



**GuitarJan.com**

EENVOUD IN COMPLEXE GITAARTHEORIE



# Play Along Excellence Serie No. 5

## Soloschema's met audio bestanden

Een uitgave van **GuitarJan.com** © 2023

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## Play Along Excellence Serie

De **Play Along Excellence Serie** van **GuitarJan.com** is een concept, waarbij je bekende bestaande songs in een zo eenvoudig mogelijke akkoordzetting krijgt aangeboden, samen met een audiofile (backing track) van de muziek. Daarnaast verzamelen we zoveel mogelijk (redelijk) gemakkelijke solo's van een artiest of muziekgroep, die je snel en probleemloos kunt spelen. Je kunt dit vergelijken met het concept van de songs en solo's zoals je die op de website van **GuitarJan.com** kunt terugvinden, onder de menu-optie **Akkoorden & Solospel**.

Basgitaar	Songs & solo's	Backing & tracks alger
	Algemene informatie	
	Compleet song overzicht	
	Power Chord songs	
	<b>"Play Along Excellence" Serie</b>	
	Akkoorden & solospel ➡	

De **Play Along Excellence Serie** kun je op twee manieren gebruiken. Je kunt de diverse delen uit de serie online gebruiken. Hiernaast zie je, wat je op de horizontale menu-balk van de website moet kiezen, om bij de **Play Along Excellence** module te komen. Daarna wijst het zich vanzelf. Navigeer naar de **Apps [web & downloads]** sectie van de webpagina, en kies je favoriete deel uit de serie. Er worden een aantal symbolen als keuzemogelijkheden gebruikt, die per deel uit de serie wat kunnen variëren.

Je hebt de keuze uit de volgende mogelijkheden:

De eerste optie is het openen van het **Play Along Excellence** deel als een online applicatie. Door op de groene pijl onder het boekpictogram te klikken, opent zich de inhoud van het deel uit de serie.



Daarna heb je de keuze voor een download van het deel als een offline applicatie, voor zowel Windows als Apple systemen. Deze optie is overigens alleen beschikbaar voor de delen 1 tot en met 4, daarna worden er geen offline applicaties meer aangeboden. Een volgende mogelijkheid is het **Play Along Excellence** deel als PDF bestand te downloaden, en in een aantal gevallen is er nog de mogelijkheid om de Guitar Pro bestanden van de songs of solo's, te downloaden.

Programma's & downloads
Algemene pagina & uitleg
Nieuwsbrieven
E-boeken
"TOOLZ" online applicaties
Stand-alone applicaties

Als je een **Play Along Excellence** online gaat gebruiken, is het zinvol je browser geheel schermvullend in te stellen. De inhoud van de delen is zo samengesteld, dat je altijd een complete song op twee pagina's naast elkaar hebt. Daarvoor is het wel zo handig, als je je volledige scherm gebruikt, en de PDF browser op een weergave van twee pagina's naast elkaar zet. Denk aan een functie als "bladerboek", wat je wel vaker op het internet tegenkomt.

Een andere mogelijkheid die je hebt, is het downloaden van een E-boek van het **Play Along Excellence** deel. De backing tracks kun je via de website starten.

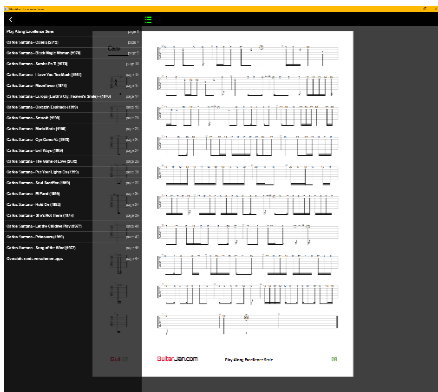
De afbeelding op de vorige pagina laat zien waar de E-boeken sectie op de website van **GuitarJan.com** is te vinden.

## Online gebruik

Als je de **Play Along Excellence** online gaat gebruiken, is de besturing van de inhoud erg eenvoudig. Nadat je het deel hebt geopend, vind je bovenin ronde buttons waarmee je snel naar een bepaalde pagina kunt navigeren.

Door op de knipperende tekst **MUZIEK BESTANDEN** te klikken, opent zich een pop-up venster waar je de keuze uit de diverse backingtracks kunt maken. Met de groene pijlen links en rechts kun je telkens terug of verder bladeren.

## App gebruik

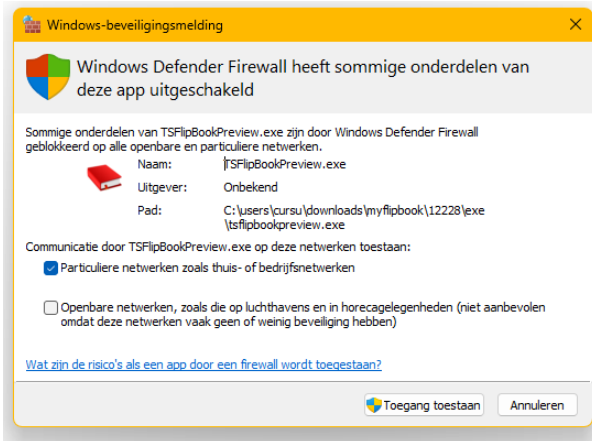


Als je de app hebt geopend, kun je met behulp van een handige inhoudsopgave snel naar de gewenste song navigeren, en de audiofiles kun je per song oproepen. Op de eerste pagina van de song kun je de backing track starten. Soms bieden we extra lange (*extended*) songs aan, voor het geval je helemaal uit je dak wilt gaan, en nieuwe ideeën wilt creëren om het nummer te spelen, immers: “Jamming is King!”. Ook hebben we soms een andere toonladder voor de akkoorden gebruikt, om het spelen gemakkelijker te maken.

Je kunt de meegeleverde audiofile dan vooral gebruiken om het ritme en de akkoordenwisselingen op te pakken. De audiofile zal dan echter afwijkend klinken van wat je in het akkoordenschema ziet.



Een paar handigheidjes en tips voor het gebruik van de bladerboeken, en die betreffen vooral het menu. Het werkt allemaal erg eenvoudig en intuïtief. De inhoudsopgave wordt opgeroepen door op het meest linkse symbool te klikken. De tekst kan worden vergroot met behulp van het vergrootglas-symbool, en de “full screen” wordt bereikt door op het meest rechtse symbool te klikken. Het bladeren door de applicatie gaat met behulp van de pijltjestoetsen die je links en rechts van de tekst ziet.



Afhankelijk van de instellingen van je computersysteem, en met name van je firewall en virusprotectie, kun je een Windows melding krijgen zoals je hiernaast ziet. Je kunt daarbij op rustig op “Toegang toegestaan” klikken. De applicatie is absoluut veilig te gebruiken op je systeem.

## Versterkerinstellingen

Je bent uit deze reeks gewend dat we een aantal presetkeuzes voor de **BOSS Tone Studio** (2022) en Ik Multimedia **Amplitude** geven, maar er bestaat niet iets als een standaard preset voor het gitaarwerk van David Gilmour van Pink Floyd. De toon van David Gilmour blijft generaties gitaristen inspireren, en er is veel dat we kunnen leren van zijn gebruik van apparatuur.



De uitrusting van David Gilmour is voortdurend geëvolueerd en is behoorlijk complex. Er zijn hele websites gewijd aan het volgen van de veranderingen in de apparatuur van David Gilmour. Om je te laten zien hoe complex zijn *rig* kan zijn, hiernaast een foto van zijn *live rig* in 1994.

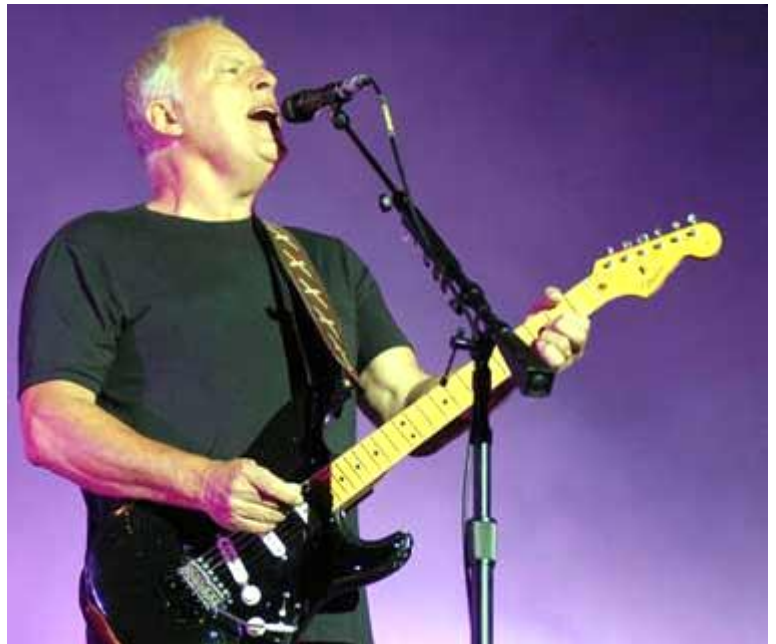
Als je dit dus leest om erachter te komen hoe je David's *rig* perfect kunt repliceren, dan zou deze foto je een idee moeten geven van wat er allemaal bij komt kijken. Het andere probleem is dat het voortdurend verandert. David wisselt in de loop van de tijd tussen verschillende pedalensoorten en -typen, en het is moeilijk om specifieke pedalen te vinden die hij gedurende zijn hele carrière gebruikt.

Je moet je altijd afvragen op welk “klanktype” van David Gilmour je wilt focussen. Pink Floyd's “The Dark Side of the Moon” kwam uit in 1973. “The Division Bell” werd uitgebracht in 1994. David Gilmour's soloalbum “Rattle That Lock” werd uitgebracht in 2015.

Luister naar die drie albums (en alle daartussenin) en je hoort heel veel verschillende klanken en effecten. Qua uitrusting is er veel veranderd ten opzichte van Davids vroege carrière tot op de dag van vandaag. Gear die David op recentere albums gebruikte, bestond in de vroegere Pink Floyd-dagen niet eens.

Dus je eerste taak is om te beslissen wat voor soort effecten en klanken je leuk vindt uit de grote discografie van David Gilmour. Hou je van de etherische en sfeervolle strakke klanken in tracks als Shine on You Crazy Diamond? Hou je van de vroege Pink Floyd fuzz vervormingstonen? Of hou je van de warme en zijdezachte klanken die op veel van zijn latere werk te horen zijn?

Hoewel je af en toe een foto ziet van David die een Telecaster of een Les Paul speelt, gebruikt hij overwegend Fender Stratocasters. Net als David's algehele *rig*, ondergaan zijn gitaren door de jaren heen constante veranderingen. David heeft in de loop der jaren verschillende Strats gespeeld en zelfs als je naar één type Strat kijkt, zul je zien dat hij voortdurend van nek, pick-up en andere functies verandert. Onze aanbeveling is, om het simpel te houden en een gitaar te kiezen waar je prettig op speelt, in plaats van te worstelen met het uitwisselen van



allerlei pickup varianten, of andere gitaarhalsen, of andere electronica. De twee bekendste en meest gebruikte gitaren in Davids collectie zijn een zwarte strat (zie hierboven) en een rode strat (ook met een esdoornhals). Vergeet niet dat in wezen elk kenmerk van zijn gitaar in de loop der jaren is veranderd: verschillende pickups, verschillende halzen (hij heeft zelfs geëxperimenteerd met palissander toetsen), verschillende bruggen, enz. Over het algemeen heeft David Gilmour gedurende het grootste deel van zijn carrière een Hiwatt DR103 100 watt versterker gebruikt. Maar voordat je besluit een Hiwatt-stack van 100 watt te gaan kopen, laten we eerst eens kijken waarom deze waarschijnlijk niet geschikt is voor je werkelijke behoefte.

Als je voor je plezier thuis speelt, dan zal een krachtige buizenversterker niet alleen je burens of je gezin tot waanzin drijven, maar het zal ook niet goed klinken bij lage volumes. Hoewel zo'n *stack* niet echt slecht klinkt bij lage volumes, krijg je niet de "warme" sound die je kunt krijgen, als je de stack niet volledig opendraait. De verleiding voor de meeste beginners is om een mooie grote versterker te kopen omdat het er thuis indrukwekkend uitziet. Maar als het gaat om buizenversterkers (het type versterker dat David Gilmour gebruikt), zal privé een kleine buizenversterker beter werken.



De reden is dat buizenversterkers het beste klinken als de buizen met een zo hoog mogelijk volume worden aangedreven. Door het volume hoger te zetten, worden de buizen sneller en optimaler opgewarmd, en dat hoor je in je klank.

Een versterker van 15 watt hoeft niet naar het hoogste volumeniveau te worden gepushed om de benodigde warmte te bereiken, in vergelijking met bijvoorbeeld een versterker van 100 watt, waardoor de kleine buizenversterker veel geschikter is voor thuisgebruik. Een buizenversterker van 100 watt is zelfs overkill voor de meeste optredens, en kan gemakkelijk een kleine zaal overstemmen. Zelfs een versterker van 20 of 50 watt kan gemakkelijk overkill zijn voor sommige optredens of repetities.

Fuzz distortion is een belangrijk onderdeel van David Gilmour's klank. Enkele goede pedalen voor je kunnen zijn:

- Dunlop FFM1 Silicon Fuzz Face Mini
- Electro-Harmonix Nano Big Muff
- ProCo RAT2

Naast Fuzz is het opnemen van een compressor in je *rig* erg belangrijk en cruciaal om de juiste klank te krijgen, of dat nu een "clean tone" is, of een klankcombinatie met fuzz-vertanding. David gebruikt een MXR Dyna Comp.

Als je door de discografie van David heen luistert, dan hoor je een verscheidenheid aan verschillende modulatie-effecten. Het is een belangrijk onderdeel omdat het je "cleane" of "dirty" klanken kan geven, waardoor je een extra vleugje kleur of magie aan de totale song kunt geven. David begon met het gebruik van Leslie roterende luidsprekers en gebruikte ze als onderdeel van zijn live *rig*. Begin jaren 70 begon hij een UniVibe pedaal te gebruiken. Later in de jaren 70 begon David een MXR Phase 90 te gebruiken, en dat hoor je bijvoorbeeld terug op het hele album "Wish You Were Here".

Eind jaren 70 stapte hij over op het gebruik van een Electric Mistress van Electro-Harmonix en dat hoor je terug op zijn eerste soloalbum. Aan het begin van de jaren 80 begon hij met het gebruik van een BOSS CE-2 pedaal en gebruikt deze nog steeds. Hoewel alle genoemde modulatiepedalen vergelijkbaar zijn, gebruiken ze verschillende soorten modulatie. De

MXR Phase 90 is een *phaser*, de Electric Mistress is een *flanger*, en de BOSS CE-2 is een *chorus*. De UniVibe is een soort mix van een *chorus* en *phaser* met zijn eigen unieke geluid. Het is echter moeilijk om de juiste klank te krijgen als je een *chorus*pedaal hebt, en het nummer een *flanger*- of *phase*pedaal nodig heeft.

Als alternatief voor de hierboven genoemde pedalen, stellen we je een alles-in-één pedaal voor, dat *chorus*, *phaser*, *vibe* en *flanger* bevat. De Nebulus van Empress is een hoogwaardig pedaal met veel verschillende opties. Je kunt roterende stijleffecten, 60s of 70s stijl *flangers* of een paar verschillende soorten *chorus* aansturen. David Gilmour gebruikt vertragingseffecten (*delay*) op een manier dat het als een galm gaat klinken. De manier waarop de vertragingen samensmelten om een vloeiend atmosferisch effect te creëren, is een typisch Gilmour-achtig klankelement.



David heeft in de loop der jaren verschillende delay units en pedalen gebruikt, en veel daarvan zijn vandaag de dag moeilijk te vinden. Gelukkig is de hedendaagse gear-markt vol met hoogwaardige *delay*pedalen, dus je hebt genoeg keuze. Of je een digitale vertraging of een analoge *delay* kiest, is een persoonlijke smaak.

Je weet dat we bij **GuitarJan.com** verzot zijn op BOSS gear, omdat deze gear de beste prijs-/kwaliteitsverhouding kent. Er zijn een veelheid aan presetkeuzes die je kunt gebruiken op de **BOSS Katana Head MKII** 100 Watt gitaarversterker (het liefst met het bijhorende externe *cabinet* 212), en met behulp van de **BOSS Tone Studio** (2023) software.



Allerlei Gilmour/Pink Floyd simulaties/presets (en honderden andere versterkertypen) kun je verkrijgen bij:

- Juca Nery Guitar Patches     <https://jucaneryguitar.com/> (aanbevolen!)
- Tone Garage                     <https://tonegarage.co.uk/>
- Chop Tones                       <https://www.choptones.com/>

Juca Nery heeft in zijn BOSS Katana Bundles en Packs voor de MKII een paar prachtige presets voor de Pink Floyd/David Gilmour sound.



Wellicht heb je een **BOSS GT-1000 (Core)** multiprocessor tot je beschikking, daarvoor zijn letterlijk duizenden presets op het internet verkrijgbaar, onder andere via de hierboven al genoemde websites. Met behulp van de **BOSS Tone Studio** (2023) software, die je gratis bij deze multiprocessor krijgt, kunnen presets eenvoudig worden geactiveerd.

Juca Nery levert voor deze multiprocessor ook een preset-package voor Pink Floyd/David Gilmour klankcombinaties, met een fabelachtig goede sound.



Daarnaast heeft de **BOSS GT-1000 (Core)** letterlijk honderden voorgeprogrammeerde presets van versterkers. Een overdaad aan keuzes en instellingen dus, waarmee je dagenlang kunt experimenteren.

Veel gitaristen gebruiken een puur softwarematige oplossing, bijvoorbeeld **Amplitude** van IK Multimedia, een gitaarversterker- en effectsimulatie software. Amplitude (2023) kent vier verschillende “soorten” virtuele versterkers: clean, crunch, high gain en bass. Je vindt versterktypen als Leslie 3300W, HiAmp 100, en een ongelooflijke hoeveelheid bruikbare presets voor het creëren van een David Gilmour klank in dit magische kastje. Er is ook een indrukwekkende hoeveelheid pedaalsimulaties aanwezig, waaronder een aantal van de hierboven genoemde, door David gebruikte, pedalen.

Veel succes met je David Gilmour experience!



Hieronder zie je de **Fender Tash Sultana Stratocaster**.  
Met dit gitaarmodel hebben we de verschillende  
instellingen voor **BOSS Tone Studio**® en **Amplitude**®  
getest.



# A Great Day for Freedom (album "The Division Bell" - 1994)

C majeur • 3/4 • 45 bpm • TT. 04:19

Standaard stemming

**Deel 1**

1. 5 4 4 4 | 2. 5 5 6 4 | 3. 5 1 4 4 | 4. 3 3 1 1 | 5. 0 1 1 0

**Deel 2**

Am G F F Em F5 C

6. 0 1 1 0 (0) (0) | 7. 5 5 4 4 2 2 | 8. 5 5 4 4 2 2 | 9. 2 0 0 2 | 10. 3 2 3 2 3 3

**Herhaal deel 1**

11. 5 5 4 4 2 2 | 12. 5 5 4 4 2 2 | 13. 2 0 0 2 | 14. 2 0 0 2 | 15. 2 0 0 2

**Herhaal dl. 2 Deel 3**

16. 7 7 5 5 3 3 | 17. 5 7 5 | 18. 7 5 (7) 5 7 | 19. 5 8 8 10 8 | 20. 8 7 8 7 5 7

21. 7 5 7 5 6 7 | 22. 7 5 7 5 7 | 23. 7 5 (7) 7 8 10 (8) 10 8

24. 12 14 5 7 7 7 | 25. 5 (7) 5 7 5 | 26. 8 8 13 13 12 12

27. 14 (12) (7) (5) 5 7 5 7 5 7 | 28. 7 6 7 7 5 7 | 29. 7 5 7 5 5 6 8

30 *full full* 8 8 8 8 7 8 7 31 *full* (10) (12) 12  $\frac{1}{2}$  P P 32 *full full* 15 15 15 13 *full full* 15 15

33 *full full* 15 17-20-17 19 17 19 19 17 19 34 *full* 17 17 16-14 17 14 16 17 17 16-14

H P

35 *full* 15 13 15 14 13 15 *full* 15 13 *full* 15 36 15 5 5 7 7 7 5 7 *full full*

37 *full* 7 5 7 5 5 3 P 38 *sl.* 5 3 5 3 3 5 3 5 3 5 3 3 2 3 3 5

39 P *sl.* 3 2 2 3 5 3 5 3 2 5 3 2 3 2 5 2 3 2 40 3 5 3 5 7 5 7 5 7

**Deel 4 (Coda)**

41 *full* 5 7 5 7 7 5 5 6 8 8 42 *full* 8 43 *full* 17 17 15 15 15 H 17

44 17 15 15 15 H 17 18 45 20 17 8 8 46 10 8 8

47 *full* 5 7 5 7 7 5 5 6 8 8 48 *full* 8 49 *full*

# Another Brick in the Wall (album "The Wall" - 1979)

D mineur ● 4/4 ● 105 bpm ● TT. 04:50

Standaard stemming

A guitar tablature for the song "Another Brick in the Wall" in standard tuning, 4/4 time. The piece is in D minor and has a tempo of 105 bpm. The notation consists of eight systems of six-line staves, each labeled with a measure number from 1 to 29. The first measure is marked with a 4/4 time signature. The TAB includes various guitar techniques such as palm muting (P), full chords (full), slides (sl.), and triplets (3). Fingering is indicated by numbers 1-4 on the strings. Some notes are circled, likely indicating specific techniques or accents. The piece concludes with a quarter note (1/4) in measure 29.

1/2

30 (20) 3 3 3 32

30 (20) 3 3 3 32

13-13-10 12 10-13 31 13-10 12-12-10 12-12-12-10 12-10-12 12 10-12-12 10-12-12 12

33 34 35

33 34 35

10 9 12 10 12 11 10 8 10 8 8 10 10 8 10 10 8 10 12 10 12

36 37 38

36 37 38

10-9-10-9-10-12-10-12 12 10-13 12 10 10 (10) 10-13-10 12 10-13-10-9 10-13-10-13-10-13-10

39 40 (15)

39 40 (15)

10-13-10-10-13-10 10-13-10-10-13-10 15 13 10-12-13-12 (15)

41 42 43

41 42 43

13-15-13 13-10 12-10 13 10 12-10-9-10-9 10 12-10-12 10-10-12 12 10-12-12 12-12 10-12-10-12

44 45 (17)

44 45 (17)

10-12-13 12-13 10-12-13-15-17 45 (17) 12

46 47 48 49

46 47 48 49

10 10-10-10-8 13 10-10-10-8-8-8 7-7-7 8 8 8 1 3 0 (0) 1-0 0 12 10

50 51 52 53

50 51 52 53

12-12 3 12-10 12 12 10-12-10-9 10-9 10-12 10-12-12 10 12 10 10-10

# Any Colour You Like (album "The Dark Side of the Moon" - 1973)

D mineur • 4/4 • 75 bpm • TT. 03:44

Standaard stemming

The guitar tablature is presented in nine lines, each labeled 'TAB' on the left. The notation includes fret numbers (e.g., 1, 10, 13, 2, 13, 10, 12, 10, 10, 6, 6, 6, 6, 7, 7, 5, 4, 6, 6, 6, 7, 7, 7, 7, 5, 7, 5, 7) and various musical symbols such as slurs, accents, and dynamic markings like 'p' (piano) and 'H' (harmonic). Measure numbers 1 through 24 are indicated at the start of each line. The piece is in D minor, 4/4 time, with a tempo of 75 bpm and a total duration of 03:44.

25 13 13 13 15 13 13 13 15 13 26 15 13 15 13 15 13 12 13 15 13 12

27 (12) 13 15 13 15 13 15 13 15 13 15 28 8 8 7 10 10 10 11 12

29 10 9 9 10 11 12 9 10 11 12 9 10 30 12 10 12 11 12 10 12 0 1 5 0 1 5

31 7 5 7 7 7 5 7 5 7 8 7 5 32 10 8 6 6 6 6 6 3 3

33 1 1 5 5 1 5 5 34 10 8 10 10 13 13 13 10

35 (10) 8 7 5 7 6 5 6 36 10 10 10 (8) 10 8 P

37 10 10 10 10 10 (10) 10 7 6 8 38 6 5 3 3 6

39 5 (5) 3 6 ③ 40 41



# Cluster One (album "The Division Bell" - 1994)

C majeur • 4/4 • 55 bpm • TT. 03:44

Standaard stemming

Start ad libitum

1 < 2 (12) (12) (12) 3 full 1/2 4 sl. 5 (14) full 6 full sl. sl. 7 8 sl. 9 sl. 10 11 1/2 sl. 12 13 sl. sl. 14 14 1/2 15 full 1/2 16 sl. sl. sl. 17 full full full full full full full full full full (15) (15) (15) (15) (15) (15) (15) (15) (15) 18 full full full full full 19 full 20 21 sl. 22 (9) 23 sl. 24 25 1/2 sl. 26 sl. 27 full 28 (15) 29 full sl. 30 1/2 31 (19) 32 sl. 33 34 35 36 1/2 37 (10) 38 (10) full 39 (15) 40 13 12 3 3



# Comfortably Numb (album "The Wall" - 1979)

B mineur • 4/4 • 70 bpm • TT. 08:29

Standaard stemming

## Introductie

The introduction consists of two measures. Measure 1 is a quarter rest followed by a dotted quarter note on the 5th fret, a quarter note on the 7th fret, a dotted quarter note on the 5th fret, and a quarter note on the 7th fret. Measure 2 is a quarter rest followed by a dotted quarter note on the 5th fret, a quarter note on the 7th fret, a dotted quarter note on the 5th fret, and a quarter note on the 7th fret. The piece is in 4/4 time and features a standard tuning.

## Solo nr. 1

The first solo begins with a quarter rest followed by a dotted quarter note on the 7th fret, a quarter note on the 15th fret, a dotted quarter note on the 14th fret, and a quarter note on the 15th fret. The solo continues with various techniques including bends (1/2 and full), slurs, and triplets. It features a mix of natural harmonics and fretted notes, with a key signature of one flat (B minor).

## Solo nr. 2

The second solo starts with a quarter rest followed by a dotted quarter note on the 16th fret, a quarter note on the 11th fret, a dotted quarter note on the 11th fret, and a quarter note on the 17th fret. The solo continues with various techniques including bends (1/2 and full), slurs, and triplets. It features a mix of natural harmonics and fretted notes, with a key signature of one flat (B minor).

1/3

let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- |

24 25 26

TAB 9 (9) 7/9 7 7 9 7 (7) 9 7 9 7 7 7 9 9 12 10 12 10 10 7 9

let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- |

27 28

TAB 7 7 7 10 7 9 9 7 9 9 7 9 7 9 8 7 5 7 5 7 7 7 7 9 7 9 7 10 7 9 9 7 9

let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- |

29 30

TAB 9 7 9 7 9 9 7 5 7 5 5 7 5 7 9 7 7 7 7 9 7 9 7 9 7 10 9 7 7 9 0

let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- |

31 32

TAB 9 7 10 7 9 9 7 9 9 7 9 7 9 8 7 5 7 5 0 7 9 9 9 7 7 7 7 7 17 17

let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- |

33 34

TAB 17 17 19 21 21 21 21 21 21 21 21 21 21 19 21 19 19 19 X 17 17 17

let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- |

35 36

TAB 17 17 15 16 17 17 17 (17) (17) 15 17 17 15 16 16 16 16 (16) 14 16 14 12 14

let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- |

37 38

TAB 10 10 10 10 12 12 10 12 12 12 0 12 (12) 12 10 9 0 9 7 9 7 9 7 9 7 9 8 7 5 7 7 7

# Coming Back to Life (album "The Division Bell" - 1994)

C majeur • 4/4 • 90 bpm • TT. 04:34

Standaard stemming

The guitar tablature is written in standard tuning (EADGBE) and 4/4 time. It consists of seven systems, each with a TAB staff and a guitar notation staff. The piece is in C major and features various techniques including bends, slides, and triplets. Dynamic markings such as 'P' (piano) and 'sl.' (slide) are used throughout. The score is numbered 1 through 21, with some measures containing multiple notes or chords. The piece concludes with a final chord in measure 21.

full  
 22 23 24 25 P P sl. P P  
 7 5 7 5 7 7 (7) 5 7 (7) (7) 9 7 5 5 7 7 9 5 7 7 5

1/2 full 1/2 full  
 26 27 28 10 17 17 17 19 17  
 5 7 5 7 7 5 7 9 7 5 7 5 7 5 8 5 7 9 7 5 7 7 7 5 7 5 10 17 17 17 19 17

1/4 sl. full P 1/4 sl.  
 29 30 31 17 19 17  
 19 19 17 19 17 20 17 20 (20) 20 18 18 16 17 17 17 17/19 17

full full full full full  
 32 33 34 17 19 20 17 17 20 19/21 17 17 (17) 19 17 19 19 20 17 19 19 17 19

1/4 sl. full full full 1/2  
 35 36 37 38 39 40 10 10 10 10 13 10 10 13 13 (13) (13) 13 13 13 13 13 13 13 13 13 12 12 12 (12) 14 7 14 12 14 12 12 14 13 15 15 17

sl. full  
 41 42 43 17 17 17 17 17 17 17 17 17 17 17 5 7 7 9 6 8 7 9 5 7 5 7 9

# Dogs (album "Animal" - 1977)

C majeur • 4/4 • 100 bpm • TT. 10:39

Standaard stemming

## Solo nr. 1

Measures 1-16 of Solo nr. 1. The notation includes fret numbers (9, 10, 12, 13, 14), slurs, and dynamic markings such as *P* (piano) and *sl.* (slide). Measure 1 starts with a 9th fret note. Measure 2 has a circled 12. Measure 3 has a 12th fret note with a slur. Measure 4 has a 10th fret note with a slur. Measure 5 has a 12th fret note with a slur. Measure 6 has a 12th fret note with a slur. Measure 7 has a 12th fret note with a slur. Measure 8 has a 12th fret note with a slur. Measure 9 has a 12th fret note with a slur. Measure 10 has a 12th fret note with a slur. Measure 11 has a 12th fret note with a slur. Measure 12 has a 12th fret note with a slur. Measure 13 has a 12th fret note with a slur. Measure 14 has a 12th fret note with a slur. Measure 15 has a 12th fret note with a slur. Measure 16 has a 12th fret note with a slur.

## Solo nr. 2

Wordt langzamer gespeeld dan solo nr. 1

Measures 17-33 of Solo nr. 2. The notation includes fret numbers (10, 11, 12, 13, 14, 15, 17), slurs, and dynamic markings such as *full*, *sl.*, and *P*. Measure 17 starts with a 11th fret note. Measure 18 has a 10th fret note with a slur. Measure 19 has a 10th fret note with a slur. Measure 20 has a 12th fret note with a slur. Measure 21 has a 12th fret note with a slur. Measure 22 has a 12th fret note with a slur. Measure 23 has a 12th fret note with a slur. Measure 24 has a 12th fret note with a slur. Measure 25 has a 12th fret note with a slur. Measure 26 has a 12th fret note with a slur. Measure 27 has a 12th fret note with a slur. Measure 28 has a 12th fret note with a slur. Measure 29 has a 10th fret note with a slur. Measure 30 has a 10th fret note with a slur. Measure 31 has a 10th fret note with a slur. Measure 32 has a 10th fret note with a slur. Measure 33 has a 10th fret note with a slur.

34 13 <sup>full</sup> (10) 35 13 13 15 <sup>full</sup> 17 <sup>1/2</sup> 36 13 <sup>full</sup> (10) 37 13 <sup>full</sup> 38 (13) 39 13 13 17 13 13 <sup>full</sup> <sup>full</sup> <sup>full</sup>

40 (13) <sup>full</sup> 41 (13) <sup>full</sup> 42 (13) 43 13 13 17 13 13 44 (13) <sup>full</sup> <sup>full</sup> <sup>full</sup> <sup>full</sup> 45 (13) <sup>full</sup> 13 11 10 <sup>P</sup> <sup>P</sup> 3 3

46 (10) 47 (10) <sup>full</sup> 13 <sup>full</sup> 13 11 10 <sup>P</sup> <sup>P</sup> 48 (10) <sup>full</sup> 13 15 <sup>full</sup> 14 49 14 17 <sup>full</sup> 20 <sup>full</sup> 50 15 <sup>1/2</sup> (12)

Geluid van blaffende honden in de song

**Outro**

51 14 14 <sup>full</sup> 17 <sup>full</sup> 20 <sup>1/2</sup> 52 15 (12) 53 3 3 3 5 8 *sl.* 54 3 5 8 *sl. let ring* <sup>P</sup> 55 15 <sup>full</sup>

56 (15) 57 20 <sup>full</sup> 58 (20) 59 15 <sup>full</sup> 60 (15) 61 20 <sup>full</sup>

62 20 <sup>full</sup> 63 20 <sup>full</sup> 64 20 <sup>full</sup> 65 17 <sup>full</sup> 66 20 <sup>full</sup> 67 17 <sup>full</sup>



Indeling backing track: **Gitaarintro** vanaf 1:35, **Zang** 3:00-5:00, **Solo 1** 5:00-10:30  
**Effecten** 10:30-19:12, **Zang** 19:13-20:00, **Solo 2** 20:00-23:29

Standaard stemming

**Introductie**

vanaf circa 01:35 minuten

Measures 1-9 of the guitar intro. The notation shows fret numbers (15, 2, 15, 3, 21, 4, 21, 5, 15, 6, 15, 7, 21, 8, 21, 9, 21) and 'full' pickup indications above the notes. The guitar is in standard tuning (EADGBE).

**ZANG**

**Solo nr. 1**

vanaf circa 5.00 minuten

Measures 10-14 of the Zang and Solo nr. 1 sections. Measure 10 has fret numbers 21, 11, 17, 21, 13, 17, 15, 14 with 'full' pickup indications. Measure 14 has a wavy line indicating a tremolo effect.

Measures 15-24 of the Solo nr. 1 section. Measure 15 has fret numbers 15, 12, 16, 12, 17, 12, 12, 18, 12. Measure 24 has a 'H' marking above the fret number 9.

Measures 25-30 of the Solo nr. 1 section. Measure 25 has fret numbers 11, 9, 9, 12, 27, 12, 28, 11, 11, 29, 11, 30, 11, 12. Measure 30 has a 'full' pickup indication above the fret number 12.

Measures 31-34 of the Solo nr. 1 section. Measure 31 has fret numbers 11, 11, 9, 11, 11, 32, 11, 11, 9, 8, 11, 9, 11, 33, 11, 9, 11, 9, 12, 12. Measure 32 has a wavy line above the fret number 11. Measure 33 has a 'P' marking above the fret number 11.

Measures 35-38 of the Solo nr. 1 section. Measure 35 has fret numbers 9, 10, 9, 11, 9, 36, 11, 13, 11, 11, 9, 11, 11, 9, 37, 11, 12, 12, 9, 38, 12, 12. Measure 36 has a 'sl.' marking above the fret number 11. Measure 37 has a circled fret number 11.

Measures 39-42 of the Solo nr. 1 section. Measure 39 has fret numbers 12, 40, 11, 11, 41, 11, 42, 12, 13, 13, 11, 9, 11, 11. Measure 40 has a 'full' pickup indication above the fret number 11. Measure 42 has a 'sl.' marking above the fret number 13.

# Effecten & Zang Solo nr. 2

Vanaf circa 20:00 minuten

This guitar tablature consists of six systems of six-line staves, each labeled 'TAB' on the left. The music is written in a style that includes various effects and techniques. Key features include:

- Measure 43:** Starts with a bar line, followed by a double bar line at measure 44. Measure 45 has a circled '12' with a '2' above it and a slur. Measure 46 has a circled '12' with a '2' above it and a slur. Measure 47 has a circled '12' with a '2' above it and a slur. Measure 48 has a circled '12' with a '2' above it and a slur.
- Measure 49:** Starts with a circled '(12)' and a '2' above it. Measure 50 has a circled '(12)' and a '2' above it. Measure 51 has a circled '(11)' with a '2' above it. Measure 52 has a circled '(11)' with a '2' above it. Measure 53 has a circled '(11)' with a '2' above it.
- Measure 54:** Starts with a circled '(12)' and a '2' above it. Measure 55 has a circled '(12)' and a '2' above it. Measure 56 has a circled '(12)' and a 'full' above it. Measure 57 has a circled '(11)' and a 'full' above it. Measure 58 has a circled '(11)' and a 'full' above it. Measure 59 has a circled '(11)' and a 'sl.' above it.
- Measure 60:** Starts with a circled '(11)' and a '2' above it. Measure 61 has a circled '(11)' and a 'P' above it. Measure 62 has a circled '(11)' and a '2' above it. Measure 63 has a circled '(11)' and a '2' above it. Measure 64 has a circled '(11)' and a 'sl.' above it.
- Measure 65:** Starts with a circled '(11)' and a '2' above it. Measure 66 has a circled '(11)' and a '2' above it. Measure 67 has a circled '(12)' and a '2' above it. Measure 68 has a circled '(12)' and a 'full' above it. Measure 69 has a circled '(11)' and a 'full' above it.
- Measure 70:** Starts with a circled '(11)' and a 'full' above it. Measure 71 has a circled '(11)' and a 'sl.' above it. Measure 72 has a circled '(11)' and a 'full' above it.

# Great Gig in the Sky (album "The Dark Side of the Moon" - 1973)

G mineur • 4/4 • 120 bpm • TT. 08:55

Indeling backing track: **Solo 1** » 00:45-02:10, **Solo 2** » 02:58-04:25,  
**Solo 3** » 05:10-06:30, **Solo 4** » 07:25-08:45

Standaard stemming

## Solo nr. 1

Guitar tablature for Solo nr. 1, measures 1-16. The piece is in G minor (4/4 time). The notation includes fingerings (1-5), slurs, and dynamic markings such as *sl.* (sustain) and *full*. Measure 1 starts with a 5 on the 5th string. Measure 2 features a slur over notes 2, 3, and 4. Measure 3 has a *full* marking above the 2nd fret. Measures 4-8 show a sequence of triplets on the 3rd fret. Measure 9 has a 3 on the 3rd fret. Measure 10 has 8 and 5 on the 8th and 5th strings. Measure 11 has a 0 on the 6th string. Measure 12 has a 6 on the 6th string. Measure 13 has a 0 on the 6th string. Measure 14 has a 0 on the 6th string. Measure 15 has a 0 on the 6th string. Measure 16 has a 0 on the 6th string.

## Solo nr. 2

Guitar tablature for Solo nr. 2, measures 17-32. The notation includes fingerings, slurs, and dynamic markings such as *let ring* and *sl.*. Measure 17 has a 6 on the 6th string. Measure 18 has a 3 on the 3rd fret. Measure 19 has a 3 on the 3rd fret. Measure 20 has a 3 on the 3rd fret. Measure 21 has a 3 on the 3rd fret. Measure 22 has a 3 on the 3rd fret. Measure 23 has a 3 on the 3rd fret. Measure 24 has a 3 on the 3rd fret. Measure 25 has a 3 on the 3rd fret. Measure 26 has a 3 on the 3rd fret. Measure 27 has a 3 on the 3rd fret. Measure 28 has a 3 on the 3rd fret. Measure 29 has a 3 on the 3rd fret. Measure 30 has a 3 on the 3rd fret. Measure 31 has a 3 on the 3rd fret. Measure 32 has a 3 on the 3rd fret.

### Solo nr. 3

33 8 5 8 6 3 1 *let ring* 34 35 15 15 36 (15) (15)

37 (15) 8 10 8 13 38 10 6 39 13 12 14 13 11 10 40 1 1 1 3 1 3

41 3 8 10 10 1 3 5 8 42 10 10 10 43 (10) 5 5 44 (5) 5 5 5 3 3 0

45 3 3 46 (3) 3 3 1 47 3 0 8 5 5 3 48 8 8 5 5 3 3

### Solo nr. 4

49 (3) (3) 50 0 8 8 8 8 51 3 6 1 3 3 52 14 *sl.* 13 10 6 6 6 6

53 10 15 11 8 17 15 (15) 54 12 12 12 15 21 55 15 17 17 15 17 21 56 17 18 15 12 13 17 20 20

57 3 0 8 10 9 10 (10) 8 3 5 5 59 8 8 5 5 3 3 60 (3) (3)

61 5 8 6 6 3 62 6 3 1 3 3 6 63 3 3 6 3 0 3 0 64 *let ring*

# Have a Cigar (album "Wish You Were Here" - 1975)

E mineur • 4/4 • 110 bpm • TT. 07:02

## Solo nr. 1

Measures 1-10 of Solo nr. 1. The notation includes fret numbers (1-5), accidentals (H for natural), and articulation marks (P for palm mute). Measure 10 ends with a circled 3 and a circled 1.

## Solo nr. 2

Measures 11-15 of Solo nr. 2. Measure 15 ends with a wavy line indicating a vibrato effect.

let ring ----- 1

Measures 16-20 of Solo nr. 2. Measure 16 starts with a circled 3. Measure 18 has a circled 2. Measure 20 has circled 3s. Wavy lines indicate vibrato.

Measures 21-25 of Solo nr. 2. Measure 24 has a circled 7. Measure 25 has a circled 9. Wavy lines indicate vibrato.

## Solo nr. 3

Measures 26-30 of Solo nr. 3. Measure 26 has a circled 0. Measures 27, 28, 29, and 30 have 'full' markings above them. Measure 30 has a circled 14.

Measures 31-35 of Solo nr. 3. Measure 31 has a circled 14. Measure 32 has a circled 14. Measure 33 has a circled 14. Measure 34 has a circled 14. Measure 35 has a circled 14. Wavy lines indicate vibrato.

Measures 36-40 of Solo nr. 3. Measures 36, 37, 38, and 39 have 'full' markings above them. Measure 38 has a circled 15. Measure 39 has a circled 19. Measure 40 has a circled 17. A 1 1/2 note is indicated at the end.

Measures 41-44 of Solo nr. 3. Measures 41 and 42 have 'full' markings above them. Measure 43 has a circled 14. Measure 44 has a circled 14. Wavy lines indicate vibrato.

45 *sl.* 46 *sl.* 47 *full* 48 *full* *full*

45: 12-12-12-12-12-12-14-14  
 46: 14-12-12-12-12-12-12-12-12-12  
 47: 14-12-12-15  
 48: 14-12-15-12

49 *full* *full* 50 *P* *H* 51  $\frac{1}{2}$  52 *full* *full*

49: 15-15-12  
 50: 15-14-15-15-14-14  
 51: 14-12-15  
 52: 15-15-14-14-12

53 *full* *full* 54 *P* 55 56 *full*

53: 14-14-14-12  
 54: 14-12-14  
 55: 14-12-12-12-12  
 56: 14-14-12-12

57 *full* 58 59 *full* 60 *full* *full* *full* *full* *full* *full*

57: 12-15-14-14-14-12  
 58: 14-12-14  
 59: 12-15-15-17-17  
 60: 17-17-17-17-17-17

61 62 *full* 63 *full* 64  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

61: 15-17-17-17  
 62: 17-17-17  
 63: 17-17-17-17-17  
 64: 17-17-17-17-17

65  $\frac{1}{2}$  66 *full* *full* 67 *full* 68 *full* *full* *full* *full* *full*

65: 17-15-17  
 66: 14-12-14-14  
 67: 14-12-12-12-12  
 68: 14-14-12-15-15-14

69 *P* *full* *P* 70 71 *full* 72 *full*

69: 14-14-12-14-14-12  
 70: 14-14  
 71: 15-15-15  
 72: 15-12-15-15

73 74 *full* 75

73: 15-15-15-15-15  
 74: 15-15  
 75: 15

# Hey You (album "The Wall" - 1979)

E mineur • 4/4 • 60 bpm • TT. 05:15

Standaard stemming

## Introductie

begin song - 01:25 m.

The introduction consists of two lines of guitar tablature. The first line (measures 1-4) features a rhythmic pattern of eighth notes on the 2nd and 4th strings, with a 1/2 note accent above each measure. The second line (measures 5-8) features a rhythmic pattern of eighth notes on the 5th and 7th strings, with a 'full' accent above each measure.

## Solo nr. 1

01:26-03:30 m.

Solo nr. 1 is a complex piece of guitar music spanning measures 9 to 22. It includes various techniques such as bends (marked 'full'), slurs, and triplets. Measure 11 has a circled '7' indicating a fret change. Measure 12 has a 'sl.' (slide) marking. Measure 15 has an 'H' (hammer-on) marking. Measure 19 has a 'sl.' (slide) marking. Measure 21 has a circled '19' indicating a fret change. The solo concludes with a 'P' (palm mute) marking in measure 22.

Geen solo

## Solo nr. 2

04:05 m. - einde song

Solo nr. 2 is a short piece of guitar music spanning measures 23 to 24. It consists of a simple rhythmic pattern of eighth notes on the 4th string, with a circled '4' indicating a fret change. The solo concludes with a 'sl.' (slide) marking in measure 24.

25 *sl.* 26 *sl.* 27 *sl.* 28 *sl.*

9 6 6 7 7 4 7 (7) 4 5 7 7 4 4 4 (4) 4 4 4 4 (4) 4 4 4 5 7

29 *sl.* 30 *sl.* 31 *sl.* 32 *sl.*

9 (9) 9 9 9 (9) 9 8 9 9 9 8 8 9 11 11 12 (12) (12) (12) 12 11 (12) 12 12 14

33 *sl.* 34 35 36

14 (14) 14 14 (14) 14 14 14 14 14 (12) 12



# High Hopes (album "The Division Bell" - 1994)

C mineur ● 4/4 ● 75 bpm ● TT. 05:15

Indeling backing track: **Introductie** » 00:00 - 00:50, **Solo 1** » 00:50 - 01:50, **Solo 2** » 01:50 - 02:45, **Solo 3** » 02:45 - 03:43, **Solo 1 (herhaling)** » 03:43 - 04:25, **Solo 4** » 04:25 - einde

Standaard stemming

## Solo nr. 1

Herhaal ad libitum tot aan 01:50 m.

## Solo nr. 2

Herhaal ad libitum tot aan 02:45 m.

## Solo nr. 3

02:45 - 03:43 m.

## Herhaling solo nr. 1

## Solo nr. 4

40 *P* *sl.* *sl.* *sl.* 41 *sl.* *sl.* 42 *sl.* *sl.* 43 *sl.* *sl.*

44 *sl.* *H* *sl.* 45 *sl.* *P* 46 *sl.*

47 *sl.* *P* 48 *sl.* *sl.* *sl.* 49 *sl.* *H* 50 *sl.* *sl.* *sl.*

51 *sl.* 52 *H* *sl.* *sl.* 53 *sl.* *sl.* 54 *sl.* *sl.* *H*

55 *sl.* *sl.* *sl.* 56 *sl.* 57 *sl.* *H* *sl.* 58 *sl.*

59 *sl.* *sl.* *sl.* 60 *sl.* *H* 61 *sl.* *H* 62 *sl.* *sl.*

63 *sl.* *sl.* *sl.* 64 65 66

# Learning to Fly (album "A Momentary Lapse of Reason" - 1987)

G majeur • 4/4 • 85 bpm • TT. 04:19

Standaard stemming

## Solo nr. 1

van 00:22 - 2:18 m.

1 12 15 14 15 16 15 16 14 12 14 11 9 9 7 9 7 4

5 7 5 8 5 8 5 8 5 7 5 3 5 3 3 7 0 3 0 3 1 1 0 8 7 5 8 7 6 5 *sl.*

9 8 7 5 3 3 1 4 5 10 5 3 3 5 0 3 1 2 1 11 14 12 14 14 14 13

13 13 15 14 12 14 12 13 15 13 15 13 12 14 12 14 12 15 15 19 17

16 15 12 15 (15) 17 15 15 19 17 15 18 10 15 13 15 (15)

## Brugstuk (geen solo)

Geen solo van 2:18 - 2:50 m.

19 15 17 13 15 15 17 13 15 20 17 21 22

## Solo nr. 2

van 02:51 - 03:50 m.

23 13 12 15 14 15 16 15 15 16 14 12 14 11 9 9 7 9

26 12 15 12 13 15 13 15 13 12 14 12 14 12 27 12 12 15 15 (15) 19

29 17 (15) 30 12 14 12 14 12 13 12 13 15 13 15 12 31 (12) 15 15

32 (15) (19) 33 (19) (17) 34 (17) 15 13 15 15 15 14 12

35 (12) 15 36 37

# Lost for Words (album "The Division Bell" - 1994)

C majeur • 4/4 • 95 bpm • TT. 05:26

Standaard stemming

## Solo nr. 1

van 01:30 - 02:38 m.

Measures 1-12 of Solo nr. 1. The piece is in 4/4 time. The first four measures (1-4) feature a descending eighth-note line: 7-9, 8-9, 7-5, 7-5, 7-5, 5-7, 9-9. Measure 5 has a half-note chord 0-2-1. Measure 6 has a half-note chord 2-0-2-0-0. Measure 7 has a half-note chord 2-0. Measure 8 has a half-note chord 7-9-8. Measure 9 has a half-note chord 8-7. Measure 10 has a half-note chord 10-8. Measure 11 has a half-note chord 7-5-7-5-7-5. Measure 12 has a half-note chord 5-7-(9)-5-5. Measure 13 has a half-note chord 4-5. Measure 14 has a half-note chord 5-5. Measure 15 has a half-note chord 5-7-5. Measure 16 has a half-note chord 5-7-5. Measure 17 has a half-note chord 5-7-5. Measure 18 has a half-note chord 5-7-5. Measure 19 has a half-note chord 5-7-5. Measure 20 has a half-note chord 5-7-5. Measure 21 has a half-note chord 5-7-5. Measure 22 has a half-note chord 5-7-5. Measure 23 has a half-note chord 5-7-5. Measure 24 has a half-note chord 5-7-5. Measure 25 has a half-note chord 5-7-5. Measure 26 has a half-note chord 5-7-5. Measure 27 has a half-note chord 5-7-5. Measure 28 has a half-note chord 5-7-5. Measure 29 has a half-note chord 5-7-5. Measure 30 has a half-note chord 5-7-5. Measure 31 has a half-note chord 5-7-5. Measure 32 has a half-note chord 5-7-5. Measure 33 has a half-note chord 5-7-5.

## Brugstuk

Geen solo 02:38 - 02:58 m.

## Solo nr. 2

van 02:58 - 05:05 m.

Measures 13-33 of Solo nr. 2. The piece is in 4/4 time. Measure 13 has a half-note chord 0-2-0-0-3. Measure 14 has a half-note chord 0-2-0-0-3. Measure 15 has a half-note chord 0-2-0-0-3. Measure 16 has a half-note chord 0-2-0-0-3. Measure 17 has a half-note chord 0-2-0-0-3. Measure 18 has a half-note chord 0-2-0-0-3. Measure 19 has a half-note chord 0-2-0-0-3. Measure 20 has a half-note chord 0-2-0-0-3. Measure 21 has a half-note chord 0-2-0-0-3. Measure 22 has a half-note chord 0-2-0-0-3. Measure 23 has a half-note chord 0-2-0-0-3. Measure 24 has a half-note chord 0-2-0-0-3. Measure 25 has a half-note chord 0-2-0-0-3. Measure 26 has a half-note chord 0-2-0-0-3. Measure 27 has a half-note chord 0-2-0-0-3. Measure 28 has a half-note chord 0-2-0-0-3. Measure 29 has a half-note chord 0-2-0-0-3. Measure 30 has a half-note chord 0-2-0-0-3. Measure 31 has a half-note chord 0-2-0-0-3. Measure 32 has a half-note chord 0-2-0-0-3. Measure 33 has a half-note chord 0-2-0-0-3.

34 *sl.* *sl.* P P 35 *sl.* *sl.* 36

T  
A  
B

# Marooned (album "The Division Bell" - 1994)

B mineur • 4/4 • 70 bpm • TT. 05:26

Standaard stemming

Solo begint na 30 seconden backing track

1 17 full 2 (17) sl. (14) 3 17 full 4 (17) 5 16 15 17 full 15 17 (17) 6 (17) 17 15 14 sl.

7 12 full full P 17 19 22 19 8 full full 22 (22) 19 21 9 (21) 1/2 P 10 full P P 11 full sl. 17 7 5

12 12-15-12 P 13 full 15 sl. 14 full full 15-15-17 17 full full 15 16 17 15-17-17 15 17 full 19 15 19 21 19 21 1/2

16 21 1/2 (21) 19 sl. 19 19 17 19 17 17 full 18 19 full 17 19 19 (19) 17 17 full 19 15 16

20 17 P 15 sl. 16 17 19 17 21 full 14 full 15 15 12 14 15 15 22 (15) 12 15 full (10)

23 full 1/4 5 5 10 7 7 10 7 10 H 24 full 25 sl. 26 17 full 17 (17) 17 (17) full

27 full P P 17 17 16 18 16 19 18 28 full 16 18 1/2 17 18 29 1/2 19 19 17 19 sl. (12) 19 19 19 1/2 17 3 3 3 3

This guitar TAB notation covers measures 30 through 56. It features a variety of techniques and dynamics:

- Measures 30-33:** Includes accents labeled "full" and "1/2". Measure 33 has a dynamic marking "P".
- Measures 34-36:** Features a dynamic marking "P" and a slur. Measure 35 has a "1/4" accent.
- Measures 37-40:** Measure 39 includes a slur and a "full" accent.
- Measures 41-44:** Includes accents labeled "full", "1/2", and "full". Measure 44 has a circled "2" below it.
- Measures 45-48:** Includes accents labeled "full", "full", "full", "full", "1/2", "full", and "1/4". Measure 45 has a circled "3" below it. Measure 46 has a "6" below it. Measure 48 has an "H" above it.
- Measures 49-52:** Includes accents labeled "1/2", "full", "full", and "full". Measure 50 has a circled "12" below it. Measure 51 has a circled "10" below it. Measure 52 has a dynamic marking "P".
- Measures 53-56:** Measure 53 has a dynamic marking "P". Measure 54 has a circled "12" below it. Measure 55 has a circled "10" below it. Measure 56 has a dynamic marking "P".



# Money (album "The Dark Side of the Moon" - 1973)

B mineur • 7/4 • 120 bpm • TT. 06:22

Indeling backing track: **Introductie** » 00:00 - 00:26, **Solo 1** » 00:26 - 02:02, **Saxofoon solo** » 02:02 - 03:05, **Tussenstuk (Solo 2)** » 03:05 - 03:50, **Solo 3** » 03:50 - einde

Standaard stemming

### Solo nr. 1

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

### Tussenstuk (Solo nr. 2)

21 22 23 24 25 26

27 28 29 30 31 32

33 34 35 36 37 38

39 full full 40 P 41 42 full full 43 sl. 44

**Solo nr. 3**

45 1/2 46 1/2 47 sl. 48 1/2 full 49 1/4

50 full 51 full 52 full full 53 full 54 full 1/2

55 1/4 56 57 58 full 59 full full

60 full full 61 62 63 full full full 64 full

65 full full 66 P 67 full 68 69

# On the Turning Away (album "A Momentary Lapse of Reason" - 1987)

E mineur • 4/4 • 100 bpm • TT. 03:45

Standaard stemming

1 1/2 2 (15) H 12 12 3 (12) (12) (12) 2 0 2 2 2 0 2 12 15

4 full 15 15 (15) 15 15 15 13 16 5 full (15) 2 2 (2) 0 2 0 2 0 2 14 12 14 14 12 14

7 full 14 14 (14) 14 12 14 14 2 5 7 5 7 5 (5) 5 4 2 0 2 2 3 9 3 5 3 3 0 3 0 3 5 3 3 0 3 0

10 11 P P 12 full 15 13 (15) 15 12 (15)

14 15 12 12 12 (12) 12 15 12 12 12 11 11 7 7 (7) 9 7 full

18 full 7 8 8 (8) (8) 8 7 9 9 7 (7) 8 6 2 full 21 P 2 (2) 2 0 2 0 2

22 3 3 3 3 3 3 23 H 3 15 17 15 15 12 15 24 full 12 14 15 17 full 25 (17) 17 15 17 15 17

26 full 17 17 15 12 15 0 27 (0) (0) 15 (15) (15) 15 12 15 28 29 (15) 15 12 12 14

30 *sl.* 31 *sl.* P P P 32 full P ②

33 *sl.* 34 (12) full 35 P (10) (10) 8 10 36 (10) 10 10 10 10 10 full

37 P *sl.* 38 39 P P P P full

40 P 1/2 41 H 42 P

43 H P 44 45

# Pigs (Three Different Ones) (album "Animals" - 1977)

E mineur • 4/4 • 70 bpm • TT. 11:31

Indeling backing track: **Introductie** » 00:00 - 01:10, **Zang** » 01:10 - 04:15, **Solo 1** » 04:15 - 07:10, **Tussenstuk (met zang)** » 07:10 - 09:25, **Solo 2** » 09:25 - einde

Standaard stemming

## Solo nr. 1

Guitar tablature for Solo nr. 1, measures 1-39. The piece is in E minor (TAB) and 4/4 time. The notation includes various techniques such as bends, slides, and vibrato, with dynamic markings like 'full', '1/2', and 'sl'. Measure numbers 1 through 39 are indicated at the start of each line. The tablature shows fret numbers on the strings, with some notes circled to indicate specific techniques or accents.

## Solo nr. 2

Guitar tablature for Solo nr. 2, measures 40-43. The piece is in E minor (TAB) and 4/4 time. The notation includes triplets and dynamic markings like 'full', '1/2', and 'sl'. Measure numbers 40 through 43 are indicated at the start of each line. The tablature shows fret numbers on the strings, with some notes circled to indicate specific techniques or accents.

43

full

full

full

full

full

full

full

full

44

45

46

full

1/2

full

P

1/2

P

47

48

full

full

full

1/2

49

50

51

full

52

53

54

55

18\17\18

sl.

17

18

17

17

15

56

(15)

17

(17)

(17)

15

17

(17)

17

18

57

58

19

7

59

full

full

full

full

60

15

15

61

sl.

9

12

(12)

(12)

12

14

62

full

14

14

63

full

full

full

full

64

15

15

65

66

# Sheep (album "Animals" - 1977)

E mineur • 4/4 • 120 bpm • TT. 09:26

Indeling backing track: **Introductie** » 00:00 - 01:40, **Solo 1** » 01:40 - 03:50, **Tussenstuk** » 03:50 - 04:37, **Solo 2** » 04:37 - 05:40, **Tussenstuk** » 05:40 - 07:10, **Solo 3** » 07:10 - 08:12, **Coda**

**Solo nr. 1**  
van 01:40 - 03:50 m.

**Solo nr. 2**  
van 04:35 - 05:40 m.

**Solo nr. 3**  
van 07:10 - 08:12 m.

Herhaal solo nr. 3 ad libitum

25 14 15 14 15 14 10 10 10 10 10 3 3 3 3 27 11 9 9 9 9 2 2 2 2

T  
A  
B



# Shine On You Crazy Diamond (album "Wish You Were Here" - 1975)

G mineur • 4/4 • 70 bpm • TT. 13:22

Indeling backing track: **Prt. I** » 00:00 - 02:05, **Prt. II (Solo 1)** » 02:05 - 05:10, **Prt. III (Solo 2)** » 05:10 - 06:25, **Tussenstuk** » 06:25 - 07:30, **Prt. IV (Solo 3)** » 07:30 - 08:40, **Prt. V** » 08:40 - 11:06 (Zang), 11:06 - 13:23 (Saxofoon solo)

Standaard stemming

## Solo nr. 1 **Prt. II**

van 02:02 - 05:10 m. | Tempo ad libitum

Guitar tablature for Solo nr. 1 (Prt. II) in G minor, 4/4 time. The piece is marked 'Tempo ad libitum'. The notation includes various techniques such as bends (marked 'full'), slurs, and triplets. Fingering is indicated by numbers 1-5. The piece is divided into measures 1 through 18. Measure 1 starts with a circled 18. Measure 2 has a circled 18. Measure 3 has a circled 17. Measure 4 has a circled 17. Measure 5 has a circled 17. Measure 6 has a circled 17. Measure 7 has a circled 10. Measure 8 has a circled 12. Measure 9 has a circled 12. Measure 10 has a circled 12. Measure 11 has a circled 12. Measure 12 has a circled 18. Measure 13 has a circled 18. Measure 14 has a circled 18. Measure 15 has a circled 12. Measure 16 has a circled 12. Measure 17 has a circled 12. Measure 18 has a circled 18. The piece ends with a double bar line.

## Solo nr. 2 **Prt. III**

van 05:10 - 06:25 m. | Tempo ad libitum

Guitar tablature for Solo nr. 2 (Prt. III) in G minor, 4/4 time. The piece is marked 'Tempo ad libitum'. The notation includes various techniques such as bends (marked 'full'), slurs, and triplets. Fingering is indicated by numbers 1-5. The piece is divided into measures 19 through 42. Measure 19 has a circled 8. Measure 20 has a circled 3. Measure 21 has a circled 5. Measure 22 has a circled 5. Measure 23 has a circled 18. Measure 24 has a circled 17. Measure 25 has a circled 18. Measure 26 has a circled 18. Measure 27 has a circled 18. Measure 28 has a circled 18. Measure 29 has a circled 15. Measure 30 has a circled 12. Measure 31 has a circled 3. Measure 32 has a circled 6. Measure 33 has a circled 8. Measure 34 has a circled 11. Measure 35 has a circled 13. Measure 36 has a circled 13. Measure 37 has a circled 11. Measure 38 has a circled 18. Measure 39 has a circled 18. Measure 40 has a circled 17. Measure 41 has a circled 18. Measure 42 has a circled 17. The piece ends with a double bar line.

Solo nr. 3 **Prt. IV**, evt. deel van **Prt. V**

van 07:30 - 08:40 m. | Tempo ad libitum

Solo nr. 3 evt. verder spelen tijdens zang, tot aan 11:06 m.

43 full full 44 full full 45 1/2 1/2 1/2 46 15 47 full 15 18 full 48 3 6 5 (5) (5) 3 P

49 5 3 50 full 2 2 51 12 15 12 15 18 18 52 full full 53 11 10 54 sl. full 2

55 sl. 1/2 56 P 57 full 58 full H 59 sl. 60 sl. full 2

61 full 62 full full 63 full full P 64 full 65 1/2 1/2 66 full

67 10 3 3 68 full full 69 sl. 70 sl. 71 72 full full full

73 full 74 1/2 75 1/2 76 1/2 77 78 1/2 1/2

79

# Sorrow (album "A Momentary Lapse of Reason" - 1987)

E mineur • 4/4 • 90 bpm • TT. 08:46

Standaard stemming

## Solo nr. 1 **Introductie**

van 00:00 - 01:50 m.

**Emadd4** **Dadd4** **Cadd4**

**Emadd4** **Dadd4** **Emadd4** **Dadd4** **Cadd4**

**Emadd4** **Dadd4** **Emadd4** **Dadd4** **Emadd4** **Dadd4**

## Solo nr. 2

van 01:50 - 04:40 m.

51 (17) 17 19 52 17 15-17 53 *sl.* *sl.* P full full 54 P 55 full

56 5 8 8 8 7 8 8 57 full 7 9 8 7 9 7 9 7 9 7 5 2 0 2 0 58 full 15 59 (15) 12 14 15-15 full

**Solo nr. 3**

Van 04:40 - 05:20 m.

60 12 (12) 61 *sl.* *sl.* 62 *sl.* *sl.* 63 3 3 10

64 7 7 5 (5) 65 3 0 4 3 3 7 7 66 10 10 10 12 67 *sl.* *sl.* 9 (9) 9 9 7 19 19 21

1/2B X

**Herhaal solo nr. 1 ad libitum**

Van 05:20 m. - Einde song

68 *sl.* *sl.* 69 3 (3) 10 70 71

# Terminal Frost (album "A Momentary Lapse of Reason" - 1987)

C majeur • 4/4 • 85 bpm • TT. 06:27

Indeling backing track: **Solo 1** » 00:00 - 02:54, **Saxofoon solo** » 02:54 - 03:27, **Solo 2** » 02:54 - Einde

Standaard stemming

## Solo nr. 1

van 00:00 - 02:54 m.

Measures 1-41 of Solo nr. 1. The notation includes standard guitar tablature with fret numbers and string indicators (T, A, B). It features various techniques such as slurs, slides (sl.), bends (b), and vibrato (v). Specific markings include 'H P' at measure 5, 'w/bar' at measures 9 and 25, and 'Distortion Guitar' at measure 23. The piece concludes with a 'Pre full' instruction at measure 41.

## Solo nr. 2

van 03:27 - 06:28 m.

Measures 42-55 of Solo nr. 2. The notation continues with standard guitar tablature, including fret numbers and string indicators. It features techniques like slurs and slides. The piece ends at measure 55.

56 57 58 59 60 61 62

(7) (7) 5 8 7 10 12 (12) (12) 5 8 7 7 (7)

*sl.*

63 64 65 66 67 68 69

(7) (7) (7) 5 8 7 10 12 (12) (15) (15) 12 10 9 (9)

*sl.*

70 71 72 73 74 75 76

12 11 10 9 (10) (12) (12) (12) (12) (12) (3)

fade out full

77 78 79 80 81 82 83

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

w/bar w/bar w/bar w/bar -1/2

84 85 86 87 88 89

5 5 9 (9) 8 8 7 (7) 5 (5) 3 (3) 1 1 (1) 5 8 7 7 (7) (7)

*sl.* w/bar *sl.* *sl.* *sl.*

90 91 92 93

5 8 7 10 12 (12)

*sl.* 3x

# Time (album "The Dark Side of the Moon" - 1973)

E majeur • 7/4 • 120 bpm • TT. 06:22

Indeling backing track: **Introductie** » 00:00 - 01:45, **Solo 1** » 01:45 - 03:40, **Solo 2** » 03:40 - 05:10, **Herhaling solo 1** » 05:12 - Einde

Standaard stemming

## Solo nr. 1

van 01:45 - 03:40 m.

Measures 1-14 of Solo nr. 1. The tablature is written on a six-line staff with fret numbers 0-5. It includes various rhythmic values and articulations such as accents and slurs. Measure 5 features a 'full 4x' marking above the fret number 5. Measure 10 has a circled '2' below the fret number 3. Measure 14 ends with a circled '2' below the fret number 2.

## Solo nr. 2

van 03:40 - 05:12 m.

Measures 15-47 of Solo nr. 2. The tablature continues on a six-line staff with fret numbers up to 19. It includes various articulations such as 'full', 'P', 'H', 'sl.', and '1/2 full'. Measure 21 ends with a circled '4' below the fret number 4. Measure 27 has a circled '4' below the fret number 4. Measure 33 has a circled '10' below the fret number 9. Measure 38 has a circled '17' below the fret number 17. Measure 41 has a circled '16' below the fret number 16. Measure 45 has a circled '17' below the fret number 17. Measure 47 ends with a circled '16' below the fret number 16.

48 (16) 19 full 49 19 full 19 50 (19) 16 17 16 17/19 sl. 51 (19) 17-19-17 H P 52 17-14 sl. 53 14 2-7 7-10-12 sl. H sl.

54 (10) 55 9 10 9 10 9 7 5 H P P sl. 56 (5) 7 9 sl. 57 7 5 1/2 58 7 5 2 5 P sl. 59 2 4 full

60 (4) 61 4 full 62 4 full 63 4 full 64 (4) P 65 4 2 66 2 4 6 4 sl. 4 6 4 sl. 6 4

**Herhaling solo nr. 1**

67 2 68 2 full 69 4 2 4 2 2 70



# Us and Them (album "The Dark Side of the Moon" - 1973)

D majeur ● 4/4 ● 75 bpm ● TT. 07:35

Indeling backing track: **Intro saxofoon** » 00:00 - 01:50, **Solo 1** » 01:50 - 02:50, **Solo 2** » 02:50 - 03:40, **Solo 3** » 03:40 - 04:20, **Piano en Saxofoon solo** » 04:20 - 05:25, **Herhaling solo 3** » 05:25 - 05:55, **Solo prt. 4** » 05:55 - 06:50, **Herhaling solo 2** » 06:50 - einde

Standaard stemming

**Solo prt. 1**  
01:50 - 2:50 m

**Solo prt. 2**  
van 02:50 - 03:50 m.

**Solo prt. 3**  
van 03:40 - 04:20 m

**Herhaal prt. 3**  
van 05:25 - 05:55

**Solo Prt. 4**  
van 05:55 - 06:50 m.

66 67 68 69 70 71 72 73

sl. full full full full

(12) (12) (11) (11) 11 10 5 10 (10) 14 12 12 (12) (12) 9 (11) 11 9

**Herhaal prt. 2**

van 06:50 - einde song

74 75 76 77 78 79

full full 1/2

11 9 14 12 9 7 (10) (10) 15 (11) (11) (11)

# Wearing the Inside Out (album "The Division Bell" - 1994)

B $\flat$  majeur • 4/4 • 120 bpm • TT. 06:54

Indeling backing track: **Solo 1** » 00:00 - 01:05, **Solo 2** » 01:05 - 02:40, **Tussenstuk** » 02:40 - 03:10, **Solo 3** » 03:10 - 03:40, **Tussenstuk** » 03:40 - 04:10, **Herhaling solo 1** » 04:10 - 05:15, **Solo 4** » 05:15 - 06:20

Standaard stemming

## Solo nr. 1

van 00:00 - 01:05 m.

Measures 1-14 of Solo nr. 1. The notation includes fret numbers (e.g., 6, 7, 5, 3), slurs, and dynamic markings such as 'full', 'sl.', and '1/2'. Measure 1 starts with a circled 6 on the 6th fret. Measure 2 has a circled 6 on the 6th fret. Measure 3 has circled 6s on the 6th fret. Measure 4 has a circled 6 on the 6th fret. Measure 5 has circled 6s on the 6th fret. Measure 6 has a circled 6 on the 6th fret. Measure 7 has a circled 6 on the 6th fret. Measure 8 has a circled 6 on the 6th fret. Measure 9 has a circled 6 on the 6th fret. Measure 10 has a circled 6 on the 6th fret. Measure 11 has a circled 6 on the 6th fret. Measure 12 has a circled 6 on the 6th fret. Measure 13 has a circled 6 on the 6th fret. Measure 14 has a circled 6 on the 6th fret.

## Solo nr. 2

van 01:05 - 02:40 m.

Measures 15-31 of Solo nr. 2. The notation includes fret numbers (e.g., 6, 5, 6, 8, 11, 13, 15, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31), slurs, and dynamic markings such as 'full', 'sl.', 'P', and 'H'. Measure 15 starts with a circled 6 on the 6th fret. Measure 16 has a circled 6 on the 6th fret. Measure 17 has a circled 6 on the 6th fret. Measure 18 has a circled 6 on the 6th fret. Measure 19 has a circled 6 on the 6th fret. Measure 20 has a circled 6 on the 6th fret. Measure 21 has a circled 6 on the 6th fret. Measure 22 has a circled 6 on the 6th fret. Measure 23 has a circled 6 on the 6th fret. Measure 24 has a circled 6 on the 6th fret. Measure 25 has a circled 6 on the 6th fret. Measure 26 has a circled 6 on the 6th fret. Measure 27 has a circled 6 on the 6th fret. Measure 28 has a circled 6 on the 6th fret. Measure 29 has a circled 6 on the 6th fret. Measure 30 has a circled 6 on the 6th fret. Measure 31 has a circled 6 on the 6th fret.

## Solo nr. 3

van 03:10 - 03:40 m.

Measures 32-41 of Solo nr. 3. The notation includes fret numbers (e.g., 10, 12, 13, 15, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41), slurs, and dynamic markings such as 'full', 'sl.', 'P', and 'H'. Measure 32 starts with a circled 6 on the 6th fret. Measure 33 has a circled 6 on the 6th fret. Measure 34 has a circled 6 on the 6th fret. Measure 35 has a circled 6 on the 6th fret. Measure 36 has a circled 6 on the 6th fret. Measure 37 has a circled 6 on the 6th fret. Measure 38 has a circled 6 on the 6th fret. Measure 39 has a circled 6 on the 6th fret. Measure 40 has a circled 6 on the 6th fret. Measure 41 has a circled 6 on the 6th fret.

**Herhaal nr. 1**   **Solo nr. 4**  
van 04:10 - 05:15 m.   van 05:15 - 06:20 m.

The image displays guitar tablature for two sections: 'Herhaal nr. 1' (measures 42-50) and 'Solo nr. 4' (measures 51-75). The notation is presented on six-line staves, with 'TAB' and 'TAB' labels on the left side of each system. Measure numbers are placed above the staves. The tablature includes various fret numbers (e.g., 10, 13, 15, 17, 20) and rhythmic markings such as slurs, accents, and dynamic markings like 'P' (piano) and 'full'. Specific techniques are indicated by 'H' (harmonic) and 'sl.' (slide). Some measures contain circled numbers (e.g., 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75) which likely refer to specific fret positions or techniques. The piece concludes with a double bar line at measure 75.

# Welcome to the Machine (album "Wish You Were Here" - 1975)

E mineur • 4/4 • 110 bpm • TT. 15:01

## Solo nr. 1

Speel en herhaal alle solo's ad libitum

Measures 1-12 of Solo nr. 1. The tablature is written on a six-line staff with fret numbers below the lines. Measure 1 starts with a 4/4 time signature. The notes are: 1 3 3 3 2 3 2 3 3 3 3 0 3 2 3 3 3 3 2 0 3 3 4 2 3 3 3 0 3. Measure 5: 5 5 5 5 5 3 6 5 3 5 5 3 7 2 2 2 2 0 2 8 (2). Measure 9: 0 2 2 0 2 15 15 15 14 15 11 15 12 15 14 12 15 12 15 14 12 12.

## Solo nr. 2

Measures 13-32 of Solo nr. 2. Measure 13: 15 12 15 14 17 17 17 17 17 15 17 15 17 17 15 19 16 2 2 2 0 2 2 3 2. Measure 17: (2) 3 2 2 0 4 4 5 5 5 2 7 4 2 5 7 9 9 11 11 11 12. Measure 21: 12 12 12 12 9 7 5 5 3 5 3 5 5 3 5 7 7 7 5 7. Measure 25: 7 7 7 7 5 7 9 7 7 9 9 9 9 9 11 11 11 12 12 12 12 14 14 19. Measure 29: 17 15 13 12 10 8 10 15 15 15 14 15 15 12 15 14.

33 15-12-15-14-12-12 34 15-12-15-14 35 17-17-17-17-17-15 36 17-15-17-17-15-19 full

**Solo nr. 3**

37 20 21 21 12 12 12 38 12 20 21 19 17 ^ 39 (17) 19 17 15 13 12 40 10 12 10 8 sl. 8 sl.

41 10 10 42 15 15 15 14 12 15 43 (15) 15 15 14 12 15 44 (15)

45 15 full 46 15 12 12 15 12 15 12 12 12 15 12 47 15 full 48 15 15 12 10 8 sl. 10 10

49 sl. 8 7 5 3 50 0 0 4 2 51 0 4 2 4 0 (0) 0 0 4 2 0 52 3 5 3 5 7 full

53 sl. 4 4 9 9 9 54 14 13 12 full 55 15 12 12 15 12 15 12 12 12 15 12 56 15 full

57 12 15 15 14 12 15 58 sl. 18 19 17 22 17 19 59 15 12 15 12 15 12 15 12 12 12 15 12 60 15 full

# What Do You Want From Me (album "The Division Bell" - 1994)

E mineur • 4/4 • 100 bpm • TT. 04:32

Standaard stemming

## Solo nr. 1

van 00:00 - 01:45 m.

Measures 1-12 of Solo nr. 1. The tablature is written on a six-line staff with fret numbers 0-17. It includes various techniques such as slurs, accents, and 'full' markings. Measure 1 starts with a 4/4 time signature. Measure 5 has a 'sl.' marking. Measure 6 has an '(0)' marking. Measure 8 has a 'sl.' marking. Measure 10 has a 'let ring' marking. Measure 11 has a 'full' marking. Measure 12 has a 'full' marking.

## Solo nr. 2

van 01:45 - 04:32

Measures 13-25 of Solo nr. 2. The tablature continues on a six-line staff with fret numbers 0-17. It includes various techniques such as slurs, accents, and 'full' markings. Measure 14 has a 'full' marking. Measure 15 has a '<' marking. Measure 16 has a 'full' marking. Measure 17 has a 'full' marking. Measure 18 has a 'P' marking. Measure 19 has a 'sl.' marking. Measure 20 has a 'P' marking. Measure 21 has a 'P' marking. Measure 22 has a 'full' marking. Measure 23 has a 'full' marking. Measure 24 has a 'full' marking. Measure 25 has a 'sl.' marking.

26 12-12 15-12 14-12 14-12 12-0-3 2-4 6-4 5-7 7-9-11 17-19 19-17 17-17

27 12-0-3 2-4 6-4 5-7 7-9-11

28 17-19 19-17 17-17

29 3-3 5-5 3-3 4-2 0-2 0 3-0 1-0 2-4-5 5-5 3-1 0-0

30 3-0 1-0 2-4-5

31 5-5 3-1 0-0

32 (0)

33 (0)

34 (0)

Annotations: *sl.*, *let ring*, *2*, *wavy*



# Wish You Were Here (album "Wish You Were Here" - 1975)

G majeur • 4/4 • 70 bpm • TT. 05:26

Indeling backing track: **Introductie** » 00:00 - 00:40, **Solo 1** » 00:40 - 01:50, **Solo 2** » 01:50 - 02:58, **Brug** » 02:58 - 03:31, **Solo 3** » 03:31 - 04:39, **Herhaling solo 1** » 04:39 - 05:27

## Solo nr. 1

van 00:40 - 01:50

Measures 1-7 of Solo nr. 1. Measure 1: 2-4, 3, 5, 4, 3, 4, 2, 0, 0. Measure 2: 1-2, 0, 0. Measure 3: 3-5, 3, 3-5, 3. Measure 4: 3-5, 3, 2-4, 2. Measure 5: 4, 5, 3, 4, 3. Measure 6: 2, 4, 3, 5, 4, 2. Measure 7: 2, 4, 2, 3, 0, 3.

## Solo nr. 2

van 01:50 - 02:58 m.

Measures 8-14 of Solo nr. 2. Measure 8: 11, 9, 9, 7, 7, 9. Measure 9: 12, 12, 14, 16, 16. Measure 10: 5, 7, 7, 7. Measure 11: 17, 17, 14, 12, 12. Measure 12: 10, 12, 12, 12, 14, 12. Measure 13: 5, 7, 7, 7. Measure 14: 7, 5, 7, 5, 7.

## Solo nr. 3

van 03:31 - 04:39 m.

Measures 15-21 of Solo nr. 3. Measure 15: 3, 4, 3, 5, 4, 4, 3, 4, 3, 5. Measure 16: 10, 12, 10, 8, 8, 7, 9, 9, 12. Measure 17: 3, 0, 3, 5. Measure 18: 8, 9, 8, 10, 8, 10, 12, 12, 15, 12, 10, 12. Measure 19: 12, 10, 12, 10, 10, 8, 9, 7, 10, 12, 10, 12. Measure 20: 10, 12, 12, 12, 10, 12, 12, 12, 10, 12, 10, 15, 17, 15, 10, 12, 12, 12, 15, 15. Measure 21: 15, 17, 15, 10, 12, 12, 12, 15, 15.

**Herhaal solo nr. 1**  
van 04:39 - 05:27 m.

The image shows a guitar tablature for a solo section, measures 22-24. The tablature is written on a six-line staff with fret numbers indicated by numbers 1-10. Measure 22 starts with a slide (sl.) from fret 10 to 12. Measure 23 contains a sequence of notes: 8, 8, 9, 8, 9, 8. Measure 24 contains notes: 8, 9, 8, 10. The tablature is labeled with 'T', 'A', and 'B' on the left side. A double bar line is present at the end of measure 24.

# Wot's ... Uh, The Deal? (album "Obscured By Clouds" - 1972)

G majeur • 4/4 • 85 bpm • TT. 05:10

Standaard stemming

## Solo nr. 1 - Prt. I

van 00:00 - 02:34 m.

Measures 1-13 of Solo nr. 1 - Prt. I. The notation is on a six-line staff with Treble (T) and Bass (B) clefs. Measure 1 starts with a circled 5 on the bass line. Measures 2-6 feature slurs and accents (sl.) over notes. Measure 7 has a circled 7. Measures 8-13 continue with slurs and fingerings, ending with a circled 5.

## Solo nr. 1 - Prt. II

Measures 14-19 of Solo nr. 1 - Prt. II. Measure 14 has a circled 7. Measure 15 has a circled 5. Measure 16 has a circled 12 and a 4x repeat sign. Measures 17-19 continue with slurs and fingerings, ending with a circled 12.

## Herhaal solo nr. 1 - Prt. I

van 02:34 - 03:20 m.

Measures 20-24 of Herhaal solo nr. 1 - Prt. I. Measures 20-23 continue the pattern of slurs and fingerings from the first part. Measure 24 ends with a circled 12.

## Solo nr. 2

van 03:40 - 04:23 m.

Measures 25-35 of Solo nr. 2. Measures 25-30 feature slurs and fingerings, including a circled 4 in measure 26. Measures 31-35 continue with slurs and fingerings, ending with a circled 12 and a P (pizzicato) marking.

## Solo nr. 3

van 04:23 - fade out

Measures 36-40 of Solo nr. 3. Measures 36-38 continue with slurs and fingerings, including a circled 14 in measure 38. Measures 39-40 feature slurs and fingerings, ending with a circled 12 and a P (pizzicato) marking.

41 17 12 16 14 42 14 12 12 43 (12) 12 16 16 (16) 12 14 12 14 45 (14)

46 14 14 full 14 12 12 full 14 12 47 (14) 48 ..

# Yet Another Movie (album "A Momentary Lapse of Reason" - 1987)

D mineur • 4/4 • 95 bpm • TT. 09:49

Standaard stemming

## Solo nr. 1

speel ad libitum

Guitar tablature for Solo nr. 1, measures 1-30. The piece is in D minor, 4/4 time, and is marked 'speel ad libitum'. The notation includes various techniques such as bends, vibrato, and slurs. Fingerings are indicated by numbers 1-4. Dynamics like 'full' and 'P' (piano) are marked. The piece concludes with a double bar line at measure 30.

## Solo nr. 2

Guitar tablature for Solo nr. 2, measures 31-43. This section begins with a double bar line at measure 30. It features complex techniques including double stops, triplets, and slurs. Fingerings are indicated by numbers 1-5. Dynamics like 'P' and 'sl.' (sforzando) are used. The piece concludes with a double bar line at measure 43.

44 45 46 47 48 49 50 51

TAB

14 (15) 14 12 14 15 (15) 14 12 14 12 (12) (12) 14 (22) (22) (22) 20 17 20 20 (22) 20 (22) 20

20 19 18 20 18 17 10 13 10 13 10 12 10

3 3 3

full P P full full full full

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- Basgitaar | Praktijk | Stijlvoorbeelden met audio
- Basgitaar | Praktijk | Basgitaar & ritmesectie
- Basgitaar | Praktijk | Basgitaar & ritmesectie
- Programma's & downloads | Complete songs ● widescreen ●

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 muzikliteratuur, zodat iedereen er van kan genieten.

