

PINK FLOYD

EASY GUITAR WITH RIFFS & SOLOS

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PINK FLOYD

14 Songs Arranged in Standard Notation

& Tablature, Including:

Another Brick in the Wall, Part 2

Comfortably Numb

Hey You

Money

Us and Them

EASY GUITAR WITH RIFFS AND SOLOS

PINK FLOYD

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Cover Photo: Jeffrey Mayer / atlasicons.com

ISBN 978-1-4768-1530-5



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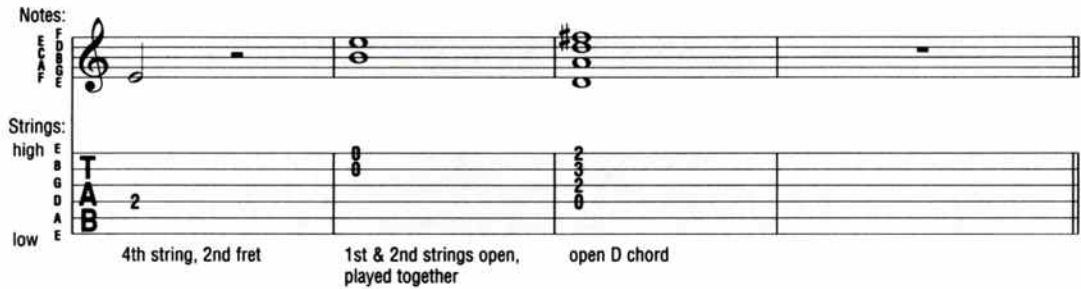
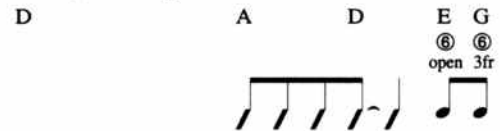
GUITAR NOTATION LEGEND

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

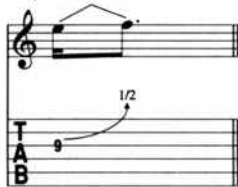
RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

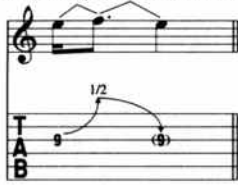
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



HALF-STEP BEND: Strike the note and bend up 1/2 step.



BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



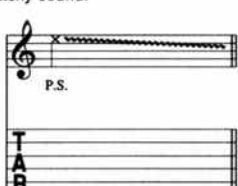
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



WHOLE-STEP BEND: Strike the note and bend up one step.



PRE-BEND: Bend the note as indicated, then strike it.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



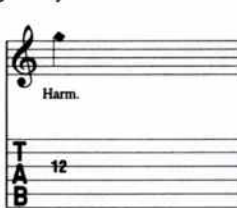
VIBRATO: The string is vibrato by rapidly bending and releasing the note with the fretting hand.



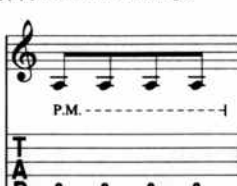
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



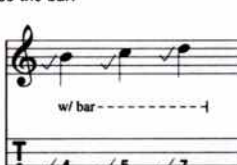
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



SHIFT SLIDE: Same as legato slide, except the second note is struck.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



RAKE: Drag the pick across the strings indicated with a single motion.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



STRUM AND PICK PATTERNS

This chart contains the suggested strum and pick patterns that are referred to by number at the beginning of each song in this book. The symbols \sqcap and \vee in the strum patterns refer to down and up strokes, respectively. The letters in the pick patterns indicate which right-hand fingers play which strings.

p = thumb
i = index finger
m = middle finger
a = ring finger

For example; Pick Pattern 2
 is played: thumb - index - middle - ring

Strum Patterns

1	$\frac{4}{4}$	\sqcap \vee \sqcap \vee \sqcap \vee \sqcap \vee
2	$\frac{4}{4}$	\sqcap \vee \sqcap \vee \sqcap \vee \sqcap \vee
3	$\frac{4}{4}$	\sqcap \vee \sqcap \vee \sqcap \vee \sqcap \vee
4	$\frac{4}{4}$	\sqcap \vee \sqcap \vee \sqcap \vee \sqcap \vee
5	$\frac{4}{4}$	\sqcap \vee \sqcap \vee \sqcap \vee \sqcap \vee
6	$\frac{4}{4}$	\sqcap \vee \sqcap \vee \sqcap \vee \sqcap \vee
7	$\frac{3}{4}$	\sqcap \vee \sqcap \vee \sqcap \vee
8	$\frac{3}{4}$	\sqcap \vee \sqcap \vee \sqcap \vee
9	$\frac{3}{4}$	\sqcap \vee \sqcap \vee \sqcap \vee
10	$\frac{2}{4}$	\sqcap \vee \sqcap \vee \sqcap \vee

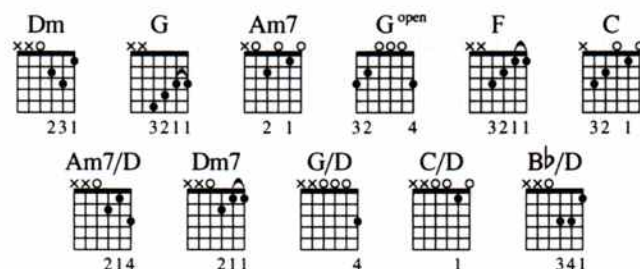
Pick Patterns

1	$\frac{4}{4}$	T A B p \vee a m \vee i a m
2	$\frac{4}{4}$	T A B p i m a i m a
3	$\frac{4}{4}$	T A B p i a m p i a m
4	$\frac{4}{4}$	T A B p i a p i m a
5	$\frac{4}{4}$	T A B p i a m i i a m i
6	$\frac{4}{4}$	T A B p i a m i i a m
7	$\frac{3}{4}$	T A B p i a m i
8	$\frac{3}{4}$	T A B p i a m
9	$\frac{3}{4}$	T A B p i m a m i
10	$\frac{2}{4}$	T A B p i a

You can use the 3/4 Strum and Pick Patterns in songs written in compound meter (6/8, 9/8, 12/8, etc.). For example, you can accompany a song in 6/8 by playing the 3/4 pattern twice in each measure. The 4/4 Strum and Pick Patterns can be used for songs written in cut time (ϕ) by doubling the note time values in the patterns. Each pattern would therefore last two measures in cut time.

Another Brick in the Wall, Part 2

Words and Music by Roger Waters



Strum Pattern: 2

Pick Pattern: 4

Chorus

Moderately

*Dm

mf

We don't need _ no ed - u - ca - tion.

TAB: . 0 2 3 2 | 0 2 3 2 | 1 1 1 1 1 1

*Chord symbols reflect overall harmony.

We don't need _ no thought con - trol. _

TAB: 1 1 1 1 1 1 | 0 2 3 2 | 0 2 3

No dark sar - cas - m

TAB: 1 1 1 1 1 1 | 0 2 3 2 | 0 2 3 2

in the class - room.

TAB: 0 2 3 2 | 1 1 1 1 1 1 | 1 1 1 1 1 1

Teach - er, } leave ____ them kids a - lone. ____
 Teach - ers, }

G

Hey, teach - er, ____ leave them } kids a - lone. _
 us }

Dm Am7 G open F

All in all, _ it's } just an -
 you're }

C Dm

- oth - er brick in the wall.

F C

1. Dm N.C.

All in all, — you're just an - oth - er brick in the wall.

2. Dm

wall.

Guitar Solo

Dm Am7/D

Dm Am7/D

Dm Am7/D

Dm

Am7/D

1/4

rake -----

13 13 13

Dm7

1 2 2 1/2 1

13 (13) (13) (13)

Am7/D

1 1/2

12 10 10 13 10 12 12 (12) 10 12 10 12 10 12 10 12 10 8 10 8 10 8

Dm

10 8 10 8 10

5/7 5 7 6 5 7 7 5 7

G/D

1/4

5 7 7 5 6 (6)

13 (13) 13 (13)

Dm7

G/D

8va

Dm

8va

C/D

loco

Bb/D

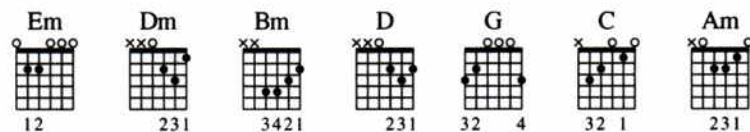
C/D

Dm

N.C.

Hey You

Words and Music by Roger Waters



Strum Pattern: 3

Pick Pattern: 2

Intro
Moderately



Em

mp

TAB

7 9 8 9 8 9 | 7 9 8 9 8 9

*Capoed guitar arranged for standard tuning, next 9 meas.

Dm

5 7 5 6 7 5 7 | 5 7 5 6 7 7

Em

7 9 8 9 8 9 | 7 9 8 9 8 9

Dm

1. 2.

5 7 5 6 7 5 7 | 5 7 5 6 7 7 | 5 7 5 6 0

1. Hey
3. Hey

**2nd time, sung one octave higher till end.

Verse

Em

you,
you,
you,

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

— out there on your own, — sit - ting na -

— out there on the road, — al - ways

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

— ked by the phone, — would you touch — me? Hey

do - ing what your told, — can you help me? Hey

— stand - ing in the aisles — with itch - y

— with your ear — a - gainst the wall, — wait - ing for —

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

— feet and fad - ing smiles, — can you feel — me?

— some - one to call out, would you touch — me?

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

G D C

light. _____
stone? _____
all. _____

To

Bm Am To Coda Em

Don't give in with - out a fight.
O - pen your heart, I'm com - ing we home.
geth - er we stand, di - vid - ed

1. Dm

2. Hey

2. Guitar Solo Em

1/2

Am Em Play 3 times

1/2

Am

9 11 12 10 12 10 12

Em

12 15 15 12 15 15 12 15 12 15

8va

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

Am

8va

19 19 (19) 19 19 (19) 17 19 19 19 (19)

Em

8va

19 19 (19) 17 19 (19)

grad. dive w/ bar

Bridge

C *loco* D G D C

But it was on - ly fan - tas - y.

D G D

The wall was too high as you can

C D

see. No mat - ter how he tried, he could

G D C

not break free, and the

D Em

worms ate in - to his brain.

Interlude

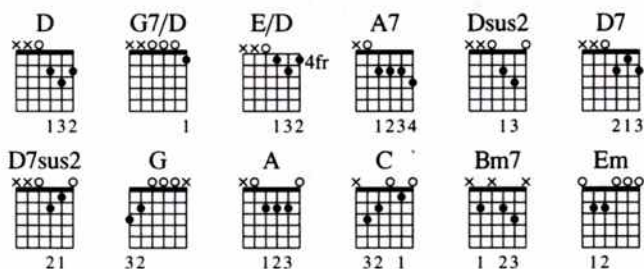
D.S. al Coda
(take repeat)

Coda Em

fall.

Brain Damage

Words and Music by Roger Waters



Strum Pattern: 6

Pick Pattern: 6

Intro

Slow, in 2

D

Verse

Play 4 times

mf

1. The lu - na - tic _
2. The lu - na - tic _
3. The lu - na - tic _

TAB: 2 3 2 0 3 2 0 3 2 0 4 4 4 4

G7/D

is on the grass. _
is in the hall. _
is in my head.

(4) 0 4 4 3 0 0 0 0 0 0 1 0 0 0 0 1

D

G7/D

The lu - na - tic _ is on the grass. _
The lu - na - tic _ are in my hall. _
The lu - na - tic _ is in my head.

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

D

Re - mem - ber - ing games and
The pa - per holds their fold - ed
You raise _ the blade, _

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

E/D A7

dai - sy chains _ and laughs. _
 fac - es to the floor, _
 you make _ the change. _

and Got to keep _ the
 ev - 'ry day, _ the
 You re - ar - range _

1 1 1 2 1 0 0 0 0 0

To Coda 1

D Dsus2

loon - ies on _ the path. _
 pa - per - boy brings more.
 _ me 'til I'm sane.

0 0 4 2 0 2 0 3 0 3 2

Chorus

D7 D7sus2 G

And if the dam _
 And if the cloud _

2 1 2 2 0 1 2 0 1 2 3

A

_ breaks o - pen man - y years too soon, _ and
 _ bursts, thun - der in _ your ear, _

0 0 0 0 2 2 2 2 0

C G

if there is no room up - on _ the hill, _
 you shout _ and no _ one seems to hear. _

1 1 1 1 1 0 1 1 0 0 0

3 and And if your head ex - plodes - with
And if the band you're in starts

A C
dark fore - bod - ings too, I'll see you on the dark -
play - ing dif - f'rent tunes, }

To Coda 2 \oplus D.S. al Coda
G Bm7 Em A7
— side — of the moon. —

\oplus Coda 1

D E/D
You lock — the door — and throw a - way — the key. —

A7
— There's some - one in my head but it's not

D.S.S. al Coda 2

⊕ Coda 2

Outro-Verse

D Dsus2

me.

A7 D

G7/D

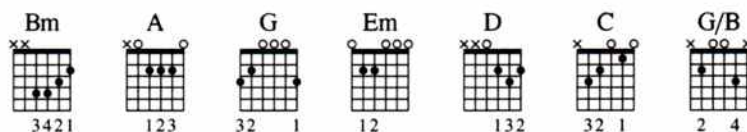
D E/D

A7

D Dsus2 D

Comfortably Numb

Words and Music by Roger Waters and David Gilmour



Strum Pattern: 1
Pick Pattern: 5

Intro
Slow

N.C.(Bm)

Verse

Bm

1. Hel - lo? Is there an - y - bod - y

mp

TAB: 2 2 2 2 2 4 4 2 0 2 0 2 0 2

A **G** **Em** **Bm**

in there? Just nod if you can hear me, is there an - y - one _ home? _

TAB: 2 2 0 4 4 0 2 0 4 0 2 0 0 0 2 4 4 4

Bm **A**

Come on, now, _ I hear you're feel - ing down. _ Well,
2. O - kay, just a lit - tle pin - prick, there'll be no more

TAB: 4 4 4 2 0 2 2 2 2 0

G **Em** **Bm**

I can ease your pain, _ get you on your feet a - gain. _ Can you
(Ah!) _ but you may feel a lit - tle sick.

TAB: 0 0 0 4 0 2 2 2 4 4 2 4

A

Re - lax, I'll need some in - for - ma - tion first, ____
 stand up? I do be - lieve it's work - ing, good, ____ that - 'll keep you

Fretboard diagram: 4 4 2 2 2 0 0 2 0 | 2 2 2

G Em Bm

just the ba - sic facts, can you show me where it hurts? ____
 go - ing through the show, - come on, it's time ____ to go. ____

Fretboard diagram: 0 4 0 4 0 | 0 0 2 4 4 2 4

Pre-Chorus

D A D

There is ____ no pain, you are ____ re - ced - ing, a dis - tant ship's smoke on the ho -

Fretboard diagram: 2 3 3 3 3 3 0 | 0 2 0 0 0 0 | 2 3 3 2 3 3 3 0

A C G

ri - zon. You are on - ly com - ing through in waves, your

Fretboard diagram: 0 2 0 0 1 0 1 0 1 0 1 3 | 3 0 0 1

C G D

lips move, but I can't hear what you're say - ing. When I was a child, - { I had a fe -
 I caught a fleet -

Fretboard diagram: 1 1 1 1 1 1 3 3 | 0 0 2 3 3 3 3 3 0 0

A D A

- ver, my hands felt just like two bal - loons. _
 - ing glimpse out of the cor - ner of my eye. _

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

C G

Now I've got that feel - ing once a - gain, I can't ex - plain, you would not
 I turned to look _ but it was gone. I can - not put my fin - ger

1 1 1 0 1 0 1 3 3 3 3 3 3 3 3

C G

un - der - stand, _ this is not how I am.
 on it now, _ the child has grown, the dream is gone.

3 1 1 1 1 0 1 3 3 0 3 0

Chorus A G/B C G D *To Coda*

I _ have be - come com - f' ta - 'bly numb.

0 3 0 3 0 2 2 0 0

Guitar Solo D A

*w/ bar 14 X 14 1/2 (14) 15 15 14 14 14 14 (14) 12

w/ bar

D

w/ bar

C

1 1/2

w/ bar

C

1 1/2

w/ bar

Chorus

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

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

D.S. al Coda

Coda

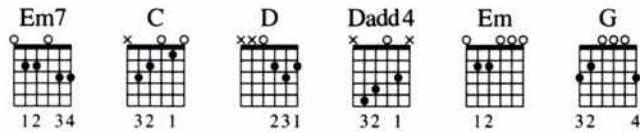
Outro-Guitar Solo

Repeat and fade

Bm **A** **G** **Em** **Bm**

Have a Cigar

Words and Music by Roger Waters



Strum Pattern: 3

Pick Pattern: 3

Intro
Moderately

N.C. Em7

mf

1. 2.

Em7

N.C. C

7 9 10 8

The musical score is written for guitar in 4/4 time. It includes a key signature of one sharp (F#) and a tempo/mood marking of 'Moderately'. The score is divided into four systems. The first system shows the introduction with a 'N.C.' (no chord) section and an 'Em7' section. The second system contains two measures, labeled '1.' and '2.'. The third system features an 'Em7' section. The fourth system shows a 'N.C.' section followed by a 'C' (C major) section. The bass staff (TAB) provides fret numbers and includes a 'T' (thumb) instruction. The score includes various musical notations such as slurs, ties, and dynamic markings like 'mf'.

1. N.C. 2. D N.C.

*Combine Patterns 10 & 7.

Em7 3rd time, To Coda

The musical score for the 3rd time through, leading to the Coda, is written in 4/4 time. The treble staff contains a melody with eighth and quarter notes, and a wavy line indicating a trill or tremolo. The bass staff contains a bass line with eighth and quarter notes, and a wavy line indicating a trill or tremolo. The key signature is one flat (Bb) and the time signature is 4/4.

Verse

Em7

1. Come in here, dear boy, have a ci - gar. — You're gon - na
2. We're just knocked out. We

go far.
heard a - bout the sell - out.

You're gon - na fly high.
You've got to get an al - bum out. You

3 3 0 3 3 3 3 3

0 2 0 2 2 0

C Dadd4 Em7

nev - er gon-na die, — you're gon - na make it if you try. They're gon-na love you.
owe it to the peo - ple. We're so hap - py, we can hard - ly count. —

Well, I've

al - ways had a deep re - spect and I mean that most sin - cere - ly.
Ev - ry - bod - y else is just green. Have you see the chart?

The band is just fan - tas - tic; that is real - ly what I think. Oh, if we
It's a hell of a start. - It could be made in - to a mon - ster

by the way, which one's Pink?
all pull to - geth - er as a team.

And did we

C D Em C
 tell you the name of the game, boy? We call it

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

rid - in' the gra - vy train.

The musical score for "The Rose Tree" is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line starts with a whole note G3, followed by a whole note F#3, and then a whole note E3. The second system continues the melody with a quarter note D5, followed by a quarter note C5, and then a quarter note B4. The bass line continues with a whole note D3, followed by a whole note C3, and then a whole note B2. The score concludes with a double bar line and repeat dots.

Em7

1/4

1/4

1/4

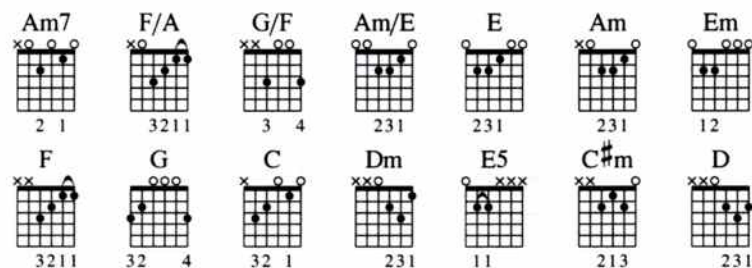
1/4

⊕ Coda

The first system of the musical score for 'The Rose Tree' is shown. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a melody starting with a quarter note G4, followed by an eighth note A4, a dotted quarter note B4, and then a series of eighth notes: C5, B4, A4, G4, F#4, E4, D4, C4. The bottom staff is in bass clef and contains a bass line starting with a whole note G2, followed by a whole note F#2, and then a series of eighth notes: E2, D2, C2, B1, A1, G1, F#1, E1. A curved arrow labeled '1/4' points from the first eighth note of the bass line (G2) to the first eighth note of the melody (G4).

High Hopes

Words and Music by David Gilmour and Polly Samson



*Capo III

Strum Pattern: 3
Pick Pattern: 3

Intro

Moderately slow

*** Am7 F/A Am7 F/A

mp

TAB: 5 5 8 8 | 5 5 | 5 5 8 8 | 5 5

*Optional: To match recording, place capo at 3rd fret.

**Chord symbols reflect implied harmony.

***Piano arr. for gtr., next 4 meas.

Verse

Am7

F/A

1. Be - yond the hor - i - zon of the place we lived when we were young,
2. There was a rag - ged band that fol - lowed in our foot - steps,
3. Look - ing be - yond the em - bers of brid - es glow - ing be - hind us
4. En - cum - bered for - ev - er by de - sire and am - bi - tion,

TAB: 0 2 2 2 2 2 0 | 1 1 0 3 3 3

†Sung one octave lower.

Am7

F/A

in a world of mag - nets and mir - a - cles,
run - ning be - fore time took our dreams a - way,
to a glimpse of how green it was on the oth - er side.
there's a hun - ger still un - sat - is - fied.

TAB: 2 2 2 0 1 0 0 0 0 | 0 3 0 3

Am7 F/A

our thoughts strayed con - stant - ly and with - out bound - a - ry. The
leav - ing the myr - i - ad small crea - tures try - ing to tie us to the ground,
Steps tak - en for - ward, but sleep - walk - ing back a - gain,
Our wea - ry eyes still stray to the hor - i - zon, though

Am7 F/A 1., 3.

ring - ing to the of life the Di - vi - sion Bell had be - gun.
down dragged this road we've by the sumed of some slow de - tide.
man - y

Pre-Chorus F/A G/F Am/E E

A - long the long road and on down the cause - way,
At a high - er al - ti - tude, with flag un - furled,

F/A G/F Am/E E To Coda 1

do they still meet there by the cut?
we reached the diz - zy heights of that dreamed - of world.

2., 4. Chorus F/A Am Em F G

cay. times. The grass was green - er. The light was bright -

*Sung as written.

Am C Dm F Am Em

- er. { With friends sur - round - ed. }
 { The taste was sweet - er. }

F G Am C Dm E5

The nights of won - der.

To Coda 2 \oplus D.S. al Coda 1

\oplus Coda 1

Guitar Solo

C#m D

1. 2. D

C#m D

C#m

D.C. al Coda 2
(no repeat)

D

⊕ Coda 2

Dm F Am Em F G

With friends sur - round-ed.
ev - er. *Guitar solo till fade* The dawn mist

Am C Dm F Am Em

glow - ing. The wa - ter flow - ing.

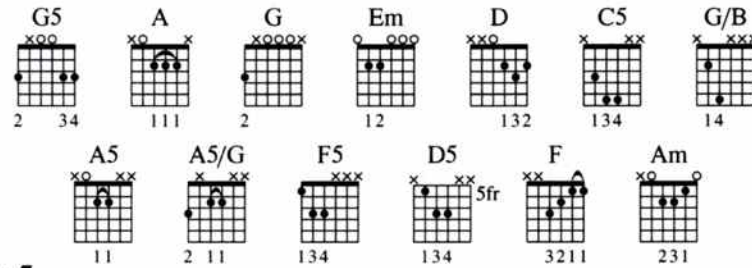
Repeat and fade

F G Am C Dm F

The end-less riv - er. For ev - er and

Learning to Fly

Words and Music by David Gilmour, Anthony Moore, Bob Ezrin and Jon Carin



Strum Pattern: 5
Pick Pattern: 1

Intro
Moderately slow

Intro musical notation and guitar TAB.

*Ensemble arr. for gtr., next 4 meas.

Verse

Verse musical notation and guitar TAB.

1. In - to the dis - tance, a rib-bon of black. _
3. See additional lyrics

Em

Verse musical notation and guitar TAB.

Stretched to the point _ of no turn - ing back. _

A flight of fan - cy on a
2. See additional lyrics

G

Em

Verse musical notation and guitar TAB.

wind - swept field. _

Stand - ing a - lone, _ my sens - es reeled. _

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G5 A G Em

A fa - tal at-trac - tion is hold-ing me fast. — How can — I es - cape — this ir - re -

Chorus

C5 G/B A5 A5/G

sist - i - ble — grasp? — 1. Can't keep my eyes from the cir - cl - ing — sky. —
2., 3. See additional lyrics

1. **Guitar Solo**

F5 C5 D5 G5 A G

Tongue - tied and twist - ed, just an Earth - bound mis - fit, I.

2. **Guitar Solo**

Em D5 C5

w/ bar w/ bar - - - - - ter - mined to try. —

G/B A5 A5/G F5

Can't keep my eyes from the cir - cl - ing — skies. — Tongue - tied and twist - ed, just an

Interlude

Earth - bound mis - fit, I.

Play 8 times

Guitar Solo

Am

*Synth arr. for gtr., next 2 meas.

The second system of the musical score continues the melody and accompaniment. The melody, in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, features a series of eighth and sixteenth notes, including a triplet of eighth notes. The accompaniment, in bass clef, consists of a steady eighth-note pattern. The system concludes with a double bar line and a final measure containing a wavy line and the number 14.

⊕ Coda

Outro-Guitar Solo

D.S. al Coda
(take 2nd ending)

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G5, followed by a half note A, and then a quarter note G. The second system continues the melody with a quarter note G, followed by a half note A, and then a quarter note G. The bass line consists of a single line with a treble clef. It begins with a quarter note 15, followed by a half note 18, and then a quarter note 15. The second system continues the bass line with a quarter note 15, followed by a half note 18, and then a quarter note 15. The score is labeled with 'G5', 'A', and 'G' above the notes, and '15' and '18' below the bass line notes.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a fingerstyle guitar part. The guitar part features a melody line with a capo at the 5th fret and a bass line. The chords are Em, D, G, G5, and A. The fingerstyle guitar part includes fret numbers and a capo at the 5th fret. The score is divided into two systems, each with a guitar part and a fingerstyle guitar part. The first system includes a guitar part with a melody line and a bass line, and a fingerstyle guitar part with fret numbers and a capo at the 5th fret. The second system includes a guitar part with a melody line and a bass line, and a fingerstyle guitar part with fret numbers and a capo at the 5th fret. The score is written in standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

G5 A G Em

D G G5 A G

Em D G G5

Fade out

Additional Lyrics

2. Ice is forming on the tips of my wings.
 Unheeded warnings, I thought I thought of ev'rything.
 No navigator to find my way home.
 Unladen, empty and turned to stone.

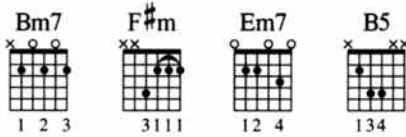
Chorus 2 A soul in tension that's learning to fly.
 Condition grounded but determined to try.
 Can't keep my eyes from the circling skies.
 Tongue-tied and twisted, just an Earth-bound misfit, I.

3. Above the planet on a wing and a prayer.
 My grubby halo, a vapor trail in the empty air.
 Across the clouds, I see my shadow fly
 Out of the corner of my watering eye.
 I dream unthreatened by the morning light.
 Could blow this soul right through the roof of the night.

Chorus 3 There's no sensation to compare with this.
 Suspend animation, a state of bliss.
 Can't keep my mind from the circling skies.
 Tongue-tied and twisted, just an Earth-bound misfit, I.

Money

Words and Music by Roger Waters



*Strum Pattern: 4 & 8

*Pick Pattern: 3 & 8

Intro Moderately

Bm7

**

mf

Play 4 times

T
A
B

4 4 2 2 0 2 0 2 4 4 2 2 0 2 0

*Combine patterns for meas.

**Bass arr. for gtr., next 2 meas.

Verse

Bm7

1. Mon - ey, ah, get a - way. You get a
2. Mon - ey, well, get back. I'm
3. Mon - ey, it's a crime. Share

2 2 3 3 2 3 3

2 2 0 2 2 2 0 2

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

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

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Mon - ey, _____ it's a gas. Grab
 Mon - ey, _____ it's a hit. Ah, don't
 Mon - ey, _____ so they say, is

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

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

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

To Coda ⊕

F#m Em7
 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 - el - ing set, and I think I need a Lear ____
 But if you ask for a rise it's no sur -

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

*Use Strum Pattern 4, Pick Pattern 3 for meas.

**Play Pattern 8 (2 times) for meas.

Bm7
 _____ team.
 _____ jet.

0 2 2 0 2 0 2 4 4 2 2 0 2 0

Saxophone Solo

Bm7 Play 4 times

4 4 2 2 0 2 0 4 4 2 2 0 2 0

Em7

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one sharp (F#). The melody begins with a repeat sign. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The second measure of the melody is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter). The system ends with a repeat sign. Below the staff, the bass line is written as a single line of numbers: 5, 4, 2, 2, 0, 2, 0. This represents the fret positions for the left hand.

Bm7

4/4

2 4 4 2 2 0 2 0 2 4 4 2 2 0 2 0

[illegible]

Guitar Solo
2nd & 3rd times, ad lib.
Bm7

w/ reverb & delay

First system of musical notation. The treble clef staff contains a melody with a triplet of eighth notes, a dotted quarter note, and a half note. The bass clef staff contains a bass line with a triplet of eighth notes, a dotted quarter note, and a half note. The key signature is one sharp (F#).

Second system of musical notation. The treble clef staff contains a melody with a triplet of eighth notes, a dotted quarter note, and a half note. The bass clef staff contains a bass line with a triplet of eighth notes, a dotted quarter note, and a half note. The key signature is one sharp (F#).

Third system of musical notation. The treble clef staff contains a melody with a triplet of eighth notes, a dotted quarter note, and a half note. The bass clef staff contains a bass line with a triplet of eighth notes, a dotted quarter note, and a half note. The key signature is one sharp (F#).

Fourth system of musical notation. The treble clef staff contains a melody with a triplet of eighth notes, a dotted quarter note, and a half note. The bass clef staff contains a bass line with a triplet of eighth notes, a dotted quarter note, and a half note. The key signature is one sharp (F#).

Fifth system of musical notation. The treble clef staff contains a melody with a triplet of eighth notes, a dotted quarter note, and a half note. The bass clef staff contains a bass line with a triplet of eighth notes, a dotted quarter note, and a half note. The key signature is one sharp (F#).

N.C.

1., 2.
Bm7

3.

Bm7

D.S. al Coda

⊕ Coda

Em7

Outro
Bm7

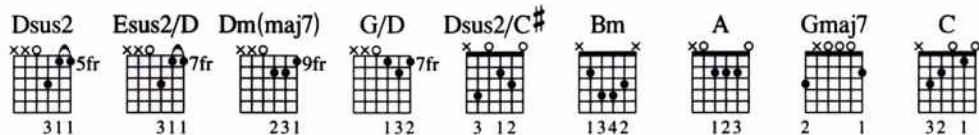
prise that they're giv - ing none a - way, _ a - way, _ a -

Repeat and fade

way, _ a - way. _ A -

Us and Them

Words by Roger Waters
Music by Roger Waters and Rick Wright



Strum Pattern: 5

Pick Pattern: 5

* Intro

Slow

Dsus2 Esus2/D

mp
let ring throughout

TAB

*2nd time, Sax Solo.

Dm(maj7)

G/D Dsus2

Verse

Dsus2

1. Us and
3. Black and
5. Piano solo
7. See additional lyrics

Esus2/D

Dm(maj7)

them.
blue.

And af - ter all, —
And who knows — which is

G/D

— which we're on - ly and or - di - nar - y men. —
who is who?

Dsus2

Verse

Dsus2

2. Me
4. Up
6. Sax solo
8. See additional lyrics

Esus2/D

and and you.
and down.

Dm(maj7)

G/D

God on - ly knows — it's not what we would choose — to
And in the end, — it's on - ly round and round — and

Dsus2 Dsus2/C#

do.
round.

Bridge

Bm A Gmaj7

"For - ward," he cried — from the rear, and the front rank died.
 "Have - n't you heard? — It's a bat - tle of words," — the pos - ter bear - er —

Sax solo continues
See additional lyrics

C Bm A

cried. (And) the Gen - 'ral sat, and the lines on the map
 "Lis - ten son," — said the man with the gun, "there's

Gmaj7 1., 2., 3. C 4. C

moved room from side — to — side.
 room for you — in - side." *Sax solo ends* died.

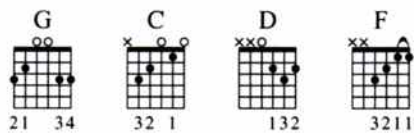
Additional Lyrics

7. Down and out.
It can't be helped,
But there's a lot of it about.
8. With, without.
And who'll deny
It's what the fighting's all about.

Bridge Out of the way, it's a busy day.
 I've got things on my mind.
 For want of the price of tea and a slice,
 The old man died.

Mother

Words and Music by Roger Waters



*Strum Pattern: 10 & 9

*Pick Pattern: 10 & 9

Verse

Moderately fast

G C

mp

1. Moth - er, do you think they'll drop the bomb?
 2. Moth - er, should I run for pres - i - dent?
 3. Moth - er, do you think she's good e - nough

TAB

*Combine patterns for meas. **Use Pattern 6 for meas.

G

for me?

C

Moth - er, do you think they'll like this song?
 Moth - er, should I trust the gov - ern - ment?
 Moth - er, do you think she's dan - ger - ous

G

to me?

F C

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

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

F C

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

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

F C

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

2 2 2 2 0 3 0 2 3 3

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.

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

*Use Pattern 9 (3 times) for meas.

D C D C

Oo, babe, ____ oo, babe, ____

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

To Coda ⊕ Guitar Solo

D C

oo, babe, { of course Ma - ma's gon - na help build the wall.
you'll al - ways be ba - by to

C G C

G C D

D.C. al Coda
(take 2nd ending)

C G

⊕ Coda
Outro

G

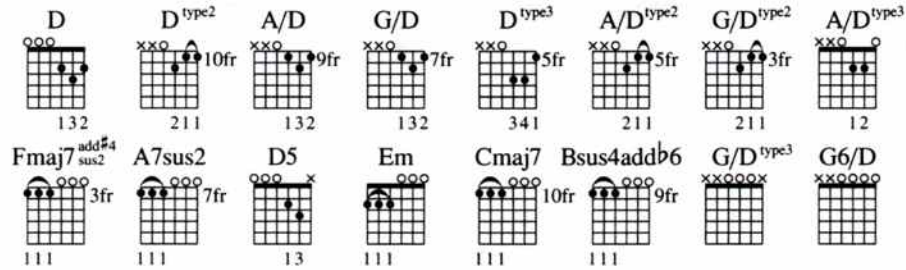
me.

C

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

Run Like Hell

Words and Music by Roger Waters and David Gilmour



Drop D tuning:
(low to high) D-A-D-G-B-E

Strum Pattern: 5
Pick Pattern: 1

Intro
Moderately



Bass & drums enter

N.C.(D)

Play 3 times

mf

*Pick note on repeat.



D type2

A/D

let ring throughout

4th time, To Coda 2

G/D D type3

Chorus

Fmaj7^{add#4}_{sus2} A7sus2

The musical score for the chorus of 'The Sound of Silence' is presented on a grand staff. The top staff is in treble clef with a key signature of one sharp (F#). It contains six measures of music, each with a 'run,' annotation below it. The first measure is marked with 'Fmaj7^{add#4}_{sus2}' and the fifth with 'A7sus2'. The bottom staff is a five-line bass staff with fret numbers (5, 3, 1, 0, 5, 8) written vertically below each measure. The first measure is marked with 'Run,' and the fifth with 'run,'.

[illegible]

run, run, run, run. 1. You bet - ter 2. You bet - ter make your face up with your and run all day and

Fmaj7^{add#4}_{sus2}

fa - vor - ite — dis - guise, with your but - ton down lips and your roll - er blind - eyes, — with your
 run all night — and keep your dir - ty feel - ings deep in - side, — and if you're

0 3 0 0 1 1 1 1 1 1 1 1 5 1 0

Em Cmaj7

emp - ty smile — and your hun - gry heart. — Feel the bi - le ris - ing from your
 tak - ing your girl - friend out to - night — you'd bet - ter park the car — well

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

Bsus4addb6

guil - ty past, — with your nerves in tat - ters as the cock - le shell shat - ters and the
 out of sight, — 'cause if they catch you in the back seat try'n' to pick her locks — they're gon - na

3 3 3 3 3 5 5 5 5 5 3 5 5 5 5 5 5

Em Interlude D

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

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

To Coda 1

D.S. al Coda 1
(no repeat)

0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3

*** Synth Solo**

Em

w/ vibrato bar throughout

*Synth arr. for gtr., next 12 meas.

Fmaj7^{add#4}_{sus2}

Em

Cmaj7

Sva

Bsus4addb6

Sva - -

Em

D.S.S. al Coda 2
(take repeats)

A/D type2

G/D^{type2}G/D^{type3}

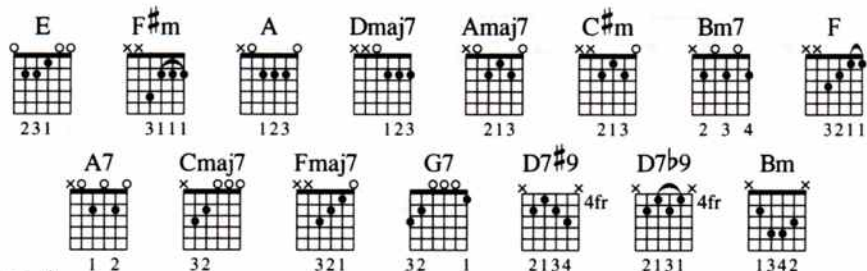
G6/D

D

49

Time

Words and Music by Roger Waters, Nicholas Mason, David Gilmour and Rick Wright



Strum Pattern: 1
Pick Pattern: 5

Intro
Slow

*E F#m E

TAB: 0 2 0

*Chord symbols reflect implied harmony.

1. F#m 2. F#m

TAB: (0) 0 1 2 2 2 4 2 2

A

TAB: 2 0 12 2

Harm. 12

E F#m

TAB: 0 0 1 2

Harm. 12

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Verse

F#m A

1. Tick - ing a - way _ the mo - ments that make up a dull day. (You)
run, you run _ to catch up with the sun, but it's sink - ing. (And)

E F#m

frit - ter and waste _ the hours in an off - hand way. _
rac - ing a - round _ to come up be - hind _ you a - gain. _ The

A

Kick - ing a - round _ on a piece of ground in your home - town,
sun is the same _ in a rel - a - tive way, but you're old - er,

E F#m

wait - ing for some - one or some - thing to show _ you the way. _
short - er of breath, _ and one day clos - er to death. _

Bridge

Dmaj7 Amaj7

Tired of ly - ing in _ the sun - shine, stay - ing home _ to watch the rain. And
Ev - 'ry year is get - ting short - er, nev - er seem _ to find the time.

Dmaj7 Amaj7

you are young and life ___ is long and there is a time to kill ___ to - day.
Plans that ei - ther come _ is to naught or there half a page of scrib - bled lines.

Dmaj7 C#m

And then one day you find ___ ten years have got ___ be - hind you.
Hang - ing on in qui - et des - par - a - tion is the Eng - lish way. The

To Coda

Bm7 E

No one told you when _ to run. You missed the start - ing gun.
time is gone, the song is o - ver.

Guitar Solo

F#m A E

F#m A

E F#m

grad. release

A

8va

E F#m

8va

A

8va

E F#m

8va

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part in the upper system and a bass part in the lower system. The guitar part is written in treble clef with a key signature of two sharps (F# and C#). The bass part is written in bass clef. The score is divided into measures by vertical bar lines. Above the guitar staff, the chords Dmaj7, A7, and Dmaj7 are indicated. The guitar part features various musical notations including eighth notes, quarter notes, and rests, with some notes marked with fingerings (1, 2, 3, 4). The bass part consists of a single line of notes, primarily eighth and quarter notes, with some measures containing rests. The overall layout is clean and professional, typical of a music manuscript.

D.S. al Coda

4 2 4 6 4 6 4 2 0

⊕ Coda

Breathe (Reprise)

A tempo

*Em

Thought I'd some-thing more to say. _

The musical score is for the song "Thought I'd some-thing more to say." It is in the key of D major (two sharps) and 4/4 time. The tempo is marked "Allegretto". The score includes a vocal line and a guitar accompaniment. The guitar part features a complex rhythm with many triplets and sixteenth notes. The lyrics are: "Thought I'd some-thing more to say. _".

*Chord symbols reflect basic harmony.

Verse

Em

[illegible]

A7 Em

can. _____ And when _ I come home cold and

A7 Em

tired, _____ it's good to warm _ my bones be - side _ the

A7 Cmaj7

fire. _____ Far a - way _ a - cross the field, the

Bm7 Fmaj7

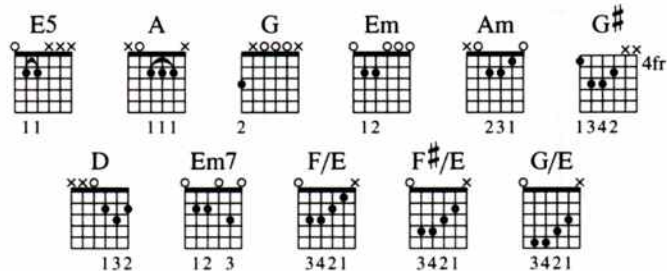
toll - ing of _ the i - ron bell calls the faith - ful to their knees to

G7 D7#9 D7b9 Bm

hear the soft - ly spok - en mag - ic spell.

Young Lust

Words and Music by Roger Waters and David Gilmour



Strum Pattern: 5
Pick Pattern: 1

Verse
Moderately

N.C.(E5)

1. I am just a new boy, a stran-ger in this town. _____

TAB

3 2 0 2 3 0 | 0 | X 2 2 2 | 3 2 0 3 0 3 0

Where are all the good times?

1 2 (2)

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

Pre-Chorus

G

Who's gon-na show this stran-ger a-round? _____

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

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

Em

5 3 X X 3 X X 3 X X 3 X X | 0 2 4 3 | 10

Chorus

Am G

Oo, _____ I need a dirt - y wom - an.

G# Am

Oo, _____ I need a dirt - y

To Coda 1 To Coda 2

Em Verse N.C.(E5) D A

girl. _____ 2. Will some wom-an in this des - ert land _____

N.C.(E5)

make me feel like a real man? Take this rock 'n' roll _ ref - u - gee, _

D.S. al Coda 1

A N.C.(E5)

oo, babe, set me free. _____

♯ Coda 1

Guitar Solo
Em7

The guitar solo is written in E major (one sharp) and 4/4 time. It consists of five systems of music, each with a treble staff and a bass staff.

- System 1:** Treble staff starts with a whole note E4, followed by eighth notes F#4, G4, A4, B4, C5, D5, E5. Bass staff has a whole note E2, followed by eighth notes F#2, G2, A2, B2, C3, D3, E3. A pickup harmonic (P.H.) is marked on the treble staff at the end of the system.
- System 2:** Treble staff has a whole note E4, followed by eighth notes F#4, G4, A4, B4, C5, D5, E5. Bass staff has a whole note E2, followed by eighth notes F#2, G2, A2, B2, C3, D3, E3. A pickup harmonic (P.H.) is marked on the treble staff at the end of the system.
- System 3:** Treble staff has a whole note E4, followed by eighth notes F#4, G4, A4, B4, C5, D5, E5. Bass staff has a whole note E2, followed by eighth notes F#2, G2, A2, B2, C3, D3, E3. A pickup harmonic (P.H.) is marked on the treble staff at the end of the system.
- System 4:** Treble staff has a whole note E4, followed by eighth notes F#4, G4, A4, B4, C5, D5, E5. Bass staff has a whole note E2, followed by eighth notes F#2, G2, A2, B2, C3, D3, E3. A pickup harmonic (P.H.) is marked on the treble staff at the end of the system.
- System 5:** Treble staff has a whole note E4, followed by eighth notes F#4, G4, A4, B4, C5, D5, E5. Bass staff has a whole note E2, followed by eighth notes F#2, G2, A2, B2, C3, D3, E3. A pickup harmonic (P.H.) is marked on the treble staff at the end of the system.

Chord changes are indicated above the treble staff: Em7 (Systems 1-3), F/E (System 4), F#/E (System 5), G/E (System 6), and Am (System 7). The solo concludes with a final chord of Am.

*Applies to top notes only.

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with eighth and quarter notes, some with slurs, and a final measure with a whole note and a fermata. The bottom staff is a bass clef and contains a bass line with eighth and quarter notes, some with slurs, and a final measure with a whole note and a fermata. The piece is in 2/4 time.

⊕ Coda 2

Outro
w/ ad lib. on repeats
N.C.(E5)

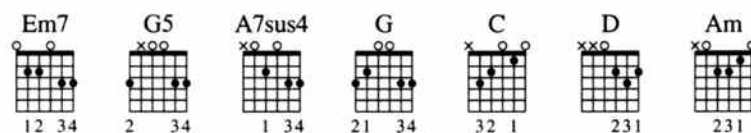
D.S.S. al Coda 2

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a double bar line and repeat dots. The melody starts on a whole note G4, followed by a half note A4, and then a half note B4. The bottom staff is in bass clef and contains a whole note G2, followed by a half note A2, and then a half note B2. The system ends with a double bar line.

Repeat and fade

Wish You Were Here

Words and Music by Roger Waters and David Gilmour



Strum Pattern: 1

Pick Pattern: 5

Intro
Slow



Em7 G5 Em7

A7sus4

Em7

A7sus4

G

✂ Guitar Solo

2nd & 3rd times, ad lib.

Em7

G5

Em7

[illegible][illegible]

Verse

C

D

1. So, _____ so you think you can tell _____ heav - en from
3. How I wish, how I wish you were here. _____ We're just

Am G

hell, two lost souls swim-min' in a blue fish bowl year af - ter year. Can you tell a green

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

D

field ____

Run- nin' o - ver the same old ground.

C

from a cold steel rail? ____

What have we found? ____

A

A smile _ from a

The same old ____

Am *To Coda* \oplus G

veil? fears. Do you think you can were tell? 2. Did they get you to

Verse C D Am

trade your he - roes for ghosts? Hot ash - es for trees? Hot air for a

G D

cool breeze? Cold com - fort for change? Did you ex -

C Am

change a walk - on part in the war for a lead role in a cage?

D.S. al Coda G

here.

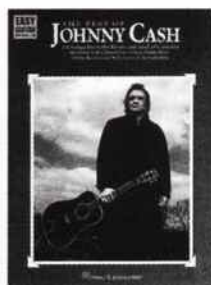
\oplus Coda G *D.S.S. and fade on Guitar Solo (take repeat)*

here.

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