

# BOOK OF GUITAR TAB







ANOTHER BRICK IN THE WALL (Part 1) .....	6
ANOTHER BRICK IN THE WALL (Part 2) .....	16
ASTRONOMY DOMINE .....	22
BRAIN DAMAGE .....	29
BREATHE .....	50
COMFORTABLY NUMB .....	38
ECLIPSE .....	57
GOODBYE BLUE SKY .....	62
HAVE A CIGAR .....	67
HEY YOU .....	76
IF .....	86
IS THERE ANYBODY OUT THERE? .....	90
MONEY .....	93
MOTHER .....	122
NOT NOW JOHN .....	110
ON THE TURNING AWAY .....	116
REMEMBER A DAY .....	129
SEE EMILY PLAY .....	132
SHINE ON YOU CRAZY DIAMOND (PART V) .....	136
WELCOME TO THE MACHINE .....	148
WISH YOU WERE HERE .....	142

Testo e Musica di Roger Waters

fade in  
Gtr. 1

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with some notes marked with an 'x' and others with a tilde (~). The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bass line is written in eighth and sixteenth notes, with some notes marked with an 'x' and others with a tilde (~). The tempo is marked "mp" (moderato piano). The score is divided into three measures by vertical bar lines.

[illegible]

Musical score for "The Rose Tree" featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The score includes a melody line with slurs and accents, and a guitar accompaniment line with fret numbers and slurs. The melody line has a "P.M." marking below it. The guitar line has a "P.M." marking below it. The score is divided into three measures.

Gtr. 3

with clean tone and chorus

let ring with Rhythm fill 1

5 7 5 7 5

Rhythm fill 1

Gr. 4

Dm9

Dm6/9

Dm9

Dm6/9

*mp*

with clean tone and chorus

5

5

3

5

4

3

5

5

3

5

4

3



G5

Dad-dy what else\_\_\_\_\_ did you leave\_\_\_\_\_ for me?\_\_\_\_\_

Gtr. 5

*f*

with distortion and chorus

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

vibrato bar

vibrato bar

Dm F

me? All in all\_\_\_\_\_ it was\_\_\_\_\_

Gtr. 1 and 2

*mp*

Gtr. 3

*mf* with clean tone and chorus

P.M. - - - -

C

just a brick in— the wall.

F C Dm

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

P.M. let ring

1/4

P.M.

Gtr. 5

Gtr. 3

*mf* with clean tone

let ring

1/4

5 3 4 5 3 4 5

5

10 12 10 12 10 12 10

\* ⑥ tuned to D

[illegible][illegible]

System 1: Treble and bass staves. The treble staff contains a continuous eighth-note melody. The bass staff contains a continuous eighth-note bass line. The system concludes with a double bar line and a fermata over the final notes.

System 2: Treble and bass staves. The treble staff contains a continuous eighth-note melody. The bass staff contains a continuous eighth-note bass line. The system concludes with a double bar line and a fermata over the final notes.

with schoolyard sound effects

System 3: Treble and bass staves. The treble staff contains a continuous eighth-note melody. The bass staff contains a continuous eighth-note bass line. The system concludes with a double bar line and a fermata over the final notes.

Gtr. 3

Gtr. 4

1/4



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The middle staff shows fret numbers: 5 5 5 5 5 5 5 3 5 5 3 0. The bass staff includes a diagram of a barre and a long note.

Dm

Second system of musical notation. The treble staff continues the melodic line. The middle staff includes fret numbers and a  $\frac{1}{4}$  note. The bass staff features a diagram of a barre and a long note.

Third system of musical notation. The treble staff concludes the melodic line. The middle staff includes fret numbers and a  $\frac{1}{4}$  note. The bass staff features a diagram of a barre and a long note.

lay bach

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a rhythmic accompaniment of eighth notes. The second system continues the melody and accompaniment. The third system features a treble staff with a melody that includes a long note and a final cadence, and a bass staff with a rhythmic accompaniment of eighth notes. The score is written in a key with one flat (B-flat) and a 2/4 time signature.

The musical score for "The End of the Road" by The Police is presented in three systems. The first system features a guitar melody in the treble clef and a bass line in the bass clef. The guitar melody consists of eighth and sixteenth notes, with a "fade in helicopter sound effects" annotation. The bass line is a simple eighth-note pattern. The second system continues the guitar melody, which includes a "hold bend" instruction. The bass line continues with a simple eighth-note pattern. The third system shows the guitar melody ending with a final chord, and the bass line continuing with a simple eighth-note pattern. The score is written for guitar, bass, and drums, with a key signature of one flat and a 4/4 time signature.

Testo e Musica di Roger Waters

Dm

we don't need no thought control,\_\_\_

no dark sarcasm

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

The musical score for "The Classroom" consists of a vocal melody and a guitar accompaniment. The vocal line is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics "in the class - room." are placed under the first two measures of the vocal line. The guitar accompaniment is shown in two systems. The first system includes a bass line with a 1/2 note rhythm and a treble line with a 1/2 note rhythm. The second system includes a bass line with a 1/2 note rhythm and a treble line with a 1/2 note rhythm. The guitar part features a variety of techniques, including power chords, single notes, and a final section with a complex, fast-paced melody.

The image displays two staves of musical notation, each with a treble clef and a key signature of one flat (B-flat). The notation consists of a series of chords, primarily triads, written in a compact, shorthand style. Below each staff is a corresponding fretting diagram, which is a grid of numbers representing fret positions for the strings. The diagram is organized into two columns, one for each staff, and each column contains two rows of numbers. The first row of numbers in each column represents the fret positions for the strings from the 1st (highest) to the 6th (lowest), and the second row represents the fret positions for the strings from the 1st to the 5th. The numbers are arranged in a way that corresponds to the chords written above them, indicating the specific fretting technique for each chord.

[illegible]

**Dm**                      **C**                      **Dm**                      **C**                      **G**                      **F**

All in all— it's just an —

**Gtr. 3**

**Gtr. 4**

**f** **Gtr. 1 and 2 with distortion**

P.M.

[illegible]

1. Dm

C

3

All in all— it's just an — — — other brick in in the — wall.  
All in all— it's just an — — — other brick in in the —

2. D5

Dm

C

wall.

Gtr. (Solo)

slow release

Dm

C

rake

rake

8va

G/D

Dm7

hold bend

rake 1

15 13 10 15 15 16 18 20

8va

C/D

B $\flat$ /D

lay back

P.M. - -

20 17

20 17

10 10 10

12

13 12 12 12 10

10 12 12 12 10

12 14 14

12

The musical score for 'The Schoolyard' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a 'C/D' time signature and a 'P.M.' (Piano Moderato) tempo marking. The melody is composed of eighth and sixteenth notes, with some measures containing 'x' marks indicating specific fingerings or techniques. A 'N.C.' (No Chords) marking appears later in the piece. The score concludes with a 'Rhythm section fade out' instruction and a final measure marked with a large '16'. The bottom staff is a single-line bass line, likely for a guitar or bass, featuring various rhythmic patterns and fingerings indicated by numbers (9, 10, 12, 8, 10) and 'x' marks. The piece is identified as 'The Schoolyard' by 'The Schoolyard Sound Effects'.



# ASTRONOMY DOMINE

Testo e Musica di Syd Barrett

$\text{♩} = 86$   
[E]  
Gtr. 1 (elec.)

Keyboard intro. ad lib.

P.M.  
w/overdrive

D#add9b/6b

E

D#add9b/6b

E5

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

D#5

G5

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

*sim.*

A5

round the i - cy wa - ters un - der - ground.

E Fmaj7/11# E D#

Ju - pi - ter and Sa - turn, O - be - ron, Mi - ran - da and Ti - tan - ia,

G5 G#

Nep - tune, Ti - tan, stars can fright - en...

Gtr. 1 cont. in slashes

Gtr. 2\* A5 Ab5 \*G5 F#5 F5 \*E5 Eb5 D5 A5 Ab5 \*G5 F#5

\* Kbd. arr. for Gtr.

F5 \*E5 Eb5 D5 D Eb \*E A Gtr. 1

E

D#5

w/wah-wah & phaser

12 12 12 12 12 12 12 12 12 12 12 12

12 14 14 12 12 14 12 14 12

13 13 13 13 13 13 11 11 11 11 11 11

[illegible][illegible][illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features a guitar melody in the upper staff and a fingerstyle guitar accompaniment in the lower staff. The melody is in G major and 3/4 time. The accompaniment is in G major and 3/4 time, with a tempo of 8va. The score includes a key signature of one sharp (F#) and a time signature of 3/4. The melody starts with a G note, followed by a series of eighth and sixteenth notes. The accompaniment starts with a 7th fret, followed by a series of 15th and 18th fret notes. The score includes a key signature of one sharp (F#) and a time signature of 3/4. The melody starts with a G note, followed by a series of eighth and sixteenth notes. The accompaniment starts with a 7th fret, followed by a series of 15th and 18th fret notes. The score includes a key signature of one sharp (F#) and a time signature of 3/4. The melody starts with a G note, followed by a series of eighth and sixteenth notes. The accompaniment starts with a 7th fret, followed by a series of 15th and 18th fret notes.



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



G5

Stair - way scare, Dan Dare, who's there?\_\_\_\_\_ G#

Gtr. 1 cont. in slashes

Gtr. 2

A5 A $\flat$ 5 \*G5 F#5 F5 \*E5 E $\flat$ 5 D5 A5 A $\flat$ 5 \*G5 F#5

F5 \*E5 E $\flat$ 5 D5 \*D Dm/F \*D

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

Gtr. 1

Dm/F \*D Dm \*D Dm \*D

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

swell effects w/vol. pot



# BRAIN DAMAGE

Testo e Musica di Roger Waters

Moderately fast with half time feel ♩ = 131

Intro

D

Gtr. 1 and 2

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

slide guitar

*p* even gliss.

8<sup>va</sup>

14 15 14 14

D

G7/D

The lu - na-tic is on the grass,

D G7/D

the lu - na-tic is on the grass, —

8va — — — 8va — — —

19 19 20 19

even gliss.

D E/D

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

8va — — — 8va — — —

19 (14) 16 17 16

A7 D Dsus2

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

8va — — — Mechanical vibrato 8va — — —

14 15 14 15 14

even gliss.

D G7/D

The lu - na-tic is in the hall,

8va Mech. vibrato

14 14-13 13

D G7/D

the lu - na-tics are in my hall.

8va even gliss.

20 19 19-20

D E/D

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

8va Mech. vibrato

(14) 16/17 16



A7 C

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

0 2 0 0 0 2 2 2 2 0 1 0 0 1 1 0 0 2 2 (3) X X X X

G Bm7 Em7 A A7

Ah, — ah.

Gtr. 1 and 2

Gtr. 3 (with semi-distorted tone)

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

D G7/D

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

Gtr. 1 and 2

slide guitar

even gliss.

19 20 19 19

**D** **G7/D**

the lu - na-tic — is in my head. —

8<sup>va</sup>

even gliss.

19-20 19 19-20

**D** **E/D**

You raise — the blade, — you make — the change, —

8<sup>va</sup>

Mech. vibrato

even gliss.

16/17 16 16

**A7** **D** **Dsus2**

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

Gtr. 1

(Gtr. 2 repeats previous measure)

8<sup>va</sup>

(15) (14)

D E/D

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

Gtr. 1 and 2

7 16

A7 D Dsus2

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

7 16

D7 D9 G

And if the cloud — bursts

7 16

A C

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

(2) 0 2 2 2 2 0 (2) 2 2 2 0 1 0 0 1 0 0 2 3

G

And if, the band— you're in— starts

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

A A7 A C

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

2 2 2 2 0 2 2 2 0 0 1 0 (1) 0 0 0 1 0 2 (2) 0 (2) 3

G Bm7 Em A7

Ah, ah,— ah.

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

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

4 5 4 0 0 4 0

4 5 4 0 0 4 0

3 2 2 2 2 2 2

3 2 2 2 2 2 2

2 3 2 0 0 2 0

The image shows the musical notation for the guitar solo in 'Sweet Home Alabama'. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The solo is divided into four measures, each with a chord symbol above it: Dsus2, D, E/D, and E/D. The notation includes eighth and quarter notes, as well as rests. Below the staff, there are four lines of tablature corresponding to the four measures, showing fret numbers (0-5) for each string.

The first system of the musical score for 'The Sound of Silence' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, stepwise fashion. The accompaniment is written in a bass clef staff, featuring a steady eighth-note pattern. The first two measures are labeled with the chord 'A7', and the next two measures are labeled with the chord 'D'. The final two measures are labeled with the chord 'Dsus2'.



# COMFORTABLY NUMB

Testo e Musica di Roger Waters, David Gilmour

Slowly ♩ = 65

Intro

Bm

Bm with echo repeats

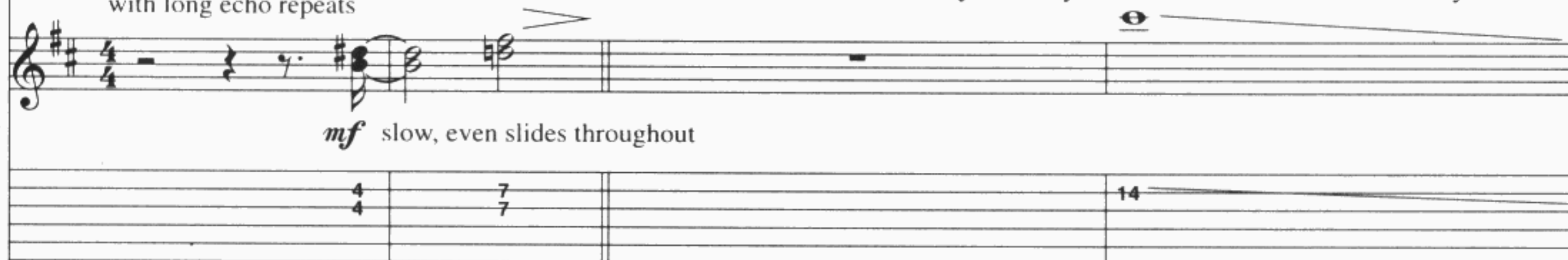
A



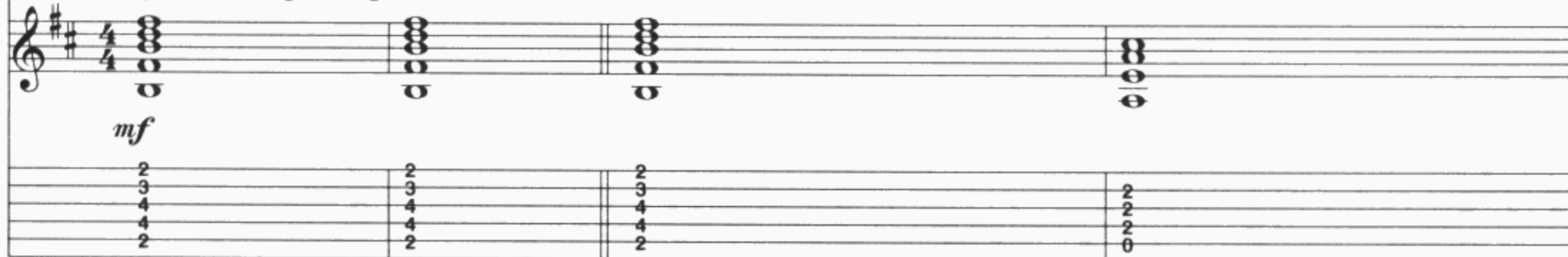
Gtr. (electric slide)  
with long echo repeats

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

*mf* slow, even slides throughout



keyboard arranged for guitar



*mf*

G

(G/F#)

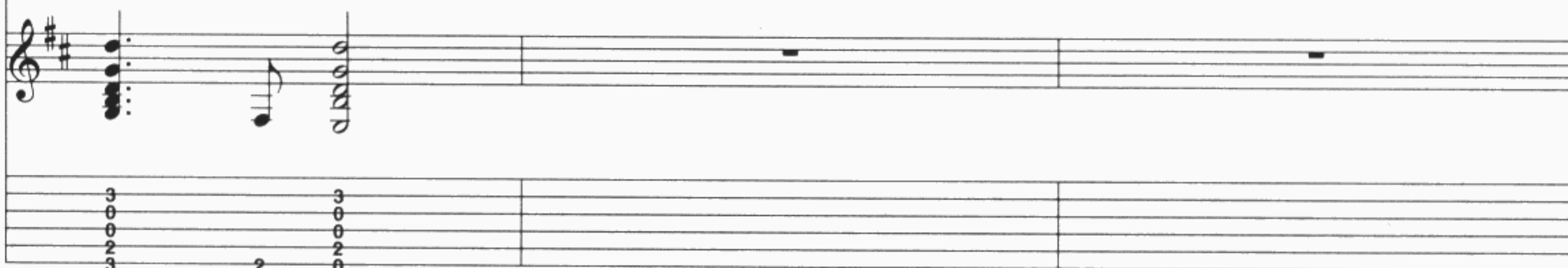
Em7

Bsus2



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

Gtr. (slide)  
continues simile



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

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

with slide guitar fill 1

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

Slide guitar fill 1

slow, even gliss

## Pre-chorus

**D** **A**

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

Rhythm figure 1 (keyboard arranged for guitar)

**D** **A**

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

**C** **G**

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

C G (G7)

lips move—— but I can't hear— what you've say - ing. When I—

end Rhythm figure 1

D A

— was a child, I— had a fe - ver.— My

with Rhythm figure 1

D A G/B

hands felt— just like— two— bal- loons.—

C G

Now I've got — that feel - ing once — a - gain. — I can't ex - plain, you would not un -

C G

- der - stand. — This is not how — I am. —

Chorus

Asus4 Asus2 A G/B Csus2 G5 3 D

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

8va 3 rake

Gtr. 1 (Solo)

Rhythm figure 2 end Rhythm figure 2

The musical score is divided into two sections, 'D' and 'A'. The 'D' section begins with a melodic line in the treble clef, featuring a key signature of two sharps (D major). The melody includes vibrato bars and is accompanied by a bass line with fret numbers 14, 15, and 12. The 'A' section follows, featuring a melodic line with a triplet and a bass line with fret numbers 2, 3, and 0. The score is written for guitar in D major.

The musical score for "The Wind" by John Williams is presented in two systems. The top system features a guitar solo in the key of D major. The solo begins with a vibrato bar and a rake effect, indicated by a dashed line and the label "rake". The solo is marked with a "3" and a "1/2" note value. The solo concludes with a final chord, G/B, marked with a "3". The bottom system shows the piano accompaniment, which consists of a complex rhythmic pattern of triplets and a final chord. The piano part is written in a 2/4 time signature and features a key signature of one sharp (F#).

The musical score is written for guitar in G major (one sharp). The melody is on a single staff with a treble clef. It begins with a C chord and a G chord. The melody features several vibrato bars, indicated by wavy lines. The fretboard diagram below the staff shows the fret numbers for each string (1-6) for each measure. The diagram is divided into two systems, each with 10 measures. The first system shows fret numbers 0, 1, 2, 3 for strings 1-4, and 0, 1, 2, 3 for strings 5-6. The second system shows fret numbers 3, 3, 3, 3, 3, 3, 3, 3, 3, 3 for strings 1-6. The diagram is a complex representation of the fretboard, with many notes and fret numbers.

Chorus

Asus4 Asus2 A G/B Csus2 G5 3 D

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

hold bend

with Rhythm figure 2 vibrato bar

with feedback at octave vibrato bar

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

Bsus2 Asus2 3  
 O. K. just a lit-tle pin-prick, there'll be no more  
 (2) (2) (2) (2) (2) (2) (2) (2) (2) (2) (2) (2) (2) (2) 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0  
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2  
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2  
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0

G (G/F#) Em7  
 ah! But you may feel a little sick. Can you  
 Bsus2

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

Asus2

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

G Em7 Bsus2

Pre-chorus (with Rhythm figure 1)

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

A G/B C G

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

C G D

lips move— but I can't hear— what you're say - ing. When I was a child I— caught a

D A G/B

fleet-ing— glimpse— out of— the cor - ner of— my— eye.—

C G

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

C G

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

(use for last bar of Rhythm figure 1)

## Chorus

Asus4 Asus2 A G/B Csus2 G5 D

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

with Rhythm figure 2

Gtr. (electric) *f* A.H. with distortion

divisi

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

1 1 1/4 3 1 1/2 3 1/4

9 9 (9)7 9 9 7 9 11 10 11 10 12 12 (12)10 12 10 7 9

B5 D5 B5 A5

1/2 1/4 6

with feedback at octave and twelfth rake

G5 D/F# Em B5

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

A5 G5 D/F# Em

partial A.H. 1/4 partial A.H. 1/4 1 7 7 10 9 7 7 9 0

B5 A5

1 7 7 10 7 9 9 7 10 7 9 9 7 9 8 7 5 7 5 0 1/4 1/4 1

The image displays a musical score for guitar, likely for a piece in the key of D major (one sharp). The score is written on a treble clef staff and includes a variety of musical notations. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into several measures, with some measures containing complex rhythmic patterns and chords.

The chords indicated at the top of the staff are G5, D/F#, Em, and B5. The notation includes triplets, sixteenth notes, and a 'P.M.' (Palm Mute) instruction. The bottom of the page shows a tablature section with numbers 0-4 and 'x' marks on a six-line staff, indicating specific fret positions and techniques.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part with a treble clef and a key signature of two sharps (F# and C#), and a piano part with a treble clef and a key signature of two sharps. The guitar part features a complex melody with many accidentals and a bass line with various chords and fingerings. The piano part consists of a simple melody with a few accidentals. The score is divided into four measures, each with a chord diagram above it: A5, G5, D/F#, and Em. The guitar part includes a "P.M." (Palm Mute) marking in the first measure and a "1/4" (Quarter Note) marking in the second measure. The piano part includes a "P.M." (Palm Mute) marking in the first measure and a "1/4" (Quarter Note) marking in the second measure. The score is written in a standard musical notation style with a treble clef and a key signature of two sharps.

49

G5 D/F# Em B5

8va

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

1 1 1/4 1/2 1/4

rake

3 3 3 3 0 0 0 4 4 4 4 4

0 0 0 0 0 0 0 4 4 4 4 4

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

X X X X 2 2 2 2 2 2 2 2

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

[illegible]



# BREATHE

Testo e Musica di Roger Waters, David Gilmour, Rick Wright

Moderately fast with half time feel ♩ = 126

Em(add9) A Asus4 A

with helicopter sound effects Gtr. (elec.)

*mp* with clean tone and phasing let ring throughout

Em(add9) A A7sus4 A7

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

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

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of three staves: a guitar staff at the top, a piano staff in the middle, and a vocal staff at the bottom. The guitar staff includes chord diagrams for Em(add9), A, and Asus4, along with performance instructions like "Mech. vibrato" and "even gliss.". The piano staff shows a complex arpeggiated accompaniment. The vocal staff features the lyrics "The sound of silence" and "The sound of silence". The score is written in D major (two sharps) and 4/4 time.

[illegible]

[illegible]

Em(add9)

Gtr. 1 (slide)

A

Asus4

A

even gliss.

0

0

0

2

3

2

2

2

0

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

Em7 A Asus4 A  
 Breathe, breathe in the air.  
 even gliss. 8va --- slide off fingerboard  
 5 5 2 2 (26) (26)

let ring throughout

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

The image displays a musical score for guitar, organized into three systems of notation. The first system features a standard staff with a key signature of two sharps (F# and C#) and a time signature of 4/4. The melody is written in treble clef, and the lyrics "Leave, but don't leave me," are placed below the staff. Chord symbols "Em(add9)", "A", "Asus4", and "A" are positioned above the staff. The second system uses a wavy line to indicate "Mech. vibrato" and a series of slanted lines to indicate "even gliss.". The third system shows fret numbers (0, 2, 3, 4, 7, 12, 14) written below the staff, corresponding to the notes in the melody.

The musical score for "The Rose Tree" is presented in three systems. The first system shows the vocal melody in treble clef with lyrics: "look a-round", "choose your own", "ground.", and "For". The guitar accompaniment is in treble clef, featuring chords Em(add9), Asus4, and A, with a triplet of eighth notes. The second system continues the vocal melody and guitar accompaniment, with the guitar part including a glissando marked "even gliss.". The third system shows the vocal melody and guitar accompaniment, with the guitar part including a glissando marked "even gliss.". Below the guitar part is a fingerings section with numbers 0, 2, 3, 4, and 5 indicating finger positions on the strings.

The musical score for "You'll Cry" is presented in three systems. The first system shows the vocal melody in treble clef with lyrics: "long you live,— and high you fly, and smiles you'll give,— and tears— you'll cry." The guitar part (top) features chords Cmaj7 and Bm7. The piano part (bottom) includes a wavy line for "Mech. vibrato" and a glissando marked "even gliss." The second system continues the piano part with a wavy line for "Mech. vibrato" and a glissando marked "even gliss." The third system shows the guitar part with a wavy line for "Mech. vibrato" and a glissando marked "even gliss." The piano part includes a wavy line for "Mech. vibrato" and a glissando marked "even gliss." The score is in G major (one sharp) and 4/4 time.

Fmaj7 G D7/9# D7/9b

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

Mech. vibrato

Em7 A A7sus4 A7

Run,— rab-bit, run!—

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

Em A A7sus4 A Em7

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

Mech. vibrato

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

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

12 12 12 13 14 14 (14) 12 12 12 12 12 12 12 14 14

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

A Asus4 A Cmaj7 Bm7

even gliss. even gliss.

5 5 12 12 12 7 7 7

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

Fmaj7 G D7/9# D7/9b Em

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

7 7 12 12 12 10 8 9



# ECLIPSE

Testo e Musica di Roger Waters

Moderately fast with half time feel ♩ = 130

D D/C B♭maj7 B♭maj7/5♭ A A7

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

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

D D/C B♭maj7

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

Bbmaj7/5b A7 D

taste, all you feel, and all that you

Rhythm figure 1

D/C Bbmaj7 Bbmaj7/5b

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

A7 D

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

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

with Rhythm figure 1

D/C Bbmaj7 Bbmaj7/5b A7

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

1 1/2

9 9 9 9 6 5 7 7 7 0 0

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

D D/C

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

Gtr. 1 and 3 mp

0 5 5 7 9 9 9 9

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

Bbmaj7 Bbmaj7/5b A7 D

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

Gtr. 3 (Gtr. 1 continuessimile)

(6) 1/2

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

0 15 0 15 15 0 14 0 14 0 14 0 14 0 12 11 10

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

D/C Bbmaj7

7 9 11 11/12 11 3 0 2 1 3 0 10 10 11 10 10 11 (0) (0) 15 15 13 15

Bbmaj7/5b  
 slight, and ev - 'ry one you fight. And

0 15 14 12 14 0 14 12 14 0 14

The musical score for "The Rose Tree" is presented in three systems. The first system shows the vocal melody and guitar accompaniment. The vocal melody is in G major (one sharp) and 4/4 time. The guitar accompaniment is in G major and 4/4 time. The lyrics are: "all that is now, and all that is gone, and". The second system shows the guitar accompaniment with the lyrics: "with Rhythm figure 1". The third system shows the guitar accompaniment with the lyrics: "The Rose Tree".

**System 1: Vocal Melody and Guitar Accompaniment**

**Vocal Melody:**

- Staff: Treble clef, G major (one sharp).
- Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Lyrics: all that is now, and all that is gone, and

**Guitar Accompaniment:**

- Staff: Treble clef, G major (one sharp).
- Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Lyrics: all that is now, and all that is gone, and

**System 2: Guitar Accompaniment with Rhythm figure 1**

**Guitar Accompaniment:**

- Staff: Treble clef, G major (one sharp).
- Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Lyrics: with Rhythm figure 1

**System 3: Guitar Accompaniment with Rhythm figure 1**

**Guitar Accompaniment:**

- Staff: Treble clef, G major (one sharp).
- Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Lyrics: The Rose Tree

**Bbmaj7** **Bbmaj7/5b** **A7**

all that's to come, \_\_\_\_\_ and ev - 'ry thing \_\_\_\_\_

**D** **D/C**

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

**Bbmaj7** **Bbmaj7/5b** **D**

clipsed by the moon. \_\_\_\_\_ with heartbeat effects

*ritard.*



# GOODBYE BLUE SKY

Testo e Musica di Roger Waters

Moderately ♩ = 109

## Intro

nylon string acoustic

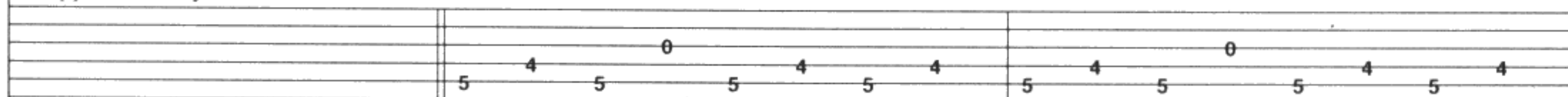
Gtr. 1 N.C. (D)



Child: "Look mummy,  
there's an airplane up in the sky!"  
with bird and airplane sound effects for  
approximately 15 seconds

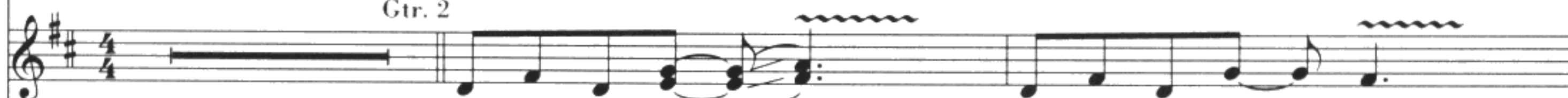
*mp*

let notes ring



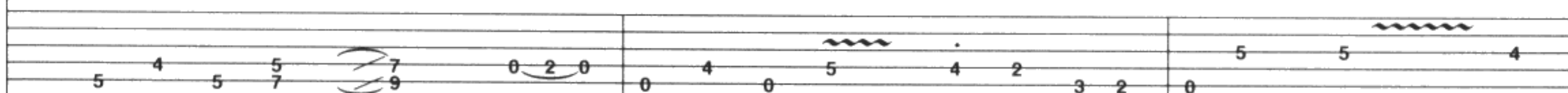
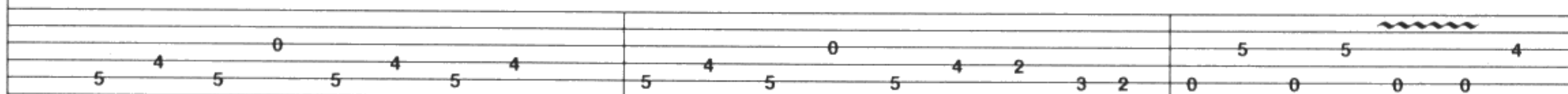
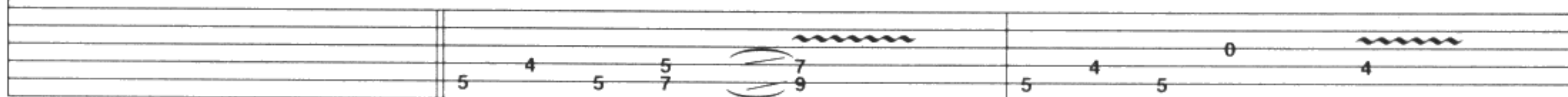
nylon string acoustic

Gtr. 2



*mp*

let ring



(D) (C#°) (Bm) (Am) (Bm) (Bm5+)

Gr. 1 and 2 double part



(D) (C#°) (Bm) (Am) (Bm) (Bm5+)

Ooh.....

let ring

(D) (C#°) (Bm) (Am) (Bm) (Bm5+)

Ooh.....

let ring

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

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

### To Coda

(B/A) (Am) (B/A) (Am)

fall - ing bombs? Did, did, did, did you ev - er won - der why we had to run for

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

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

N.C. (D)

*D.S. al Coda*  $\Phi$

$\Phi$  Coda

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

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

D A/D A7(no3rd)/D D

Good - - bye, blue— sky,—

Gtr. 1 repeats previous measure

A/D A7(no3rd)/D D C/D

good - bye, — blue — sky, — good - bye, —

7 5 8 7 7 5

0 7 0 6 0 0 0 9 0 7 0 7 5 5 5

D C/D

good - bye. —

7 5 7 5 5 5 5 5 5 5 5 5 5 5 5

N.C. (D)

5 4 5 0 5 4 5 4 5 4 5 4 5 4 5 4

*fade out*

5 4 5 0 5 4 5 4 5 4 5 4 5 4 5 4



# HAVE A CIGAR

Testo e Musica di Roger Waters

Gtr. 1 N.C. (Em)

with phase shifter

Rhythm figure 1

end Rhythm figure 1

Rhythm figure 2

Gtr. 2

Gtr. 1

end Rhythm figure 2

B

R

N.C. C B5 C N.C.

Rhythm figure 3

end Rhythm figure 3

(Em)

Rhythm figure 4

C D N.C.

B R

P.M. - - -

(Em) Gtr. 2

with Rhythm figure 1

with Rhythm figure 2

end Rhythm figure 4

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

with Rhythm figure 1 (2 1/2 times)

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

Gtr. 1

Rhythm figure 5

end Rhythm figure 5

N.C. (Em)

love— you.— Well, I've

Gtr. 2

with Rhythm figure 1 (4 1/2 times)

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

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

with Rhythm figure 5

R

2

N.C. (Em)

Pink?

And did we

with Rhythm figure 1 (2 times)

B B R

15 17 15 17 15

[illegible]



N.C. (Em)

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

with Rhythm figure 1 (4 1/2 times)

B O.D. R

15  
14 (16) — 14

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

with Rhythm figure 5

12 14 12  
12 14 12

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

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

with Rhythm figure 1 (2 times)

B R

2 (4) 2 0

**CODA**

Grtr. (Solo) N.C. (Em)

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

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



8<sup>va</sup>

with Rhythm figure 4

12	x	12	x	12	x	x	12	x	x	12	14	14
12	x	12	x	12	x	x	12	x	x	12	14	14

14	12	12	x	12	x	12	12	x	12	12	x
14	12	12	x	12	x	12	12	x	12	12	x

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

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, starting with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. The second system continues the melody with a quarter note G4, a quarter note F#4, and a quarter note E4. The lyrics 'The Rose Tree' are written below the first system, and 'The Rose Tree' is written below the second system. The score is a single-voice setting of the song.

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 4/4 time signature. The melody begins with a quarter note D, followed by a quarter rest, then a triplet of eighth notes (D, E, F#). This is followed by a half note G (labeled 'N.C.'), then a quarter note A, a quarter note B, and a quarter note C. The melody continues with a half note D, a quarter note E, a quarter note F#, and a quarter note G. The second system continues the melody with a half note A, a quarter note B, a quarter note C, and a quarter note D. The bass line consists of a single line of music with a 4/4 time signature. It begins with a quarter note D, followed by a quarter rest, then a quarter note E, a quarter note F#, and a quarter note G. The bass line continues with a half note A, a quarter note B, a quarter note C, and a quarter note D. The score concludes with a double bar line.

(Em)

with Rhythm figure 1 (4 1/2 times)

B

The second system of musical notation continues the melody and accompaniment. The melody, in treble clef with a key signature of one sharp (F#), consists of eighth and quarter notes, some with slurs and accents. Chord symbols 'N.C.' (No Chord), 'C' (C major), and 'B5' (B dominant 5th) are placed above the staff. The accompaniment, in bass clef, features a rhythmic pattern of eighth and quarter notes, with some measures containing slurs and the letter 'R' above them. The system concludes with a final measure of the accompaniment.

8va

C

N.C.

hold bend

R B .

17 17 (20) (20) (20)

R B

17 17 (20)

B

17 (20) (20) (20)

R

(20) 17 15 17

14 12 14

(Em)

with Rhythm figure 1 (1 1/2 times)

R

(16) 14 x 12 x 12 x 12 12 12 12 x x 12 x x 12 12 12 12 14

The image shows a musical score for the song "The Wind" by Gustav Mahler. The vocal line is written in treble clef with a key signature of one sharp (F#). The melody begins with a wavy line indicating a sustained note, followed by a series of notes with a "3" indicating a triplet. A "sudden fade" instruction is placed above the melody. The piano accompaniment is written in bass clef, showing fingerings (12, 11, 12, 10, 9, 9, 10) and pedaling marks (wavy lines). The score is divided into three measures, with the first measure containing the vocal melody and the piano accompaniment, and the second and third measures showing the piano accompaniment alone.

8va

fade out

B R B

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



# HEY YOU

Testo e Musica di Roger Waters

Moderately with half-time feel ♩ = 112

## Intro

*C#m(add9)*  
actual pitch: *Em(add9)*

*Bm(add9)*  
*Dm(add9)*

*mp*  
Gtr. 1 (acoustic steel string) (Capo 3rd fret)

*C#m(add9)*  
*Em(add9)*

*Bm(add9)*  
*Dm(add9)*

1.

2.

*C#m(add9)*  
*Em(add9)*

Hey— you,

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

Rhythm figure 1

*G#m*  
*Bm*

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

Hey—

*C#m(add9)*  
*Em(add9)*

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

*G#m*  
*Bm*

*B*  
*D*

feel— me? Hey, you!— Don't

*E*  
*G*

*B*  
*D*

*A*  
*C*

help them to bur - y the light.

*G#m*  
*Bm*

*F#m*  
*Am*

*C#m(add9)*  
*Em(add9)*

Don't give in— with-out a fight.

end Rhythm figure 1

*Bm(add9)*  
*Dm(add9)*

Hey—  
Gtr. 2 (acoustic steel string)

divisi

capo off

Em(add9)

you, out there on your own, — sit-ting na - ked by the phone, — would you

with Rhythm figure 1

touch me? Hey, you, with your ear

**Dsus2**

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

**G D C**

**Bm Am Em**

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

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

10

**Gtr. (Solo)**  
**Gtr. 2 (elec.)**

**Gtr. 1 (elec.)** Solo figure 1

**Gtr. 3 (elec.)**

*f* hold bend  
1  
slow, even release  
hold bend  
with feedback at octave  
slow, even release

The musical score is written for a piano solo. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante'. The score is divided into two systems. The first system contains measures 1 through 4. Measure 1 is marked *mf* and includes the instruction 'with Solo figure 1 (2 times)'. Measure 4 is marked 'steady gliss'. The second system contains measures 5 through 8. Measures 5, 6, and 7 each feature a wavy line indicating a glissando, with a '1/2' marking above the first glissando in measures 5 and 6. Measure 8 features a triplet of eighth notes. The score concludes with a double bar line.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part. The guitar part is written in standard notation with a treble clef and a key signature of one sharp (F#). It features a complex arrangement of chords, including Am, and a series of fret numbers (9, 8, 9, 8, 9, 8, 11) indicating a specific playing technique. The vocal part is written in standard notation with a treble clef and a key signature of one sharp (F#). It includes a series of notes and rests, with a "hold bend" instruction and a "1/2" marking. The score is presented in a clear, professional layout with a white background and black text.

[illegible]

The Wind

Peter Dinklage

8va

Am

steady gliss

hold bend 1/2

slow, even release

1/2

1/2

Em  
Gtr. 2 (elec.)

steady gliss

Gtr. 1 (elec.)

vibrato bar dive

8<sup>va</sup>

Gtr. 3 (elec.)

vibrato bar dive

Gtr. (electric slide)

steady gliss

14 14 14 12

5 0

19 17 20 19 20 (19)17 19

12

Gr. 3 (acoustic steel string)

A C Badd11 D E G Badd11 A C

But it was on - ly fan - tas - y

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

[illegible]

*A*  
C  
*Badd11*  
D Dsus4 E G Badd11  
see. No mat - ter how he tried, he could not break  
let ring let ring

*Badd11*

A  
C

free, and the worms ate in - to his

D 3

*C#m(add9)*  
*Em(add9)*

*Bm(add9)*  
*Dm(add9)*

brain.

*mp* let ring throughout

Em(add9) Bm

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

with Rhythm figure 1

Em(add9)

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

Bm

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

Gtr. 1 (elec.)

with distortion *f*

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

*Dsus2*

3

G D C

To - geth - er we stand, di - vid - ed we fall.

*Bm* *Am* *Em* with echo repeats

3

steady gliss

10



# IF

Testo e Musica di Roger Waters

♩ = 100

E  
Gtr. 1 (acous.)

B7

let ring

E D

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

E D

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

E C#7 F# B7

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

E B7

do.  
friends.

E D

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

E D

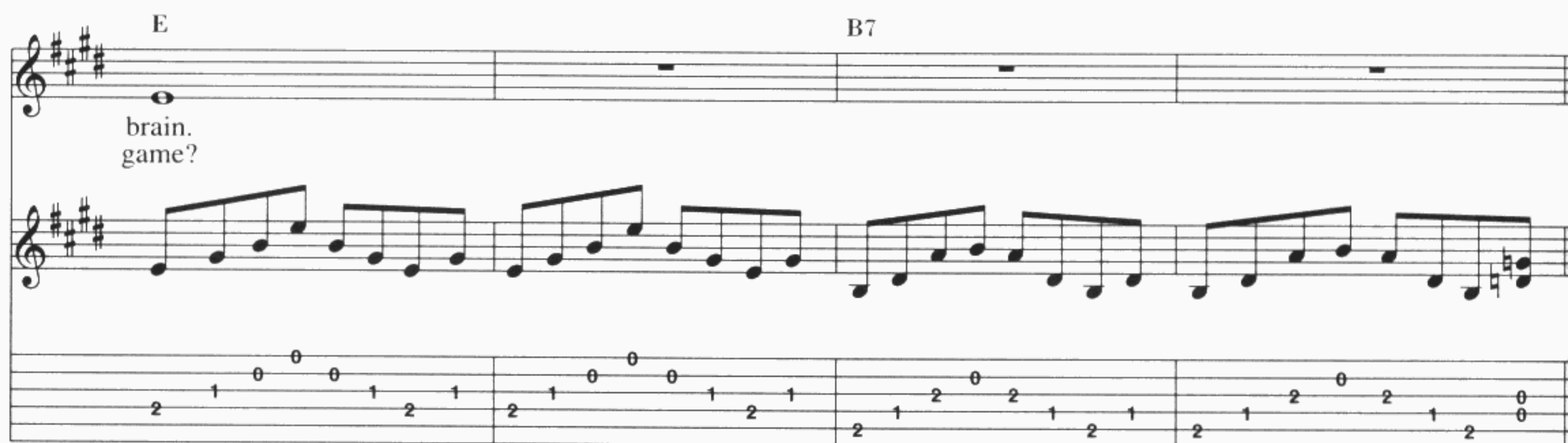
if I \_\_\_\_\_ were a - fraid, I could hide, and  
if I \_\_\_\_\_ werewith you, I'd be home and dry, and

E C#7 F# B7

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

E B7

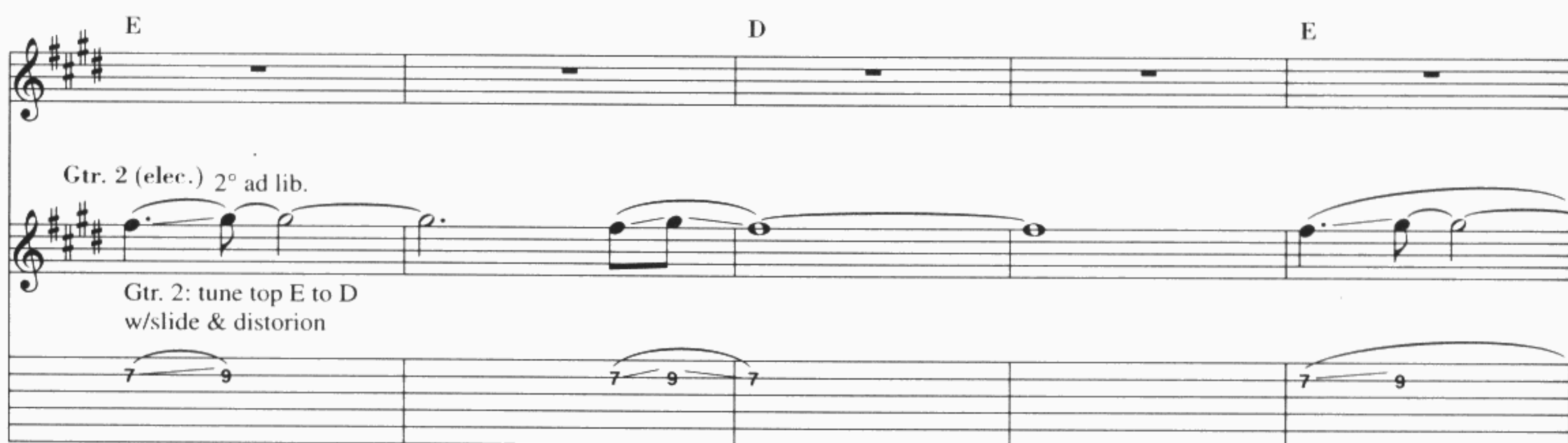
brain.  
game?



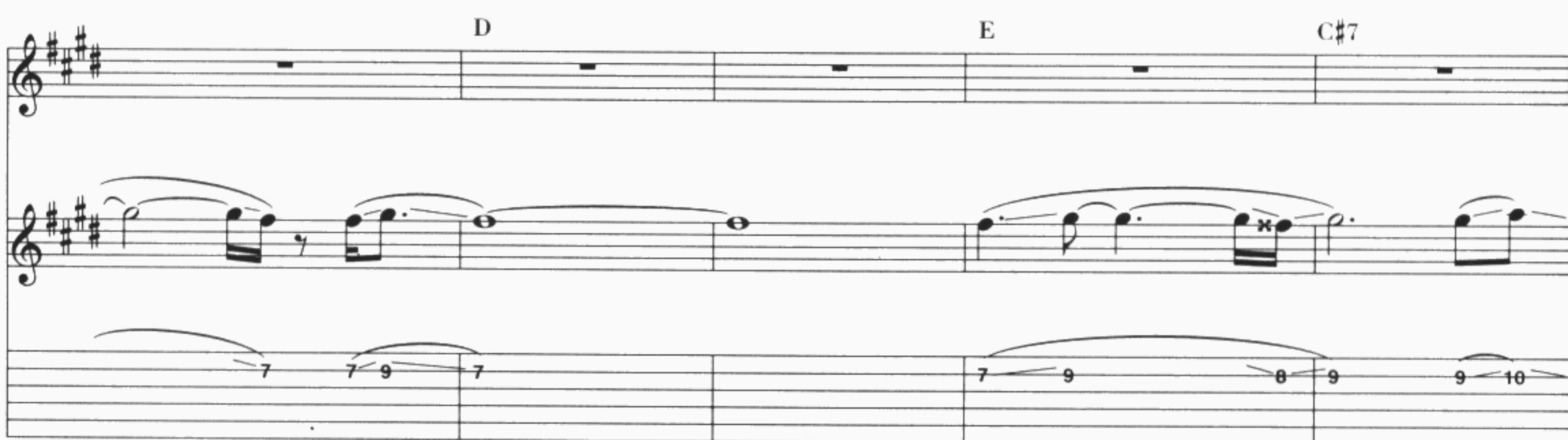
E D E

Gtr. 2 (elec.) 2° ad lib.

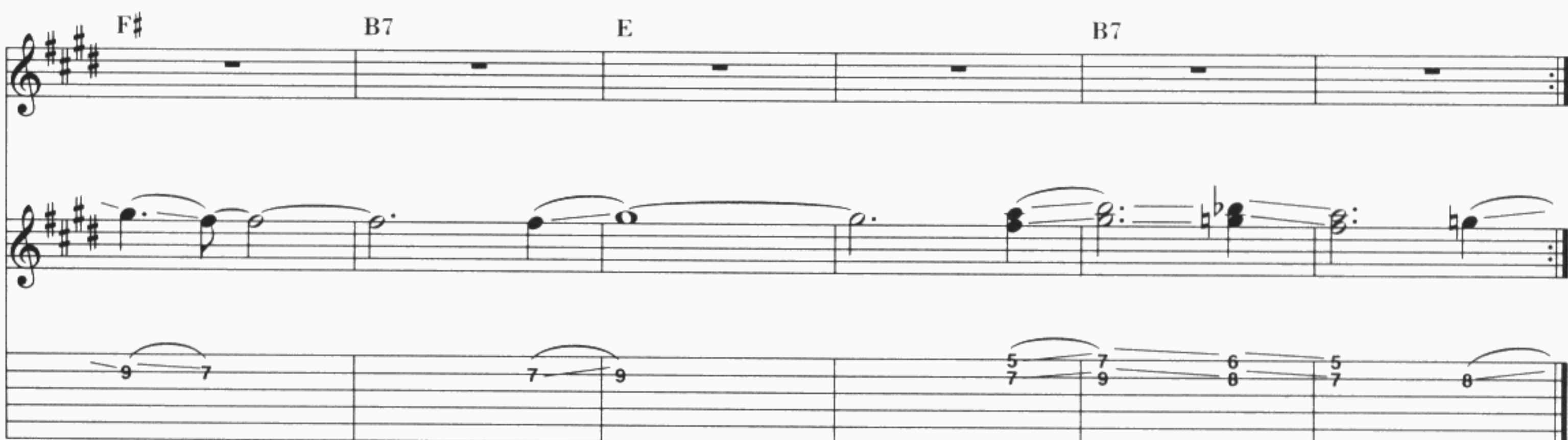
Gtr. 2: tune top E to D  
w/slide & distortion



D E C#7



F# B7 E B7



E D

If I \_\_\_\_\_ were a swan, \_\_\_\_\_ I'd be gone,

Gtr. 1

E D

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

E C#7 F#

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

B7 E

of - ten \_\_\_\_\_ than I do.



# IS THERE ANYBODY OUT THERE?

Testo e Musica di Roger Waters

Slowly ♩ = 119

N.C. (A5)

television and traffic sound effects  
for approximately 10 seconds

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

synthesizer drone *mp*

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

(C/F)

Ah!

Double time feel  
N.C. (Am)

Is there an - y - bod - y out there?  
nylon string guitar

*pp* synthesizer drones the A note *mp*

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

*mf* let notes ring throughout

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

*mp*

Am/E Am/F

*mp* *mf*

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

Am rake

C G/B Am

C Am N.C. let ring let ring

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

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

Testo e Musica di Roger Waters

## Intro

Gtr. 1 (elec.)

N.C.

The musical score is for the song "The End" by The Doors. It is written for guitar and bass. The key signature is D major (two sharps: F# and C#). The time signature is 7/4.

**Instrumentation and Performance Instructions:**

- Gtr. 1 (Electric Guitar):**
  - Starts with a "with cash register sound effects" instruction.
  - Dynamic: *mf* (mezzo-forte).
  - Tempo/Feel: "N.C." (No Chorus) and "P.M." (Piano Melody).
  - Phrasing: "throughout" indicates the melody continues.
- Bs. (Bass):**
  - Plays a melodic line with various fret numbers (2, 4, 5, 0) and accidentals (sharps, naturals).
  - Includes triplet markings (3) and quarter note (1/4) and half note (1/2) values.
- Gtr. 2 (Electric Guitar):**
  - Marked "Gtr. 2 (semi-distorted)".
  - Dynamic: *mf*.
  - Plays a melodic line with various fret numbers and accidentals.
- Gtr. 3 (Electric Guitar):**
  - Marked "Gtr. 3 (with full tremolo)".
  - Dynamic: *mf*.
  - Plays a tremolo arpeggiated figure.

**Chord Progression:**

The score includes several chord changes, including Bm7 (B minor 7) and D major (implied by the key signature and the presence of F# and C#).

**Notation:**

The notation includes standard musical notation (treble and bass clefs, notes, rests, accidentals) and guitar-specific notation (fret numbers, triplet markings, and tremolo markings).

First system of musical notation. The vocal line (treble clef) contains a melody with notes and rests. The guitar line (middle staff) includes fret numbers (2, 4, 2, 2, 3, 2, 5, 2, (0), 5) and bends (1/4). The bass line (bottom staff) includes fret numbers (0, 4, 4, 2, 2, 3, 2, 5, 2, (0), 5) and bends (1/4). The system is marked with "N.H." (Natural Harmonic) and "1/4" (quarter note).

Second system of musical notation. The vocal line (treble clef) contains the lyrics: "Mon-ey, Mon-ey, Mon-ey, you get a - way. you get back. it's a crime. You get a I'm Share". The guitar line (middle staff) includes fret numbers (2, 4, 2, 2, 3, 2, 5, 2, (0), 5) and bends (1/4). The bass line (bottom staff) includes fret numbers (0, 4, 4, 2, 2, 3, 2, 5, 2, (0), 5) and bends (1/4). The system is marked with "N.H." (Natural Harmonic) and "1/4" (quarter note).

Third system of musical notation. The vocal line (treble clef) contains the lyrics: "good all it job right, fair - ly with Jack, more pay and you're O. K. Mon - Mon - Mon - keep your hands off - a my stack. but don't take a slice of my pie." The guitar line (middle staff) includes fret numbers (2, 4, 2, 2, 3, 2, 5, 2, (0), 5) and bends (1/4). The bass line (bottom staff) includes fret numbers (0, 4, 4, 2, 2, 3, 2, 5, 2, (0), 5) and bends (1/4). The system is marked with "N.H." (Natural Harmonic) and "1/4" (quarter note).

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

N.H. N.H.

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

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

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

N.H. N.H.

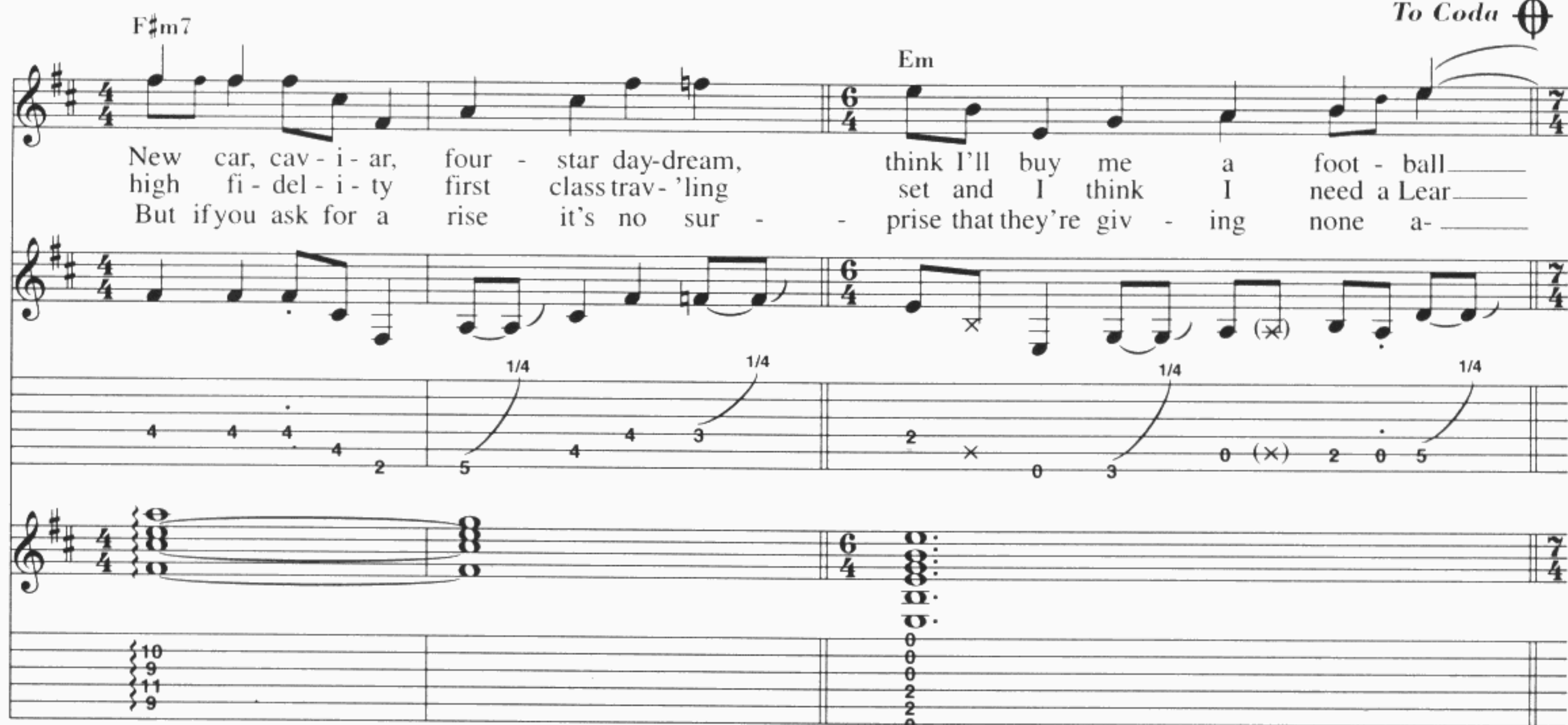
1/4 1/4 1/4 1/4

7 7 7 7 7 7

To Coda 

**F#m7** **Em**

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



**Bm7**

team.  
jet.

N.H.



\* Play on verse 2 only  
 Saxophone solo

**Bm7**

N.H.





**Bm7**

The score is written for guitar and bass. The guitar part (top) features a melody in G major with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes marked with an 'x' indicating a natural. The guitar accompaniment (middle) is a rhythmic pattern of eighth notes, with fret numbers (2, 4, 5) and a '2' indicating a natural. The bass line (bottom) features a series of chords, primarily Bm7 and G major, with a rhythmic pattern of eighth notes. The bass line is written in a simplified notation, with chords indicated by letters (B, G) and a rhythmic pattern of eighth notes.

The musical score is for the piece "F#m7" in 4/4 time. It consists of three staves. The top staff is the melody, written in treble clef with a key signature of one sharp (F#). The middle staff is a bass line with fingerings (1-5) and a 1/4 note rhythm. The bottom staff is a guitar accompaniment, featuring a bass line with a 1/4 note rhythm and a solo section with a 10-9-11-9 sequence.

[illegible]

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

*f* with distortion and long delay

with Rhythm figure 1 (4 times)

Gtr. 3

Rhythm figure 2

8<sup>va</sup>

rake

12 12 12 12 10 12 12 9 7 9

1 1/4

## Rhythm figure 1

P.M.



Bm

with Rhythm figure 1 (2 times)

F#7/9#

with Rhythm figure 4

end Rhythm figure 2

Rhythm figure 4

N.C.

Bm

Gtr. 2 and 3

lead guitar 1

Gtr. 2

lead guitar 2

slow bend

Gtr. 2  
Bm

with heavy P.M. throughout

with Rhythm figure 2

Gtr. 2 (Solo)

echo off

The musical score for "The Wind" by Peter Dinklage is presented in a standard musical notation format. The score is written for a piano introduction and a guitar solo. The key signature is one sharp (F#), and the time signature is 4/4. The piano introduction features a melody in the right hand and a bass line in the left hand. The guitar solo is marked with a "Guitar Solo" bracket and includes various techniques such as bends, vibrato, and triplets. The score is divided into two systems, each with a treble clef and a key signature of one sharp. The first system contains the piano introduction and the beginning of the guitar solo. The second system continues the guitar solo and includes a "slow bend" instruction. The score is written on a grand staff with a treble clef and a key signature of one sharp. The piano introduction consists of a melody in the right hand and a bass line in the left hand. The guitar solo is marked with a "Guitar Solo" bracket and includes various techniques such as bends, vibrato, and triplets. The score is divided into two systems, each with a treble clef and a key signature of one sharp. The first system contains the piano introduction and the beginning of the guitar solo. The second system continues the guitar solo and includes a "slow bend" instruction.

Bm

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

9 10 12 10 10 12 12 12 10 12

F#7/9#

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

12 10 10 10 10 11 9 7 1 1

N.C. Bm

4 2 5 4 0 2 0 4 0 3 2 9 7 9

2 4 2 0 4 0 2 0 2 4 0 3 2 4 4 9

lead guitar 1

with echo

1/2 1

10 10 12 12

1/4 1 1 1

8<sup>va</sup>

Gtr. 3 (Solo)

rake

N.H.

1/4 10 12 0

19 22 22 22 19

1/2 1

8<sup>va</sup>

lay back

even release

1 16 15 17 15 15

1 1/2 16 18 17 15

1/4

8va

Em7

16 16 14 12 14 16 15 16 19

with Rhythm figure 3 (2 times)

9 7 7 7 7 9 7 7 9 9 7 7 9 10 9

8va

22 22 22 22 22 22 21 19

even release

1 2 1 1/2

9 7 7 7 7 9 7 7 9 9 7 7 9 10 9

8va

Bm

21 19 21 19 21 19 22 22 22 22

straight eights

hold bend let ring

1 1 1 1 1 1

with Rhythm figure 1 (2 times)

9 7 7 7 7 9 7 7 9 9 7 7 9 10 9

8va

F#7/9#

N.C.

dig in

with Rhythm figure 3

Gtr. 2 and 3

lead guitar 1

Gtr. 1

D.S. al Coda

Gtr. 2

Gtr. 3 (with full tremolo)

Bm7

- way, —

a - way, —

a - way, —

a - way, —

P.M.

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

P.M. 1/4 P.M. 1/4 P.M. 1/4

2 5 5 2 0 5 2 5 5 2 0 5 2 5 5 2 0 5

7 7 9 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

a - way, woo!

P.M. 1/4 P.M. 1/4 P.M. 1/4

2 5 5 2 0 5 2 5 5 2 0 5 2 5 5 2 0 5

7 7 9 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

vocal ad lib. simile with background conversation effects

begin fade

P.M. 1/4 P.M. 1/4 P.M. 1/4 *p* P.M. 1/4

2 5 5 2 0 5 2 5 5 2 0 5 2 5 5 2 0 5

7 7 9 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7





# NOT NOW JOHN

Testo e Musica di Roger Waters

**Sol** **Re** **Mim**

Fuck all that, we've got to get on with these  
 Not now John, we've got to get on with the film (fuck show all  
 Hang on John, I've got to get on with this

that fuck all that). We've  
 (got to get on (got to get on, got to get on) got to get on) I

**Sol** **Re** **Mim**

got to com-pete with the wi-ly Jap-an-ese.  
 don't know what it is but it fits on here like \*\*\* (end of the

rain - bow).

There's too man - y home — fi - res  
Who cares what it's a -  
Come back at the end of the

Sol

burn - ing and not e - nough trees,  
bout shift, as we'll long as the kids go (as long as the kids—  
go and get pissed.

Re Mim

(fuck go). all that). So fuck all that, we've got to get on — with these  
So not now John, we've got to get on — with the  
But not now John, I've got to get on — with this

Sol Re

1. Mim

(got to get on — with these). Can't stop, lose job, mind gone, sil - i - con.  
(got to get on — with this, got to get on).

Stroll on, what bomb, get a - way, pay day, make hay, breake down, need fix, big six.

Click - it - y click, hold on oh no! Bin - go—

Sol Re

Mim (bin - go— ).

Vibrato bar

**A Half Tempo**

Do/Mi Mim7 Re/Mi Mim

*Coro:*  
 Make them laugh,— make them cry,— make them dance— in the aisles,  
 Hold on John,— I think there's some- thing good on, I used to read books but \* \* \* It

12 string

[illegible]

2.  
La

show.

2 2 0 2 2 0 2 15 12 15 1

Mim7

Vibrato bar

Vibrato bar

The image displays a musical score for the song "The Wind" by Gustav Mahler. It consists of three staves. The top staff is a vocal line in G major, featuring a melodic phrase with vibrato markings. The middle staff is a guitar accompaniment line, also in G major, with a complex rhythmic pattern and fingerings. The bottom staff is a guitar accompaniment line, also in G major, with a complex rhythmic pattern and fingerings. The score includes a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Allegretto". The score is for a guitar and voice ensemble.

12 15 12 15 12 15 15 12 15 15 12 14 14 12 12 14 11 12 14 11 12

La

Vibrato bar

14 12 0 0 0 4 1 4 2 5 6 4 7 7 6

Sol

Vibrato bar

Vibrato bar

9 9 11 11 11 9 12 1 14 15 14 12 15 12 14

Re Mim

Vibrato bar

Vibrato bar

Vibrato bar

Vibrato bar

14 12 15 14 14 12 14 12 14 2 2 2 4 2 2 2 2 0 2 0

*D. S. al  $\Phi$ , da A a B and segue*

Sol Re Mim

Fuck all that we've got to get on— with these we've  
No need to wor-ry a - bout the Vi - et - nam - ese.

Sol Re Mim

got to com-pete— with the wi - ly Jap - an - ese.—— Well  
Got to bring the— Rus - sian bear—— to his knees.——

Sol Re Mim

may - be not the Rus - sian bear, may - be the Swedes. We  
Make us feel tough and would - n't Mag - gie be pleased.

Sol Re Mim *Ad lib. to fade*

showed Ar - gent - i - na, now—— let's go and show these.——  
Na na na na—— na na na.——



# ON THE TURNING AWAY

Testo e Musica di David Gilmour, Anthony Moore

N.C. (G) *mf* *free*

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

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

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

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

A tempo ♩ = 50

G Gmaj7G

C

Em

D

G5

G

C

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

Gtr. (acoustic)

*mf*

Rhythm figure 1

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

Em Em7 C G Em Em7 G C

Un - a - ware how the ranks — have grown, driv - en on by a heart of stone,

end Rhythm figure 1

G C Em7 D G G Em D G5

we could find that we're all — a - lone in the dream of the proud. On the wings of the

end Rhythm figure 1

G Gmaj7 G C Em D G5 G C

night, as the day-time is stir-ring, where the speech-less u - nite in a si-lent ac-cord.

with Rhythm figure 1

Em Em7 C G Em Em7 G C

Us - ing words you will find — are strange, mes-mer-ized as they light the flame,

G C Em7 D G

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

Gr. 2 ⑥ 2 fr. F#

## Interlude

E5 D Cadd9 C5 D5 Em D A5

Gr. 2

C5 D5/A A5 Am C D/A E5

dim.

Em D G5 G5 C Em D

Gtr. 1 with Rhythm figure 1

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

G5 C Em C G5

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

Em7 G C G Em C D G5

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

G G5

way?

Gtr. 3

*f*

B

Gtr. 1

Gtr. (Solo) E5 E C E5

Gtr. 2

Gtr. 3

B W.B. 12 12 B R W.B. 12 15

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

D G

B R W.B. ⑥ 2 fr. F#

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

E5 C5 E5 P.M.

B W.B.

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

D G

W.B.

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

Double time ♩ = 100

E5 with Rhythm figure 2 C E5

W.B. B R

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

First system of musical notation. Treble clef, key signature of one sharp (F#). Chords D, E5, and D are indicated above the staff. W.B. (Whole Body) and B (Bend) are marked. Fingering numbers 15, 12, 11, 12 are shown. The text "with Rhythm figure 2" is present.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Chords G and E5 are indicated above the staff. W.B. (Whole Body) and B (Bend) are marked. Fingering numbers 12, 15, 12, 11, 11, 7, 9, 11, 9, 7 are shown. The text "with Rhythm figure 2 (3 1/2 times)" is present.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Chords C, E5, and D are indicated above the staff. W.B. (Whole Body), P.H. (Pitch Bend), B (Bend), and R (Release) are marked. Fingering numbers 9, 7, 8, 8, 10, 8, 7, 9, 7, 8, 6, 7, 2, 4, 2 are shown.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Chords E5, D, and G are indicated above the staff. B (Bend), R (Release), and B (Bend) are marked. Fingering numbers 2, 0, 2, 0, 2, 2, 4, 3, 4, 0, 0, 3, 3, 3, 3, 3, 3 are shown.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Chords E5 and C are indicated above the staff. W.B. (Whole Body), B (Bend), and R (Release) are marked. Fingering numbers 3, 15, 17, 15, 12, 15, 17, 12, 14, 15, 17, 17, 19, 19, 17, 15, 17, 15, 17 are shown. The text "hold bend" is present.

E5 8va

B R W.B. B W.B.

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

D G

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

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

E5 C E5

B R hold bend B

2 2 (4) 2 0 2 (0) 10 10 12 12 10 (12)

D E5 D

W.B. hold bend W.B.

R W.B. B R W.B.

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

G E5

W.B. B W.B. B R

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

C E5 D fade out

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

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

# MOTHER

Testo e Musica di Roger Waters

Moderately with half-time feel ♩ = 134

schoolyard and phone effects for approximately 16 seconds

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

Gr. 1 (acoustic)

*mp* Rhythm figure 1

C

Bomb?

let ring

G

let ring

G C

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

let ring

Dsus4 G

C

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

G D5 Dsus2 D

balls?

D C D5

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

let ring

G

let ring end Rhythm figure 1

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

Moth - er should I run for pres - i - dent? Moth - er, do you think she's good— e - nough \* piano on 3rd verse for me?

(D/C) (C) C D

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

G C G

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

(Dsus2) D C G

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

Gtr. (12 string acous.)

G

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

Gtr. 2 (acoustic)

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

(doubled by acoustic guitar 1)

C F C

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

F C F C

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

Rhythm fill 1

G C

F C

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

F C G

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

with Rhythm fill 2

## Rhythm fill 2

Dsus2 D C Dsus2

let ring

D C D C G

D C D C *To Coda*  $\oplus$

Ooh babe, — ooh babe, —

let ring

D C G

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

Gtr. (Solo) *f*

12 13 13 (13)12

C G C

13 14 13 14 5 5 4 3 2 3 3 1 2 7 8 7

steady gliss.





# REMEMBER A DAY

Testo e Musica di Syd Barrett

$\text{♩} = 60$

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

Gtr. 1 (elec.) *8va*

w/slide & slight overdrive

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

Gtr. 3\*

w/slight distortion

\* Piano arr. for Gtr.

Gtr. 2 *E*

*sim.*

*8va*

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

E D A E

10 10 12 12 9

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

D A

4 5 7 9 10 12

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

comes.  
way.

8va

12 8 10 24 22 20 3 4

Gtr. 2 cont. in slashes

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

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

Why  
Why

*pp*

3 7 9 9 7 9 9 10 9 7 10 8 10

G D Em A G D Em

can't we play to-day? — Why  
can't we reach the sun? — Why

can't we stay that way?  
can't we blow the years a - way?

Em Gtr. 3 F#m/E G/E A/E To Coda ⊕ Em 8<sup>va</sup> Gtr. 1

w/slide w/slide over p/ups

7 9 8 9 9 11 10 11 10 12 12 12 12 14 16 14 12 12

Em 8<sup>va</sup> D.S. al Coda ⊕

Gtr. 2 (5° play E) play 5 times

10 > 12 12 / 15 12 14 / 17 14 15 17 12

Repeat ad lib.

## ⊕ Coda

Em (vary chords ad lib., Em/E/A/D)

Blow a - way. — improvise freely to fade

Gtr. 1 w/ad lib. slide effects



# SEE EMILY PLAY

Testo e Musica di Syd Barrett

♩ = 122

[Am]  
Gtr. 1 (elec.)

w/slide & echo

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

Gtr. 2 (elec.)

w/slight distortion

Gtr. 3\*

Gtr. 4\*

\* Organ arr. for Gtr.

\* Bass arr. for Gtr.

Verse G

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

5 3

Am/E Cmaj7

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

Gtr. 2

Gtr. 1

8<sup>th</sup>

12 19

w/slide over p/ups

Am G

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

E D E

There is no oth - er day, let's try it a - no - ther way,

Gtr. 1 Gtr. 2

10

you'll lose your mind and play, free

D E D Dsus2

A7

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

\*G

To Coda

The image shows a musical score for a song titled "The May Games". It consists of three staves. The top staff is for the vocal line, written in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The lyrics are "games for May. See \_\_\_\_\_ E - mi - ly play. \_\_\_\_\_". Above the staff, there is a chord symbol "A7" at the beginning and "\*G" near the end. The middle staff is for the piano accompaniment, also in G major and 2/4 time, with a treble clef. It features a series of chords and a melodic line. The bottom staff is for the guitar accompaniment, in G major and 2/4 time, with a bass clef. It features a series of chords and a melodic line. The score concludes with a "To Coda" instruction and a Coda symbol (a circle with a cross inside).

1. 2.

Gtr. 1

Gtr. 3

8va

Gtr. 1

w/fuzz

slide effects, echo, distortion

3 3 4 5 5 3

15 14 12 15 14 12 17 16 17 16 17 16 17 15 19 15 19 17 15 19 15 19

5 3

[Am] Gtr. 1 cont. sim. Gtr. 2

cleaner sound

15 15

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

8<sup>va</sup> B

8<sup>va</sup> B

Gtr. 1 B

FULL 15

FULL 15

FULL 12

FULL 12

B

B B

B

B

Pre Pre

FULL

FULL FULL

FULL

FULL

FULL

Pre Pre

5 5

5 5 5 5 5

5 5 5 5 5

5 5 5 5 5

B

Gtr. 3

D.  $\text{\textcircled{S}}$  al Coda  $\text{\textcircled{S}}$

dissolve to feedback

Gtr. 1: ad lib. tremolo picking w/slide over pickups

FULL

5

0 7 0 7

5 3 5 5 5 5

5 3 5 5 5 5

# $\text{\textcircled{S}}$ Coda

D

vocal fades

Gtr. 1

Gtr. 3

w/fuzz

cont. sim., random picking

10 10 10 10

10 10 10

0 7 0 7

0 7 0 7

Repeat to fade



# SHINE ON YOU CRAZY DIAMOND (PART V)

Testo e Musica di Roger Waters

N.C. (Gm) (Gb) Bb6

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

Eb5 D5 C5 Bb5 F5

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

N.C. (Gm) (Gb) Bb5

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

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

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

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

Rhythm figure 2 let ring let ring end Rhythm figure 2

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

keyboards:

Gm

G $\flat$ B $\flat$ 

shine!

Gtr. (solo)

Three systems of guitar solo notation. Each system consists of a treble clef staff with a key signature of two flats (B-flat and E-flat), a 'hold bend' instruction with a dashed line, and a fretboard diagram below. The fretboard diagrams show fingerings and bends (B for bend, R for release) for various frets.

System 1: Frets 5, 7, 3, 5, 7, 5, 3, 5, 5, 6, 5, 3, 3, 4, 6.

System 2: Frets 17, 19, 15, 17, 19, 17, 15, 17, 17, 18, 17, 15, 15, 16, 18.

System 3: Frets 2, 3, 0, 2, 3, 2, 4, 1, 2, 3, 2, 3, 3, 5, 3.

Three systems of guitar solo notation. Each system consists of a treble clef staff with a key signature of two flats (B-flat and E-flat), a 'hold bend' instruction with a dashed line, and a fretboard diagram below. The fretboard diagrams show fingerings and bends (B for bend, R for release) for various frets.

System 1: Frets 8, 9, 8, 7, 8, 7, 7, 5, 6, 5, 3, 5, 3, 4, 3, 1, 1, 2, B.

System 2: Frets 20, 21, 20, 19, 20, 19, 19, 17, 18, 17, 15, 17, 12, 13, 12, 10.

System 3: Frets 4, 6, 4, 3, 5, 3, 3, 3, 5, 3, 2, 3, 4, 3, 1.

N.C. (Gm) (G♭) B♭

reached for\_\_ the se-cret too\_\_ soon,\_\_ you cried for the moon.

(3)

5 5 (7) 5 3 4 3 3 3 3 3 3 3 3 1 1 1 1

The image shows a musical score for the hymn "The Light of the World." It includes a vocal melody and a guitar accompaniment. The vocal part is written in G major (one sharp) and 4/4 time. The lyrics are: "Threat-ened by— shad-ows— at night,— and ex-posed in the light.—" The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. It includes a capo position of 1 (N.C. (Gm)) and a key signature change to B-flat (Bb) for the second system. The guitar part features a mix of chords and melodic lines, including a triplet in the second system. The score is presented in a clean, professional layout with clear notation and lyrics.

N.C. (Gm) (Gb) Bb

Threat-ened by— shad-ows— at night,— and ex-posed in the light.—

B R B R

6 (8) 6 (8) 6 6 B 5 (7) 3 5 3

3 3 3 3  
3 3 3 3  
1 1 1 1

[illegible]

Gm Gm/F# Gm/F C7(9b)/E

wore out your— wel-come with ran-dom pre - ci-sion, rode on the steel— breeze.

Rhythm figure 1

The first system of music features a vocal line in G minor with lyrics "wore out your— wel-come with ran-dom pre - ci-sion, rode on the steel— breeze." The piano accompaniment line shows a similar melodic line. Below the piano line is a guitar rhythm figure labeled "Rhythm figure 1", which consists of four measures of a specific rhythmic pattern: 5 3 5 5 (7) 5, 4 3 5 5 (7) 5, 3 3 5 5 (7) 5, and 2.

Eb E°7 Bb/F Dm D

Come on, you rav-er, you se-er of— vi-sions, come on,— you paint-er, you pip-er you pris-on-er, and  
with Rhythm figures 2 and 2a

The second system of music features a vocal line in E-flat major with lyrics "Come on, you rav-er, you se-er of— vi-sions, come on,— you paint-er, you pip-er you pris-on-er, and with Rhythm figures 2 and 2a". The piano accompaniment line shows a similar melodic line.

Saxophone solo

Gm Gm13 2

shine!

let ring —————

The third system of music features a saxophone solo line in G minor with the instruction "Saxophone solo". The piano accompaniment line shows a similar melodic line. Below the piano line is a guitar rhythm figure labeled "Rhythm figure 2", which consists of four measures of a specific rhythmic pattern: 3 3 3 3 3 3, 6 0 0 0 0 0, 8 0 0 0 0 0, and 2.

let ring throughout

The fourth system of music features a piano accompaniment line with the instruction "let ring throughout". The piano line shows a continuous melodic line.

C11 Gm13

The fifth system of music features a piano accompaniment line with the instruction "let ring throughout". The piano line shows a continuous melodic line.

$E\flat$  D

6 6 6 5 6 6 6 6 5 6 6 5 7 5 7 4 7 5 7 6 7 5 7 4 7 5 7

Double time  
Gm13

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

C11 Gm13

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

$E\flat$  D

6 6 6 5 6 6 6 6 5 6 6 5 7 5 7 4 7 5 7 5 7 5 7 4 7 5 7

begin fade *play 6 times and fade out*

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



# WISH YOU WERE HERE

Testo e Musica di Roger Waters, David Gilmour

Gtr. (12 string) Em7 G

Rhythm figure 1

Em7 G Em7

A7sus4 Em7 A7sus4

G

end Rhythm figure 1

Gtr. (acoustic)  
Em7

3 G Em7

with Rhythm figure (first 9 bars)

2 4 3 5 4 3 4 2 0

0 1 2 0 0

3 5 5 3 3 5 5 3 0 3 5 5 3 0

2 4 4 2 0 2 4 4 2 0

G Em7 A7sus4  
 4 5 x x  
 2 4 3 4 5 5 5 (7) 5 3 4 3  
 2 4 (5) 3 4 (6) 2

Em7 A7sus4 G

hold bend

B R

So you think you can tell heaven from hell,

P.M. P.M. P.M. P.M. \*t t P.M. t P.M. t

Rhythm figure 2

\*t = thumb

Measures 11 and 12 of the guitar solo. Measure 11 contains a whole rest. Measure 12 contains a whole note G4 (first line, second space) with a slide from the previous measure. The staff is labeled "Gtr. (elec.)" and "with slide".





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

dobro (doubled by scat vocal)

Em7 G Em7

G Em7 A7sus4

Em7 A7sus4 G

with Rhythm figure 2 C D/F#

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

Am/E G

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

D/F# C

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

Am G

fears,\_\_\_\_\_ wish you\_\_\_\_\_ were here.\_\_\_\_\_

9 with Rhythm figure 1 (2 times)

dobro (doubled by scat vocal)

G Em7

with slide

G Em7

G Em7

A7sus4 Em7

A7sus4

begin fade G 2 8

fade into sound effects

with Rhythm figure 1 (first 8 bars)



# WELCOME TO THE MACHINE

Testo e Musica di Roger Waters

## Intro

synthesizers and sound effects 12 string guitar  
for approximately 47 seconds

Em(add9) 2 Cmaj7 2 Em(add9) 2

Em C

Keyboards:

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

Em C Am

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

Em C

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

Em

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

C

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

Em

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

So

Cmaj7

wel - come to the ma-chine.

12 string Gtr. 1 and 2

Em(add9)

Cmaj7

Gtr. (elec.)

5 7 7 5

Em(add9)

6/4

4

2 2/4 4 4/5 5 5/7 7

Cmaj7

Em(add9)

0 2 2 2 2 2 0

Cmaj7 Em(add9) Cmaj7

Em(add9)

Cmaj7

Em(add9)

12 string Gtr. 1 and 2

Em Cmaj7

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

Em

Cmaj7 A

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

Em(add9)

Cmaj7

you dreamed of a big star,

Em(add9)

he played a mean gui-tar. He

Cmaj7

al - ways ate in the steak bar, he

Em(add9)

loved to drive in his Jag - uar. So

Cmaj7

wel - come to the ma-chine.

Em(add9)

Synthesizer solo  
with simile rhythm on repeats

*play 11 times  
and fade into sound effects*