


Pink Floyd • Guitar Tab Anthology

PINK FLOYD



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ANOTHER BRICK IN THE WALL (Part 1)

Testo e Musica di Roger Waters

Moderately ♩ = 100

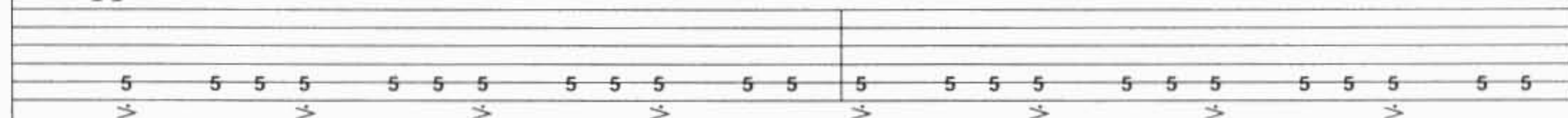
fade in

Gtr. 1



P.M. throughout
with clean tone

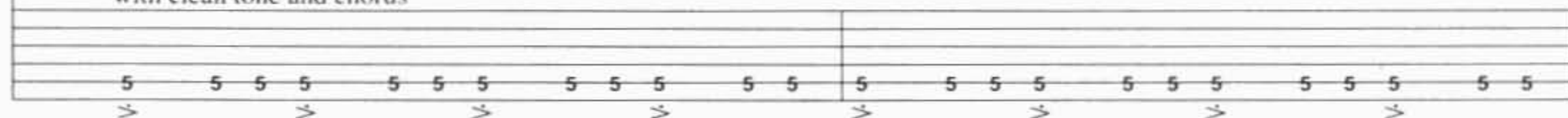
pp



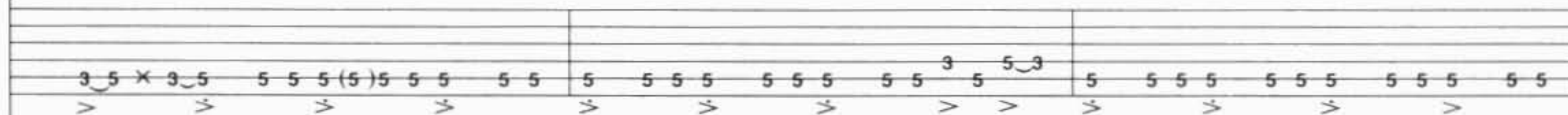
Gtr. 2



P.M. -----
with clean tone and chorus

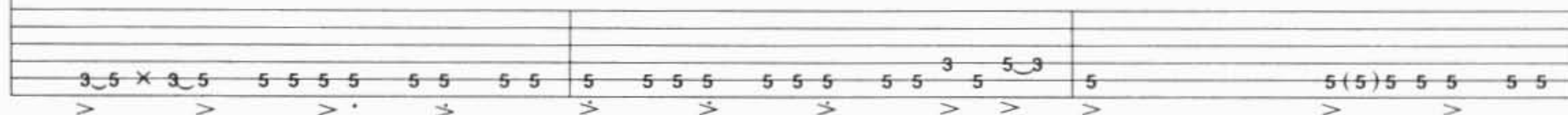


mp



P.M. -----

P.M. -----



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

P.M. P.M.

Dm

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

Gtr. 1 and 2

P.M. P.M.

Gtr. 3

with clean tone and chorus

let ring with Rhythm fill 1

7 5 5 7 5

Rhythm fill 1

Gtr. 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

The image shows a musical score for the song "The Rose Tree". It includes a vocal melody line and a guitar accompaniment line. The vocal melody is written in treble clef and includes the lyrics "leav - ing just a mem - o - ry." The guitar accompaniment is written in treble clef and features a rhythmic pattern of eighth and sixteenth notes, with some measures containing a 3/4 time signature. The score is divided into three measures, with the vocal melody and guitar accompaniment playing together throughout.

[illegible]

The musical score is written for a four-part setting of the hymn "The Family Album." It features four staves: a vocal melody (Soprano), a vocal accompaniment (Alto), a piano accompaniment (Tenor), and a basso continuo (Bass). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The lyrics "fam - ily al - bum." are written under the vocal melody. The score includes various musical notations such as notes, rests, and fingerings. The piano accompaniment features a rhythmic pattern of eighth notes. The basso continuo part includes a figured bass notation: 5 7 5 / 5 7 5.

Dad-dy what else did you leave for me?

Gtr. 5

with distortion and chorus

Dad-dy, what d'ya leave be-hind— for

vibrato bar

vibrato bar

10 10 10
6 6 6
7 7 7

[illegible]

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

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with similar rhythmic patterns. The guitar-specific staff includes fret numbers (e.g., 7, 5, 13, 15, 10, 12, 5, 3, 0) and techniques such as "Gtr. 4", "Gtr. 3", and "Gtr. 3 and 4".

Second system of musical notation. The treble staff continues the melodic line. The bass staff continues the bass line. The guitar-specific staff includes fret numbers (e.g., 5, 10, 11, 12, 10) and techniques such as "Gtr. 3".

Third system of musical notation. The treble staff continues the melodic line. The bass staff continues the bass line. The guitar-specific staff includes fret numbers (e.g., 13, 15, 10, 12, 5, 6, 7, 9, 5) and techniques such as "Gtr. 4", "Gtr. 3", "Gtr. 4", and "Gtr. 3 and 4". The instruction "let ring" is present above the guitar-specific staff.

System 1: A musical score system with three staves. The top staff is a treble clef with a series of eighth notes, some with accents. The middle staff is a bass clef with a series of eighth notes, some with accents. The bottom staff is a bass clef with a series of eighth notes, some with accents. The system ends with a double bar line.

System 2: A musical score system with three staves. The top staff is a treble clef with a series of eighth notes, some with accents. The middle staff is a bass clef with a series of eighth notes, some with accents. The bottom staff is a bass clef with a series of eighth notes, some with accents. The system ends with a double bar line.

with schoolyard sound effects

Gtr. 3

Gtr. 4

1/4

System 3: A musical score system with three staves. The top staff is a treble clef with a series of eighth notes, some with accents. The middle staff is a bass clef with a series of eighth notes, some with accents. The bottom staff is a bass clef with a series of eighth notes, some with accents. The system ends with a double bar line.

The first system of musical notation for guitar. It consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes, including slurs and accents. The middle staff is a six-string guitar staff with fret numbers (5, 3, 0) and a wavy line indicating a tremolo effect. The bottom staff is a bass clef staff with fret numbers (12, 13) and a wavy line indicating a tremolo effect. There are also some handwritten notes and symbols, including a circled 'B' and a wavy line.

The second system of musical notation for guitar. It consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes, including slurs and accents. The middle staff is a six-string guitar staff with fret numbers (5, 3, 0) and a wavy line indicating a tremolo effect. The bottom staff is a bass clef staff with fret numbers (12, 13) and a wavy line indicating a tremolo effect. There are also some handwritten notes and symbols, including a circled 'B' and a wavy line.

The third system of musical notation for guitar. It consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes, including slurs and accents. The middle staff is a six-string guitar staff with fret numbers (5, 3, 0) and a wavy line indicating a tremolo effect. The bottom staff is a bass clef staff with fret numbers (12, 13) and a wavy line indicating a tremolo effect. There are also some handwritten notes and symbols, including a circled 'B' and a wavy line.

even bend

1 hold bend

19 19

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

The musical score for "The End of the Road" by The Police is presented in three systems. The first system shows the guitar part (treble clef) with a melodic line and the bass part (bass clef) with a rhythmic line of eighth notes. The second system continues the guitar part with a bend and the bass part with a similar rhythmic pattern. The third system shows the guitar part with a bend and the bass part with a similar rhythmic pattern. The score includes various musical notations such as notes, rests, and bends, as well as performance instructions like "fade in helicopter sound effects" and "hold bend".

Testo e Musica di Roger Waters

Dm

we don't need no thought control, ___

The image shows a musical score for the song "The Dark Side of the Moon" by Pink Floyd. The score is written for a vocal line and a guitar line. The vocal line is in the key of E major and 4/4 time. The lyrics are "no dark sar-casm". The guitar line is in the key of E major and 4/4 time. The score includes a guitar solo section with a key signature change to E major and a time signature change to 2/4. The solo is marked with a "P.M." (Piano) instruction. The score also includes a guitar solo section with a key signature change to E major and a time signature change to 2/4. The solo is marked with a "P.M." (Piano) instruction. The score includes a guitar solo section with a key signature change to E major and a time signature change to 2/4. The solo is marked with a "P.M." (Piano) instruction.

The musical score for "The Class Room" is presented in three systems. The first system shows the vocal melody in treble clef with the lyrics "in the class - room." and a piano accompaniment in treble and bass clefs. The second system continues the piano accompaniment with a 1/2 note rest. The third system introduces a guitar accompaniment in treble and bass clefs, featuring a repeating pattern of chords and single notes, with a 1/2 note rest. The guitar part includes a "P.M." (Piano) marking.

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

[illegible]

[illegible]

Dm C Dm C G F
 All in all— it's just an

Gtr. 3
 5 5 10 8 10 10 8 8 7 7 7 5 1 1 1 1
 6 6 10 8 10 10 8 8 8 8 8 6 1 1 1 1
 7 7 10 9 10 10 9 9 7 7 7 5 2 2 2 2
 3 3 3 3

Gtr. 4
 5 5 5 10 8 10 10 8 8 7 7 7 0 5 5 5 5 5 5 5 5 5 5 5
 6 6 6 10 0 8 0 10 10 8 8 8 0 6 6 6 6 6 6 6 6 6 6 6
 7 7 7 10 7 0 10 10 9 9 7 7 7 0 5 5 5 5 5 5 5 5 5 5 5
 0 0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3

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

The image shows a musical score for the song "The Wall" by Pink Floyd. It includes a vocal line and two guitar lines. The vocal line has the lyrics "oth-er brick in the wall." and "let ring". The guitar lines include chords (C, Dm) and various musical notations such as notes, rests, and bends. The bottom guitar line includes a detailed tablature with fret numbers (0, 1, 2, 3, 5, 6, 7) and a "let ring" instruction. The score is presented in a clear, black-and-white format with a standard musical staff and a guitar-specific staff for the bottom line.

1. Dm

C

3

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

2. D5

Dm

C

wall.

Gtr. (Solo)

slow release

Dm

C

rake

rake

Dm
 1/4
 Dm9
 3 rake
 slow bend
 13 (12) 13 (12) 10 x x
 13
 1 2 2 1/2 1

D11
 Dm7
 P.M. ---
 12 10 10 13 10 12 12 10 12 10 12 10 12 10 12 10 12 10 12 10 8 10 8 10 8 10 8 10

G/D
 P.M.
 1/2
 rake
 slow release
 1 2

8va
 G/D
 Dm7
 rake
 hold bend
 1 1 1

8va
 C/D
 Bb/D
 lay back
 P.M. ---
 1/4

C/D
 P.M.
 N.C.
 Rhythm section fade out
 16
 with vocal ad lib.
 with 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

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



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^{va}

14 15 14 14

D G7/D

The lu - na-tic — is on the grass, —

8^{va}

even gliss.

14 15 14 15

8^{va}

even gliss.

19 20 19

D G7/D

the lu - na-tic — is on the grass, —

8th — — — — — 8th — — — — —

19 19 20 19

even gliss.

D E/D

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

8th — — — — — 8th — — — — —

19 (14) 16 17 16

A7 D Dsus2

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

8th — — — — — 8th — — — — —

14 15 14/15 14

Mechanical vibrato 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 D Dsus2

ev - 'ry day — the pa - per boy — brings more.

D7 D9 G

And if the dam — breaks o - pen

C G

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

G

And if your head ex - plodes — with dark, —

A7 C

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

G Bm7 Em7 A A7

Ah, — ah.

Gtr. 1 and 2

Gtr. 3 (with semi-distorted tone)

D G7/D

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

Gtr. 1 and 2

slide guitar

even gliss.

D G7/D

the lu - na-tic is in my head,

8^{va}

even gliss.

19-20 19 19-20

D E/D

You raise the blade, you make the change,

8^{va}

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^{va}

(15) (14)

D **E/D**

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

Gtr. 1 and 2

A7 **D** **Dsus2**

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

D7 **D9** **G**

And if the cloud — bursts

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

G And if, the band— you're in— starts

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

G Ah, **Bm7** ah,— **Em** ah. **A7**

The musical score displays a melody in treble clef with a key signature of one sharp (F#). The melody is composed of eighth and quarter notes. Chords are indicated above the staff: D, G7/D, and D. The guitar part below the staff uses fret numbers to indicate fingerings.

Melody	Fret Numbers
D	0 0 2 0
G7/D	0 0 2 0
G7/D	0 0 0 0
D	0 0 2 0

[illegible]

The first system of the musical score for 'The Sound of Silence' by Simon and Garfunkel. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the guitar accompaniment is shown on three staves below. The guitar part consists of a bass line and two treble lines. The first measure of the guitar part is labeled 'Dsus2' and the second measure is labeled 'D'. The third measure is labeled 'E/D'. The notation includes various chords, scales, and fingerings for both the melody and the guitar accompaniment.



COMFORTABLY NUMB

Testo e Musica di Roger Waters, David Gilmour

Slowly ♩ = 65

Intro

Bm

Bm with echo repeats

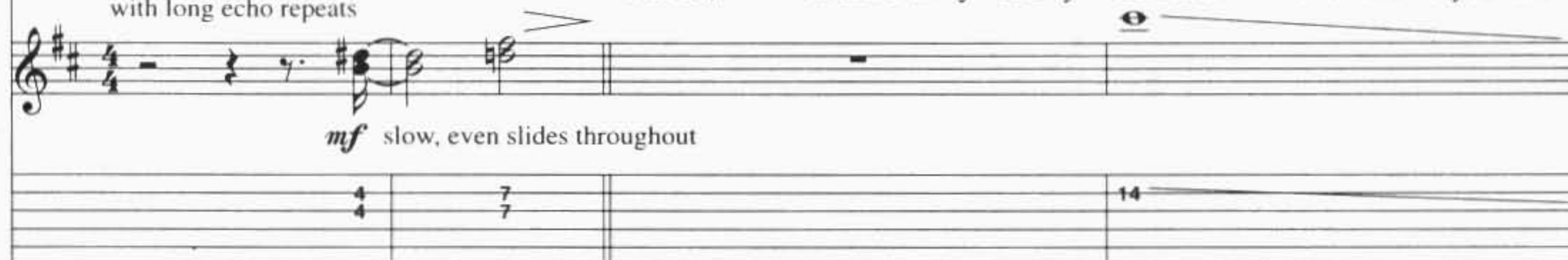
A



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,

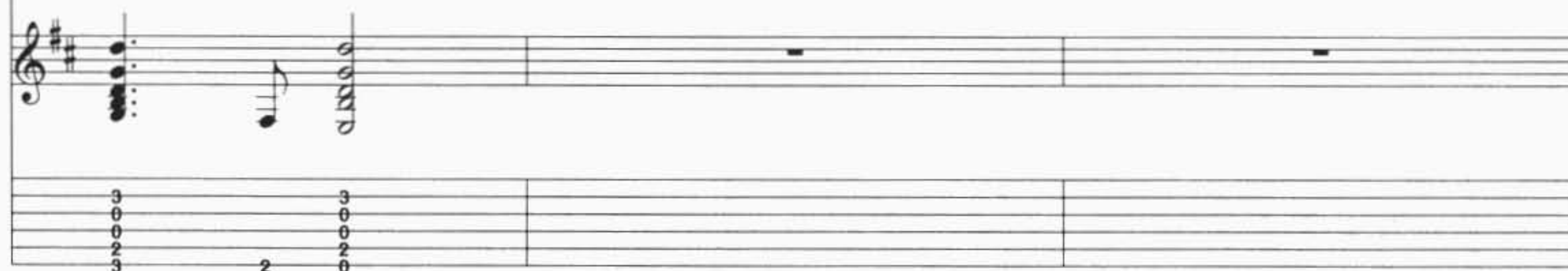
is there an-y-one— home?

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.—

Asus4 A G (G/F#) Em7 Bsus2

2 2 2 2 3 2 3 3 2 2 2 2

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

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

0 0 0 0 0 0 2 2 2 2 2 2

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

There is — no pain — you are — re- ced — ing. — **A**

Gtr. (acoustic)

Rhythm figure 1 (keyboard arranged for guitar)

D

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

C

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

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

Rhythm figure 2 end Rhythm figure 2

D **A**

8^{va}

vibrato bar

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

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

8^{va}

vibrato bar

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

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

C **G**

vibrato bar

3 $\frac{1}{4}$ $\frac{1}{4}$

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

The musical score for "The Wind" by John Williams is presented in two systems. The top system features a guitar solo and a piano accompaniment. The guitar solo begins with a "slow, even bend" on a C note, followed by a "rake" technique marked with an 'x' and a '3' (triple). The solo continues with a series of notes, including a triplet of eighth notes. The piano accompaniment consists of a single line with a series of notes, including a triplet of eighth notes. The bottom system features a guitar solo and a piano accompaniment. The guitar solo begins with a "vibrato bar" effect, followed by a series of notes, including a triplet of eighth notes. The piano accompaniment consists of a single line with a series of notes, including a triplet of eighth notes.

Chorus

Asus4 Asus2 A G/B Csus2 G5 D

1 have be-come com-f'rt-a-bly numb.

with Rhythm figure 2 vibrato bar

hold bend

with feedback at octave vibrato bar

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

Bsus2 Asus2

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 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

[illegible]

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—

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

(use for last bar of Rhythm figure 1)

Chorus

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

with Rhythm figure 2

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

divisi

Gtr. 2 (Solo)

B5 A5 G5 D/F# Em

B5 D5 B5 A5

with feedback at octave and twelfth

rake

G5 D/F# Em B5

3 6 6 3

1/2 1 1 1 1/4 1

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

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

A5 G5 D/F# Em

partial A.H. 1/4 partial A.H. 1/4 1 1

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

2 2 0 3 0 0 0 0 2 0

B5 A5

6 6 1/4 1/4 A.H. P.M. 1

9 7 10 7 9 9 7 9 7 9 7 9 8 7 5 7 5 0 7 9 7 7 9 7 9 9 7 9

4 4 4 4 4 4 2 2 2 2 0

[illegible]

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 final 'x' mark. The piano part consists of a series of chords. Below the piano part, there are four rows of numbers (2, 2, 0, 3) corresponding to the chords. The score is divided into four measures, each with a chord label: A5, G5, D/F#, and Em. The guitar part includes a 'P.M.' (Palm Mute) instruction and a '1/4' note value. The piano part includes a '1/4' note value and a final 'x' mark.

[illegible]

G5 D/F# Em B5

8^m

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

rake

3 1/4 1/2 1/4

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

B5
 begin fade

A5

vibrato bar

1 10 10 10

12 12 10 12 12 (0) 12

12 10 11 9 (0) 9 7 9 7 11 9 7 9 8 7 5

4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2

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 one sharp (F#), and a piano part with a bass clef. The guitar part features a complex melody with many accidentals and a "fade out" instruction at the end. The piano part consists of a steady, rhythmic accompaniment. Chord diagrams are provided for the guitar part, showing the fingerings for G5, D/F#, Em, and B5. The score is written in a standard musical notation style, with a key signature of one sharp and a common time signature.



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

Em(add9) A Asus4 A

Mech. vibrato even gliss.

12 12 12 12 14 14

Gtr. 2 (slide) Em(add9) A

Gtr. 1 (slide) even gliss.

14 12 12 12 10 12 14 14

Gtr. 1 (slide) Em(add9) A

even gliss. Mech. vibrato

12 12 14 14 12 14 10 0

Gtr. 2 (slide)
Em(add9)

A Asus4 A

Gtr. 1 (slide)

even gliss.

Em(add9)

Gtr. 1 (slide) A Asus4 A

even gliss.

Cmaj7 Bm7

even gliss. Mech. vibrato

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

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

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 14 14 14 (14)

[illegible]

The musical score for 'The Wind' by The Beatles 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 part is in treble clef, featuring chords Em(add9), Asus4, and A, with a triplet of eighth notes. The bass part is in treble clef, showing a glissando from the 12th to the 14th fret. The second system continues the vocal melody and guitar part, with the guitar part showing a glissando from the 12th to the 14th fret. The third system shows the vocal melody and guitar part, with the guitar part showing a glissando from the 12th to the 14th fret. The bass part is in bass clef, showing a glissando from the 12th to the 14th fret. The drum part is in bass clef, showing a glissando from the 12th to the 14th fret.

The musical score consists of three systems. The first system features a vocal melody in treble clef with lyrics "long you live,— and high you fly, and smiles you'll give,— and tears— you'll cry." Chords Cmaj7 and Bm7 are indicated above the staff. The second system shows guitar accompaniment with wavy lines indicating mechanical vibrato and glissando techniques. It includes fret numbers 8, 12, and 7. The third system continues the guitar part with complex chordal textures, triplets, and various fretting techniques like bends and slides, with fret numbers 9, 3, 2, 4, and 2 indicated.

Fmaj7 G D7/9# D7/9b
 All you touch and all you see is all your life will ev - er be!
 Mech. vibrato
 10 10 10 12 12 12 10 8
 (10) (12) (12)
 1 2 3 0 1 2 3 3 0 1 2 3 4 5 4 5 4 5 4 5

The musical score for 'Rabbit Run' is presented in three systems. The first system shows the guitar part with a treble clef and a key signature of one sharp (F#). The guitar part begins with a whole note chord of E minor 7 (Em7) and a half note chord of A major 7 suspended 4 (A7sus4). The lyrics 'Run, —' are written below the first measure, and 'rab-bit, run! —' are written below the second measure. The guitar part continues with a whole note chord of A major 7 (A7) and a half note chord of A major 7 (A7). The second system shows the bass part with a treble clef and a key signature of one sharp (F#). The bass part begins with a whole note chord of E minor 7 (Em7) and a half note chord of A major 7 suspended 4 (A7sus4). The lyrics 'Run, —' are written below the first measure, and 'rab-bit, run! —' are written below the second measure. The bass part continues with a whole note chord of A major 7 (A7) and a half note chord of A major 7 (A7). The third system shows the drum part with a treble clef and a key signature of one sharp (F#). The drum part begins with a whole note chord of E minor 7 (Em7) and a half note chord of A major 7 suspended 4 (A7sus4). The lyrics 'Run, —' are written below the first measure, and 'rab-bit, run! —' are written below the second measure. The drum part continues with a whole note chord of A major 7 (A7) and a half note chord of A major 7 (A7).

The musical score for 'Dig That Hole' is presented in three systems. The first system includes a vocal line with lyrics and guitar accompaniment with chord symbols (Em, A, A7sus4, A, Em7). The second system shows the guitar and bass lines with fret numbers. The third system shows the guitar and bass lines with fret numbers. The score is in G major (one sharp) and 4/4 time.

System 1: Vocal and Guitar

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

Guitar: Em A A7sus4 A Em7

System 2: Guitar and Bass

Guitar: 12 12 12 24 24 24 12 14 12 14 2 2 2 2 12 12 12 12

Bass: 12 12 12 24 24 24 12 14 12 14 2 2 2 2 12 12 12 12

System 3: Guitar and Bass

Guitar: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Bass: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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 12 12 12 10 9



ECLIPSE

Testo e Musica di Roger Waters

Moderately fast with half time feel ♩ = 130

Chords: 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

Chords: 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
 0 15 15 14 12 14 14 0 14 0 12 14 14 0 14 12 11 10

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

The musical score for 'All You Save' is presented in four systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics 'all you save,' and 'and all that you give, — and' are written below the staff. The second system continues the vocal melody and includes a guitar part in treble clef. The guitar part is marked with 'Gtr. 3 (elec.) Mechanical vibrato' and 'mf with semi-distorted tone'. The third system shows the bass line in bass clef with fret numbers (0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 5, 7, 9) written below the staff. The fourth system continues the bass line with fret numbers (14, 14, 14, 14, 14, 12, 11, 10, 10, 11) and includes the instruction 'with Rhythm figure 1'.

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

Gtr. 3 (elec.) Mechanical vibrato

mf with semi-distorted tone

with Rhythm figure 1

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

1

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)

1/2

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

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

D/C

B♭maj7

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

B♭maj7/5♭

A7

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

D

D/C

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

with Rhythm figure 1

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

The image shows a musical score for the song "Under the Sun" by The Beatles. The score is written for guitar, bass, and drums. The guitar part is in the key of D major (two sharps) and 4/4 time. The bass part is in the key of D major and 4/4 time. The drum part is in the key of D major and 4/4 time. The lyrics are: "un - der the sun is in tune, but the sun is e -". The guitar part features a D major chord in the first measure, a D major chord in the second measure, a D major chord in the third measure, and a D major chord in the fourth measure. The bass part features a D major chord in the first measure, a D major chord in the second measure, a D major chord in the third measure, and a D major chord in the fourth measure. The drum part features a D major chord in the first measure, a D major chord in the second measure, a D major chord in the third measure, and a D major chord in the fourth measure.

The musical score for "The Moon" by Edvard Grieg is presented in three systems. The first system shows the vocal melody and guitar accompaniment for the first two measures. The second system shows the vocal melody and guitar accompaniment for the next two measures, including a "ritard." marking. The third system shows the vocal melody and guitar accompaniment for the final two measures, including a "with heartbeat effects" marking. The score includes a key signature of one sharp (F#) and a common time signature (C). The guitar part includes fingerings and a capo position of 3.

System 1:

Vocal: clipped by the moon. _____

Guitar: $B\flat maj7$ $B\flat maj7/5\flat$ D

System 2:

Vocal: _____

Guitar: *ritard.*

System 3:

Vocal: _____

Guitar: _____

Fingerings:

System 1: 0 3 3 2 1 3 0 3

System 2: 0 3 0 3 0 0 3 1

System 3: 10 10 10 11 13 15 15 14

Capo: 3



GOODBYE BLUE SKY

Testo e Musica di Roger Waters

Moderately ♩ = 109

Intro

nylon string acoustic

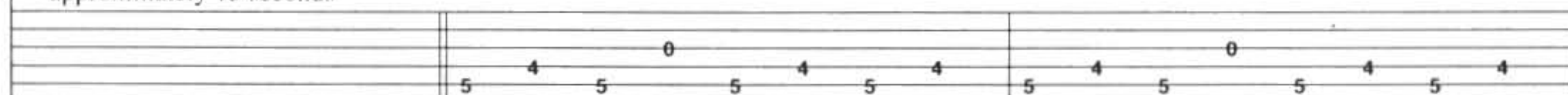
Gtr. 1 N.C. (D)



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



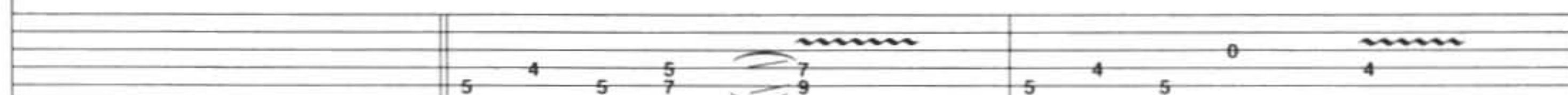
nylon string acoustic

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*

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

D C/D

good - bye. —

7 5 7 5

N.C. (D)

5 4 5 0 5 4 5 4

fade out

5 4 5 0 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

N.C. (Em)

Pink? And did we

with Rhythm figure 1 (2 times)

$\text{\textcircled{S}}$

C Dadd9/11 Em C D

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

The image shows a musical score for the song "The Train" by George Gershwin. The score is written for voice and guitar. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line includes the lyrics "train". The guitar accompaniment features a capo on the 2nd fret, indicated by a "C" with a slash and "E" above the staff. The guitar part includes various fretting techniques, such as bends and slides, and ends with a "To Coda" instruction.

G \flat F N.C. (Em)

We're...

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

B R B
 15 (17) 15 12 15 (17)

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

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

with Rhythm figure 5

N.C. (Em)

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

with Rhythm figure 1 (4 1/2 times)

B O.D. R

15 (16) 14

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

with Rhythm figure 5

12 14 12 12 14 12

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

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

with Rhythm figure 1 (2 times)

B R

2 (4) 2 0

CODA

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

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

B B B B R

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

8th

B 15 (17) 12 15 12 15 hold bend B 17 (19) (19) (19) B 15 (17) R 15 15 14

8th

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

14 12 14 12 X 14 14 12 10 12 12 14 12 12 12 12 12 12 14 0 12 12 12 12

8th

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

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

8th

N.C. N.C. 19 (21) 19 (20) 19 19 18 17 16 17 17 17 (19) B5 C 12 12 15 14 (16) 15 14 (16) 14

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

N.C. (Em)

14 12 14 14 12 10 12 14 12 12 X 12 X 12 X 12 X 12 X 12 X 12 X 12 X 12

with Rhythm figure 1 (1 1/2 times)

8th

with Rhythm figure 4

B 12 B R

12 12 15 14 12

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 sharp (F#). The bottom staff is a bass clef. The music is written in a simple, folk-like style. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, folk-like style. The bottom staff is a bass clef. The music is written in a simple, folk-like style. The bottom staff contains a series of numbers (12, 14, 15, 17) and some musical notation (bends, slurs) that likely represent fret positions or specific notes for a guitar or similar instrument. The numbers 12, 14, 15, and 17 are repeated in a sequence that corresponds to the melody in the top staff. There are also some musical symbols like a wavy line and a dot above a number, which might indicate a bend or a specific note.

[illegible][illegible][illegible]

with Rhythm figure 3



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

Bm

touch— me? Hey,— you, with your ear—

Em(add9)

Bm

— a-gainst— the wall, wait-ing for— some one to call out, would you touch— me?—

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
3 3

slow, even release
3 3

hold bend
3 3

with feedback at octave
slow, even release
3

Am

1 1/2

5 7 7 7 7 7

0 2 2 2 2 2

end Solo figure 1

Gtr. (electric slide)
Em

mf
with Solo figure 1 (2 times)

steady gliss

4 3 4 4

Am

1/2

9 9 9 9 9 9

8 11 15 12

hold bend

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. The score is written for guitar, bass, and vocal parts. The guitar part is in the key of E minor (Em) and features a complex, melodic line with many triplets and sixteenth notes. The bass part is in the key of G major (8#) and features a simpler, more rhythmic line with many triplets and sixteenth notes. The vocal part is in the key of E minor (Em) and features a melodic line with many triplets and sixteenth notes. The score is divided into three systems, each with a guitar staff, a bass staff, and a vocal staff. The guitar staff is on the top line, the bass staff is on the middle line, and the vocal staff is on the bottom line. The guitar part is written in E minor (Em) and the bass part is written in G major (8#). The vocal part is written in E minor (Em). The score includes many triplets and sixteenth notes, which are indicated by the number "3" and the note value "16". The guitar part also includes many accidentals, such as sharps and flats, which are indicated by the symbols "#", "b", and "n". The bass part includes many accidentals, such as sharps and flats, which are indicated by the symbols "#", "b", and "n". The vocal part includes many accidentals, such as sharps and flats, which are indicated by the symbols "#", "b", and "n". The score is a complex and detailed musical arrangement of the song "The Sound of Silence".

The image shows a musical score for the piece "The Wind" by John Williams. It consists of two staves: a guitar staff (top) and a piano staff (bottom). The guitar staff includes a "steady gliss" section and a "slow, even release" section. The piano staff includes a "hold bend 1/2" section. The score is written in G major (one sharp) and 4/4 time. The guitar part features a melodic line with various techniques such as glissandos and bends. The piano part provides harmonic support with chords and arpeggios. The "steady gliss" section is marked with a wavy line and the text "steady gliss". The "slow, even release" section is marked with a wavy line and the text "slow, even release". The "hold bend 1/2" section is marked with a wavy line and the text "hold bend 1/2".

Gr. 3 (acoustic steel string)

Gr. 3 (acoustic steel string)

Badd11

But it was on - ly fan - tas - y

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

[illegible]

the wall was too high as you can let ring let ring

0 0 0 0 0 2 2 2 0 4 4 0 5 4 6 4

The musical score is for the song "The Ballad of the Flag" by The Beatles. It is written for voice and guitar. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system contains the vocal melody and the lyrics "see. No mat - ter how he tried, he could not break". The second system contains the guitar accompaniment and the lyrics "let ring let ring". The third system contains the guitar accompaniment and the lyrics "let ring let ring". The score includes various musical notations such as notes, rests, and chords. The guitar part features a repeating rhythmic pattern of eighth notes. The lyrics are written below the corresponding musical lines.

System 1:

Vocal: *A* *C* *Badd11* *D* *Dsus4* *E* *G* *Badd11* *D*

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

System 2:

Guitar: *let ring let ring*

System 3:

Guitar: *let ring let ring*

The musical score is for a piece titled "The Worms Ate Into His". It is in 4/4 time and features a vocal line and a guitar accompaniment. The key signature has one sharp (F#). The vocal line begins with a measure of rest, followed by the lyrics "free, and the worms ate in - to his". The guitar accompaniment consists of a series of chords, mostly triads, played in a steady rhythm. The score is divided into two systems, with the second system continuing the vocal line and the guitar accompaniment.

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.

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

with echo repeats

steady gliss



IF

Testo e Musica di Roger Waters

$\text{♩} = 100$

E
Gtr. 1 (acous.)

let ring

B7

E D

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

E D

if I _____ were a train, _____ I'd be late, _____ 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,
If I _____ were a - lone, I would cry, and

E D

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

E C#7 F# B7

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

E B7

brain.
game?

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

E D E

Gtr. 2 (elec.) 2° ad lib.

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

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

D E C#7

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

F# B7 E B7

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

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*



MONEY

Testo e Musica di Roger Waters

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

Intro

Gtr. 1 (elec.)

N.C.

with cash register sound effects *mf* P.M. throughout

Bm7

Gtr. 2 (semi-distorted)

mf

Gtr. 3 (with full tremolo)

The musical score for "Gas" by The Police is presented in a three-staff format. The top staff is the vocal melody in treble clef, with lyrics: "ey, ey, ey, it's a gas. it's a hit. Grab, But don't is so they say,". The middle staff is the guitar part, featuring a mix of eighth and sixteenth notes, with "N.H." (Natural Harmonic) markings. The bottom staff is the bass line, primarily consisting of eighth notes and rests. The score includes various musical notations such as triplets, diamond-shaped fingering diagrams, and slurs. The key signature is one sharp (F#), and the time signature is 4/4.

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.

1/4

1/4

1/4

1/4

7/7/7

7/7/7

7/7/7

7/7/7

I Wanna Be a Footballer

The Vengaboys

Key: F# **Time:** 4/4

Lyrics:

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-

Chords: F#m7, Em

Guitar Fret Numbers:

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

Bass Fret Numbers:

10 9 11 9

The musical score for "Team Jet" is presented in three systems, each with a staff and a corresponding guitar/bass line.

- Staff 1 (Melody):** The first system begins with a treble clef, a key signature of one sharp (F#), and a 7/4 time signature. The melody starts with a half note G4, followed by a quarter note A4, and then a half note B4. The second system continues the melody with eighth and quarter notes, including a measure with a natural harmonic (N.H.) indicated by a diamond symbol.
- Staff 2 (Guitar/Bass):** The second system provides a rhythmic accompaniment using numbers 2, 4, and 5. It includes a diamond symbol with the number 5, indicating a natural harmonic. The third system continues this pattern with a diamond symbol and the number 5.
- Staff 3 (Drums):** The third system shows a drum pattern with a treble clef and a 7/4 time signature. It includes a diamond symbol with the number 5, indicating a natural harmonic. The fourth system continues the drum pattern with a diamond symbol and the number 5.

* Play on verse 2 only
Saxophone solo

First system of music (measures 1-3). The treble staff shows a melody in G major. The middle staff contains guitar fretboard diagrams with diamond shapes indicating barre positions. The bass staff shows chords and fingerings, including 7, 9, and 7, with accents and 1/4 note markings.

Second system of music (measures 4-6). The treble staff continues the melody. The middle staff shows fretboard diagrams with diamond shapes. The bass staff includes chords and fingerings, including 7, 9, and 7, with accents and 1/4 note markings. Measure 5 is marked with "Em7".

Third system of music (measures 7-9). The treble staff continues the melody. The middle staff shows fretboard diagrams with diamond shapes. The bass staff includes chords and fingerings, including 12/12, 12, and 12, with accents and 1/4 note markings.

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

8th

rake

1/4

Rhythm figure 1

P.M.

First system of musical notation (measures 1-4). The treble clef staff shows a melody with a wavy line indicating a bend, followed by eighth notes and a triplet. The bass clef staff shows fret numbers: 9, 7, (7), 10, 10, 12, 10, 12, 12, 12, 10, 12. Annotations include "even bend" above the first measure, "3" above the triplet, and "Em" above the fourth measure. A bracket groups the last three notes of the triplet in the treble staff.

with Rhythm figure 3 (2 times)

Second system of musical notation (measures 5-8). The treble clef staff shows a melody with a wavy line indicating a bend, followed by eighth notes and a triplet. The bass clef staff shows fret numbers: (9), 9, (9), 9, 12, 12, 12, 12, 12, 12, 12, 12. Annotations include "1" above the first measure, "1/4" above the fourth measure, and "1" above the eighth measure. A bracket groups the last three notes of the triplet in the treble staff.

Third system of musical notation (measures 9-12). The treble clef staff shows a melody with a wavy line indicating a bend, followed by eighth notes and a triplet. The bass clef staff shows fret numbers: 12, 12, 10, 12, 12, 10, 11, 9, 7, 9, 7, 5, 7. Annotations include "hold bend" above the first measure, "1" above the first measure, "1/4" above the fourth measure, "1/4" above the eighth measure, and "1/4" above the twelfth measure. A bracket groups the last three notes of the triplet in the treble staff.

Rhythm figure 3

Rhythm figure 3 musical notation. The treble clef staff shows a melody with a wavy line indicating a bend, followed by eighth notes and a triplet. The bass clef staff shows fret numbers: 7, 7, 6, (0), 5, (0), 4, 6, 7, 7, 6, (0), 5, (0), 4, 6. Annotations include "P.M." above the first measure and "1" above the eighth measure. A bracket groups the last three notes of the triplet in the treble staff.

Bm

with Rhythm figure 1 (2 times)

F#7/9#

with Rhythm figure 4

end Rhythm figure 2

Rhythm figure 4

P.M.

N.C.

Gtr. 2 and 3

lead guitar 1

Gtr. 2

lead guitar 2

slow bend

Gtr. 2
Bm

with heavy P.M. throughout

Gtr. 2 (Solo)

echo off

First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and quarter notes, some marked with a flat and a slur. The middle staff shows a sequence of fret numbers: 7, 7, 10, 9, 8, 6, 7, 7, 10, 9, 8, 6, 7, 7, 10, 9, 8, 6. The bottom staff contains a bass line with a triplet of eighth notes, a wavy line, and a final chord marked with a flat and a slur.

Second system of musical notation. The top staff continues the melodic line, with a chord marked "Em" above it. The middle staff shows fret numbers: 7, 7, 10, 9, 8, 6, 7, 7, 10, 9, 8, 6, 7, 7, 6, 5, 4, 7. The bottom staff contains a bass line with a triplet of eighth notes, a wavy line, and a final chord marked with a flat and a slur. The text "partial A.H." is written above the final chord.

Third system of musical notation. The top staff continues the melodic line. The middle staff shows fret numbers: 7, 6, 5, 4, 7, 7, 6, 5, 4, 7, 7, 6, 5, 8, 6. The bottom staff contains a bass line with a wavy line, a triplet of eighth notes, and a final chord marked with a flat and a slur. The text "slow bend" is written above the final chord.

Bm

This system features a guitar piece in B minor. The top staff contains a melodic line with eighth and sixteenth notes, some marked with a 'b' in a circle. The middle staff shows a descending scale: 7 7 10 9 8 6, followed by a repeat of 7 7 10 9 8 6, and then 7 7 10 9 8 6. The bottom staff includes a wavy line, a triplet of eighth notes, and a sequence of notes with fingerings: 9, 10-12, 10 (1/4), 10, 10 (1/4), 12 (1/2), 12 (1), and a triplet of (12) 10 (12).

F#7/9#

This system continues the piece with an F#7/9# chord. The top staff has a melodic line with eighth and sixteenth notes. The middle staff shows a descending scale: 7 7 10 9 8 6, followed by a repeat of 7 7 10 9 8 6, and then 7 7 10 9 8 6. The bottom staff includes a wavy line, a triplet of eighth notes, and a sequence of notes with fingerings: 12-10, (0), 10, 10, 10, 9-10-11, (0), 9, 7, and a triplet of 1 1 1.

N.C. Bm

This system features a guitar piece with a 'N.C.' (No Chord) section and a Bm section. The top staff contains a melodic line with eighth and sixteenth notes, some marked with a 'b' in a circle. The middle staff shows a descending scale: 4 2 5 4 0, followed by a repeat of 4 2 5 4 0, and then 4 2 5 4 0. The bottom staff includes a wavy line, a triplet of eighth notes, and a sequence of notes with fingerings: 2 4 2 0 4 0, 2 0 2 4 0 3 2, 4 (2), 4 (2), and a triplet of 1/4 1/4 1/4.

lead guitar 1

with echo

1/2 1

10 10 12 12

1/4 1 1 1

8^{va}

Gtr. 3 (Solo)

rake

N.H.

1/4 10 12 0

19 19 22 22 22 22 19

1/2 1

8^{va}

lay back

even release

1 16 15 17 15 15

16 18 17 15

1 1 1/2 1/4

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. The score is written for guitar and piano. The guitar part is in the key of D major (two sharps) and 4/4 time. It begins with a treble clef and a key signature of two sharps. The first staff shows a melody with a wavy line indicating a tremolo or vibrato effect. The second staff shows a bass line with a wavy line and a 1/4 note. The third staff shows a bass line with a wavy line and a 1/2 note. The piano part is in the key of D major and 4/4 time. It begins with a treble clef and a key signature of two sharps. The first staff shows a melody with a wavy line. The second staff shows a bass line with a wavy line. The third staff shows a bass line with a wavy line. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, and wavy lines. The guitar part includes a wavy line and a 1/4 note. The piano part includes a wavy line and a 1/4 note. The score is for the song "The Sound of Silence" by Simon and Garfunkel.

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a piano (p) part and a guitar part. The piano part is written in treble clef with a key signature of one sharp (F#). The guitar part is written in treble clef with a key signature of one sharp (F#). The score is divided into three measures. The piano part features a melodic line with various fingerings (1, 2, 3) and dynamics (p, f). The guitar part features a rhythmic accompaniment with fingerings (1, 2, 3) and dynamics (p, f). The score is labeled with "8/11" in the top left corner.

8th

Bm

straight eights

hold bend let ring

with Rhythm figure 1 (2 times)

1/4

1/4

1/4

8^{va}

F#7/9#

N.C.

dig in

with Rhythm figure 3

Gtr. 2 and 3

lead guitar 1

Gtr. 1

D.S. S al Coda C

Gtr. 2

Gtr. 3 (with full tremolo)

Bm7

- way, —

a - way, —

a - way, —

a - way, —

P.M.

First system of musical notation. The treble staff contains a melody with a triplet and a 'straight eights' section. The bass staff contains a bass line with a triplet and a 'straight eights' section. The notation includes various musical symbols such as notes, rests, and accidentals.

Second system of musical notation. The treble staff contains a melody with a triplet and a 'straight eights' section. The bass staff contains a bass line with a triplet and a 'straight eights' section. The notation includes various musical symbols such as notes, rests, and accidentals.

Third system of musical notation. The treble staff contains a melody with a triplet and a 'straight eights' section. The bass staff contains a bass line with a triplet and a 'straight eights' section. The notation includes various musical symbols such as notes, rests, and accidentals.

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



NOT NOW JOHN

Testo e Musica di Roger Waters

Sol **Re** **Mim**

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

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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 go as the kids go
go and get pissed. (as long as the kids—

Re Mim

(fuck go). all that). So fuck all that, we've got to get on— with these
go). So So But 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

2-2 0 3

B

Do/Mi Mim7 Re/Mi Mim

make them pay— make them stay,— make them feel O. K.
 could be the news,— or some oth-er am-use-ment, it could be re-us-a-ble shows.

2.
La

show.

Mim7

Vibrato bar

Vibrato bar

Vibrato bar

Vibrato bar

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

4

(4) 4 2

5

6 4

7

7 6

Sol

Vibrato bar

Vibrato bar

9

9 11

11 11 9 12

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 Φ , 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.

mf *Gtr. (acoustic)*

Rhythm figure 1

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

Em Em7 C G Em Em7 G C

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

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.

Gtr. 2

⑥ 2 fr. F#

Interlude

E5 D Cadd9 C5 D5 Em D A5

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

C5 D5/A A5 Am C D/A E5

dim.

Em D G5 G5 C 3 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 3 C G5

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

B R

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

B

Gtr. 1

0 2 (9) 2

Gtr. (Solo)
E5

Gtr. 2

E C E5

Gtr. 3

B W.B. B R W.B.

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

D G

B R B R W.B. ⑥ 2 fr. F#

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

E5 C5 E5

B W.B. P.M.

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

D G

W.B. W.B.

5 7 5 5 4 2 0 2 0 2 0 3 5 3 3 0 2 0 0 2 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. The staff contains a melodic line with various ornaments and a bass line with fret numbers. The bass line includes the instruction "W.B." (Whole Bar) and "with Rhythm figure 2".

Second system of musical notation. Treble clef, key signature of one sharp (F#). Chords G, E5, and B are indicated above the staff. The staff contains a melodic line with various ornaments and a bass line with fret numbers. The bass line includes the instruction "W.B." (Whole Bar) and "with Rhythm figure 2 (3 1/2 times)".

Third system of musical notation. Treble clef, key signature of one sharp (F#). Chords C, E5, 8va, and D are indicated above the staff. The staff contains a melodic line with various ornaments and a bass line with fret numbers. The bass line includes the instruction "W.B." (Whole Bar) and "P.H." (Pitch Bend).

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Chords E5, D, and G are indicated above the staff. The staff contains a melodic line with various ornaments and a bass line with fret numbers. The bass line includes the instruction "B R B" (Bend, Release, Bend).

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Chords E5 and C are indicated above the staff. The staff contains a melodic line with various ornaments and a bass line with fret numbers. The bass line includes the instruction "hold bend" and "B R" (Bend, Release).

First system of musical notation. Treble clef, key signature of one sharp (F#). Chords indicated: E5, D, E5. Fingering: 8, 5, 17, (19), 17, 15, 12, 15, 0, (0) 15, (17), 15, 12, 15. Techniques: W.B. (Whole Bend), R (Release), B (Bend).

Second system of musical notation. Treble clef, key signature of one sharp (F#). Chords indicated: D, G. Fingering: 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. Techniques: W.B. dive, W.B. (Whole Bend).

Third system of musical notation. Treble clef, key signature of one sharp (F#). Chords indicated: E5, C, E5. Fingering: 2, 2, (4), 2, 0, 2, (0) 10, 10, 12, 12, 10, (12). Techniques: B (Bend), R (Release), hold bend.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Chords indicated: D, E5, D. Fingering: 10, 8, 10, 8, 10, 10, (12), 10, (12), 10, 8, 10, 8, 7, 8. Techniques: W.B. (Whole Bend), hold bend, R (Release).

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Chords indicated: G, E5. Fingering: 0, 15, 12, 12, 14, 12, 12, 15, 12, 12, 14, 12, 12, 15, (17), 15, 14, 14, (15), 14, 15. Techniques: W.B. (Whole Bend), B (Bend), R (Release).

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). Chords indicated: C, E5, D. Fingering: 14, 12, 14, 15, 12, 13, 12, 14, 12, (0) 2, 0, 2, 0, 0, 3, 0, 0. Techniques: W.B. (Whole Bend), B (Bend), R (Release), W.B. dive, fade out.



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

Gtr. 1 (acoustic) *mp* Rhythm figure 1

Bomb?

let ring

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) = 3

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?
Ooh. Ooh. Ah, Ah, 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 Φ

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*

C G C

steady gliss.

G C D
 10 $-1/2$ 10 (10) 0 9 0 9 $\times 11$ 10 12 10 9 8 6

C G C *D.S. al Coda*

10 0 8 7 8 7 0 7 5 4 5

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

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



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.) 8^{va}

w/slide & slight overdrive

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

w/slight distortion

* Piano arr. for Gtr.

Gtr. 2 $\text{♩} = 60$ E

sim.

8^{va}

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

10 10 12 12 9

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

4 5 7 9 10 12

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

comes.
way.

8va

12 8 10 24 22 20 3 4

Gtr. 2 cont. in slashes

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

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

Why
Why

pp

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 8va

w/slide w/slide over p/ups

Em 8va D.S. al Coda ⊕

Gtr. 2 (5° play E) play 5 times

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

Gtr. 2

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

8^{va}

Gtr. 1

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

D E D Dsus2

you'll lose your mind and play, free

A7 *C To Coda

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

1. 2.

Gtr. 1 Gtr. 3 8va Gtr. 1

slide effects, echo, distortion w/fuzz

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

cleaner sound

8^{va} B

8^{va} 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

B

Gtr. 3

D. S. al Coda

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

Coda

D

vocal fades

Gtr. 1

Gtr. 3

w/fuzz

cont. sim., random picking

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) (G \flat) B \flat 6

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

E \flat 5 D5 C5 B \flat 5 F5

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

N.C. (Gm) (G \flat) B \flat 5

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

keyboards:

Gm

G \flat B \flat

shine!

Gtr. (solo)

hold bend

B R B R

5 (7) (7) 5 3 5 (7) 5 (6) 5 3 5 5 (6) 5

hold bend

B R B R

17 (19) (19) 17 15 17 (19) 17 (18) 17 15 17 17 (18) 17

hold bend

B R B R

2 (3) (3) 2 0 2 (3) 2 (3) 2 4 1 2 (3) 2

E \flat E \flat /D

Cm

Cm/B \flat

F

You

B R B R

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

B R B R

20 (21) 19 (20) 17 (18) 17 15 17 12 (13) 12 10

B R B R

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

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

5 3 5 5 (7) 5 4 3 5 5 (7) 5 3 3 5 5 (7) 5 2

The image shows a musical score for a saxophone solo and guitar accompaniment. The saxophone part is written in G major (one sharp) and 4/4 time. It begins with a whole note G4, followed by a whole rest, then a whole note B4, and finally a whole note D5. The guitar part is written in G major and 4/4 time. It begins with a whole note G2, followed by a whole rest, then a whole note B2, and finally a whole note D3. The guitar part includes a 'let ring' instruction with a dashed line. The score is divided into four measures, with a double bar line after the second measure. The first measure is labeled 'Saxophone solo' and the second measure is labeled 'shine!'. The third measure is labeled 'Gm13' and the fourth measure is labeled '2'.

Saxophone solo

shine!

Gm13

2

let ring

2

[illegible]

The first system of the musical score for 'The Wind' consists of a treble clef staff and a guitar fretboard diagram. The treble staff is in B-flat major (two flats) and 4/4 time. It contains two measures of music, each with a repeat sign. The first measure is labeled 'C11' and the second 'Gm13'. The guitar fretboard diagram below shows the fingerings for these chords: the first measure uses frets 0, 6, 8, 10, 6, 6 and the second measure uses frets 0, 6, 8, 10, 6, 6.

E_b D

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

Double time
Gm13

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

C11 Gm13

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

E_b D

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

begin fade *play 6 times and fade out*

6 7 5 7 4 7 5 7 0 6 8 6 10 6 8 6 0 6 8 6 10 6 8 6 0 6 8 6 10 6 8 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 3 5 3 3 5 3 0 3 5 3 0
 3 5 3 5 3 2 4 4 2 0 2 4 4 2 0

The musical score for guitar consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody line with various notes, rests, and ties. Above the staff, the chords G, Em7, and A7sus4 are indicated. The bottom staff is a bass clef with fret numbers (4, 5, 2, 3, 4, 5, 5, 5, 7, 5, 3, 4, 3, 2, 4, 5, 4, 6, 2) and some notes. Above the staff, the chords B and R are indicated. The score is divided into three measures by vertical bar lines.

C

3

D/F#

So you think you can tell heaven from hell,

P.M.

P.M.

P.M.

P.M.

*t

P.M.

P.M.

Rhythm figure 2

*t = thumb

Gtr. (elec.)

with slide

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a vocal melody line at the top, a guitar accompaniment line in the middle, and a fingerings section at the bottom. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics "blue skies— from pain, can you tell a green" are written below the vocal line. The guitar accompaniment features chords such as Am/E and G, and includes fingerings like P.M. (Palm Mute) and various fret numbers (0, 1, 2, 3, 9, 7). The fingerings section at the bottom shows the fret numbers for the guitar accompaniment.

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

9

Am G

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

end Rhythm figure 2

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

12 14 16

C D/F#

your he - roes for ghosts, hot ash - es for trees, —

Gtr. (elec.)

with Rhythm figure 2 with slide

5 5 5 7 5 7

Am/E G

hot air — for a cool — breeze, — cold — com-fort for change? —

17 17 16 14 10 12 12 12 12/14 12 12 8

D/F# C

Did you — ex-change — a walk-on part — in the war —

3 7 5 5 7 5 7 7 9

Am G

for a lead — role in a cage? —

9 10 12

Gtr. (acoustic)

P.M.

3 3 3 3 3 0 2 0

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

dobro (doubled by scat vocal)

with Rhythm figure 2

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

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

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

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 G

begin fade

2

fade into sound effects

8

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: C

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

6/4

2 4 5 7

Cmaj7

Em(add9)

2 4 5 7

Cmaj7 Em(add9) Cmaj7

Em(add9)

Cmaj7

Em(add9)

12 string Gtr. 1 and 2

Em Cmaj7

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*



ANOTHER BRICK IN THE WALL (Part 1)
ANOTHER BRICK IN THE WALL (Part 2)
ASTRONOMY DOMINE
BRAIN DAMAGE
BREATHE
COMFORTABLY NUMB
ECLIPSE
GOODBYE BLUE SKY
HAVE A CIGAR
HEY YOU
IF
IS THERE ANYBODY OUT THERE?
MONEY
MOTHER
NOT NOW JOHN
ON THE TURNING AWAY
REMEMBER A DAY
SEE EMILY PLAY
SHINE ON YOU CRAZY DIAMOND (PART V)
WELCOME TO THE MACHINE
WISH YOU WERE HERE

Prodotto e distribuito da

Carisch

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