

inexplicable cat



Syd Barrett

song arrangements for guitar

b y M a r t i n B o e r e



Uitgeverij Benedenstad

inexplicable cat

Syd Barrett, song arrangements for guitar

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Introduction

Whenever I'm inspired to put together a guitar arrangement of a song I like it's usually because I detected a quality which suits my capabilities as a guitarist. For certain songs their musical content will readily give me sufficient clues to work my way towards an arrangement. For others, however, it can be hard to gather enough information to allow me to make a start. If I'm nonetheless determined to add the song to my repertoire I realize that a tough job awaits me. Syd Barrett's songs appear to belong in the latter category. The incentive to engage with a song such as 'Flaming', for example, was my desire to recreate, at least partially, the mysterious atmosphere surrounding it, using only voice and guitar as musical resources. Yet also at a purely technical level I noticed oddities in this and other Syd Barrett-songs which stirred my imagination, i.e. an irregular structure, surprising time changes, peculiar chord sequences etc. Playing around with all these elements got me into spaces I'd never entered before as a guitarist, which obviously involved the risk that my efforts could turn out to be useless. However, each distinctive song proved to be a fascinating trip, fortunately leading to satisfactory results in the end.

With regard to the performance of the arrangements included in this booklet it would be useful to note the following: Notwithstanding the songs' mysterious impact they also contain lots of humor, in the lyrics clearly, but also in the music. Incorporating the humorous element in the performance is therefore vital for making a Syd Barrett-song sound right. 'The scarecrow', for instance, is like a puppet show, so your aim should be to make it sound like one. It's for this reason that you must avoid a 'classical' approach for the guitar parts, even if the arrangement invites to this. Equally important is to apply a flat and casual vocal style, just as Syd Barrett used to. Also keep in mind that Syd was from Cambridge and therefore spoke with a rather posh accent, a thing you might have to work on, especially if you're not a native English speaker. In short, play guitar like a blues player and save your usual robust, vibrato-laced singing voice for other occasions, while you polish your speech. Otherwise your performance won't work,

not in this case anyway.

Five of the songs included, i.e. 'Matilda Mother', 'Flaming', 'Chapter 24', 'The Gnome' and 'The Scarecrow' belong to the album 'Piper At The Gates Of Dawn'. 'Apples And Oranges' was released as a single, while 'Jugband Blues' is part of 'A Saucer Full Of Secrets', being the only song on that record in which Syd Barrett actually takes a role as a performer and which also turned out to be Barrett's farewell to Pink Floyd.

If you're interested, videos of my performances of the arrangements can be found on my YouTube channel.

Although I gave it my best shot to deliver these transcriptions without flaws, one might nonetheless stumble over one or more errors after all.

If so please inform me, so that I can make rectifications.

Have fun with this bit.

Cheers to you all,

Martin

February '24

Nijmegen, The Netherlands

Matilda mother

there was a king who ruled the land
his majesty was in command
with silver eyes the scarlet eagle
showers silver on the people

oh mother, tell me more

why d'ya have to leave me there
hanging in my infant air
waiting
you only have to read the lines of scribbly black
and everything shines

across the stream with wooden shoes
with bells to tell the king the news
a thousand misty riders climb up
higher once upon a time

wondering and dreaming
the words have different meaning
yes, they did

for all the time spent in that room
the doll's house, darkness, old perfume
and fairy stories held me high
on clouds of sunlight floating by

oh mother, tell me more
tell me more

aaaaaaaah
aaaaaaaah
aaaaaaaah

Matilda mother

Roger K. Barrett
arr. Martin Boere

B VII Aadd2/B V G/D III F#add4 II

8

TAB

7 0 8 9

5 0 6 7

3 0 4 0

2 0 3 4

Bsus4 Asus2 Em/G F#sus4 Bsus4 Asus2

8

4 0 4 2

0 0 0 4

0 0 0 4

4 0 4 2

Em/G F#sus4 Bsus4 Asus2 Em/G F#sus4

8

0 0 0 4

4 0 4 2

0 0 0 4

0 0 0 4

B VII Aadd2 V G III F#add4 II G D/F#

8

7 0 5 3

3 0 2 0

5 4 0 4

5 4 3 4

Asus2 G D E

14 15 16

F#m

17 18 19

B F#m

VIII BVII - - - - -

20 21 22

E G

23 24 25

B sus4

A sus2

E m/G

F#sus4

B sus4

A sus2

E m/G

F#sus4

B sus4

A sus2

E m/G

F#sus4

B sus4

A sus4

E m/G

F#sus4

G

D

A sus2

G

D/F#

E

(no chords)

F#7sus4

F7(11)

F7(11)

50

50

F#m BII F#m BII B A

53

53

(rhythmic strum)

G F#

56

56

59

59

The musical score for the 'E' section (measures 66-74) features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth-note chords, primarily triads, with some dyads. The bass line is indicated by numbers 0-7 on a five-line staff. The 'A BV' section (measures 75-76) shows a change in the bass line with numbers 3-7. The 'G BIII' section (measures 77-78) continues the bass line with numbers 3-5. The score concludes with a double bar line.

[illegible]

71

8

71

2 2 2 2 2 0 2

0

E7 A/B Bm/E A/B E7
BII- - - BII- - -

79 8 79

E7 A/B Bm/E A/B
BII- - - BII- - -

82 8 82

E7 E7 A/B E7 E7 A/B
BII- - - BII- - -

85 8 85

Bm/E A/B E7 A6/B E A6/B
BII- - - BII- - - - -

88 8 88

91

E7 A/B Bm/E A/B E7 E7/B

BII - - - , BII - - - , BII - - - , *gliss.*

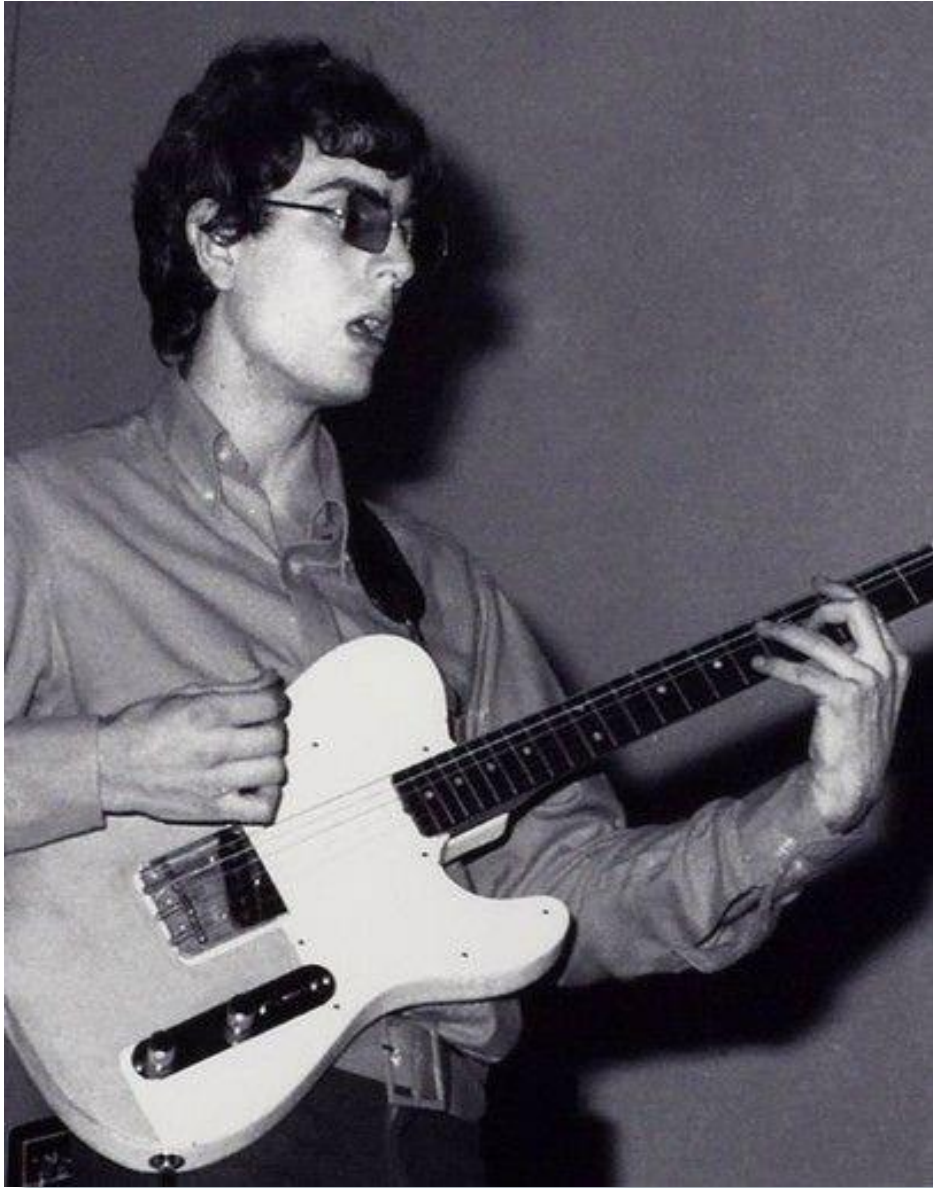
91

94

E7 E7/B E7

BII - - - , *gliss.* *gliss.* *gliss.*

0 0 0 2 3 3 2 0 0 3 5
1 1 2 4 4 2 1 1 2 4 6
0 0 2 4 4 2 0 0 2 4 6
0 0 0 2 0 0 0 0 2 0 0



flaming

alone in the clouds all blue
lying on an eiderdown
yippee, you can't see me
but I can you

lazing in the foggy dew
sitting on a unicorn
no fair, you can't hear me
but I can you

watching buttercups cup the light
sitting on a dandelion
too much, I won't touch you
but then I might

screaming through the starlit sky
travelling by telephone
hey ho, here we go
ever so high

alone in the clouds all blue
lying on an eiderdown
yippee, you can't see me
but I can you

flaming

Roger K. Barrett
arr. Martin Boere

[illegible][illegible]

The musical score for 'To Coda' is presented in a multi-staff format. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. The bottom three staves are a grand staff (treble, middle C, and bass clefs) containing a complex arrangement of numbers (0, 1, 2, 3) and musical symbols (accents, slurs) that likely represent a specific notation system or a simplified musical representation. The score is divided into five measures, each labeled with a letter: A, E, A, D, and F. The final measure is labeled 'To Coda' and includes a double bar line and a 'Coda' symbol.

E

1, 2, 3, 4.

E

5.

gliss.

⑤ ⑥ ⑤ ⑥

E

Bm/D
½BVII

a i m i

⑤ ④

E

Bm/D
½BVII

⑤ ④

Bm7/D

E

D.S. al Coda

⊖

Aadd2

G6

FM7(#11)

Aadd2

rit.



chapter 24

all movement is accomplished in six stages
and the seventh brings return
the seven is the number of the young light
it forms when darkness is increased by one

change returns success
going and coming without error
action brings good fortune
sunset

the time is with the month of winter solstice
when the change is due to come
thunder in the earth, the course of heaven
things cannot be destroyed once and for all

change returns success
going and coming without error
action brings good fortune
sunset
sunrise

all movement is accomplished in six stages
and the seventh brings return
the seven is the number of the young light
it forms when darkness is increased by one

change returns success
going and coming without error
action brings good fortune
sunset
sunrise

E = D

chapter 24

Roger K. Barrett
arr. Martin Boere

harm. -----

tempo rubato

harm. -----
XII VII XII VII XII

T
A
B

Aadd2

$\% / \% \%$ *p* *p* *i* $\textcircled{3}$ *i* $\textcircled{4}$ *m* *p* *i*

0 2 0 3 1 0 2 0

0 7 0 7 6 7 0

0 7 0 7 6 7 0

0 7 0 7 6 7 0

5

D

gliss *gliss.*

1 2 3 1 3 1

4 5 0 4 0 5 3

0 4 0 5 3 0 5 3

10

G **B \flat** **D** **Em** **Dsus2**

$\frac{1}{2}$ BVIII *harm. XII*

harm. XII

harm. -----
XII VII VII XII

0 0 0 2 0 3 0 2 0

2 0 3 0 2 0

2 0 3 0 2 0

14

G **B \flat** **D** **Asus2** **A7sus2** **A6sus2** **Asus2**

$\frac{1}{2}$ BVIII *harm. XII*

harm. XII

p *p*

0 0 0 0 0 0 0

2 2 5 2 4 2 2

2 2 5 2 4 2 2

1. Asus2 A7sus2 A6sus2 Asus2 *D.S.* 2, 3. Asus2 A7sus2 A6sus2 Asus2

Asus2 A7sus2 A6sus2 Asus2 *To Coda* Asus2 E7/A Asus2 D⁶₉/A

G⁶/A Asus2 G⁶/A A7sus2 D⁶₉/A Asus2 D⁶₉/A A7sus2

harm. - - - - *D.S.S. al coda* *harm. XII VII*

the gnome

I want to tell you a story
about a little man
if I can
a gnome named Grimble Grumble
and little gnomes stay in their homes
eating, sleeping, drinking their wine

he wore a scarlet tunic
a blue green hood
it looked quite good
he had a big adventure
amidst the grass
fresh air at last
winning, dining, biding his time

and then one day
hooray
another way for gnomes to say
oooooooooomray

look at the sky, look at the river
isn't it good
look at the sky, look at the river
isn't it good
winding, finding places to go

and then one day
hooray
another way for gnomes to say
oooooooooomray
oooooooooomray

the gnome

Roger K. Barrett
arr. Martin Boere

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar staff and a bass staff, both with standard notation and tablature. The guitar staff is in the key of D major (two sharps) and 4/4 time. The bass staff is in the key of D major (two sharps) and 4/4 time. The score is divided into two systems. The first system contains two measures of music. The second system contains two measures of music, with the first measure marked with a repeat sign. Above the guitar staff, the chords D, A7, and D are indicated. The tablature for the guitar is written on a six-line staff, and the tablature for the bass is written on a four-line staff. The guitar tablature includes fret numbers (0, 1, 2, 3) and a 3-fret barre. The bass tablature includes fret numbers (0, 1, 2, 3) and a 3-fret barre. The score is written in a clean, professional style with clear notation and a white background.

17

G C F A E G D

BI-----

17

21

G D To Coda harm.-

21

25

D A7 D C A7 C A7

25

29

C A7 D.S. al Coda

29

the gnome

3

the scarecrow

the black and green scarecrow as everyone knows
stood with a bird on his hat and straw everywhere
he didn't care
he stood in a field where barley grows

his head did no thinking, his arms didn't move
except when the wind cut up rough
and mice ran around on the ground
he stood in a field where barley grows

the black and green scarecrow is sadder than me
but now he's resigned to his fate, 'cause life's not unkind
he doesn't mind
he stood in a field where barley grows

the scarecrow

Roger K. Barrett
arr. Martin Boere

3/4BII

The musical score for 'The Wind' by The Beatles is presented in a standard notation format. The guitar part is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bass part is written on a single staff with a bass clef. The score is divided into four measures. The first measure shows the guitar playing a series of eighth notes (G4, A4, B4, C5) and the bass playing a series of eighth notes (G2, F2, E2, D2). The second measure shows the guitar playing a series of eighth notes (D5, C5, B4, A4) and the bass playing a series of eighth notes (C2, B1, A1, G1). The third measure shows the guitar playing a series of eighth notes (G4, A4, B4, C5) and the bass playing a series of eighth notes (G2, F2, E2, D2). The fourth measure shows the guitar playing a series of eighth notes (D5, C5, B4, A4) and the bass playing a series of eighth notes (C2, B1, A1, G1). The score is written in a standard notation format, with the guitar part on a single staff and the bass part on a single staff. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into four measures, each containing a series of eighth notes for both the guitar and bass parts.

The musical score is divided into four systems, each containing a guitar staff (top) and a bass staff (bottom). The key signature is one sharp (F#), and the time signature is 3/8.

System 1 (Measures 17-20):

- Measures 17-18: Chord G. Guitar: G4 (4), A4 (4), B4 (4). Bass: G3 (3).
- Measures 19-20: Chord A. Guitar: A4 (1), B4 (2), C#5 (3), D5 (4). Bass: A2 (1), C#3 (2), E3 (3).
- Measures 21-22: Chord E7/A. Guitar: E4 (3), G4 (2), A4 (1), B4 (4). Bass: E2 (3), G2 (2), A2 (1).
- Measures 23-24: Chord A. Guitar: A4 (3), B4 (2), C#5 (1), D5 (0). Bass: A2 (3), C#3 (2), E3 (1).

System 2 (Measures 25-28):

- Measures 25-26: Chord E7/A. Guitar: E4 (3), G4 (2), A4 (1), B4 (4). Bass: E2 (3), G2 (2), A2 (1).
- Measures 27-28: Chord D. Guitar: D4 (1), E4 (3), F#4 (2), G4 (1). Bass: D2 (1), F#2 (3), A2 (2).
- Measures 29-30: Chord A. Guitar: A4 (1), B4 (2), C#5 (3), D5 (4). Bass: A2 (1), C#3 (2), E3 (3).
- Measures 31-32: Chord C. Guitar: C4 (1), D4 (2), E4 (3), F#4 (4). Bass: C2 (1), E2 (2), G2 (3).

System 3 (Measures 33-36):

- Measures 33-34: Chord A. Guitar: A4 (1), B4 (2), C#5 (3), D5 (4). Bass: A2 (1), C#3 (2), E3 (3).
- Measures 35-36: Chord D. Guitar: D4 (1), E4 (3), F#4 (2), G4 (1). Bass: D2 (1), F#2 (3), A2 (2).
- Measures 37-38: Chord G. Guitar: G4 (1), A4 (2), B4 (3), C#5 (4). Bass: G2 (1), B2 (2), D3 (3).
- Measures 39-40: Chord D7/A. Guitar: D4 (2), F#4 (1), A4 (3), B4 (4). Bass: D2 (2), F#2 (1), A2 (3).

System 4 (Measures 41-44):

- Measures 41-42: Chord G. Guitar: G4 (3), A4 (4), B4 (4). Bass: G3 (3).
- Measures 43-44: Chord A. Guitar: A4 (1), B4 (2), C#5 (3), D5 (4). Bass: A2 (1), C#3 (2), E3 (3).
- Measures 45-46: Chord E7/A. Guitar: E4 (3), G4 (2), A4 (1), B4 (4). Bass: E2 (3), G2 (2), A2 (1).
- Measures 47-48: Chord A. Guitar: A4 (3), B4 (2), C#5 (1), D5 (0). Bass: A2 (3), C#3 (2), E3 (1).

33

E7/A D A C A G

33

37

A D A D G D7/A

37

41

G A7sus2

41

45

45

The musical score is divided into three systems, each containing a guitar staff and a bass staff. The key signature is one sharp (F#) and the time signature is 7/8. The guitar staff uses a treble clef and the bass staff uses a bass clef. The score is marked with measures 46, 49, and 52.

System 1 (Measures 46-48):

- Measure 46: Chord A. Guitar: 1 2 3 1 2 3 2. Bass: 0 0 0 0 0 0 0.
- Measure 47: Chord G6. Guitar: 1 2 3 1 2 3 2. Bass: 0 0 0 0 0 0 0.
- Measure 48: Chord A. Guitar: 1 2 3 1 2 3 2. Bass: 0 0 0 0 0 0 0.

System 2 (Measures 49-51):

- Measure 49: Chord G6. Guitar: 1 2 3 1 2 3 2. Bass: 0 0 0 0 0 0 0.
- Measure 50: Chord A. Guitar: 1 2 3 1 2 3 2. Bass: 0 0 0 0 0 0 0.
- Measure 51: Chord G6. Guitar: 1 2 3 1 2 3 2. Bass: 0 0 0 0 0 0 0.

System 3 (Measures 52-53):

- Measure 52: Chord A. Guitar: 1 2 3 1 2 3 2. Bass: 0 0 0 0 0 0 0.
- Measure 53: Chord G6. Guitar: 1 2 3 1 2 3 2. Bass: 0 0 0 0 0 0 0.



apples and oranges

got a flip-top pack of cigarettes in her pocket
feeling good at the top
shopping in sharp shoes
walking in the sunshine town, feeling very cool
but the butchers and the bakers in the supermarket stores
getting everything she wants from the supermarket stores

apples and oranges
apples and oranges

cornering neatly she trips up sweetly
to meet the people
she's on time again
and then

I catch her by the eye, then I stop and have to think
what a funny thing to do, 'cause I'm feeling very pink

apples and oranges
apples and oranges

I love she
she loves me
see you
see you
see you

thought you might like to know
I'm the lorry driver man
she's on the run
down by the river side
feeding ducks by the afternoon tide

apples and oranges
apples and oranges
apples and oranges
doop-doop-ta-ra-ra etc.

apples and oranges

Roger K. Barrett
arr. Martin Boere

$\text{♩} = 100$

G 3fr. A 5fr. C 3fr. D 5fr.

(strummed chords) (dead stroke)

G 3fr. E7/G# 6fr. A 5fr.

4 8 2

D 5fr. D# 6fr. E 7fr. A 5fr. A 5fr.

8 4

G CMaj7 G CMaj7

12 8 12

C To Coda

16 8 16

1. 3/4 BV -

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass. The guitar part is in the treble clef with a key signature of one sharp (F#). The bass part is in the bass clef. The score is divided into three measures, each with a chord symbol above it: G6, G, and C, Am7, G. The guitar part features a complex melody with many beamed sixteenth notes. The bass part provides a steady accompaniment with a mix of eighth and sixteenth notes. The score is labeled with measure numbers 29 and 30.

(rpt. chord sequence)

BVII- - - - , D/A Dsus2/A D.S. al Coda

Csus4/G B \flat sus4/F \sharp B \flat sus4/F Asus4/E

$\frac{3}{4}$ BV- $\frac{3}{4}$ BIV- $\frac{3}{4}$ BIII- $\frac{3}{4}$ BII-

A \flat sus4/E \flat Gsus4/D F \sharp sus4/C \sharp Fsus4/C

$\frac{3}{4}$ BI- $\frac{3}{4}$ BIV- $\frac{3}{4}$ BIII-

E sus4/B E^b sus4/B^b D sus4/A D^b sus4/A^b

³/₄BII- ³/₄BI- ³/₄BIV-

44

44

C sus4/G B sus4/F[#] B^b sus4/F

³/₄BIII- ³/₄BII- ³/₄BI-

46

46



jugband blues

it's awfully considerate of you to think of me here
and I'm most obliged to you for making it clear
that I'm not here
and I never knew the moon could be so big
and I never knew the moon could be so blue
and I'm grateful that you threw away my old shoes
and brought me here instead dressed in red
and I'm wondering who could be writing this song

I don't care if the sun don't shine
and I don't care if nothing is mine
and I don't care if I'm nervous with you
I'll do my loving in the winter

and the sea isn't green
and I love the queen
and what exactly is a dream
and what exactly is a joke

3/4 BV----- 3/4 BII-----

8

BII-----

8

1/2 BII-----

8

3/4 BVII-----

8

The first system of musical notation consists of a treble staff and a bass staff. The treble staff features a melody with various ornaments, including triplets and grace notes. The bass staff provides a harmonic accompaniment using a mix of single notes and chords, with some notes marked with circled numbers (5, 1, 2). The key signature is one sharp (F#).

The second system of musical notation continues the piece and includes chord labels: C, Am, and C. The treble staff shows a melodic line with slurs and ties. The bass staff features a consistent rhythmic pattern with notes marked with circled numbers (3, 1, 2, 0, 2). The key signature remains one sharp (F#).

The third system of musical notation includes chord labels: Am, C, and Am. The treble staff continues the melodic line. The bass staff includes a section labeled "(voc.)" in the middle measure. Notes in the bass staff are marked with circled numbers (3, 1, 2, 0, 2). The key signature is one sharp (F#).

The fourth system of musical notation includes chord labels: C, Am, and C. The treble staff continues the melodic line. The bass staff continues the rhythmic pattern with notes marked with circled numbers (3, 1, 2, 0, 2). The key signature is one sharp (F#).

The musical score is for a piece titled "jugband blues". It consists of two staves: a treble clef staff for guitar and a bass clef staff for bass. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures, each with a chord marker above it: A, C, and A.

Measure 1 (Chord A): The guitar line starts with a whole note chord (A2, C3, E3, G3) and continues with a series of eighth notes: A2, C3, E3, G3, A2, C3, E3, G3. The bass line consists of a whole note chord (A2, C3, E3, G3) and continues with a series of eighth notes: A2, C3, E3, G3, A2, C3, E3, G3.

Measure 2 (Chord C): The guitar line starts with a whole note chord (C3, E3, G3, A3) and continues with a series of eighth notes: C3, E3, G3, A3, C3, E3, G3, A3. The bass line consists of a whole note chord (C3, E3, G3, A3) and continues with a series of eighth notes: C3, E3, G3, A3, C3, E3, G3, A3.

Measure 3 (Chord A): The guitar line starts with a whole note chord (A2, C3, E3, G3) and continues with a series of eighth notes: A2, C3, E3, G3, A2, C3, E3, G3. The bass line consists of a whole note chord (A2, C3, E3, G3) and continues with a series of eighth notes: A2, C3, E3, G3, A2, C3, E3, G3.