inexplicable cat

Syd Barrett

song arrangements for guitar

by Martin Boere

Uitgeverij Benedenstad

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by Martin Boere
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content

introduction *4*

Matilda mother 6

Flaming 16

Chapter 24 21

The gnome 24

The scarecrow 28

Apples and oranges 34

Jugband blues 40

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

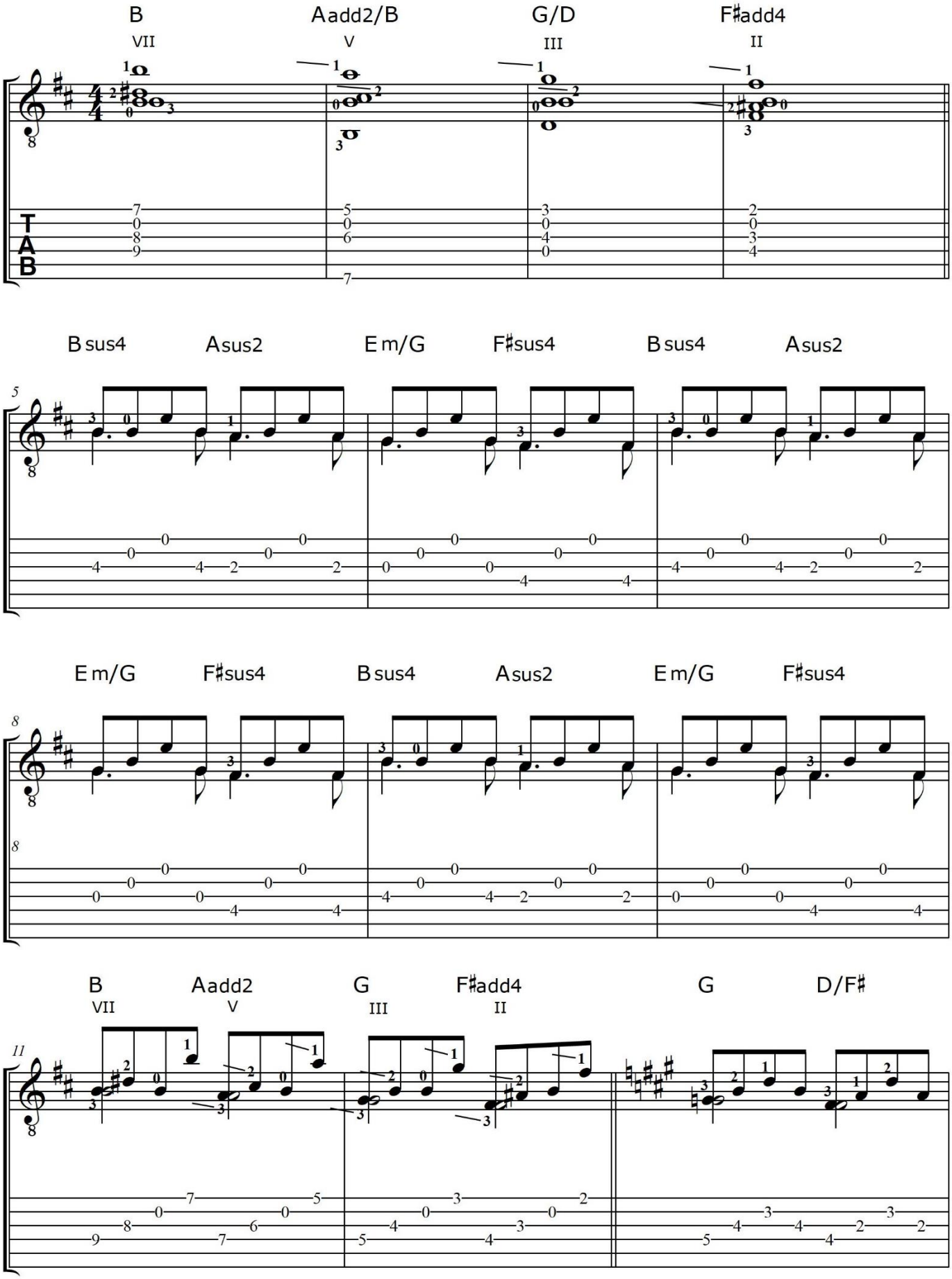
for all the time spent in that room
the doll's house, darkness, old perfume
and fairy stories held me high
on clouds of sunlight floating by

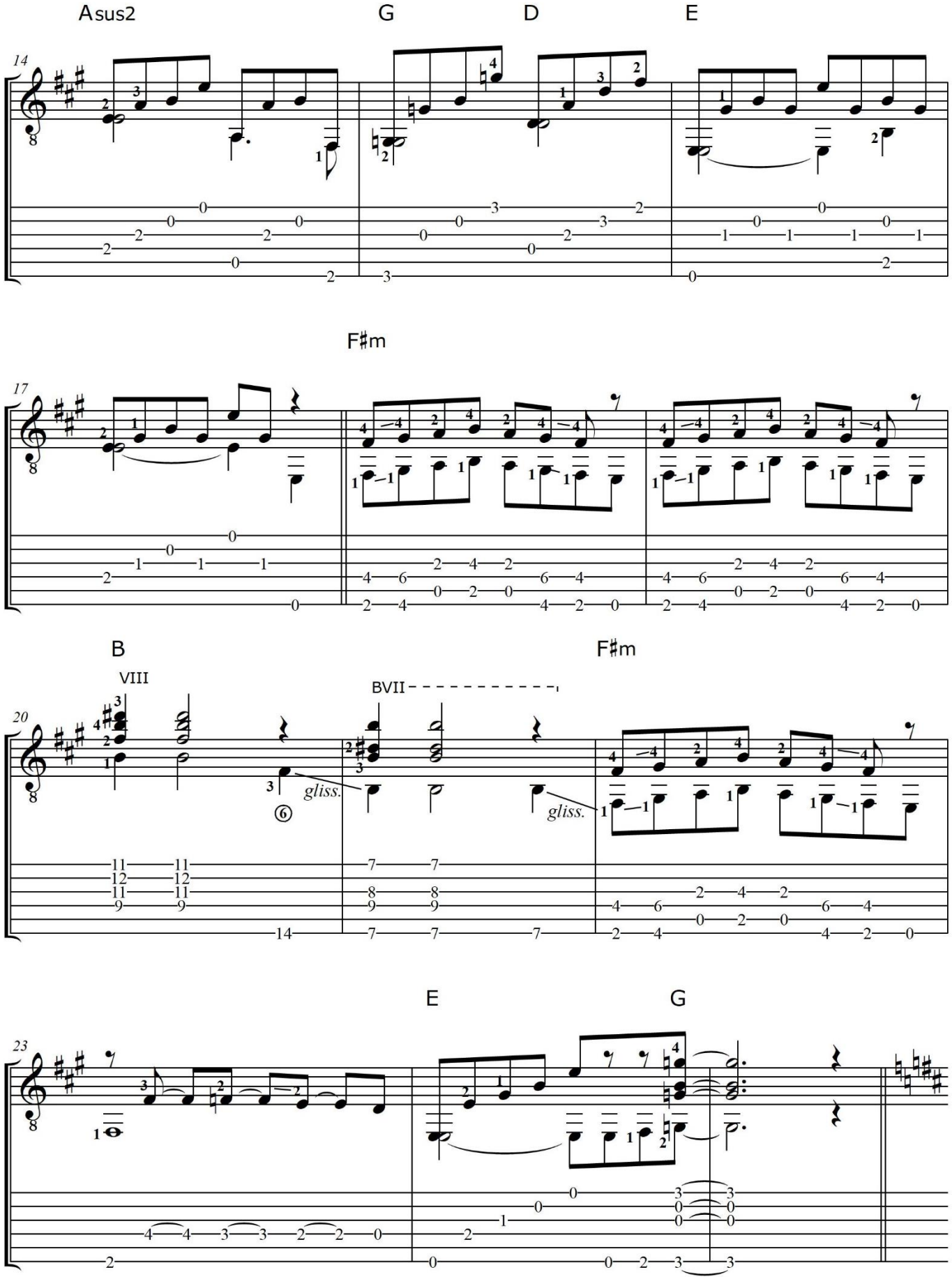
oh mother, tell me more
tell me more

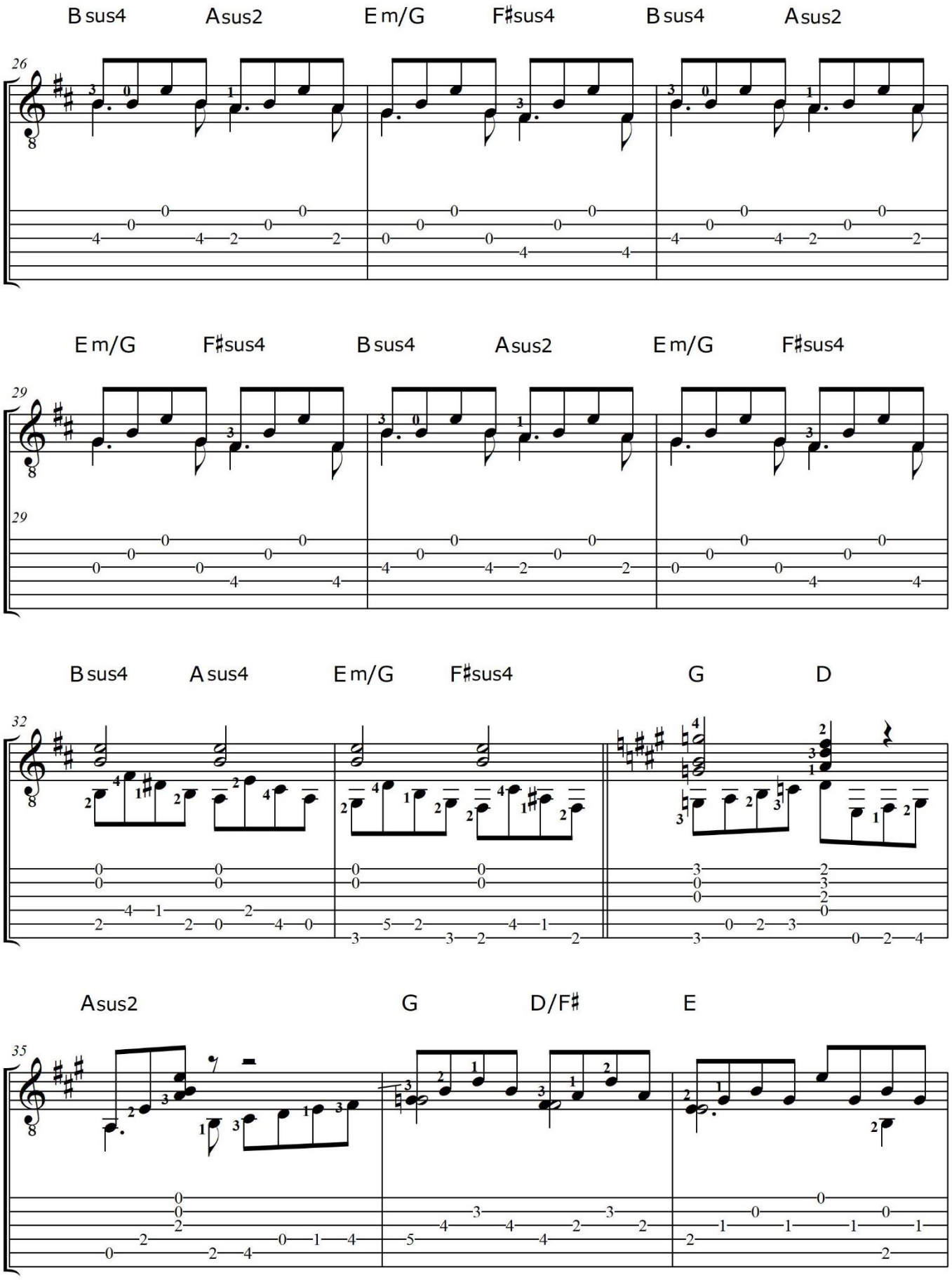
aaaaaaaah
aaaaaaaah
aaaaaaaah

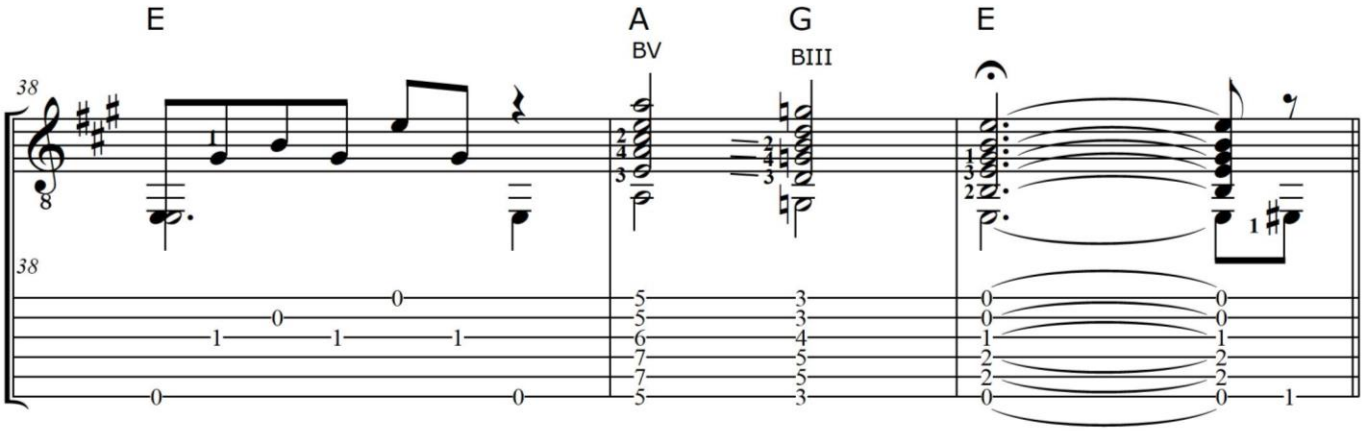
Matilda mother

Roger K. Barrett
arr. Martin Boere

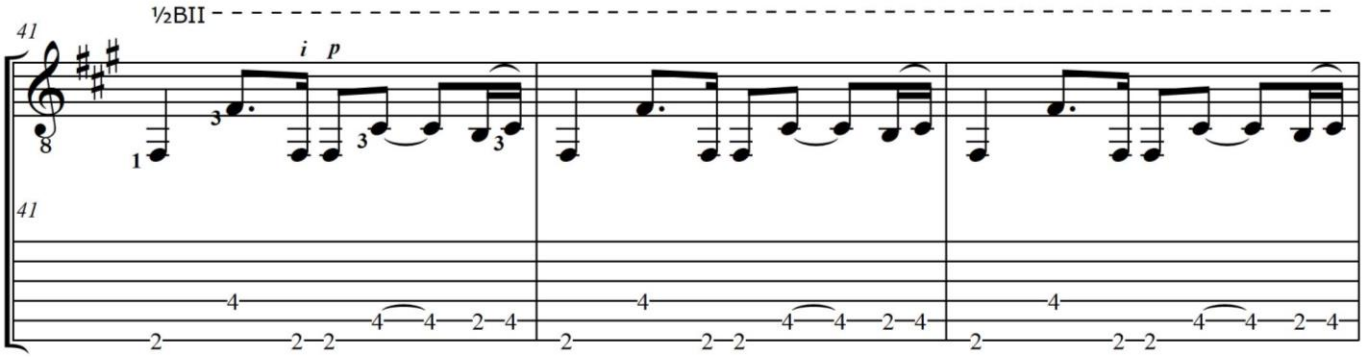


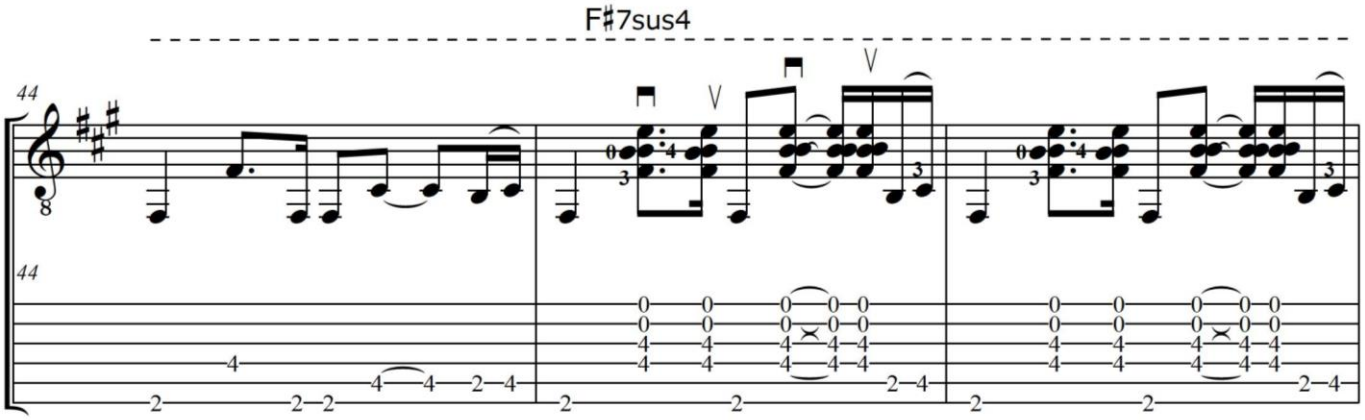

Asus2
G
D
E
14
F♯m
17
B
VIII
F♯m
BVII
20
gliss.
gliss.
E
G
23

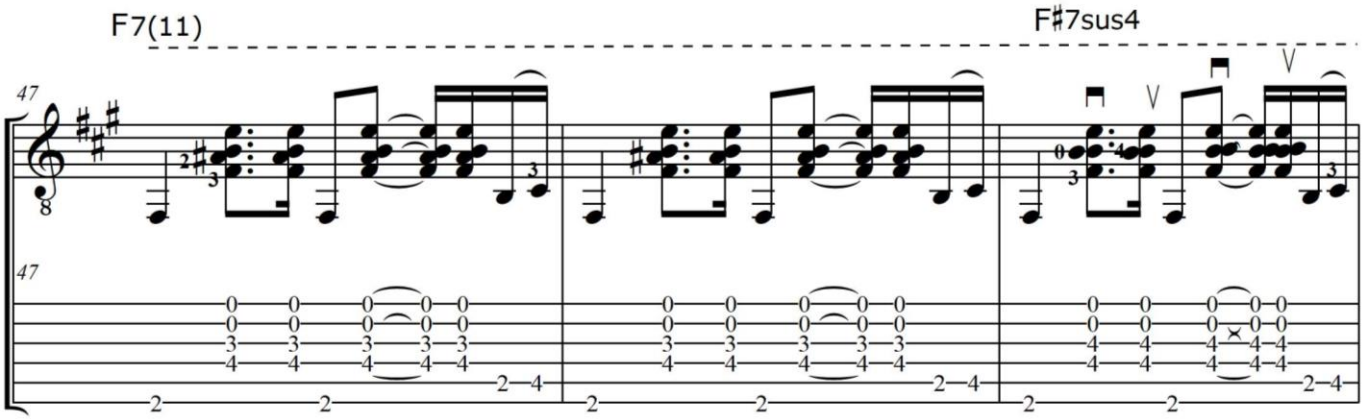

B sus4
A sus2
E m/G
F♯sus4
B sus4
A sus2
26
E m/G
F♯sus4
B sus4
A sus2
E m/G
F♯sus4
29
29
B sus4
A sus4
E m/G
F♯sus4
G
D
32
A sus2
G
D/F♯
E
35

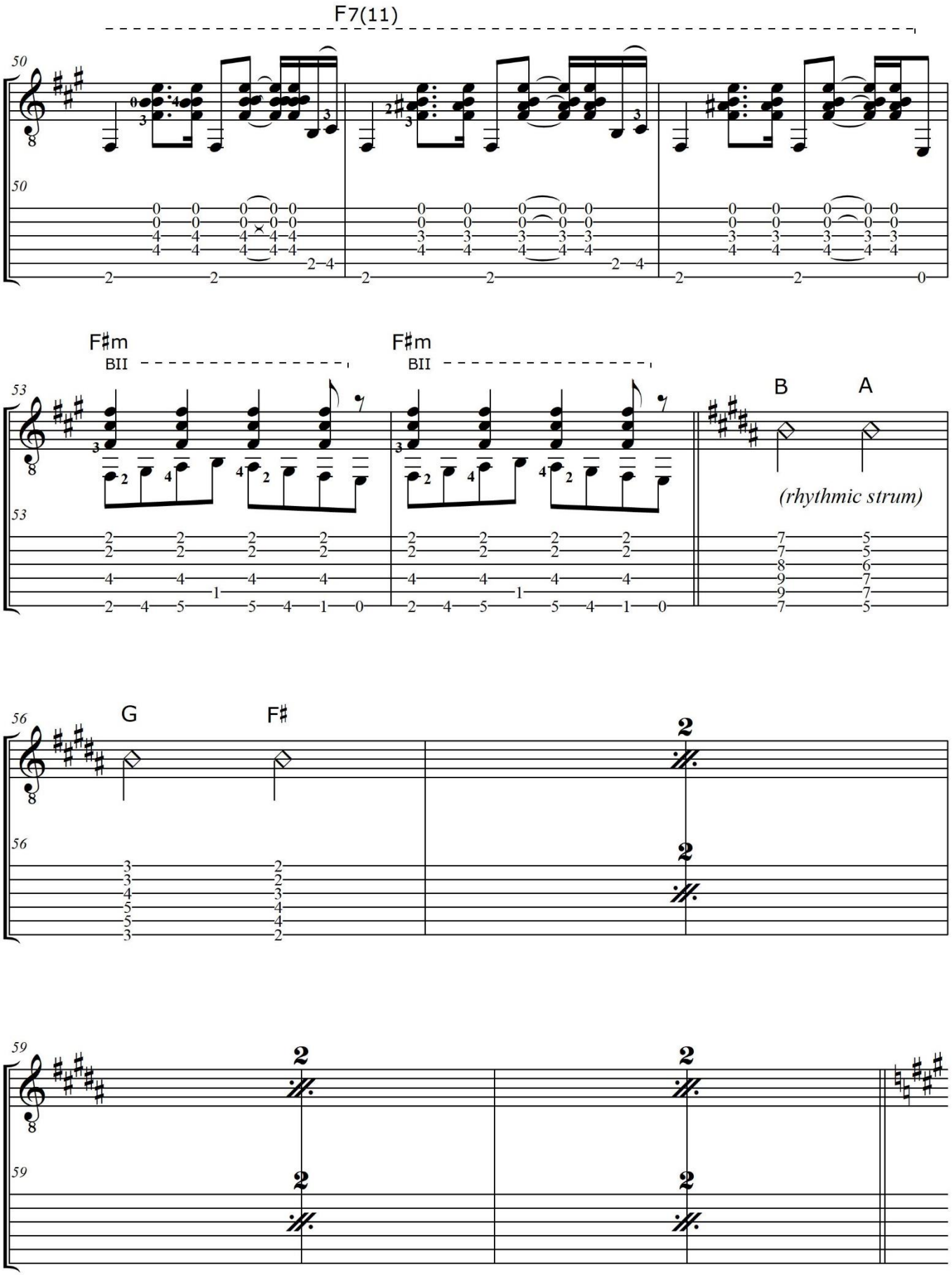


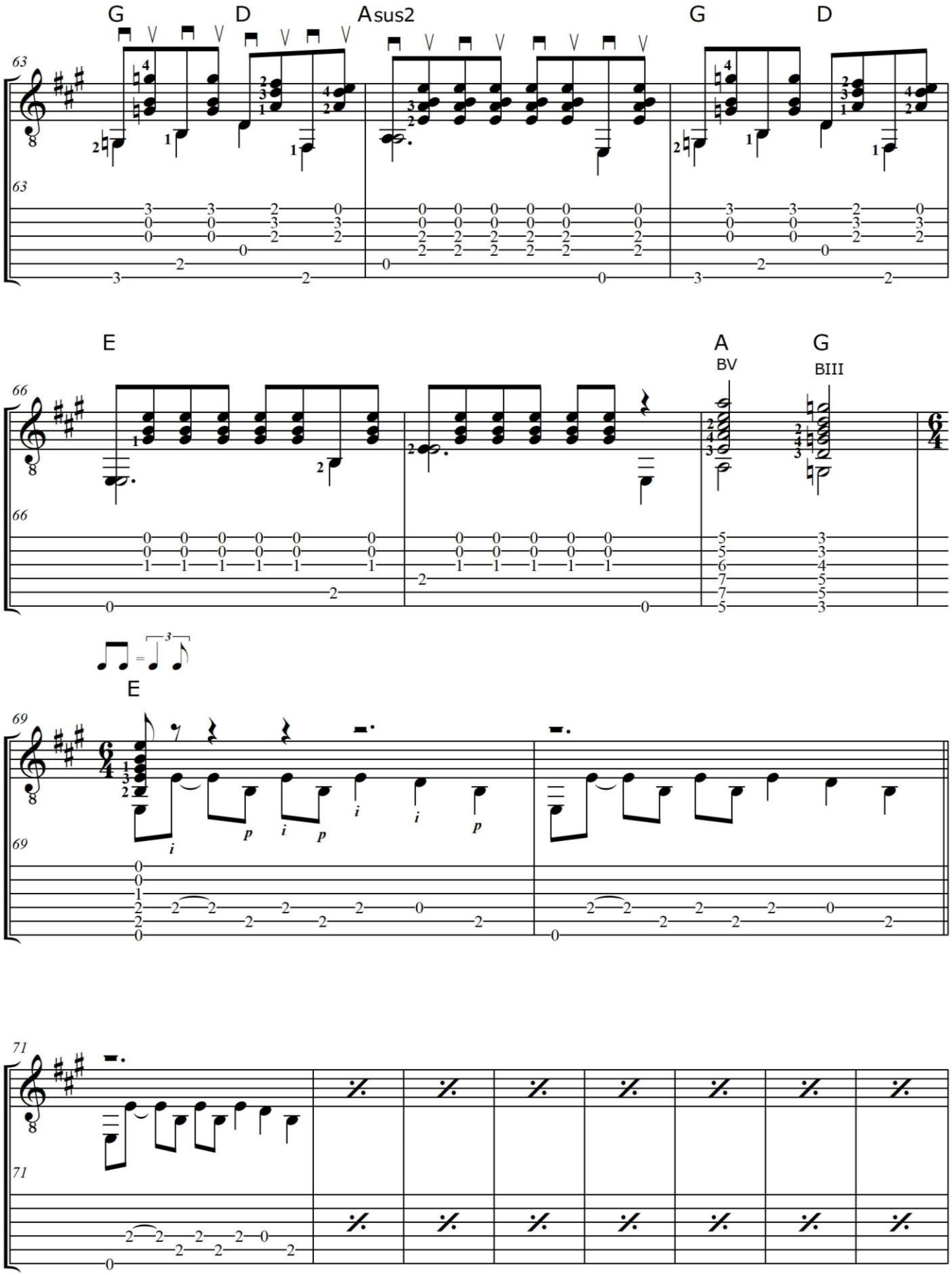
(no chords)

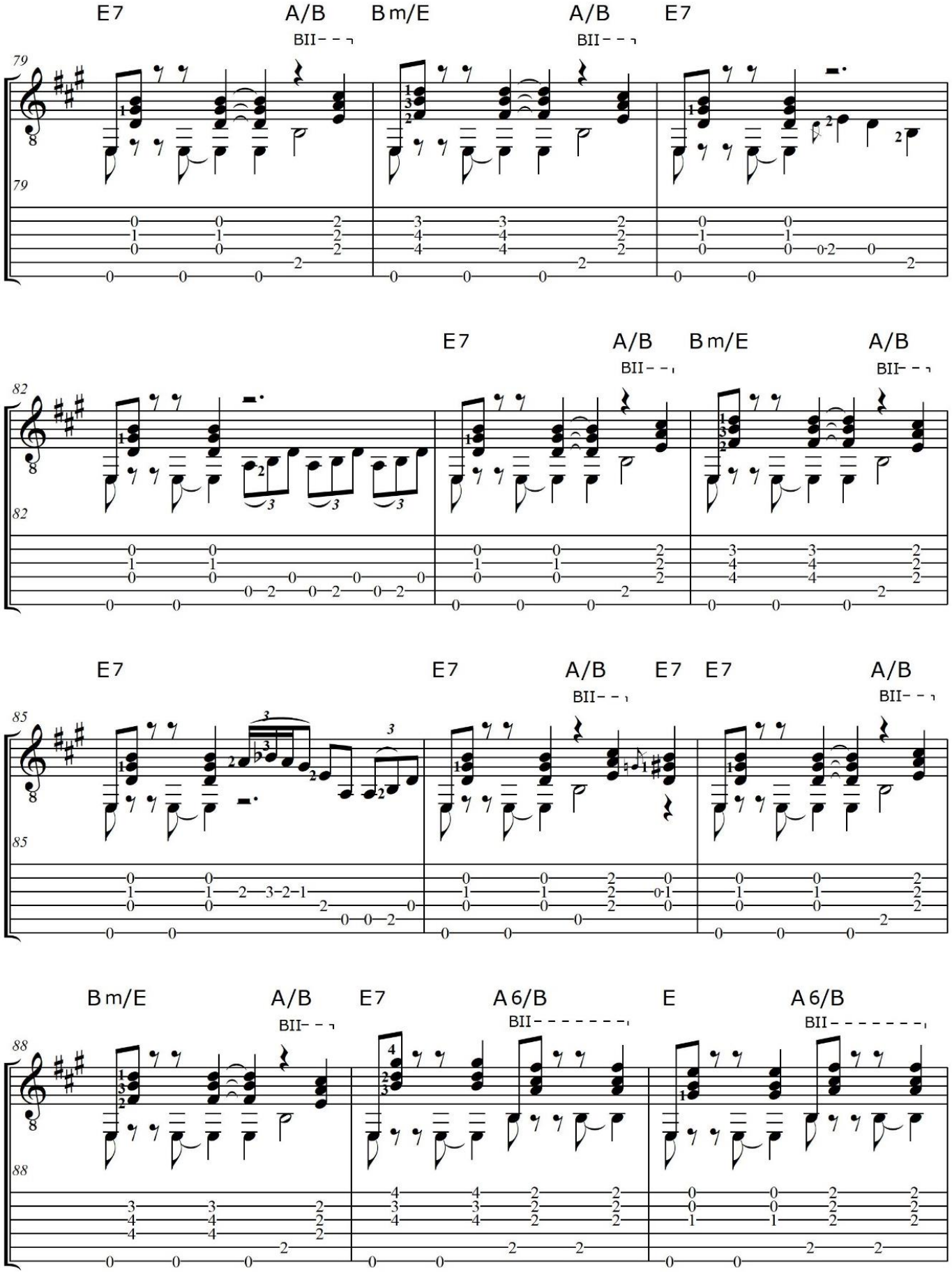


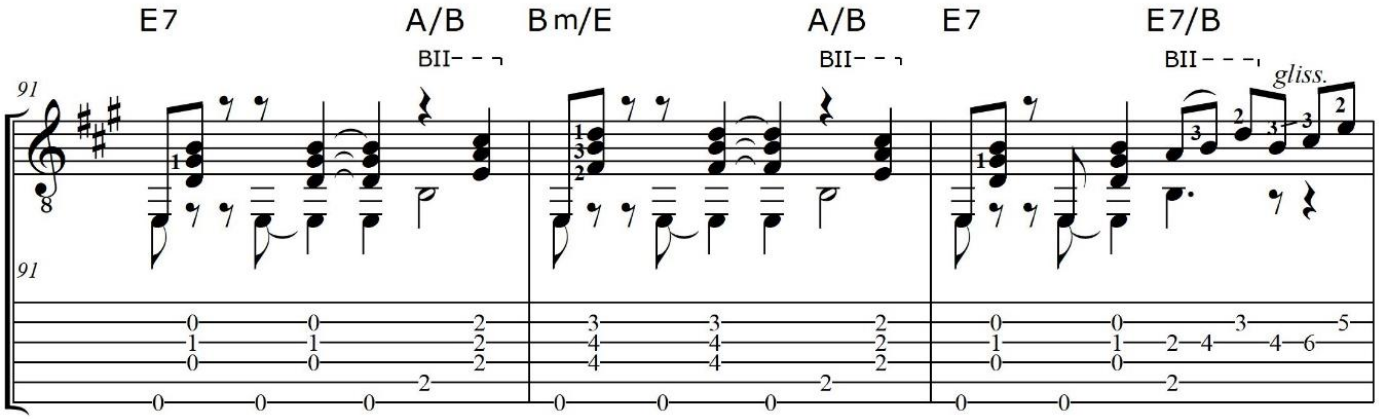


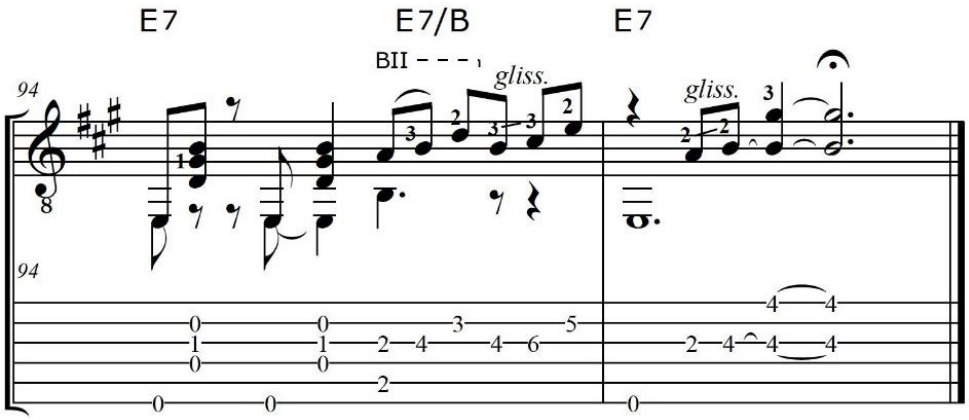


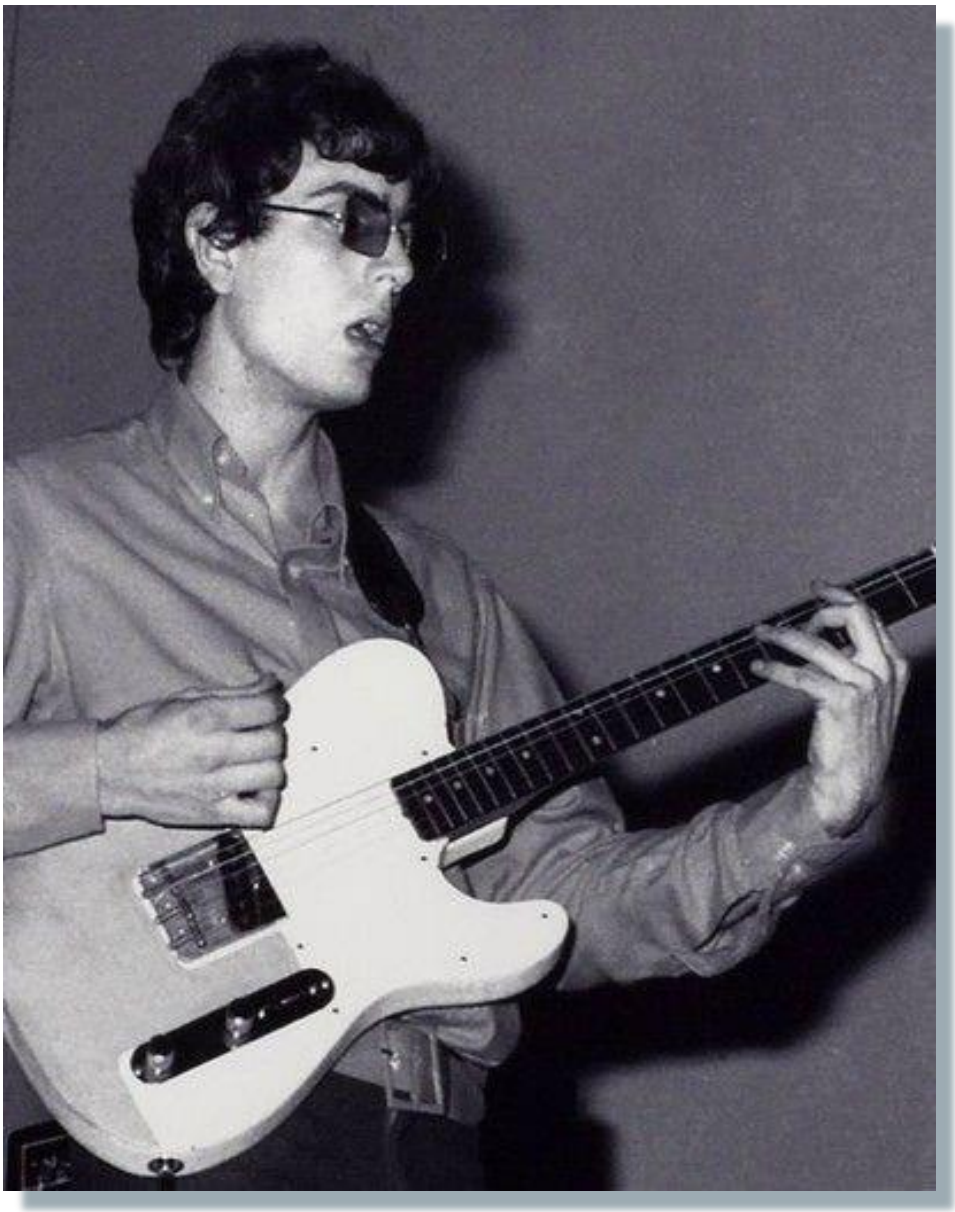

F7(11)
F♯m
BII
F♯m
BII
B
A
(rhythmic strum)
G
F♯


G
D
Asus2
G
D
63
E
A
BV
G
BIII
66
E
69
71


E7 A/B Bm/E A/B E7
BII
79
E7 A/B Bm/E A/B
BII
82
E7 E7 A/B E7 E7 A/B
BII
85
Bm/E A/B E7 A6/B E A6/B
BII
88


E7
A/B
Bm/E
A/B
E7
E7/B
BII
gliss.
91


E7
E7/B
E7
BII
gliss.
94



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

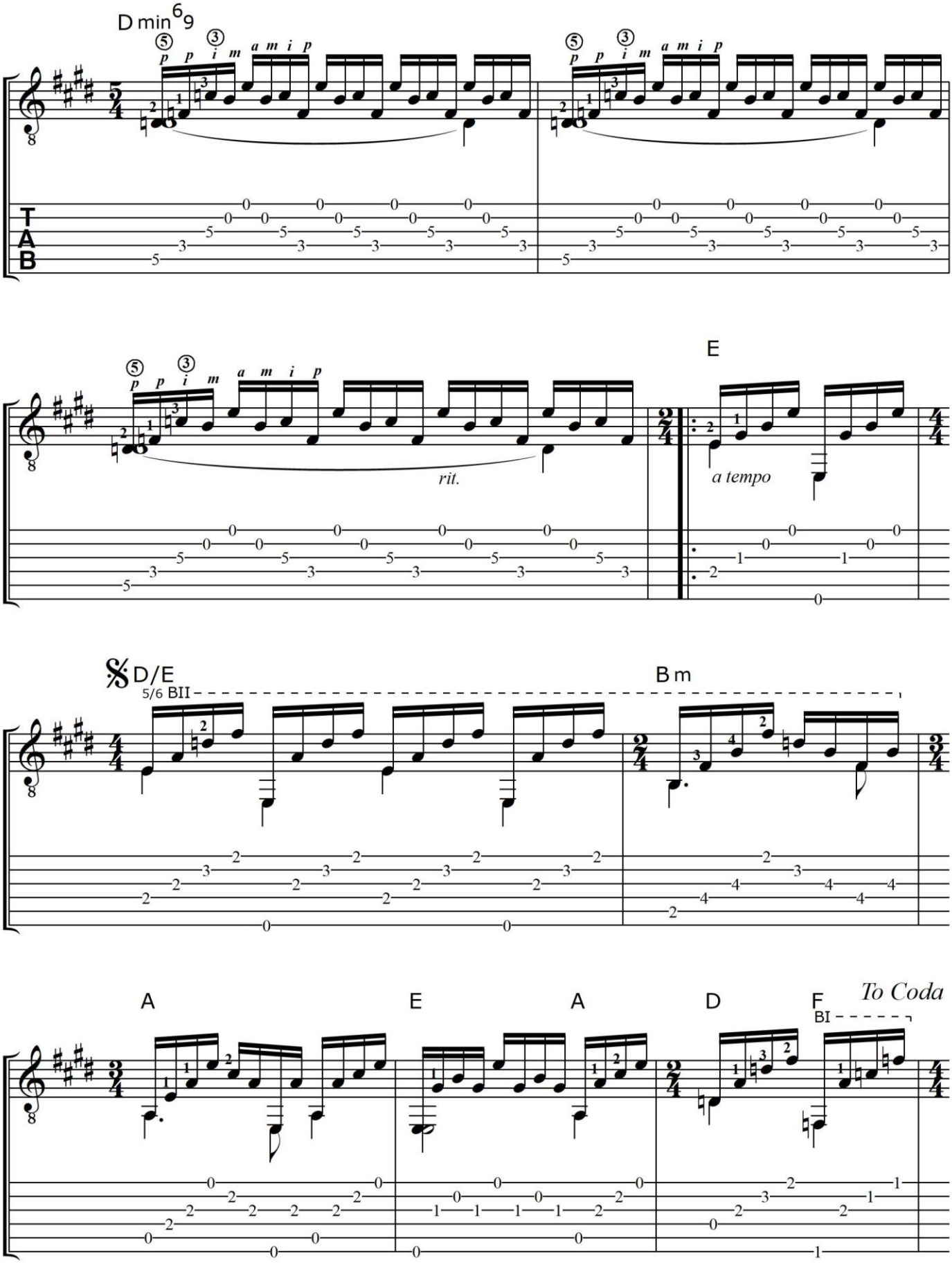
watching buttercups cup the light
sitting on a dandelion
too much, I won't touch you
but then I might

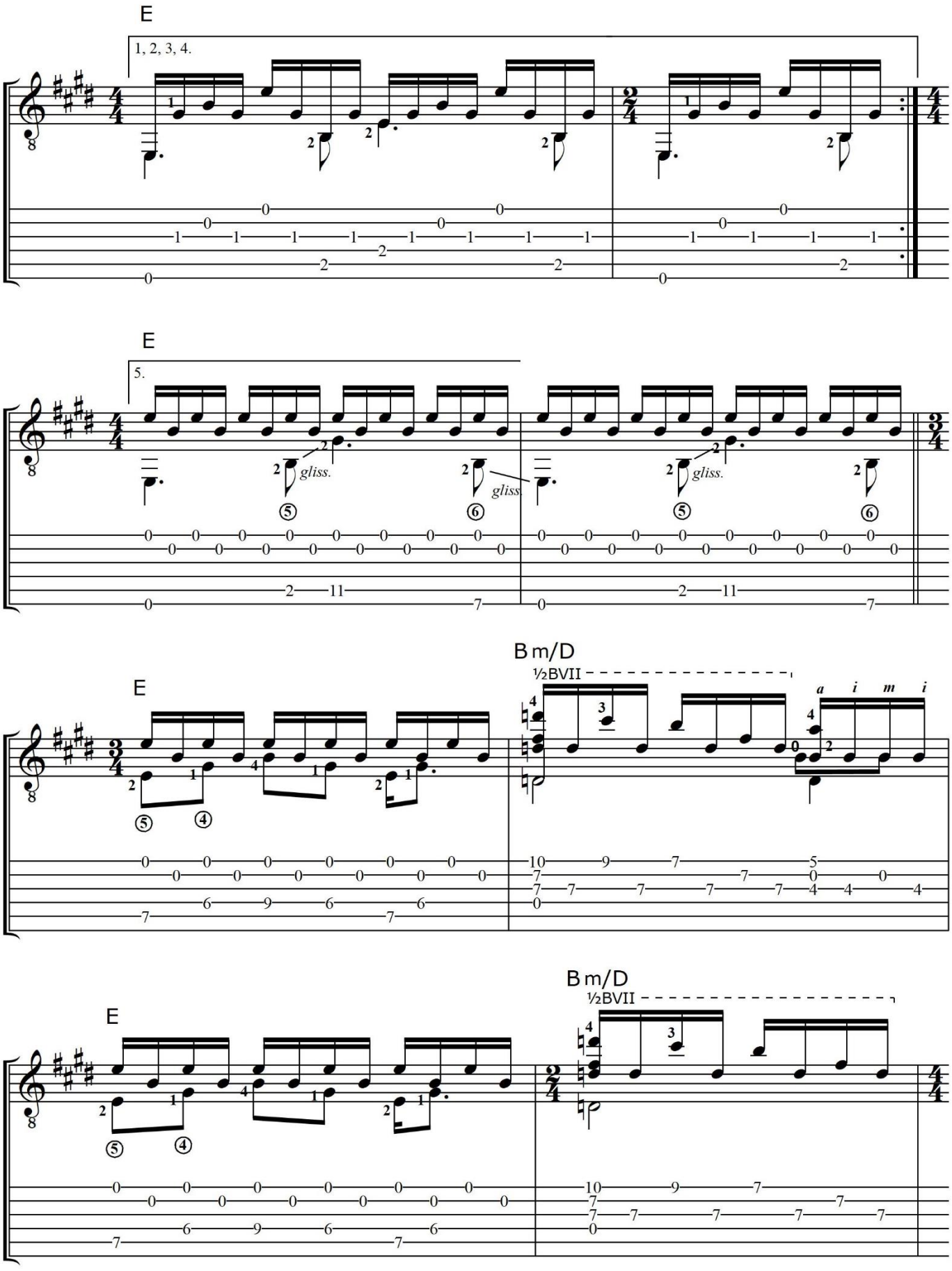
screaming through the starlit sky
travelling by telephone
hey ho, here we go
ever so high

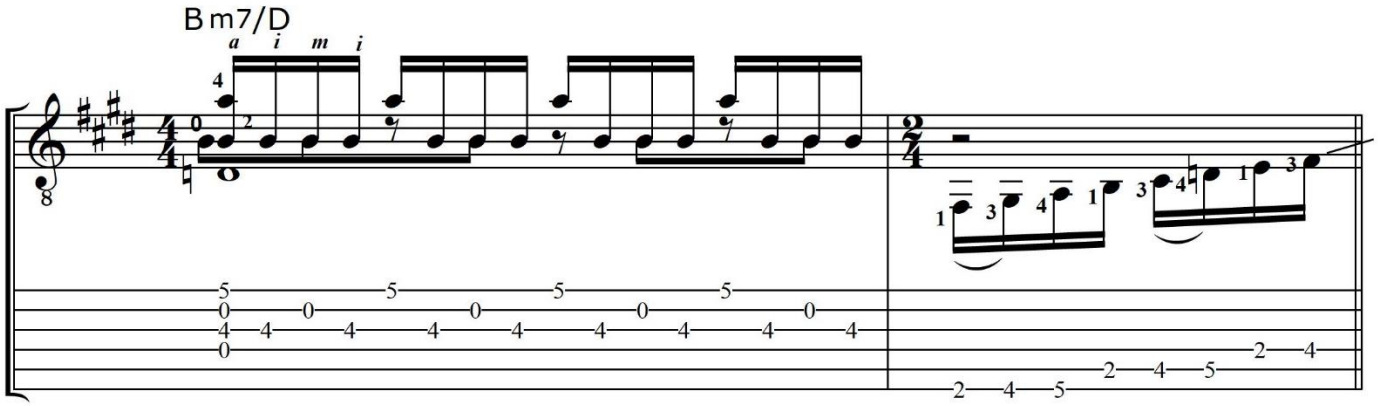
alone in the clouds all blue
lying on an eiderdown
yippee, you can't see me
but I can you

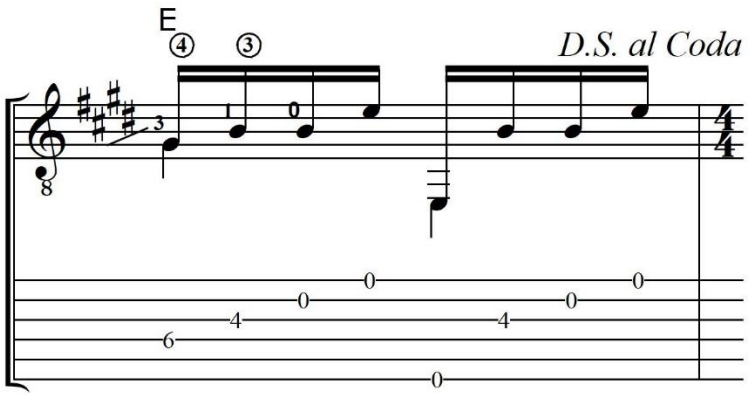
flaming

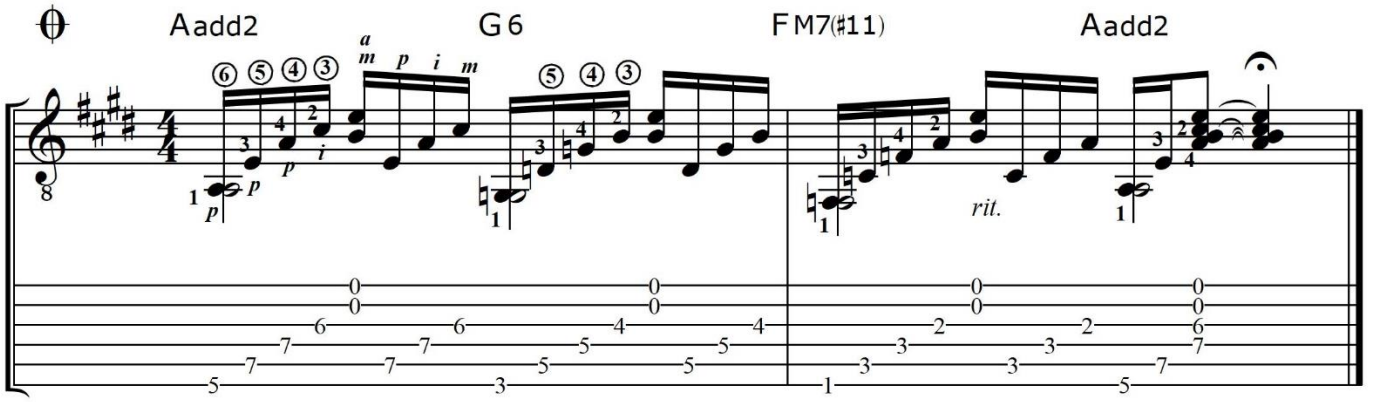
Roger K. Barrett
arr. Martin Boere




E
1, 2, 3, 4.
E
5.
gliss.
gliss.
gliss.
B m/D
½BVII
E
a i m i
B m/D
½BVII
E


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

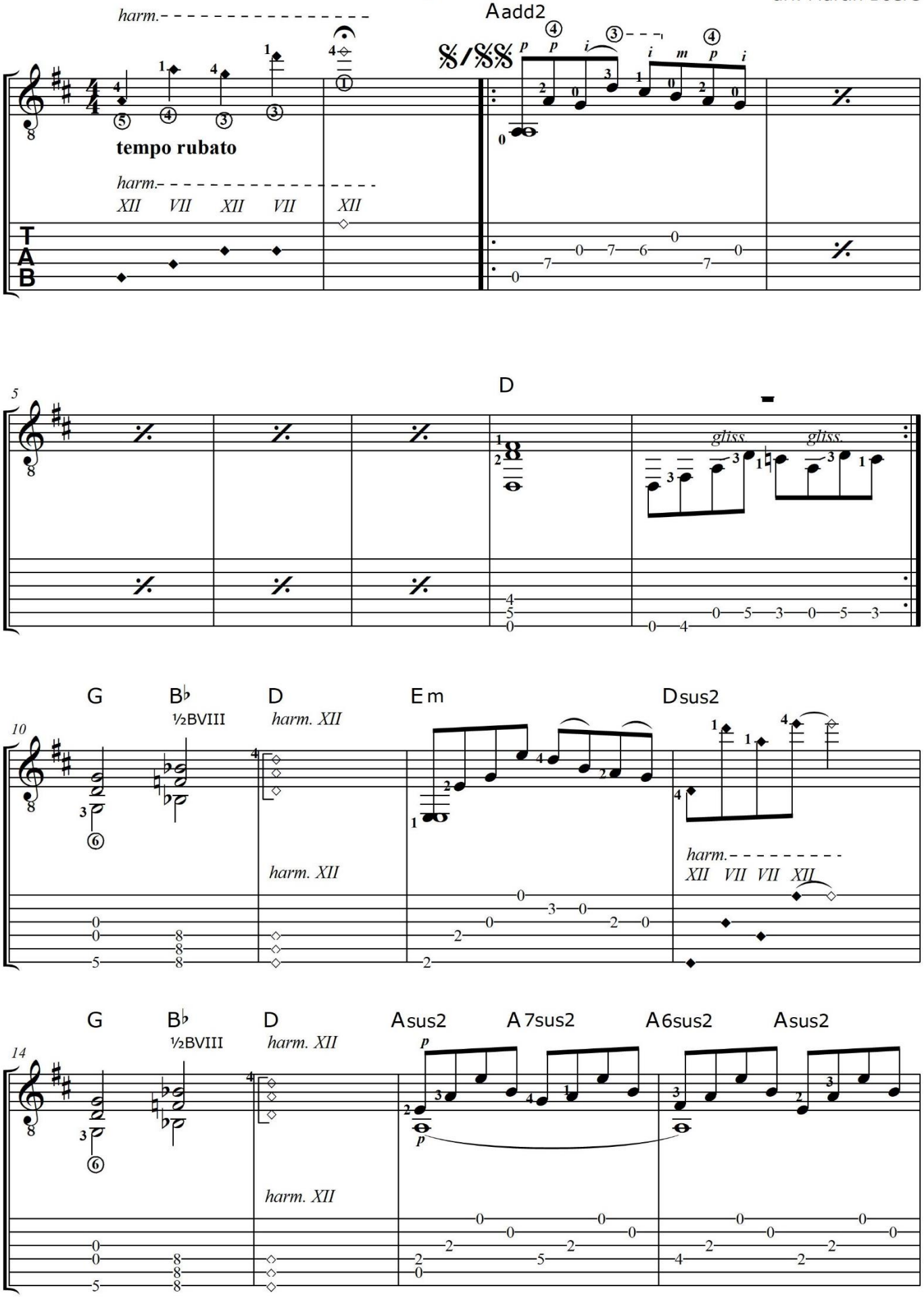
all movement is accomplished in six stages
and the seventh brings return
the seven is the number of the young light
it forms when darkness is increased by one

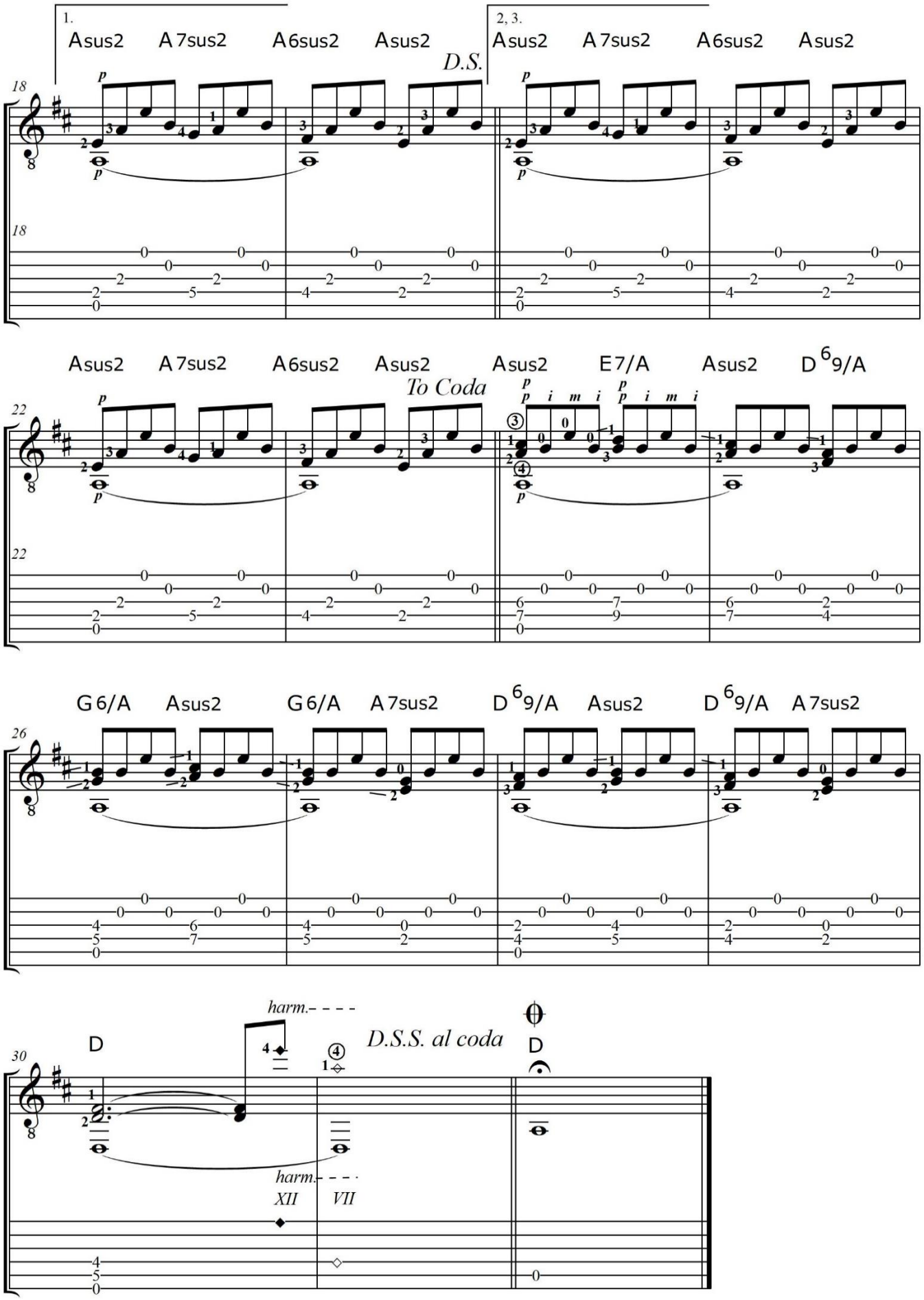
change returns success
going and coming without error
action brings good fortune
sunset
sunrise

E = D

chapter 24

Roger K. Barrett
arr. Martin Boere




1.
Asus2 A7sus2 A6sus2 Asus2
D.S.
2, 3.
Asus2 A7sus2 A6sus2 Asus2
18
Asus2 A7sus2 A6sus2 Asus2
To Coda
Asus2 E7/A Asus2 D6 9/A
22
G6/A Asus2 G6/A A7sus2 D6 9/A Asus2 D6 9/A A7sus2
26
D
harm.
D.S.S. al coda
D
30
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
wining, dining, biding his time

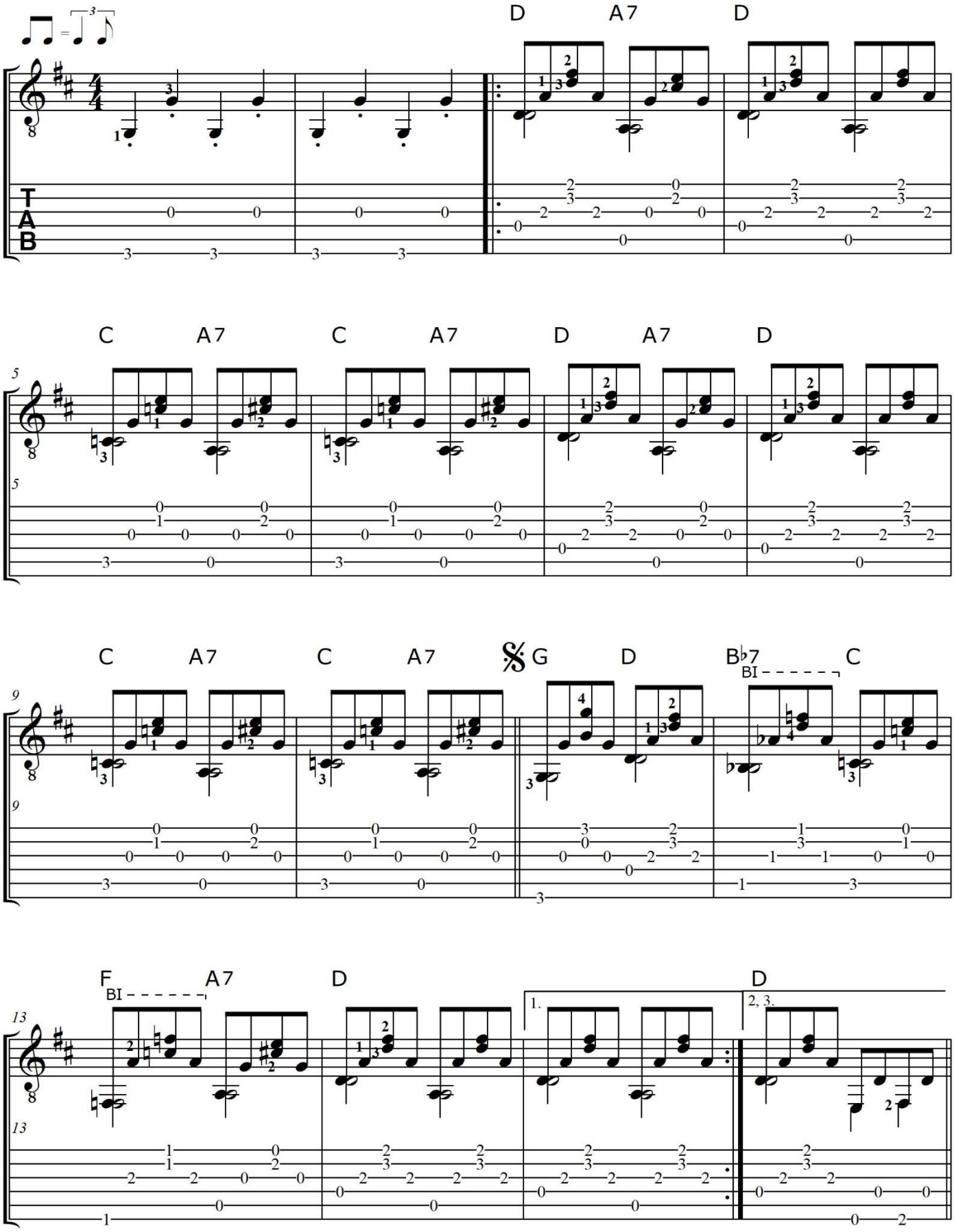
and then one day
hooray
another way for gnomes to say
ooooooooomray

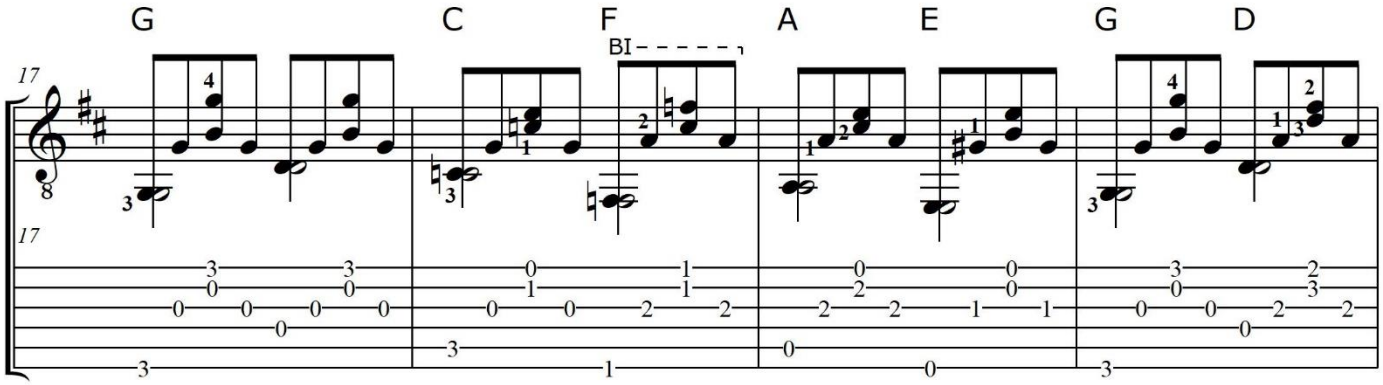
look at the sky, look at the river
isn't it good
look at the sky, look at the river
isn't it good
winding, finding places to go

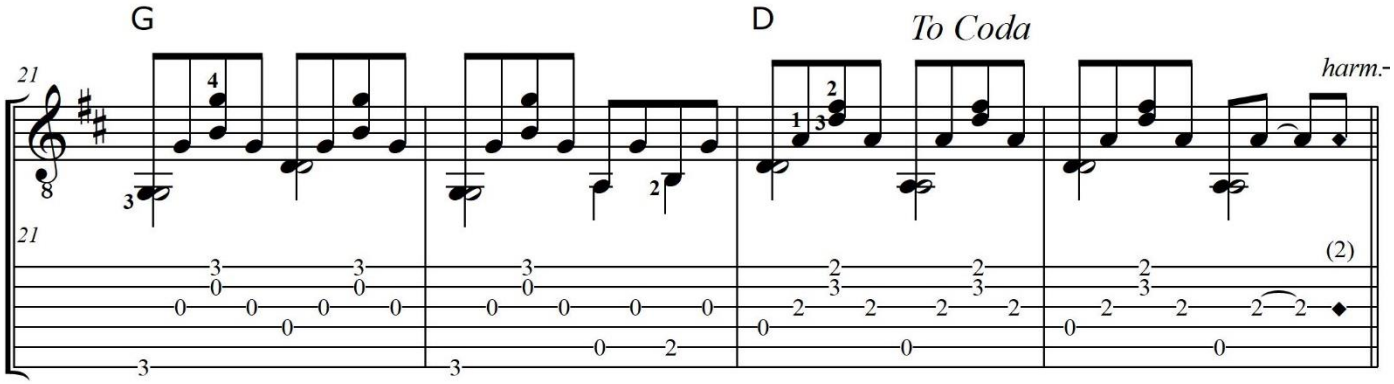
and then one day
hooray
another way for gnomes to say
ooooooooomray
ooooooooomray

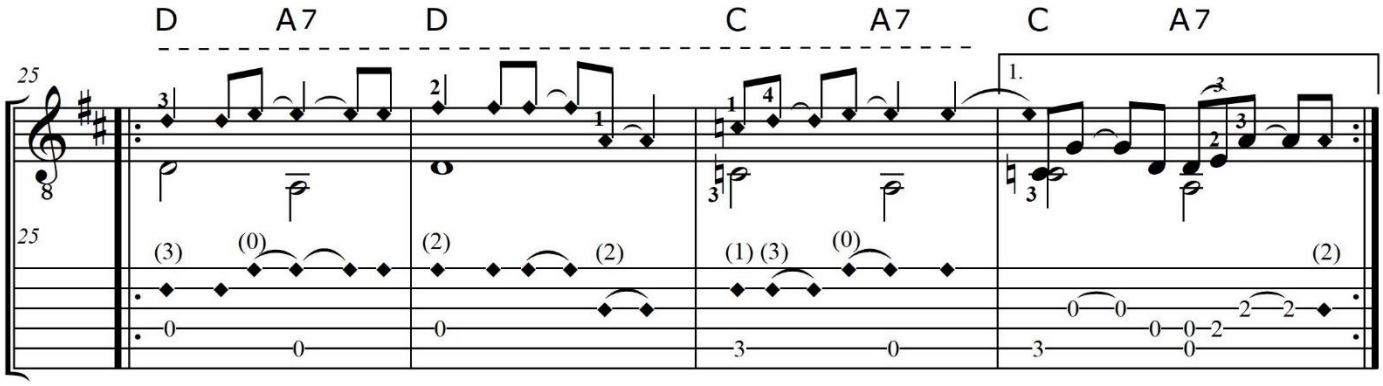
the gnome

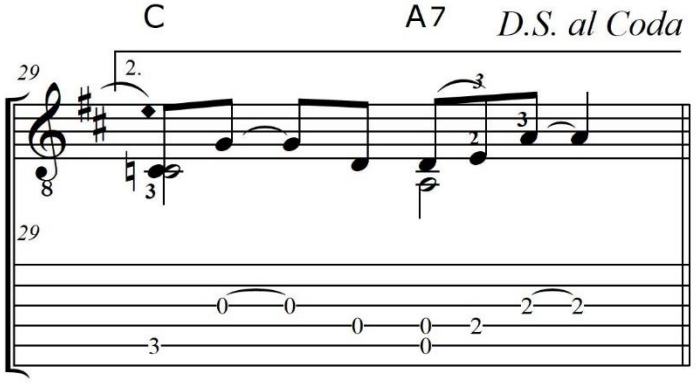
Roger K. Barrett
arr. Martin Boere

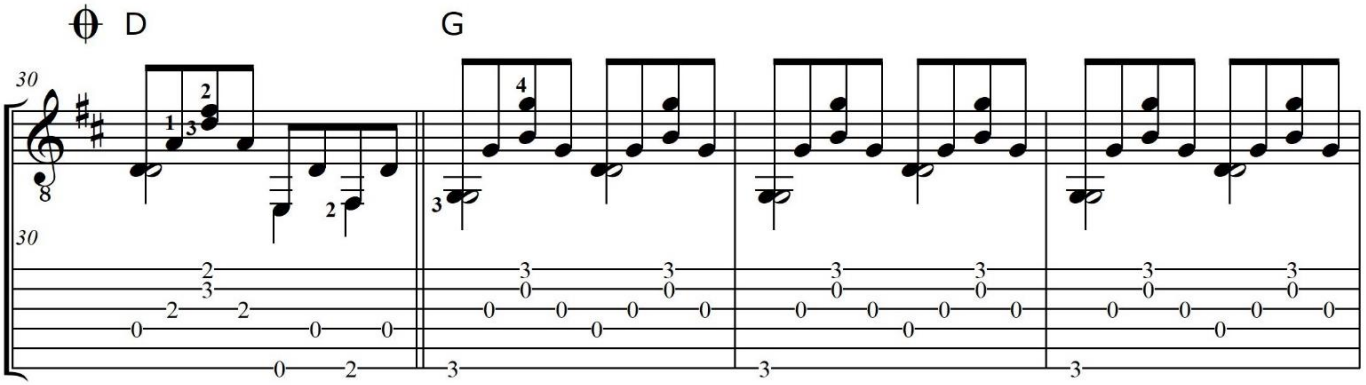


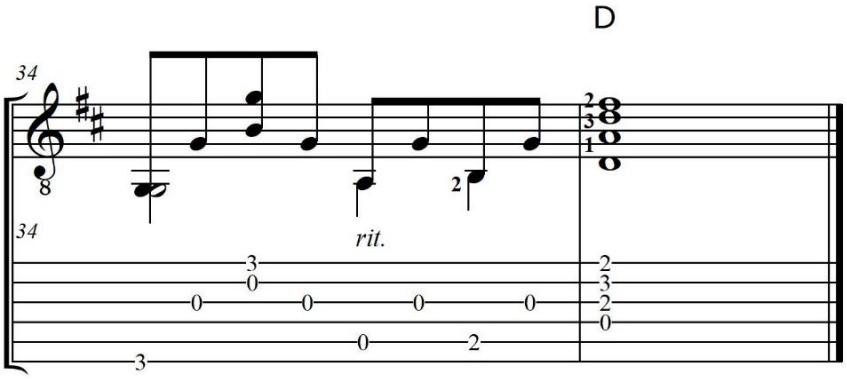

G
C
F
A
E
G
D
BI
17


G
D
To Coda
harm.-
21


D
A7
D
C
A7
C
A7
1.
25


C
A7
D.S. al Coda
2.
29


D
G
30
30


D
34
34
rit.

the scarecrow

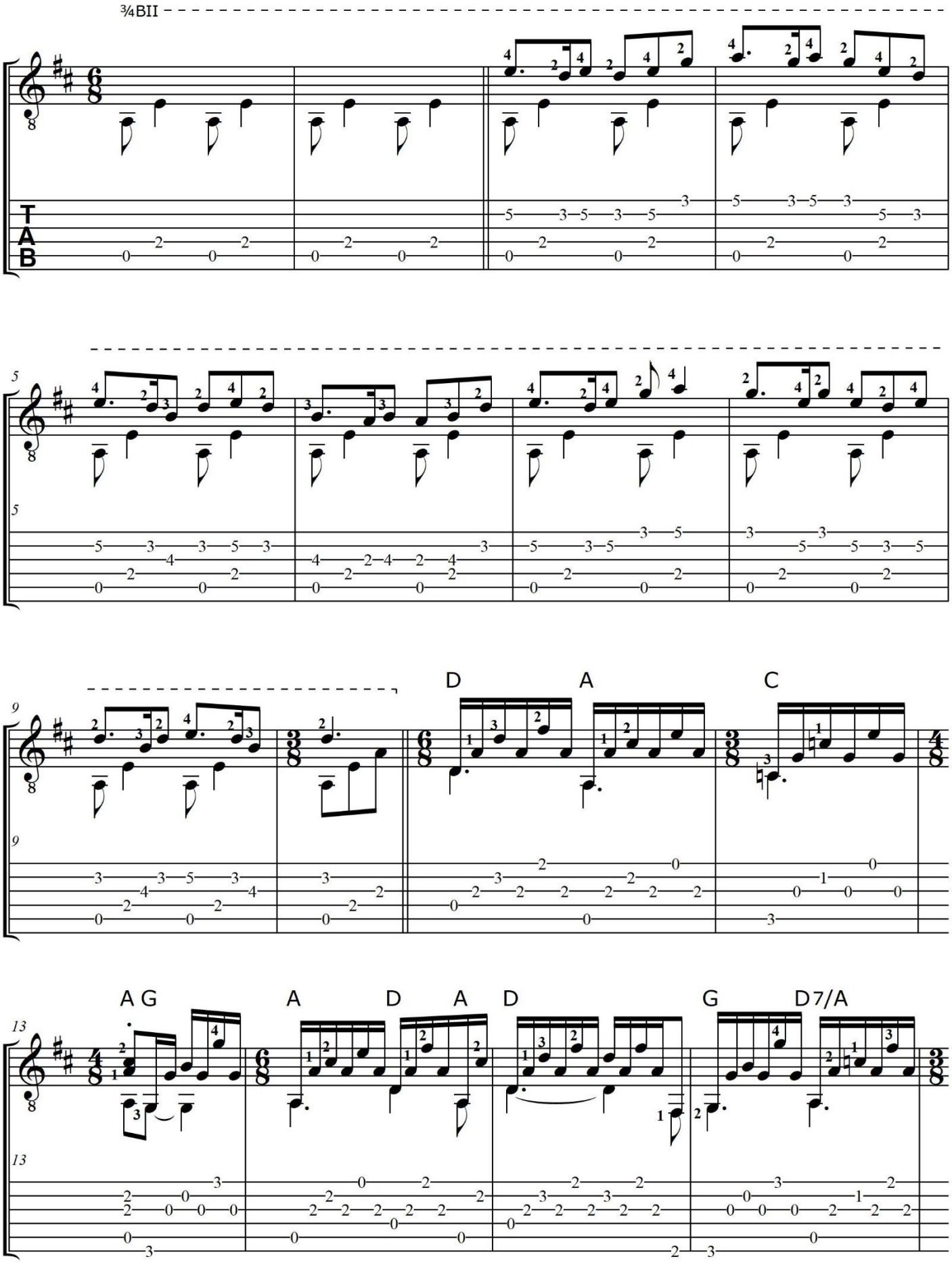
the black and green scarecrow as everyone knows
stood with a bird on his hat and straw everywhere
he didn't care
he stood in a field where barley grows

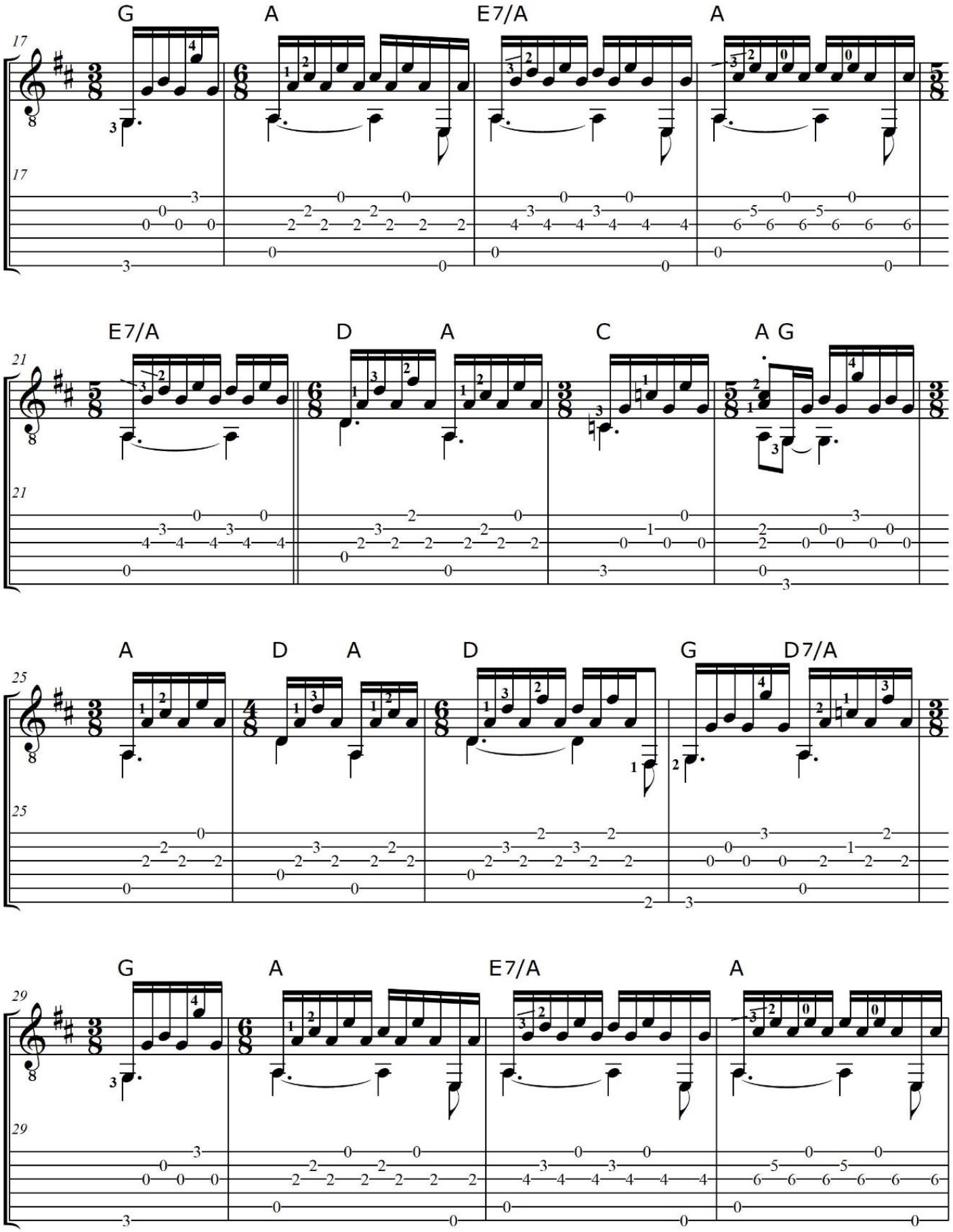
his head did no thinking, his arms didn't move
except when the wind cut up rough
and mice ran around on the ground
he stood in a field where barley grows

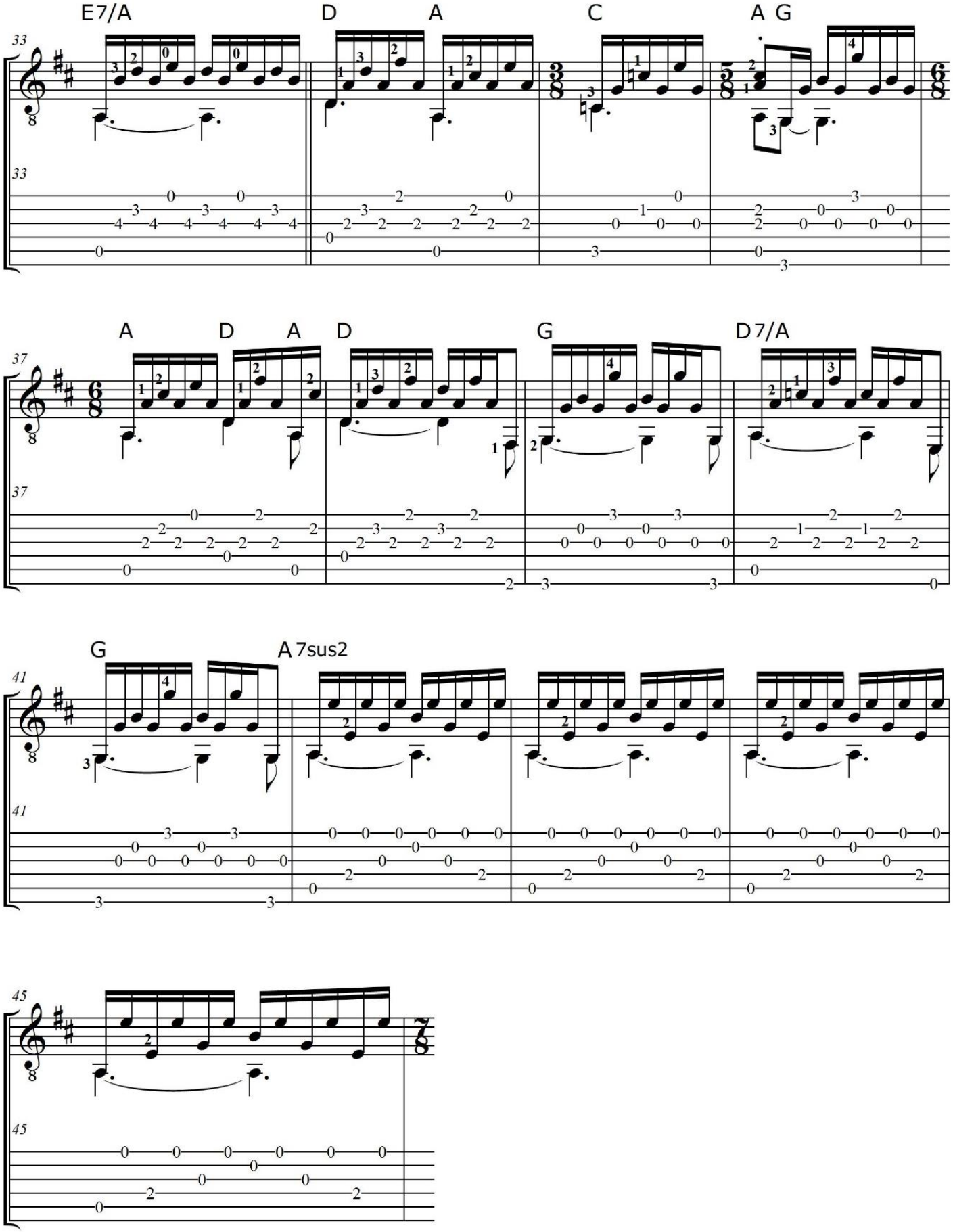
the black and green scarecrow is sadder than me
but now he's resigned to his fate, 'cause life's not unkind
he doesn't mind
he stood in a field where barley grows

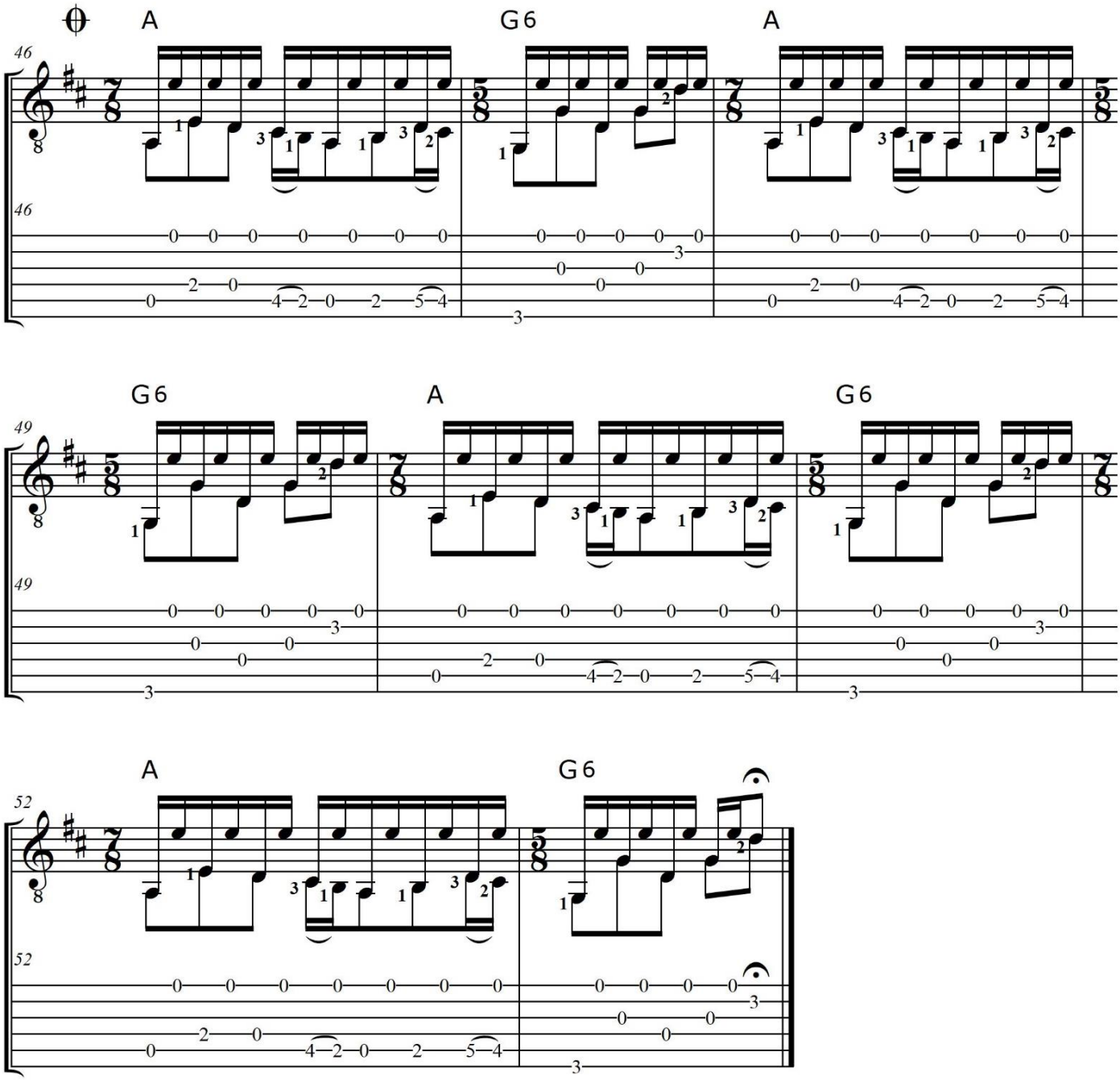
the scarecrow

Roger K. Barrett
arr. Martin Boere




G
A
E7/A
A
17
E7/A
D
A
C
A G
21
A
D
A
D
G
D7/A
25
G
A
E7/A
A
29


E7/A
D
A
C
A G
A
D
A
D
G
D7/A
G
A7sus2


A
G6
A
46
46
G6
A
G6
49
49
A
G6
52
52

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

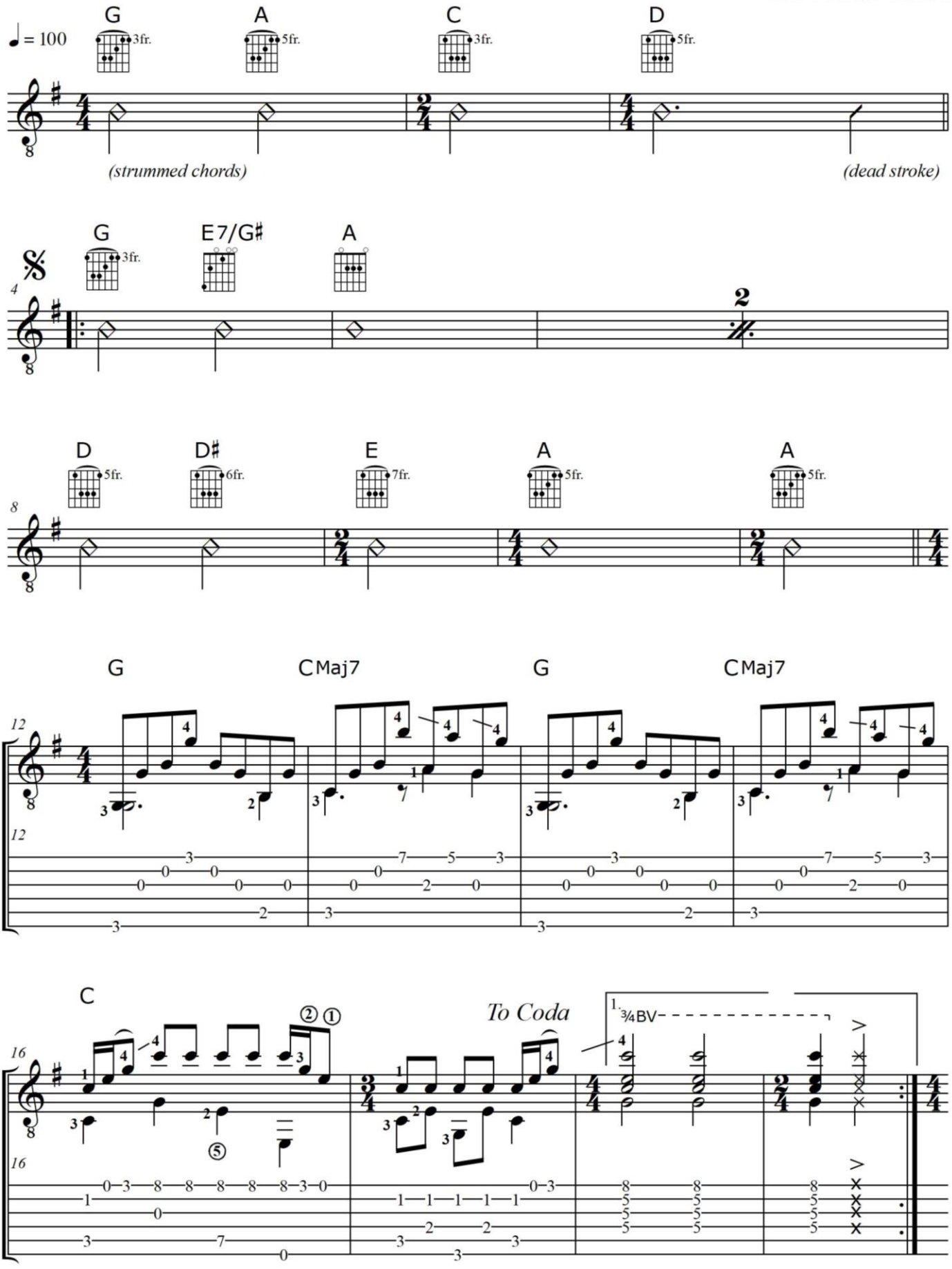
I love she
she loves me
see you
see you
see you

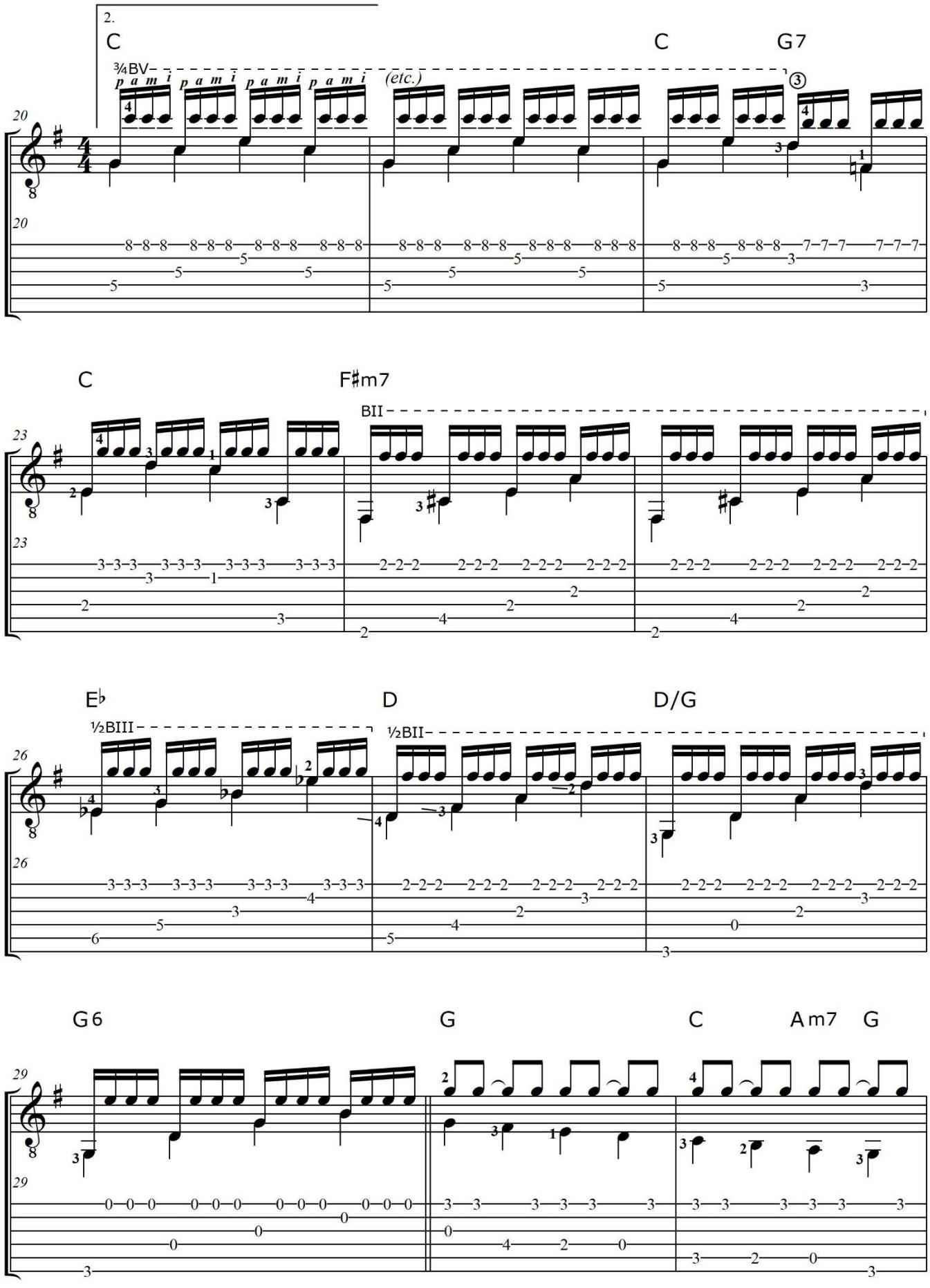
thought you might like to know
I'm the lorry driver man
she's on the run
down by the river side
feeding ducks by the afternoon tide

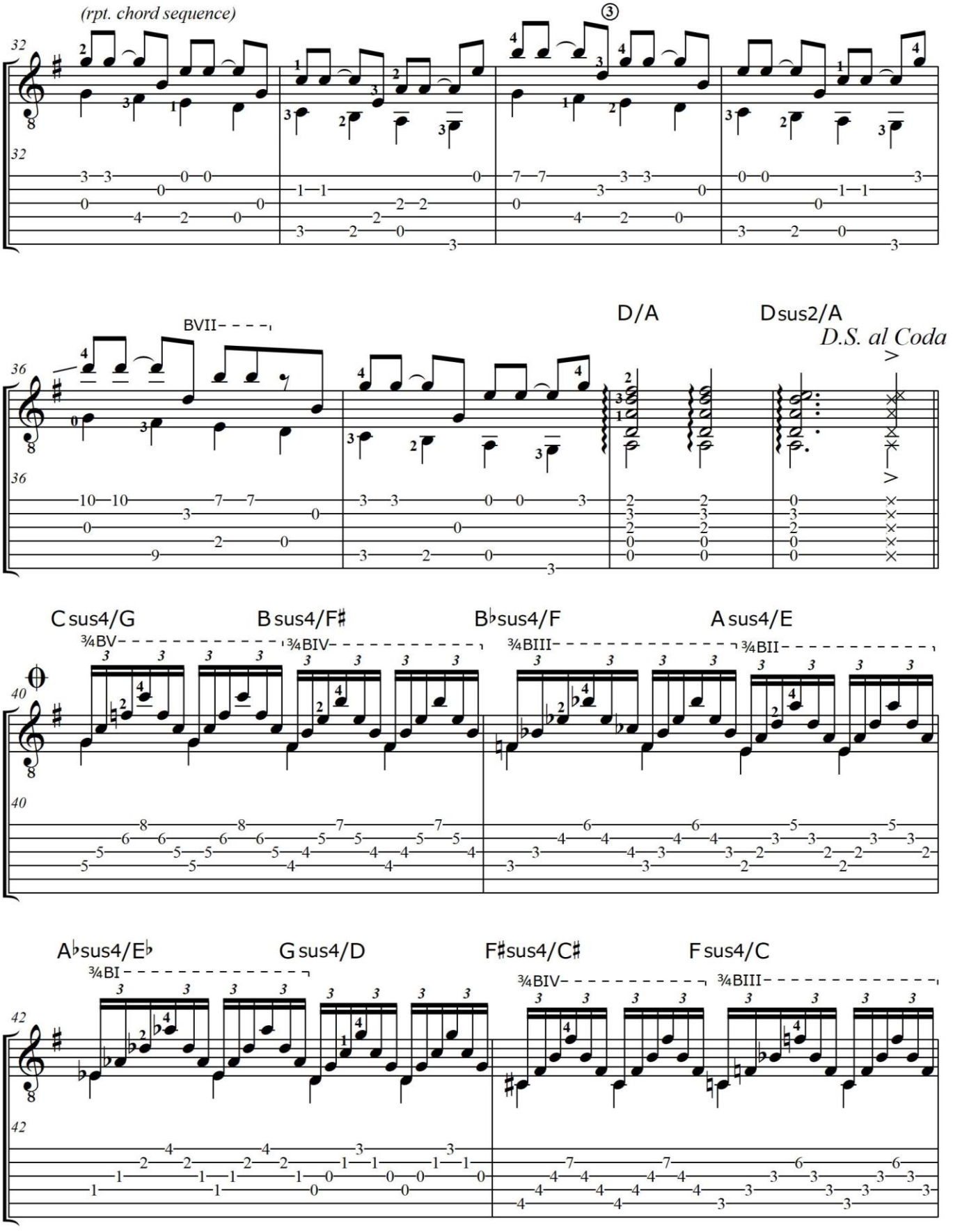
apples and oranges
apples and oranges
apples and oranges
doop-doop-ta-ra-ra etc.

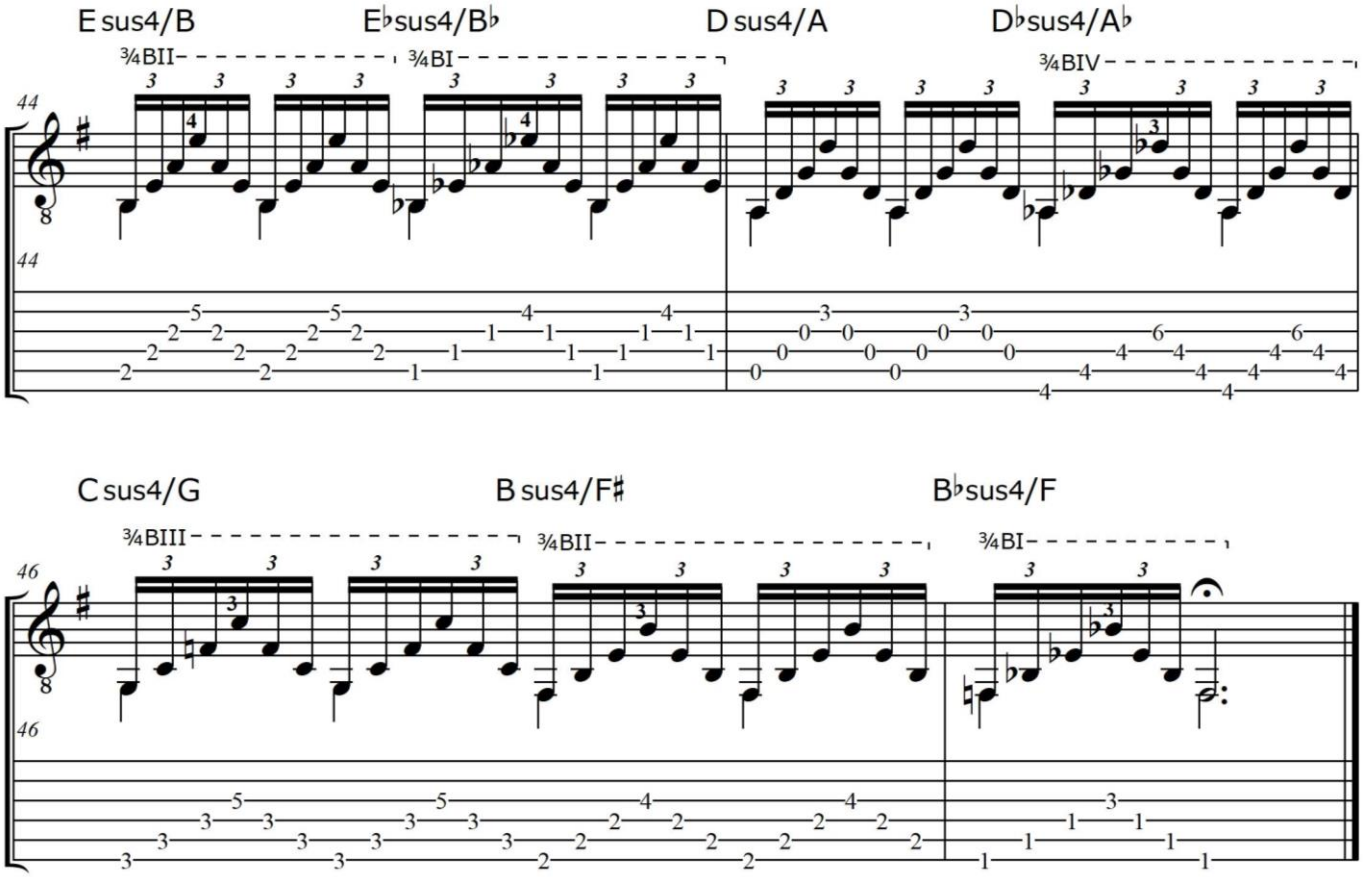
apples and oranges

Roger K. Barrett
arr. Martin Boere




2.
C
C
G7
¾BV
p a m i p a m i p a m i p a m i (etc.)
20
C
F♯m7
BII
23
E♭
D
D/G
½BIII
½BII
26
G6
G
C
Am7
G
29


(rpt. chord sequence)
32
BVII
D/A
Dsus2/A
D.S. al Coda
36
Csus4/G
Bsus4/F♯
B♭sus4/F
Asus4/E
¾BV
¾BIV
¾BIII
¾BII
40
A♭sus4/E♭
Gsus4/D
F♯sus4/C♯
Fsus4/C
¾BI
¾BIV
¾BIII
42


E sus4/B
E♭sus4/B♭
D sus4/A
D♭sus4/A♭
¾BII
¾BI
¾BIV
44
C sus4/G
B sus4/F♯
B♭sus4/F
¾BIII
¾BII
¾BI
46

jugband blues

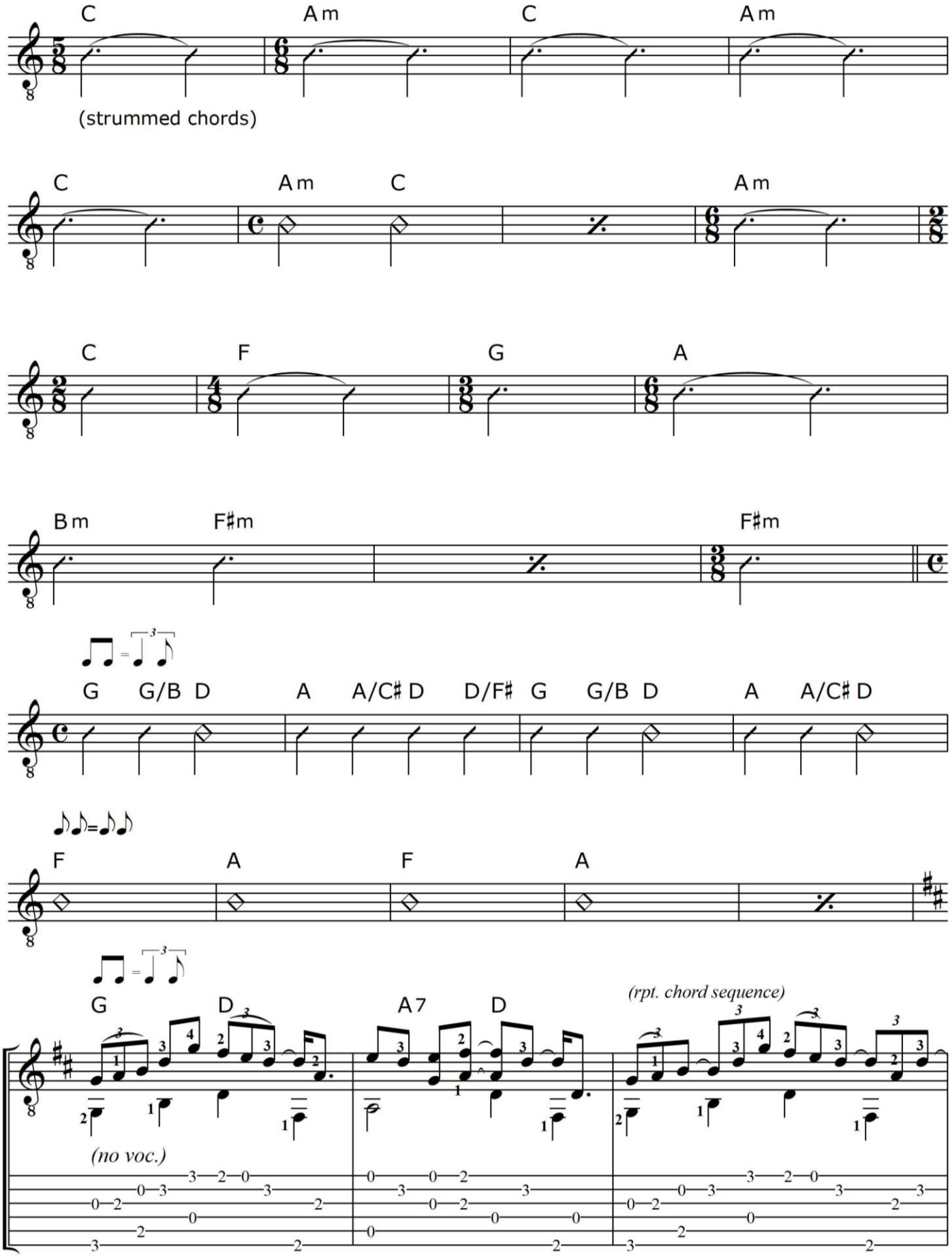
it's awfully considerate of you to think of me here
and I'm most obliged to you for making it clear
that I'm not here
and I never knew the moon could be so big
and I never knew the moon could be so blue
and I'm grateful that you threw away my old shoes
and brought me here instead dressed in red
and I'm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

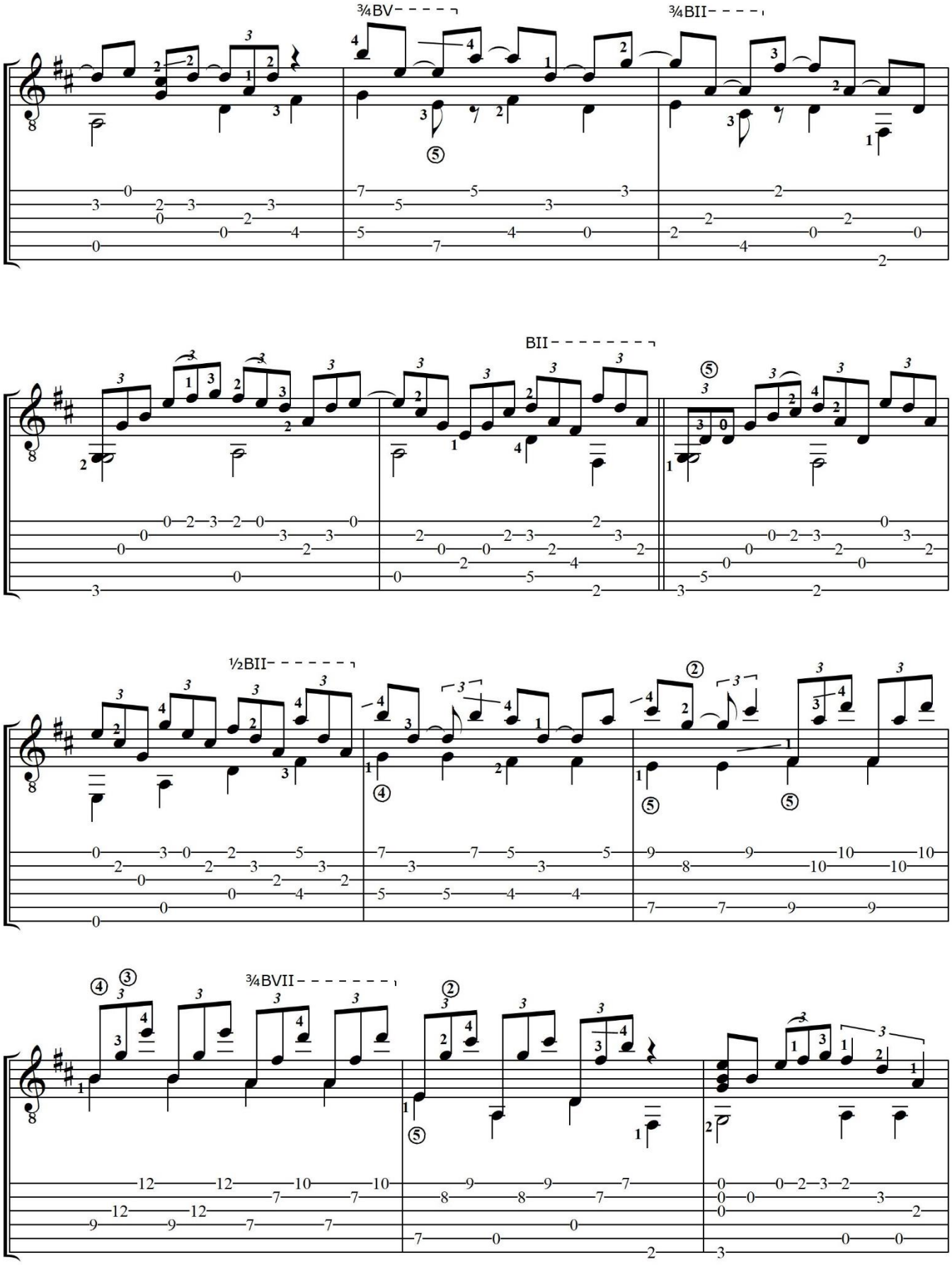
I don't care if the sun don't shine
and I don't care if nothing is mine
and I don't care if I'm nervous with you
I'll do my loving in the winter

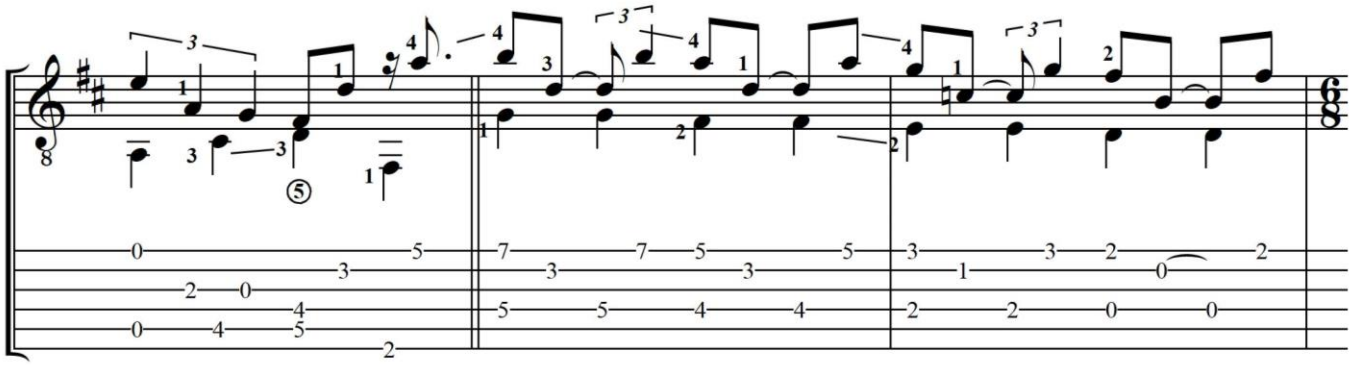
and the sea isn't green
and I love the queen
and what exactly is a dream
and what exactly is a joke

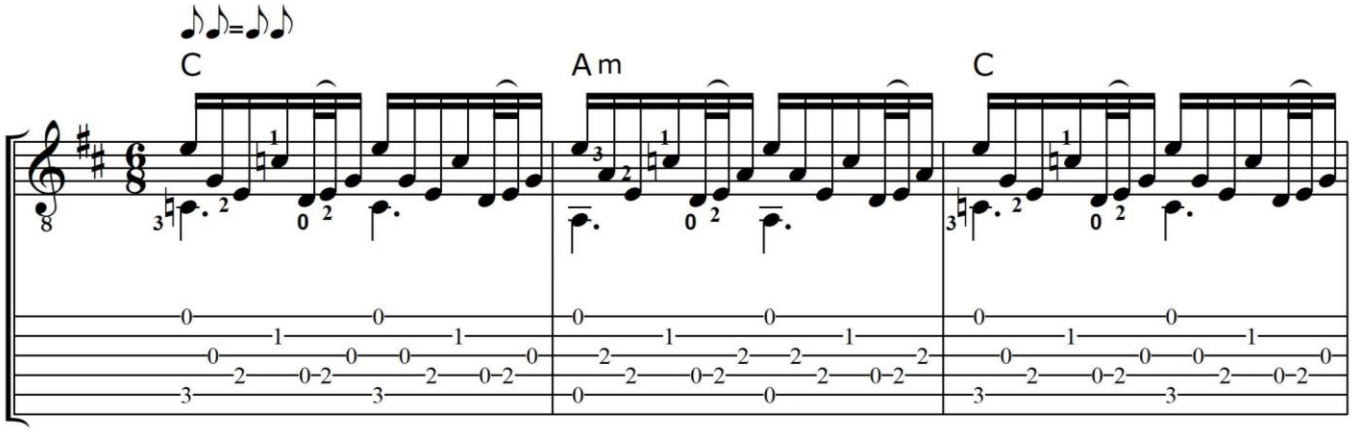
jugband blues

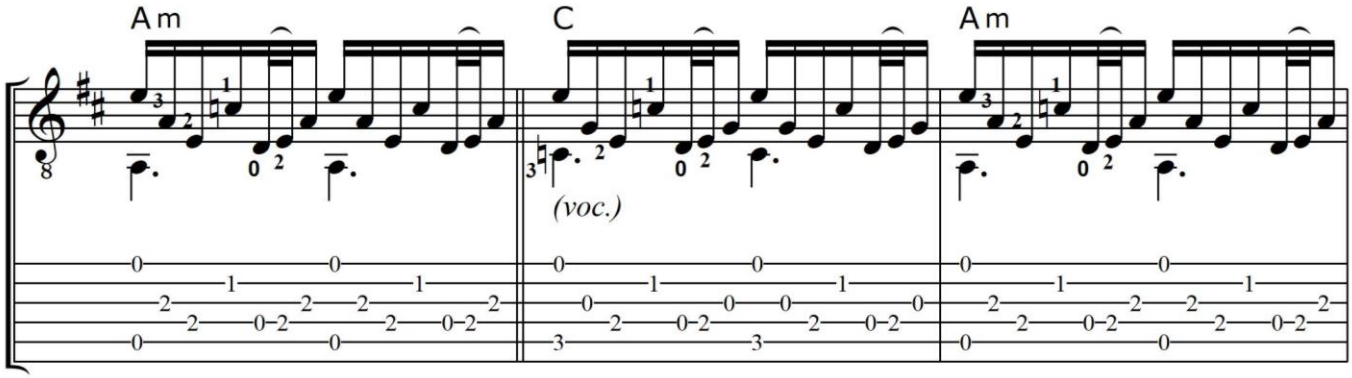
Roger K. Barrett
arr. Martin Boere

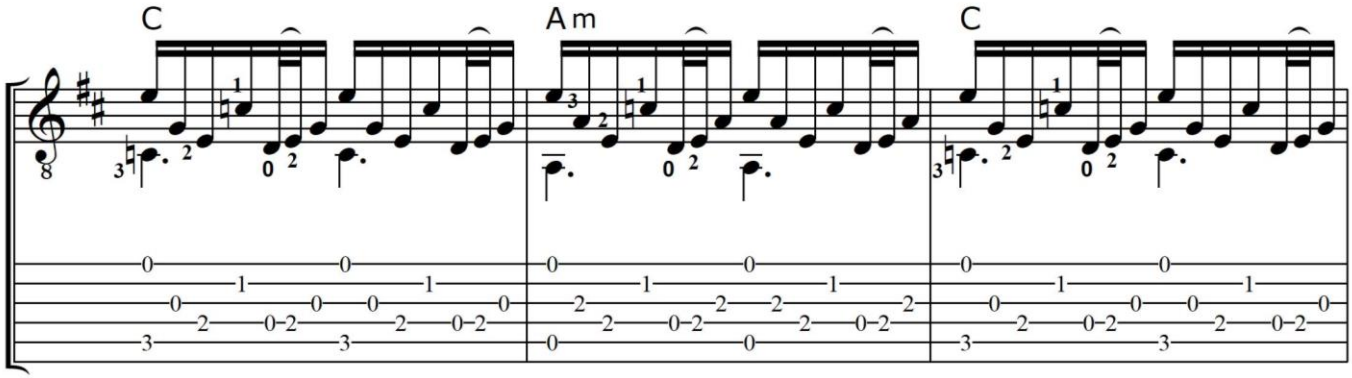


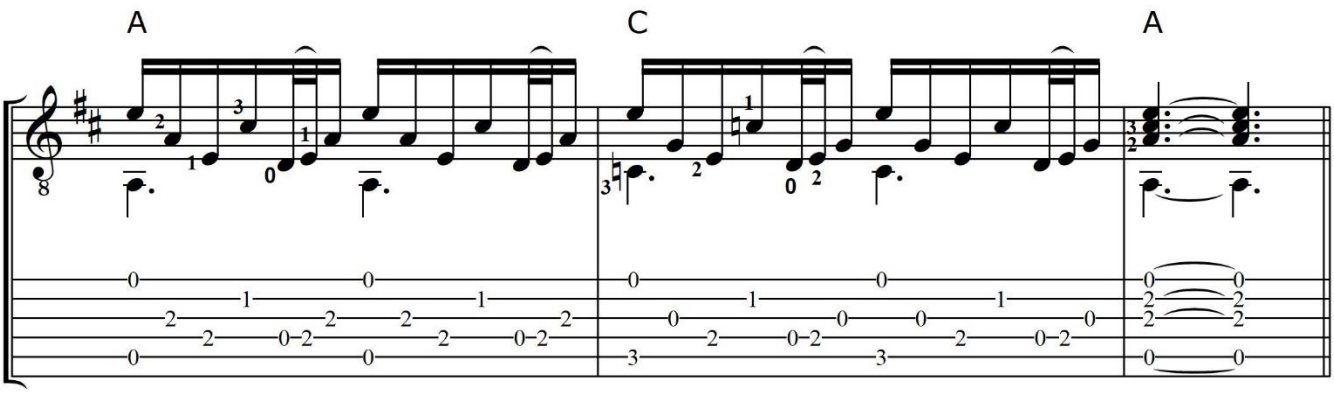

¾BV
¾BII
BII
½BII
¾BVII




C
Am
C


Am
C
Am
(voc.)


C
Am
C


A
C
A