



AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# Pink Floyd

## GUITAR ANTHOLOGY

18 SONGS, INCLUDING

Brain Damage • Comfortably Numb • Learning to Fly • Pigs

Shine On You Crazy Diamond • Time • Wish You Were Here



 HAL • LEONARD®



from *The Wall*

# Another Brick in the Wall, Part 2

Words and Music by Roger Waters

Gtr. 3: Drop D tuning:  
(low to high) D-A-D-G-B-E

## Chorus

Moderately ♩ = 104

2nd time, Gtrs. 1 & 2: w/ Rhy. Fill 1

Dm

\*\*\*

4/4

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

Rhy. Fig. 1

\*Gtrs. 1 & 2 (clean)

4/4

*mf*

TAB

5 7 5 7 5 7 5 7

\*Composite arrangement

Riff A

\*\*Gtr. 3 (dist.)

4/4

*mp*

†w/ octaver

1/2

1/2

TAB

5 7 5 7 5 7 5 7

\*\*Two gtrs. arr. for one.

\*\*\*2nd time, lead voc. doubled one octave higher by childrens' chorus.

†Set for one octave higher.

End Rhy. Fig. 1

4/4

5 7 5 7 5 7 5 7

End Riff A

4/4

(7)

Rhy. Fill 1  
Gtrs. 1 & 2

2

4/4

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

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

Gtr. 3

5 7 7 5 7 8

Gtr. 3: w/ Riff A

dark sar - cas - m in the class - room.

Teach er, leave them kids a lone.

Gtrs. 1 & 2

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

Gtr. 3

5 7 7 7 5 7 8 8



# G

Gr. 1

Gr. 2

Gr. 3

octaver off

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

5 (5)



Dm F

wall. All in all, — you're just an —

1.  
C Dm NC.

— oth-er brick in the wall.

phaser off

2. Gtrs. 1 & 2 tacet

**Dm**

wall.

Gtr. 4 (slight dist.)

*mf*

Gtr. 1

Gtr. 2

Gtr. 3

**Guitar Solo**

Gtr. 3 tacet

\*Dm

C5

Dm

Gtr. 4

\*Chord symbols reflect overall harmony.

C5 Dm C5

rake - 4

Dm Am7/D

rake - - 4

Dm7

Am7/D

Dm G7/D

\*Note on 2nd string sounds my bumping the string when executing the vibrato on 1st string; don't pick.

C/D

Sua

loco

19 19 20 (20) 20-17 20-17 10 10

Bb/D C7/D

*Begin fade*

Gtr. 4 tacet  
(Drums, misc. spoken voices & dial tone)

*Fade out*

Dm      N.C.      (Drums, misc. spoken voices & dial tone)

17

# Intro

*Fade in*

Moderately ♩ = 84

\*E5

Gtr. 1  
(slight dist.)

(Talking)

Play 3 times

\*Chord symbols reflect implied harmony.

Gtr. 2 (slight dist.)

G5

E

E<sup>b</sup>4/E

Gtr. 1

P.M. ---

G5

E

E<sup>b</sup>4/E

P.M. ---

from *The Piper at the Gates of Dawn*

# Astronomy Dominé

Words and Music by Syd Barrett

## Intro

*Fade in*

Moderately ♩ = 84

\*E5

Gtr. 1  
(slight dist.)

(Talking)

*Play 3 times*

The Intro section consists of a guitar line and a corresponding tablature line. The guitar line is in E major (two sharps) and 12/8 time. It begins with a half note E5, followed by a series of eighth notes. The tablature line shows the fret numbers for each note. The section is marked with a dynamic of *mf* and a *P.M.* (pedal point) line.

\*Chord symbols reflect implied harmony.

Gtr. 2 (slight dist.)

G5

E

E<sup>b</sup>+/E

The first system of the main section features a guitar line and a corresponding tablature line. The guitar line starts with a half note G5, followed by a series of eighth notes. The tablature line shows the fret numbers for each note. The section is marked with a dynamic of *mf* and a *P.M.* (pedal point) line.

Gtr. 1

The second system of the main section features a guitar line and a corresponding tablature line. The guitar line continues the melody from the first system. The tablature line shows the fret numbers for each note. The section is marked with a dynamic of *mf* and a *P.M.* (pedal point) line.

G5

E

E<sup>b</sup>+/E

The third system of the main section features a guitar line and a corresponding tablature line. The guitar line continues the melody from the previous systems. The tablature line shows the fret numbers for each note. The section is marked with a dynamic of *mf* and a *P.M.* (pedal point) line.

The fourth system of the main section features a guitar line and a corresponding tablature line. The guitar line continues the melody from the previous systems. The tablature line shows the fret numbers for each note. The section is marked with a dynamic of *mf* and a *P.M.* (pedal point) line.



# Verse

Gtr. 2 tacet

E

1. Lime and lim - pid green, a sec - ond scene, — a fight be - tween the blue you

Gtr. 1

P.M. — 4 steady gliss.

E<sup>b</sup>

G

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

Gtr. 2

steady gliss.

11 11 11 11 11 11 3 3

Gtr. 1

P.M. — 4 steady gliss.

11 11 11 11 11 11 3 3

G<sup>#</sup>

A

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

let ring — 4 let ring — 4 P.M. — 4 P.M.





D# E N.C.

let ring -----4 let ring -----4

2 3 2 3 2 3 4 3 4 4

2 3 4 4

Gtrs. 1 & 2 tacet Gtr. 3 tacet

F7#9/A E5

\*Gtr. 3 Gtr. 2

\*\* *mf* \*\*\*w/ delay

12

\*Organ arr. for gtr.  
 \*\*Vol. swell

\*\*\*Set for eighth-note regeneration. Repeats rapidly fade,  
 then gradually fade back in over next 1 1/2 meas.

Eb5 G5

Gtr. 2 Gtr. 1

11 3 3 10 10 †

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 3 3 10 10

†Vol. swell



G

Musical score for guitar, featuring two systems of music. The first system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth notes and sixteenth notes, followed by a bass line with fingerings 5, 6, 6, 8, 8, 8, 5, 5, 3, 4, 4, 4, and a half note (1/2). The second system also has a treble clef staff with the same key signature, starting with a chord and a rest, followed by a melodic line. The bass line starts with a triplet of 3 notes, followed by fingerings 5, 5, 5, 5, 5, 5, 3, 5, 5, 5, 5.

A7

The image shows a musical score for an A7 chord progression. It consists of two systems, each with a treble clef staff and a bass line. The key signature has two sharps (F# and C#). The first system's treble staff contains a melodic line with notes: A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G#3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter), A2 (quarter), G#2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C#2 (quarter), B1 (quarter), A1 (quarter), G#1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C#1 (quarter), B0 (quarter), A0 (quarter). The bass line for the first system contains the following notes: 3, 4, 4, 4, 5, 7, 7, 7, 7, 6, 5, 5, 8, 5, 8, 5. The second system's treble staff contains a melodic line with notes: A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G#3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter), A2 (quarter), G#2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C#2 (quarter), B1 (quarter), A1 (quarter), G#1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C#1 (quarter), B0 (quarter), A0 (quarter). The bass line for the second system contains the following notes: 5, 5, 5, 4, 5, 4, 5, 5, 5, 5, 5, 5, 5, 5, 7, 7, 7, 0, 0, 0, 7, 7.

E $\flat$ 7

7 7 8 8 6 8 8

Gtr. 2 tacet

G

8 7 6 6 6 6 6

Gtr. 1

\*G $\sharp$ 5

A

3 3 5 5 5 7 5 6 5 5 6

\*Bass plays G.

E5

5 5 5 6 6 7 9 9 9 9 9 10 10

E<sup>b</sup> G7

Gtr. 1 G# A7

Gtr. 2

# Verse

Gtr. 2 tacet

E

2. Blind - ing signs flap,

let ring



E<sup>b</sup>

flick - er, \_\_\_ flick - er, \_\_\_ flick - er, \_\_\_ blam. *Whispered:* Pow. \_\_\_ Pow. \_\_\_

Gtr. 1

8va - - - - - Gtr. 1

loco

Gtr. 2  
divisi

0 0 0 0 0 0 0 0 0 0 10 15 18 18 18 18 8 18 8 18 8 8

1 2 2 2 2 2 2 2 2 2 1 2 1 2 1 2 1 2 1 2 1 2

13

Interlude

G Gtr. 2 tacet G<sup>#</sup> A5 A<sup>b</sup>5 G5 G<sup>b</sup>5

Stair - way scare dan dare, who's there? \_\_\_ Oo, \_\_\_

Gtr. 1

8 8 8 10 8 10 8 10 8 10 10 14 14 14 13 13 13 12 12 11 11

3

F5 E5 E<sup>b</sup> D A5 A<sup>b</sup>5 G5 G<sup>b</sup>5 F5 E5 E<sup>b</sup>5 D5

oo, \_\_\_

8va - - - - - loco

let ring - - 4 let ring - - - 4

11 10 10 10 9 9 8 8 7 21 22 22 22 22 21 21 21 21 20 20 20 20 19 19 19 18 18 18 18 18 17 17 17 17 17 16 16 16 16 15 15 15 15

8 8 7 21 22 22 22 22 21 21 21 21 20 20 20 20 19 19 19 18 18 18 18 18 17 17 17 17 17 16 16 16 16 15 15 15 15

# Outro

Gr. 1 tacet

D Dm D

Lime and lim - pid green, the sounds a - round the i - cy

Gr. 1

Gr. 4 (slight dist.) *mf*

let ring ----- 4 let ring ----- 4

15 14 2 2 1 3 1 2 3 X X X X X X 2

\*Gr. 4 to left of slash in tab.

Dm D Dm

wa - ters un - der, lime and lim - pid green, the sounds a -

let ring ----- 4 let ring ----- 4 let ring ----- 4

1 2 3 1 2 2 1 2 3 1

D Dm D

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

let ring ----- 4 let ring ----- 4

2 3 3 2 2 1 1 2 1 2 2



D G7/D D

The lu - na-tic \_\_\_ is on the grass. \_\_\_ Re-mem - ber-ing games and

*8va*

19  $\frac{1}{2}$  19 16  $\frac{1}{2}$

End Rhy. Fig. 1 Rhy. Fig. 2

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E/D A7 D Dsus2

dai - sy chains \_\_\_ and laughs. \_\_\_ Got to keep \_ the loon-ies on \_\_\_ the path. \_\_\_

*8va* End Riff A

16 15 14  $\frac{1}{2}$

End Rhy. Fig. 2

4 4 3 3 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

Verse

Gtr. 1: w/ Rhy. Fig. 1

D G7/D D

2. The lu - na-tic \_\_\_ is in \_\_\_ the hall. \_\_\_ The lu - na-tics \_\_\_ are in my

*8va*

14 13 (10) 13

Gtr. 1: w/ Rhy. Fig. 2 (1st 2 meas.)

G7/D D E/D

hall. The pa - per holds \_ their fold - fac - es to \_ the floor, \_ and

*Siva*

1/2 19 (19) 19 1/2 16 16

Gtr. 2 tacet

A7 D Dsus2 D7 D9

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

Gtr. 1 Rhy. Fill 1 End Rhy. Fill 1

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

Chorus

G A

And if the dam \_ breaks o - pen man - y years too soon, \_ and

Voc. Fig. 1

Riff B

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

C G

if there is no room up - on the hill, \_\_\_\_

ah. \_\_\_\_

End Riff B

Gtr. 1: w/ Riff B (1st 2 meas.)

A

and if your head ex - plodes - with dark \_\_\_\_ for - bod - ings too, \_\_\_\_ I'll

Ah, \_\_\_\_ I'll

C G Bm7 Em A7

see you on the dark \_\_\_\_ side \_\_\_\_ of the moon. \_\_\_\_

see you on the dark \_\_\_\_ side \_\_\_\_ of the moon. \_\_\_\_ Ah.) \_\_\_\_

End Voc. Fig. 1

Gtr. 1

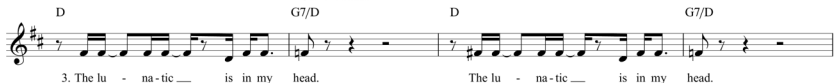
# Verse

Gtr. 1: w/ Rhy. Fig. 1

w/ laughter (next 2 meas.)

Gtr. 2: w/ Riff A

D G7/D D G7/D



3. The lu - na-tic \_\_\_ is in my head. The lu - na-tic \_\_\_ is in my head.

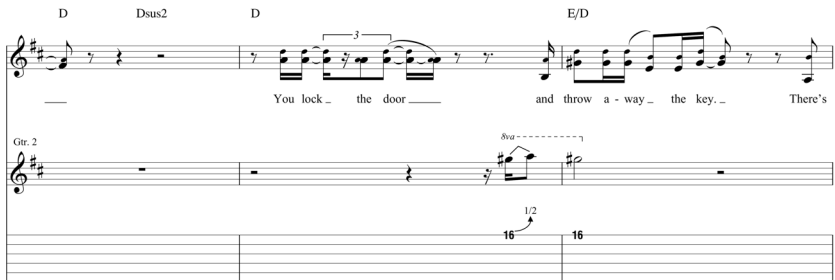
Gtr. 1: w/ Rhy. Fig. 2 (2 times)

D E/D A7



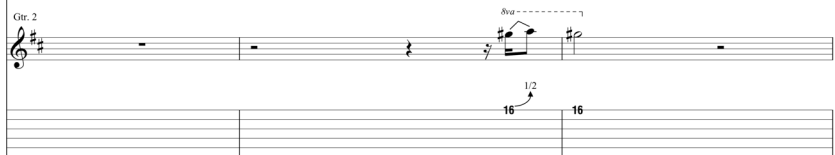
You raise \_ the blade, \_ you make \_ the change, \_ You re - ar - range \_ me 'til I'm sane. \_

D Dsus2 D E/D



\_\_\_ You lock \_ the door \_\_\_ and throw a - way \_ the key. \_ There's \_\_\_

Gtr. 2



16 16

Gtr. 2 tacet

A7 D Dsus2 D7 D9



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

## Chorus

Bkgd. Voc.: w/ Voc. Fig. 1

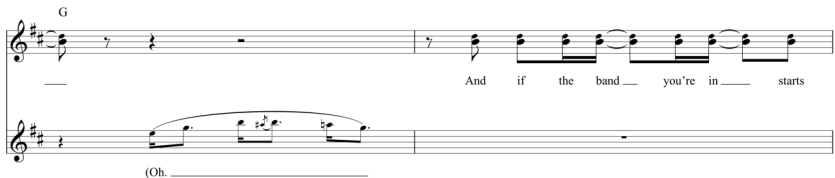
Gtr. 1: w/ Riff B (1 3/4 times)

G A C



And if the cloud \_ bursts, thun - der in \_\_\_ your car, \_ you shout \_ and no \_ one seems to hear. \_

G



\_\_\_ And if the band \_\_\_ you're in \_\_\_ starts \_\_\_

(Oh. \_\_\_\_\_)

A C

play - ing dif - f'rent tunes, \_ I'll see you on the dark \_ side \_ of the moon. \_

Hey, hey, hey, hey. \_

G Bm7 Em A7

Oh.) \_

Gtr. 1

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

**Outro-Verse**

Gtr. 1: w/ Rhy. Fig. 1 D G7/D D G7/D D

Gtr. 1: w/ Rhy. Fig. 2 (1 1/2 times) D

Spoken: I can't think of anything to say, I mean, so...

w/ laughter (next 2 meas.)

E/D A7 D Dsus2 D E/D

A7 D Dsus2

**Segue to "Eclipse"**

Spoken: I think it's numbness. (laughs)

Gtr. 1

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



# Breathe

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

**Intro**  
**Slow** ♩ = 65  
 \*Em(add9)

A

A7sus4 A Em(add9)

Gtr. 1 (clean)

*mp*  
*w/ phaser*  
*let ring throughout*

\*Chord symbols reflect overall harmony.

A

A7sus4

A

Em(add9)

A

Asus4

A

End Rhy. Fig. 1

\*\*Gtr. 2 (clean)

*mp*  
*w/ heavy reverb & slide*  
*w/ fingers*  
*steady gliss.*

\*\*Lap steel arr. for gtr.

Gtr. 1

Gtr. 2: w/ Rhy. Fig. 1 (5 times)

Em(add9)

A

Asus4

A

Em(add9)

\*\*\*Gtr. 3 (clean)

*mp*  
*w/ heavy reverb & slide*

\*\*\*Pedal steel arr. for gtr.

†Vol. swells

Gtr. 1

A7 Em(add9) A7

steady gliss. < steady gliss. steady gliss.

(10) 12 12 (12) 14 (14)

10 11 11 11 11 11 9 0 0 0 4 0 4 0 12 14 0 12 0 11 0 10

Em(add9) A7 Asus4 A Em(add9)

steady gliss. < steady gliss. <

14 10 (10) 12 12 (12)

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

A7 Asus4 A Cmaj7 Bm7

steady gliss. < <

14 (14) 12 (12) 13 12 12

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



A Asus4 A Em(add9) A Asus4 A

me. \_ Look a - round, \_ (and) choose your own \_ ground. (For)

*steady gliss.* *steady gliss.*

V-----4

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

Cmaj7 Bm7

long you live \_ and high you fly, (and) smiles you'll give \_ and tears you'll cry. And

\*Vol. swell



A7 Em(add9) A A7sus4 A7

(And) when, \_ at last, \_ the work \_ is done, \_

*loco*

*steady gliss.*

Em A A7sus4 A7

don't \_ sit down, \_ it's time \_ to dig \_ an - oth - er one. (For)

*steady gliss.*

*steady gliss.*

Cmaj7 Bm7

long you live \_\_\_\_\_ and high \_\_\_\_\_ you fly, but on - ly if \_\_\_\_\_ you ride \_\_\_\_\_ the tide. \_\_\_\_\_ (And)

*steady gliss.*

*steady gliss.*

\*Vol. swell

Fmaj7 G7 D7#9 D7b9

bal - anced on \_\_\_\_\_ the big - gest wave, (you) race to - wards \_\_\_\_\_ an ear - ly grave.

*rit.*

*rit.*

P.M.

*rit.*

from *The Wall*

# Comfortably Numb

Words and Music by Roger Waters and David Gilmour

\*Gtrs. 2 & 3: Nashville tuning:  
(low to high) E<sup>1</sup>-A<sup>1</sup>-D<sup>1</sup>-G<sup>1</sup>-B-E

**Intro**  
Slowly ♩ = 64

\*\*Bm

**Verse**

Bm

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

Gtr. 1 (elec.)

*mp*  
w/ clean tone  
\*\*\*w/ delay & heavy reverb  
w/ slide  
*steady gliss.*

TAB

4 4 (4) 6 7 12

\*Strings 3-6 are replaced with the corresponding high octave strings from a 12-string set and tuned an octave above standard tuning pitches. The notes for strings 3-6 are written on the staff in their normal octave for ease of reading.

\*\*Chord symbols reflect overall harmony.

\*\*\*Delay set for dotted eighth-note regeneration w/ 4 repeats.

†w/ echo set for dotted eighth-note regeneration w/ 2 repeats.

A G Em Bm

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

End Riff A

14 12 12

Gtr. 1: w/ Riff A (2 times)

A G Em

††-----  
Come on, now, I hear you're feel-ing down. Well, I can ease your pain, - get you

††As before

Bm A

†††-----  
on your feet a - gain. - Re - lax, I'll need some in - for - ma - tion first,

†††As before.

14 12 12



G Em Bm

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

Gtrs 2 & 3 (acous.) Rhy. Fill 1 End Rhy. Fill 1

*mf*

Chorus

D A

There is \_\_\_ no pain, \_\_\_ you are \_\_\_ re - ced - ing,

Rhy. Fig. 1

D A

a dis - tant ship's \_ smoke on \_\_\_ the ho - ri - zon.

C G

You are on - ly com - ing through - in waves, \_ you're

C G

lips move, \_ but I can't hear \_ what you're say - ing. When

End Rhy. Fig. 1

D A

I was a child, \_ { I \_ had a fe - ver, my  
I \_ caught a fleet-ing glimpse

D A

hands felt \_ just like two \_ bal - loons. \_  
out of \_ the cor - ner of \_ my eye. \_

C G

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

C G

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

To Coda

I \_\_\_\_\_ have be - come \_ com - ɾ ta - 'bly

Guitar Solo

D D

numb.

Gtr. 4 (elec.)

f w/ dist. w/ bar 14 1/2 (14) 15

Gtrs. 2 & 3

A

[illegible]

The musical notation for the vocal line is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a half note G4, followed by a half note A4, and then a half note B4. These three notes are connected by a slur. Below the staff, the lyrics "1" are written under the first note, and "have be - come" are written under the next two notes. The melody then continues with a half note G4, followed by a half note F#4, and then a half note E4. These three notes are also connected by a slur. Below the staff, the lyrics "com - f'ta - 'bly" are written under the last two notes. The piece ends with a double bar line.

[illegible]

**Verse**  
Gtrs. 3 & 4 tacet  
Bm  
\*-----γ

D

numb. 2. O - kay, just a lit - tle

7 (7) (7)~

Rhy. Fig. 2

Gtr. 2

\*w/ echo set for dotted eighth-note regeneration w/ 3 repeats.

A G Em

pin - prick, there'll be no more (Ah.) but you may

Gtr. 2

Bm

feel a lit - tle sick. Can you stand up? I do be-lieve it's

End Rhy. Fig. 2

End Rhy. Fig. 2

\*\*As before

A G Em

work-ing, good, that-'ll keep you go-ing through the show, \_ come

*D.S. al Coda*

Gtr. 3: w/ Rhy. Fill 1  
Bm

on, it's time \_\_\_\_ to go.

⊕ Coda

D

numb. \_\_\_\_

Gtr. 4

*15ma* *loco*

P.H.

7 9

Gtrs. 2 & 3

\*Gtr. 5 (elec.)

*mf*  
w/ dist.

7 5

\*Doubled throughout

# Outro-Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (till fade)

Gtr. 4

Bm A

Gtr. 5

Rhy. Fig. 3

G Em Bm

End Rhy. Fig. 3

Gtr. 5: w/ Rhy. Fig. 3 (till fade)

Gtr. 4

A G Em

Bm

A G Em

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

Bm

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

A G Em

P.H.

9 9 14 7 9 7 9 9 7 10 7 10 7 10 7 10

Bm

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

A G Em

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



The musical score for 'The Great Wall of China' is presented in two systems. The first system, labeled 'A', features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with various ornaments and slurs. The second system, labeled 'G', continues the melody with similar ornaments and slurs. Below the main staff, there are two additional staves: one for 'P.H.' (Piano Harmonica) and one for '1/4' (Quarter notes). The 'P.H.' staff contains a sequence of notes and rests, while the '1/4' staff contains a sequence of quarter notes and rests. The score is divided into two measures by a double bar line.

Bm

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

w/ bar -----|

12 12 10 12 12 (12) 10 12 12 12 12 12 12 12 12 12

[illegible]

# Have a Cigar

Words and Music by Roger Waters

## Intro

Moderately ♩ = 115

\*Em7

Gtr. 1 (slight dist.)

*mf* w/ flanger

let ring - 4 1/2 let ring - 4 1/4 let ring - 4 1/2

\*Chord symbols reflect overall harmony.

## Half-time feel

Gtr. 2 (slight dist.)

*mf*

1 2 0 2 1 0 3

Gtr. 1

Rhy. Fig. 1

End Rhy. Fig. 1

let ring - - - 4 1/2 let ring - 4 1/2 let ring - - - 4 1/2

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

D/F# G

1 2 (2) (2) (2) 2 4 5

Rhy. Fig. 2

let ring - - - 4 1/2 let ring - 4 1/2 let ring - - - 4 1/2

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

2 4 5

C Csus4 C G D/F#

let ring ---- 4 let ring ---- 4

Em7 D/F# G

let ring ---- 4 let ring - 4 let ring ---- 4

C Csus2 C D

\*Played ahead of the beat.

P.M. let ring ----- 4



Verse  
Em7

1. Come in here, dear boy, have a ci - gar, \_you're gon-na go far. \_\_\_\_\_ You're gon-na

Rhy. Fig. 3

let ring --- 4

let ring --- 4

let ring --- 4

C

Dadd4

fly high, you're nev - er gon-na die. \_\_\_\_ You're gon-na make \_ it if \_ you try. They're \_ gon-na

Riff A

End Riff A

let ring --- 4

let ring --- 4

let ring --- 4

let ring --- 4

let ring --- 4

let ring --- 4

Em7

love \_ you. 2. Well, I've

let ring ----- 4

15 14 (14)

1/2

End Rhy. Fig. 3

let ring ----- 4

let ring ----- 4

let ring ----- 4

let ring ----- 4

1/2

1/4

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

Verse

Gtr. 1: w/ Rhy. Fig. 3

Em7

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

Gtr. 2

3

w/ bar

12 14 14 12 12 (12)

2

C

Dadd4

band is just fan - tas - tic, that is re - al - ly what I think. Oh, \_ by the way, which one's

let ring ----- 4

let ring ----- 4

(2) (2)

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



G C

Train.

3 5 7 5 6 7 5 3

1 0 3 3

G N.C. G F# N.C. F N.C.

Harm. - 4

Pitch: G G

End Rhy. Fig. 4

5 5 X X 5 5 3 3 4 3 3 2 4 3 17

3 3 3 4 3 2 1 4 3 2 1



## Em7

The image shows a musical score for the song "The Wind" by The Beatles, specifically a guitar and bass duo arrangement. The score is written for two systems, each with a guitar part (top staff) and a bass part (bottom staff). The key signature is one sharp (F#), indicating G major or D minor. The time signature is 4/4.

**System 1:**

- Guitar:** The first measure is a whole rest. The second measure is a whole rest. The third measure is a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The fourth measure is a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4.
- Bass:** The first measure is a whole rest. The second measure is a whole rest. The third measure is a quarter rest followed by a quarter note G2, an eighth note A2, and a quarter note B2. The fourth measure is a quarter rest followed by a quarter note G2, an eighth note A2, and a quarter note B2.

**System 2:**

- Guitar:** The first measure is a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure is a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The third measure is a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The fourth measure is a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4.
- Bass:** The first measure is a quarter rest followed by a quarter note G2, an eighth note A2, and a quarter note B2. The second measure is a quarter rest followed by a quarter note G2, an eighth note A2, and a quarter note B2. The third measure is a quarter rest followed by a quarter note G2, an eighth note A2, and a quarter note B2. The fourth measure is a quarter rest followed by a quarter note G2, an eighth note A2, and a quarter note B2.

The score includes various musical notations such as rests, notes, and accidentals. The guitar part features a solo in the second system, indicated by a wavy line above the staff. The bass part also features a solo in the second system, indicated by a wavy line above the staff.

Gtr. 1: w/ Rhy. Fig. 3

Em7

3. We're just knocked out, \_\_\_\_\_ we heard a-bout \_\_\_\_\_ the sell out. You

Gtr. 2

The first system of the musical score for 'The Little Boat' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the bass line is indicated by a blank staff with a bass clef. The melody consists of two measures, each containing a quarter rest followed by a quarter note. The first measure has a quarter rest followed by a quarter note (F#4). The second measure has a quarter rest followed by a quarter note (G#4). The bass line is indicated by a blank staff with a bass clef. The first measure has a quarter rest followed by a quarter note (F#3). The second measure has a quarter rest followed by a quarter note (G#3). The system ends with a double bar line.

Gtr. 2 tacet

Gtr, 2; w/ Riff A

Dadd4

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

Em7

Musical score for guitar, showing a melodic line and a fretting diagram. The score is in G major (one sharp) and 4/4 time. The first staff shows a melodic line starting on the first string, first fret, moving to the second string, second fret, and then a whole rest. The second staff, labeled "Gtr. 2", shows a melodic line starting on the first string, first fret, moving to the second string, second fret, and then a whole rest. Below the second staff, there is a fretting diagram for the first string, first fret, with a "let ring" instruction and a curved arrow pointing to the second string, second fret. The diagram also shows the first string, first fret, and the second string, second fret, with a curved arrow pointing from the first string, first fret, to the second string, second fret.

# Verse

Gtr. 1: w/ Rhy. Fig. 3  
Em7

Gtr. 2 tacet

4. Ev-ry-bod-y else is just green. \_\_\_\_\_ Have \_\_\_ you seen the chart? It's a

Gtr. 2: w/ Riff A  
C

Dadd4

hell of a start. \_\_\_ It could be made in - to a mon - ster if we all pull to-geth - er as a

Em7

team. \_\_\_ And did we

# Chorus

Gtr. 1: w/ Rhy. Fig. 4  
C D Em C

D

tell you the name \_ of the game, \_\_\_ boy? We call it Rid - ing the Gra - vy

G C

Train.

let ring -----

let ring -----

G F# NC. F NC.

Gtr. 3 (dist.)

f

Gtr. 2

let ring -----

# Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (7 times)

Gtr. 2 tacet

Em7

Gtr. 3

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

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

1/4



C

D

Gtr. 3

Gtr. 1

let ring -----

Gtr. 1: w/ Rhy. Fig. 2 (last 2 meas.)

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

G5 F#5 E5 D5 C#5 C5 C#5 D5 D#5 Em7

Gtr. 1: w/ Rhy. Fig. 2

D/F# G

8va ----- loco

C Csus4 C

G D/F# Em7

grad. bend 1/2 1

(17) (17) 15 17 14 12 14

X X X 12 X X 12 X 12 X X 12 12 X 12 X 12 X 12 14

D/F# G

1 12 12 12 12 X X X 12 X 14 12 15 12 X 14 14 12

C Csus2 Transistor radio mix C D

12 11 12 12 10 11 11 (11) 10 10 12

1/2 1/2

G5 F#5 E5 D5 C#5 C5 C#5 D5 D#5 Em7

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

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

1 1 1 3/4

Rit.

(15) 15 12 15 15 15 15 15 15

from *The Wall*

# Hey You

Words and Music by Roger Waters



\*Gtrs. 1 & 2: Nashville (High strung) tuning:  
(low to high) E1-A1-D1-G1-B-E

1., 2., 3.

## Intro

Slowly ♩ = 56

Em(add9)

Dm(add9)

### Riff A

### End Riff A

Gtr. 1 (acous.)

\*Replace wound A, D & G strings with lighter gauge strings to allow tuning an octave higher than standard.  
Replace low E string with high E string to allow tuning two octaves higher than standard.

4.

## Verse

Dm(add9)

Em(add9)

Bm

Em(add9)

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

let ring ----- 4

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

Bm

Dadd9

feel \_ me? Hey you, \_ don't help them to bur - y the

let ring ----- 4 let ring ----- 4

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

G

Dadd4

C

live, —————

let ring ----- 4 let ring ----- 4 let ring ----- 4

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

Bm

Am

Em

Em(add9)

Don't give in with-out a fight.

let ring ----- 4 let ring ----- 4 let ring ----- 4

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



# Verse

\*\*Em(add9)  
End Fill 1A

2nd time, Gtr. 2: w/ Rhy. Fill 1

\*Gtr. 2 Fill 1A  
(acous.)

2. Hey you, out there on your own, sit-ting na-  
you, out there on the road, al-ways

Gtr. 1 Fill 1

End Fill 1

let ring ----- let ring -----

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

\*Two gtrs. arr. for one.

\*\*See top of first page of song for chord diagrams pertaining to rhythm slashes.

- ked by the phone, would you touch me?  
do-ing what you're told, can you help me? Hey  
Hey

let ring ----- let ring -----

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

Rhy. Fill 1

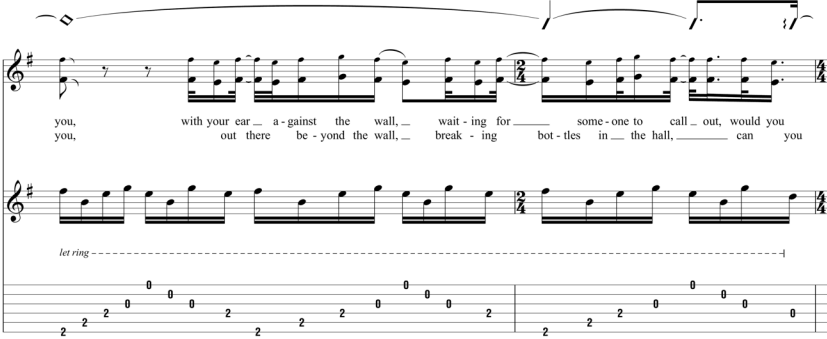
Gtr. 2

Gtr. 2

2nd time, Gtr. 2: w/ Rhy. Fill 1

To Coda - 

Bm



you, with your ear... a- gainst the wall, \_ wait - ing for \_ some - one to call \_ out, would you  
you, out there be - yond the wall, \_ break - ing bot - tles in \_ the hall, \_ can you

let ring -----

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

Dsus2



touch me? \_ Hey you, \_ would you help me to car - ry the

Riff B

let ring -----

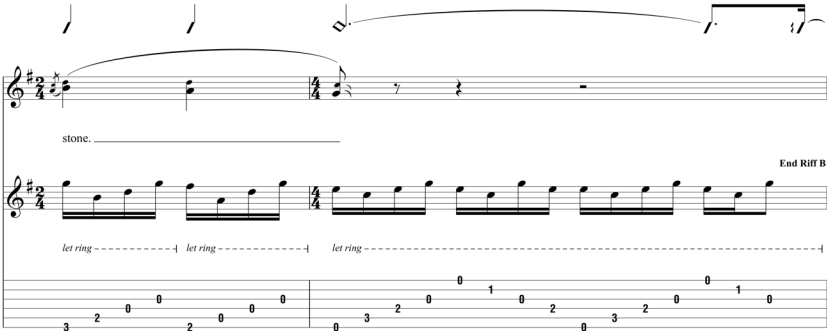
2 2 4 4 4 4 2 2 4 4 3 0 0 0 2 3 2 0 0 0 2 3 2 0

G

D

C

Bm



stone. \_

End Riff B

let ring -----

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

Grtr. 1 tacet

Grtr. 2

Am Em

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

Grtr. 3 (elec.)

*mf*  
w/ dist.

10

### Guitar Solo

Grtr. 2 tacet  
NC.(Em)

Grtr. 4 (elec.)

*mf*  
w/ dist.  
w/ har  
f/bk.  
w/ har  
f/bk.

(7) (7) (7) (7)

Grtr. 5 (elec.)

*mf*  
w/ dist.  
w/ slide

4 (4) 3 4 (4) 3 4

Grtr. 6 (elec.) Riff C1

*mf*  
w/ dist.

10 12 12 12 10 12 12 12 10 12 12 12 10 12 12 12

Grtr. 3 Riff C

1/2 1/2 1/2 1/2 1/2

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

N.C.(Am)

Musical score for N.C.(Am) guitar part, measures 1-6. The score is written in treble clef with a key signature of one sharp (F#). The notation includes various guitar-specific symbols such as bends, vibrato, and bar lines. The fret numbers are indicated below the staff.

Measure 1: Treble clef, F#4, G#4, A4, B4, A4, G#4, F#4. Fret numbers: 1, 1, 1, 1, 1, 1, 1.

Measure 2: Treble clef, F#4, G#4, A4, B4, A4, G#4, F#4. Fret numbers: 1, 1, 1, 1, 1, 1, 1.

Measure 3: Treble clef, F#4, G#4, A4, B4, A4, G#4, F#4. Fret numbers: 1, 1, 1, 1, 1, 1, 1.

Measure 4: Treble clef, F#4, G#4, A4, B4, A4, G#4, F#4. Fret numbers: 1, 1, 1, 1, 1, 1, 1.

Measure 5: Treble clef, F#4, G#4, A4, B4, A4, G#4, F#4. Fret numbers: 1, 1, 1, 1, 1, 1, 1.

Measure 6: Treble clef, F#4, G#4, A4, B4, A4, G#4, F#4. Fret numbers: 1, 1, 1, 1, 1, 1, 1.

Gtrs. 3 & 6: w/ Riffs C & C1 (2 times)  
N.C.(Em)

Musical score for Gtrs. 3 & 6: w/ Riffs C & C1 (2 times), N.C.(Em). The score is written in treble clef with a key signature of one sharp (F#). The notation includes various guitar-specific symbols such as bends, vibrato, and bar lines. The fret numbers are indicated below the staff.

Measure 1: Treble clef, F#4, G#4, A4, B4, A4, G#4, F#4. Fret numbers: 9, 11, 11, 11, 11, 11, 11.

Measure 2: Treble clef, F#4, G#4, A4, B4, A4, G#4, F#4. Fret numbers: 9, 11, 11, 11, 11, 11, 11.

Measure 3: Treble clef, F#4, G#4, A4, B4, A4, G#4, F#4. Fret numbers: 9, 11, 11, 11, 11, 11, 11.

Measure 4: Treble clef, F#4, G#4, A4, B4, A4, G#4, F#4. Fret numbers: 9, 11, 11, 11, 11, 11, 11.

Measure 5: Treble clef, F#4, G#4, A4, B4, A4, G#4, F#4. Fret numbers: 9, 11, 11, 11, 11, 11, 11.

Measure 6: Treble clef, F#4, G#4, A4, B4, A4, G#4, F#4. Fret numbers: 9, 11, 11, 11, 11, 11, 11.

N.C.(Am)

Musical score for N.C.(Am) section, measures 1-8. The score is written for guitar in G major (one sharp). The first system (measures 1-4) features a melodic line with eighth-note patterns and a bass line with fret numbers 12, 12, 12, 12, 12, 12, 12, 12. The second system (measures 5-8) continues the melodic line and includes a bass line with fret numbers 9, (9), 8, 9, 8, 8, 9, 11.

N.C.(Em)

Musical score for N.C.(Em) section, measures 9-16. The score is written for guitar in G major. The first system (measures 9-12) includes a melodic line with eighth-note patterns and a bass line with fret numbers 15, 15, 12, 15, 12, 15, 15, 15. The second system (measures 13-16) continues the melodic line and includes a bass line with fret numbers 14, 12, 15, 15, 15, 15, 14, 15, 17, 19, 17, 19.

N.C.(Am)

Musical score for N.C.(Am) section, measures 17-24. The score is written for guitar in G major. The first system (measures 17-20) includes a melodic line with eighth-note patterns and a bass line with fret numbers 19, 19, (19), 19, 19, (19), 17, 19. The second system (measures 21-24) continues the melodic line and includes a bass line with fret numbers 14, (14), 13, 14, (14).

# Bridge

Gtrs. 3, 4, 5 & 6 tacet

N.C.(Em)

C

D

G

D

C

Roger Waters: But it was on - ly \_\_\_\_ fan - ta - sy. \_\_\_\_ The

Gtr. 4 *diva - γ*  
 Gtr. 2 *steady gliss.*  
 Gtr. 5 *divisi*  
 w/ bar  
 19 0 2 2 3 2 1 0 0 0 0 0 0 0 0 0 0 0  
 12 (12) 0 2 2 3 2 0 2 0 2 2 2 2 2 2 2 2 2  
 0 0 2 3 2 0 0 0 0 0 0 0 0 0 0 0 0

\*T - - - - - 4

T

\*T = Thumb on 6th string

Gtr. 6  
 w/ bar - - - - - 4  
 9 (9) -1

Gtr. 3  
 w/ bar - - - - - 4  
 0 (0) -1

D

G

D

C

D

G

D

wall was too high as you can \_ see. No mat-ter how he tried \_ he could not break

Gtr. 2  
 T - - - - - 4 T  
 0 0 2 2 3 2 0 0 0 0 0 0 0 0 0 0 0 0  
 1 1 3 3 3 3 1 1 1 1 1 1 1 1 1 1 1 1  
 2 2 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2  
 0 0 2 2 3 2 0 0 0 0 0 0 0 0 0 0 0 0

T - - - - - 4

T



from *The Division Bell*

# Keep Talking

Words and Music by David Gilmour, Richard Wright and Polly Samson

**Intro**  
**Moderately** ♩ = 100

\*Em

Cmaj7

Gitr. 2 (clean) (Soundscape) 26 sec.

*mf*  
\*\*\*w/ delay & chorus

T  
A  
B

\*\*\*Delay set for dotted eighth-note regeneration w/ 5 repeats.

Gitr. 1 (clean) 26 sec.

Rhy. Fig. 1

*mf*  
\*\*w/ delay & chorus

T  
A  
B

\*Chord symbols reflect overall harmony.

\*\*Delay set for dotted eighth-note regeneration w/ 5 repeats.

Bm7

Gitr. 2

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

Gitr. 3 (clean)

*mf*  
‡w/ delay & chorus

‡Delay set for dotted eighth-note regeneration w/ 5 repeats.

Gitr. 1

End Rhy. Fig. 1





Gtr. 3 tacet  
Cmaj7

Gtr. 2

Bm7

Rhy. Fig. 2

Gtr. 1

End Rhy. Fig. 2

Gtr. 2 tacet  
Em7  
Riff A

\*Gtrs. 1 & 4

End Riff A

P.M.-----4

\*Gtr. 4 (clean) w/ delay & chorus. Delay set for dotted eighth-note regeneration w/ 5 repeats. Played *mf*.

Gtrs. 1 & 4: w/ Riff A (4 1/2 times)

Spoken: For mil-lions of years man-kind lived

just \_ like the an - i - mals. Then some-thing

Gtr. 2

Gtr. 2 tacet

hap-pened which un-leashed the pow-er of our im-ag-i-na-tion: We learned \_ to talk. I. There's a

# Verse

## Half-time feel

Gtrs. 1 & 4: w/ Riff A (4 times)

Em7

si - lence \_ sur-round - ing \_ me, I can't seem \_ to think straight. I

D/E

C/E

sit in \_ the cor - ner and no one \_ can both - er me. 2. I

# Verse

Gtr. 1: w/ Riff A (4 times)

Gtr. 4: w/ Riff A (2 times)

Em7

\*Voc. Fig. 1

think I \_ should speak now. \_ (Why won't \_ you talk to \_ me? I can't seem \_ to speak now. \_ You nev - er talk to \_ me. My

\*Pertains to Bkgd. Voc. only.

Am/E

Em7

End Voc. Fig. 1

words won't . come out right . \_ What are \_ you think - ing? \_ I feel like \_ I'm drown - ing. What are \_ you feel - ing(?) \_

Gtr. 2

1  
2  
0

0 2 0 0 0 0 0

Riff B

End Riff B

P.M. ----- 4

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

Verse

Gtrs. 1 &amp; 4: w/ Riff A (4 times)

Bkgd. Voc.: w/ Voc. Fig. 1

Gtr. 2 tacet

Em7

3. I'm feel - ing weak now, \_ but I can't show \_ my weak - ness.

D/E

C/E

I some - times won - der, where do \_ we go from here?

Gtr. 2

let ring ----- 4

7 7 7 3

# Interlude

Gtrs. 1 & 4: w/ Riff A (2 times)

Em7

Music notation for Interlude, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a single eighth note followed by a quarter rest, then a series of four measures of whole rests. Below the staff, the text "P.M." is written. The bottom staff shows a single bass line with a whole rest.

# Chorus

Gtr. 1: w/ Rhy. Fig. 2

Cmaj7

Music notation for Chorus, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth notes with a triplet of eighth notes, followed by a quarter rest, then a series of eighth notes with a triplet of eighth notes, followed by a quarter rest. Below the staff, the text "Spoken: It does - n't have to be like this. All we need to do" is written.

Gtr. 2

Music notation for Chorus, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth notes with a triplet of eighth notes, followed by a quarter rest, then a series of eighth notes with a triplet of eighth notes, followed by a quarter rest. Below the staff, the text "Spoken: It does - n't have to be like this. All we need to do" is written. The bottom staff shows a bass line with a triplet of eighth notes, followed by a quarter rest, then a series of eighth notes with a triplet of eighth notes, followed by a quarter rest.

Rhy. Fig. 3

Gtr. 3

Music notation for Chorus, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth notes with a triplet of eighth notes, followed by a quarter rest, then a series of eighth notes with a triplet of eighth notes, followed by a quarter rest. Below the staff, the text "let ring" is written. The bottom staff shows a bass line with a triplet of eighth notes, followed by a quarter rest, then a series of eighth notes with a triplet of eighth notes, followed by a quarter rest.

Rhy. Fig. 3A

Gtr. 4

Music notation for Chorus, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth notes with a triplet of eighth notes, followed by a quarter rest, then a series of eighth notes with a triplet of eighth notes, followed by a quarter rest. Below the staff, the text "P.M." is written. The bottom staff shows a bass line with a triplet of eighth notes, followed by a quarter rest, then a series of eighth notes with a triplet of eighth notes, followed by a quarter rest.

Bm7

End Rhy. Fig. 3

End Rhy. Fig. 3A

P.M.

Gtr. 1: w/ Riff A (8 times)

Gtr. 1: w/ Riff A (8 times)

Gtr. 3 tacet

Gtr. 4: w/ Riff A (6 times)

Em7

w/ dist.

w/ be

let ring -

D/E

let ring -

w/ bar

w/ bar

Harm.

C/E

Em7

1/

$$\text{let ring} \dashv \vdash$$

Gtr. 4: w/ Riff B  
Am/E

Gtr. 4: w/ Riff A  
Em7

### Keyboard Solo

Gtr. 1: w/ Riff A (8 times)  
Gtr. 4: w/ Riff A (6 times)

Gtr. 2 tacet

Gtr. 4: w/ Riff B  
Am/E

Gtr. 4: w/ Riff A  
Em7

1  
2  
0

0 2 0 3 2 0 3 2 0

4 7 7 4 6 7 4 4

**Verse**  
Bkgd. Voc.: w/ Voc. Fig. 1  
Gtrs. 1 & 4: w/ Riff A (4 times)  
Gtr. 2: tacet  
Em7

4.1 feel like \_\_ I'm drown - ing, you know I can't \_ breathe now.

D/E

C/E

We're go - ing no - where, \_ we're go - ing no - where. \_

**Verse**  
Gtrs. 1 & 4: w/ Riff A (6 times)  
Em7

5. (Why won't you talk to \_\_ me? Younev - er talk to \_\_ me.

Gtr. 5 (dist.)

*mf*  
w/ talk box

grad. release

1/2 1 1/2 1/2 1/2

14 14 14 14 14 12

X 5 7 5 7 1 1/2 (7) 5 1/4 7 5

D/E

C/E

What are \_\_ you think - ing? \_ Where do \_\_ we go from \_ here? \_

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



Em7

# Chorus

Gtr. 1: w/ Rhy. Fig. 1 (2 times)  
Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A (3 times)

Cmaj7 Bm7

*Spoken: It does-n't have to be like this.*

Cmaj7 Bm7

Gtr. 5

grad. release

Gtr. 2

9

\*Played behind the beat.

Gtr. 1: w/ Rhy. Fig. 2  
Cmaj7

Bm7

All we need to do is make sure we keep talk - ing.

Gtr. 2

12 14 (14) 15 12

Gtr. 5

(14) 4 2 4 2 4 2 4 2 0 2 0 1 0 3

### Outro

Gtrs. 1 & 4: w/ Riff A (till fade)  
Gtr. 2 tacet

Em7

w/ bar  
grad. dive

0 0 slack

Gtr. 5 tacet

Gtr. 2

15 15 15 15 15 15 12 14

--	--

*Begin fade*

--	--

--	--

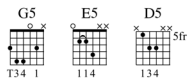
*let ring ----- 4*

--	--

*Fade out*

# Learning to Fly

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



## Intro

Moderately slow ♩ = 83

\*\*G A G Em D G

\*Gtr. 1 (dist.)

*mf*

\*\*\*T

w/ bar

The Intro section features a guitar part with a distorted signal and a bass part. The guitar part starts with a G5 chord (T3 4 1), followed by an A5 chord (1 1 4), then a G5 chord (1 3 4), and finally an Em5 chord (1 3 4). The bass part follows the same chord sequence. The tempo is moderately slow at 83 beats per minute.

\*Two gtrs. arr. for one.

\*\*Chord symbols reflect overall harmony.

\*\*\*T = Thumb on 6th string

A G Em D G

Rhy. Fig. 1

End Rhy. Fig. 1

T

w/ bar

The Rhythm Figure 1 section continues the harmonic progression with A5, G5, Em5, D5, and G5 chords. It includes a guitar part with a distorted signal and a bass part. The tempo remains moderately slow at 83 beats per minute.

## Verse

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

G A G Em

1. In - to the dis - tance, a rib-bon of black, stretched to the point \_ of no

D G A G

turn - ing back. A flight \_ of fan - cy on a wind - swept field, \_

Em D G A

stand - ing a - lone, \_ my sens - es reeled. \_ A fat - al at-trac - tion is

The Verse section features a guitar part with a distorted signal and a bass part. The chords are G5, A5, G5, and Em5. The lyrics are: "1. In - to the dis - tance, a rib-bon of black, stretched to the point \_ of no turn - ing back. A flight \_ of fan - cy on a wind - swept field, \_ stand - ing a - lone, \_ my sens - es reeled. \_ A fat - al at-trac - tion is".

G Em D C

hold - ing me fast. How can I es - cape this ir - re - sis - i - ble \_\_\_ grasp? \_

# Chorus

C5 G/B A5 G5 F5

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

Gtr. 1

# Guitar Solo

C5 D5 \*G5

Earth - bound mis - fit, I.

Gtr. 1

Gtr. 2  $\frac{3}{4}$  (dist.)

*mf*

(cont. in slashes)

w/ bar

15 12 14 (14) 12 14 12 12 11 9 9 7 7 9 5 (5)

\*See top of first page of song for chord diagrams pertaining to rhythm slashes.

# Verse

E5 D5

2. Ice is form - ing on the

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

G A

w/ bar

15 12 14 (14) 12 14 12 12 11 9 9 7 7 9 5 (5)

G Em D G

tips of my \_\_ wings. Un-heed-ed warn-ings, I thought I thought of ev - 'ry - thing. \_

14 15 14 (14) 12 14 12 11 12 14 14 14 14

A G Em

No nav - i - ga - tor to find my way home. Un - lad - en, emp - ty, and turned \_

15 16 w/ bar----- 4 15 16

**Chorus**

D C C5 G/B A5 G5 F5

\_\_ to stone. A soul \_ in ten - sion that's learn - ing to fly,

Voc. Fig. 1

Ah. \_

Gtr. 2

14 (14) 12 12 14 12 w/ bar 8 7 (7) 5 7

Gtr. 1 Rhy. Fig. 2

5 3 3 2 0 2 0 2 0 5 3



# Interlude

Gtr. 1 tacet  
F

Gtr. 2

3

w/ bar-----d

12

2

Gtr. 2 tacet

(Synthesizers) **13**

Am

D

Gtr. 2

1

5

1/2

1/2

14

14

## Verse

Gtr. 2 tacet  
G

Gmaj7

Em7

3. A - bove the plan - et on a wing and a prayer, \_ my grub - by ha - lo, a va -

D

G

Gmaj7

- pour trail \_ in the emp - ty air. \_ A - cross the clouds \_ I see my shad - ow \_ fly, \_

Em7

D

G

out of the cor - ner of my wa - ter-ing eye. \_ A dream \_ un - threat - ened by the

Gmaj7

Em7

D

C

morn - ing light, could blow this soul right through the roof \_ of the night. \_



**Chorus**

Gtr. 1: w/ Rhy. Fig. 2  
Bkgd. Voc.: w/ Voc. Fig. 1  
C5

G/B A5 G5 F5

There's no sen - sa - tion to com - pare with this, sus - pend - ed an - i - ma - tion, a

C5 G/B A5 G5 F5

state of bliss. Can't keep my mind from the cir - cl - ing sky.

Gtr. 2

1 5 8 8 8 8

**Outro-Guitar Solo**

Gtr. 1: w/ Rhy. Fig. 1 (till fade)  
G

C5 D5 G A

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

15 18 15 18

Em loco let ring

Em loco let ring

D G A let ring

D G A let ring

G Em

w/ bar (12) 14 (14) 12 14 14 15 15 14 14

D G A

1 15 15 15 15 12 12 12 12 11 12 12 12 12

P.M. ----- 1

G Em

*Begin fade*

5 7 14 12 14 14 14 5 7 5

D G A

1/4 1/4 5 7 7 7 5 7 7 9 7 7 9 7 5 7 5 12 12

P.M. ----- 1

G Em

let ring ----- 1 1/2 1/2 2 2 2 2 2 2 2 2

D G

*Fade out*

1/2 1 15 12 14 12 (12)

# Money

Words and Music by Roger Waters

**Intro****Moderately** ♩ = 122 (♩♩ =  $\frac{1}{2}$  ♩)

N.C. (Bm7)

\*Gtr. 1

(cash register sounds)  
(approx. 12 sec.)

**mf**

**Riff A** **End Riff A**

\*Bass arr. for gtr.

Gtr. 1: w/ Riff A, 4 times

Gtr. 3: w/ Riff B

\*Bm7

Gtr. 2  
(slight dist.)**Riff B****End Riff B**

Gtr. 3 (clean)

**mf**  
w/ amplifier vibrato

\*Chord symbols reflect overall tonality.

**Verse**

Gtr. 1: w/ Riff A, 2 times

Bm7

1. Mon - ey, ah, get a - way. \_\_\_\_ You get a

Gtr. 2 **Rhy. Fig. 1**Gtr. 3 **Riff C**

Gtr. 1: w/ Riff A, 2 times  
Gtr. 3: w/ Riff C

good job with more pay and you're o kay. Mon ey, it's a

Gtr. 2

1/4 1/4

Gtr. 3

End Riff C

(4)

Riff D

End Riff D

Gtr. 1

1/4 1/4 1/4

Gtr. 1: w/ Riff D

gas. Grab that cash with both hands and make a stash.

Rhy. Fig. 1

End Rhy. Fig. 1

1/4 1/4

Gtr. 2 tacet

F#m

Em7

New car, cav - i - ar, four star day - dream. Think I'll buy me a foot - ball \_\_\_\_

Riff E

Gtrs. 1 & 4 (clean)

mf

End Riff E

4 4 4 2 5 4 4 3 2 2 0 3 0 2 5 <sup>1/4</sup>

Rhy. Fig. 2

Gtr. 3

End Rhy. Fig. 2

$\frac{2}{2}$   $\frac{2}{2}$  4 0 0 0

Gtr. 1: w/ Riff A, 2 times

Bm7

Gtr. 4 tacet

team.

Gtr. 2

7 7 7 7 7 7 7 7

Gtr. 3

4

Gtr. 4

2 2 2

# Verse

Gtr. 1: w/ Riff A, 2 times  
Gtr. 2: w/ Rhy. Fig. 1, simile  
Gtr. 3: w/ Riff C, 2 times

Gtr. 1: w/ Riff D

Bm7



2. Mon - ey, it's a crime. Share it fair - ly, but don't take a slice of my .

Gtr. 1: w/ Riff A, 2 times



To Coda

Gtr. 4: w/ Fill 1, 2nd time

Gtr. 1: w/ Riff E  
Gtr. 3: w/ Rhy. Fig. 2  
Gtr. 4: w/ Riff E, 2nd time  
Gtr. 2: tacet

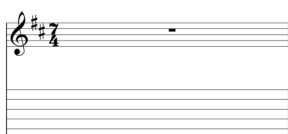


Gtr. 4



0 5 4 4 4 2 5 4 0 4 3

Fill 1  
Gtr. 4



Gr. 1: w/ Riff A, 2 times

Gr. 4 tacet

### Saxophone Solo

Gr. 1: w/ Riff A, 8 times

Gr. 3: w/ Riff B, 4 times, simile

Bm7

Gr. 1: w/ Riff A, 2 times

Bm7

3

jet.

Gr. 2

Gr. 2

Gr. 3

Gr. 3

Gr. 4

Gr. 4

Gr. 2

Gr. 2

Gtr. 2 Em7

Gtr. 1

Gtr. 3

Gtr. 1: w/ Riff A, 4 times  
Gtr. 3: w/ Riff B, 2 times, simile

Gtr. 2 Bm7

Gtr. 3: w/ Rhy. Fig. 2  
Gtr. 2 tacet



Gtrs. 1 & 3 tacet

Gr. 4

B5

Gr. 4

B5

*f*  
w/ slight dist.

Gr. 3

Gr. 3

*f*  
w/ slight dist.

### Guitar Solo

Bm7

\*Gtrs. 3 & 4

\*Gtrs. 3 & 4

w/ reverb & delay

\*Composite arrangement

Em7

Em7

Bm7

(7) 7 9 7 7 7 7 9 5 7 10 10 12 12 10 12 12 12 14

F#m7 N.C.

(14) 14 12 10 12 10 11 9 5 10 10 8 7 9 7 6 10 9

Gtr. 4 Bm7

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

grad. bend

Gtr. 5

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

Gtr. 4 Gtr. 5 tacet

7 X 7 11 12 12 12 10 7 9

7 9 9 9 7 7 9 X 9 7

Em7

Bm7

F#m7

N.C.

Gr. 5

Bm7

Gr. 3 tacet

Gr. 4

Gr. 3

Gtr. 5

*Sva* -----

10 12 12 (12) 19 22 (22) 22 22 22 22 16 15 17 15 15

Gtr. 4

(9) 7 7 9 7 7 7 0 9 7 7 9 7 7 9

Gtr. 2

7 7 7 7 9 X X 7 7 X X 7 7 7 7 9 7 7

*Sva* ----- *loco*

grad. release

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

Rhy. Fig. 3

End Rhy. Fig. 3

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

7 7 7 7 7 7 7 7 7 7 7 7

Em7

*δva* ~ ~ ~ ~ ~

16 19 22 22

22 22 (22) 21

12 12 14 14

12 12 12 x 14

12 12 14 x 12 12 14

0 0 0 0

0 0 0 0

0 0 0 0

0 0 0 0

Gtr. 4: w/ Rhy. Fig. 3, simile

Bm7

Gtr. 5

*δva* ~ ~ ~ ~ ~

(19) 21 19 22

19 19 22 22

22 22 (22) 19

22 22 (22) 22 22

7 7 7 7

7 7 7 7

7 7 7 7

7 7 7 2

Gtr. 5

F#m7

*div* ----- *loco*

Gtr. 4 tacet

NC.

Gtr. 4

Gtr. 2

*D.S. al Coda*

Gtr. 1: w/ Riff A, 2 times

Bm7

Gtr. 5

Gtr. 5 tacet

Gtr. 2

Gtr. 3

**⊕ Coda**

## Outro

Gtr. 1 tacet

Bm7

[illegible]

Gitr. 2

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 3

Gtr. 4

### Riff G

**End Riff G**

Entr. 4

2

5  $\frac{1}{4}$

2

5  $\frac{1}{4}$

*Begin fade*

Gtr. 3 tacet

w/ misc. dialogue, till fade

\_\_\_\_\_ a - way, \_\_\_\_\_ a - way, \_\_\_\_\_ a - way. \_\_\_\_\_

Gtr. 2

Gtr. 4

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The time signature is 2/4, indicated by the '2' below the staff and the '4' in the denominator of the first note's time value.

Gtr. 2: w/ Rhy. Fig. 4, 2 times  
 Gtr. 4: w/ Riff G, 2 times  
 w/ Voc. ad lib. till fade

Gtr. 2: w/ Rhy. Fig. 4, 1st meas.      Gtr. 2 tacet

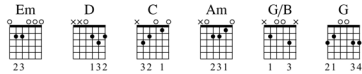
*Fade out*



from *Momentary Lapse of Reason*

# On the Turning Away

Words and Music by David Gilmour and Anthony Moore



## Intro Free time

G5  
(Synth) 7 sec.

1. On the turn - ing \_ a -

## Verse

G5

way from the pale and \_ down - trod-den, and the words \_ they

C G

say which \_ we won't un - der - stand, don't ac - cept that \_ what's

C G C G

hap - pen - ing is just a case of oth - ers' suf - fer - ing, or you'll find \_ that \_ you're

Slow ♩ = 51

Em D

join - ing in the turn - ing \_ a - way. 2. It's a sin that \_ some -

## Verse

G C Em D

how light is chang - ing \_ to shad-ow and cast - ing \_ its

Gtr. 1  
(acous.)

mp mp

G C Em  
 shroud o - ver all we \_\_\_ have known, un - a - ware \_\_\_ how \_\_\_ the

C G Em G C G

ranks \_\_\_ have grown, driv - en on \_\_\_ by a heart of stone. We \_\_\_ could find \_\_\_ that we're

[illegible]

G C Em

nite in a si - lent ac - cord, us - ing words you will

C G Em G C G

find are strange, mes - mer - ized as they light the flame. Feel the new wind of

C Em D G

change on the wings of the night.

Gtr. 1

(cont. in slashes)

Gtr. 2 (elec.)

f w/ dist. 1/2 2

# Interlude

\*Em D C D Em D Am G/B

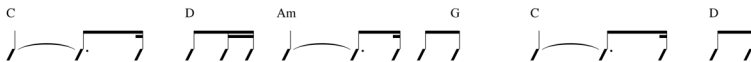
Gtr. 1



Gtr. 2



\*See top of first page of song for chord diagrams pertaining to rhythm slashes.



Em

Gtr. 1



Gtr. 2 tacet

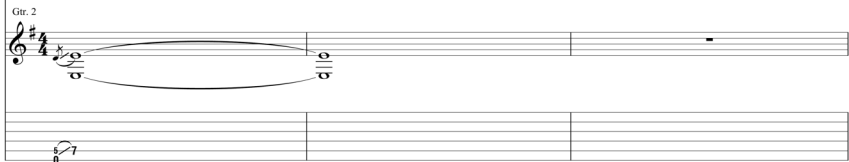
(cont. in notation)

\*\*Gtr. 3



\*\*Elec. bass am. for gtr.

Gtr. 2



# Verse

Gtr. 3 tacet

D

G

C

Gtr. 1

4. No more turn - ing \_ a - way from the weak and \_ the

(cont. in slashes)

Gtr. 4 (elec.)

Gtr. 1

Gtr. 3  
divisi

*mf*  
w/ dist.

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

Em

D

G

C

wea-ry. No more turn - ing \_ a - way from \_ the cold - ness \_ in - side.

3 3 5 5 1/2 5  
2 0 0 0 3  
0 0 0 0 0

Em

C

G

Em

Just a world \_ that \_ we all \_ must share. It's not e - nough just \_ to

5 2 0  
0 0 0 0 0 0 0 0

G C G C Em D

stand and stare. Is it on - ly a dream that there'll be no more turn - ing a -

Interlude

G D

way?

*f*  
w/ dist.

Gtr. 5 (elec.)

Gtr. 4  
*divisi*

(cont. on lower staff)

Gtr. 2

1/2 1/2

# Outro-Guitar Solo

Em C Em

Gtr. 5

w/ bar ----- 4

w/ bar

\*Gtrs. 2 & 4

\*Composite arrangement

D G D

w/ bar

Em C Em

The first system of the musical score consists of three parts. At the top, there are three guitar chord diagrams labeled 'Em', 'C', and 'Em'. Below these is a guitar melody line in treble clef with a key signature of one sharp (F#). The melody includes various note values, rests, and vibrato marks. Underneath the melody is a fretboard diagram with six strings and a key signature of one sharp. It shows fret numbers (12, 14, 12, 14, 14, 12, 14, 14, 14, 14, 14, 14) and includes a 'w/ bar' label above the 14th fret. At the bottom is a bass line in bass clef, showing a simple harmonic accompaniment with notes and rests.

D G D

The second system of the musical score also consists of three parts. At the top, there are three guitar chord diagrams labeled 'D', 'G', and 'D'. Below these is a guitar melody line in treble clef with a key signature of one sharp (F#). The melody continues with various note values, rests, and vibrato marks. Underneath the melody is a fretboard diagram with six strings and a key signature of one sharp. It shows fret numbers (5, 7, 5, 5, 4, 7, 5, 5, 5, 7, 5, 3) and includes a 'w/ bar' label above the 5th fret. At the bottom is a bass line in bass clef, showing a simple harmonic accompaniment with notes and rests, including a '1/2' label above the 2nd fret.



# Double-time feel

Em

Rhy. Fig. 1

C

Em



W/ bar

1/2

1/2

1

12

15

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

Rhy. Fig. 1A

0

3

0

2

2

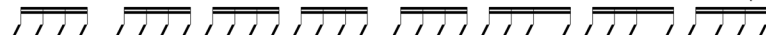
0

D

G

D

End Rhy. Fig. 1



W/ bar

W/ bar

W/ bar

W/ bar

(15) 15 12 15 15 7 7 8 10 7 8 8 7 8 12 (12)

End Rhy. Fig. 1A

2

0

3

0

2

2

Gtr. 1: w/ Rhy. Fig. 1 (till fade)  
Gtrs. 2 & 4: w/ Rhy. Fig. 1A (till fade)

Em

C

Em

W/ bar

Harm.

W/ bar

Harm.

W/ bar

W/ bar

1/2

1/2

1

1

12

9

9

7

9

7

8

8

7

9

9

7

8

7

12

7

7

0

Pitch: B

D G D Em C

1 1/2

Harm.

w/ bar

Em D

loco

w/ bar

w/ bar

w/ bar

G D Em C

1 1/2

Em D G D

*Begin fade*

w/ bar

w/ bar

w/ bar

w/ bar

Em C Em

*Fade out*

1/2

from *Animals*

# Pigs (Three Different Ones)

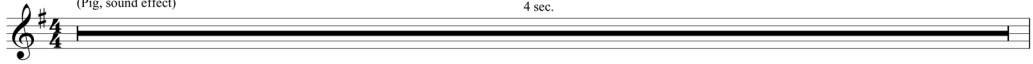
Words and Music by Roger Waters

## Intro

Slow ♩ = 62

(Pig, sound effect)

4 sec.



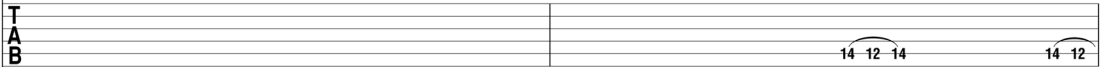
\*\*\*Em

C

\*Gtr. 2



*mp*



\*Bass arr. for gtr.

Riff A

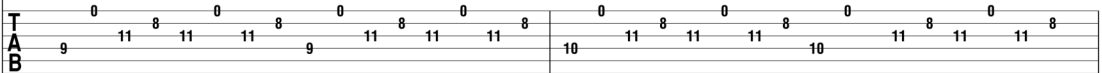
End Riff A

\*\*Gtr. 1



*mf*

let ring throughout



\*\*Kybds. arr. for gtr.

\*\*\*Chord symbols reflect basic harmony.

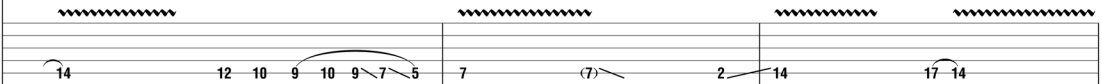
Gtr. 1: w/ Riff A (7 times)

Em

C

Em

Gtr. 2



C Em C

Gtr. 3 (dist.)

*p*

*δva* - - - - -

\*\*w/ delay grad. release

1/2

1

17

17

17

1

17

\*Vol. swells

\*\*Set for eighth-note regeneration w/ 3 repeats.

Gtr. 2

15 14 12 10 12 10 9 10 9 7 9 10 3 3 (3)

Em Cmaj7 Em

Gtr. 6 (dist.)

*p*

*δva* - - - - -

1/2 †w/ delay

19 (19) 19 17

†Vol. swells

††Set for eighth-note regeneration w/ 3 repeats.

Gtr. 3

17 17 17 17

Gtr. 2

0 9 10 10 12 9 10 12 (12) 7 0 9 9

\*\*\*Gtrs. 4 & 5 (slight dist.)

*mf*

P.M.

0

\*\*\*Composite arrangement. Gtr. 4: doubled throughout.

Gtr. 2

steady gliss.

sim.

10 9 10 12 (12) 12 (12) 8 (8)

Gtrs. 4 & 5

P.M.

[illegible]

Gtr. 2 tacet  
Em

Gtr. 5 tacet  
C/G

1. Big man, pig man, \_ ha - ha, \_ cha - rade \_ you are \_

Voc. Fig. 1 End Voc. Fig. 1  
(Ha - ha, \_ cha - rade \_ you are.)

Gtr. 3

Gtr. 5

Gtr. 4

G G D/F# Em D5

Woo!

Gtr. 3 loco grad. bend

Gtr. 4

Em D5/A Em Bkgd. Voc.: w/ Voc. Fig. 1 C/G

You well - heeled big wheel, \_ ha - ha, \_ cha - rade \_ you are \_

*diva* - - - - -

*let ring - 4* P.M.

G D/F# Em D5/A

But

*diva* - - - - -

*grad. release*

17 14 17 (17)

G

when your hand\_\_ is on\_\_ your heart...\_\_

8va - - 7

1  
▲  
17

Gtr. 4

Measures 1-4 of the guitar 4 part. The notation is in 2/4 time, key of D major (two sharps). It features a complex rhythmic pattern with many beamed sixteenth notes and rests, and includes 'x' marks indicating muted notes.

[illegible]

mf

3 2 3 4

*mf*

3 2 3 4



# Chorus

Gtr. 4 tacet

Am

G5 G#5 Am

G5 G#5 A5



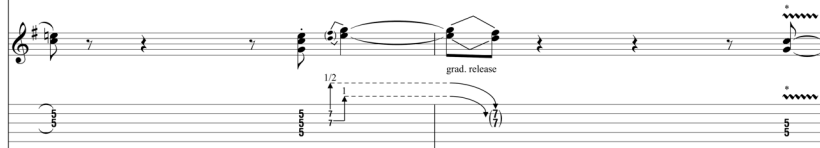
Gtr. 3



Gtr. 7



Gtr. 8



\*Slow vib.



Gtr. 8 tacet

G5 G#5 A5

G5 G#5 A5

G5 G#5 A5

Pig stain on your fat chin, what do you hope to find \_\_\_ down in the pig ... mine?

Gtr. 3

w/ bar 4 grad. release let ring --- 4

hold bend

8

(9) (9) (7)

Gtr. 7

7 5 5 x 5 5 6 7 5 5 7 5 5 6 7 5 7 5 5 6 7 5

Gtr. 3 tacet

G5 G#(b5) A5

You're near - ly a laugh. ... You're near - ly a laugh, ... but you're real - ly a

Gtr. 7

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

Em

C/G

cry. (...cry.)

(Cry.) (Cry.)

P.M. let ring ----- 4

0 0 0 0 1 1 1 1 1 1 0 0

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

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

5 5 5 5 5 5 5 5 5 5 0 0

# Interlude

Em

N.C.

D5

Em

N.C.

D5

Gtr. 3

\*As before

Gtr. 7

Gtr. 8

Em

N.C.

D5

Em

N.C.

3 2 2 1

# Verse

Em

Bkgd. Voc.: w/ Voc. Fig. 1  
C/G

G

D

2. Bus \_ stop, rat bag, \_ ha-ha, \_ cha - rade \_ you are.

Gtr. 3

*diva* *loco*  
grad. bend

Gtr. 7

P.M. *let ring 4*

Gtr. 8

*let ring ---- 4*

Gtr. 5

*w/ bar*  
*let ring ---- 4*



C/G G F#5 G5 G#5

ra - di - ate \_\_\_ cold \_\_\_ shafts of bro - ken glass.

Gtr. 3

*mf*

7 3 2 3 4

Gtr. 7

*let ring --- 4*

1 3 0 3 2 3 4

Gtr. 8

*let ring --- 4*

1 3 0 3 2 3 4

Chorus

Am7 Am G5 G#5 Am G5 G#5

You're near - ly a good \_\_\_ laugh, \_\_\_ al - most \_\_\_ with a quick grin. \_\_\_

delay off 1/2 grad. release 1/4 1/2

5 7 5 7

5 7 5 7

5 7 5 7 3 4

Am G5 G#5 Am G5 G#5

You like the feel of steel; \_ you're hot stuff with a hat - pin. \_

*\*Slow vib.*

Gtr. 8 tacet A5 G5 G#5 A5 G5 G#5

and good fun with a hand - gun. You're near - ly a laugh. \_

Gtr. 3

Gtr. 7

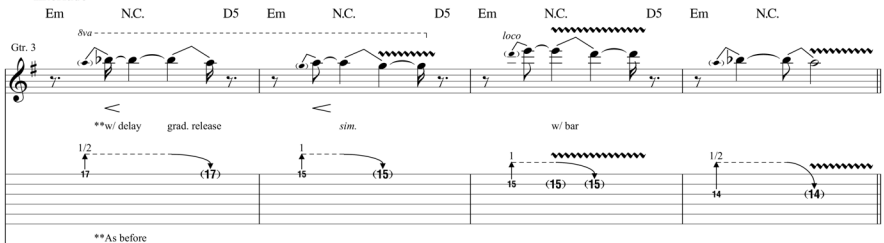
A5

Em

C/G



## Interlude





# Interlude

Gtrs. 7 & 8 tacet

\*\*Em D/E Em D/E Em D/E Em D/E Em D/E Em D/E Em D/E

Gtrs. 4 & 5 tacet

*8va*

Gr. 3

Gr. 9 (clean)

\*Gtrs. 4 & 5

\*Composite arrangement

\*\*Chord symbols reflect overall harmony.

Gr. 3 tacet

Gtrs. 4 & 5

Gtr. 3

Em D/E Em D/E Em D/E Em D/E Em D/E Em D/E Em D/E

*Solo*


*loco*

grad. release w/ bar -----

15 (15) 15 1/2 (15) 15 14

Gtr. 9

Gtrs. 4 & 5



(0) 0 12

Gr. 3

C B $\flat$ /C C Gm/C C B $\flat$ /C C Gm/C

8va

loc

17 17 17 17 (17) 17 (17)

1/2 1/2 1/2

w/ bar

17 15 15 15

[illegible]

Gtrs. 4 & 5



Grtr. 3

C B $\flat$ /C C B $\flat$ /C B N.C.

8va

w/ bar w/ bar grad. bend w/ bar

15 15 15 15 1 1 1/2 17

Grtr. 9

1/4

X X a a a a a a X X X X 4 4 4 4 4 4 4 4 4 4 4 4

X X a a a a a a X X X X 4 4 4 4 4 4 4 4 4 4 4 4

Grtr. 10 (dist.)

mf

0 7 1 15

Grtrs. 4 & 5

8 7 7 7 7 7 7 7 7 7

Gtr. 10 tacet

Em D/E Em D/E Em D/E Em D/E

Gtr. 3

loco

grad. bend  
let ring

3/2

Gtr. 11 (dist.)

*mf*

w/ talkbox

grad. release

1/15

14

Gtr. 9

1/4

14

Gtr. 12 (dist.)

*mf*

1/4

14

Riff B

Gtrs. 4 & 5

1/4

14

Em

D/E

Em

D/E

Em

D/E

Em

D/E Cmaj7

Bb/C

C

 $Bb/C$ [illegible]

Gtr. 11 tacet  
 Cmaj7 Bb/C C Bb/C Cmaj7 Bb/C C Bb/C Cmaj7 Bb/C C Bb/C Em

Gtr. 3

*flava*

*loco*

*grad. release*

Gtr. 9

Gtr. 12

Gtr. 13 (slight dist.)

*mp*

Gtrs. 4 & 5

End Riff B

D/E Em D/E Em D/E Em D/E Em D/E Em D/E Em  
 Gtr. 3 8va - Gtr. 11 tacet  
 Gtr. 11  
 Gtr. 9  
 Gtr. 12  
 Gtrs. 4 & 5

Gtr. 3

Em D/E Em D/E

*8va*

1 (15)

1 15 (15) 1 15 (15) 1 15 (15) 1 15 (15) 1 15 (15)

Gtr. 9

X X 8 8 7 7 X X 8 8 7 1/4

X X 8 8 7 7 X X 8 8 7

5

Gtr. 12

8 8 7 7 X 8

8 8 7 7 X 8

Gtr. 13

8 3 8 8 17

Gtrs. 4 & 5

(0) 12



The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the upper system, and the piano part is in the lower system. The key signature is one sharp (F#), and the time signature is 4/4.

**Guitar Part:**

- Chords:** The guitar part features several chords, including Cmaj7, Bb/C, and C. The first measure is marked with "Cmaj7" and "8va -", indicating an octave shift. The second measure is marked with "Bb/C". The third measure is marked with "C".
- Notes:** The guitar part consists of a series of eighth notes, some of which are beamed together in groups of three. The notes are primarily in the higher register, with some lower notes in the final measures.
- Techniques:** The score includes techniques such as "8va -" (octave up), "loco" (local), and "grad. release" (gradual release).

**Piano Part:**

- Chords:** The piano part features several chords, including Cmaj7, Bb/C, and C. The first measure is marked with "Cmaj7". The second measure is marked with "Bb/C". The third measure is marked with "C".
- Notes:** The piano part consists of a series of eighth notes, some of which are beamed together in groups of three. The notes are primarily in the lower register, with some higher notes in the final measures.
- Techniques:** The score includes techniques such as "loco" (local) and "grad. release" (gradual release).

The score is presented in a clean, professional layout with clear notation and a well-organized structure. The guitar and piano parts are clearly distinguished, and the overall presentation is high-quality.

Cmaj7    Bb/C    C    Bb/C    Cmaj7    Bb/C    C    Bb/C    B    NC.

Gtr. 3  
 Gtr. 11  
 Gtr. 9  
 Gtr. 12  
 Gtr. 13  
 Gtrs. 4 & 5

8

Gtr. 3 Em D/E Em D/E Em D/E Em loco D/E

Gtr. 11

Gtr. 9

Gtr. 12

Em D/E Em D/E Em D/E Em D/E Em D/E

grad. bend

grad. release

hold bend

Cmaj7      Bb/C      C      Bb/C      Cmaj7      Bb/C      C      Bb/C

The score is written for guitar and consists of several systems of staves. The first system includes a treble clef staff with a melodic line and a guitar-specific staff with fret numbers (12, 15, 15, 15, 15) and a wavy line indicating a tremolo. The second system continues the melodic line with fret numbers (15), (15), 15, 14, 14, (14), 15, (15) and a wavy line. The third system shows a rhythmic pattern with 'X' marks and fret numbers (3, 5, 3, 5, 3, 5, 3, 5). The fourth system features a complex rhythmic pattern with 'X' marks and fret numbers (3, 5, 5, 5, 3). The fifth system is labeled 'Gtr. 3 tacet' and 'Cmaj7' and shows a melodic line with fret numbers 17, 15, 17, 17, (17), 15. The sixth system is labeled 'Gtr. 9' and shows a rhythmic pattern with 'X' marks and fret numbers (3, 5, 3, 5, 3, 5, 3, 5). The seventh system is labeled 'Gtr. 12' and shows a complex rhythmic pattern with 'X' marks and fret numbers (6, 5, 5, 5). The eighth system is labeled 'Gtr. 13' and shows a melodic line with fret numbers 5, 0.

Gtr. 3 tacet  
 Cmaj7      Bb/C      C      Bb/C      Cmaj7      Bb/C      Cmaj7      Bb/C      Em

Gtr. 11  
 17 15      17 17      (17)      15      17      17

Gtr. 9  
 1/2      1/4      1/2      1/4      1/4      1/2

Gtr. 12  
 6      5      5      5      7

Gtr. 13  
 5      0

[illegible]

Gtr 9

1/4

1/4


1/4

1/4

[illegible]

Gtr. 13

Gtrs. 4 & 5



Em D/E Em D/E Em D/E Em D/E

Gtr. 3

*δva* *δva* *loco*

Gtr. 11

*δva*

grad. release 1/2 17 (17)

grad. release 1/2 17 (17)

\*2nd string caught under bend finger.

Gtr. 9

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

Gtr. 12

Gtr. 13

9 (9)

Gtrs. 4 & 5

0 3 15 19

Gtr. 3

Cmaj7 Bb/C Cmaj7 Bb/C Cmaj7 Bb/C Cmaj7 Bb/C

11 11 11 (11) 13 (13) 15 15 15

Gtr. 11

8va - - - - -

15 (15)

Gtr. 9

3 5 7 9 11 13 15

Gtr. 12

3 5 7 9 11 13 15

Gtrs. 4 & 5

3

Cmaj7      Bb/C   Cmaj7      Bb/C      B

The musical score consists of five systems, each with a treble staff, a bass staff, and a guitar-specific notation staff (either tablature or chord diagrams).

- System 1:** Treble staff has a whole note chord Cmaj7, followed by a whole rest, then a half note Bb/C, and a whole note B. The bass staff has a whole note chord Cmaj7, followed by a whole rest, then a half note Bb/C, and a whole note B. The guitar notation staff shows a whole note chord Cmaj7, followed by a whole rest, then a half note Bb/C, and a whole note B.
- System 2:** Treble staff has a whole note chord Cmaj7, followed by a whole rest, then a half note Bb/C, and a whole note B. The bass staff has a whole note chord Cmaj7, followed by a whole rest, then a half note Bb/C, and a whole note B. The guitar notation staff shows a whole note chord Cmaj7, followed by a whole rest, then a half note Bb/C, and a whole note B.
- System 3:** Treble staff has a whole note chord Cmaj7, followed by a whole rest, then a half note Bb/C, and a whole note B. The bass staff has a whole note chord Cmaj7, followed by a whole rest, then a half note Bb/C, and a whole note B. The guitar notation staff shows a whole note chord Cmaj7, followed by a whole rest, then a half note Bb/C, and a whole note B.
- System 4:** Treble staff has a whole note chord Cmaj7, followed by a whole rest, then a half note Bb/C, and a whole note B. The bass staff has a whole note chord Cmaj7, followed by a whole rest, then a half note Bb/C, and a whole note B. The guitar notation staff shows a whole note chord Cmaj7, followed by a whole rest, then a half note Bb/C, and a whole note B.
- System 5:** Treble staff has a whole note chord Cmaj7, followed by a whole rest, then a half note Bb/C, and a whole note B. The bass staff has a whole note chord Cmaj7, followed by a whole rest, then a half note Bb/C, and a whole note B. The guitar notation staff shows a whole note chord Cmaj7, followed by a whole rest, then a half note Bb/C, and a whole note B.

8



# Interlude

Gtr. 1: w/ Riff A (8 times)  
Gtrs. 3 & 9 tacet

Gtr. 12 tacet

Gtrs. 4, 5 & 11 tacet

Em C Em

Gtr. 12

\*Gtrs. 4, 5 & 11

\*Composite arrangement

C Em

Gtr. 3

Gtr. 2

C Em C

Gtr. 1

Gtr. 2

Em

Cmaj7

Gtr. 3 *Sug - - - - -*  

 w/ bar  
 19  
 w/ bar  
 20

Gtr. 2 *Sug - - - - -*  

 14  
 17 14  
 15  
 14 12 10 12 10 9 10 9

\*Gtrs. 4 & 5  

 14  
 15

\*Composite arrangement

Em

Cmaj7

The musical score for 'Syaal - 7' is presented in three systems. The first system shows a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a five-line staff, with a dashed line indicating a continuation of the staff. The second system continues the melody, featuring a long note with a slur and a fermata. The third system shows a more complex melody with multiple notes and a final measure with a fermata. The score is written in a standard musical notation style, with a key signature of one sharp and a common time signature.

Em

Cmaj7

*diva*

*w/ bar*

19 20

*steady gliss.* *sim.*

12 (12) 8 (8)

Em

Cmaj7

*diva*

*loco*

*grad. release*

1/2 17 (17) 16 (16) 0

12 (12) 8 (8)

12

# Verse

Gtrs. 2, 3 & 5 tacet

Em

D5/A

Bkgd. Voc.: w/ Voc. Fig. 1

C/G

3. Hey, \_\_\_\_\_ you, White - house, \_ ha - ha, \_\_\_\_\_ cha - rade \_ you are. \_

Gtr. 4

G D/A Em D Em D

You

let ring 4

Em C/G

house - proud town mouse, \_ ha - ha, \_\_\_\_\_ cha - rade \_ you are. \_

G D Em D5/A

You're

C/G G F#5 G5 G#5

try - ing to keep our feel - ings \_\_\_ off the street. \_\_\_

Gtr. 4

*let ring --- 4*

Gtr. 7

3 2 3 4

### Chorus

Gtr. 4 tacet  
\*\*A5 G5 G#5 A5 G5 G#5

You're near - ly a real \_\_\_ treat, all tight lips and cold feet.

\*Gtr. 3

\*Delay off

Gtr. 7

5 3 4 5 5 5 5 3 4

\*\*Chord symbols reflect implied harmony.

A5 G5 G#5 A5 G5 G#5

And do you feel a - bused? \_\_\_\_\_ You

\*Slow vib.

Am G5 G#5 Am G5 G#5 A5

got to stem the e - vil tide \_\_\_\_\_ and keep it all on the in - side. \_\_\_\_\_

\*\*As before

G5 G $\sharp$ 5 A5

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody and the first line of the bass line. The second system contains the second line of the melody and the second line of the bass line. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The time signature is 4/4. The score includes various musical notations such as notes, rests, and bar lines. The bass line includes fingerings (7, 5, 3, 4, 5, 5) and a final measure with a double bar line and a repeat sign.

Em

w/ tremolo  
Harm.

tremolo off

12

$$\text{let ring} \dashv\dashv\dashv \vdash \text{let ring} \dashv\dashv\dashv \vdash$$

**Interlude**

Em N.C. D5 E5 N.C. D5 Em N.C. D5 Em N.C.

Gtr. 3

grad. release

grad. release

bva

Gtrs. 7 & 8

P.M.

P.M.

1 1/2

\*Composite arrangement

**Outro-Guitar Solo**

\*\*\*Em C/G

Gtr. 3



Em Cmaj7/G

12 15 1 12 15 12 15 12 15 12 15 12

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

End Rhy. Fig. 1

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 5: w/ Rhy. Fig. 1 (till fade)

Em C/G Em

15 12 15 15 12 17 17 17 19 19 10 19 19 17 17 15 17 17 15 14 15 14 12 14 12 15

Gtrs. 7, 8 & 12

let ring

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Cmaj7/G

Em

The first system of the musical score consists of a guitar melody and a bass line. The guitar melody is written in treble clef with a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a sixteenth-note run, and then a series of eighth notes. The bass line is written in bass clef and features a series of eighth notes, followed by a sixteenth-note run, and then a series of eighth notes. The system concludes with a double bar line.

C/G

Em

The second system of the musical score consists of a guitar melody and a bass line. The guitar melody is written in treble clef with a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a sixteenth-note run, and then a series of eighth notes. The bass line is written in bass clef and features a series of eighth notes, followed by a sixteenth-note run, and then a series of eighth notes. The system concludes with a double bar line.

Cmaj7/G

Em

The third system of the musical score consists of a guitar melody and a bass line. The guitar melody is written in treble clef with a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a sixteenth-note run, and then a series of eighth notes. The bass line is written in bass clef and features a series of eighth notes, followed by a sixteenth-note run, and then a series of eighth notes. The system concludes with a double bar line.

C/G Em

The first system contains two measures of music. The first measure is in C/G and features a melodic line with many trills and a fretboard diagram below it showing a sequence of frets: (15) 15 12 14 12 12, then a bend to 1/2 at fret 14, followed by (14) 12 14 12 14 12 14 13 12. The second measure is in Em and continues the melodic line with trills, with a fretboard diagram showing 12 10 12 12 14, then 12 14 12 14, and finally 12 14 with a first-finger trill. The guitar notation shows a complex chordal texture with many trills and a final chord in Em.

Cmaj7/G Em *Begin fade*

The second system contains two measures. The first measure is in Cmaj7/G and features a melodic line with trills and a fretboard diagram showing 15 12 15 12 15 15, with a '1 hold bend' instruction. The second measure is in Em and features a melodic line with trills and a fretboard diagram showing 14 15 15 14 15 14 15 14 15. The guitar notation shows a complex chordal texture with many trills and a final chord in Em.

C/G Em

The third system contains two measures. The first measure is in C/G and features a melodic line with trills and a fretboard diagram showing 14 0 14 (14) 12 14 12 14 15 15 15 14, with a '1' trill at fret 14 and a '1/2' bend at fret 14. The second measure is in Em and features a melodic line with trills and a fretboard diagram showing 15 15 15 14, with a '1' trill at fret 15. The guitar notation shows a complex chordal texture with many trills and a final chord in Em.



C/G

The musical score for 'The Rose Tree' is presented on a grand staff. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics 'The Rose Tree' are written below the vocal line. The piano accompaniment is written on two staves, with the left hand on the bottom staff and the right hand on the top staff. The key signature for the piano part is also one flat. The score includes a melody for the voice and a harmonic accompaniment for the piano.

Em

Cmaj7/G

The first system of musical notation for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note on G4, followed by a quarter note on A4, and then a half note on B4. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

Em

C/G

*Fade out*

### *Segue to "Sheep"*

The musical score for "The Great Wall" by John Williams is presented in a standard orchestral format. It features a vocal soloist part at the top, followed by the woodwinds (flutes, oboes, and bassoons), the brass section (trumpets, trombones, and tubas/euphoniums), and the strings. The score is written in a key signature of one flat (B-flat major or D minor) and has a tempo marking of "3 sec." at the end. The vocal line begins with a long, sustained note, followed by a series of chords and a final, powerful note. The instrumental parts provide a rich, textured accompaniment, with the strings playing a prominent role in the lower register.

# Run Like Hell

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

## Moderately ♩ = 117

Gr. 1 (clean)  
A (Crowd noise) 1 sec.

\*Set for dotted eighth-note regeneration w/ 6 repeats.

\*\*D5

### Riff A

**End Riff A**

\*\*Chord symbols reflect overall harmony.

### \*\*\*Composite arrangement

†Set for dotted eighth-note regeneration w/ 6 repeats.

### Riff B

End Riff B

P.M. ----- 4

P.M. ----- 4

Gtrs. 2 & 3: w/ Riff A (8 times)

D A/D G/D D

Rhy. Fig. 1

\*Gtrs. 4 & 5 (slight dist.)

*mf*

\*\*w/ delay & chorus

*let ring* ----- 4

\*Composite arrangement  
 \*\*Set for dotted eighth-note regeneration w/ 6 repeats.

A/D G/D A/D

1. 2.

D

End Rhy. Fig. 1 Rhy. Fill 1 End Rhy. Fill 1

Gtr. 4

Gtr. 5

\*\*\*Barre bottom 3 strings w/ thumb.

\*\*\*Barre bottom 3 strings w/ thumb.

Chorus  
 Fmaj7sus2#11

(Run, run, run, run.

Gtrs. 4 & 5

T -- 4

\*Gtrs. 2 & 3

P.M. - 4 P.M. P.M.

\*Composite arrangement

A7sus2

Run, run, run, run.

T

P.M. - 4 P.M. P.M.



D5

Run, run, run, run,

\*Gtrs.  
1, 2 & 3 Riff C

P.M. - 4 P.M. - 4 P.M. - 4

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

\*Composite arrangement

Gtrs.  
4 & 5 Rhy. Fig. 2

Gtr. 1 tacet

run, run, run, run.)

1. You bet - ter  
2. You bet - ter

Gtrs. 2 & 3 End Riff C

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

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

Gtrs. 4 & 5 End Rhy. Fig. 2

T - - - -

Verse  
Em

Fmaj9#sus2#11

With your but-ton down \_ lips \_ and your  
And keep your dirt - y feel - ings \_\_\_\_\_

make your face up in your fa - vor-ite \_ dis - guise... \_  
run all day and run all night... \_

Riff D

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

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

Rhy. Fig. 3

T - - - - - 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0

Em

roll - er blind \_ eyes \_ Feel the  
deep in - side \_ You bet-ter park

With your emp - ty \_ smile \_ and your hun - gry heart... \_  
And if your tak - ing your girl - friend out to - night... \_

P.M. - 4 P.M. P.M. P.M.

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

T - - - - - 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0



### Interlude

Gtrs. 2 & 3: w/ Riff C  
2nd time, Gtrs. 4 & 5: w/ Rhy. Fig. 2  
D5

### Interlude

Gtrs. 1 & 2: w/ Riff A (4 times)  
Gtrs. 4 & 5: w/ Rhy. Fig. 1

### D.S. al Coda

Gtrs. 4 & 5: w/ Rhy. Fill 1

### Coda

#### Synth Solo

Gtrs. 2 & 3: w/ Riff D  
Gtrs. 4 & 5: w/ Rhy. Fig. 3

Gtr. 2: w/ Riff B (1 3/4 times)  
D5

P.M. -----

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

[illegible]

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter rest, then a half note A4, and a quarter note B4. The staff continues with a whole rest, followed by a quarter rest, then a half note G4, and a quarter note F#4. The system ends with a quarter note E4 and a quarter rest.

musical score for "The Wind" by Gustav Mahler, featuring a vocal line and piano accompaniment. The score is in G major (one sharp) and 4/4 time. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a series of chords: G4-B4 (quarter), A4-C#4 (quarter), B4-D5 (quarter), and C#4-E5 (quarter). The piece ends with a final chord of G4-B4 (quarter).

[illegible]

Musical score for 'P.M.' in G major, 4/4 time. The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136

Gtr. 3: w/ Riff B

Gtr. 2

Musical notation for Gtr. 2 and Gtr. 3 w/ Riff B. The top staff shows a melodic line with a pickup note, followed by eighth-note patterns. The bottom staff shows a bass line with a 2-0-3 triplet and a series of 5s. A dashed line labeled "P.M." spans the first 16 measures.

Gtr. 2: w/ Riff A

Musical notation for Gtr. 2 w/ Riff A, showing a single measure of rest.

Gtrs. 2 & 3: w/ Riff C

Musical notation for Gtrs. 2 & 3 w/ Riff C, showing four measures of rest.

Gtr. 3: w/ Riff C (last 2 meas.)

\*Gtrs. 1 & 2

Musical notation for Gtr. 3 w/ Riff C (last 2 meas.) and Gtrs. 1 & 2. The top staff shows a melodic line with a pickup note. The bottom staff shows a bass line with a 3-5 triplet and a series of 5s. A dashed line labeled "P.M." spans the first 16 measures.

\*Composite arrangement

Gtr. 1 tacet  
Gtrs. 2 & 3: w/ Riff C (last 2 meas.)

Musical notation for Gtr. 1 tacet and Gtrs. 2 & 3 w/ Riff C (last 2 meas.), showing two measures of rest.

## Outro

Gtrs. 2 & 3: w/ Riff A (2 times)  
Gtrs. 4 & 5: w/ Rhy. Fig. 1 (1st 4 meas.)

Musical notation for the Outro section, showing four measures of rest.

A/D                      G/D

Gtr. 4

rit.

Gtr. 5

rit.

Gtrs. 2 & 3

P.M.-----4

D                      N.C.

Gtrs. 4 & 5

(Crowd noise)

Gtrs. 2 & 3

from *Wish You Were Here*

# Shine on You Crazy Diamond (Parts 1-5)

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

## Intro

Freely ♩. = 46

\*Gm

(Synth & sound effects)

2 min., 14 sec.

## Guitar Solo

Gm

Gtr. 1 (clean)

The first system of the guitar solo features a treble clef staff with a key signature of two flats and a 12/8 time signature. It begins with a 2-minute, 14-second duration for synth and sound effects. The guitar part starts with a Gm chord and includes various melodic lines with wavy lines indicating vibrato or bends. The tablature below the staff shows fret numbers: 18, 18, 18, 12, 11, 13, 13, 13, (13), 13, (13), 11, 13.

\*Chord symbols reflect overall harmony.

Dm

The second system continues the guitar solo with a Dm chord. The melodic lines are more complex, featuring many wavy lines. The tablature shows fret numbers: 13, 13, 13, (13), 10, 11, 10, 12, 10, 10, 10, 12, 10, 12, 1 1/2.

Cm

The third system features a Cm chord. The melodic lines include a 'grad. release' instruction. The tablature shows fret numbers: 12, 12, (12), 10, 12, 12, 12, 1 1/2, 12, (12), 10, 12, 12, 17, 18, 1 hold bend.

Gm

The fourth system features a Gm chord. The melodic lines include a 'loco' instruction. The tablature shows fret numbers: 18, 18, 15, 18, 18, 18, (18), 13, (13), 11, 12, 10.



grad. release

Dm

Cm Dm

Gm

Interlude

Gtr. 1 tacet

Gtr. 2 (clean) (Synth)

Gm13

*mp*  
w/ phase shifter  
let ring -----

A tempo

let ring ----- | let ring ----- | let ring ----- | let ring -----

Gtr. 2

Gm13/C F5 Gm7 Gm13

let ring ----- | let ring ----- | let ring -----

Gtr. 4 (dist.)

*mf*

w/ bar

Gtr. 3 (slight dist.)

*mp*

Gtr. 5 (slight dist.)

Rhy. Fig. 1

End Rhy. Fig. 1

*mp*

Gtr. 5 tacet

Gtr. 2

E $\flat$

D5

F5

let ring - - - - - 4 let ring - - - - - 4

Gtr. 4

w/ bar

w/ bar

w/ bar

Gtr. 3

Gm7

G13

Gtr. 3 tacet

Gtr. 1

grad. bend

11/13

(13)

Gtr. 2

let ring - - - - - 4

Gtr. 4

w/ bar

w/ bar

Gtr. 3



Gm Gm13

let ring - - - - - 1 let ring - - - - -

Eb5 D5 Eb5 D5 C#5 D5

grad. bend grad. bend grad. release w/ dist.

Gtr. 2 tacet  
Gm

G $\flat$ +

B $\flat$ /F

Em $\flat$ 5

Gtr. 1

8va -

grad. bend

loco

15 18 (18) 15 15 18 15 17 17 18 18 (18) 15 18 17 17 (17) 15 (17) 5 3 5

Gtr. 3

5 4 3 2

E $\flat$ 5

D5

E $\flat$ o

D5

grad. bend

1 1/2

grad. bend

1 1/2

w/ bar

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

8 6 7 5 7 6 7 5

Synth Solo

Gtr. 1 tacet

Gm

\*Gtr. 6

mp

12 10 10 12 10 11 13 10 11 13 11

\*Synth arr. for gtr.

Rhy. Fig. 2

Gtr. 7 (slight dist.)

mp

3 3 3 3 3 3

Gtr. 3

w/ clean tone

5 3 3 5 3 3 5



E<sup>b</sup> D Gm Cm Gm

11 10 11 13 13 10 11 10 12 13 10 12

End Rhy. Fig. 2

11 10 3 3 3

8 11 7 8 11 7

# Guitar Solo

Gtr. 7 tacet

Gtr. 6 tacet

Gtr. 7: w/ Rhy. Fig. 2

D7<sup>#9</sup>

Gm

Gsus<sup>2</sup><sub>4</sub>

Gm

Gsus<sup>2</sup><sub>4</sub>

Gtr. 1

*div*

*loco*

grad. release

w/ slight dist. & phase shifter

Gtr. 6

Gtr. 3

w/ pick



Gtr. 1

Gm Gsus<sub>4</sub><sup>2</sup> Gm Gsus<sub>4</sub><sup>2</sup>

*diva* *loco*

12 11 18 18 (18)\ 6 7 6 5 8 (8)\ 11 (11) (11)

Gtr. 3

3 5 3 3 5 3

Cm Csus<sub>4</sub><sup>2</sup> Cm Csus<sub>4</sub><sup>2</sup>

16/12 11 13 (13) 11 13 13 11 13 13 11 13 (13) (13) (13)\ 3 6 5 5 3 3 5 3 5 3 2 3

8/10 8 3

Gm Gsus<sub>4</sub><sup>2</sup> Gm Gsus<sub>4</sub><sup>2</sup> Gm Gsus<sub>4</sub><sup>2</sup>

*diva* *loco* *diva*

grad. release

5 3 5 3 5 11 (11) 2 (11) 15 15 18 0 15 15 18 15

3 5 3 3 5 3

E $\flat$  D E $\flat$  D

*8va* -----

Gr. 1

*loco*

1 18 (18) 18 (18) 15 18 11 13 10 13 1 1/2 13 (13) 11 11 12 11 9 11 12 11

Gr. 8 (slight dist.)

*mf*  
w/ phase shifter

11 12 11 9 11 12 10

Gr. 3

w/ pick & finger

8 7 7 8 5 7 8 8 7 8 8 7

Gm Cm Gm D7 $\sharp$ 9

Gr. 8 tacet

*steady glass.*

12 (12)\ 3 3 6 1 (5) (6) 1 1/2 (5) 3 5 3 5 3 5 4 3 1 5 (5) x

11 (11)\

11 8 11 8

# Verse

Gtrs. 1 & 3 tacet  
Gm

w/ laughter  
Gb

Bb

Bb6 Bb

1. Re-mem-ber when you were young? \_ You shone like the sun. \_

Gtr. 9 (slight dist.)

Gtrs. 9 & 11 (slight dist.)

*mp* *mf*

5 3 5 5 (5) 4 3 1

Gtr. 10 (dist.)

*mf* let ring - - -

1 2 3 4 5 6 7 8 9 10 11 12

Eb5

Bb/D

C5

Bb5

F5

N.C.

Shine on, you cra - zy dia - mond.

Voc. Fig. 1

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

\*Female voices

\*\*T

\*\*T = Thumb on 6th string

1 3 (5) 1 1 2

\*\*\*T

\*\*\*T = Thumb on 6th string

1 3 (5) 1 1 2

Gm Gb Bb  
 Now there's a look in your eyes, like black holes in the sky.   
 Oo, oo.

Gir. 9 Gtrs. 9 & 11

*mp* *mf*

1 6 5 1 3 2 1 3

The musical score for 'The Rose Tree' is presented in a standard staff format. The melody is written in the treble clef with a key signature of one flat (B-flat). The time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the melody. The score is divided into two systems by a double bar line. The first system contains the first two measures, and the second system contains the remaining two measures.

Eb5      Bb/D      C5      Bb5      F5  

 Shine on, you crazy dia - mond. You were  
 End Voc. Fig. 1

Eb5      Bb/D      C5      Bb5      F5  

 Shine on, you crazy dia - mond.)

Rhy. Fig. 3

End Rhy. Fig. 3

(Gtr. 11, cont. on lower staff)

(cont. on upper staff)

**Chorus**

Gm Gb+ Bb/F E7

caught in the cross - fire of child - hood and star - dom, blown on the steel \_\_\_\_\_ breeze.

Voc. Fig. 2

(Ah, \_\_\_\_\_ ah. \_\_\_\_\_)

\*Gtrs. 9 & 10

*mf*

3 5 1 (5) 3 3 5 1 (5) 3 3 5 1 (5) 2 3 5

\*Composite arrangement

Gtr. 11 Riff A End Riff A

*mf*

5 4 3 2 3 5

Eb E7 Bb/F Dm \*\* D/F#

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

End Voc. Fig. 2

Ah, \_\_\_\_\_ ah.) \_\_\_\_\_

let ring - 4 let ring - 4 let ring - 4 let ring - 4 let ring - 4

(Gtr. 10, cont. on lower staff)

6 6 10 8 10 8 10 2 3 2 2 0 6 6 7 6 0 1 2 3 2

let ring - 4 let ring - 4 let ring - 4 let ring - 4 let ring - 4

(cont. on upper staff)

6 6 10 8 10 8 10 2 3 2 2 2 6 6 7 6 0 1 2 3 2

\*\*Bass plays F#.

# Interlude

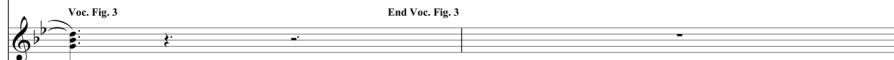
Gm

G $\flat$

B $\flat$



shine!

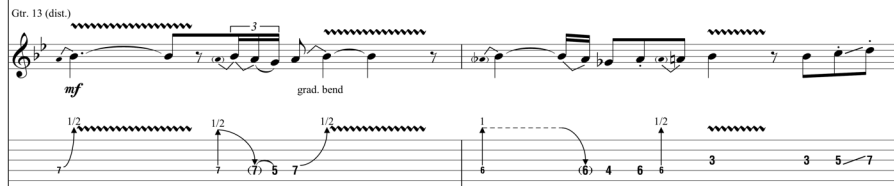


Voc. Fig. 3

End Voc. Fig. 3



\*Gtr. 12 (dist.), played **mf**



Eb

Bb/D

Cm

Cm/Bb

F

F#m7

2. You

The musical score is written for guitar in E-flat major/C minor, 4/4 time. The key signature has two flats (Bb and Eb). The score is divided into four systems, each with a treble clef staff (melody) and a bass clef staff (bass line). The melody is primarily composed of eighth and sixteenth notes, often with vibrato. The bass line features various fretting techniques, including bends, vibrato, and specific fret numbers (e.g., 20, 15, 16, 17, 10, 8, 7, 5, 3, 1, 2, 3, 2, 3). The score includes several annotations: *8va* (octave up) and *loco* (loco playing) in the first system; *grad. bend* (gradual bend) in the second, third, and fourth systems; and *1/2* (half bend) in the second, third, and fourth systems. The score concludes with a double bar line and a repeat sign.

# Verse

Gtrs. 11 & 12 tacet  
Gm

Gtr. 13 tacet  
Gb

Bb

reached for the se - cret too - soon; you cried for the moon.

Gtr. 9

Gtrs. 9 & 11

*mp* *mf*

X 5 5 (5) 3 4

Gtr. 10

Rhy. Fill 1

End Rhy. Fill 1

3

Gtr. 13

1 (3)

Bkgd. Voc.: w/ Voc. Fig. 1  
Eb5 Bb/D

C5

Bb5

F5

Shine on, you crazy dia - mond.

Gtr. 9 & 11

T-----| 1 1/2

3 3 3 3 (3) 1 1

Gtr. 10

T-----| 1 1/2

3 3 3 3 (3) 1 1



Gtrs. 10 & 11 tacet  
Gm

Gtr. 10: w/ Rhy. Fill 1  
G $\flat$  B $\flat$

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

Gtr. 9

Gtrs. 9 & 11

*mf*

Gtrs. 9, 10 & 11: w/ Rhy. Fig. 3  
E $\flat$ 5 B $\flat$ /D C5 B $\flat$ 5 F5

Shine on, you \_ cra - zy dia - mond. Well, you

Shine on, you cra - zy dia - mond.

# **Chorus**

Bkgd. Voc.: w/ Voc. Fig. 2  
Gtr. 11: w/ Riff A  
Gm

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

Gtrs. 9 & 10

E $\flat$  E $\circ$ 7 B $\flat$ /F Dm \*\*D/F $\sharp$

Come on, you rav - er, you se - er of vi - sions. Come on, you paint - er, you pip - er, you pris-on - er, and

\*Gtrs. 9, 10 & 11

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

# Bari Sax Solo

Bkgd. Voc.: w/ Voc. Fig. 3

Gtrs. 9, 10 & 11 tacet

Gm

Gm13

Gm

Gm7



shine!

\*Gtrs. 2 & 14



let ring ----- 4

let ring --- 4

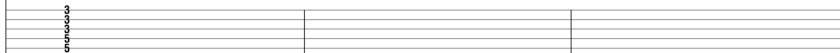


\*Gtr. 14 (clean) w/ phase shifter, played **mp**.

Gtrs. 9, 10 & 11



T



Gtr. 15 (clean)



**mf**



Gtr. 15 tacet

Bb sus4/G

Bb sus2/G

Bb/G

Bb sus2/G

Bb sus4/G

Bb sus2/G

Bb/G

Bb sus2/G

Gtrs. 2 & 14



let ring -----



Bb sus4/C

Bb sus2/C

Bb/C

Bb sus2/C

Bb sus4/C

Bb sus2/C

Bb/C

Bb sus2/C



let ring -----



B $\flat$ sus $\sharp 4$ /C    B $\flat$ sus2/C    B $\flat$ /C    B $\flat$ sus2/C    B $\flat$ sus $\sharp 4$ /C    B $\flat$ sus2/C    B $\flat$ /C    B $\flat$ sus2/C

let ring -

B $\flat$ sus $\sharp 4$ /G    B $\flat$ sus2/G    B $\flat$ /G    B $\flat$ sus2/G    B $\flat$ sus $\sharp 4$ /G    B $\flat$ sus2/G    B $\flat$ /G    B $\flat$ sus2/G

let ring -

B $\flat$ sus $\sharp 4$ /G    B $\flat$ sus2/G    B $\flat$ /G    B $\flat$ sus2/G    B $\flat$ sus $\sharp 4$ /G    B $\flat$ sus2/G    B $\flat$ /G    B $\flat$ sus2/G

let ring -

E $\flat$     E $\flat$ ( $\sharp 4$ )    E $\flat$     E $\flat$ ( $\sharp 4$ )    E $\flat$

let ring -

D    D( $\sharp 4$ )    D    D( $\flat 6$ )    D    D( $\sharp 4$ )    D    B $\flat$ sus $\sharp 4$ /G

let ring -

**Tenor Sax Solo**  
**Double-time feel**

B $\flat$ sus2/G   B $\flat$ /G   B $\flat$ sus2/G   B $\flat$ sus $\sharp$ 4/G   B $\flat$ sus2/G   B $\flat$ /G   B $\flat$ sus2/G

*let ring* - - - - -

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

B $\flat$ sus $\sharp$ 4/G   B $\flat$ sus2/G   B $\flat$ /G   B $\flat$ sus2/G   B $\flat$ sus $\sharp$ 4/G   B $\flat$ sus2/G   B $\flat$ /G   B $\flat$ sus2/G

*let ring* - - - - -

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

B $\flat$ sus $\sharp$ 4/C   B $\flat$ sus2/C   B $\flat$ /C   B $\flat$ sus2/C   B $\flat$ sus $\sharp$ 4/C   B $\flat$ sus2/C   B $\flat$ /C   B $\flat$ sus2/C

*let ring* - - - - -

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

B $\flat$ sus $\sharp$ 4/C   B $\flat$ sus2/C   B $\flat$ /C   B $\flat$ sus2/C   B $\flat$ sus $\sharp$ 4/C   B $\flat$ sus2/C   B $\flat$ /C   B $\flat$ sus2/C

*let ring* - - - - -

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

B $\flat$ sus $\sharp$ 4/G   B $\flat$ sus2/G   B $\flat$ /G   B $\flat$ sus2/G   B $\flat$ sus $\sharp$ 4/G   B $\flat$ sus2/G   B $\flat$ /G   B $\flat$ sus2/G

*let ring* - - - - -

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

B $\flat$ sus $\sharp$ 4/G   B $\flat$ sus2/G   B $\flat$ /G   B $\flat$ sus2/G   B $\flat$ sus $\sharp$ 4/G   B $\flat$ sus2/G   B $\flat$ /G   B $\flat$ sus2/G

let ring - - - - -

E $\flat$    E $\flat$ ( $\sharp$ 4)   E $\flat$    E $\flat$ ( $\sharp$ 4)   E $\flat$

let ring - - - - -

D   D( $\sharp$ 4)   D   D( $\flat$ 6)   D   D( $\sharp$ 4)   D   B $\flat$ sus $\sharp$ 4/G

End double-time feel

let ring - - - - - let ring - - - - -

**Outro-Tenor Sax Solo**

B $\flat$ sus2/G   B $\flat$ /G   B $\flat$ sus2/G   B $\flat$ sus $\sharp$ 4/G   B $\flat$ sus2/G   B $\flat$ /G   B $\flat$ sus2/G

let ring - - - - -

**Free time   Segue to "Welcome to the Machine"**

Play 5 times & fade

B $\flat$ sus $\sharp$ 4/G   B $\flat$ sus2/G   B $\flat$ /G   B $\flat$ sus2/G   B $\flat$ sus $\sharp$ 4/G   B $\flat$ sus2/G   B $\flat$ /G   B $\flat$ sus2/G   N.C.  
(Sax, sound effects)

let ring - - - - -

21 sec.

# Time

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

## Intro

Slow ♩ = 60

w/ clock ticking  
w/ alarms & chimes (next 3 1/2 meas.)

N.C.

(Heartbeat)

(Low rumble & clocks ticking) 19 sec. (Alarms & chimes) 20 sec. Play 4 times

Gtr. 1 (clean) \*E F#m E

*mf*  
w/ echo

TAB

0 2 0 1

\*Chord symbols reflect implied harmony.

1. F#m 2. F#m A

let ring - let ring - - - - -

2 2 2 4 2 2 0

E F#m

Harm. let ring - - - - - Harm. let ring - - - - -

12 12 0 1 2

Gtr. 1 tacet  
F#m

A

1. Tick-*ing* a - way \_ the mo - *ments* that make up a dull \_ \_ day. (You)

Gtr. 2 (dist.)

*mf*

P.M. - - 4

E

 $F\#_m$ 

frit-ter and waste\_ the hours\_ in an off - hand way. \_\_\_\_\_

A

Kick-ing a - round\_ on a piece of\_\_ ground\_\_ in your home - town,

P.M. ---- 4

2	2	2	5	10	12	12-14	14-14	12
4	4	4	2	11	12	12-14	14-14	12
0 2	0 0 2	2	4	11	12	X	12-14	14-14

E

 $F\#_m$ 

waiting for some - one or some - thing to show \_ you the way. \_\_\_\_\_

**Bridge**  
\*Dmaj7

Tired of ly - ing in the sun - shine, stay - ing home to watch the rain. And

Voc. Fig. 1

(Oo, ah.

*mp*

2 0 2 0 x

\*Chord symbols reflect overall harmony.

Dmaj7

you are young and life is long and there is time to kill to - day.

Oo, ah.

2 0 3 0 2 0 x

Dmaj7

And then one day you find, ten years have got be - hind you.

Oo, oo.

2 0 3 0 4



Bm E

No one told you when \_ to run. \_ You missed the start - ing gun. \_

End Voc. Fig. 1

Oo, ah,

*mf*

3  
4  
2

2 2 0 0 1

Guitar Solo

F#m A

ah.)

Gtr. 3 (dist.)

*f* w/ delay grad. bend 1/2 3/4

2 4

1 2 3 4

Gtr. 2

4 2 2 4 4 4 2 2 2 2

0 2 2 2 2 2 2 2 2 2

E F#m

1 2 4 4 1/2 1/4 5 5 7 5 7 5 5 7

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

The musical score for "The Wind" by George Gershwin is presented in two systems. The first system features a piano part with a waltz-like melody in G major, 4/4 time, and a guitar part with a waltz-like melody in G major, 4/4 time. The piano part includes a triplet of eighth notes and a "let ring" instruction. The guitar part includes a triplet of eighth notes and a "loco" instruction. The second system continues the piano and guitar parts, with the piano part featuring a triplet of eighth notes and the guitar part featuring a triplet of eighth notes. The score is divided into two systems, each with a piano and guitar staff.

\*Harmonic located between 2nd & 3rd frets.

[illegible]

E F#m

*diva* - - - - -

(16) (16) 16 16 17 17 16 (16) 14 16 14 17

*let ring* - - - - -

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

A

*loco* *diva* - - - - -

17 (17) 17 (17) 16 (16) 14 16 14 16 (16) 0 19 (19) 19

*w/ bar*

*let ring* - - 4

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

E F#m

*diva* - - - - - *loco*

(19) (19) 19 19 16 17 16 17/19 19 17 19 17 17 14 14

P.M.

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

# Interlude

Bkgd. Voc.: w/ Voc. Fig. 1

Dmaj7

Ama7

4 2 7 7 10 12 10 9 10 9 5 5 7 9

3 2 0 2 0

Dmaj7

Ama7

9 7 5 5 7 5 2 5 2 2 1 2 (2/4) (4)

3 2 0 2 0

Dmaj7

C#m

1 1/2 1 4 (4) 0 4 (4) 2 2 1 4 (4) 2

2 0 0 0 4

Bm E

2. And you run, \_

(Oh, ah, \_

2 4 6 4 2 0

3 4 2 2 0

Verse

F#m A Gtr. 3 tacet

\_ you run \_ to catch up \_ with the sun \_ but it's sink - ing,

ah.)

let ring -

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

E

F#m

rac-ing a - round \_ to come up be - hind \_ you a - gain. \_\_\_\_\_ The

Gtr. 2

let ring ----- 4

1 2 X 1 2 2 2 2 4 X 4 2 4 (4) 2 2 2 2

sun is the same \_\_\_\_ in a rel - a - tive way, \_ but you're old - er,

let ring-----4

E F#m

short - er of breath... and one day clos - er to death. ...

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

**Bridge**

**Dmaj7**

Ev - 'ry year is get - ting short - er,

**Ama7**

nev - er seem \_ to find \_ the time \_

(Oo, \_\_\_\_\_) ah.

(Oo, \_\_\_\_\_)

**mp**

**2**  
**6**

Dmaj7 A maj7

Plans that ei - ther come \_ to naught or half a page \_ of scrib-bled lines.

Oo, ah. Whoa, oh, whoa, oh.

Dmaj7 C#m

Hang - ing on in qui - et des - per - a - tion \_ is the Eng - lish way. The

Oo, Oh.) ah.

Bm Bm7 F

time is gone, \_ the song is o - ver. Thought I'd some - thing more to say. \_

Oo, oo, oo,

# "Breathe" (Reprise)

A tempo

Em(add9)

A7

A7sus<sup>2</sup><sub>4</sub>

A7

ah.)

let ring ----- 4

Em(add9)

A7

A7sus<sub>4</sub>

A7

let ring ----- 4

## Verse

Em

A

Asus<sub>4</sub>

A

1. Home, \_\_\_\_\_ home a - gain. \_\_\_\_\_

steady gliss. let ring ----- 4

Em

A7

A7sus<sub>4</sub>

A7

I like \_\_\_ to be \_\_\_ here when I can. \_\_\_\_\_



Em(add9) A A6sus4 A A7sus<sup>2</sup><sub>4</sub>

And when \_ I come \_ home cold and tired, \_ it's

let ring - - 4

Em A Asus4 A

good \_ to warm \_ my bones \_ be - side \_ the fire. \_

let ring - - - - - 4

Cmaj7 Bm

Far a - way \_ a - cross \_ the field, the toll - ing of \_ the i - ron bell

Fmaj7 G7 D7#9 D7b9 Bm

calls the faith - ful to their knees to hear the soft - ly spo - ken mag - ic spell.

let ring - - - - - 4 rit.

from *The Division Bell*

# What Do You Want From Me

Words and Music by David Gilmour, Richard Wright and Polly Samson

**Intro**  
**Moderately** ♩ = 104  
**Half-time feel**

Gtr. 1 (dist.)  
(Drums, bass & kybd.)

**\*Em** **Cadd9**

**f**  
**\*\*w/ delay**

8

15 15 15 15 15 14 12 15

**\*\*Set for quarter-note regeneration w/ 2 repeats.**

Gtr. 2 (clean)

**Riff A** **End Riff A**

**mf**  
*let ring throughout*

8

0 2 0 2 0 2 0 2 3 0

**\*Chord symbols reflect implied harmony.**

Gtr. 2: w/ Riff A (3 times)

**Em** **Cadd9** **Em**

**Gtr. 1**

**w/ bar**

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

**Cadd9** **Em** **Cadd9**

1. As you

14 (14) 12 14 15 12 14 (14) 12 14 14 (14) 14 12 14 12 (12) 10

# Verse

Gtr. 2: w/ Riff A (4 times)

Em Cadd9 Em Cadd9

look a - round - this room - to - night, \_\_\_\_\_

slight P.H.

1/2 (2) 0 2 - (2) 0 2 0 2

Em Cadd9 Em Cadd9

set - tle in - your seat - and dim the lights. -

1/2 15 14 15 14 15 14 (14) 12 14

Am7

Do you want. my - blood? - Do you want. my - tears? - What do - you want? -

(Oo. \_\_\_\_\_)

Gtr. 1 Riff B End Riff B

0 2 0 1 3 4 0 5 6 7 0 0 2 0 1 3 4 0 2 0 0 3

Gtr. 2 Rhy. Fig. 1 End Rhy. Fig. 1

1/4 2 0 3 0 2 0 3

Gr. 2: w/ Riff A (2 times)

Em

Cadd9

Em

Cadd9

Should I

Voc. Fig. 1

End Voc. Fig. 1

What do you want from me? \_\_\_\_

Gr. 1

slight  
P.H.

2 0 2 (2) 2 0 2 2 12 15 15 (15) 14 (14) 12 14 (14) 12 12 14

Gr. 2: w/ Riff B

Am7

sing un - til \_\_\_\_ I can't sing an - y - more? Play these strings \_ 'til my fin - gers are raw? \_\_\_\_

Oo, \_\_\_\_\_ oo, \_\_\_\_\_ hoo, \_\_\_\_\_ hoo.)

8va - - - - - 1  
P.H. - - - - - 4

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

Pitch: E

**Chorus**  
F#m B/F# F#m E/G# A B

Oo, \_\_\_\_\_ you're so hard to please. .

Voc. Fig. 2  
(Ah, \_\_\_\_\_ ah.) \_\_\_\_\_

Gtr. 1 **Riff C** *loco* **End Riff C**

Gtr. 2 **Riff D**

**C**

What do you want from me?

**End Voc. Fig. 2**

**End Riff D**

Gtr. 2: w/ Riff A (4 times)  
Em

Em Cadd9 Em Cadd9

2. Do you

w/ bar

0 0 0 0  
2 2 2 2

X 8 7 7  
0 7 7 7

0 15 1 2 1/2 1 15 15 17 15 14 12 14

Gr. 2: w/ Riff A (4 times)  
Em

3kgd. Voc.: w/ Voc. Fig. I

Em Cadd9 Em Cadd9

prom - ise you \_ the an - s - wers, would you go? \_\_\_\_ Should I

14 12 15 12 14 12 15 12 14 12 14 12

1 1/2 1/4 1/4

Gtr. 1: w/ Rhy. Fig. 1  
 Gtr. 2: w/ Riff B  
 Am7

stand out in the rain? Do you want me to make a dai-sy chain for you?

(Oo, oo.)

### Chorus

Bkgd. Voc.: w/ Voc. Fig. 2  
 Gtr. 1: w/ Riff C  
 Gtr. 2: w/ Riff D

F#m B/F# F#m E/G# A B

I'm not the one you need.

C

What do you want from me?

Riff E End Riff E

Gtr. 1

w/ bar

3 14 12 (12) 5

12/14 14/12

Em Cadd9 Em Cadd9

slight P.H.

3 2 0 2 0 2 0 2 (2) 0 2 X 15 15 (15)

2

**Voc. Fig. 3**

(Ah,

Gtr. 3 (clean)

Gtr. 2

Rhy. Fig. 2

\*Bass plays B $\sharp$ .

drift

An

ah.

End Voc. Fig. 3

End Riff F

End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 2 (2 times)

Gtr. 3: w/ Riff F (2 times)

 $C_m^{\#}$ 

You

Qq.

Qq.



B Amaj7

sell your soul \_ for com - plete con - trol. \_ Is that real - ly what \_ you need? \_

oo.)

Bkgd. Voc.: w/ Voc. Fig. 3 C#m G#m/B#

You could lose your - self \_ this night. \_

B Amaj7

See in - side, \_ there is noth - ing to hide. \_ Turn and face \_ the light. \_

Gtr. 1

# Outro-Chorus

Gtr. 1: w/ Riff C  
Gtr. 2: w/ Riff D (1st 6 meas.)  
F#m

Gtr. 1: w/ Riff E

B/F# F#m E/G# A B C

(Ah, \_ ah.)

Em

What do you want from me?

Gtr. 2

Gtr. 1

w/ bar (12)

rit.

1/4

w/ bar



G Em7 G

Em7 A7sus4 Em7

A7sus4 G Gtr. 2 tacet

Gtr. 3 (acous.) *mf* let ring - - - - 4

Gtr. 1 let ring - - - - 4 let ring - - - - 4 let ring - - - - 4

# Verse

C/G

Gtr. 1 tacet  
D/F#

1. So, \_\_\_\_\_ so you think you can tell \_\_\_\_\_ heav-en from hell, \_

\*Gtr. 4

w/ slide

†Vol. swells throughout

\*Pedal steel arr. for gtr.

Rhy. Fig. 2

Gtr. 3

\*\*

let ring ----- 1 let ring ----- 4

\*\*\*T = Thumb on 6th string

\*\*P.M. 6th, 5th & 4th strings next 8 meas.

Gtr. 1

Am

G

blue skies \_ from pain. \_\_\_\_\_ Can you tell a green

Gtr. 4

mf

Gtr. 3

let ring ----- 4 let ring ----- 4



Am G

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

let ring --- 4

15/17 10 9 10 (10) 8 10 12 12 16/17 16/17 15 12 10

D/F# C/G

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

5 7 5 5 7 5 3 5 8 10

Am G

\_\_\_ for a lead \_\_\_ role in a cage? \_

Gtr. 4

let ring ----- 4

10 10 17 (17) 18 10 12

Rhy. Fill 1 Gtr. 3 End Rhy. Fill 1

Gtr. 1 divisi

let ring ----- 4

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

# Guitar Solo

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (1st 9 meas.)

Gtr. 4: tacet

Em7

Gtr. 5 (acous.)

mf

16/12 12 12 16/12 (12) 12/14 12 12 16/12 16/12 12 10 8

\*Doubled by scat vocal, next 9 meas.

G Em7 A7sus4

7 7 7 9 10 9 10/12 12 12 16/12 12 12 12 10 8 12 14 14 14/12 12/14 14 14 14/12

Em7 A7sus4 G

10/12 12 12 10 8 8 10 12 10 8 10 12 14 14 12 10 10 16/12 16/12 (12)

## Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 2

Gtr. 5: tacet

C/G

D/F#

How I wish, how I wish you were here. We're just

Am G

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

D/F# C/G

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

Gtrs. 1 & 3: w/ Rhy. Fill 1

Am

G

fears, wish you were here.

# Outro

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (till fade)

Em7 G Em7 G Em7

A7sus4 Em7 A7sus4 G

Gtr. 5 Em7 G

3 4 3 5 4 4 3 4 3 5 10/12 10 8 7 9 8 10 4 3 4 3 5 4

\*Doubled by scat vocal, next 10 meas.

Em7 G

8 9 8 10 8 10 12 12 14 12 10 12 12 10 12 10 8 9 10/12 10/12

Em7 *Begin fade* A7sus4

10 12 12 12 10 12 12 12 10 12 12 12 10 12 10 12 14 14 14 12 10 10 12 12 14

Em7 A7sus4 G

10 12 12 12 10 8 8 7 8 7 8 8 7 8 10 8 7 9 7

Gtr. 5 tacet Em7 G Em7 G Em7

A7sus4 Em7 A7sus4 G *Fade out*



from *The Wall*

# Young Lust

Words and Music by Roger Waters and David Gilmour

## Verse

Moderately slow ♩ = 95

N.C. \*\*E7(no3rd)

A

E7(no3rd)

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

Gtr. 1 (dist.)

*mf*  
\*w/ delay  
steady gliss. delay off

TAB

14 0 0 2 4 3 X 2 2 0 0 0 2 4 3 0

\*Set for eighth-note regeneration w/ 1 repeat.

\*\*Chord symbols reflect overall harmony.

Where are all \_ the good \_ times? \_

*div* 1 P.H. 1/2 (3) 0 2 (2) 2 4 3 X 2 (2)

Pitch: C#

## Interlude

G5

G6

G5

G6

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

0 2 2 4 3 (3) (3) 0 0 3 5 5 5 7 5 5 5 7 5 7 7

G5 G6 G5 G6 Em7

steadily gliss.

**Chorus**  
Am G G#

Oo, \_\_\_\_\_ I need a dirt - y wom - an.

Am Em7

Oo, \_\_\_\_\_ I need a dirt - y girl. \_\_\_\_

**Verse**  
E7(no3rd) D A E7(no3rd)

2. Will some wom-an in this de-sert land \_\_\_\_\_ make me feel \_ like a real \_\_\_\_ man? \_

A5

Take this rock and roll — ref-u - gee. —

## Interlude

Em7 G5 G6 G5 G6

Oo, babe, set me free.

G5 G6 G5 G6 Em7

steadily gliss.

## Chorus

Am G5 G6 G5 G6

Oo, ————— I need a dirt - y wom - an.

G<sup>5</sup> G<sup>6</sup> G G<sup>♯</sup> Am

Oo, \_\_\_\_\_ I need a dirt - y girl. \_

5 5 7 5 X 5 X 6 2 0 X X X 1 2 0

11

Em7

Guitar Solo

Em7

Gr. 2 (dist.)

*mf*  
w/ flanger

Gr. 1

0 10 10 12 15 X 12 X 12

\*J.Smu - - -

E6sus4

P.H.

1 1 1 1 1 12 14 X 14/15

Pitch: G

\*Pertains to P.H. only.

0 12 14 12 X X 12 12 0 0 0

[illegible]


The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, bass, and drums. The guitar part features a melody line with various techniques such as bends, slides, and vibrato, and a bass line with chords. The bass part includes a 12/8 time signature and a drum part with a 12/8 time signature. The score is written in G major and 12/8 time.

[illegible]






Notes:



Strings:

high



low

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

## Definitions for Special Guitar Notation

The image shows a musical staff with a treble clef and a guitar TAB staff below it. The musical staff has a quarter note on the first line (F4). The TAB staff has the letter '9' on the first line, with an arrow pointing from the '9' to the quarter note on the musical staff, labeled '1/4'.

The first measure of the song is shown. The treble clef staff contains a whole note chord consisting of a G4 (one ledger line below), an A4 (first line), and a B4 (second space). The key signature has one sharp (F#). The bass clef staff contains a whole note chord consisting of a G2 (third space), an A2 (second line), and a B2 (first space). The bass clef staff is labeled 'TAB' vertically on the left.

The first measure of the song is shown. The treble clef staff contains a quarter note G4 (G-clef), a quarter note A4 (sharp sign), and a quarter note B4 (flat sign). The bass clef staff, labeled 'TAB', shows a 7-fret barre (indicated by a horizontal line with a '7' above it) and a 9-fret note (indicated by a '9' below it). A curved arrow points from the 9-fret note to the first line of the treble staff, indicating a natural harmonium.

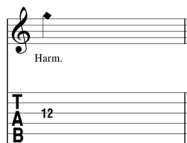
The first measure of the song is shown. The treble clef has a key signature of one sharp (F#). The melody consists of two eighth notes: F#4 and G#4, beamed together. The bass line is a single eighth note, F#3, followed by a whole rest. The fretboard diagram shows the first fret on the first string (F#) and the third fret on the second string (G#).

The first measure of the musical score for 'The Rose Tree' is shown. It features a treble clef and a single eighth note on the second line of the staff, which corresponds to the letter 'A' on the guitar fretboard. Below the staff, the letters 'T A B' are printed vertically, indicating the fretboard positions. The number '7' is written on the first line, and the number '9' is written on the second line, with a horizontal line connecting them, representing a slide from the 7th to the 9th fret.

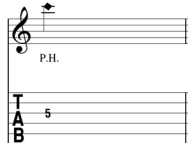
[illegible]



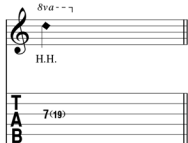
**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



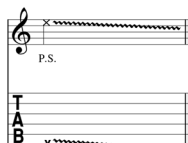
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



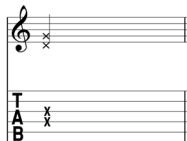
**HARP HARMONIC:** The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



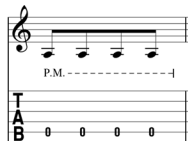
**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



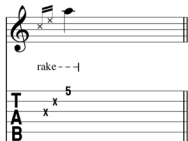
**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



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



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



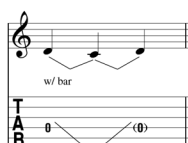
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.



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



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



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



## Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder).



(*accent*)

- Accentuate note with great intensity.



(*staccato*)

- Play the note short.



- Downstroke



- Upstroke

**Rhy. Fig.**

- Label used to recall a recurring accompaniment pattern (usually chordal).

**Riff**

- Label used to recall composed, melodic lines (usually single notes) which recur.

**Fill**

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**Rhy. Fill**

- A chordal version of a Fill.

**tacet**

- Instrument is silent (drops out).

**D.S. al Coda**

- Go back to the sign (§), then play until the measure marked "To Coda," then skip to the section labelled "Coda."



- Repeat measures between signs.

**D.C. al Fine**

- Go back to the beginning of the song and play until the measure marked "Fine" (end).



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

**NOTE:** Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

**Another Brick in the Wall, Part 2**

**Astronomy Dominé**

**Brain Damage**

**Breathe**

**Comfortably Numb**

**Have a Cigar**

**Hey You**

**Keep Talking**

**Learning to Fly**

**Money**

**On the Turning Away**

**Pigs (Three Different Ones)**

**Run Like Hell**

**Shine On You Crazy Diamond (Parts 1-5)**

**Time**

**What Do You Want from Me**

**Wish You Were Here**

**Young Lust**

**BMG**  
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