

This is the earliest of the solos transcribed in this folio. It's from Pink Floyd's 1971 release *Meddle*. Most of the elements of Gilmour's style are already in place. Like many of his solos, this one is a skillful combination of blues licks and arpeggio-style lines that really define the chords over which the solo is played. Notice also the half-step bends that are a constant fixture of Gilmour's sound (see measures 13, 14, 16, 25, 26, and 28). The use of repeated figures is something that you will see often in Gilmour's solos — evidence of a careful and musical approach to soloing. I especially enjoy the spaces that were left in measures 9, 12, and 19. These are the mark of a mature player. The guitar sound here is clean and undistorted and as moody as the song it introduces.

# Echoes

Waters/Wright/Mason/Gilmour

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Slowly

First system of musical notation (measures 1-5). The key signature is F# major (three sharps) and the time signature is 4/4. The music is in a slow tempo. The first staff shows the melody with notes and slurs. The second staff shows the guitar accompaniment with chord diagrams and fret numbers. Chords are F#m, C#m, and B. Fret numbers include 12, 14, and 9.

Second system of musical notation (measures 6-9). The key signature is F# major (three sharps) and the time signature is 4/4. The music is in a slow tempo. The first staff shows the melody with notes and slurs. The second staff shows the guitar accompaniment with chord diagrams and fret numbers. Chords are B, C#m, and B. Fret numbers include 12, 14, 11, 13, and 9.

Third system of musical notation (measures 10-13). The key signature is F# major (three sharps) and the time signature is 4/4. The music is in a slow tempo. The first staff shows the melody with notes and slurs. The second staff shows the guitar accompaniment with chord diagrams and fret numbers. Chords are F#m, B, and C#m. Fret numbers include 7, 9, 11, 13, and 9.

15

B $\flat$  m7      A      G $\sharp$  sus4

T  
A  
B

G $\sharp$       C $\sharp$  m

T  
A  
B

20

F $\sharp$  m

T  
A  
B

C $\sharp$  m

T  
A  
B

25

B $\flat$  m7      A      G $\sharp$  sus4      G $\sharp$       C $\sharp$  m

T  
A  
B

This solo is taken from Pink Floyd's 1973 release *Dark Side of the Moon*. The guitar sound here is typical of Gilmour's frequent mix of distortion and echo. The result is a beautiful, creamy texture which is enhanced by the accuracy of the string bends. Again we see a good mixture of blues lines and arpeggio runs. As I noted previously, Pink Floyd songs rarely contain one-chord jams: There is almost always a backing chord progression, and this song is typical of that. Gilmour's solo lines are derived from the chord changes, especially when the Dmaj7 chord occurs (see measure 17). I especially like the slides in measures 18 and 19.

# Time

Waters/Wright/Mason/Gilmour

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Moderately

The guitar score for 'Time' is presented in three systems. Each system consists of a treble clef staff and a three-line bass staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Moderately'. The score includes various guitar techniques such as bends, slides, and triplets. Chord symbols (F#m, A, E, B, R) are placed above the treble staff. The bass staff shows fret numbers and chord symbols. Measure numbers 5, 14, 17, and 19 are indicated. The piece ends with a 'Sva' (sustained) marking and a dotted line.

10 *Sva*

A E F#m

B B B B R B

T 17 17 16(18) 18 (19) 18 16 (18) 16 16 17 17 16(18) 16 14 16 17(19) 17

A

B

*Sva*

A E

B R B B S

T 17 (19) (19) 17 R R 18 16 14 16 14 16 (18) 10 (21) 14 10 (21) 19 19 16 17 16 17 19

A

B

*Sva*

F#m Dmaj7<sub>3</sub> Amaj7

loco

H P S S B S

T 19 17 19 17 17 14 14 9 7-12 11 10 (12) 10 9 10 9 5 5 7-9

A

B

20

Dmaj7 Amaj7 Dmaj7

S S S S S U B R

T 9 7 5 7 5 2 5 2 4 (6) 6 (7) (7) 6 4 2

A

B

25

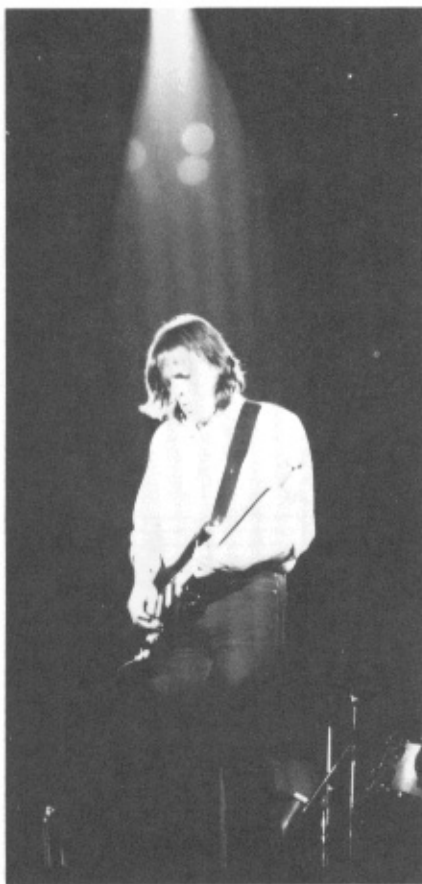
C#m7 Bm7 E F#m

B R S

T 4 (6) 4 2 4 2 6 4 4 2 0 2

A

B



This is one of the best-known Pink Floyd songs and one of the best-known Gilmour solos. Here, he solos over three choruses against a B minor blues progression. Although, like most guitarists, Gilmour plays a lot of blues licks (which use tones from the minor scale), this is a rare case of Pink Floyd actually playing a blues chord progression. You will hear some notes that are out of the range of most guitars (see measures 50, 51, 58, and 60), so you will probably want to play those sections an octave lower. It's interesting the way Gilmour changes the sound of his guitar for each chorus. The first and third choruses use his typical "wet" sound — reverb and echo — while the second chorus uses a completely "dry" sound. Notice also the use of double stops at the end of the first chorus (measure 21). This figure occurs again at the end of the second chorus (measure 45).

# Money

Waters

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Moderately bright 

**System 1:**  
 Treble: Bm chord, melodic line with slurs and triplets.  
 Bass: T (9 (11) 7), A (9 (11) 7), B (9 (11) 7).  
 Chords: B, B, H, B, S, 10, 12.

**System 2:**  
 Treble: Melodic line with slurs and triplets, starting with a boxed '5'.  
 Bass: T (12), A (12 12), B (12 (14) 12 12).  
 Chords: B, B.

**System 3:**  
 Treble: Melodic line with slurs and triplets, ending with an 'Em' chord.  
 Bass: T (9 (11) 7 10 10 (12) 10 12 14), A (9 (11) 7 9), B (12 12 10).  
 Chords: B, B, Em.

10

T  
A  
B

15

T  
A  
B

F#m

T  
A  
B

N.C.

20

Bm

T  
A  
B

T  
A  
B

25

T  
A  
B

30

T  
A  
B

Em

T  
A  
B

35

T  
A  
B

Bm

T  
A  
B

40

Treble clef, key signature of one sharp (F#). Bass clef. Measures 40-42. Chords: F#m, UB R, B. Fingerings: 12 10, 10 10, 10 9(11), 9(11) 9(11). Dynamics: P.

45

Treble clef, key signature of one sharp (F#). Bass clef. Measures 44-46. Chord: Bm. Fingerings: 9 7 10 9, 7 10 9 8 7, 7 9.

Treble clef, key signature of one sharp (F#). Bass clef. Measures 47-49. Chords: Bm, B. Fingerings: 9 9, 11 10 12, 10 12 14 12 (14).

8va

50

Treble clef, key signature of one sharp (F#). Bass clef. Measures 50-52. Chords: B, S. Fingerings: 10 12 12, 19 22(24) 22 22, 22 22(24).

8va

Treble clef, key signature of one sharp (F#). Bass clef. Measures 53-55. Chords: S, B, R. Fingerings: 12 10 12(14) 12 (14) 12, 12, 14 (16) 14 12 10.



8va

55

T 12 9 7 9 11 12 10 12 19

A

B

8va

60

T 22 (24) 22 22 22 22 (24) 19 (21) 19 22 (24) 10 (12) 10

A

B

8va

Bm

T 12 14 14 22 (24) 22 (24)

A 17 (19)

B

8va

65

F#m

T 19 22 (24) 22 22 22 22 (24) 19 22 19 19 12 10 11 10 11

A

B

loco

N.C.

Bm

T 10 (12) 10 8 7 9 7 6 10 9

A

B

Gilmour uses a very unusual guitar sound for this solo: it sounds like the guitar signal was put through a Leslie cabinet. The Dm7 to G7 chord progression lends itself to the Dorian mode of D, as in the descending line at measure 16. Measure 18 contains the only questionable note I found in all these solos, an F# against a G7 chord. We hear a lot of double and triple stops, especially in the beginning. Some of these double stops are bent up half a step à la Chuck Berry (see measures 7 and 8). After the harmonica solo Dave plays a gorgeous line which outlines the new chord changes.

# Any Colour You Like

Gilmour/Wright/Mason

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Moderately

Dm7 G7

UB

T 13 (15) 13 (15) 13 13 14 13 14 11-12 10

A 13 (15) 13 (15) 13 13 14 13 14 11-12 10

B 13 (15) 13 (15) 13 13 14 13 14 11-12 10

G7 Dm7 G7

T 10 12 10 12 10 10 10 12 12 12 12 12

A 10 12 10 12 10 10 10 12 12 12 12 12

B 10 12 10 12 10 10 10 12 12 12 12 12

Dm7 G7

T 12 (13) 12 12 (13) (13) 12 12 (13) 12 12 12 12 (13) 12

A 12 (13) 12 12 (13) (13) 12 12 (13) 12 12 12 12 (13) 12

B 12 (13) 12 12 (13) (13) 12 12 (13) 12 12 12 12 (13) 12

Dm7 G7 Dm7

T 12 12 12 10 13 13 10 10 12 12 10 12

A 12 12 12 10 13 14 13 10 10 12 12 10 12

B 12 10 12 10 12 10 14 10 10 12 12 10 12

Guitar system 1: Treble clef, G7 and Dm7 chords. Fingering: 10 10 12 12 10 12 13(15) 13(15) 13 13 13 12 12 10 10.

Guitar system 2: Treble clef, G7 and Dm7 chords. Measure 15 boxed. Fingering: 10 10 12 12 12 10 12 12 10 12(14) 10 10 10 13 13 13 13(15).

Guitar system 3: Treble clef, G7 and Dm7 chords. Fingering: 13 13 13 13 12 12 10 10 12 12 10 10 9 9 12 12 10 10 9 12 10 12.

Guitar system 4: Treble clef, G7 and Dm7 chords. Fingering: 12 9 10 10 x x x x x 13(13) 12 12 12 10 10 12 10 12.

Guitar system 5: Treble clef, G7 and Dm7 chords. Measure 20 boxed. Fingering: 13(14) 10 10 13 13 15(17) (17) 15 12 13 13 13 13 12 12 12 12 10 10 10.

G7 Dm7

T 12 12 12 12 12 12 12 12 12 12

A 10 10 12 12 12 12 12 12 12 12

B 12 12 12 12 12 12 12 12 12 12

G7 Dm7 25

T 12 12 12 12 12 12 12 12 12 12

A 10 10 12 12 12 12 12 12 12 12

B 12 12 12 12 12 12 12 12 12 12

*Sva* G7 Dm7

T 13 13 13 13 13 13 13 13 13 13

A 13 13 13 13 13 13 13 13 13 13

B 13 13 13 13 13 13 13 13 13 13

*Sva* G7 Harmonica Solo 8 Bb

(Guitar fades into harmonica solo)

T 13 13 13 13 13 13 13 13 13 13

A 13 13 13 13 13 13 13 13 13 13

B 13 13 13 13 13 13 13 13 13 13

Am Ebmaj7 40 F C7+9 C#7

T 10 10 10 10 10 10 10 10 10 10

A 10 10 10 10 10 10 10 10 10 10

B 10 10 10 10 10 10 10 10 10 10

In 1975, Pink Floyd completed work on a concept album called *Wish You Were Here*. Among the many interesting parts created by Gilmour is the theme to "Shine On You Crazy Diamond, Part 2." It's a simple two-bar phrase played with open strings so that all the notes can ring out. Roger Waters found this phrase so haunting that it inspired him to write lyrics about founding member Syd Barrett, who left the group in 1968 amid rumors of drug abuse and psychological problems.

# Shine On You Crazy Diamond, Part 2

Gilmour/Waters/Wright

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## Guitar Theme

Slowly

T  
A  
B



This solo is a good example of the "arranged" side of Gilmour's playing. Over some interesting and challenging chord changes we hear a solo that sounds as if it had been carefully worked out in advance. The primary solo is doubled by another guitar track shadowing the original part an octave higher. Some very nice bends are heard here (both whole and half step).

# Shine On You Crazy Diamond, Part 4

Gilmour/Waters/Wright

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Moderately slow, in 2

Chords: Gm, B, R, B, B, B

Fretting patterns: 5(7), (7) 5 3, 5(7), 5(6), 3 5 5(6)

Chords: Bb, Eb sus4, Gm/D, Cm, Bb

Fretting patterns: 5(7), 3 4 6, 3(4), 3, 3(4), 3

Chords: F, B, B, R, Gm

Fretting patterns: 4(6), 4 3 1, 3(4) 3, 1 1 2, 3

An important aspect of David Gilmour's guitar style is his acoustic playing. We have here a nicely played acoustic guitar solo in the introduction to "Wish You Were Here." I particularly like the finger vibrato he uses. It sounds as if his guitar was strung with extra slinky strings. Also impressive are the double stop slides that have an R&B flavor about them (see measure 3). The slides and open strings in the first measure remind me of Jimmy Page's playing on "Over the Hills and Far Away."

# Wish You Were Here

Waters/Gilmour

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Moderately slow

The sheet music is organized into four systems, each with a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "Moderately slow".

- System 1:** Treble clef starts with an Em chord and a melodic line. Bass clef shows fret numbers 3, 4, 3, 5, 4, 3, 4, 2, 0. Techniques include slides (S) and a triplet (3).
- System 2:** Treble clef continues the melodic line. Bass clef shows fret numbers 3, 3, 4, 3, 4, 5, 4, 3, 0. Techniques include slides (S) and bends (P).
- System 3:** Treble clef continues the melodic line. Bass clef shows fret numbers 3, 4, 3, 4, 5, (6), 5, 3, 4, 3. Techniques include slides (S), vibrato (V), and bends (B).
- System 4:** Treble clef continues the melodic line. Bass clef shows fret numbers 3, 4, 3, x, 5, 5, (7), 5, 3, 5. Techniques include slides (S), vibrato (V), and bends (B).



Pink Floyd released *Animals* in 1977. The song "Dogs" has another acoustic guitar introduction by David Gilmour. Although the guitar is just playing chords, the chords are so interesting that I thought I'd show them to you.

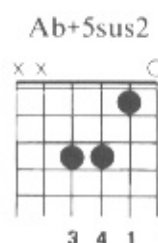
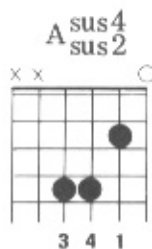
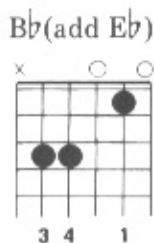
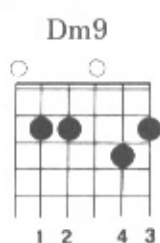
# Dogs

Waters/Gilmour

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## Acoustic Backup Pattern

Tune all strings down one whole-step.





This solo demonstrates the increasing sophistication and musical vocabulary of Gilmour's playing. Part of this may be attributed to the prevailing musical climate of the time. Jazz-rock fusion was having a serious impact on many musicians, and this solo, which is played over the same chords as the introduction, has a very jazzy feel to it. Gilmour departs here from the usual pentatonic scales and makes use of major, modal, and chromatic scales (see a dramatic demonstration of this in measures 15 and 16). We can also find here an example of the "ultra-bend." That's when a note is bent up more than a whole step (see measure 12).

## Solo

Moderately

Dm9

12 13 12 12 10 10 10 10 12

13 13 12 10 12 10 9 12 12 9 10 9 12 9 12 10 8

5 Bb(add Eb)

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

13 13 12 10 10 13 12 10 13 10 13 (14) 13 (14)

A<sup>sus4</sup>  
sus2

10

T  
A  
B

12 10 9      P      S      S

12 10 9      10 9      12 14      12 11      12 14      12

T  
A  
B

12 14 11 11 12 12 14      P      B      B      B

9 10 9 10 12      12 12(14)      14 11(16)      14 11(16)      (17)

B<sup>b</sup>/A<sup>b</sup>

15

T  
A  
B

15 13 12 10 10 10 10      13 13 12 11 10 13 12

Dm9

T  
A  
B

11 10 13 12 10 10(12)      B      R      B      R      S

10      (12)      10 9

This is another example of the "arranged" David Gilmour. In this solo, the guitar is doubled in thirds on a separate track, creating an Allman Brothers sound. I've notated both parts on the same staff so you can see how they work together. But remember, this transcription is of two separate guitars playing two separate parts which have been beautifully written and performed.

## Double-Tracked Solo

Moderately  
*Sva* throughout

C Csus4 C Dm

C Dm

C Bb

F Eb

F Eb

T A B

T A B

T A B

T A B

T A B

In 1978, David Gilmour released his first self-titled solo album. This solo is taken from the single that was released from it. The rhythm of the solo looks complex, but the slow tempo makes it easy to play.

# There's No Way out of Here

Baker

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Moderately slow

*Sva*

First system of guitar notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with notes G4, A4, B4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2. Chords Em, G, Em, D, and A are indicated above the staff. The bottom three staves (T, A, B) show fret numbers: T (15(17), 15, 12, 15), A (15(17), 14, 15, 15(17), 15, 14, 15), and B (15(17), 14, 15, 15(17), 15, 14, 15). A dotted line labeled 'Sva' spans the first two measures.

Second system of guitar notation. The top staff continues the melodic line with notes G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2. Chords Em, G, Em, D, and A are indicated. The bottom three staves show fret numbers: T (15(17), 15, 12, 14(16), 14, 12, 14, 14, 14, 14, 12, 11, 12), A (15(17), 14, 14, 14(16), 14, 14, 14, 14, 12, 11, 12), and B (15(17), 14, 14, 14(16), 14, 14, 14, 14, 12, 11, 12). A dotted line labeled 'Sva' spans the first two measures. The word 'loco' is written above the staff in the second measure.

Third system of guitar notation. The top staff continues the melodic line with notes G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2. Chords Em, G, Em, D, and A are indicated. The bottom three staves show fret numbers: T (14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 14, 14, 14, 14, 12, 11, 12), A (14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 14, 14, 14, 12, 11, 12), and B (14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 14, 14, 14, 12, 11, 12). The word 'loco' is written above the staff in the second measure.

Fourth system of guitar notation. The top staff continues the melodic line with notes G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2. Chords Em, G, Em, D, and A are indicated. The bottom three staves show fret numbers: T (15, 15(17), 15, 14(16), 14, 12, 14, 14, 12, 14, 12, 14, 12, 10, 12, 10, 12, 10, 12), A (15, 15(17), 15, 14(16), 14, 12, 14, 14, 12, 14, 12, 14, 12, 10, 12, 10, 12), and B (15, 15(17), 15, 14(16), 14, 12, 14, 14, 12, 14, 12, 14, 12, 10, 12, 10, 12). The word 'loco' is written above the staff in the second measure.

Pink Floyd's 1979 release, *The Wall*, yielded their first hit single in twelve years, "Another Brick in the Wall, Part 2." On this album David Gilmour turns in some of the best playing of his career. On this particular track you can hear all the Gilmour trademarks played with a rhythmic R&B touch. There is a thoughtful, almost restrained, feeling to the way Gilmour plays this solo. Very prominent here are those Gilmour ultra-bends (see measures 2, 10, and 18), double stops (see measures 2 and 5 through 7), and triad voicings (see measure 28).

# Another Brick in the Wall, Part 2

Waters

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Medium tempo

Chord symbols: Dm, C/D, Dm9, B, R, P, H, 8va

Measure numbers: 10, 5

Tempo: Medium tempo, loco

Staff labels: T, A, B

Techniques: Bends (dots), Double stops (x), Triads (B, R, P)

15

Dm

Musical notation for measures 15-17. Treble clef, key signature of one flat. Fingerings: 10, 12, 12, 10, 12, 12, 10, 8, 10, 8, 10, 8, 10, 8, 10. Picking: P H P S P P P S S H P P. Measure 17 has a triplet of eighth notes.

Dm7

Musical notation for measures 18-20. Treble clef, key signature of one flat. Chords: G/D, B, B, B, R. Picking: P B B B R. Measure 20 has a tremolo on the B string.

Musical notation for measures 21-23. Treble clef, key signature of one flat. Chords: B, G/D, B, R, B, R, B, R, B. Picking: B R B R B R B. Measure 21 has a tremolo on the B string. Measure 23 has a tremolo on the B string.

25

C/D

Musical notation for measures 24-26. Treble clef, key signature of one flat. Chords: Dm, B, B, C/D, P. Picking: R B B P. Measure 24 has a tremolo on the B string. Measure 26 has a tremolo on the B string.

Musical notation for measures 27-29. Treble clef, key signature of one flat. Chords: Bb/D, loco. Picking: P S S S S. Measure 27 has a tremolo on the B string. Measure 29 has a tremolo on the B string.

Musical notation for measures 30-32. Treble clef, key signature of one flat. Chords: C/D, N.C. Picking: P. Measure 30 has a tremolo on the B string. Measure 32 has a tremolo on the B string.



It is always interesting to see how good guitarists treat simple chord progressions. A I IV V progression in G was used to set up the song "Mother," also from *The Wall*. As he often does, Gilmour really nails the chords, featuring the third of the chord in almost every measure so that the solo guitar is in actuality outlining the harmony. Gilmour often uses 4-3 suspension in these situations (see measures 1, 3, and 9). In measures 7 and 8, a motif is created by bending to the third of each chord, followed by the root.

# Mother

Waters

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Moderately slow

The guitar score for "Mother" is written in 4/4 time with a key signature of one sharp (F#). The piece is in G major and features a capo on the 12th fret. The score is divided into four systems, each containing two measures. The first system (measures 1-2) starts with a G chord (12 fret) and a C chord (13 fret). The second system (measures 3-4) continues with a G chord (5 fret) and a C chord (3 fret). The third system (measures 5-6) features a G chord (10-12 fret) and a C chord (10-8 fret). The fourth system (measures 7-8) includes a D chord (12-14 fret) and a G chord (10-9-10 fret). The score includes various musical notations such as slurs, ties, and accents.





Gilmour has put together a solo here that is worthy of the song title, featuring a lot of angry blues, especially in the first eight measures over the Em chord. I like the way he changes registers (low to high) frequently for dramatic effect. In the following transcription I have indicated "harmonic picking" in those spots where his picking has produced harmonics above the fingered note. To achieve this effect yourself, hit the string with your fingertip and the tip of your pick at the same time. Also, check out the double stops where one note is bent and the other is held (see measures 4 and 13). In measures 8 and 9, where the chords begin to change, Gilmour has clearly outlined the changes by playing the third of each major chord. Another Gilmour trademark is the use of nonpitched rhythmic attacks. These are indicated in the music by Xs (see measures 2, 16, 18, and 19).

# Young Lust

Waters/Gilmour

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Medium tempo

Em

B B B

T A B

0 5 7 5 7 7(8) 7 7(8) 5 X X 7(9) 15 16

5

8va - - - -

R R R B

T A B

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

8va - - - -

3 B B

T A B

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

8va - - - - - 7

*loco*

F/E

F#/E

G/E

harm.

(2)

10

G

harmonic picking

T R P B

15 15 12 11(16) 14 12 14 14(16) 12 11(16)

A

B S

5 5-9 7 9 8 10 8 10

harmonic picking - - - - - 7

Am

8va - - - - -

T B

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

A

B 10 15 15 15

8va - - - - - 7

G

*loco*

T B R

15 (17) 15 15 (17) 15 15 (17) 15 15 (17) 15

A B R

15 15 (17) 15

B

x x 16

15

Am

T H H R S H

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

A

B 14 o 3 5

x x x

5 3

Em

T B R B R

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

A

B x x x x x

5 5 5 5 7

These two solos, taken from "Comfortably Numb," are my personal favorites. They reflect the two sides of Gilmour's playing: the beautiful and lyrical side in the first solo and the angry, slashing side that takes over in the second solo. In the first solo, there is careful attention paid to the chords that are played underneath his lines—no random blues scales here. Yet despite all the "right" notes, there is an emotional and expressive quality that comes through. At the very beginning, you can see the Gilmour staples: the nonpitched rhythmic hits (indicated in the music by Xs) and his playing of the third of the chord to really state it (for example, his playing of an F# against the D chord). Check out the lick in measure 4: It's an arpeggio outlining an A chord with 4-3 suspensions (that's when the Ds resolve to C#s). The beautiful and lush distortion he employs here fits the mood perfectly.

# Comfortably Numb

Waters/Gilmour

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## First Solo

Moderately

The musical score for the first solo of "Comfortably Numb" is presented in three systems. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, and a bass staff showing fret numbers for the T, A, and B strings. The first system begins with a D chord and includes non-pitched rhythmic hits (Xs) and a triplet. The second system continues with D and A7 chords, featuring triplets and a '3' marking. The third system features C and G chords, with a '3' marking and a '7' marking. Chord diagrams are provided for D, B, R, A7, and C.

First system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. Chords: C, G. Fret numbers: 11, (12), x, x, 15, 14, 12, 15, 12, 12, 12, 12, 15, 14, 14, 12.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. Chords: A, C, G, D. Fret numbers: 11, (12), 11, (12), 9, (11), 9, (11), 9, 7, 9, 7, 7.

All really great rock guitarists have one thing in common: They can really make the most out of the blues scale. Gilmour proves that he is no exception here in this hard-as-nails solo. Using the five notes of the B minor pentatonic scale, he creates a mood of hard-edged emotion. An interesting feature of this solo is the wonderful rhythmic quality of the licks. Notice the triplet figures in measures 8 and 16. In the last four measures, Gilmour goes into his lyrical mode and moves to an extremely high register. Unless you have an extended-range neck, you will probably have to play measures 21 and 22 down an octave.

## Second Solo

First system of 'Second Solo' musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. Tempo: Moderately. Instruction: Harm. Chords: Bm, A. Fret numbers: 7, 9, 9, (11), 9, (11), 9, 7, 9, 7, 7, 7, 9, 7, 11, 10, 11, 10.

Second system of 'Second Solo' musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. Chords: G, Em, Bm. Fret numbers: 12, 13, (15), 13, 10, 12, 10, 7, 9, 9, (11), 7, 9, 9, 9, 7, 9, 7.

5

A

T  
A  
B

G

Em

Bm

T  
A  
B

10

A

T  
A  
B

G

Em

Bm

T  
A  
B

15

A

Harm.

Em

T  
A  
B

Bm

T A B

A

T A B

G Em

20

Bm

T A B

8va

A

T A B

8va

G Em Bm

loco

Fade out

T A B





*Sva* - - - - -

Em

10

T 15 (17) 15 (17) 12 15 16 (17) 15 B 15 (17) B

A 14 (16) 12 12 B 15 (17) B B B 14 15 17 19 17 19

B

Am

Em

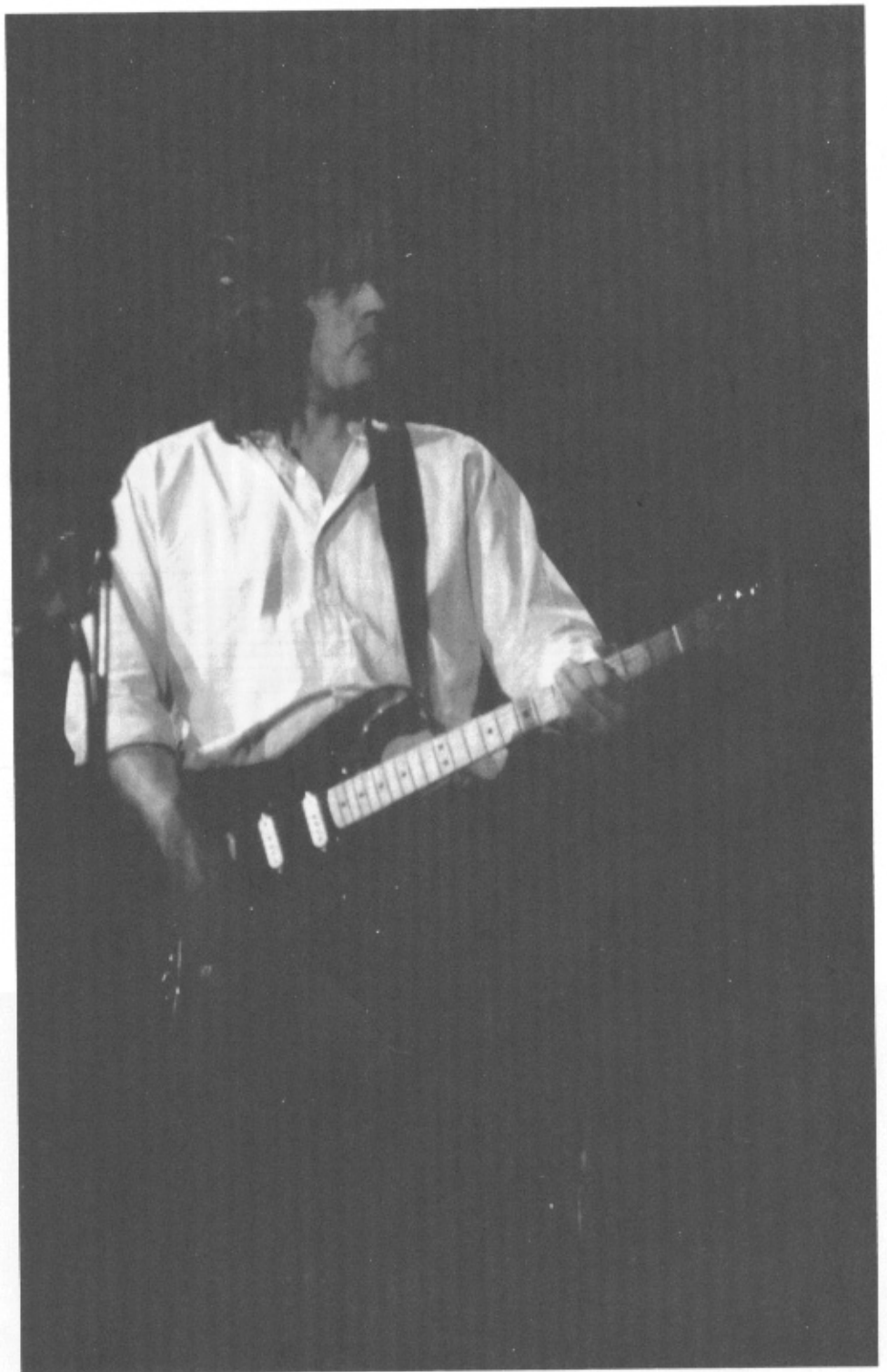
T 19 (20) R B 19 (20) B 19 (20) 17 B R B B R 19

A 19 (20) 19 (20) 19 (20) 19 (20) 19 (20) 19 17 19

B







In 1984, Gilmour's second solo album, "About Face," was released. Moving into the eighties, we see a few new tricks revealed, such as the use of the whammy bar (see measure 3). I like the "Spanish" sound of the thirds in measures 5 through 7, and the use of triad voicings in the last four measures is very dramatic. David Gilmour the composer is experimenting with the rhythmic background here by using  $\frac{6}{8}$  measures mixed with  $\frac{3}{8}$  measures. This solo has a bit of a Beck feel to it, doesn't it?

# Murder

Gilmour

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Moderately, in 2

Chords: G, Dm, G

(vib. with bar)

T: 10 (12), 10 8, 9(10) 9 7, 10, 10 10, 12

A: 10 (12), 10 8, 9(10) 9 7, 10, 10 10, 12

B: 10, 10 10, 12

Chords: Dm, F

T: 10 (12), 8 10, 10 8 7, 8, 5 8, 8(10)

A: 10 (12), 8 10, 10 8 7, 8, 5 8, 8(10)

B: 10, 10 10, 12

Chords: Dm, Am, G, F

T: 5 7, x x, 9 7, 7

A: 5 7, x x, 9 7, 7

B: 10, 10, 7

Chords: Dm, G, C

T: 10, 7 9, 12

A: 10, 7 9, 12

B: 12, 7 9, 12

This was the first time I ever heard David Gilmour sound like Chuck Berry! Maybe the fact that he collaborated with Pete Townshend on this track had something to do with it. (This collaboration has resurfaced with the release of the latest Pete Townshend solo album *White City*; one of the tracks, "White City Fighting," claims David Gilmour as a cowriter, the only one on the album.) It works very nicely, doesn't it? In measure 6, a second guitar plays in unison and then breaks into thirds. That's two separate guitar tracks you're hearing, though I've notated them on the same staff. I really like the way both guitars whang down in the last measure.

# All Lovers Are Deranged

Gilmour/Townshend

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Medium Rock beat

**System 1:** Treble clef staff starts with a B chord. Bass line (T, A, B) has a 7 chord. Chord symbols: B, S, B, B, B.

**System 2:** Treble clef staff starts with a D chord. Bass line (T, A, B) has a 7 chord. Chord symbols: UB, B, R, B, B.

**System 3:** Treble clef staff starts with a 5-measure rest. Bass line (T, A, B) has a P chord. Chord symbols: P, H, P, B.

**System 4:** Treble clef staff starts with a C chord. Bass line (T, A, B) has a B chord. Chord symbols: B, B, R, B. The final measure is marked with a tremolo bar: (trem. bar).

This song has a very sophisticated background that uses compound chords. (A compound chord is a chord that uses nonchord tone as its bass note, giving it a whole new sound and color.) The solo features whang-bar vibrato (see measures 4, 5, and 16) and low-string bends (see measures 6, 8, and 21). A nice effect is the way the guitar plays the theme with the whole band in measures 9 through 12 and then moves on to play in more of a solo style. In measures 22 through 24, open strings are used in a repeated lick that is a marked contrast to the melodic style that was used at the beginning of the solo.

# You Know I'm Right

Gilmour

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**Backup Pattern**  
Medium tempo

C/F G/F C/F G/F D/E Em7

**Solo** *8va*

(trem. bar)

*8va* *loco* **5**

(vib. with bar) (vib. with bar)

8va - - - - -

T  
A  
B 7 7 5 7(9) B B R 15(17) 15(17) 15

10 8va

T 16(17) 15(17) 15 12 15(17) 15(17) 15 16 16(17) 13 15 15 13

15 8va

T 12 12 14(16) 12 15 14(16) 12 15 12 15 (trem. bar)

8va loco

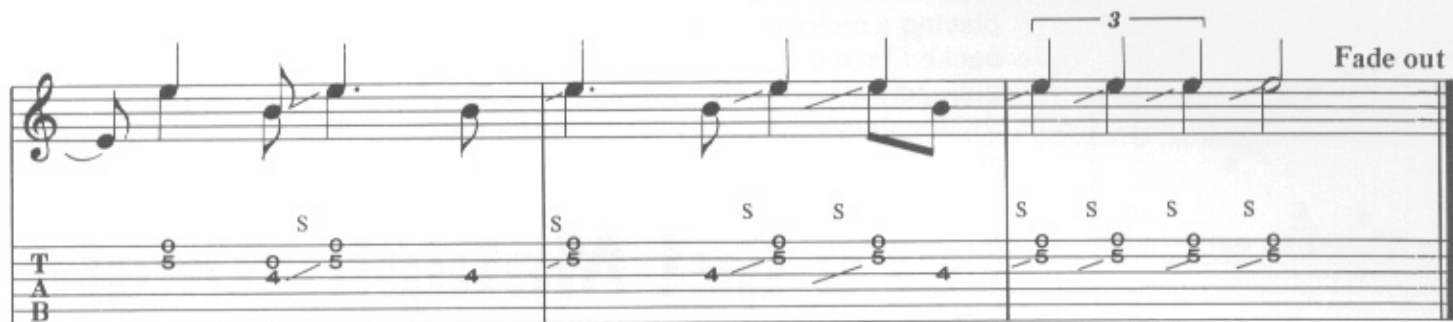
T 12 15(17) 15 15(17) 15 15 12 15 12 (vib. with bar) (trem. bar)

20

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



Musical score for guitar, featuring a treble clef staff and a bass staff. The treble staff contains a melodic line with a triplet of eighth notes in the final measure. The bass staff contains a bass line with slurs and a '4' indicating a four-finger pull-off. The piece concludes with the instruction "Fade out".



This is the "arranged" David Gilmour at his very best. Here he is playing a melodic guitar solo with a beautifully distorted tone, backed by a symphony orchestra. As usual, the chords are very definitely stated by his solo lines, which are melodic as well as rhythmically interesting even though the usual rock and roll groove is not present. In fact, there is no rhythm section at all. Very impressive.

# Let's Get Metaphysical

Gilmour

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Slowly and freely

**System 1:**  
 Treble staff:  $Fm$  (chord), melodic line with slurs.  
 Bass staff:  $B$  (chord), fingering: 3 (5), 3 (5), 3 (5).  
 Chords:  $Fm/Eb$ ,  $B$ ,  $R$ ,  $B$ ,  $B$ ,  $R$ .

**System 2:**  
 Treble staff:  $G\flat/B\flat$ ,  $G\flat/D\flat$ ,  $A\flat/B\flat$ ,  $A\flat/C$ ,  $G\flat/D\flat$ ,  $D\flat$  sus4 sus2.  
 Bass staff:  $B$ ,  $R$ ,  $P$ ,  $H$ ,  $B$ ,  $P$ ,  $P$ ,  $B$ .  
 Fingering: 3, 3 (4) 3 1 3 1 3, 5 3 1 3 1, 9 (11), 9 7 6 7 (9), 6 6 8.

**System 3:**  
 Treble staff:  $D\flat$ ,  $A\flat/C$ ,  $B\flat m7$ ,  $A\flat/C$ ,  $A\flat$ ,  $Cm$ .  
 Bass staff:  $S$ ,  $P$ ,  $S$ ,  $H$ ,  $B$ ,  $H$ .  
 Fingering: 10, 8 6 5 8, 6 5 8, 9 11, 9 8 11, 9, 3 (5), 6 3.

Cm/Bb *3* *P P H*  
 Db/F *3* Db/Ab *3* Eb/F *2* Eb/G *3* *8va* Db/Ab *3* *Ab<sup>sus4</sup> sus2*

T 5 6 5 3 5 9 9 9 9 11 8 8 8 B 11 (13) 11 9 8 9 (11) 16 (18)

*8va* Ab *3* Eb/G *tr* Fm7 *tr* Eb *(trem. bar)*

T 16 16 18 20 16 (18) 16 15 13 16 16 (16) 13 13 11

