

Original
David
Gilmour

By Steve Tarshis.
An annotated guide to
the guitar technique
of David Gilmour.

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

15

B \flat m7 A G \sharp sus4

T: B 12 (14) B 12 (13) B 11 (12) B 11 (12) 11

A: B 12 (14) B 12 (13) B 11 (12) B 11 (12) 11

B: B 12 (14) B 12 (13) B 11 (12) B 11 (12) 11

G \sharp C \sharp m

T: G \sharp (14) 13 S 13 13 11 10 11 C \sharp m 11 B 11 (13) 11 9 11 11 (13) B 11 9 8 11 9

A: G \sharp (14) 13 S 13 13 11 10 11 C \sharp m 11 B 11 (13) 11 9 11 11 (13) B 11 9 8 11 9

B: G \sharp (14) 13 S 13 13 11 10 11 C \sharp m 11 B 11 (13) 11 9 11 11 (13) B 11 9 8 11 9

20

F \sharp m

T: F \sharp m 11 B 11 9 11 (13) 9 9 12 12 (14) P 10 9 11 9

A: F \sharp m 11 B 11 9 11 (13) 9 9 12 12 (14) P 10 9 11 9

B: F \sharp m 11 B 11 9 11 (13) 9 9 12 12 (14) P 10 9 11 9

C \sharp m

T: C \sharp m S S B B B B 12 12 (14) B 12 12 (14)

A: C \sharp m S S B B B B 12 12 (14) B 12 12 (14)

B: C \sharp m S S B B B B 12 12 (14) B 12 12 (14)

25

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

T: B \flat m7 B 12 (13) A 11 (12) B 11 (12) 11 G \sharp (14) 13 S 13 13 11 10 11 C \sharp m 11

A: B \flat m7 B 12 (13) A 11 (12) B 11 (12) 11 G \sharp (14) 13 S 13 13 11 10 11 C \sharp m 11

B: B \flat m7 B 12 (13) A 11 (12) B 11 (12) 11 G \sharp (14) 13 S 13 13 11 10 11 C \sharp m 11

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 musical score for the guitar solo "Time" is presented in three systems. Each system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a guitar staff with tablature. The tempo is marked "Moderately".

System 1 (Measures 1-4): The treble staff shows a melodic line starting on a half note F#4, followed by eighth notes G#4, A4, B4, and a quarter note A4. Chord changes are indicated above the staff: F#m (measures 1-2), A (measures 3-4). The guitar staff shows a 4-fret barre, followed by bends at frets 6 and 6, then a bend at fret 6, a slide to fret 2, and a triplet of notes at frets 4, 2, and 4, ending with a bend at fret 6.

System 2 (Measures 5-8): The treble staff continues the melodic line with eighth notes G#4, A4, B4, and a quarter note A4. Chord changes are indicated above the staff: F#m (measures 5-6), A (measures 7-8). The guitar staff shows a slide to fret 6, eighth notes at frets 5, 5, 7, 5, 7, 5, and a 7-fret barre, followed by a 4-fret barre, a bend at fret 6, and a triplet of notes at frets 4, 6, and 6, followed by notes at frets 7, 9, and 9.

System 3 (Measures 9-17): The treble staff shows a melodic line starting on a half note E5, followed by eighth notes G#5, A5, B5, and a quarter note A5. Chord changes are indicated above the staff: E (measures 9-10), F#m (measures 11-12), A (measures 13-14), B (measures 15-16), and B (measure 17). The guitar staff shows a triplet of notes at frets 10, 12, and 10, followed by notes at frets 10, 9, 9, 10, 9, 11, and a slide to fret 9. The final system shows a triplet of notes at frets 14, 14, and 14, followed by notes at frets 14, 17, 19, 17, 19, 17, 19, and 17. Measure 17 is marked "8va" with a dashed line indicating a double octave bend.

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 R B B S

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

A

B

15

Sva

F#m Dmaj7₃ 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 6 2 5 2 4 (6) 6 (7) (7) 6 4 2

A

B

25

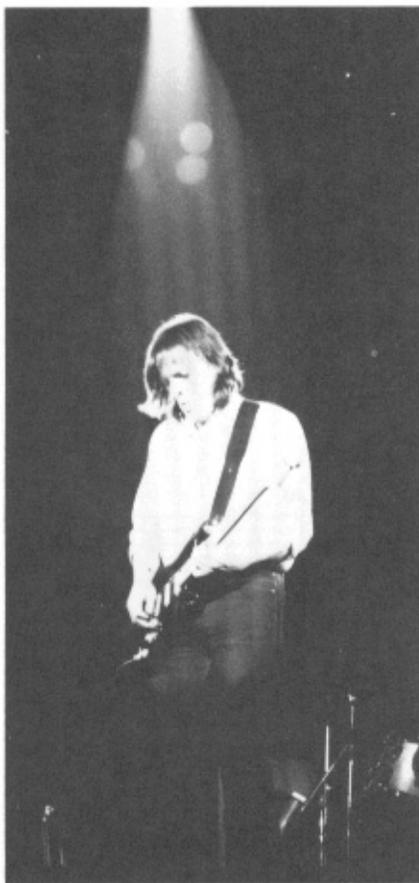
C#m7 Bm7 E F#m

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 $\text{♩} = \text{♩} \text{ } \overset{3}{\text{♩}}$

The musical score is divided into three systems, each with a treble clef staff and three guitar staves (T, A, B). The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is 'Moderately bright' with a triplet symbol. The first system includes a Bm chord and a triplet of eighth notes. The second system includes a boxed '5' and a triplet of eighth notes. The third system includes a triplet of eighth notes and an Em chord. The guitar staves show specific fret numbers and techniques like triplets and double stops.

10

Treble clef, key signature of two sharps (F# and C#). Measure 10 has a circled 2 in the treble. Bass clef shows guitar strings T, A, B. Measure 10: Treble (B), Bass (12, 14). Measure 11: Treble (10, 12), Bass (12, 10, 9, 7). Measure 12: Treble (9, 7), Bass (9, 7, 7, 10, 7).

15

Treble clef, key signature of two sharps. Measure 13: Treble (H, P), Bass (7, 9, 7, 9, 7, 9). Measure 14: Treble (B), Bass (7, 7, 9, 7, 9). Measure 15: Treble (3), Bass (10, 7, 12, 12, 12, 10, 12).

F#m

Treble clef, key signature of two sharps. Measure 16: Treble (B), Bass (12, 14, 10, 12). Measure 17: Treble (F#m), Bass (14, 16, 14, 12, 10). Measure 18: Treble (3), Bass (12, 10, S, B, 11, 9, 9, 11).

N.C. 20 Bm

Treble clef, key signature of two sharps. Measure 19: Treble (N.C.), Bass (10, 12, 10, 8, 7). Measure 20: Treble (20), Bass (9, 7, 6, 10, 9). Measure 21: Treble (Bm), Bass (7, 7, 9).

3

Treble clef, key signature of two sharps. Measure 22: Treble (3), Bass (9). Measure 23: Treble (3), Bass (10, 11, 10, 11, 10). Measure 24: Treble (3), Bass (10, B, 9, 11).

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#). Measure 40. Treble staff: quarter note G4, eighth notes A4, B4, eighth notes G4, quarter note F#4. Bass staff: 12 10, 10 10, 10 9(11), UB R B. Chord symbols: F#m, B.

45

Treble clef, key signature of one sharp (F#). Measure 45. Treble staff: dotted quarter note G4, eighth note A4, quarter note B4, eighth notes A4, G4. Bass staff: 9 7 10 9, 7 10 9 8 7, 9. Chord symbols: N.C., Bm.

Treble clef, key signature of one sharp (F#). Measure 46. Treble staff: dotted quarter note G4, eighth note A4, quarter note B4, eighth notes A4, G4, eighth notes F#4, G4, A4. Bass staff: 9, 11, 10 12, 10 12 14 12(14). Chord symbols: Bm, B.

8va

50

Treble clef, key signature of one sharp (F#). Measure 50. Treble staff: dotted quarter note G4, eighth note A4, quarter note B4, eighth notes A4, G4, eighth notes F#4, G4, A4. Bass staff: 10 12 12, 19 22(24), 22 22, 22 22(24). Chord symbols: B, S.

8va

Treble clef, key signature of one sharp (F#). Measure 51. Treble staff: eighth notes G4, A4, B4, eighth notes G4, quarter note F#4, eighth notes G4, A4. Bass staff: 12, 10 12(14), 12(14) 12, 12, 14(16), 14 12 10. Chord symbols: S, B, R.

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 17 (19) 14 22 (24) 22 (24) 22 (24)

A

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

Chord progressions and fret numbers shown in the score:

- System 1: Dm7 (fret 10), G7 (fret 13), Dm7 (fret 10), G7 (fret 13), Dm7 (fret 10), G7 (fret 13).
- System 2: G7 (fret 10), Dm7 (fret 10), G7 (fret 10), Dm7 (fret 10), G7 (fret 10).
- System 3: Dm7 (fret 10), G7 (fret 10), Dm7 (fret 10), G7 (fret 10), Dm7 (fret 10), G7 (fret 10).
- System 4: Dm7 (fret 10), G7 (fret 10), Dm7 (fret 10), G7 (fret 10), Dm7 (fret 10), G7 (fret 10).

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

The musical score is presented in three systems, each with a treble clef staff and a guitar staff with tablature. The key signature is two flats (Bb major/C minor) and the time signature is 6/8. The tempo is marked "Moderately slow, in 2".

System 1: Treble staff starts with a Gm chord. The guitar staff has a triplet of eighth notes on the 5th fret (6, 7) and a triplet of eighth notes on the 7th fret (7, 6, 3). Chord changes to B, R, B, and Gb are indicated above the staff.

System 2: Treble staff starts with a Bb chord. The guitar staff has a triplet of eighth notes on the 6th fret (6, 7) and a triplet of eighth notes on the 3rd fret (3, 4, 6). Chord changes to Eb sus4, Gm/D, Cm, and Bb are indicated above the staff.

System 3: Treble staff starts with an F chord. The guitar staff has a triplet of eighth notes on the 4th fret (4, 6) and a triplet of eighth notes on the 3rd fret (3, 4, 3). Chord changes to B, R, and Gm are indicated above the staff.

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 arranged in four systems, each with a treble clef staff and a bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately slow'. The first system starts with an Em chord and a G chord. The second system continues with Em and G chords. The third system introduces an A chord. The fourth system continues with Em and A chords. The bass staff includes various techniques such as slides (S), bends (B), and vibrato (V), along with specific fret numbers and fingerings.

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.

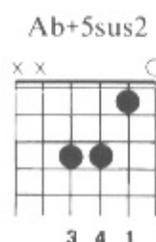
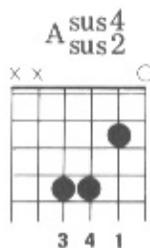
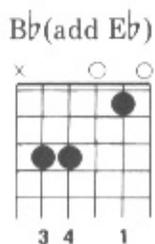
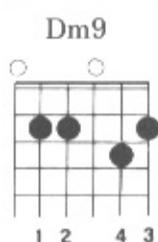
Dogs

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 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)

A^{sus4}
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 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^b/A^b

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

The score is divided into five systems, each with a treble clef staff and a guitar staff (T, A, B strings). Chords are indicated above the treble staff, and fret numbers are written on the guitar staff lines.

- System 1:** Treble staff has a whole note chord. Chords: C, Csus4, C, Dm. Frets: 13, 13, 13, 15, 13, 13.
- System 2:** Treble staff has a whole note chord. Chords: C, Dm. Frets: 13, 13, 13, 15, 13, 13.
- System 3:** Treble staff has a whole note chord, a triplet eighth note, and a whole note chord. Chords: C, Bb. Frets: 12, 13, 10, 11, 10, 11, 10, 11.
- System 4:** Treble staff has a whole note chord, a whole note chord, a whole note chord, and a whole note chord. Chords: B, B, B, F. Frets: 10, 11, 12, 13, 13, 14, 13, 14, 15, 16, 17, 18, 17, 18.
- System 5:** Treble staff has a whole note chord, a whole note chord, and a whole note chord. Chords: Eb, F, Eb. Frets: 12, 13, 15, 16, 12, 11, 13, 14, 13, 14, 15, 16, 17, 18, 17, 18, 13, 14, 15, 16, 13, 12.

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

Chords: Dm, C/D, Dm, C/D, Dm, Dm, C/D, Dm, Dm9, Dm9, Dm9.

Measure 10 is marked *loco*.

Measure 15 is marked *8va*.

Measure 18 is marked *loco*.

Measure 28 is marked *loco*.

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 G major (one sharp) and 4/4 time. It consists of four systems of music, each with a treble staff and a bass staff. The tempo is marked "Moderately slow".

- System 1:** Treble staff starts with a G chord. Bass staff shows fingerings: 12, 13 (15), 13 (15), 13 12, 13, 9 8 9, 5, 7, 7.
- System 2:** Treble staff continues with G and C chords. Bass staff shows fingerings: 5, 5, 3 2, 3 5 3, 8.
- System 3:** Treble staff continues with G and C chords. Bass staff shows fingerings: 10 (12), 10, 10 (12), 10 (12), 10 8, 8, 9 8 9.
- System 4:** Treble staff continues with D, C, and G chords. Bass staff shows fingerings: 12 (14), 10, 10 (12), 8 7 8 7 8 7, 10 9 10.

Measure 5 is marked with a box containing the number 5. The piece ends with "Sva" and "loco" markings.



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 7 (8) 5 x x 7 (9) 15 15

5

8va - - - -

R R R B

T A B

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

8va - - - -

B B B

T A B

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

8va - - - - - 7

loco F/E F#/E G/E harm. (2)

10

G harmonic picking

R P B

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

A

B 5 5-9 7 9 8 10 8 10

harmonic picking - - - - - 7

Am 8va - - - - -

B R

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

A

B 15 15 15

8va - - - - - 7

G *loco*

B R

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

A

B 15 15 (17) 15 x x 16

15

Am

H H R S H

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

A

B 14 0 3 5 5 5 5 7

Em

B R B R

T

A x x x x x

B 5 3 5 3 5 (7) 5 3 (5) 3 0 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. Below the staff are three bass clef staves labeled T, A, and B. The first system shows a D chord in measure 1, followed by an A7 chord in measure 2. The second system shows a D chord in measure 1, followed by an A7 chord in measure 2. The third system shows a C chord in measure 1, followed by a G chord in measure 2. The notation includes various guitar techniques such as bends, slurs, and triplets, as well as fret numbers and chord symbols.

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

Moderately
Harm.

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

The most interesting aspect of this solo is the way it builds from beginning to end. After playing the same middle-register bend for the first four measures, Gilmour joins the band in the theme for the next two measures. In measures 7 through 10 he plays higher and higher and adds more and more notes, then winds down a bit as the song reaches its conclusion.

Hey You

Waters

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Moderately slow

The first system of musical notation for 'Hey You' consists of a treble clef staff in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderately slow'. The first measure is labeled with the chord 'Em' and contains a half note G4 with a natural bend. The second measure is labeled with 'Em' and contains a half note A4 with a natural bend. The third measure is labeled with 'Am' and contains a half note B4 with a natural bend. The fourth measure is labeled with 'Am' and contains a half note C5 with a natural bend. Below the treble staff are three guitar staves labeled T, A, and B. The T staff shows fret numbers: 7(9) for the first two measures, 7(9) for the third, and 7(9)7(9) for the fourth. The A and B staves show the corresponding string patterns and bends.

The second system of musical notation continues the piece. The first measure is labeled with 'Em' and contains a half note G4 with a natural bend. The second measure is labeled with 'Em' and contains a half note A4 with a natural bend. The third measure is labeled with 'Em' and contains a half note B4 with a natural bend. The fourth measure is labeled with 'Em' and contains a half note C5 with a natural bend. Below the treble staff are three guitar staves labeled T, A, and B. The T staff shows fret numbers: 7(9) 9(11) for the first two measures, 9 11 11(12) 11 9 11 11(12) 11 for the third, and 9 11 11(12) 11 9 11 12 10 12 10 12 for the fourth. The A and B staves show the corresponding string patterns and bends.

The third system of musical notation continues the piece. The first measure is labeled with 'Am' and contains a half note G4 with a natural bend. The second measure is labeled with 'Am' and contains a half note A4 with a natural bend. The third measure is labeled with 'Am' and contains a half note B4 with a natural bend. The fourth measure is labeled with 'Am' and contains a half note C5 with a natural bend. Below the treble staff are three guitar staves labeled T, A, and B. The T staff shows fret numbers: 12(13) (13) (13) 12(13) for the first two measures, 12(13) 12 (13) 12 13(13) for the third, and 15(17) 12 for the fourth. The A and B staves show the corresponding string patterns and bends.

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

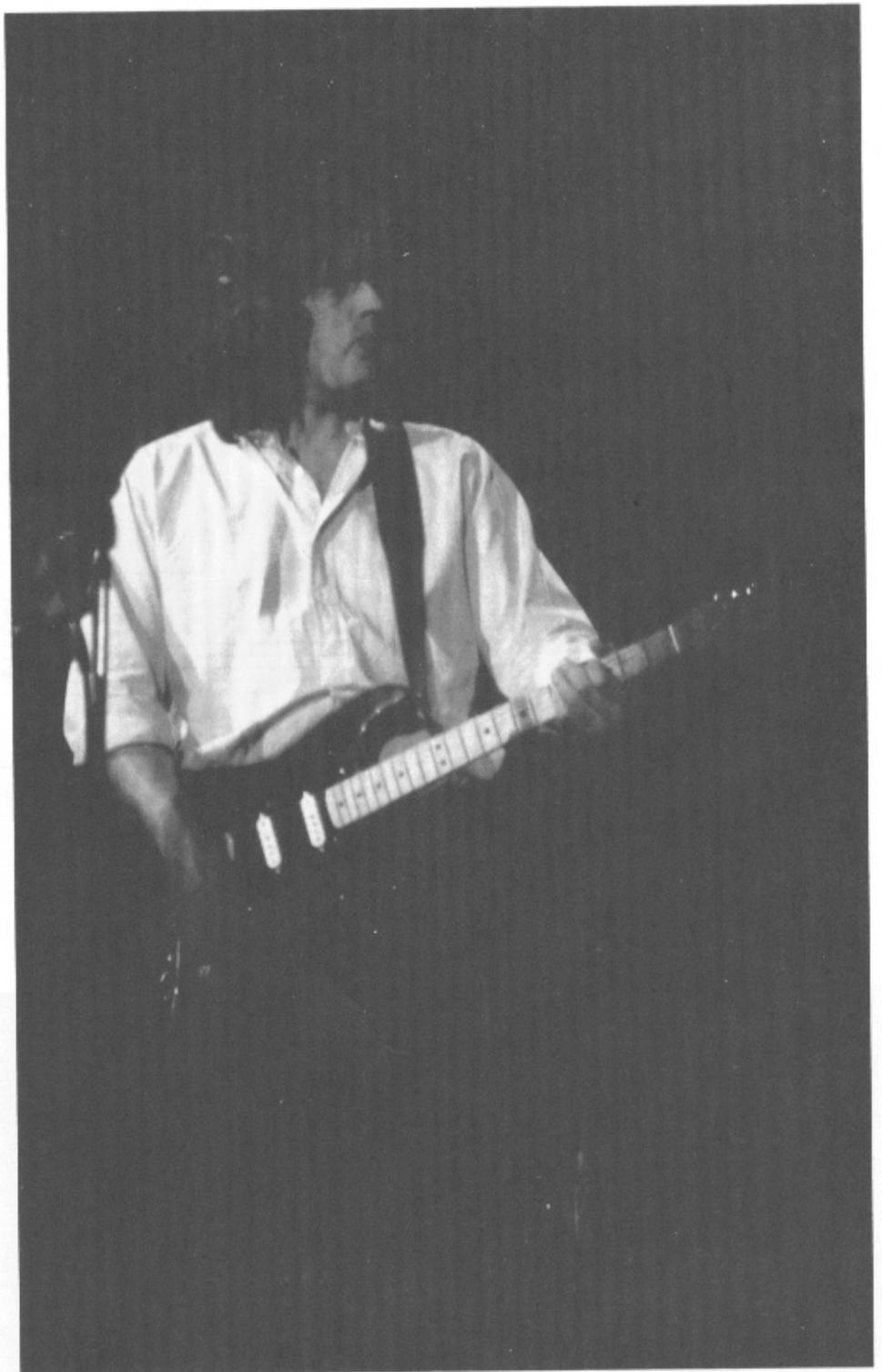
Em

T 19 (20) R B B R

A 19 (20) 19 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, 10 8 7, 8, 5 8, 8(10)

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

B

S **B** **B** **B**

D

UB **B** **R** **B** **B**

5 **A**

P **H** **P** **B**

C **B**

B **B** **R** **B**

(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

Chords: C/F, G/F, C/F, G/F, D/E, Em7, D/E, Em7, Em, D/E, Em7

Solo *8va*

(trem. bar)

8va *loco* **5**

(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 B B R 15 B 13 15 15 13
A 12 15(17) 15(17) 15 16 16(17)
B

15 8va

T 12 12 B B P (trem. bar)
A 14(16) 12 15 14(16) 12 15 12 15
B

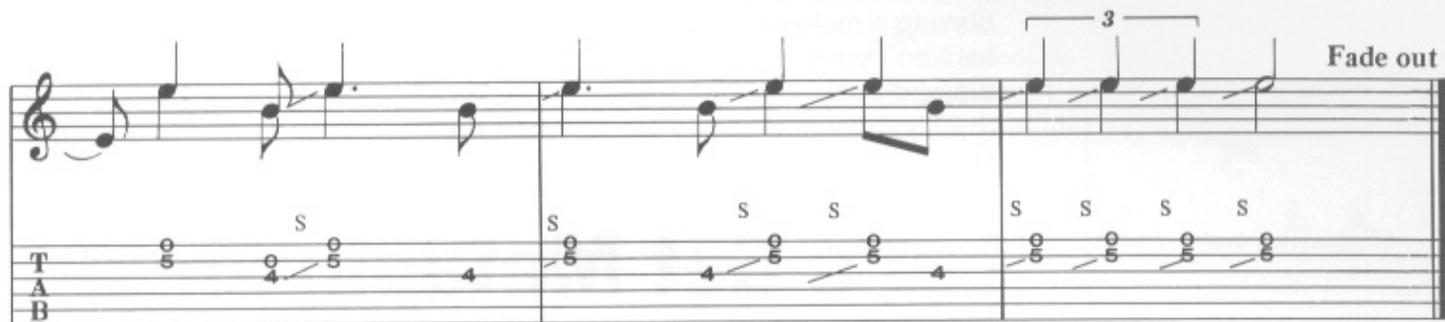
8va loco

T 12 15(17) 15 15(17) 15 15 12 15 12 (trem. bar)
A
B

20

T 12 H B R B R P
A 12 14 14 14 14 16 14 14 12 7(9) 7 5 7
B

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 a triplet of eighth notes in the final measure. 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: Fm (chord), melodic line with slurs.
 Bass: Fm (chord), fingering: 3 (5), 3 (5), 3 (5).
 Chords: B, B R B, B R.

System 2:
 Treble: Gb/Bb, Gb/Db, Ab/Bb, Ab/C, Gb/Db, Db sus4 sus2.
 Bass: Gb/Bb, Gb/Db, Ab/Bb, Ab/C, Gb/Db, Db sus4 sus2.
 Chords: B R P H, B P P B.

System 3:
 Treble: Db, Ab/C, Bbm7, Ab, Cm.
 Bass: Db, Ab/C, Bbm7, Ab, Cm.
 Chords: B H.

Cm/Bb *3* *P P H*
 Db/F *3* Db/Ab *3* Eb/F *2* Eb/G *3* *8va* Db/Ab *3* *Ab^{sus4}_{sus2}*

T 5 6 5 3 5 9 9 9 9 11 8 8 8 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

