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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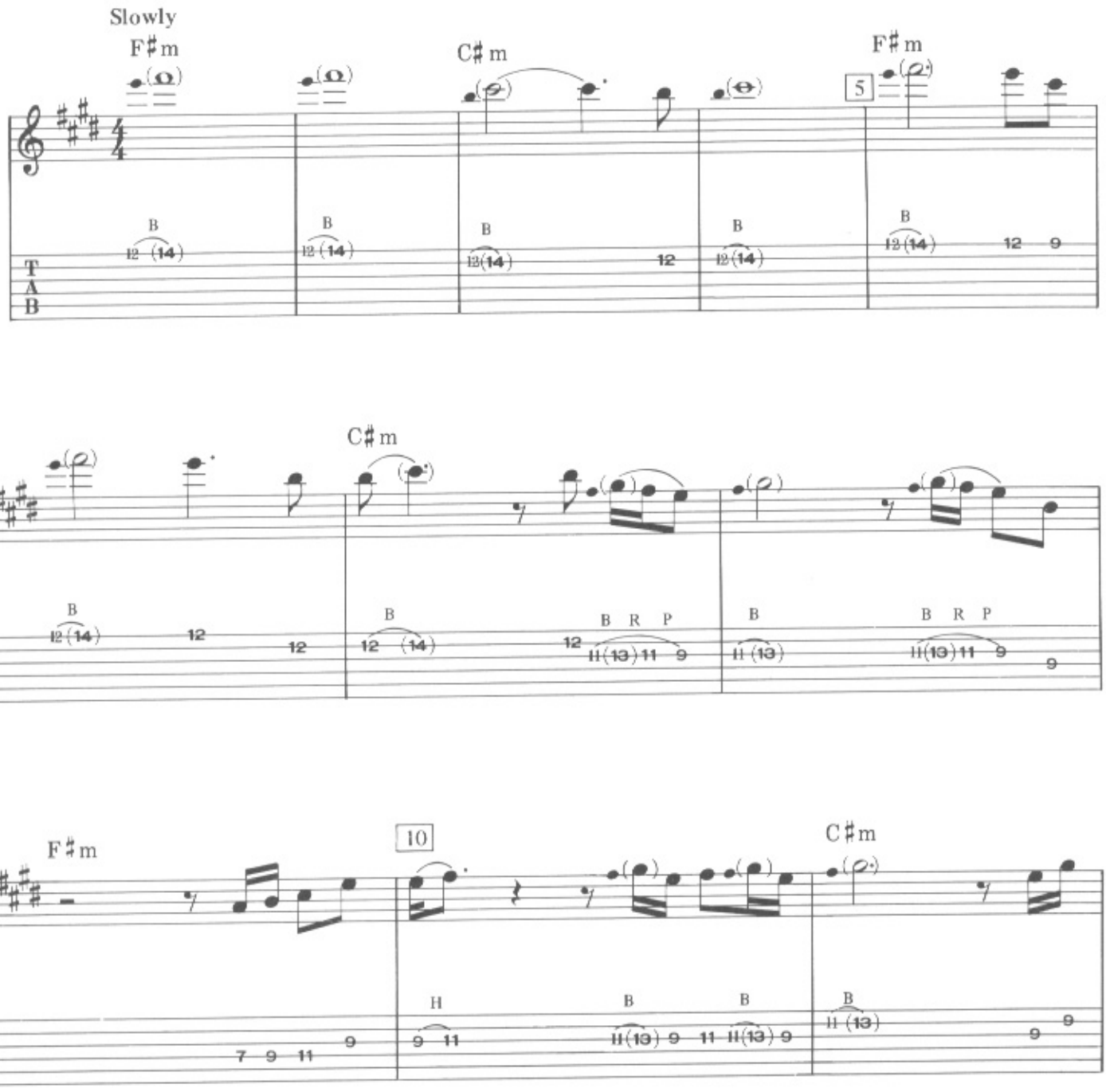

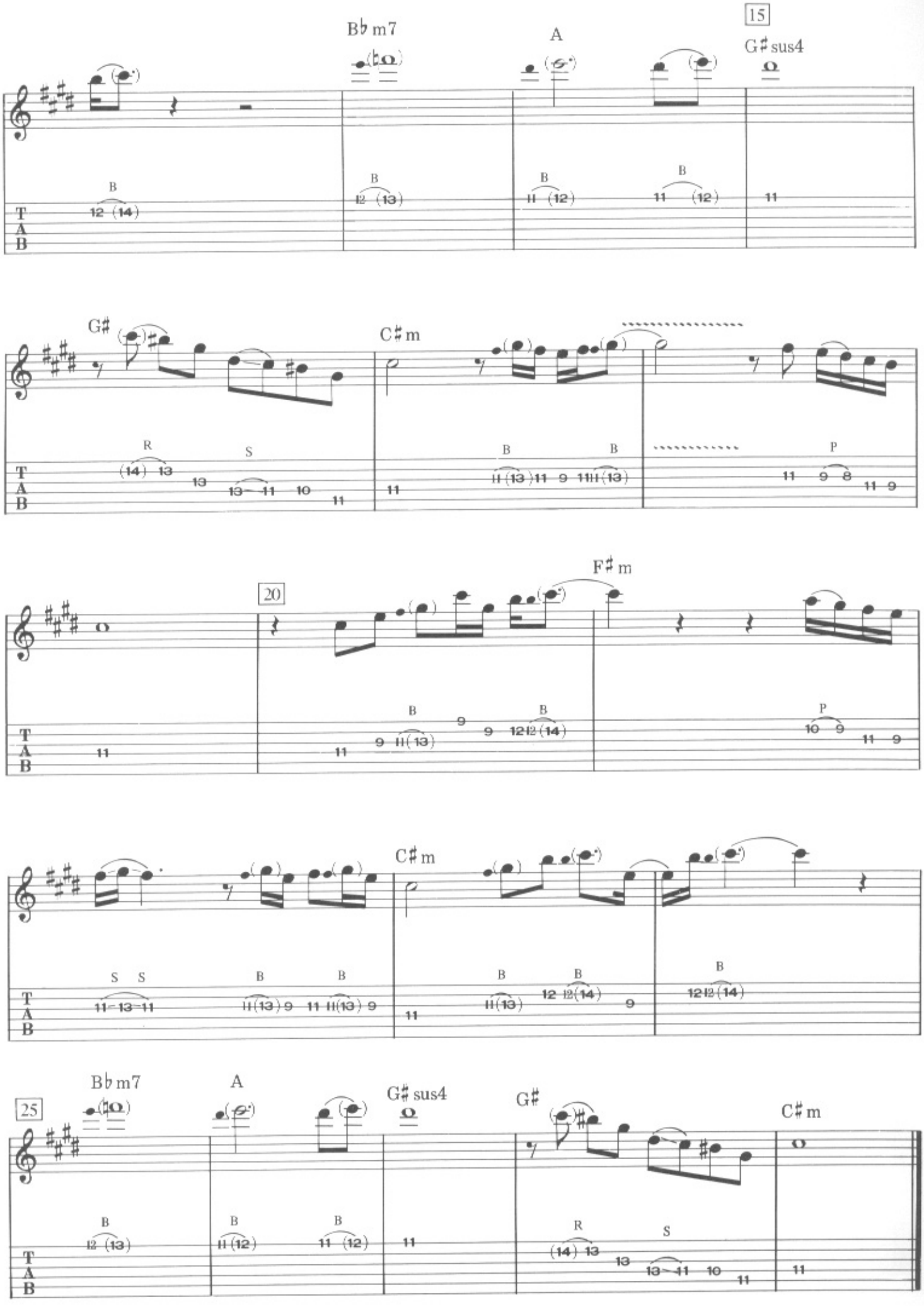
15
B♭m7
A
G♯sus4
G♯
C♯m
20
F♯m
C♯m
25
B♭m7
A
G♯sus4
G♯
C♯m
T
A
B

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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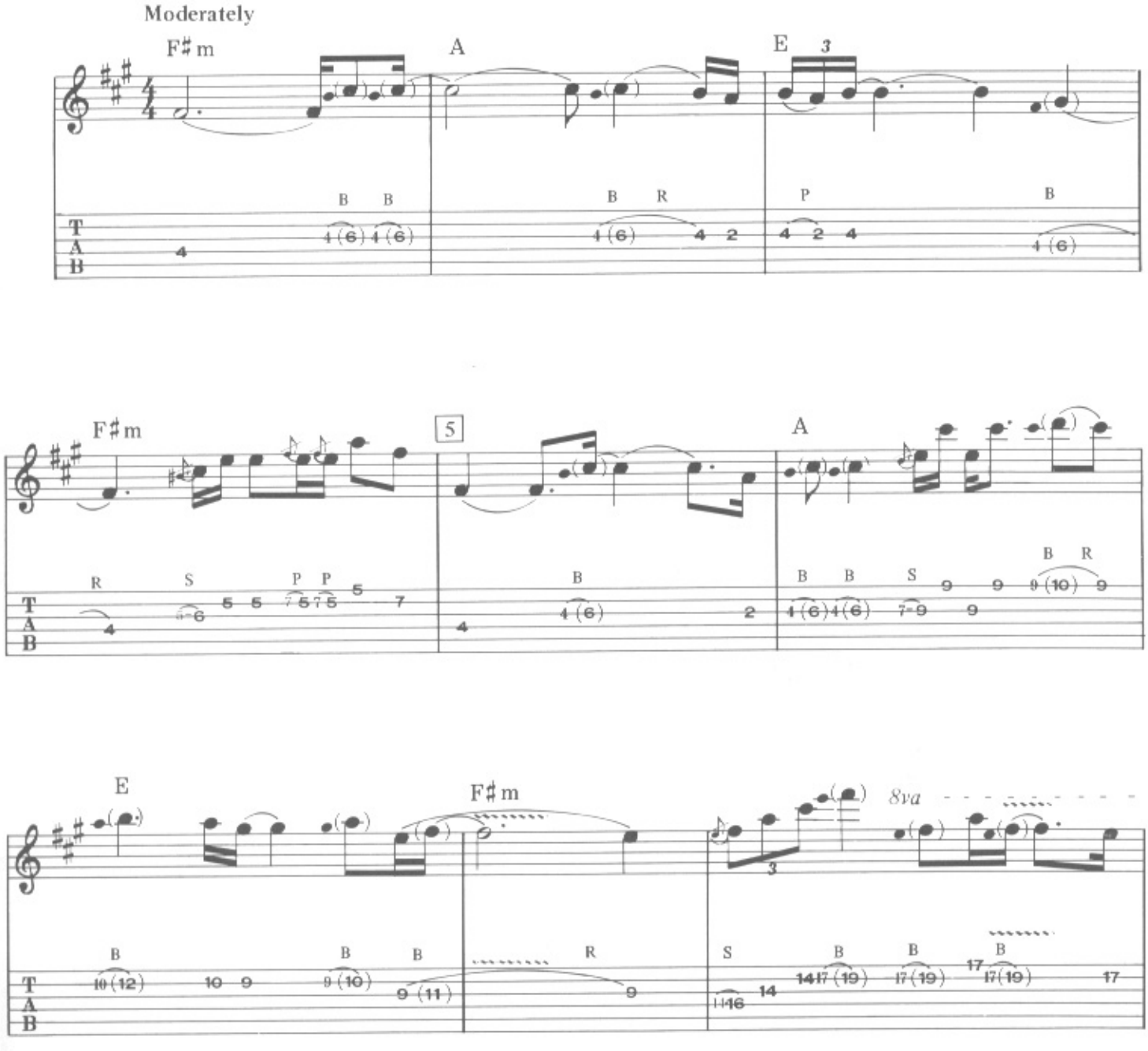
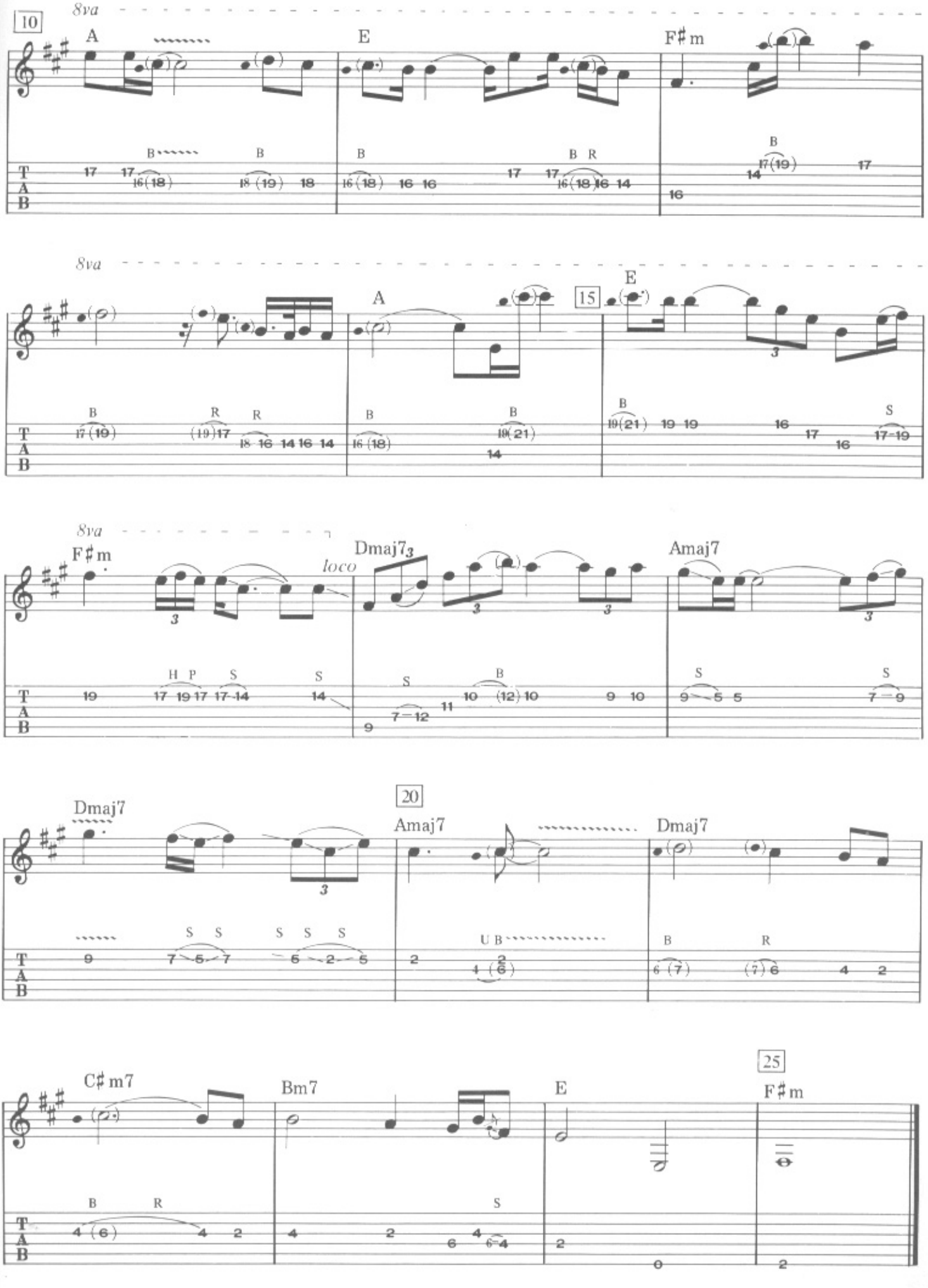
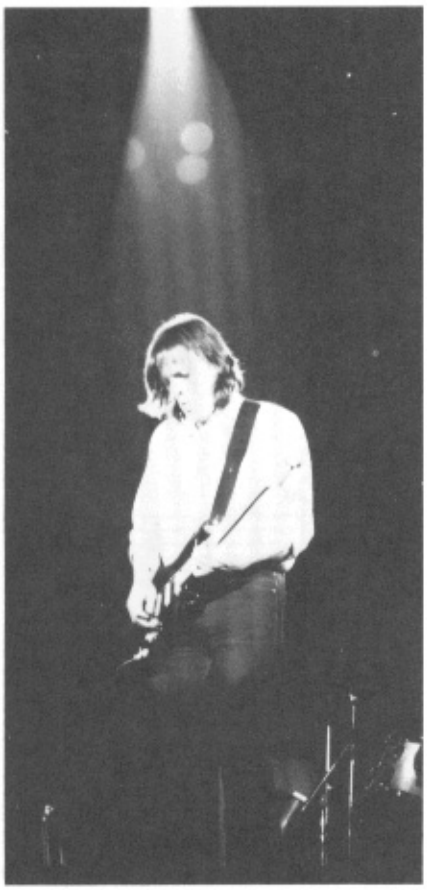



8va
10
A
E
F♯m
8va
A
15
E
8va
F♯m
loco
Dmaj7
Amaj7
Dmaj7
20
Amaj7
Dmaj7
C♯m7
Bm7
E
25
F♯m



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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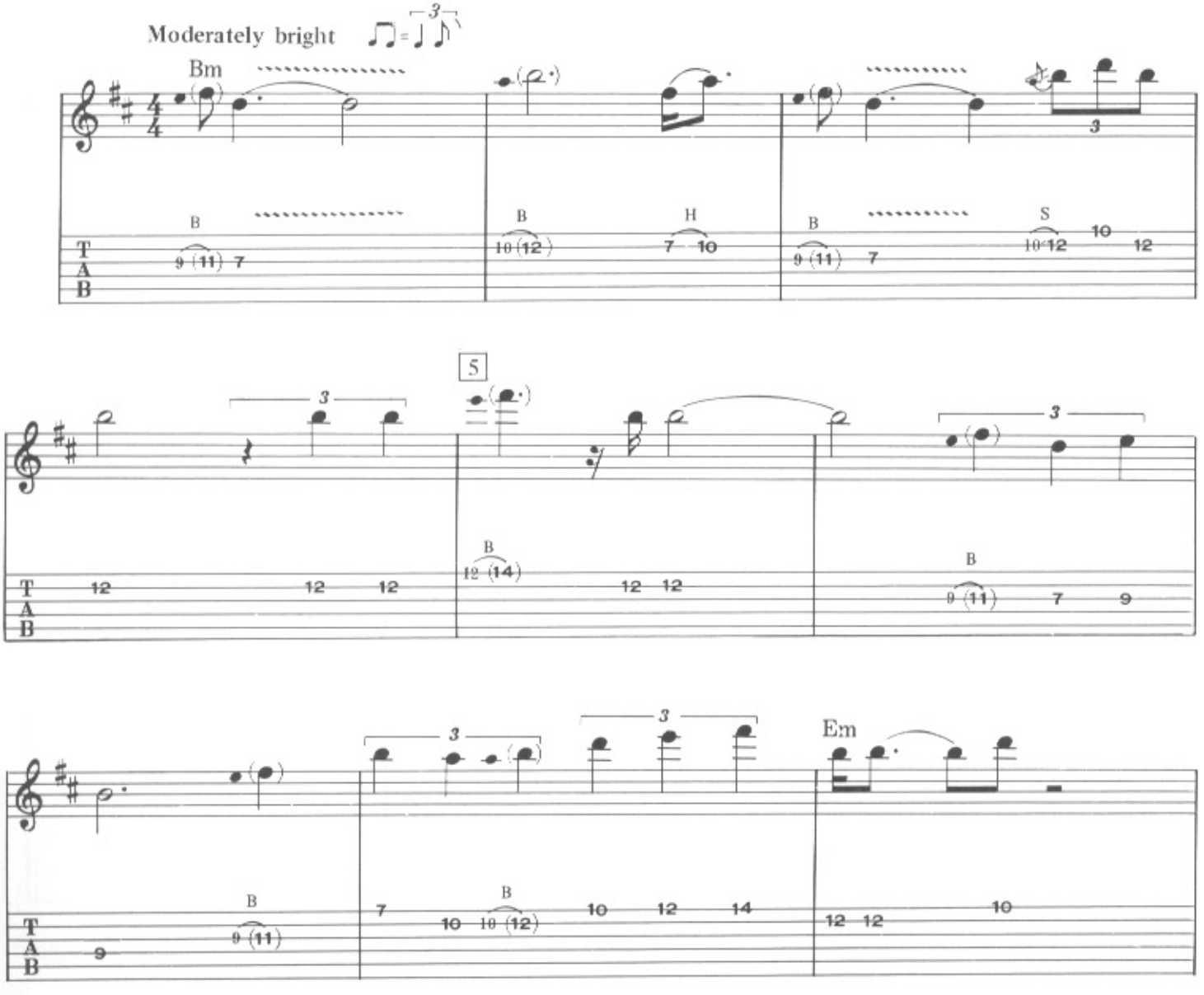
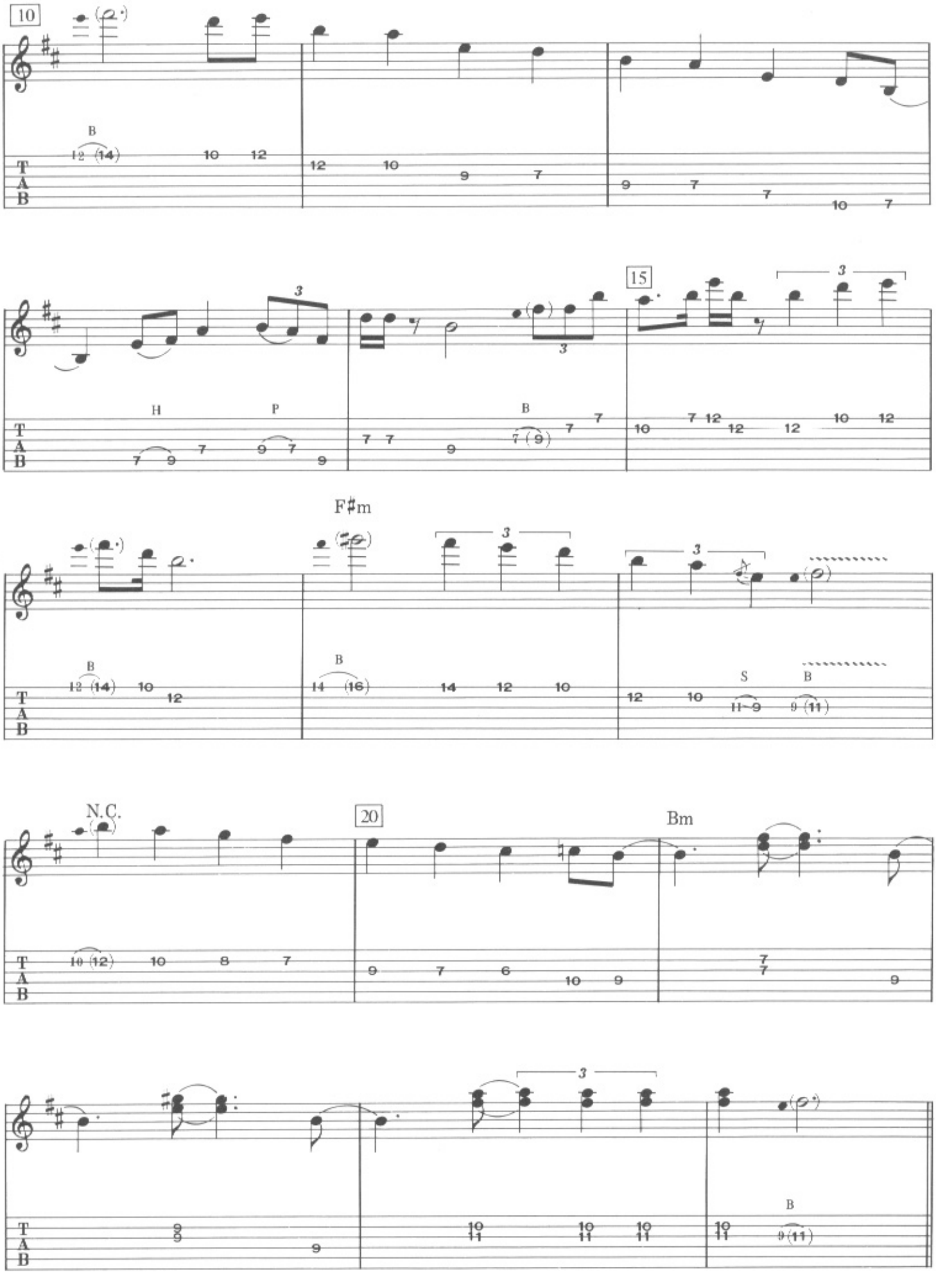
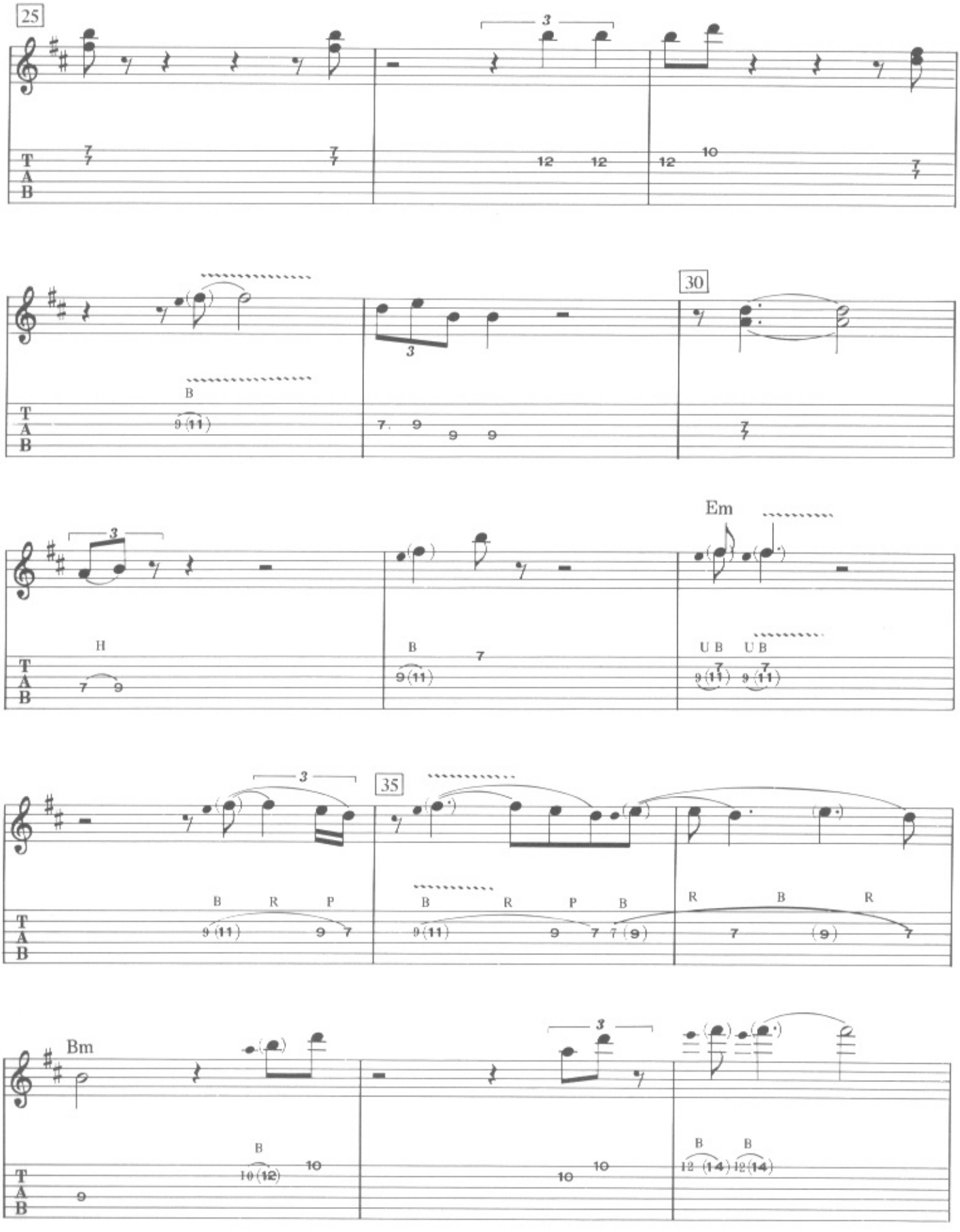
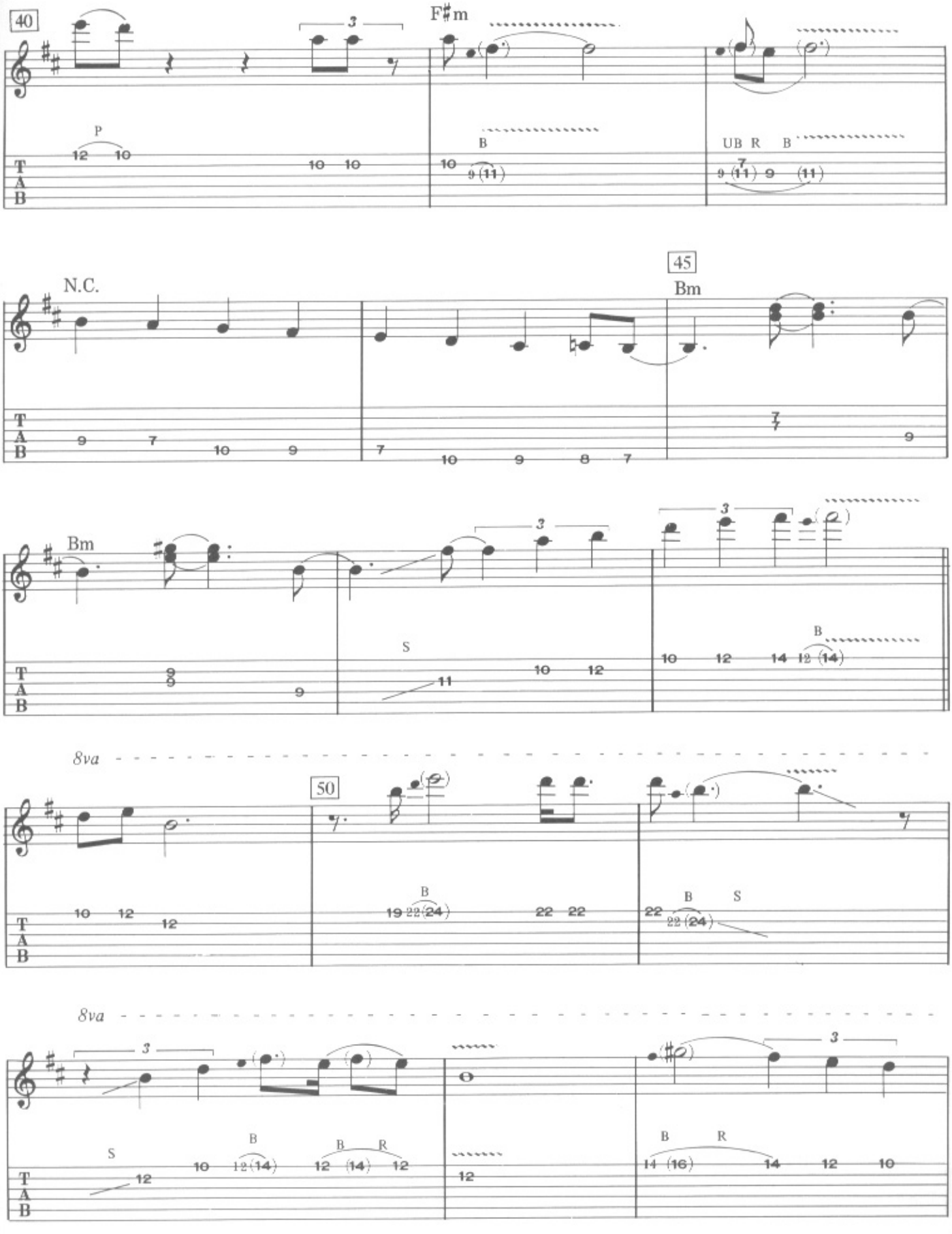
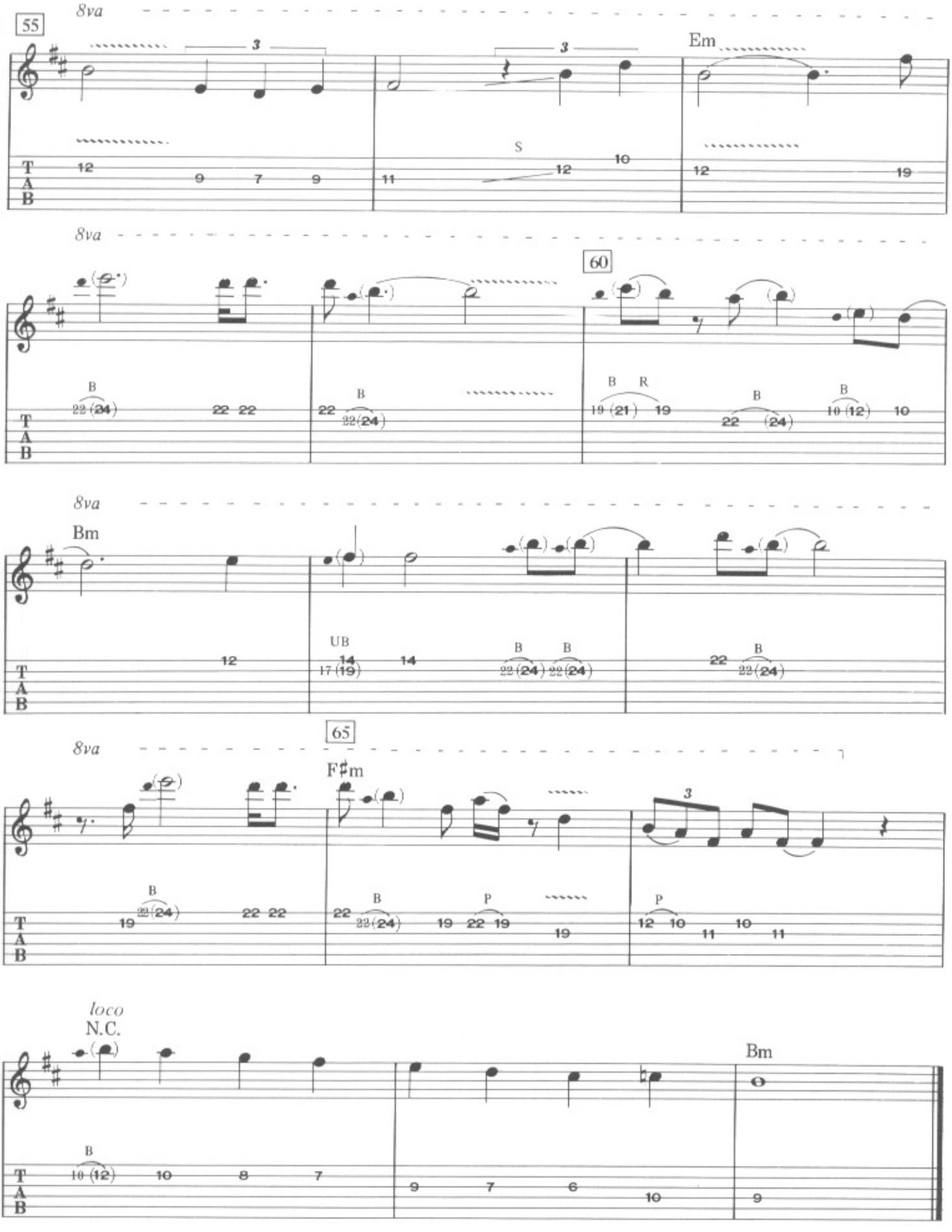



10
15
F♯m
N.C.
20
Bm


25
30
Em
35
Bm
T
A
B


40
F♯m
P
B
UB R B
45
N.C.
Bm
Bm
S
B
8va
50
B
B S
8va
S
B
B R
B R


8va
55
Em
S
8va
60
B
B R
8va
Bm
UB
8va
65
F♯m
P
loco
N.C.
Bm

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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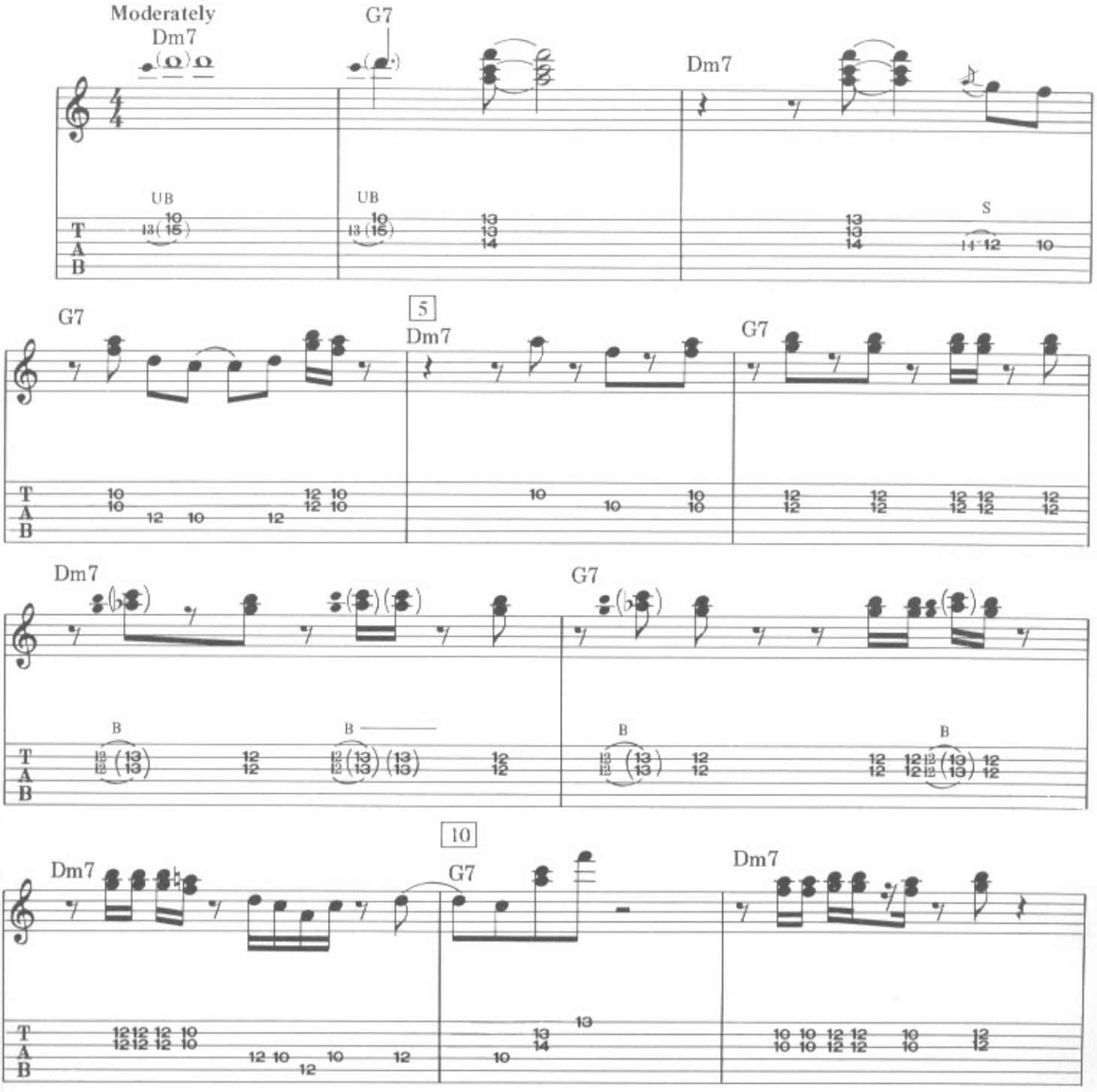
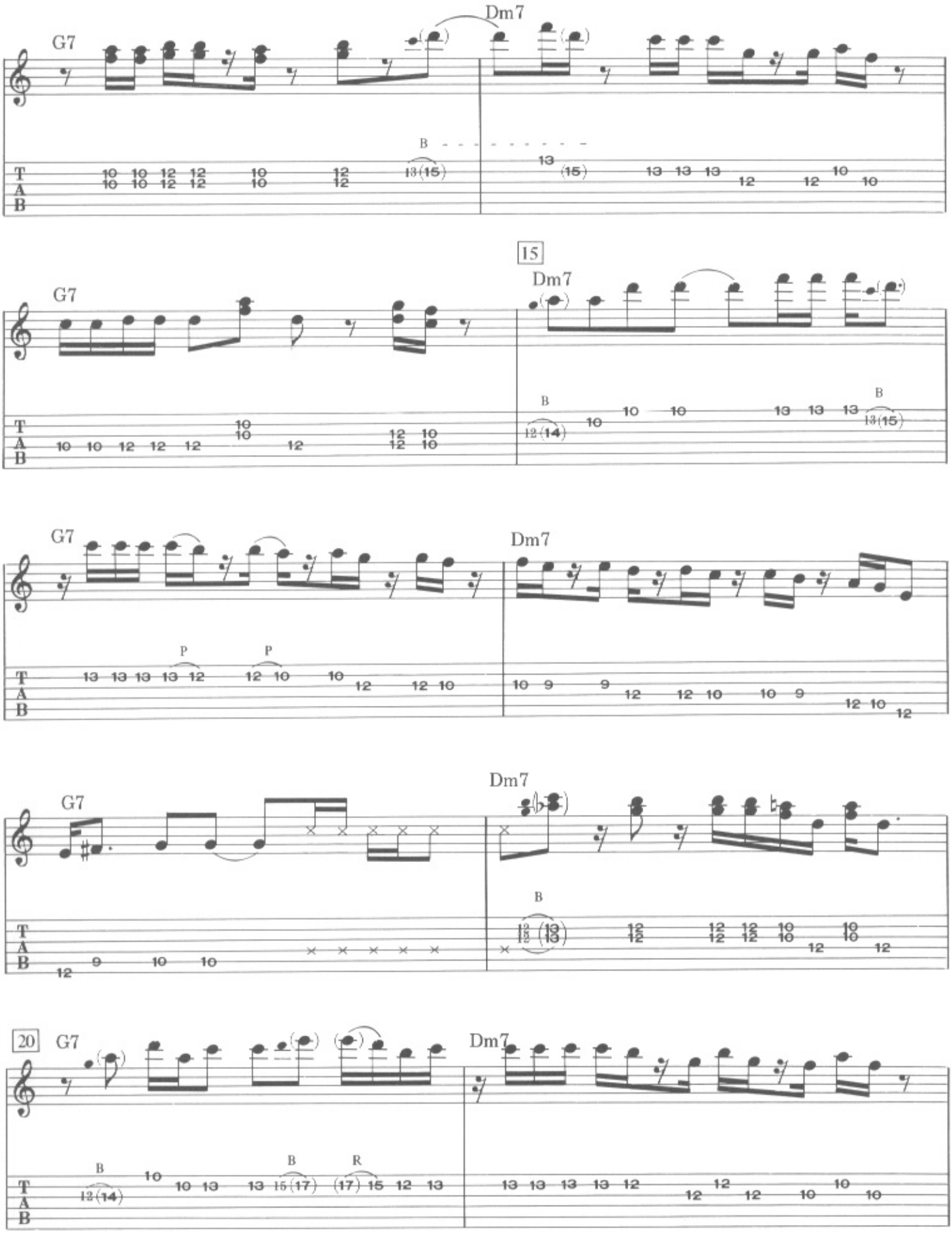
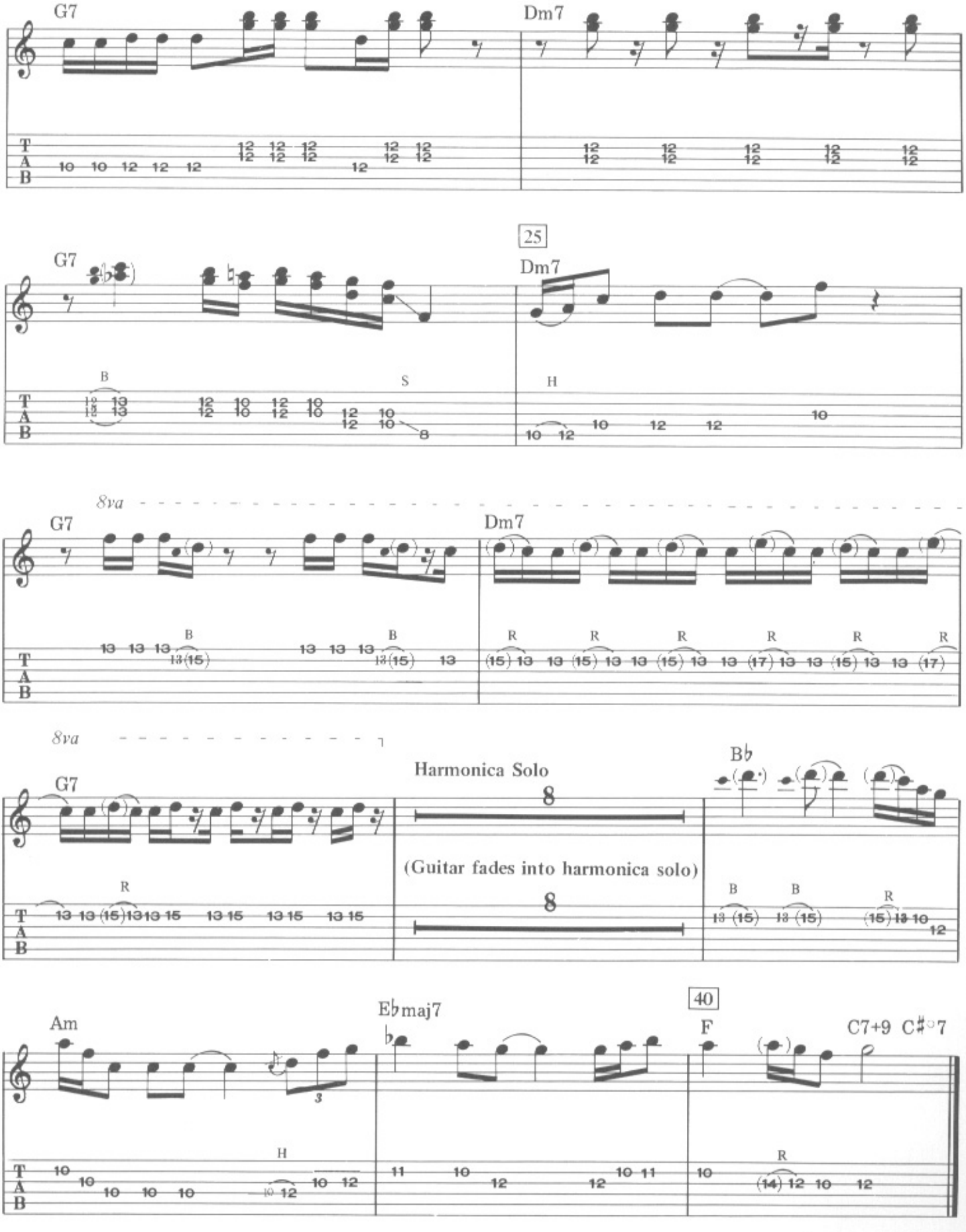



G7
Dm7
15
20


G7
Dm7
25
G7
Dm7
8va
G7
Dm7
8va
G7
Harmonica Solo
(Guitar fades into harmonica solo)
B♭
Am
E♭maj7
40
F
C7+9
C♯°7

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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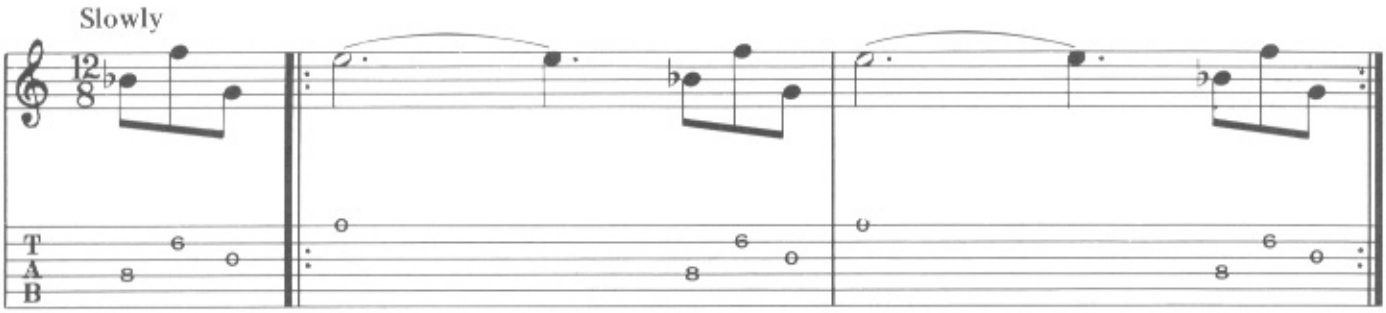
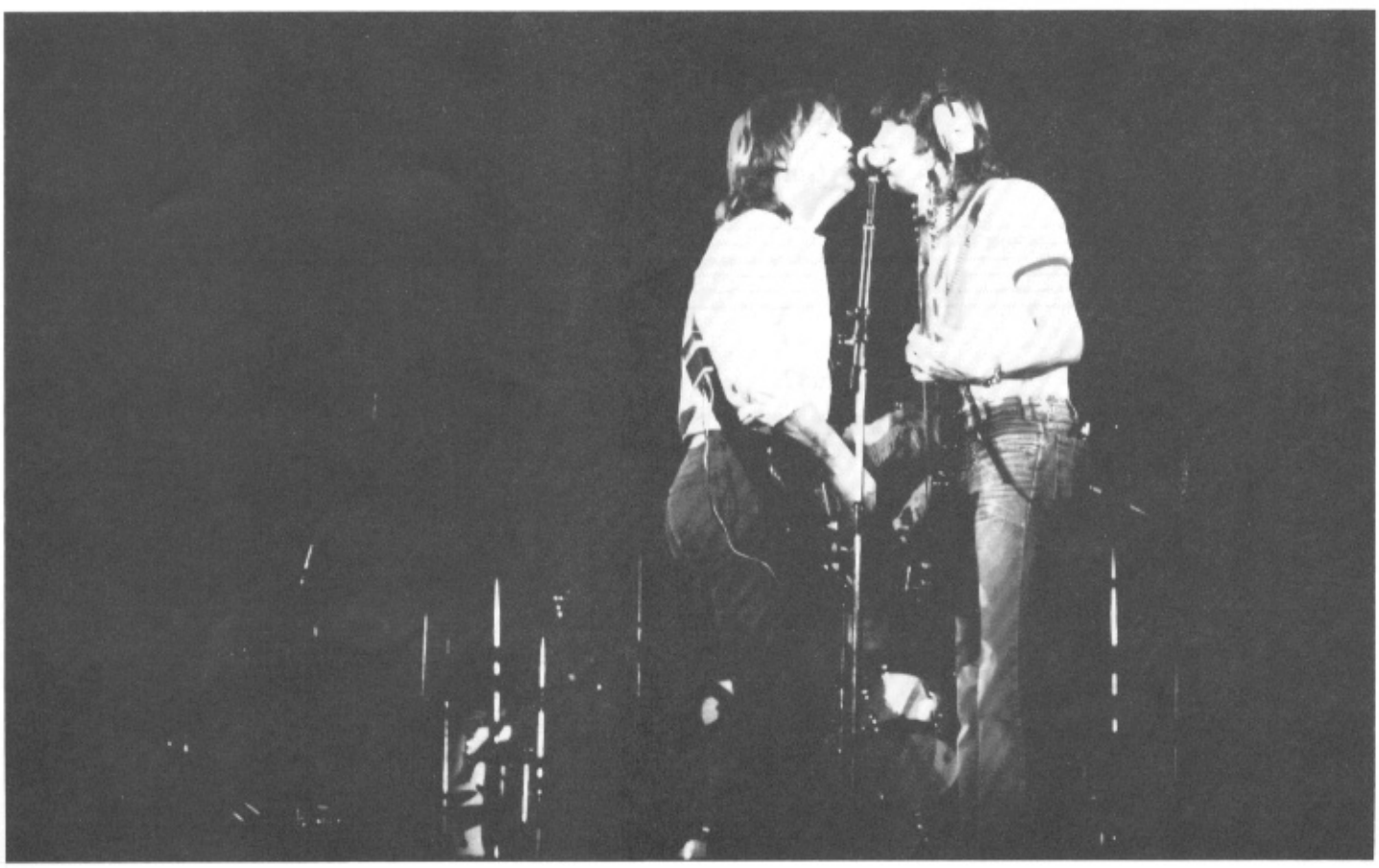
Guitar Theme





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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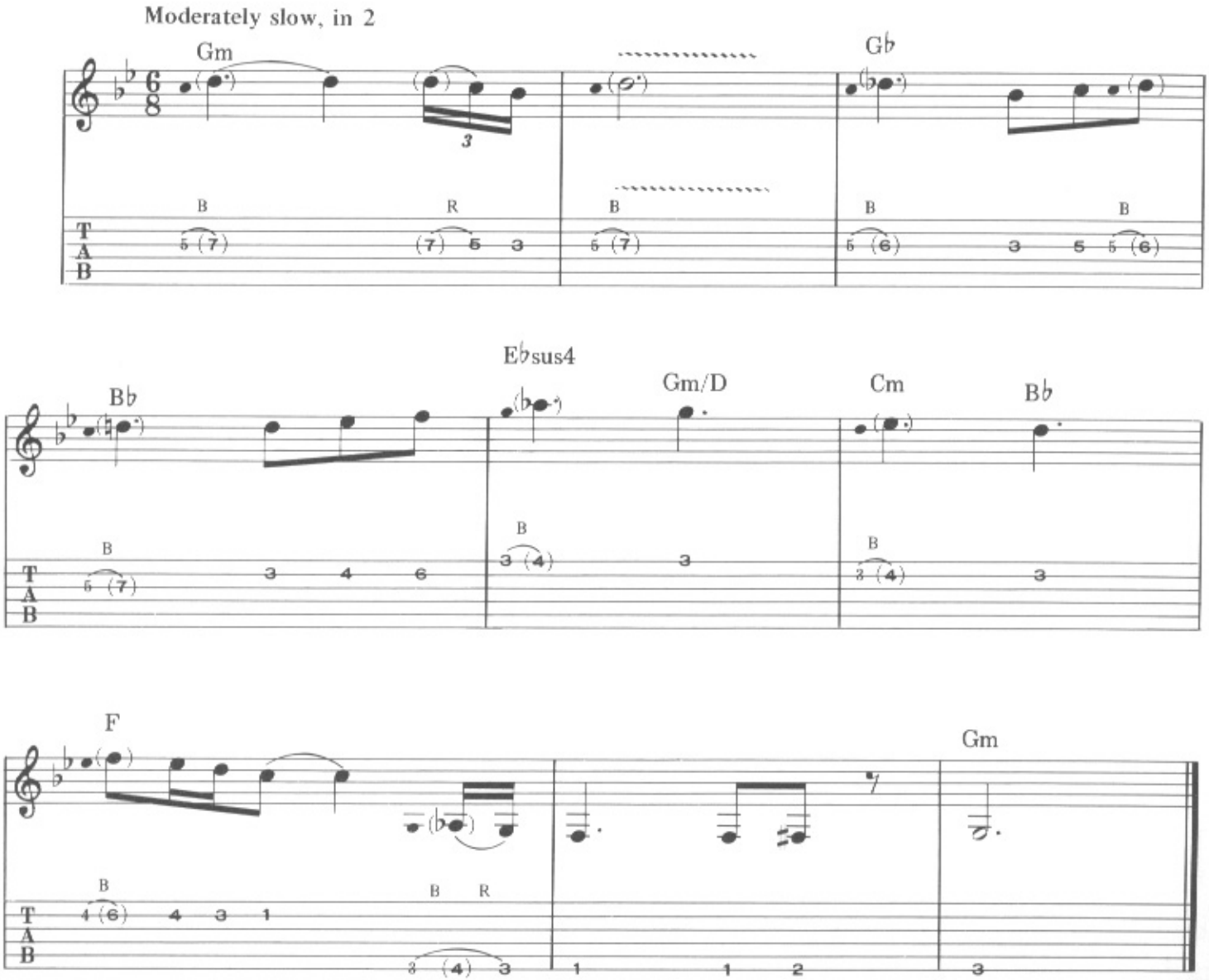

An important aspect of David Gilmour's guitar style is his acoustic playing. We have here a nicely played acoustic guitar solo in the introduction to "Wish You Were Here." I particularly like the finger vibrato he uses. It sounds as if his guitar was strung with extra slinky strings. Also impressive 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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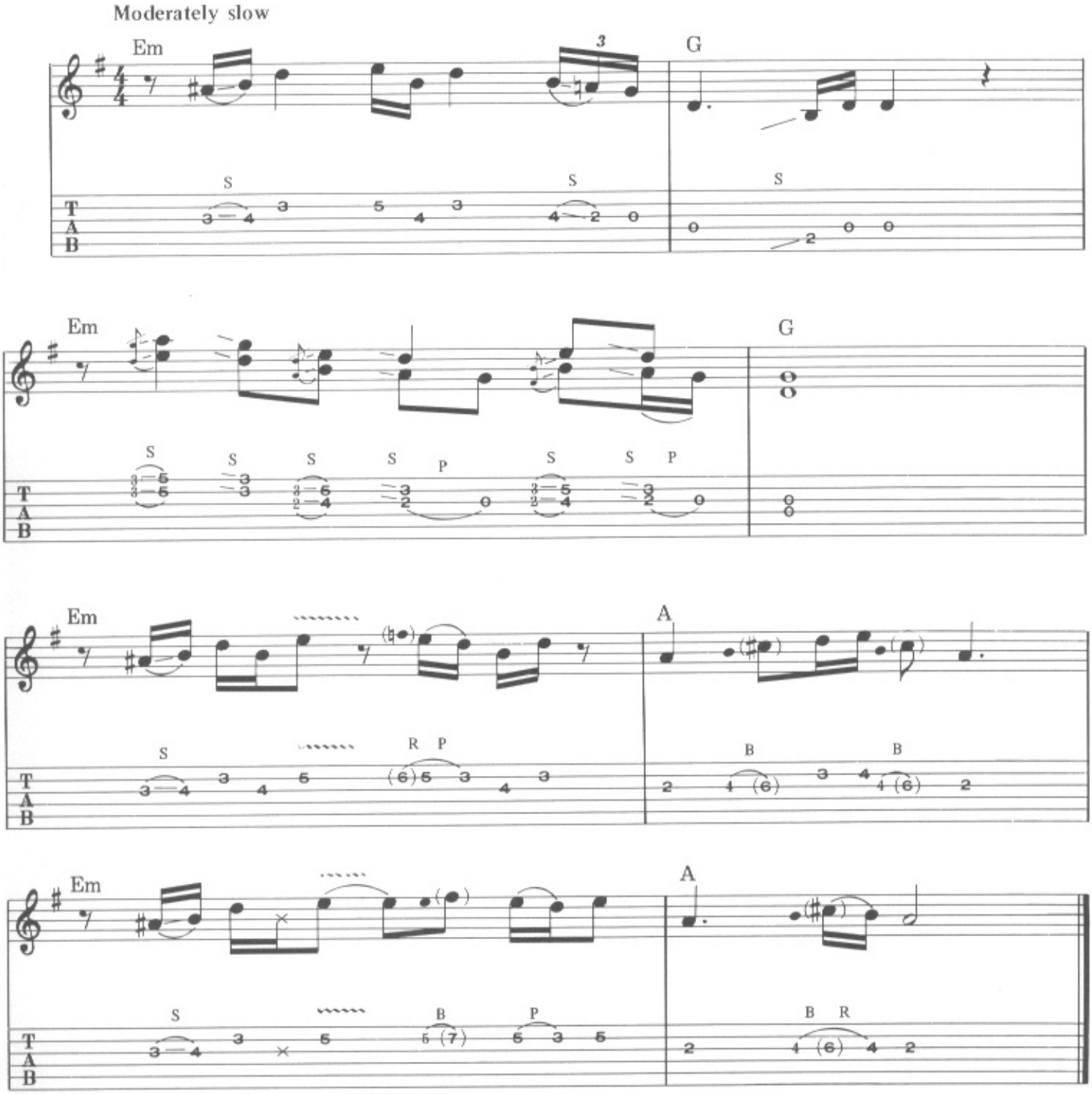

Pink Floyd released *Animals* in 1977. The song "Dogs" has another acoustic guitar introduction by David Gilmour. Although the guitar is just playing chords, the chords are so interesting that I thought I'd show them to you.

Dogs

Waters/Gilmour

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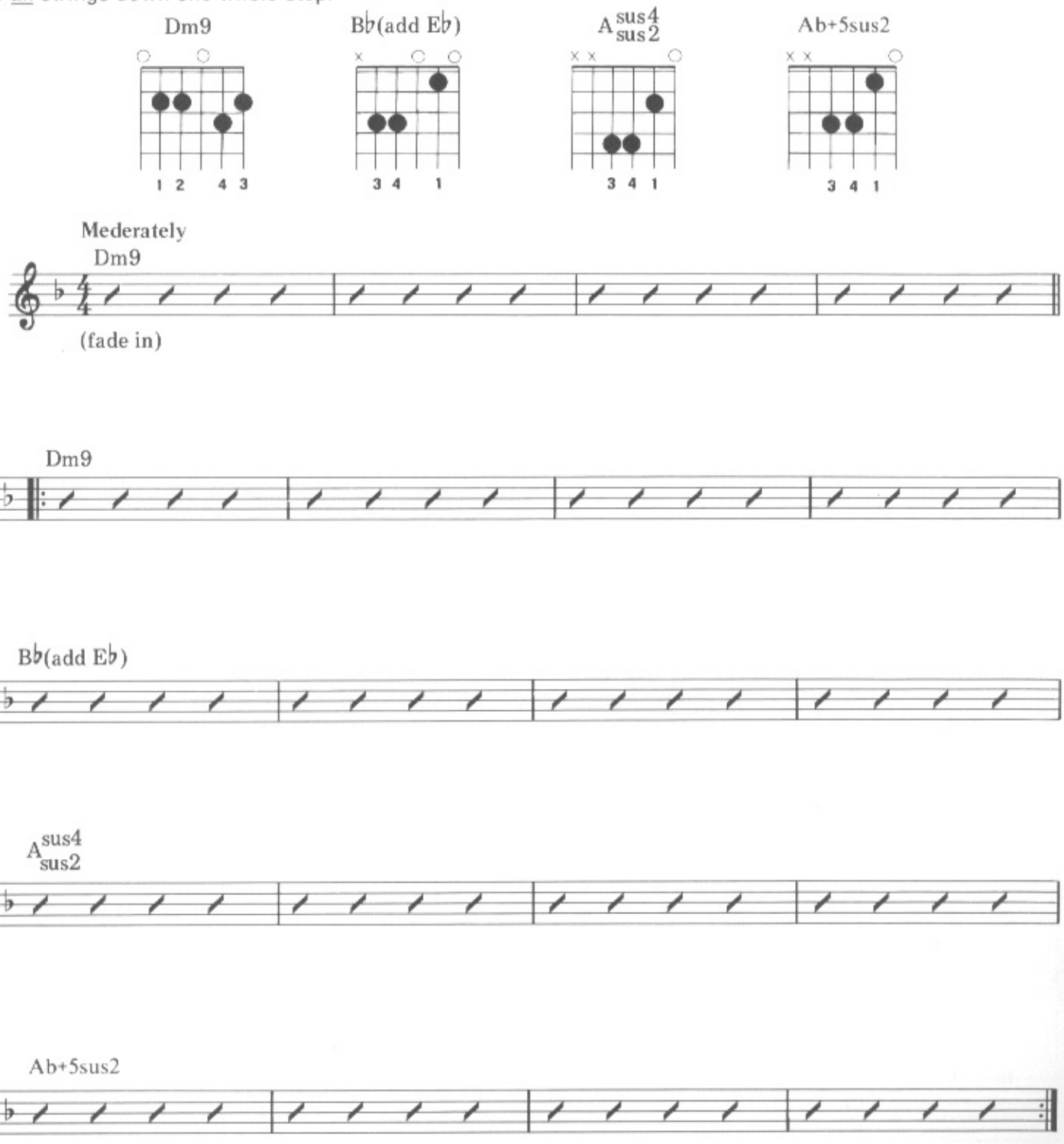
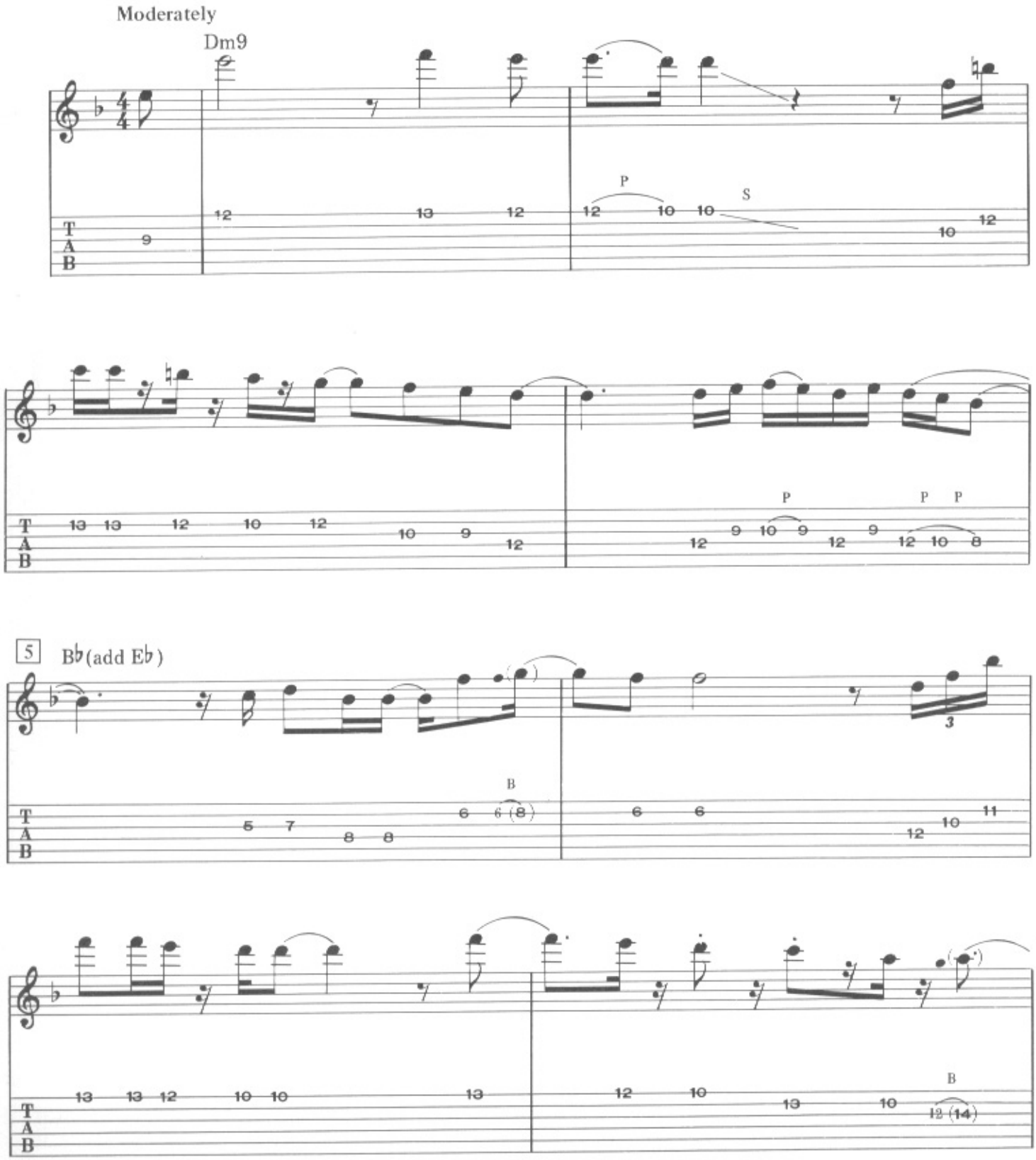
Acoustic Backup Pattern

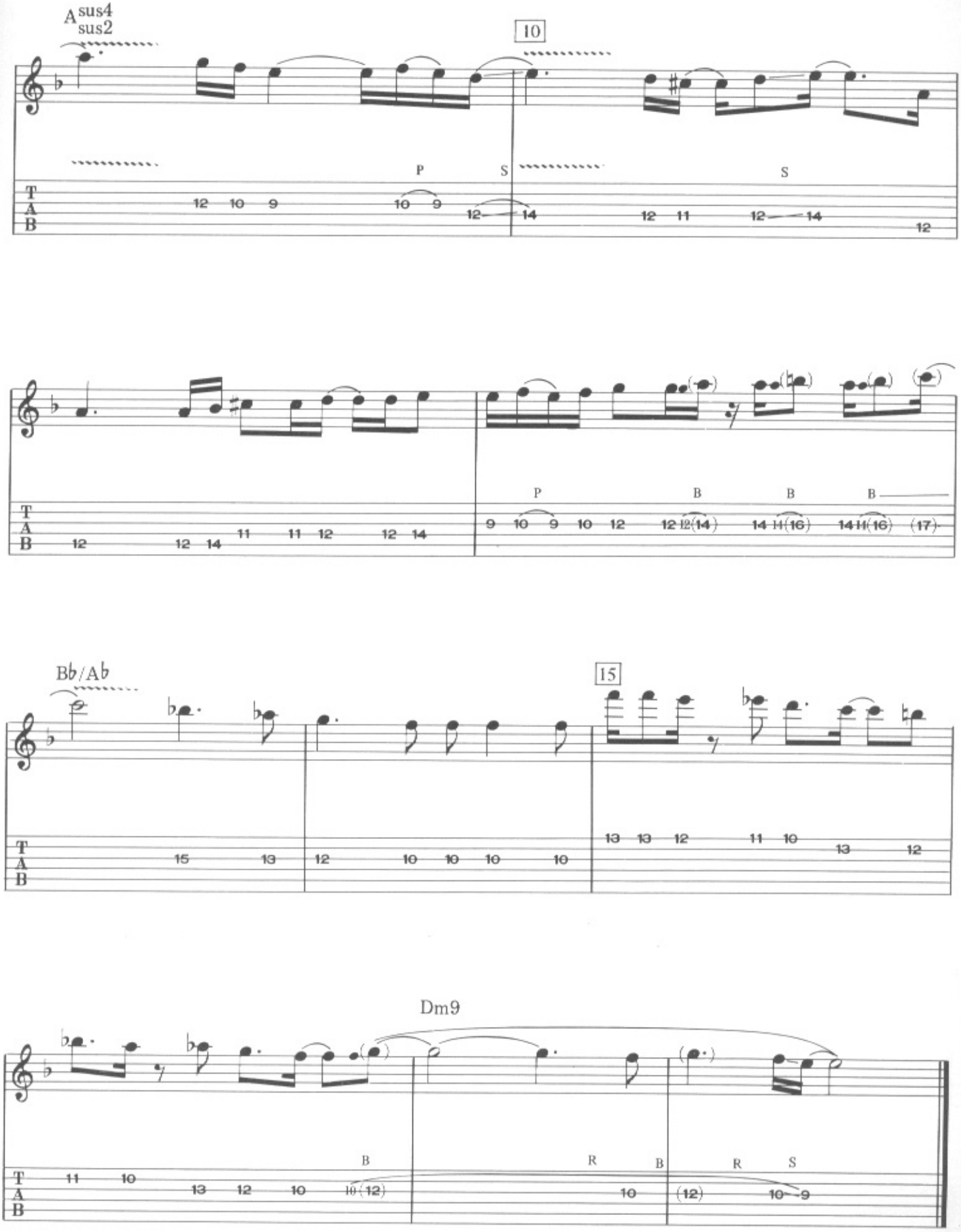
Tune all strings down one whole-step.



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).

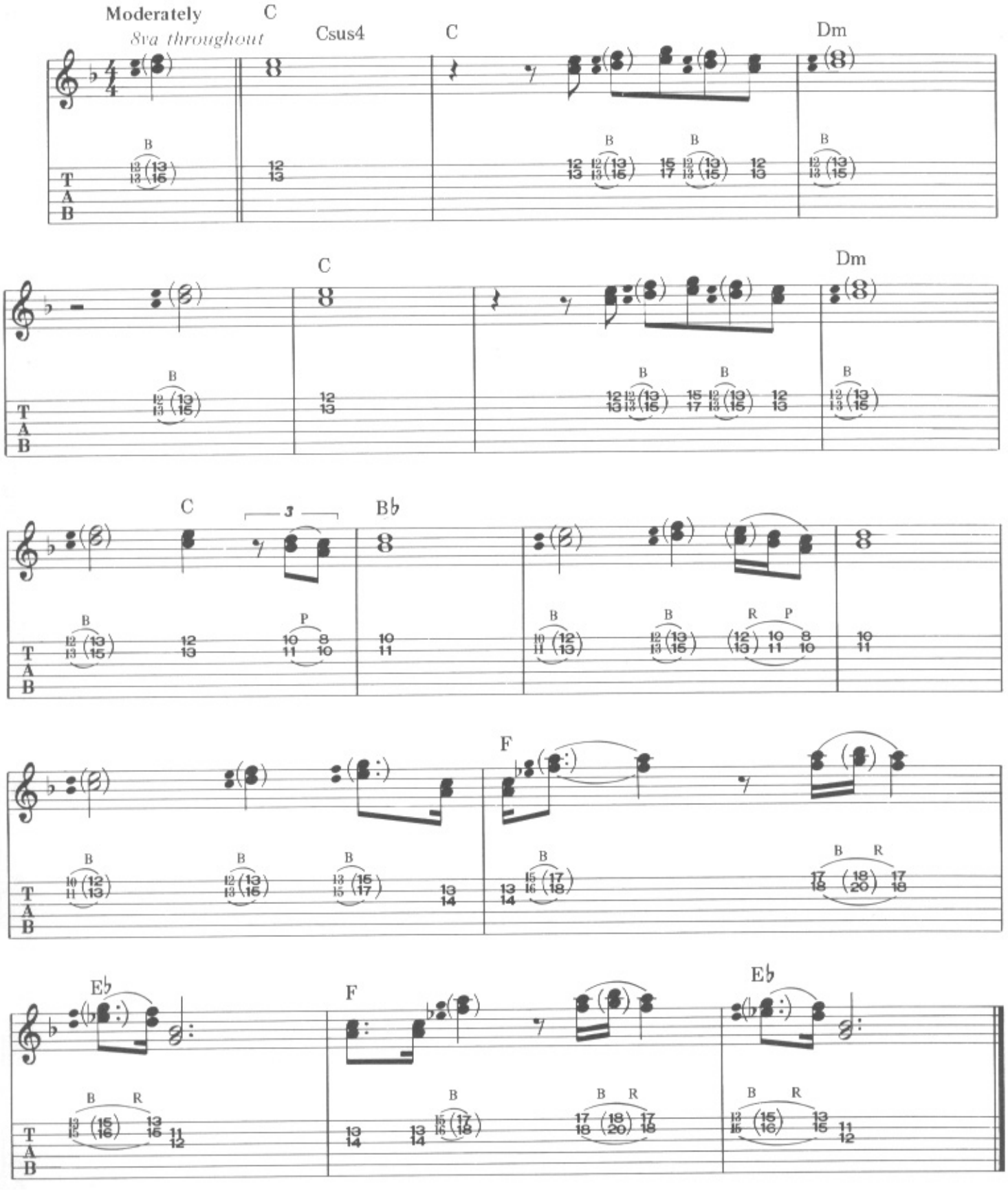
Solo




Asus4
sus2
10
P
S
S
P
B
B
B
Bb/Ab
15
Dm9
B
R
B
R
S

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



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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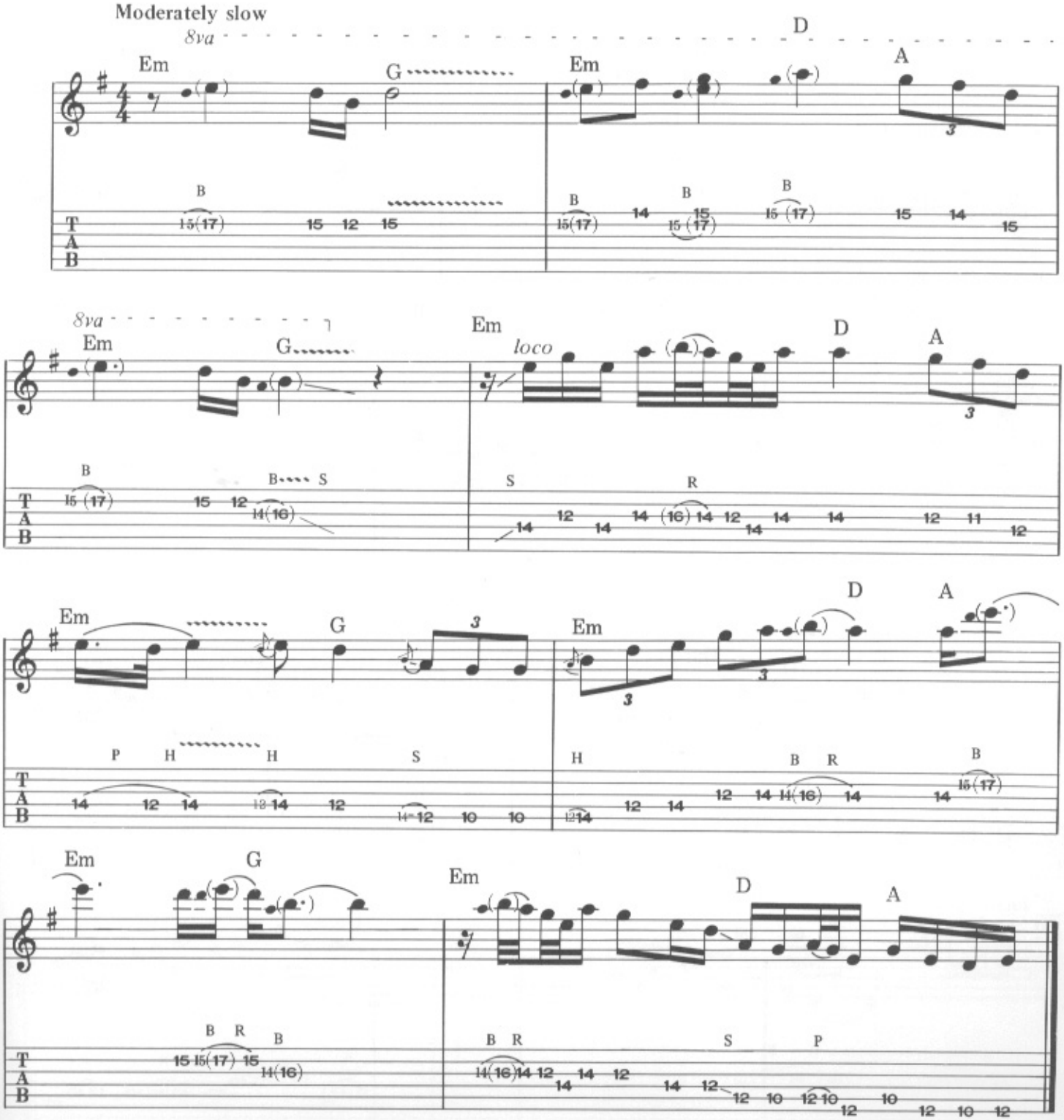

Pink Floyd's 1979 release, *The Wall,* yielded their first hit single in twelve years, "Another Brick in the Wall, Part 2." On this album David Gilmour turns in some of the best playing of his career. On this particular track you can hear all the Gilmour trademarks played with a rhythmic R&B touch. There 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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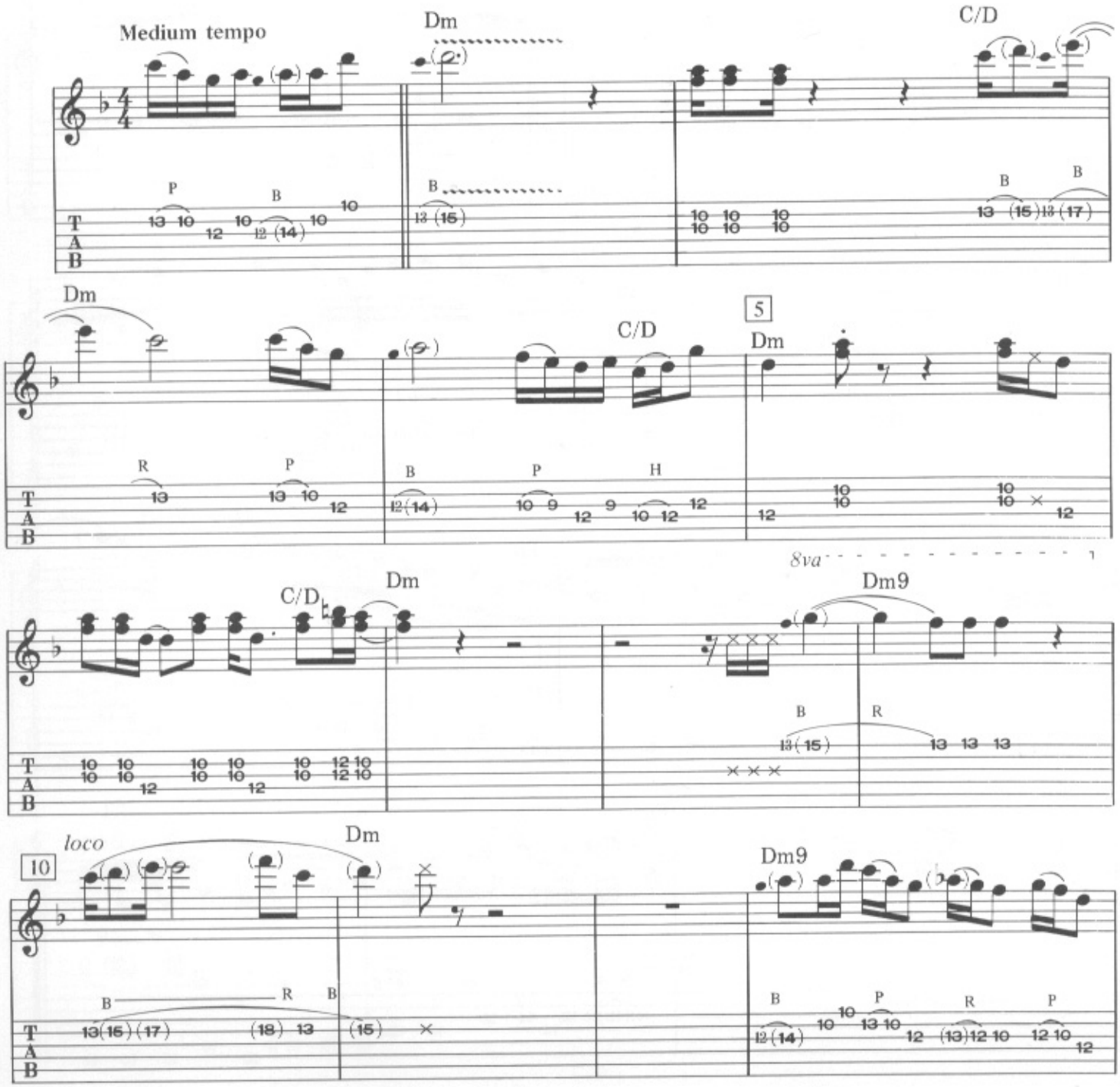

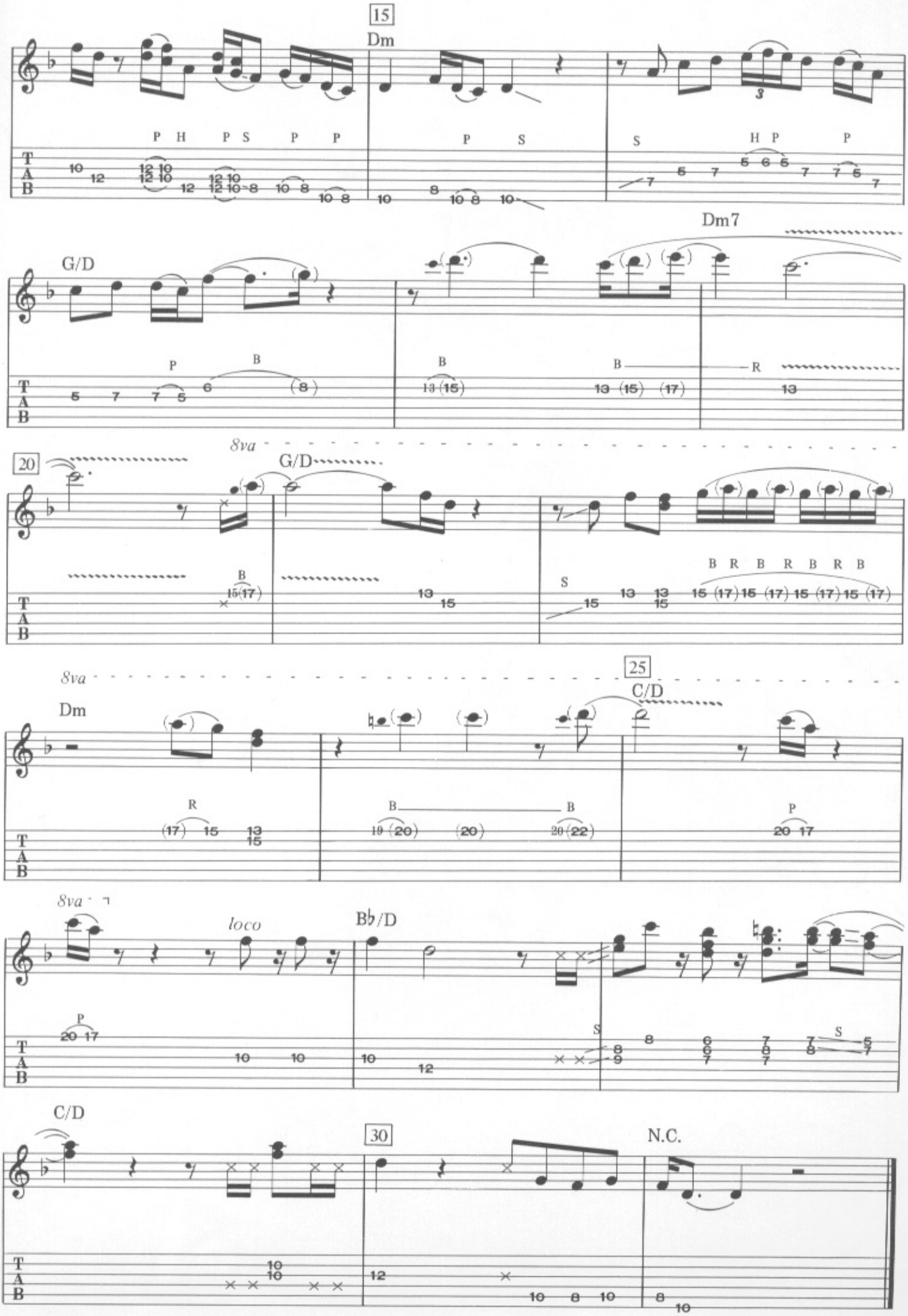
15
Dm
P H P S P P
P S
S H P P
G/D
Dm7
P B
B
B R
8va
20
G/D
B
S
B R B R B R B
8va
25
Dm
C/D
R
B B
P
8va
loco
B♭/D
P
S
S
C/D
30
N.C.

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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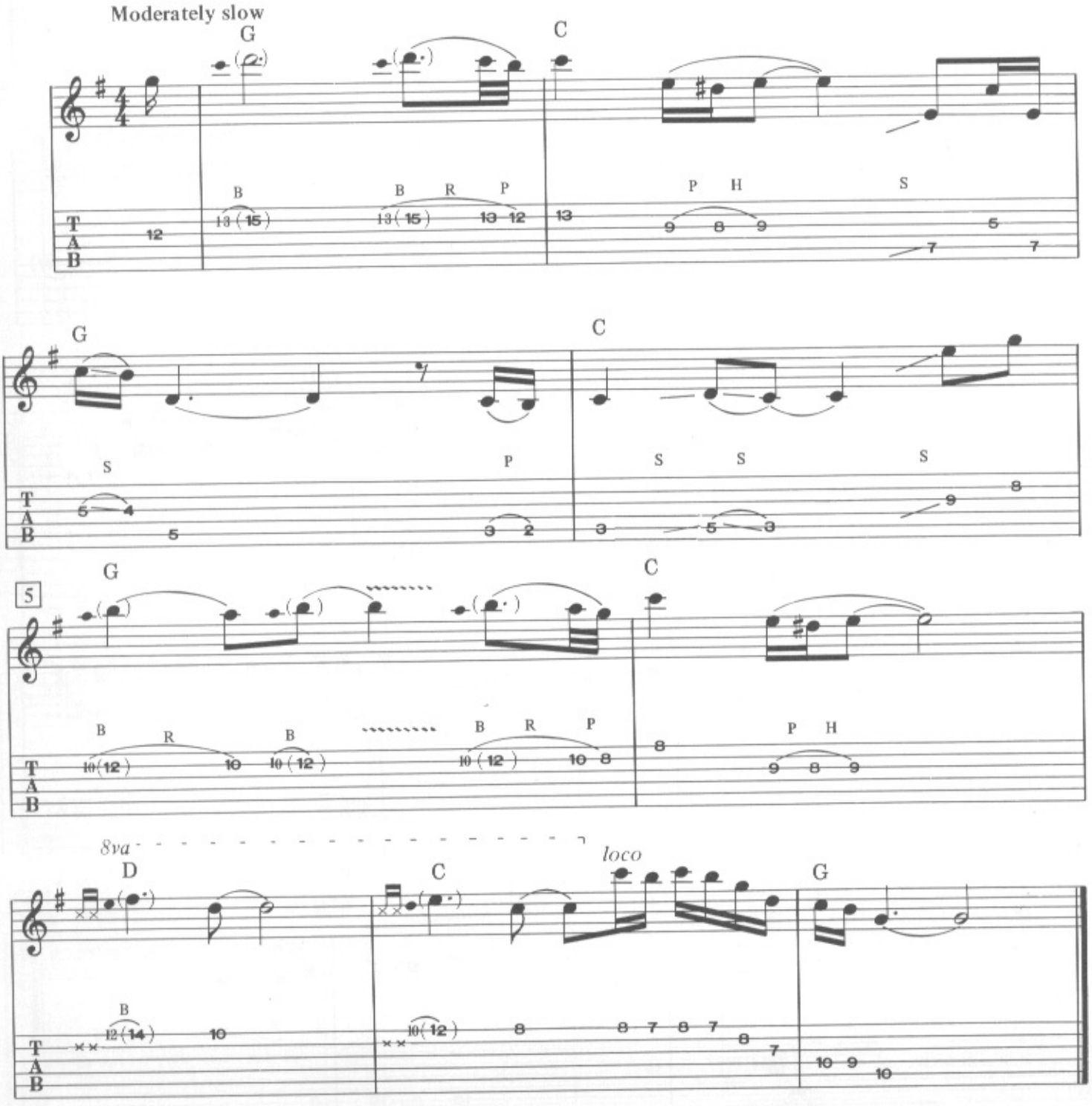

Gilmour has put together a solo here that is worthy of the song title, featuring a lot of angry blues, especially in the first eight measures over the Em chord. I like the way he changes registers (low to high) frequently for dramatic effect. In the following transcription I have indicated "harmonic 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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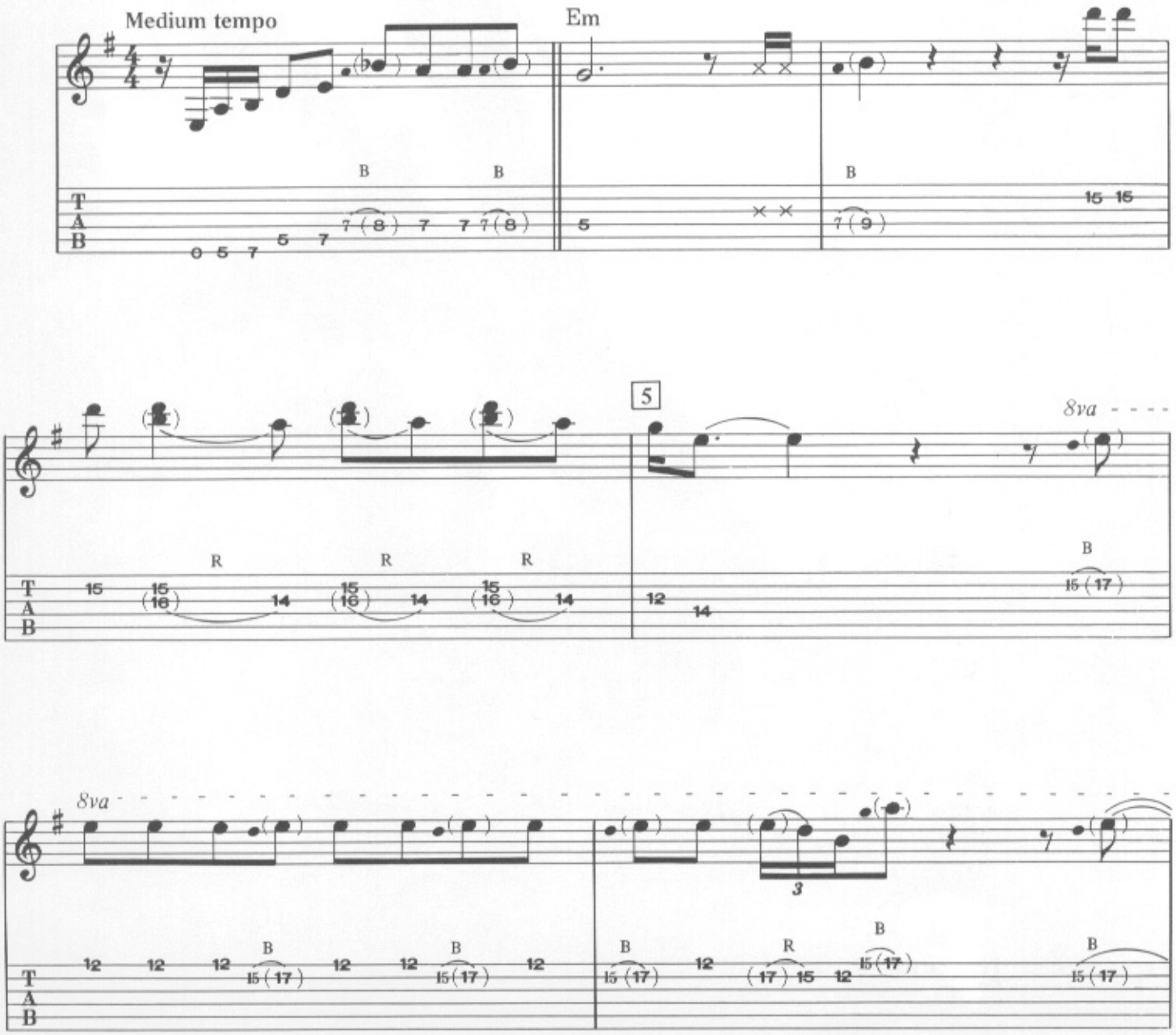

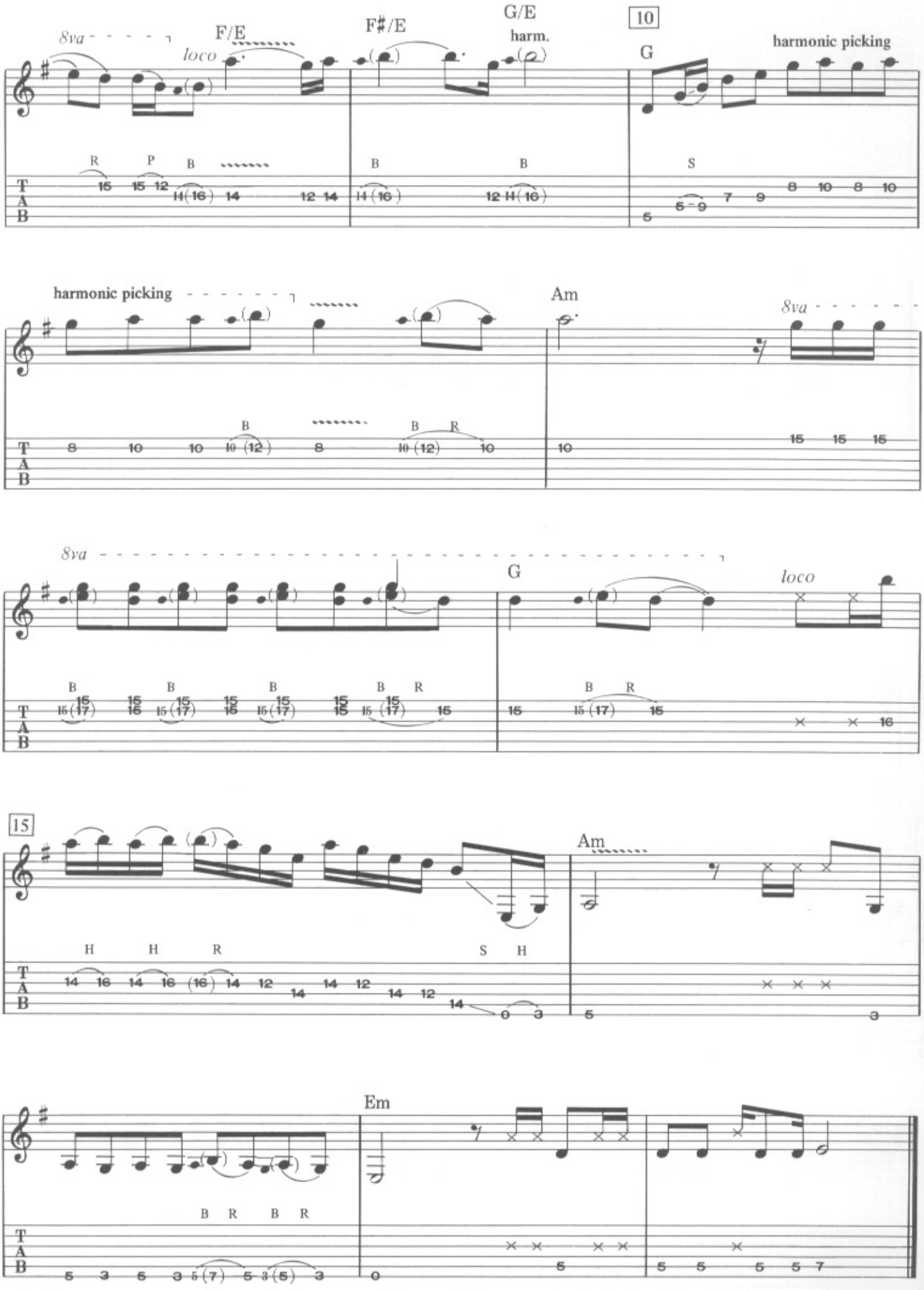
8va
loco
F/E
F♯/E
G/E
harm.
10
G
harmonic picking
harmonic picking
Am
8va
8va
G
loco
15
Am
Em

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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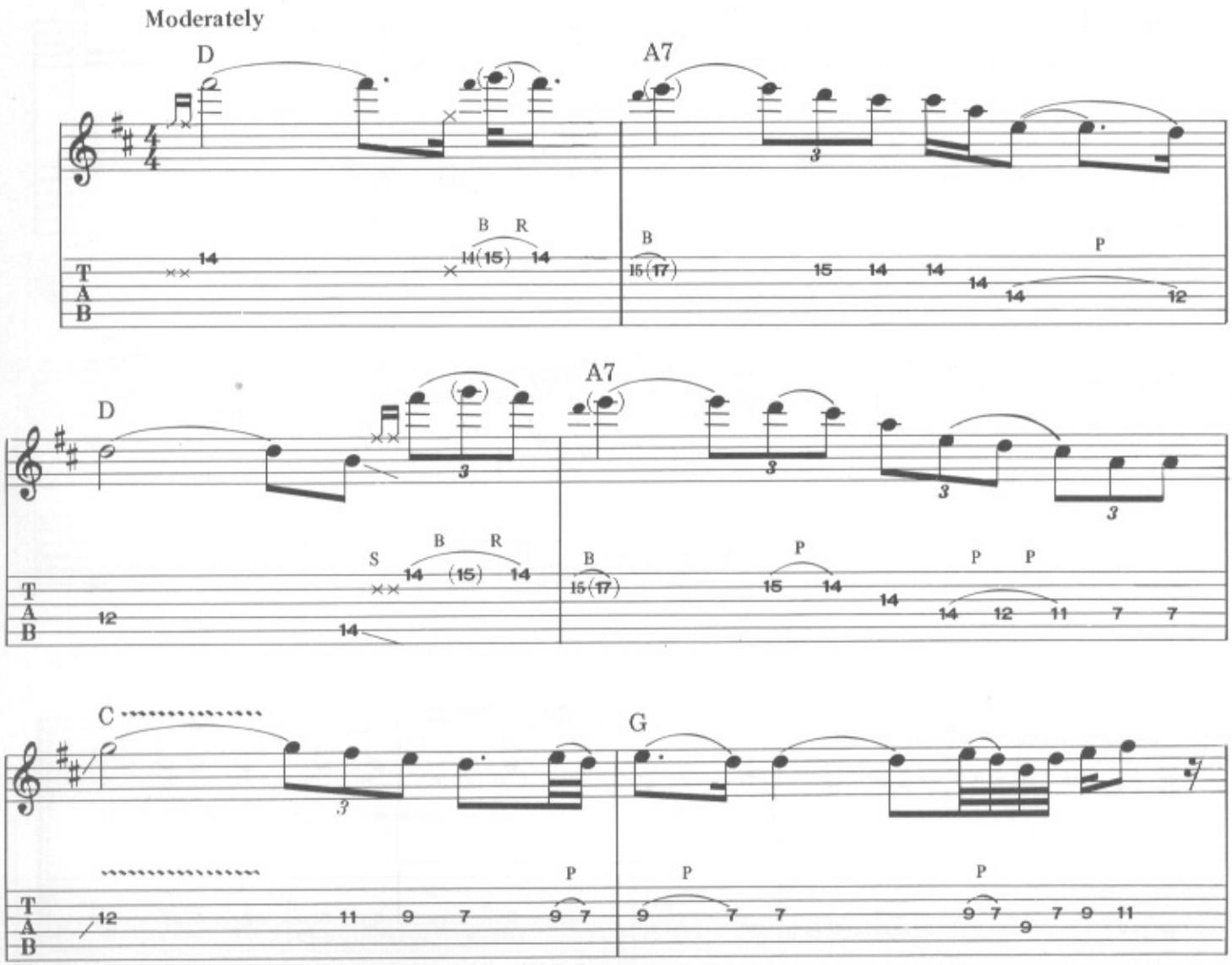
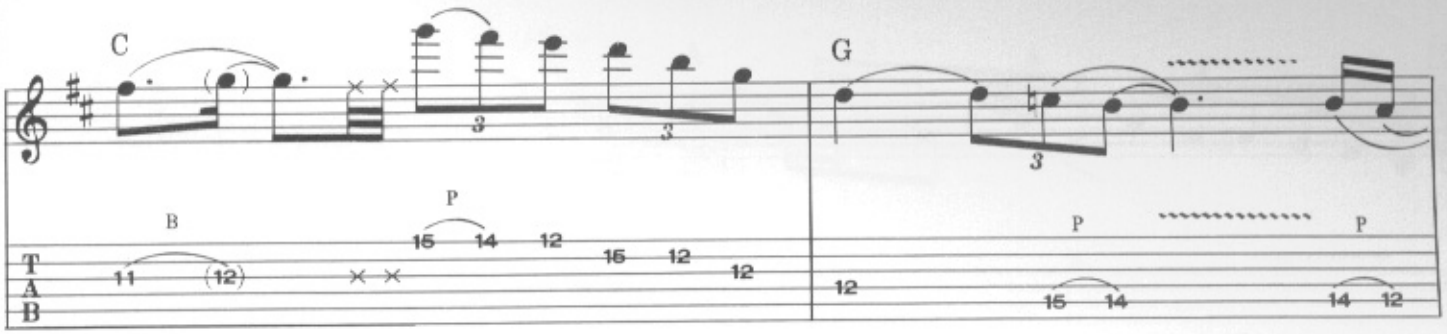
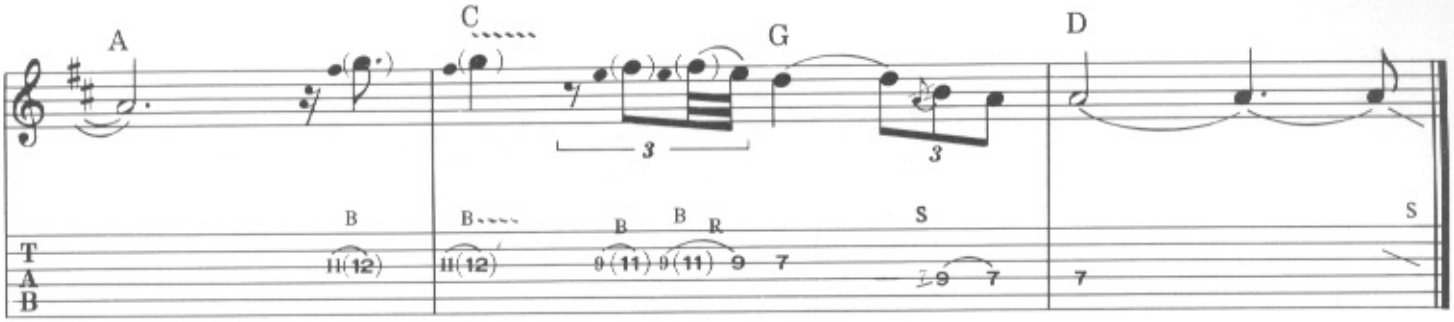
First Solo

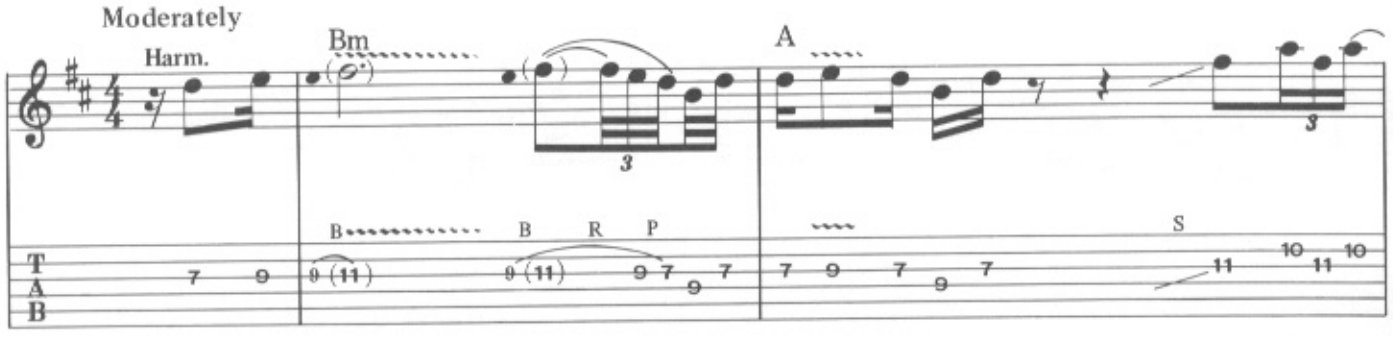


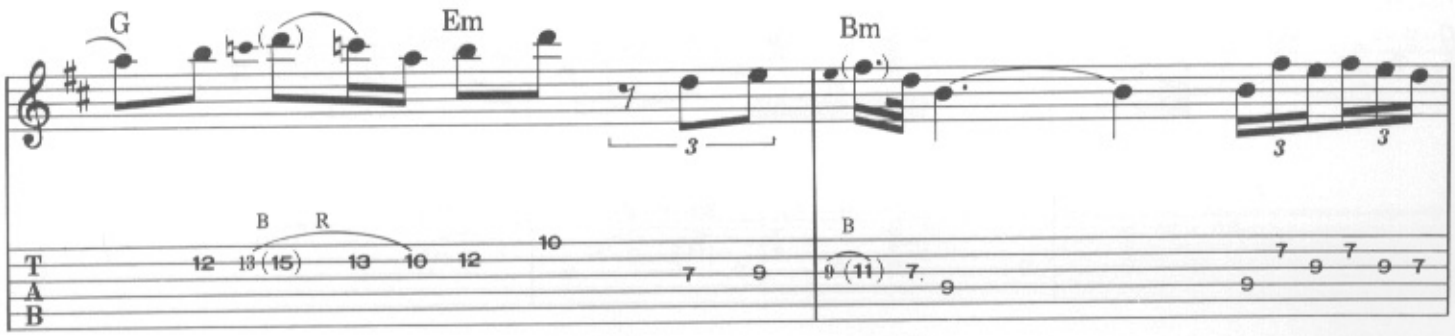


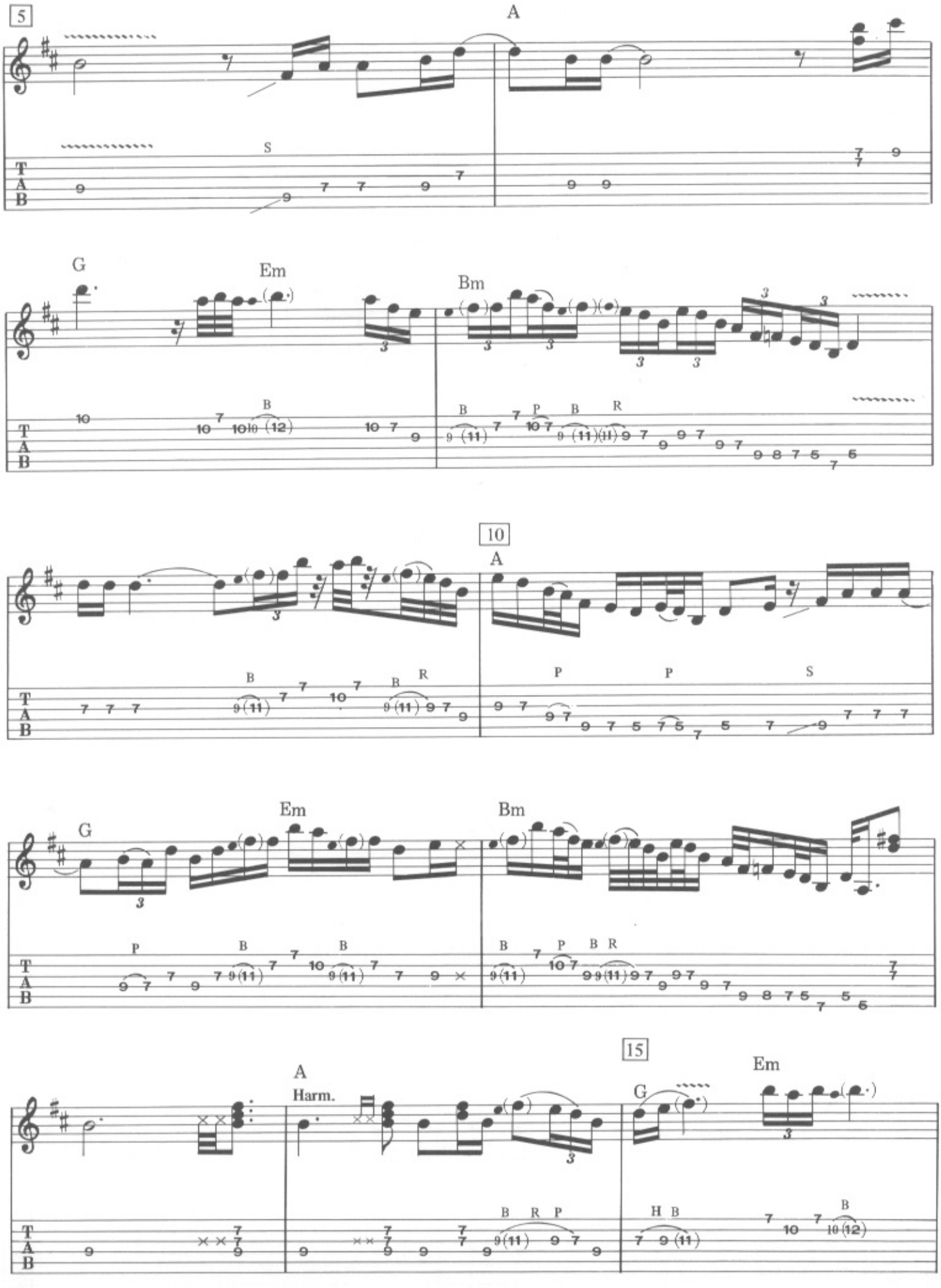


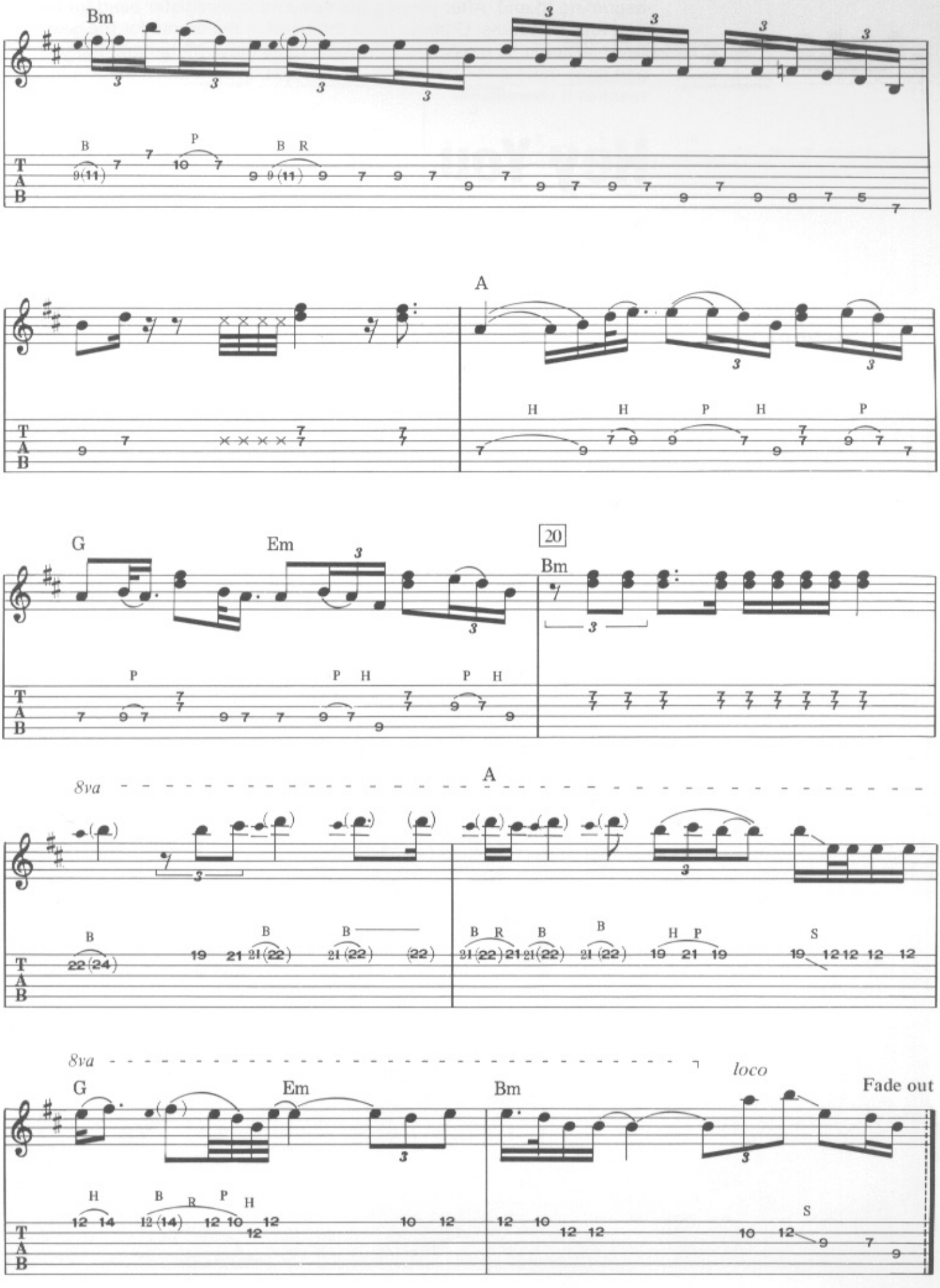
All really great rock guitarists have one thing in common: They can really make the most out of the blues scale. Gilmour proves that he is no exception here in this hard-as-nails solo. Using the five notes of the B minor pentatonic scale, he creates a mood of hard-edged emotion. An interesting feature 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






5
A
S
G
Em
Bm
B
P
R
10
A
P
S
G
Em
Bm
15
A
Harm.
G
Em
H


Bm
A
G
Em
20
Bm
8va
A
8va
loco
G
Em
Bm
Fade out

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 it conclusion.

Hey You

Waters

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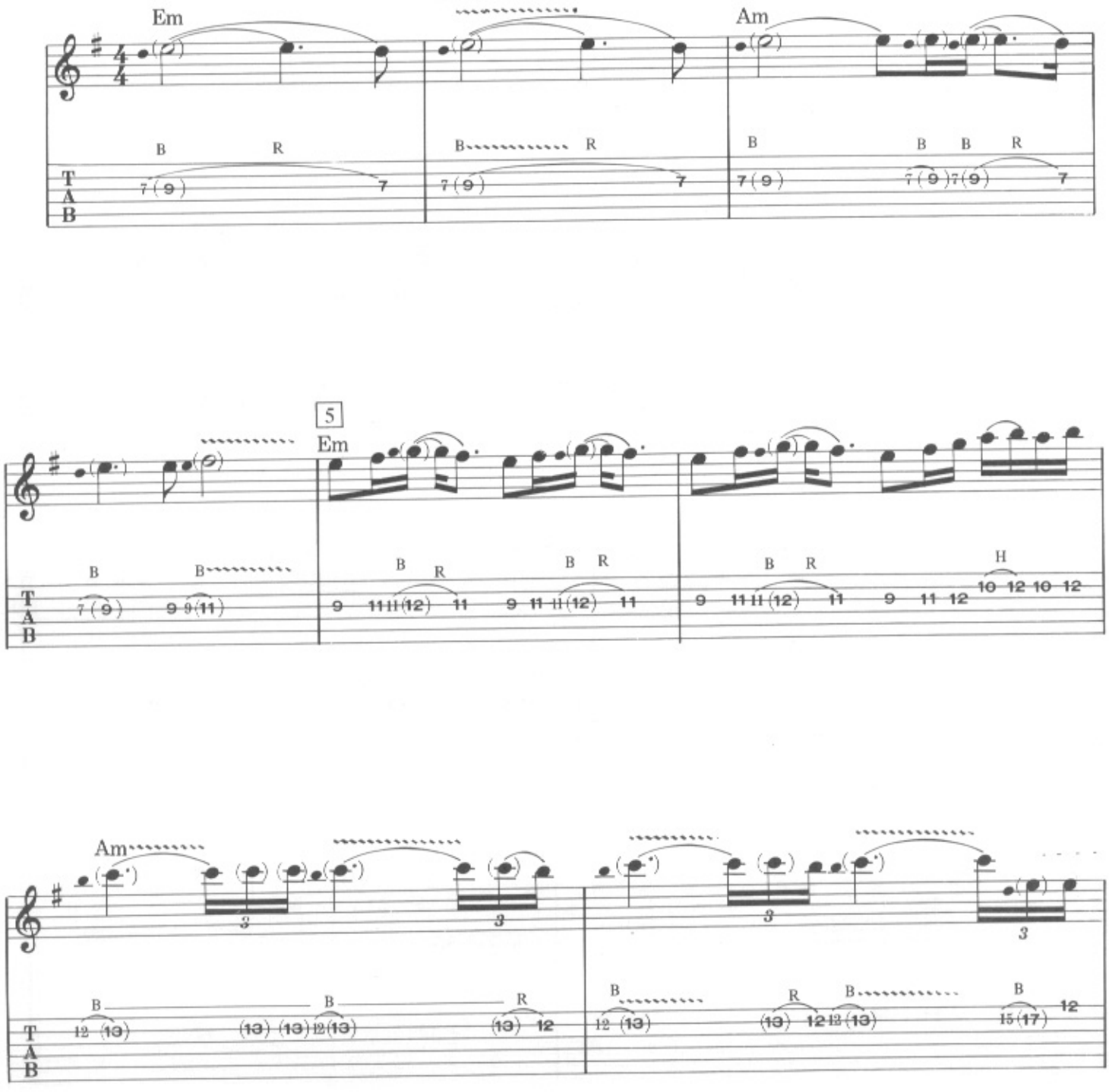
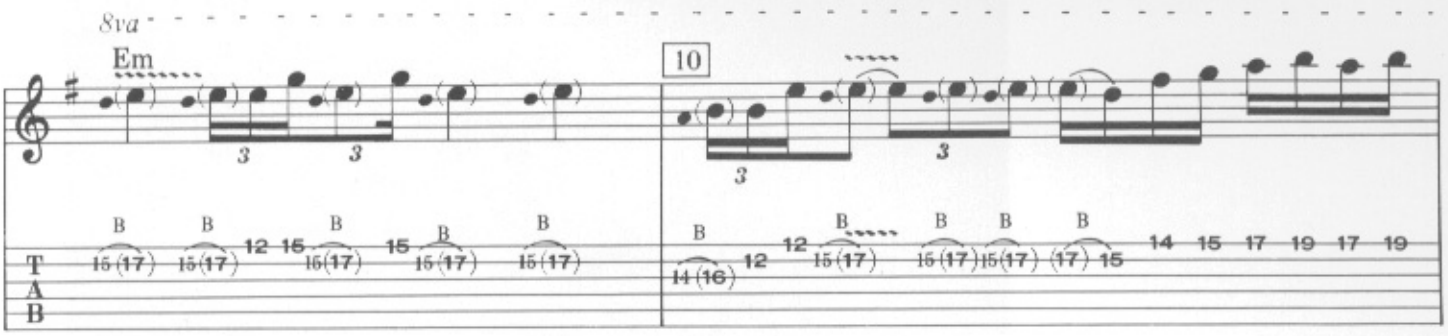
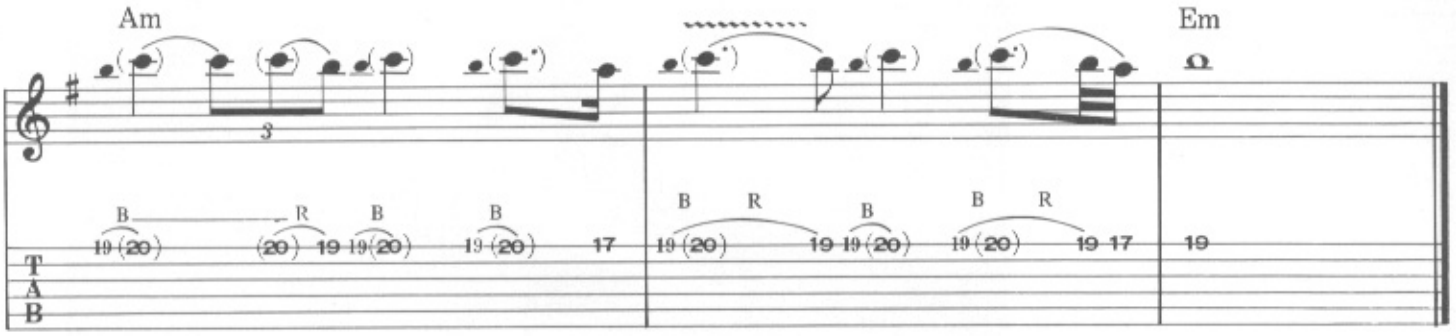
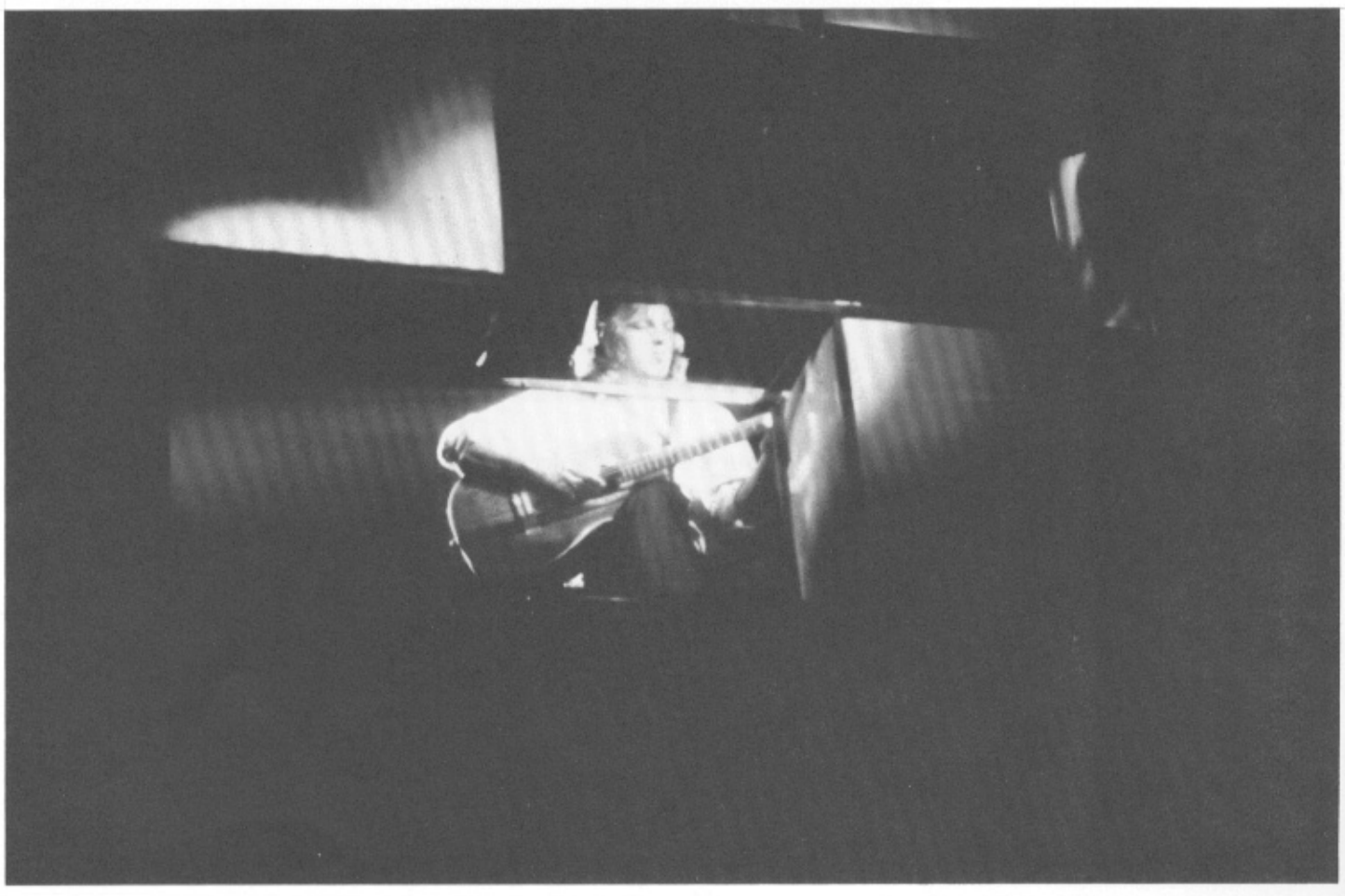
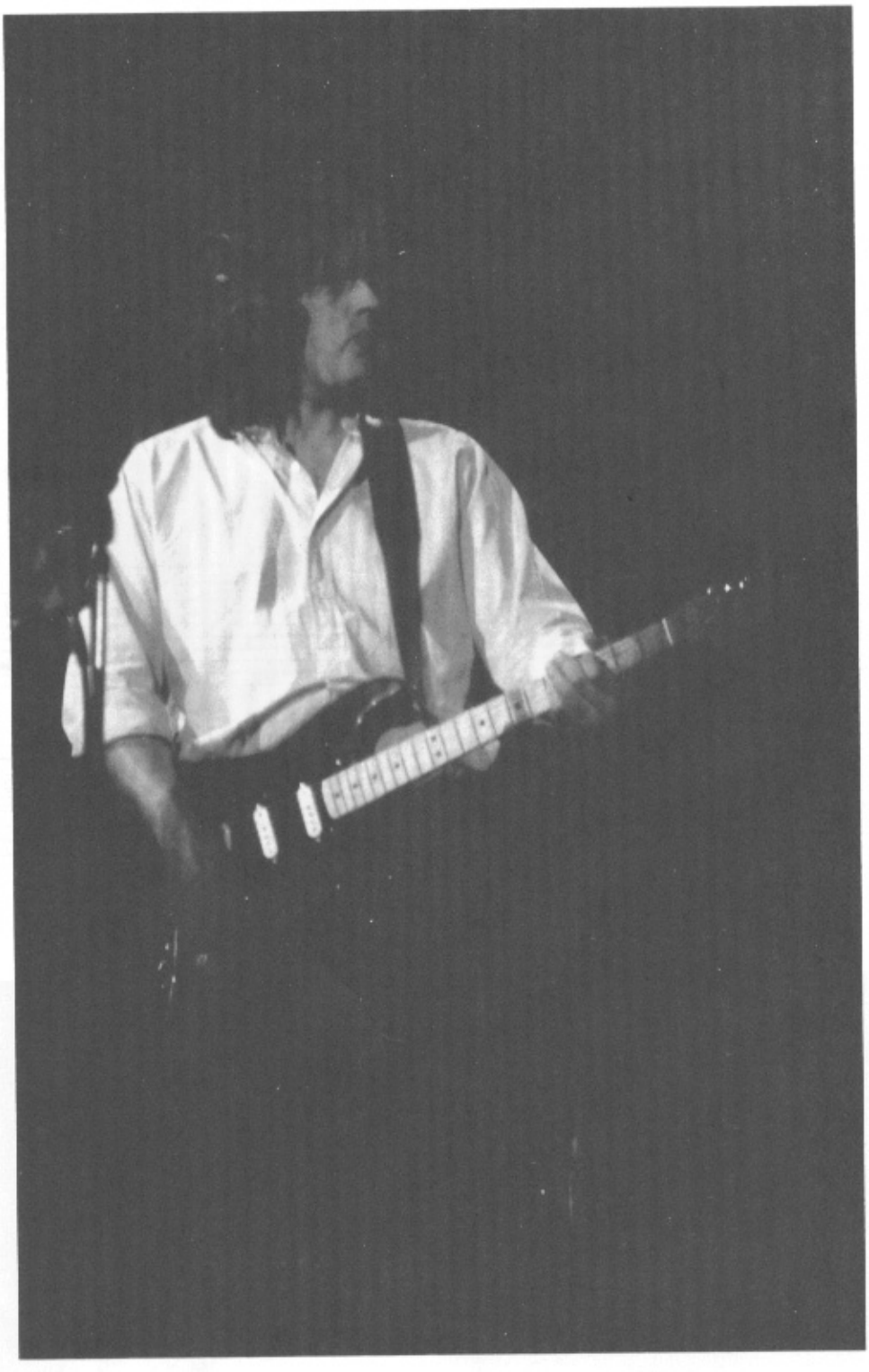
Moderately slow




8va
Em
10


Am
Em





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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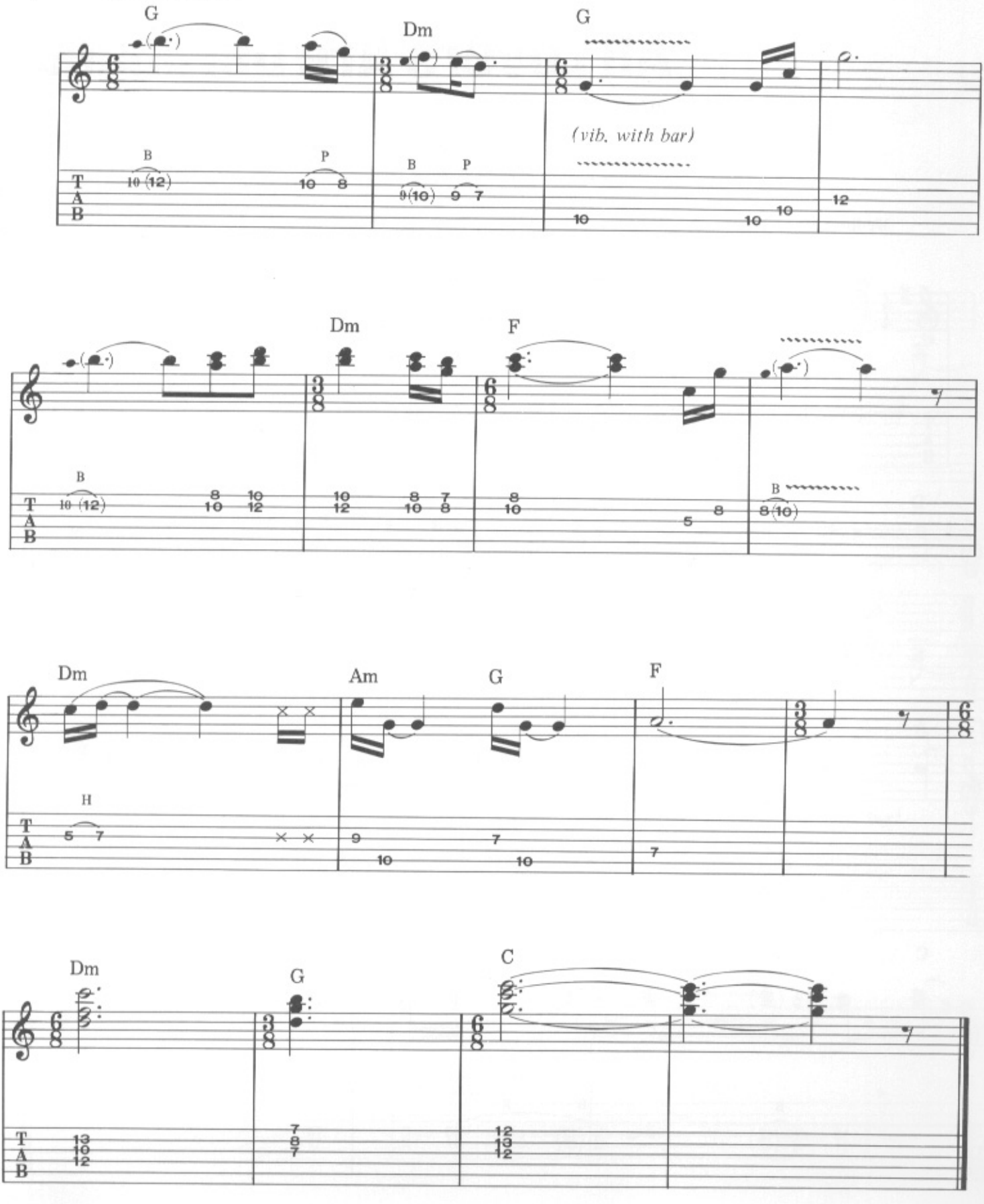
Moderately, in 2



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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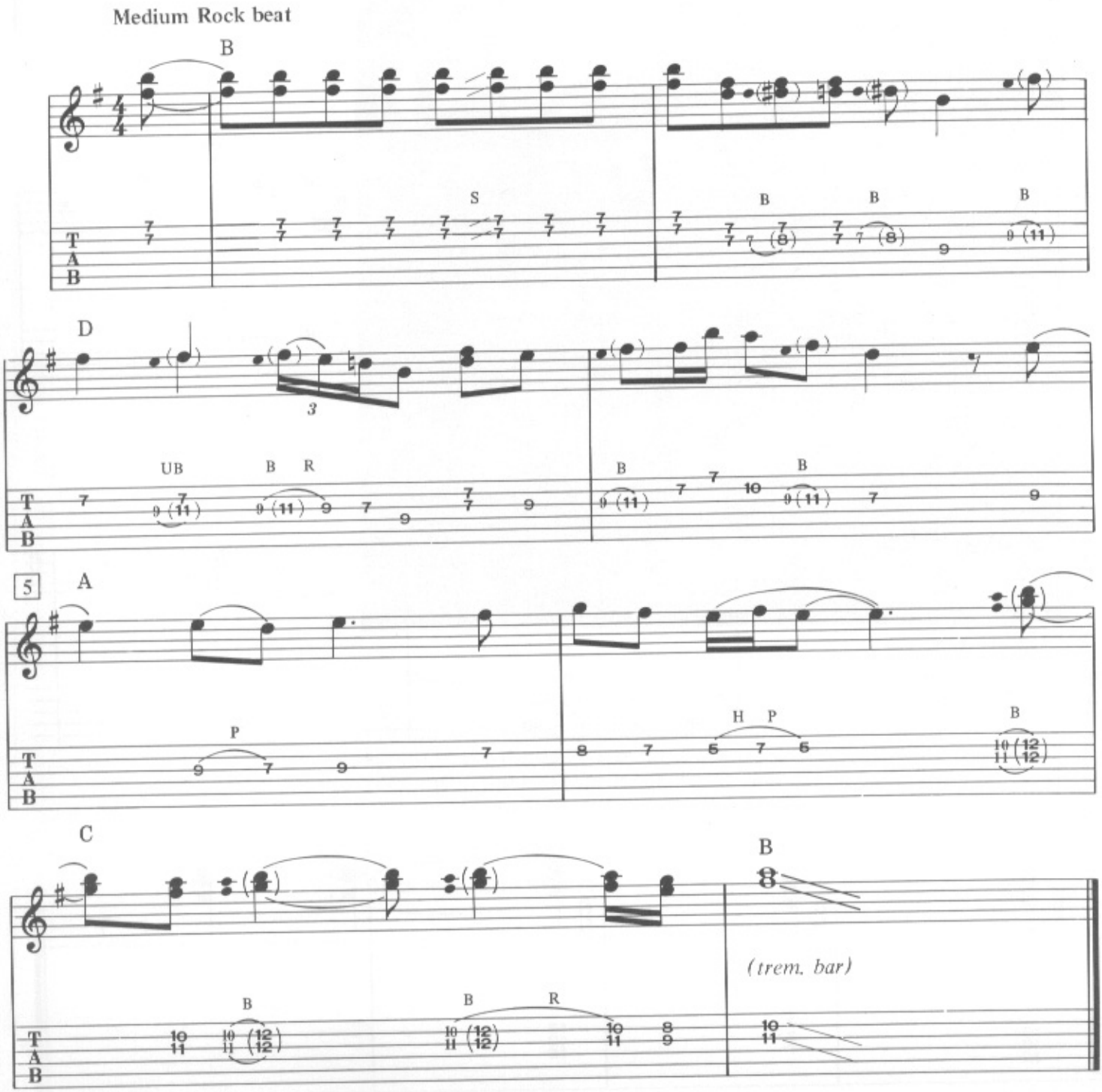

This song has a very sophisticated background that uses compound chords. (A compound chord is a chord that uses nonchord tone as its bass note, giving it a whole new sound and color.) The solo features whang-bar vibrato (see measures 4, 5, and 16) and low-string bends (see measures 6, 8, and 21). A nice 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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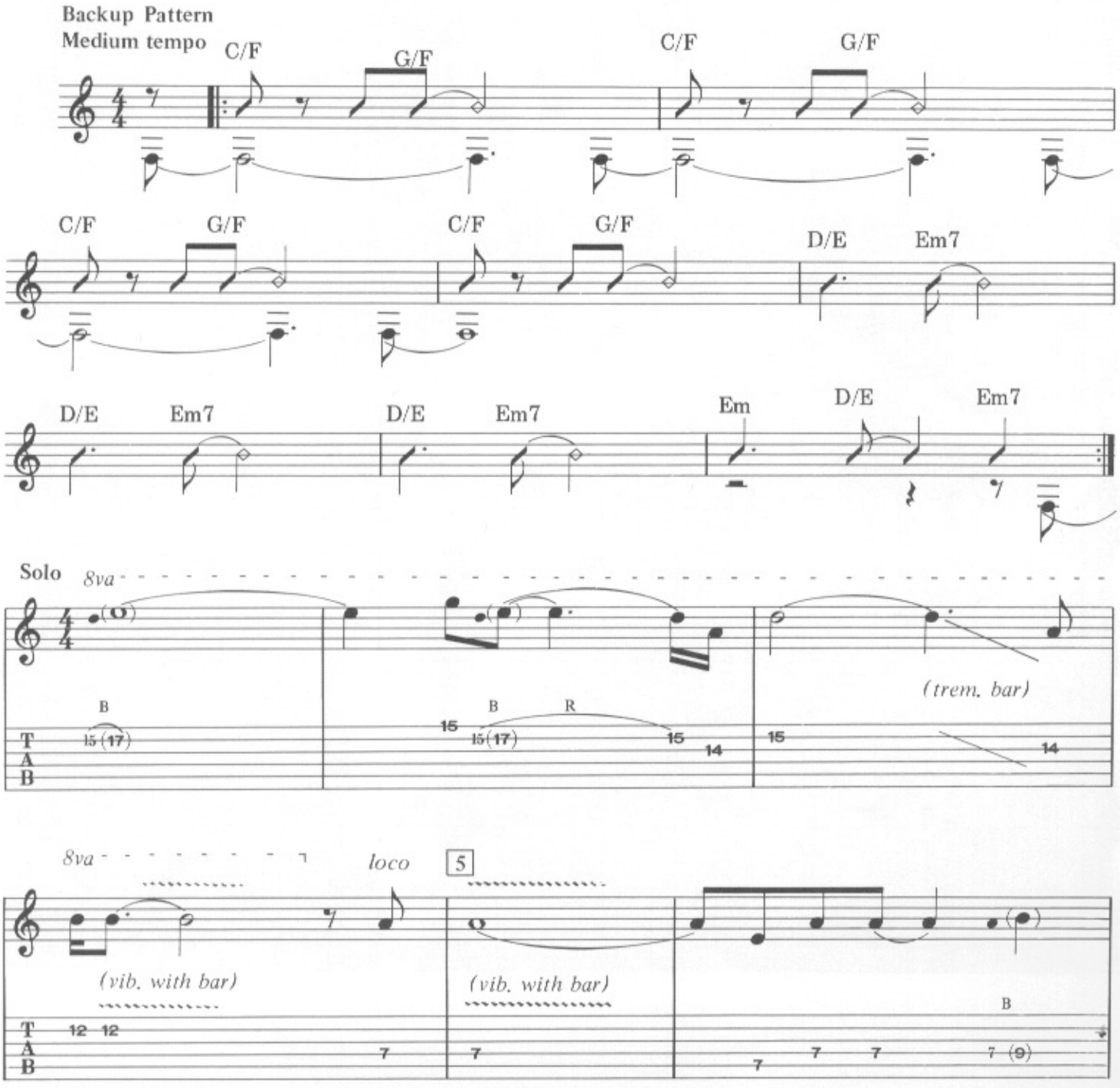
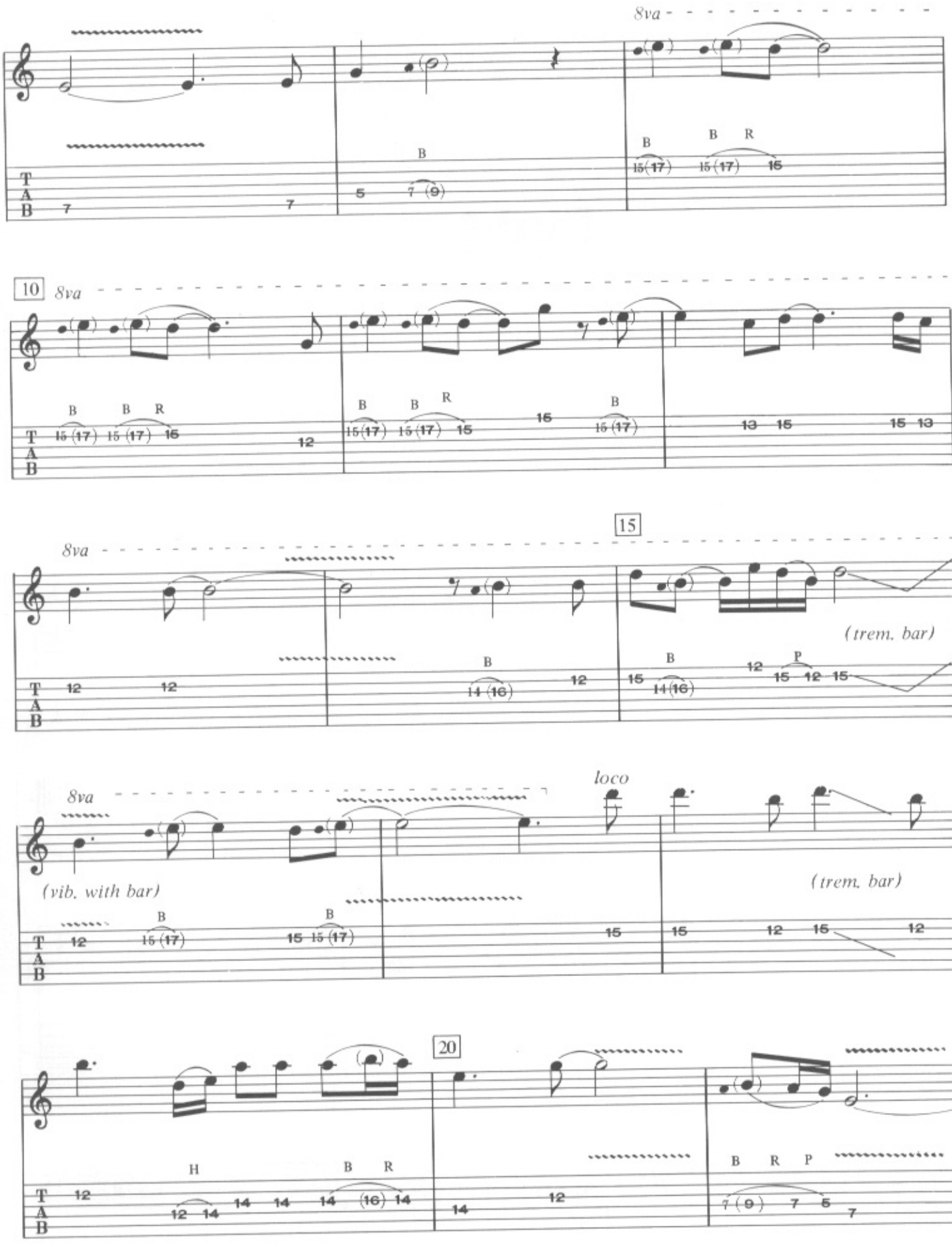
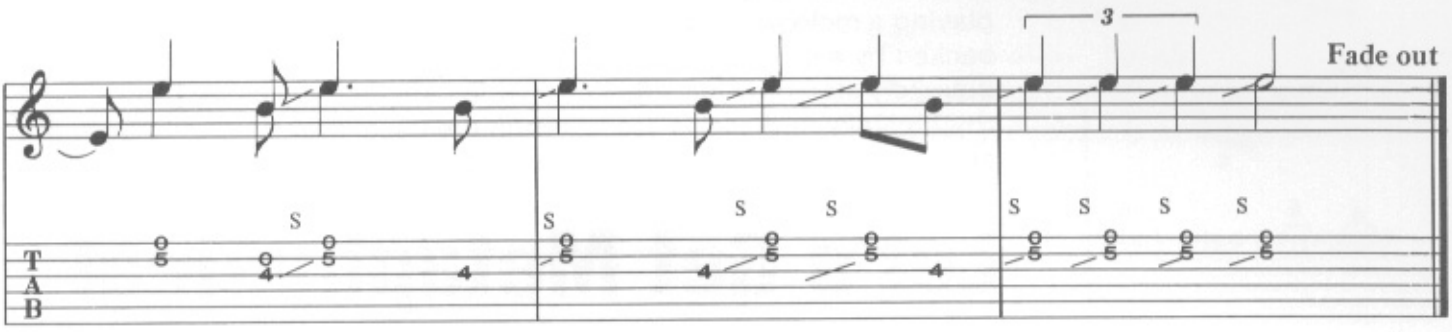



8va
10
8va
15
8va
(trem. bar)
8va
loco
(vib. with bar)
(trem. bar)
20


3
Fade out
S
S
S
S
S
S
S
S
T
A
B

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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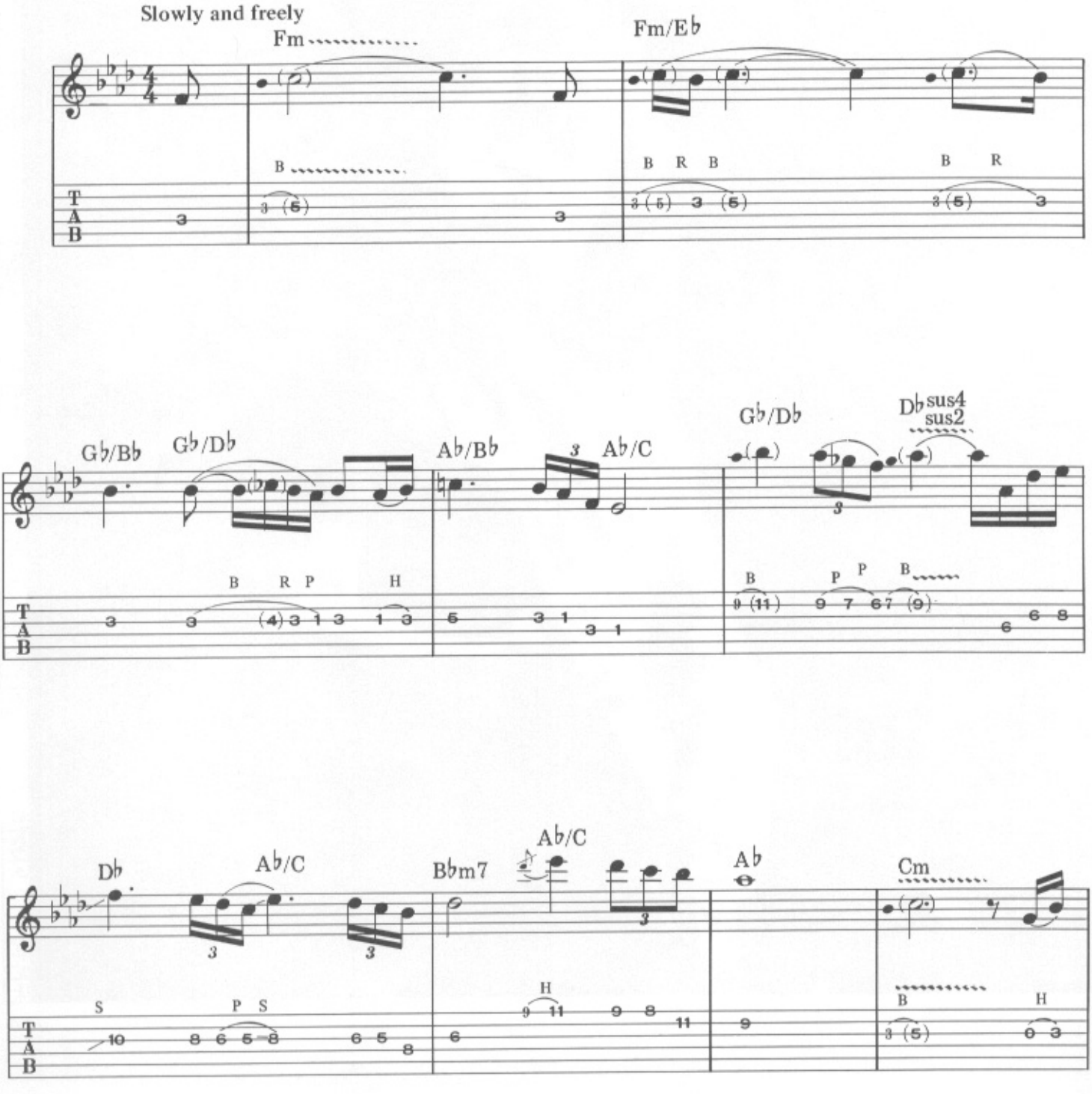
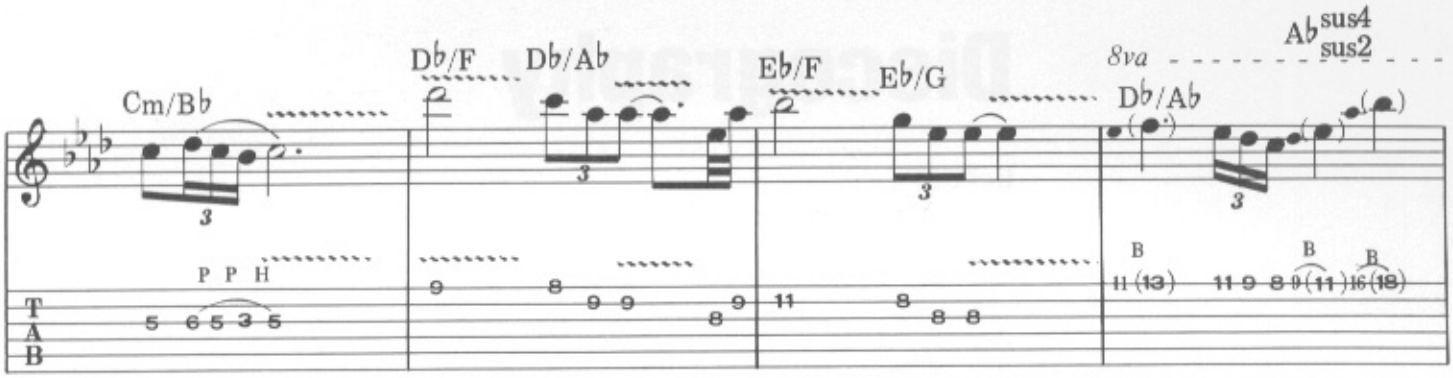
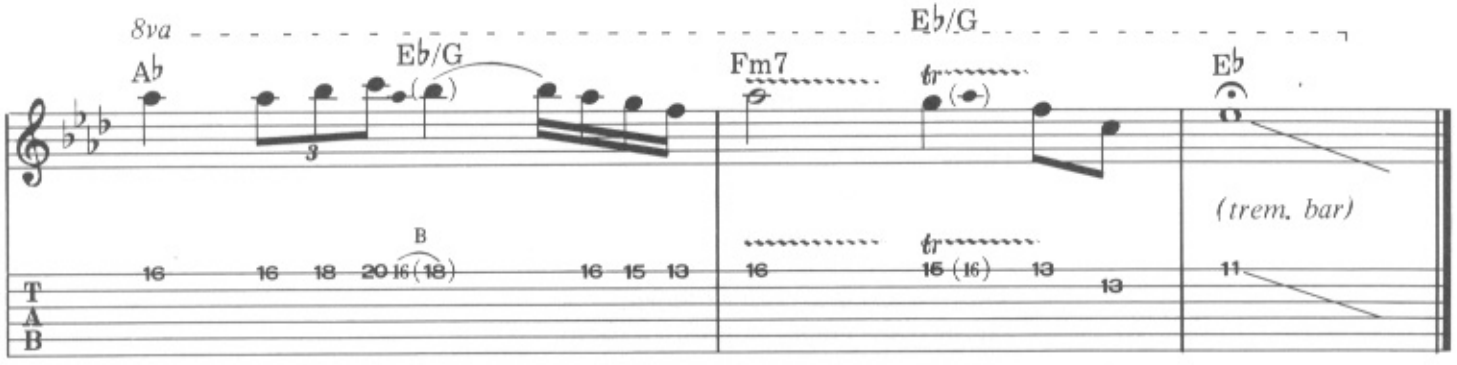



Cm/B♭
D♭/F
D♭/A♭
E♭/F
E♭/G
8va
D♭/A♭
A♭sus4
sus2
P P H
T
A
B


8va
E♭/G
A♭
E♭/G
Fm7
tr
E♭
(trem. bar)
T
A
B