

# PINK FLOYD



*A  
Momentary  
Lapse  
Of Reason*

# CONTENTS



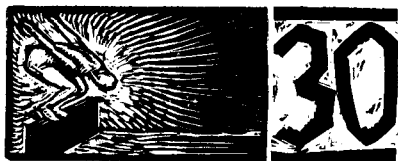
SIGNS OF LIFE



LEARNING TO FLY



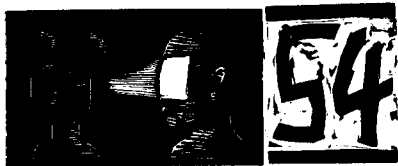
THE DOGS OF WAR



ONE SLIP



ON THE TURNING AWAY



**YET ANOTHER MOVIE**



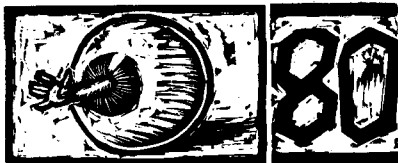
**ROUND AND AROUND**



**A NEW MACHINE PART I**



**TERMINAL FROST**

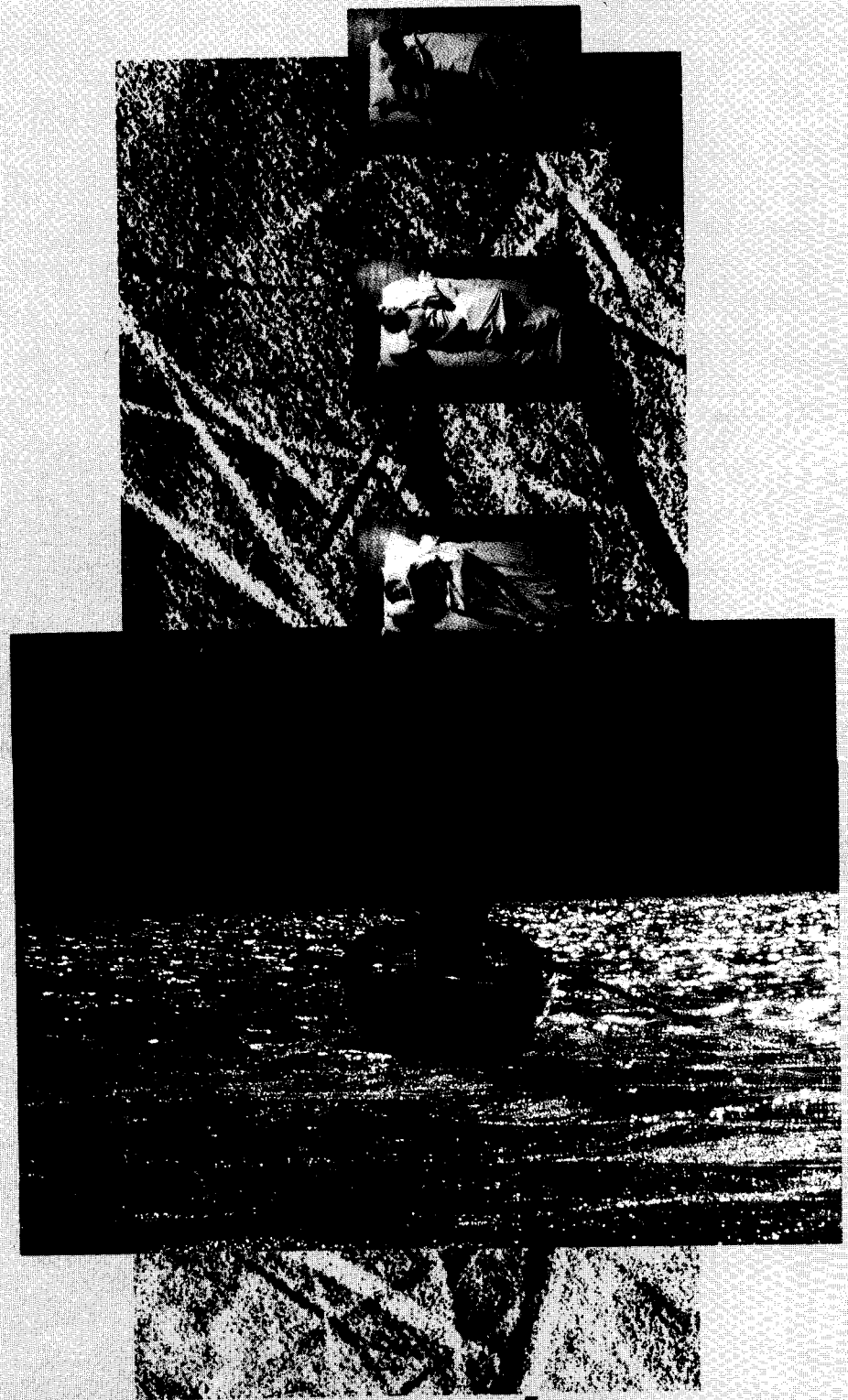


**A NEW MACHINE PART II**



**SORROW**

# SIGNS



# OF LIFE

Slowly ♩ = 60  
Intro (keyboards arranged for guitar)

synthesizer and sound effects  
for approximately 1 minute and 30 seconds let ring throughout

Chords: G♭5#11, G♭

Chords: G♭5#11, G♭, E♭m13, E♭m7

Chords: F11♭9, F7, Gm

# Signs Of Life

Cm Bbm

T  
A  
B

Absus4 Ab Absus2 Ab Gb5#11 Gb

T  
A  
B

Gb5#11 Gb Ebm13 Ebm7

T  
A  
B

F11b9 F7 Slower Bb Bbadd9 Bb

*ritard.*

T  
A  
B



# Signs Of Life

(Em)

W.B.

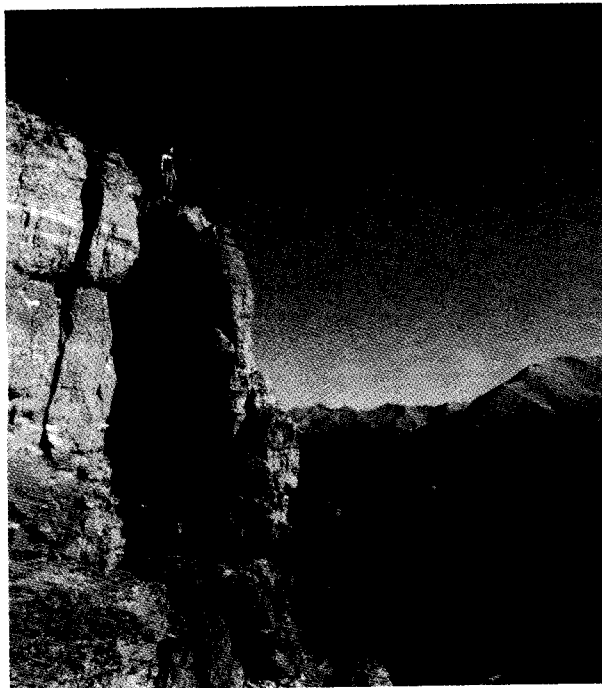
W.B.

B R B

B R W.B.

The musical score for "The Rose Tree" is presented in two systems. The first system shows the guitar melody in G major (one sharp) on a treble clef staff. The melody begins with a quarter rest, followed by a quarter note G, an eighth note F#, and a quarter note E. This is followed by a triplet of eighth notes (D, E, F#), then a quarter note D, and a triplet of eighth notes (C, B, A). The melody concludes with a quarter note G, a quarter note F#, and a quarter note E. The final measure of the first system is marked "fade out" and contains a wavy line. Below the guitar staff, the vocal line is indicated by the letters "B R" (Baritone) and "W.B." (Waltz). The second system shows the vocal line on a tenor/bass staff. The vocal line begins with a half note G, followed by a half note F#, and a half note E. This is followed by a half note D, a half note C, and a half note B. The vocal line concludes with a half note A, a half note G, and a half note F#. The guitar accompaniment for the vocal line is shown on a six-string staff. It begins with a half note G, followed by a half note F#, and a half note E. This is followed by a half note D, a half note C, and a half note B. The guitar accompaniment concludes with a half note A, a half note G, and a half note F#.

# LEARNING TO FLY



INTO THE DISTANCE, A RIBBON OF BLACK  
STRETCHED TO THE POINT OF NO TURNING BACK  
A FLIGHT OF FANCY ON A WIND SWEEPED FIELD  
STANDING ALONE MY SENSES REELED  
A FATAL ATTRACTION HOLDING ME FAST, HOW  
CAN I ESCAPE THIS IRRESISTIBLE GRASP?

CAN'T KEEP MY EYES FROM THE CIRCLING SKY  
TONGUE-TIED & TWISTED JUST AN EARTH-BOUND MISFIT, I

ICE IS FORMING ON THE TIPS OF MY WINGS  
UNHEEDED WARNINGS, I THOUGHT I THOUGHT OF EVERYTHING  
NO NAVIGATOR TO GUIDE MY WAY HOME  
UNLADENED, EMPTY AND TURNED TO STONE

A SOUL IN TENSION THAT'S LEARNING TO FLY  
CONDITION GROUNDED BUT DETERMINED TO TRY  
CAN'T KEEP MY EYES FROM THE-CIRCLING-SKIES  
TONGUE-TIED & TWISTED JUST AN EARTH-BOUND MISFIT, I

ABOVE THE PLANET ON A WING AND A PRAYER,  
MY GRUBBY HALO, A VAPOUR TRAIL IN THE EMPTY AIR,  
ACROSS THE CLOUDS I SEE MY SHADOW FLY  
OUT OF THE CORNER OF MY WATERING EYE  
A DREAM UNTHREATENED BY THE MORNING LIGHT  
COULD BLOW THIS SOUL RIGHT THROUGH THE ROOF OF THE NIGHT

THERE'S NO SENSATION TO COMPARE WITH THIS,  
SUSPENDED ANIMATION, A STATE OF BLISS  
CAN'T KEEP MY MIND FROM THE CIRCLING SKY,  
TONGUE-TIED & TWISTED JUST AN EARTH-BOUND MISFIT, I

Slow rock ♩ = 84

keyboards: G  
guitar 1

*f* Rhythm figure 1

end Rhythm figure 1

Gmaj7 Em7 D G

Verse  
with Rhythm figure 1 (3 times)

G Gmaj7

1. In - to the dis - tance, a rib - bon of black, —  
3. See additional lyrics

Em7 D G

Stretched to the point — of no turn - ing back. —

Gmaj7 Em7

A flight — of fan - cy — on a wind-swept field, — Stand - ing a - lone, — my

D G

sens - es reeled. — Fat - al at - trac - tion is

Em7 D C

hold - ing me fast, — How can — I es - cape this ir - re - sist - i - ble — grasp? —

To Coda

## Learning to Fly

## Chorus



Chorus


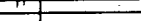

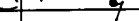
A5 G5

Can't keep my eyes from the cir - cl - ing sky, \_\_\_\_\_

The image shows a musical score for the chorus of 'The Circle Game'. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a melody with eighth and sixteenth notes, and rests. Above the staff, the lyrics 'Can't keep my eyes from the cir - cl - ing sky, \_\_\_\_\_' are written. Above the melody, the chords 'A5' and 'G5' are indicated. The middle staff is a treble clef with a key signature of one sharp (F#) and contains a bass line with chords and single notes. The bottom staff is a bass clef and contains a bass line with numbers 5, 5, 5, 2, 0, 5, 5, 3, which likely represent fret numbers for a guitar. The score is divided into two measures by a vertical line.

[illegible]

Guitar 1: 
 Guitar 2: 

f with Rhythm figure 1 (3 times) B  B  B  B R 

TAB: 18 (20) / 14 (16) / 15 12 / 15 (17) / 15 12 / 14 (15) 14 12 / 14 12

The image shows a musical score for the song "Ice Cream Social" by The Beatles. It includes a guitar part (Guitar 1) and a bass part (Bass). The guitar part is in the key of D major and 4/4 time. The bass part is in the key of D major and 4/4 time. The score is divided into two systems. The first system contains the first two lines of the guitar part and the first line of the bass part. The second system contains the next two lines of the guitar part and the next line of the bass part. The lyrics "Ice Cream Social" are written below the bass line. The guitar part features a melodic line with a D5 note in the first measure. The bass part features a simple bass line with a D note in the first measure. The score is written on a five-line staff for each instrument.

**Guitar 1**

D5

Verse

G

2. Ice is form - ing on the

**Bass**

B R

TAB

11 (12) 11 9 9 7 9 5

tips of my wings, Un-heed-ed warn-ings, I

Em7

hold bend - 7

B R

TAB

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

thought I thought of ev - 'ry-thing. No nav-i-ga-tor to

G

TAB

14 14 15

x 14 14 16

find my way home, Un-lad-en, emp-ty, and turned.

Em7

TAB

15

16

# Learning to Fly

Chorus

⑤2fr. B

C

— to stone, A soul in ten - sion that's

B R

14 (15) 14 12 12 14 12

A5

G5

F5

learn - ing to fly, Con - di - tion ground - ed, but de - ter -

B

R

B R

7 (9) 8 (9) 7 5 7 5 5 5 (6)

C

⑤2fr. B

mined to try. Can't keep my eyes from the cir -

W.B. - - - - -

5 8 10 8 8 9

A5 G5 F5

cl - ing\_\_\_ skies,\_\_\_ Tongue tied and twist - ed, just an

hold bend

8 B R

TAB 7 (9) (9) 7 5 5

C5 D5 (F)

earth - bound mis - fit, I.

B R . W.B. - - 7

TAB 7 (9) 7 5 7 7 V V V 5 4-2

synthesizers and sound effects

13 guitar 2 (Am)

B B B

TAB 12 (13) 7 (9) 7 9 7 5 7 (9) 5

(D)

D.S. al Coda

let ring -- + W.B.

5 B B R B

TAB 5 8 7 (9) 7 (9) 7 5 5 7 (9) 12-14 14

# Learning to Fly

Chorus

⊕ Coda C

⑤2fr.B A5 G5 F5

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

C ⑤2fr.B

state of bliss. Can't keep my mind — from the cir -

A5 G5 F5 ⊕ open E D5 C5 D5

cl - ing — skies, — Tongue - tied and twist - ed, just an earth-bound mis-fit, I. —

G 8va Gmaj7

with Rhythm figure 1 (4 times)

U.B. 15 U.B. 15 15 15 15

10 (20) 18 (20) 18 (20) 18 (20) 18 (20)

8va Em7

U.B.

let ring - - -

B

D G

TAB

15 18 (20) 0 0 0 3 5 5 5 0 5 3 4 0 2 (3) 0 0 4 2 0 2 0 2 0

Gmaj7

B R B R

TAB

12 (14) 12 14 (16) 14 12

Em7

hold bend B

hold bend B

D G

TAB

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

Gmaj7

Em7

TAB

12 0 5 3 5 5 0 7 5 7

# Learning to Fly

B

P.M.---4

TAB

5 7 7 (8) 7 5 7 7-9 7 8-7 5 7 12 12

Gmaj7 Em7

let ring - - - - -

B R B R B R

TAB

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

D G

fade out

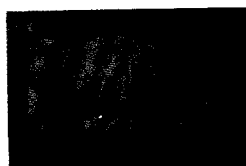
B R B

TAB

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

## Additional Lyrics

- Above the planet on a wing and a prayer,  
 My grubby halo, a vapour trail in the empty air.  
 Across the clouds I see my shadow fly,  
 Out of the corner of my watering eye.  
 A dream unthreatened by the morning light,  
 Could blow this soul right through the roof of the night.





069

WORDS: DAVID GILMOUR & ANTHONY MOORE  
MUSIC: DAVID GILMOUR

# O F W A R

Intro (N.C.)

synthesizer bass

keyboards: Cm

15

1. Dogs of war and  
2. See additional lyrics

men of hate, With no cause, we don't dis-crim-i-nate.

Dis-cov-er-y is to be dis-owned, Our cur-ren-cy is flesh

and bone. Hell o-pened up and put on sale,

Gath-er 'round and hag-gle. For hard cash we will lie

and de-ceive, E-ven our mas-ters don't know the webs we weave.

Chorus

One world, — it's a bat - tle - ground, —

One world, and we will smash

— it down. —

One world, —

one world. —

guitar 1

*f* hold bend  
B R

10 (12) (12) 10 8

### Guitar solo

Cm

10 10 10 8 10 8 13 13 13 13 13 13 11 13

(16) 3 5 3 3 3 1 1 3 11 11 11 11 10 8 10 11

# The Dogs of Dhr

First system of musical notation. Treble clef, key signature of two flats (Bb, Eb). The melody features a sequence of eighth notes with a four-measure rest indicated by a '4' below the staff. The bass staff shows fingerings: 11, 10, 8, 10, 10, 10, 8, 10, 0, 10, 8, 7, 9.

Second system of musical notation. Treble clef, key signature of two flats. Chord symbols Ebm, B, B, B R are placed above the staff. The melody includes a four-measure rest. The bass staff shows fingerings: 9 (11), 9 (11), 9, 7, 7, 9, 9, (10), 9, 7, 8, 7, 11, 14, 11.

Third system of musical notation. Treble clef, key signature of two flats. Chord symbols Dm, Dbm, B R, and W.B. are placed above the staff. The melody includes a four-measure rest and a triplet of eighth notes. The bass staff shows fingerings: 11, (14), 14, 11, 13, 11, 11, 13, 13, (14), 13, 11, 13, 13, 11, 13.

Fourth system of musical notation. Treble clef, key signature of two flats. Chord symbols Cm, B, B are placed above the staff. The melody includes a four-measure rest. The bass staff shows fingerings: 13, 13, 11, 11, 8, 8, 11, 8, 11, 8, 8, 11, 8, 8, 11, 8, 11, (13), (14), 11.

Fifth system of musical notation. Treble clef, key signature of two flats. Chord symbol Ab7 is placed above the staff. The melody includes a four-measure rest. The bass staff shows fingerings: 8, 11, 10, 8, 12, 8, 13, 11, 13, 11, 13, 13, 13, 11, 11, 13, 13.

B 11 13 (16) Fm B 8 10 10 8 10 8 10 10 (12) 13

T A B

G7sus4 Saxophone solo Cm 7 B R 10 (11) 10 10 11 10 8 10 10

T A B

Ab7 2 Fm G7sus4 2

synthesizer bass (N.C.) keyboards: Cm Cm

3. The dogs of war won't ne - go - ti - ate, B R 11 10 (11) 10 8 8

T A B

# The Dogs of War

The dogs of war won't ca - pit - u - late, —

B

8 13 11 13 (16)

10

They will take, — and you will give, —

B R.

10 (11) 10 8

And you will die, — so that they may live. —

Elm

You may knock at an - y door, —

let ring — — — — —

W.B. — — — — —

B

11 9 7 9 (11) 11 7

TAB

But where-ev-er you go, you know they been there be - fore.\_\_\_\_

B R B  
9 (10) 9 (10) 7 8 8

T  
A  
B 8

But win-ners can lose,\_\_\_\_ and things can get strange,\_\_\_\_

10 8 (10)

T  
A  
B 10 8 (10)

But what-ev-er you change, you know the dogs\_\_\_\_ re - main.\_\_\_\_

B R B  
11 10 (12) 10 8 10 (12) 10 8

T  
A  
B 11 10 (12) 10 8 10 (12) 10 8

Chorus  
Ab7

One world\_\_\_\_ is a bat - tle - ground,\_\_\_\_

6 4 6 5 6

T  
A  
B 6 4 6 5 6



Fm G7sus4 Cm

One world, — and we will smash it down. —

One world, — one world, —

One world, —

B R

12 (15) 12

10 (12)

One world, —

R R

(11) 10

8 10

10

W.B.

B

11

10 (12)

B R

11

10 (11) 10 8

10

Segue to "One Slip"

one world. —

B

11 11 (13)

8 (10)

*Additional lyrics*

2. Invisible transfers and long distance calls,  
Hollow laughter in marble halls.  
Chance to be taken, a silent uproar,  
He's unleashed the dogs of war.  
He cast out what has begun,  
Signed, sealed, they deliver oblivion.  
We all have a dark side, to say the least,  
And dealing in death is the nature of the beast.

# ONE SLIP

A RESTLESS EYE ACROSS A WEARY ROOM  
A GLAZED LOOK AND I WAS ON THE ROAD TO RUIN  
THE MUSIC PLAYED AND PLAYED  
AS WE WHIRLED WITHOUT END  
NO HINT, NO WORD HER HONOUR TO DEFEND

I WILL, I WILL SHE SIGHED TO MY REQUEST  
AND THEN SHE TOSSED HER MANE  
WHILE MY RESOLVE WAS PUT TO THE TEST  
THEN DROWNED IN DESIRE, OUR SOULS ON FIRE  
I LED THE WAY TO THE FUNERAL PYRE  
AND WITHOUT A THOUGHT OF THE CONSEQUENCE  
I GAVE IN TO MY DECADENCE

ONE SLIP, AND DOWN THE HOLE WE FALL,  
IT SEEMS TO TAKE NO TIME AT ALL  
A MOMENTARY LAPSE OF REASON  
THAT BINDS A LIFE FOR LIFE  
A SMALL REGRET, YOU WON'T FORGET,  
THERE'LL BE NO SLEEP IN HERE TONIGHT

WAS IT LOVE, OR WAS IT THE IDEA OF BEING IN LOVE?  
OR WAS IT THE HAND OF FATE,  
THAT SEEMED TO FIT JUST LIKE A GLOVE?  
THE MOMENT SLIPPED BY AND SOON THE SEEDS WERE SOWN  
THE YEAR GREW LATE AND NEITHER ONE  
WANTED TO REMAIN ALONE

ONE SLIP, AND DOWN THE HOLE WE FALL,  
IT SEEMS TO TAKE NO TIME AT ALL  
A MOMENTARY LAPSE OF REASON  
THAT BINDS A LIFE TO A LIFE  
THE ONE REGRET, YOU WILL NEVER FORGET,  
THERE'LL BE NO SLEEP IN HERE TONIGHT

ONE SLIP... ONE SLIP...



© Copyright 1987 for the World by Pink Floyd  
 Music Publishers Ltd 27 Noel Street London W1  
 This arrangement © 1991 for the World by Pink Floyd  
 Music Publishers Ltd 27 Noel Street London W1  
 All rights reserved. International Copyright secured.

Chord diagrams for guitar and bass. The guitar diagram shows a barre at the 10th fret with notes 10, 10, 10, 10, 10, 10. The bass diagram shows notes 8, 8, 8, 8, 8, 8.

Musical notation for the first system. The vocal line includes the lyrics "The mu - to ru - in. was on the road". The guitar line has a chord marked "F5".

Chord diagrams for guitar and bass. The guitar diagram shows a barre at the 8th fret with notes 8, 8, 8, 8, 8, 8. The bass diagram shows notes 8, 8, 8, 8, 8, 8.

Musical notation for the second system. The vocal line includes the lyrics "A glazed look and I". The guitar line has a chord marked "Eb5 Eb".

Chord diagrams for guitar and bass. The guitar diagram shows a barre at the 8th fret with notes 8, 8, 8, 8, 8, 8. The bass diagram shows notes 8, 8, 8, 8, 8, 8.

Musical notation for the third system. The vocal line includes the lyrics "A rest-less eye - a-cross a wea - ry room." and "with synthesizer for approximately 1 minute and 4 seconds guitar 1". The guitar line has a chord marked "Eb" and a tempo marking "Moderate rock ♩ = 116".

Handwritten musical notation, likely a guitar solo or improvisation, written in ink on the page.

sic played — and played — as we whirled — with-out end, —

No hint — no word, — her hon

or to de-fend.

2. "I will, — I will  
 3. See additional lyrics

# One slip

— she sighed — to my re - quest, Then she tossed

— her mane, — while my — re - solve — was put to the test. —

Then drowned in de - sire, our souls — on fire, I —

— led the way — to the fu - ner - al pyre. With - out a thought — of the

con - se - quence, — I gave — in to — my dec - a - dence.

## Chorus

One slip — and down the hole — we — fall, —

T	5	5	5	8
B	5	5	5	8
	5	5	5	8
	3	3	3	6

B $\flat$

It seems to take\_\_\_ no\_\_\_ time\_\_\_ at all\_\_\_

T  
A  
B

3  
3  
3  
3  
1

Gsus2

C

A mo - ment - 'ry lapse\_\_\_ of rea -

W.B. - - - 4

T  
A  
B

3  
3  
2  
0  
3

3  
3  
3  
3  
3

5  
5  
5  
3

E $\flat$ /B $\flat$

son That binds\_\_\_ a life\_\_\_ for life, A smal

T  
A  
B

8  
8  
8  
6

# One Step

*Bb*

re - gret you won't for - get, There'll be

TAB

3 3 3 1

*Gsus2*

no sleep in here to-night.

TAB

3 3 2 0 3

Instrumental  
N.C. (Cm)

26

*D.S. al Coda*

Coda

Instrumental  
N.C. (Cm)

8

*fade out*

## Additional Lyrics

- Was it love, or was it the idea of being in love?  
Or was it the hand of fate,  
That seemed to fit just like a glove?  
The moment slipped by and soon the seeds were sown,  
The year grew late and neither one  
Wanted to remain alone.

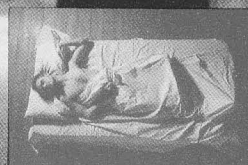
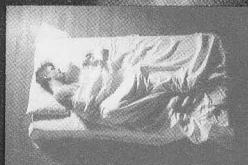


ON THE TURNING AWAY  
FROM THE PALE AND DOWNTRODDEN  
AND THE WORDS THEY SAY  
WHICH WE WON'T UNDERSTAND  
"DON'T ACCEPT THAT WHAT'S HAPPENING  
IS JUST A CASE OF OTHERS' SUFFERING  
OR YOU'LL FIND THAT YOU'RE JOINING IN  
THE TURNING AWAY"

IT'S A SIN THAT SOMEHOW  
LIGHT IS CHANGING TO SHADOW  
AND CASTING ITS SHROUD  
OVER ALL WE HAVE KNOWN  
UNWARE HOW THE RANKS HAVE GROWN  
DRIVEN ON BY A HEART OF STONE  
WE COULD FIND THAT WE'RE ALL ALONE  
IN THE DREAM OF THE PROUD

ON THE WINGS OF THE NIGHT  
AS THE DAYTIME IS STIRRING  
WHERE THE SPEECHLESS UNITE  
IN A SILENT ACCORD  
USING WORDS YOU WILL FIND ARE STRANGE  
AND MESMERISED AS THEY LIGHT THE FLAME  
FEEL THE NEW WIND OF CHANGE  
ON THE WINGS OF THE NIGHT

NO MORE TURNING AWAY  
FROM THE WEAK AND THE WEARY  
NO MORE TURNING AWAY  
FROM THE COLDNESS INSIDE  
JUST A WORLD THAT WE ALL MUST SHARE  
IT'S NOT ENOUGH JUST TO STAND AND STARE  
IS IT ONLY A DREAM THAT THERE'LL BE,  
NO MORE TURNING AWAY?



# ON THE TU

N.C. (G)

On the turn-ing a - way From the pale and

down-trod-den, And the words they say which we won't un-der-stand,

"Don't ac-cept that what's hap - pen-ing Is just a case of oth-ers' suf - fer-ing,

Or you'll find that you're join-ing in the turn-ing a - way." It's a sin that some -

WORDS: ANTHONY MOORE & DAVID GILMOUR

MUSIC: DAVID GILMOUR



# ING AWAY

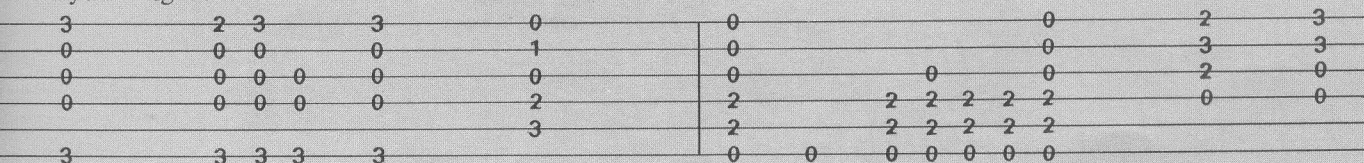
A tempo ♩ = 50



how Light is chang-ing to shad-ow, And cast-ing its



Rhythm figure 1



© COPYRIGHT 1987 FOR THE WORLD BY PINK FLOYD  
MUSIC PUBLISHERS LTD 27 NOEL STREET LONDON W1  
THIS ARRANGEMENT © 1991 FOR THE WORLD BY PINK FLOYD  
MUSIC PUBLISHERS LTD 27 NOEL STREET LONDON W1  
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.



# On the Turning Away

Em D G5 G C

tir-ring, Where the speech-less u - nite in a si - lent ac - cord.

Em Em7 C G Em Em7 G C

Us-ing words you will find\_ are strange, Mes-mer-ized as they light the flame,

G C Em7 D G guitar 2: ©2fr.F#

Feel the new wind of change\_ on the wings of the night.

Interlude ar 2 E5 D Cadd9 C5 D5 Em D

2 2 3 3 2 2 0 0 0 3 5 5 5 7 0 2 0 0 0 2 2 0 0

A5 C5 D5/A A5 Am

2 2 2 2 0 0 2 0 5 4 4-5 7 7 2 2 2 0 0 0 3 1 1 2 2 2 2 0 0 3

C      D/A      E5      *dim.*

T	5			
A	5	x	4-5 7	7
B	5		4-5 7	7
B	3			
			9	
			7	
			0	

with Rhythm figure 1

guitar 1:      guitar 2:

Em      D      G5      G5      C

No more turn-ing a - way      From the weak and the

Em      D      G5      C

wear-y,      No more turn-ing a - way from the cold-ness in - side.

B R

T		1	5 (6) 5
A	0	0	
B	0	2	5
B	3	3	

## On the Turning Point

Just a world that we all—must share,

It's not e-nough just to stand and stare.

5	7	0	0	0	
0		3		3	

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

way?

*guitar 3*

T  
A  
B

3 3  
0 0  
0 0  
0 0  
3 3

B

x 0 2 (3) 2

**T  
A  
B**

guitar 1

guitar 1

*guitar 1*

[illegible]

**T  
A  
B**

Guitar solo

guitar 3: E5

guitar 2: ⑥ open E C E5

W.B.

B R

15 (17) 15 12 (13) 15 12 0 2 2 (3) 2 0 12 15

2 2

D G ⑥ 2 fr. F#

B R B R W.B. B R

15 (17) 15 15 (17) 15 15 15 12 15 2 (4) 2 0 0 2 0 2 0

14 14

E5 C5 E5

B W.B. P.M.

2 14 12 14 12 14 14 (16) 12 14 14 9 7 5 7

D G

W.B. W.B.

3 5 3 3 0 2 0 3 5 3 3 0 2 0

5 7 5 5 4 2 0 0 0 2 0 3

# On the Turning Arrow

Double time ♩ = 100  
with Rhythm figure 2

E5 C E5

W.B. B R

TAB

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

D E5 D

W.B. B W.B.

TAB

0 15 (17) 15 12 15 15 12 11 11 12 12 12 12

with Rhythm figure 2

G @2fr.F# E5

W.B.

with Rhythm figure 2 (3½ times)

B R

TAB

12 15 12 12 12 11 11 x 7 7 x 9 (11) 9 7

C E5 8va 7 D

W.B. P.H. B R P.H. B B R

TAB

0 7 8 8 (10) 8 7 9 7 8 6 (7) 2 (4) 2

E5 D G

B R B

3 3 3 3 3 3

3 3 3 3 3 3

0 0 0 0 0 0

3

T A B

2 0 2 0 2 2 2 (4) (3) (4) x 0

8va - - - - E5 - - - - C - - - -

hold bend - - - - -

B B B R

3 15 17 x 12 12 14 15 (17) 17 (19) (19) 17 15 17 15 17

3 15 17 x 15 (17)

T A B

E5 D E5

8va - - - -

5

B R W.B. B W.B.

17 (19) 17 15 12 15 0 (0) 15 (17) 15 12 15

T A B

D G

W.B. dive W.B. W.B.

B R

15 12 12 14 (16) 14 12 14 12 15 17 15 15 17 0 8 0 0 3 0 0 3 2 0 2 0

T A B

E5

3

C

E5

hold bend.

B R

B

2 (4) 2 0

2

0 10 10 12 12 10 (12)

D

E5

D

hold bend

W.B.

R

B

R

W.B.

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

G

E5

W.B.

B

W.B.

B R

8 0 15 12 14 12 15 12 14 12 15 (17) 15 14 14 (15) 14 15

C

E5

fade out

D

W.B.

W.B.

W.B.

W.B.

W.B. dive

14 12 15 12 15 12 14 12 0 2 0 2 0 0 3 x 0

WORDS: DAVID GILMOUR  
MUSIC: DAVID GILMOUR & PAT LEONARD



# YET ANOTHER MOVIE

ONE SOUND, ONE SINGLE SOUND  
ONE KISS, ONE SINGLE KISS  
A FACE OUTSIDE THE WINDOW PANE,  
HOWEVER DID IT COME TO THIS?

A MAN WHO RAN: A CHILD WHO CRIED  
A GIRL WHO HEARD, A VOICE THAT LIED  
THE SUN THAT BURNED A FIERY RED  
THE VISION OF AN EMPTY BED

THE USE OF FORCE, HE WAS SO TOUGH  
SHE'LL SOON SUBMIT, SHE'S HAD ENOUGH  
THE MARCH OF FATE, THE BROKEN WILL  
SOMEONE IS LYING VERY STILL

HE HAS LAUGHED AND HE HAS CRIED  
HE HAS FOUGHT AND HE HAS DIED  
HE'S JUST THE SAME AS ALL THE REST,  
HE'S NOT THE WORST, HE'S NOT THE BEST

AND STILL THIS CEASELESS MURMURING,  
THE BABBLING THAT I BROOK,  
THE SEAS OF FACES, EYES UPRAISED  
THE EMPTY SCREEN, THE VACANT LOOK

A MAN IN BLACK ON A SNOW WHITE HORSE,  
A POINTLESS LIFE HAS RUN ITS COURSE,  
THE RED RIMMED EYES, THE TEARS STILL RUN  
AS HE FADES INTO THE SETTING SUN

Moderately slow rock ♩ = 96

Intro

Dm

guitar 1

keyboards and sound effects  
for approximately 1 minute and 8 seconds

*mf*

B R

13 (15) 13

T  
A  
B

*p* *f*

feedback -----

with echo

(15)

3

T  
A  
B

C

2

Gm

Dm

2

B R

6 (8) 6

T  
A  
B

Verse

C

1. One sound, one sin-gle sound, One kiss, one sin-gle

2., 3. See additional lyrics

# Yet Another Morrie

Gm

— kiss, The face out - side the the win - dow - pane, — How-ev-

guitar 1

B R W.B. feedback - - - - -

12 (13) 12

TAB

Dm

er did it come to this? Man who ran, — child-

C

— who cried, — A girl — who heard — a voice — that lied, — The sun.

To Coda I  
To Coda II

Gm Dm

— that burned — a fier - y — red, — The vi - sion — of an emp-

Interlude

ty bed.

*p* *f* rake

W.B. 12 10 10 B 13 (15)

TAB

C (2...)

with semi-feedback

R W.B. B

T A B 13 13 11 (13)

Dm D.S. al Coda I

B W.B.

T A B 11 9 12 10 9 12 (14) (12)

Coda I

the best.

T A B

(keyboards arranged for guitar)

D5 Dm C

let ring - - - - -

T A B 3 2 0 2 3 0 1 3 0 1 0 2 3

G5 Gm D5

let ring - - - - -

T A B 0 0 3 0 3 6 5 3 2 0 3 5 5 3

Guitar solo

B B B

T A B 13 13 12 10 12 10 10 13 (15)

# Yet Another Morrie

C

B

Gm

Dm

8va - - - - -

rake rake rake rake rake

B

W.B.

C

8va - - - - -

B R B R

hold bend - - - - -

Gm

8va - - -

--- R

B

R

feedback

hold bend - -

B

15 (15) 14 12 14 (15) 14 12 (14) 20 (22) (22)

T  
A  
B

8va - - -

D.S. al Coda

B B

3

20 17 20 20 (22) 20 (22) 20 20 18 20 18 17 10 13 10 13 10 12 10

T  
A  
B

Coda II

guitar 1 (Dm)

8va - - -

ting sun.

with slide

6 15 12 13 15

T  
A  
B

C

8va - - -

Gm

slide off fingerboard - - -

15 17 22 (24) (25) (24)

T  
A  
B

8va - - -

Dm

(15) 20 20 20 20 22 22

T  
A  
B

## *Yet Another Movie*

*with ad lib slide guitar effects*

Segue to "Round and Round"

*without slide rake*

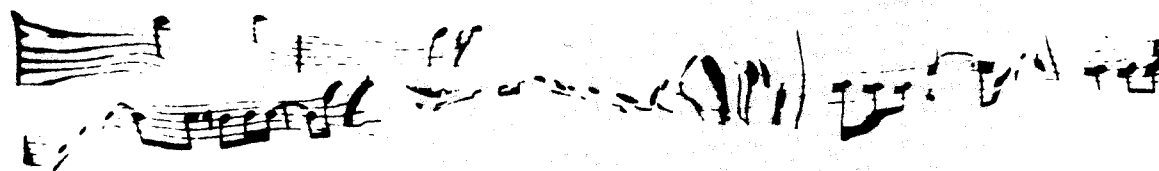
*rake*

*rake*

### *Additional Lyrics*

2. The use of force, he was so tough,  
She'll soon submit, she's had enough.  
The march of fate, the broken will,  
Someone is lying very still.  
He has laughed and he has cried,  
He has fought and he has died.  
He's just the same as all the rest,  
He's not the worst, he's not the best.
3. And still this ceaseless murmuring,  
The babbling that I brook,  
Seas of faces, eyes upraised,  
The empty screen, the vacant look.  
A man in black on a snow white horse,  
A pointless life has run its course,  
The red-rimmed eyes, the tears still run,  
As he fades into the setting sun.





# ROUND AND AROUND

*guitar 1*  $C^\sharp$

$G^\sharp m/B$

W.B.

W.B.

W.B.

TAB 11 13 6 8 9 11 13 6 4

D $^\sharp$

W.B.

W.B.

B hold bend

TAB 3 3 4 3 4 6 4 6 11 11 (12)

Em11

(hold bend) - - - - - dim.

(12)

TAB

*guitar 2 (synthesizer bass arranged for guitar)*

Bass figure 1

end Bass figure 1

TAB 2 2 5 2 5 2 2 5 2 5 2

**MUSIC: DAVID GILMOUR**

guitar 1

with Bass figure 1 (8 times)

*mf*

W.B.

TAB

fade out

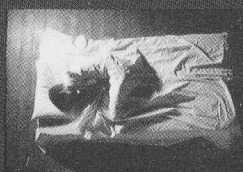
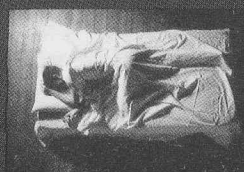
B R

hold bend - - -

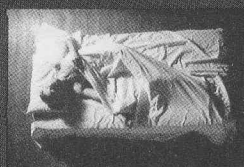
B R

TAB

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



I HAVE ALWAYS BEEN HERE  
I HAVE ALWAYS LOOKED OUT FROM BEHIND THESE EYES  
IT FEELS LIKE MORE THAN A LIFETIME  
FEELS LIKE MORE THAN A LIFETIME



SOMETIMES I GET TIRED OF THE WAITING  
SOMETIMES I GET TIRED OF BEING IN HERE  
IS THIS THE WAY IT HAS ALWAYS BEEN?  
COULD IT EVER HAVE BEEN DIFFERENT?

DO YOU EVER GET TIRED OF THE WAITING?  
DO YOU EVER GET TIRED OF BEING IN THERE?  
DON'T WORRY, NOBODY LIVES FOREVER.  
NOBODY LIVES FOREVER

WORDS AND MUSIC: DAVID GILMOUR



# NEW MACHINERY

© COPYRIGHT 1987 FOR THE WORLD BY PINK FLOYD  
MUSIC PUBLISHERS LTD 27 NOEL STREET LONDON W1  
THIS ARRANGEMENT © 1991 FOR THE WORLD BY PINK FLOYD  
MUSIC PUBLISHERS LTD 27 NOEL STREET LONDON W1  
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

Slowly  
with vocorder effect

N.C. (Cm9)



I \_\_\_\_\_ have al - ways been here, \_\_\_



I have al - ways looked out from be - hind \_\_\_ these eyes. \_\_\_



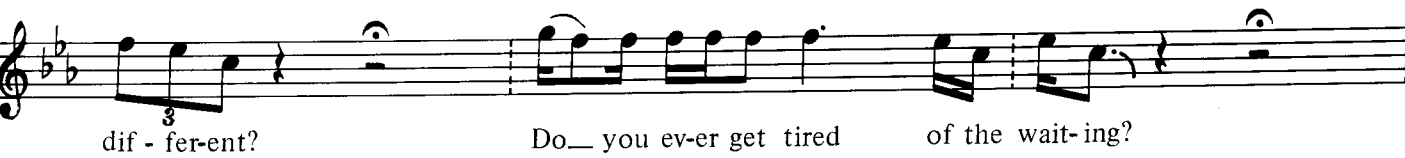
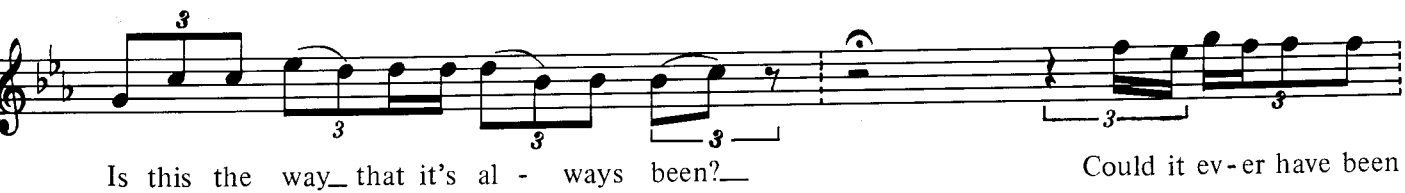
It feels like more than a life-time, Feels like more than a



time. \_\_\_ Some - times I get tired of the wait-ing, \_\_\_

WE PART ONE

## *A New Machine Part 1*





**TERMINAL FROST**

Moderately slow ♩ = 86

Intro

guitar 1

N.C. (C5)

4/4

*f* pick slide effect

2

T  
A  
B

Verse

W.B.

W.B.

W.B.

(8)=9 8 10 (9)=10 9

T  
A  
B

W.B. ----- 1

W.B.

W.B. with echo

W.B.

8 (7) 8 7 5 7 5 (4) 7 (5)

T  
A  
B

W.B.

W.B.

B

R

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

T  
A  
B

W.B.

8va - - - - -

T 7 (5)

A

B 15 12 15 12 (1)

W.B.

8va - - - - -

Chorus Eb 5

T 12 (10) 15 (17) 8 13 13 11 11

A

B

W.B.

8va - - - - -

Verse C5

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

A

B

W.B. W.B.

T 9 12 11 (7)

A

B 2-3 2 3-5 3

W.B.

T 10 8 (7)

A

B

# Terminal Frost

W.B. W.B. W.B. W.B. - - - - -

TAB

(13)15 13-12 12 11 7 7-9 5-0

guitar 2 (acoustic)

(W.B.) - - - - -

TAB

(-3) 8-7 8-7

guitar 1

TAB

7-8-8-7-8 8 (10) 10 (11)

guitar 2

TAB

5-7-5 8-10-8 11-11-11-13-11

guitar 3

TAB

8 8 8 6

R W.B. hold bend- - - - - C5  
 B (15) 13 12

10 11 10 10 13 (15) (15) 13 12

11 11 10 8 8 7 8 8 7 7 7 5 5 5 8 7 8 5 7 5

8 8 8 8 5 5 5 3

guitar 1

W.B. dive feedback

12 12 10 11 (5)

guitar 3

5 5 5 5 3 3

Bridge

Bb 5

C5

*Terminal Frost*

D5

Ah. \_\_\_\_\_ Oh. \_\_\_\_\_ yeah. \_\_\_\_\_

5 6 6-10

5

Bb 5

C5

D5

Ah. \_\_\_\_\_

W.B.

W.B.

5 6 6-10

5

5 6 6-10

2

0

Saxophone solo  
keyboards:

Chord progression: F, C/E, Gm, F

Ooh. \_\_\_\_\_ Ooh. \_\_\_\_\_

*guitar 1*

TAB: 3 2 0

Chord progression: C/E, Gm, D5

Ah. \_\_\_\_\_

*guitar 3*

TAB: 2 2 0 0

W.B. dive

TAB: 2 2 2 2 2 2 0 0 0 0

# Terminal Frost

guitar 3

C5

W.B. dive

O.D. feedback -----

2

TAB

5 (5)

guitar 1

W.B.

2

TAB

5 8 7 7

guitar 1

W.B.

TAB

(3)-5 8 7-10 12

W.B.

TAB

(3)-5 8 7 7

*guitar 1*

W.B.

TAB

(3)-5 8 7-10 12 12

*guitar 2*

TAB

10-5 8-10 7 8 5 7 3 5 3 1 3

*guitar 3:*

C5

P.M.

TAB

15

TAB

0 1 2 4 0 2 4 5 2 4 0 2 3 5 2 3 0 2 3 5

# Terminal Frost

**guitar 1**

E $\flat$

P.M.

12 11 10 12 11 10 10

③2fr.A P.M.

⑤5fr.D

D5

B

feedback

W.B.

13 (14) 13 12 11 10 10

⑤3fr.C

C5

W.B. - 4

W.B. - 4

W.B. - 4

W.B. dive

12 7 7 7 7 5 0

W.B.

W.B. - 4

0 5 5 (4)-5 4 5 7

guitar 3 ----- guitar 2 ----- guitar 1

B B R

TAB 3 10 7 7 10 7 5 5 7 (9) 7 (9) 7 8 8

W.B. ----- dive guitar 2

TAB 7 7 5 5 3 3 1 1 7 7 9 9

TAB 12 12 14 12 14 12 14 12 11 11 11 9 9 9 7 7 7 5 5 4 4 4 5 5 1 2

B R B R B B R

TAB 10 8 7 7 7 (8) 7 (8) 7 (8) 7 (8) 7

# Terminal Frost

8va - - - - -

with Fill 1      with Fill 2

14 (15) 14 12 13 12 10 10 8 7 8 7-9

with Fill 3 P.M. - - - - - P.M. - - - - -

10-8 8 7 9 7-5 8 8 8 8 8 8

⑤ 3fr. C

guitar 3: - - - - -

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

7 7 7 7 7 5 7 7 7 7 7 (7) 5 8 8 8

Fill 1 guitar 1      Fill 2 guitar 3      Fill 3 guitar 1 8va - - - - -

W.B. - - - - - B      feedback W.B. dive      W.B. B B R

11-13 15-17 17 (19) 19 (20/22) 19 3



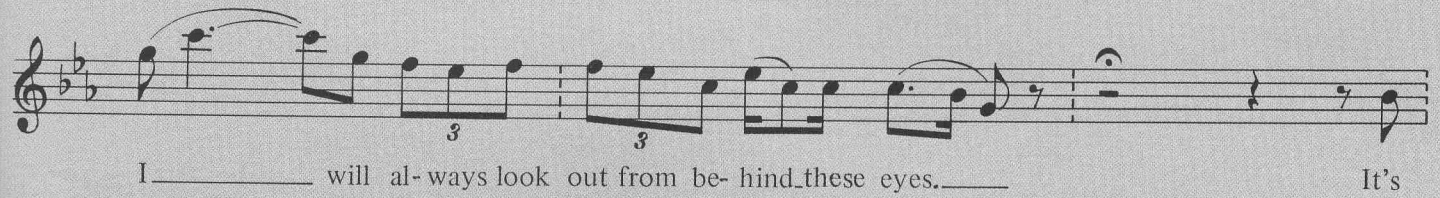
I WILL ALWAYS BE HERE  
I WILL ALWAYS LOOK OUT FROM BEHIND THESE EYES  
IT'S ONLY A LIFETIME  
IT'S ONLY A LIFETIME  
IT'S ONLY A LIFETIME



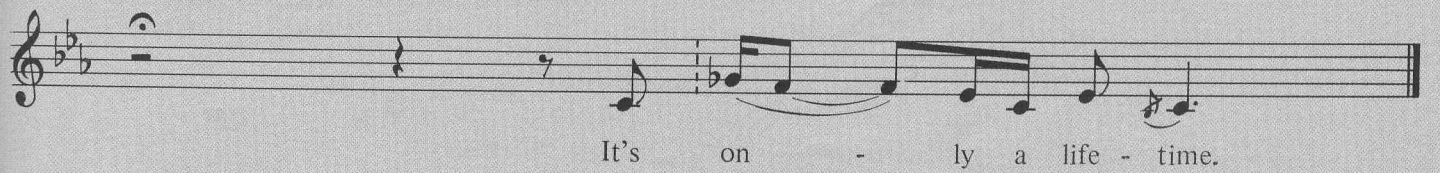
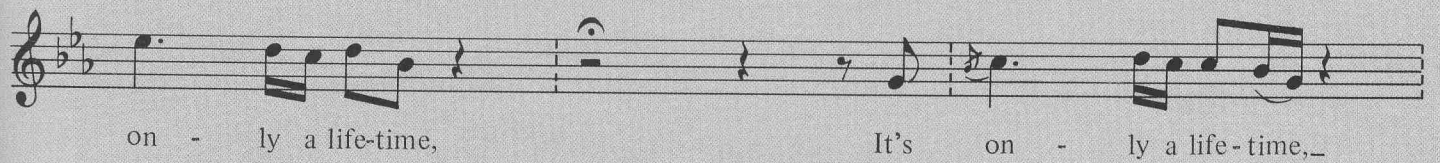
# A NEW MACHINE

## PART II

Slowly  
with vocorder effect  
N.C. (Cm9)



It's



# SO



THE SWEET SMELL OF A GREAT SORROW LIES OVER THE LAND  
PLUMES OF SMOKE RISE AND MERGE INTO THE LEADEN SKY.  
A MAN LIES AND DREAMS OF GREEN FIELDS AND RIVERS,  
BUT AWAKES TO A MORNING WITH NO REASON FOR WAKING.

HE'S HAUNTED BY THE MEMORY OF A LOST PARADISE  
IN HIS YOUTH OR A DREAM, HE CAN'T BE PRECISE  
HE'S CHAINED FOREVER TO A WORLD THAT'S DEPARTED  
IT'S NOT ENOUGH, IT'S NOT ENOUGH

HIS BLOOD HAS FROZEN & CURDLED WITH FRIGHT  
HIS KNEES HAVE TREMBLED & GIVEN WAY IN THE NIGHT  
HIS HAND HAS WEAKENED AT THE MOMENT OF TRUTH  
HIS STEP HAS FALTERED

ONE WORLD, ONE SOUL,  
TIME PASS, THE RIVER ROLL

AND HE TALKS TO THE RIVER OF LOST LOVE AND DEDICATION  
AND SILENT REPLIES THAT SWIRL INVITATION  
FLOW DARK AND TROUBLED TO AN OILY SEA  
A GRIM INTIMATION OF WHAT IS TO BE

THERE'S AN UNCEASING WIND THAT BLOWS THROUGH THIS  
NIGHT  
AND THERE'S DUST IN MY EYES, THAT BLINDS MY SIGHT  
AND SILENCE THAT SPEAKS SO MUCH LOUDER THAN WORDS,  
OF PROMISES BROKEN

# RRROW

## Intro

N.C. (Em)

First system of musical notation for the Intro. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a whole note rest, followed by a series of eighth notes, a triplet of eighth notes, and a final triplet of eighth notes. A wavy line indicates a feedback effect. The bass line is marked with a wavy line and a wavy line with a wavy line. The guitar part is marked with a wavy line and a wavy line with a wavy line. The bass line is marked with a wavy line and a wavy line with a wavy line. The guitar part is marked with a wavy line and a wavy line with a wavy line. The bass line is marked with a wavy line and a wavy line with a wavy line. The guitar part is marked with a wavy line and a wavy line with a wavy line.

Second system of musical notation. It continues the melody with eighth notes and a triplet of eighth notes. A wavy line indicates a feedback effect. The bass line is marked with a wavy line and a wavy line with a wavy line. The guitar part is marked with a wavy line and a wavy line with a wavy line. The bass line is marked with a wavy line and a wavy line with a wavy line. The guitar part is marked with a wavy line and a wavy line with a wavy line. The bass line is marked with a wavy line and a wavy line with a wavy line. The guitar part is marked with a wavy line and a wavy line with a wavy line.

Third system of musical notation. It continues the melody with eighth notes and a triplet of eighth notes. A wavy line indicates a feedback effect. The bass line is marked with a wavy line and a wavy line with a wavy line. The guitar part is marked with a wavy line and a wavy line with a wavy line. The bass line is marked with a wavy line and a wavy line with a wavy line. The guitar part is marked with a wavy line and a wavy line with a wavy line. The bass line is marked with a wavy line and a wavy line with a wavy line. The guitar part is marked with a wavy line and a wavy line with a wavy line.

W.B. (C) (G) 3 feedback

TAB (-2)-0 5-7 7 7-9-7 5 3 2-5 5

(C) (G) (D) feedback W.B. W.B.

TAB 5-7 7 7-9-7 5 3 2-5 (3)-5 (-2)-0

(Em) W.B. feedback O.D. feedback W.B.

TAB (-2)-0 9 (8) (7)

Moderate rock ♩ = 96

guitar 1 Em guitar 3 8va- mf W.B. 15 17 16

guitar 2 8va- W.B. W.B. W.B. gradual dive

TAB (-5) 0 12 (10) 12 x x-(x) (x) (x) (x) (x) (x) (x) 0 0

\*strike 2nd string behind nut

# Sorrow

8va - - - - - 1

guitar 3 8va - - - - -

W.B.

guitar 1 O.D.

W.B.

15

17

16

7

7

5

8va - - - - - 1

W.B.

N.H.

W.B.

(3)

(4)

D/E 8va 1

C/E 8va - - - - -

Em

let ring - - - - - 1

14

15

14

7

7

12

13

12

12

13

12

12

guitar 1

O.D.

N.H.

W.B.

12

(10)

3

(1)

2

(0)

0

(-2)

guitar 2

N.H.

W.B.

12

(7)

12

12

(7)

12

3

6

0

0

W.B.

*guitar 3*  
D/E

Em

8va-

D/E

W.B.

*guitar 1*  
O.D. B R W.B.

10 10 11

15 15 (17) 15 14 15 14

T  
A  
B

*guitar 2*

W.B.

7 7 5

T  
A  
B

Em

1. Sweet smell of a great sor - row lies o - ver the land,  
4. See additional lyrics

*guitar 3*  
8va

(D.S. only)  
W.B.

Rhythm figure 1

O.D. (first time only) W.B.

15 17 16

0

T  
A  
B

D/E

Plumes of smoke rise, merge in - to the lead-en sky.

8va

14 15 14

T  
A  
B

# Sorrow

C/E

A man lies and dreams of green fields and rivers, But

8va - - - - -

12 13 12

TAB

To Coda

Em D/E Em

waits 'til the morn-ing with no rea-son for wak-ing.

8va - - - - -

guitar 1 O.D.

15 14 15

17 15 17

16 14 16

TAB

D/E Em

2. He's haunt-ed by mem-ory, a lost par-a-dise, In his

guitar 1

end Rhythm figure 1 W.B.

O.D. with Rhythm figure 1 (first 8 bars)

14 15 14

7 7 9

TAB

D/E C/E

youth-ful dream— he can't be pre-cise.— He's chained for-ev-er to a

9 10 3 0

TAB

Em

world that's— de-part - ed, It's not e - nough,— it's not e - nough.—

W.B. dive

15 (17)

TAB

D/E Em

Guitar solo 1

with Rhythm figure 1

B B R P.H. B R W.B. dive B

14 (16) 14 (16) 14 12 12 2 4 2 4 2 15 (17)

TAB

D/E C/E 8va

W.B.

B R B B

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

TAB

# Sorrow

8va ----- 7

W.B. Em D/E

W.B. let ring - - - W.B.

15 15 14 12 15 12 15 (17) 15 12 15 12 12 12 12 2 (4) 2 (4) 2

TAB

Em D/E Em

3, His blood is fro - zen and

W.B. - - - - - with Rhythm figure 1

0 0 7 7 0 0 9 7 2 7 7

TAB

D/E

cur-dled with fright, His knees have trem-bled, giv-en way in the night. — His

guitar 2 guitar 1

W.B. dive

0 2 2 3 3

TAB

C/E Em

hand is weak-ened\_ with the mo-ment of truth,\_ His step has fal-tered.\_

W.B.

B R

15 (17) 15

TAB

0

D/E Em D/E

guitar 2

W.B. - - - -

W.B. dive

0 7 7 7 5

(-5) 0

TAB

Bridge  
Guitars tacet

(Bm) (A/B) (Bm/F#) (F#m)

One word, one soul,

(Bm) (A/B) (Bm/F#) (F#m)

Time pass, riv - er roll.\_

# Sorrow

*guitar 1*

G5

A5

5 5 3 5 5 3 7 7 5

G5 (Gmaj7)

A5 (D/A)

(A)

5 5 3 5 5 3 7 7 5

*guitar 1*

B5

Bm11

Bm

4 4 2 4 4 2 4 4 2

*guitar 3*

5 6 5 6 2 3 4

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a whole note chord labeled **Bm11**, followed by an eighth note marked *8va* with a wavy line, and a quarter note marked *8va* with a **Bm** chord symbol and a wavy line. The bottom staff is a guitar tablature with two lines labeled **T** and **A** and **A** and **B**. It shows a wavy line with a **W.B.** label and a fret number **17**.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a whole note chord labeled **Bm11**, followed by an eighth note marked *8va* with a wavy line, and a quarter note marked *8va* with a **Bm** chord symbol and a wavy line. The bottom staff is a guitar tablature with two lines labeled **T** and **A** and **A** and **B**. It shows a wavy line with a **W.B.** label and a fret number **17**.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a whole note chord labeled **Bm11**, followed by an eighth note marked *8va* with a wavy line, and a quarter note marked *8va* with a **Bm** chord symbol and a wavy line. The bottom staff is a guitar tablature with two lines labeled **T** and **A** and **A** and **B**. It shows a wavy line with a **W.B.** label and a fret number **17**.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a whole note chord labeled **Bm11**, followed by an eighth note marked *8va* with a wavy line, and a quarter note marked *8va* with a **Bm** chord symbol and a wavy line. The bottom staff is a guitar tablature with two lines labeled **T** and **A** and **A** and **B**. It shows a wavy line with a **W.B.** label and a fret number **17**.

Fifth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a whole note chord labeled **Bm11**, followed by an eighth note marked *8va* with a wavy line, and a quarter note marked *8va* with a **Bm** chord symbol and a wavy line. The bottom staff is a guitar tablature with two lines labeled **T** and **A** and **A** and **B**. It shows a wavy line with a **W.B.** label and a fret number **17**.

# Sorrow

*Bm11* *Bm* *D.S. al Coda*

W.B.

10

W.B.

(-5)

8

5 6

2 3 4

feedback

W.B.

7

(-5) 7

*Coda* *D/E* *Em* *D/E*

what is to be.

5. There's an

guitar 1

W.B.

W.B.

dive

0 2 x x 0 0

0 0 7

0 7

0

Em 3 D/E 3

un - ceas - ing wind that blows through this night, There's dust in my eyes\_ that blinds\_

with Rhythm figure 1 (first 8 bars) (4 times)

TAB

C/E

\_ my sight, A si - lence that speaks so much loud - er\_ than words,\_ Of

W.B.

TAB

Em D/E Guitar solo 2 Em

prom - is - es\_ bro - ken.

W.B. W.B. dive

TAB

# Sorrow

guitar 1

D/E

3

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

2 0 3 5 5 5 5 5 0 0 2 3 2 0 0

TAB

guitar 1

C/E

W.B. dive

P.H. B R

W.B.

W.B.

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

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

TAB

guitar 2

W.B.

W.B.

W.B.

9 9 5 5 5

9 9 5 5 5

7 7 3 3 3

TAB

Em

D/E

Em

W.B.

W.B.

B R

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

9 7 2 (4) 2 3 5 5 2

9 7 2 (4) 2 3 5 5 2

TAB

9 9 9

9 9 9

7 7 7

TAB

D/E

W.B. ----- 1

W.B.

TAB

2 2-4 0 2 0 2 2 2 3 2 0 2 0 2 0 3-5 0

W.B.

TAB

7 7 7 7 7 5 5 5

C/E

Em

let ring W.B. -----

TAB

3-5 0 5 0 0 3 0 0 5 0 0 3 0 0 5 0 0 3 2 2 3 3 (3)-5

W.B.

W.B.

W.B.----- 1

TAB

5 5 3 5 7 5 7 3 5 9 9 7

*Sorrow.*

guitar 2: E5

D/E

B R

W.B.

hold bend----

B.W.B.-----

T  
A  
B

0 3 0 2 (3) 2 0 2 2 0 2 0 5 0

15 (17)

[illegible]

The image shows a musical score for the song "The Wind" by Gustav Mahler. The score is written for a vocal line and a guitar accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The guitar accompaniment is in standard notation with a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings. The vocal line starts with a treble clef and a key signature of one sharp. The guitar accompaniment starts with a treble clef and a key signature of one sharp. The score is divided into two systems. The first system contains the vocal line and the guitar accompaniment. The second system contains the vocal line and the guitar accompaniment. The vocal line is written in a standard musical notation with a treble clef and a key signature of one sharp. The guitar accompaniment is written in a standard musical notation with a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings. The vocal line starts with a treble clef and a key signature of one sharp. The guitar accompaniment starts with a treble clef and a key signature of one sharp. The score is divided into two systems. The first system contains the vocal line and the guitar accompaniment. The second system contains the vocal line and the guitar accompaniment. The vocal line is written in a standard musical notation with a treble clef and a key signature of one sharp. The guitar accompaniment is written in a standard musical notation with a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings.

D5 E5 15ma

P.H.  
W.B.

with Rhythm figure 1  
W.B.

B

TAB: 2 0 2 0 2 0 3 3 0 0 (-5) 0

D5

W.B.

W.B.

TAB: 2 x x x 5 0 5 8 8 8 7 8 8

C5

W.B.

B R B

TAB: 8 (10) 8 7 9 8 7 9 7 9 7 9 7 5 2 0 2 0 5 (7) x x 15 (17)

E5

8va

R B

TAB: 15 12 14 15 15 (17) 15 14 12 15 14 12 15

# Sorrow

D5 8va

E5

D/E

W.B. partial P.H.

B

12 15 14 (16) 14 4 2

2 2 2 0 2 0

7 7 0 8 0

T  
A  
B

E5

D5

8va

with Rhythm figure 1 (first 8 bars) (4 times) W.B.

B R B B R

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

T  
A  
B

8va

3

W.B.

14 12 14 15 15 17

15 (17) 15 14 12 14 (15)

B R

T  
A  
B

8va

C5

E5

D5

W.B. dive

W.B.

W.B. - - - - -

B R

14 12 12 15 15 (17) 15 14 15 (17) 15 0 14 7

T  
A  
B



E5

D5

W.B. - - - B. P.H.

T 12 14 (16) 12 14 14 (16) 14 12 0 2 0 2 0 0

A 12 14 14 (16) 14 12 14 0 2 0 2 0 0

B 12 14 14 (16) 14 12 14 0 2 0 2 0 0

C5

D5

W.B.

T 3 5 3 0 0 0 5 2 0 2 0 2 0 0 0 2 0 2 5 2 5 7 7

A 3 5 3 0 0 0 5 2 0 2 0 2 0 0 0 2 0 2 5 2 5 7 7

B 3 5 3 0 0 0 5 2 0 2 0 2 0 0 0 2 0 2 5 2 5 7 7

E5

D/E

E5

B R W.B. B U.B. U.B.

T 0 2 0 2 (3) 2 0 2 0 2 4 2 0 x 15 (17) 15 (17) 15 (17)

A 0 2 0 2 (3) 2 0 2 0 2 4 2 0 x 15 (17) 15 (17) 15 (17)

B 0 2 0 2 (3) 2 0 2 0 2 4 2 0 x 15 (17) 15 (17) 15 (17)

D5

U.B. U.B. U.B. B hold bend U.B.

T 15 (17) 14 (16) 15 (17) 15 (17) 15 (17) 15 (17) 15 (17) 15 (17)

A 15 (17) 14 (16) 15 (17) 15 (17) 15 (17) 15 (17) 15 (17) 15 (17)

B 15 (17) 14 (16) 15 (17) 15 (17) 15 (17) 15 (17) 15 (17) 15 (17)

# Sorrow

E5

C5

8va

B U.B. B W.B. B U.B. U.B. U.B. U.B.

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

20 (22) 20 (22) 20 (22) 20 (22) 20 (22) 20 (22) 20 (22) 20 (22) 20 (22) 20 (22)

TAB

D5

E5

8va

B B B B B B B W.B. B R

17 17 17 17 17 17 17 19 19 19 2 (3) 2 0 0 x

20 (22) 20 (22) 20 (22) 20 (22) 20 (22) 20 (22) 20 (22) 2 2 0 0 x

TAB

D5

W.B. B R B R

x 12 12 12 7 7 (8) 7 5 7 x x 7 7 0 2 2

12 12 12 7 7 (8) 7 5 7 x x 7 7 0 2 2

12 12 12 7 7 (8) 7 5 7 x x 7 7 0 2 2

TAB

5 (6) 5 3 0 3 0 x

C5

8va

E5

fade out

P.H.

4 4-5 4 5 5-7 5 4 7 9 7 9 7 9 8 7 5 5 3 0 3 0 2 0 2 0 2 3-5

TAB

## Additional lyrics

4. And he talks to the river of lost love and dedication,  
And silent replies that swirl invitation.  
Flow dark and troubled to an oily sea,  
A grim intimation of what is to be.

# LEGEND OF MUSICAL SYMBOLS

Left hand fingering    Single string rhythm figure    Sustained notes    Hammeron    Pulloff    Palm mute

The image shows a musical score for guitar with two staves. The top staff is in treble clef, and the bottom staff is labeled 'TAB' for guitar tablature. The notation is divided into five measures, each illustrating a different technique:

- Picked slide:** The first measure shows a sequence of notes on the top staff with a 'P' (picked) marking above the first note. The tablature below shows the fret numbers 3, 5, 5, 3.
- Legato slide:** The second measure shows a sequence of notes on the top staff with a 'L' (legato) marking above the first note. The tablature below shows the fret numbers 3, 5, 5, 3.
- Short slide up and down:** The third measure shows a sequence of notes on the top staff with a 'S' (short slide) marking above the first note. The tablature below shows the fret numbers 5, 5, 5, 5.
- Pick slide:** The fourth measure shows a sequence of notes on the top staff with a 'P' (picked) marking above the first note. The tablature below shows the fret numbers 5, 5, 5, 5.
- Muffled strings:** The fifth measure shows a sequence of notes on the top staff with an 'X' marking above the first note. The tablature below shows the fret numbers 7, 7, 7, 7.

The image shows five musical staves illustrating different guitar techniques. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef with a key signature of one flat (B-flat). The techniques are labeled below the staves: Natural harmonic, Artificial harmonic, Pinch harmonic, Right hand tap, and Ghost note (partially implied). The notation includes various symbols such as diamond-shaped notes, accidentals, and fingerings.

Hand vibrato    Whammy bar vibrato    Overdub (down-stemmed note left of slash)    Whammy bar (from and to specified pitch)    Whammy bar dive (unspecified pitch)    Raked notes    Microtonal bends



*Signs Of Life*  
*Learning to Fly*  
*The Dogs of War*  
*One Slip*  
*On the Turning Away*  
*Yet Another Movie*  
*Round and Around*  
*A New Machine Part 1*  
*Terminal Frost*  
*A New Machine Part 2*  
*Sorrow*

---

ORDER NUMBER: AM 76712  
US ISBN 0.8256.1265.9  
UK ISBN 0.7119.1988.7