

# PINK FLOYD



*A  
Momentary  
Lapse  
Of Reason*



# CONTENTS



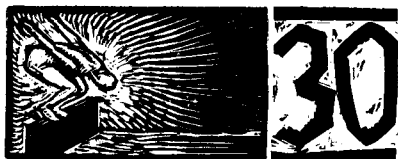
## SIGNS OF LIFE



## LEARNING TO FLY



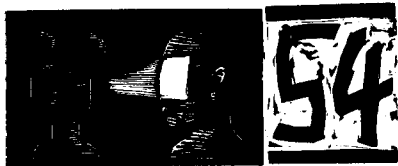
## THE DOGS OF WAR



## ONE SLIP



## ON THE TURNING AWAY



**YET ANOTHER MOVIE**



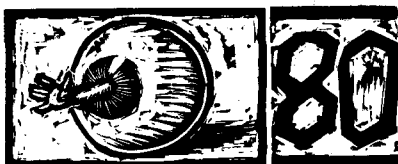
**ROUND AND AROUND**



**A NEW MACHINE PART I**



**TERMINAL FROST**

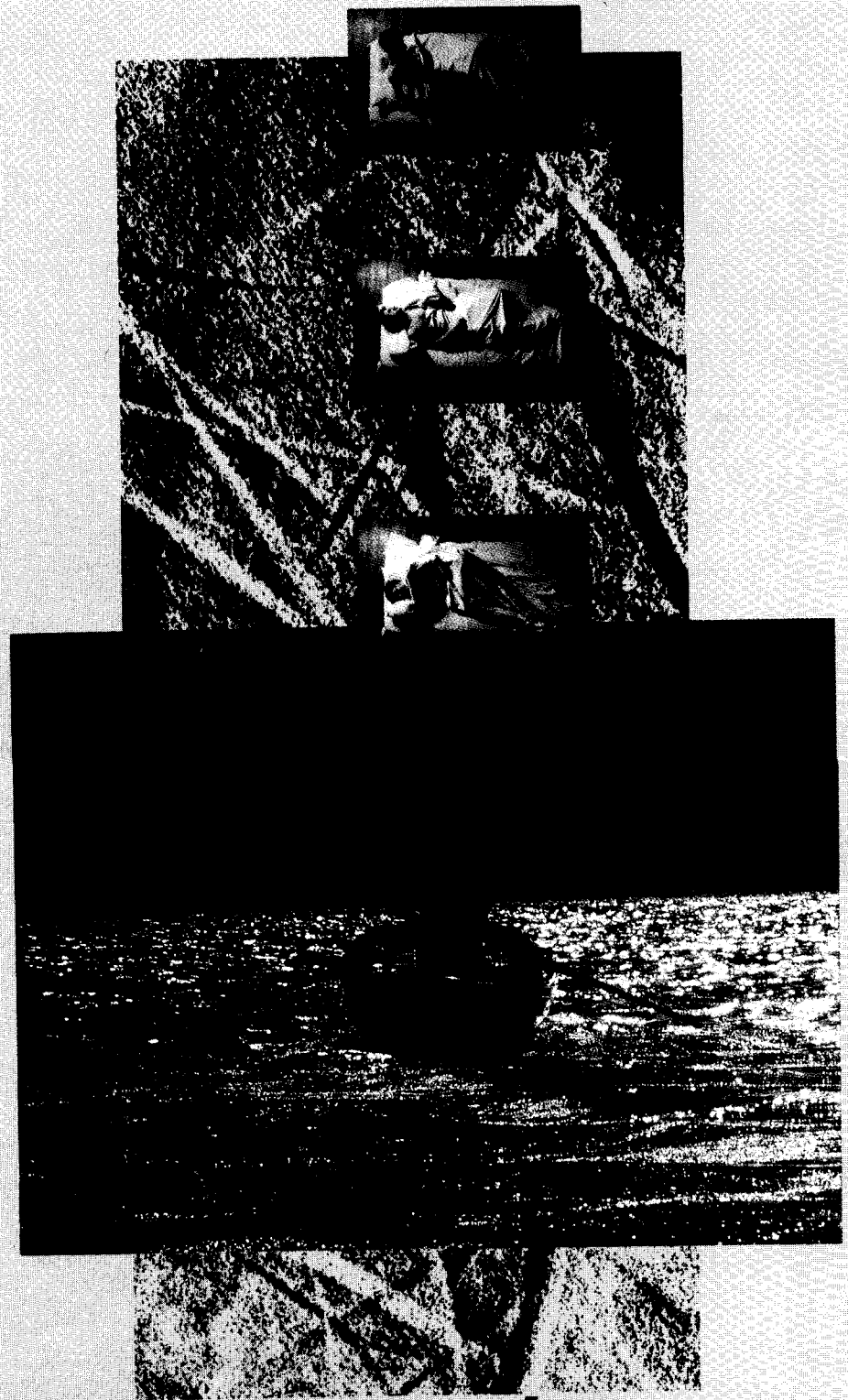


**A NEW MACHINE PART II**



**SORROW**

# SIGNS







# Signs Of Life

Cm Bbm

T  
A  
B

Ab sus4 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



Em

*f* *bounce pick hand finger on string*

12 14 15

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0

W.B. N.H. W.B. W.B. W.B.

10 12 14 14 12 10 0 7 10

12 12 12

0 0 0 0 0 0 0 0

W.B. N.H. W.B. W.B. W.B. B R

10 12 14 14 12 10 0 7 10 (12) 10 7

12 12 12

0 0 0 0 0 0 0 0

(Cmaj7)

N.H. *let ring*

8 0 0 8 7 0 3 5 5

12 12 12

0 0 0 0 0 0 0 0

# Signs Of Life

(Em)

W.B.

W.B.

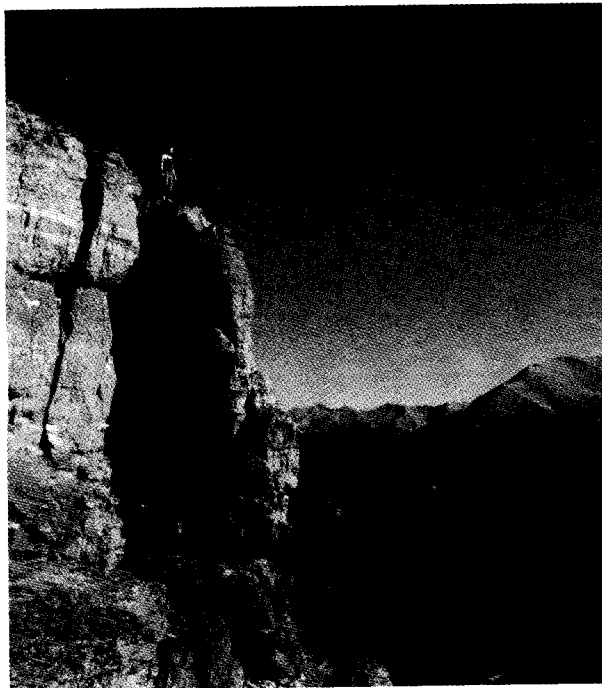
B R B

B R W.B.



The image shows a musical score for the song "The Rose Tree". It consists of a vocal line and a guitar accompaniment. The key signature is one sharp (F#), indicating G major. The vocal line starts with a treble clef and a key signature of one sharp. It includes a triplet of eighth notes, a triplet of eighth notes, and a triplet of eighth notes. The guitar part is written on a six-string guitar with a treble clef. It includes a triplet of eighth notes, a triplet of eighth notes, and a triplet of eighth notes. The guitar part also includes a section labeled "W.B." (Whole Bowed) and a "fade out" instruction.

# 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 SWEEP 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

T 3 9 7  
A 0 10 8  
B 0 9 7  
3

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

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

A5 G5

5 5 5 2 5 5 5 5 5 3

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

F5 C5 D5

3 3 3 1 5 5 7 7 5 3

Guitar 1: G  
Guitar 2: 8va-  
f with Rhythm figure 1 (3 times) B W.B. B W.B. B R

18 (20) 14 (16) 15 12 15 (17) 15 12 14 (15) 14 12 14 12

D5 Verse G

2. Ice is form - ing on the

B R

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

TAB 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

TAB 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. - - - - -

TAB 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 15 15 15

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

8va Em7

U.B.

let ring - - -

D G

B

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

12 (14) 12 14 (16) 14 12

x x x x

Em7

hold bend B hold bend B

D G

15 15 15 15 15 15

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

14 16 12 12

Gmaj7 Em7

3 5 5

0 5 5

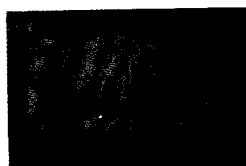
0 7 5 7



# Learning to Fly

## 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  
Eb m

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

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

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

(16)

3 5

3 3 3 1 3 1

B B B B

11 11 11 11

10 (11) 10 (11) 10 (11) 10 8 10 (11)

# The Dogs of Dhr

First system of musical notation. The top staff is a treble clef with a key signature of two flats (Bb, Eb). It contains a melodic line with a 4-measure rest. The bottom staff is a bass clef with a key signature of two flats, containing a bass line with various fret numbers (11, 10, 8, 10, 10, 10, 8, 10, 0, 8, 10, 8, 7, 9).

Second system of musical notation. The top staff is a treble clef with a key signature of two flats, featuring a melodic line with a 4-measure rest. The bottom staff is a bass clef with a key signature of two flats, containing a bass line with various fret numbers (9, 11, 9, 11, 9, 7, 7, 9, 9, 10, 9, 7, 8, 7, 11, 14, 11). Chord symbols Eb m, B, B, B R are indicated above the staff.

Third system of musical notation. The top staff is a treble clef with a key signature of two flats, featuring a melodic line with a 4-measure rest. The bottom staff is a bass clef with a key signature of two flats, containing a bass line with various fret numbers (11, 11, 14, 11, 13, 11, 11, 13, 13, 14, 13, 11, 13, 13, 11, 13, 13). Chord symbols Dm, Db m, B R, and W.B. are indicated above the staff.

Fourth system of musical notation. The top staff is a treble clef with a key signature of two flats, featuring a melodic line with a 4-measure rest. The bottom staff is a bass clef with a key signature of two flats, containing a bass line with various fret numbers (13, 13, 11, 11, 8, 8, 11, 8, 11, 8, 8, 11, 8, 8, 11, 8, 11, 13, 14, 11). Chord symbols Cm, B, B are indicated above the staff.

Fifth system of musical notation. The top staff is a treble clef with a key signature of two flats, featuring a melodic line with a 4-measure rest. The bottom staff is a bass clef with a key signature of two flats, containing a bass line with various fret numbers (8, 11, 10, 8, 12, 8, 13, 11, 13, 11, 13, 13, 13, 11, 11, 13, 13). Chord symbols Ab 7 and B are indicated above the staff.



Fm

B

11 13 (16)

8 10 10 8 10 8 10 10 (12) 13

T  
A  
B

G7sus4

Saxophone solo

Cm

B R

10 (11) 10

8 10 10

T  
A  
B

Ab7

2

Fm

G7sus4

2

synthesizer bass  
(N.C.)

keyboards:

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, —

B R

12 (15) 12

10 (12)

One world, —

R R W.B. B R

(11) 10 8 10 10 11 10 (12) 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

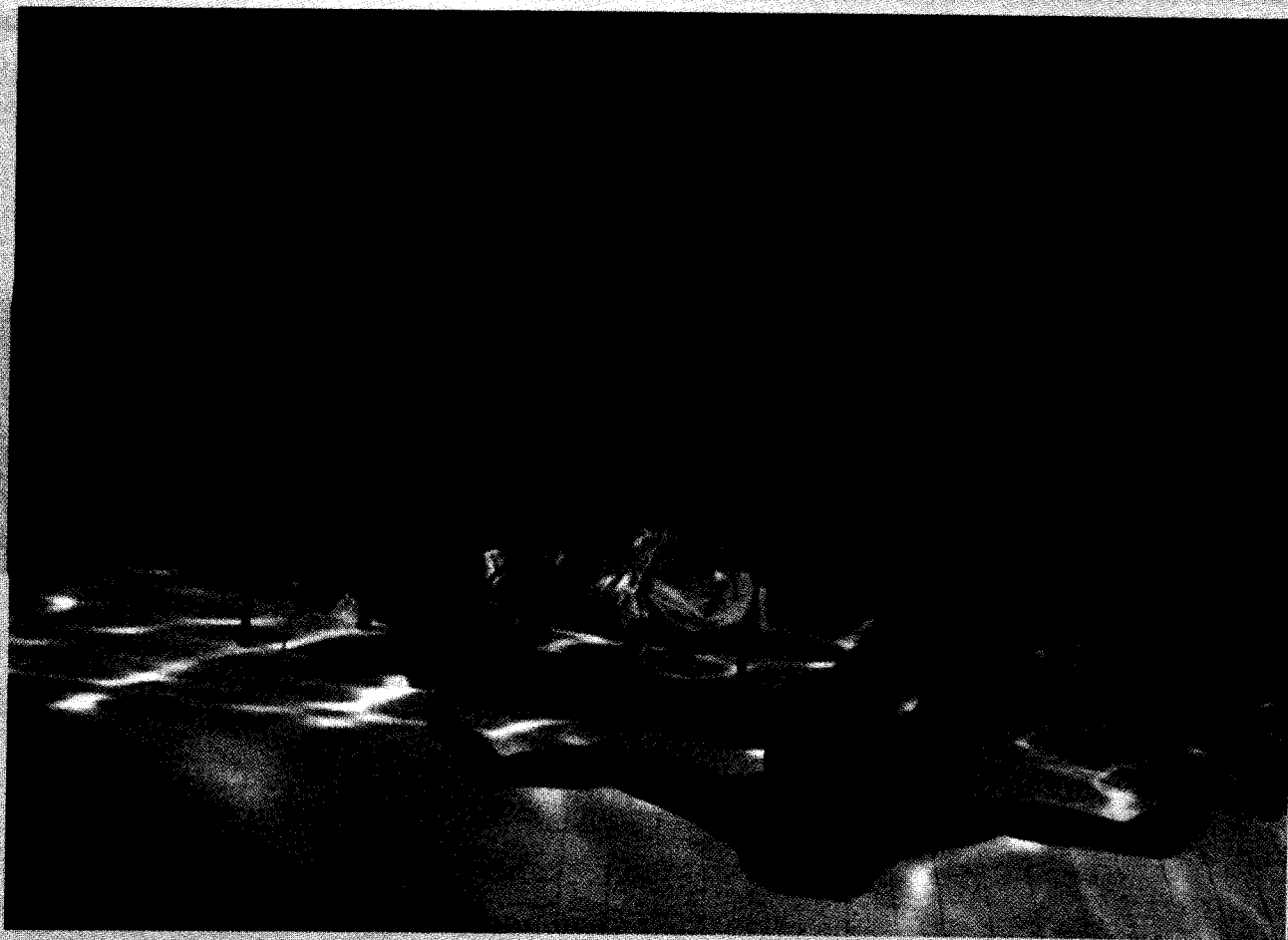
I WILL, I WILL SHE SIGHED TO MY REQUEST  
AND THEN SHE TOSSED HER MANE  
WHILE MY RESOLVE WAS PUT TO THE TEST  
THEN DROWNED IN DESIRE, OUR SOULS ON FIRE  
I LED THE WAY TO THE FUNERAL PYRE  
AND WITHOUT A THOUGHT OF THE CONSEQUENCE  
I GAVE IN TO MY DECADENCE

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...





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sic played\_ and played \_ as we whirled \_with-out end, \_

5 5 5 3 8 8 8 6

No hint\_ no word, \_ her hon

8 8 6 8 10 10 10 10 8 8

or to de-fend. 2. "I will, \_ I wil 3. See additional lyrics

6 6 4

# 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  
1

Gsus2

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

W.B. - - - 4

T  
A  
B

3  
3  
2  
0  
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 -



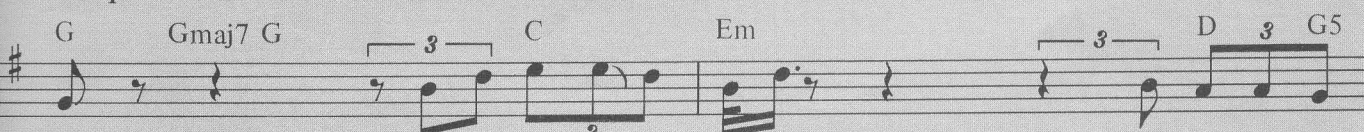
WORDS: ANTHONY MOORE & DAVID GILMOUR

MUSIC: DAVID GILMOUR



# ING AWAY

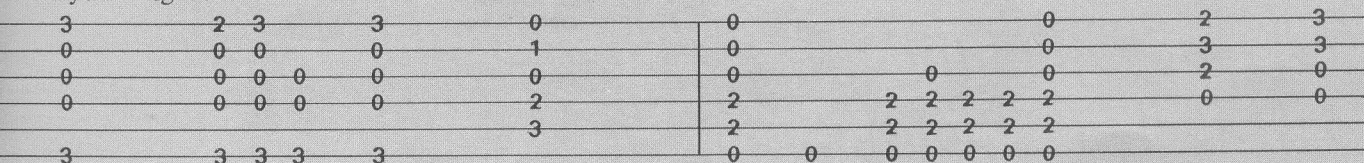
A tempo ♩ = 50



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



Rhythm figure 1



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# 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

A5 C5 D5/A A5 Am

C D/A E5 *dim.*

T 5 5 5 3  
 A 5 5 5 3  
 B 5 5 5 3

with Rhythm figure 1

guitar 1:

guitar 2:

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

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

B R

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

## On the Turning Point

Just a world that we all—must share,      It's not e-nough just to stand and stare.

The musical notation shows a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), E5 (half), F#5 (quarter), and G5 (quarter). Above the staff, there are two labels: "G" above the first note and "G5" above the eighth note.

way?

*guitar 3*



TAB

3 3  
 0 0  
 0 0  
 0 0  
 3 3

B

x 0 2 (3) 2

guitar 1

The musical notation for guitar 1 consists of eight measures. The first measure contains a single chord (F#4, A4, C5). The subsequent measures contain chords: (F#4, A4, C5), (F#4, A4, C5), (F#4, A4, C5), (F#4, A4, C5), (F#4, A4, C5), (F#4, A4, C5), (F#4, A4, C5), and (F#4, A4, C5). The notation is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature.

[illegible]

Guitar solo

guitar 3: E5

guitar 2: ⑥ open

E C E5

B W.B. B R W.B.

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 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

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 - - - - -

a

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"

Dm

8va. - - - - - 7

without slide rake rake rake

10 12 13 17

### *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#

The musical notation for guitar 1 is in 4/4 time, key of C# (one sharp). The melody line consists of the following notes: C#4 (half note), D#4 (quarter note), E#4 (quarter note), F#4 (quarter note), G#4 (half note), A#4 (quarter note), B4 (quarter note), and C#5 (half note). Above the melody, there are wavy lines indicating fretting patterns: a single wavy line above the first two notes, a double wavy line above the next three notes, and a single wavy line above the last two notes. The fretboard diagram below the staff shows the fret numbers for each note: 11 for C#4, 13 for D#4, 6 for E#4, 8 for F#4, 9 for G#4, 11 for A#4, 13 for B4, and 4 for C#5. The diagram is divided into four measures corresponding to the 4/4 time signature.

W.B.

W.B.

W.B.

T  
A  
B

11 13 6 8 9 11 13 6 4

Musical score for guitar, showing a melody in treble clef and a fretboard diagram below. The melody is in D major, 5/4 time. The fretboard diagram shows fingerings for the melody line, with a "W.B." (Whole Bend) indicated for the final note. The diagram includes fret numbers 3, 4, 6, 11, and 12.

Em11

(hold bend)

(12)

dim.

T  
A  
B

*guitar 2 (synthesizer bass arranged for guitar)*

Bass figure 1

end Bass figure 1

**T**  
**A**  
**B**

2 2 5 2 5 2 2 5 2 5 2

*guitar 1*

*mf*

with Bass figure 1 (8 times)

W.B.

*hold bend ---|*

B

15 (17) (17)

7

*8va*

B

15 (17)

B R

17 (10) 17 17 15 17

B R

17 (10) 17 17 17 15

*fade out*

*hold bend ---|*

B R

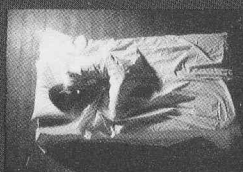
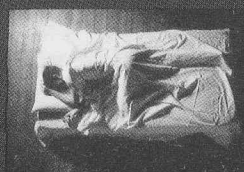
14 (15) 14 14 12 12 14 14 12

B

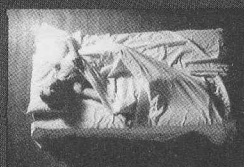
14 (15) (15) 12 12 14 14 (15) 14 12 14

B R





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

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Slowly  
with vocorder effect

N.C. (Cm9)



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



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



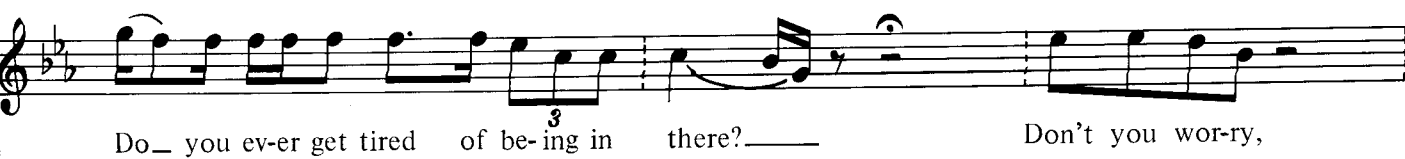
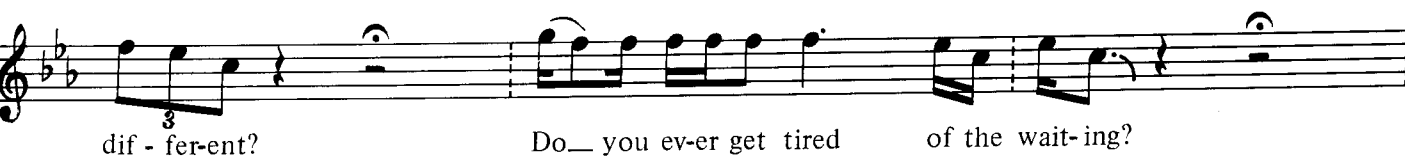
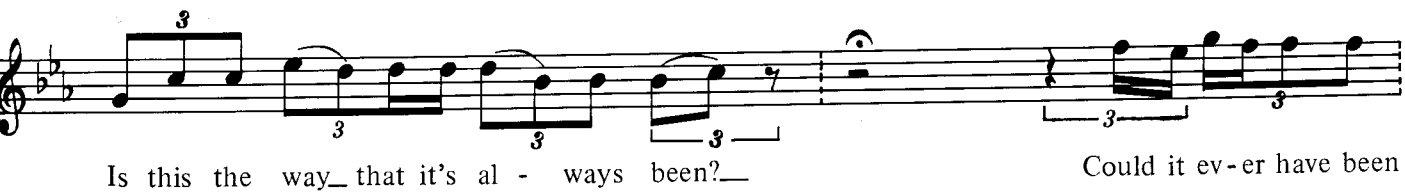
It feels like more than a life-time, Feels like more than a



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

Verse C5

8va - - - - -

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) *mf*

(W.B.) - - - - -

TAB 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 10 11 11 11 13 11

guitar 3 *f*

TAB 8 8 8 6 x x x x

guitar 1

W.B. dive

feedback

guitar 3

TAB

TAB

Bridge

Bb 5

C5

*Terminal Frost*

D5

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

5 6 6-10

5

T  
A  
B

T  
A  
B

D5

Bb 5

C5

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

W.B.

W.B.

5 6 6-10

5

5 6 6-10

2

0

T  
A  
B

T  
A  
B

Saxophone solo  
keyboards:

Chords: F, C/E, Gm, F

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

*guitar 1*

TAB: 3 2 0

Chords: C/E, Gm, D5

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

*guitar 3*

TAB: 2 2 0 0

W.B. dive

TAB: 2 2 2 2 2 2 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.

(3)-5 8 7-10 12

12

T  
A  
B

*guitar 2*

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

T  
A  
B

*guitar 3: }*

C5  
P.M.

15

T  
A  
B

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

T  
A  
B



# 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)

⑤3fr.C

C5

W.B. - 4

W.B. - 4

W.B. - 4

W.B. dive

7 7 7 5

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: 2

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

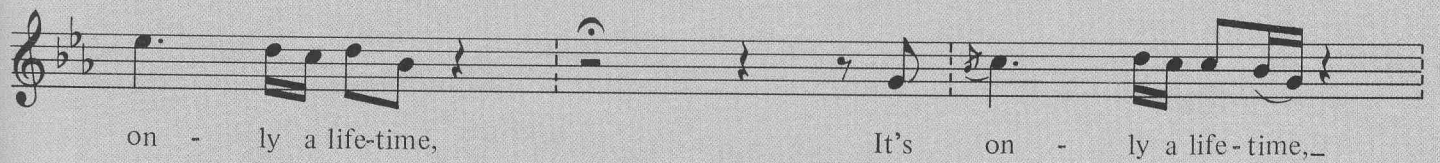
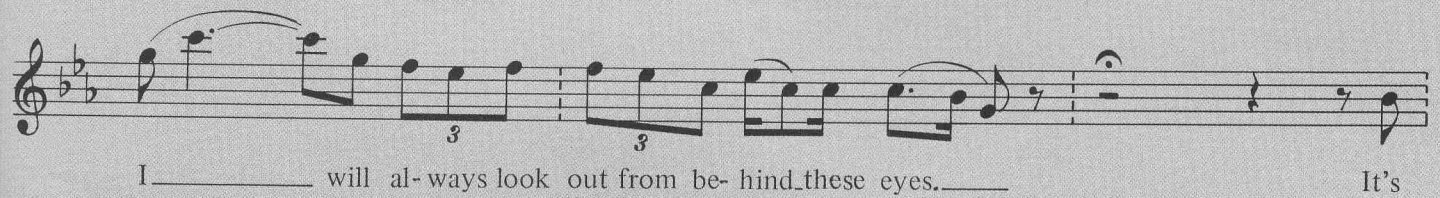


# A NEW MACHINE

## PART II



Slowly  
with vocorder effect  
N.C. (Cm9)





# 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 half note G4, a half note A4, and a half note B4. A wavy line indicates a feedback effect. The bass line consists of a whole note rest, followed by a half note G2, a half note A2, and a half note B2. A wavy line indicates a feedback effect. The guitar part is marked with a forte (f) dynamic and includes a wavy line for feedback. The tablature below the staff shows the fret numbers for the guitar: 5, 7, 7, 7, 9, 7.

Second system of musical notation. The treble clef staff continues with a half note G4, a half note A4, and a half note B4. A wavy line indicates a feedback effect. The bass line continues with a half note G2, a half note A2, and a half note B2. A wavy line indicates a feedback effect. The guitar part is marked with a forte (f) dynamic and includes a wavy line for feedback. The tablature below the staff shows the fret numbers for the guitar: 5, 3, 2, 5, 5, 7, 9, 7, 5.

Third system of musical notation. The treble clef staff continues with a half note G4, a half note A4, and a half note B4. A wavy line indicates a feedback effect. The bass line continues with a half note G2, a half note A2, and a half note B2. A wavy line indicates a feedback effect. The guitar part is marked with a forte (f) dynamic and includes a wavy line for feedback. The tablature below the staff shows the fret numbers for the guitar: 5, 7, 7, 7, 9, 7, 5, 3, 2, 5, 3, 5, 0, 7, 9, 7.



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

W.B. 10 10 11

*guitar 1* 8va- O.D. B R W.B. 14 15 15 (17) 14

*guitar 2* W.B.

T A B 7 7 5

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.

T A B 15 17 16 0

D/E

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

8va-

T A B 14 15 14

# 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

O.D. end Rhythm figure 1 W.B. 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

TAB 9 10 3 0

Em

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

W.B. dive

TAB 15 (17)

D/E Em

Guitar solo 1

with Rhythm figure 1

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

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

D/E C/E 8va

W.B.

B R B B

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

# 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 7 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

First system of guitar 1. Treble clef, key of D major (F#). Chords G5 and A5. Tablature below shows fret numbers 5, 5, 3 for G5 and 7, 7, 5 for A5.

G5 (Gmaj7)

A5 (D/A)

(A)

Second system of guitar 1. Treble clef, key of D major (F#). Chords G5 (Gmaj7), A5 (D/A), and (A). Tablature below shows fret numbers 5, 5, 3 for G5 and 7, 7, 5 for A5.

*guitar 1*

B5

Bm11

Bm

Third system of guitar 1. Treble clef, key of D major (F#). Chords B5, Bm11, and Bm. Tablature below shows fret numbers 4, 4, 2 for B5.

*guitar 3*

Fourth system of guitar 3. Treble clef, key of D major (F#). Chords B5, Bm11, and Bm. Tablature below shows fret numbers 5, 6 for B5 and 2, 3, 4 for Bm.

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

TAB

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

guitar 1

C/E

W.B. dive

P.H. B R

W.B.

W.B.

TAB

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

guitar 2

W.B.

W.B.

W.B.

TAB

9 9 5 5 5 7 7 3 3 3

Em

D/E

Em

W.B.

B R

TAB

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

TAB

9 9 9 9 7 7 0 0 0 0



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:  $\diamond$  E5

D/E

hold bend----

W.B. B W.B.

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

5 0

15 (17)

T  
A  
B

D5

8va

B R B R B R

12 14 15 17 (19) 17 (19) 17 15 17 (19) 17 15 17

(15) (17)

T  
A  
B

C5

8va

hold bend

B R B

17 (19) (19) (19) 17 15 17 14 (15) 17 17 17

T  
A  
B

E5

8va

B W.B. B B R

17 (19) 15 17 0 0 3 5 5 5 3 0 2 (4) 2 (4) 2 0 2

T  
A  
B

D5 E5 15ma

P.H.  
W.B.

with Rhythm figure 1  
W.B.

B

D5

W.B.

W.B.

C5

W.B.

B R

B

E5

8va

R

B

*Sorrow.*

D5  
8va

E5

D/E

W.B. partial P.H.

12 B

14 (16) 15 14 4 2

2 2 2 0 2 0

7 7 7 0 8 0

8va

⑥3fr. G

④2fr. E

⑥3fr. G

3

W.B.

14

12 14 15 15 17

15 (17) 15 14 12 14 (15)

B

B

R

8va

C5

E5

D5

3

W.B. dive

W.B.

W.B. - - - - -

14 12 12 15 15 (17)

15

14

15

15 (17)

15

0

7

14

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 - - - - - C5 - - - - - E5

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

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

17 (19) 17 (19) 19 (20) 17 19 (20) 19 (20) 20 (22) 17 17 17 17 17 17

17 (19) 17 (19) 19 (20) 17 19 (20) 19 (20) 20 (22) 20 (22) 20 (22) 20 (22) 20 (22) 20 (22)

TAB

D5

E5

8va - - - - - D5 - - - - - E5

W.B. B R

17 17 17 17 17 17 19 19 19 19 19 19

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

TAB

D5

W.B. B R B R

12 12 12 12 12 12 12 12 12 12 12 12

12 12 12 12 12 12 12 12 12 12 12 12

TAB

C5

8va 7

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

- 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

⑤2fr.B

let ring - - - - -

P.M. - - - - -

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

B    B    B    B    R    U.B.    tr    tr

Bend    Quick bend    Pre-bend    Release bend    Unison bend    Tremolo picking    Trill

Picked slide    Legato slide    Short slide up and down    Pick slide    Muffled strings

N.H.    A.H.    P.H.    T    8va

Natural harmonic    Artificial harmonic    Pinch harmonic    Right hand tap    Ghost note (partially implied)

W.B.    O.D.    W.B.    W.B. dive    rake

Hand vibrato    Whammy bar vibrato    Overdub (down-stemmed note left of slash)    Whammy bar (from and to unspecified 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*

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