



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

RADIOHEAD

GUITAR ANTHOLOGY



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ISBN 978-1-4803-5022-9



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from OK Computer

Airbag

Words and Music by Thomas Yorke, Jonathan Greenwood, Colin Greenwood, Edward O'Brien and Philip Selway

Intro
Moderately slow $\text{♩} = 80$

Gtr. 2 (clean) $^{\circ}\text{Fmaj7}$ A Fmaj7

mf
let ring throughout

TAB

Gtr. 1 (dist.) *f* Harm.

TAB

Pitch: F#
*Chord symbols reflect implied harmony.

A Fmaj7

Riff A

$^{\circ}\circ$ Gtr. 3 (clean) *mf* w/ reverb

14 12 11 12 11 14 12 11 12 11 14 12 11 12 14 12 11 12 11 14 12 11 12

$^{\circ}\circ$ 12-str. elec.

Gtr. 2

Gtr. 1

[illegible]

Asus2

1. In the next ____

Verse

Gtrs. 1 & 3 tacet

A

B7/A

world _ war, _

Gtr. 2

Rhy. Fig. 1

7 7 5 7 7 7 7 0 2 4 4 0 8 8 8 8 8 8 8 0 0 2 4 2 0

D5/A

a jack - knifed jug - ger - naut, I am born a -

7 7 7 7 7 7 7 0 2 4 4 0 7 7 7 7 7 7 7 0 2 4 4 0

A

gain, In the ne -

0 7 6 7 6 6 6 7 6 6 6 0 9 7 6 7 6 6 6 6 0 2 4 4 0

B7/A

on sign,

6 6 6 6 6 6 6 6 6 6 0 2 4 4 0 8 8 8 8 8 8 8 8 8 8 0 2 4 4 0

D5/A

scroll - ing up ___ and down, _____ I am ___ born a -

7 7 7 7 7 7 7 7 7 7 0 2 4 4 0 7 7 7 7 7 7 7 7 7 0 2 4 4 0

0 0

A

gain. _____ In an in -

Gtr. 3

14 - 12 - 11 12 - 11

Gtr. 2

End Rhy. Fig. 1

9 7 6 7 6 6 6 6 6 6 6 6 6 6 9 7 6 7 6 6 6 6 6 6 6 6 6

0 0

Chorus

Gtr. 3 tacet

B7

F#m

- ter - stel - lar burst, _____ I'm back ___

Rhy. Fig. 2

Gtr. 2

2 2

2 2

0 0 2

Esus4 E

to save the u - ni - verse.

End Rhy. Fig. 2

A

Interlude

Fmaj7 A Fmaj7

Gtr. 4 (clean) *mf*

Gtr. 3

Gtr. 2 Rhy. Fig. 3

A

— I am born a - gain. — In a fast —

Gtr. 4

3 6 5 3 2 2 2 6 5 3 2 2 2

B7/A Dm/A

— Ger - man car, — I'm a - mazed that I sur - vived, —

10 9 9 7 9 6 8

A

— an air - bag saved my life. — In an in -

7 5 6 5 5 3 3 2 2 3 6 5 5 3 3 2 2 0 0

Chorus

Gtr. 2: w/ Rhy. Fig. 2

B7 F#m Esus4

- ter - stel - lar burst, — I am back to save the u -

End Rift B

Gtr. 5: w/ Riff B
A5

[illegible]

The musical score is for the song "In an in" by The Beatles. It is written for guitar and bass. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system shows the guitar part (Gtr. 4) and the bass part. The second system continues the guitar part and includes a note about the guitar part being moved to the left of the slash in the tab. The third system shows the guitar part and the bass part. The guitar part is written in standard notation with a key signature of one sharp and a time signature of 4/4. The bass part is written in standard notation with a key signature of one sharp and a time signature of 4/4. The score includes tablature for the guitar part, showing fret numbers and string numbers. The guitar part is written in standard notation with a key signature of one sharp and a time signature of 4/4. The bass part is written in standard notation with a key signature of one sharp and a time signature of 4/4. The score includes tablature for the guitar part, showing fret numbers and string numbers.

Gtr. 2: w/ Rhy. Fig. 2
Gtrs. 1 & 4 tacet

B7 F#m



ter - stel - lar burst, _____ I am back ____

Esus4 E

to save the u - ni - verse.

A

In an in -

[illegible]

Gtr. 2: w/ Rhy. Fig. 2

B7

F#m

ter - stel - lar burst, I am back

Esus4

E

to save the u - ni - verse.

A

Gtr. 7 (clean)

p *mf*
w/ delay

Gtr. 2

Vol swell
Set for sixteenth-note regeneration w/ 10 repeats.

Interlude

Gtr. 2 tacet

N.C.(A)

Gtr. 7

***w/ DigiTech Whammy Pedal

+12 +3 1/2 +5 +8 1/2 +6 +7 1/2 +9 +12 +10 1/2 +9

***Set for two octaves above.

+9 +8

15 (15) 8 7 8 13 8 8 8 8 5 5 2

Ah. _____

5 6 5 6 7 7 7 6 | 6 0 15\ 0 15 15\ 15

2 2 2 2 2 2 2 2 3 0 3 0 | 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Ah. _____

Gtr. 7

w/ bar 18 17 17 2 2

Gtr. 2

2 2 2 2 2 2 2 2 3 0 3 0 | 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Gtr. 1

9

Outro

Gtr. 2: w/ Rhy. Fig. 3
Gtr. 7: w/ ad lib. sound effects (till end)
Fmaj7

A

Ah. _____

Gtr. 1

Fmaj7

A

Gtr. 3: w/ Riff A
Fmaj7

Ah. _____

Ah. _____

A

Fmaj7

Asus2

Ah. _____

Gtr. 1

Gtr. 3

(cont. on lower staff)

11

Gtr. 2

Gtrs. 1 & 2

Gtr. 2: w/ Rhy. Fig. 1 (3 times)

— I've — done wrong, — I'm full of — holes, —

— check for pulse, — blink your eyes, —

— one for yes, — two for no, —

Gtr. 3 (elec.)

mf
w/ dist.
w/ wah-wah

—

Gtr. 2

11 12 17
9 10 15

Gtr. 1

11
(12) 12 10 12 10 10 10 0 0 9 0 10 X 12 0 12 10 12 10 12 12 X 15 15 15 15 15 15

Gtr. 3

9 10 15

Gtr. 1: w/ Riff A (last 4 meas.)

D

I've no i - de - a what I am talk -

The first system of the musical score for 'The Little Boat' is written on a single staff in treble clef. The key signature has one sharp (F#). The melody consists of eighth and quarter notes, with rests. Below the staff, there are four measures of figured bass notation: (15)\, 10 12, 10 12 10 12, (12)\, 9 10 14, and 10 12, 10 12 10 12, (12)\, 9 10 12 12.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note A4. This is followed by a quarter rest, then a quarter note G4, a quarter note F#4, and a quarter note E4. The second system contains the second line of the melody, starting with a quarter note D4, a quarter note C4, and a quarter note B3. This is followed by a quarter note A3, a quarter note G3, and a quarter note F#3. The melody then continues with a quarter note E3, a quarter note D3, and a quarter note C3. The score concludes with a final cadence consisting of a quarter note B3, a quarter note A3, and a quarter note G3.

End Kim B

(12) 10 12 10 12 10 12 (12)\ 9 10 12 10 12 10 12 (12)\ 9 10 15

I'm trapped in this body and can't get out

The second system of the musical score for 'The Rose Tree' continues the melody in the treble clef. It begins with a half note G4, followed by a quarter note F#4, and then a quarter note E4. This is followed by a quarter rest, then a quarter note D4, and another quarter rest. The melody then moves to a half note C4, followed by a quarter note B3, and a quarter note A3. The system concludes with a half note G3. Below the staff, the fingering is indicated as (17) for the first measure and (15) for the second measure. The fretboard diagram shows the positions of the fingers for each note: G4 (1st fret, 1st finger), F#4 (2nd fret, 2nd finger), E4 (1st fret, 3rd finger), D4 (open, 4th finger), C4 (open, 5th finger), B3 (1st fret, 1st finger), and A3 (open, 2nd finger).

out.

Interlude
Gm/D

Oh, _____ oh, _____

Bra -----

Gtr. 4 (elec.)

mf
w/ dist., cbow & slide
*Harm.

11

*Harmonic created by using the ebow harmonic setting.

Gtr. 5 (elec.)

The musical score for Gtr. 5 (elec.) is written on a single staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The first measure contains a whole rest. The second measure is a double bar line. The third measure starts with a half note on the G4 line, followed by a curved line indicating a slide up to the A4 space. The fourth measure contains a half note on the A4 space, with a small circle above it indicating a harmonic. The staff continues with empty measures.

mf
w/ dist., ebow & slide
◦◦Harm.

10

**Harmonic created by using the elbow harmonic setting.

Gr. 2

The musical score is for a guitar, grade 2. It features a melody in the treble clef with a key signature of one sharp (F#). The melody consists of several measures, including a 7-measure rest. Below the staff is a fretboard diagram showing the fret numbers for the melody. The diagram includes a double bar line and a 7-measure rest, followed by a sequence of fret numbers: 7, 8, 7, 8, 7, 8, 8, X, 9, 10, 12.

(12)
n

12 X 9 10 12
X X 7 X 10

7 8 7 8 7 8 8 X 9 10 12
7 8 7 8 7 8 8 X 9 10

Gr. 3

(12)

*** o = open; + = closed

***○ = open; † = closed

Gtr. 1

(12) 0, 12 0, X, 7 0, 8 X, 13 0, 7 8, 7 8, 7 8, 8 X, 7 0, 8 0, X 10, 0

D

oh, _____

Sua -----

(11) (11) 8 (6) 10

Sua -----

(10) (10) 9 (9) 7

(12) (10) 7 8 7 8 0 0 0 0

X X X X X X X X X X X X

(10) (0) 7 8 7 8 7 8 8 X 7 0 X 8 X 7 0 5 5

Detailed description: This musical score is for guitar, featuring a key signature of two sharps (F# and C#) and a 4/4 time signature. It includes vocal lines and guitar accompaniment. The first system shows a vocal line starting with 'oh, _____' and a guitar line with a long melodic phrase. The second system continues the vocal line with the name 'Sua' and shows guitar fret numbers (11, 8, 6, 10). The third system shows another vocal line with 'Sua' and guitar fret numbers (10, 9, 7). The fourth system features a guitar melody with fret numbers (12, 10, 7, 8, 7, 8) and a bass line with zeros. The fifth system shows a guitar accompaniment pattern with 'X' marks. The sixth system continues the guitar melody and accompaniment with fret numbers (10, 0, 7, 8, 7, 8, 7, 8, 8, X, 7, 0, X, 8, X, 7, 0, 5, 5).

Gm/D

oh, oh, oh, oh.

8va

(10) (10)/11

8va

(7) (7)/10

(0) 0 9 10 12 7 8 7 8 7 8 8 x 9 10 12 14 12 7 8 7 8

o

(5) 5 7 x 8 10 7 8 7 8 x 7 8 10 7 8 7 8

2. You — killed sound, —

Stu -

steady gliss.

Stu -

steady gliss.

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

(8) X 8 8 8 7 7 7 7 7 5 X 7 3 5
8 8 8 7 7 7 7 7 5 8 8

Verse

Gtr. 1: w/ Riff A (1 1/2 times)

Gtrs. 4 & 5 tacet

D

re - moved - back - bone, — pale im - i - ta -

Gtr. 4 $\delta u \sim \sim \gamma$

(10)

Gtr. 5 $\delta u \sim \sim \gamma$

(7)

Gtr. 2

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

Gtr. 3

(0) 0 0 fdbk. (0) 12

Pitch: A

- tion with the edge - es ———— sawn

Gtr. 2

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

Gtr. 3

(12) (12) (12) 1 1/2 (12)

off. _____

(5) X 7 (7) X 5 5 7 X 3 X 5 X 7 (7) 0 5 5 X 7 X 3 X 0

(12) (12) (12) 9 10 15

Chorus

Gtr. 1: w/ Riff A (last 4 meas.)
Gtr. 3: w/ Riff B (1 1/2 times)

D

I've no _____ i - de - a _____ what _____ you _____

Gtr. 2

(0) X 7 (7) X 0 3 5 2 X 7 2 2

Gtr. 1: w/ Riff A

_____ are talk _____ in' a - bout. _____

(2) X 7 3 5 X 7 X 5 5 X 7 3 5

Your mouth moves ___

(5) 0 X 7 X 5 5 X 7 X 3 0 X 7 (7) X 0

on - ly with some - one's hand up your ass. (some - one's hand)

(0) 2 5 2 X 7 X 2 X 7 X 3 X 5

Oh, oh, oh,

(5) X 7 X 5 5 X 7 X 3 X 5 X 7 X 5 X 9 10 12 7 8 10

(12) 10 12 10 12 10 12 (12) 9 10 12 10 12 10 12 (12)

(12) 12 10 12 10 12 X 12 12 X 9 10 10 X 12 12 10 12 X 12 12 X 7 8 X 10

Interlude

Gm/D

Gtr. 3 tacet

oh. _____

Gtr. 4

8va - - - - -

*Harm.

11

*As before

Gtr. 5

8va - - - - -

**Harm.

10

**As before

Gtr. 2

P.H.

(12) 7 8 7 8 7 8 x 9 10 5 7 8 7 8 9 10

Pitch: B

Gtr. 3

o - - - - -

Gtr. 1

(10) 7 8 7 8 7 8 8 7 8 x 10 7 8 7 8 8 7 8

Bridge
Gtrs. 1 & 2 tacet
Gm

Gtrs. 4 & 5 tacet
Dm

Gtr. 4

8 (8) 10

Gtr. 5

9 (9) 7

Gtr. 6 (elec.)

mf
w/ clean tone & heavy reverb

10 (10) 6 (6) 8 (8) 10

Gtr. 7 (elec.)

mf
w/ clean tone & heavy reverb

10 (10) 6 (6) 8 (8)

Rhy. Fig. 2

Gtr. 8 (acous.)

mp

3	3	X	3	3	X	3	3	X	3	10	10	X	10	10	X	10	10	X	10
0	0	X	0	0	X	0	0	X	0	0	0	0	0	0	0	0	0	0	0
2	2	X	2	2	X	2	2	X	2	12	12	X	12	12	X	12	12	X	12

Csus4

C

Gm

Has the light _

Gtr. 6

10

(10) 6

(6)

Gtr. 7

/ 10 10

10 / 11 11 6

(6) / 10

Gtr. 2

7

5

Gtr. 8

End Rhy. Fig. 2

10	10	X	10	10	X	10	10	X	9	9	X	3	3	X	3	3	X	3	3	X	5	5	X	3
10	10	X	10	10	X	10	10	X	10	10	X	0	0	X	0	0	X	0	0	X	0	0	X	0
10	10	X	10	10	X	10	10	X	10	10	X	5	5	X	5	5	X	5	5	X	7	7	X	5

Gtr. 8: w/ Rhy. Fig. 2 (3 times)

Dm

— gone out — for you? — Be-cause the light's gone out — for me, — it is the

Gtr. 6

10 (10) 6 (6) 8 8 (8) 10

Gtr. 7

10 (10) 6 6 8 (8) 10

Gtr. 2

7 7 7 7 7 7 7

Csus4

C

Gm

twen-ty first cen - tu - ry, — it is the twen-ty first cen - tu - ry, — It can fol -

10 (10) 6 (6) 10

10 11 10 3 3 5

7 7 7 7 7 7 7 9 9 9

Dm

- low you like _ a dog, _ it brought _ me to _ my knees, _ they got a

10 8 6 8 8 10

3 3 3 3 6 8 (8) 10

7 7 7 7 7 7 7 7

Gtr. 2 tacet
Csus4

C Gm

skin and they put me in, _ they got a skin and they put me in, _ On the lines _

10 (10)/13 13 (13) 8

10 10 11 10 3 (3) 5

Dm

— wrapped a-round my face, — on the lines — wrapped a-round my face — are for ev -

Gtr. 6

10 10 8 6 8 (8)/10

Gtr. 7

5 3 8 6 8

Gtr. 2

7 X 7 7 X 7 7 5 5 7 7 7 7 7 7

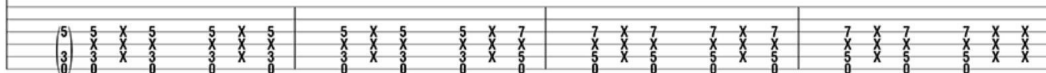
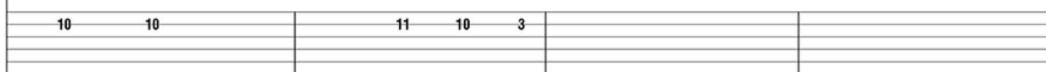
Gtr. 1

7 7 7 7 7 7 7 7 12 12 12 12 12 12 12 12 5
0 0 0 0 0 0 0 0 10 10 10 10 10 10 10 10 3
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Csus4

C

Gm



Gtrs. 6 & 7 tacet

F

Gm

E \flat

F

Gm



Gtr. 2



Gtr. 3



Gtr. 8



Gtr. 1



E♭

Ab

G

Yeah! _____

The main body of the song consists of five systems of musical notation. Each system includes a vocal line, a guitar line with a capo on the 5th fret, and a bass line. The key signature has one flat (Bb). The guitar line features a repeating riff of eighth notes. The bass line provides a steady accompaniment. The vocal line includes the word "Yeah!" followed by a long note.

Outro
Gtr. 8 tacet
D

Gtr. 2

Riff C

End Riff C

Gtr. 3

Gtr. 1

The outro section is divided into three parts. The first part, labeled "Gtr. 2", shows a guitar line with a capo on the 5th fret, playing a riff of eighth notes. The second part, labeled "Gtr. 3", shows a guitar line with a capo on the 5th fret, playing a riff of eighth notes. The third part, labeled "Gtr. 1", shows a guitar line with a capo on the 5th fret, playing a riff of eighth notes. The section ends with a final chord.

D7(no3rd) Bm7/D D

The first staff of music is written in treble clef with a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes. Below the staff, the lyrics are aligned with the notes: "Ma, ma, __ ma, ma, __ ma, ma, __ ma, ma, __ ma, ma, __ ma, ma, __ ma, ma, __".

Ma, ma, __ ma, ma, __ ma, ma, __ ma, ma, __ ma, ma, __ ma, ma, __ ma, ma, __ ma, ma, __

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bottom staff is a bass clef, which appears to be empty, suggesting a simple accompaniment or a placeholder for a second part. The score is divided into four measures by vertical bar lines. The first measure contains a single note, and the subsequent measures contain more complex rhythmic patterns. The piece concludes with a final note in the fourth measure.

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The lower staff is in bass clef and contains a continuous bass line. The piece concludes with a final chord in the upper staff and a whole note in the lower staff.

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody starting with a quarter note G4, followed by a quarter rest, and then three measures of whole rests. The middle staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody starting with a half note G4, followed by a half note A4, then a quarter note B4, and finally a quarter note G4. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a bass line starting with a half note G3, followed by a half note F3, then a quarter note E3, and finally a quarter note D3. The lyrics "The Rose Tree" are written below the bottom staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, and the second system contains the next two measures. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the notes. The second system continues the melody with: C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half). The lyrics 'The Rose Tree' are repeated. The score is marked with a '2' at the end of the second system, indicating a second ending or a repeat sign.

Gtr. 1: w/ Rhy. Fig. 3

[illegible]

Gtr. 1: w/ Riff D

Musical score for "Svavels" by J. S. Bach, BWV 1006. The score is in G major and 3/4 time. It features a treble and bass staff with a figured bass line. The piece includes a repeat sign at the beginning, a "Svavels" section with a "loco" marking, and a final section with a "1/2" marking. The figured bass line includes numbers like 13-18, 17-15, 13-13-15, and 20-18.

Gtr. 1: w/ Rhy. Fig. 3 (1st 3 meas.)

D7(no3rd)

Bm7/D

I've seen it com - ing, I've seen it com - ing, I've seen it com - ing, _____

D

I've seen it com - ing, _____

Gtr. 2

Gtr. 3

fdbk.

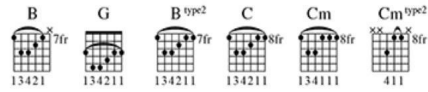
1/2

Gtr. 1

From Pablo Honey

Creep

Words and Music by Thomas Yorke, Jonathan Greenwood, Colin Greenwood, Edward O'Brien and Philip Selway



Intro

Moderately slow $\text{♩} = 80$

Gtr. 1 (clean)

G B

mp
w/ amp tremolo
let ring throughout

The Intro section features a guitar line in G major and a bass line in G major. The guitar line starts with a G4 note, followed by a series of eighth notes and a half note. The bass line starts with a G2 note, followed by a series of eighth notes and a half note. The tempo is moderately slow at 80 beats per minute.

Bsus4 B C Csus4 C

This section of the song features a guitar line in B major and a bass line in B major. The guitar line starts with a B4 note, followed by a series of eighth notes and a half note. The bass line starts with a B2 note, followed by a series of eighth notes and a half note.

Cm Verse G

1. When you were here _ be - fore, _

Riff A

The Verse section features a guitar line in C minor and a bass line in C minor. The guitar line starts with a C4 note, followed by a series of eighth notes and a half note. The bass line starts with a C2 note, followed by a series of eighth notes and a half note. The Riff A section features a guitar line in C minor and a bass line in C minor. The guitar line starts with a C4 note, followed by a series of eighth notes and a half note. The bass line starts with a C2 note, followed by a series of eighth notes and a half note.

Gtr. 2 (clean) B Gtr. 2 tacet

could-n't look you in the eye. _____ You're just like an an -

C Cm

- gel. (Your) skin makes me cry. _____

G

You float like a feath - er _____ in a beau - ti - ful world. _

End Riff A Riff B

B C

_____ I wish I was spe - cial. You're so fuck-ing spe -

Cm

Chorus
 Gtr. 1 tacet
 G

Gtr. 3

- cial, _____ but I'm a _____ creep.

Gtr. 1

End Riff B

Gtr. 3 (dist.)

f

(cont. in slashes)

Gtr. 4 (dist.)

mf

15ma

loco

let ring

**fdbk.*

**Microphonic fdbk., not caused by string vibration.*

B^bpe2

(cont. in notation)

I'm a _____ weird - o. _____ What the hell _ am I do-ing here? _

Gtr. 4

let ring

let ring

(3)
(4)

5 5

3 3 3
4 4 4

7 7 7
8 8 8

9 9 9
9 9 9

To Coda

C

I don't be - long

Gtr. 3

let ring

Gtr. 4

let ring

Cm

here. 2. I don't care if it hurts,

let ring

let ring steady gliss.

Verse

Gtr. 1: w/ Riff A
G

Gtrs. 2 & 3 tacet

Gtr. 4 tacet
B

I wan - na have con - trol. ____

Gtr. 3

ppp

(12)
(10)

Gtr. 4

ppp

Gtr. 2

let ring -----

C

Cm

I want a per - fect bod - y. ____

I want a per - fect soul. ____

Gtr. 1: w/ Riff B
G

I want you to no - tice ____

when I'm not a - round. ____

B

C

You're so fuck - ing spe - cial. ____

I wish I was spe -

Cm

- cial, _____ but I'm a _____ creep.

Gtr. 3

f (cont. in slashes)

Gtr. 4

8va *mf* **fdbk*

*Microphonic fdbk, not caused by string vibration.

Cm

here. Oh. Oh.

let ring - - - - - 4 steady gliss.
(cont. in slashes)

G

1

Gtr. 4

[illegible]

0.00

[illegible]

1

End Rhy. Fig. 1

1

[illegible]

Verse
Gtr. 1: w/ Riff A
G

Gtrs. 3 & 4 tacet

What - ev - er you want. **B** You're so fuck - ing spe -

C Cm

- cial. I wish I was spe - cial,

Outro-Chorus

Gtr. 1: w/ Riff B (1st 6 meas.)

G

but I'm a _____ creep. I'm a _____ weird -

Gtr. 4

pp
*fdbk.

sva - a - - - - - loco

*Microphonic fdbk., not caused by string vibration.

B C

o. _____ What the hell am I do - ing here? _____

Gtr. 1 *rit.* G

Cm type2

I don't be - long _____ here. I don't be - long _____ here.

From Hail To The Thief

Go to Sleep

Words and Music by Thomas Yorke, Jonathan Greenwood, Colin Greenwood, Edward O'Brien and Philip Selway

Intro
Fast ♩ = 151

*G B \flat F/A C G/B

Gtr. 1 (acous.)

mf
let ring throughout

T
A
B

Gtr. 2 (elec.)

mf
w/ slight dist.

T
A
B

*Chord symbols reflect implied harmony.

G B \flat F/A C G/B G

Rhy. Fig. 1

T
A
B

B \flat F/A C G/B G B \flat F/A C G/B End Rhy. Fig. 1

Gtr. 1

Gtr. 3 (elec.)

Gtr. 2

Verse

Gtr. 1: w/ Rhy. Fig. 1 (3 1/2 times)

G B \flat F/A C G/B G B \flat F/A C G/B

1. Some - thing for ____ the rag ____ and bone man, ____

Gtr. 3

Gtr. 2 RIFF A

G B \flat F/A C G/B G B \flat F/A C G/B

o - ver my ____ dead ____ bod - y. ____

End Riff A

3 13 13 6 5 (5)/8 7 (7) 3 (3) 6 5 (5)/8 7 (7)

Gtr. 3; w/ Rhy. Fig. 1 (1 1/2 times)
Gtr. 2; w/ Riff A

G B \flat F/A C G/B G

Some - thing big ____ is gon - na hap - pen, ____

B \flat F/A C G/B G B \flat F/A C G/B

o - ver my ____ dead ____ bod - y. ____

G B \flat F/A C G/B

Gtrs. 1 & 3

Riff B

Gtr. 2

w/ pick & fingers

3 3 6 5 8 6 (6) 3 6 5 (5) 8 7 5 3

G Eb Bb F C

End Riff B

Verse
Gtr. 2: w/ Riff B
G Bb F/A C G/B

2. Some - one saw _____ some - one's

8va
f
w/ slight dist.
let ring

Rhy. Fig. 2
Gtrs. 1 & 3

G Gtr. 4 tacet E \flat B \flat F C

daugh - ter, _____

Gtr. 4 *8va* *loco*

let ring ----- Harm. ----- let ring -----

15 12 12

Gtr. 5 (elec.)

mp
w/ clean tone

7 7 7 7 10

Gtrs. 1 & 3 End Rhy. Fig. 2

3 3 3 6 6 5 5 8 8 0 0

0 0 0 0 0 0 0 0 0 0

3 3 3 6 6 5 5 8 8 0 0

0 0 0 0 0 0 0 0 0 0

Gtrs. 1 & 3; w/ Rhy. Fig. 2 (2 times) Gtr. 5 tacet

G B \flat F/A C G/B G E \flat B \flat F C

o - ver my dead bod - y. _____

Gtr. 5

12 10 8 7 10 9 7 10

Gtr. 2

3 13 13 6 5 (5) 8 7 (7) 3 6 6 8 8 (8)

G B \flat F/A C G/B G E \flat B \flat F C

This ____ is how ____ I ____ end - ed up sucked in, ____

Gtr. 2

Gtr. 1 & 3: w/ Rhy. Fig. 1

G B \flat F/A C G/B G B \flat F/A C G/B

o - ver my ____ dead ____ bod - y. ____

Bridge
Half-time feel

B \flat Cadd9 B \flat Asus \sharp

I'm gon - na go to sleep and let ____ this ____ wash ____ all o -

Gtrs. 1 & 2

*T = Thumb on 6th string

Gtr. 3

w/ heavy reverb

reverb off

G B \flat G B \flat

- ver me.

Rhy. Fig. 3 End Rhy. Fig. 3

Rhy. Fig. 3A End Rhy. Fig. 3A

G B \flat C Gsus4

Verse

G B \flat C

3. We don't real - ly want a mon - ster tak - ing o -

(We don't want to make a mon -

Rhy. Fig. 4 End Rhy. Fig. 4

Rhy. Fig. 4A End Rhy. Fig. 4A

The first system of the verse features a vocal melody in G major. The lyrics are: "3. We don't real - ly want a mon - ster tak - ing o -". Below the vocal line, there are two guitar parts. The first guitar part, labeled "Rhy. Fig. 4", consists of a series of eighth notes. The second guitar part, labeled "Rhy. Fig. 4A", consists of a series of eighth notes. Below these guitar parts is a fretboard diagram showing the fingerings for the guitar parts. The fretboard diagram shows the first three frets of the guitar, with fingerings indicated by numbers 1-4 and X's for natural harmonics or muted notes.

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (6 times)
Gtr. 3: w/ Rhy. Fig. 4A (6 times)

G B \flat C G

ver. _____ Tip - toe - ing. _____

- ster.) _____

Gtr. 4

Fill 1 End Fill 1

1 1/2 (7)

The second system of the verse continues the vocal melody. The lyrics are: "ver. _____ Tip - toe - ing. _____". Below the vocal line, there are two guitar parts. The first guitar part, labeled "Gtr. 4", consists of a series of eighth notes. The second guitar part, labeled "Gtr. 4", consists of a series of eighth notes. Below these guitar parts is a fretboard diagram showing the fingerings for the guitar parts. The fretboard diagram shows the first three frets of the guitar, with fingerings indicated by numbers 1-4 and X's for natural harmonics or muted notes.

Gtr. 4 tacet

B \flat C G B \flat C

ty - ing down. _____

G B \flat C G

We don't want the loon - ies tak - ing o - ver. _____

The third system of the verse continues the vocal melody. The lyrics are: "ty - ing down. _____". Below the vocal line, there are two guitar parts. The first guitar part, labeled "Gtr. 4 tacet", consists of a series of eighth notes. The second guitar part, labeled "Gtr. 4", consists of a series of eighth notes. Below these guitar parts is a fretboard diagram showing the fingerings for the guitar parts. The fretboard diagram shows the first three frets of the guitar, with fingerings indicated by numbers 1-4 and X's for natural harmonics or muted notes.

The second system of music continues the melody. It starts with a B-flat major chord (Bb, D, F) and a half note Bb. This is followed by a C major chord (C, E, G) and a half note C. There is a whole rest for the next measure. The melody then moves to a G major chord (G, B, D) with a half note G. This is followed by a B-flat major chord (Bb, D, F) with a half note Bb. There is another whole rest. The system ends with a C major chord (C, E, G) and a half note C.

Tip - toe - ing, _____ ty - ing down _____

G B \flat $\frac{6}{5}$ C Gsus4

our arms

Gtrs. 1 & 2

The musical score for Guitars 1 & 2 consists of two staves. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a tablature staff with six lines representing the guitar strings. It contains numbers (0-9) and 'X' marks indicating fret positions and muted notes. Above the tablature staff, there are letters 'T' and 'X' indicating specific techniques or effects. The score is divided into measures by vertical bar lines.

Gtr. 3

The musical score for guitar 3 is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with some rests. The fretboard diagram below the staff shows the fingerings for each note: 1 for F#, 2 for G, 3 for A, 4 for B, 5 for C, 6 for D, 7 for E, and 8 for F. The diagram is divided into measures corresponding to the notes in the melody.

Bridge

B♭₅ Csus2 B♭₅ Am7

May pret-ty hors - es come to _____ you _____ as you _____ sleep. _____

(Oo, _____)

[illegible]

Riff C

let ring ----- 4 let ring ----- 4 let ring ----- 4

7 9 7 7 7 5 7

6 8 8 6 10 8 10 8 10 6 7 7 7

End Riff C

Gtrs. 1 & 2: w/ Rhy. Fig. 3
 Gtr. 3: w/ Rhy. Fig. 3A

G B \flat 6 G

Gtrs. 6 & 7 (slight dist.)

f

7 X 5 X 3 7

Gtrs. 1 & 2: w/ Rhy. Fig. 5
 Gtr. 3: w/ Riff C

B \flat 6 Csus2

I'm gon - na go to sleep _____ and let _____

Oo.) _____

div *loco*

X 15 12 12 12 12 12 12 12 12 12 12 12 10 12

Gtrs. 1 & 2: w/ Rhy. Fig. 3
 Gtr. 3: w/ Rhy. Fig. 3A

B \flat 6 Am7 G

_____ this, a, wash _____ all o - ver me. _____

11 11 11 11 11 11 11 11 11 13 13 13 13 13 X X 8 10 10 13 13 7

Gtr. 1: w/ Rhy. Fig. 4 (2 times)
Gtrs. 2, 3, 6 & 7 tacet

Gtr. 3

G B \flat C

G B \flat C

string noise

Outro-Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (till fade)

Gtr. 6

G B \flat C

string noise P.M. --- I

10 8 12 12 12 12 X 10 9 9 10 10 8 7 10/12 8

*Max/MSP stutter effect arr. for gtr. Pitch: C# **As before

Rhy. Fig. 6

Gtr. 3

Gtr. 3: w/ Rhy. Fig. 6 (till fade)

Gtr. 6

G B \flat C

8 7 5 7 8 7 6 5 7 5 7 5 4 3 5 4 3

***As before

Begin fade

G B \flat C

7

3 0 5 4 3 4 6 3 1 3

Fade out

From *Amnesiac*

I Might Be Wrong

Words and Music by Thomas Yorke, Jonathan Greenwood, Colin Greenwood, Edward O'Brien and Philip Selway

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Free time

N.C.

(Keyboards)

Moderately $\text{♩} = 103$

$^{\circ}$ Dm

Gtr. 1 (elec.)

16 sec.

mf
w/ slight dist.
let ring throughout

T
A
B

$^{\circ}$ Chord symbols reflect implied harmony.

1. I might be

Verse

Dm

wrong, I might be wrong,

Riff A

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B \flat

I could have sworn — I saw a light — com-ing

End Riff A

Dm

on.

Riff B

*Gtrs. 1 & 2

*Gtr. 2 (acoustic), played *pp*

Verse

Gtr. 2: w/ Riff B (2 times)

Dm

2. I used _ to think, — I used _ to

End Riff B Gtr. 1

B \flat

think, — there is no fu - ture left at all, —

Gm Dm

I used to think. _____

Chorus

Gtrs. 1 & 2: w/ Riff B (1 3/4 times)

Dm

O - pen up, _____ be - gin _____ a - gain. _____

Gm F Am Gm7

Let's go down the wa - ter - fall, _____

Dm C F Gm7

think a - bout the good times and nev - er look back,

Dm

nev - er look _ back.

Gtr. 1

End Riff C

3 3 3 0

5 3 5 5

0 0 3 5 3 0 3 0

0 0 3 5 3 0 3 0

Gtr. 2

3 3 3 0

5 3 5 5

0 0 3 5 3 0 3 0

0 0 3 5 3 0 3 0

3. What would I _

Gtrs. 1 & 2

0 0 3 5 3 0 3 0

0 0 3 5 3 0 3 0

Verse

Gtr. 1: w/ Riff A
Gtr. 2: w/ Riff B (2 1/2 times)

Dm

do? _ What would I _ do _

Bb

if I _ did not have _ you? _

Dm

Gtr. 1

Chorus
Gtrs. 1 & 2: w/ Riff B (1 3/4 times)

Dm

O - pen up, _____ let _____ me _____

_____ in. _____

Gm F Am Gm7

Let's go down the wa - ter - fall, _____

Gtr. 1

Dm C F Gm7

have our-selves a good time, it's noth - ing at _____ all, _____

Dm

it's noth - ing at all, noth - ing at

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

5 3 5 5 3 2 3 2 3 2 3 2

Interlude

Gtr. 1: w/ Riff B

Dm

all.

Gtr. 1

0 3 5 3 0 0 3 0 0 3 5 3 0 3

Bridge

Gtr. 2: w/ Riff B (3 1/2 times)

Dm

The waves go out, come in a - gain. Come in and

0 0 3 5 3 0 5 3 0 5 0 3 5 3 0 3 0 0 3 5 3 0 3 0

in a - gain. Come in and

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

out, in a - gain. _____

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of three measures. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B-flat4. The second measure contains a quarter note A4, a quarter note G4, and a quarter note F4. The third measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The piece concludes with a double bar line.

N.C.

string noise

Outro
Dm C Dm C

w/ pick & fingers

6 7 5 7 X 5 5 5 7 6 7 5 6 7 5 5 5 7

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, folk-like style. The second system shows the guitar accompaniment, with two staves. The top staff is a standard guitar staff, and the bottom staff is a simplified version of the guitar staff, likely for a beginner or a specific type of guitar. The accompaniment features a steady rhythm with a mix of single notes and chords. The key signature remains one flat (Bb) throughout the piece.

Dm C B \flat A7sus4

Ah, _____ ah, _____

6 6 5 4 3 3 3 3 0

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

G/F Gm Dm/F

_____ ah, _____

3 0 4 0 3 3 5 5 0 3 3

Dm

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

0 3/5 3 3 0 3/5 3 3 0 3/5 3 3 0 3/5 3 3

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

From Kid A

In Limbo

Words and Music by Thomas Yorke, Jonathan Greenwood, Colin Greenwood, Edward O'Brien and Philip Selway

Intro
Moderately slow ♩ = 84

N.C.
(Keyboard)

*Dm(add4) Am(add4) Em7 G Fmaj7

Lun - dy, Fast - net, I - rish Sea. I got a mes - sage

Gtrs. 1 & 2 (clean)

Riff A

End Riff A

mf
let ring throughout

T
A
B

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

*Chord symbols reflect implied harmony.

Gtrs. 1 & 2: w/ Riff A (2 times)

Dm(add4) Am(add4) Em7 G Fmaj7 Dm(add4) Am(add4) Em7 G Fmaj7

I can't read. I got a mes - sage I can't read.

Dm(add4) Am(add4) Em7 G Fmaj7

Lun - dy, Fast - net, I - rish Sea. I got a mes - sage

Riff B

Gtrs. 1 & 2

End Riff B

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

Gtrs. 1 & 2: w/ Riff B (2 times)

Dm(add4) Am(add4) Em7 G Fmaj7 Dm(add4) Am(add4) Em7 G Fmaj7

I can't read. I got a mes - sage I can't read.

Verse

Cm Gm/Bb Eb C Em Cm Gm/Bb Eb C

1. I'm on your side.
2. I'm lost at sea.

Gtrs. 1 & 2

3 1 0 0 6 5 3 2 0 | 2 3 2 | 3 1 0 0 6 5 3 2 0

Em Cm Gm/Bb Eb C Em

No where to hide.
Don't both er me.

Trap doors that o -
I've lost my way.

2 3 2 | 3 1 0 0 6 5 3 2 0 | 2 3 2

Cm Gm/Bb Eb C Em

pen. I spi - ral down.
I've lost my way.

3 1 0 0 6 5 3 2 0 | 2 3 2

Chorus

Dm(add4) Am(add4) Em7 G Fmaj7 Dm(add4) Am(add4) Em7 G Fmaj7

You're

5 3 0 5 3 0 2 0 2 3 2 0 3 2 | 5 3 0 5 3 0 2 0 2 0 3 2 1 3 2

Gtrs. 1 & 2: w/ Riff B (7 times)

Dm(add4) Am(add4) Em7 G Fmaj7 Dm(add4) Am(add4) Em7 G Fmaj7

liv - ing in a fan - ta - sy world. You're

To Coda

Dm(add4) Am(add4) Em7 G Fmaj7 Dm(add4) Am(add4) Em7 G Fmaj7

liv - ing in a fan - ta - sy world.

D.S. al Coda

Dm(add4) Am(add4) Em7 G Fmaj7 Dm(add4) Am(add4) Em7 G Fmaj7 Dm(add4) Am(add4) Em7 G Fmaj7

Coda

Dm(add4) Am(add4) Em7 G F#sus2

world. You're

Gtrs. 1 & 2

Dm(add4) Am(add4) Em7 G Fmaj7 Dm(add4) Am(add4) Em7 G Fmaj7

liv-ing in a fan - ta - sy world. The most

Outro

Cm Gm/B \flat E \flat Cm Em

beau - ti - ful wom - an in the world. _____

Riff C End Riff C

Cm Gm/B \flat E \flat Cm Em

Riff D End Riff D

Gtr. 1

Riff D1 End Riff D1

Gtr. 2

Gtrs. 1 & 2: w/ Riffs D & D1 (2 times)

Cm Gm/B \flat E \flat Cm Em Cm Gm/B \flat E \flat Cm Em

Come _____ back. _____ Come _

Voc. Fig. 1 End Voc. Fig. 1

Lun - dy, Fast - net, I - rish Sea. I've got a mes - sage I can't read. I've got a mes - sage I can't read. I've got a mes - sage I can't read.

Bkgd. Voc.: w/ Voc. Fig. 1 (1 1/2 times)

Gtrs. 1 & 2: w/ Riff C (3 1/2 times)

Cm Gm/B \flat E \flat Cm Em Cm Gm/B \flat E \flat Cm Em

back. _____ Come. _

w/ misc. sound effects

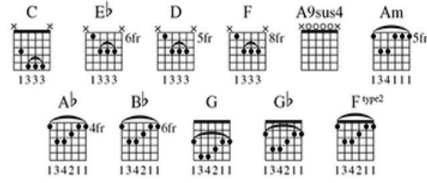
Cm Gm/B \flat E \flat Cm Em Cm Gm/B \flat E \flat Cm N.C.

Fade out

From The Bends

Just

Words and Music by Thomas Yorke, Jonathan Greenwood, Colin Greenwood, Edward O'Brien and Philip Selway



Intro
Moderately slow $\text{♩} = 88$

Gtr. 1 (acous.) mf C Eb D F A9sus4 C Eb

Gtr. 2 (elec.) mf

f w/ dist.

Gtr. 3 (elec.) mf w/ dist.

TAB

*See top of page for chord diagrams pertaining to rhythm slashes.

D F A9sus4 C Eb D F

11 13 14 16 13 15 16 18 19 21 22 22

9 11 12 14 10 12 13 15 16 18 19 19

7 7 7 7 10 10 10 10 5 5 5 5 3 3 3 3 7 7 7 7 10 10 10 10

5 5 5 5 8 8 8 8 3 3 3 3 1 1 1 1 5 5 5 5 8 8 8 8

Verse

Gtrs. 2 & 3 tacet
 Am

Ab

1. Can't get the stink off; he's been hang - ing 'round for days.

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E^b F Am

Comes like a com - et.

Riff A
Gtr. 4 (elec.)
mf
w/ clean tone
let ring ----- 4 let ring ----- 4

12 13 15 14 15 17

A^b E^b B^b 7

suck - ered you but not your friends.

End Riff A
let ring ----- 4 let ring ----- 4

12 13 15 7 8 10

Pre-Chorus
Am Rhy. Fig. 1 A^b

One day he'll get to you and teach you how to be a

Riff B

7 5 7 7 7 5 6 5 7 7 6 5

G G^b F^{type2} End Rhy. Fig. 1

ho - ly cow. You do it to your -

End Riff B
let ring ----- 4 let ring ----- 4 grad. bend 1/2

4 5 5 5 4 4 8 1/2

C Eb D F A9sus4

self. _____ You do it to your-

To Coda 1

To Coda 2

C Eb D F A9sus4

self. _____

Verse

Gtrs. 2 & 3 tacet

Am

A^b

Gtr. 4: w/ Riff A

E^b

F

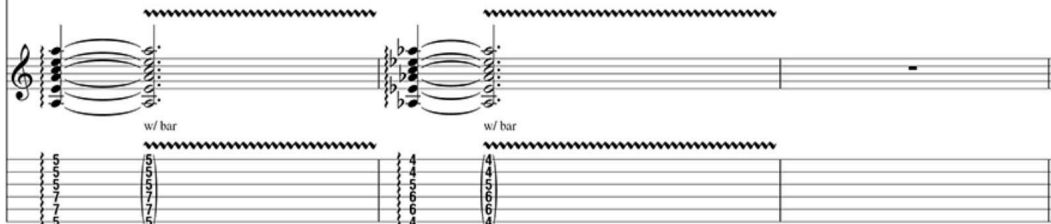


Am

A^b

E^b

B^b



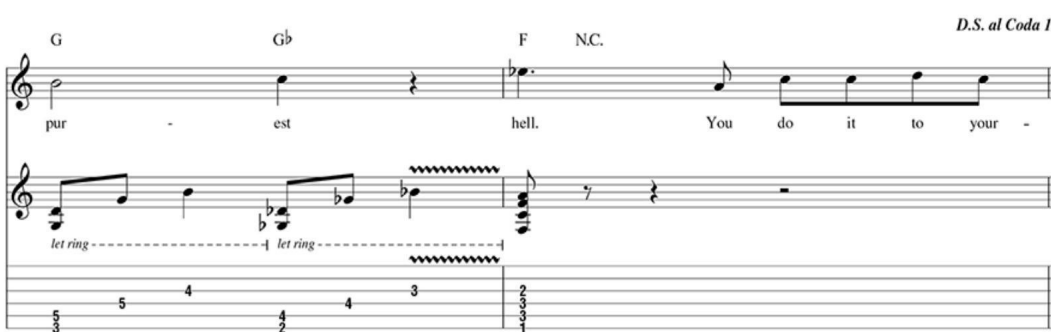
Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 4: w/ Riff B

Am

A^b



D.S. al Coda 1

♣ Coda 1

Guitar Solo

D F E [♯]G B^b07 C[♯]07

(cont. in notation)

Gtr. 2

hold bend

Gtr. 3

Gtr. 1

*Chord symbols reflect implied harmony.

E G B^b07 C[♯]07 Interlude Am/C Am

w/ clean tone

Ab/C Ab Eb Bb Am/C Am

16 16 16 15 13 13 13 11/13 11 11 11 X X 13/15 13 13 13 X X 17 17 17 15 13 13 13 X X
13 13 13 12 10 10 10 8/10 8 8 8 X X 10/12 10 10 10 X X 14 14 14 12 10 10 10 X X

13 13 13 11 9 9 9 8/9 8 8 8 X X 6 6 6 X X 13 13 13 12 10 10 10 X X
10 10 10 8 6 6 6 5/6 5 5 5 X X 3 3 3 X X 10 10 10 9 7 7 7 X X

10 10 X 8 X 6 6 6 6 6 6 X X 8 8 X X 7 7 7 7 7 10 10 10 9 X 7 7 7 7 7 X X
8 8 X 6 X 4 4 4 4 4 4 X X 6 6 X X 6 6 6 6 6 8 8 8 7 X 5 5 5 5 5 X X

Gtr. 2 Ab/C Ab G Gb F N.C.

16 16 16 15 13 13 13 w/ dist. 4 4 4 4 3 3 3 3 2
13 13 13 12 10 10 10 3 3 3 3 2 2 2 2 1

Gtr. 3

13 13 13 11 9 9 9 w/ dist. 4 4 4 4 3 3 3 3 2
10 10 10 8 6 6 6 5 5 5 5 2 2 2 2 1

Gtr. 1

10 10 X 8 X 6 6 6 6 6 6 X X 4 4 4 4 3 3 3 3 2
8 8 X 6 X 4 4 4 4 4 4 X X 3 3 3 3 2 2 2 2 1

Gtr. 6 (elec.)

f
w/ dist.
w/ tremolo effect
P.S. -----
X~~~~~

C

Gtr. 2

C

Gb

F

Git. 3

13 12 11 11 10 9 10 5

12 12 11 10 10 10 10 5

Gtr. 6

D.S. al Coda 2

C

Gb

F

Musical score for the vocal line. The melody is written on a single staff. The lyrics are "You do it to your -". The score includes a key signature of one flat (B-flat) and a common time signature (C). The melody consists of a series of eighth and quarter notes, with a final measure containing a whole note.

The second system of the musical score for 'The Rose Tree' is shown. It continues the melody on a treble clef staff. The notes are: a quarter note G4, a quarter note A4, a quarter rest, a quarter note Bb4, a half note C5, and a half note Bb4. The bass staff shows the corresponding fingerings: 13/12, 12/12, 11/11, 11/10, 10/10, and 13/13.

♢ Coda 2

D F A9sus4 C Eb

wow! (Ah. _____)

*w/ octave pedal

19 21 22 16 17 19 16 18

*Set for one octave higher.

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

5 5 5 5 8 8 8 8 8 3 3 3 3 3 3 3 6 6 6 6 6 6 6 6

D F A9sus4 C Eb D F A9sus4 (cont. in notation)

Self. _____ Ah.) _____

*w/ DigiTech Whammy Pedal

19 16 17 16 17 19 16 17 19

*Set for one octave higher.

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

5 5 5 5 8 8 8 8 8 3 3 3 3 3 3 3 6 6 6 6 6 6 5 5 5 5 5 8 8 8 8 8 8 8 8 0 0

Gtr. 3 tacet

Gtr. 3 tacet

C

C/B \flat

Am

Eb

C

C/B \flat

Gtr. 2

$$Sva = -\frac{1}{2} \frac{d^2 \ln Z}{d\beta^2}$$

20

Gtr. 1

mp

Am

E♭

C

C/B \flat

Am

E♭

Gtr. 2

2

w/ Whammy Pedal

Whammy Pedal off

Gtr. 3

3

mp

w/ slight dist.

Gtr. 1

1

From *Amnesiac*

Knives Out

Words and Music by Thomas Yorke, Jonathan Greenwood, Colin Greenwood, Edward O'Brien and Philip Selway

Intro
Moderately ♩ = 137

[°]Cm B^b6 A^bmaj7

Gtr. 1 (elec.)
mf
w/ clean tone
let ring throughout

Gtr. 2 (acous.)
mf
let ring throughout
[°]*T

[°]Chord symbols reflect implied harmony.
[°]*T = Thumb on 6th string

Gm F6

T

Em6

1. 1

T

Verse

Cm Bb6 Abmaj7

want you _____ to know _____

Rhy. Fig. 1

T

Gm F6

I'm not com in'

Em6

back. _____

Chorus

Am Am7/G

So knives out, _____

Gtr. 1

w/ pick & fingers

Gtr. 2

Rhy. Fig. 2

Dm D/C Gm/Bb

catch the mouse, _____ don't look down, _

1 3 2 0 2 3 2 2 3 0 2 3 1

G5 Em6

— shove it in _____ your mouth. _

0 0 3 0 3 0 3 3 1 0 3 4 4 0 4 0 4

2. If

End Rhy. Fig. 2

string noise T

6

Verse

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

Cm Bb6 Abmaj7

you'd _____ been a dog _____

Gtr. 1

T

8 6 8 8 8 7 8 6 0 5 4 3 5 4 3 5 5 4 5

8 6 4

Gm F6 Em6

_____ they would have drowned you at birth. _____

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

3 0 0

Cm

Look in -

(0) 3 2 0 2 | 2 2 3 0 | 3 2 0 (2)/ | 6 8 6 8

0 2 2 2 | 2 2 0 0 | 8 8 8

Bb6

Abmaj7

to my eyes.

7 8 6 8 | 5 4 5 3 4 5 | 3 4 5 4

6 4

Gm

F6

Em6

it's the on - ly way you'll know I'm tell - ing the truth. -

(4) 3 4 5 X 0 | 3 1 3 | 2 3 2 1 3 0 | 2 0 3 2

3 0 1 0

So

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

2 0 0 0 2 2

Chorus

Gtr. 2: w/ Rhy. Fig. 2

Am A7/G Dm

knives out, _____ cook him up, _

D/C Gm/Bb

_____ squash his head, _

G5 Em6

_____ put him in _____ a pot. _____

Interlude

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

Cm

B♭6

A♭maj7

Gtr. 1

8 8 8 8 7 7 8 8 7 5 5 4 4 5 5 5 5 5 4

Gtr. 3 (elec.)

mf
w/ clean tone
let ring throughout

8 5 7 6 9 12 13 9 12 13

Gtr. 4 (elec.)

mp
w/ clean tone
let ring throughout

6 6 5 5 5 5 3 3 3 1 1 1 0

Gm

F6

Em6

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

(9) 12 12 12 13 3 3 3 3 0 0 0 6 6 3 6

0 0 1 1 1 0 0 0 0 3 3 3 2 2

First system of guitar notation. The top staff is a treble clef with a key signature of two flats (Bb, Eb). The middle and bottom staves are for guitar, with fret numbers indicated by numbers 0-10. The first staff has a melodic line with eighth and quarter notes. The second staff has a bass line with double bass notes and some triplets. The third staff has a melodic line with eighth and quarter notes, including a tie across a bar line.

Cm Bb6 Abmaj7

Second system of guitar notation. The top staff is a treble clef with a key signature of two flats. The middle and bottom staves are for guitar. The first staff has a melodic line with eighth and quarter notes. The second staff has a bass line with double bass notes and some triplets. The third staff has a melodic line with eighth and quarter notes, including a tie across a bar line.

Riff A

Third system of guitar notation. The top staff is a treble clef with a key signature of two flats. The middle and bottom staves are for guitar. The first staff has a melodic line with eighth and quarter notes. The second staff has a bass line with double bass notes and some triplets. The third staff has a melodic line with eighth and quarter notes, including a tie across a bar line.

Gm F6 Em6

(4) 5 4 5 | 0 3 3 3 3 0 | 2 2 3 3 2 | 0 4 0 4 0 4

12 13 9 12 13 12 | 7 8 7 | 7 7 8 6 7 | 6 3 6 3 6 3 6

1 1 1 | 1 1 0 | 0 0 3 | 3 3 2

4 4 4 0 | 3 3 | 1 1 1 | 0 0 0

3. 1

0 4 2 0 4 | 0 4 0 4 0 4 0 4 | 0 4 4 2 0 0 0 0

3 6 3 3 3 6 | 6 3 6 3 6 3 6 | 3 6 3 3 3

9 9 9 10 | 3 3 2 (2) 9 9 9 10

0 0 0 | 0 0 0 0 | 0 0 0 0

End Riff A

Verse

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 4: w/ Riff A

Cm

Bb6

Abmaj7



Gtr. 1



Gtr. 3



Gm

F6



Em6

back. _____ He's

back.) _____

Gr. 4: w/ Riff A (1st 8 meas.)

Cm Bb6 Abmaj7

bloat - ed and fro - zen, _____

Gm F6 Em6

— still, there's no point in let-ting it go to waste. —

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

(12) 13 12 9 12 13 8 7 8 7 7 6 3 6 3 6 3 6

So

Gtr. 1

Gtr. 3

Gtr. 4

3 2 0 3 0 2 0 2 0 0 0

3 6 3 6 3 6 3 6 3 6 3 3

9 9 9 10 0 0 3 3 2 (2) 9 9 9 9

Chorus

Gtr. 2: w/ Rhy. Fig. 2 (1st 10 meas.)

Am A7/G

knives out, _____

0 2 2 1 2 | 3 2 2 2 2 2 | 3 2 2 2 3 0

2 2 1 2 2 | 2 2 2 2 2 2 | 2 2 2 3

10 10 10 10 | 11 11 11 11 | 11 11 11 11

Dm D/C

catch the mouse, _____

w/ pick & fingers

1 3 1 3 2 | 0 2 3 0 2 | 0 2 3 0 2

0 2 3 3 2 | 0 2 3 0 2 | 0 2 3 0 2

10 10 10 10 | 11 11 11 11 | 11 11 11 11

Gtr. 4 tacet
Gm/Bb

G5

squash his head, _ put him in _ a pot _

Gtr. 1

Gtr. 3

Detailed description: This block contains the musical notation for guitar tracks 1, 3, and 4. Track 4 is marked 'tacet' and 'Gm/Bb'. Track 1 has a melodic line with triplets. Track 3 has a rhythmic line with triplets. Track 4 has a bass line with triplets.

Outro
Em6

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Detailed description: This block contains the musical notation for guitar tracks 1, 2, 3, and 4 in the 'Outro' section. Track 1 has a melodic line. Track 2 has a rhythmic line. Track 3 has a rhythmic line. Track 4 has a bass line.

Let Down

Gtr. 2

A
(D)

Gtr. 1

let ring -----

*Gtr. 3 (acous.)

mp

**T---| T-----| T-----| T--| T-----| T-----| T-----| T---| T

*Doubled throughout
 **T = Thumb on 6th string

Verse

A
(D)

E
(A)

let ring -----

Rhy. Fig. 1

T---| T-----| T-----| T T

F#m (Bm) E (A)

- ping, tak-ing off ___ and land - ing, the emp-ti - est ___ of feel -

let ring - - - - -

The first system of the musical score features a vocal melody in F#m (Bm) and E (A) chords. The lyrics are: "- ping, tak-ing off ___ and land - ing, the emp-ti - est ___ of feel -". The guitar part consists of a series of triplets, and the bass part also features triplets. The key signature is two sharps (F# and C#).

A (D) E (A)

- ings, dis-ap - point - ed peo - ple, cling-ing on - to bot -

The second system of the musical score continues the vocal melody in A (D) and E (A) chords. The lyrics are: "- ings, dis-ap - point - ed peo - ple, cling-ing on - to bot -". The guitar part consists of a series of triplets, and the bass part also features triplets. The key signature is two sharps (F# and C#).

F#m (Bm) **E (A)**

- tles, and when it comes_ it's so, _____ so dis - ap - point - ing.

4 3 4 3 2 3 4 3 | 4 3 4 3 2 3 4 4 | 4 6 5 6 5 3 5 5 | 6 5 6 3

3 6 3 3 6 3 6 3 | 3 6 3 6 3 6 3 | 6 3 3 6 3 3 3 | 6 3 3 6 5 4 0 0

T --- 4 | T --- 4 | T --- 4 | T T

3 2 3 2 3 2 3 2 | 3 2 3 2 3 2 3 2 | 0 1 0 1 0 1 0 1 | 0 1 0 1 0 1 0 1

2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 0 2 0 2 0 2 0 | 2 0 2 0 2 0 2 0

End Rhy. Fig. 1

Chorus

D (G) **A (D)** **F#m7 (Bm7)** **D (G)**

Let down_ and hang - ing a - round, crushed like _ a

Riff A

3 3 2 0 3 0 | 2 3 2 0 3 0 3 0 | 3 0 3 0 3 0 3 0 | 3 3 2 0 3 0

let ring -

11 0 9 0 7 0 0 | 9 0 7 6 3 6 3 | 5 4 0 6 6 6 | 11 11 9 7 0 0

Rhy. Fig. 2

T --- 4

2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

A (D) F#m (Bm) D (G) A (D)

bug_ in the ground. _____ Let down_ and hang - ing a - round.

End Riff A

let ring - - - - -

End Rhy. Fig. 2

T - - - - -

Detailed description: This system contains the first four measures of the song. The guitar staff has a treble clef and a key signature of two sharps (F# and C#). The bass staff has a bass clef. Chords are indicated above the staff: A (D), F#m (Bm), D (G), and A (D). The lyrics are "bug_ in the ground. _____ Let down_ and hang - ing a - round." The guitar part includes a "let ring" instruction and a "T" (tremolo) instruction. The bass part includes a "let ring" instruction and a "T" (tremolo) instruction. The system ends with "End Riff A" and "End Rhy. Fig. 2".

Interlude

E (A) Amaj7add4 (Dmaj7add4)

let ring - - - - - let ring - - - - -

Rhy. Fill 1 End Rhy. Fill 1

Detailed description: This system contains the interlude and the first two measures of the second system. The guitar staff has a treble clef and a key signature of two sharps (F# and C#). The bass staff has a bass clef. Chords are indicated above the staff: E (A), Amaj7add4, and Dmaj7add4. The lyrics are "let ring - - - - - let ring - - - - -". The guitar part includes a "let ring" instruction and a "Rhy. Fill 1" instruction. The bass part includes a "let ring" instruction and a "Rhy. Fill 1" instruction. The system ends with "End Rhy. Fill 1".

Verse

Gtr. 3: w/ Rhy. Fig. 1

A

(D)

E

(A)



Gtr. 2



Gtr. 1



F#m

(Bm)

E

(A)



A

(D)

E

(A)



F#m (Bm) E (A)

- tion, hys - ter - i - cal and use - less, hys - ter - i - cal and

let ring - - - - -

(0) 3 4 3 0 3 5 3 0 3 4 3 0 3 5 3 0 3 4 0 5 4 0

Chorus

Gtr. 2: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 2

D A F#m7 D
(G) (D) (Bm7) (G)

let down and hang - ing a - round, _____ crushed like a

Gtr. 1 Riff B

let ring - - - - -

11 0 9 0 7 0 9 0 7 6 6 6 3 4 3 0 3 0 11 0 0 0 7 0

A F#m D A
(D) (Bm) (G) (D)

bug in the ground. _____ Let down and hang - ing a - round.
(bug in the ground.) _____

End Riff B

let ring - - - - -

9 0 7 6 6 6 3 4 3 0 3 0 11 0 9 7 0 9 0 7 6 4 6

Gtr. 3: w/ Rhy. Fill 1

E (A)

Interlude

A (D)

Gtr. 2

Gtr. 1

let ring

Rhy. Fig. 3

End Rhy. Fig. 3

T

Gtr. 3: w/ Rhy. Fig. 3 (3 times)

Gtr. 2

Gtr. 1

Bridge

Gtr. 3: w/ Rhy. Fig. 3 (7 1/2 times)

A
(D)

let down, _____

let ring -----

let down, _____

let ring -----

Gtr. 1 tacet

Gtr. 2

Verse

Gtr. 3; w/ Rhy. Fig. 1

A

(D)

3. You know,

E (A)

you know where _ you are _ with, you know where _ you are _

F#m (Bm) E (A)

with, floor col - laps - ing, fall - ing,

A (D)

bounc - ing back _ and one _ day, I am gon - na grow _

One _ day

Gtr. 2

Gtr. 1

let ring

E
(A)

F#m
(Bm)

wings, a chem - i - cal you know where you are, re - ac - tion, hys -

let ring -

E
(A)

ter - i - cal you know where you are, and use less, hys - ter - i - cal you know where you are. and

let ring -

Chorus

Gtr. 1: w/ Riff B
Gtr. 2: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 2

D (G) A (D) F#m7 (Bm7) D (G)

let down and hang - ing a - round, crushed like a

A (D) F#m (Bm) D (G) A (D)

bug in the ground. Let down and hang - ing a - round.

Outro

E (A) A (D)

Gtr. 2

2 0 2 0 2 0 2 5

Gtr. 1

let ring - - - - -

0 4 4 2 1 2 2 2

Gtr. 3

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

1 1 1 1 1 1 1 2 2 2 2 2 2 2

2 2 2 2 2 2 2 0 0 0 0 0 0 0

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

Gtrs. 1 & 2 tacet

Gtr. 3

3 2 2 2 3 3 3 2 2 3 3

0 2 2 0 0 2 0 0 2 0 0 2 0 0

From the King of Limbs

Little by Little

Words and Music by Thomas Yorke, Jonathan Greenwood, Colin Greenwood, Edward O'Brien and Philip Selway

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro
Moderately ♩ = 116

Gtr. 1 (clean) °D5 F5 E D5 Gm D/F# D5 Bb A D5

mf
w/ heavy reverb

let ring -----4

TAB

Gtr. 2 (clean) Riff A

mf
let ring throughout

TAB

Gtr. 3 (clean)

mf
w/ fingers
let ring throughout

TAB

*Chord symbols reflect implied harmony.

Gtr. 1 tacet

Gtr. 2 C Bm D5 F E D5 Gm D/F# D5

Gtr. 3

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B \flat A D5 C Bm D5 F E D5

Gtr. 1

let ring -----

Gtr. 2

End Riff A

(0) 8 8 7 0 10 10 9 0 3 3 2 0

Gtr. 3

(0) 8 7 6 9 7 3 3 2 0

Gm D/F# D5 B \flat A D5 C Bm D5

Gtr. 1 tacet

let ring -----

let ring -----

(0) 5 5 4 0 8 8 7 0 10 10 9 0

(0) 5 5 4 0 8 8 7 0 10 10 9 0

Gtr. 2 F E D5 Gm D/F# D5 Bb A D5 C Bm D5

Gtr. 3

Verse F E D5 Gm D/F# D5 Bb A D5

1. Turned too nas - ty now, the dark cell, the pit of

C Bm D5 F E D5 Gm D/F# D5

— my soul. — The last one out of the box,

B \flat A D5 C Bm D5 F E D5

the one who broke this spell.

0 8 0 8 7 0 10 0 10 9 0 0 3 0 3 2 0

8 7 6 9 0 7 7 2 2 2 1

(0) 8 0 10 0 3 2 0

Gm D/F# D5 B \flat A D5 C Bm D5

(0) 5 0 5 4 4 0 8 0 8 7 0 10 0 10 9 9 0

3 3 2 7 7 6 9 9 7

(0) 5 4 0 8 8 0 10 0

Chorus

D B \flat Csus4 C D B \flat Csus4 C D

Lit - tle by __ lit - tle by hook __ or by crook, I am such a tease and you're __ such a flirt.

B \flat Csus4 D Gm F/A B \flat C

Once you've been __ hurt you've been a - round e - nough, oh. _____

D B \flat Csus4 C D B \flat

Lit - tle by ___ lit - tle by hook ___ or by crook, ___ nev - er get ___ nerv - ous

7 10 10 7 10 0 0 8 8 0

11 10 9 7 7 7 8

Csus4 D B \flat Csus4 C D

nev - er get judged. ___ I'm ___ no ___ id - iot. I should look, ___

10 10 10 0 11 10 0 0 10 0 0 0 9 7 7 0 0 0

7 7 0 11 10 0 10 0 9 10 10 10

Gtr. 2 tacet

Gm F/A Bb C D5

oh. _____

Gtr. 4 (slight dist.)

mp

Gtr. 3

Interlude

Gtr. 2: w/ Riff A
Gtr. 4 tacet

F E D5 Gm D/F# D5 Bb A D5 C Bm D5

Gtr. 3

F E D5 Gm D/F# D5 Bb Am D5 C Bm D5

Gtr. 2: w/ Riff A, last 4 meas. (2 times)

Gtr. 1 tacet

2. The glue _ won't hold, _____ the thread _ un-pulled, _____ un-curl - ing with _____ my _ love. _

```
let ring -----+
```

(0)	3	3	2	0	5	5	4	0	8	8	7	0	10	10	9	0
	3	3	2	0	5	5	4	0	8	8	7	0	10	10	9	0

The ___ last ___ one out of ___ the box, the one ___ who broke ___ the seal. _____

$$\begin{pmatrix} 0 & 3 & 3 & 2 & 0 & 5 & 5 & 4 & 0 & 8 & 8 & 7 & 0 & 10 & 10 & 9 & 0 \\ 3 & 3 & 2 & 0 & 5 & 5 & 4 & 0 & 8 & 8 & 7 & 0 & 10 & 10 & 9 & 0 \end{pmatrix}$$

D B \flat Csus4 C D B \flat Csus4 C D

11	10	0	10	9	9	11	11	10	10	10	9	9
0	0	8	10	10	10	0	0	8	10	10	10	0

11	10	10	9	11	11	10	10	0	10	0	9	0
(9)	0	8	0	10	10	8	10	10	10	10		

B \flat Csus4 C D B \flat Csus4 C

11 10 10 0 10 9 9 11 11 10 10 10 9 9 11 11 10 10 10 0 9 11 10 0 10 10 0 9 3

(0) 0 8 10 10 10 0 8 10 10 10

Bridge

Gtr. 2 tacet
Gm

E \flat maj7 D/F# D

Ob - li - ga - tion, —

Gtr. 3

3 3 0 3 2 2 0 2 2 0 0

5 5 1 1 4 4 0 0 0 0

Gm E \flat maj7 D/F# D D(b9) D

com - pli - ca - tion, —

3 3 0 3 2 2 2 4 2 2 0 0 0 0

5 5 1 1 1 4 4 0 0 0 0 0

Gm E \flat maj7 D/F# D D(b9)

rou - tines — and — sched - ules, — a

3 0 3 3 2 2 2 4 2 2 0 0 0 0

5 5 1 1 1 4 4 0 0 0 0 0

Gm E \flat maj7 D/F \sharp D D(\flat 9) D

drug _____ that _____ kill _____ you, ____

Gtr. 4

*w/ delay

*Set for dotted eighth-note regeneration w/ 20 repeats.

Gtr. 3

5 5 1 1 1 4 4 0 0 0

D/F \sharp D D(\flat 9) D Gm F/A B \flat C D

kill _____ you. ____ Ah. _____

4 4 0 0 5 5 7 7 8 10 0

Interlude

Gtr. 4 tacet

D B \flat Csus4 C D B \flat Csus4 C D

Gtr. 2

11 10 10 9 9 11 11 10 10 0 10 10 9 9 7 0

0 0 8 10-10 10 0 0 8 10 10

Gtr. 3

11 10 0 10 10 9 9 0 11 10 10 9 0 9 7

0 8 10 10 10 0 0 8 0 10 10

B \flat Csus2 D B \flat Csus2 D

7 0 7 0 7 7 7 7 7 7/11

0 8 10 10 10 10 0 8 8 10 10 10 10 0

(7) 7 7 7 7 0 7 7 7 12/11

0 8 8 10 10 0 8 10 10 10 0

Chorus

D

D B \flat Csus4 C D B \flat Csus4

Lit - tle by ___ lit - tle by hook or by crook, ___ nev - er get ___ nerv - ous,

11 10 10 0 9 11 11 10 10 10

(0) 8 8 10 10 10 0 8

(11) 0 0 0 0 0 10 9 11 11 10 0 10 0

0 8 0 10 10 0 0 8 10

C D B \flat Csus4 D

nev - er get _____ judged. _____ I am no _____ i - diot, I should know. _____

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "nev - er get _____ judged. _____ I am no _____ i - diot, I should know. _____". Above the staff, the chords C, D, B \flat , Csus4, and D are indicated. The middle staff is a guitar part in treble clef, and the bottom staff is a guitar part in bass clef. Both guitar parts include fret numbers: (10), 10, 0, 9, 7, 0, 7, 7, 7, 0, 0, 0, 10, 10, 10, 10, 0.

Interlude

D B \flat Csus4 C D B \flat

Gtr. 4

Gtr. 2

Gtr. 3

The interlude section consists of three guitar parts. The top staff is a single note held for the duration of the section, with a line underneath it. The middle staff is labeled "Gtr. 4" and the bottom staff is labeled "Gtr. 3". The top staff has a key signature of one sharp (F#) and a single note. The middle and bottom staves are in treble clef. The middle staff has a key signature of one sharp (F#) and the bottom staff has a key signature of one sharp (F#). The middle staff includes fret numbers: 10, 7, 0. The bottom staff includes fret numbers: (0), 0, 8, 8, 10, 10, 10, 10, 0, 7, 7, 10, 10, 10, 10, 0, 7, 7, 7, 0, 0, 8, 8.

Gtr. 4 tacet

Gtr. 2

Csus2 D B \flat Csus2 D

Gtr. 3

B \flat Csus2 D B \flat Csus4 C D

Outro-Chorus

D B \flat Csus4 D B \flat Csus4

Lit - tle by ___ lit - tle by hook or by crook, _ I am such a tease and you're _

D B \flat Csus4 C D

— such a flirt. —

7 7 11 10 10 10 9 9

(10) 10 10 10 0 0 8 8 10 10 3 0

0 7 0 11 10 10 10 9 0 11

(10) 10 0 0 0 8 10 10 10

B \flat Csus4 C D B \flat Csus2 D

11 10 10 10 9 9 7 7 7 7

(10) 0 8 10 10 10 0 0 8 8 10 10 10 0

(11) 11 10 10 10 9 9 0 7 7 7 0

8 10 10 10 0 0 0 8 8 10 10

B \flat Csus2 D Gtr. 2 tacet

7 7 7 7

(0) 0 8 8 10 10 10 10 0

(0) 7 7 7 7 7 7

0 8 8 10 10 10 10 0 0

From The Bends

My Iron Lung

Words and Music by Thomas Yorke, Jonathan Greenwood, Colin Greenwood, Edward O'Brien and Philip Selway

Gtrs. 1 & 4, tuning:
(low to high) E-G-D-G-B-D

Intro
Moderately $\text{♩} = 98$

Gtr. 1 (clean) *mf* ***w/ DigiTech Whammy Pedal let ring throughout*

**Chord symbols reflect implied harmony. **Set for one octave higher.*

G G7 Cm G G7 Cm6 F#o7

Gtr. 2 (slight dist.) *mf* *w/ EBow*

G G7 Cm G G7 Cm

Verse

****G Cm G Cm*

1. Faith, you're driv - ing me a - way; you do it ev - 'ry day...

mp p mp

***Chord symbols reflect overall harmony.

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G Cm G Cm

— You don't — mean — it but — it hurts — like hell. — My

Whammy Pedal off

G G7 Cm6/G F#7/G G G7 Cm6/G F#7/G

brain says I'm re-ceive - ing pain, — a lack of ox - y - gen —

Harm. -----

Rhy. Fig. 1

G Cm G Cm

— from my — life — sup - port, — my i - ron lung. —

End Rhy. Fig. 1

G G7 Cm G G7 Cm

2. We're _

(12) 14 11 12 (12) 1/2 (12)

*w/ Whammy Pedal

0 5 3 0 0 0 1 0 1 0 2 (2) 0 0 5 3 0 0 0 1 0 1 3 3 (3) 1

1/2 1/2

*As before

Verse

G Cm G Cm

too young _ to fall _ a - sleep, _ too cyn - i - cal _ to speak. _

**w/ bar w/ bar

0 (0) (0) (0)

-1 -1/2 -1

**Use left hand on bar while right hand holds EBow.

0 0 5 4 3 0 5 4 3

G Cm G Cm

We are los - ing it. _ Can't _ you tell? _ We

w/ bar w/ bar w/ bar

(0) (0) (0) (0) (0) (0) (0)

-1/2 -1 -1/2

(3) 0 4 4 3 3 3 4 0 4 0 4 0 4 0

G G7 Cm6/G F#7/G G G7 Cm6/G F#7/G

scratch our e - ter - nal itch, a twen - tieth cen - t'ry bitch.

Gtr. 2

Harm. w/ bar

+1

(0) 7 2 0 (0)

Gtr. 1

Whammy Pedal off P.M. P.M.

3 3 1 4 3 3 1 4

4 4 2 5 4 2 1 4

5 3 0 0 5 3 1 4

Gtr. 3 (dist.)

mf

3 3 3 3

X 3 X 3

G Cm G Gtr. 3 tacet Cm

We are grate - ful for our i - ron lung.

+1 w/ bar +1/2 w/ bar

(0) (0) (0) (0) 12 (12)

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

3 3 3 3

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

G Cm G

Ah. _____

Gtr. 2

(12) 14 (14) (14) 12

Gtr. 1

w/ octave pedal

0 3 0 0 0 1 0 1 2 0 0 3 0 0 0

Chorus
Faster ♩ = 108

Gtrs. 1 & 2 tacet C[♯]7 C[°]7 N.C.(G7[♯]9) (C7) (E[°])

The head - shrink - ers, they want ev - 'ry - thing.

Gtr. 4 (dist.)

f

8 7 6 5 X X 4 X X 3

[°]T 1/4 T 1/4 1/4

3 3 3 3 5 0

[°]T = Thumb on 6th string

Gtr. 3

f

3 3 3 3 X X 2 X X 2

4 4 4 4 X X 3 X X 3

3 3 3 3 3 0

Gtr. 5 (dist.)

f

4 4 4 4 X X 3 X X 3

3 1 3 1 3 1 1 1 0

C#°7 *C°7* *N.C.(G7#9)*

my un - cle Bill, my Bel - i - sha bea - con. The head - shrink - ers,

w/ bar

Riff A

Riff A1

(C7) *(E°)* *C#°7* *C°7* *To Coda*

they want ev - 'ry - thing, my un - cle Bill, my Bel - i - sha bea - con. ...

End Riff A

End Riff A1

Gtr. 4 tacet

Gtr. 4 tacet

G

G7

Cm

G

G7

Cm6

F#07

Verse
Gtrs. 3 & 5 tacet
G Cm G Cm

3. Suck, suck your teen - age __ thumb, __ toi - let trained __ and __ dumb, __

Gtr. 1

Whammy Pedal off

1 0 3 1 0 1 0 3 1 0

Verse

Gtrs. 3 & 5 tacet

G

Cm

G

Cm

3. Suck,

suck your teen - age ____ thumb, __

toi - let trained _ and ___ dumb. _

Gtr. 1

Whammy Pedal off

1 0 3 1 0 1 0 3 1 0

G

Cm

G

 C_m

When the pow - er runs out, we'll just hum.

Gtr. 2

w/ bar -

Gtr. 1

(0) 0 0 0 1 0 1 0 3 0 0 0 4 3 4 3 0 4 0

G G7 Cm6/G F#°7/G G G7 Cm6/G F#°7/G

[illegible]

Guitar Solo

Gtrs. 3 & 5: w/ Riffs A & A1 (2 times)
N.C.(G7#9)

(C7) (E°)

Gtr. 4

15-16-17-15 15-16-17-15 15-16-17-15 (17)-15-17-15 17-17-17-17

C#°7 C°7 N.C.(G7#9) (C7) (E°)

let ring-----4

1/4 1 1/2

17-17-17-17-15 15-16-17-15-16-17-15 15-16-17-15-17-17-15

Outro-Chorus

Gtrs. 3 & 5: w/ Riffs A & A1 (1 1/2 times)
N.C.(G7#9)

C#°7 C°7 N.C.(G7#9)

The head - shrink-ers,

(15) 17-17-0-17-0-17 0-17-0-17-0-17-0-17 0-17-0-17-0-17-0-17

(C7) (E°) C#°7 C°7

they want ev - 'ry - thing, my un - cle Bill, my Bel - i - sha bea - con.

0-17-0-17-0-17-0-17 0-17-0-17-0-17-0-17 0-17-0-17-17-0-0-17

N.C.(G7#9) (C7) (E°)

The head - shrink - ers, they want ev - 'ry - thing,

Sva -

*w/ Whammy Pedal

+6 +6 +6 +6 +6 +6 +6 +6

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

*Set for one octave higher.

C#°7 C°7 G5 N.C.

my un - cle Bill, my Bel - i - sha bea - con. ____

Sva -

Gtr. 4 *loco*

+6 +6 +6

(17) (17) 17 17 11 11 11 15 15 14 15 (15)

10 12

Gtr. 3

3 3 3

(0) 0 0

4 4 4 4 X X 2 X X 2

4 4 4 4 X X 3 X X 3

3

Gtr. 5

(0) 0 1 1 0 1

4 4 4 4 X X 3 X X 3

3

Optimistic

Gtrs. 1, 2 & 3: Drop D tuning:
D A B C D F

Gtr. 4 tuning:
(low to high) D-A-D-B^b-C-D

Moderately slow ♩ = 80

**D9

D₆

Dadd9

[illegible]

*Gtr. 1 & 2 (elec.) w/ slight dist.

Gitr. 3 (aqueous)

⁸⁰Chord symbols reflect implied harmony.

B \flat /D

C/D

D6

D9

 D_9^6

Dadd 9

[illegible]

Bb/D

C/D

D₆[illegible]

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B \flat /D C/D D \sharp To Coda

oo. _____

Dm C/D D

Gtrs. 1 & 3 Riff A

Gtr. 2

Dm C/D D End Riff A

Verse

Gtrs. 1, 2 & 3: w/ Riff A (2 times)

Dm C/D D

1. Flies are buzzin' 'round my head, vultures circling the dead,

Dm C/D D Dm C/D

picking up every last crumb. The big fish eat the little ones, the

D Dm C/D D

big fish eat the little ones, not my problem, give me some. You can try

Chorus

Am

Gm

D

the best you can, you can try the best you can, the

Riff B

Gtrs. 1, 2 & 3

the best you can, you can try the best you can, the

Gtr. 4 (elec.)

mf
w/ clean tone

the best you can, you can try the best you can, the

Gtr. 4 tacet

Dm

C/D

D

best you can is good enough. You can try

Gtrs. 1, 2 & 3

End Riff B

best you can is good enough. You can try

Gtrs. 1, 2 & 3: w/ Riff B
Am

the best — you can, — you can try — the best — you can, — the

Gtr. 4

0 2 3 0 2 3 5 7 8 10 12 14 16 16 (16)

1/2

Dm

C/D

D

best you can — is good e - nough.

V - - - - -
let ring

0 0 0

Interlude

Dm

Riff C

Gtr. 4

V - - - - -
let ring

7 0 0 7 0 0 7 0 0 7 0 0 5 (5) 8 7 0 0 0

Gtr. 2

Gtr. 3

End Riff C

V-4
let ring

7 0 5 (5) 8 7 (7) 0 0 0

Verse
Gtrs. 1 & 3: w/ Riff A (2 times)
Gtr. 4: w/ Riff C (1 3/4 times)

Dm C/D D Dm C/D D

2. This one's op - ti - mis - tic, this one went to the mar - ket, this one just came out of the swamp.

Dm C/D D Dm C/D

This one drops a pay - load, fod - der for the an - i - mals, liv - ing on an an - i - mal

Chorus
Gtrs. 1, 2 & 3: w/ Riff B (2 times)
Am Gm D

farm. You can try the best you can, you can try the best you can, the

Gtr. 4 Fill 1 End Fill 1 Riff D

let ring

7 (7) 0 0 0 0 2 3 0 2 3 5 7 8 10 12 14 16 0

let ring

Dm C/D D Am

best you can _ is good e - nough, _ You can try _ the best _ you can, _ you can try _

V -4
let ring -----

7 5 8 7 0 0 2 3 0 2 3 5 7

Gm D Dm C/D D

_ the best _ you can, _ the best you can _ is good e - nough, _ Oh, _

End Riff D

V -----
let ring -----

8 10 12 14 16 0 0 7 5 8 7 0 0 0

Bridge
Gtrs. 1 & 3: w/ Riff A
Gtr. 4: w/ Riff C
Dm C/D D

oh, _

Gtr. 2

7 7 7 5 5 5 5 5 5 9 9 9 7 7 7 7 7 7

0 0 0 8 8 8 0 7 7 7 7 7 7 0 0 0 10 10 10 0 9 9 9 9 9 9 9

Dm C/D D

oh, _

7 7 7 5 5 5 5 5 5 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2

0 0 8 8 8 0 7 7 7 7 7 7 0 5 5 5 5 5 5 5 5 5 5 5 5 5

Gtrs. 1, 2 & 3: w/ Riff A
 Dm C/D D Dm C/D D

oh. 3. I'd

Gtr. 4
 V-4
 let ring

7 7 7 7 5 (5) 8 7 7 5 (5) 8 7 0 0 0 0

Verse
 Gtr. 4 tacet
 Dm C/D Dm C/D

real - ly like to help_ you, man, _ I'd real - ly like to help_ you, man.

Gtrs. 1, 2 & 3

7 7 7 5 5 5 5 5 7 7 7 5 5 5 5 5 7 7 7 5 5 5 5 5

0 0 8 8 8 0 7 7 7 7 7 7 0 0 8 8 8 0 7 7 7 7 7 7 7 7

D C/D D

Gtr. 2

5 5 9 9 9 7 7 7 7 7 7 9 9 9 7 7 7 7 7 9 9 9 7 7 7 7 7

7 7 10 10 10 0 9 9 9 9 9 9 0 0 10 10 10 0 9 9 9 9 9 9 0 0

Gtrs. 1 & 3

4 4 4 4 2 2 2 2 2 2 2 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 5 5 5 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Dm C/D Dm C/D

Nerv - ous, messed up mar - i - on - ette, _ float-ing 'round on a pris - on ship, _

Gtrs. 1, 2 & 3

*w/ echo set for eighth-note triplet regeneration w/ 8 repeats.

D C/D D

You can try _

Gtr. 2

Gtrs. 1 & 3

Chorus

Gtrs. 1 & 3: w/ Riff B (1 1/2 times)
Gtr. 2: w/ Riff B (2 times)
Gtr. 4: w/ Riff D

Am Gm D Dm C/D

_ the best _ you can, _ you can try the best _ you can, _ the best you can _ is good e - nough, _

D Am Gm D

_ You can try _ the best _ you can, _ you can try _ the best _ you can, _

Dm C/D Gtr. 4 tacet D

di - no - saurs rul - ing the earth, ____

Gtr. 4

Gtrs. 1 & 3

Dm C/D D

di - no - saurs rul - ing the earth, ____

Gtrs. 1 & 3

Gtr. 2

Dm C/D D

di - no - saurs rul - ing the world. Ah,

Gtr. 4

V -----
let ring -----

0 0 0

Gtr. 1

7 7 7 5 5 5 5 5 5 8 8 7 7 7 7 7

0 0 8 8 0 7 7 7 7 7 7 6 0 0 0 0 5 0 0 0 0 0

Gtr. 3

7 7 7 5 5 5 5 5 5 8 4 4 4 2 2 2 2 2 2

0 0 8 8 0 7 7 7 7 7 7 10 0 0 5 5 0 0 0 0 0 0

Gtr. 2

0 0 0 0 7 7 7 5 5 5 5 5 5 9 9 9 7 7 7 7 7 7

0 0 0 0 8 8 8 7 7 7 7 7 7 10 10 10 0 9 9 9 9 9 9

Bridge

Gtrs. 1, 2 & 3: w/ Riff A (2 times)
Gtr. 4: w/ Riff C (1 3/4 times)

Dm C/D D Dm C/D D

ah, ah,

Dm C/D D Dm C/D D

ah.

Gtr. 4: w/ Fill 1

D.C. al Coda

♢ Coda

The Coda section consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a whole note chord of F#4 and a whole rest. The middle staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a whole note chord of F#4 and a whole rest. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a whole note chord of F#4 and a whole rest.

Outro
Faster ♩ = 90
Gtr. 3 tacet
Dm

Gtr. 1

The Gtr. 1 part is in 4/4 time with a key signature of one sharp (F#). It starts with a Dm chord and a whole rest, followed by a series of eighth notes: D4, F#4, A4, G#4, F#4, E4, D4. The part ends with a whole rest. Below the staff is a tablature with two lines: 7 7 5 5 and 8 8 7 7.

Gtr. 2

The Gtr. 2 part is in 4/4 time with a key signature of one sharp (F#). It starts with a Dm chord and a whole rest, followed by a series of eighth notes: D4, F#4, A4, G#4, F#4, E4, D4. The part ends with a whole rest. Below the staff is a tablature with two lines: 3 0 3 0 3 0 3 and 3 0 3 0 3 0 3.

This section contains three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a whole rest, followed by a whole note chord of F#4, and a whole rest. The middle staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a whole rest, followed by a whole note chord of F#4, and a whole rest. The bottom staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a whole rest, followed by a series of eighth notes: D4, F#4, A4, G#4, F#4, E4, D4. The part ends with a whole rest. Below the staff is a tablature with two lines: 4 0 3 0 4 and 0 4 3 0 4 3.

from *OK Computer*

Paranoid Android

Words and Music by Thomas Yorke, Jonathan Greenwood, Colin Greenwood, Edward O'Brien and Philip Selway

Intro
Moderately slow ♩ = 84

*Cm B♭6add4 F9 F9/A B♭sus4 Gm B♭/A B♭

Gtr. 2 (elec.)

mf
w/ clean tone
& phaser

Gtr. 1 (acous.)

mf
let ring throughout

*Chord symbols reflect implied harmony.

Em7♭5 Asus4/E Em7 Gm B♭/A B♭ Em7♭5 Asus4/E Em7 End Riff A

Riff A

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Cm

RIT B

The musical score for 'RIT B' is written for a single melodic line in 4/4 time. The key signature has one flat (B-flat). The melody consists of 16 measures. The first measure is a whole note chord (B-flat, D, F). The second measure is a half note chord (B-flat, D, F). The third measure is a half note chord (B-flat, D, F). The fourth measure is a half note chord (B-flat, D, F). The fifth measure is a half note chord (B-flat, D, F). The sixth measure is a half note chord (B-flat, D, F). The seventh measure is a half note chord (B-flat, D, F). The eighth measure is a half note chord (B-flat, D, F). The ninth measure is a half note chord (B-flat, D, F). The tenth measure is a half note chord (B-flat, D, F). The eleventh measure is a half note chord (B-flat, D, F). The twelfth measure is a half note chord (B-flat, D, F). The thirteenth measure is a half note chord (B-flat, D, F). The fourteenth measure is a half note chord (B-flat, D, F). The fifteenth measure is a half note chord (B-flat, D, F). The sixteenth measure is a half note chord (B-flat, D, F).

Em7b5

Em7b5 Asus4/E Em7 Gm Bb/A Bb Em7b5 Asus4/E Em7

Gr. 1

End Riff B

Cm

Cm Bb6add4 F9 F9/A Bb6add4 Gm Bb/A Bb Em7b5 Asus4/E Em7

from all the un - born chick - en voice - es in my head.

Gtr. 2

4 7 1/2 7 1/2 (7) 15 15 15 15 15 15 14 14 12 12

Chorus
Gm6

Fmajl3

What's that? *Spoken:* I may be

Riff D

Gtr. 3 (elec.)

mf
w/ clean tone
*w/ pitch shifter
let ring throughout

15 15 12 15 15 15 12 15 15 14 15 12 15 14 15 12 15 14

*Set for one octave higher.

Riff C

Gtrs. 1 & 2

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

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

E7

Gm6

paranoid, but not an android. What's

13 15 12 15 13 15 12 15 14 15 15 12 15 15 15 12 15 15

13 15 12 15 13 15 12 15 14 15 15 12 15 15 15 12 15 15

End Riff C

0 3 3 1 3 0 1 3 0 3 3 0 3 3 0 3 3

Fmaj13 E7

that? _____ I may be paranoid, but not an android.

End Riff D

Verse
 Gtr. 1: w/ Riff B (1 2/3 times)
 Gtr. 3: tacet
 Cm Bb6add4 F9 F9/A Bb6add4 Gm Bb/A Bb

2. When I _____ am King, _____ you will _____ be first _____ a - gainst _____ the wall _____

Gtr. 2

Em7b5 Asus4/E Em7 Gm Bb/A Bb Em7b5 Asus4/E Em7

let ring -----

Cm B♭6add4 F9 F9/A B♭6add4

with your o - pin - ion, which is of

let ring -----

Gm B♭/A B♭ Em7b5 Asus4/E Em7

no con - se - quence at

Chorus
 Gtr. 1: w/ Riff C
 Gtr. 3: w/ Riff D
 Gm6

Fmaj13

all. What's that? Spoken: I may be paranoid,

E7 Gm6

but no android. What's

Fmaj13 E7

that? I may be paranoid, but no android.

Gtr. 2

Gtr. 1

Interlude
Gtr. 2 tacet
N.C.

Gtr. 3

Gtr. 1

Gtr. 3 tacet

Gtr. 1

C A♭6 B♭6 C A♭6 B♭6

Ya, ya, ya, ya, ya, ya, ya,

Rhy. Fig. 1

*T = Thumb on 6th string

C A \flat 6 B \flat 6 C B B \flat A \flat

ya, ya, ya, ya da da, ya, ya, ya. Am -

End Rhy. Fig. 1

T-----| T-----| T-----|

8	8	8	8	0	0	6	6	6	X	8	0	8	8	8	8	0	0	0	0	9	8	7	7	5	5	5
10	10	10	10	0	0	5	5	5	X	7	0	10	9	9	9	0	0	0	0	X	X	7	7	5	5	5
8	8	8	8	0	0	4	4	4	X	6	0	8	8	8	8	0	0	0	0	8	7	6	6	4	4	4

Bridge
N.C.

bi - tion makes you look _ pret - ty ug - ly. _____

Gtr. 1
Riff E

End Riff E

5 5 5 5 3 5 5 4 4 4 4 4 3 3 5 5 5 5 3 5 5 4 4 4 4 3 3 5

Gtr. 2
Riff E1

End Riff E1

w/ slight dist.
P.M. -----|

5 5 5 5 3 3 5 4 4 4 4 4 3 3 5 5

Gtrs. 1 & 2: w/ Riffs E & E1

Kick - ing, squeal - ing, Guc - ci lit - tle pig - gy. _____ Hm, hm.

Gtr. 3

14

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 3 tacet

C A \flat 6 B \flat 6 C A \flat 6 B \flat 6 C A \flat 6 B \flat 6 C B B \flat A \flat

Ya, ya, ya, ya, ya, ya, ____ ya. Ya, ya, ya, ya, ya. Ya, ya, ya, ya.

Gtr. 1: w/ Riff E (2 times)
N.C.

You don't re-mem - ber, you don't re-mem - ber. Why don't you re-mem-ber my name? _____

Gtr. 2

f
w/ dist. *steady gliss.*

17 5 17 15 5 5 5 3 5 5 4 4 4 4 3 5 5 3

Gtr. 4 (elec.)

f
w/ dist.

5 1 5 7 5 5 5 5 5 3 5 4 4 4 4 3 5

Off with his head, _ man, off _ with his head, man. Why won't he re-mem-ber my name? _ I guess _ he does. _

w/ kill switch ----- **fdbk.* P.M. ***Harm.*

5 5 5 6 7 7 8 8 10 12 5 5 3 5 4 4 4 3 3 5

**Microphone fdbk. not caused by string vibration.*
***Applies to 1st string only.*

w/ bar

(5) (5) 5 0 5 5 5 3 5 4 4 4 4 3 5 (5)

Gtr. 1: w/ Rhy. Fig. 1

C A \flat 6 B \flat 6 C A \flat 6 B \flat 6

Rhy. Fig. 2

C A \flat 6 B \flat 6 C B B \flat A \flat

Ooh, ah.

End Rhy. Fig. 2

Guitar Solo

Gtr. 1: w/ Riff E

N.C.

Sw

w/ bar

Interlude
 Slower ♩ = 63
 Gtrs. 2 & 4 tacet
 Cm

G/B Gm/B♭ A

(Ah, _____)

Voc. Fig. 1

(Ah, _____)

Gtr. 1 Rhy. Fig. 3

Dm A Dm Dm/C

ah, _____ ah, _____

B♭ F/A Gm F

ah, _____ ah, _____

ah, _____ ah, _____

T-----| T-----| T-----| T-----|

E Esus4 E A Asus4 A

ah, _____ ah.) _____

ah, _____ ah.) _____

End Voc. Fig. 1

End Rhy. Fig. 3

Bkgd. Voc.: w/ Voc. Fig. 1 (2 3/4 times)
Gtr. 1: w/ Rhy. Fig. 3 (2 7/8 times)

Cm G/B Gm/Bb A Dm A Dm Dm/C

Rain _____ down, rain _____ down, _____ come on, rain _____ down on _____ me

Bb F/A Gm F E Esus4 E A Asus4 A

from a great height, from a great _____ height, _____ height, _____

Cm G/B Gm/Bb A Dm A Dm Dm/C

Rain down, _____ rain _____ down, _____ come on, rain _____ down on _____ me _____

(Ah, _____ ah, _____

Bb F/A Gm F E Esus4 E A Asus4 A

_____ from a great height, from a great _____ height, _____ height, _____

Ah, _____ ah, _____ ah, _____

Cm G/B Gm/B^b A Dm A Dm Dm/C

Rain down, rain down, come on, rain down on me

Ah, ah, ah, ah

(That's it, sir, you're leav-ing the crack-le of pig-skin, the dust and the scream-ing, the yup-pies net-work-ing, ah.

B^b F/A Gm F E Esus4 E Esus4 E

from a great height, from a great height.

ah, ah, ah.)

The pan-ic, the vom-it, the pan-ic, the vom-it. God loves his chil - dren, God loves his chil - dren,

Gtr. 1

T--T T--T T--T T--T

Outro
A tempo
 Gtr. 1: w/ Riff E (2 times)
 N.C.

yeah.)

Gtr. 2

w/ wah wah

Gtr. 4

[illegible]

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 4: w/ Rhy. Fig. 2

Ex. 4. 17. Fig. 2

Gr. 2

C A \flat 6 B \flat 6 C A \flat 6 B \flat 6

w/ Mutronics Mutator effect

10 8 0 10 10 0 10 8

10 8 10 10 8 10 0

Gtr. 1: w/ Riff E (2 times)
N.C.

[illegible]

Gtr. 4

The musical notation for guitar 4 is written on a single staff. It begins with a treble clef. The melody consists of eighth and quarter notes, including a flat (Bb) and a sharp (F#). A slur indicates a gradual bend, labeled "grad. bend", which starts on a note and rises to a higher note marked with a sharp. Below the staff is a fretboard diagram with five lines. Fingering numbers (1-5) are placed under the notes. A curved line with an upward arrow indicates a bend from the 5th fret to the 7th fret, labeled "2" at the end. The diagram ends with the sequence "0 3 0".

Gr. 1: w/ Rhy. Fig. 1 (1st 2 meas.)
Gr. 4: w/ Rhy. Fig. 2 (1st 2 meas.)
C

C A \flat 6 B \flat 6 C B B \flat A \flat

La, la, la, la, la.

Gr. 2

10 0 8 10 0 10 (10) 8 10 8 8 9 11 11 9 9 8 7 5

Gr. 1

Gr. 4

From The Bends

Street Spirit (Fade Out)

Words and Music by Thomas Yorke, Jonathan Greenwood, Colin Greenwood, Edward O'Brien and Philip Selway

Intro
Slowly ♩ = 68

*Am
Riff A

Gtr. 1 (elec.)

mf
w/ clean tone
let ring throughout

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

*Chord symbols reflect implied harmony.

**Gtrs. 1 & 2

End Riff A

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

**Gtr. 2 (acous.), played *mf*.

Verse

Gtrs. 1 & 2: w/ Riff A
Am

1. Rows of houses will, all bearing down on me,
2. This machine will, will not communicate these

I thoughts can and the feel their am under, blue hands touch - ing me.

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Em

All these things in - to po - si - tion, all these things we'll one day swal-low whole. _
 Be a world child, form a cir - cle, be - fore we all go un -

Riff B
 Gtrs. 1 & 2

Am

- der.

And fade _

End Riff B

Chorus

C

Em

out a - gain. _

Riff C

Am

And fade _

1. Em

C

out. _____

End Riff C

0 0 3 0 0 1 0 0 0 0 2 0 | 2 0 3 0 0 1 0 0 0 0 2 0

2. Em Am

a - gain. _____

Riff D

End Riff D

0 0 3 0 0 1 0 0 0 0 2 0 | 0 2 2 3 2 2 1 2 2 2 2 2 | 0 2 2 3 2 2 1 2 2 2 2 0

Interlude

Gtrs. 1 & 2: w/ Riff C

C Em Am

Mm, ah, _____ oh, _____

Voc. Fig. 1

Ah, _____ ah, _____ ah, _____

C Em

Mm, ah, _____

End Voc. Fig. 1

ah, _____ Ah, _____ ah, _____

Verse

Gtrs. 1 & 2: w/ Riff A

Am

3. Cracked eggs, dead ___ birds scream as they fight ___ for life. ___ I can feel ___ death,

Gtr. 3 (elec.)
mf
 w/ clean tone
 let ring throughout

14 13 12 14 14 12 13 13 12 14 14 12 13 13 12 14 14 12 13

Gtrs. 1 & 2: w/ Riff B

Em

can see its bead - y eyes. ___ All ___ these things in to ___ po - si - tion,

13 12 14 14 12 13 13 12 12 13 12 12

Am

all ___ these things we'll one ___ day swal - low ___ whole. ___ Fade _

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

Chorus

Gtrs. 1 & 2: w/ Riff C

C

Em

Am

out ___ a - gain. ___

13 12 12 14 12 13 12 13 13 12 12 13 12 13 14 13 12 12 13 14

C

And fade out

Fretboard diagram for the first system:

14	13	12	12	13	12	14
14						

12	13	12	12	14	12	13	12	13
14								

Em

Gtrs. 1 & 2: w/ Riff D

Am

a - gain.

Fretboard diagram for the second system:

12	13	12	12	13	12	13
14						

14	13	12	12	13	12	14	14
14							

14	13	12	14	12	14	12	14
14							

Interlude

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

Gtrs. 1 & 2: w/ Riff C

C

Em

Am

Mm, ah, oh.

Fretboard diagram for the third system:

13	12	12	12	13
15	14			

13	12	12	12	12	13
12					

13	12	14	13	12	14
14					

C

Em

Mm, ah.

Fretboard diagram for the fourth system:

13	12	12	12	13
14	14			

13	12	12	12	12	13
15	14				

13	12	12	14	12	13
12					

Gtrs. 1 & 2: w/ Riff D
Am

ah. _____ Im -

The musical notation for guitar parts 1 and 2 consists of three staves. The top staff is a vocal line with a long note on 'ah.' followed by a melodic line on 'Im -'. The middle staff is a guitar line with a series of eighth notes. The bottom staff is a guitar line with a series of eighth notes and a final chord.

Outro
Bkgd. Voc.: w/ Voc. Fig. 1 (1 1/2 times)
G

merse _____ your soul _____ in

Gtr. 3

The musical notation for guitar part 3 consists of three staves. The top staff is a vocal line with a long note on 'merse' followed by a melodic line on 'your soul' and 'in'. The middle staff is a guitar line with a series of eighth notes. The bottom staff is a guitar line with a series of eighth notes and a final chord.

Gtrs. 1 & 2

The musical notation for guitar parts 1 and 2 consists of three staves. The top staff is a vocal line with a long note on 'love.' followed by a melodic line on 'Im -'. The middle staff is a guitar line with a series of eighth notes. The bottom staff is a guitar line with a series of eighth notes and a final chord.

Am

love. _____ Im -

The musical notation for guitar parts 1 and 2 consists of three staves. The top staff is a vocal line with a long note on 'love.' followed by a melodic line on 'Im -'. The middle staff is a guitar line with a series of eighth notes. The bottom staff is a guitar line with a series of eighth notes and a final chord.

G E

merse your soul in

12 13 12 12 12 12 13 14 13 12 13

0 0 3 0 0 1 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 1 2

3 0

Am

love.

rit.

14

rit.

0 2 3 2 0 2 1 2 0 2 0 2 2 2 0

0

from OK Computer

Subterranean Homesick Alien

Words and Music by Thomas Yorke, Jonathan Greenwood, Colin Greenwood, Edward O'Brien and Philip Selway

Intro
Slow ♩ = 50

Gtr. 1 (clean)
Dm A^b D/A

mf
*w/ delay & heavy reverb
let ring throughout

TAB

*Set for sixteenth-note regeneration w/ 1 repeat.

Gtr. 1 tacet
**G7
Riff A

Gtr. 3 (clean)

mf
***w/ DigiTech Whammy Pedal
†w/ delay
let ring throughout

+6 (7) +6 (7)

***Set for one octave above.
†Set for eighth-note regeneration w/ 2 repeats.

Gtr. 2 (clean)

mp

15 15 15 14

Gtr. 1

3 5 5 4 4 3 3 1

**Chord symbols reflect overall harmony.

Cm/G Gsus4 G G7

Gtr. 3 *8va* ----- *loco* End Riff A *8va* -----

Gtr. 2

rake - - -

G6 Cm/G Gsus4 G

1. The

8va ----- *loco*

let ring ----- *let ring* -----

Verse

Gtrs. 2 & 3 tacet

G7 G6 Cm/G

breath of the morn - ing, I keep for - get - ting, the smell of the warm sum - mer air.

Gsus4 G G7 Gtr. 3 tacet
G6

— I live in a town — where you can't smell a thing. —

Gtr. 3

3 (3) +6

Cm/G Gsus4 G Gtr. 3: w/ Riff A
G7

you watch your feet for cracks in the pave - ment.

G6 Cm/G Gsus4 G

2. Up a - bove, — al - i - ens hov - er mak - ing home mov - ies — for the —

Gtr. 2

w/ tremolo

18
16
17

Verse

G7 G6 Cm/G

2. Up a - bove, — al - i - ens hov - er mak - ing home mov - ies — for the —

18
16
17

17
17
17

16
17
17

Gsus4 G G7 G6

— folks back home. — Of all these weird crea - tures who lock — up their spir - it, drill

Gtr. 3

let ring -----

15 16 17 15 16 15 15 16 14

Cm/G Gsus4 G G7

holes in them - selves — and live for their se - crets.

Gtr. 3

let ring -----

13 12 11 10 9 8 7 6 5 4 3 2 1

15 16 17 15 16 15 15 16 14

G6 Cm/G Gsus4 G

They're all

Sva *loco*

+6 +6

14 13 12 12 14 13 13 (13) 3 1 1 0

let ring let ring

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

Chorus

Gtr. 2 tacet

F C G

up - tight, up - tight,

Riff B

Gtr. 3

15-15 15-15 15-15 15-15 15-15 15-15 15-15 15-15 15-15 15-15

Riff B1

*Gtr. 4 (slight dist.)

mf
let ring throughout

2 3 0 3 3 3 0 3 2 0 3 0 0 3 0 3 3 3 1 1 0 2 0 2 0 2 2 2 0

*12-str. elec.

F C

up - tight, up - tight,

15 - 15 - 15 - 15 - 15 15 - 15 - 15 - 15 - 15 - 15 - 15 - 15 - 15

G F

up - tight,

15 - 15 - 15 - 15 - 15 15 - 15 - 15 - 15 - 15

Interlude

C G7 Gtr. 3 tacet G6

up tight. _____

End Riff B

End Riff B1

Cm/G Gsus4 G Gtr. 4 tacet G7

Oh. _____

Gtr. 2

Gtr. 4

G6 Cm/G Gsus4 G

Gtr. 2

let ring -----4 let ring -----4

Verse

G7 G6 Cm/G

3. I wish that they'd swoop down in a coun - try lane, late at night ___ when I'm

let ring -----4

(12)

Gsus4 G G7 G6

driv - ing, take me on board ___ their beau - ti - ful ship,

Gtr. 3

3 (3) +6 3 (3)

Gtr. 2

let ring -----4

4 3 4 0 3 3 4 3 4 3 0 3

Cm/G Gsus4 G G7

show me the world, as I'd ___ love to see ___ it. ___

let ring -----4

let ring -----4

4 4 5 3 0 3 0 3 0

G6 Cm/G Gsus4 G

4. I'd

Gtr. 3

8va - - - - -

+6

12 14 12 14 12 12 (12)

Gtr. 5 (dist.)

f
w/ phaser
let ring throughout

7 9

Gtr. 2

let ring - - - - -

3 0 3 0 3 0 4 0 4 3 1 0 1 0 0 0 0

Verse

Gtrs. 2 & 3 tacet

G7 G6 Cm/G

tell all my friends _ but they'd nev - er be - lieve me, _ they'd think that I'd fi - n'ly

Gtr. 5

8 10 7 8 10 7 7 8 10 7

10 9 8

Gsus4 G G7 G6

lost it com - plete - ly, I'd show them the stars, _ and the mean-ing of life, they'd

11 10 8 7 8 7 10 8 8 10 7 9 8 10 7 8

Gtr. 5 tacet
Cm/G

shut me a - way _____ but I'd be all _____

Gtr. 2

15
16
15

Interlude

Gtr. 3: w/ Riff A (2 times)

G7 G6 Cm/G Gsus4 G

right, all _____ right. _____ I'm all _____

let ring ----- let ring -----

15 16 13 12 13 15 17 17

G7 G6 Cm/G

right, _____ I'm all _____ right. I'm just _____

loco

let ring ----- let ring -----

16 15 17 15 16 15 13 13 12 13 12 13

Chorus

Gtr. 2 tacet
Gtrs. 3 & 4: w/ Riffs B & B1

F C G F C

up - tight, up - tight, up - tight, up -

G F C

tight, _____ up - tight, up - tight,

G F

yeah, _____ up - tight,

Gtr. 3

15 - 15 - 15 - 15 - 15 15

Gtr. 4

1 0 1 0 1 0 0 2 2 0 2 3 0 3 3 3 3 3

0 2 2 2 2 2 2 0 3 3

C Outro G7 G6

up - tight.

8va

+6

15 - 15 - 15 - 15 - 15 - 15 - 15 - 15 - 15 - 15 - 15 15

7 5 7

3 3 3 3 2 0 3 3

Gtr. 4 tacet
Cm/G

Gsus4 G G7

Up - tight.

Gtr. 3

8va -

+6

(7) 10 8 7 8 7

+6

7 6 7

Gtr. 2

let ring - - - - -

1 0 1 1 0 1 0

13 15 16 15

G6 Cm/G Gsus4 G

8va -

+6

7 5 7 (7) (7)

+6

10 8 7 8 7 (7) (7)

let ring - - - - -

15 16 14

13 12 13 12 13 12

Gtrs. 2 & 3 tacet
Dm

Gtr. 1

A^b D/A

rit.

7 5 6 5 6 5 7 6

5 5 6 5 6 5

4 5 6 5

Bm

Bm

[illegible]

Bro - ken branch - es trip me as I

A Dmaj7/F# D/F#

Just — 'cause you feel — it, does - n't mean it's there. —

0 0 0 0 0 6 6 6 7 6 6 6 7 6 6 6 0 6 6 6 0

7 7 7 7 7 7 7 7 4 4 4 4 4 4 4 4 4 4 4 4

G D/F# Em G D/F# Em

End Rhy. Fig. 1

End Rhy. Fig. 1A

4 4 2 2 0 0 4 4 4 2 2 2 0 0 0 0 0 0 0 0

5 5 4 4 2 2 2 2 5 5 5 5 4 4 4 2 2 2 2 2

Bm

fdbk.

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

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

Verse

Bm

2. There's al - ways a si - ren sing-ing you ____ to ship-

G D/F# Em G D/F# Em

wreck. (Oh, _____ oh. _____)

(Don't reach out, ____ don't ____ reach out, ____ don't reach out, don't ____ reach out. ____)

Gtr. 1

Bm

Steer a - way _____ from these rocks, ____ we'd be a walk - ing ____ dis - as -

G D/F# Em G D/F# Em

ter. _____ oh.) _____

Don't reach out, _ don't _ reach out, _ don't reach out, don't _ reach out.) _

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

A Dmaj7/F# D/F#

Just 'cause you feel _____ it, does - n't mean it's there. _

G D/F# Em G D/F# Em

Voc. Fig. 1 End Voc. Fig. 1

(Some - one on your shoul - der, there's some - one on your shoul - der.)

A Dmaj7/F# D/F#

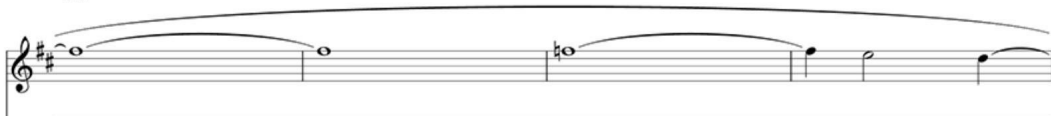
Just 'cause you feel _____ it, does - n't mean _ it's there. _

Bkgd. Voc.: w/ Voc. Fig. 1

G D/F# Em G D/F# Em

There, there. _

Interlude
Bm



A musical staff in B minor (Bm) showing a melodic line with a long, sweeping slur over the first four measures. The notes are B, D, F, and A, with the final A being a half note.

Gtr. 1 Rhy. Fig. 2



A musical staff for guitar 1 showing a rhythmic figure. The staff is in B minor. The notes are B, D, F, and A, with the final A being a half note. The staff is marked with a 9, indicating a 9th fret.

Dm

Am



A musical staff showing a melodic line in D minor (Dm) and A minor (Am). The staff is in D minor. The notes are D, F, A, and B, with the final B being a half note.

Gtr. 1



A musical staff for guitar 1 showing a melodic line. The staff is in D minor. The notes are D, F, A, and B, with the final B being a half note. The staff is marked with a 12, indicating a 12th fret.


Gtr. 2



A musical staff for guitar 2 showing a melodic line. The staff is in D minor. The notes are D, F, A, and B, with the final B being a half note. The staff is marked with a 12, indicating a 12th fret.

Em

Gtr. 3 (fuzz)



A musical staff for guitar 3 (fuzz) showing a melodic line. The staff is in E minor (Em). The notes are E, G, B, and D, with the final D being a half note. The staff is marked with a 5, indicating a 5th fret.

Gtr. 1

End Rhy. Fig. 2



A musical staff for guitar 1 and guitar 2 showing a melodic line. The staff is in E minor. The notes are E, G, B, and D, with the final D being a half note. The staff is marked with a 2, indicating a 2nd fret.

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (5 times)

Bm

Why so green _____ and lone -

Gtr. 3 Riff A

let ring throughout

Dm Am

- ly, _____ lone - ly, _____ and lone -

Em

ly? _____

End Riff A

Gtr. 3: w/ Riff A

Bm Dm

Heav - en sent _____ you _____ to _____ me, _____

Am Em

_____ to _____ me, _____ to me, _____

Bm

First system of musical notation. The top staff shows a Bm chord (B2, D3, F#3) with a fermata. The middle staff is labeled "Gtr. 3" and contains a guitar solo. The bottom staff shows the fretboard with fingerings: 0 7 5 5 5 | 7 7 5 | 7 7 5 | 7 7 7 0.

Dm

Am

Second system of musical notation. The top staff shows a Dm chord (D3, F3, A3) and an Am chord (A2, C3, E3). The middle staff shows the fretboard with fingerings: 7 7 7 7 7 6 5 | 5 5 5 5 | 5 7 7 7 6 5 3 | 0 0 7 0.

Em

Third system of musical notation. The top staff shows an Em chord (E3, G3, B3). The middle staff shows a guitar solo. The bottom staff shows the fretboard with fingerings: 7 6 5 4 3 0 0 0 | 10 12 10 12 10 12 8 10 | 8 10 8 10 8 10 | 0 0 0 0.

Bm

Fourth system of musical notation. The top staff shows a Bm chord (B2, D3, F#3) and the lyrics "We are". The middle staff shows a guitar solo. The bottom staff shows the fretboard with fingerings: 10 12 10 12 8 10 8 10 | 7 7 7 0 | 7 7 7 5.

Dm

ac - ci - dents wait - ing, _____ wait -

Am Em

- ing _____ to hap -

Bm

pen. _____ We

Dm

are ac - ci - dents wait - ing, _____

Am

wait - ing to hap -

Em

pen.

Outro

Gtrs. 2 & 3 tacet

Bm

Gtr. 3

Gtr. 2
divisi

Gtr. 1

fdbk.

grad. bend

1/2

1

Pitch: A A# B

Gtr. 1

w/ fuzz & rotary

N.C.

from *Hail To The Thief*

2 + 2 = 5

Words and Music by Thomas Yorke, Jonathan Greenwood, Colin Greenwood, Edward O'Brien and Philip Selway

Gtrs. 1 & 3: Drop D tuning
(low to high) D-A-D-G-B-E

Intro
Free time

Fast ♩ = 150

D5

Gtr. 1 (clean)

mf w/ kill switch

p *mf*

TAB

*w/ misc. knocking on body of gtr.

**Fm Cadd4/E

Gtr. 2 (clean)

Riff A1

End Riff A1

mp w/ heavy reverb & flanger

***Percussive effect created by striking the edge of the pick against the dampened string.

Gtr. 1

Riff A

End Riff A

w/ pick & fingers
let ring throughout

**Chord symbols reflect implied harmony.

Verse

Gtr. 1: w/ Riff A (3 times)
1st time, Gtr. 2: w/ Riff A1 (5 times)
2nd time, Gtr. 2: w/ Riff A1 (4 times)
Fm

Cadd4/E

1. Are _____ you such lay a dream - er tracks to
2. I'll _____ lay down the tracks,

Fm Cadd4/E

put _____ the world _____ to rights? _____
sand _____ bag and hide. _____

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Fm Cadd4/E

I'll stay home for ever where
Jan u - ry A - pril's er show - ers, and

F/E \flat D7 Gm

two and two al - ways makes up

Gtr. 1

2 1 3 3 1 3 3

2 1 3 3 1 3 3

2 0 3 4 3 0 3 5

3 5 5 5 5 5 5

1.

B \flat /F C/E

five. _____

2. $\text{Db}(\text{b5})/\text{F}$ C/E

five. _____ It's the

Gr. 1

The image shows a musical score for guitar, labeled 'Gr. 1'. It consists of a melody line in G major (one sharp) and a corresponding fingering line. The melody is written on a single staff with a treble clef. The key signature has one sharp (F#). The time signature is 4/4. The melody is divided into four measures. The first measure contains the notes G2, A2, B2, C3, D3, E3, F#3, G3. The second measure contains the notes G3, A3, B3, C4, D4, E4, F#4, G4. The third measure contains the notes G4, A4, B4, C5, D5, E5, F#5, G5. The fourth measure contains the notes G5, A5, B5, C6, D6, E6, F#6, G6. The fingering line is written on a single staff with a bass clef. It shows the fingerings for each note in the melody. The first measure has fingerings 0, 3, 4, 3, 4, 3, 4, 3. The second measure has fingerings 0, 2, 3, 2, 3, 2, 3, 2. The third measure has fingerings 0, 2, 3, 2, 3, 2, 3, 0. The fourth measure has fingerings 2, 2, 3, 2.

Gr. 2

Sua

loco


P.M. -----4

5

7

Pre-Chorus

Fm C/E D \flat



dev - il's way now.

*Gtrs. 1 & 3

RHYTHM



w/ fingers

9 9 9 9 9 9	8 8 8 8 8 8	6 6 6 6 6 6
8 8 8 8 8 8	7 7 7 7 7 7	4 4 4 4 4 4

*Gtr. 3 (clean) played **mf**. Composite arrangement

Gtr. 2



flanger off

9 9	6 6
7	4 4

C E \flat



There is no



8 8 8 8 8 8	8 8 8 8 8 8	8 8 8 8 8 8
7 7 7 7 7 7	7 7 7 7 7 7	6 6 6 6 6 6



(6) 5 5	5 5 5 5	8 8
4 3 3	3 3 3 3	6 6 6

Chords: D^b G^o D^b G^o C/E

way _____ out. _____

6 6 6 6 11 11 | 6 6 6 6 11 11 | 8 8 8 8 8 8

4 4 4 10 10 10 | 4 4 4 10 10 10 | 7 7 7 7 7 7

(8) 6 6 | 6 6 | (6) 5 5 5

4 4 | 4 4 | 4 3 3

Chords: Fm C/E

You can scream; _____ you can

End Riff B

8 8 8 8 8 8 | 9 9 9 9 9 9 | 8 8 8 8 8 8

7 7 7 7 7 7 | 8 8 8 8 8 8 | 7 7 7 7 7 7

5 5 5 | 10 10 | 9 9 (9) 6

3 3 3 | 8 8 | 7 7 7 4

Gtrs. 1 & 3: w/ Riff B

Chords: D^b C E^b

shout. It is too _____

Gtr. 2

(6) 6 6 6 | 5 5 | 5 5 5 | 8 8

(4) 4 4 4 | 3 3 3 3 | 3 3 3 3 | 6 6 6 6

D \flat G $^\circ$ D \flat G $^\circ$ C/E

- ing at - ten - tion, __ pay-ing at - ten - tion, pay-ing at - ten - tion, __

End Rhy. Fig. 1

Fm C/E

pay-ing at - ten - tion, __ You have not been pay - ing at - ten - tion, pay -

Gtr. 4: w/ Rhy. Fig. 1

D \flat C

- ing at - ten - tion, __ pay - ing at - ten - tion, pay - ing at - ten - tion.

Gtrs. 1 & 3

Ab6 G5 Ab6 Bb6 Ab6 Bb6 G7

Gtr. 3

Gtr. 1

Gtr. 4

Ab6 G7 Ab6 G5 Gtr. 3 tacet Db6 Ab6

Oh, I try to sing a - long, but I

(Ah, yes, I

loco

Riff C

Riff C1

D \flat 6 A \flat 6 G7 A \flat 6 G7 A \flat 6 G5

get it all ____ wrong, 'cause I'm not, oh, 'cause I'm not. ____ I

get it all ____ wrong, 'cause I'm not.
 ah. ____

Gtr. 1

End Riff C

Harm.

Pitch: D

Gtr. 4

End Riff C1

Gtrs. 1 & 4: w/ Riffs C & C1 (1 3/4 times)
 D \flat 6 A \flat 6 D \flat 6 A \flat 6 G7 A \flat 6 G7 A \flat 6 G5

swat them like flies, _ but like flies, the bug-gers keep com-ing back, not, ____ but I'm not. ____ All

Ah, ____ ah. ____

D \flat 6 A \flat 6 D \flat 6 A \flat 6 G7 A \flat 6 G7

hail ____ to the thief, all hail to the thief, _ but I'm not, ____ but I'm not, _

Ah, ____ ah. ____

Gtr. 3

Ab6 G7 Ab6 G7 Ab6

but I'm not, but I'm not. Don't

Gtr. 3

Gtr. 1

Gtr. 4

Gtr. 3 tacet

Db6 G5 Ab6 G5 Db6 G5 Ab6 G5 G7 Ab6 G7

ques - tion my au - thor - i - ty or put me in a box, 'cause I'm not, ba - by, 'cause I'm not. ...

Ah, ah,

Gtr. 1

Gtr. 4

P.M. 4

$A\flat 6$ $D\flat 6$ $A\flat 6$ $D\flat 6$ $A\flat 6$

— Oh, go and tell the king that the sky is fall - ing in when it's not, —

Ah. —

The first system of the musical score. The vocal line is in G-flat major (three flats) and 4/4 time. The lyrics are "Oh, go and tell the king that the sky is fall - ing in when it's not, —". The piano accompaniment features a long, flowing melodic line. The guitar part is shown with fret numbers and chord diagrams for $A\flat 6$ and $D\flat 6$.

$G 7$ $A\flat 6$ $G 7$ $A\flat 6$ $G 7$ $A\flat 6$ $G 7$ $A\flat 6$ $G 7$

— when it's not, — when it's not, — may-be not, — may-be not.

— Ah, — ah, — ah.) —

The second system of the musical score. The vocal line continues with the lyrics "when it's not, — when it's not, — may-be not, — may-be not." and "Ah, — ah, — ah.) —". The piano accompaniment continues with a long, flowing melodic line. The guitar part is shown with fret numbers and chord diagrams for $G 7$ and $A\flat 6$.

Weird Fishes/Arpeggi

Intro
Moderately fast ♩ = 153
N.C.

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Em7

7 5 7 5 7 7 5 7 5 7 7 5 7 5 7 5 7 5 7 5 9

0 3 0 3 0 3 0 0 3 0 3 0 3 0 3 0 3 0 3 0 5

F#m7

7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7

0 2 5 2 5 2 5 2 5 2 5 2 5 2 5 2 5 2 5 2 6

A

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

5 6 5 6 5 6 5 5 6 5 6 5 6 5 6 5 6 5 6 5 6

Em9

The image shows a musical score for an Em9 chord exercise. It consists of two systems, each with a treble clef staff and a guitar fretboard diagram below it. The key signature has one sharp (F#). The first system's staff contains four measures of eighth-note patterns: 1) F#4, A4, B4, C5, D5, E5; 2) F#4, A4, B4, C5, D5, E5; 3) F#4, A4, B4, C5, D5, E5; 4) F#4, A4, B4, C5, D5, E5. The fretboard diagram below the staff shows the notes for each measure: 1) 11, 9, 10, 9, 10, 11; 2) 9, 10, 9, 10, 9, 10; 3) 11, 9, 10, 9, 10, 9; 4) 11, 9, 10, 9, 10, 7. The second system's staff contains four measures of eighth-note patterns: 1) F#4, A4, B4, C5, D5, E5; 2) F#4, A4, B4, C5, D5, E5; 3) F#4, A4, B4, C5, D5, E5; 4) F#4, A4, B4, C5, D5, E5. The fretboard diagram below the staff shows the notes for each measure: 1) 8, 0, 7, 8, 7, 0; 2) 8, 7, 8, 0, 7, 8; 3) 0, 7, 8, 7, 8, 0; 4) 7, 8, 0, 7, 8, 0.

Verse

Em7

1. In the deep - est o - cean,

the

F#m7

bot-tom of the sea, your eyes

A

they turn

Em9

me. —

Verse
Em7

2. Why should I _____ stay _____ here? _____

The image shows the musical score for the Verse of 'The Sound of Silence' by Simon & Garfunkel. It is written for guitar in the key of D major (one sharp) and 4/4 time. The score is divided into three systems. The first system contains the vocal melody for the line '2. Why should I _____ stay _____ here? _____'. The second system contains the guitar accompaniment, featuring a repeating eighth-note pattern on the high strings and a bass line with chords and single notes. The third system continues the guitar accompaniment. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#).

F#m7

Why should I _____ stay?

A

Em9

3. I'd be cra -

Verse
Em7

- zy not to fol - low,

Gtr. 3 (clean)
mf
w/ fingers
let ring throughout

Gtr. 1

Gtr. 2

The Verse section begins with a vocal melody in G major, starting on a half note G4, followed by eighth notes A4, B4, and A4, then a quarter note G4, and a half note F#4. The lyrics are "- zy not to fol - low,". The guitar accompaniment consists of three parts. Gtr. 3 (clean) plays a descending eighth-note scale: G4, F#4, E4, D4, C4, B2, A2, G2. Gtr. 1 plays a descending eighth-note scale: G4, F#4, E4, D4, C4, B2, A2, G2. Gtr. 2 plays a descending eighth-note scale: G4, F#4, E4, D4, C4, B2, A2, G2. The guitar parts are marked with fingerings and fret numbers.

F#m7

fol - low where you lead, your eyes, —

The F#m7 section begins with a vocal melody in F# minor, starting on a half note F#4, followed by a half note E4, then a half note D4, and a half note C#4. The lyrics are "fol - low where you lead, your eyes, —". The guitar accompaniment consists of three parts. Gtr. 3 (clean) plays a descending eighth-note scale: F#4, E4, D4, C#4, B3, A3, G3, F#3. Gtr. 1 plays a descending eighth-note scale: F#4, E4, D4, C#4, B3, A3, G3, F#3. Gtr. 2 plays a descending eighth-note scale: F#4, E4, D4, C#4, B3, A3, G3, F#3. The guitar parts are marked with fingerings and fret numbers.

— they turn —

[illegible]

Verse
Em7

4. Turn me on ___ to phan - toms, _____ (Ah, _____) I

Gtr. 3

Gtr. 4 (clean)

mf
w/ fingers
let ring throughout

Gtr. 1

Gtr. 2

F#m7

fol - low to the edge ah, of the earth, _____

Musical staff with notes and accidentals.

14 14 14 14 12 14 14 14 12 14 14 14 12 14 14 14 12 14 14

Musical staff with notes and accidentals.

11 11 11 10 11 10 9 10 10 11 11 10 0 9 10 11 10 9 10 11

Musical staff with notes and accidentals.

7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 12

Musical staff with notes and accidentals.

2 5 2 5 2 5 2 5 2 5 2 5 2 5 2 5 2 5 2 5

A

ah.) _____ and fall _____

The musical score is written for guitar and voice. It consists of six systems, each with a vocal line and a guitar line. The key signature is one sharp (F#). The first system includes a vocal line with a long note and a guitar line with a complex fretboard pattern. The subsequent systems show the guitar line continuing with various fretboard patterns, while the vocal line has rests or short phrases. The guitar line is written in a style that suggests a specific technique, possibly a fingerstyle or a specific picking pattern, as indicated by the numbers and slurs. The vocal line is written in a standard staff with a treble clef and a key signature of one sharp.

Em9

— off.

5. Yeah,

The musical score consists of five systems, each with a guitar staff (treble clef, key of D major) and a bass staff (bass clef, key of D major). The guitar staff contains melodic lines with various articulations like slurs and ties. The bass staff contains fret numbers indicating the fretting hand's position. The first system includes the instruction 'off.' and the second system includes the instruction '5. Yeah,'.

Verse

Em7

ev - 'ry - bod - y leaves, _____
(Ah, _____)

Musical staff with eighth notes.

15 16 15 14 16 15 15 14 16 15 16 15 16 15 14 16 15 16 15 14 16 15 16 15 14 16 15

Musical staff with eighth notes.

10 12 12 12 12 12 12 10 12 12 12 12 12 12 10 12 12 12 12 12 10 12 12 12 12 12 10 12 12 12 12 10

Musical staff with eighth notes.

5 7 5 7 5 7 7 5 7 5 7 5 7 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

Musical staff with eighth notes.

7 8 9 8 9 7 8 9 8 7 8 9 8 7 8 9 8 7 8 9 8 7 8 9 8 7 8 9 8 7 8 9 11

Gtr. 4 tacet
F#m7

if they get the chance ah, and this

Gtr. 3 *Sua*

Gtr. 1

Gtr. 2

A

ah.) is my

Sua

chance. I get eat

Siva

Gtrs. 2 & 3 tacet

The musical score for 'Fish' by The Beatles is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics 'fish - es, _____ weird' are written below the staff. The second system shows the guitar part in treble clef, featuring a melodic line with a key signature change to two sharps (F# and C#) and a 4/4 time signature. The third system shows the bass part in treble clef, featuring a melodic line with a key signature change to two sharps (F# and C#) and a 4/4 time signature. The bass line is marked with 'T' for triplet and '7' for seventh.

The musical score for 'Fish' by The Beatles is presented in three systems. The first system shows the vocal melody in G major, starting with the lyrics 'fish' and 'es. _____'. The second system features a guitar melody with fret numbers (0, 10, 11, 12) indicated below the staff. The third system shows a bass line with fret numbers (7, 3) indicated below the staff. The score concludes with a double bar line and a key signature change to A major.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features two staves: a vocal line and a guitar line.

Vocal Line:

- The vocal line is written in treble clef with a key signature of one sharp (F#) and a common time signature (C).
- The melody begins with a whole note chord (F#4, A4, C5) followed by a half note (F#4), a quarter note (A4), and a half note (C5). This is followed by a series of eighth notes: F#4, A4, C5, B4, A4, G#4, F#4, E4, D4, C4.
- Below the first measure of the vocal line, the lyrics "(Ah, _____)" are written.

Guitar Line:

- The guitar line is written in treble clef with a key signature of one sharp (F#) and a common time signature (C).
- The first measure is a whole rest, indicating a silent introduction.
- The second measure begins with a quarter note (F#4) and a half note (A4), both marked with a piano (*pp*) dynamic and a crescendo hairpin leading to a mezzo-forte (*mf*) dynamic. Below this measure, the text "w/ heavy reverb" is written.
- The third measure is a whole note chord (F#4, A4, C5) marked with a mezzo-forte (*mf*) dynamic.
- The fourth measure is a whole note chord (F#4, A4, C5) marked with a mezzo-forte (*mf*) dynamic.
- The fifth measure is a whole note chord (F#4, A4, C5) marked with a mezzo-forte (*mf*) dynamic.
- The sixth measure is a whole note chord (F#4, A4, C5) marked with a mezzo-forte (*mf*) dynamic.
- The seventh measure is a whole note chord (F#4, A4, C5) marked with a mezzo-forte (*mf*) dynamic.
- The eighth measure is a whole note chord (F#4, A4, C5) marked with a mezzo-forte (*mf*) dynamic.
- The ninth measure is a whole note chord (F#4, A4, C5) marked with a mezzo-forte (*mf*) dynamic.
- The tenth measure is a whole note chord (F#4, A4, C5) marked with a mezzo-forte (*mf*) dynamic.
- Below the guitar line, the text "Gtr. 5 (dist.)" is written.

*Chord symbols reflect overall harmony.
**Vol. swell

Bm A6

ah, _____

pp < *mf* fdbk.

(8) 7 7

Pitch: A

Gmaj7 Bm

oo, _____

pp < *mf* fdbk.

(7) 10 10 7

C

pp < *mf*

(7) 8

Bm A6

oo,) _____

pp < *mf* fdbk.

7 7

Pitch: A

Gmaj7

Yeah. ____

Gtr. 1

Gtr. 5

(7)

Outro

Bm

I hit the bot -

pp < *mf*

fdbk.

(7)

7

7

C

Bm

tom, hit the bot - tom and ____ es - cape,

pp < *mf*

pp < *mf*

(7)

8

7

A6 Gmaj7

es - cape. _____

pp < *mf* fdbk.

(7) 5 5 3

Bm

I. _____

fdbk. *pp* < *mf*

(3) 3 Pitch: B 7

C

I hit the bot - tom, _____ hit the bot -

fdbk.

(7) 7 (7) 8

Bm A6

- tom and _____ es - cape, es - cape. _____

T T T T T T T T T 2

7 7 7 7 7 7 7 6 7 6 7 6 7 6 2

7 7 7 7 7 7 5 5 5 5 5 5

fdk. -----

pp < *mf* fdk.

(8) 7 5 5

Gmaj7

_____ Ah.

0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

3 3 3 3 3 3 3 3 3 3 3 3 3 3

(5)

Guitar Notation Legend

Notes:

Strings:

high

low

4th string, 2nd fret

1st & 2nd strings
open, played together

open D chord

D A D E G

⑥ ⑥
open 3fr

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

The image shows a musical staff with a treble clef. A half note is written on the second line, which is G4. Below the staff is a guitar tab staff. The number '9' is written on the first line of the tab staff, indicating the fret. A curved arrow points from the '9' to the half note above, indicating that the note is played at the 9th fret.

WHOLE-STEP BEND: Strike the note and bend up one step.

The first measure of the song is shown. The treble clef is on the first line. The key signature has one sharp (F#). The melody consists of a quarter note on G4, a quarter note on A4, and a quarter note on B4. The bass line is a single whole note on G2. The word 'T' is written vertically on the left side of the bass staff.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

Musical notation for a half note on the first line of the staff. Below the staff, the letters 'TAB' are written vertically. A curved arrow points from the '1/2' time signature to the note.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

The first measure of the song is shown in both standard musical notation and guitar tablature. The standard notation is in treble clef with a key signature of one flat (Bb). The melody consists of a quarter note Bb4, an eighth note A4, a dotted quarter note G4, and a half note F4. The guitar tablature below it shows the fretting: the first string is fretted at the 9th fret for the first two notes, then the 8th fret for the dotted quarter note, and finally the 7th fret for the half note. A '1/2' is written above the 8th fret, indicating a half-step bend. The tablature is labeled 'TAB' vertically on the left.

PRE-BEND: Bend the note as indicated, then strike it.

The first measure of the song is shown. The treble clef staff contains a whole note chord consisting of a G4 (quarter note), a B4 (quarter note), and a D5 (quarter note). The bass clef staff, labeled 'TAB', shows a single note on the 9th fret, indicated by an upward-pointing arrow and the number '9'.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

The first measure of the song is shown in musical notation. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of a quarter note on G4, an eighth note on A4, and a quarter note on B4. The guitar tablature below the staff shows the fretting for this melody: the first string is fretted at the 9th fret (labeled '9'), and the second string is fretted at the 9th fret (labeled '(9)'). A curved arrow indicates a slide from the 9th fret on the first string to the 9th fret on the second string.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

The first measure of the song is written in treble clef with a key signature of one sharp (F#). The melody consists of a quarter note on G4 (F#4), followed by a quarter rest, and then a half note on A4 (G#4). The guitar tablature below the staff shows the fretting for the first measure: the first string is fretted at the 7th fret, and the second string is fretted at the 9th fret. A curved arrow labeled '1' indicates a slide from the 7th fret to the 9th fret on the first string.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

The first measure of the musical score for 'The Wind' is shown. It features a treble clef and a single eighth note on the first line of the staff, which is marked with a wavy line above it to indicate a tremolo effect. Below the staff, the letters 'TAB' are written vertically, and the number '9' is placed on the first line of the tablature staff, indicating a fretted note on the ninth fret.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

The first measure of the song is shown. It features a treble clef and a single note on the first line of the staff, which is G4. Below the staff, the word "TAB" is written vertically, and the number "9" is written on the first line of the tablature staff, indicating a 9th fret.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

The first measure of the song is shown. The treble clef has a key signature of one sharp (F#). The melody consists of two eighth notes: F#4 and G#4, beamed together. The guitar tablature below shows the fret numbers 11 and 9, also beamed together, indicating a harmonic or a specific fingering technique.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

The first measure of the musical score for 'The Wind' is shown. It features a treble clef and a single eighth note on the second line of the staff, which is G4. Below the staff, the guitar tablature is indicated by the letters 'T A B' stacked vertically. The tablature shows a single fret number '7' on the first line, corresponding to the G4 note.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

T
A
B

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



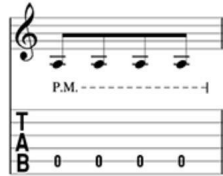
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



RAKE: Drag the pick across the strings indicated with a single motion.



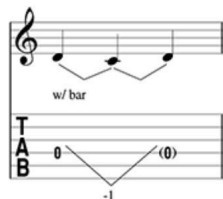
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions



(accent)

- Accentuate note (play it louder).



(accent)

- Accentuate note with great intensity.



(staccato)

- Play the note short.



- Downstroke



- Upstroke

D.S. al Coda

- Go back to the sign (§), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

Rhy. Fig.

- Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

- Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

RADIOHEAD

GUITAR ANTHOLOGY

Airbag
Bodysnatchers
Creep
Go to Sleep
I Might Be Wrong
In Limbo
Just
Knives Out
Let Down
Little by Little
My Iron Lung
Optimistic
Paranoid Android
Street Spirit (Fade Out)
Subterranean Homesick Alien
There There
2 + 2 = 5
Weird Fishes/Arpeggi



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