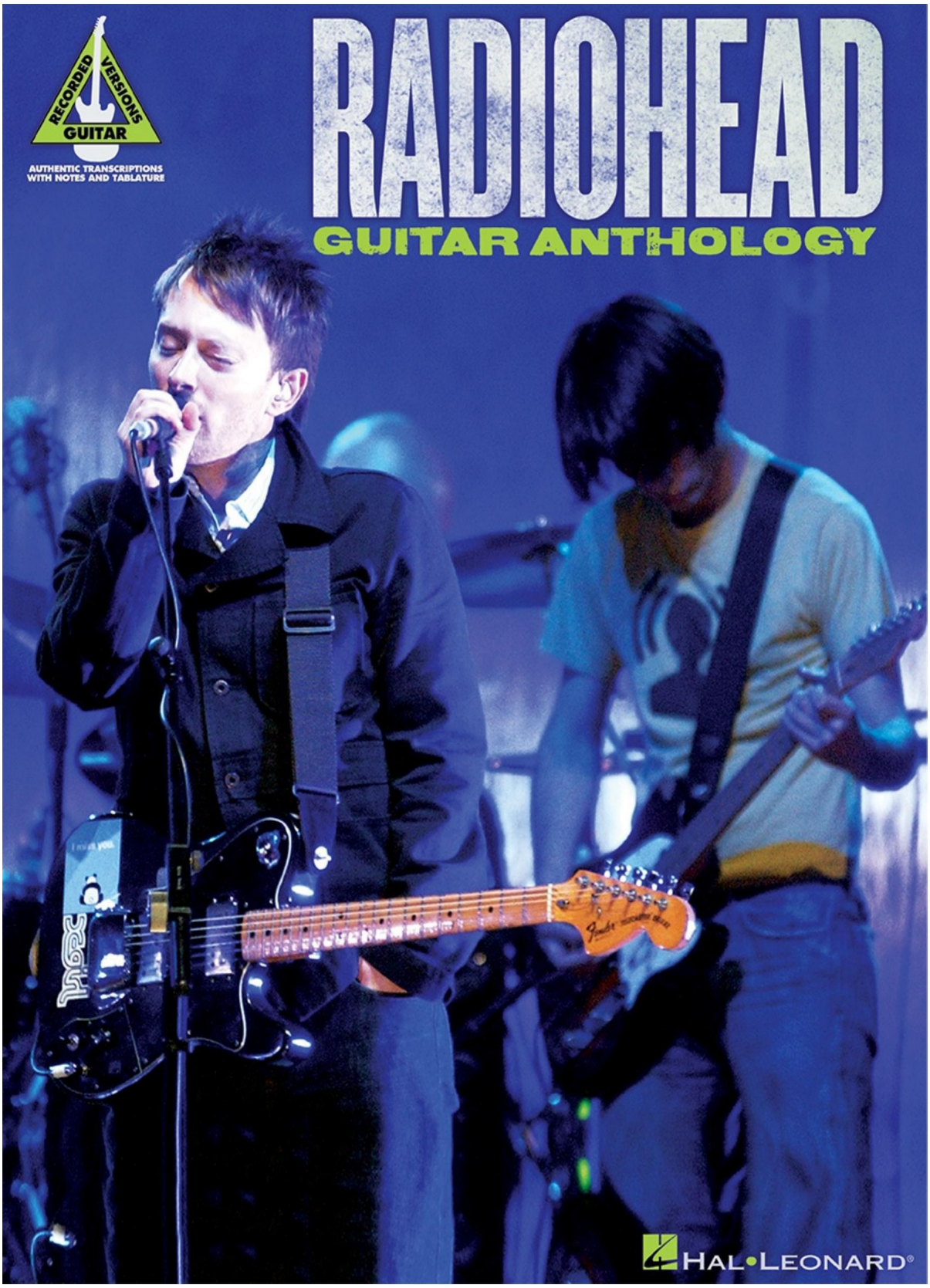
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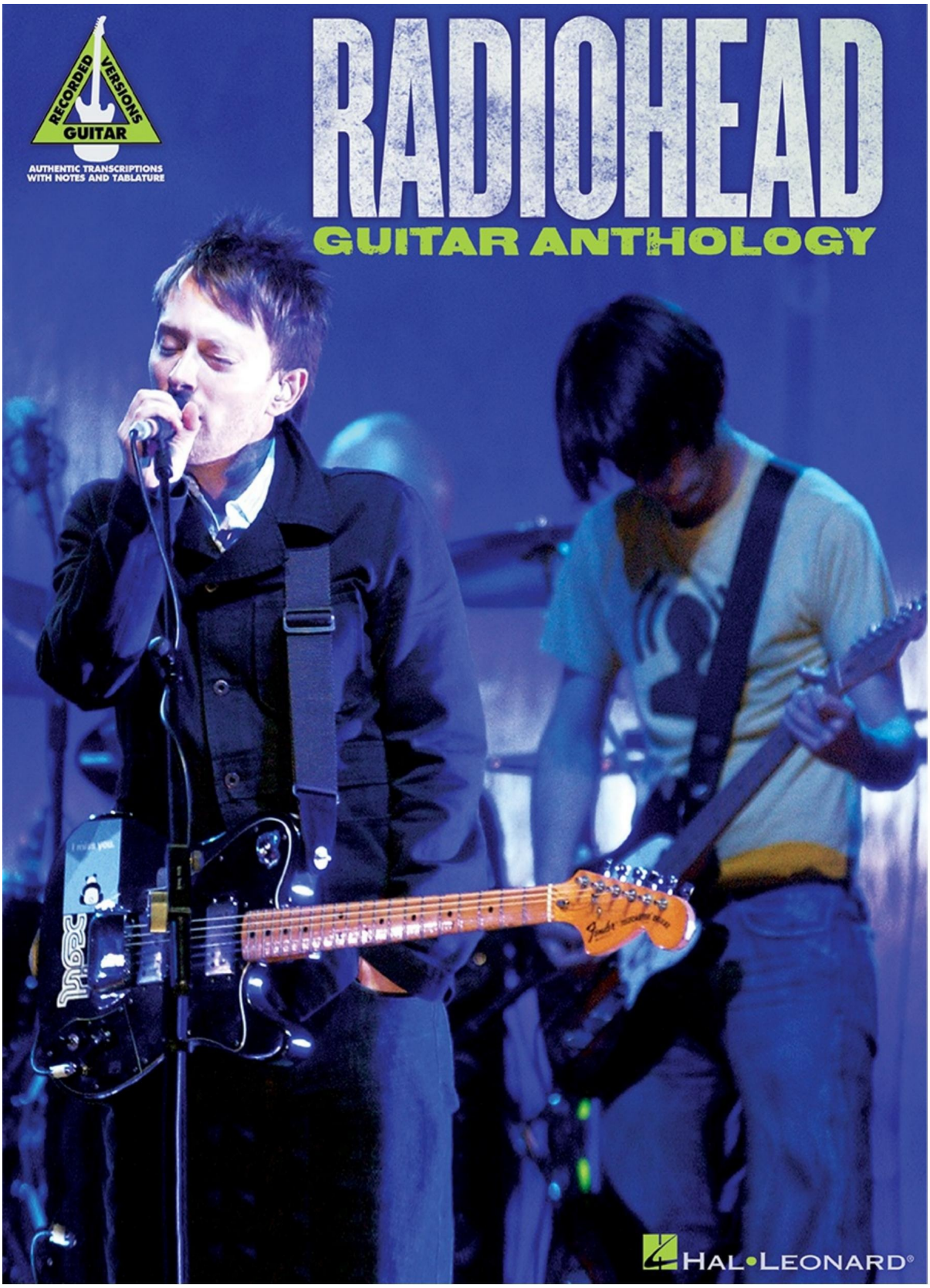
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GUITAR ANTHOLOGY

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Table of Contents

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

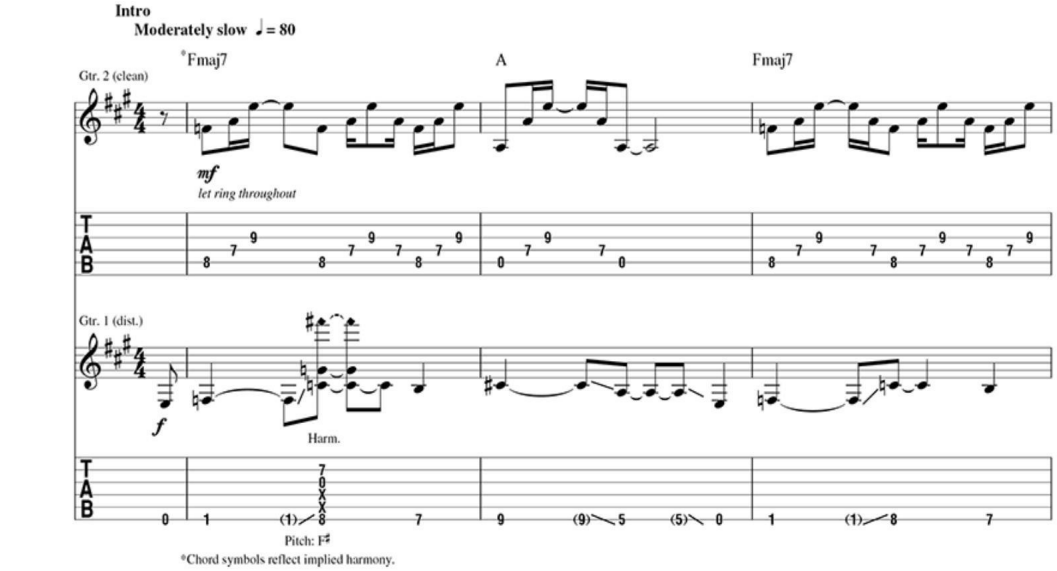
Weird Fishes/Arpeggi

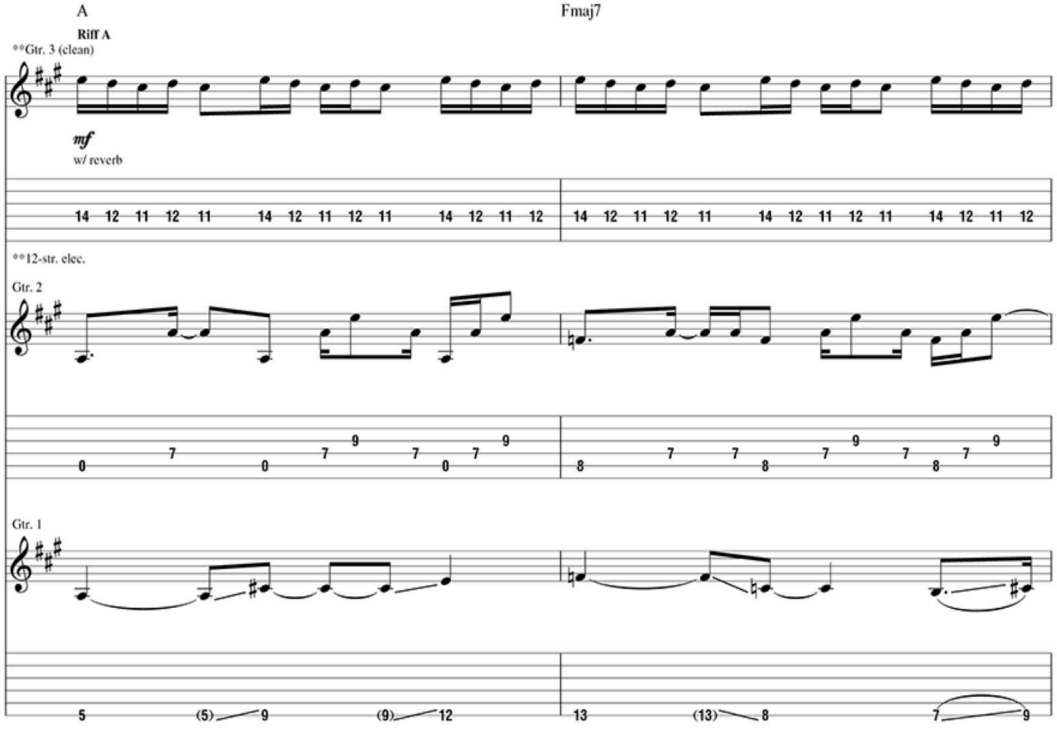
Guitar Notation Legend

from OK Computer

Airbag

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





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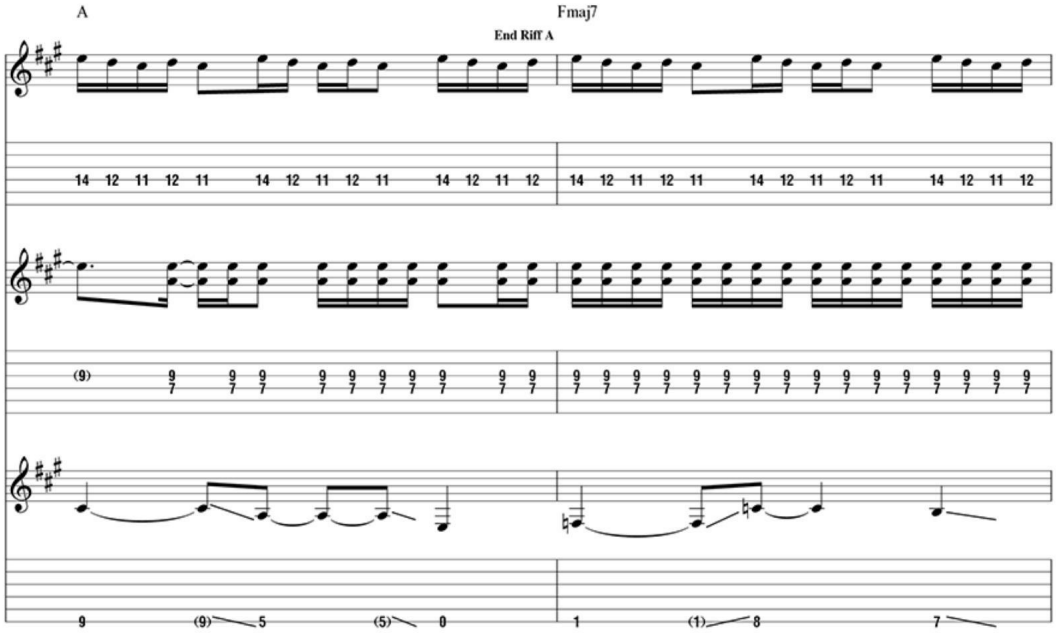
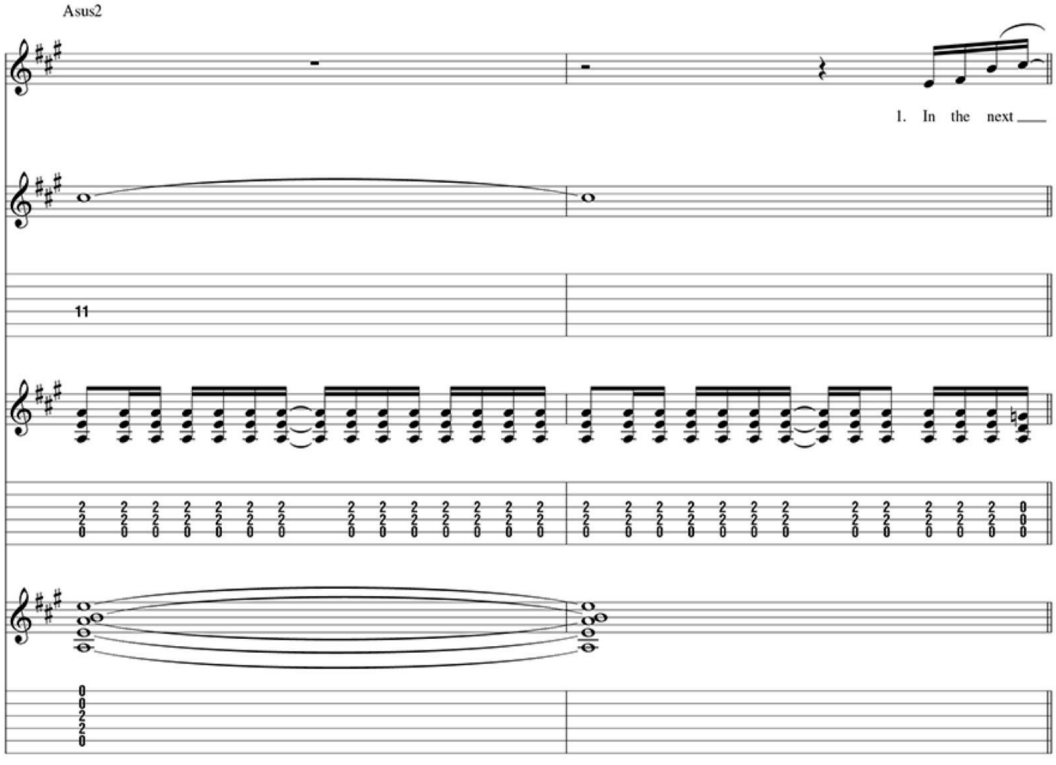

A
Fmaj7
End Riff A


Asus2
1. In the next

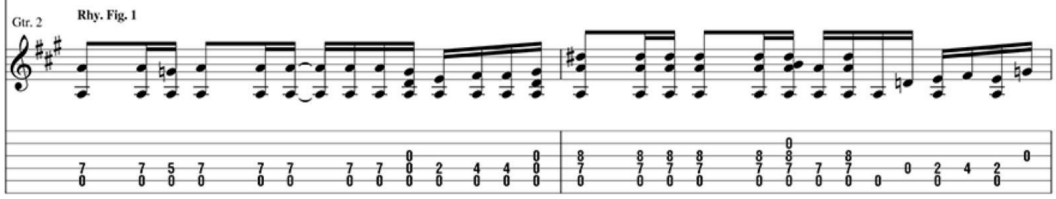
Verse

Gtrs. 1 & 3 tacet

A B7/A

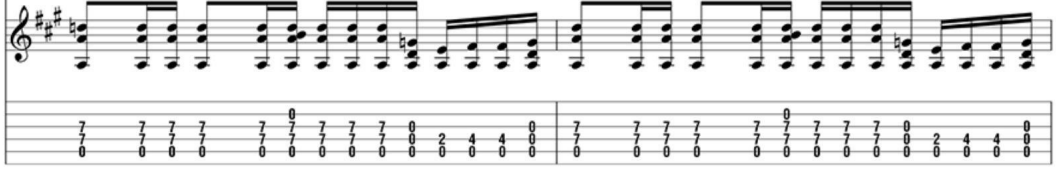
world _ war, _____

Gtr. 2 **Rhy. Fig. 1**



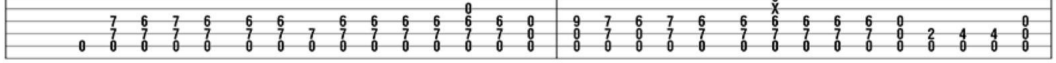
D5/A

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



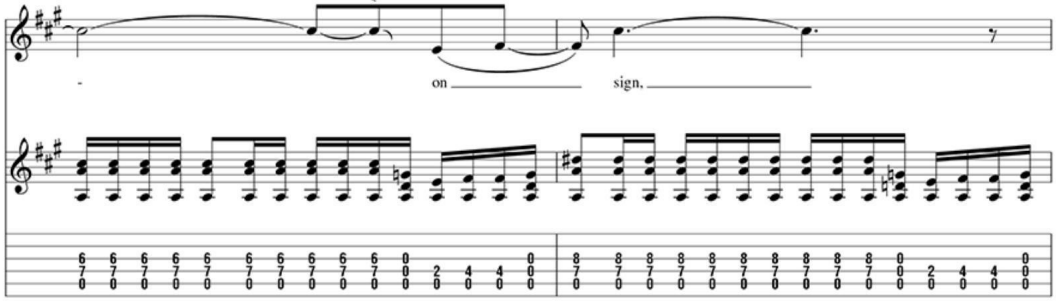
A

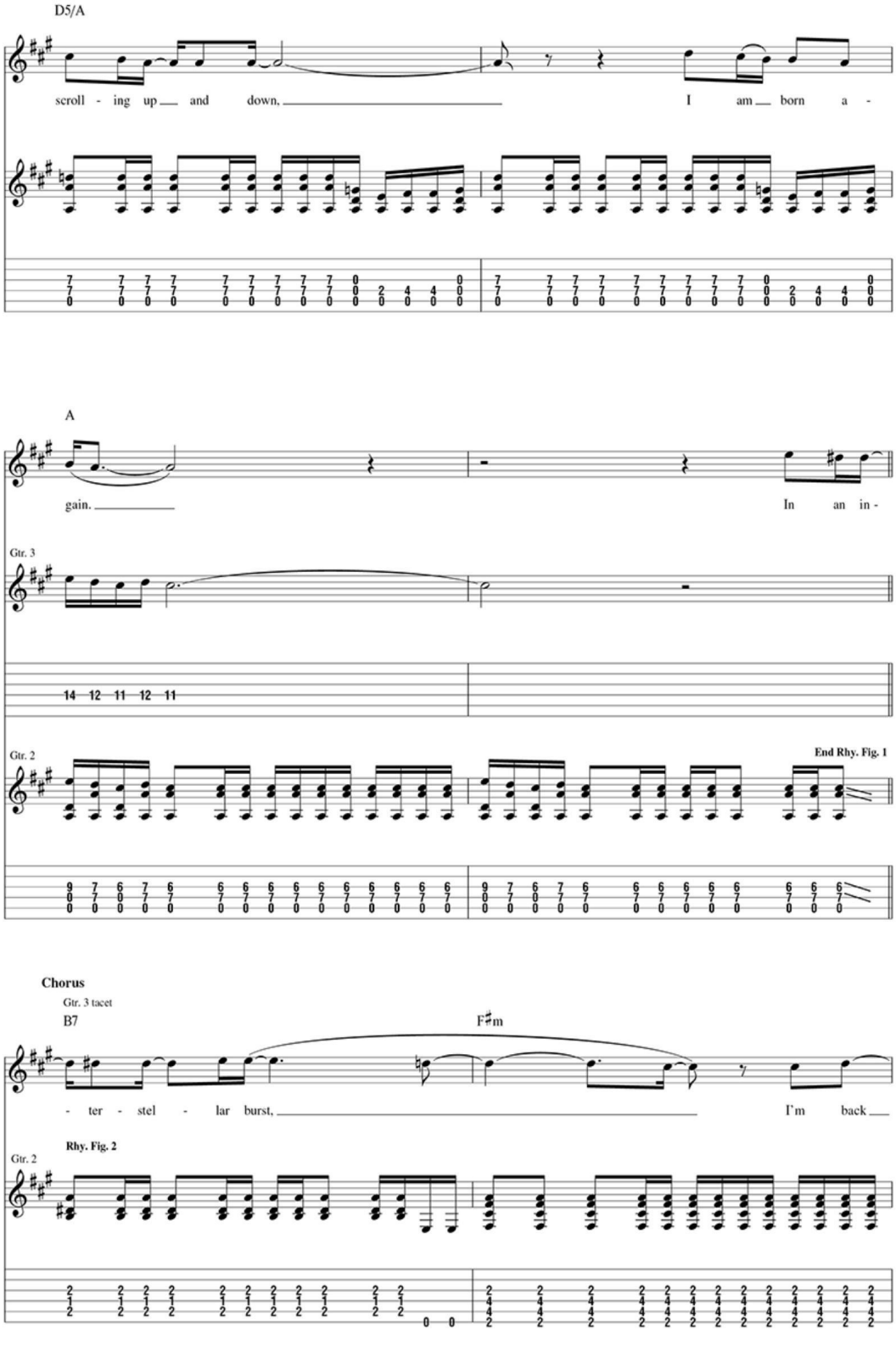
gain. _____ In the ne -

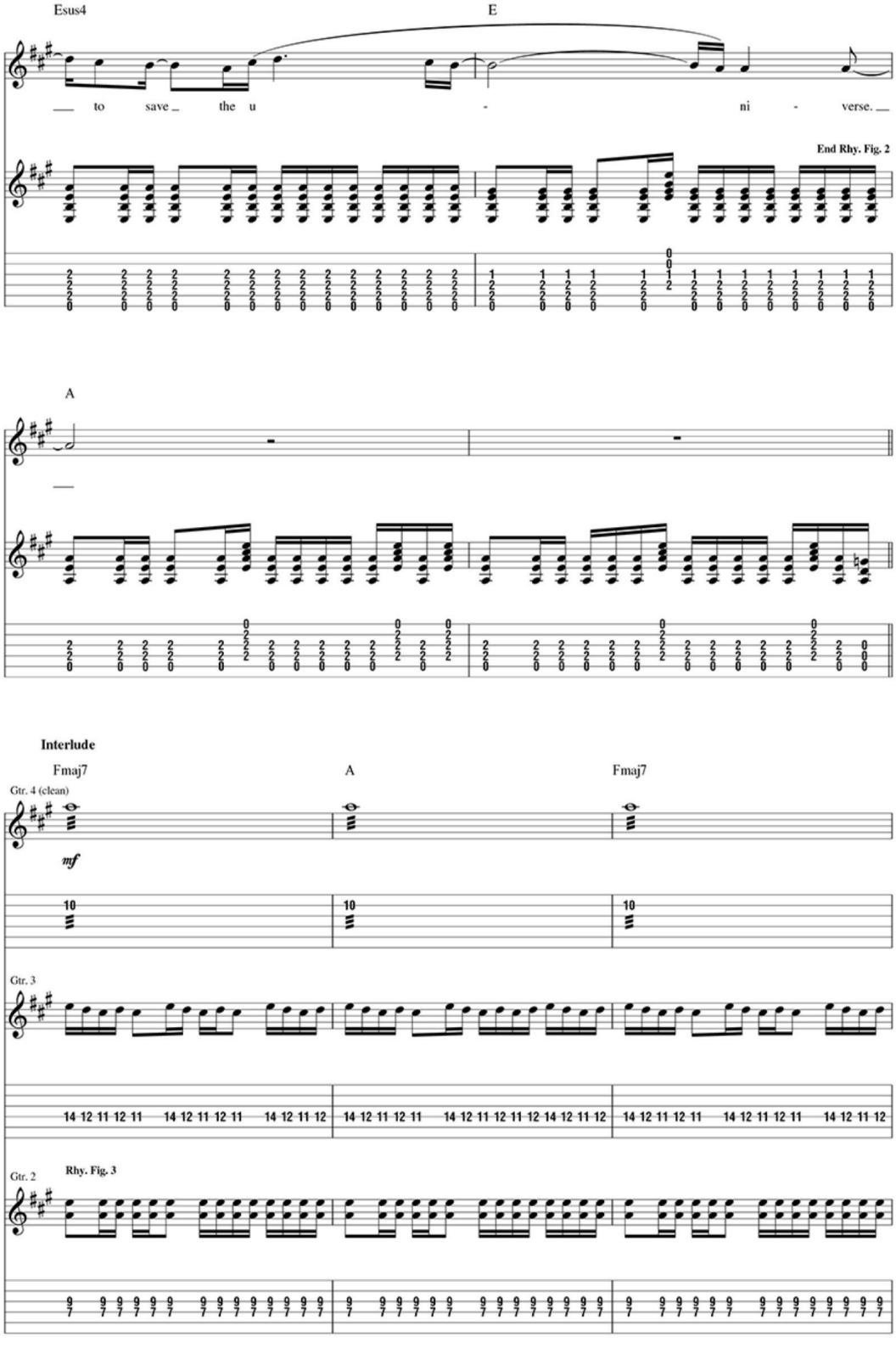


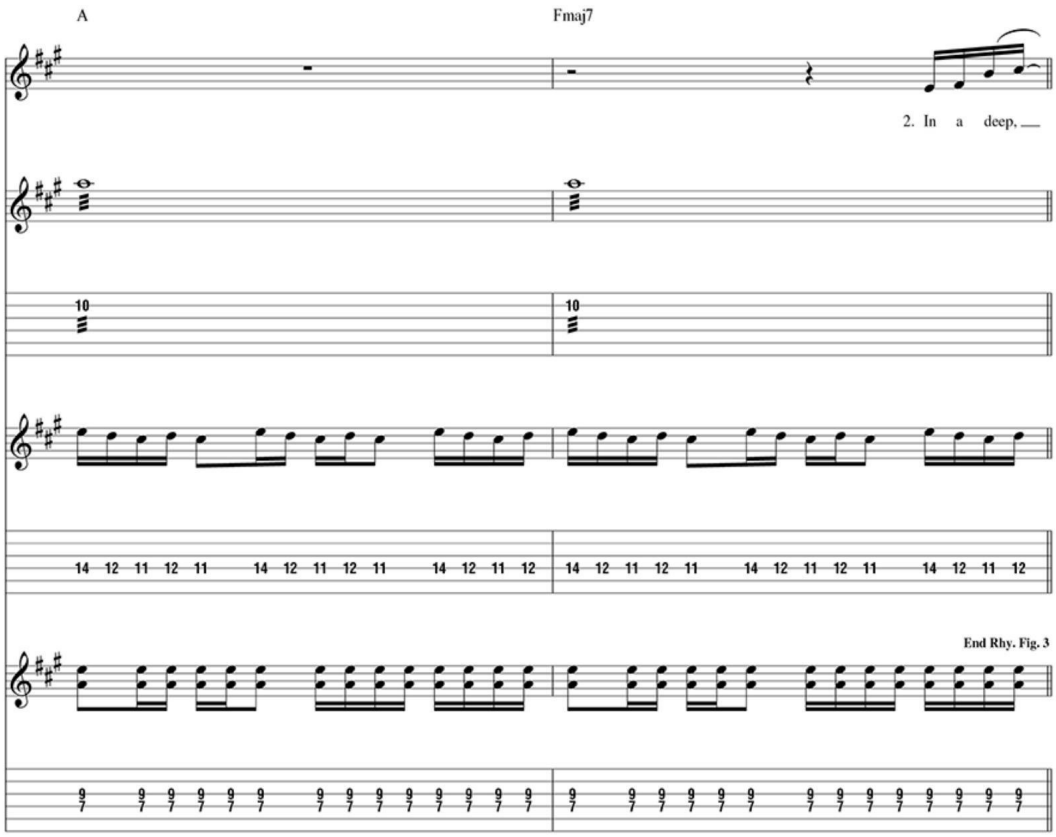
B7/A

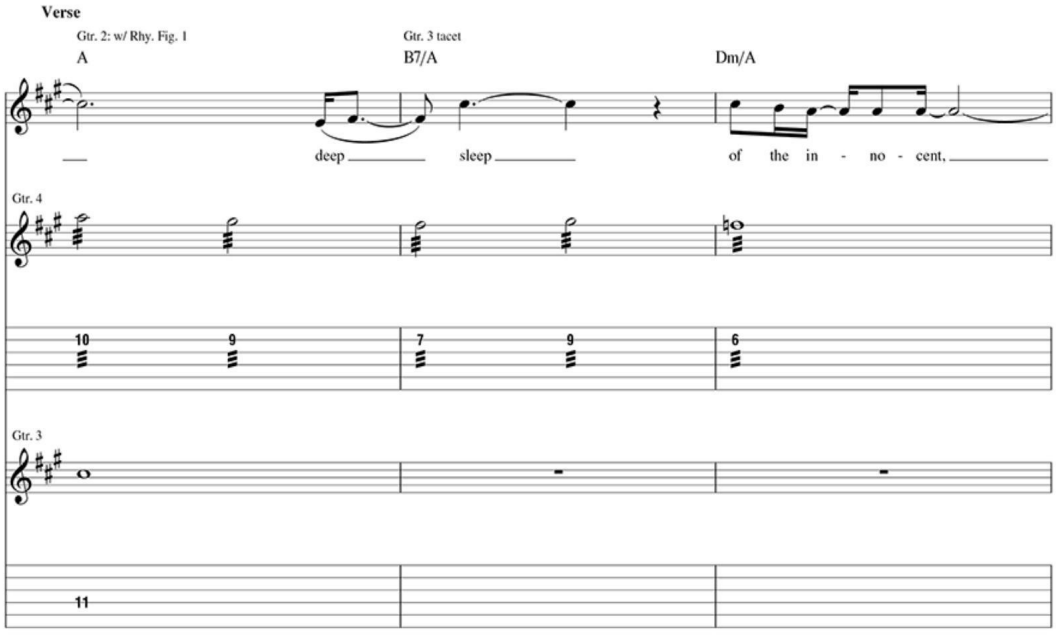
- on _____ sign, _____

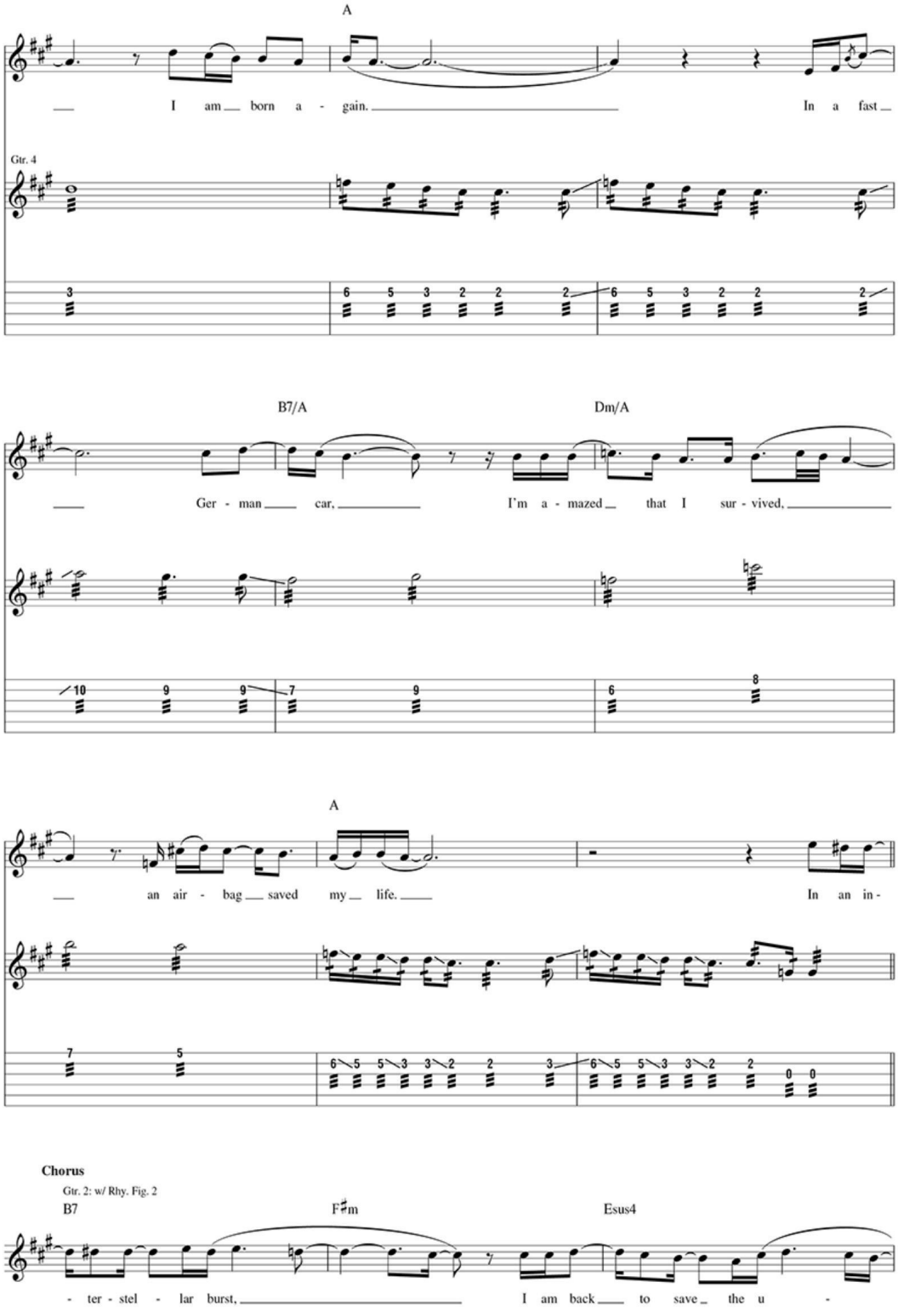


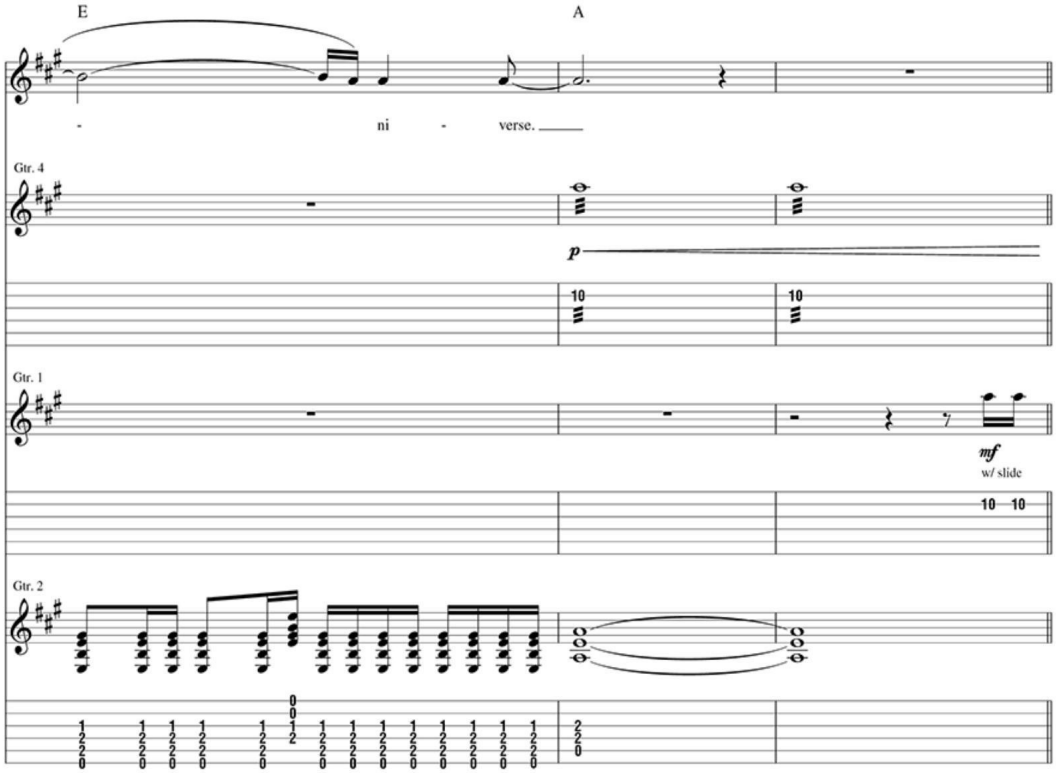

D5/A
scroll - ing up and down,
I am born a -
A
gain.
In an in -
Gtr. 3
14 12 11 12 11
Gtr. 2
End Rhy. Fig. 1
Chorus
Gtr. 3 tacet
B7
F♯m
- ter - stel - lar burst,
I'm back
Rhy. Fig. 2
Gtr. 2

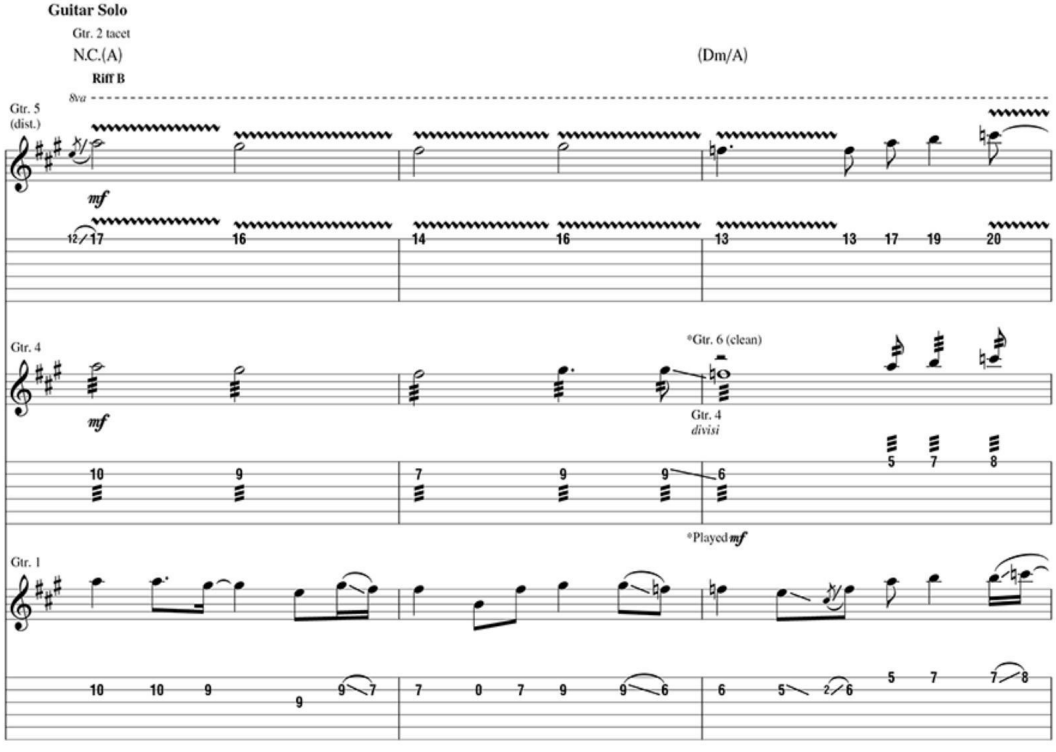

Esus4
E
___ to save_ the u - ni - verse.__
End Rhy. Fig. 2
A
___
Interlude
Fmaj7
A
Fmaj7
Gtr. 4 (clean)
mf
Gtr. 3
Gtr. 2
Rhy. Fig. 3


A
Fmaj7
2. In a deep,
End Rhy. Fig. 3


Verse
Gtr. 2: w/ Rhy. Fig. 1
A
Gtr. 3 tacet
B7/A
Dm/A
deep
sleep
of the in - no - cent,
Gtr. 4
Gtr. 3


A
I am born a - gain. In a fast
Gtr. 4
B7/A
Dm/A
Ger - man car, I'm a - mazed that I sur - vived,
A
an air - bag saved my life. In an in -
Chorus
Gtr. 2: w/ Rhy. Fig. 2
B7
F♯m
Esus4
- ter - stel - lar burst, I am back to save the u -

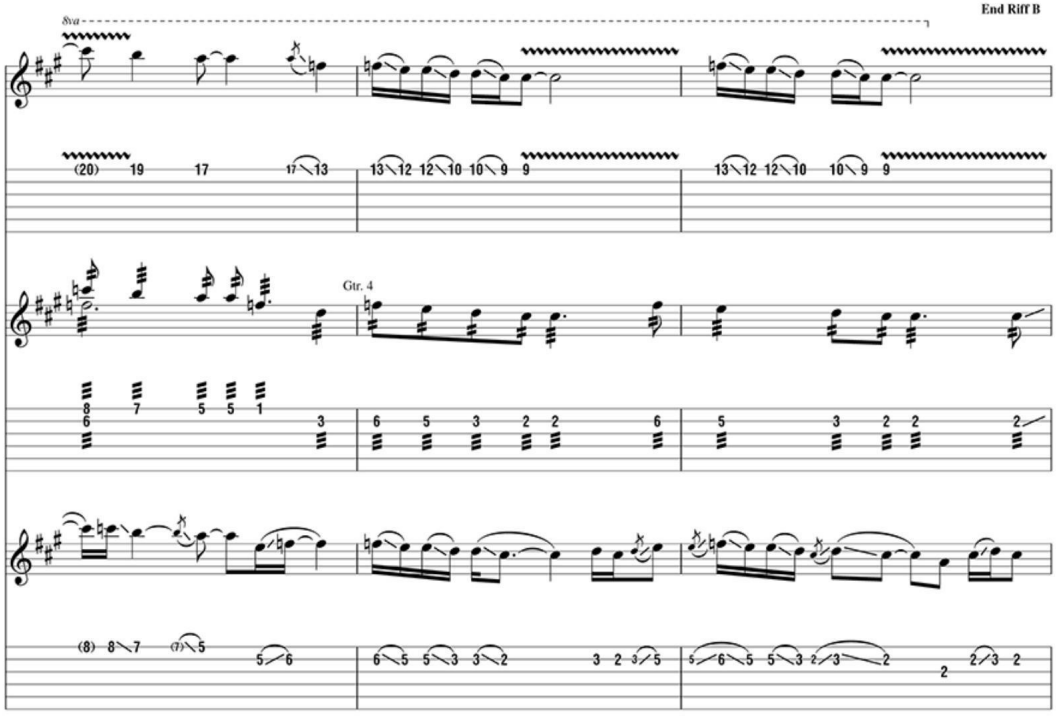

E
A
- ni - verse.
Gtr. 4
p
Gtr. 1
mf
w/ slide
Gtr. 2


Guitar Solo
Gtr. 2 tacet
N.C.(A)
(Dm/A)
Riff B
8va
Gtr. 5 (dist.)
mf
Gtr. 4
mf
*Gtr. 6 (clean)
Gtr. 4 divisi
Gtr. 1
*Played mf

Gtr. 6 tacet

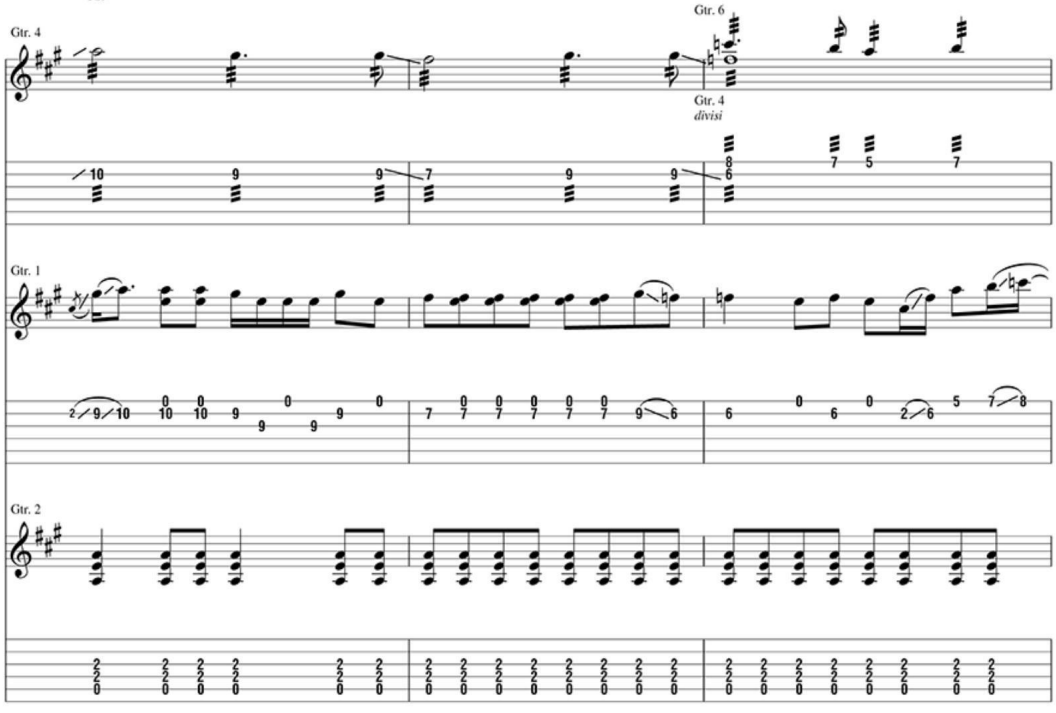
(A)

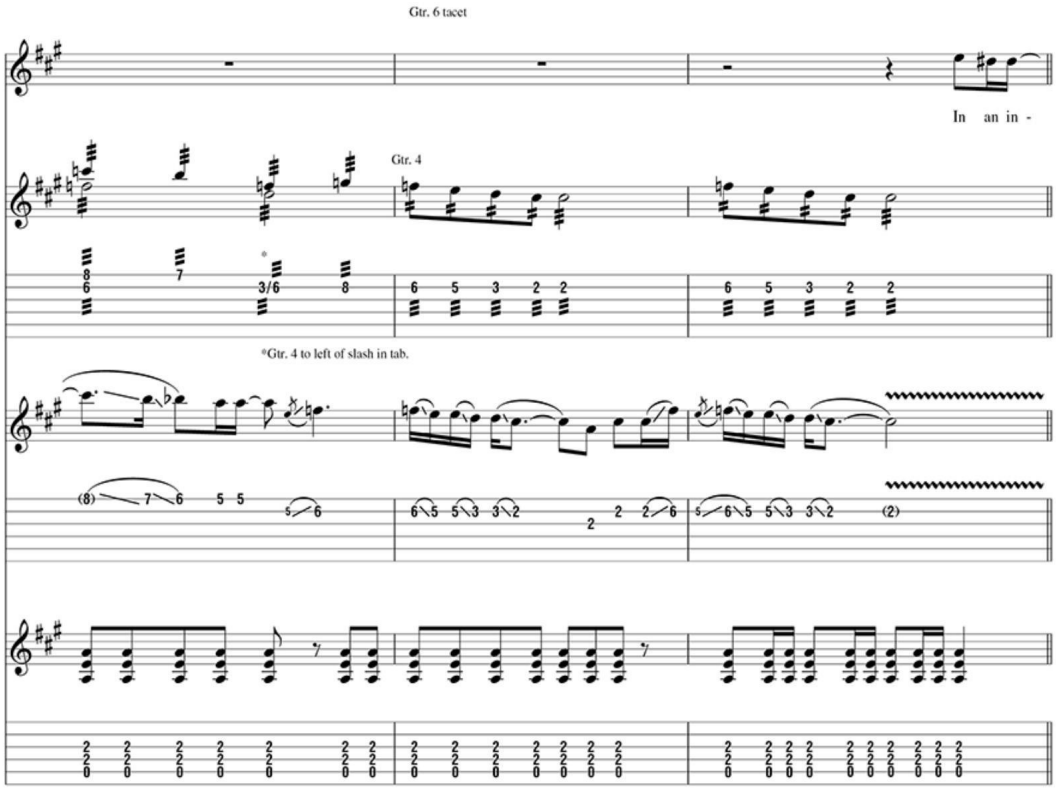
End Riff B



Gtr. 5: w/ Riff B

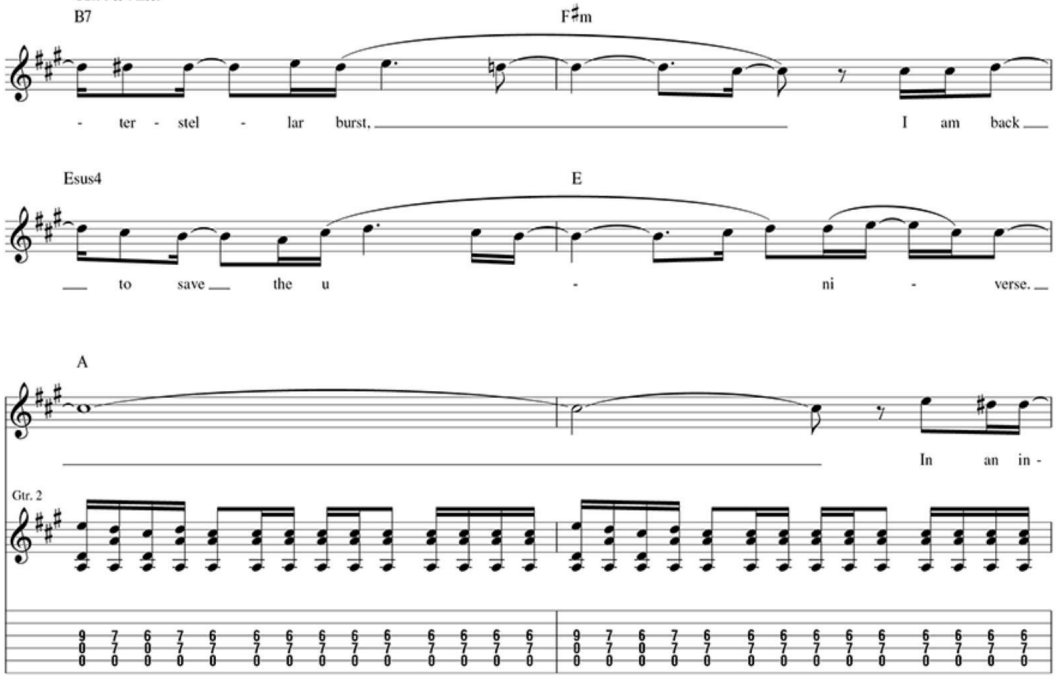
A5





Chorus

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



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

*Vol swell

**Set for sixteenth-note regeneration w/ 10 repeats.

Gtr. 2

Interlude

Gtr. 2 tacet

N.C.(A)

Gtr. 7

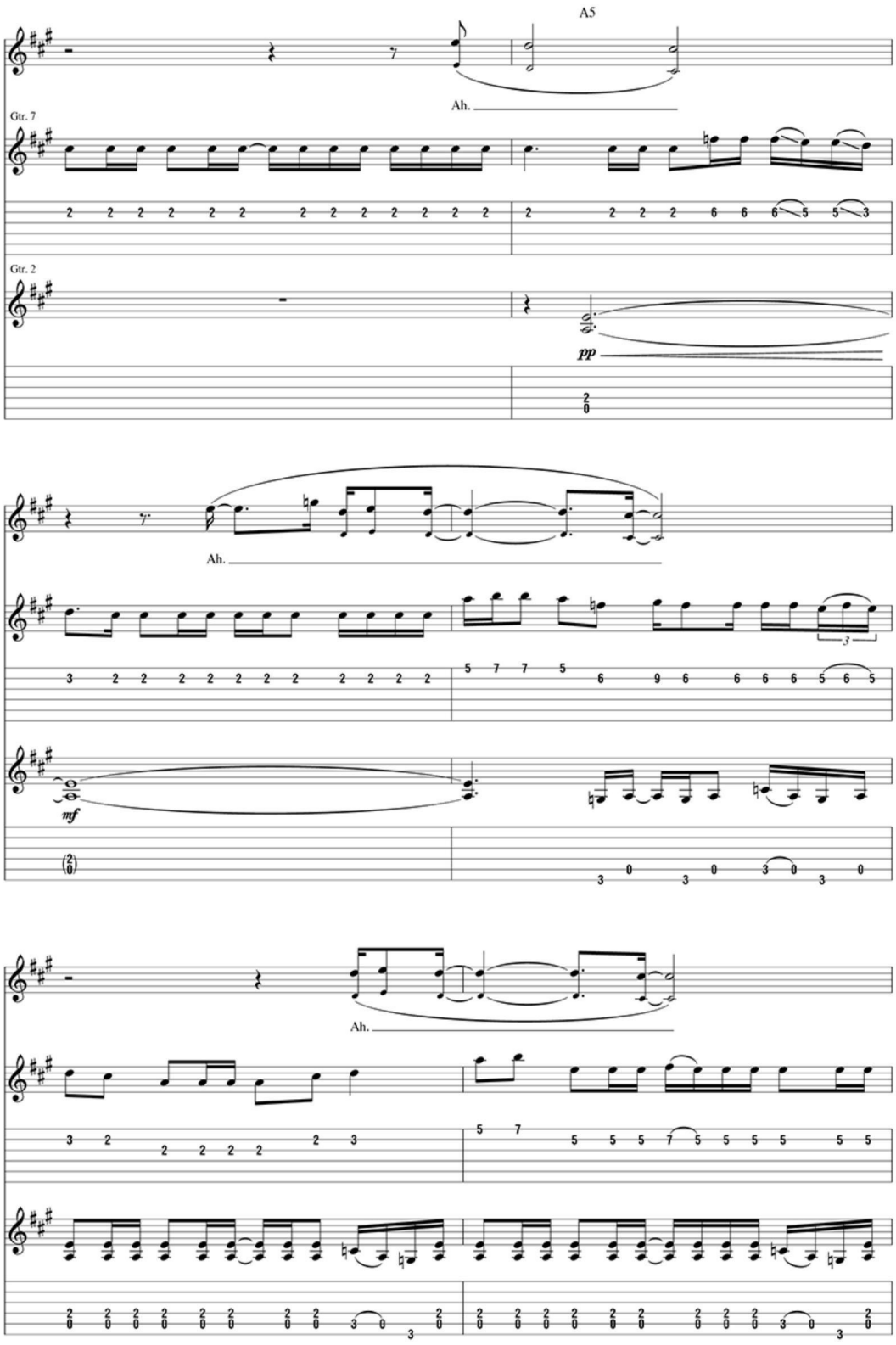
***w/ DigiTech Whammy Pedal

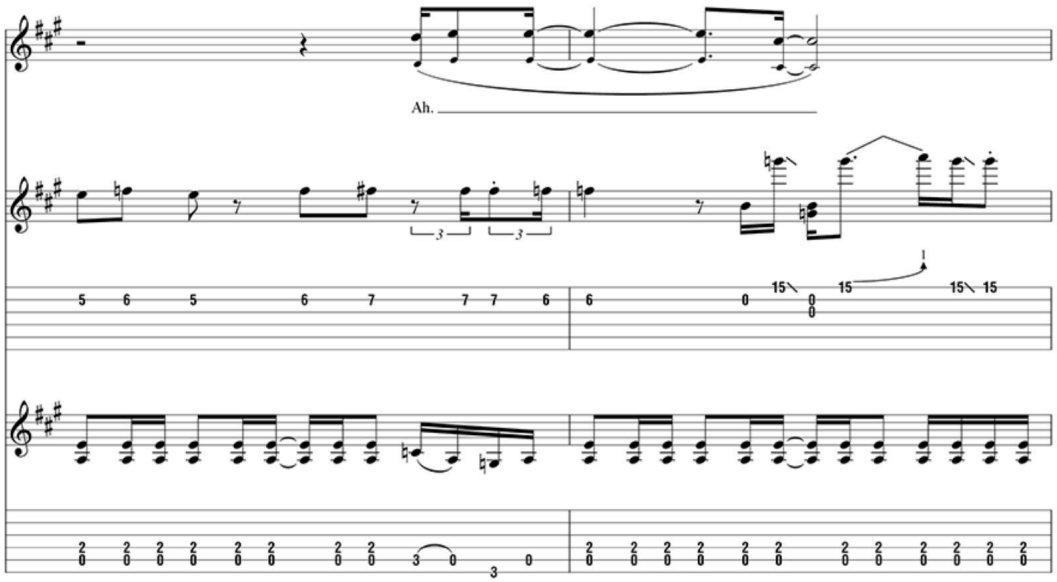
+12 +3 1/2

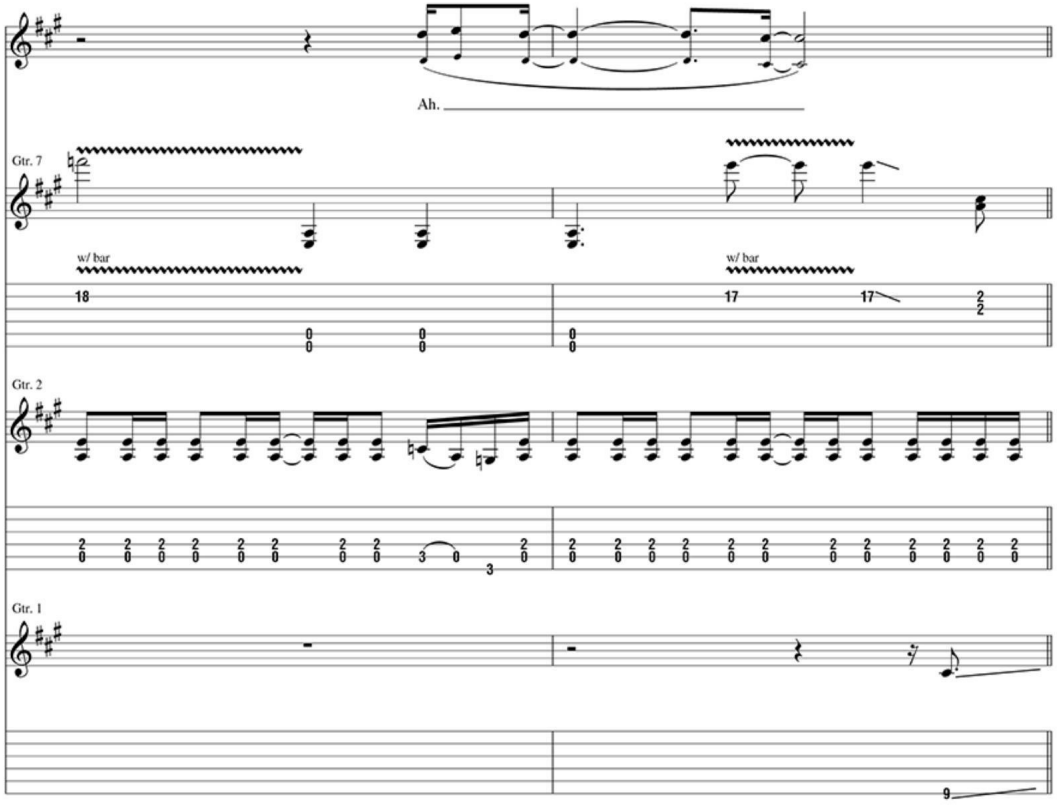
+5 +8 1/2 +6 +7 1/2 +9 +12 +10 1/2 +9

***Set for two octaves above.

+9 +8

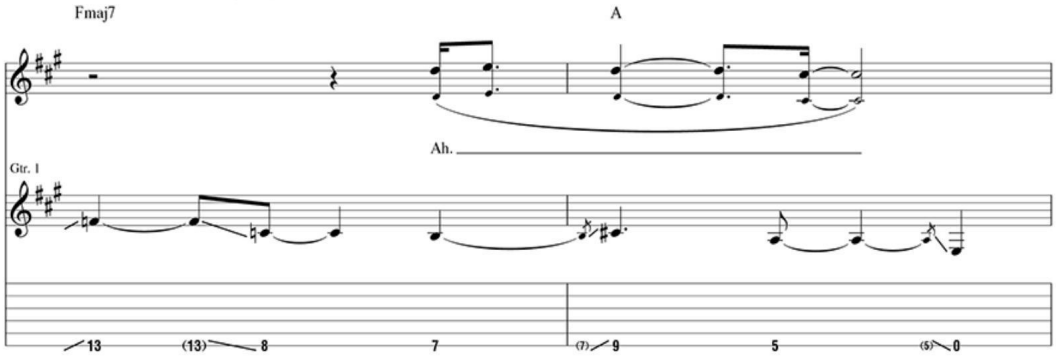

A5
Ah.
Gtr. 7
Gtr. 2
pp
Ah.
mf
Ah.

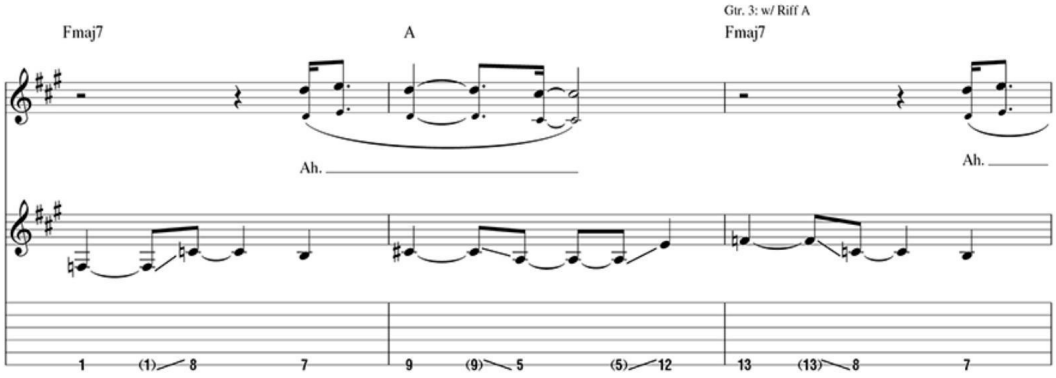

Ah.

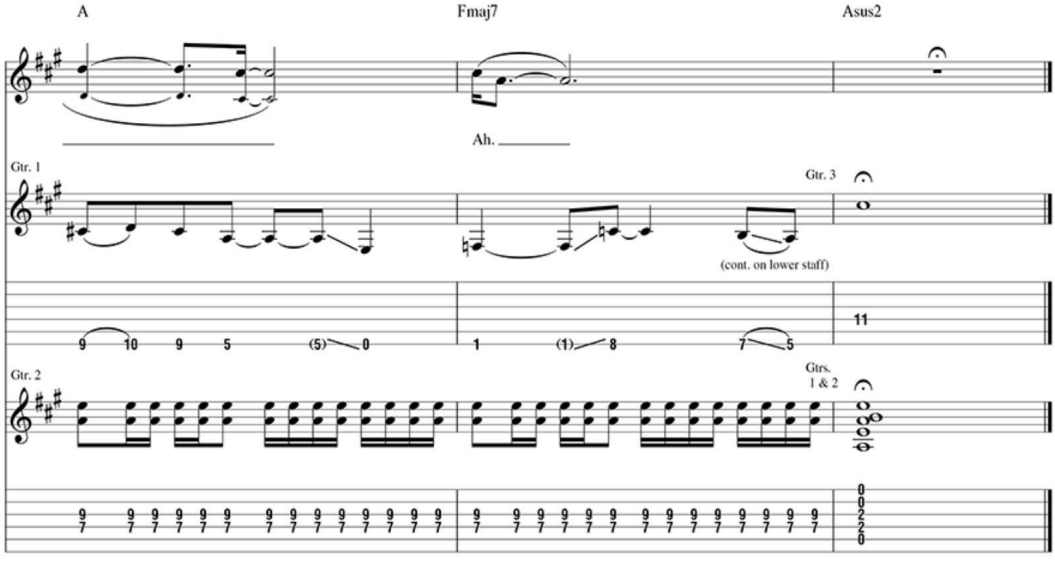

Ah.
Gtr. 7
w/ bar
w/ bar
Gtr. 2
Gtr. 1

Outro

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



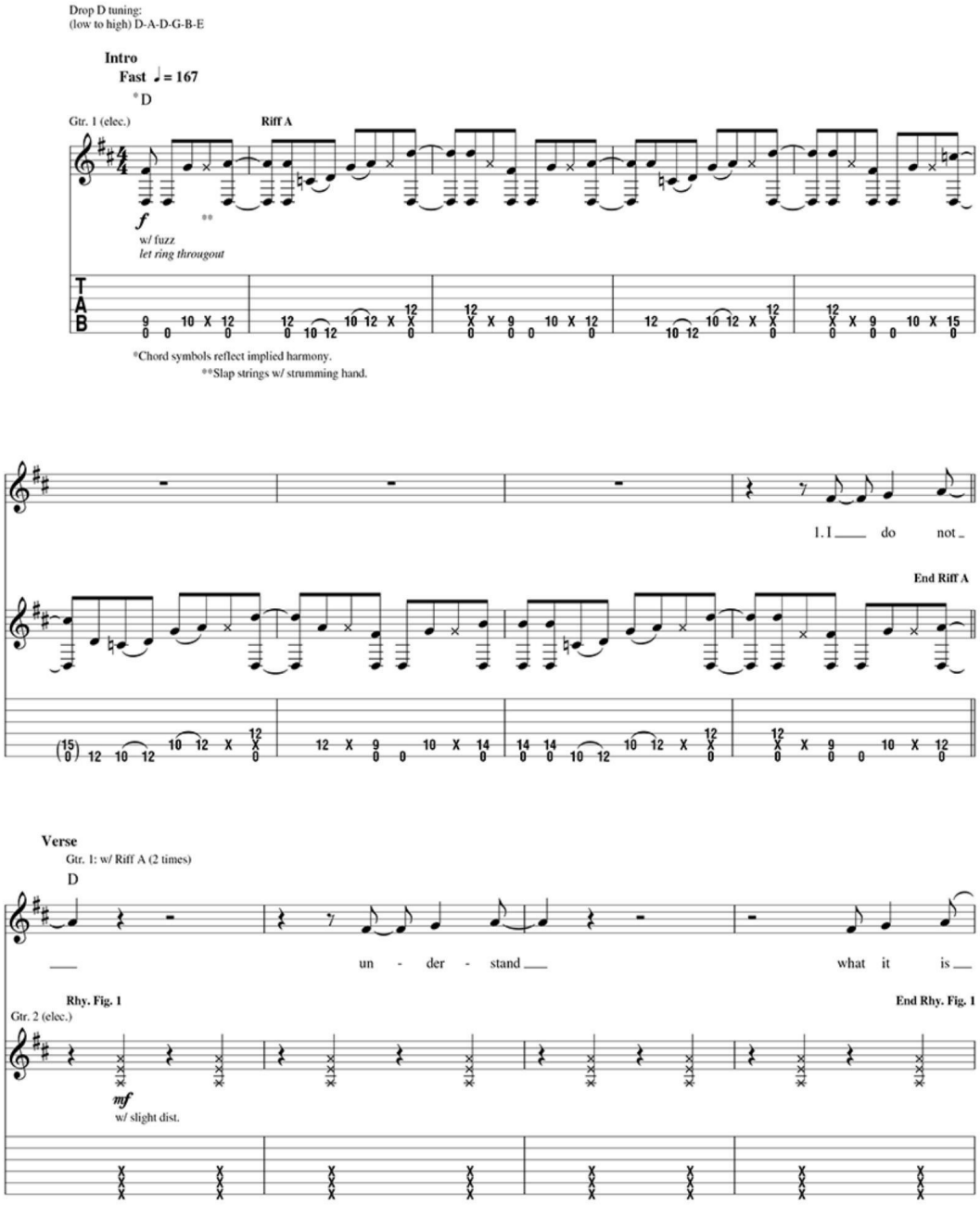




from In Rainbows

Bodysnatchers

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



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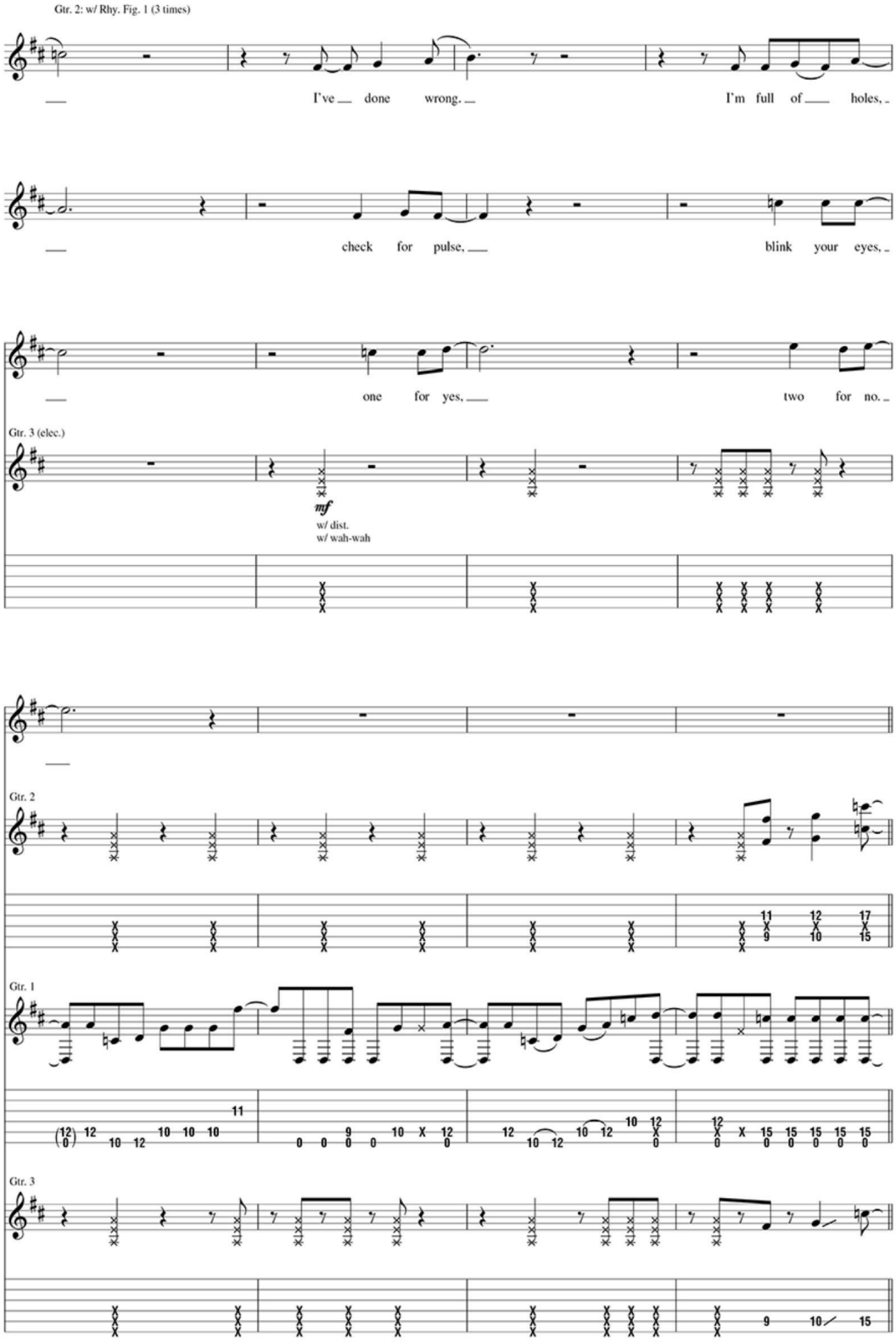

Gtr. 2: w/ Rhy. Fig. 1 (3 times)
I've done wrong.
I'm full of holes,
check for pulse,
blink your eyes,
one for yes,
two for no.
Gtr. 3 (elec.)
mf
w/ dist.
w/ wah-wah
Gtr. 2
Gtr. 1
Gtr. 3

Chorus

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

D

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

Gtr. 2

Gtr. 3 **Riff B**

Gtr. 1: w/ Riff A (1 3/8 times)

- ing a - bout.

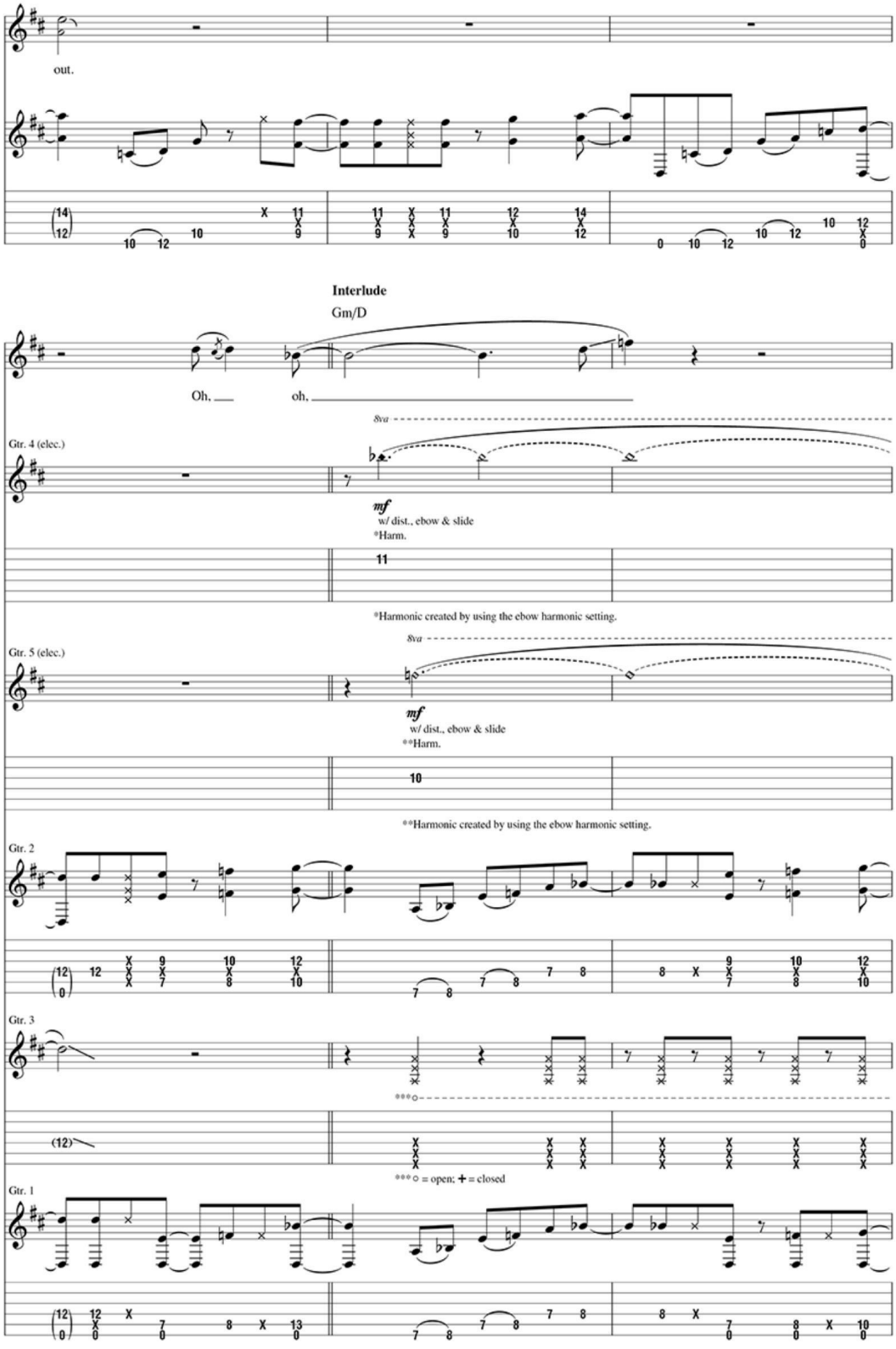
End Riff B

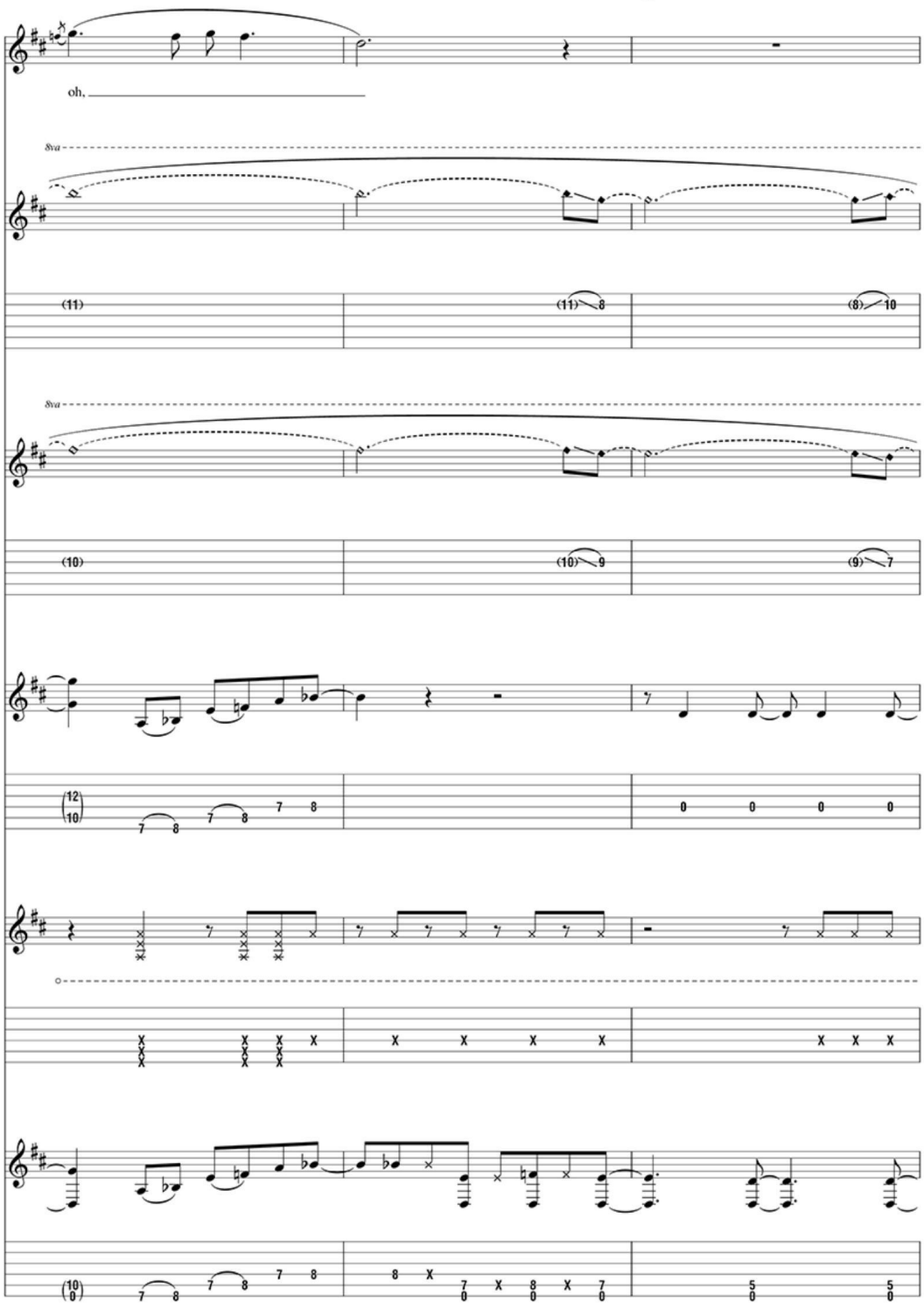
Gtr. 3: w/ Riff B (1st 7 meas.)

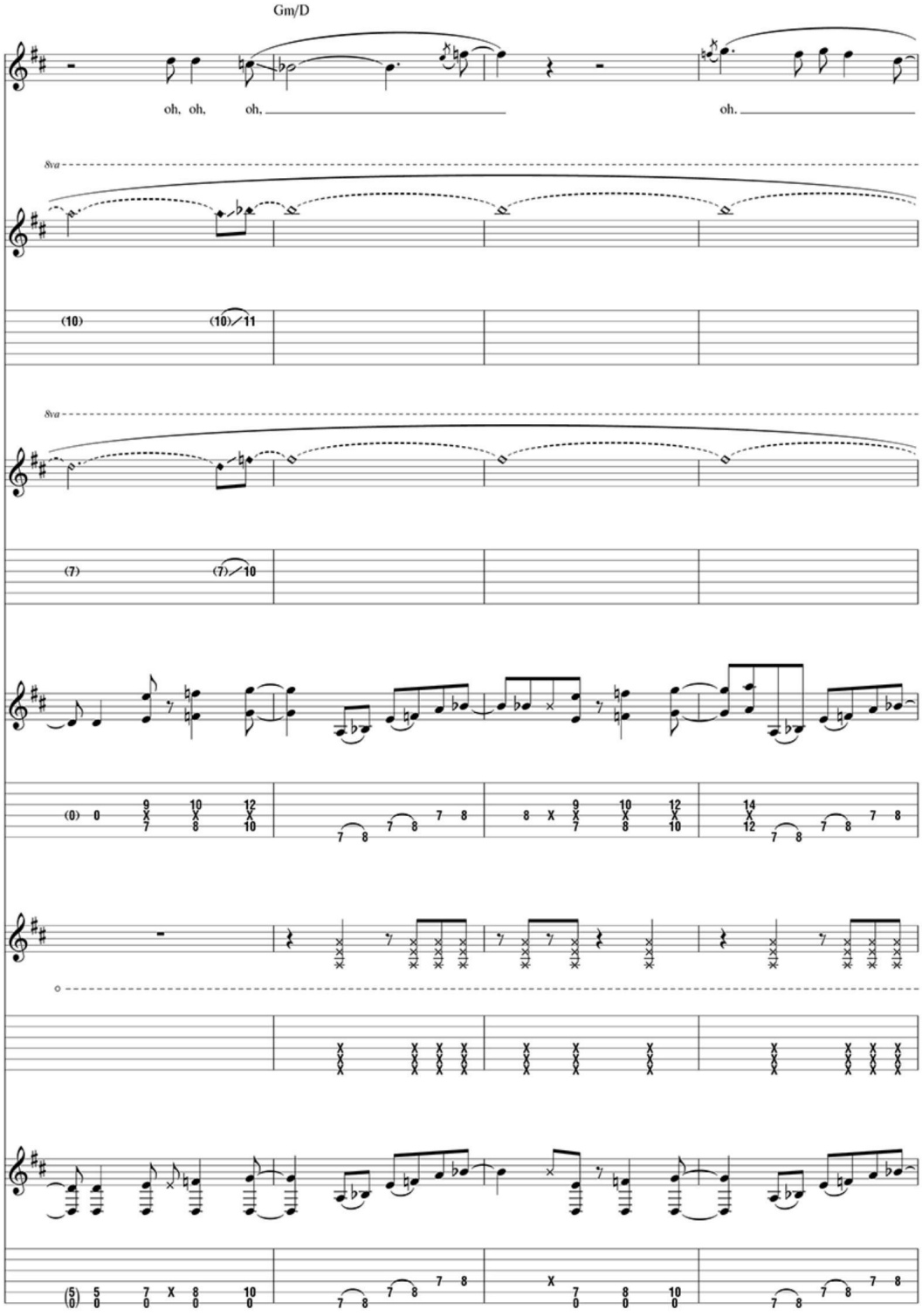
I'm trapped in this bod - y and can't get

(and can't get)

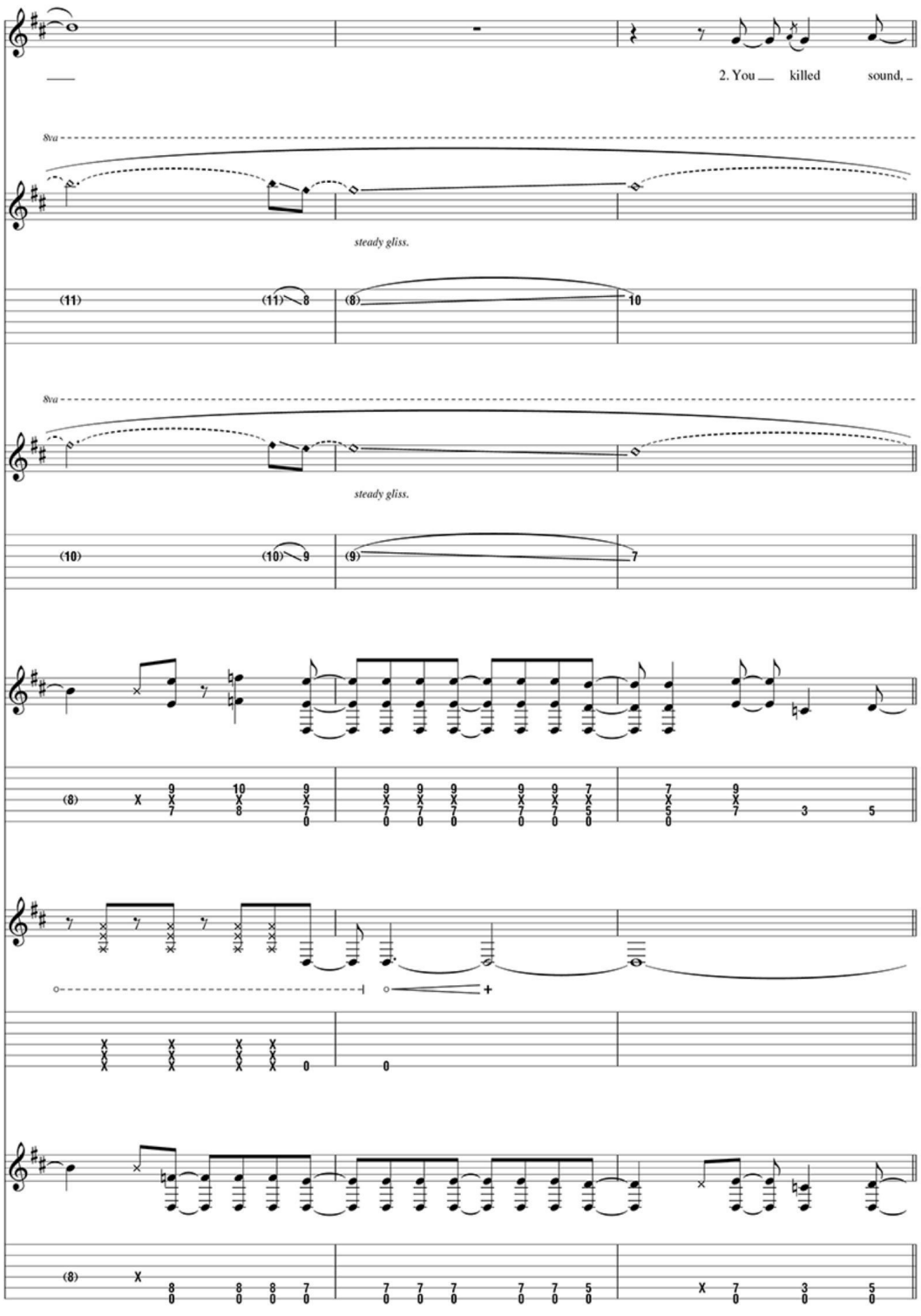
Gtr. 2


out.
Interlude
Gm/D
Oh,
oh,
8va
Gtr. 4 (elec.)
mf
w/ dist., ebow & slide
*Harm.
*Harmonic created by using the ebow harmonic setting.
Gtr. 5 (elec.)
**Harm.
**Harmonic created by using the ebow harmonic setting.
Gtr. 2
Gtr. 3
***○ = open; + = closed
Gtr. 1


oh,
8va
8va


Gm/D
oh, oh, oh,
oh.
8va
(10) (10)/11
8va
(7) (7)/10
(0) 0 9 7 10 8 12 10
7 8 7 8 7 8
8 9 7 10 8 12 10
14 12 7 8 7 8 7 8
(5) 0 5 0 7 0 8 0 10 0
7 8 7 8 7 8
7 0 8 0 10 0
7 8 7 8 7 8

D



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 8va

Gtr. 5 8va

Gtr. 2

Gtr. 3

fdbk.

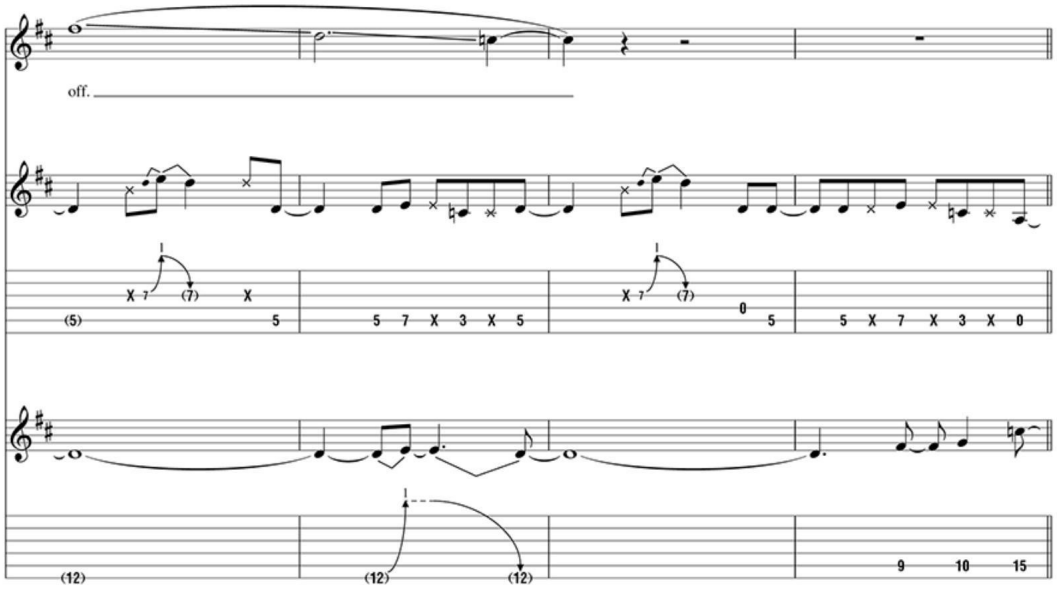
Pitch: A

- tion with the edg - es sawn

Gtr. 2

Gtr. 3

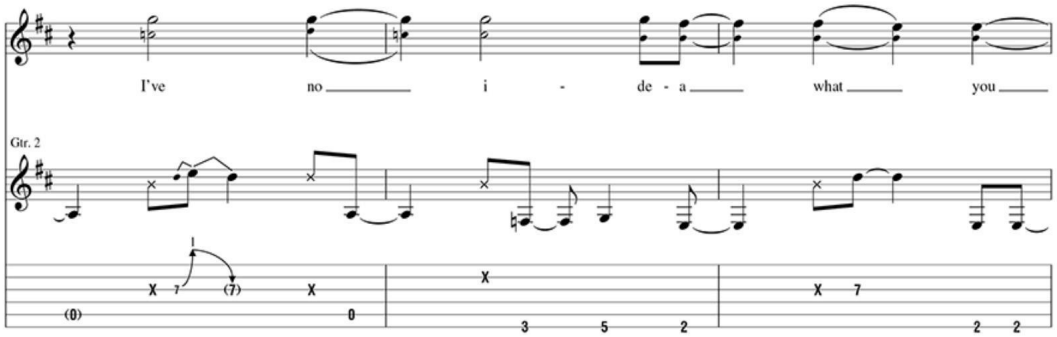
1 1/2



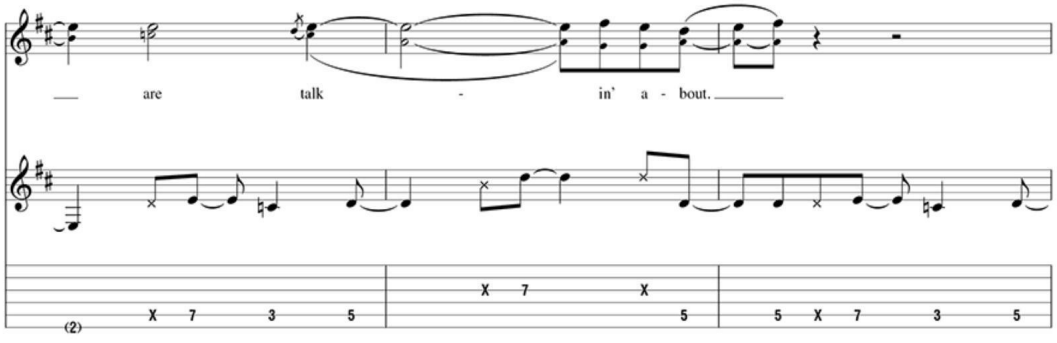
Chorus

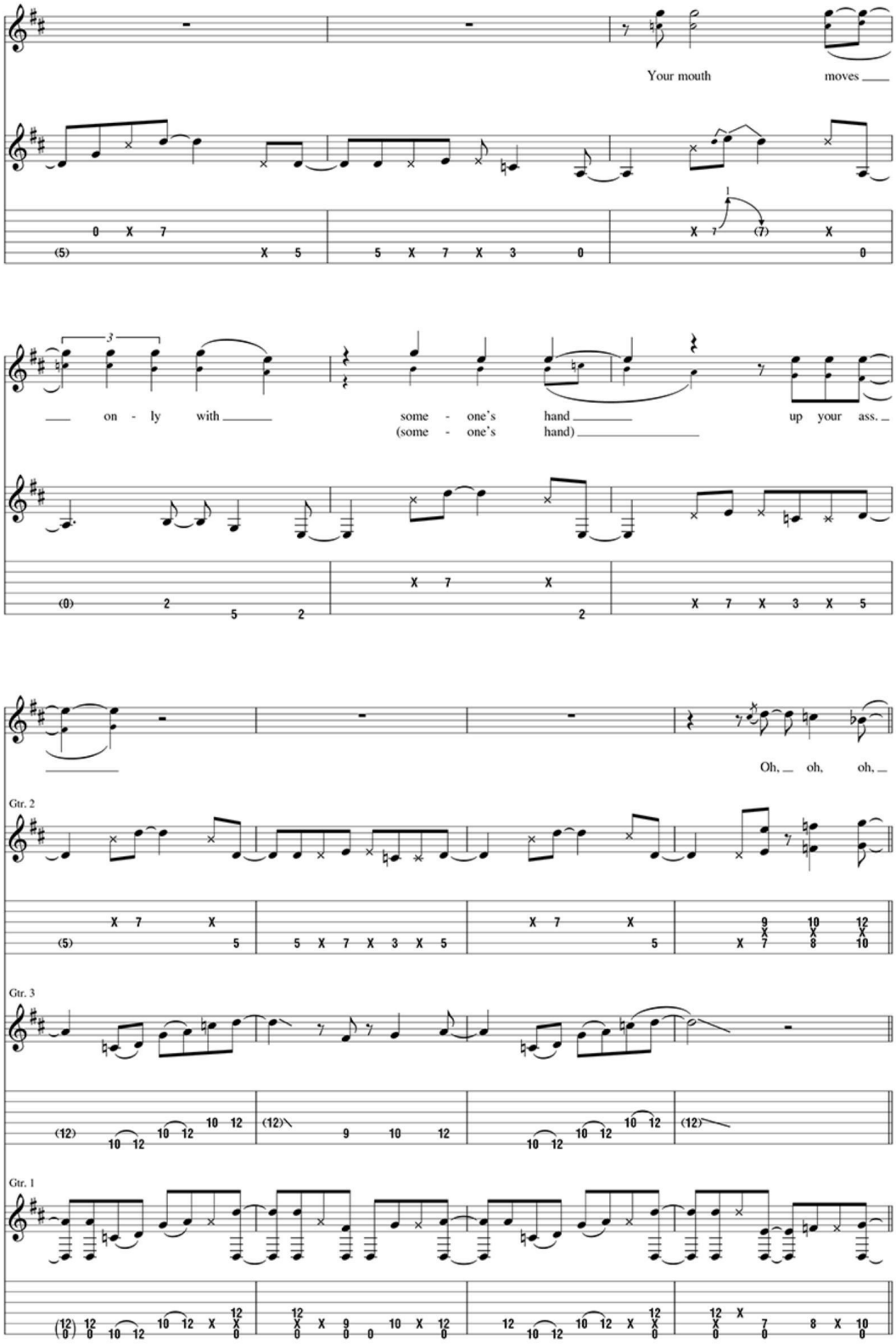
Gtr. 1: w/ Riff A (last 4 meas.)
Gtr. 3: w/ Riff B (1 1/2 times)

D



Gtr. 1: w/ Riff A




Your mouth moves
on - ly with some - one's hand up your ass.
(some - one's hand)
Oh, oh, oh,
Gtr. 2
Gtr. 3
Gtr. 1

Interlude

Gm/D

Gtr. 3 tacet

oh.

8va

Gtr. 4

*Harm.

*As before

8va

Gtr. 5

**Harm.

**As before

Gtr. 2

P.H.

Pitch: B

Gtr. 3

Gtr. 1

Bridge

Gtrs. 1 & 2 tacet

Gm

Gtrs. 4 & 5 tacet

Dm

8va

Gtr. 4

8 (8) 10

8va

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

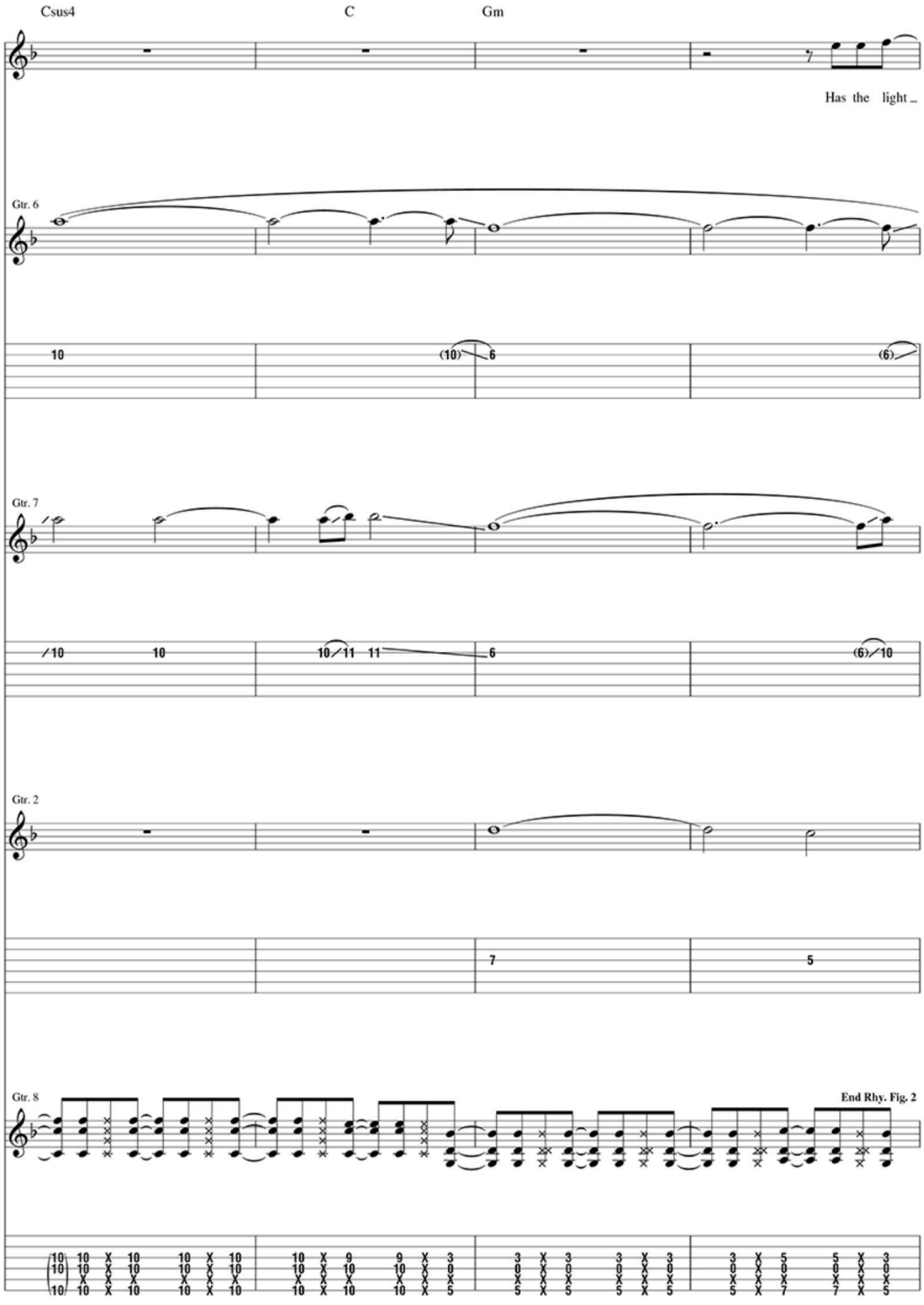
w/ clean tone & heavy reverb

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

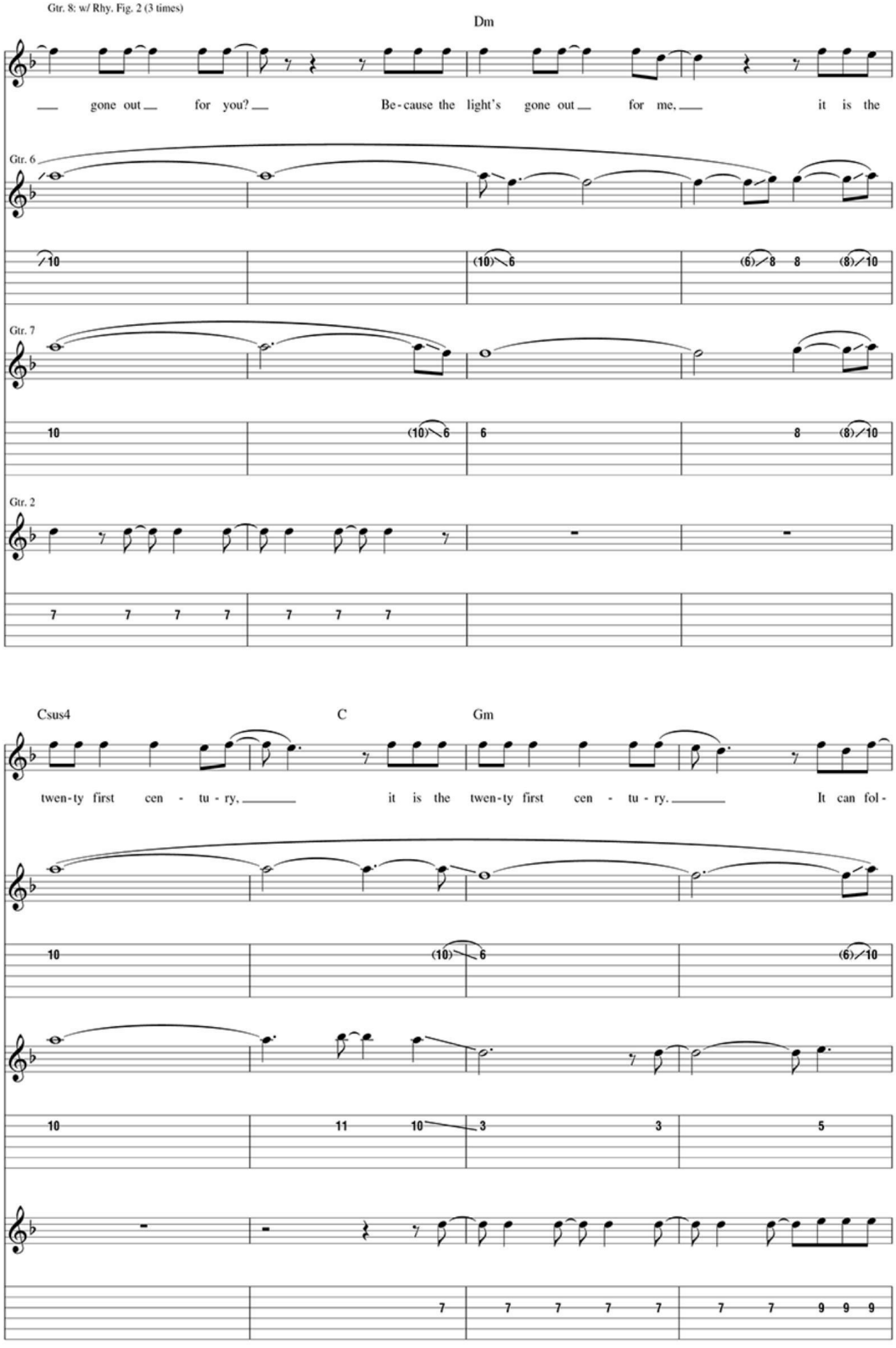
Rhy. Fig. 2

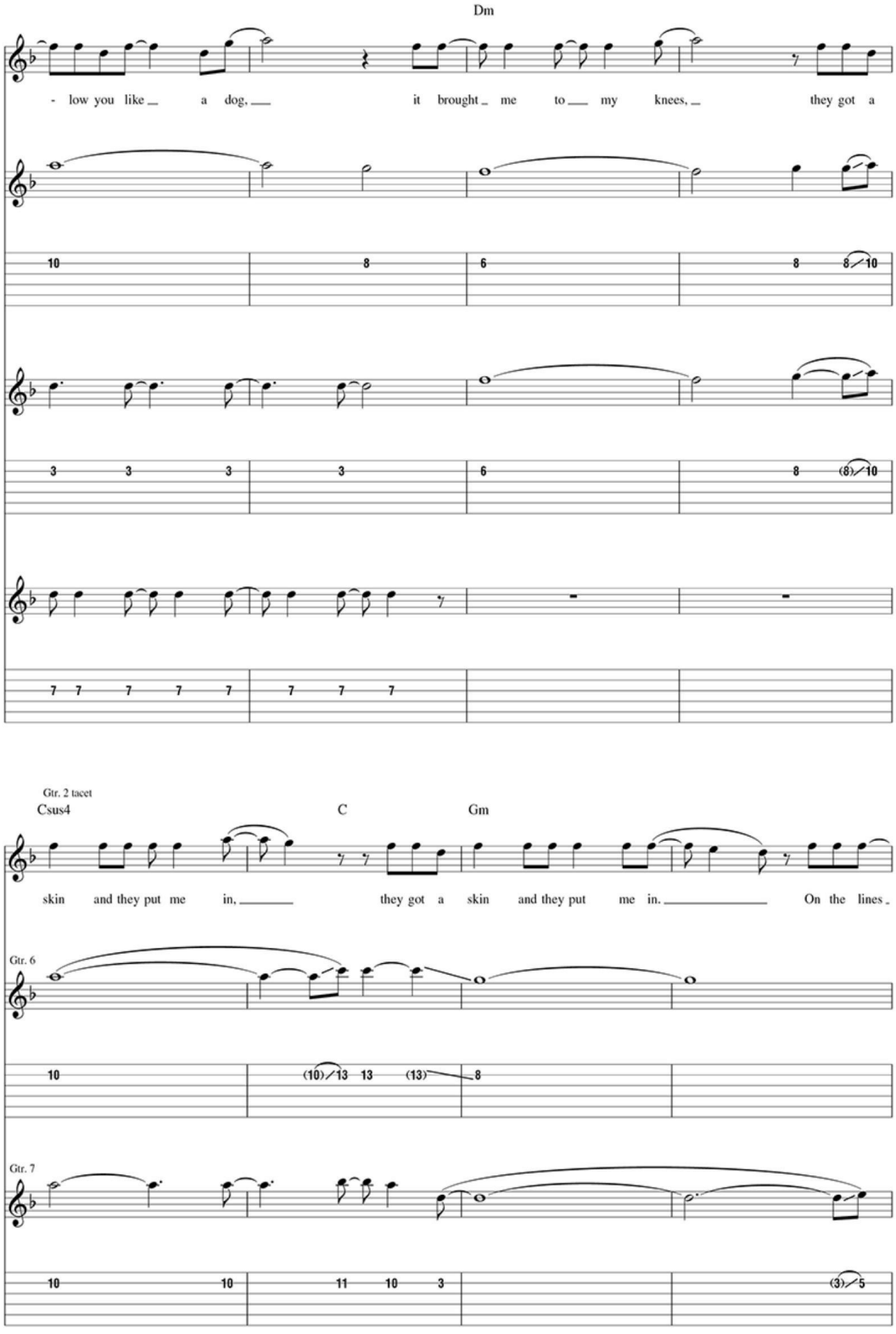
Gtr. 8 (acous.)

mp


Csus4
C
Gm
Has the light _
Gtr. 6
Gtr. 7
Gtr. 2
Gtr. 8
End Rhy. Fig. 2

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




Dm
- low you like a dog, it brought me to my knees, they got a
Gtr. 2 tacet
Csus4
C
Gm
skin and they put me in, they got a skin and they put me in. On the lines
Gtr. 6
Gtr. 7

Dm

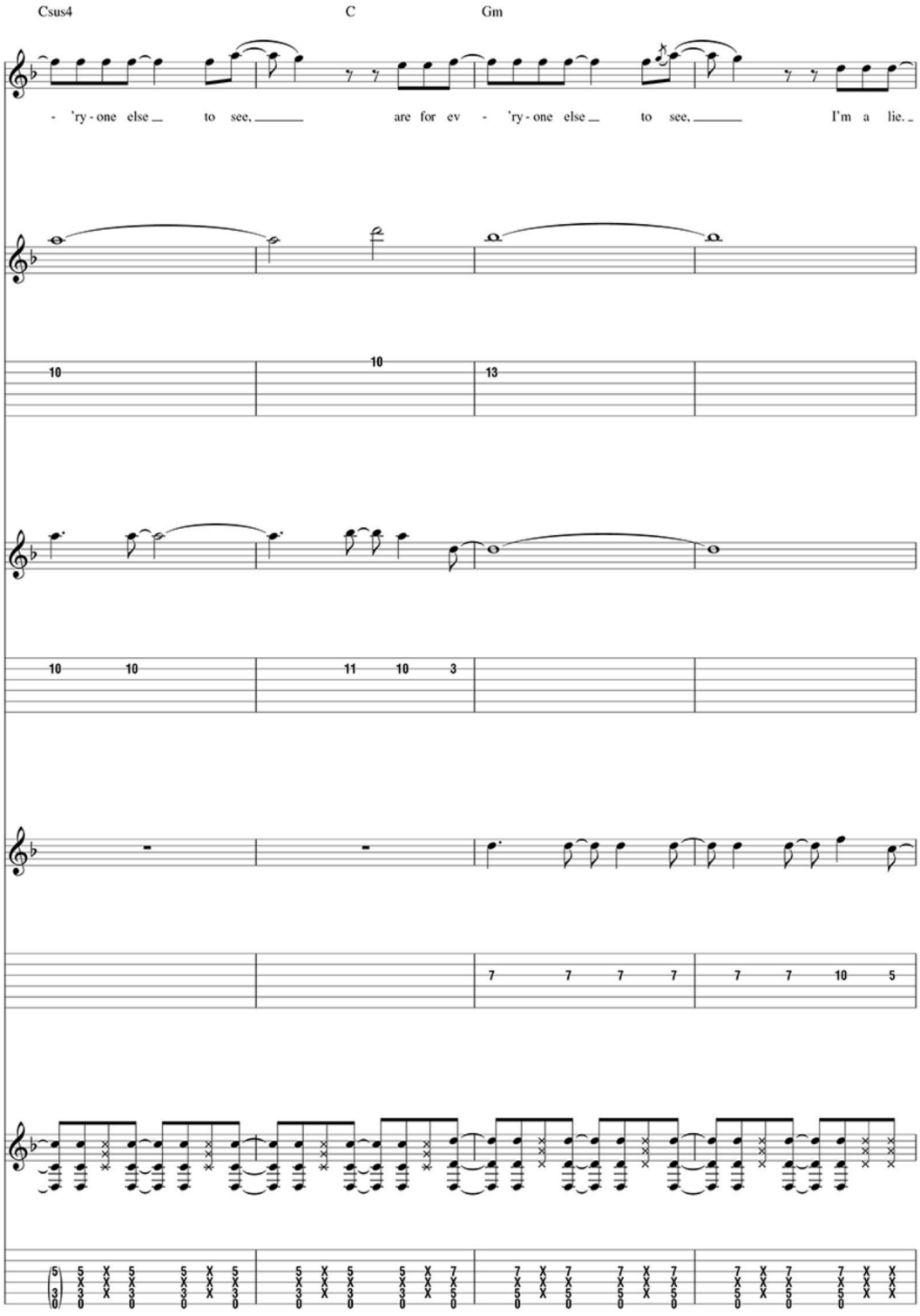
___ wrapped a-round my face, ___ on the lines ___ wrapped a-round my face ___ are for ev-

Gtr. 6

Gtr. 7

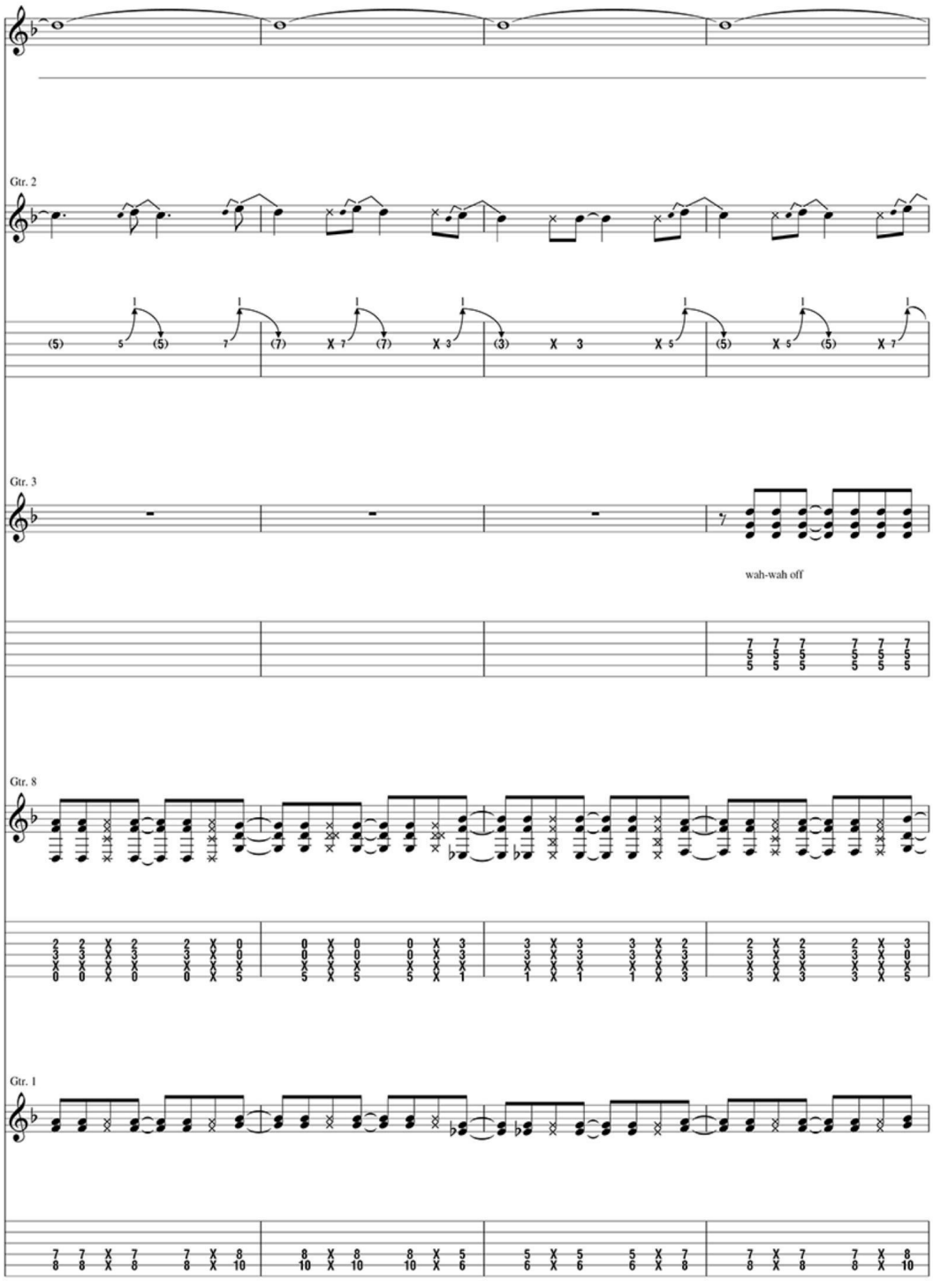
Gtr. 2

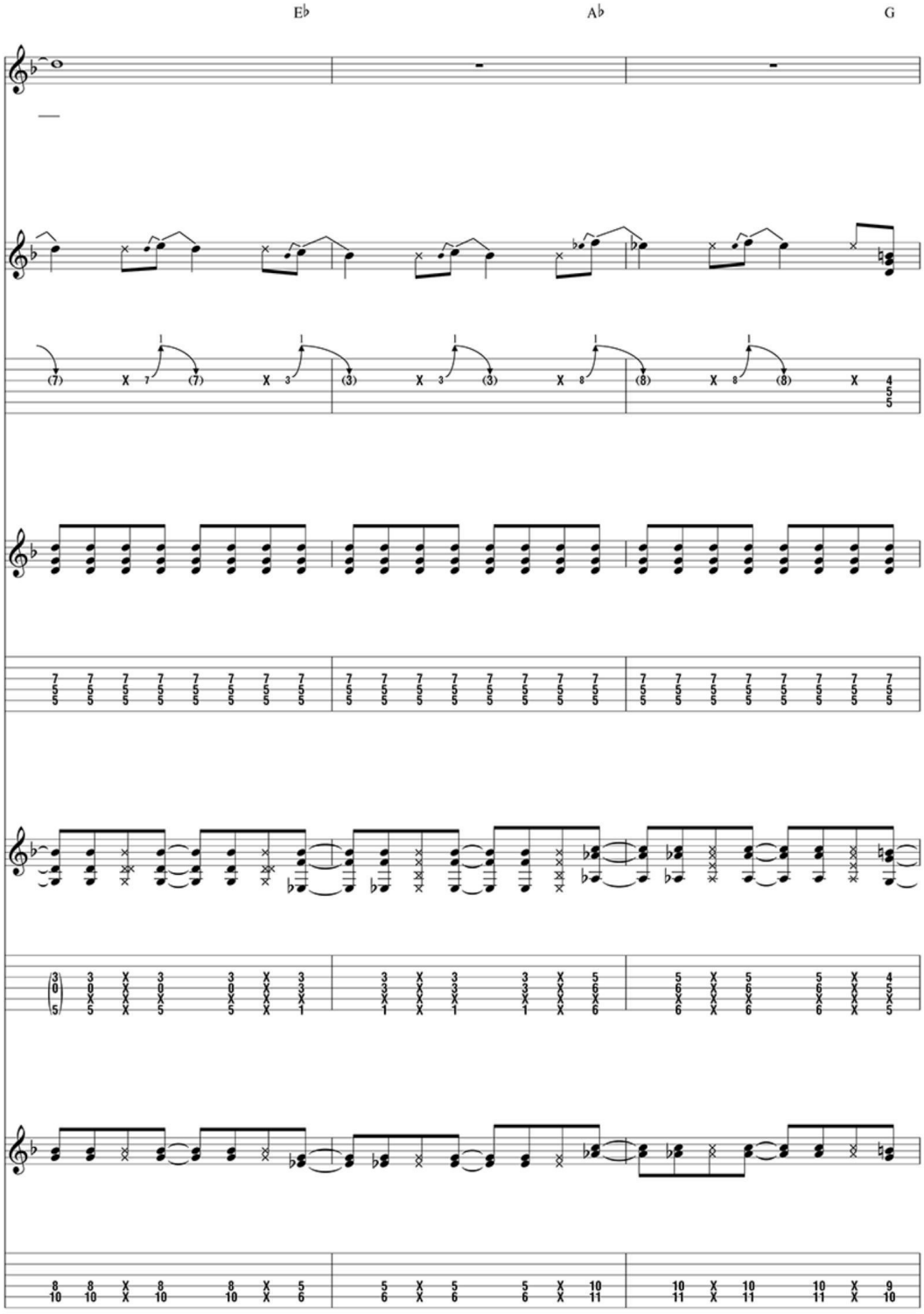
Gtr. 1

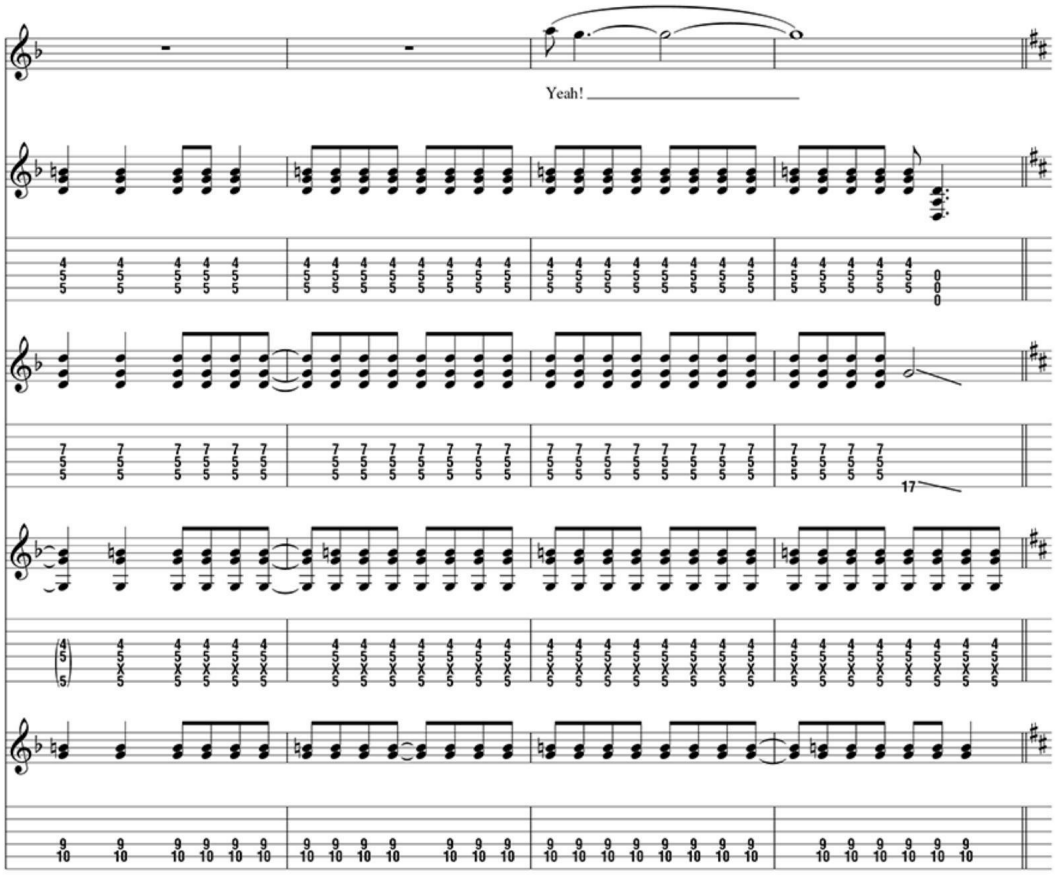

Csus4
C
Gm
- 'ry - one else to see, are for ev - 'ry - one else to see, I'm a lie.

Gtrs. 6 & 7 tacet

F Gm E♭ F Gm




E♭
A♭
G



Outro

Gtr. 8 tacet

D

Dm

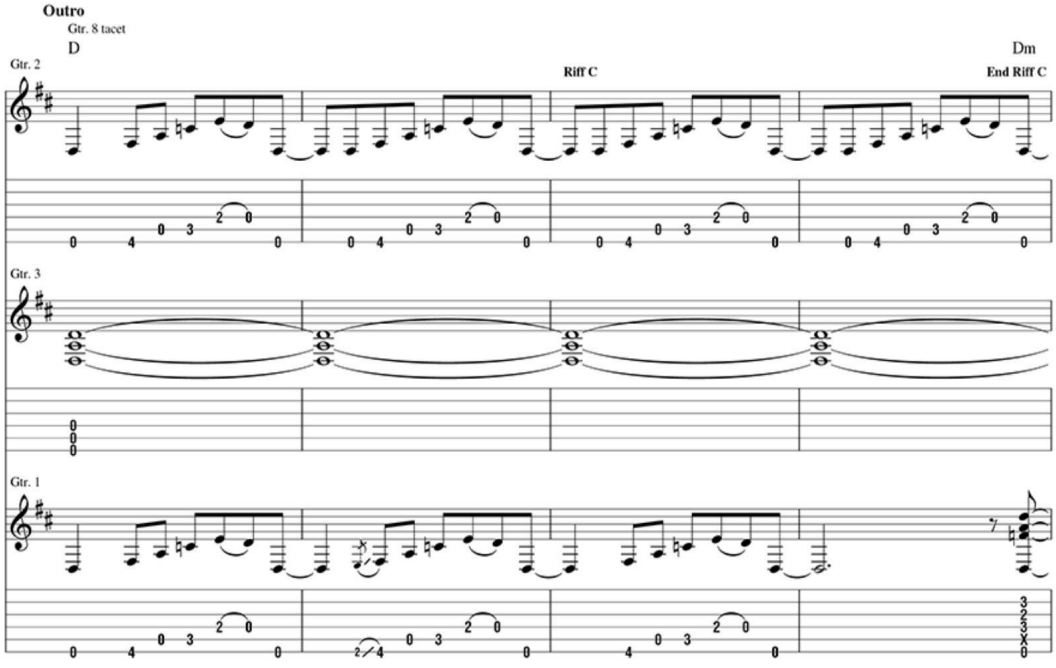
Riff C

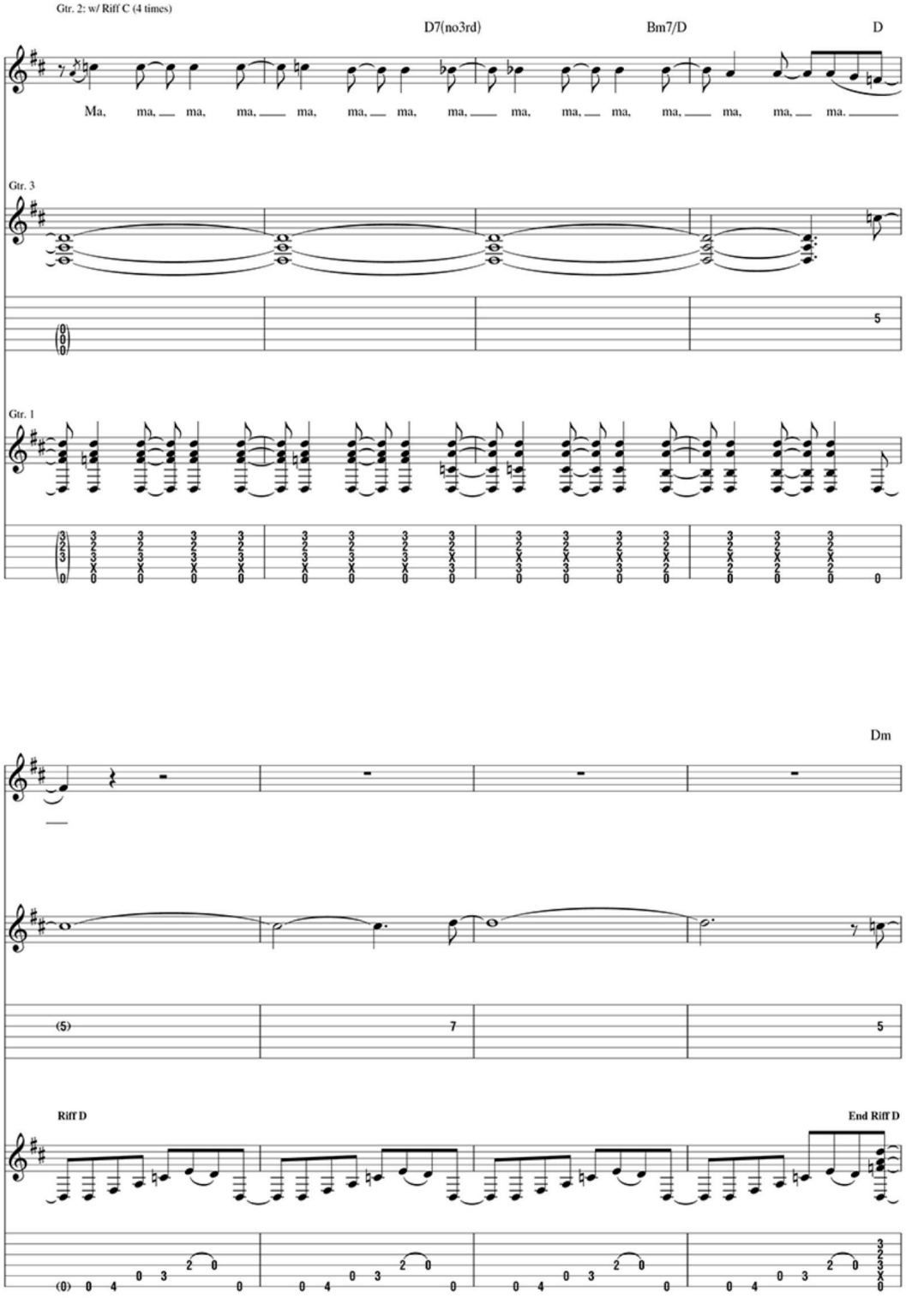
End Riff C

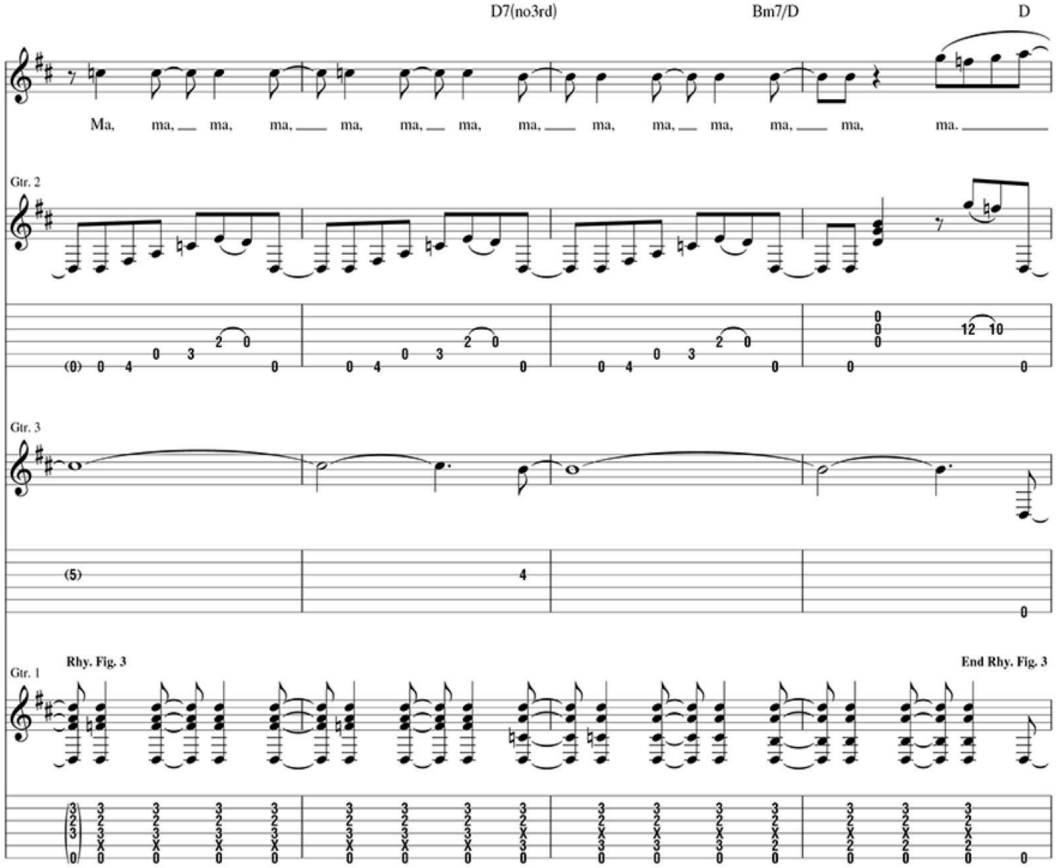
Gtr. 2

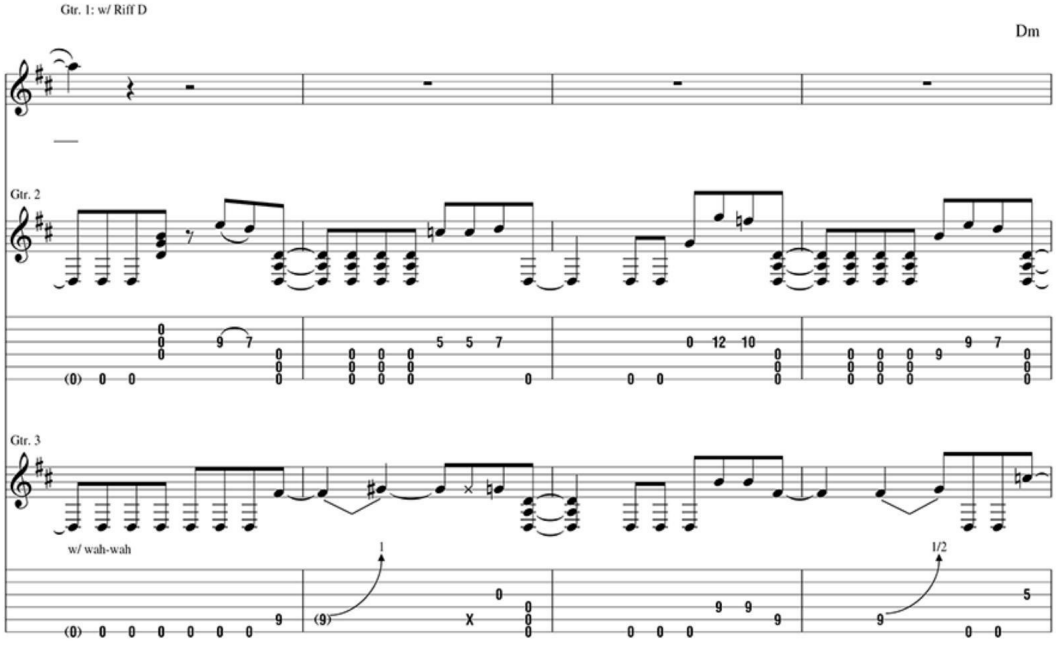
Gtr. 3

Gtr. 1

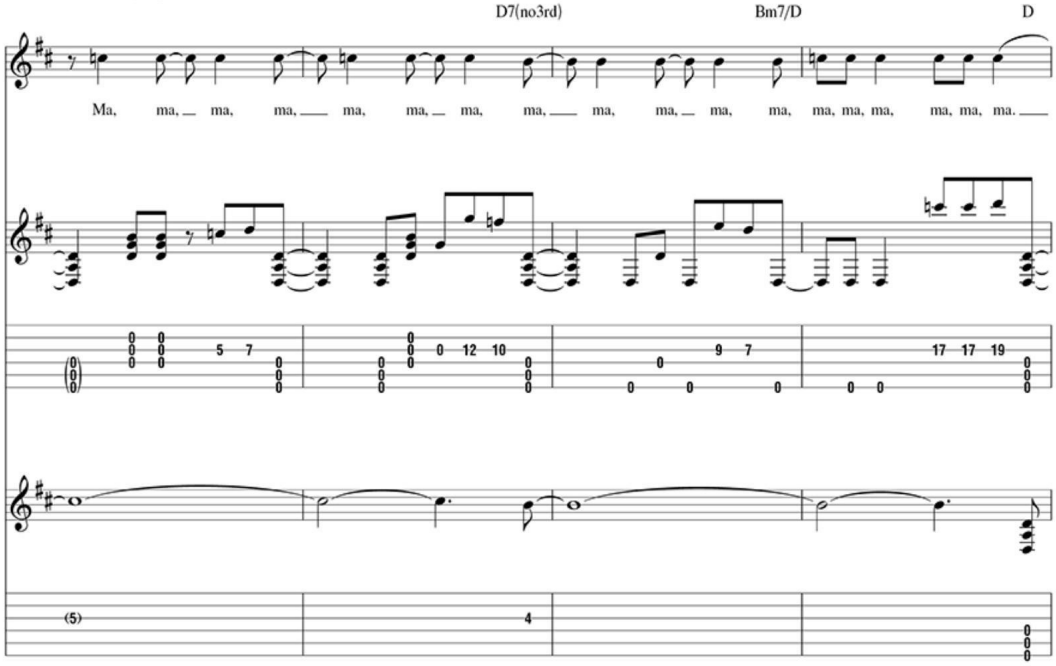



Gtr. 2: w/ Riff C (4 times)
D7(no3rd)
Bm7/D
D
Ma, ma, ma, ma, ma, ma, ma, ma, ma, ma, ma, ma, ma, ma, ma.
Gtr. 3
Gtr. 1
Dm
Riff D
End Riff D

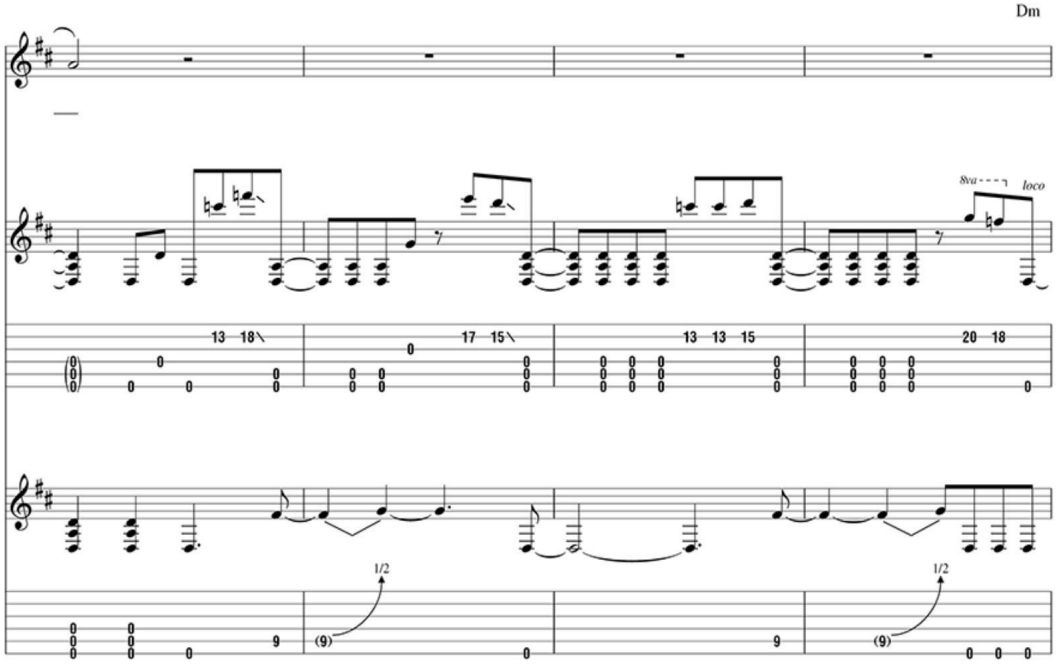

D7(no3rd)
Bm7/D
D
Ma, ma, ma, ma, ma, ma, ma, ma, ma, ma, ma, ma, ma, ma, ma.
Gtr. 2
Gtr. 3
Rhy. Fig. 3
Gtr. 1
End Rhy. Fig. 3


Gtr. 1: w/ Riff D
Dm
Gtr. 2
Gtr. 3
w/ wah-wah
1
1/2

Gtr. 1: w/ Rhy. Fig. 3



Gtr. 1: w/ Riff D



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.

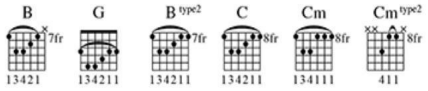
1/2

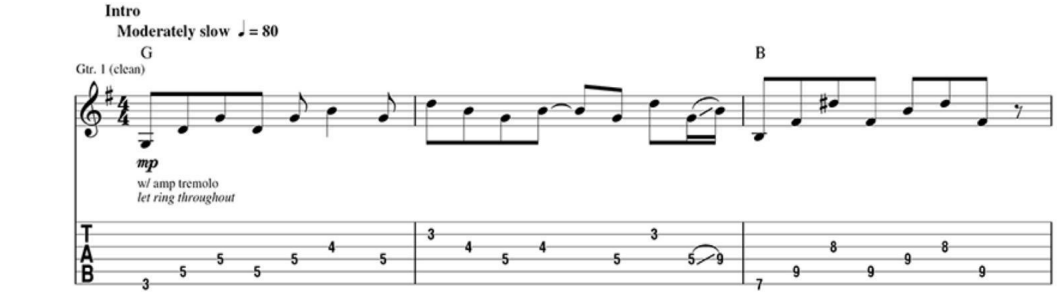
Gtr. 1

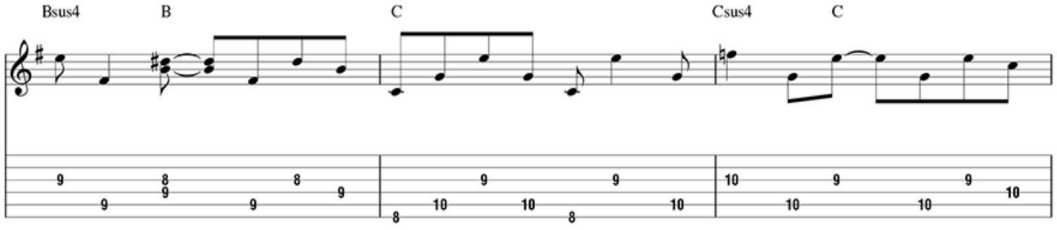
From Pablo Honey

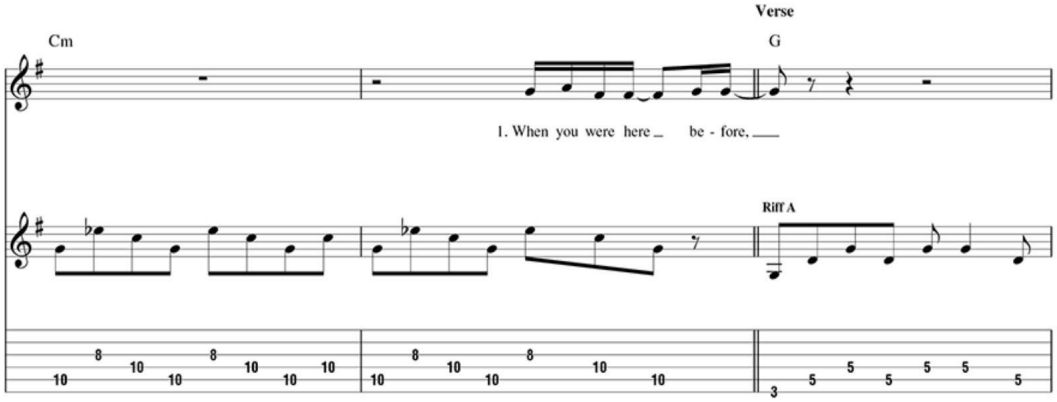
Creep

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









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- contains elements of "The Air That I Breathe" by Albert Hammond and Mike Hazlewood, © 1972 EMI APRIL MUSIC INC.

Gtr. 2 tacet

B

Gtr. 2
(clean)

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

C Cm

- gel. (Your) skin makes me cry.

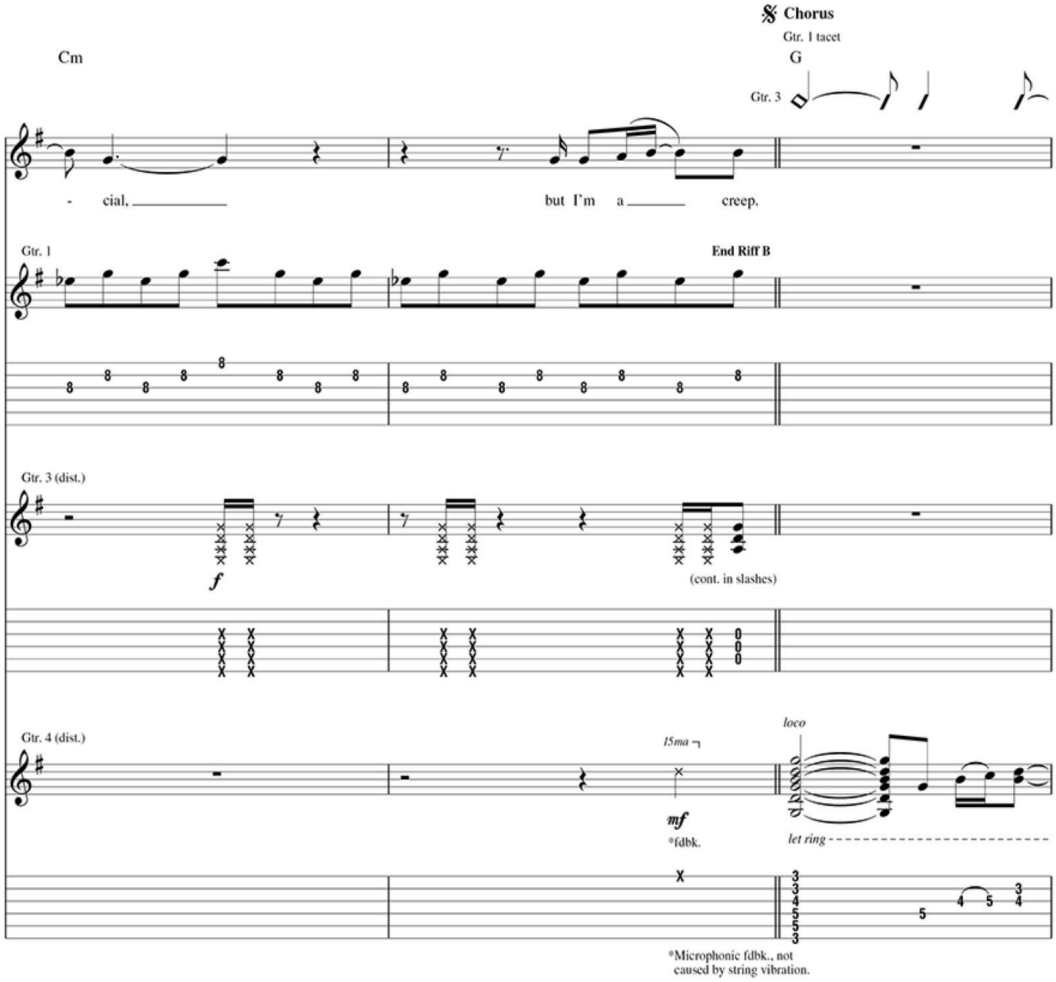
G

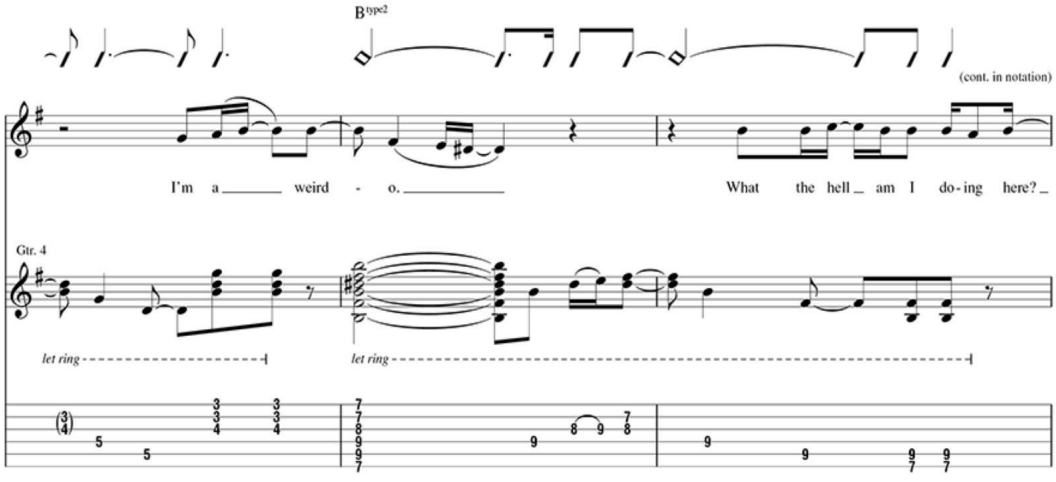
You float like a feath - er in a beau - ti - ful world.

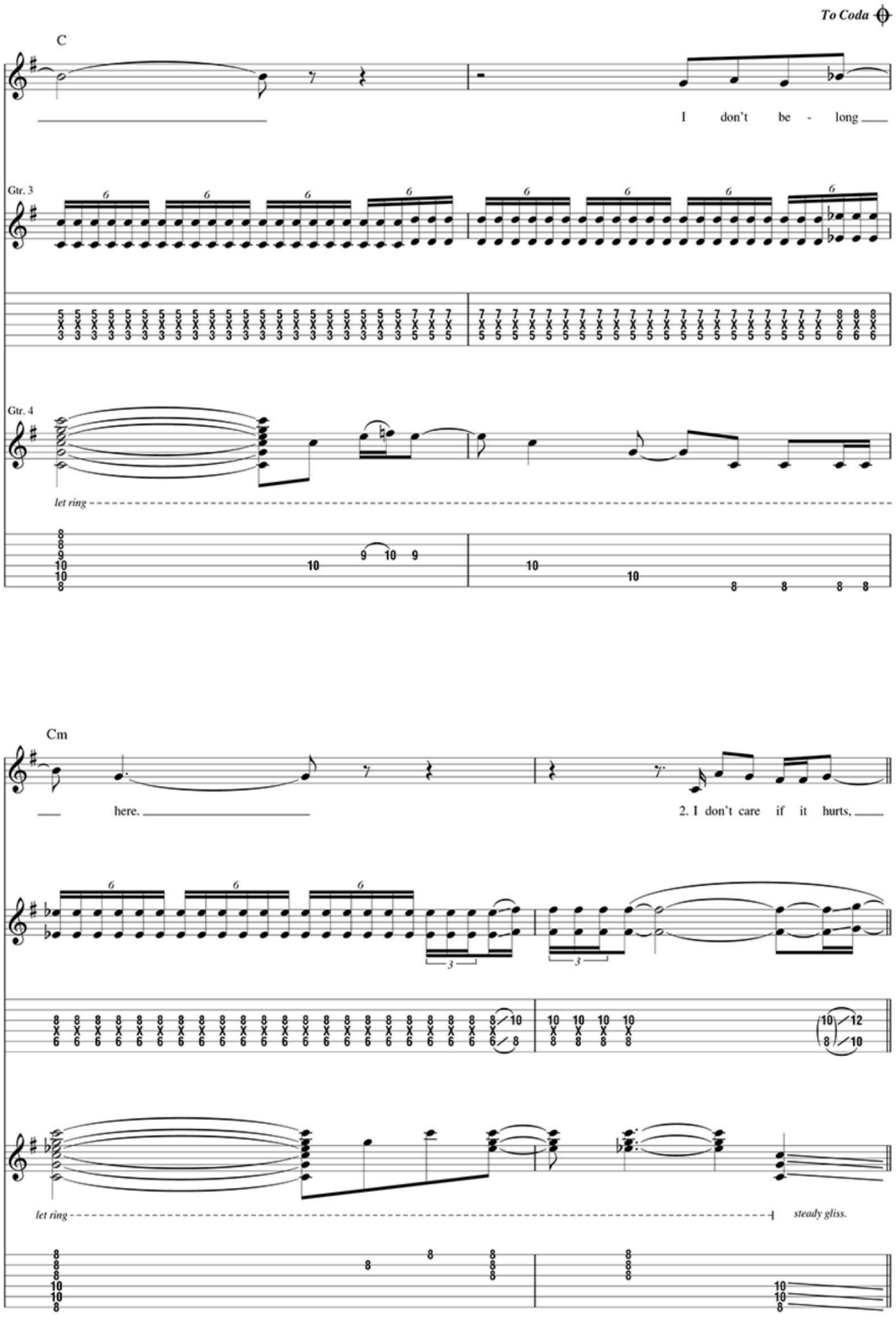
End Riff A Riff B

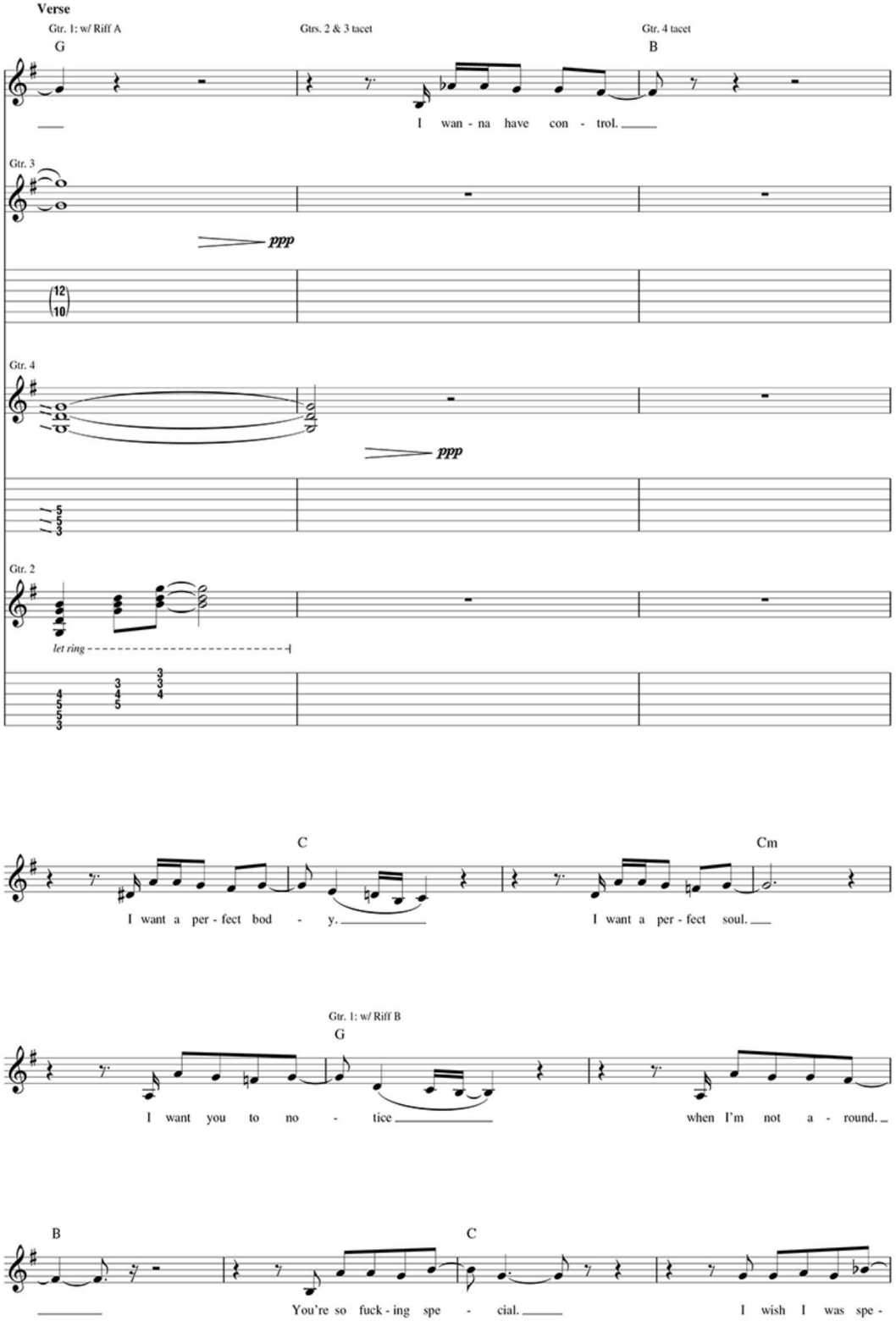
B C

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

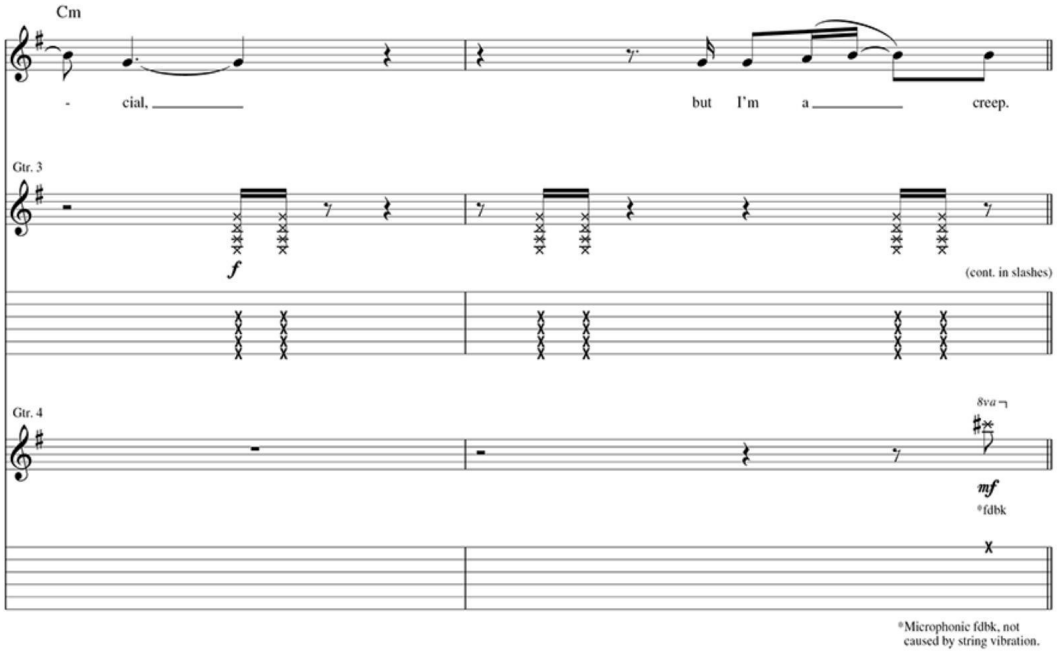

𝄋 Chorus
Gtr. 1 tacet
Cm
G
Gtr. 3
- cial, ____ but I'm a ____ creep.
Gtr. 1
End Riff B
Gtr. 3 (dist.)
f
(cont. in slashes)
Gtr. 4 (dist.)
15ma
loco
mf
*fdbk.
let ring
*Microphonic fdbk., not caused by string vibration.


B type2
(cont. in notation)
I'm a ____ weird - o. ____ What the hell _ am I do - ing here? _
Gtr. 4
let ring
let ring


To Coda
C
I don't be - long
Gtr. 3
Gtr. 4
let ring
Cm
here.
2. I don't care if it hurts,
let ring
steady gliss.

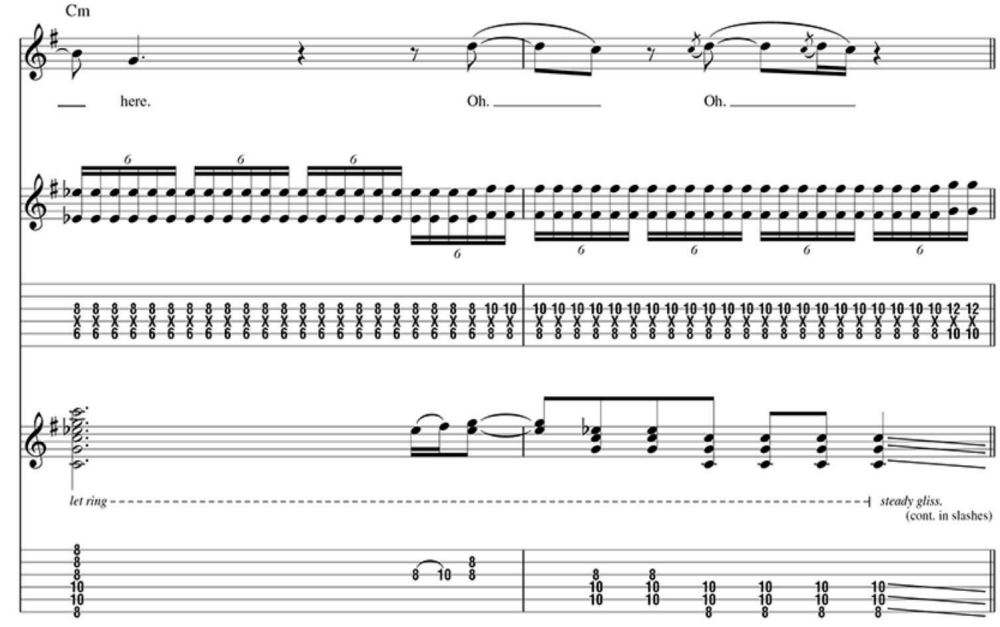

Verse
Gtr. 1: w/ Riff A
G
Gtrs. 2 & 3 tacet
Gtr. 4 tacet
B
I wan - na have con - trol.
Gtr. 3
ppp
Gtr. 4
8va
ppp
Gtr. 2
let ring
C
Cm
I want a per - fect bod - y.
I want a per - fect soul.
Gtr. 1: w/ Riff B
G
I want you to no - tice
when I'm not a - round.
B
C
You're so fuck - ing spe - cial.
I wish I was spe -

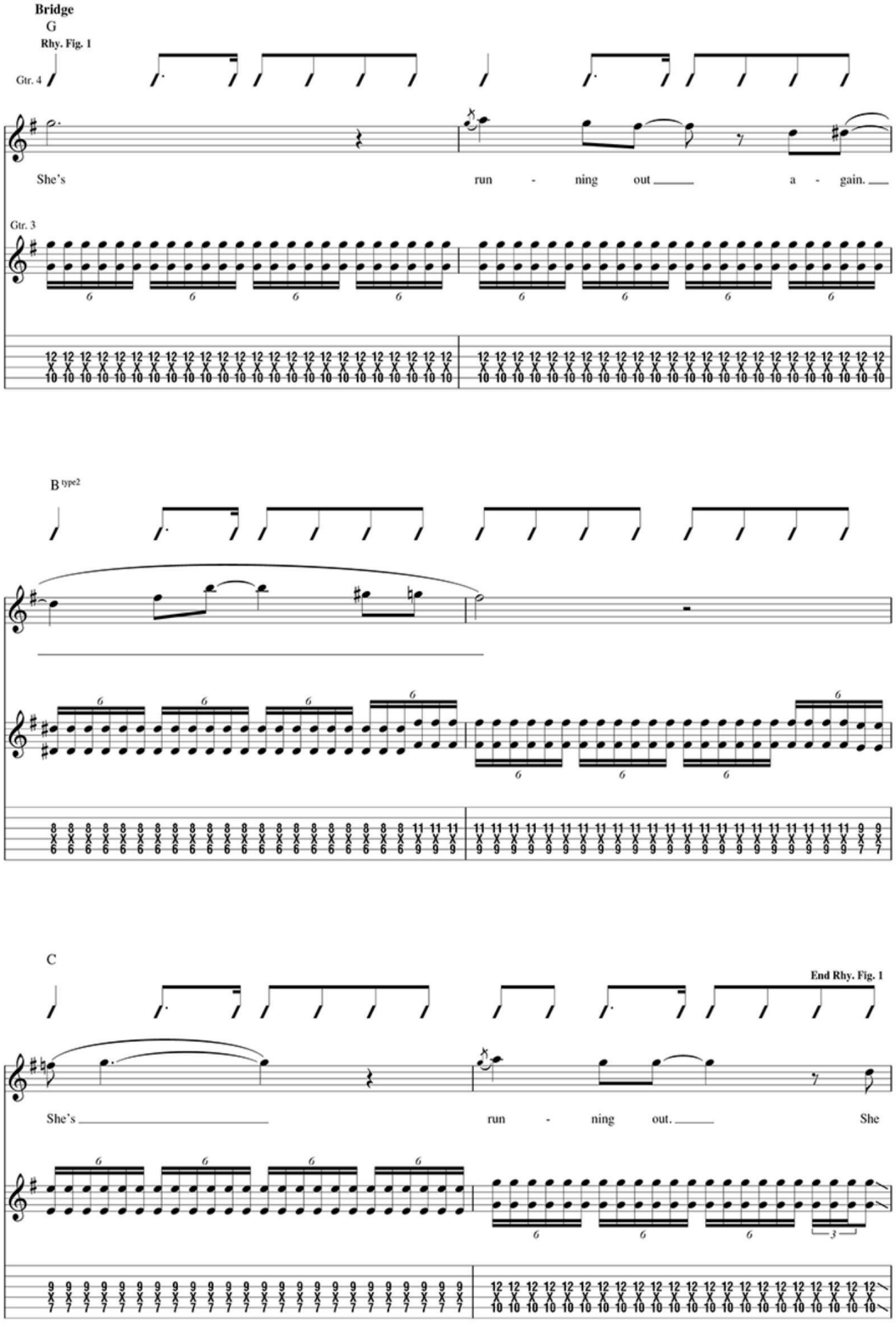
D.S. al Coda

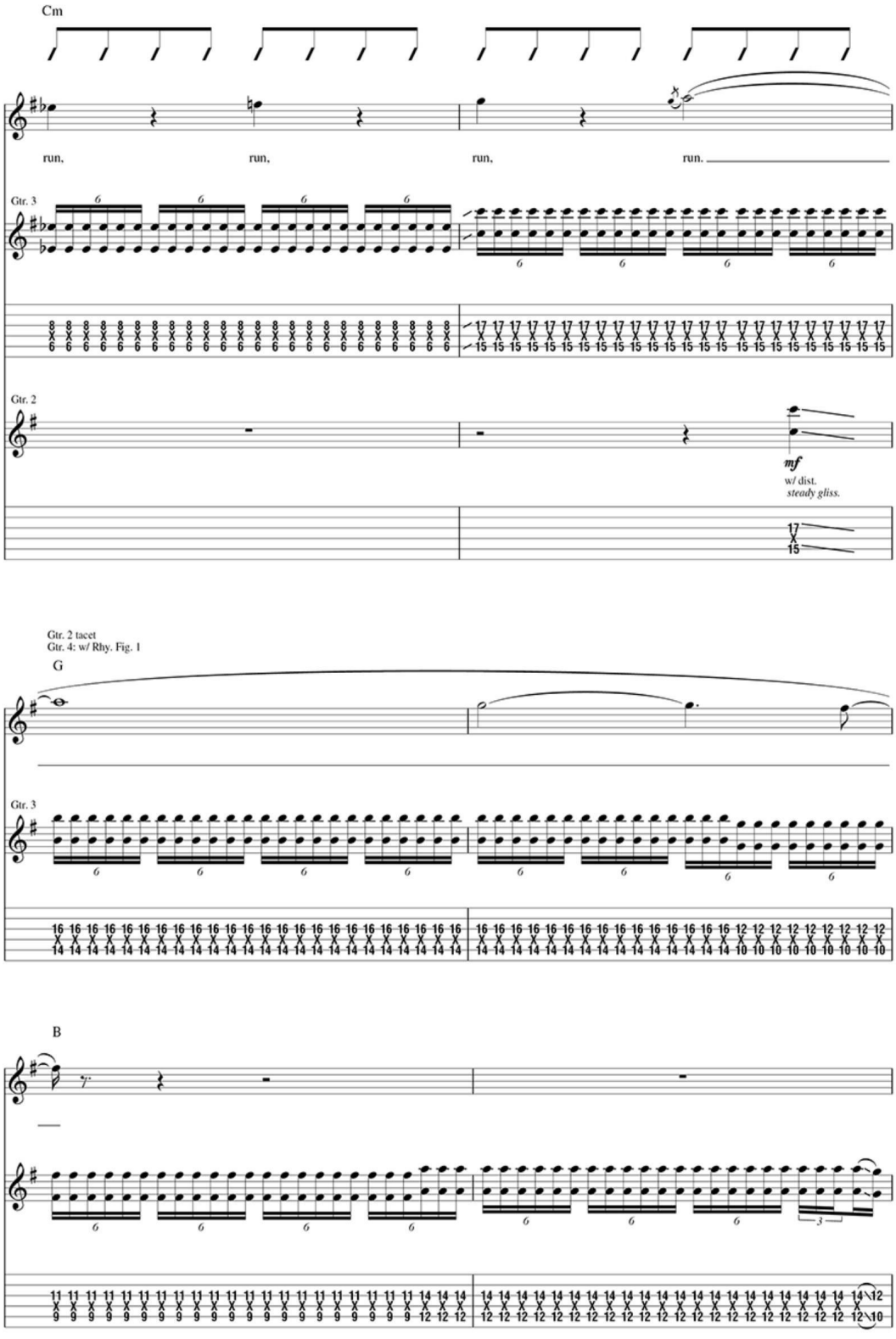


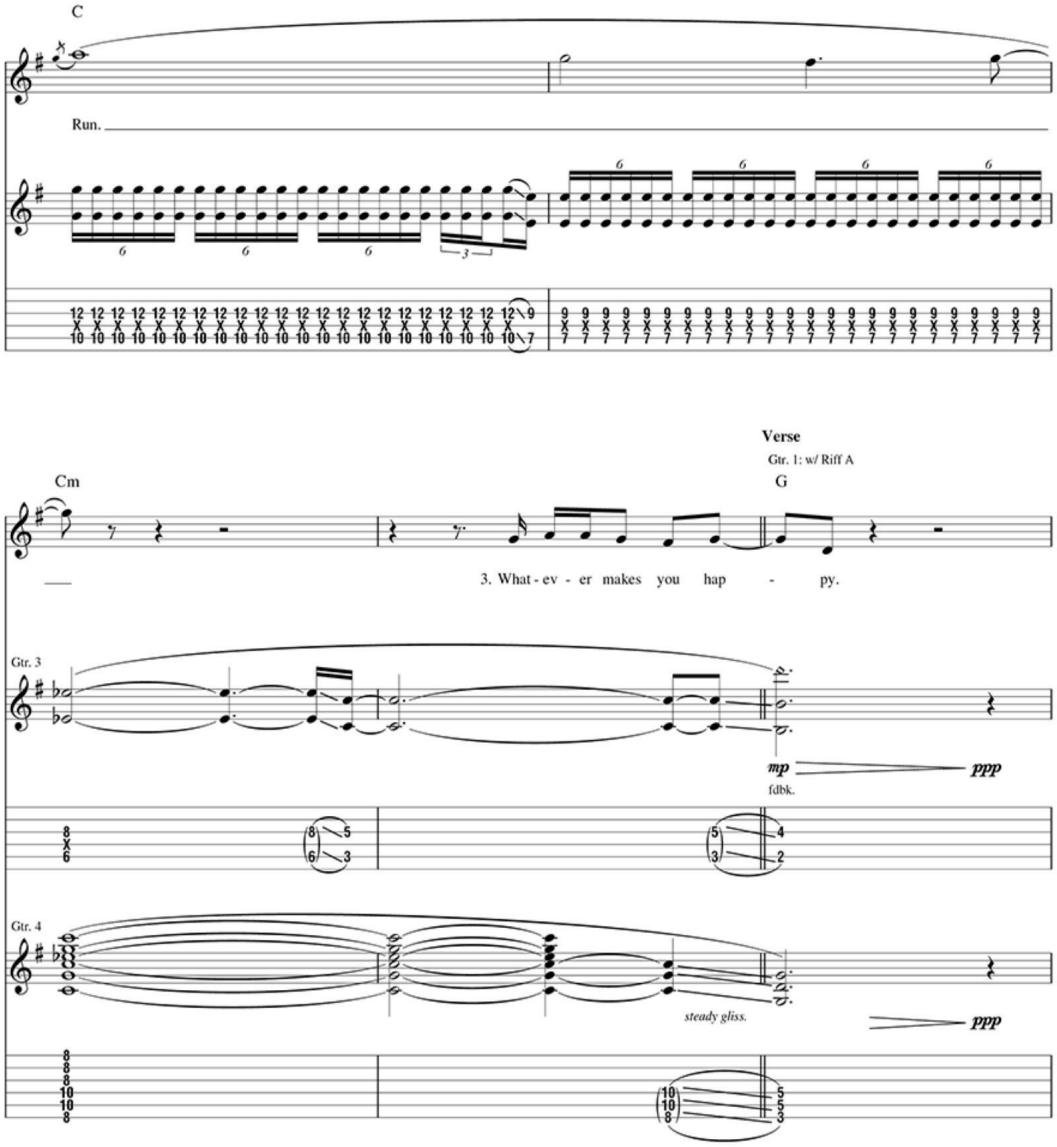
*Microphonic fdbk, not caused by string vibration.

Coda



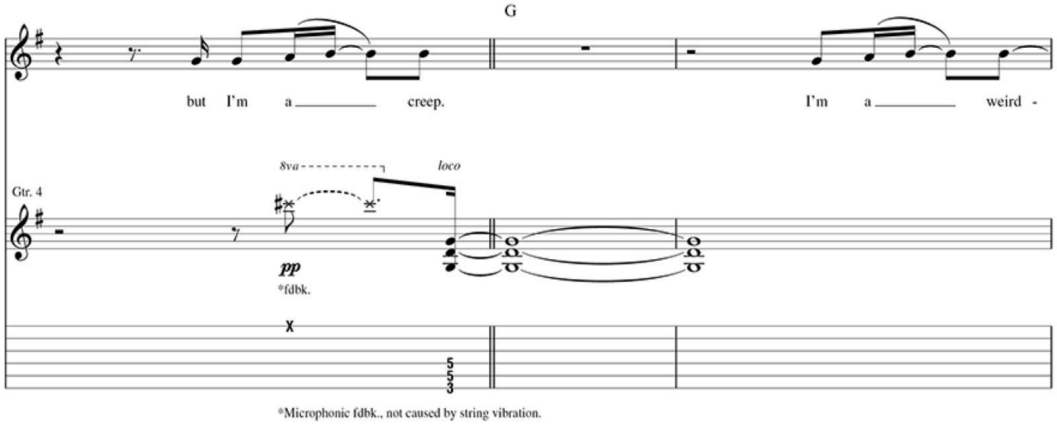

Bridge
G
Rhy. Fig. 1
Gtr. 4
She's run - ning out a - gain.
Gtr. 3
B type2
C
End Rhy. Fig. 1
She's run - ning out. She


Cm
run,
run,
run,
run.
Gtr. 3
Gtr. 2
mf
w/ dist.
steady gliss.
Gtr. 2 tacet
Gtr. 4: w/ Rhy. Fig. 1
G
Gtr. 3
B

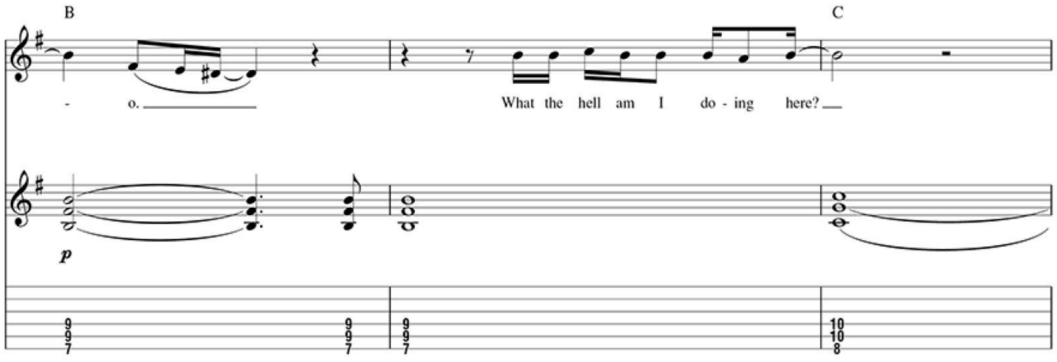

C
Run.
Verse
Gtr. 1: w/ Riff A
Cm
G
3. What - ev - er makes you hap - py.
Gtr. 3
mp
ppp
fdbk.
Gtr. 4
steady gliss.
ppp
Gtrs. 3 & 4 tacet
B
What - ev - er you want.
You're so fuck - ing spe -
C
Cm
- cial.
I wish I was spe - cial,

Outro-Chorus

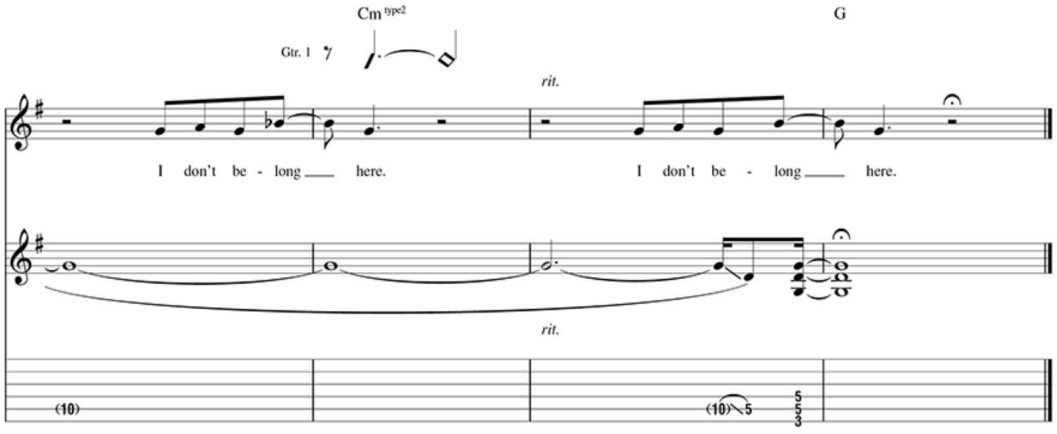
Gtr. 1: w/ Riff B (1st 6 meas.)



*Microphonic fdbk., not caused by string vibration.



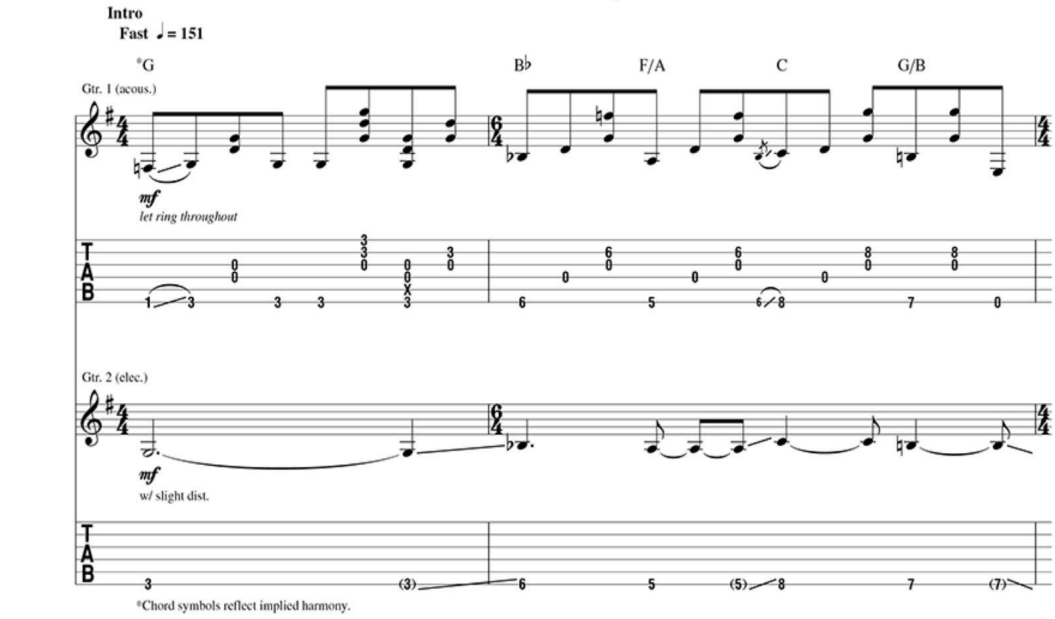
Gtr. 1 tacet

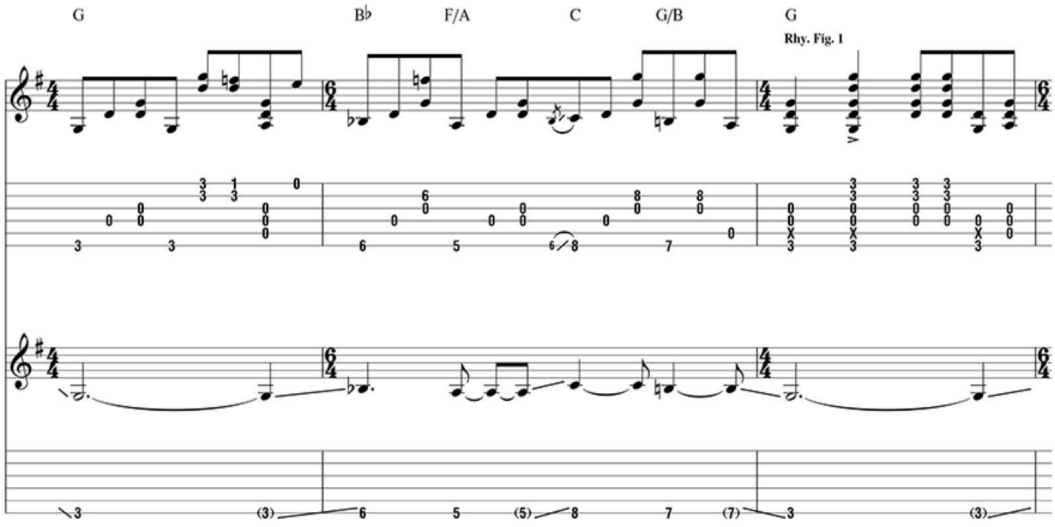


From Hail To The Thief

Go to Sleep

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





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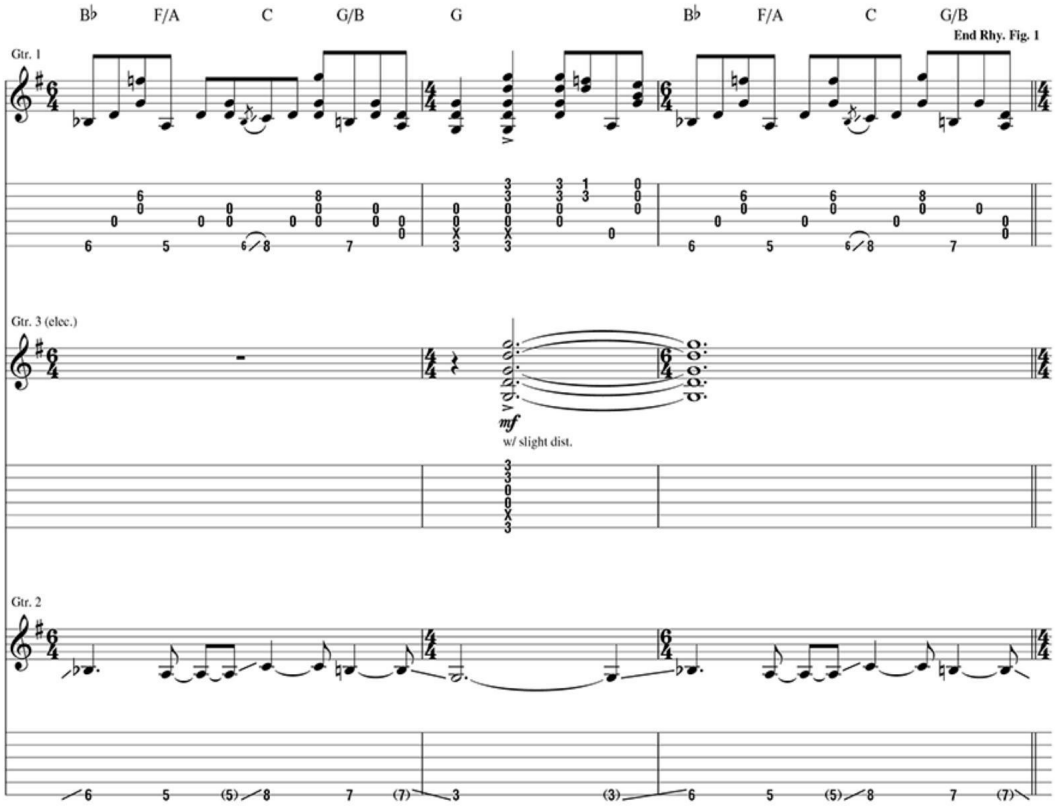
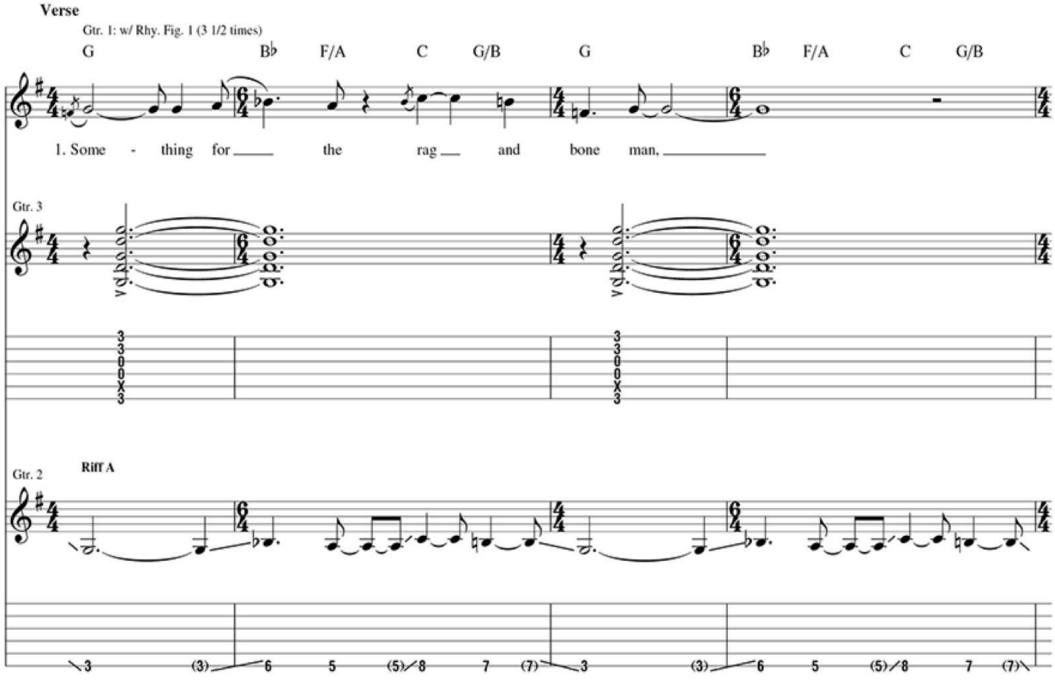
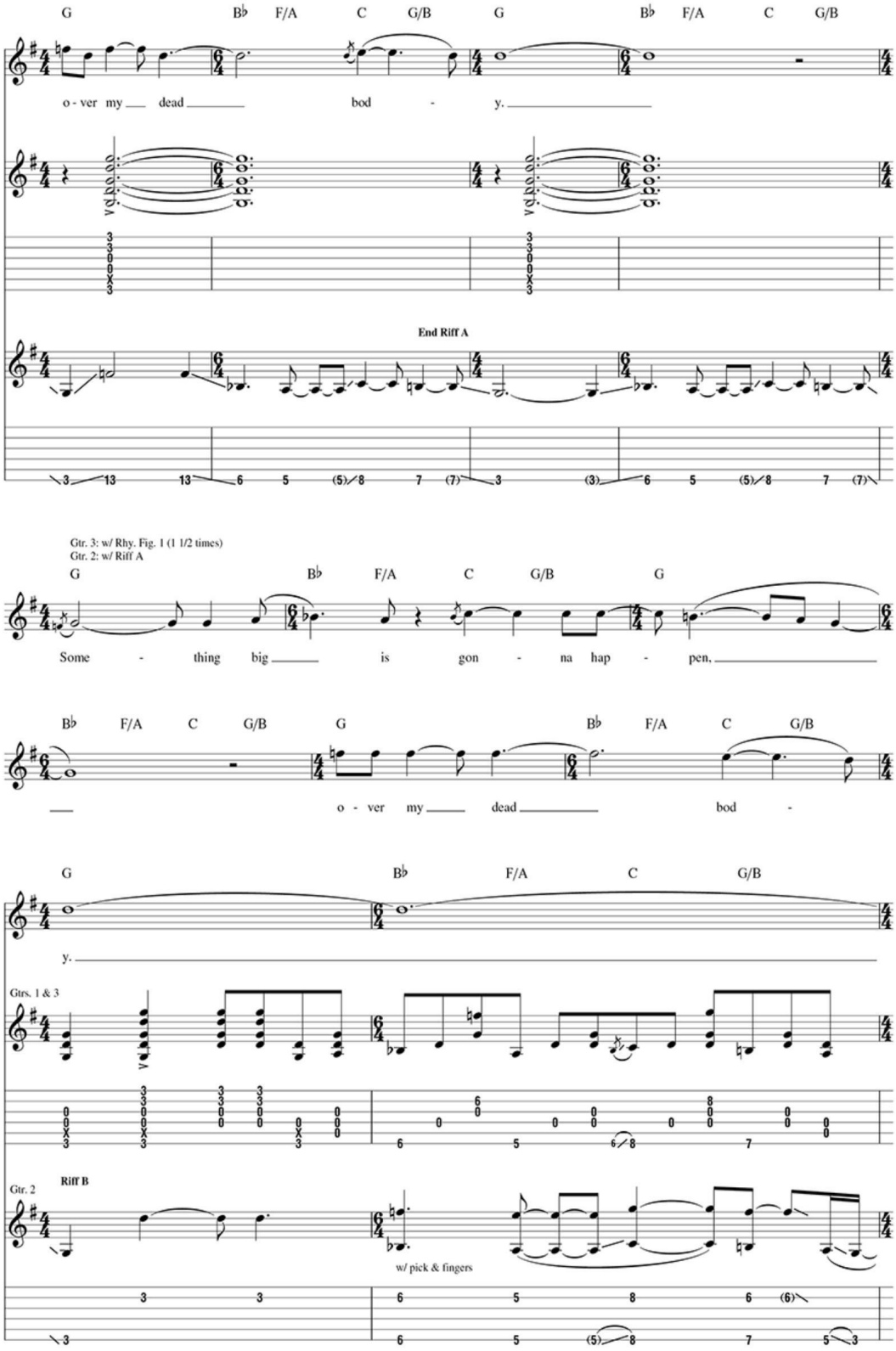
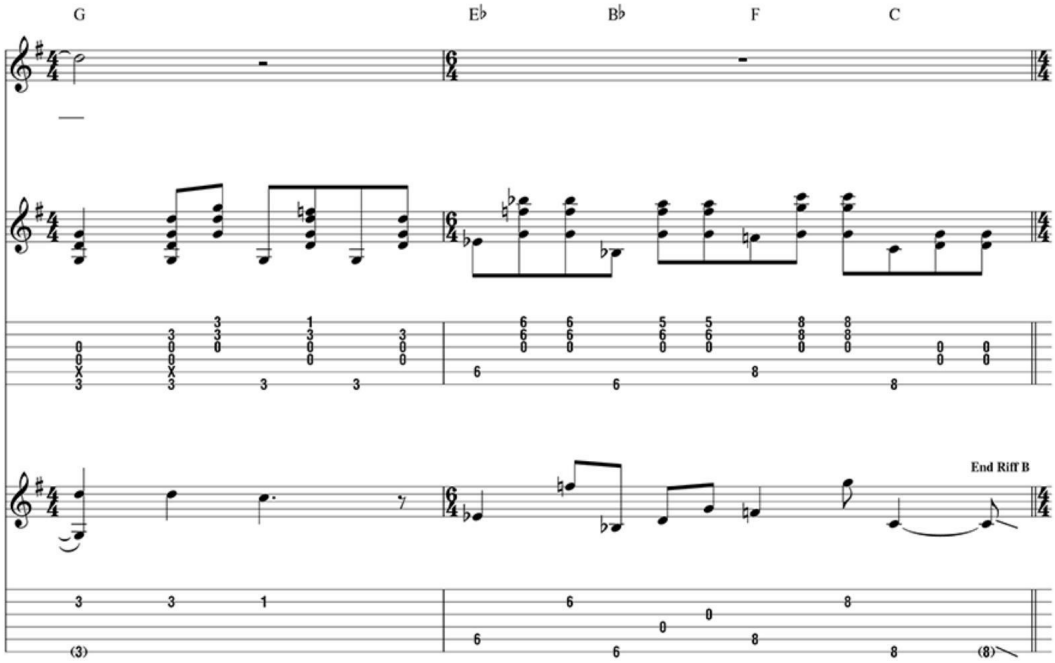

B♭ F/A C G/B G B♭ F/A C G/B
End Rhy. Fig. 1
Gtr. 1
Gtr. 3 (elec.)
mf
w/ slight dist.
Gtr. 2

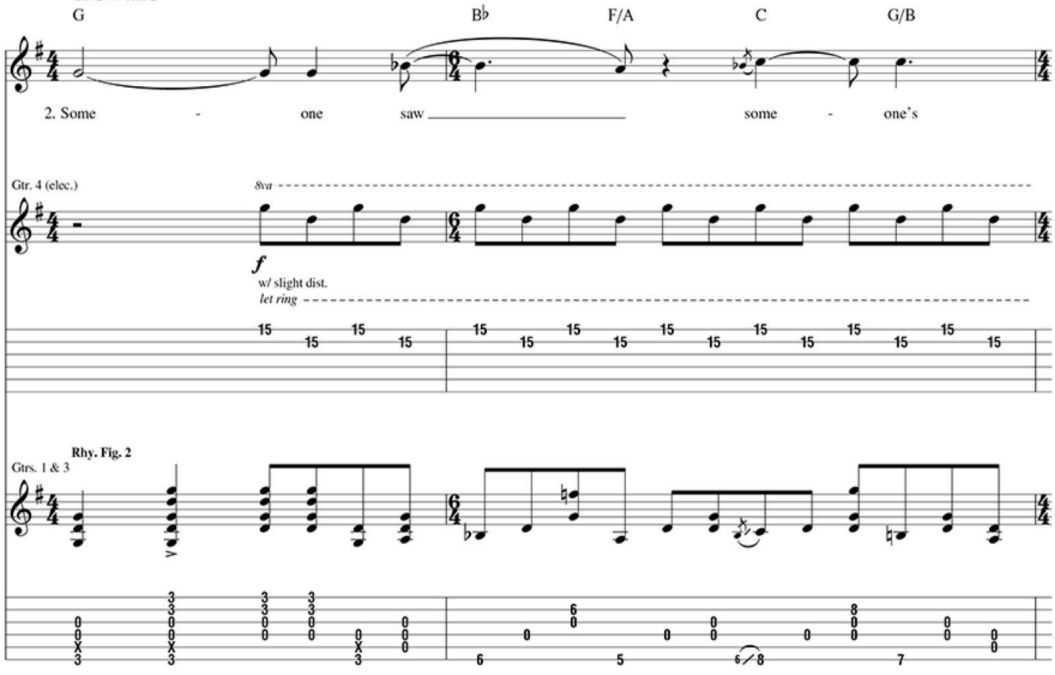

Verse
Gtr. 1: w/ Rhy. Fig. 1 (3 1/2 times)
G B♭ F/A C G/B G B♭ F/A C G/B
1. Some - thing for the rag and bone man,
Gtr. 3
Gtr. 2
Riff A

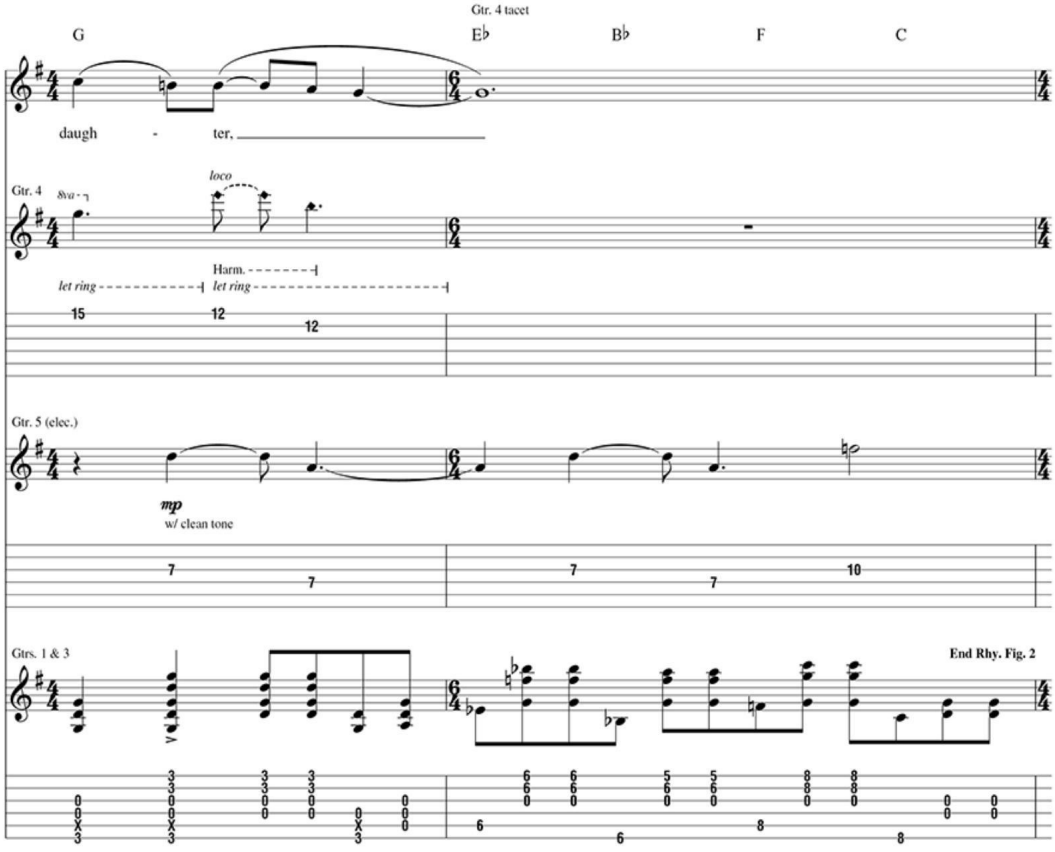

G B♭ F/A C G/B G B♭ F/A C G/B
o - ver my dead bod - y.
End Riff A
Gtr. 3: w/ Rhy. Fig. 1 (1 1/2 times)
Gtr. 2: w/ Riff A
G B♭ F/A C G/B G
Some - thing big is gon - na hap - pen,
B♭ F/A C G/B G B♭ F/A C G/B
o - ver my dead bod -
G B♭ F/A C G/B
y.
Gtrs. 1 & 3
Gtr. 2
Riff B
w/ pick & fingers

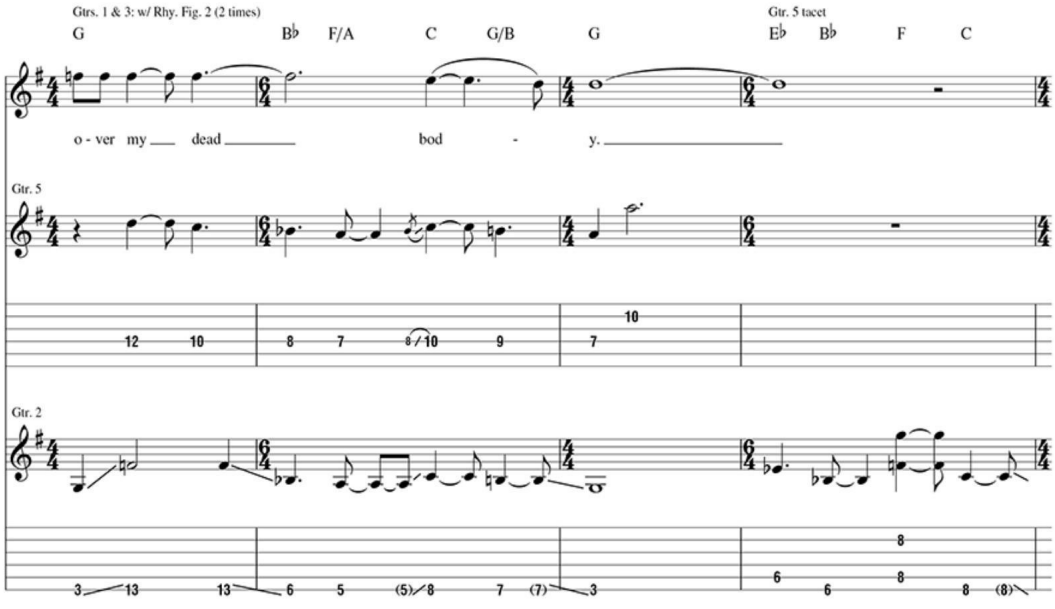


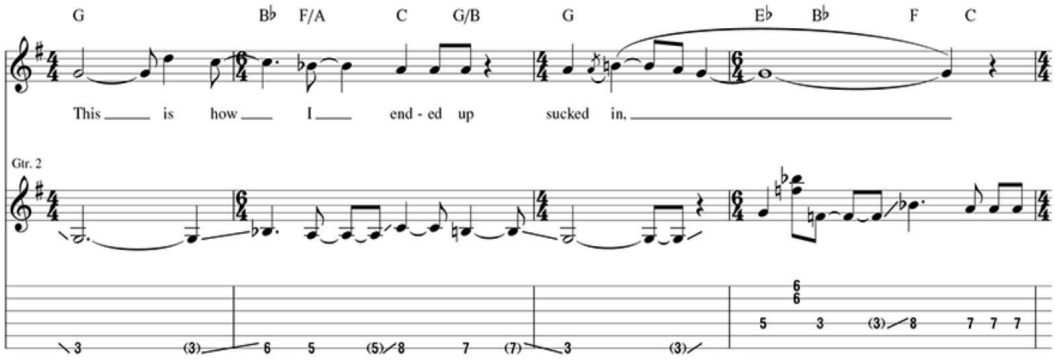
Verse

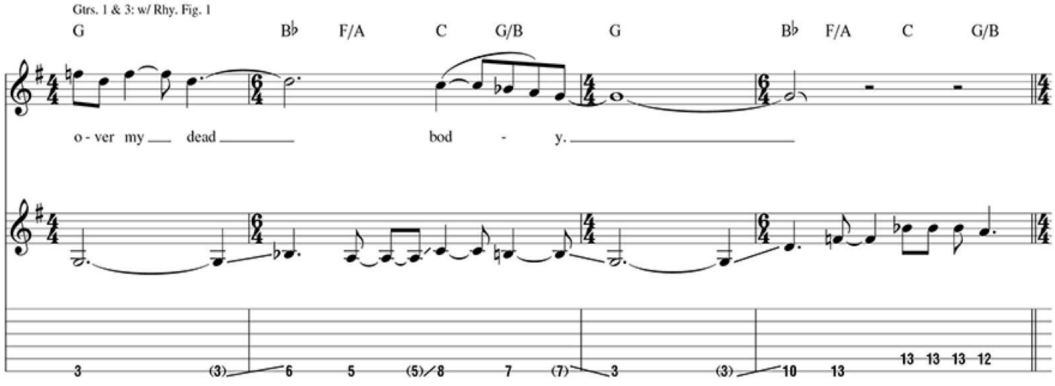
Gtr. 2: w/ Riff B

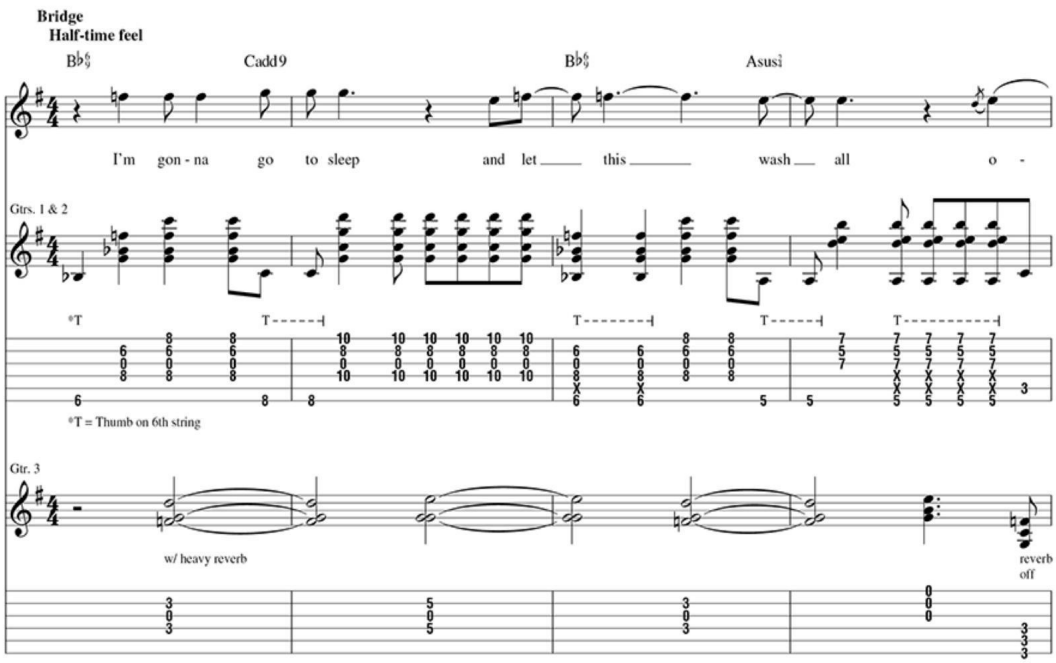


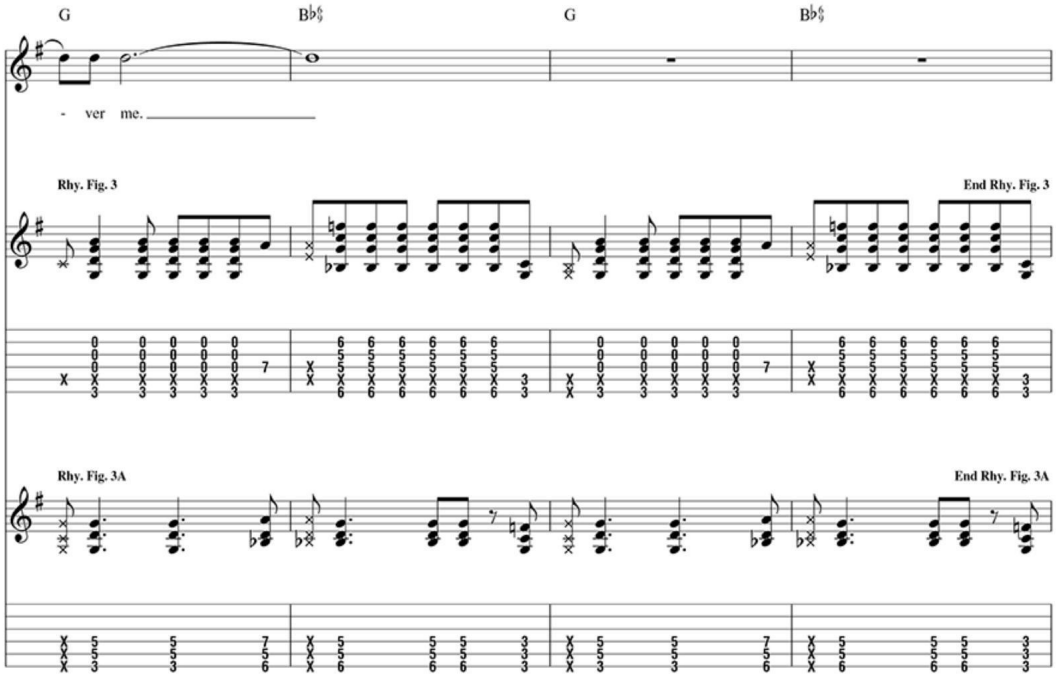

Gtr. 4 tacet
G
E♭
B♭
F
C
daugh - ter,
Gtr. 4
8va
loco
Harm.
let ring
let ring
Gtr. 5 (elec.)
mp
w/ clean tone
Gtrs. 1 & 3
End Rhy. Fig. 2

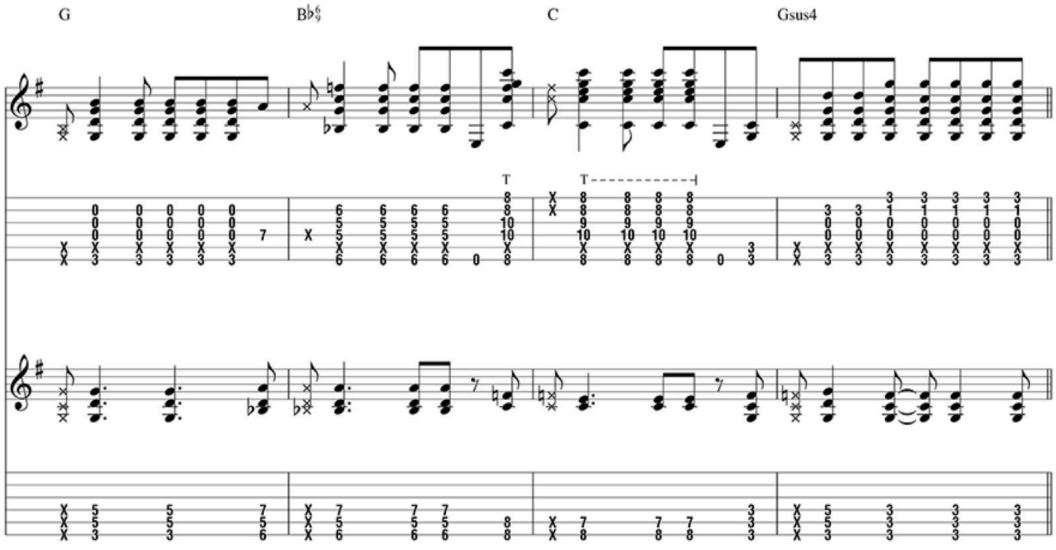

Gtrs. 1 & 3: w/ Rhy. Fig. 2 (2 times)
G
B♭
F/A
C
G/B
G
Gtr. 5 tacet
E♭
B♭
F
C
o - ver my dead bod - y.
Gtr. 5
Gtr. 2

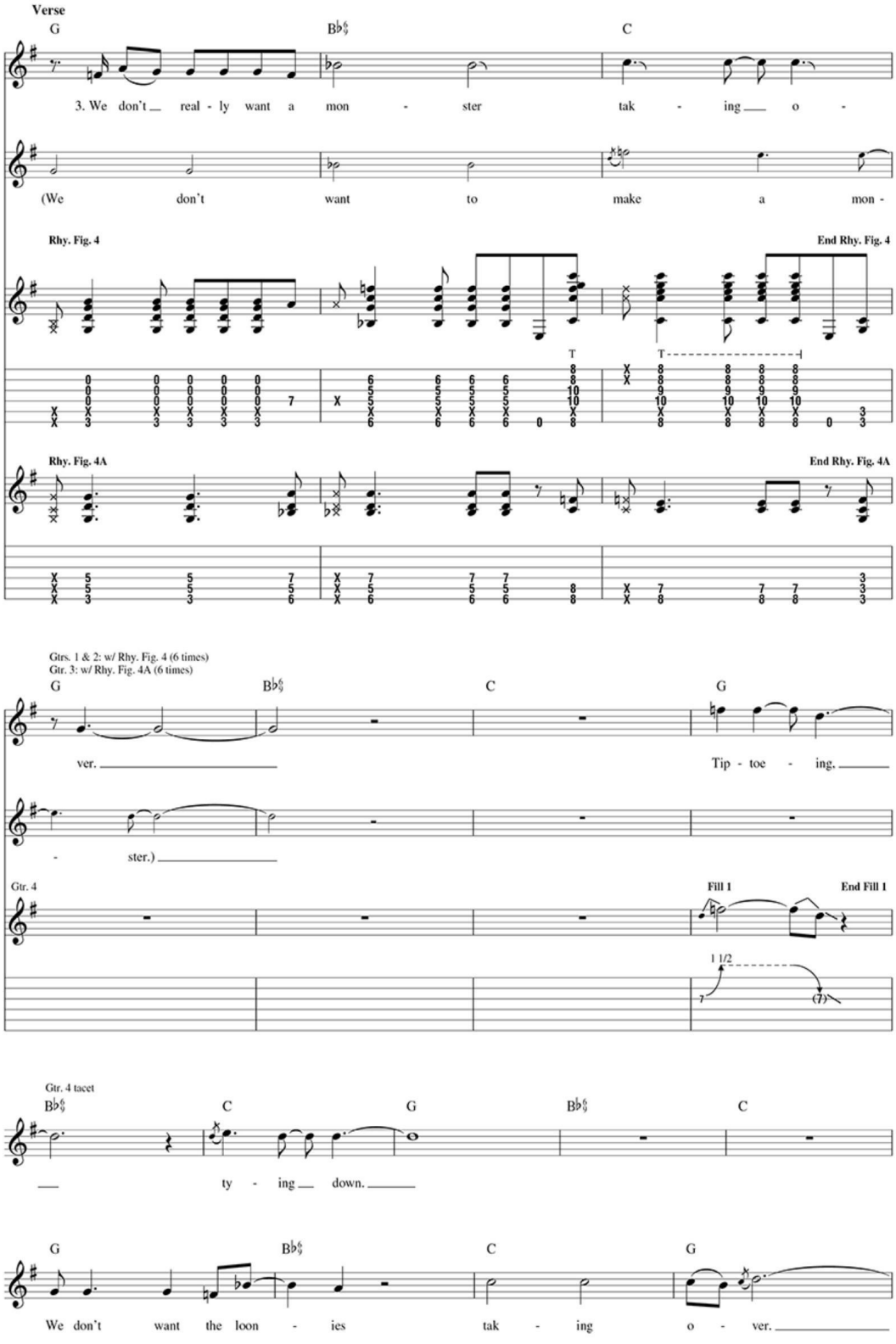

G B♭ F/A C G/B G E♭ B♭ F C
This is how I end - ed up sucked in.
Gtr. 2

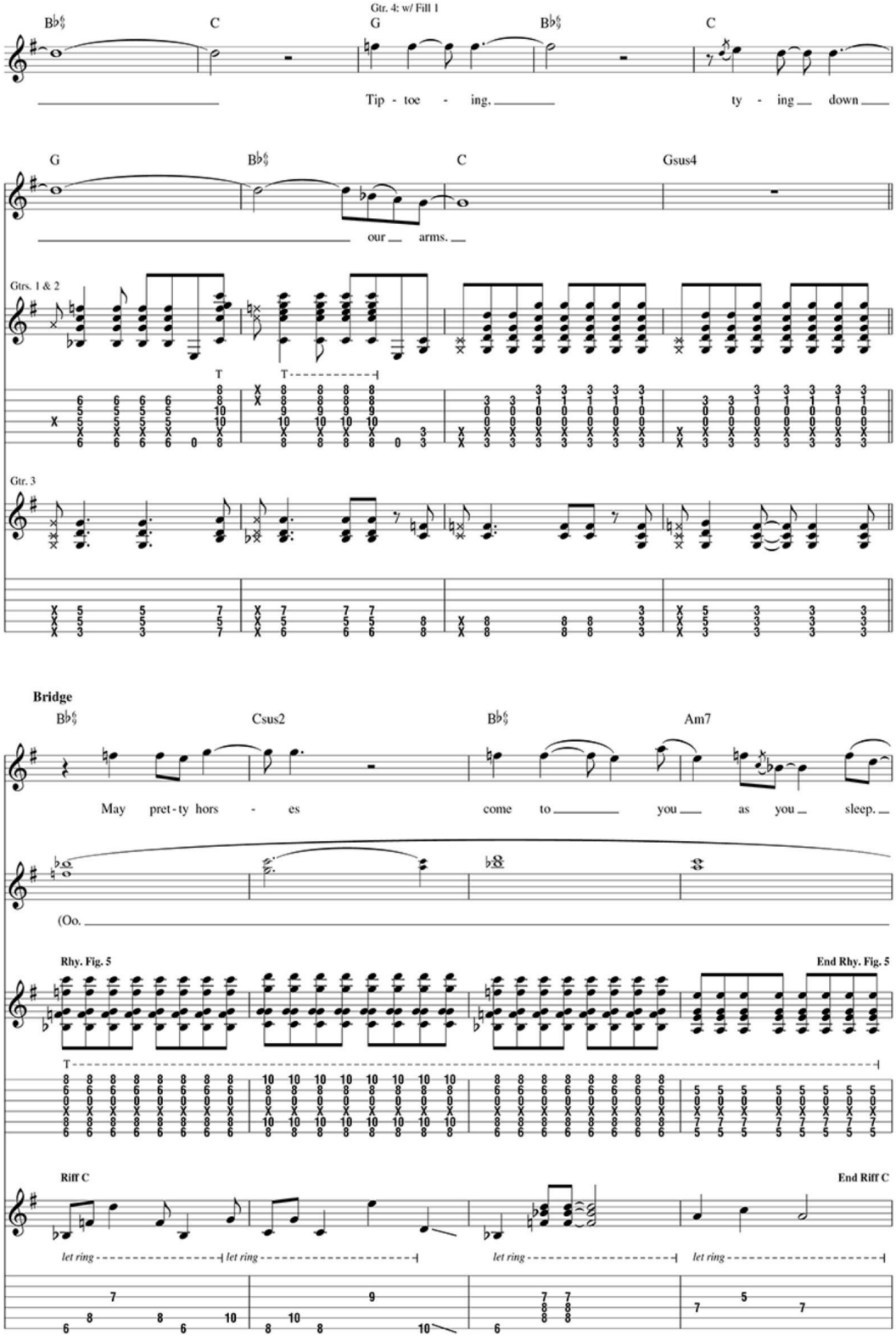

Gtrs. 1 & 3: w/ Rhy. Fig. 1
G B♭ F/A C G/B G B♭ F/A C G/B
o - ver my dead bod - y.

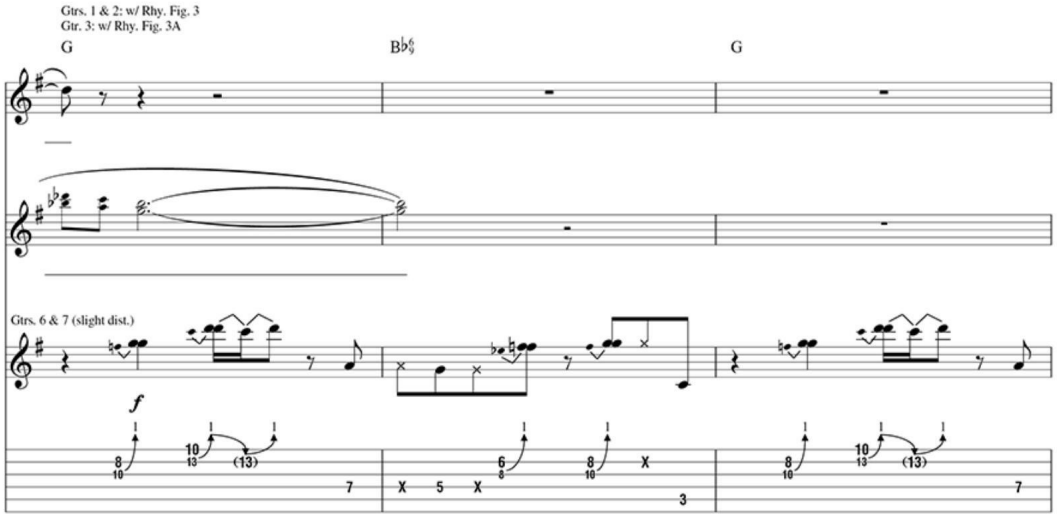

Bridge
Half-time feel
B♭♯ Cadd9 B♭♯ Asus♭
I'm gon - na go to sleep and let this wash all o -
Gtrs. 1 & 2
*T
*T = Thumb on 6th string
Gtr. 3
w/ heavy reverb
reverb off

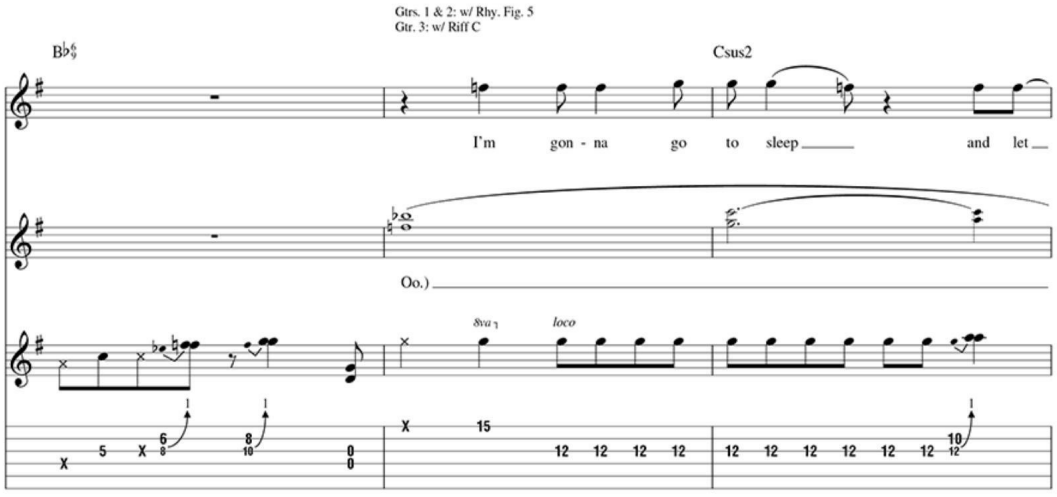

G
B♭
G
B♭
- ver me.
Rhy. Fig. 3
End Rhy. Fig. 3
Rhy. Fig. 3A
End Rhy. Fig. 3A

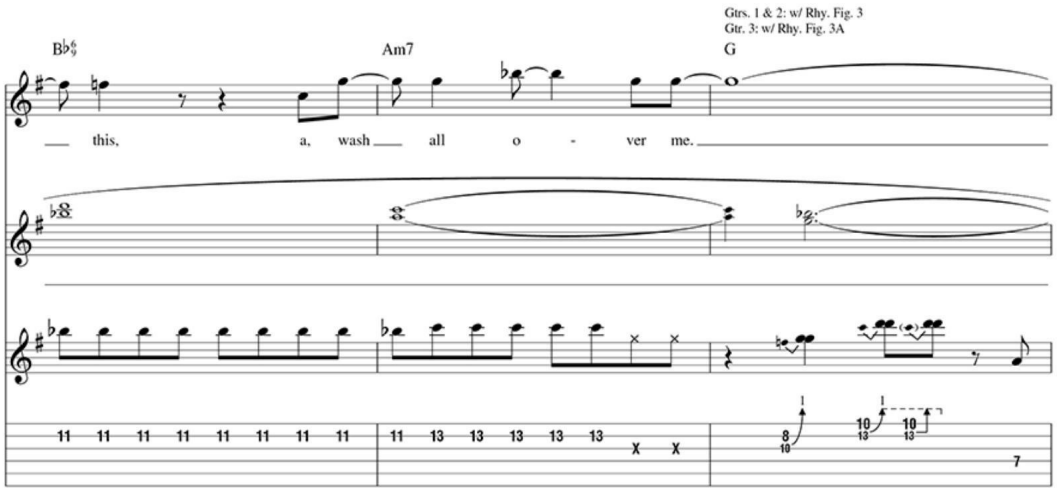

G
B♭
C
Gsus4

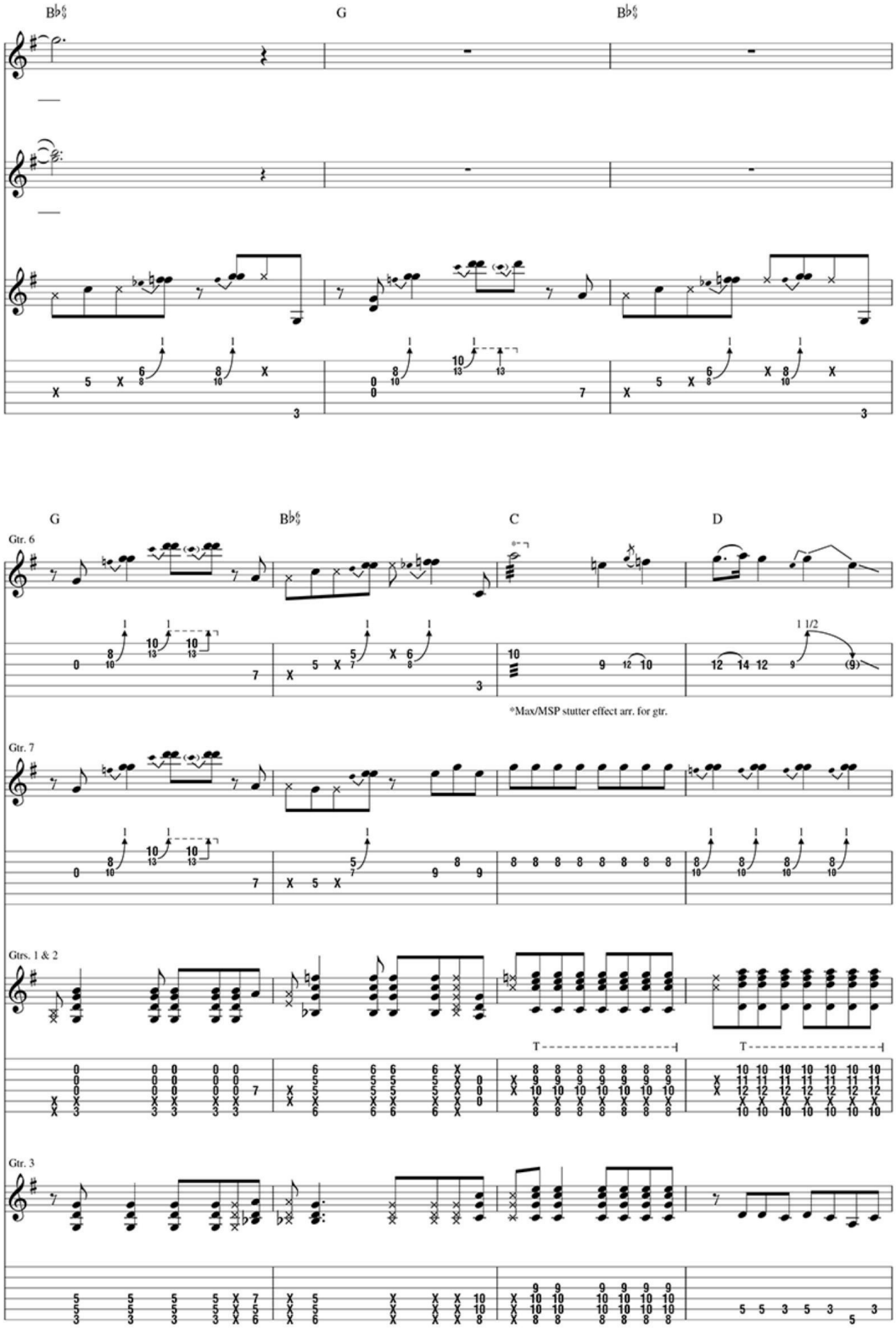

Verse
G
B♭
C
3. We don't real - ly want a mon - ster tak - ing o -
(We don't want to make a mon -
Rhy. Fig. 4
End Rhy. Fig. 4
Rhy. Fig. 4A
End Rhy. Fig. 4A
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (6 times)
Gtr. 3: w/ Rhy. Fig. 4A (6 times)
G
B♭
C
G
ver.
Tip - toe - ing,
- ster.)
Gtr. 4
Fill 1
End Fill 1
1 1/2
Gtr. 4 tacet
B♭
C
G
B♭
C
ty - ing down.
G
B♭
C
G
We don't want the loon - ies tak - ing o - ver.

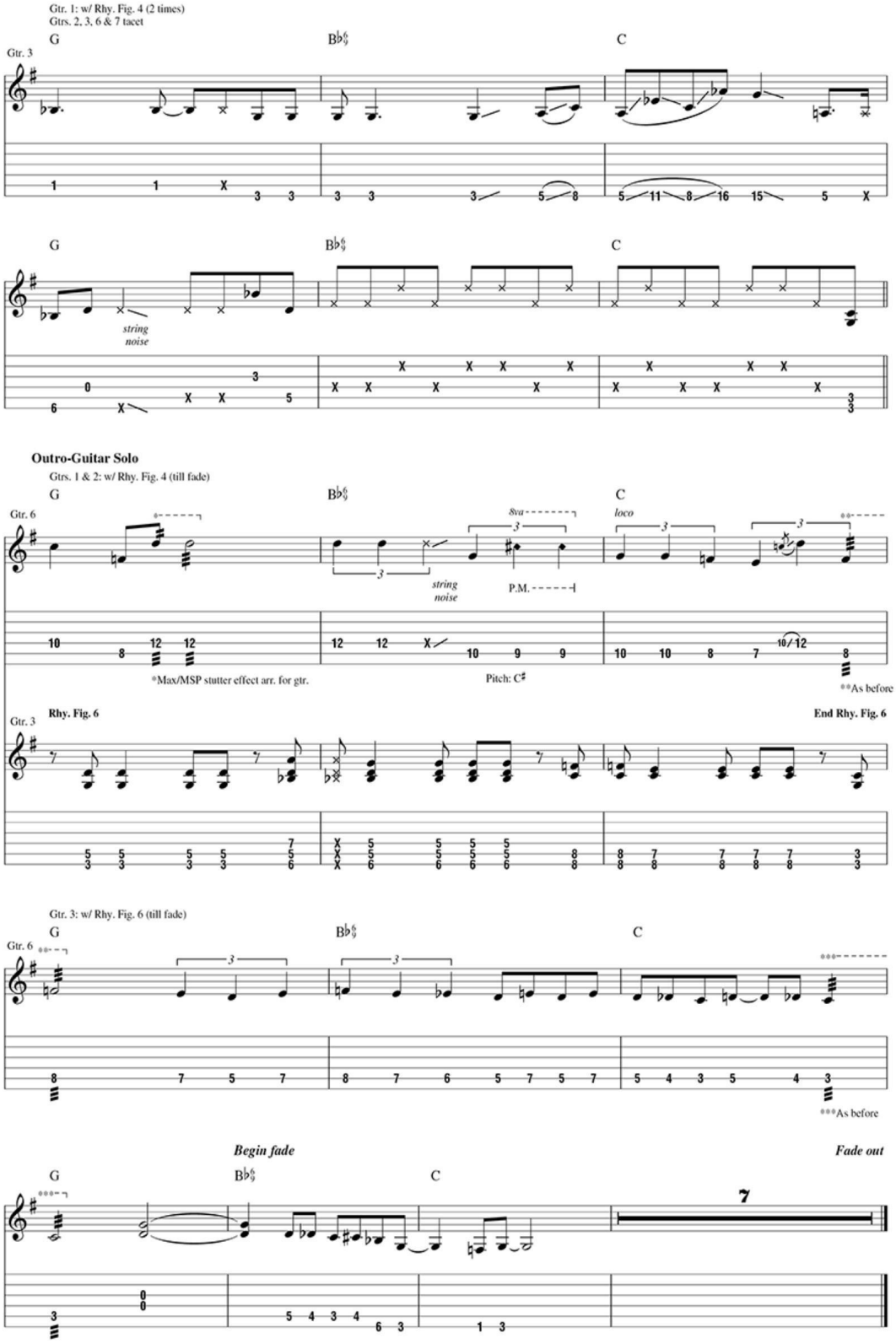

Gtr. 4: w/ Fill 1
B♭ C G B♭ C
Tip - toe - ing, ty - ing down
G B♭ C Gsus4
our arms.
Gtrs. 1 & 2
Gtr. 3
Bridge
B♭ Csus2 B♭ Am7
May pret - ty hors - es come to you as you sleep.
(Oo.
Rhy. Fig. 5
End Rhy. Fig. 5
Riff C
End Riff C
let ring let ring let ring let ring


Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtr. 3: w/ Rhy. Fig. 3A
G
B♭
G
Gtrs. 6 & 7 (slight dist.)
f


Gtrs. 1 & 2: w/ Rhy. Fig. 5
Gtr. 3: w/ Riff C
B♭
Csus2
I'm gon - na go to sleep and let
Oo.)
8va
loco


Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtr. 3: w/ Rhy. Fig. 3A
B♭
Am7
G
this, a, wash all o - ver me.

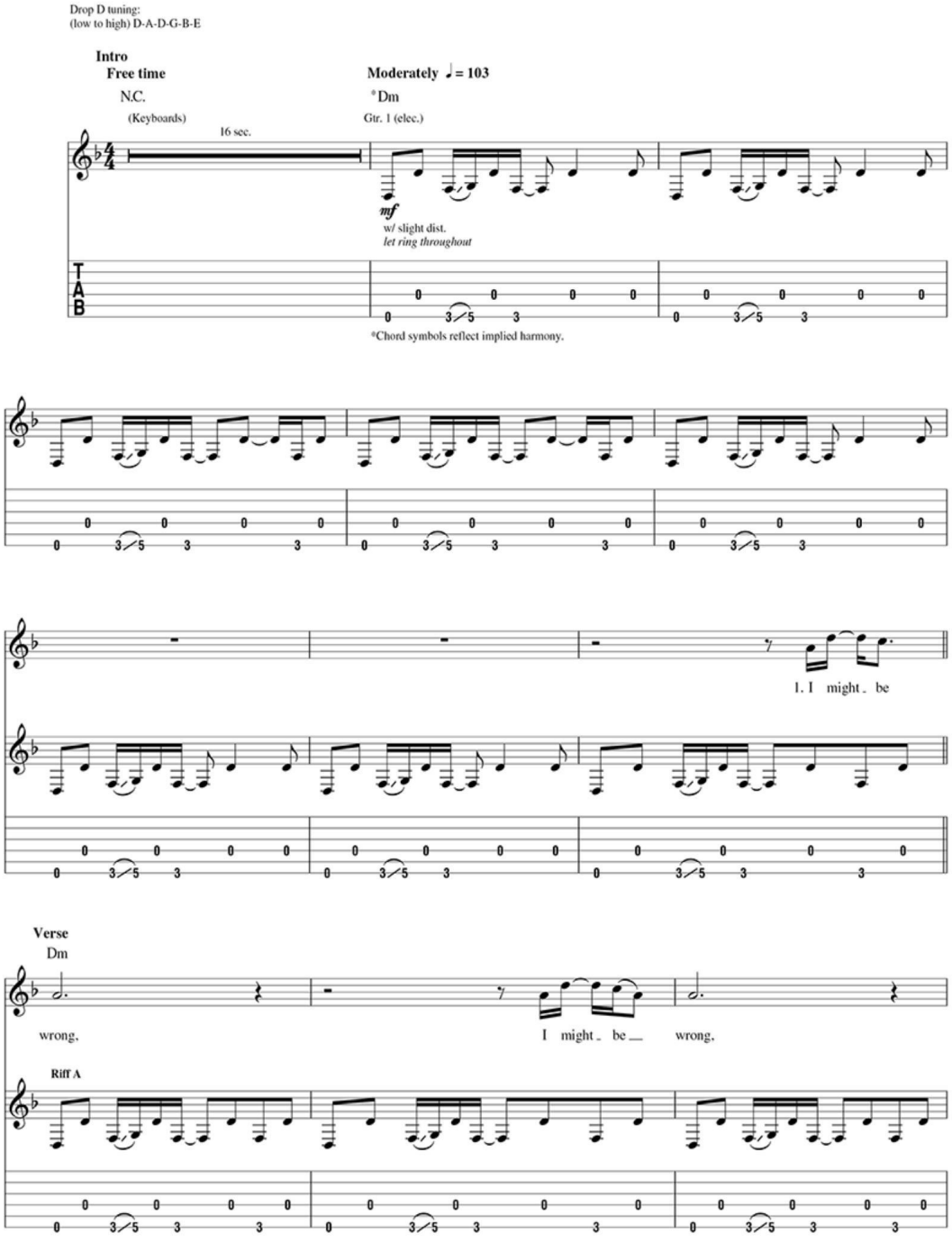

B♭5
G
B♭5
G
B♭5
C
D
Gtr. 6
1 1/2
*Max/MSP stutter effect arr. for gtr.
Gtr. 7
Gtrs. 1 & 2
T
T
Gtr. 3


Gtr. 1: w/ Rhy. Fig. 4 (2 times)
Gtrs. 2, 3, 6 & 7 tacet
G
B♭
C
Gtr. 3
string noise
Outro-Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (till fade)
Gtr. 6
8va
loco
P.M.
*Max/MSP stutter effect arr. for gtr.
Pitch: C♯
**As before
Rhy. Fig. 6
End Rhy. Fig. 6
Gtr. 3: w/ Rhy. Fig. 6 (till fade)
***As before
Begin fade
Fade out

From Amnesiac

I Might Be Wrong

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



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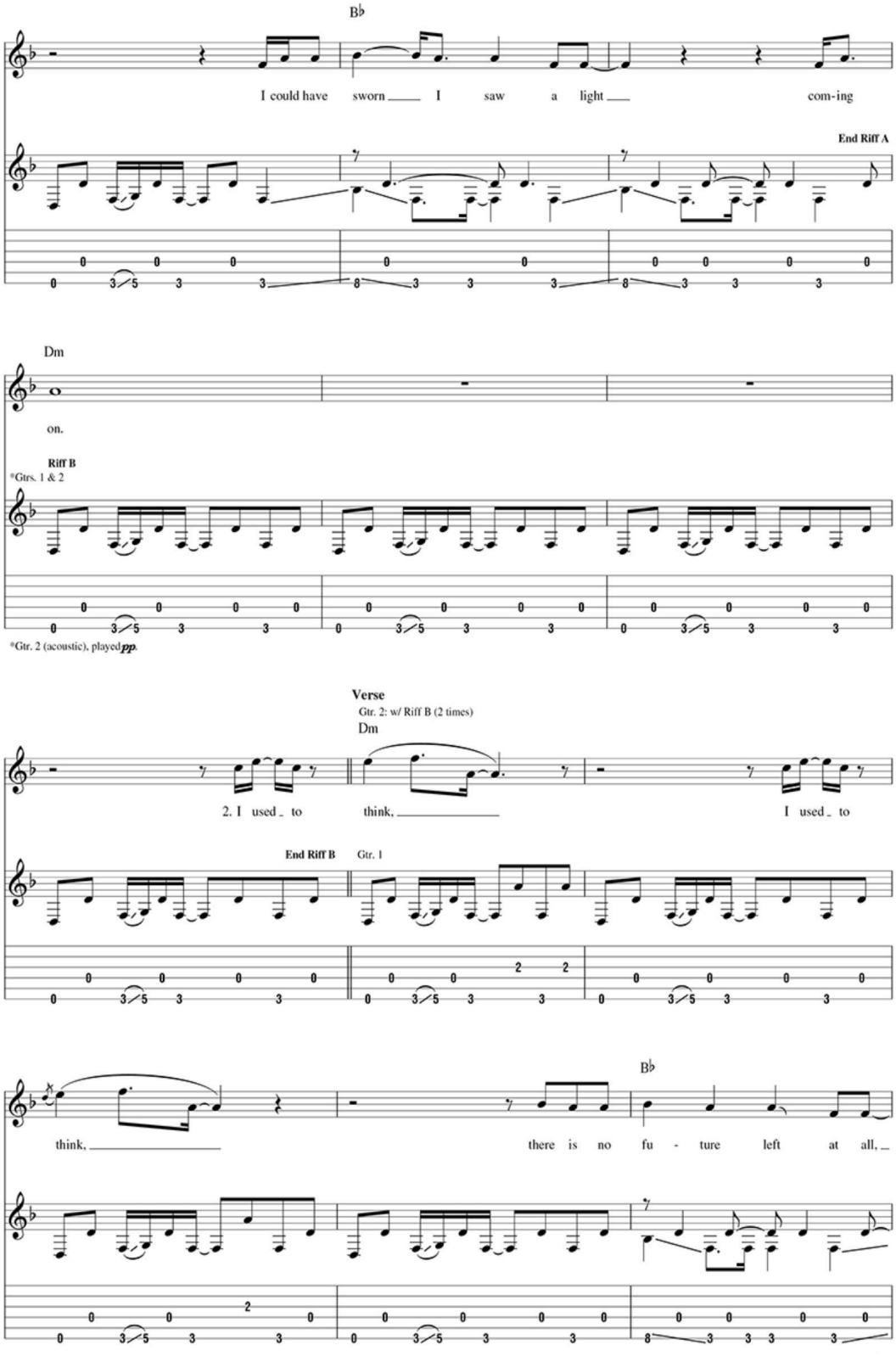
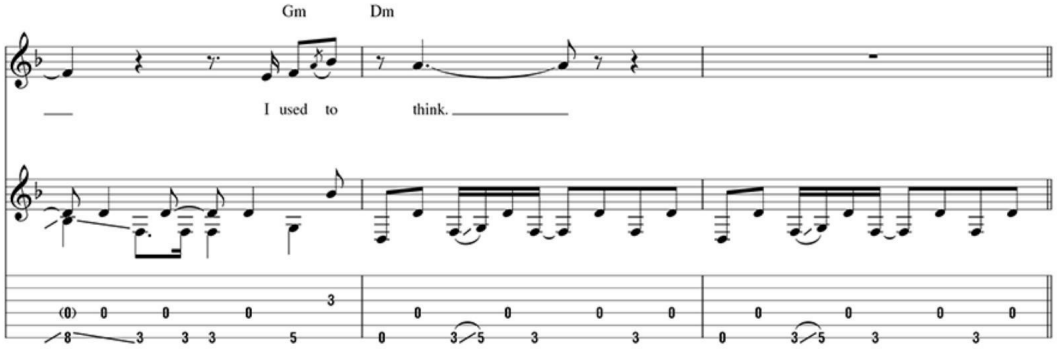
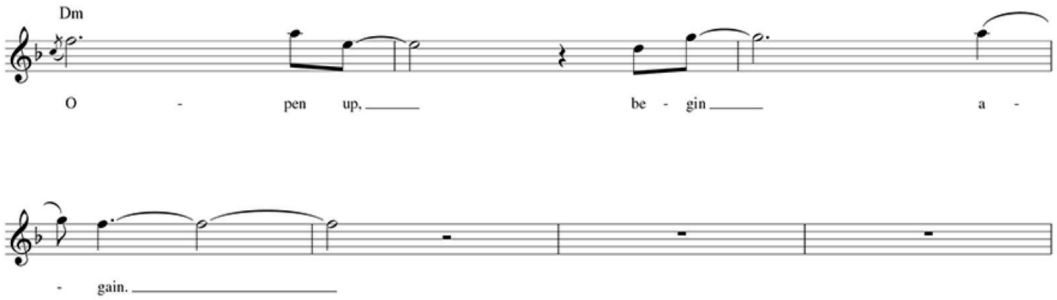
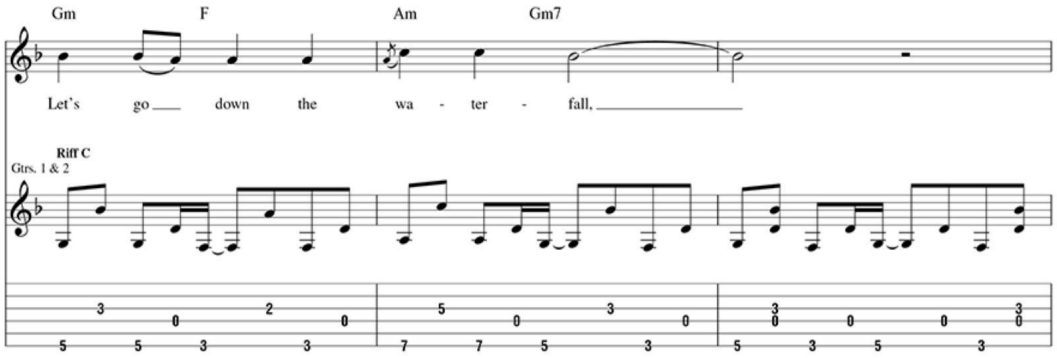

B♭
I could have sworn I saw a light com-ing
End Riff A
Dm
on.
Riff B
*Gtrs. 1 & 2
*Gtr. 2 (acoustic), played pp.
Verse
Gtr. 2: w/ Riff B (2 times)
Dm
2. I used to think, I used to
End Riff B
Gtr. 1
B♭
think, there is no fu - ture left at all,

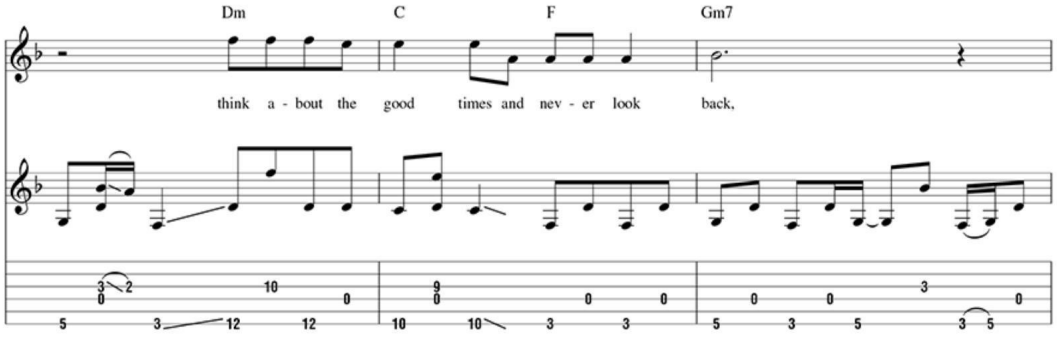


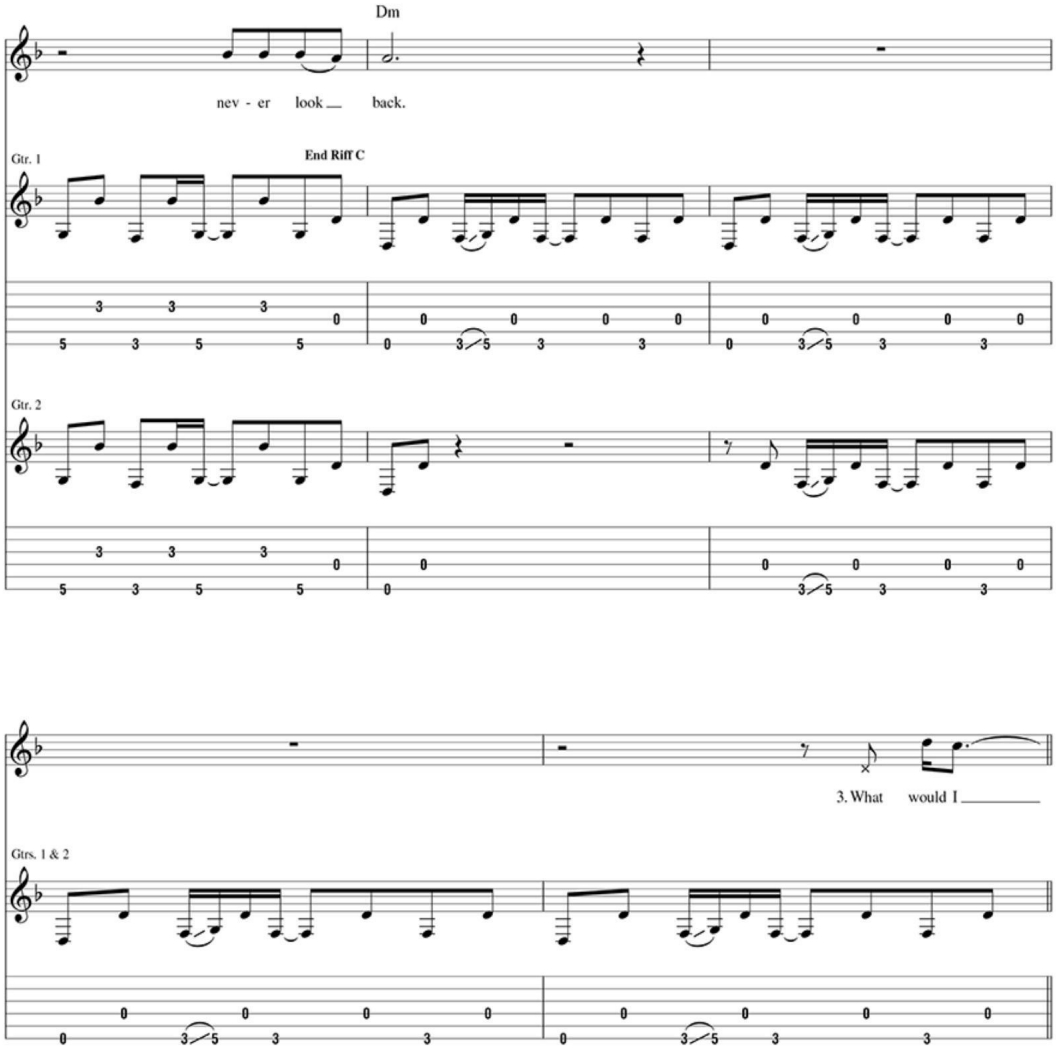
Chorus

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



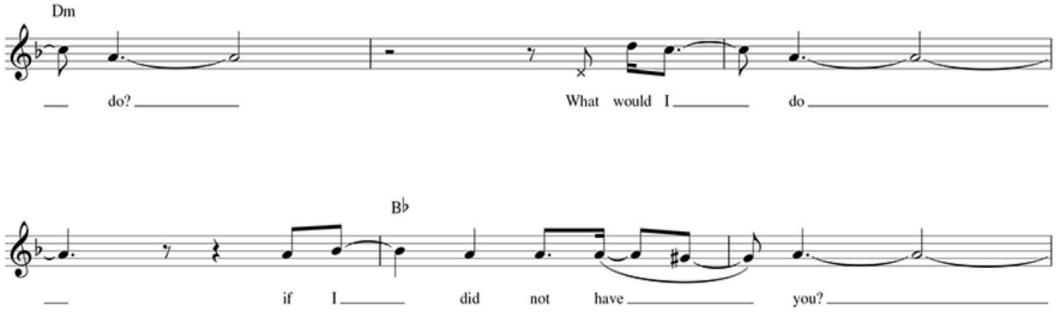


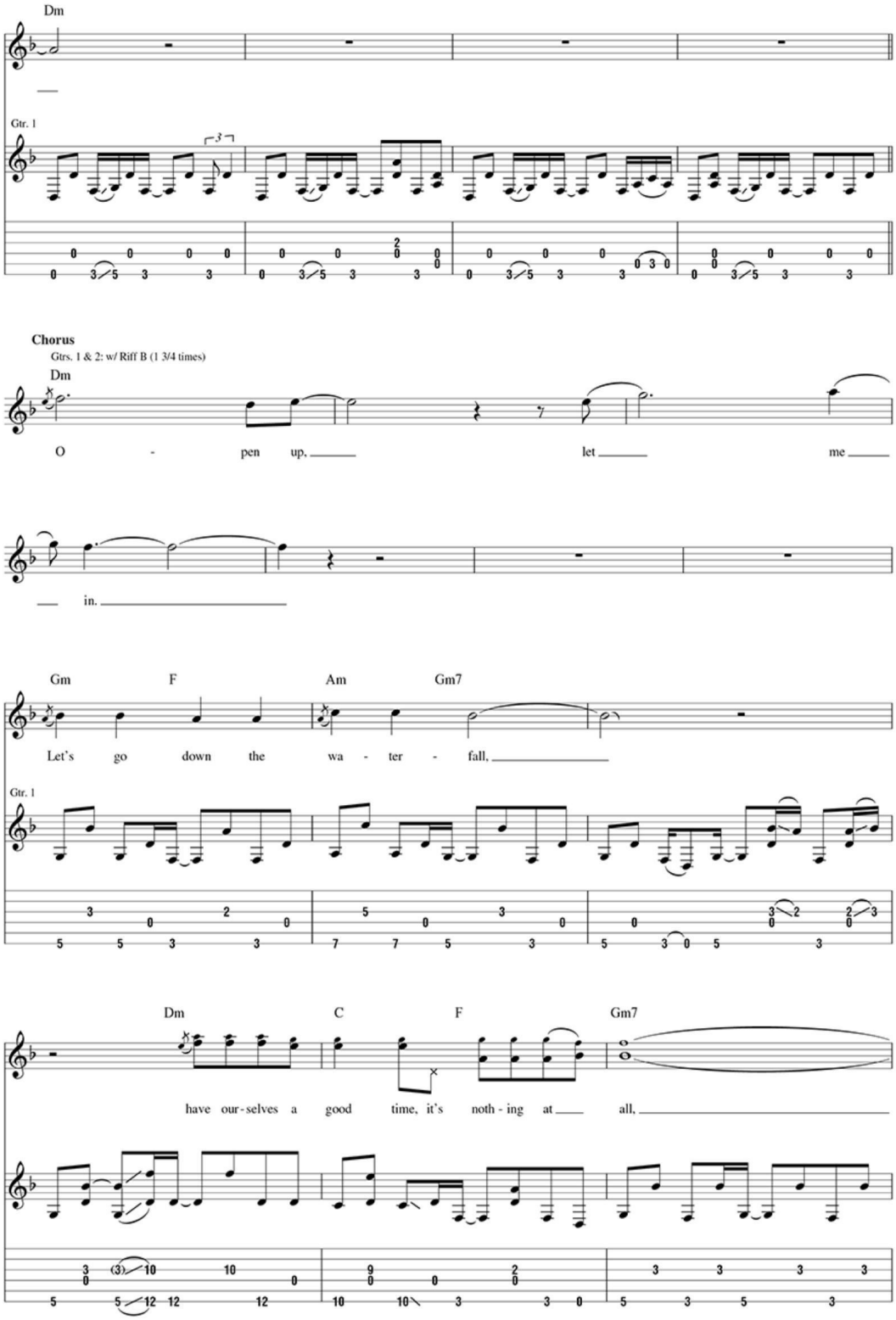


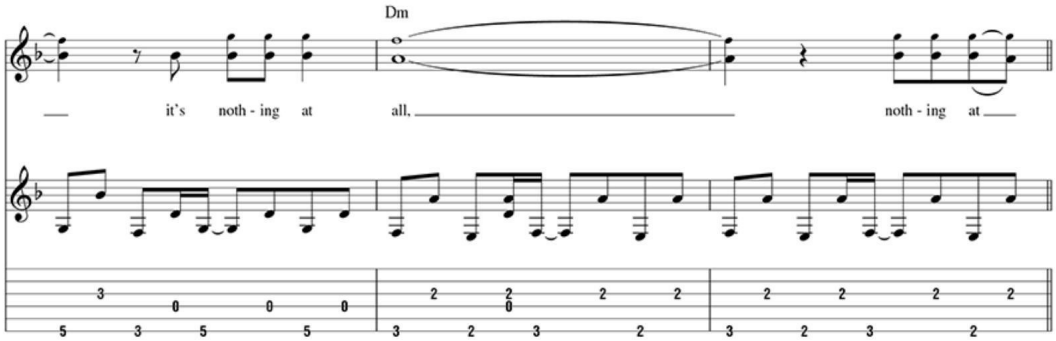


Verse

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

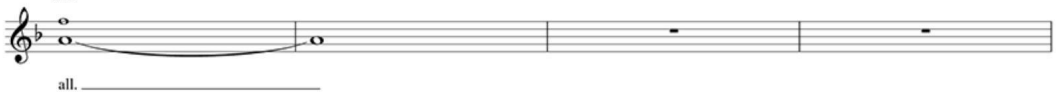



Dm
Gtr. 1
Chorus
Gtrs. 1 & 2: w/ Riff B (1 3/4 times)
Dm
O - pen up, let me
in.
Gm F Am Gm7
Let's go down the wa - ter - fall,
Gtr. 1
Dm C F Gm7
have our-selves a good time, it's noth - ing at all,

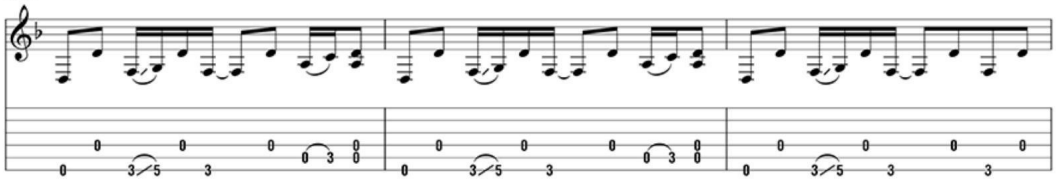


Interlude

Gtr. 1: w/ Riff B

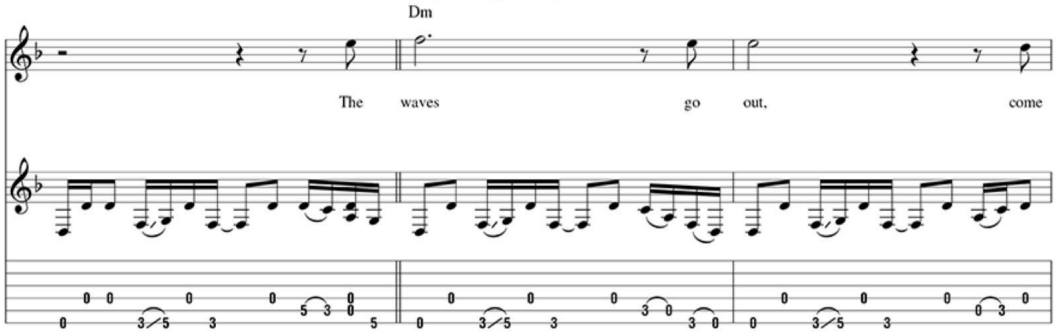


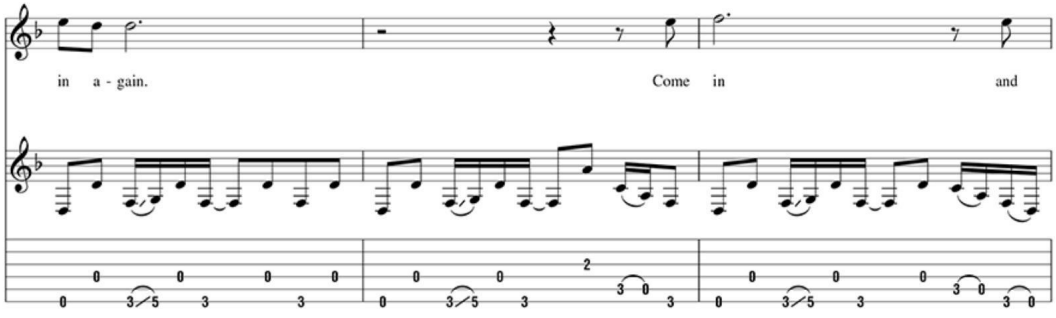
Gtr. 1

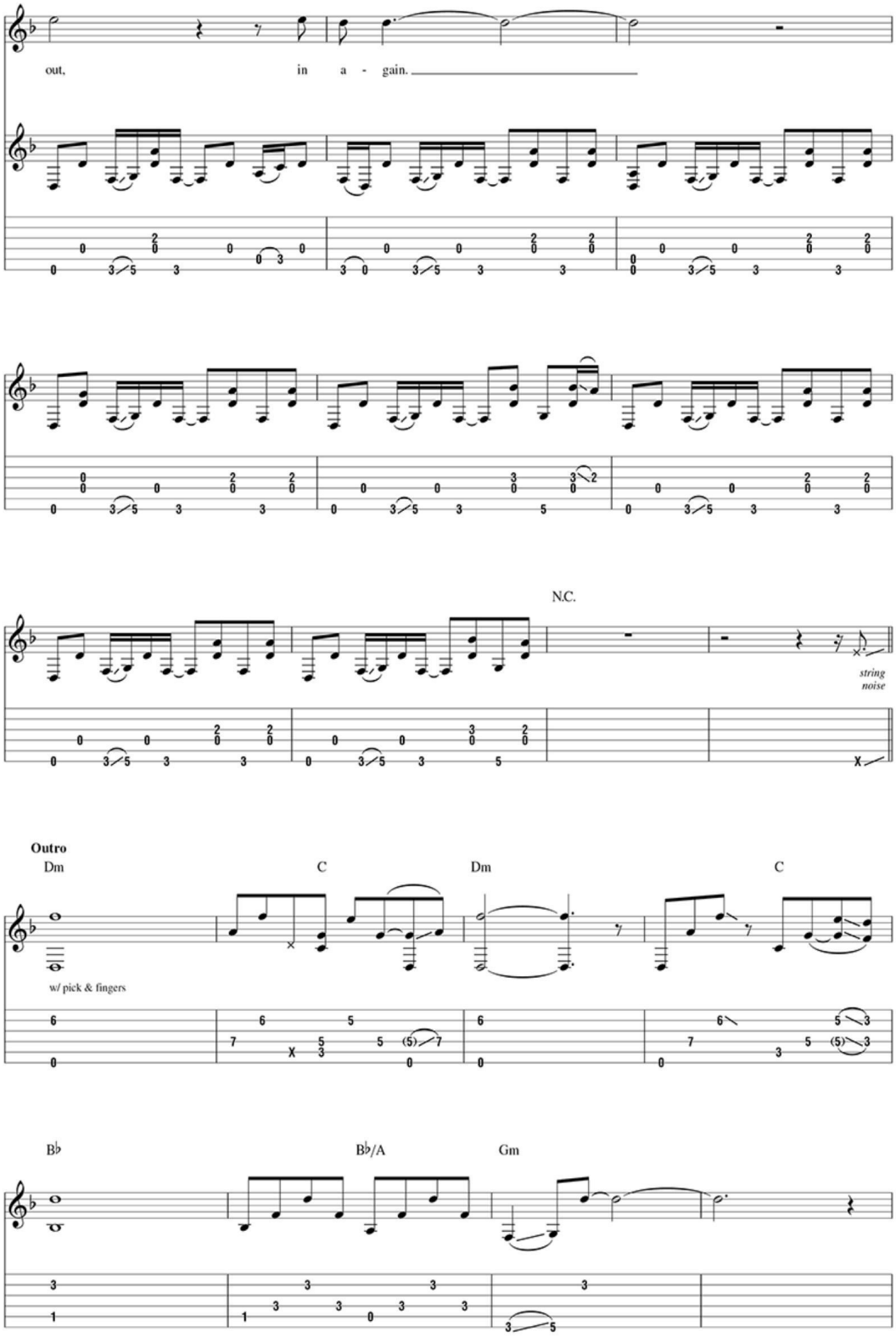


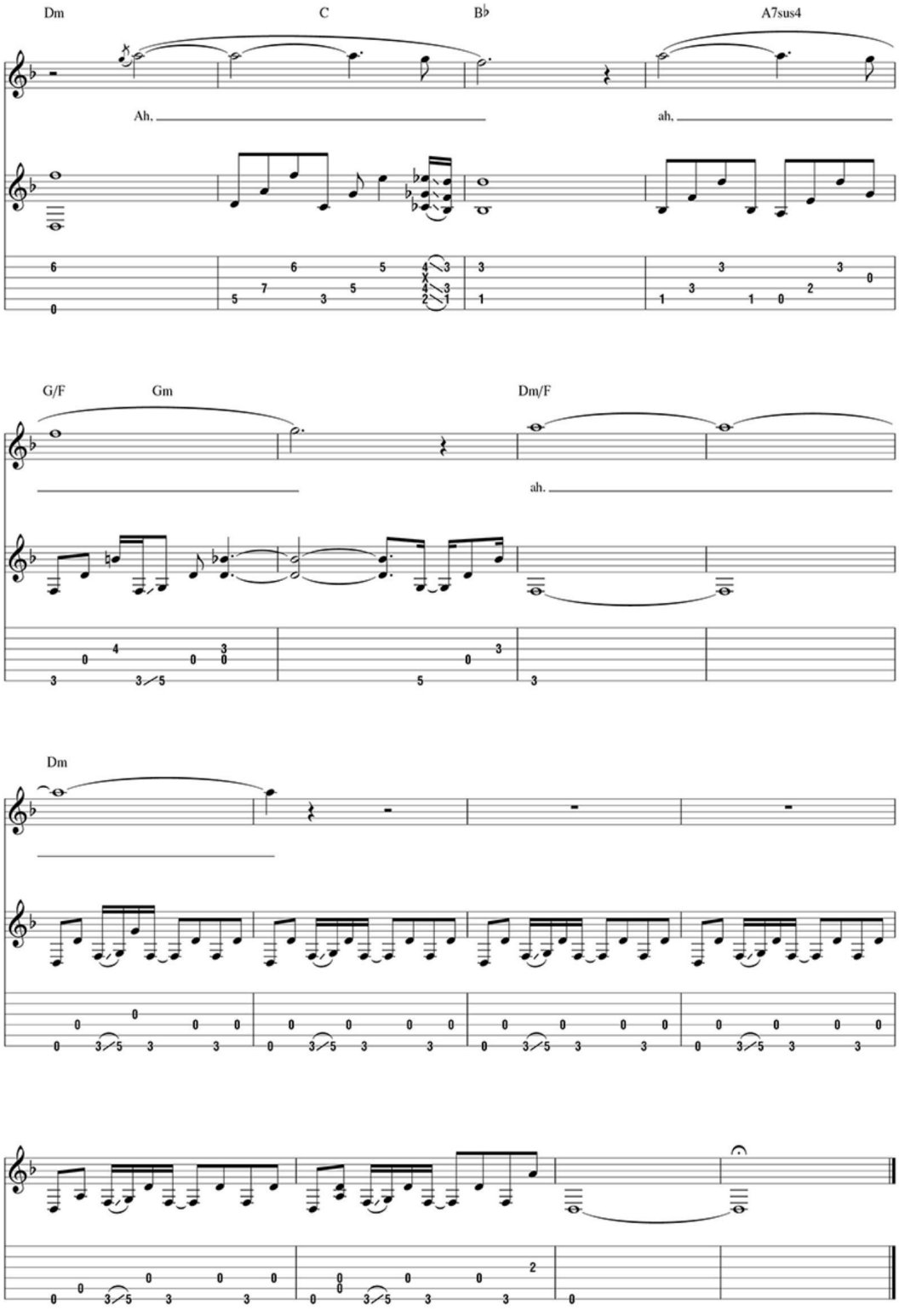
Bridge

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





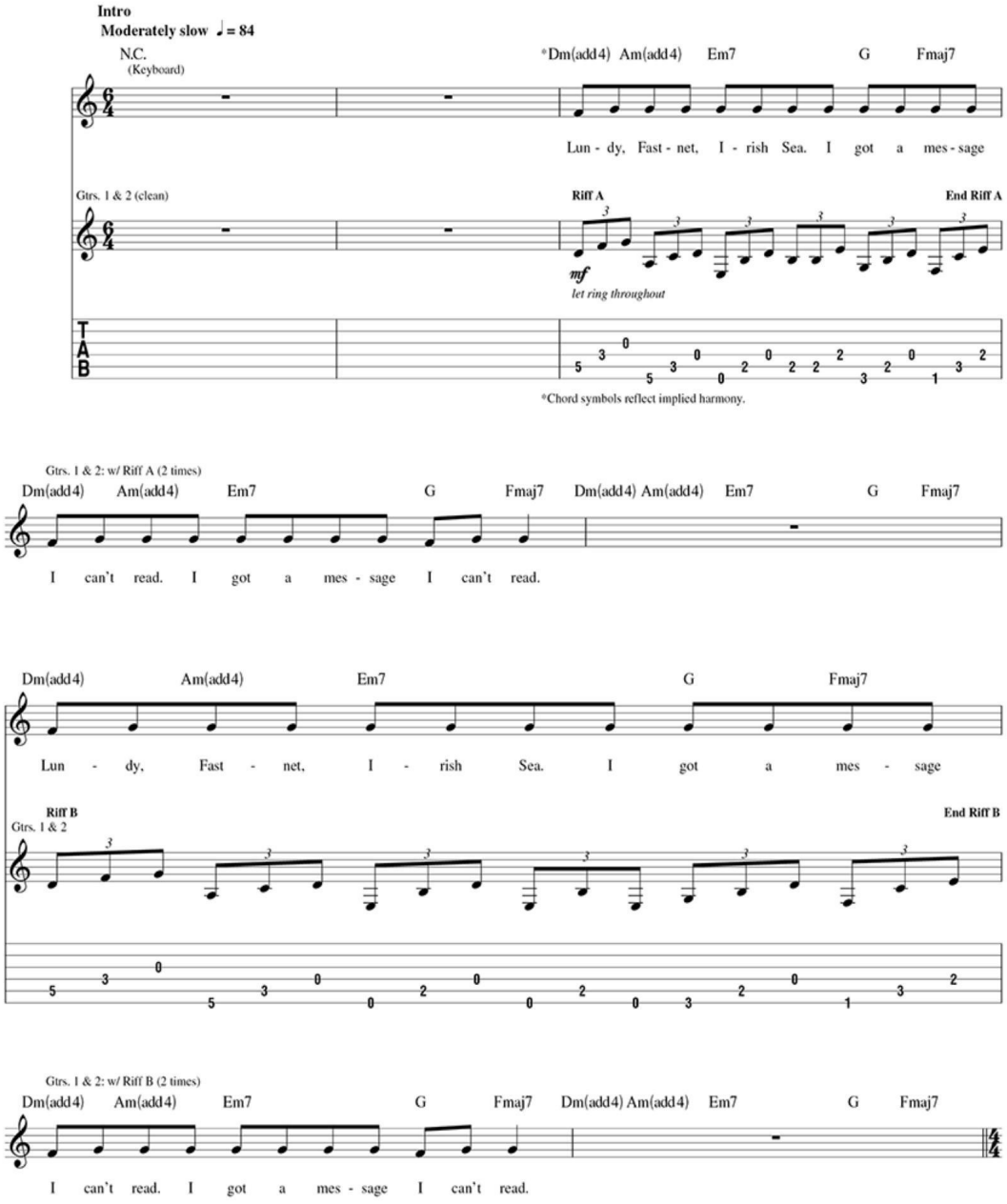

out,
in a - gain.
N.C.
string noise
Outro
Dm
C
Dm
C
w/ pick & fingers
B♭
B♭/A
Gm

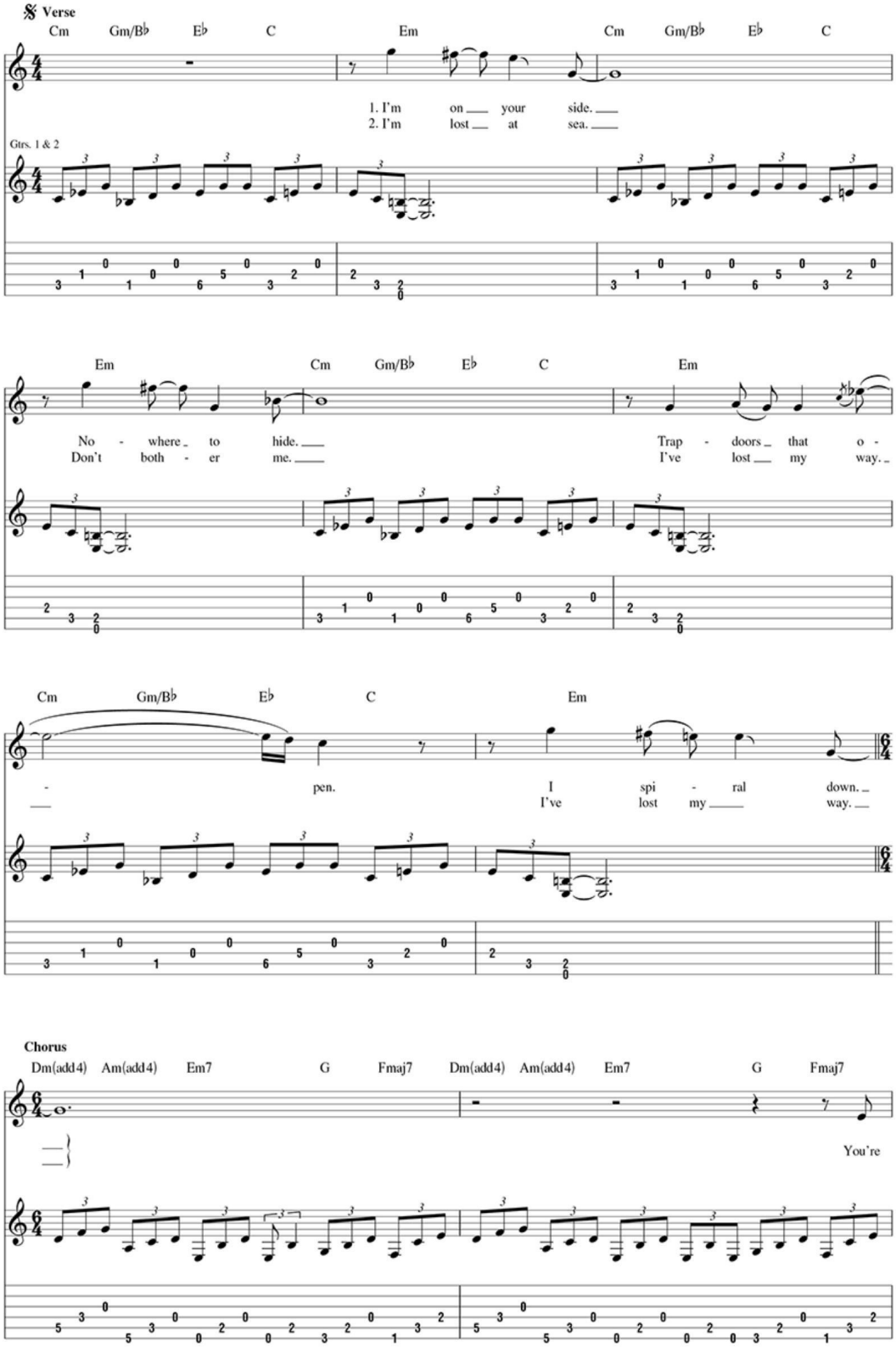

Dm
C
B♭
A7sus4
Ah,
ah,
G/F
Gm
Dm/F
ah,
Dm

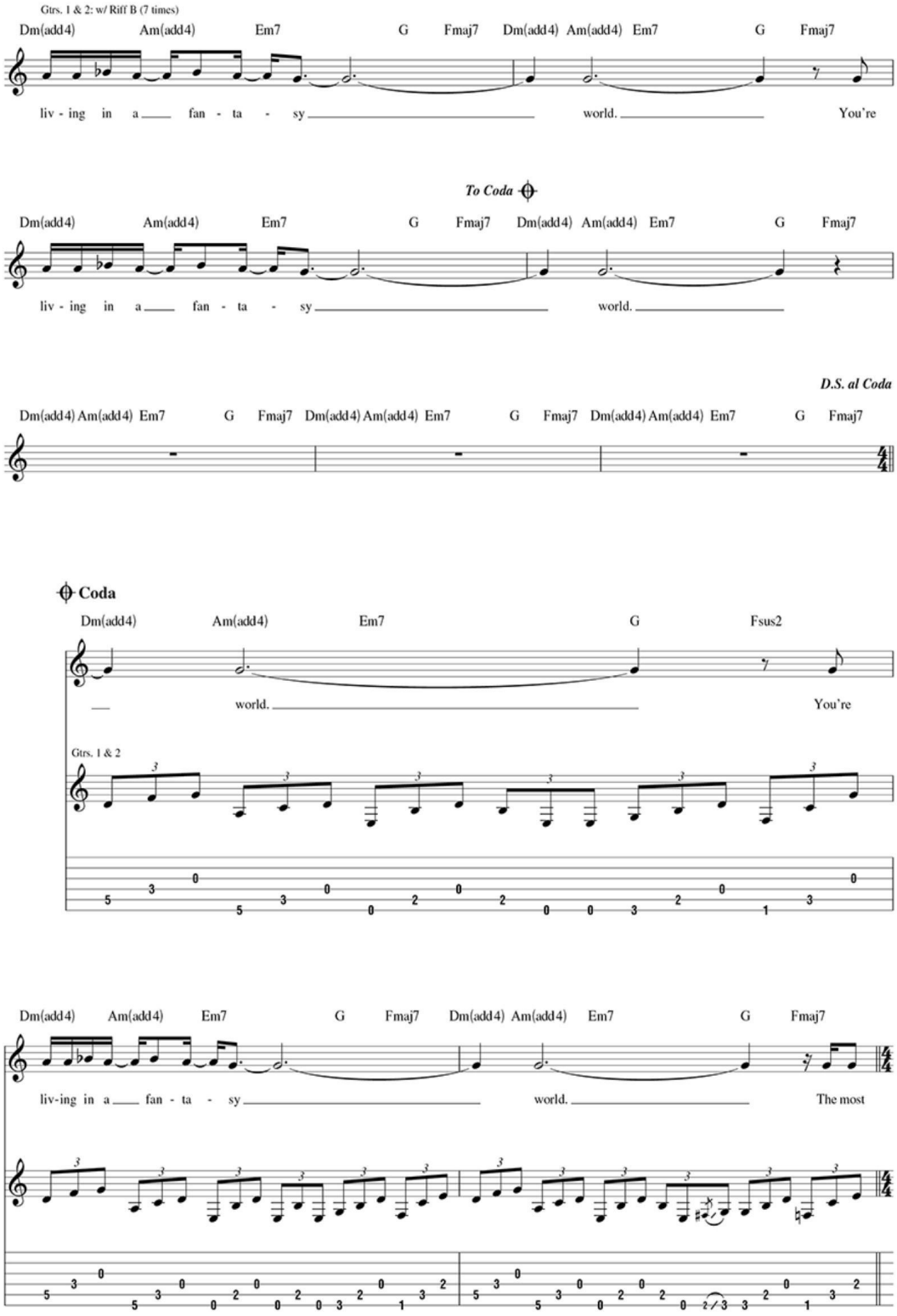
From Kid A

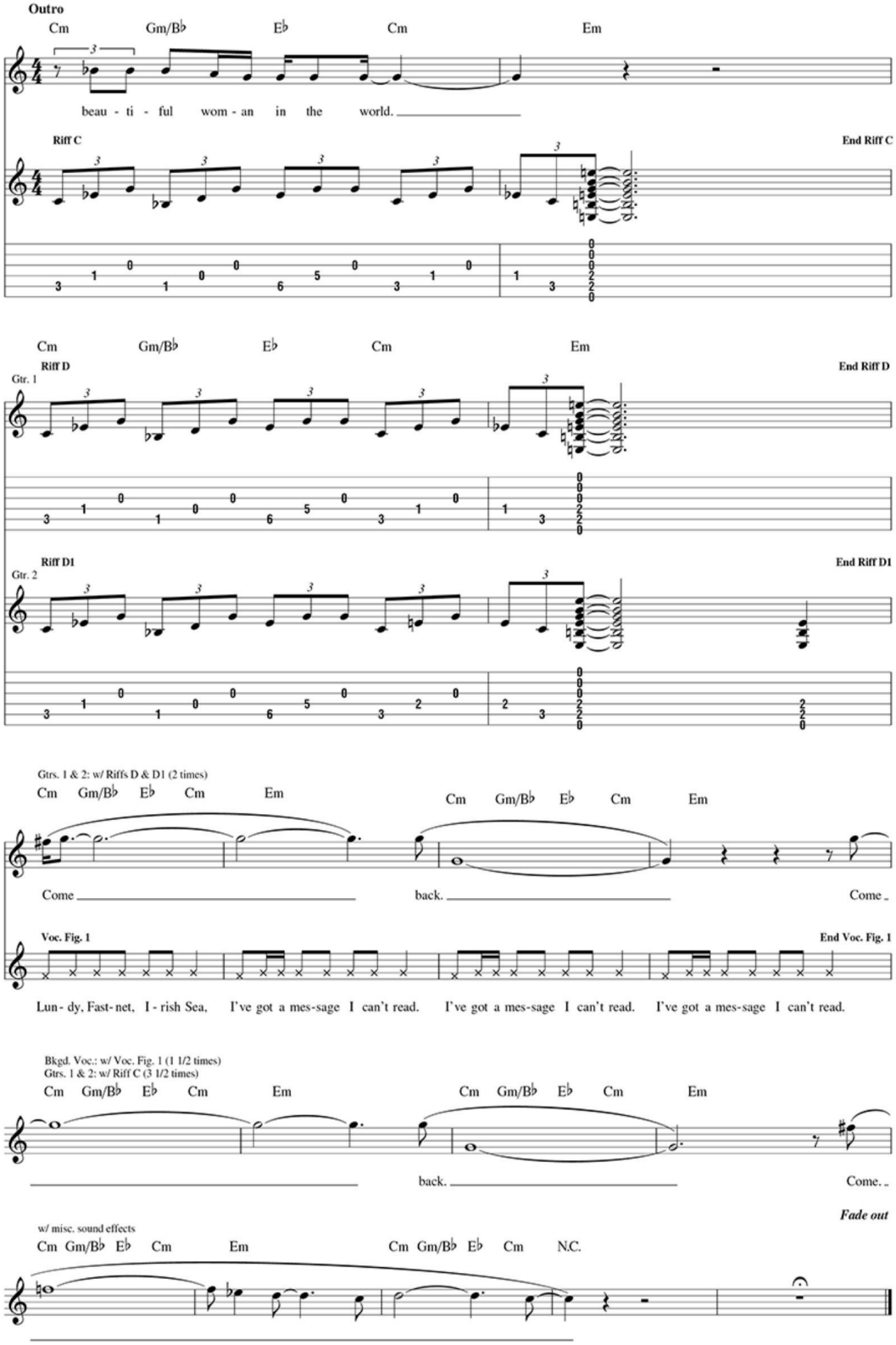
In Limbo

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




Verse
Cm Gm/B♭ E♭ C Em Cm Gm/B♭ E♭ C
1. I'm on your side.
2. I'm lost at sea.
Gtrs. 1 & 2
Em Cm Gm/B♭ E♭ C Em
No - where to hide.
Don't both - er me.
Trap - doors that o -
I've lost my way.
Cm Gm/B♭ E♭ C Em
- pen.
I spi - ral down.
I've lost my way.
Chorus
Dm(add4) Am(add4) Em7 G Fmaj7 Dm(add4) Am(add4) Em7 G Fmaj7
You're

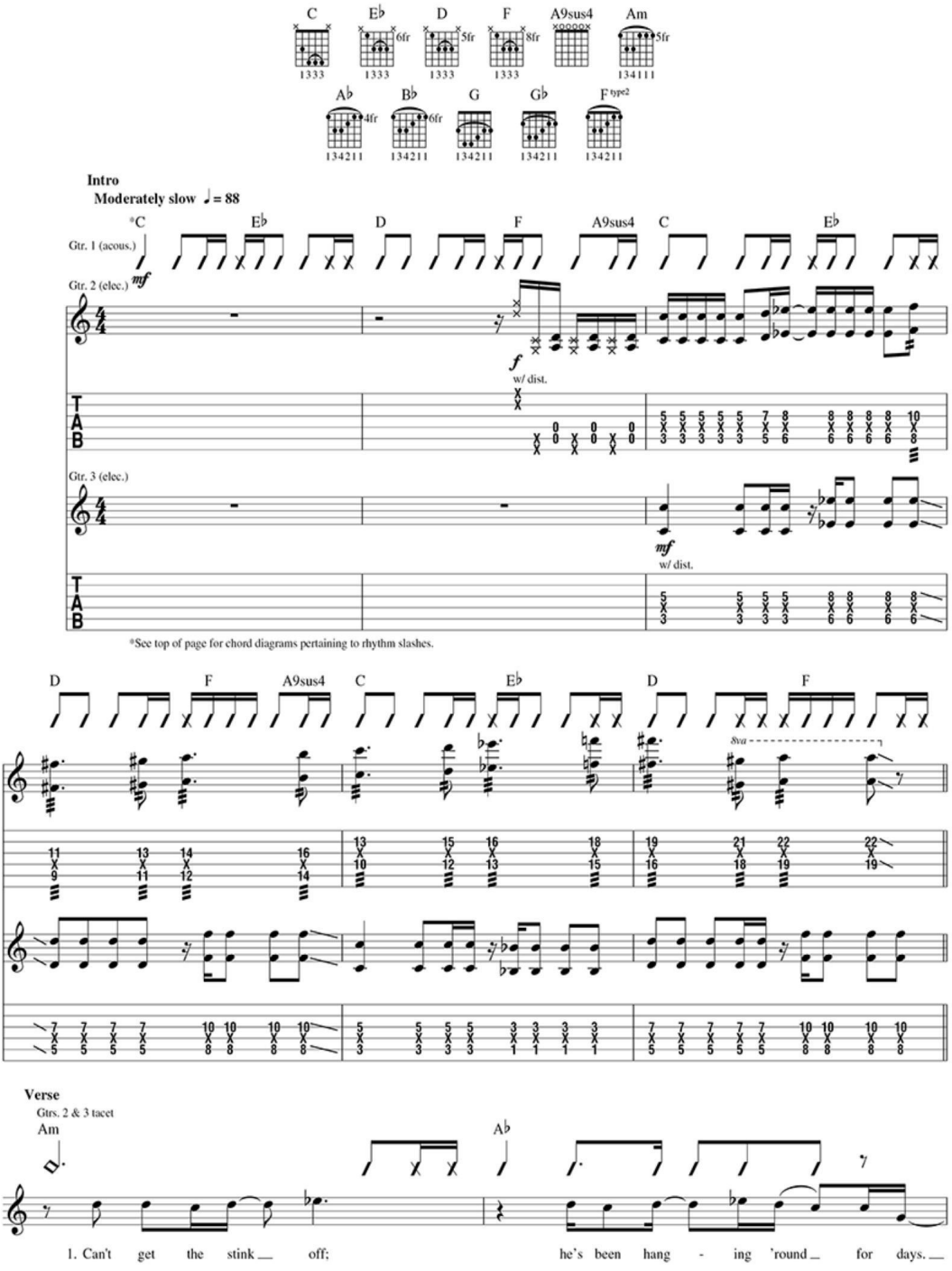

Gtrs. 1 & 2: w/ Riff B (7 times)
Dm(add4) Am(add4) Em7 G Fmaj7 Dm(add4) Am(add4) Em7 G Fmaj7
liv - ing in a fan - ta - sy world. You're
To Coda
Dm(add4) Am(add4) Em7 G Fmaj7 Dm(add4) Am(add4) Em7 G Fmaj7
liv - ing in a fan - ta - sy world.
D.S. al Coda
Dm(add4) Am(add4) Em7 G Fmaj7 Dm(add4) Am(add4) Em7 G Fmaj7 Dm(add4) Am(add4) Em7 G Fmaj7
Coda
Dm(add4) Am(add4) Em7 G Fsus2
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♭ E♭ Cm Em
beau - ti - ful wom - an in the world.
Riff C
End Riff C
Cm Gm/B♭ E♭ 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♭ E♭ Cm Em
Cm Gm/B♭ E♭ 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♭ E♭ Cm Em
Cm Gm/B♭ E♭ Cm Em
back. Come.
Fade out
w/ misc. sound effects
Cm Gm/B♭ E♭ Cm Em
Cm Gm/B♭ E♭ Cm N.C.

From The Bends

Just

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



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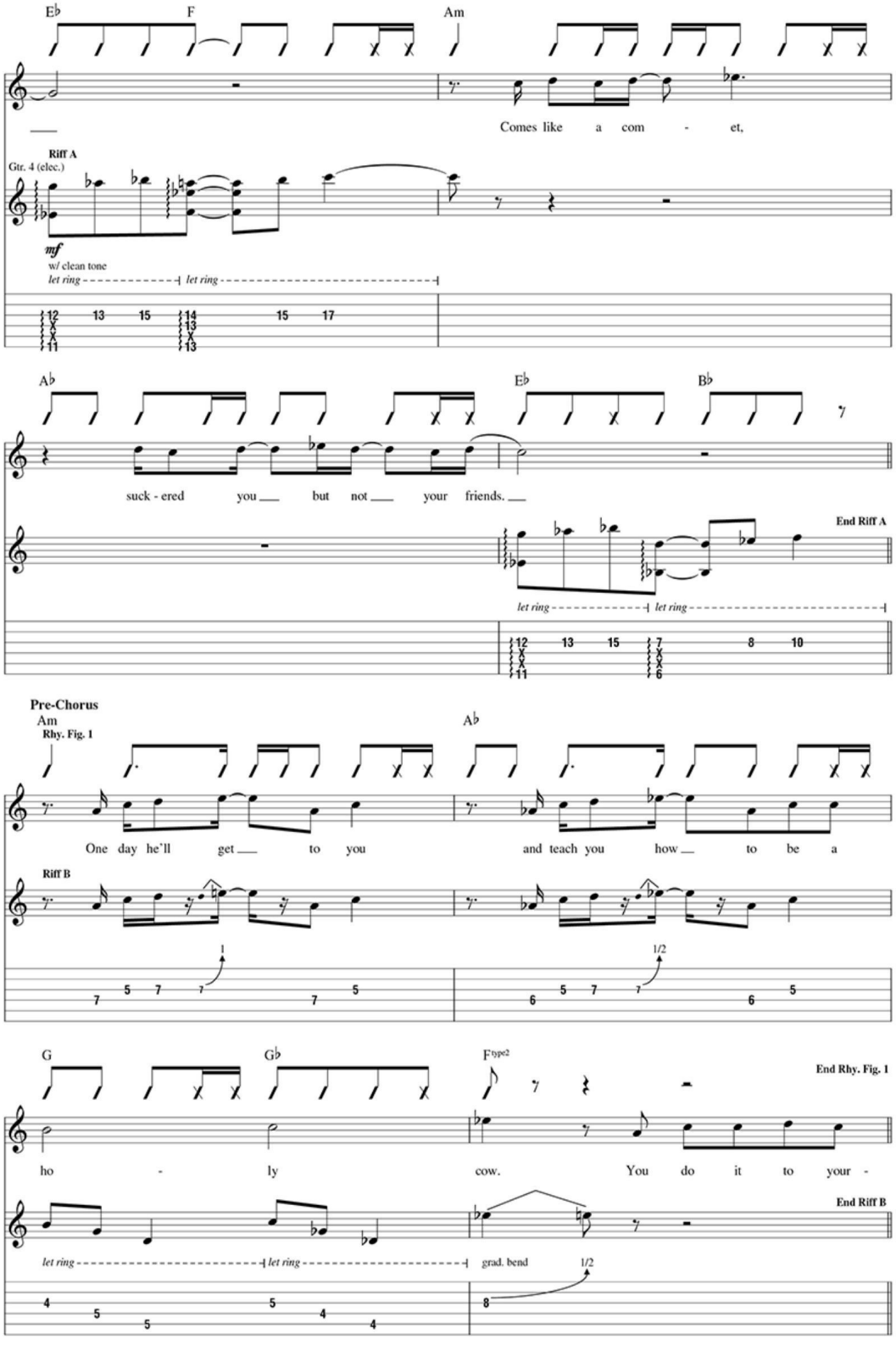
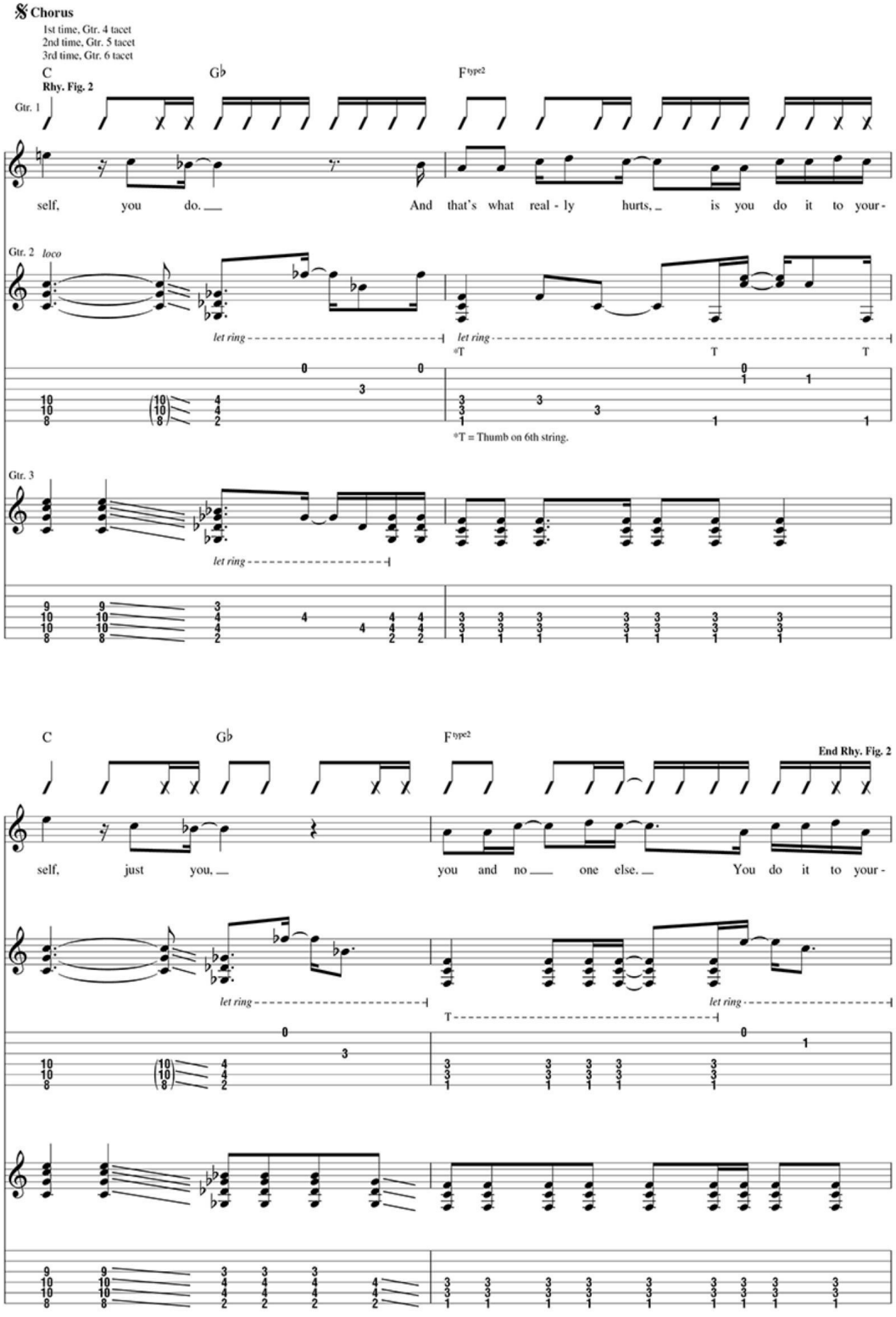
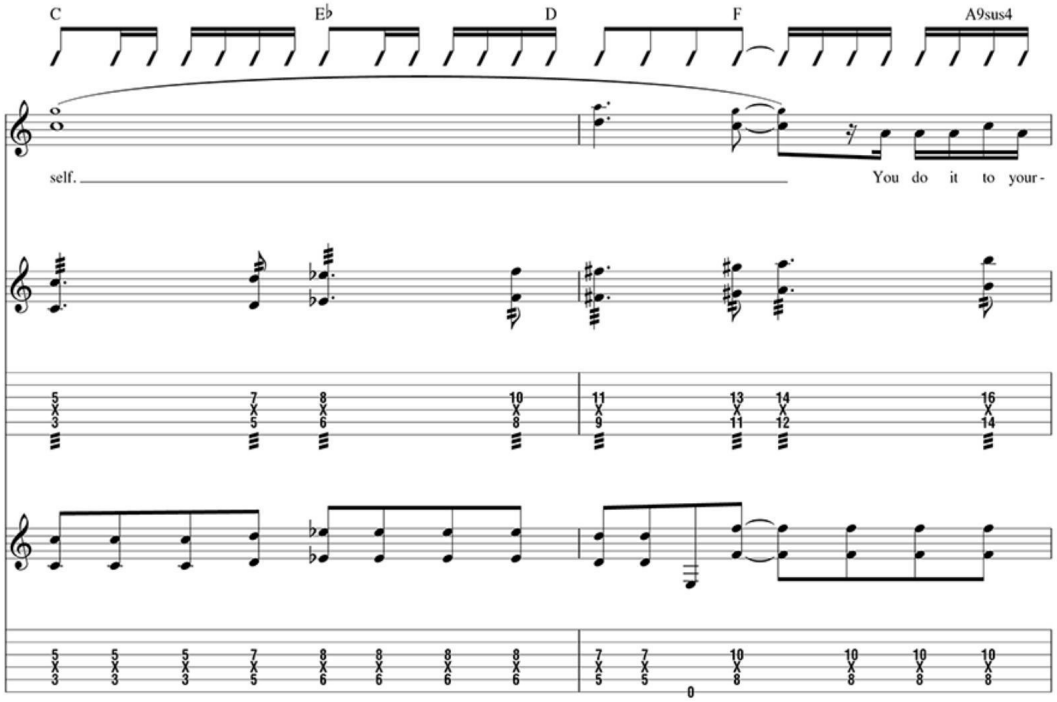
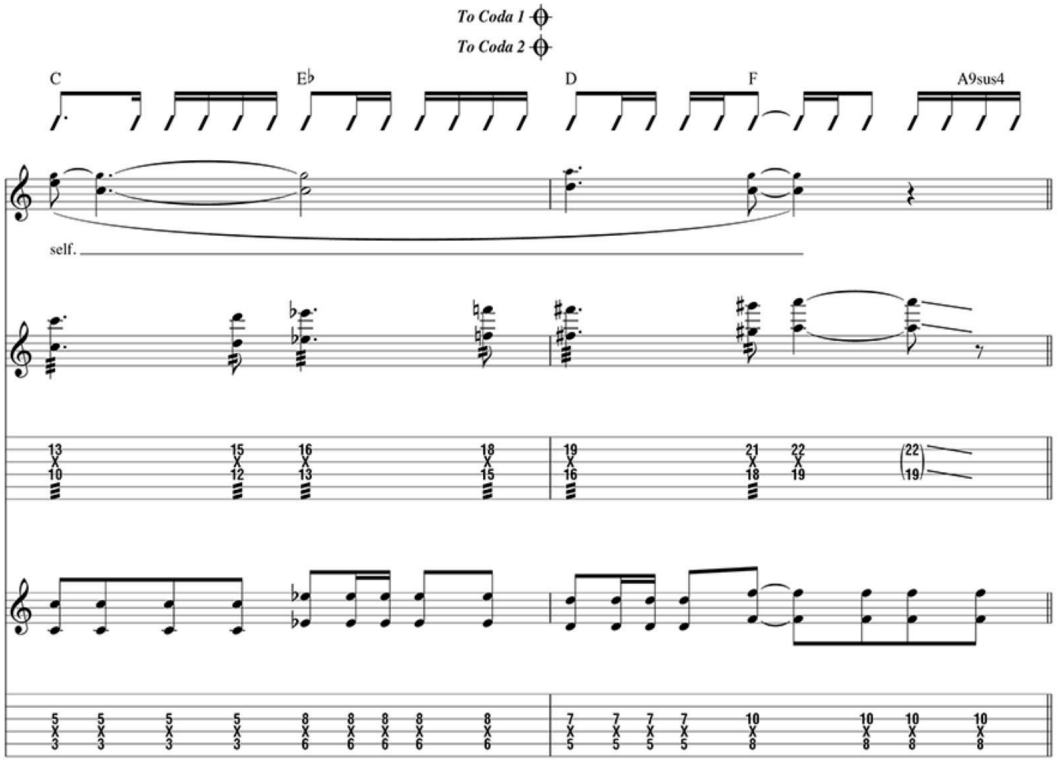

E♭
F
Am
Comes like a com - et,
Riff A
Gtr. 4 (elec.)
mf
w/ clean tone
let ring
let ring
A♭
E♭
B♭
suck - ered you but not your friends.
End Riff A
let ring
let ring
Pre-Chorus
Am
Rhy. Fig. 1
A♭
One day he'll get to you
and teach you how to be a
Riff B
1
1/2
G
G♭
F5type2
End Rhy. Fig. 1
ho - ly
cow. You do it to your -
End Riff B
let ring
let ring
grad. bend
1/2


Chorus
1st time, Gtr. 4 tacet
2nd time, Gtr. 5 tacet
3rd time, Gtr. 6 tacet
C
Gb
Ftype2
Rhy. Fig. 2
Gtr. 1
self, you do. And that's what real - ly hurts, is you do it to your -
Gtr. 2
loco
let ring
*T
T
*T = Thumb on 6th string.
Gtr. 3
let ring
C
Gb
Ftype2
End Rhy. Fig. 2
self, just you, you and no one else. You do it to your -
let ring
T
let ring

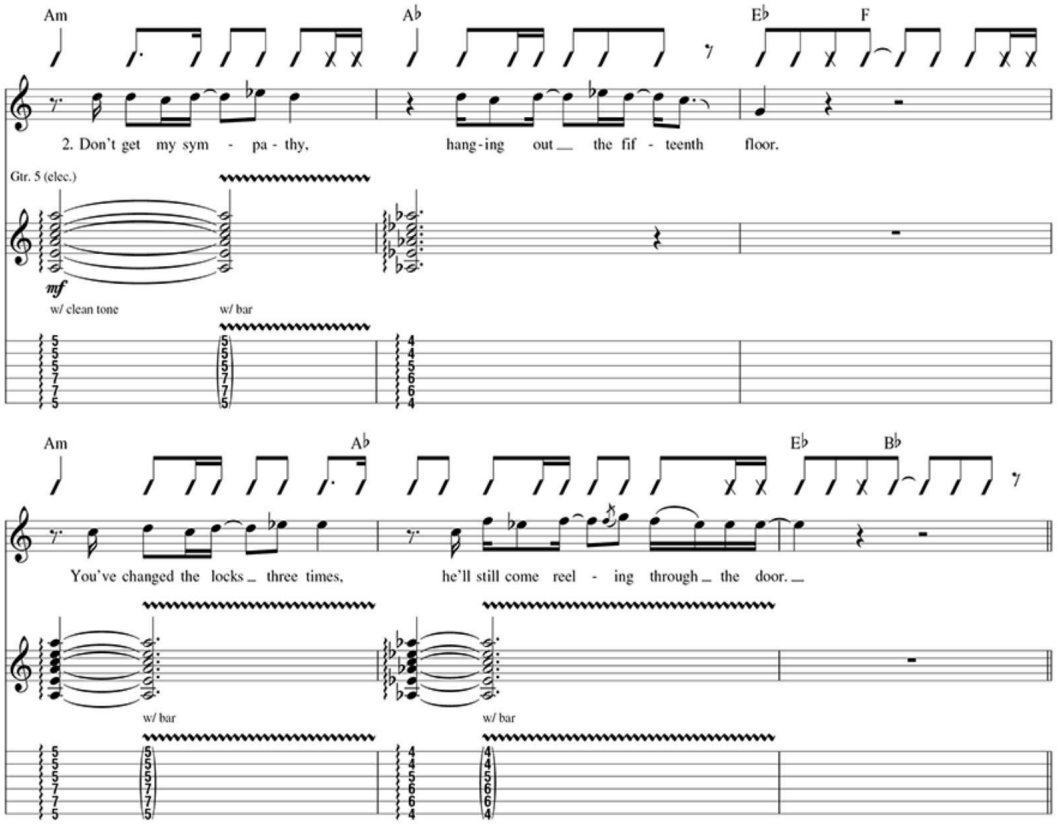

C
Eb
D
F
A9sus4
self.
You do it to your-


To Coda 1
To Coda 2
C
Eb
D
F
A9sus4
self.

Verse

Gtrs. 2 & 3 tacet

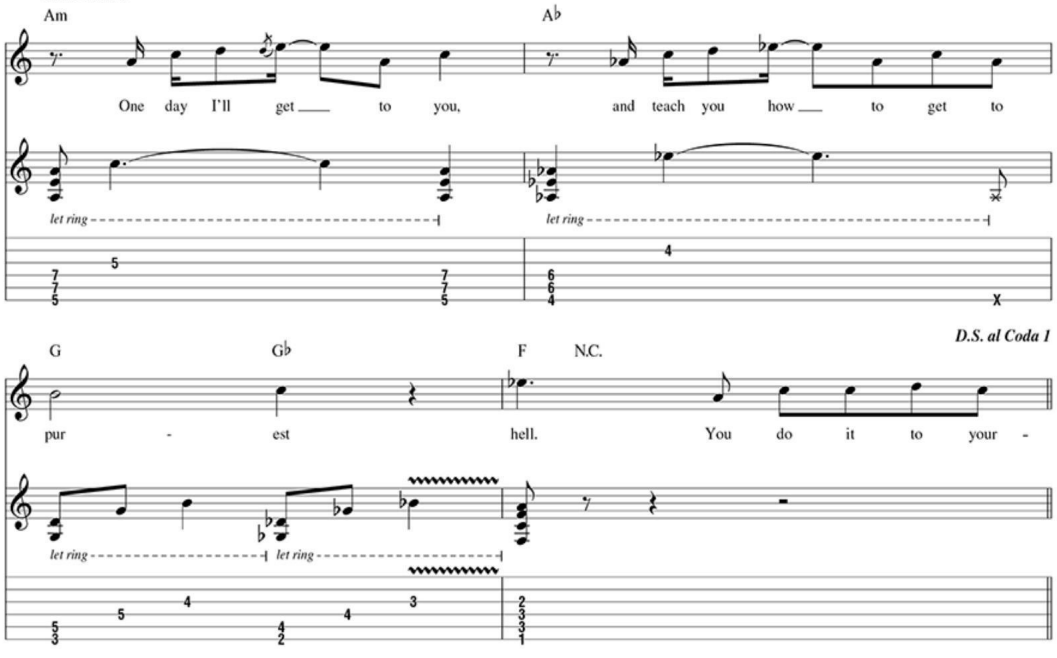
Gtr. 4: w/ Riff A



Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 4: w/ Riff B

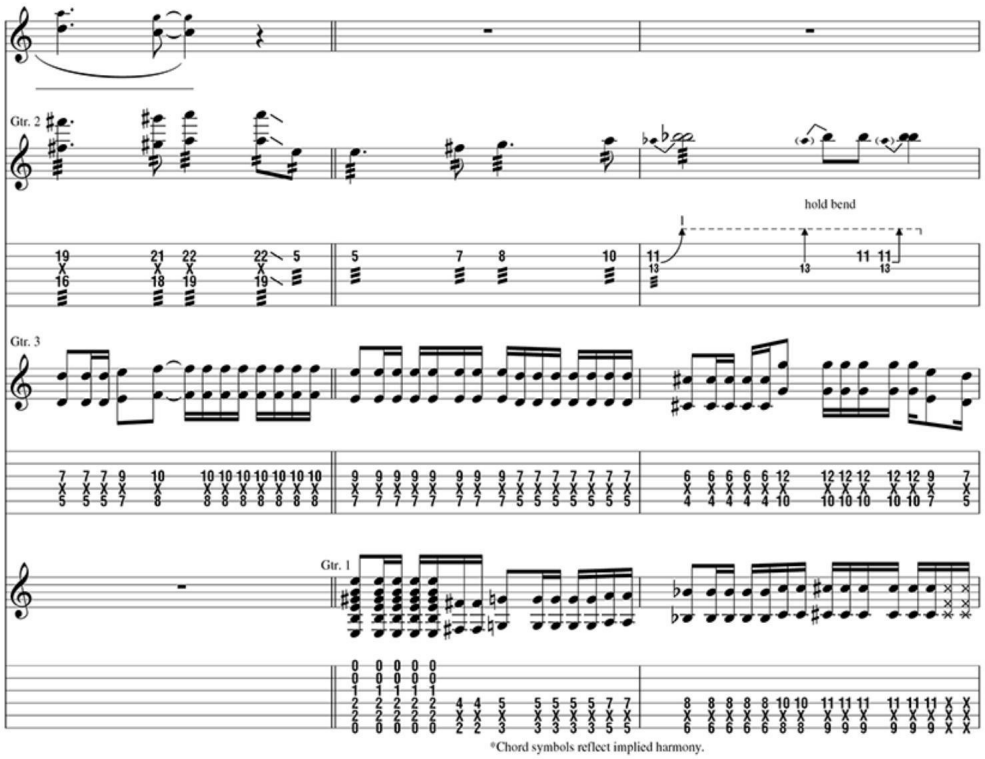


Coda 1

Guitar Solo

D F E *G B♭07 C♯07

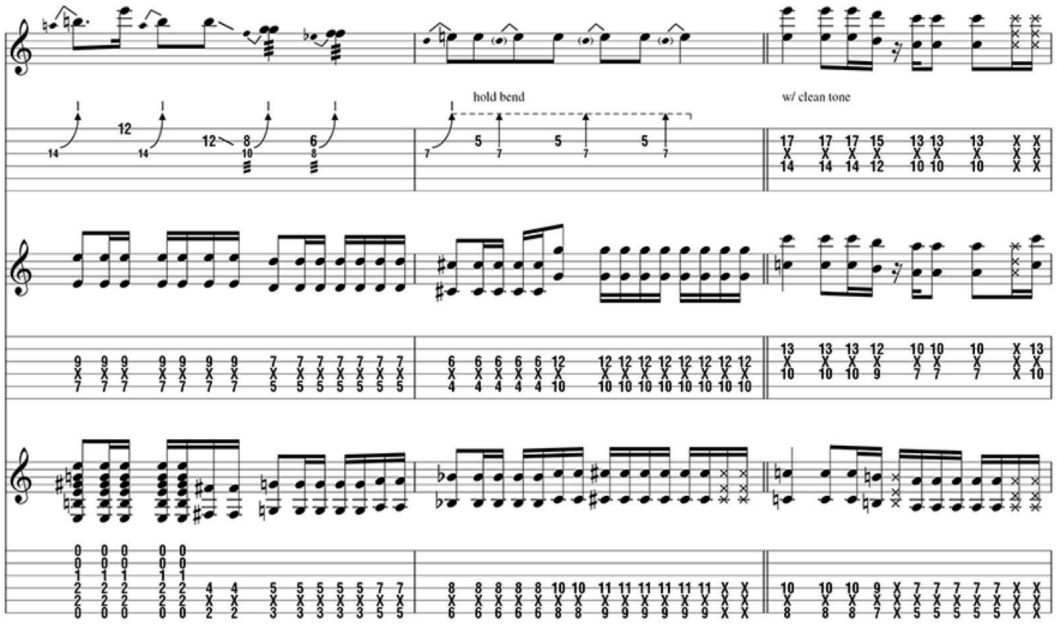
(cont. in notation)

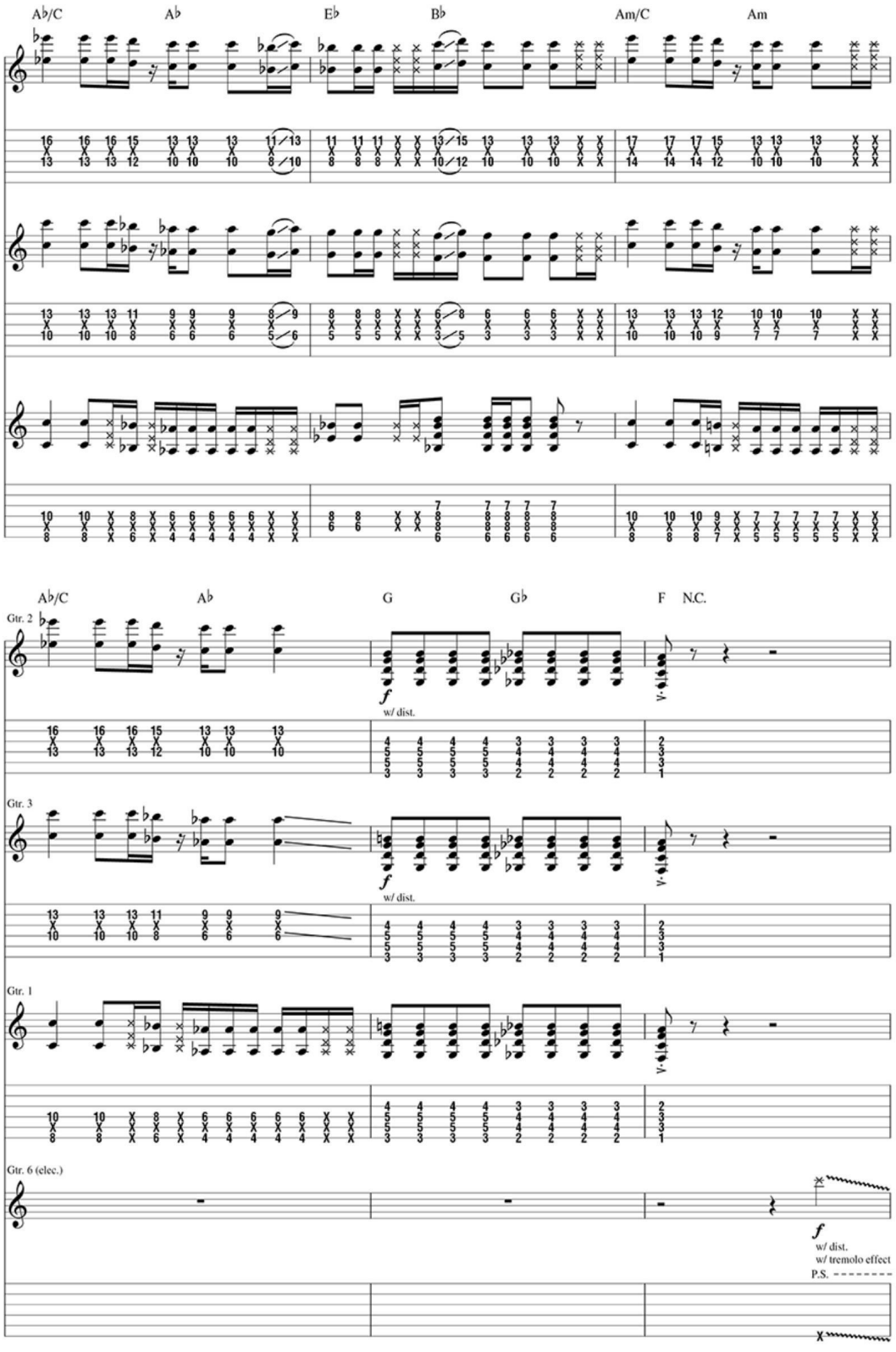


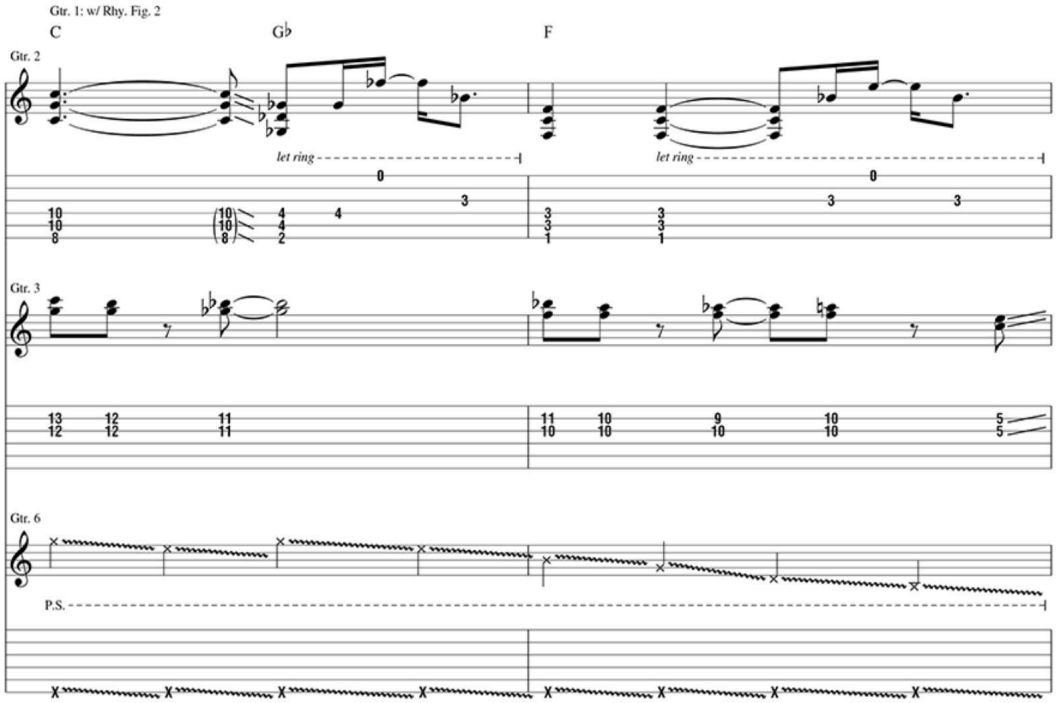
*Chord symbols reflect implied harmony.

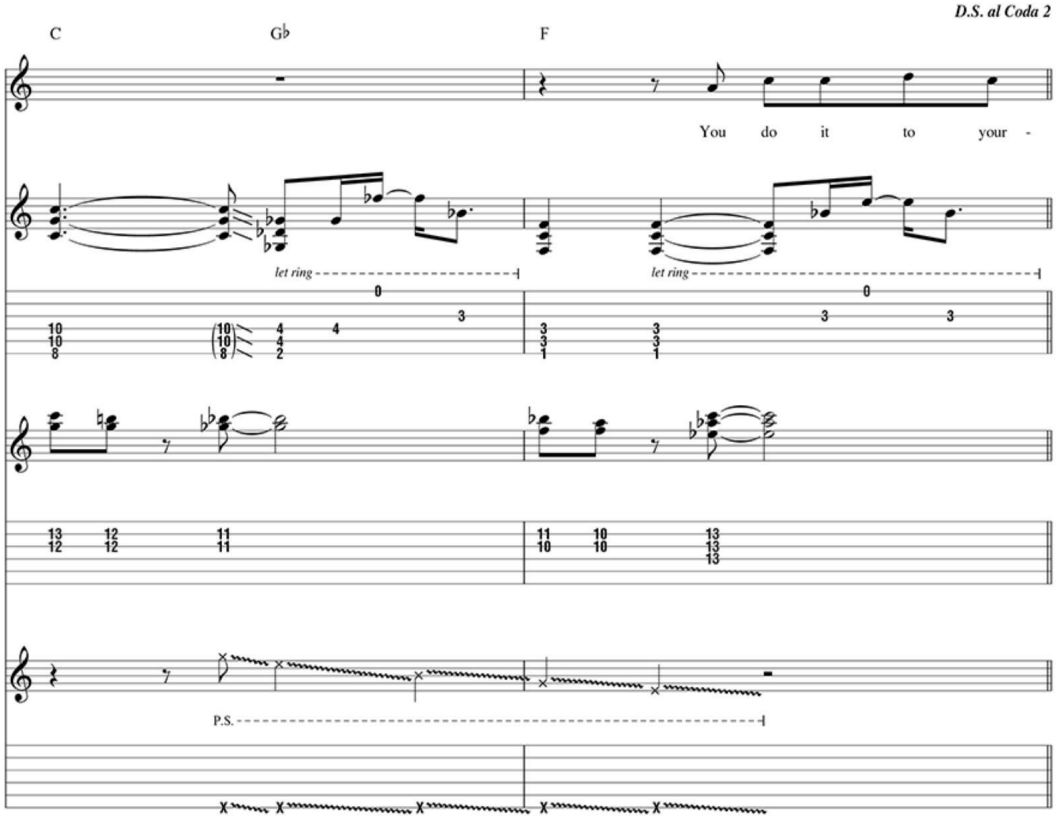
Interlude

E G B♭07 C♯07 Am/C Am

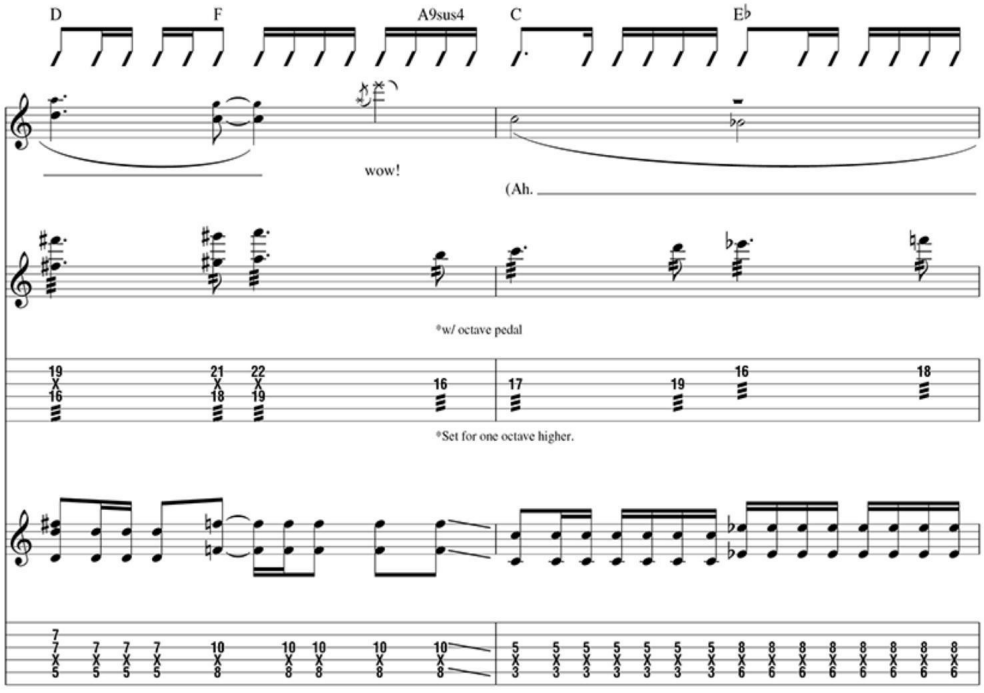


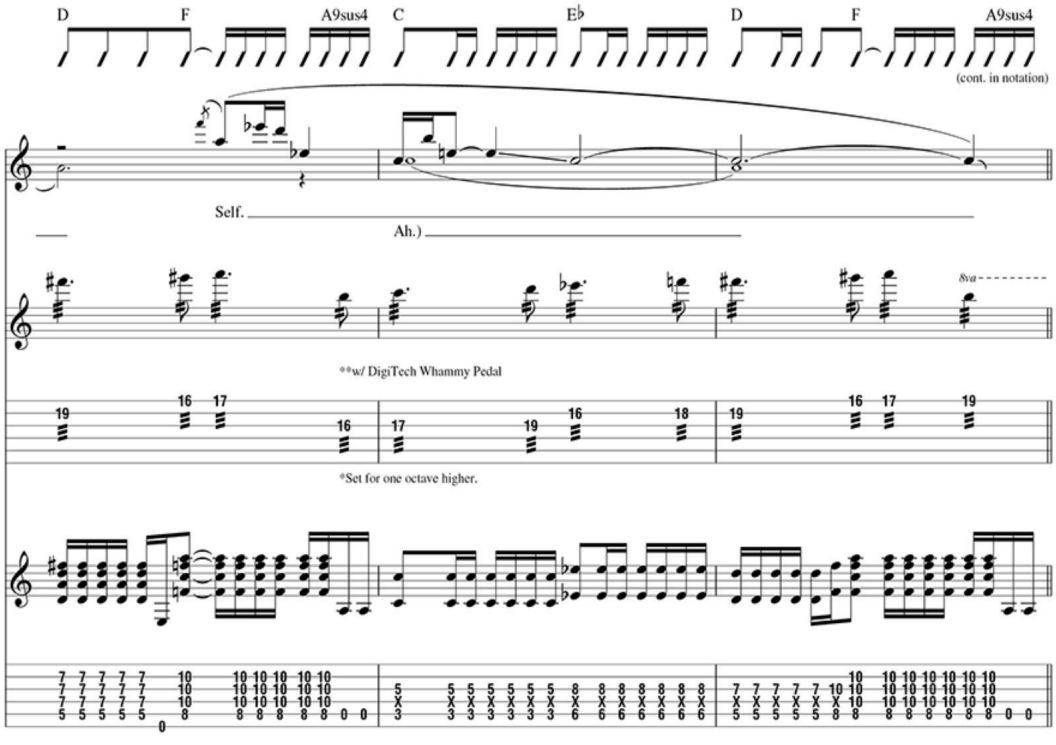

A♭/C
A♭
E♭
B♭
Am/C
Am
A♭/C
A♭
G
G♭
F
N.C.
Gtr. 2
w/ dist.
Gtr. 3
w/ dist.
Gtr. 1
Gtr. 6 (elec.)
w/ dist.
w/ tremolo effect
P.S.


Gtr. 1: w/ Rhy. Fig. 2
C
G♭
F
Gtr. 2
let ring
let ring
Gtr. 3
Gtr. 6
P.S.


D.S. al Coda 2
C
G♭
F
You do it to your -
let ring
let ring
P.S.

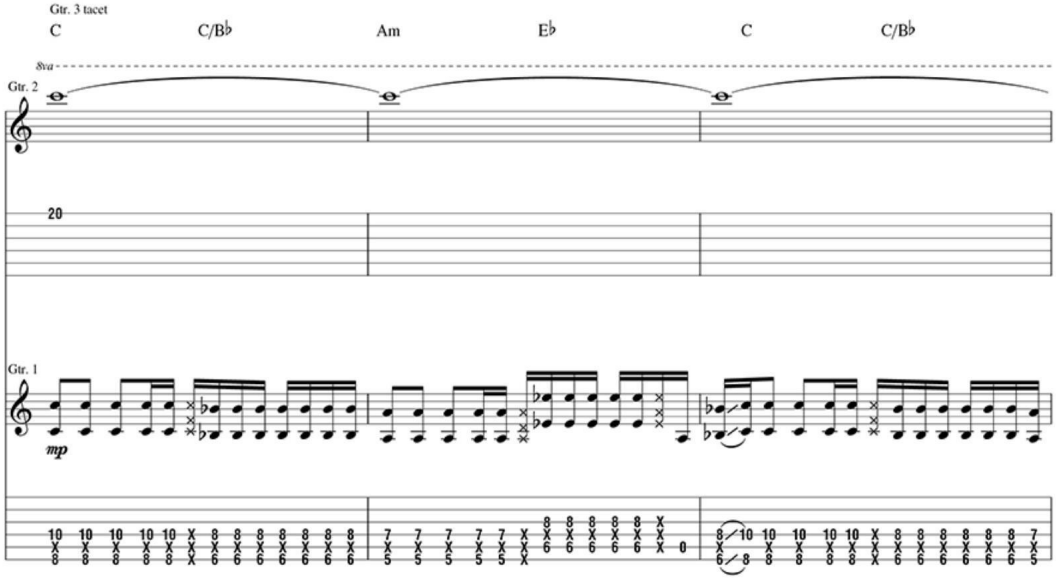
Coda 2

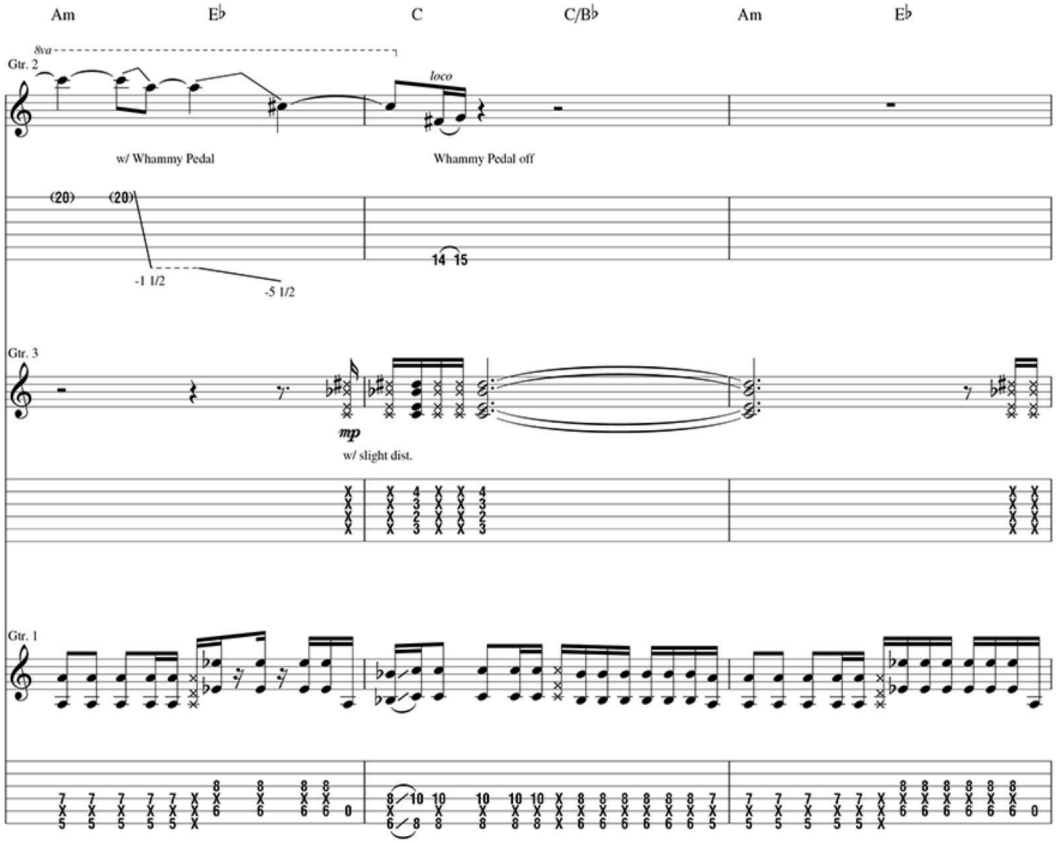

D
F
A9sus4
C
E♭
wow!
(Ah.
*w/ octave pedal
*Set for one octave higher.

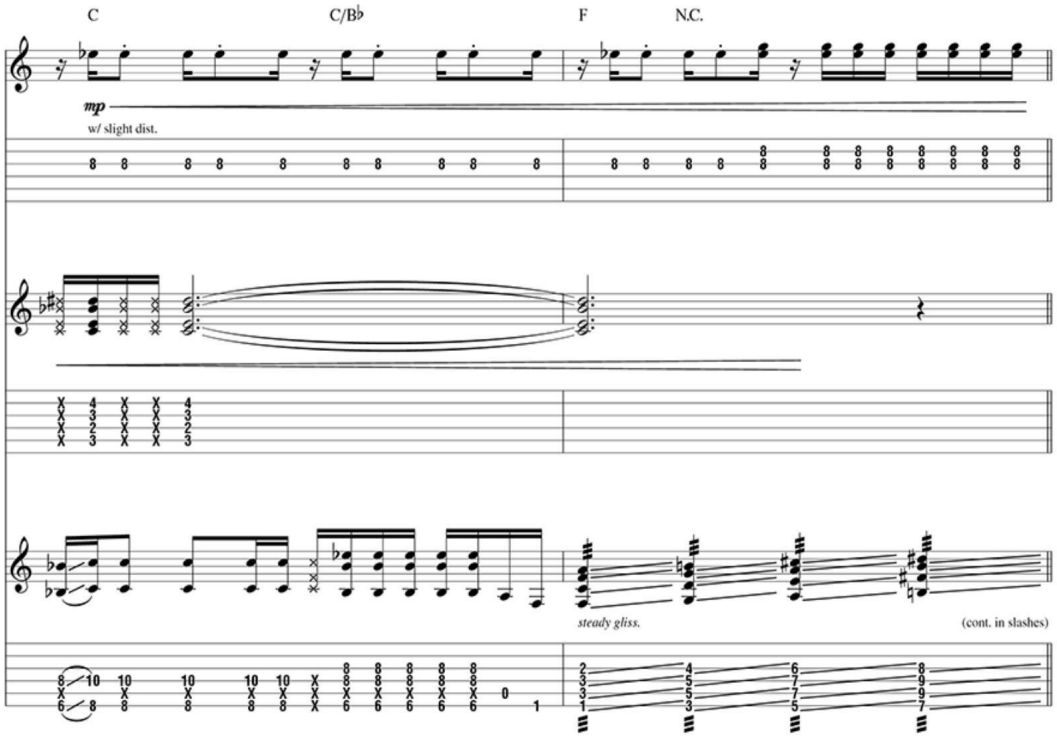

D
F
A9sus4
C
E♭
D
F
A9sus4
(cont. in notation)
Self.
Ah.)
8va
**w/ DigiTech Whammy Pedal
*Set for one octave higher.

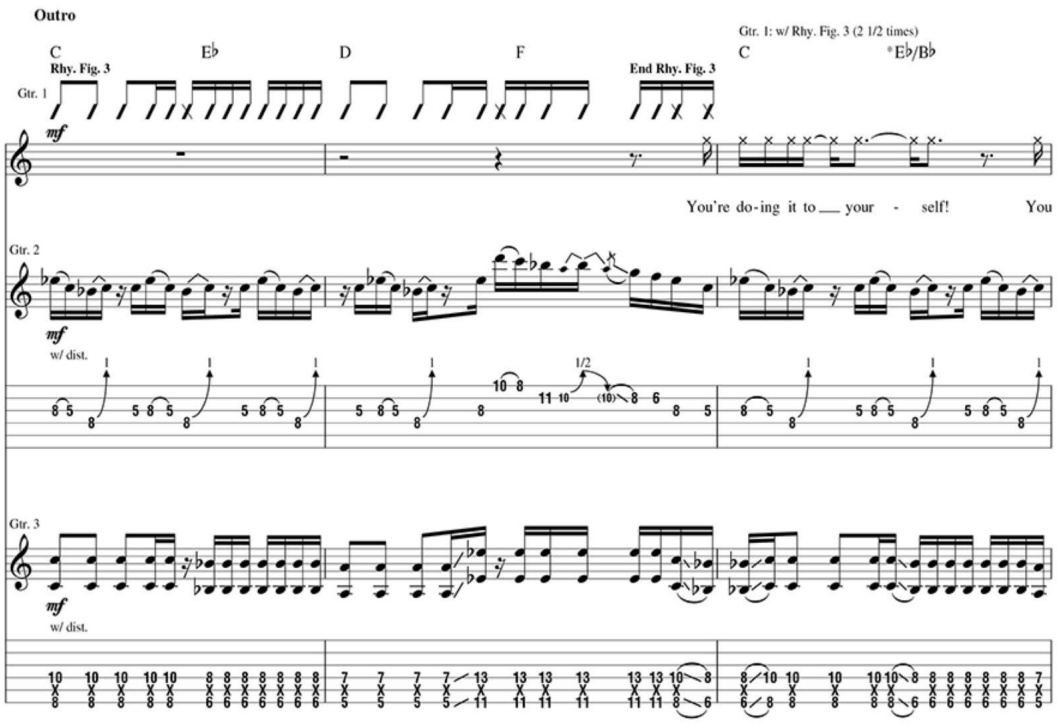
Interlude

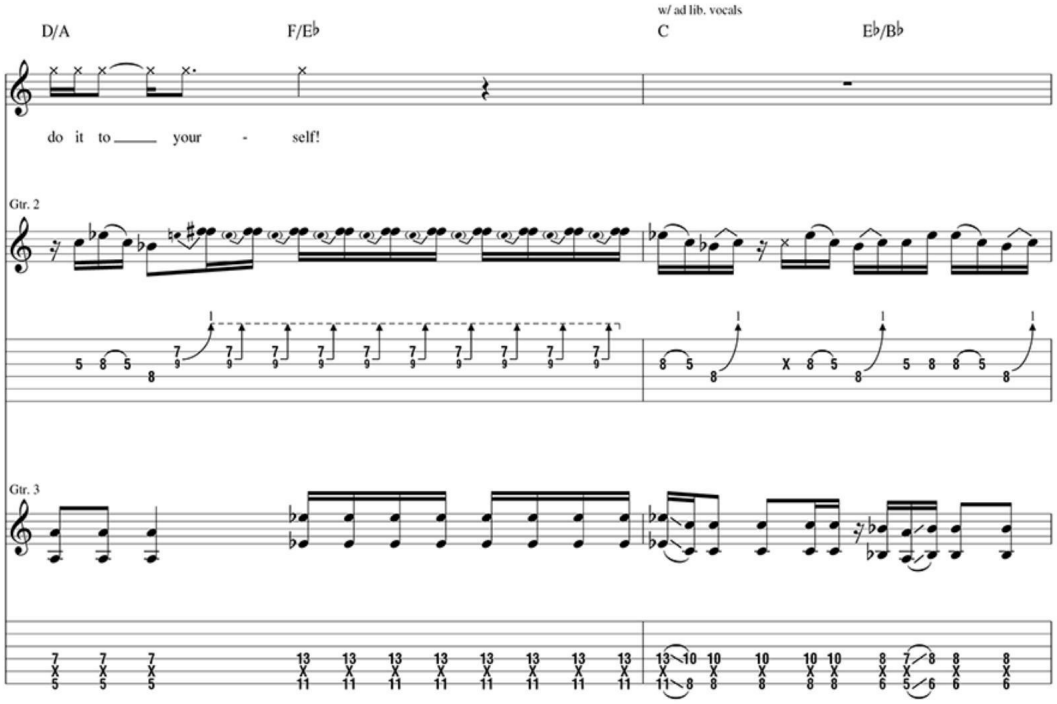
Gtr. 3 tacet

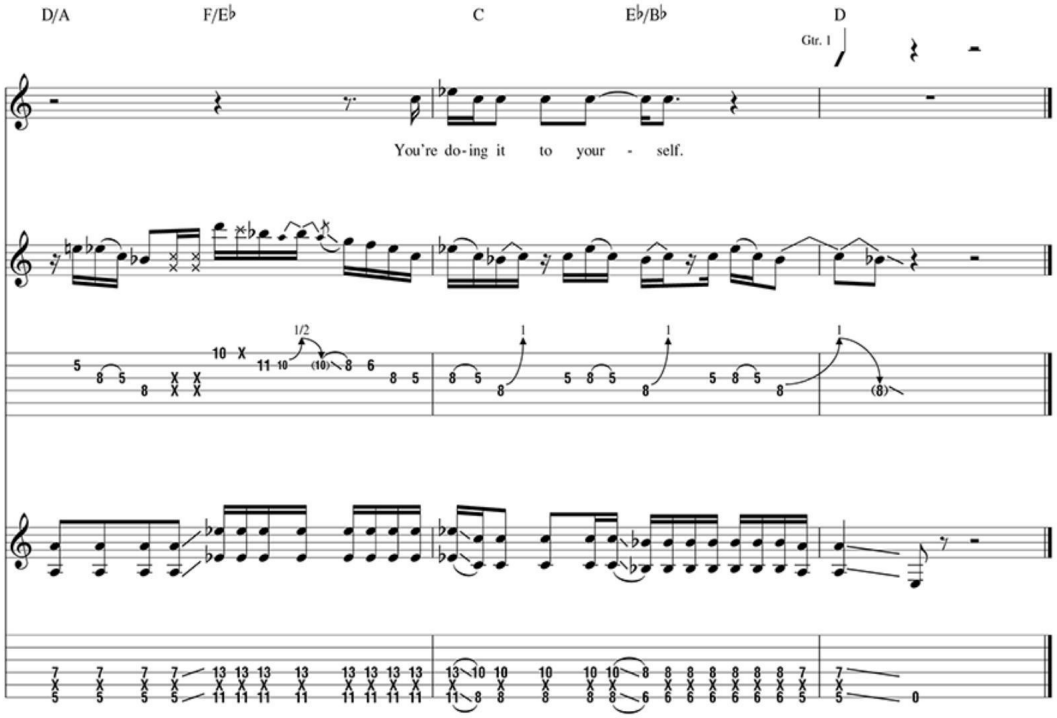





C
C/B♭
F
N.C.
mp
w/ slight dist.
steady gliss.
(cont. in slashes)


Outro
C
E♭
D
F
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1
mf
Gtr. 1: w/ Rhy. Fig. 3 (2 1/2 times)
C
*E♭/B♭
You're do-ing it to your - self!
You
Gtr. 2
mf
w/ dist.
1/2
Gtr. 3
mf
w/ dist.
*Bass plays notes to right of slash, next 5 meas.

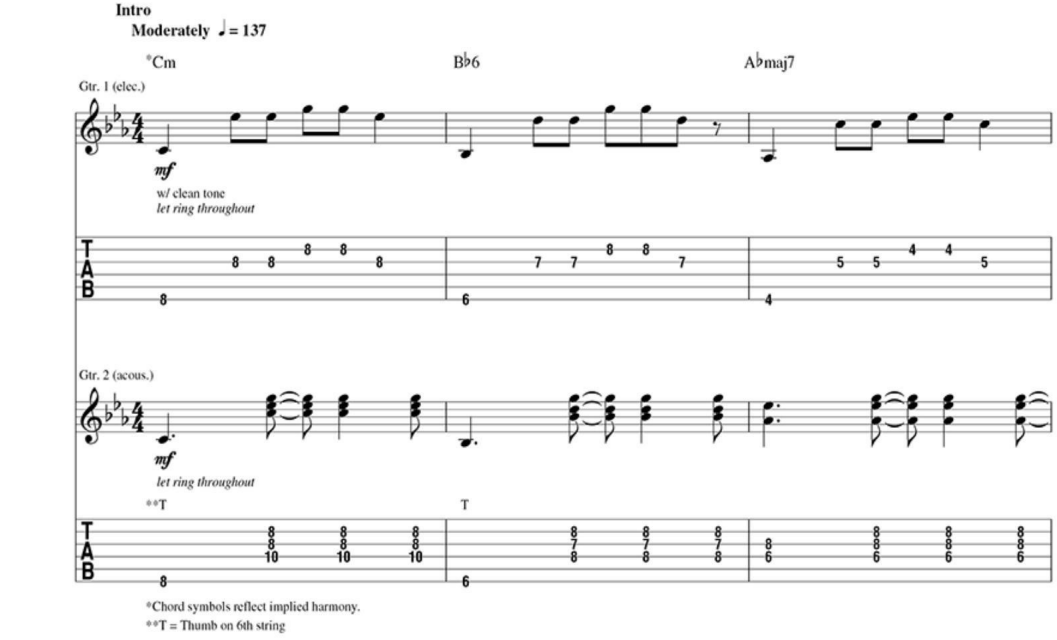

w/ ad lib. vocals
D/A
F/E♭
C
E♭/B♭
do it to your - self!
Gtr. 2
Gtr. 3

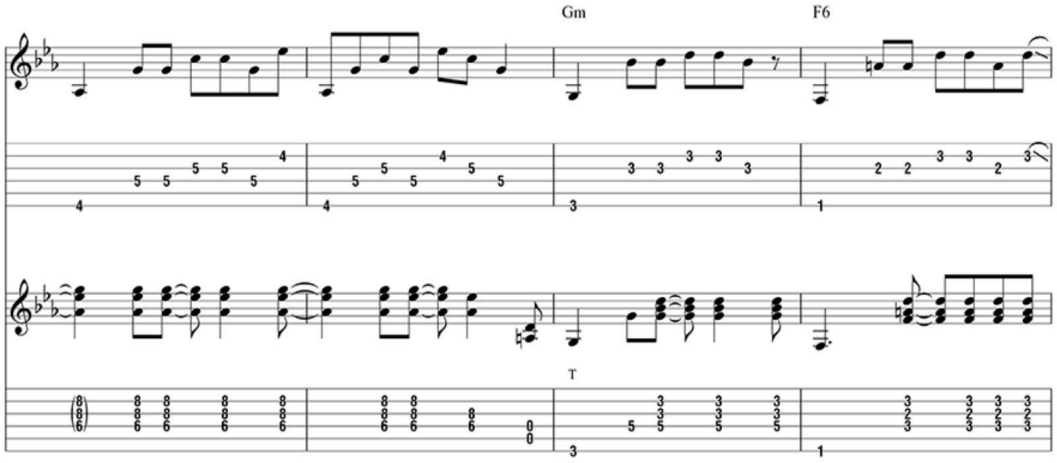

D/A
F/E♭
C
E♭/B♭
D
Gtr. 1
You're do-ing it to your - self.

From Amnesiac

Knives Out

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





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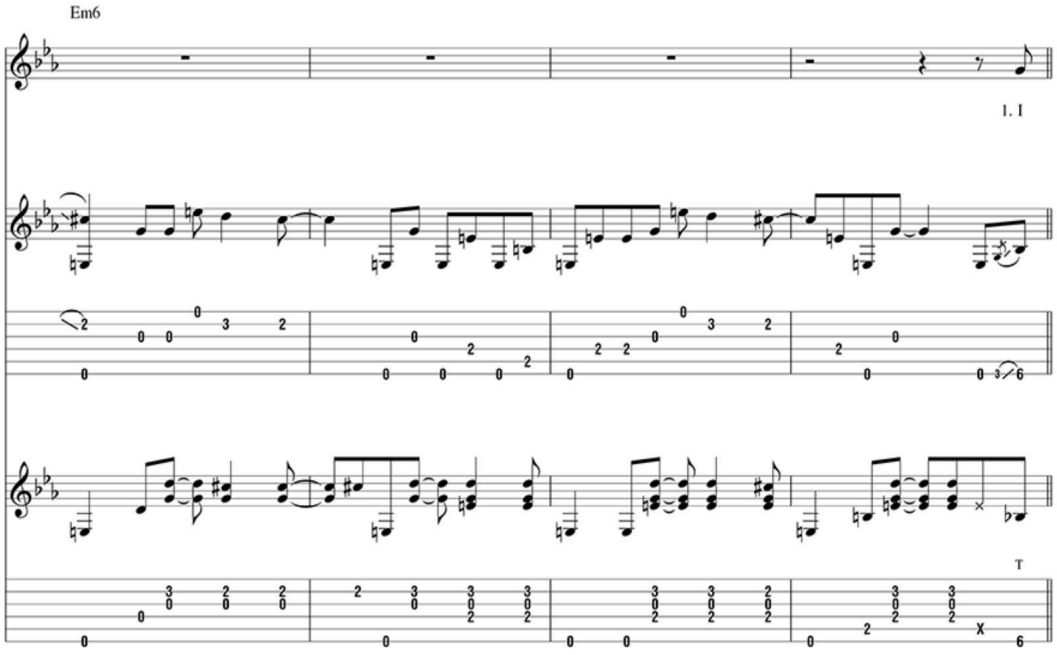
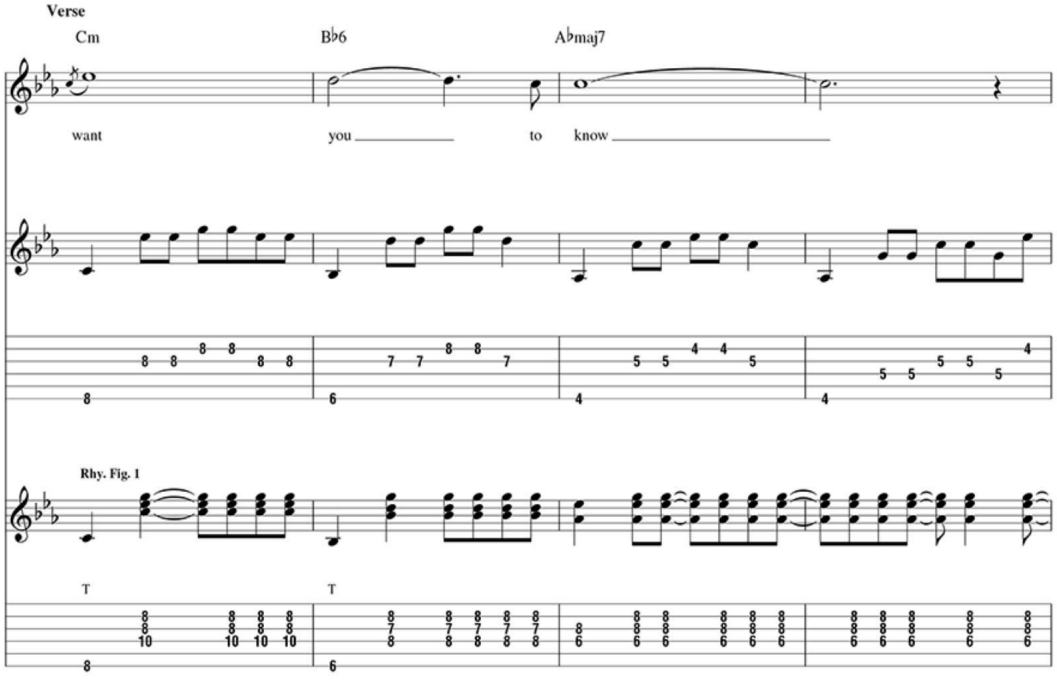
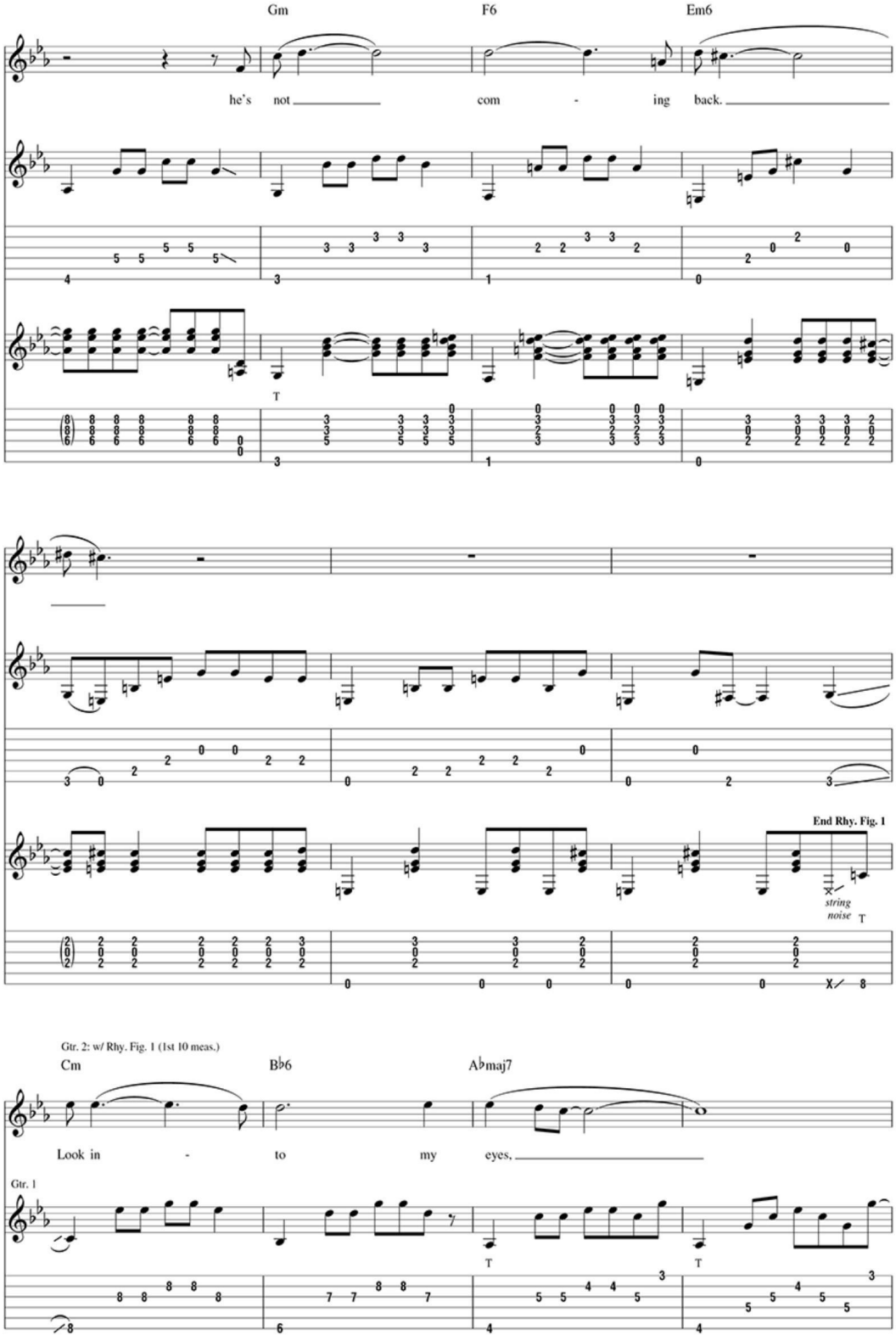
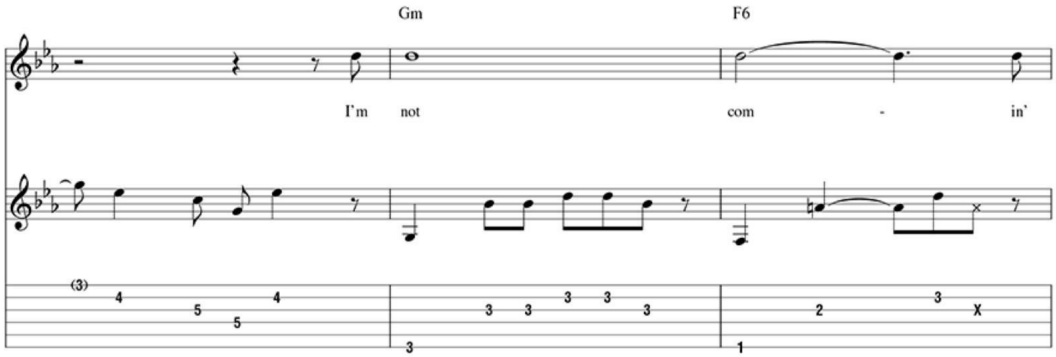
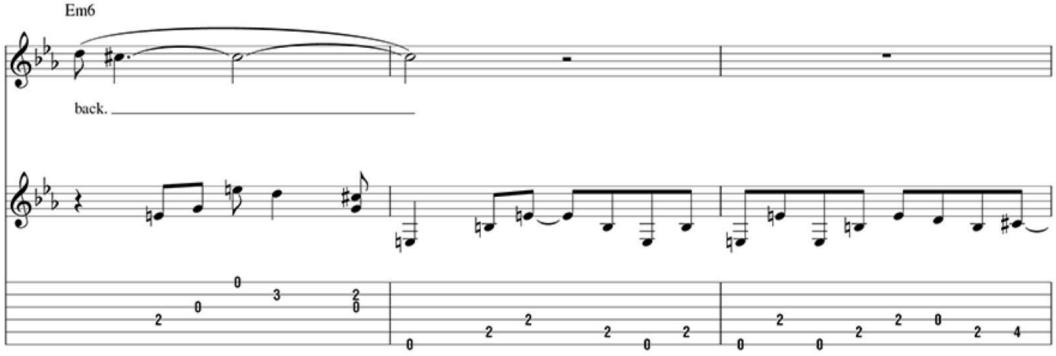
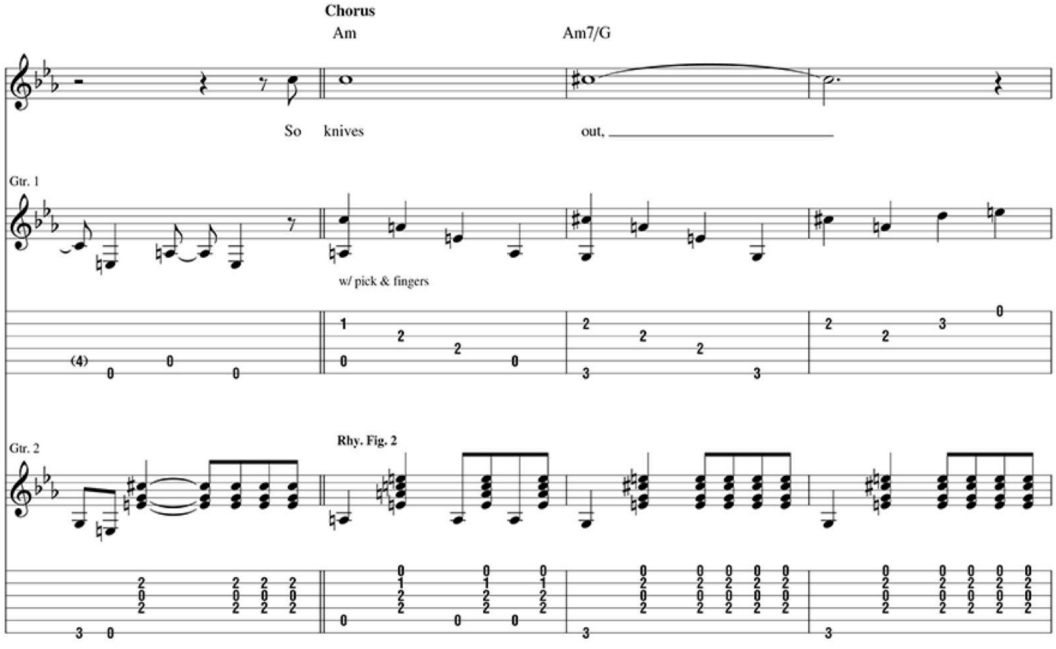

Em6
1. I
T

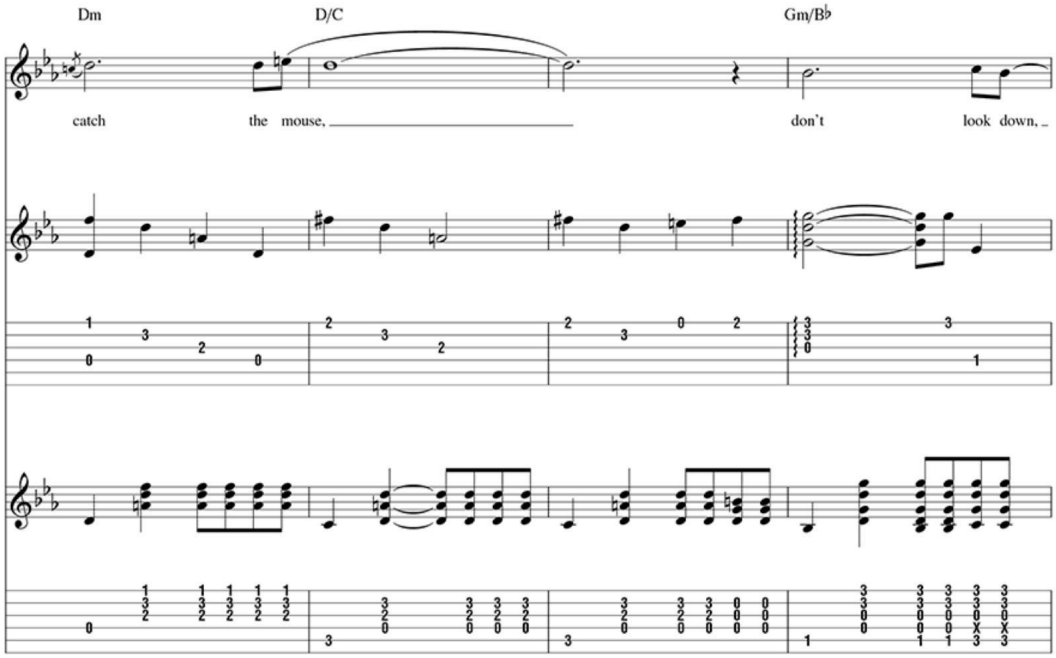

Verse
Cm
B♭6
A♭maj7
want
you
to
know
Rhy. Fig. 1
T
T

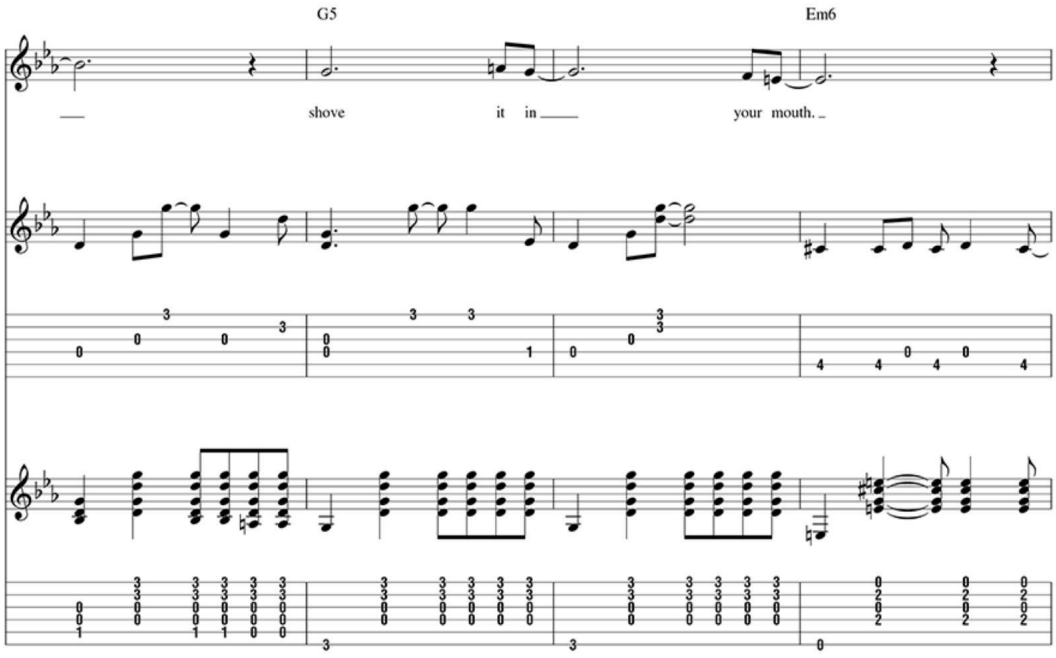

Gm
F6
Em6
he's not com - ing back.
T
End Rhy. Fig. 1
string noise
T
Gtr. 2: w/ Rhy. Fig. 1 (1st 10 meas.)
Cm
B♭6
A♭maj7
Look in - to my eyes,
Gtr. 1
T
T

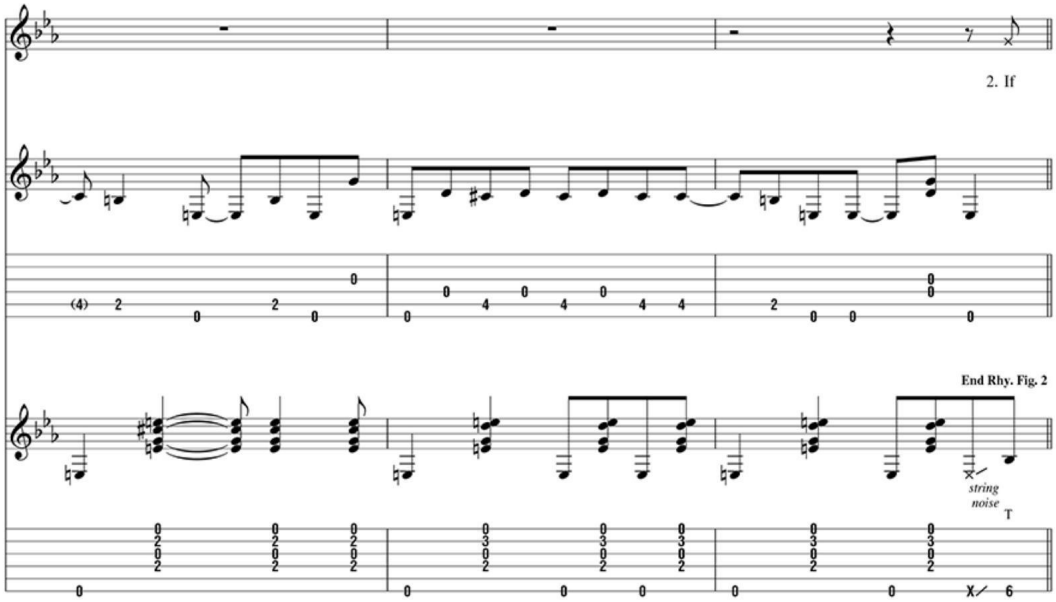

Gm
F6
I'm not com - in'


Em6
back.


Chorus
Am
Am7/G
So knives out,
Gtr. 1
w/ pick & fingers
Gtr. 2
Rhy. Fig. 2

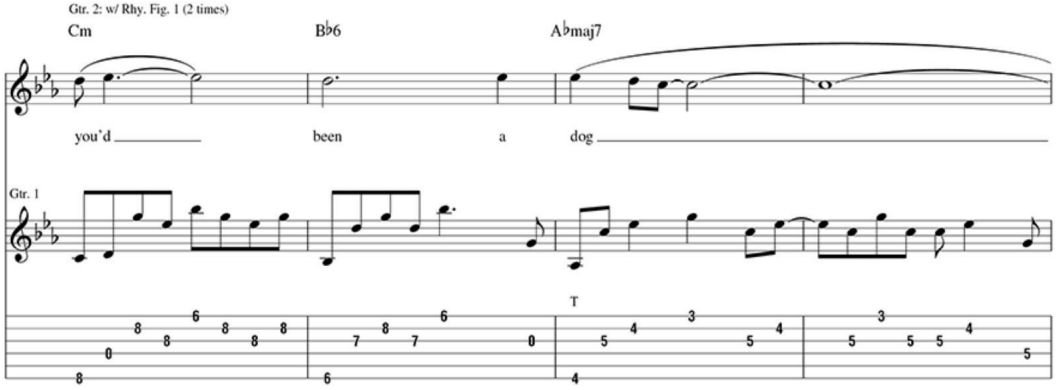

Dm
D/C
Gm/B♭
catch the mouse,
don't look down,

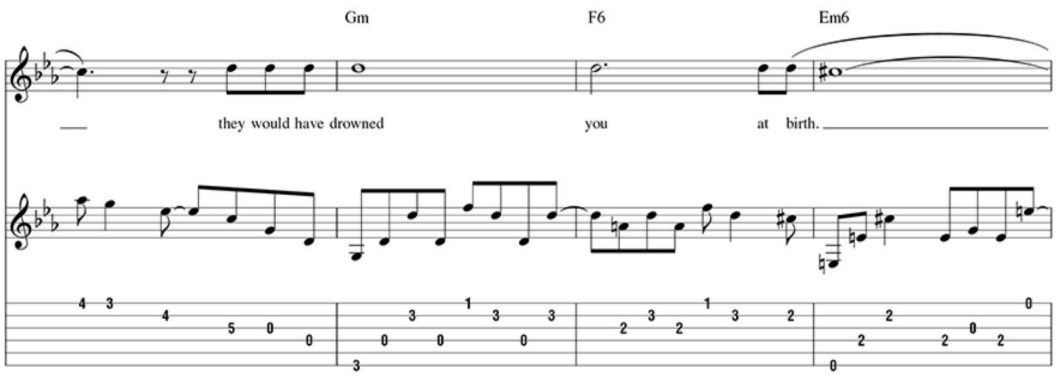

G5
Em6
shove it in
your mouth.

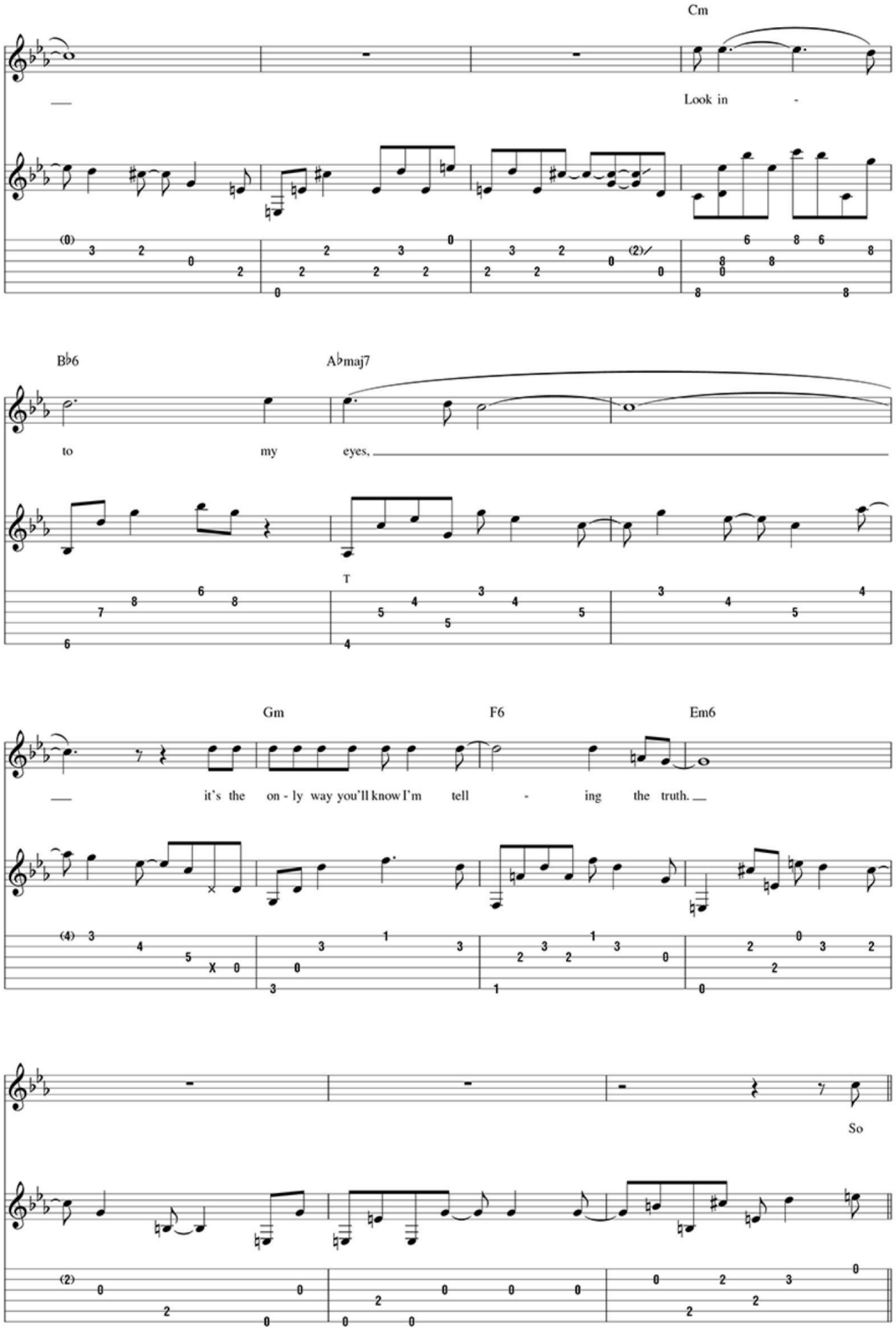


Verse

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

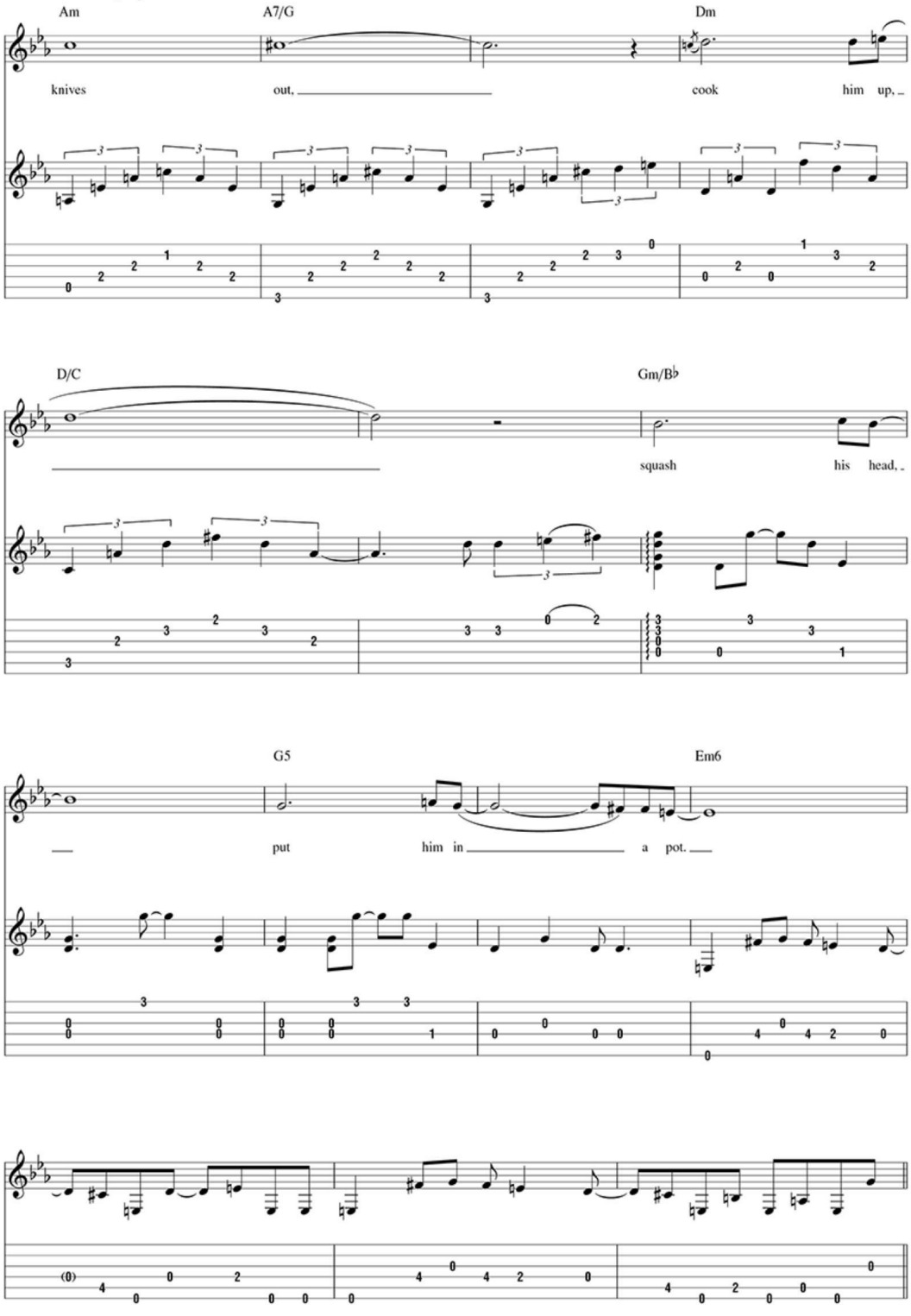





Cm
Look in -
B♭6
A♭maj7
to my eyes,
Gm
F6
Em6
it's the on - ly way you'll know I'm tell - ing the truth.
So

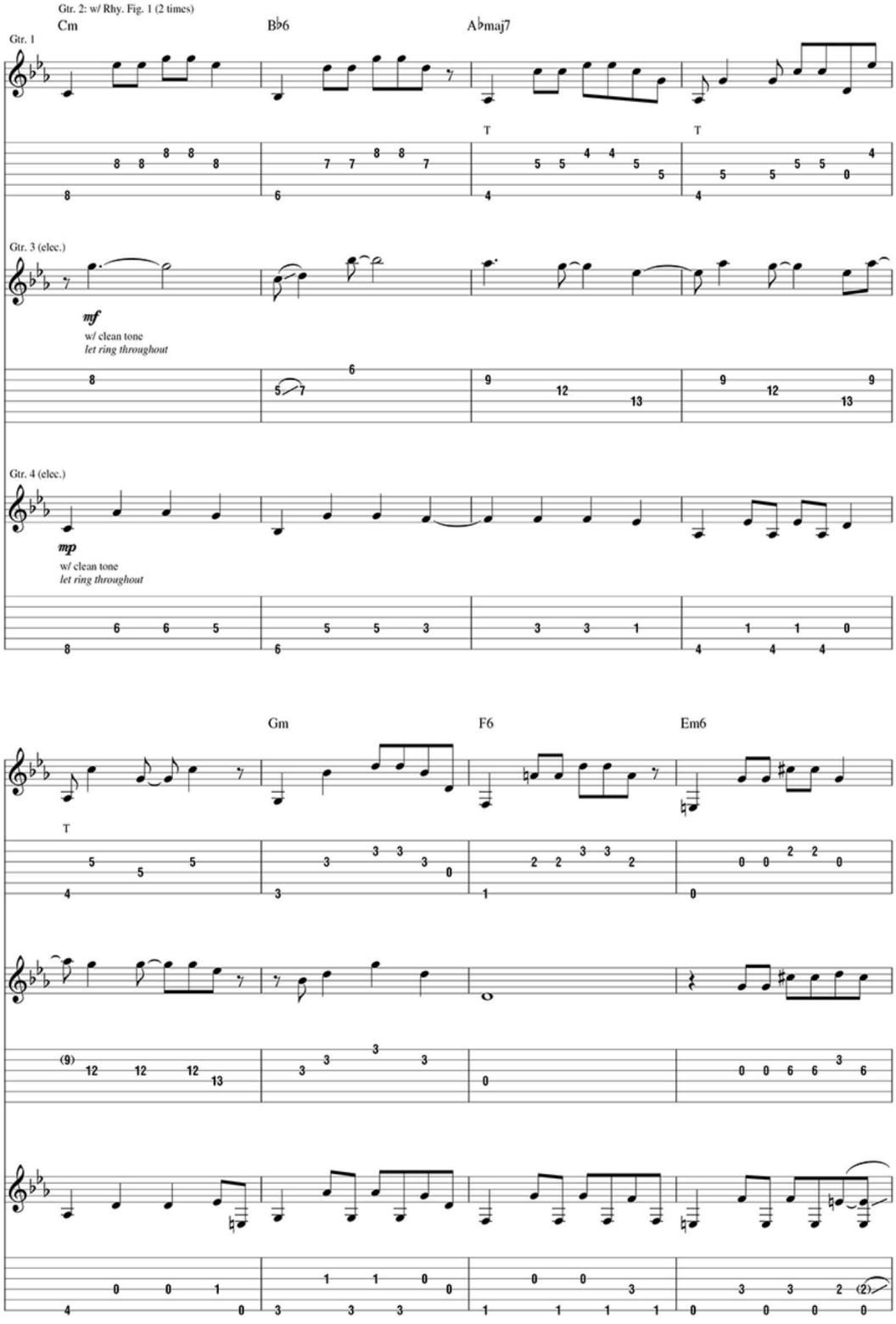
Chorus

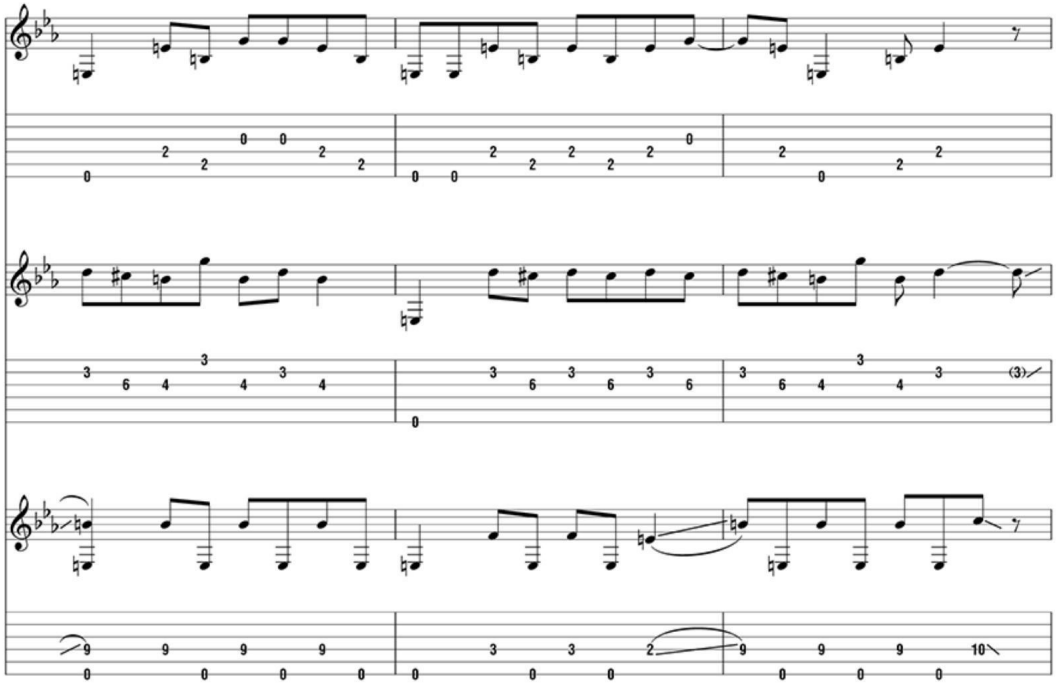
Gtr. 2: w/ Rhy. Fig. 2

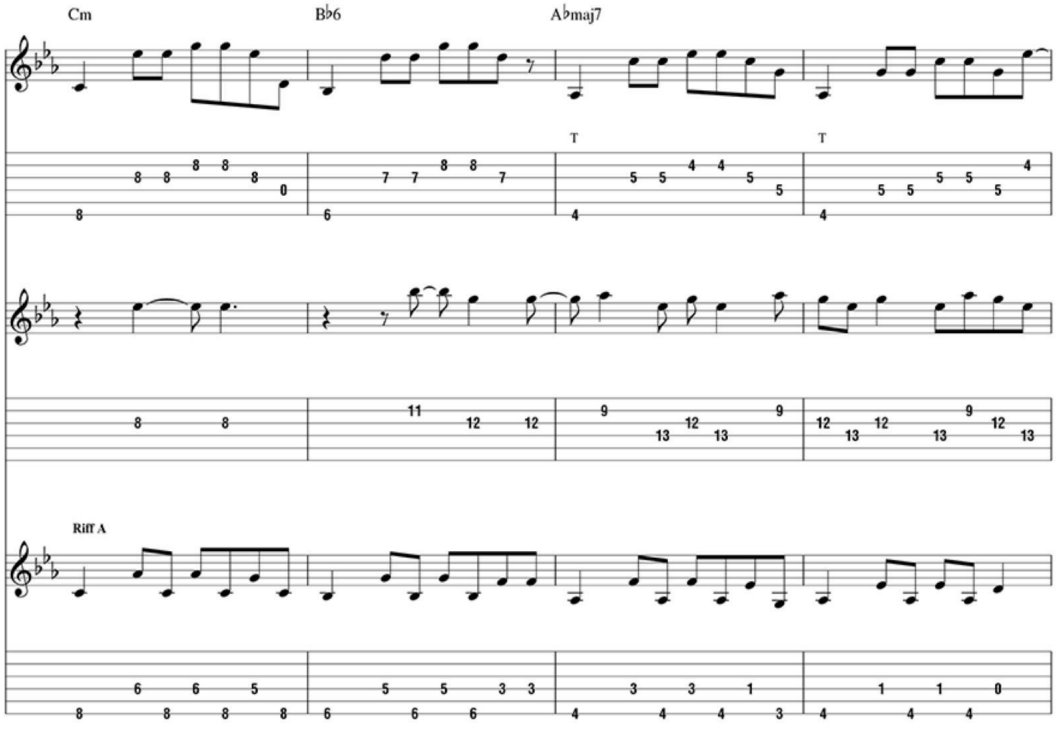


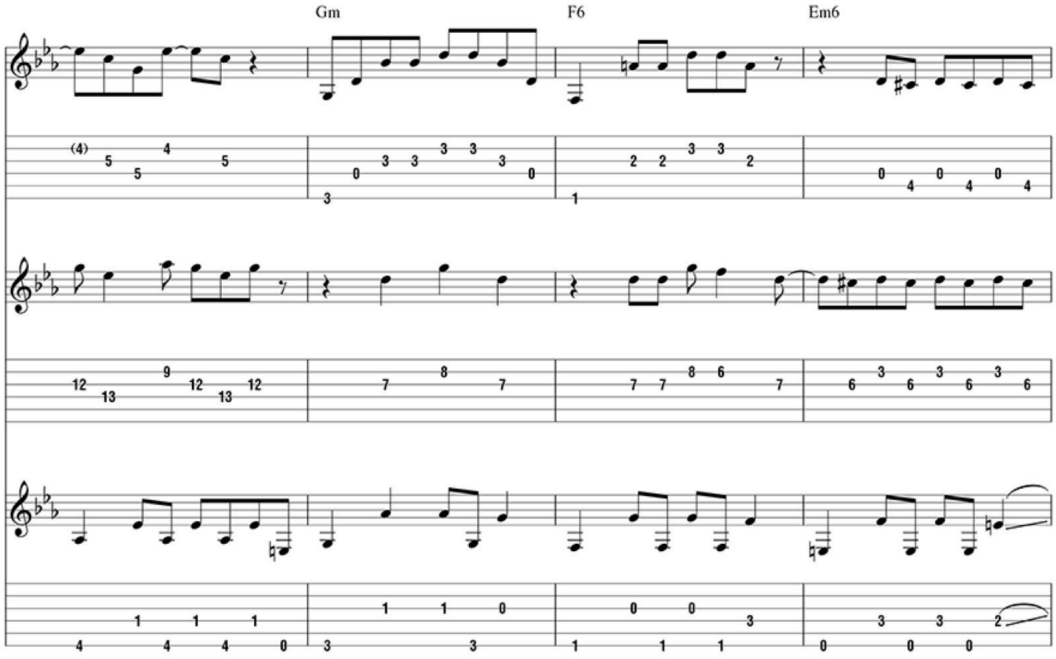
Interlude

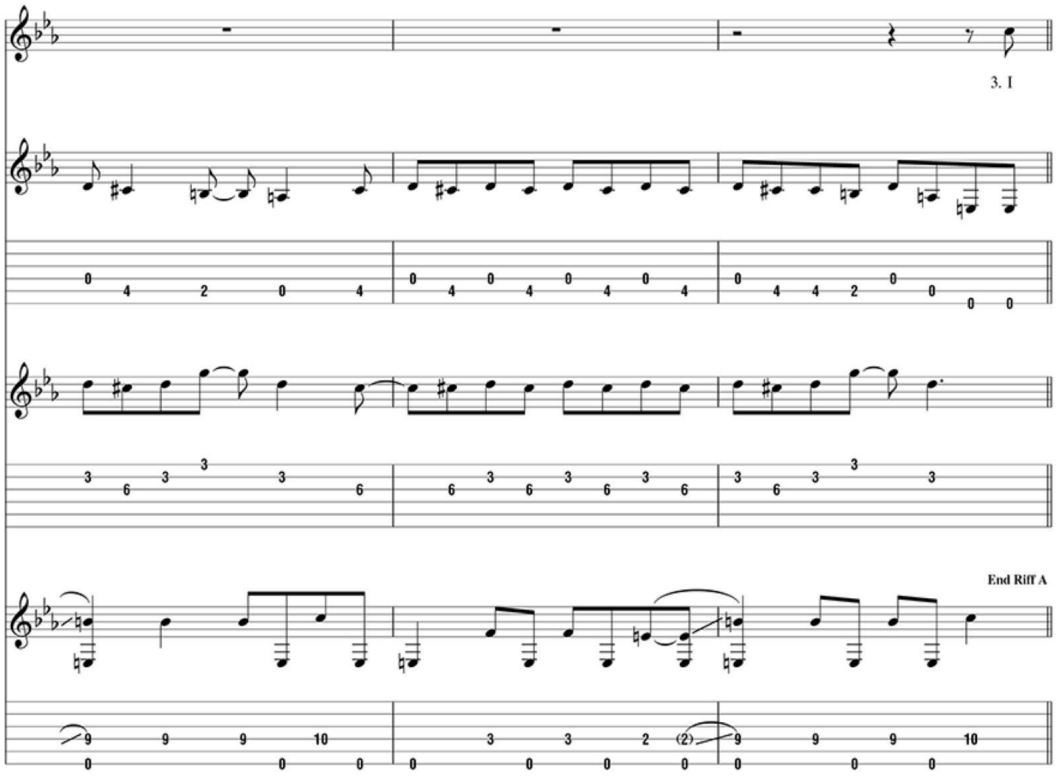
Gtr. 2: w/ Rhy. Fig. 1 (2 times)





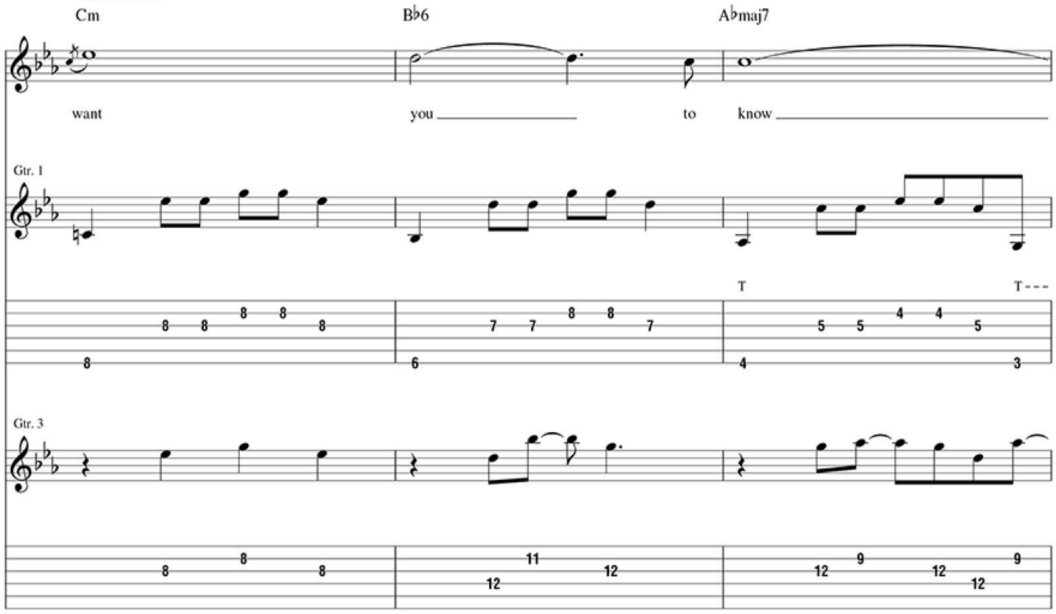

Cm
B♭6
A♭maj7
T
T
Riff A

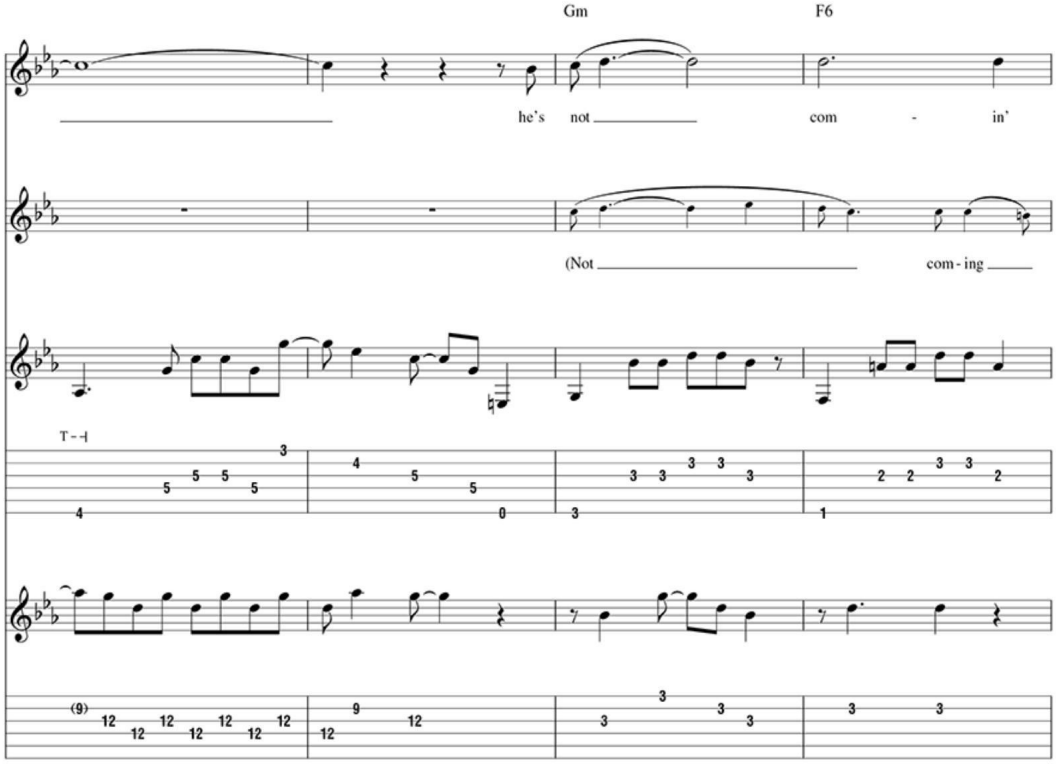

Gm
F6
Em6


3. I
End Riff A

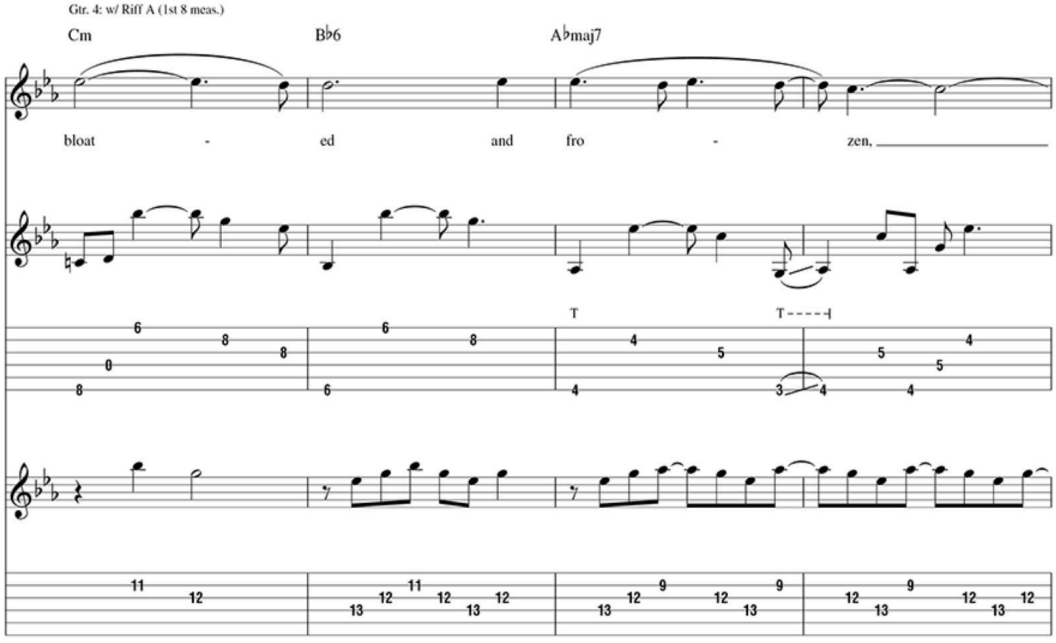
Verse

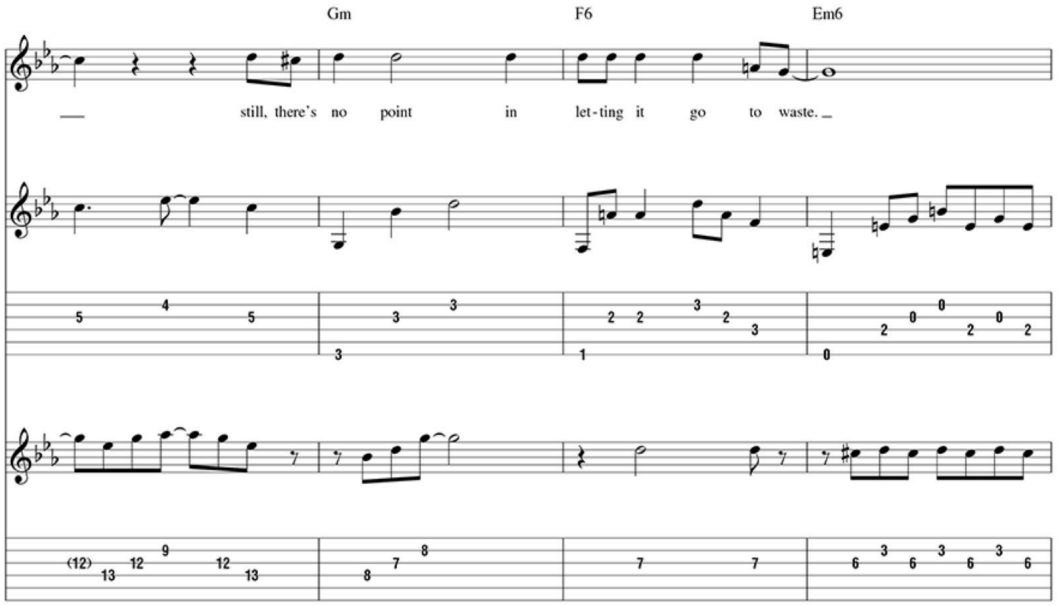
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 4: w/ Riff A

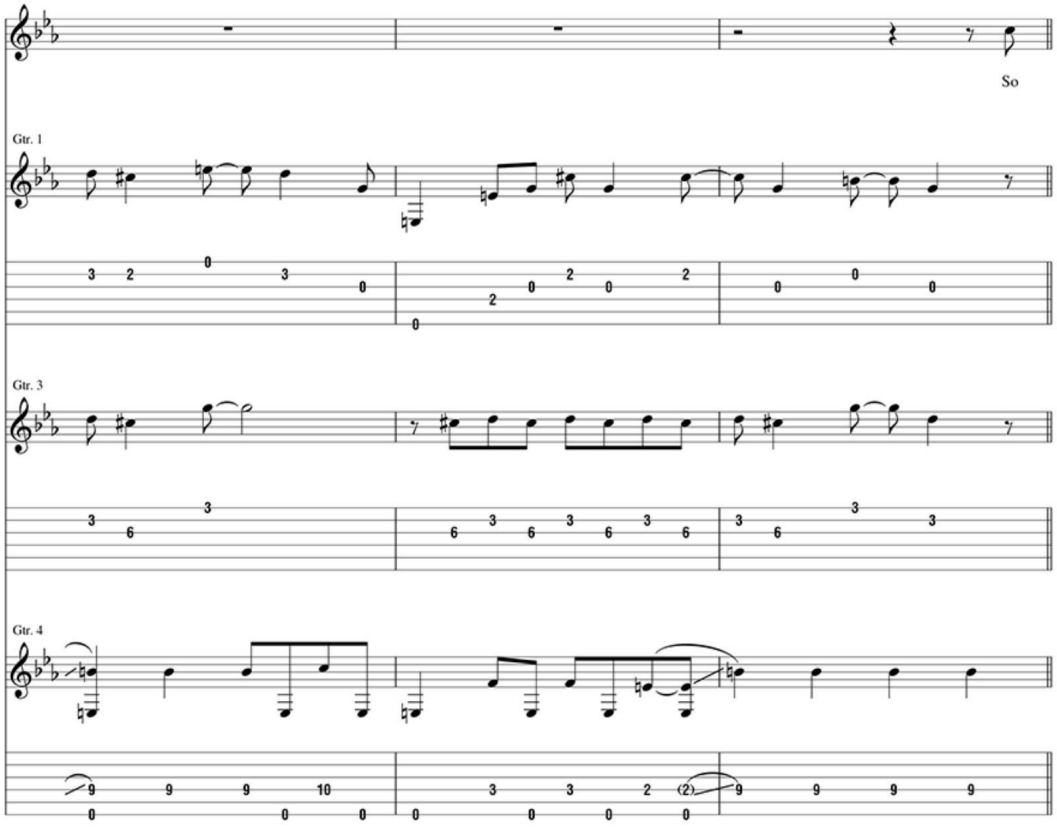




Em6
back.
He's
back.)

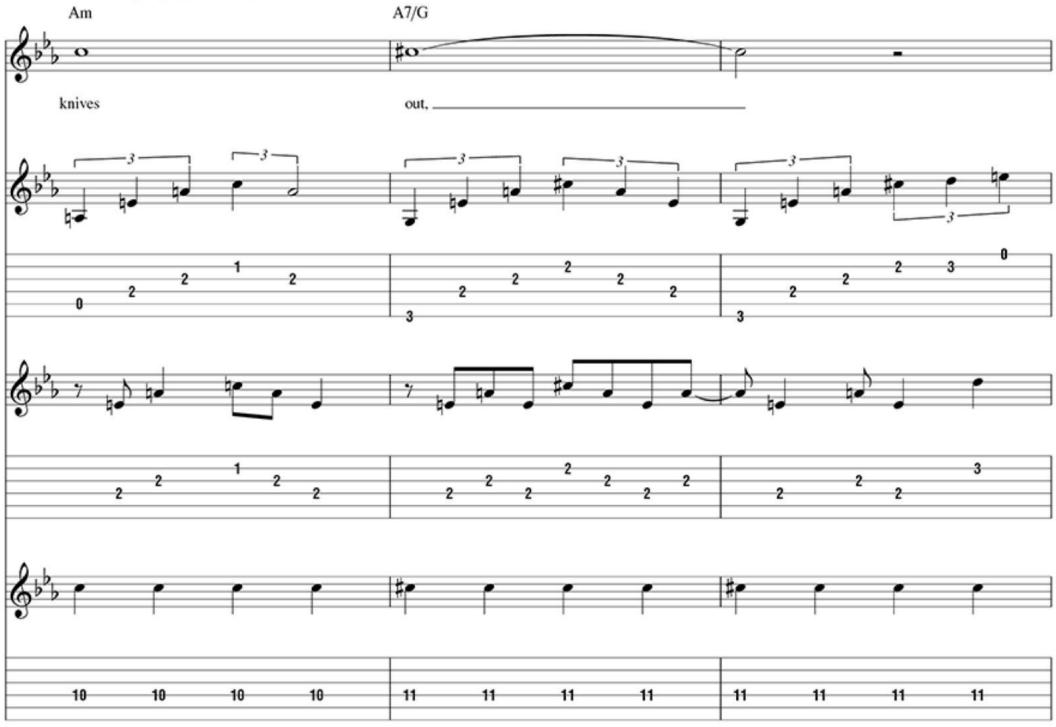

Gtr. 4: w/ Riff A (1st 8 meas.)
Cm
B♭6
A♭maj7
bloat - ed and fro - zen,
T
T

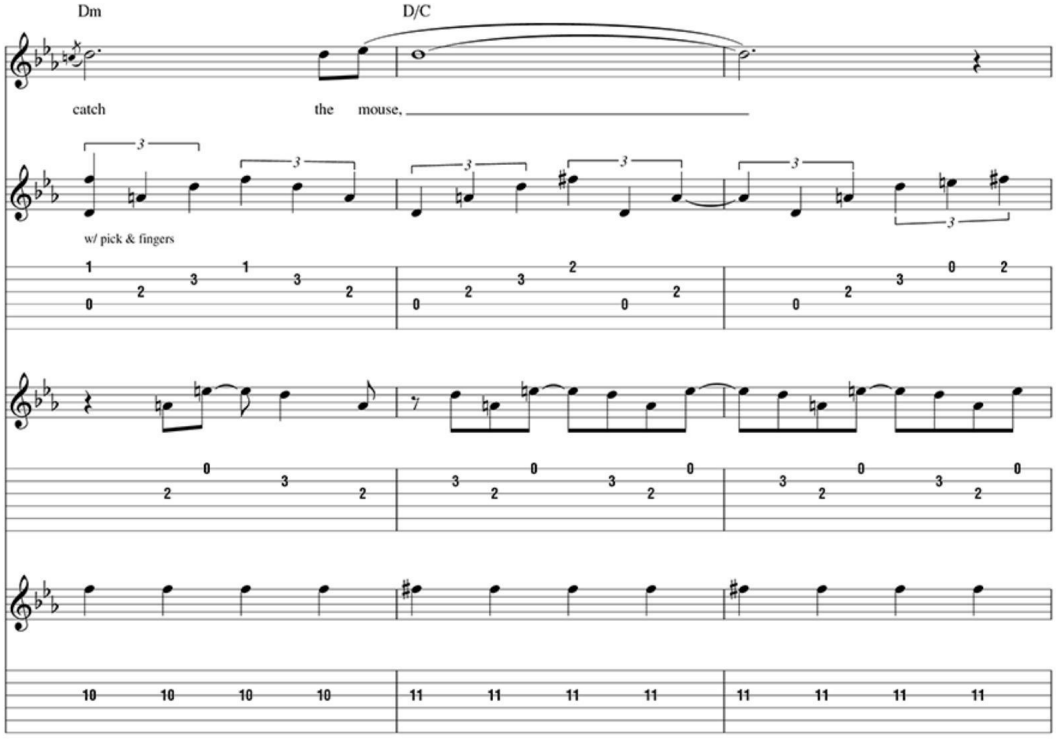

Gm
F6
Em6
still, there's no point in let-ting it go to waste.

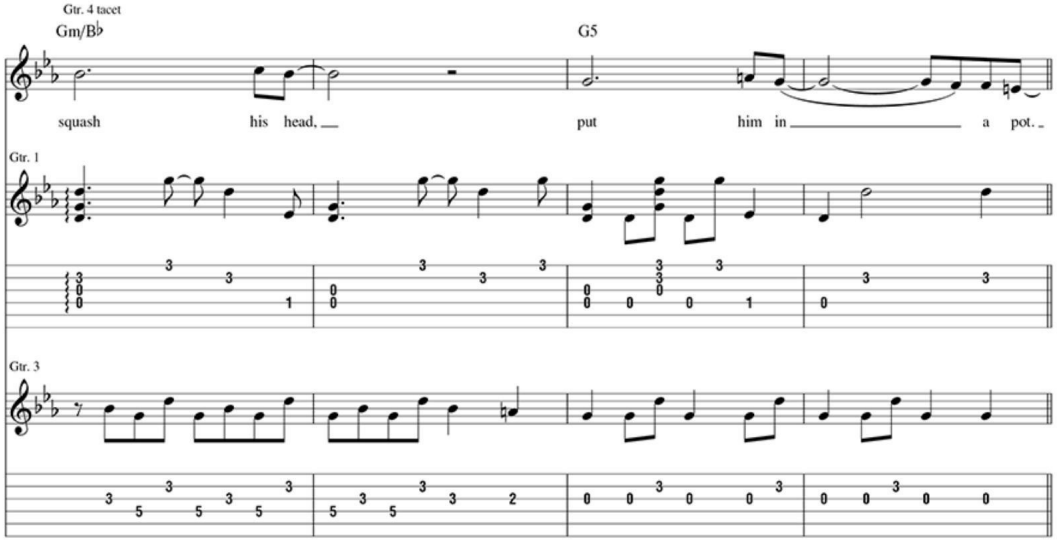

So
Gtr. 1
Gtr. 3
Gtr. 4

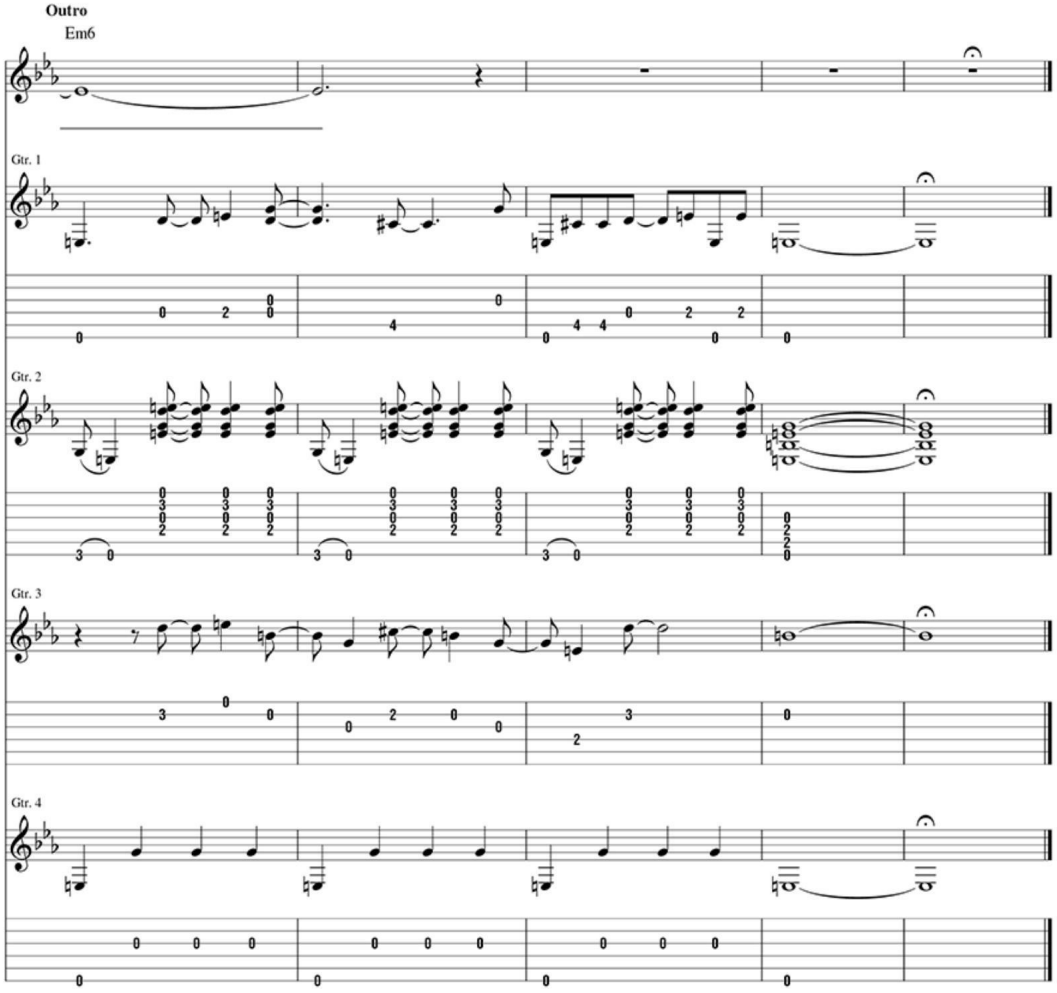
Chorus

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





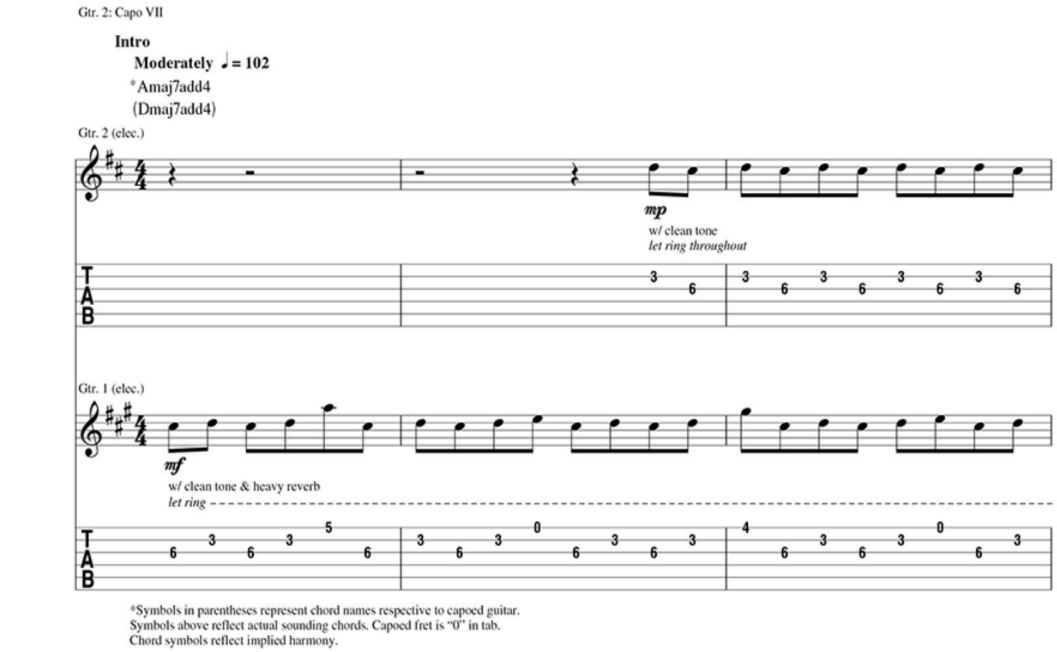

Gtr. 4 tacet
Gm/B♭
G5
squash his head, put him in a pot.
Gtr. 1
Gtr. 3

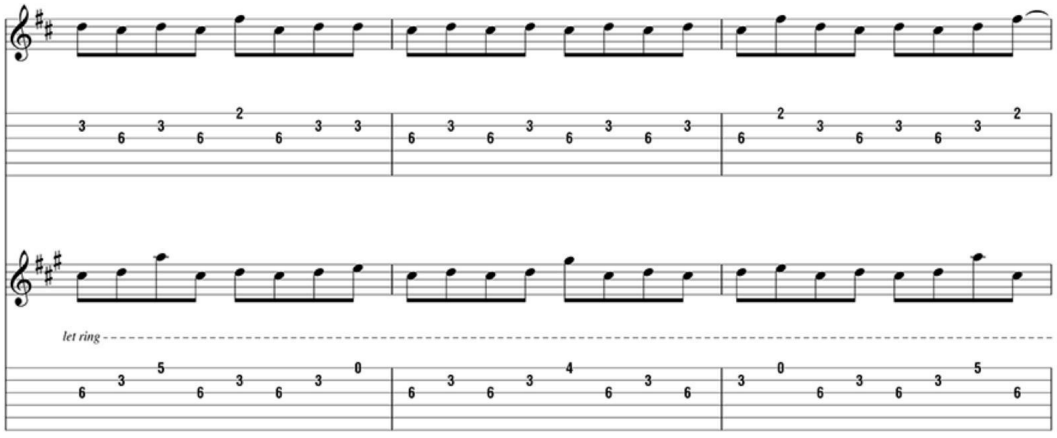

Outro
Em6
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

from OK Computer

Let Down

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





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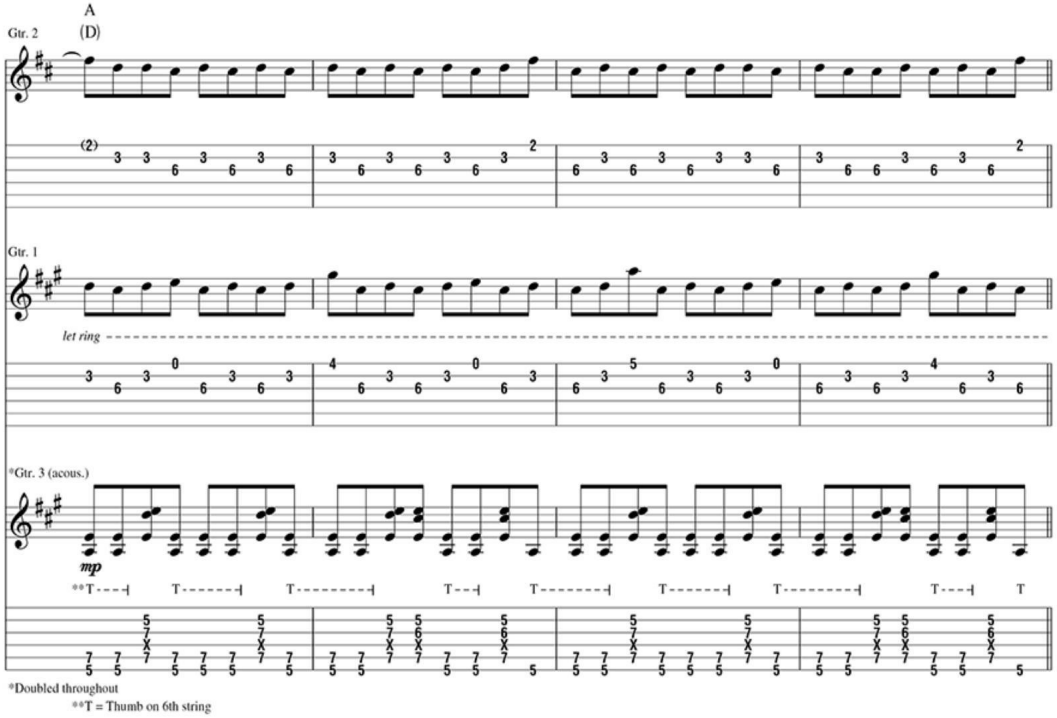
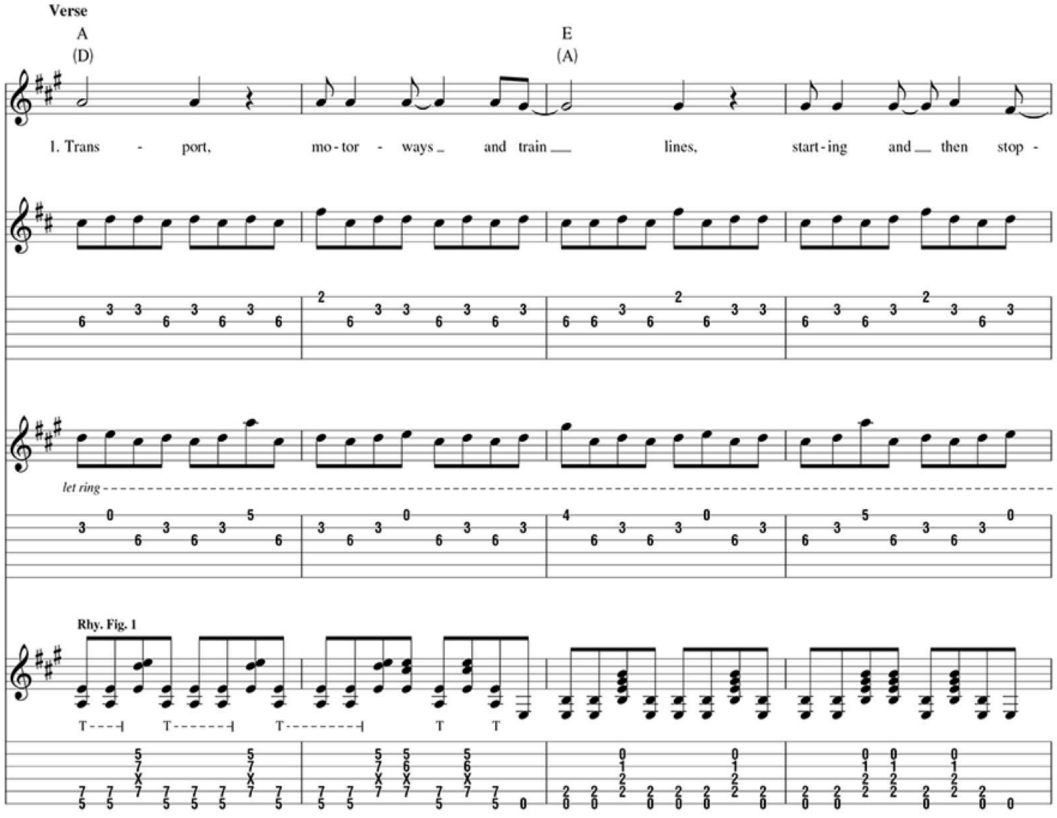
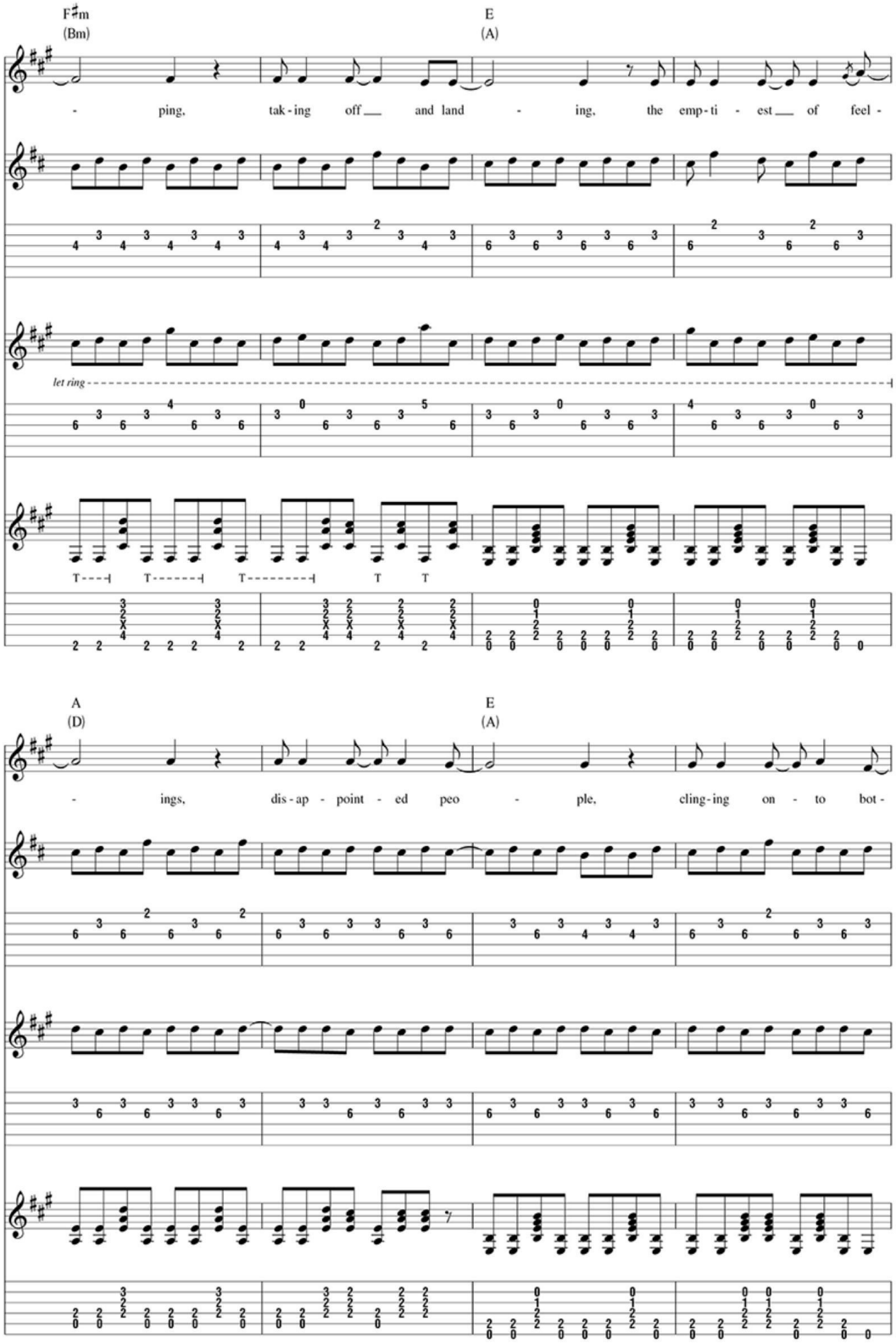
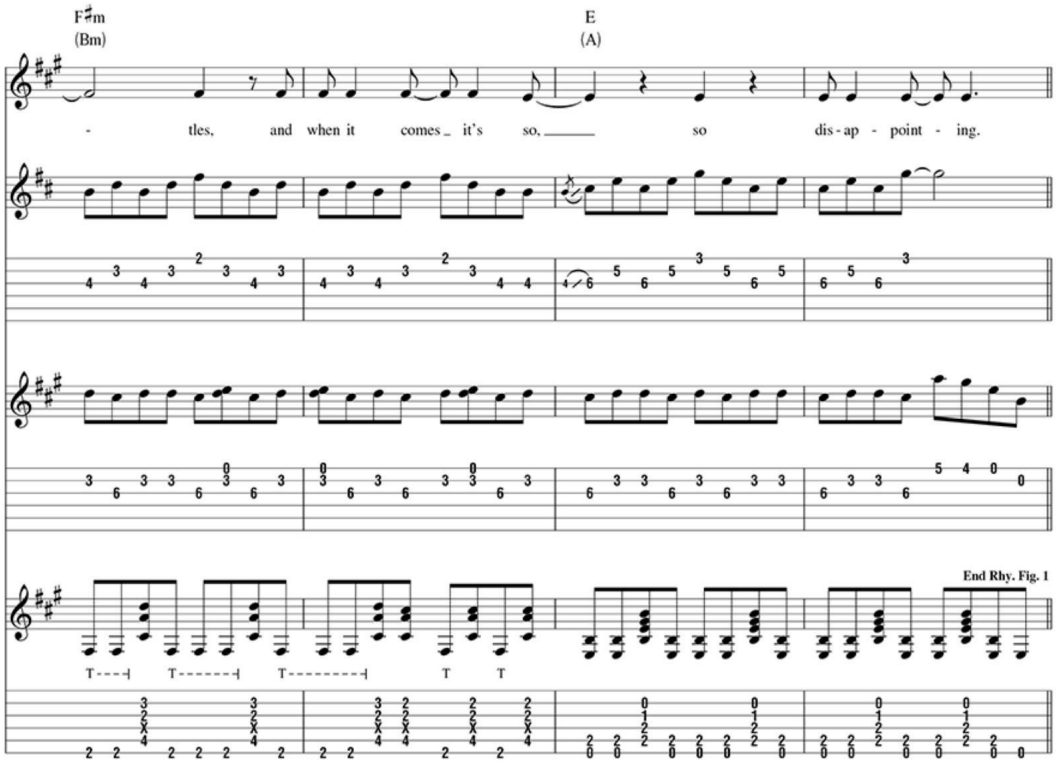
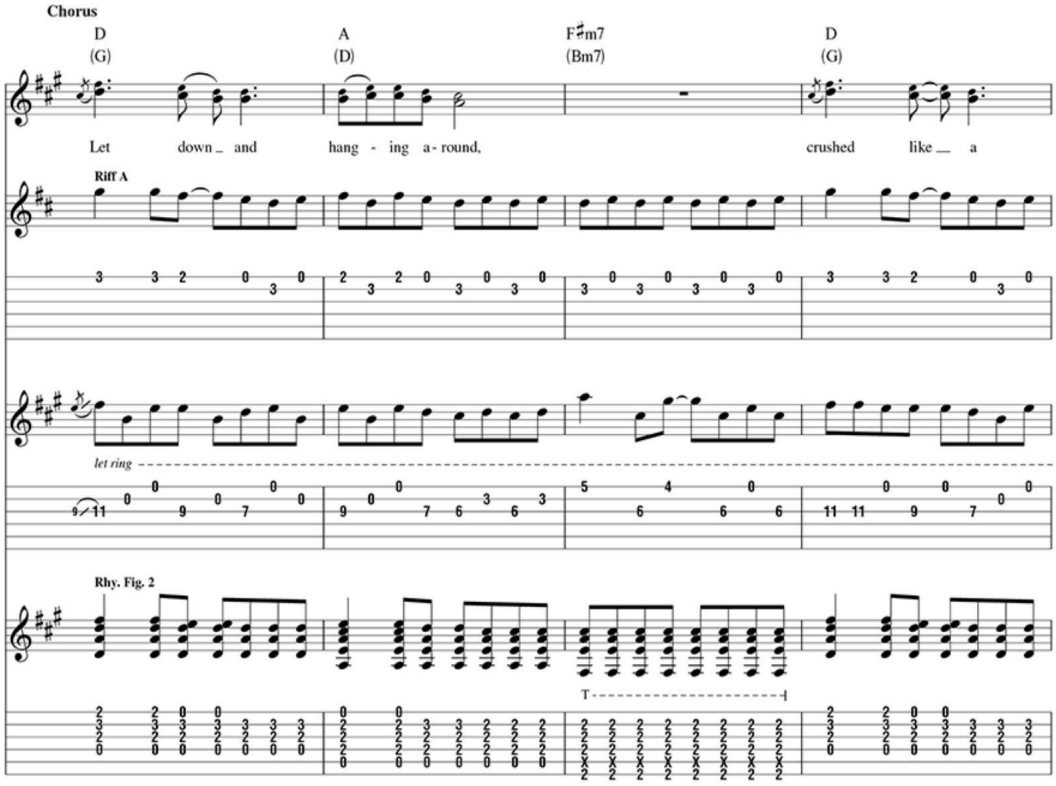
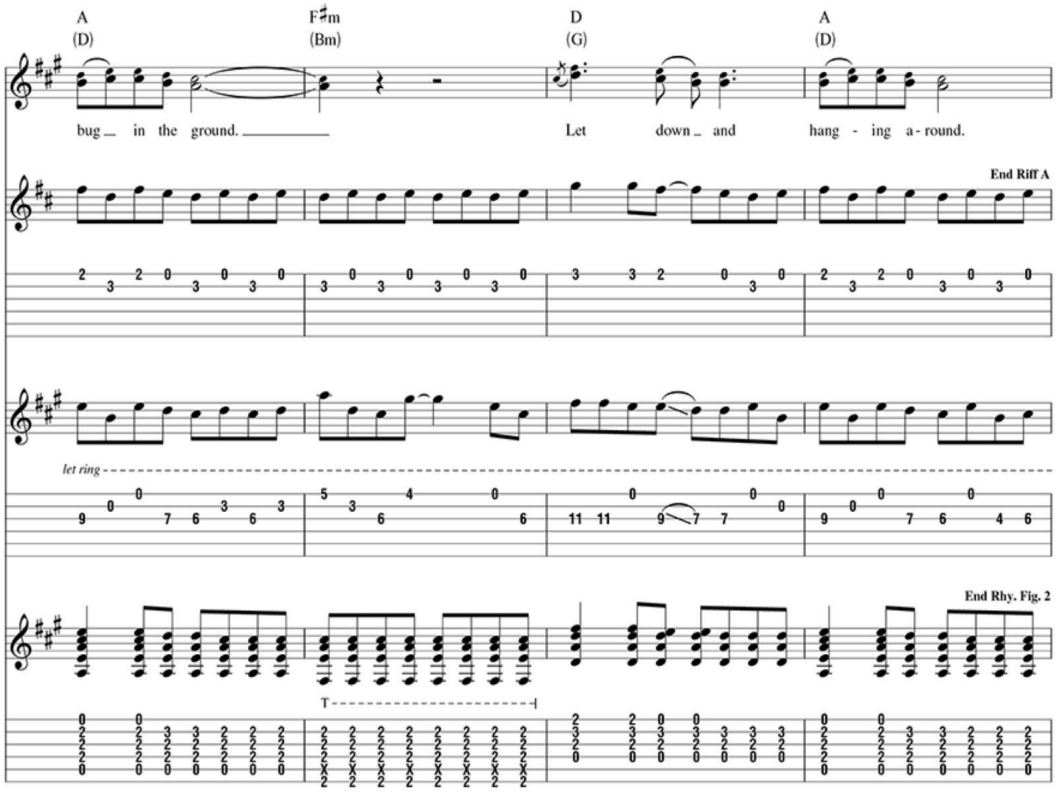

A
(D)
Gtr. 2
Gtr. 1
let ring
*Gtr. 3 (acous.)
mp
**T
*Doubled throughout
**T = Thumb on 6th string

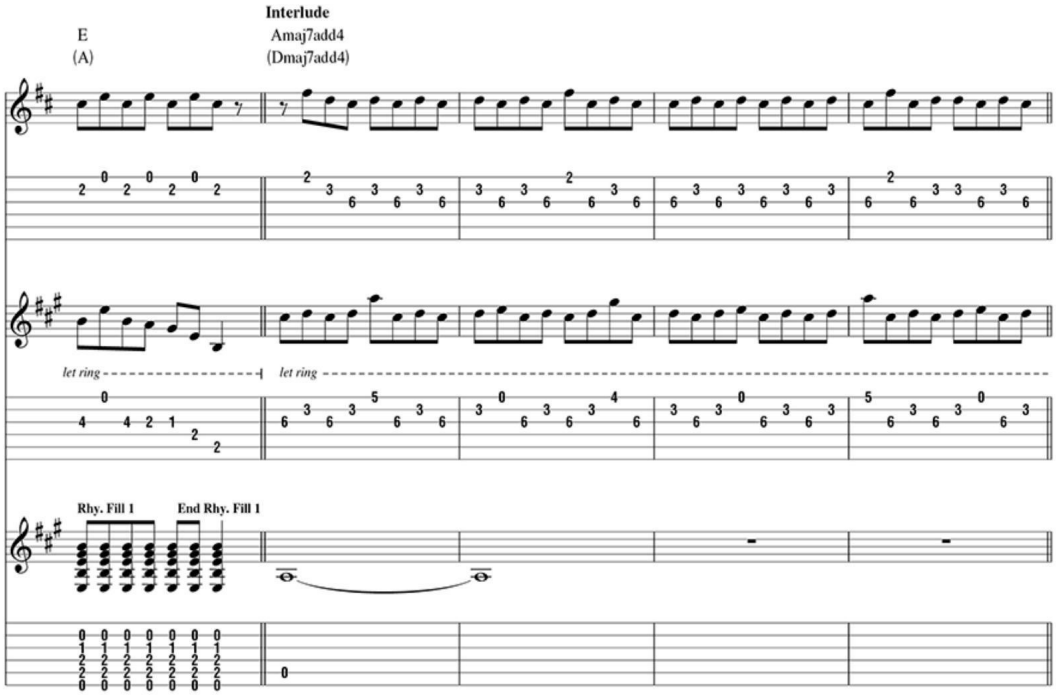

Verse
A
(D)
E
(A)
1. Trans - port, mo - tor - ways and train lines, start - ing and then stop -
let ring
Rhy. Fig. 1


F♯m
(Bm)
E
(A)
- ping, tak - ing off ___ and land - ing, the emp - ti - est ___ of feel -
let ring
T---| T------| T--------| T T
A
(D)
E
(A)
- ings, dis - ap - point - ed peo - ple, cling - ing on - to bot -


F♯m
(Bm)
E
(A)
- tles, and when it comes _ it's so, ____ so dis - ap - point - ing.
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
let ring
Rhy. Fig. 2


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


Interlude
E
(A)
Amaj7add4
(Dmaj7add4)
let ring
let ring
Rhy. Fill 1
End Rhy. Fill 1

Verse

Gtr. 3: w/ Rhy. Fig. 1

A (D) E (A)

2. Shell smashed, juic - es flow - ing, wings twitch, legs are go - ing, don't

Gtr. 2

Gtr. 1

let ring

F♯m (Bm) E (A)

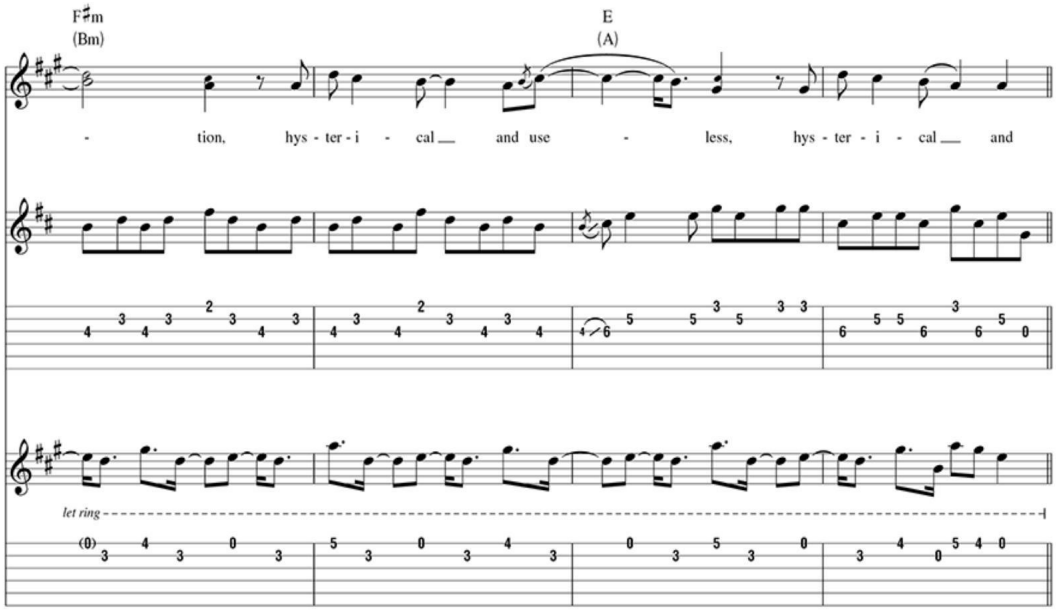
get sen - ti - men - tal, it al - ways ends up driv - el. One

let ring

A (D) E (A)

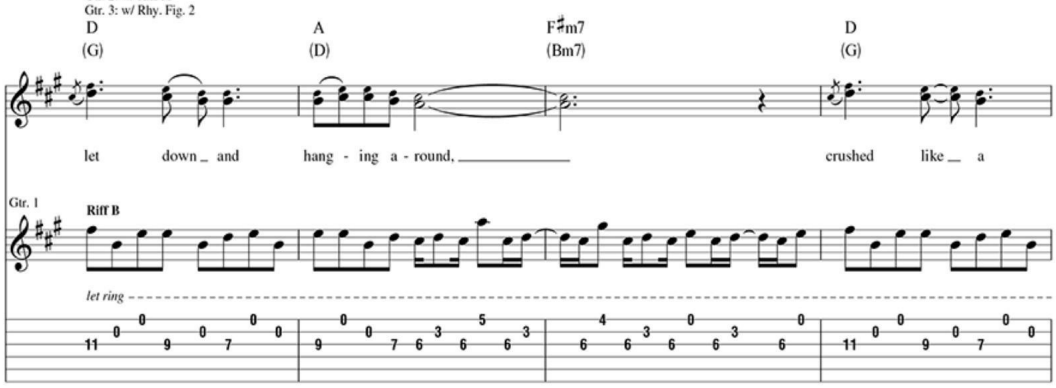
day, I am gon - na grow wings, a chem - i - cal re - ac -

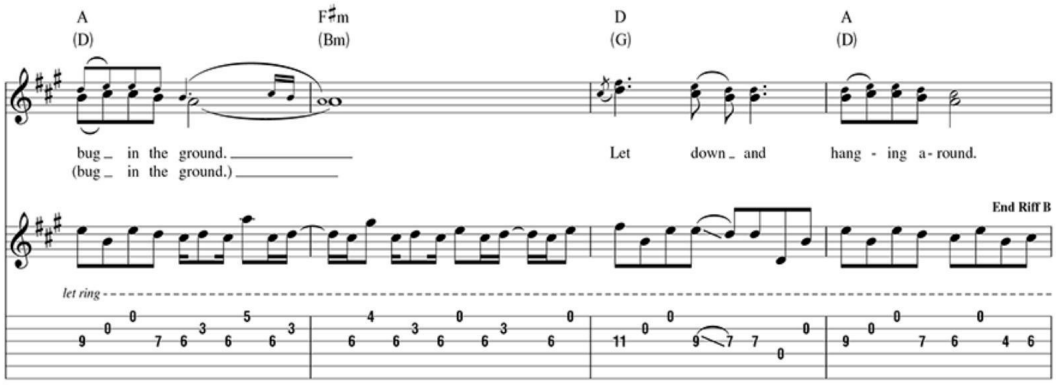
let ring

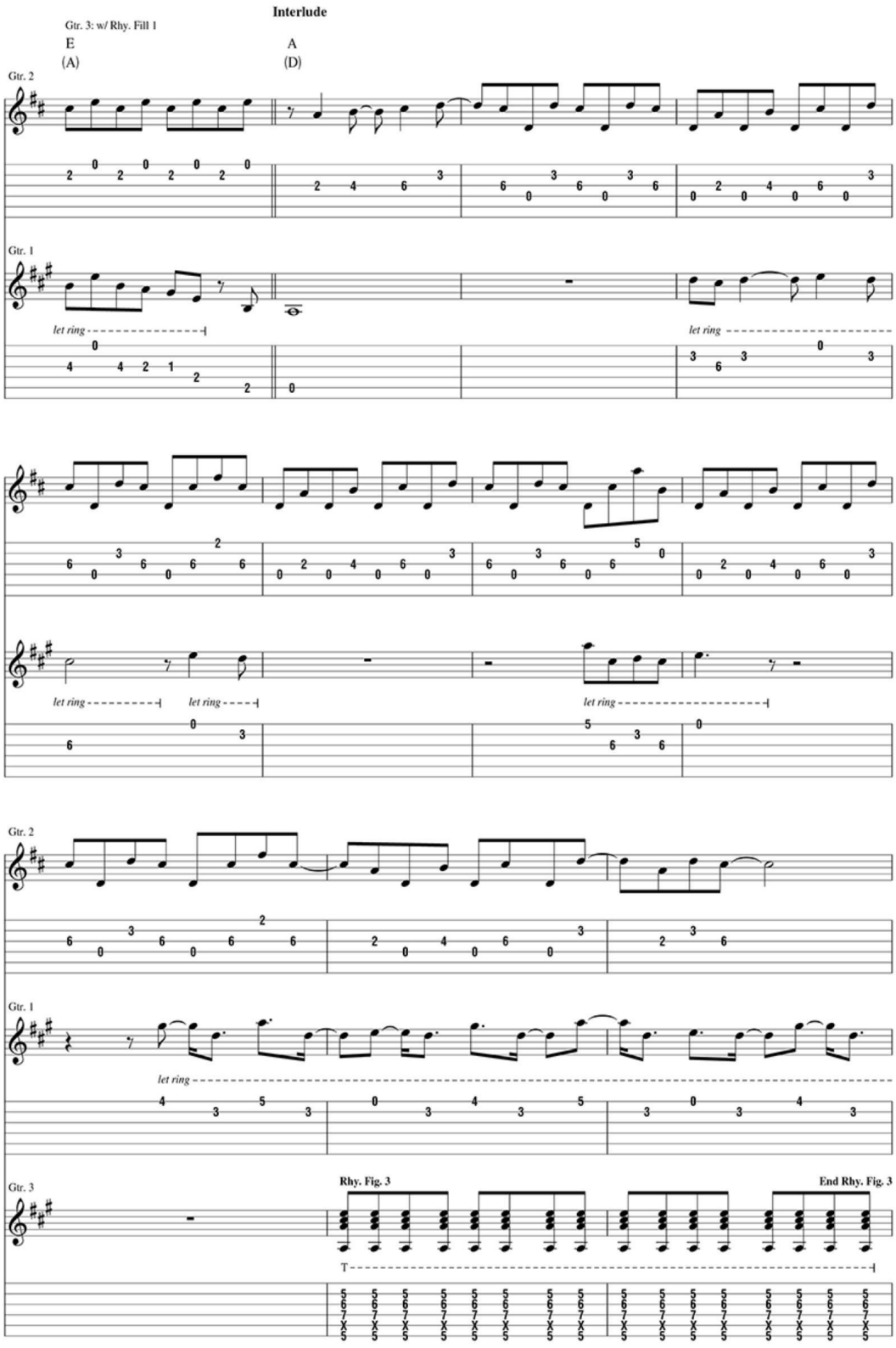


Chorus

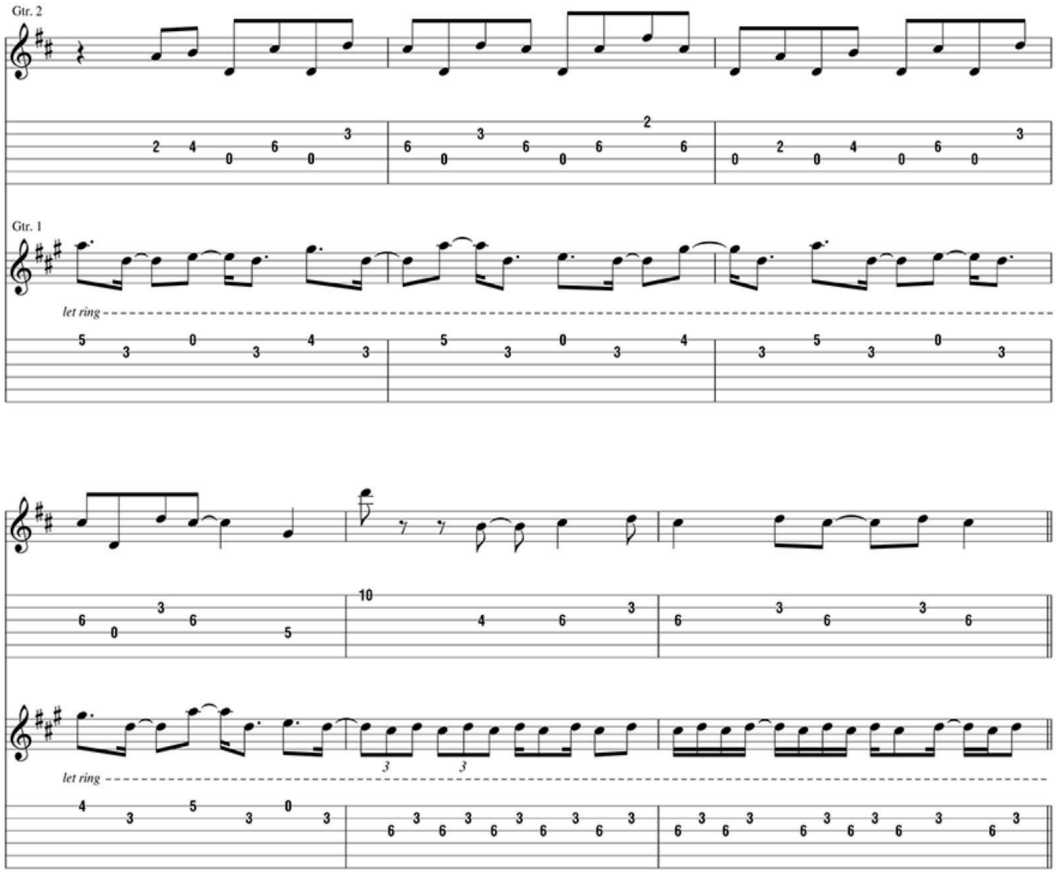
Gtr. 2: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 2






Interlude
Gtr. 3: w/ Rhy. Fill 1
E
(A)
A
(D)
Gtr. 2
Gtr. 1
let ring
let ring
let ring
let ring
let ring
Gtr. 2
Gtr. 1
let ring
Gtr. 3
Rhy. Fig. 3
End Rhy. Fig. 3
T

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

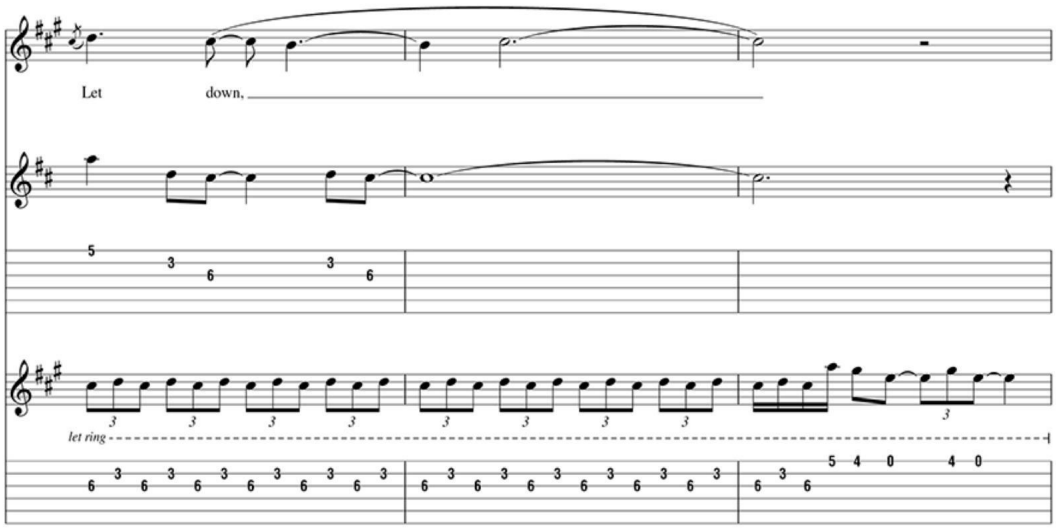


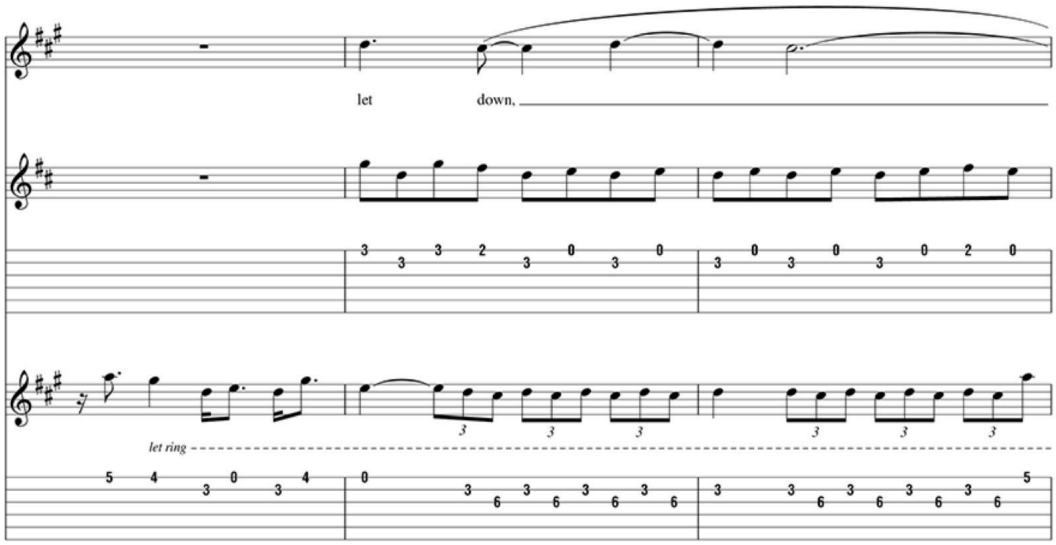
Bridge

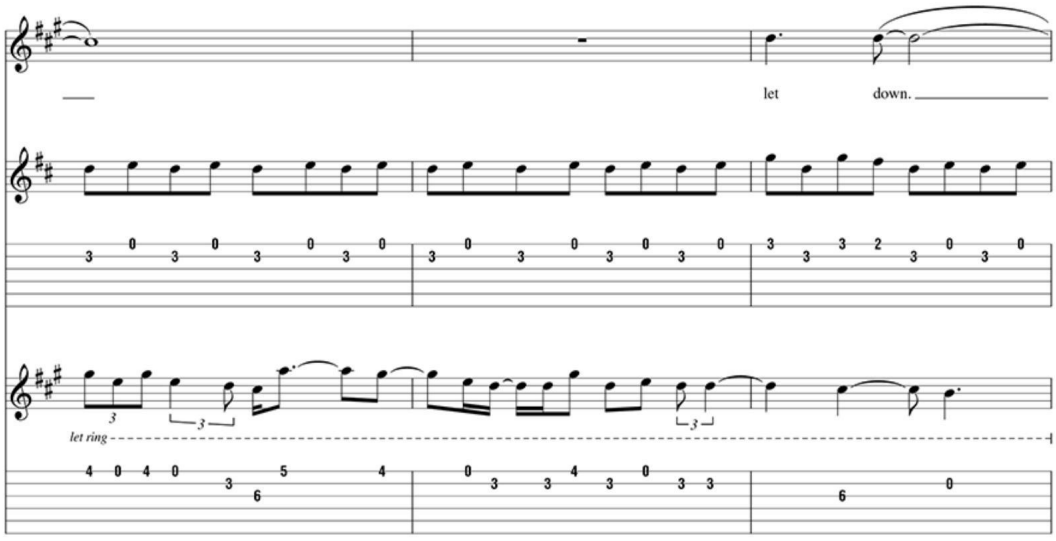
Gtr. 3: w/ Rhy. Fig. 3 (7 1/2 times)

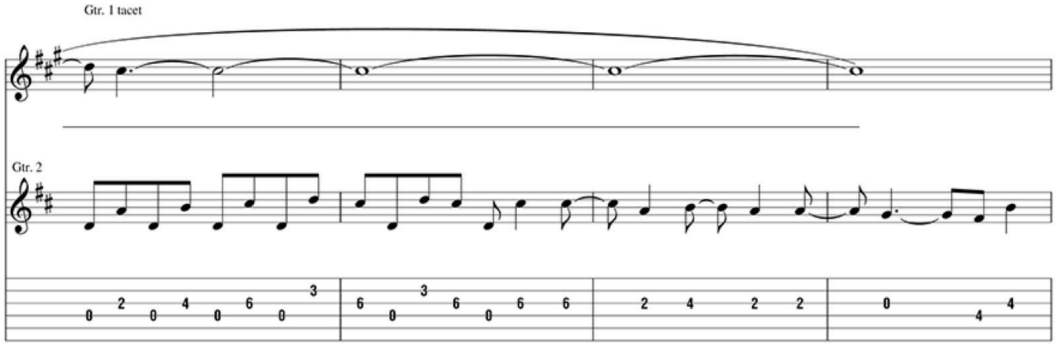
A

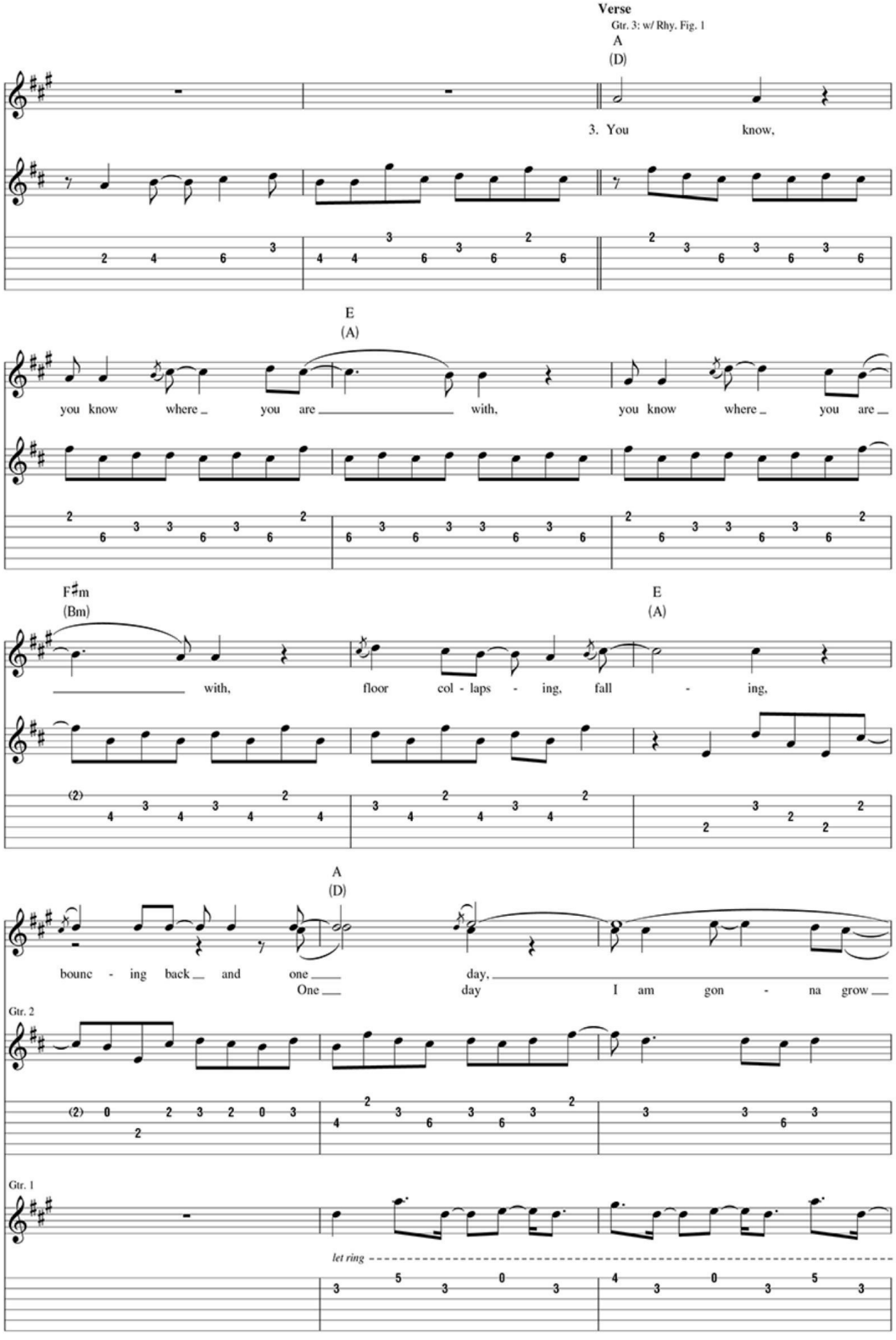
(D)

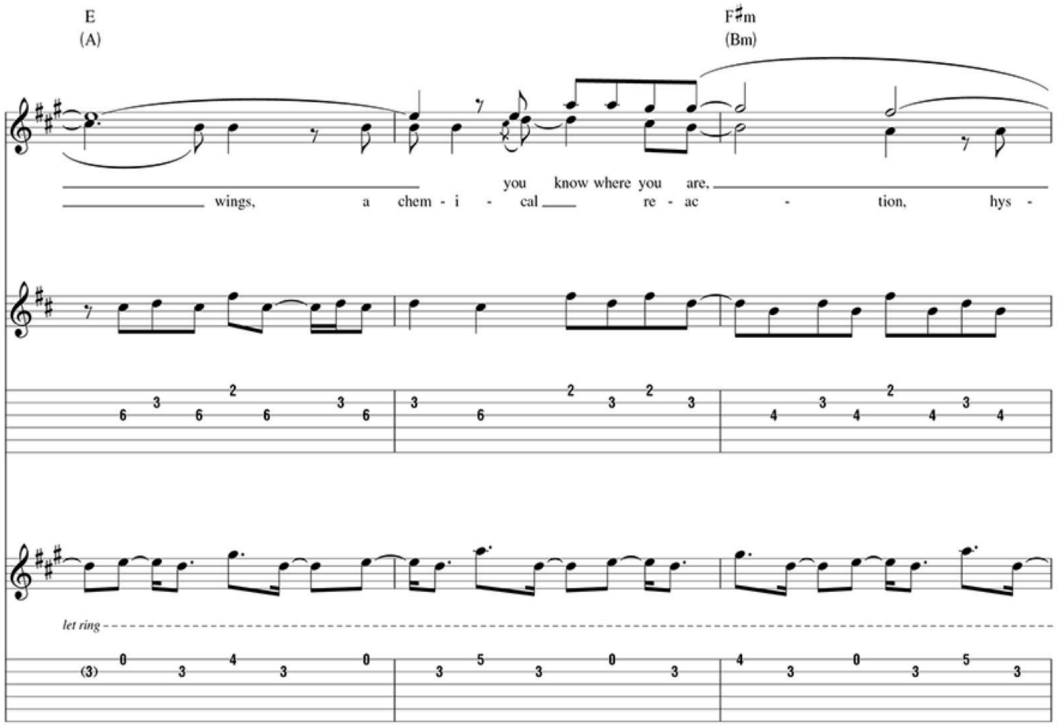


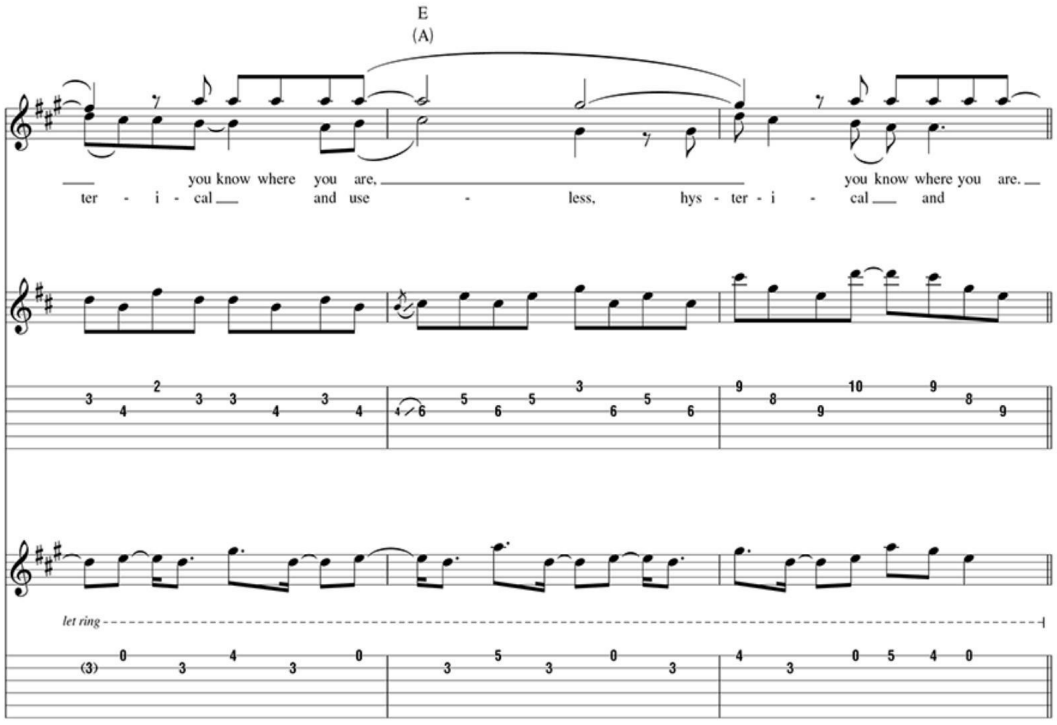

let
down,
let ring


let
down.
let ring


Gtr. 1 tacet
Gtr. 2

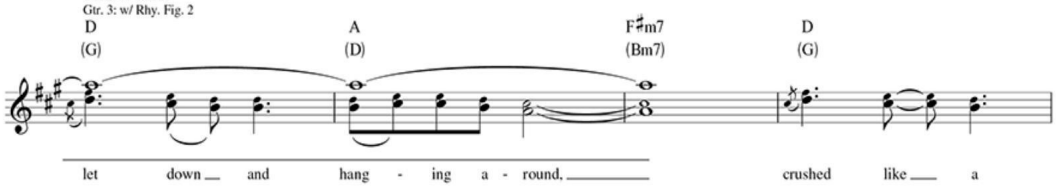

Verse
Gtr. 3: w/ Rhy. Fig. 1
A
(D)
3. You know,
E
(A)
you know where you are with, you know where you are
F♯m
(Bm)
E
(A)
with, floor col - laps - ing, fall - ing,
A
(D)
bounc - ing back and one day,
One day I am gon - na grow
Gtr. 2
Gtr. 1
let ring

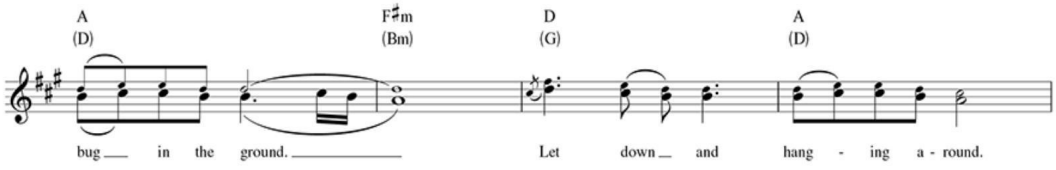

E
(A)
F♯m
(Bm)
you know where you are,
wings, a chem - i - cal re - ac - tion, hys -
let ring


E
(A)
you know where you are,
you know where you are.
ter - i - cal and use - less, hys - ter - i - cal and
let ring

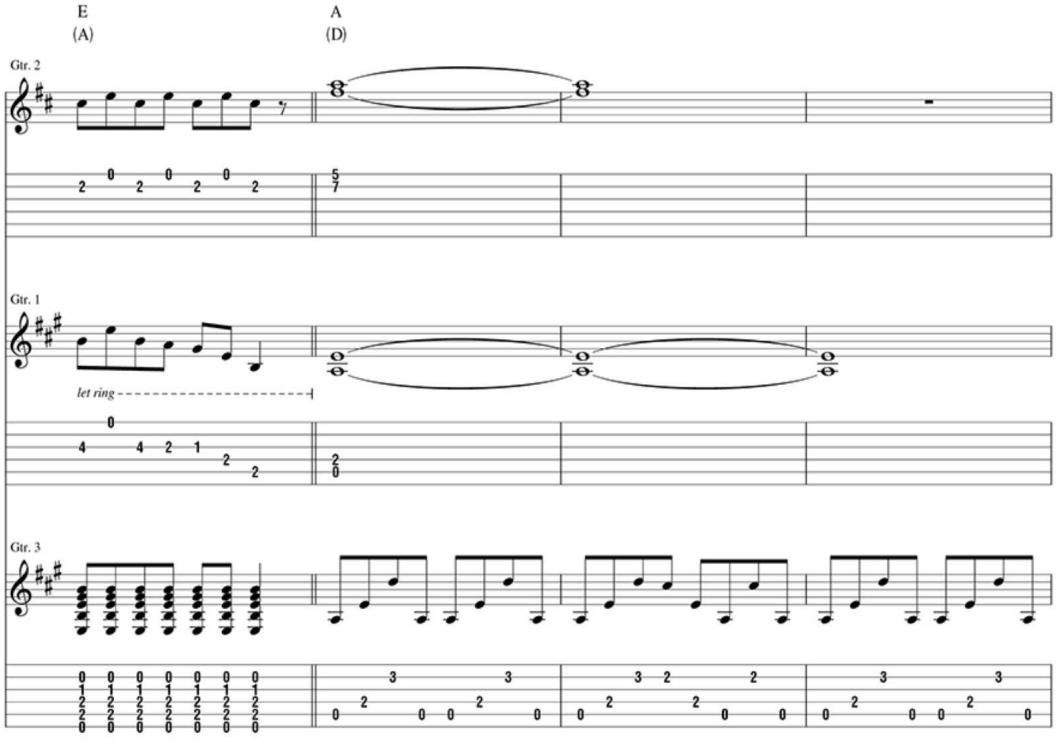
Chorus

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

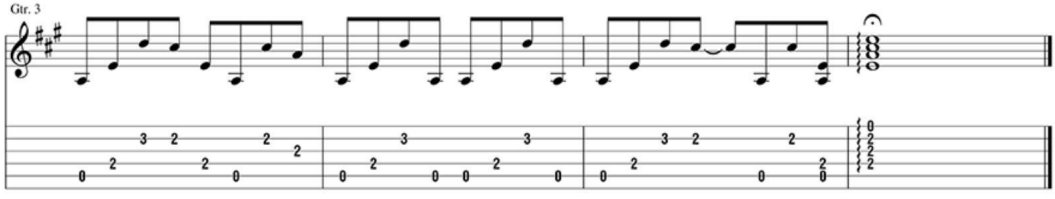




Outro



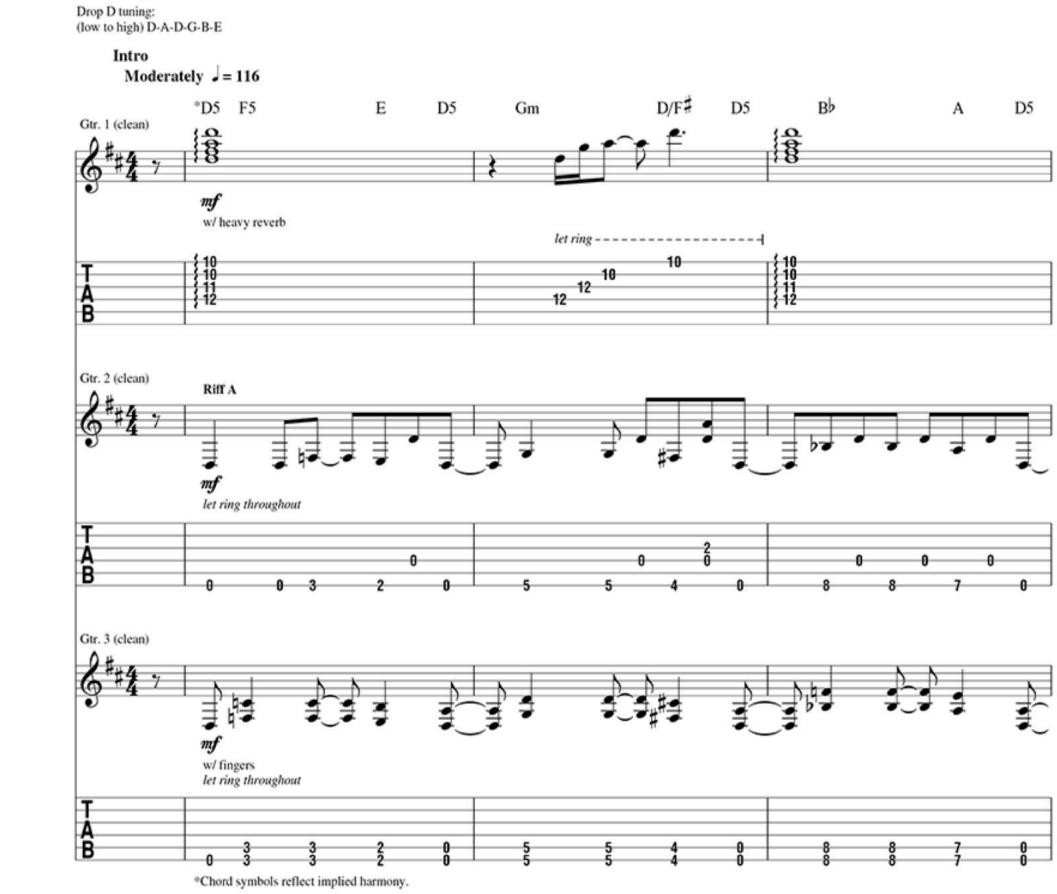
Gtrs. 1 & 2 tacet

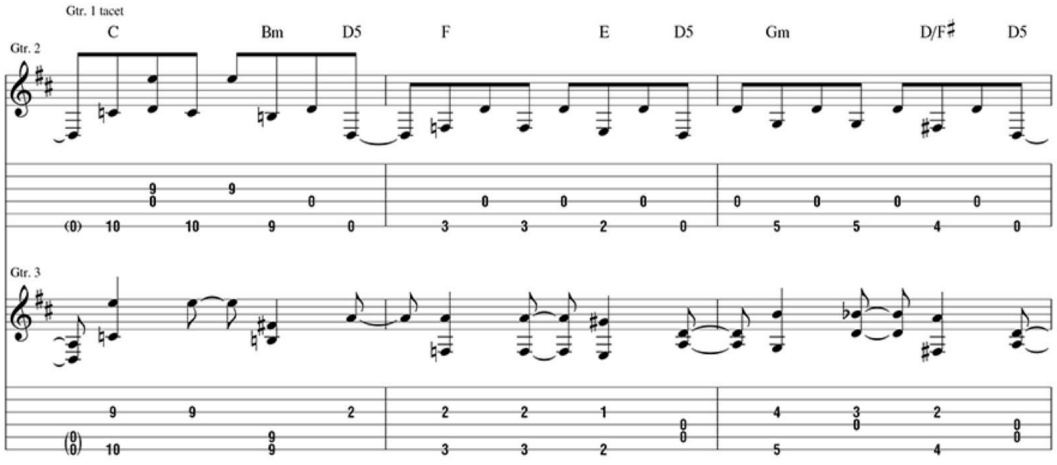


From the King of Limbs

Little by Little

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





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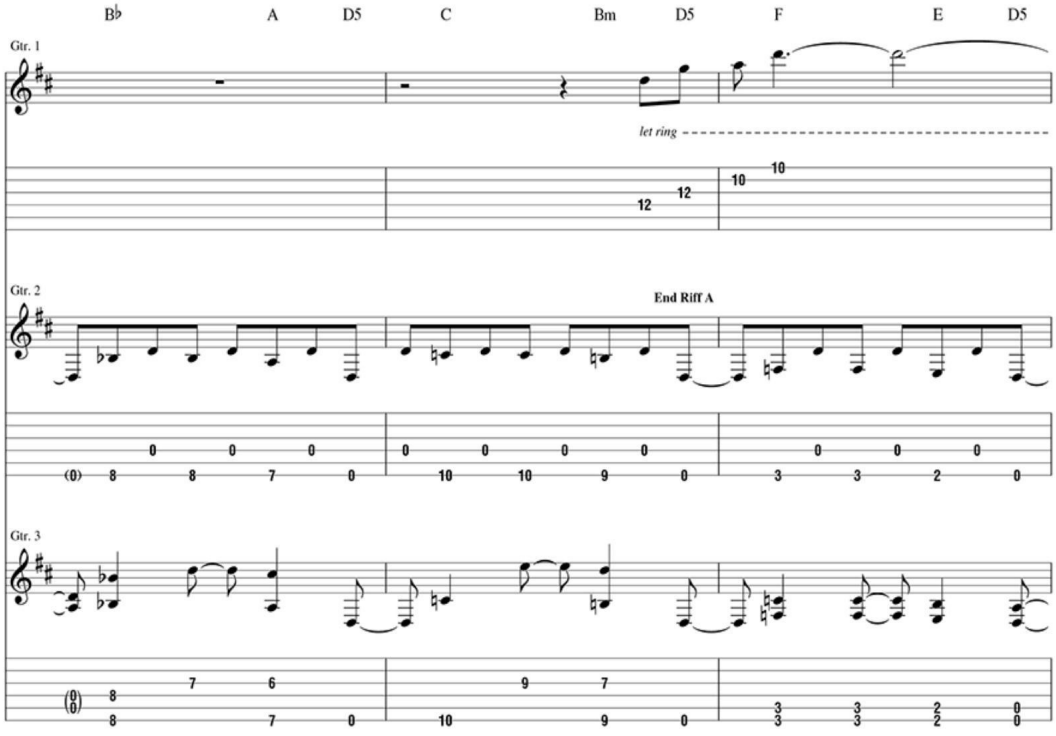
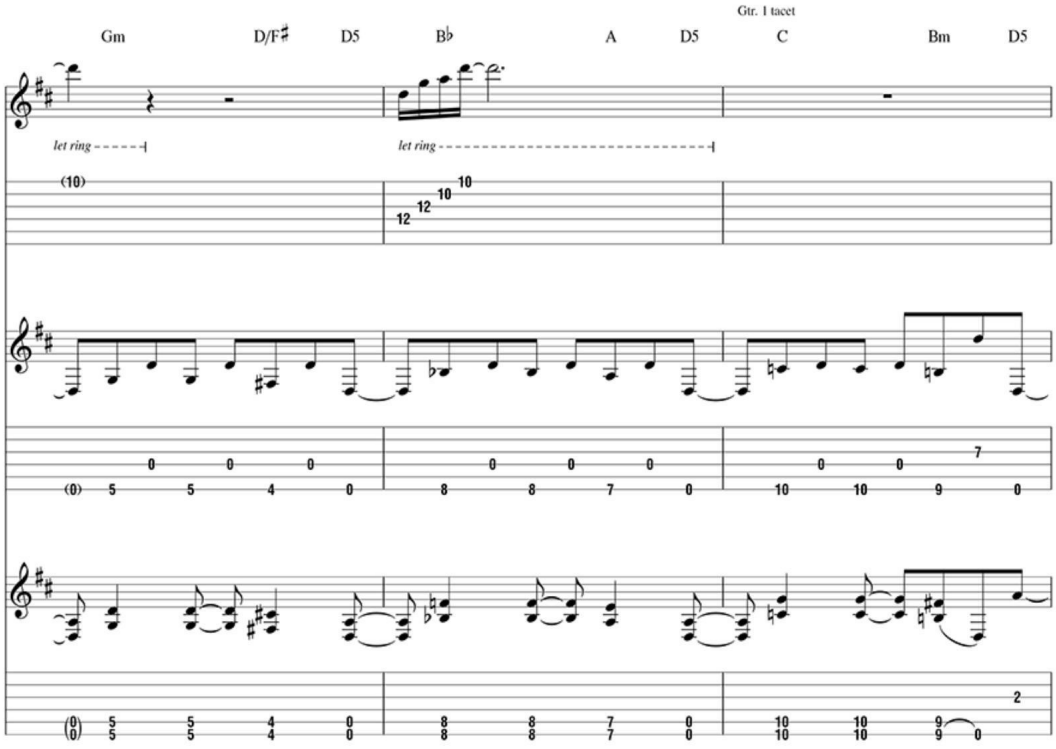
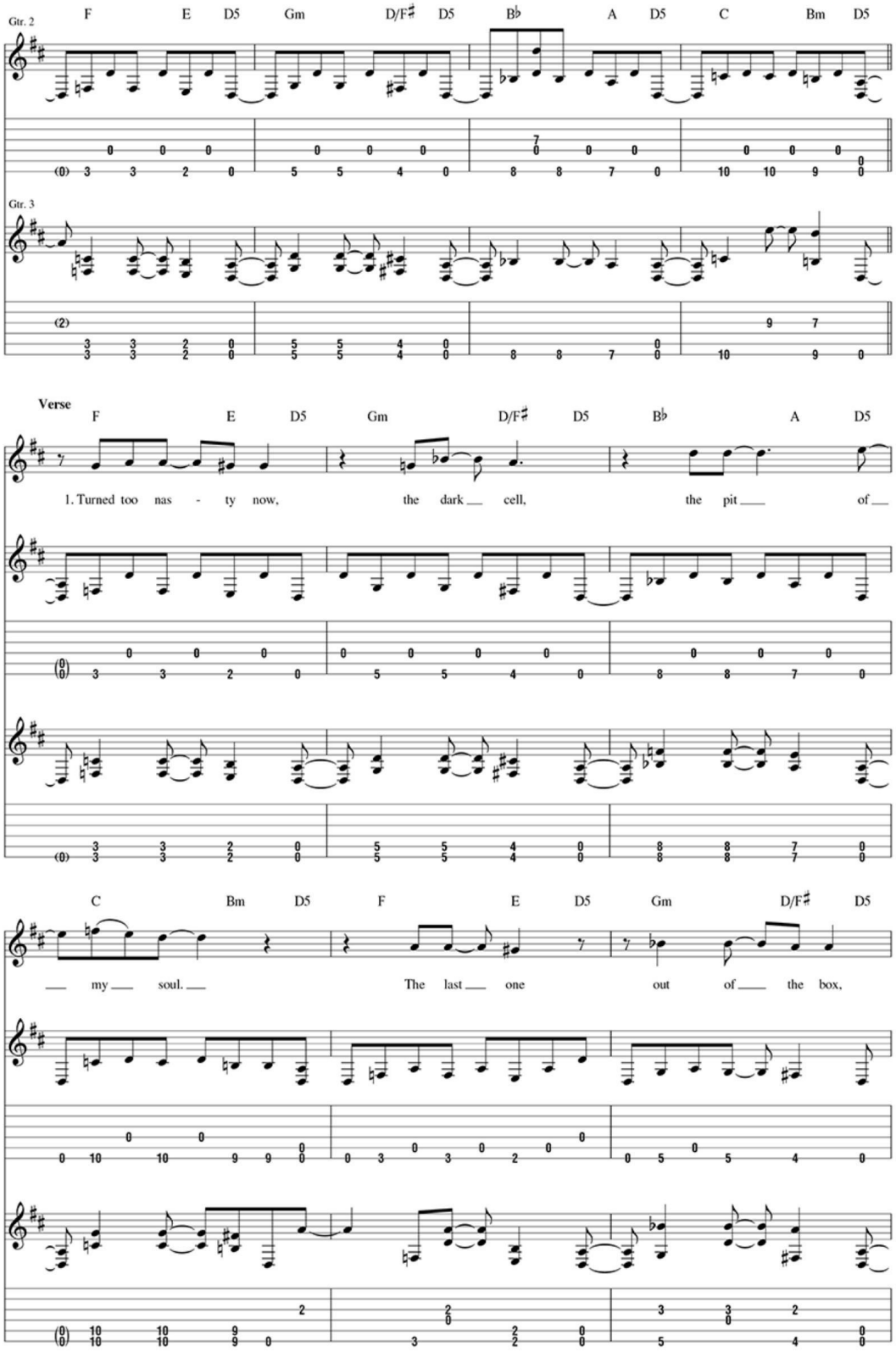
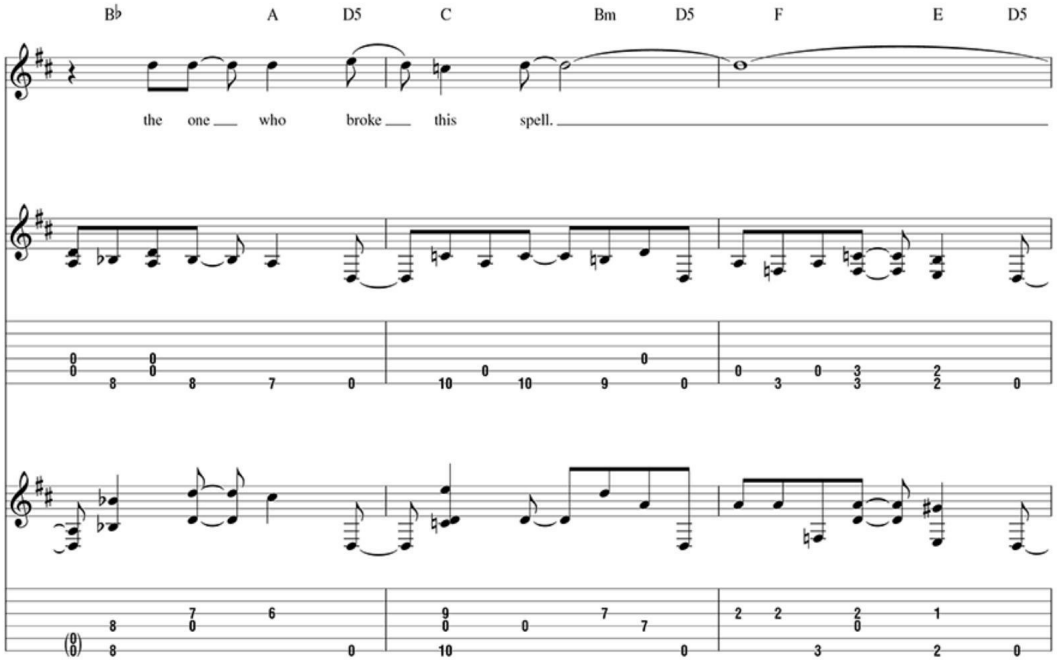
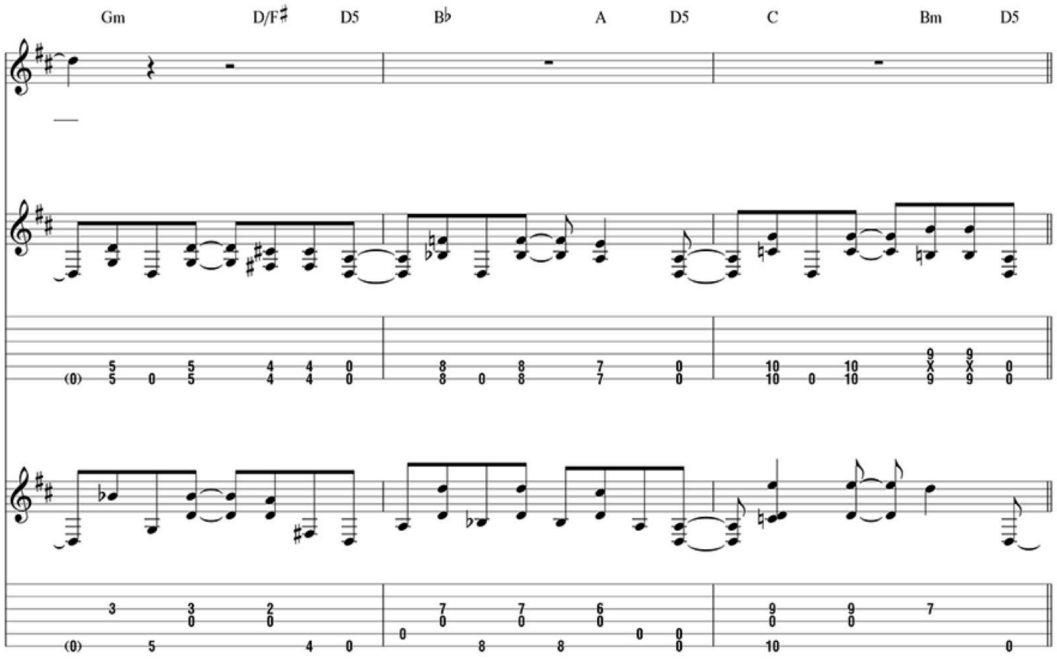
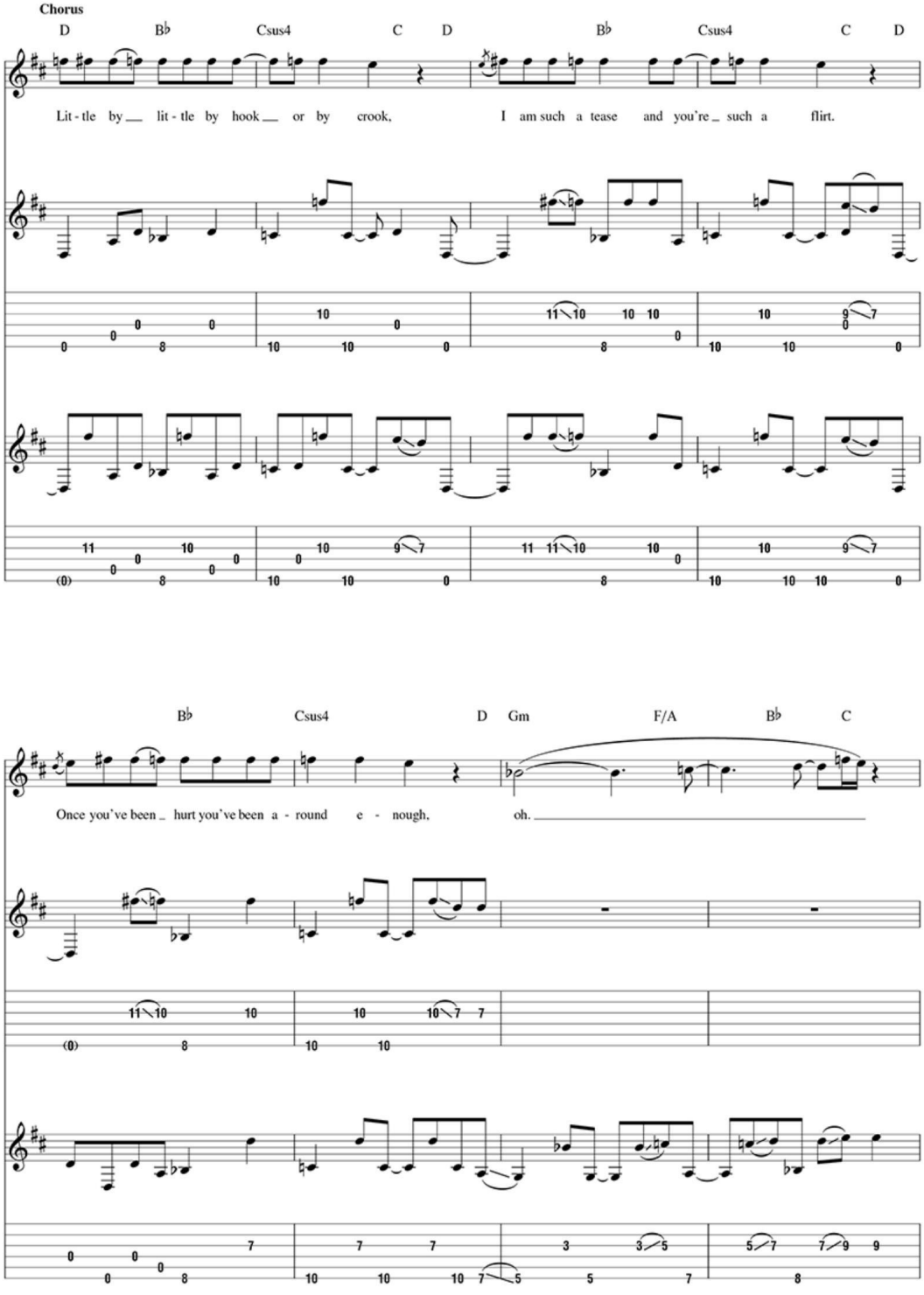

B♭
A
D5
C
Bm
D5
F
E
D5
Gtr. 1
let ring
Gtr. 2
End Riff A
Gtr. 3

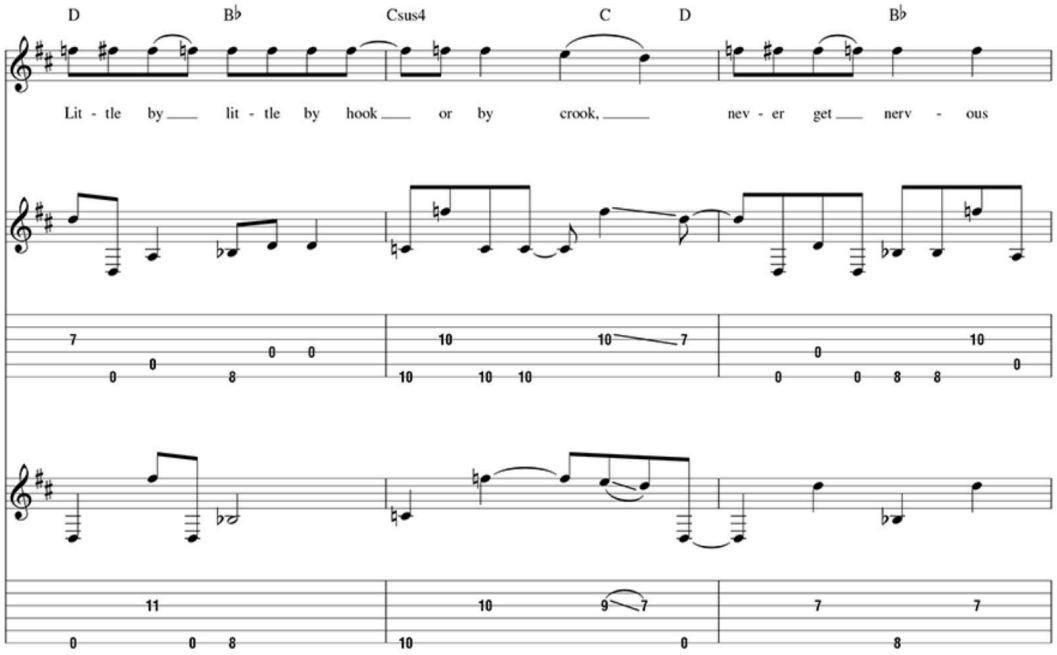

Gtr. 1 tacet
Gm
D/F♯
D5
B♭
A
D5
C
Bm
D5
let ring
let ring

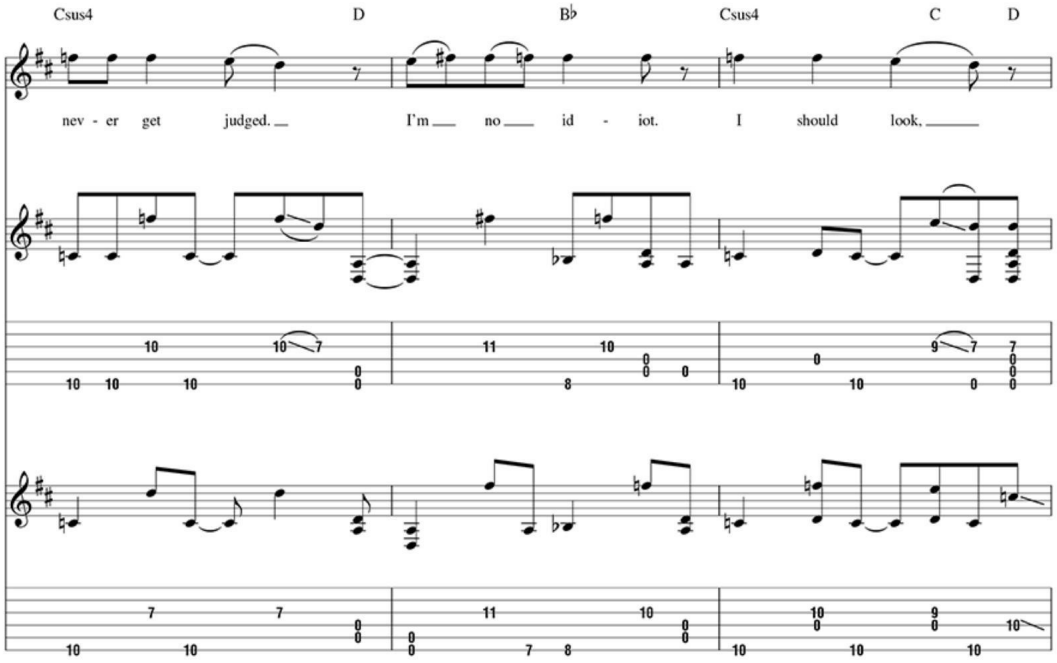

Gtr. 2
F E D5 Gm D/F♯ D5 B♭ A D5 C Bm D5
Gtr. 3
Verse
F E D5 Gm D/F♯ D5 B♭ A D5
1. Turned too nas - ty now, the dark cell, the pit of
C Bm D5 F E D5 Gm D/F♯ D5
my soul. The last one out of the box,

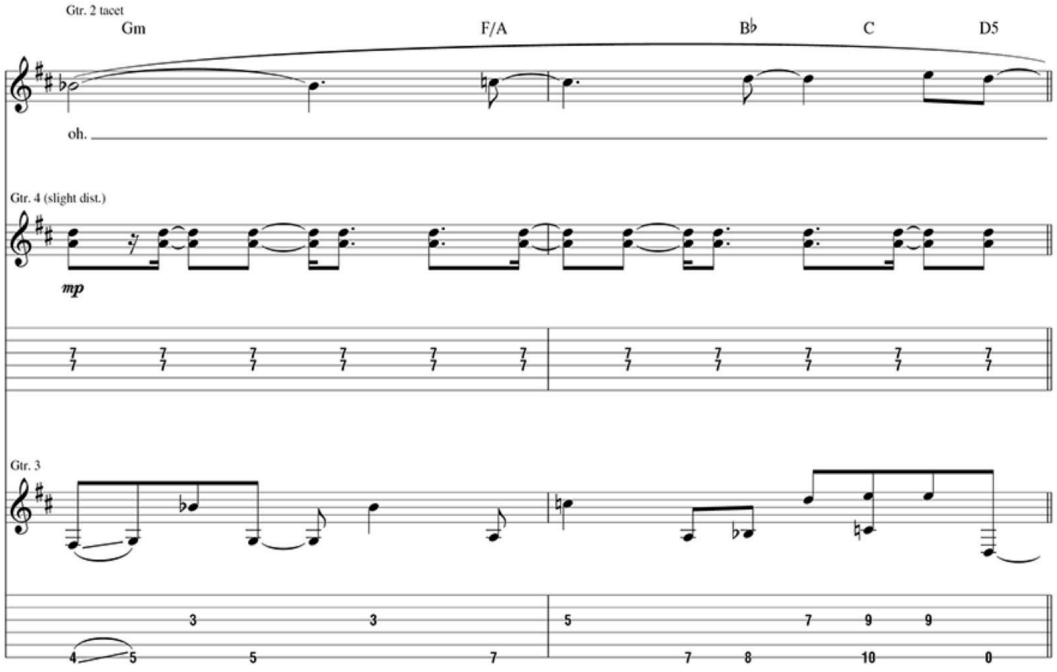

B♭ A D5 C Bm D5 F E D5
the one who broke this spell.


Gm D/F♯ D5 B♭ A D5 C Bm D5

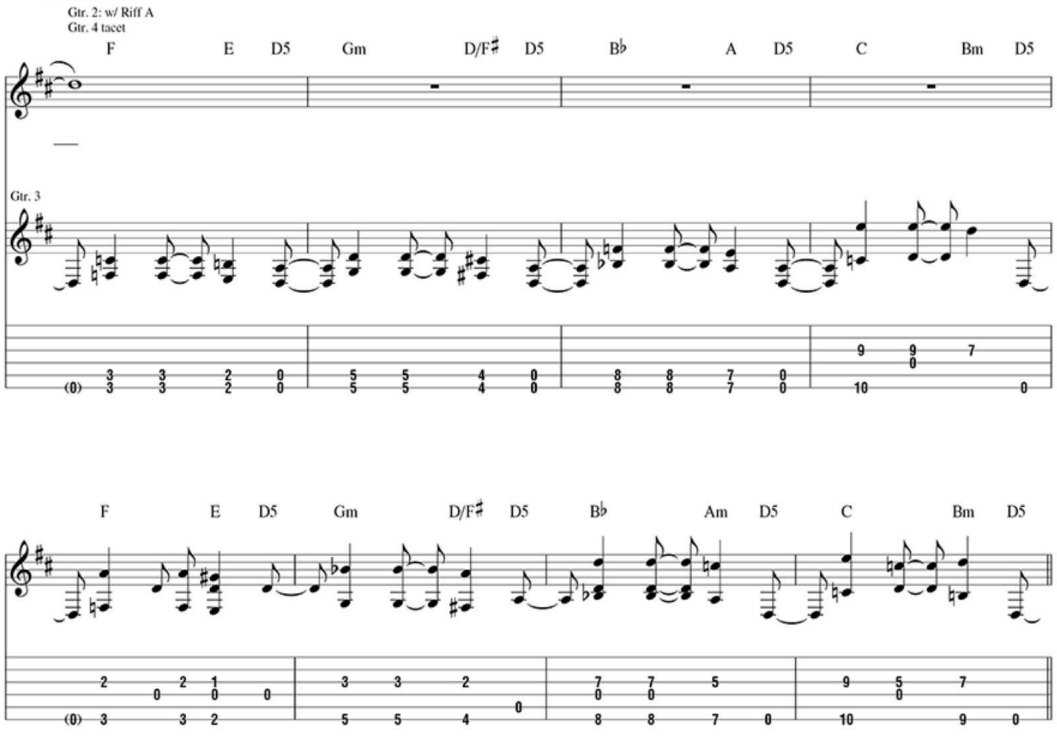

Chorus
D B♭ Csus4 C D B♭ Csus4 C D
Lit - tle by lit - tle by hook or by crook, I am such a tease and you're such a flirt.
B♭ Csus4 D Gm F/A B♭ C
Once you've been hurt you've been a - round e - nough, oh.


D
B♭
Csus4
C
D
B♭
Lit - tle by lit - tle by hook or by crook, nev - er get nerv - ous

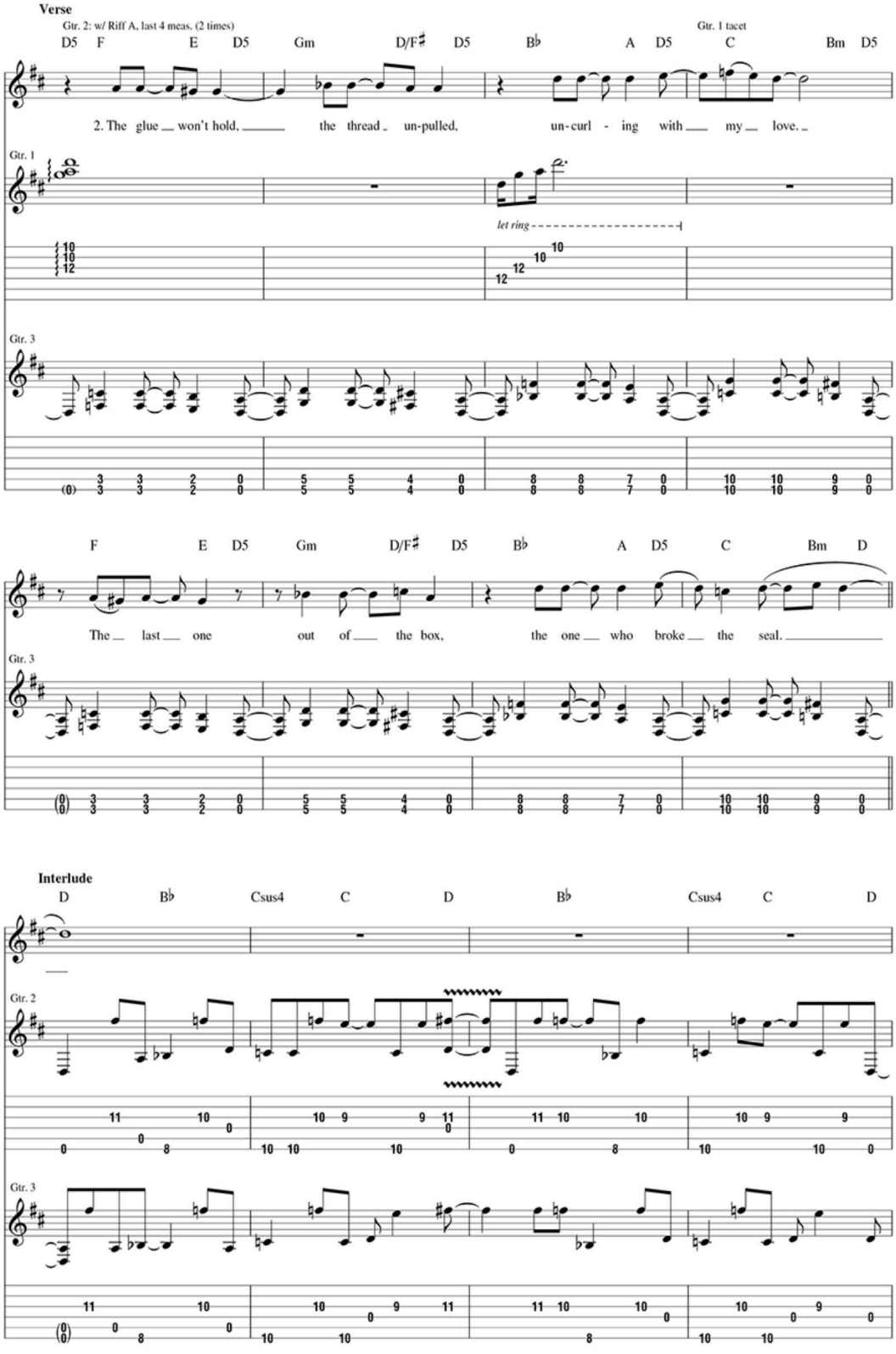

Csus4
D
B♭
Csus4
C
D
nev - er get judged. I'm no id - iot. I should look,

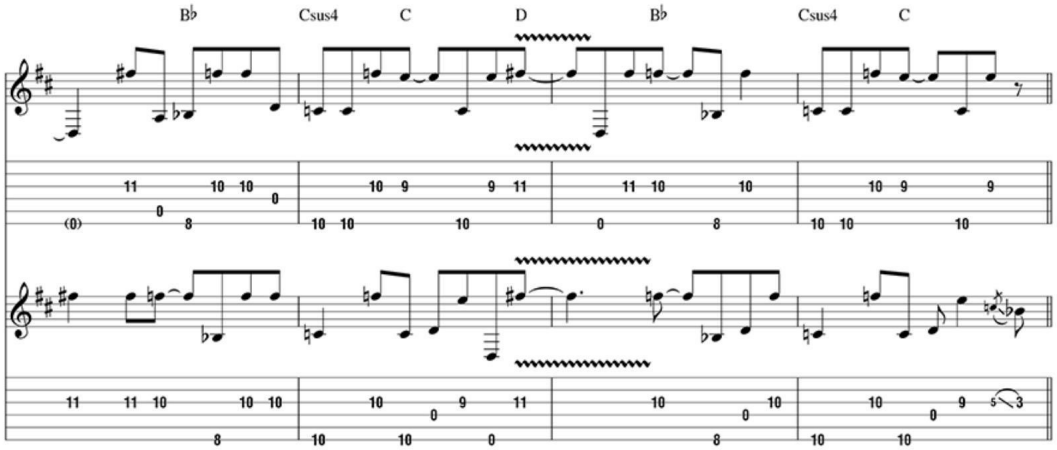

Gtr. 2 tacet
Gm
F/A
B♭
C
D5
oh.
Gtr. 4 (slight dist.)
mp
Gtr. 3

Interlude


Gtr. 2: w/ Riff A
Gtr. 4 tacet
F
E
D5
Gm
D/F♯
D5
B♭
A
D5
C
Bm
D5
Gtr. 3

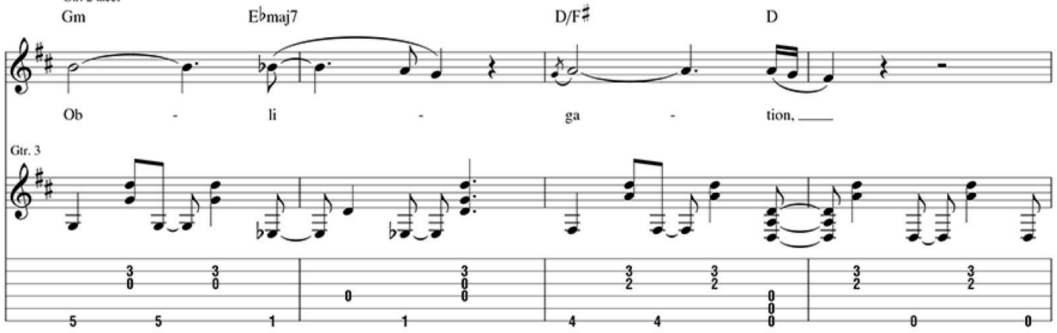
F
E
D5
Gm
D/F♯
D5
B♭
Am
D5
C
Bm
D5

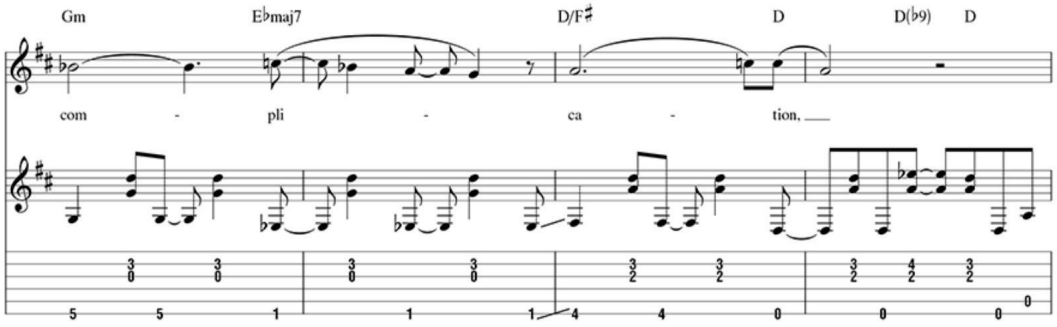

Verse
Gtr. 2: w/ Riff A, last 4 meas. (2 times)
Gtr. 1 tacet
D5 F E D5 Gm D/F♯ D5 B♭ A D5 C Bm D5
2. The glue won't hold, the thread un-pulled, un-curl - ing with my love.
Gtr. 1
let ring
Gtr. 3
F E D5 Gm D/F♯ D5 B♭ A D5 C Bm D
The last one out of the box, the one who broke the seal.
Gtr. 3
Interlude
D B♭ Csus4 C D B♭ Csus4 C D
Gtr. 2
Gtr. 3

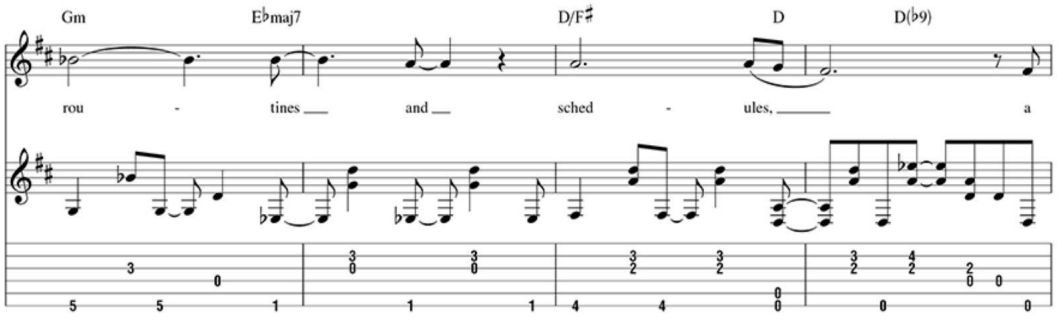


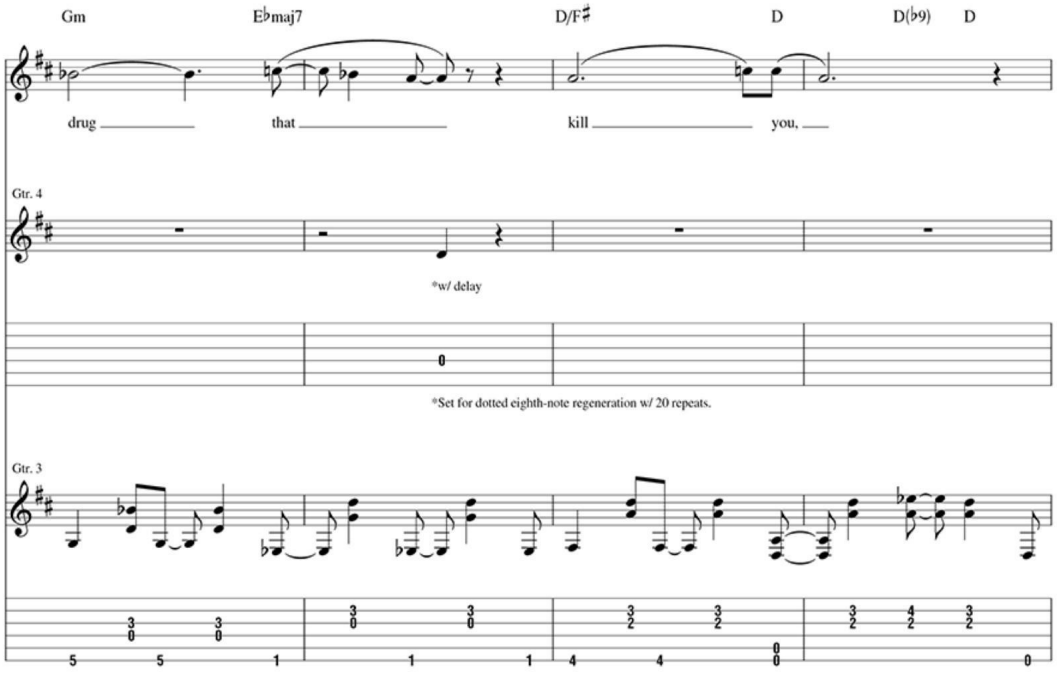
Bridge

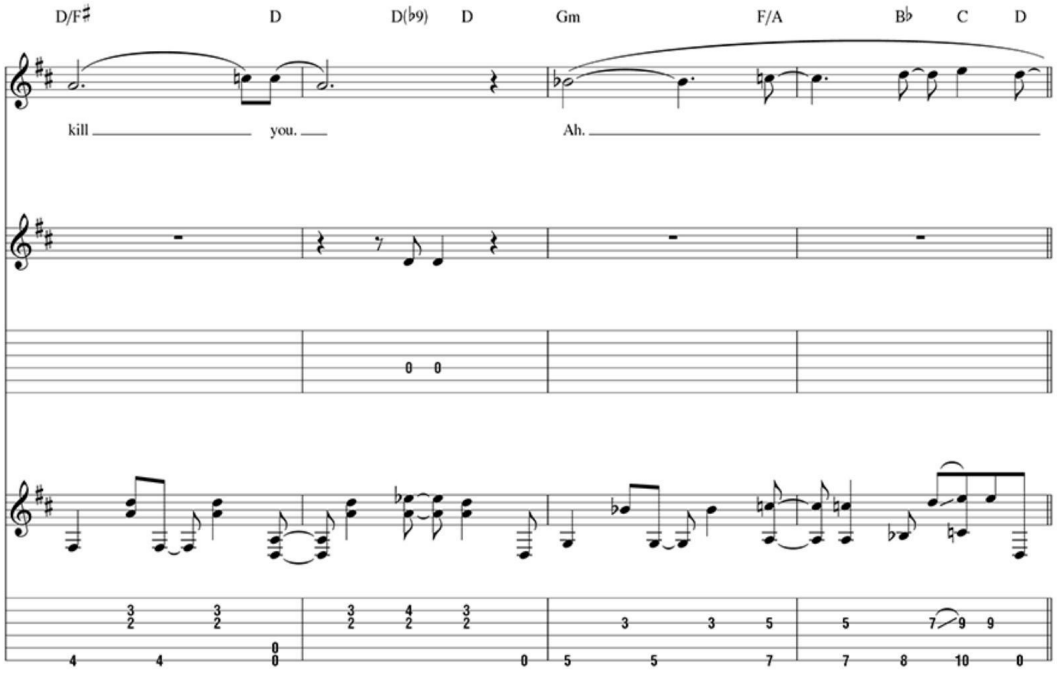
Gtr. 2 tacet








Gm
E♭maj7
D/F♯
D
D(♭9)
D
drug
that
kill
you,
Gtr. 4
*w/ delay
*Set for dotted eighth-note regeneration w/ 20 repeats.
Gtr. 3


D/F♯
D
D(♭9)
D
Gm
F/A
B♭
C
D
kill
you.
Ah.

Interlude

Gtr. 4 tacet

D B♭ Csus4 C D B♭ Csus4 C D

Gtr. 2

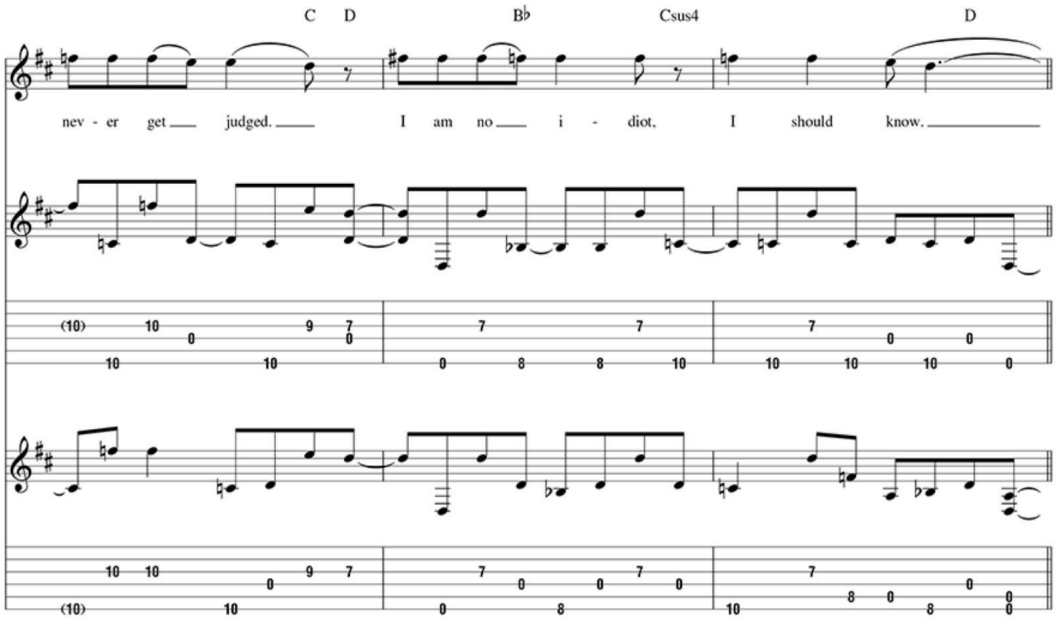
Gtr. 3

B♭ Csus2 D B♭ Csus2 D

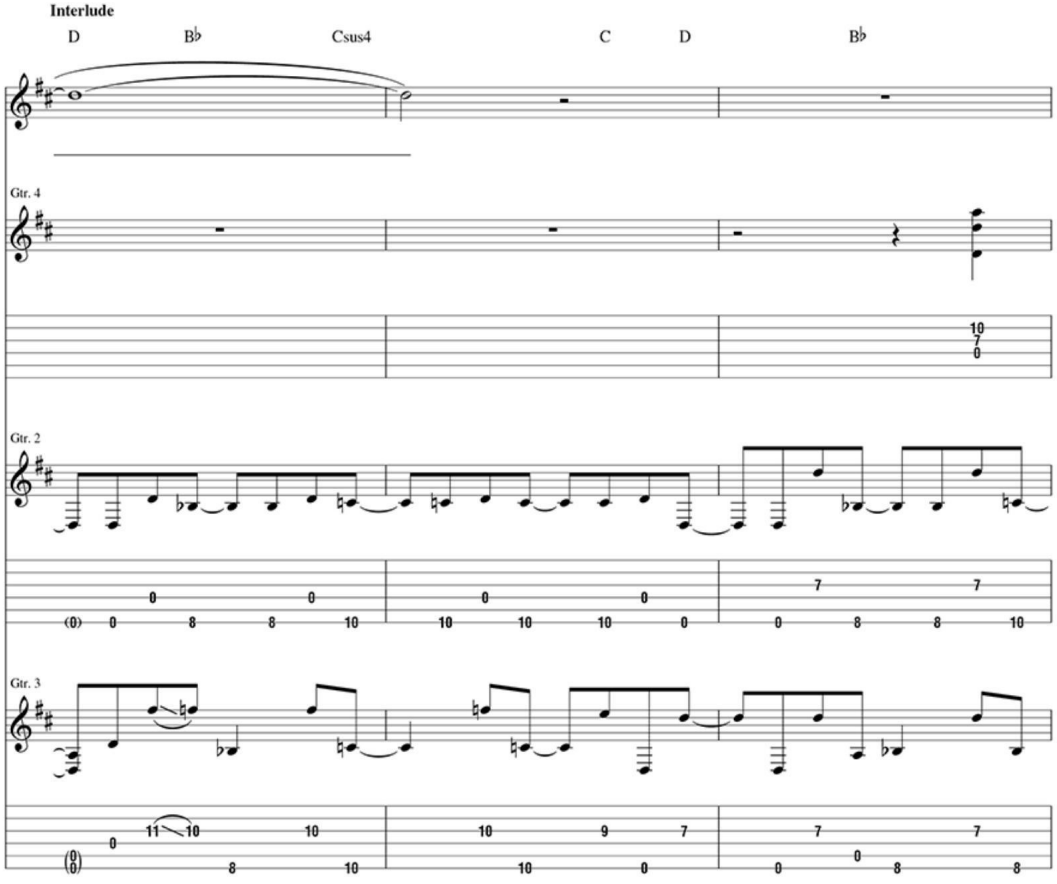
Chorus

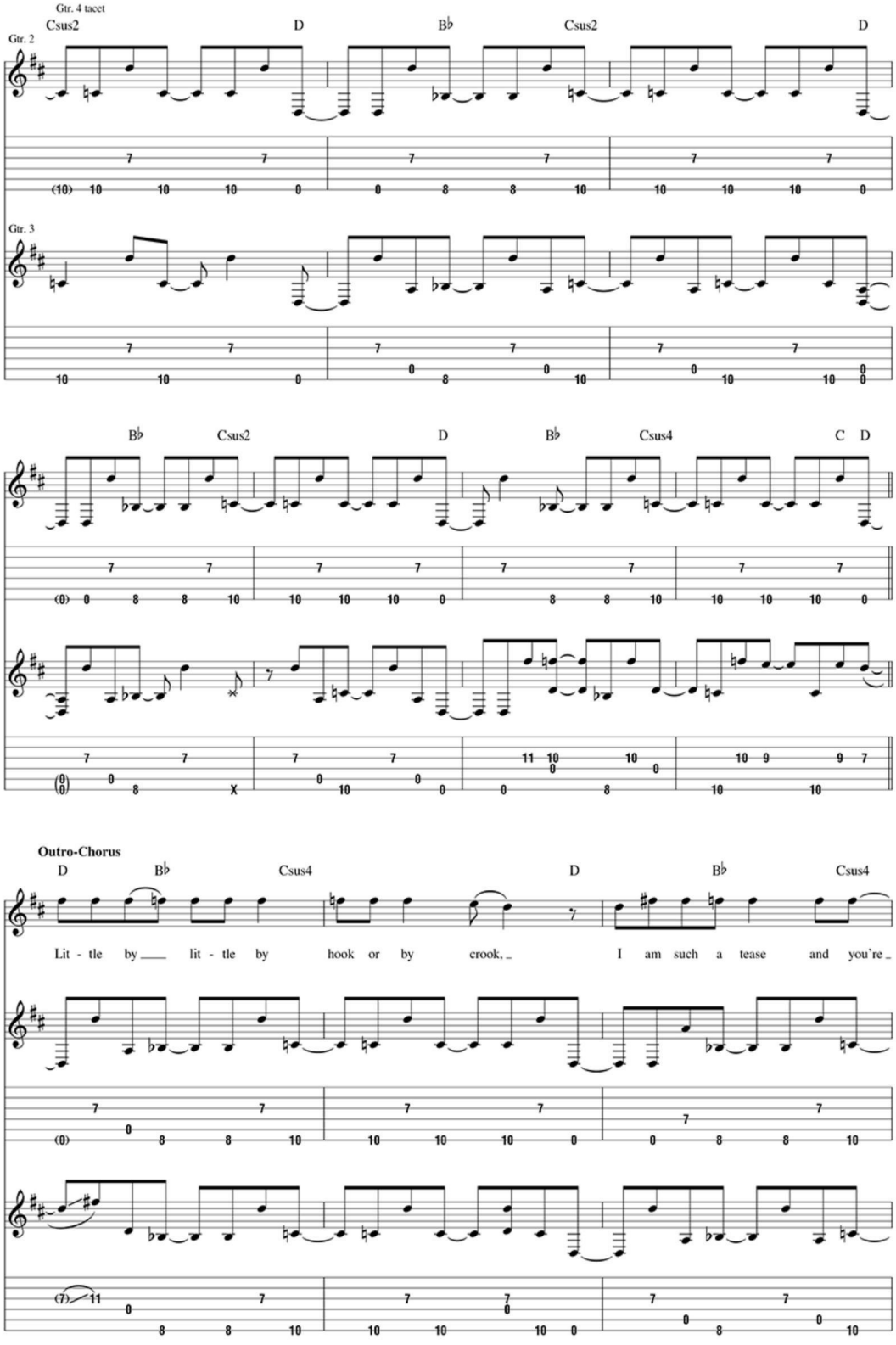
D B♭ Csus4 C D B♭ Csus4

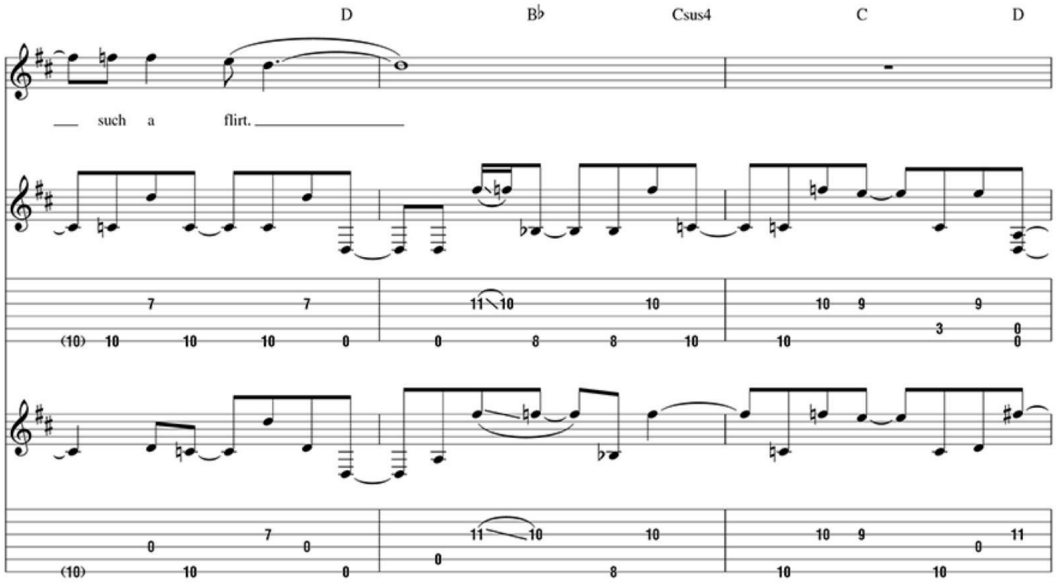
Lit - tle by lit - tle by hook or by crook, nev - er get nerv - ous,

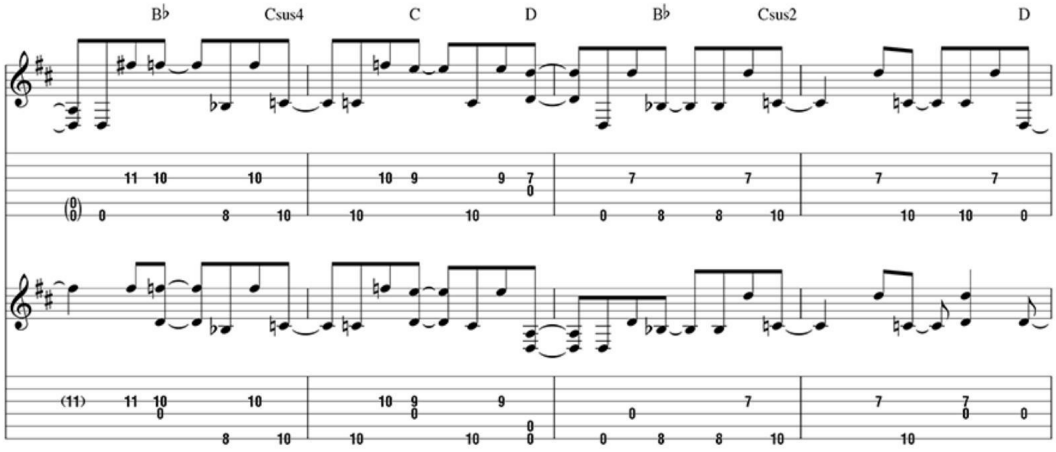

C D B♭ Csus4 D
nev - er get judged. I am no i - diot, I should know.

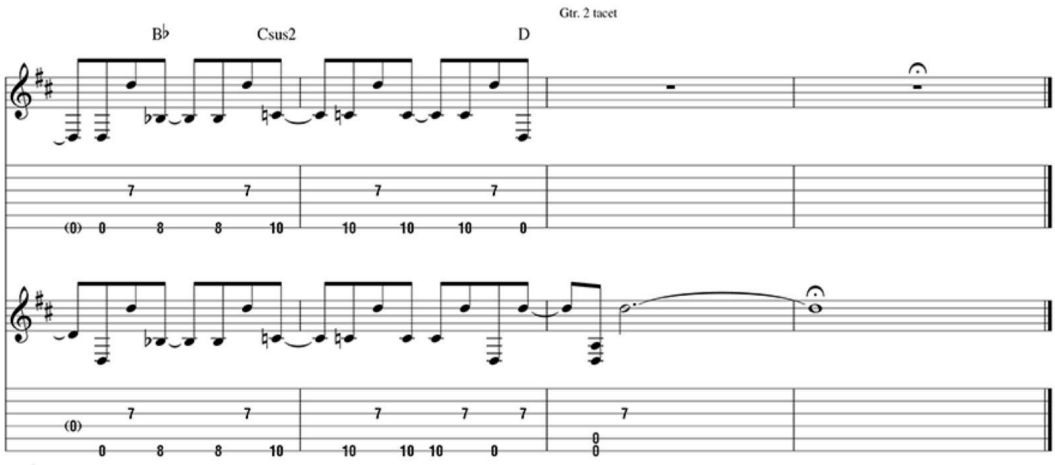
Interlude


D B♭ Csus4 C D B♭
Gtr. 4
Gtr. 2
Gtr. 3


Gtr. 4 tacet
Csus2
D
B♭
Csus2
D
Gtr. 2
Gtr. 3
B♭
Csus2
D
B♭
Csus4
C
D
Outro-Chorus
D
B♭
Csus4
D
B♭
Csus4
Lit - tle by lit - tle by hook or by crook, I am such a tease and you're


D
B♭
Csus4
C
D
such a flirt.

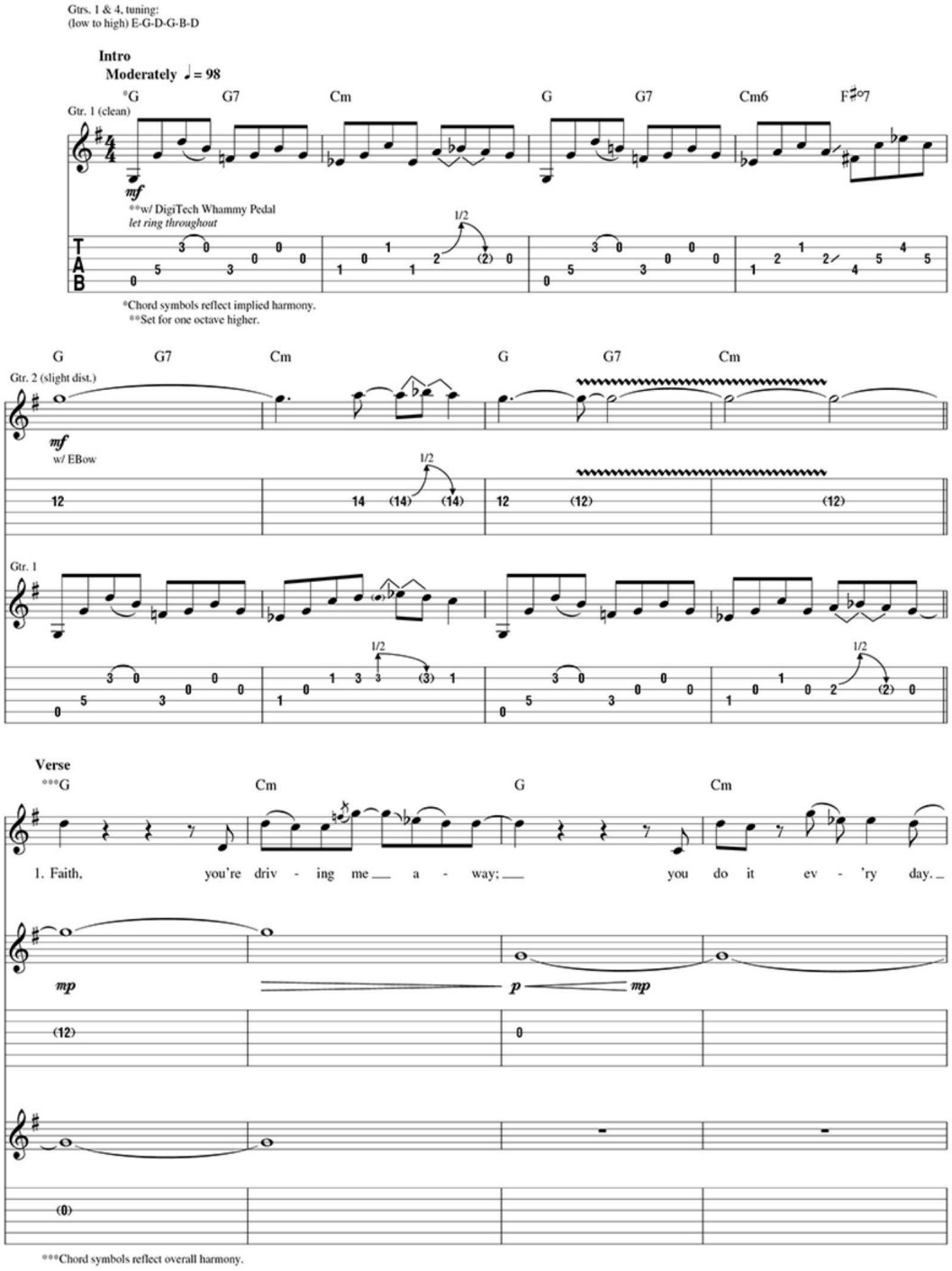

B♭
Csus4
C
D
B♭
Csus2
D


Gtr. 2 tacet
B♭
Csus2
D

From The Bends

My Iron Lung

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



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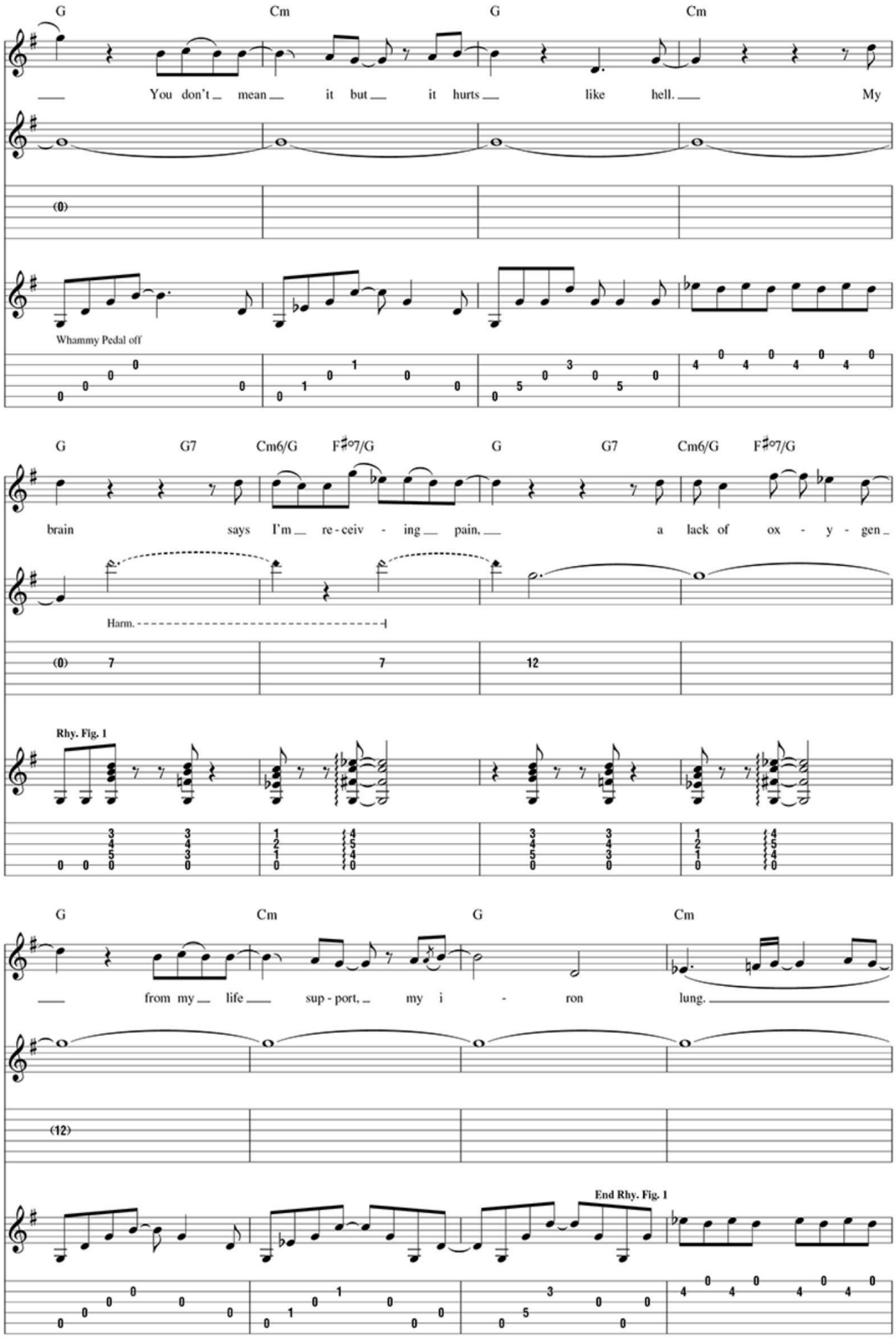
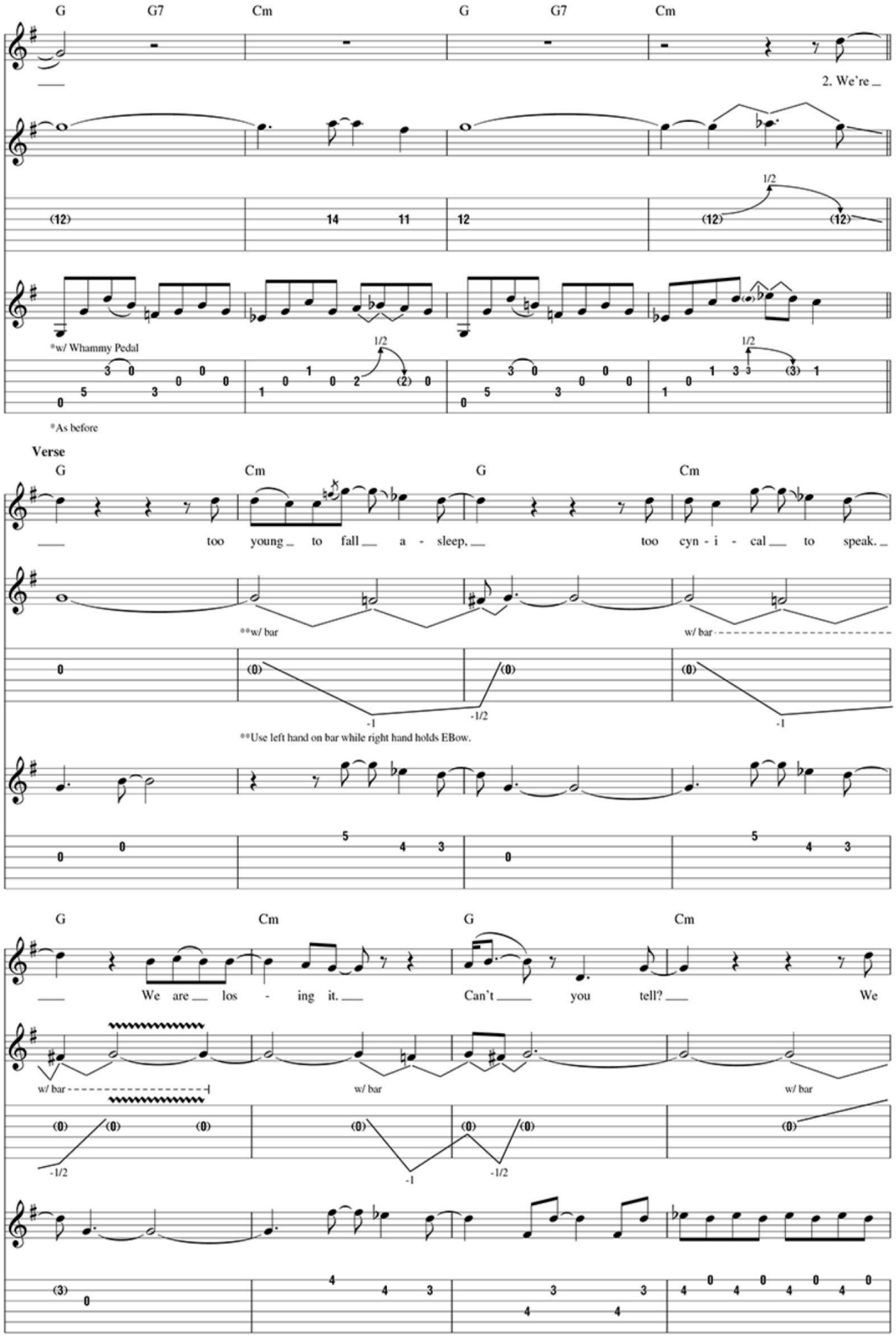
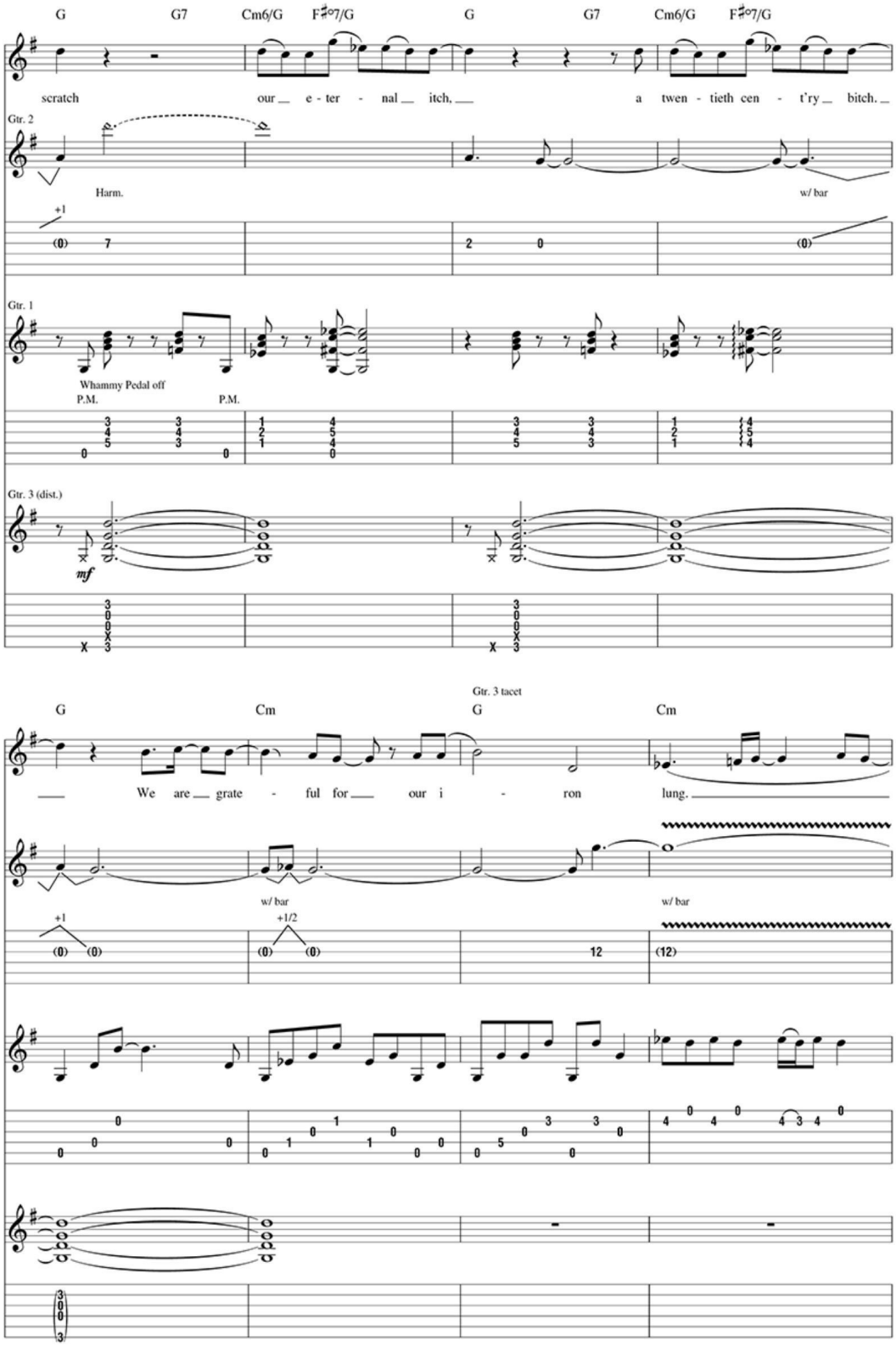
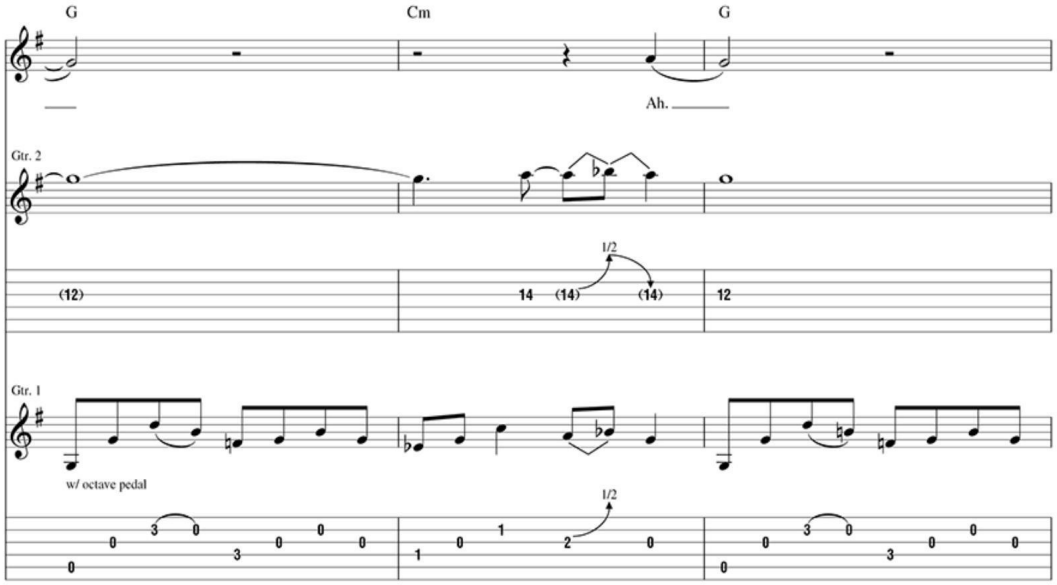
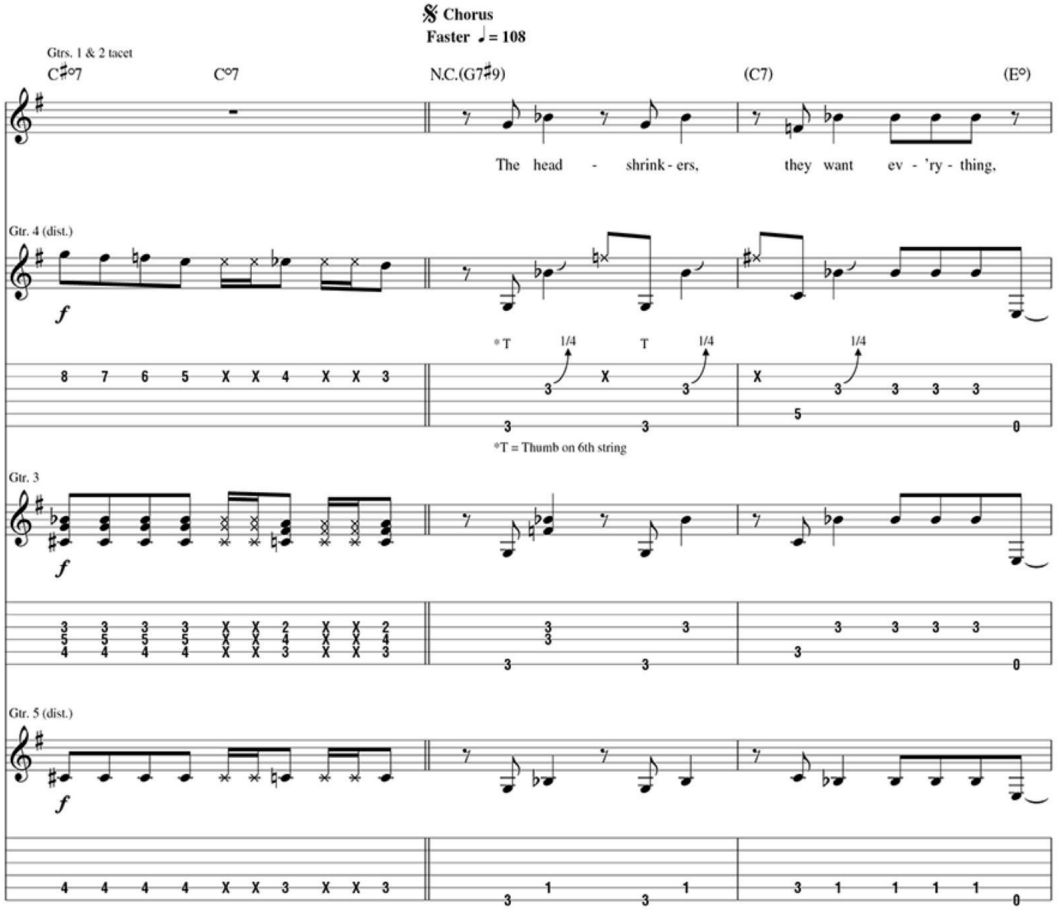
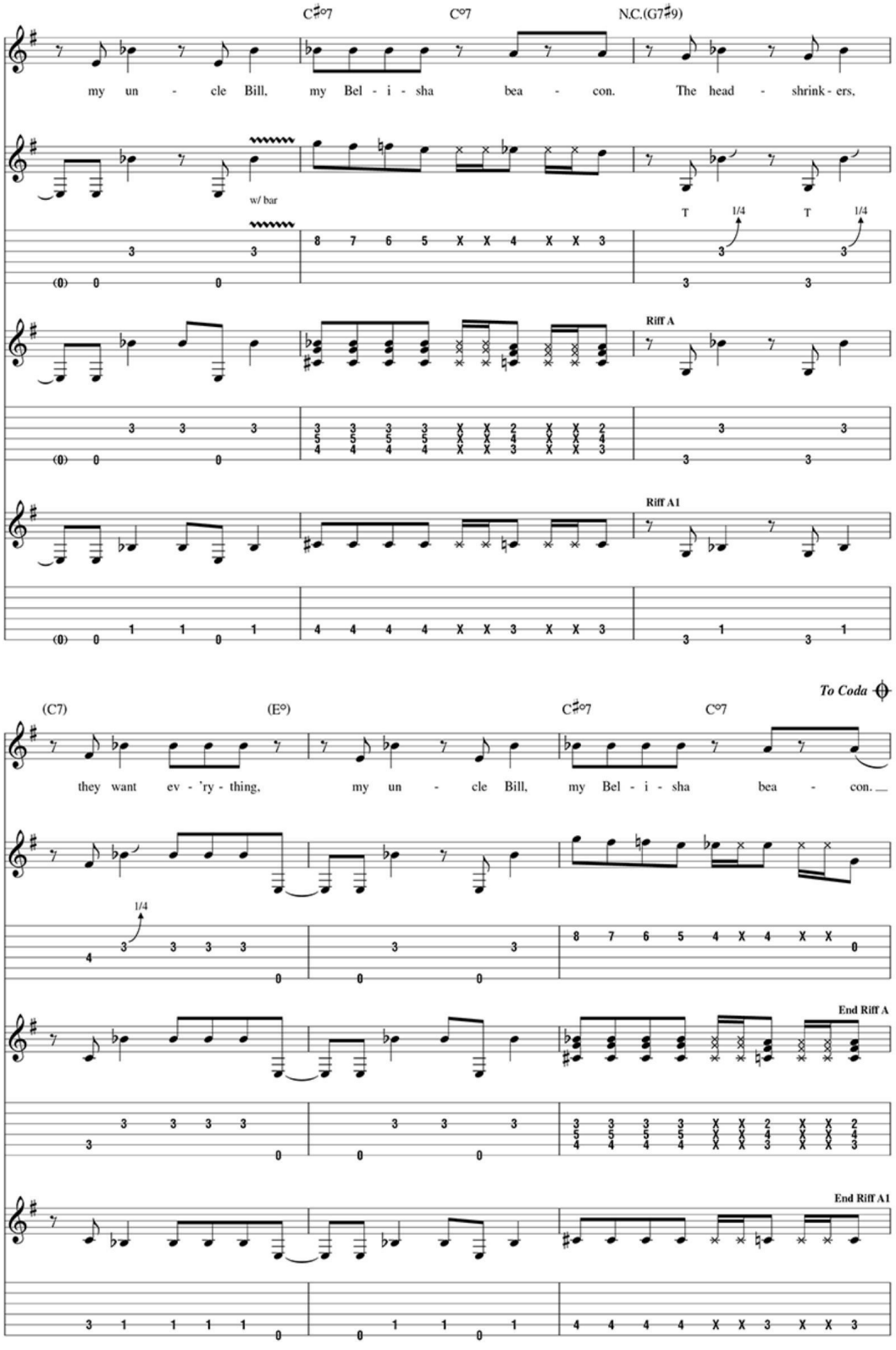

G
Cm
G
Cm
You don't mean it but it hurts like hell. My
(0)
Whammy Pedal off
G
G7
Cm6/G
F♯o7/G
G
G7
Cm6/G
F♯o7/G
brain says I'm re-ceiv-ing pain, a lack of ox-y-gen
Harm.
(0) 7 7 12
Rhy. Fig. 1
G
Cm
G
Cm
from my life sup-port, my i-ron lung.
(12)
End Rhy. Fig. 1

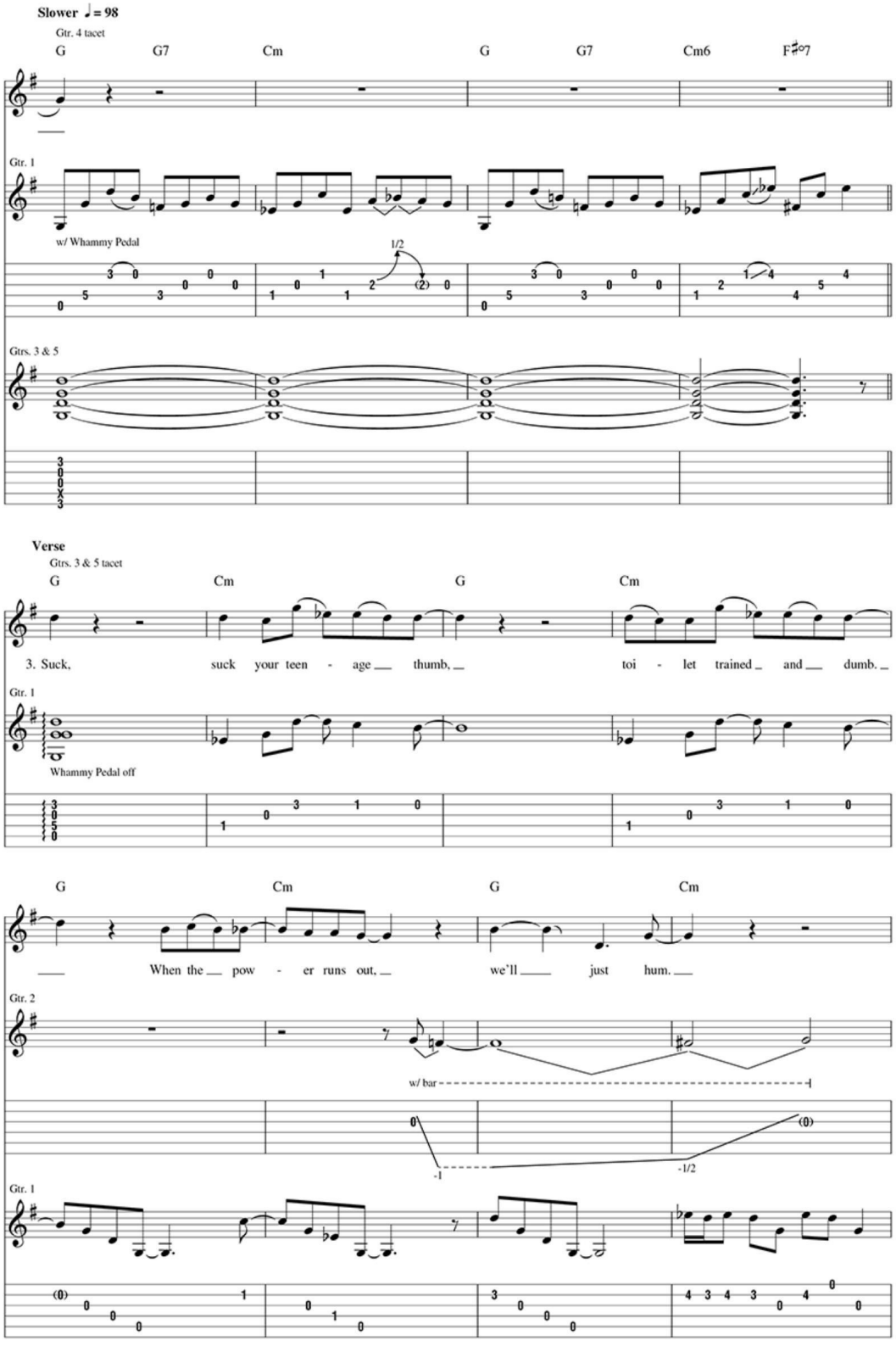

G
G7
Cm
G
G7
Cm
2. We're
1/2
*w/ Whammy Pedal
*As before
Verse
G
Cm
G
Cm
too young to fall a - sleep, too cyn - i - cal to speak.
**w/ bar
w/ bar
**Use left hand on bar while right hand holds EBow.
G
Cm
G
Cm
We are los - ing it. Can't you tell? We
w/ bar
w/ bar
w/ bar

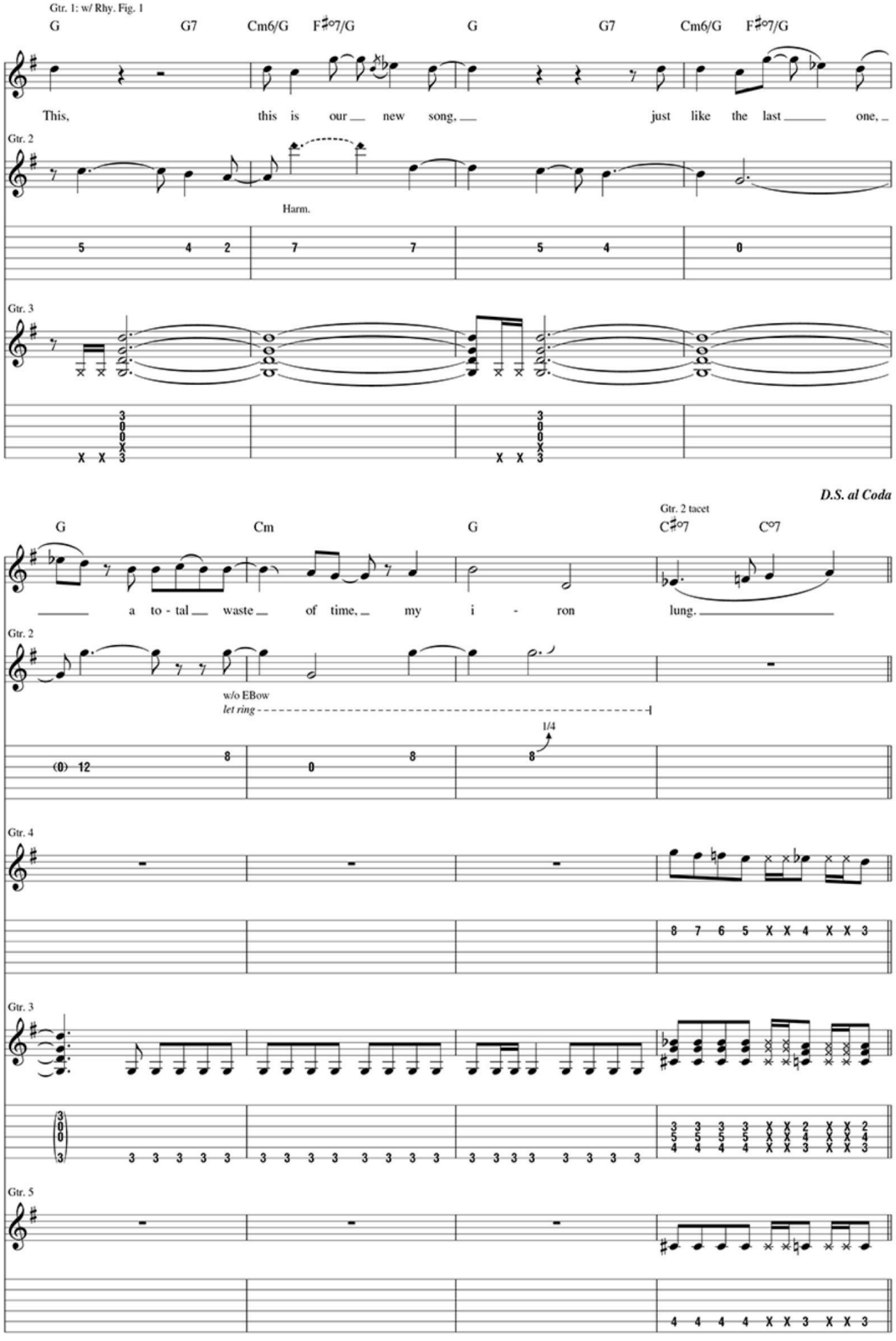

G G7 Cm6/G F♯o7/G G G7 Cm6/G F♯o7/G
scratch our e - ter - nal itch, a twen - tieth cen - t'ry bitch.
Gtr. 2
Harm.
w/ bar
+1
Gtr. 1
Whammy Pedal off
P.M.
P.M.
Gtr. 3 (dist.)
mf
Gtr. 3 tacet
G Cm G Cm
We are grate - ful for our i - ron lung.
w/ bar
w/ bar
+1
+1/2


G
Cm
G
Ah.
Gtr. 2
1/2
(12)
14 (14) (14)
12
Gtr. 1
w/ octave pedal
1/2


𝄋 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
* T
1/4
T
1/4
1/4
*T = Thumb on 6th string
Gtr. 3
f
Gtr. 5 (dist.)
f


C♯°7
C°7
N.C.(G7♯9)
my un - cle Bill, my Bel - i - sha bea - con. The head - shrink - ers,
w/ bar
T 1/4 T 1/4
Riff A
Riff A1
To Coda
(C7)
(E°)
C♯°7
C°7
they want ev - 'ry - thing, my un - cle Bill, my Bel - i - sha bea - con.
1/4
End Riff A
End Riff A1

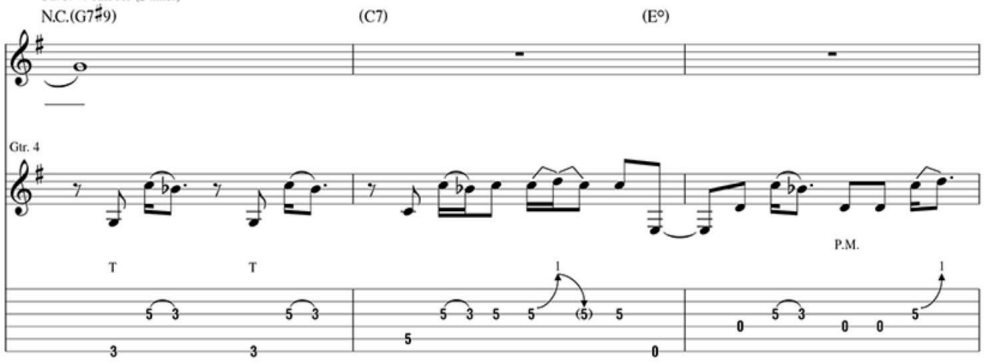

Slower ♩= 98
Gtr. 4 tacet
G
G7
Cm
G
G7
Cm6
F♯o7
Gtr. 1
w/ Whammy Pedal
1/2
Gtrs. 3 & 5
Verse
Gtrs. 3 & 5 tacet
G
Cm
G
Cm
3. Suck, suck your teen - age thumb, toi - let trained and dumb.
Gtr. 1
Whammy Pedal off
G
Cm
G
Cm
When the pow - er runs out, we'll just hum.
Gtr. 2
w/ bar
-1
-1/2
Gtr. 1

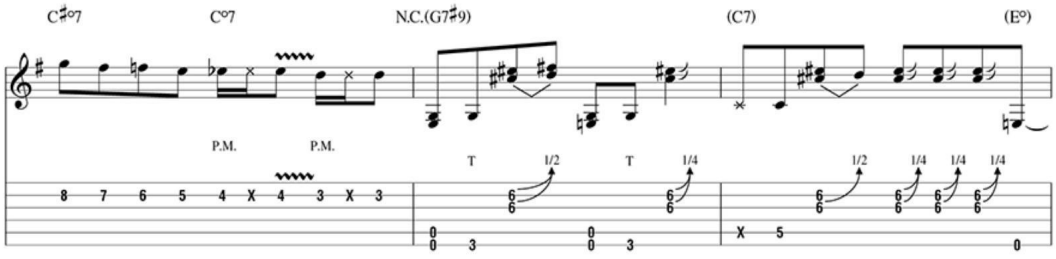

Gtr. 1: w/ Rhy. Fig. 1
G G7 Cm6/G F♯ø7/G G G7 Cm6/G F♯ø7/G
This, this is our new song, just like the last one,
Gtr. 2
Harm.
Gtr. 3
D.S. al Coda
G Cm G
Gtr. 2 tacet
C♯ø7 Cø7
a to - tal waste of time, my i - ron lung.
Gtr. 2
w/o EBow
let ring
1/4
Gtr. 4
Gtr. 3
Gtr. 5

Coda

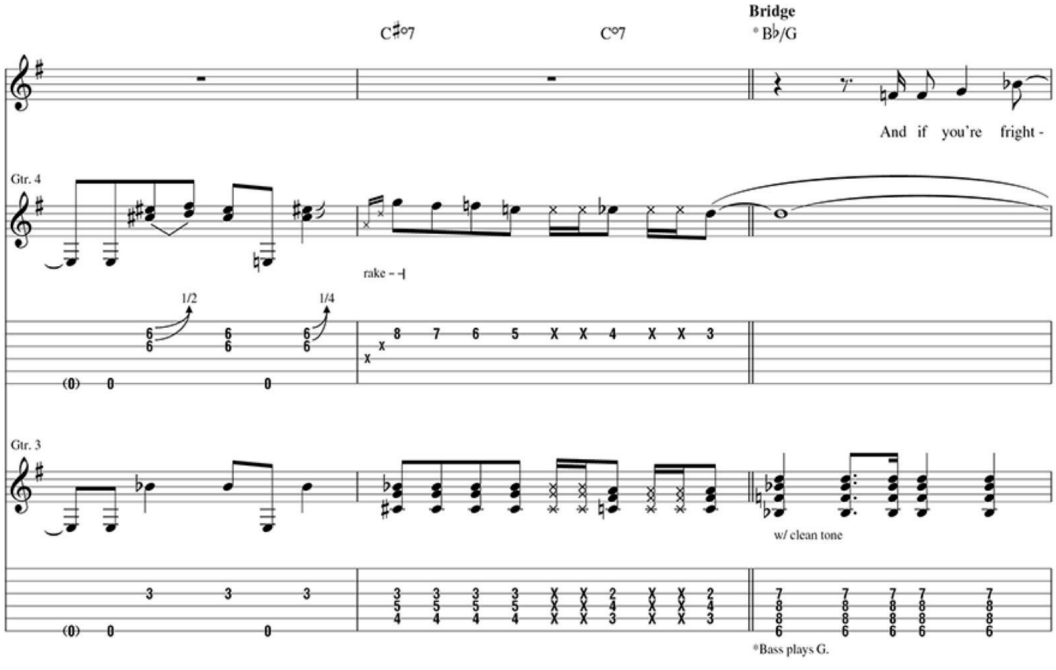
Guitar Solo

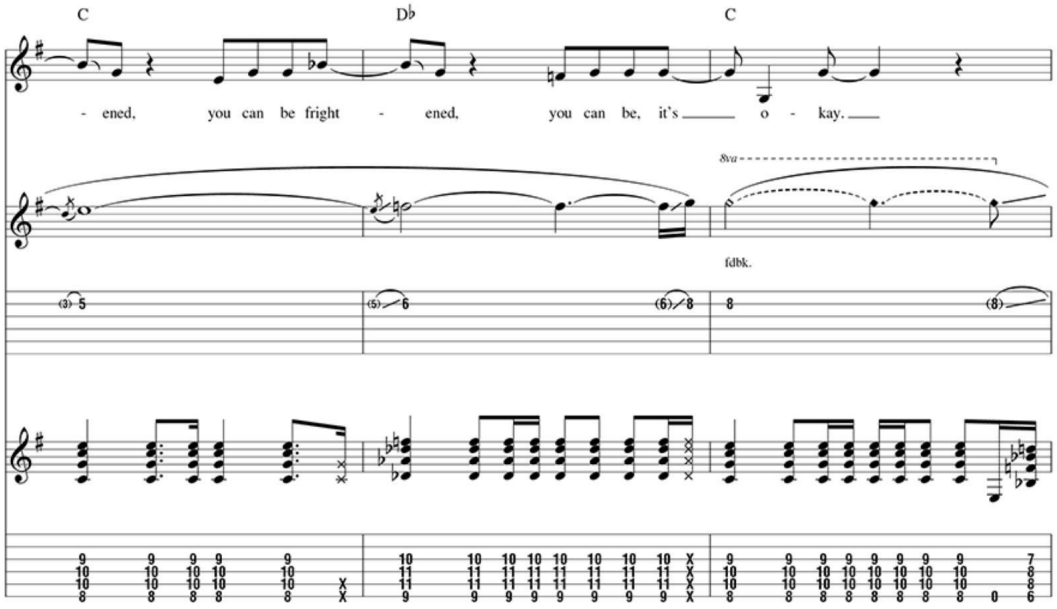
Gtr. 3: w/ Riff A (1 1/2 times)
Gtr. 5: w/ Riff A1 (2 times)

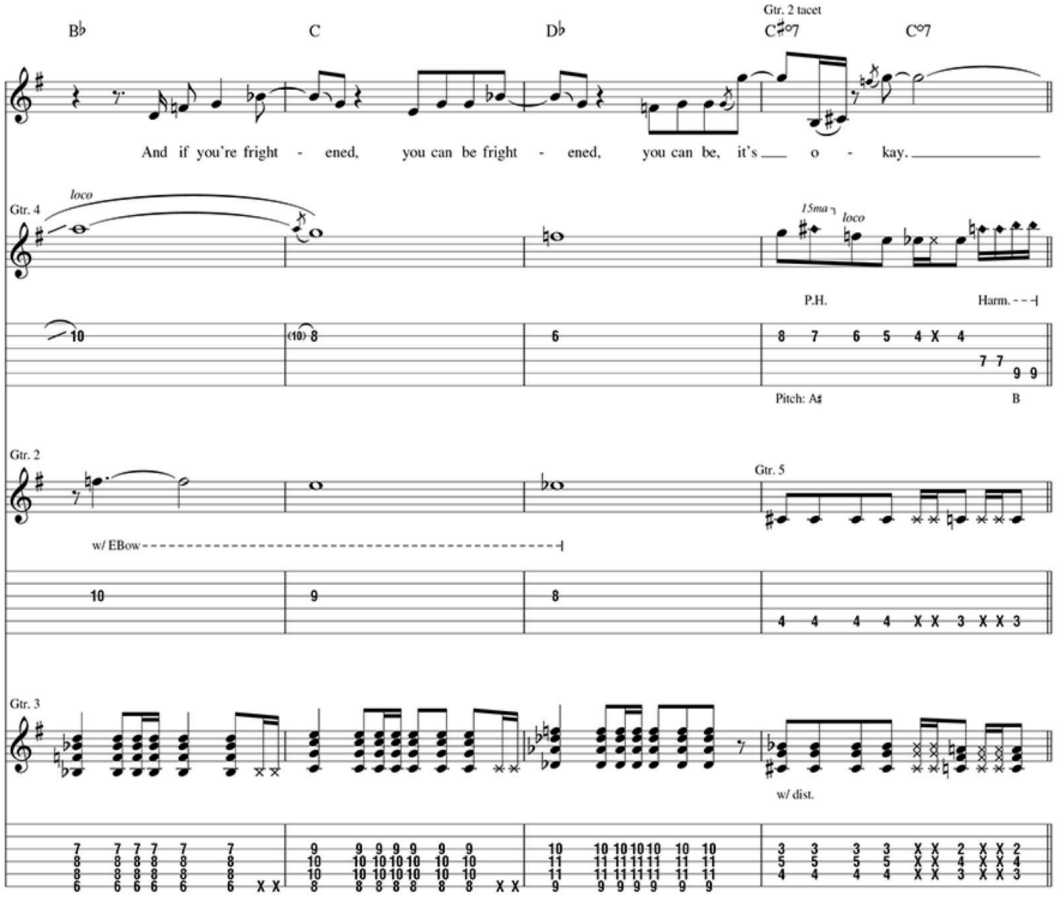




Bridge

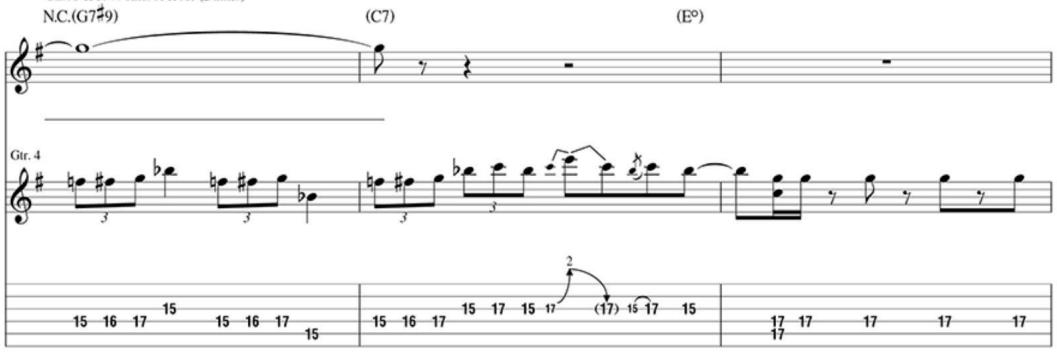


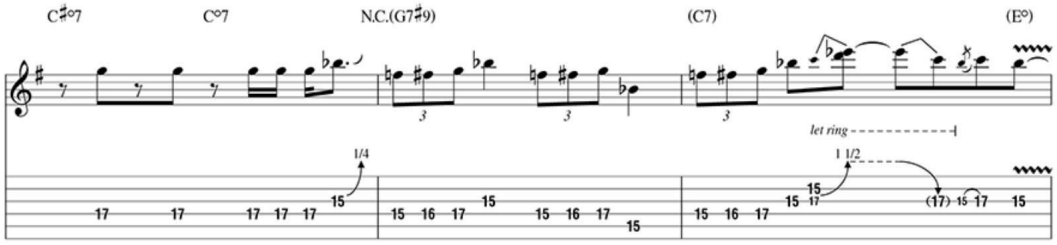

C
D♭
C
- ened, you can be fright - ened, you can be, it's o - kay.
8va
fdbk.


B♭
C
D♭
Gtr. 2 tacet
C♯o7
C o7
And if you're fright - ened, you can be fright - ened, you can be, it's o - kay.
Gtr. 4
loco
15ma
loco
P.H.
Harm.
Pitch: A♯
B
Gtr. 2
w/ EBow
Gtr. 5
Gtr. 3
w/ dist.

Guitar Solo

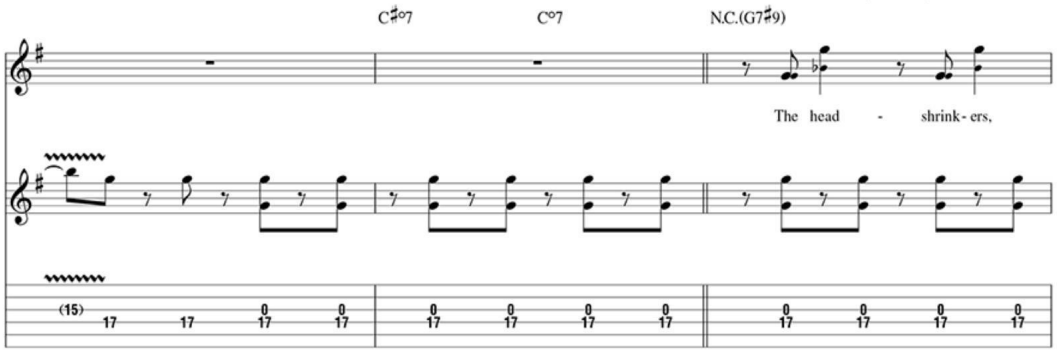
Gtrs. 3 & 5: w/ Riffs A & A1 (2 times)

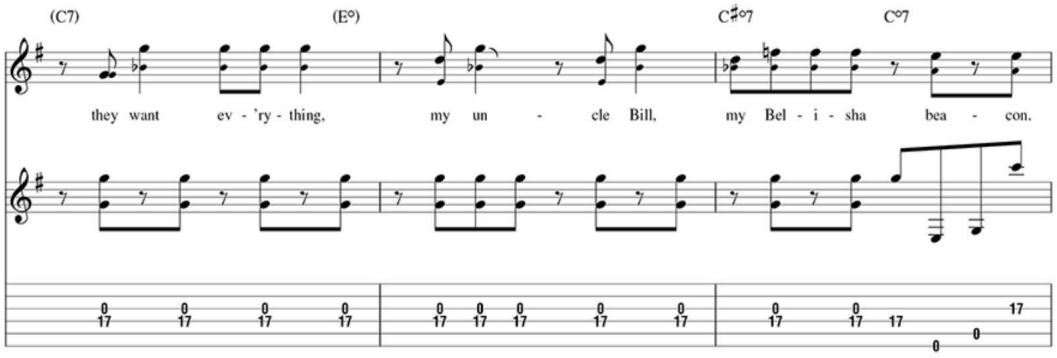


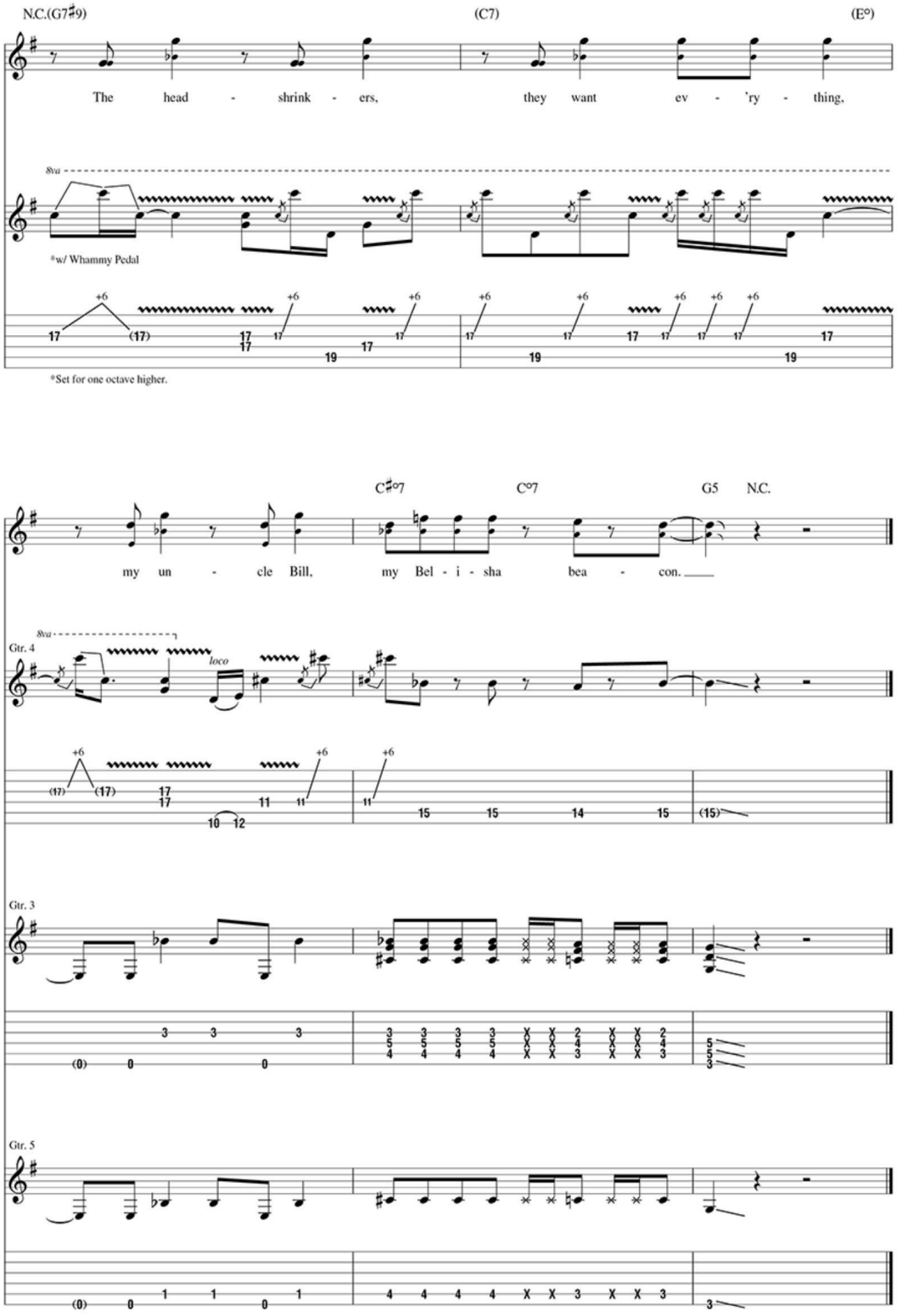


Outro-Chorus

Gtrs. 3 & 5: w/ Riffs A & A1 (1 1/2 times)






N.C.(G7♯9)
(C7)
(E°)
The head - shrink - ers, they want ev - 'ry - thing,
8va
*w/ Whammy Pedal
*Set for one octave higher.
C♯°7
C°7
G5
N.C.
my un - cle Bill, my Bel - i - sha bea - con.
8va
loco
Gtr. 4
Gtr. 3
Gtr. 5

from Kid A

Optimistic

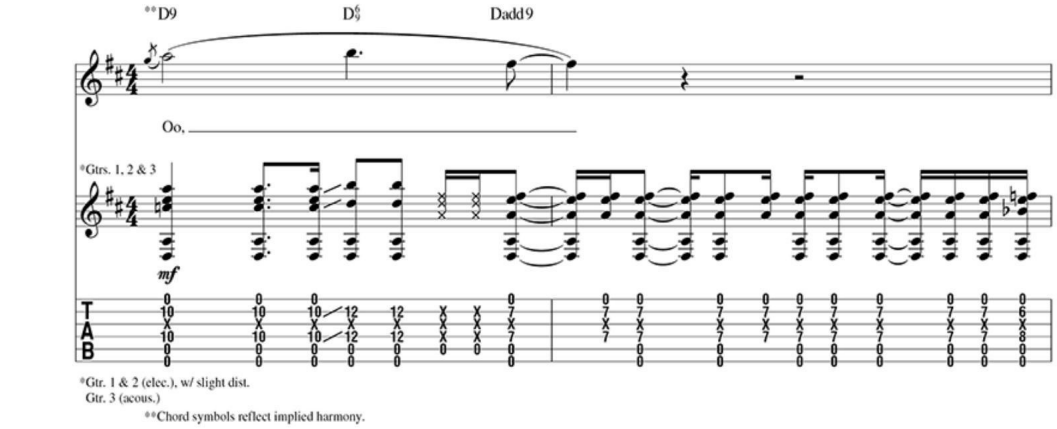
Words and Music by Thomas Yorke, Jonathan Greenwood, Colin Greenwood, Edward O'Brien and Philip Selway

Gtrs. 1, 2 & 3: Drop D tuning:
(low to high) D-A-D-G-B-E

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

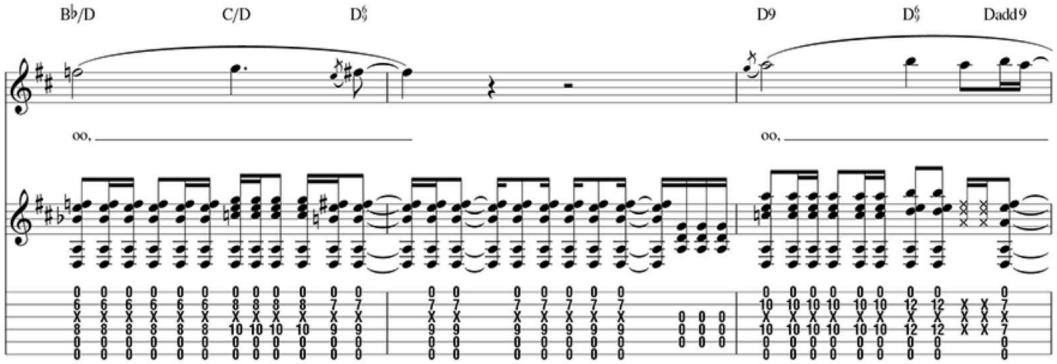
Intro

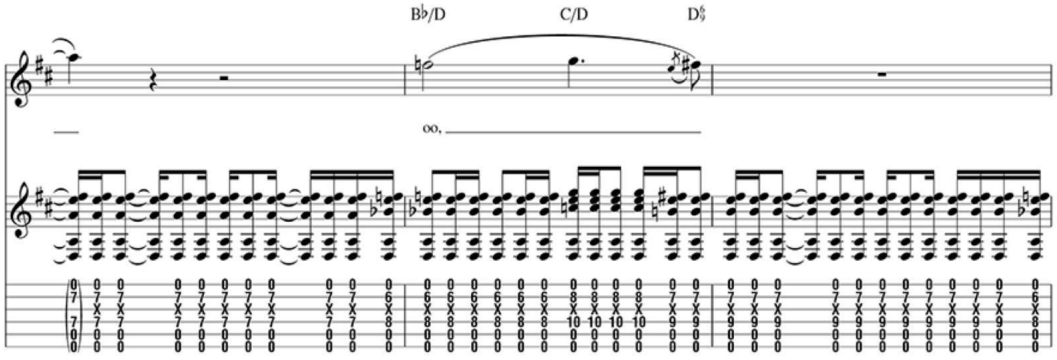
Moderately slow ♩ = 80



*Gtr. 1 & 2 (elec.), w/ slight dist.
Gtr. 3 (acous.)

**Chord symbols reflect implied harmony.





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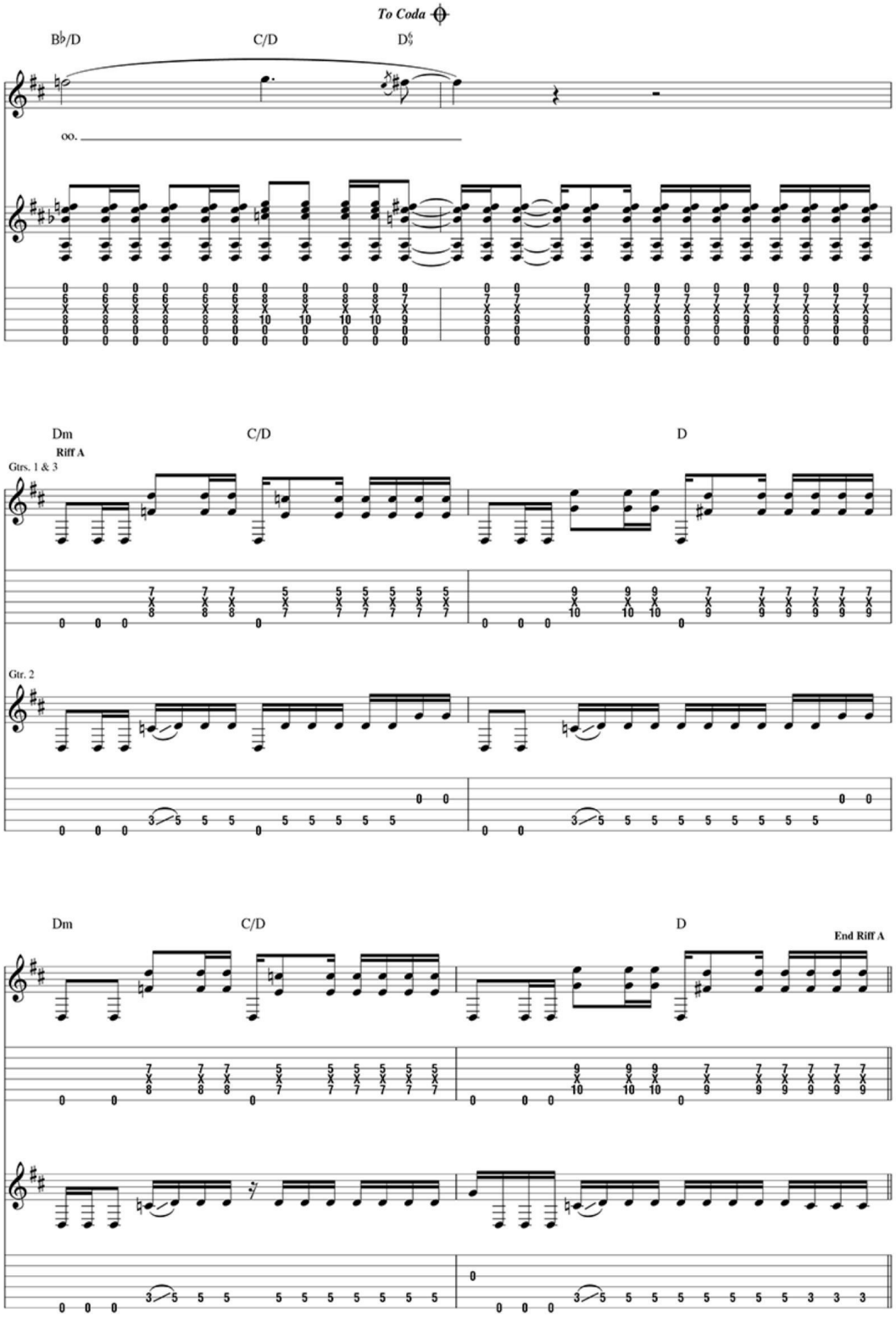

To Coda
B♭/D
C/D
D♯
oo.
Dm
C/D
D
Riff A
Gtrs. 1 & 3
Gtr. 2
Dm
C/D
D
End Riff A

Verse

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

Dm C/D D

1. Flies are buz - zin' 'round my head, vul - tures cir - cl - ing the dead,

Dm C/D D Dm C/D

pick - ing up ev - 'ry last crumb. The big fish eat the lit - tle ones, the

D Dm C/D D

big fish eat the lit - tle ones, not my prob - lem, 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

Gtr. 4 (elec.)

mf

w/ clean tone

1/2

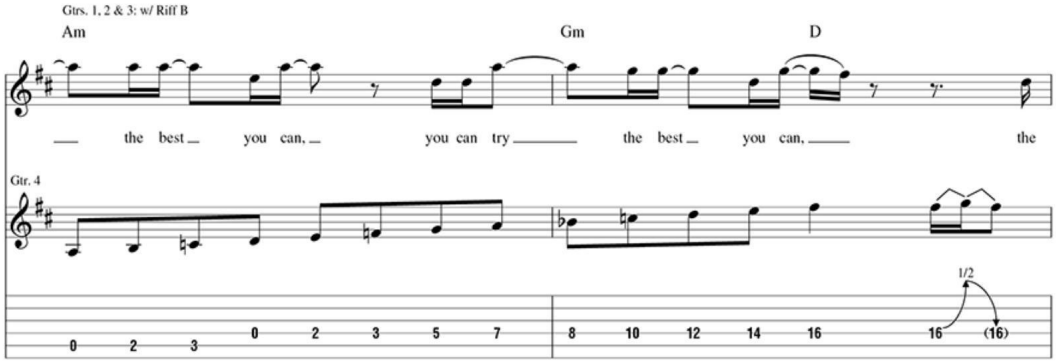
Gtr. 4 tacet

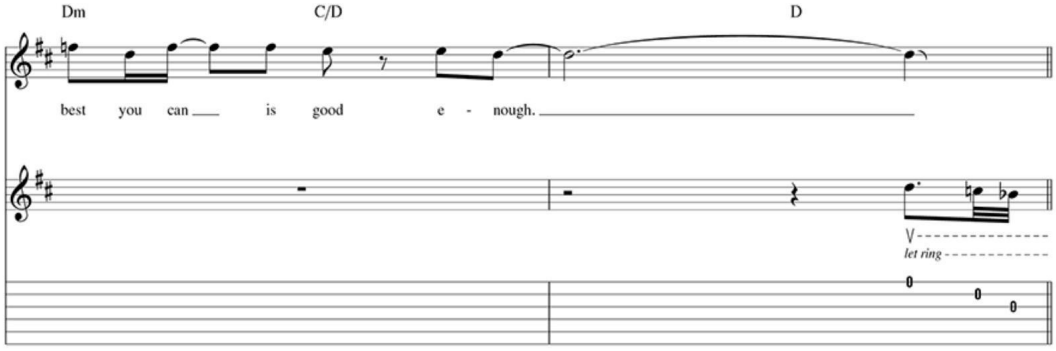
Dm C/D D

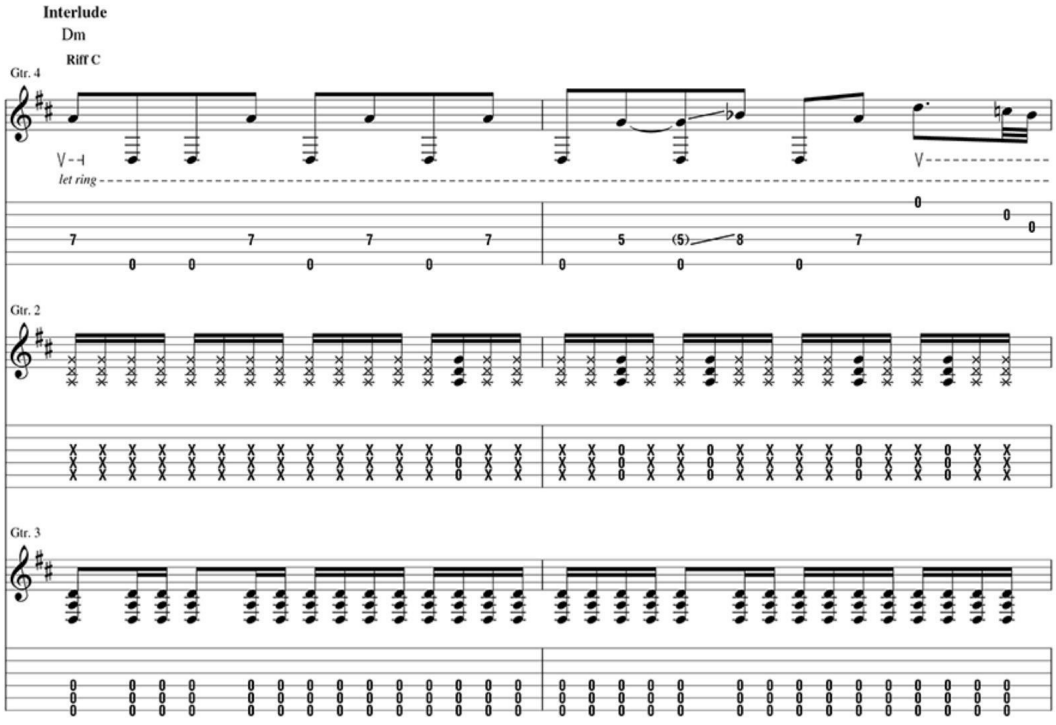
best you can is good e - nough. You can try

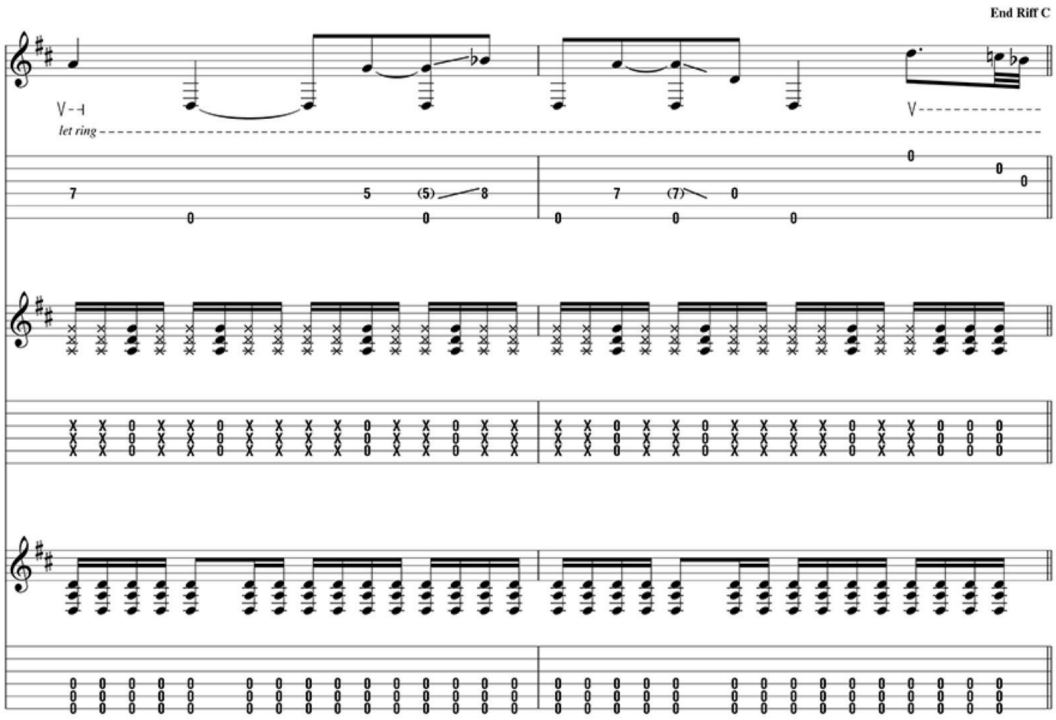
Gtrs. 1, 2 & 3

End Riff B


Gtrs. 1, 2 & 3: w/ Riff B
Am
Gm
D
the best you can, you can try the best you can, the
Gtr. 4
1/2
0 2 3 0 2 3 5 7 8 10 12 14 16 16 (16)

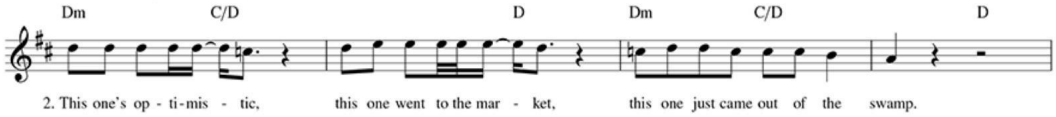

Dm
C/D
D
best you can is good e - nough.
let ring
0 0 0

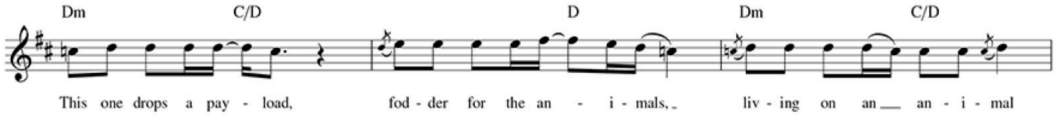

Interlude
Dm
Riff C
Gtr. 4
let ring
7 0 7 0 7 0 7 0 5 (5) 8 0 7 0 0 0
Gtr. 2
Gtr. 3



Verse

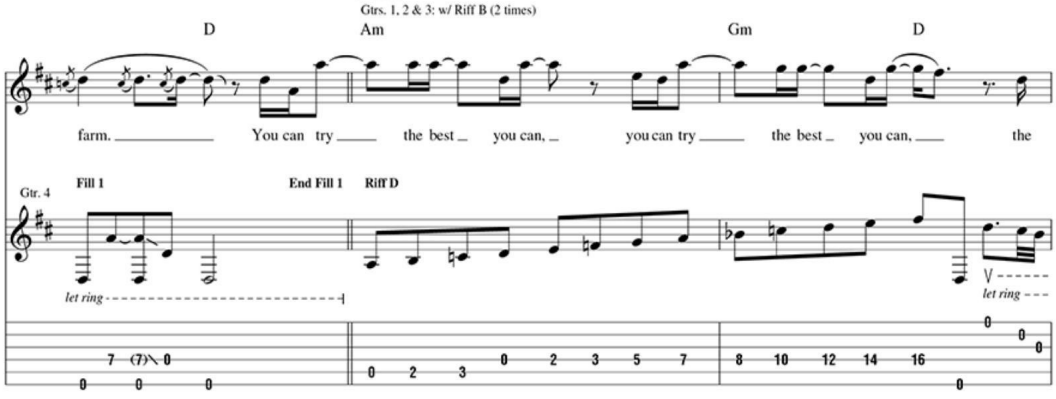
Gtrs. 1 & 3: w/ Riff A (2 times)
Gtr. 4: w/ Riff C (1 3/4 times)

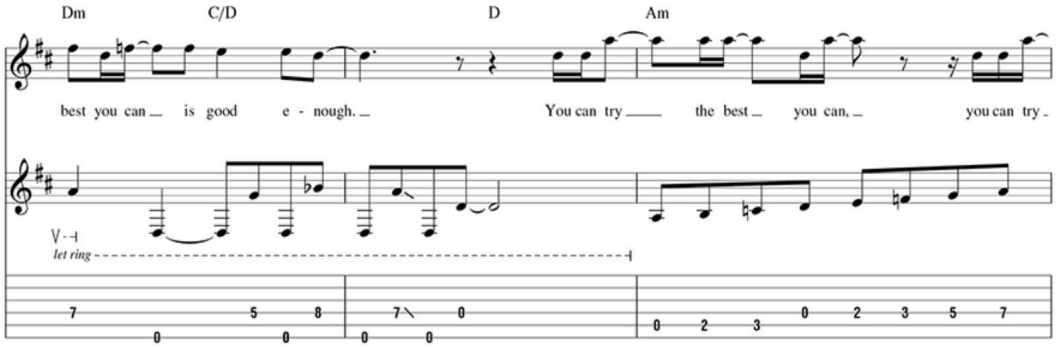


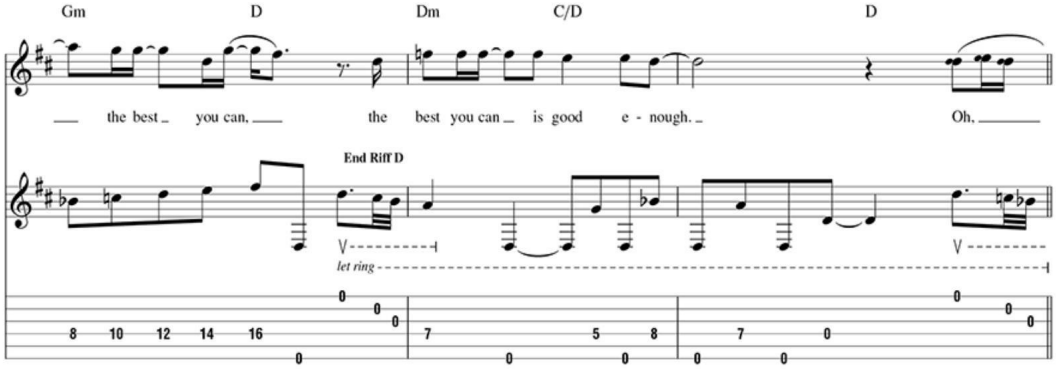


Chorus

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

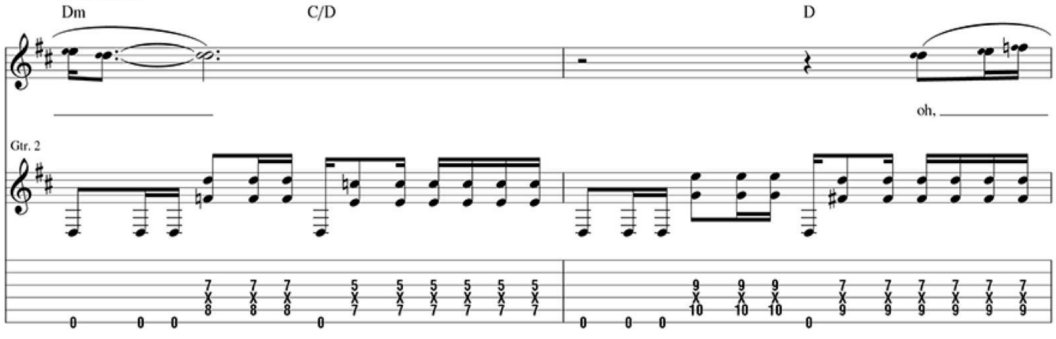


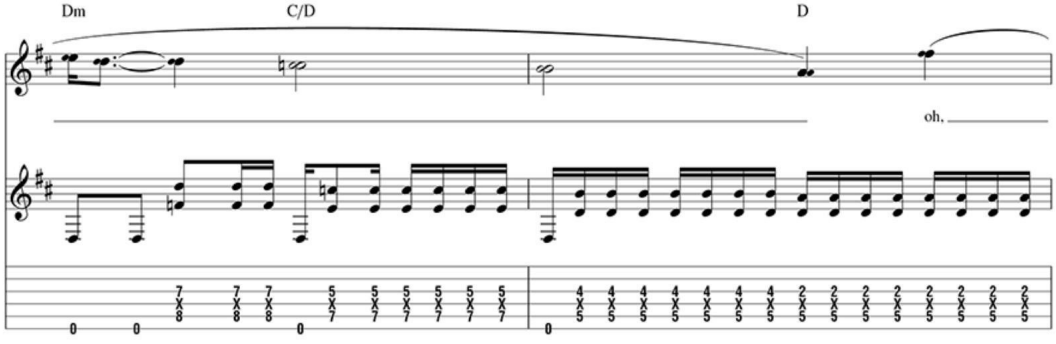


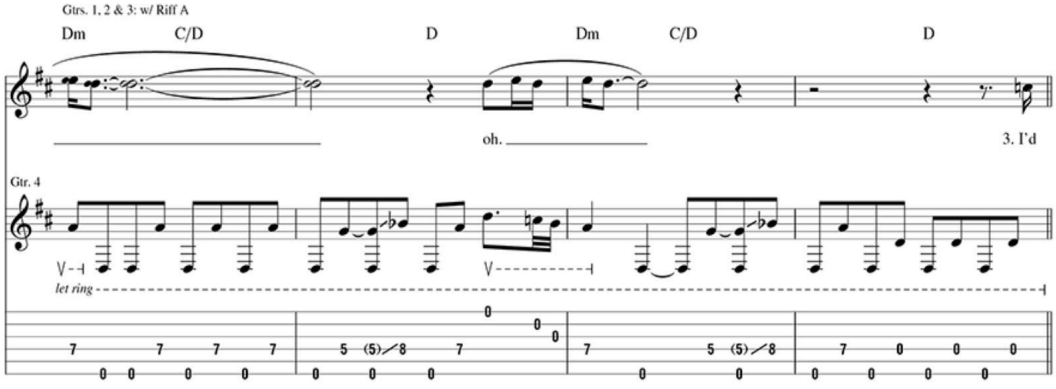


Bridge

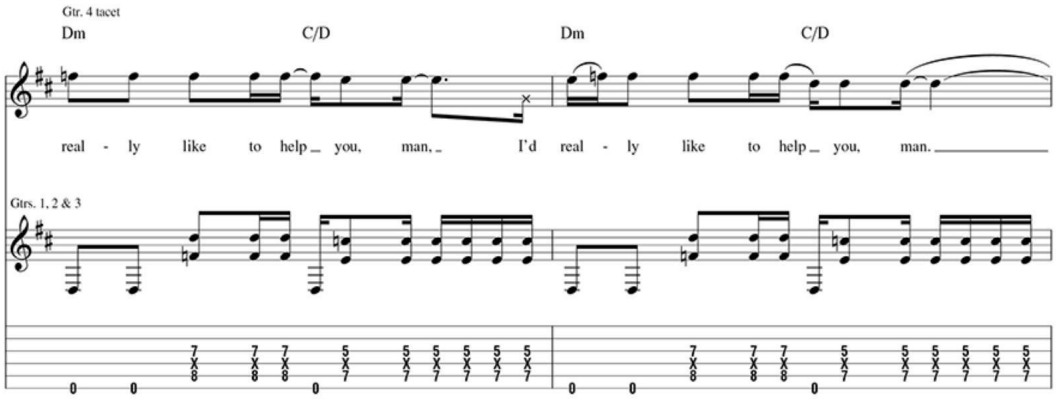
Gtrs. 1 & 3: w/ Riff A
Gtr. 4: w/ Riff C

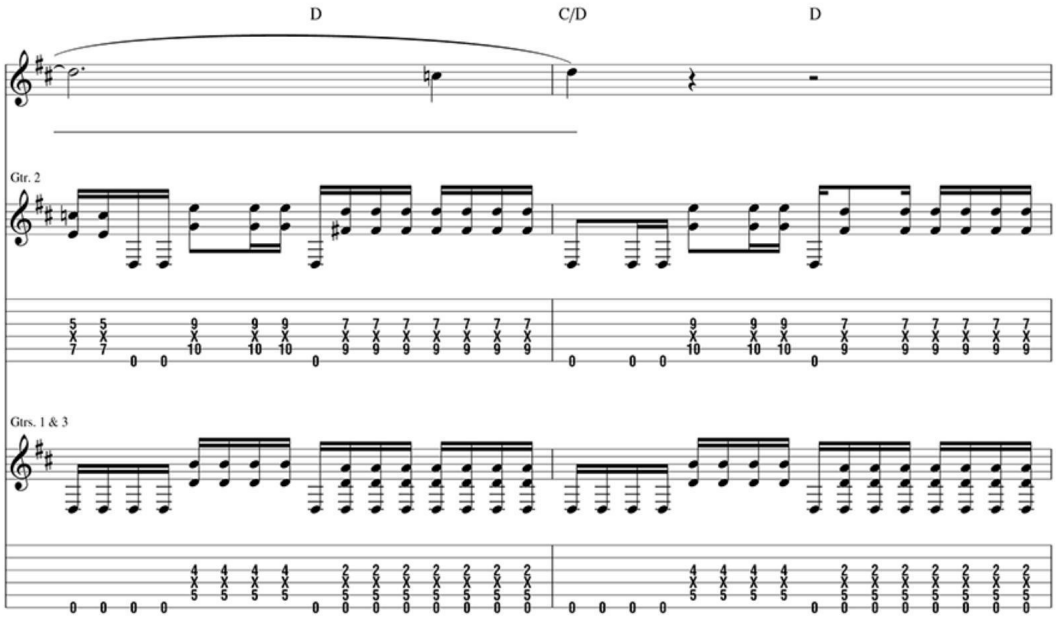


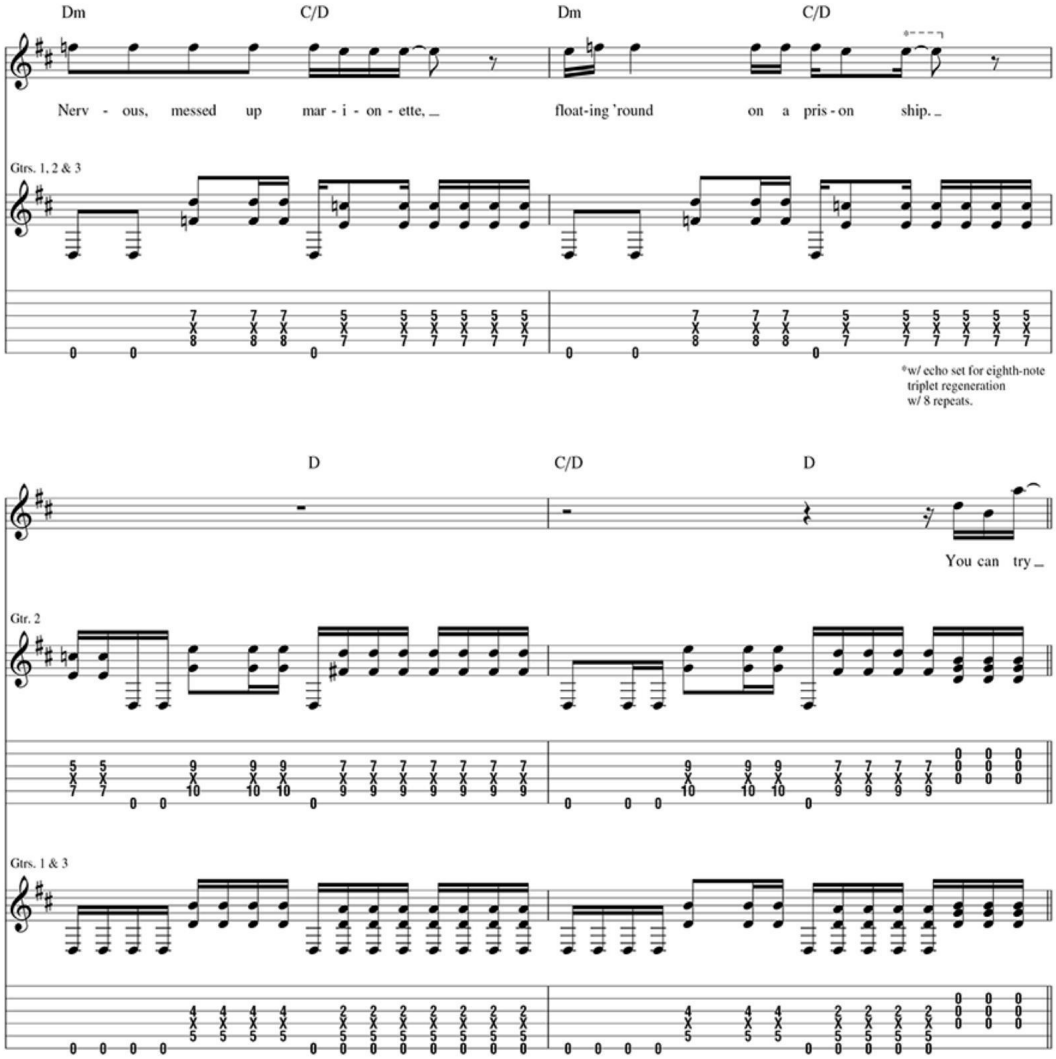



Gtrs. 1, 2 & 3: w/ Riff A
Dm
C/D
D
Dm
C/D
D
oh.
3. I'd
Gtr. 4
let ring

Verse

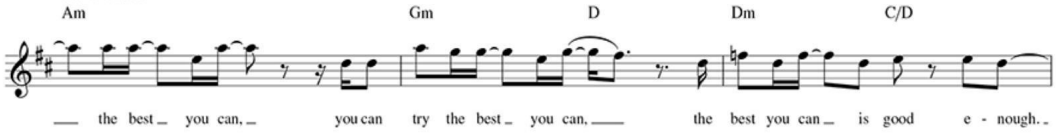

Gtr. 4 tacet
Dm
C/D
Dm
C/D
real - ly like to help you, man, I'd real - ly like to help you, man.
Gtrs. 1, 2 & 3

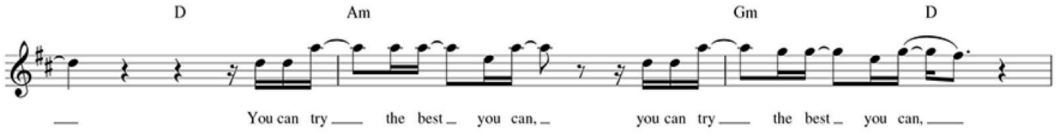

D
C/D
D
Gtr. 2
Gtrs. 1 & 3

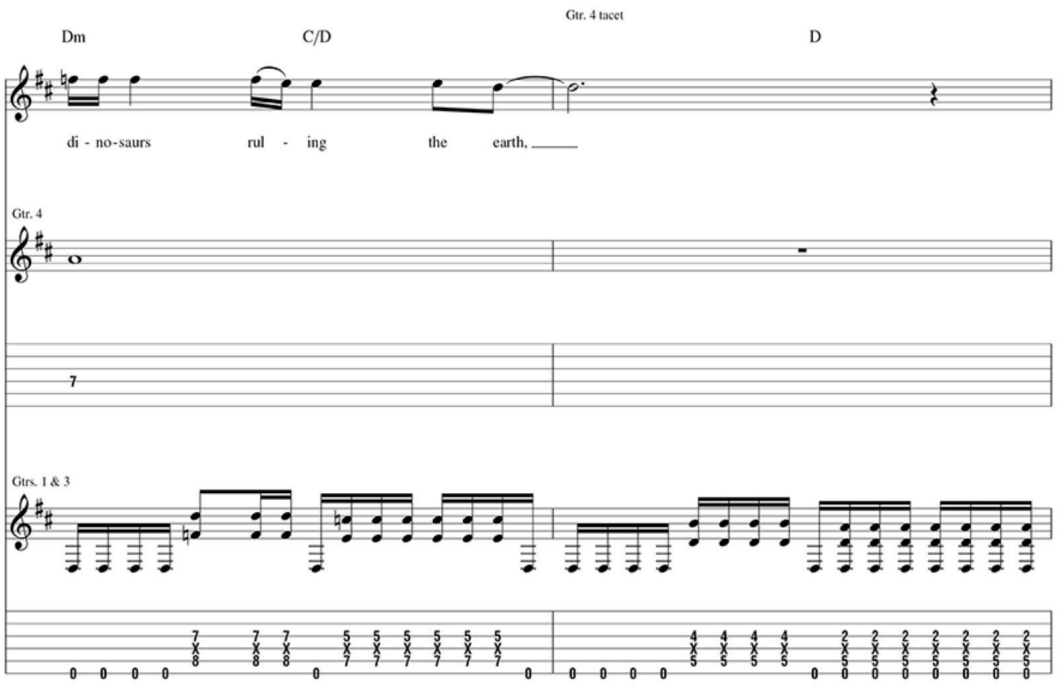


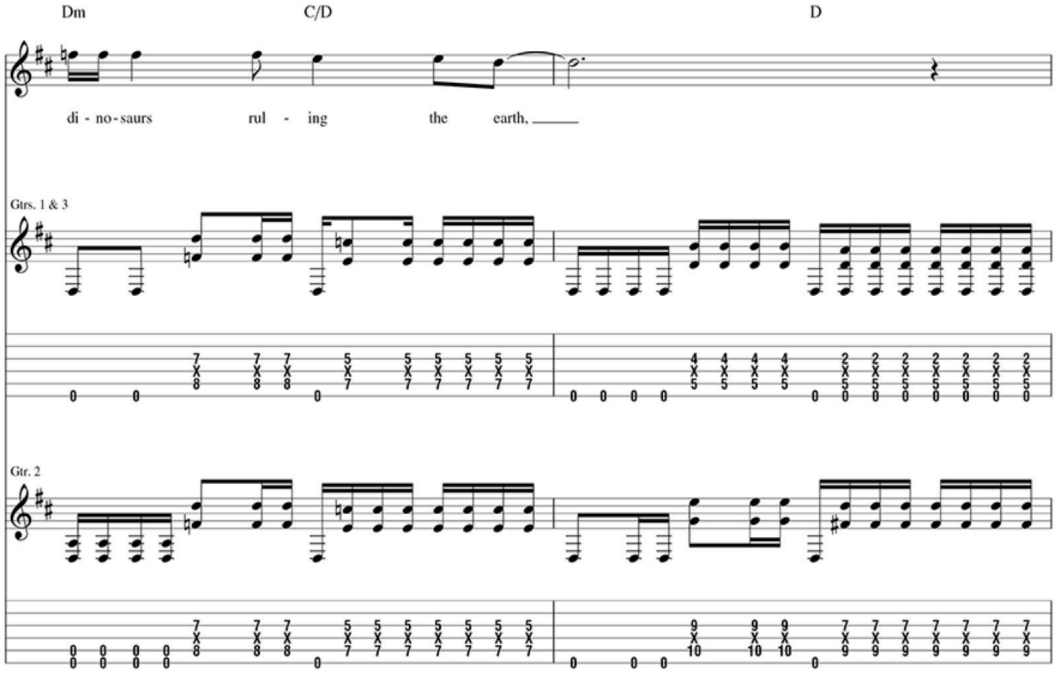
Chorus

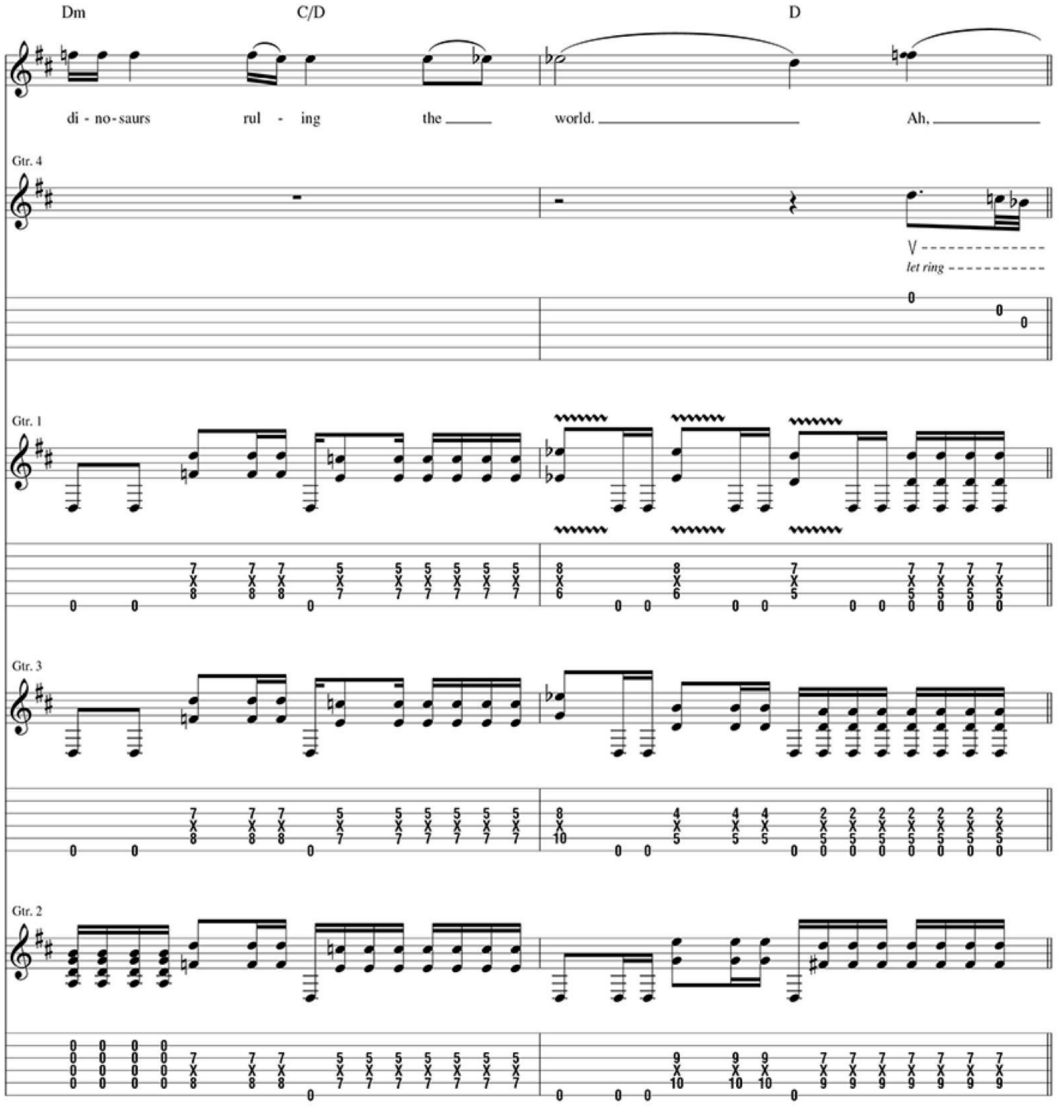
Gtrs. 1 & 3: w/ Riff B (1 1/2 times)
Gtr. 2: w/ Riff B (2 times)
Gtr. 4: w/ Riff D





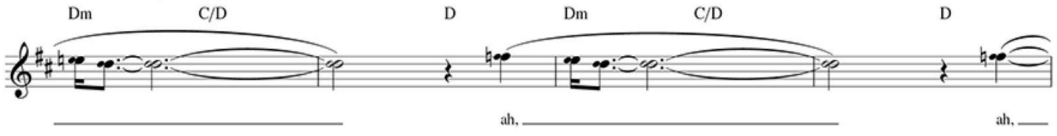

Gtr. 4 tacet
Dm
C/D
D
di - no-saurs rul - ing the earth,
Gtr. 4
Gtrs. 1 & 3


Dm
C/D
D
di - no-saurs rul - ing the earth,
Gtrs. 1 & 3
Gtr. 2



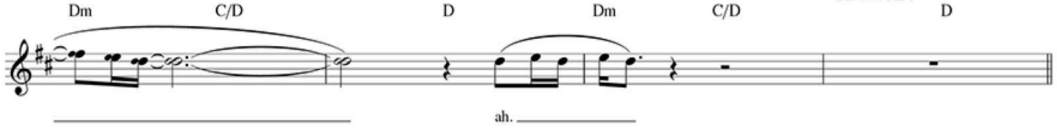
Bridge

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

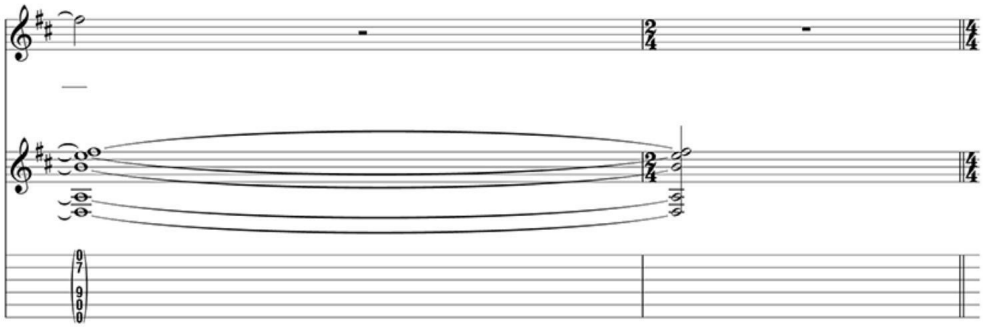


D.C. al Coda

Gtr. 4: w/ Fill 1



Coda



Outro

Faster ♩ = 90

Gtr. 3 tacet

Dm

Gtr. 1

w/ fingers

Gtr. 2

w/ fingers

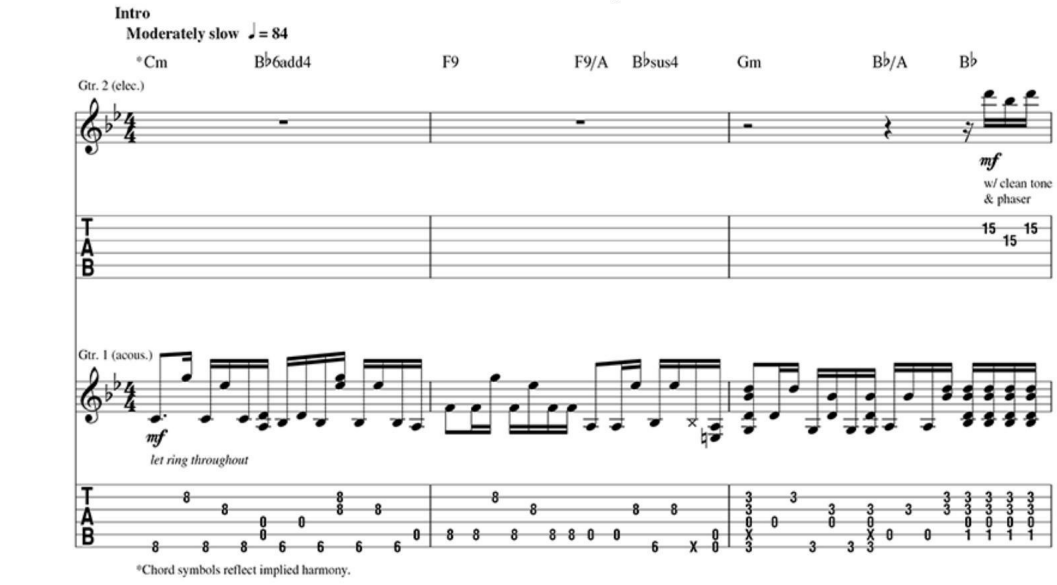
1. 2.

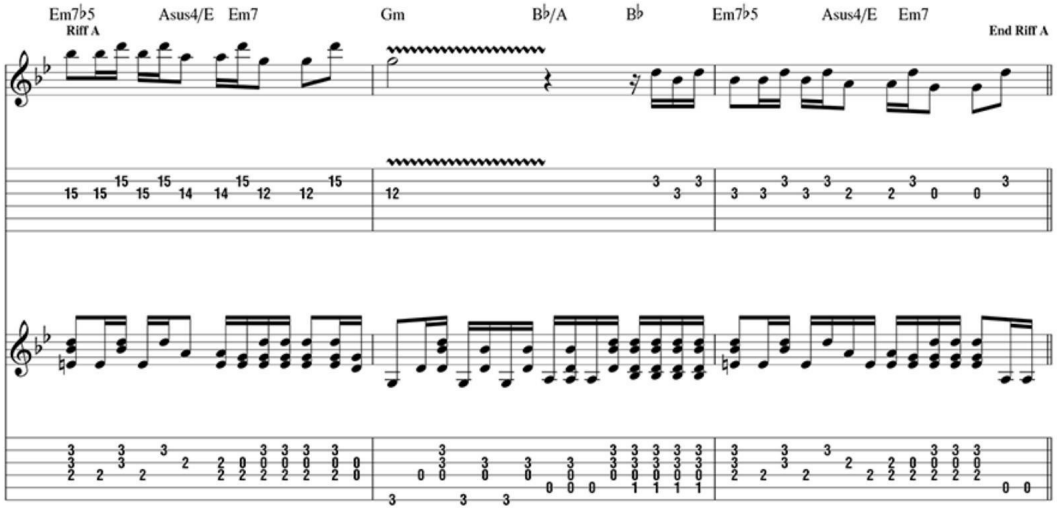
string noise

from OK Computer

Paranoid Android

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





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Verse

Cm B♭6add4 F9 F9/A B♭6add4 Gm B♭/A B♭

1. Please, could you stop the noise? I'm try'n' a get some rest

Riff B

Gtr. 2: w/ Riff A

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

Gtr. 1

End Riff B

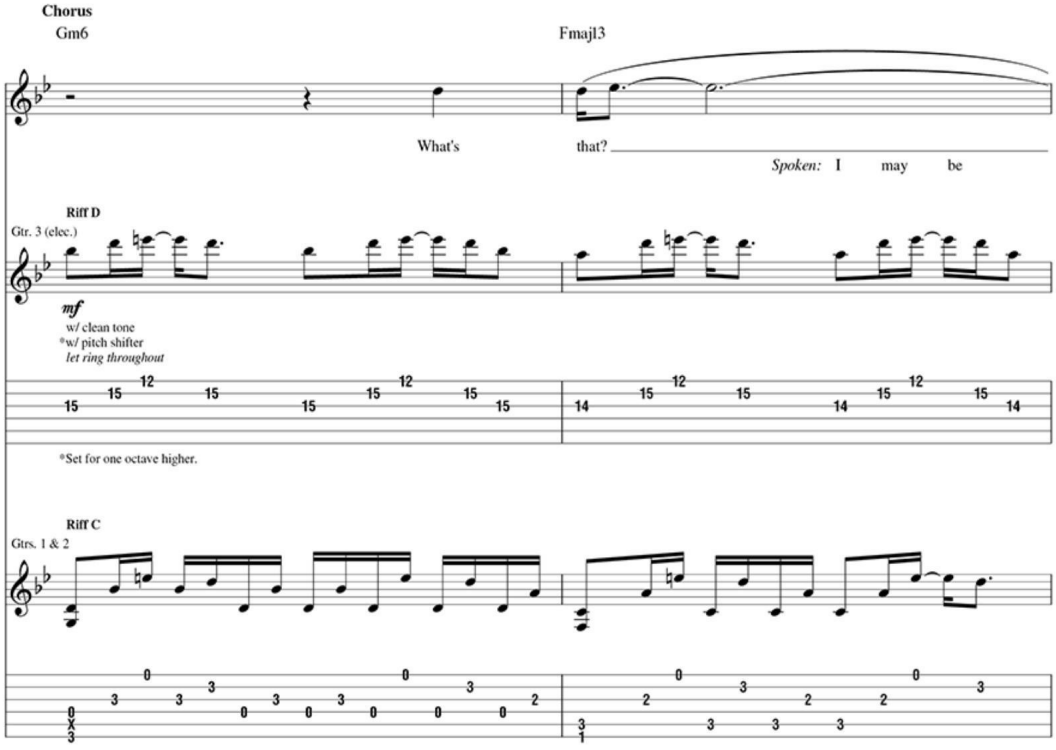
Gtr. 1: w/ Riff B (1st 4 meas.)

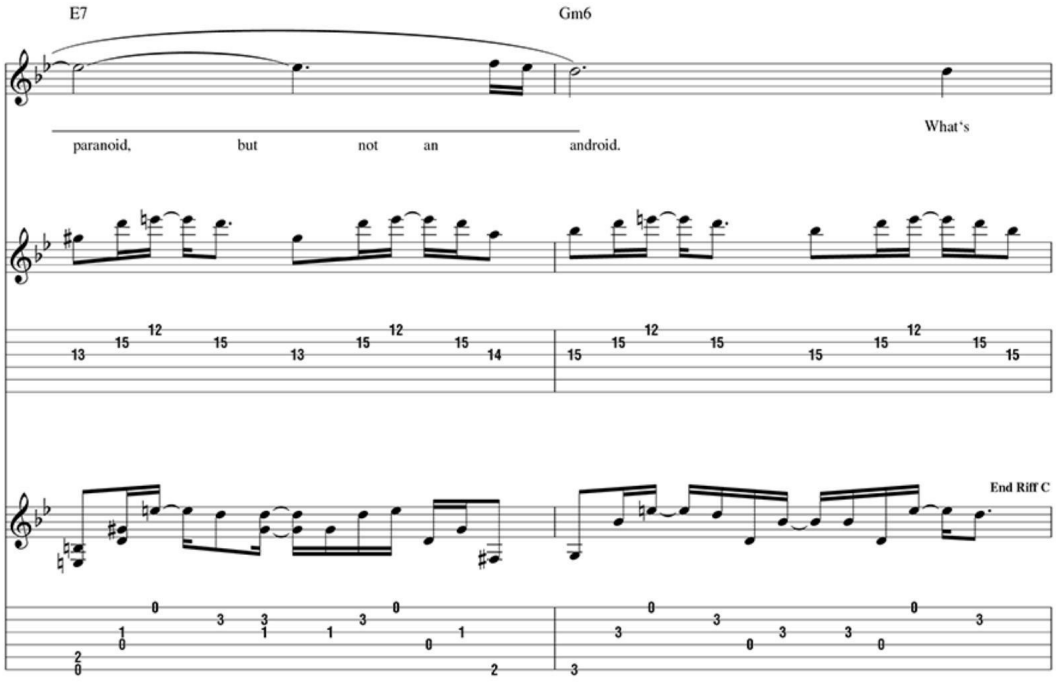
Cm B♭6add4 F9 F9/A B♭6add4 Gm B♭/A B♭ Em7♭5 Asus4/E Em7

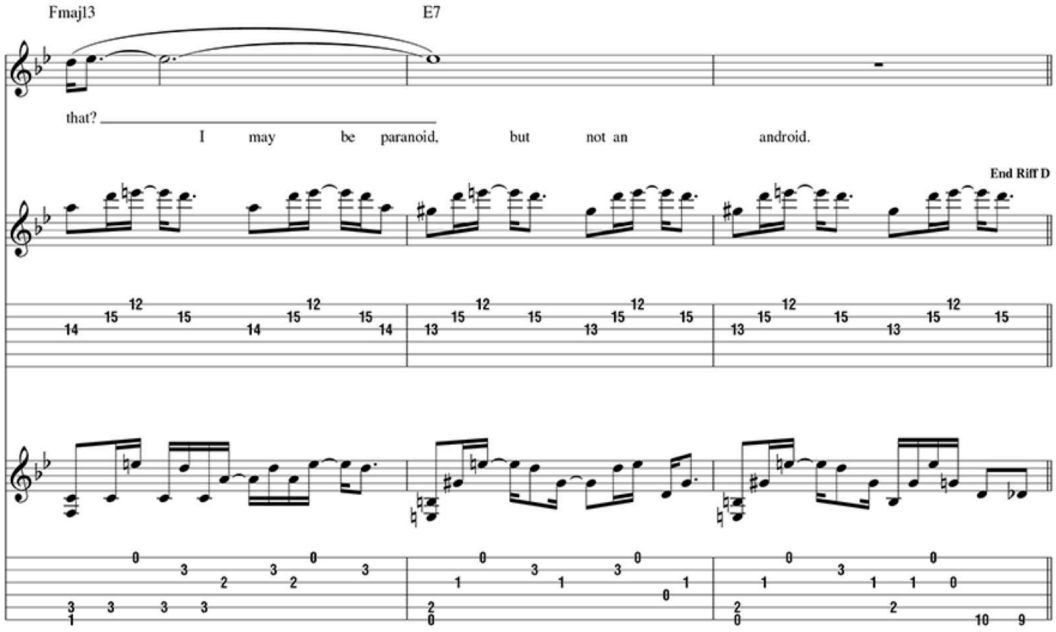
from all the un - born chick - en voic - es in my head.

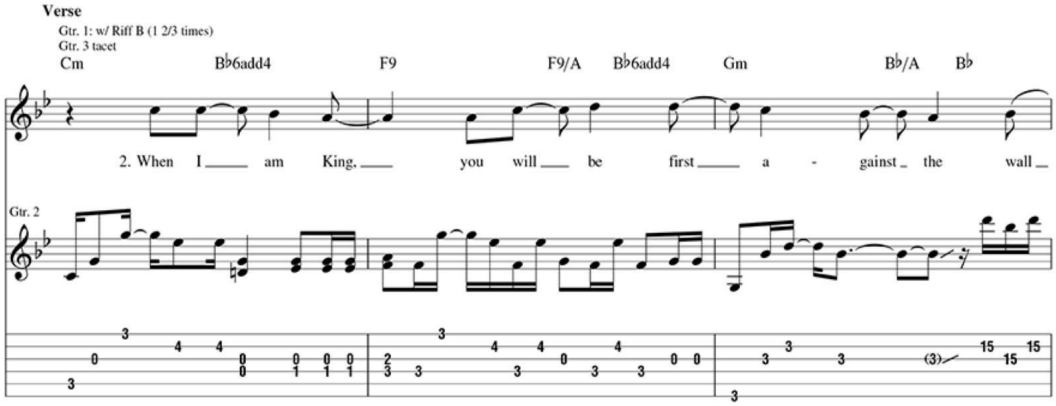
Gtr. 2

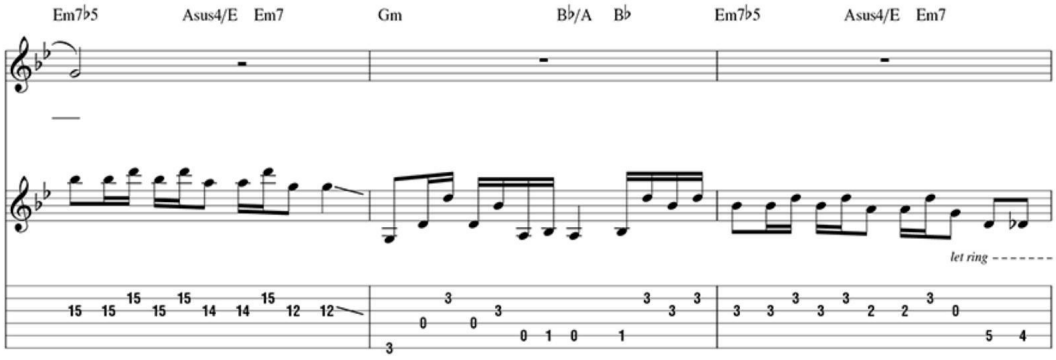
1/2 1/2

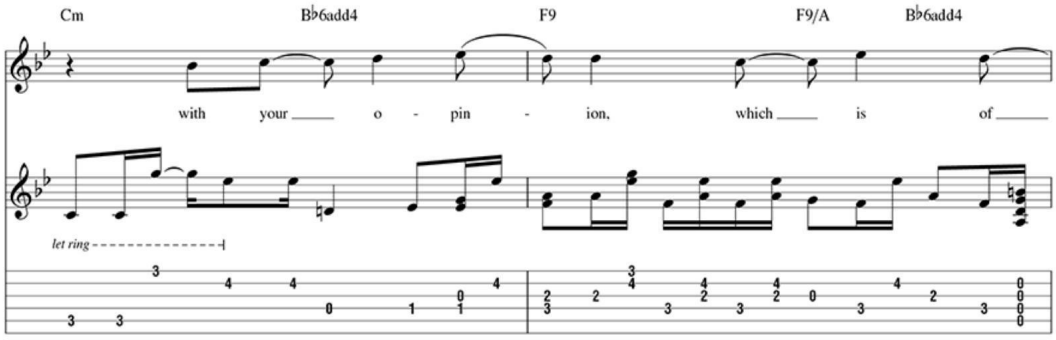

Chorus
Gm6
Fmaj13
What's
that?
Spoken: I may be
Riff D
Gtr. 3 (elec.)
mf
w/ clean tone
*w/ pitch shifter
let ring throughout
*Set for one octave higher.
Riff C
Gtrs. 1 & 2

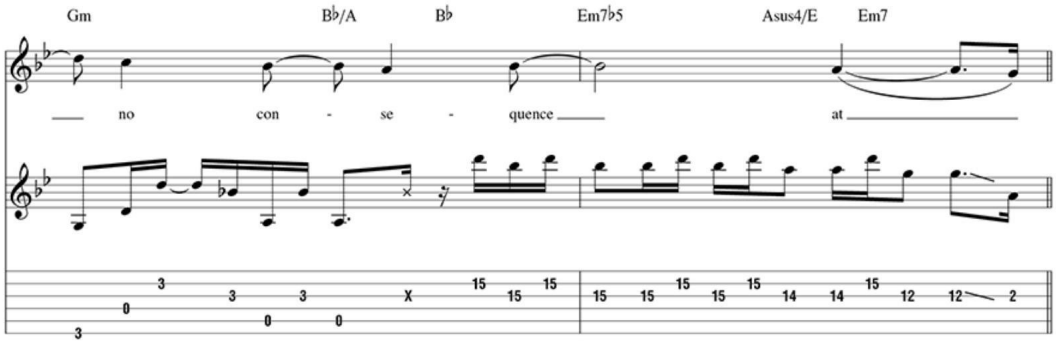

E7
Gm6
paranoid, but not an android.
What's
End Riff C


Fmajl3
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
B♭6add4
F9
F9/A
B♭6add4
Gm
B♭/A
B♭
2. When I am King, you will be first a - gainst the wall
Gtr. 2

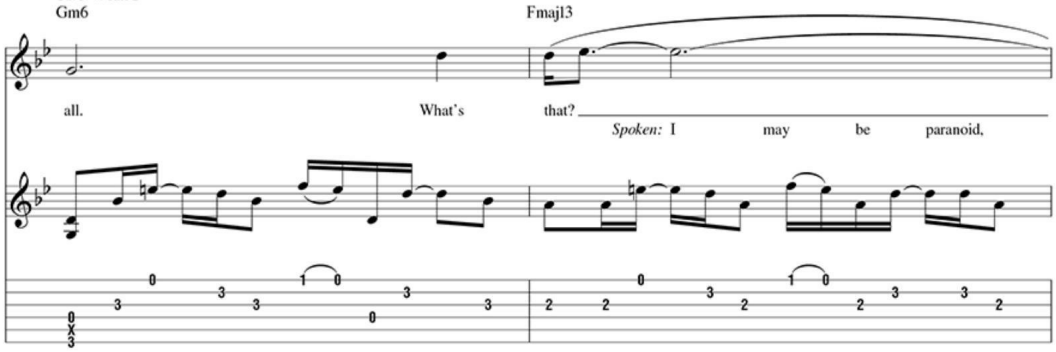

Em7♭5
Asus4/E
Em7
Gm
B♭/A
B♭
Em7♭5
Asus4/E
Em7
let ring

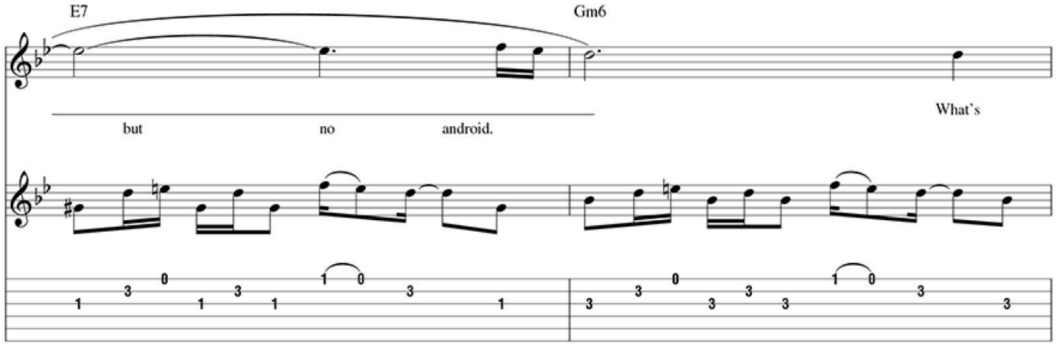


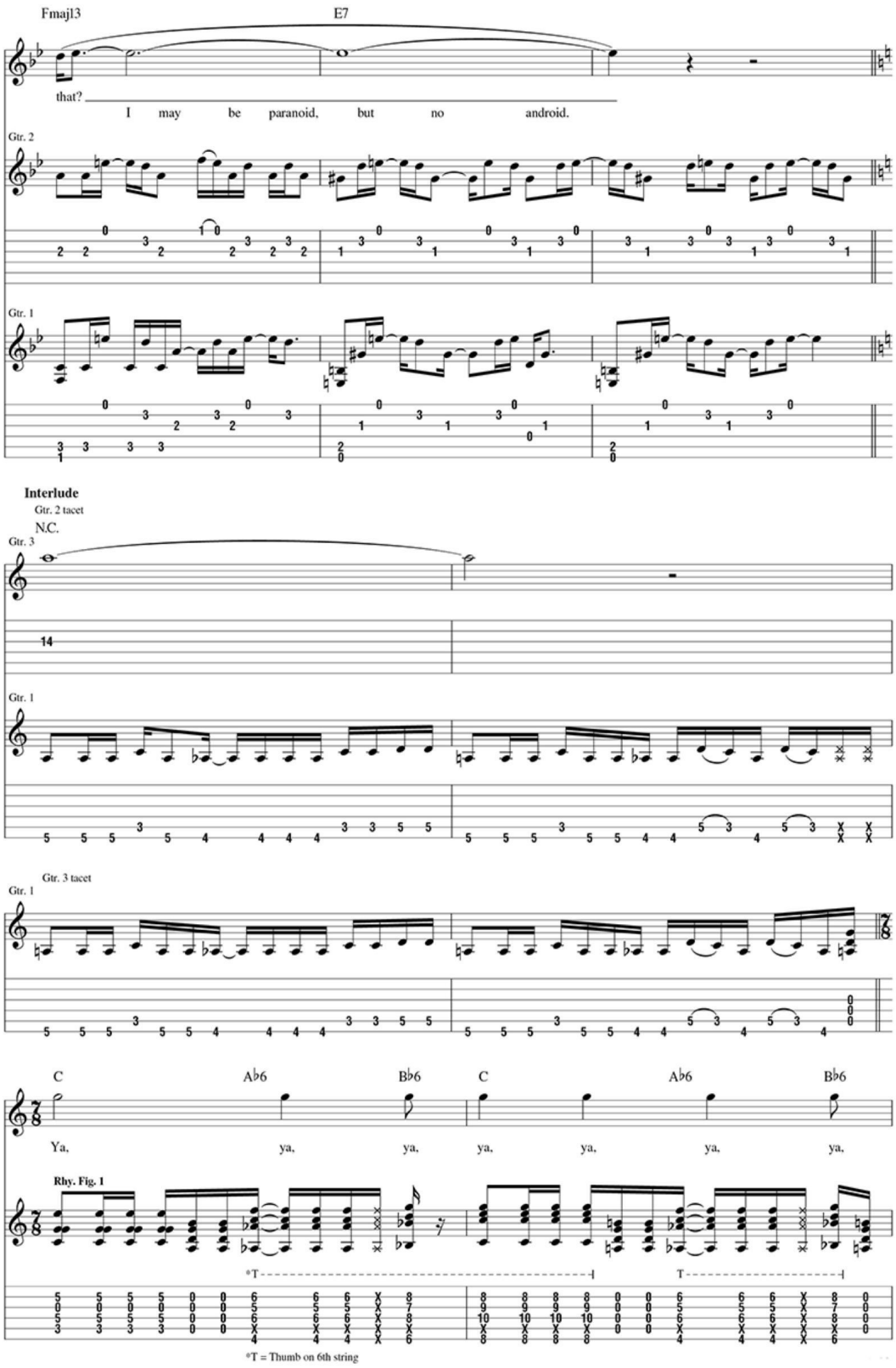


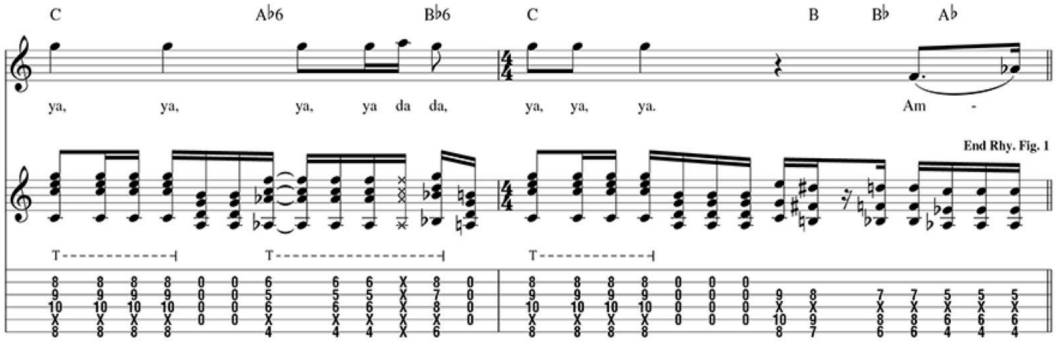
Chorus

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



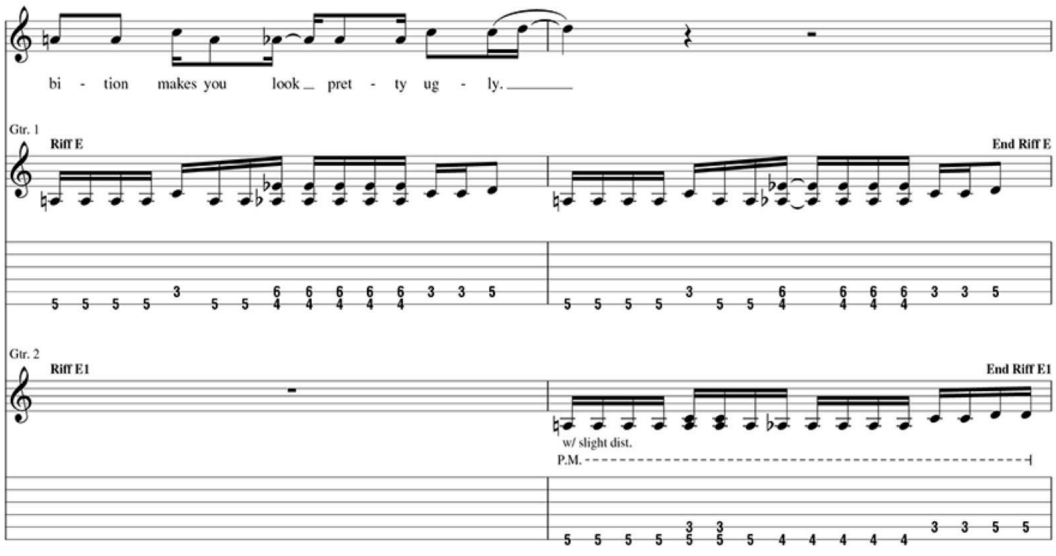


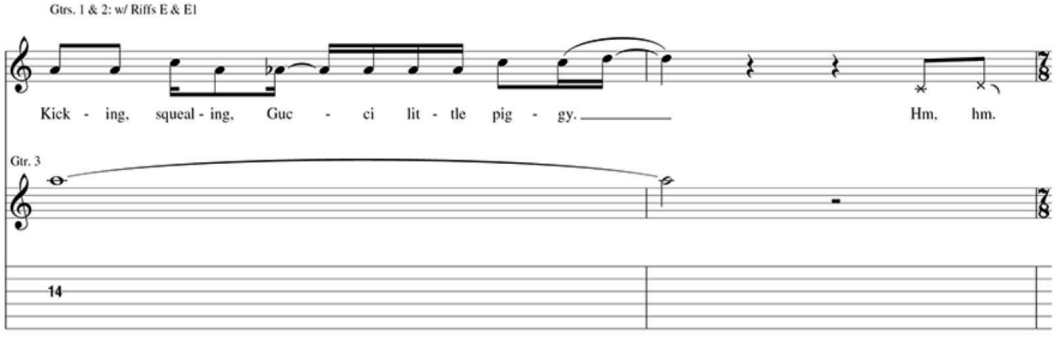

Fmaj13
E7
that?
I may be paranoid, but no android.
Gtr. 2
Gtr. 1
Interlude
Gtr. 2 tacet
N.C.
Gtr. 3
14
Gtr. 1
Gtr. 3 tacet
Gtr. 1
C
A♭6
B♭6
C
A♭6
B♭6
Ya, ya, ya, ya, ya, ya, ya,
Rhy. Fig. 1
*T
T
*T = Thumb on 6th string

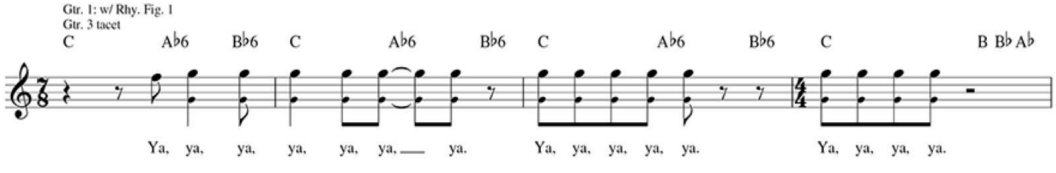

C
A♭6
B♭6
C
B
B♭
A♭
ya, ya, ya, ya da da, ya, ya, ya. Am -
End Rhy. Fig. 1

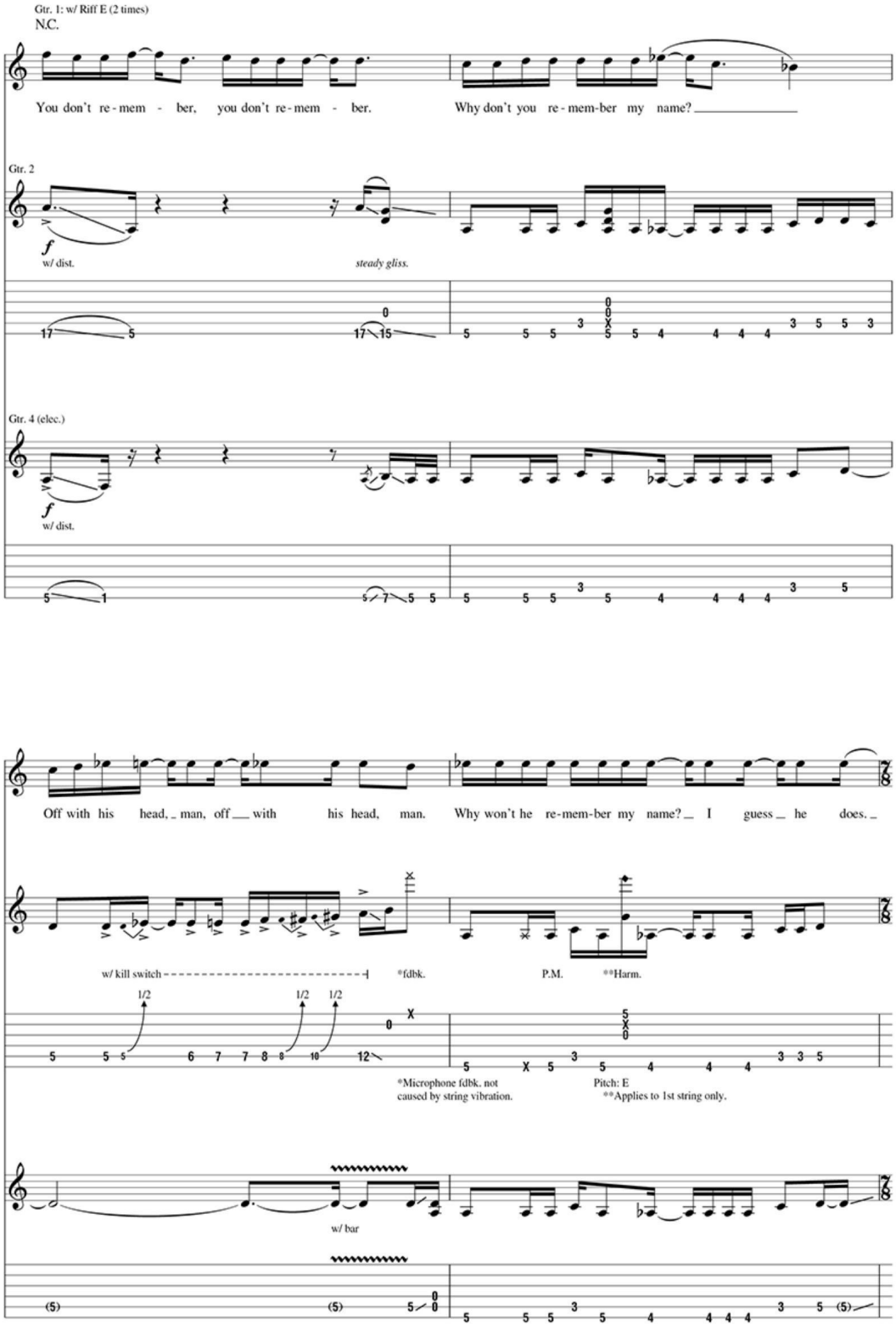
Bridge

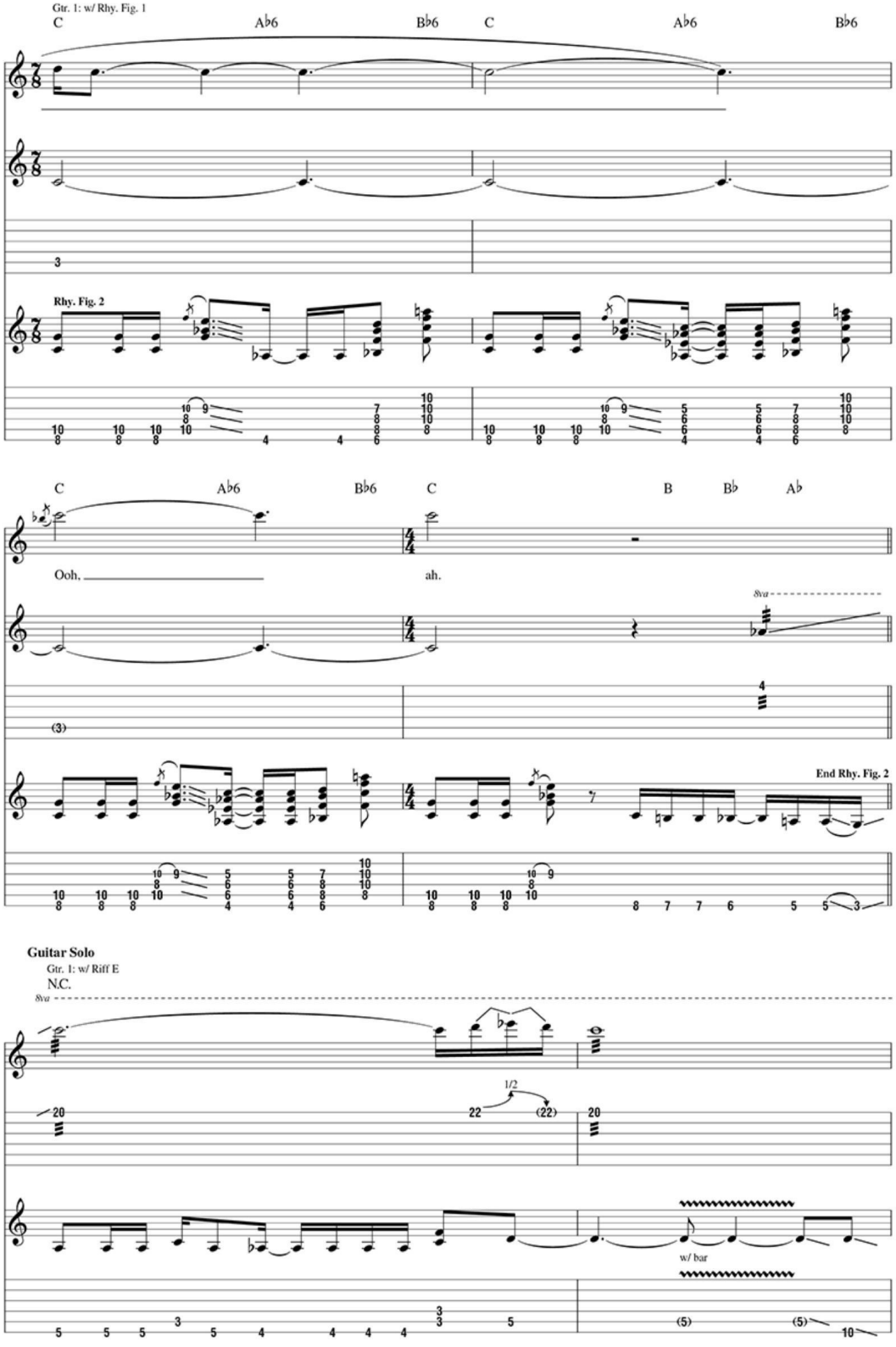
N.C.

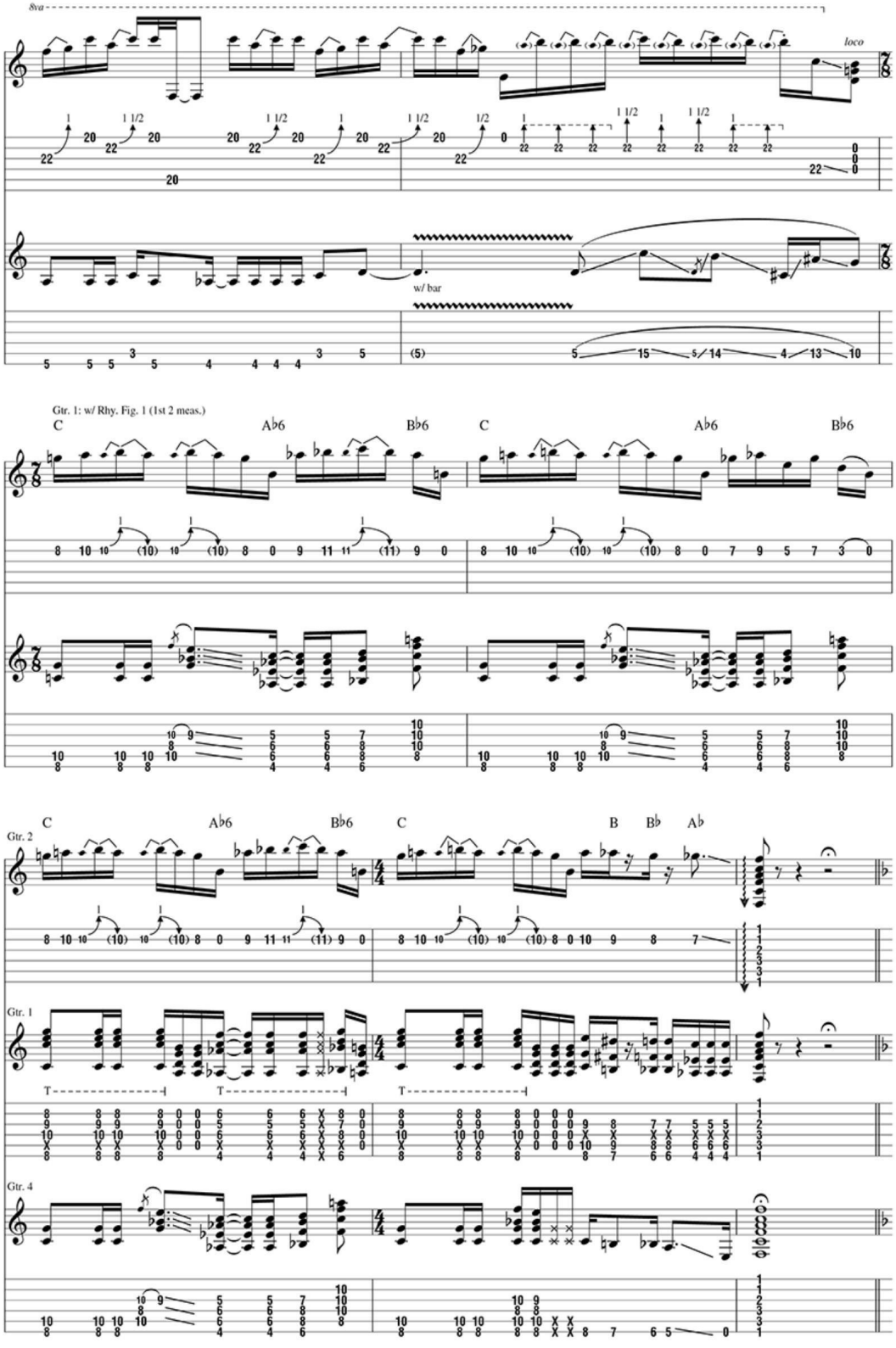

bi - tion makes you look pret - ty ug - ly.
Gtr. 1
Riff E
End Riff E
Gtr. 2
Riff E1
End Riff E1
w/ slight dist.
P.M.


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♭6
B♭6
C
A♭6
B♭6
C
A♭6
B♭6
C
B B♭ A♭
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.
Gtr. 4 (elec.)
f
w/ dist.
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.
1/2
1/2
1/2
*Microphone fdbk. not caused by string vibration.
Pitch: E
**Applies to 1st string only.
w/ bar


Gtr. 1: w/ Rhy. Fig. 1
C
A♭6
B♭6
C
A♭6
B♭6
Rhy. Fig. 2
C
A♭6
B♭6
C
B
B♭
A♭
Ooh,
ah.
8va
End Rhy. Fig. 2
Guitar Solo
Gtr. 1: w/ Riff E
N.C.
8va
1/2
w/ bar


8va
loco
w/ bar
Gtr. 1: w/ Rhy. Fig. 1 (1st 2 meas.)
C
A♭6
B♭6
Gtr. 2
Gtr. 1
Gtr. 4
T

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,

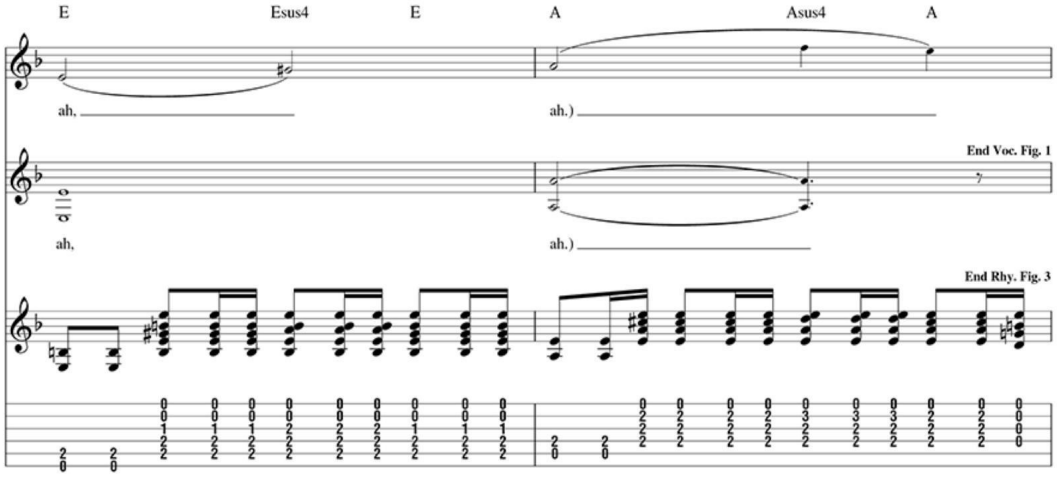
ah,

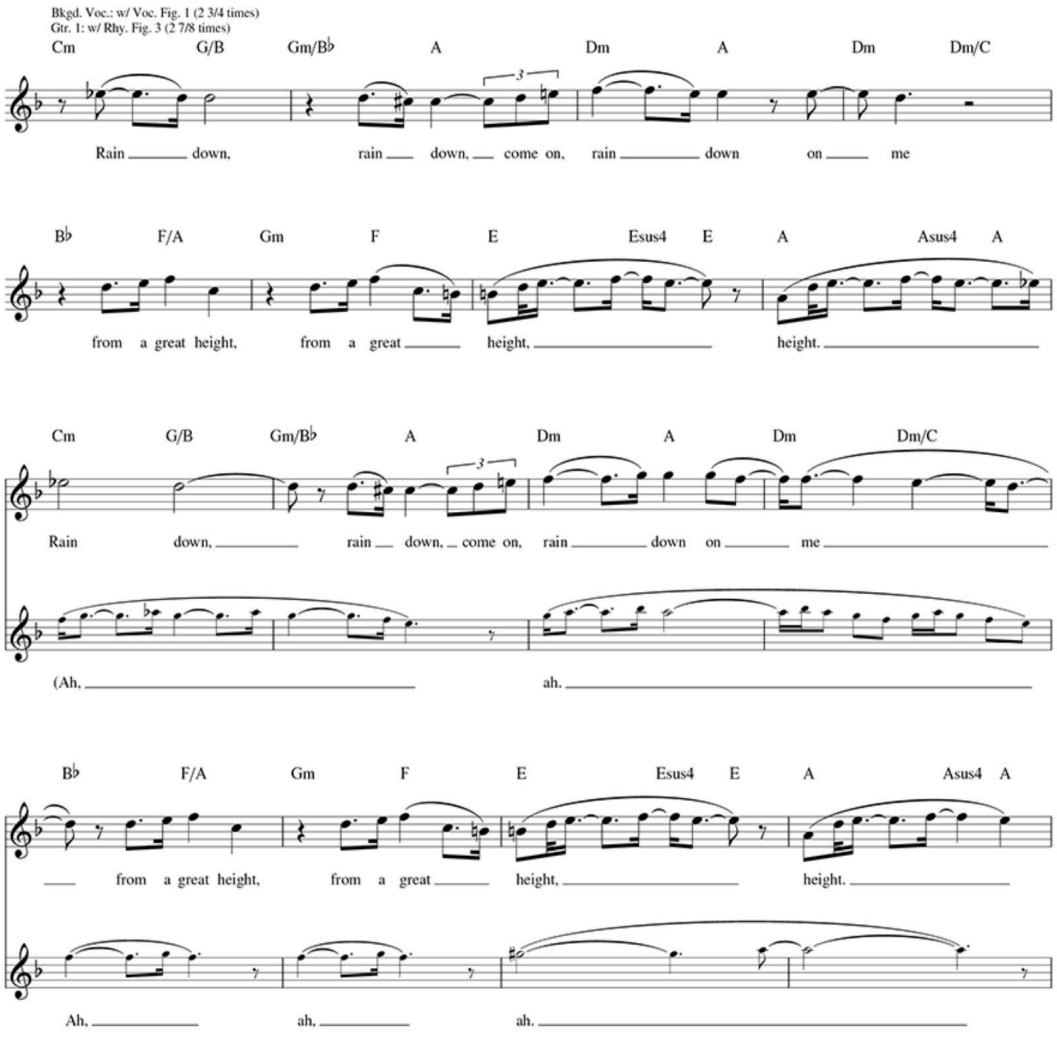
T

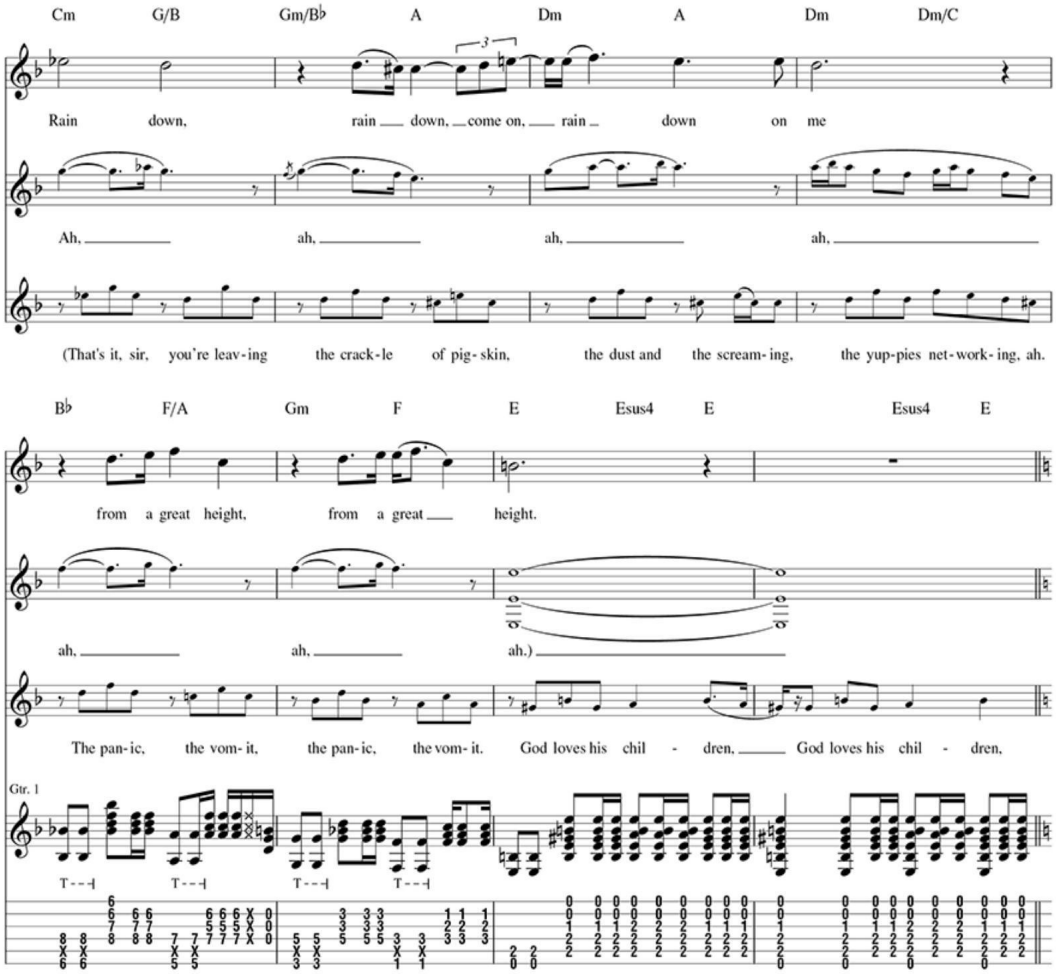
T

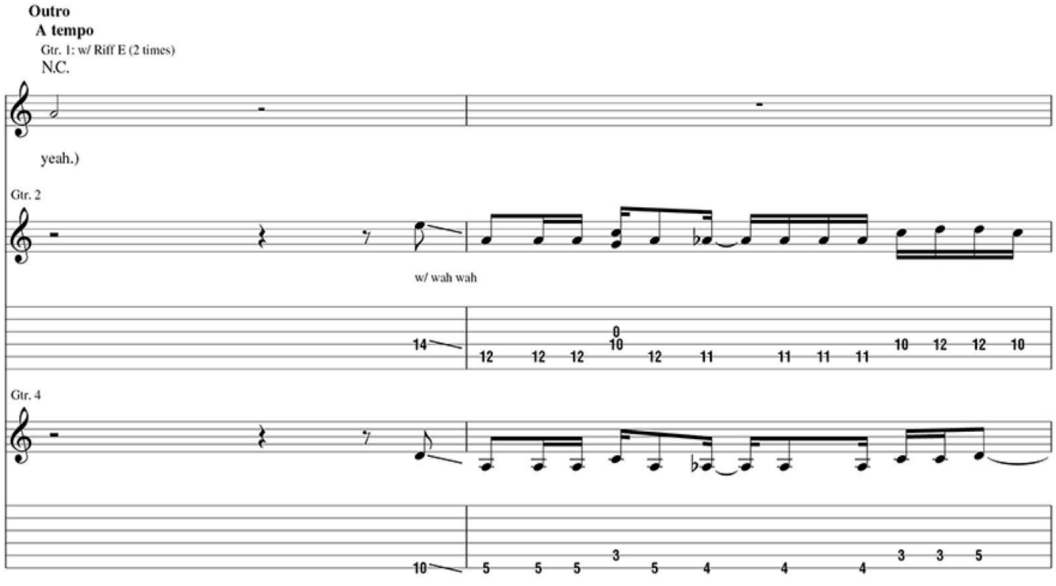
T

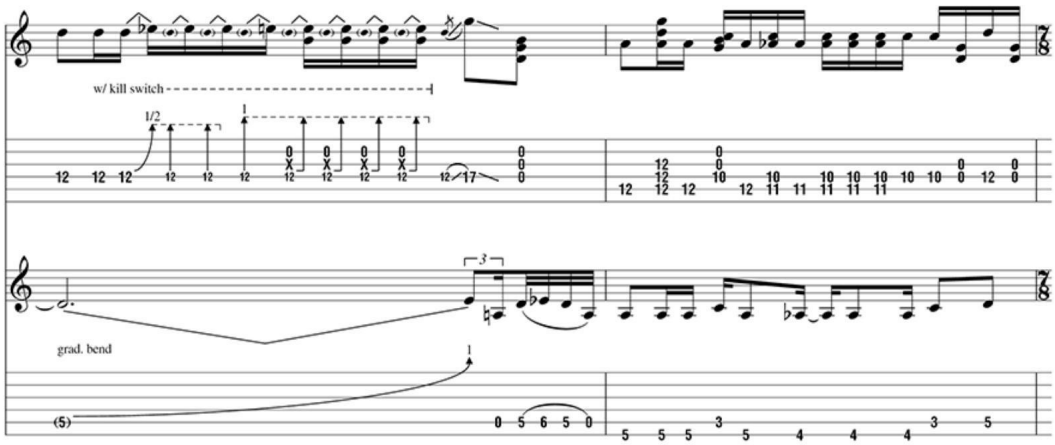
T


E
Esus4
E
A
Asus4
A
ah,
ah.)
End Voc. Fig. 1
ah,
ah.)
End Rhy. Fig. 3

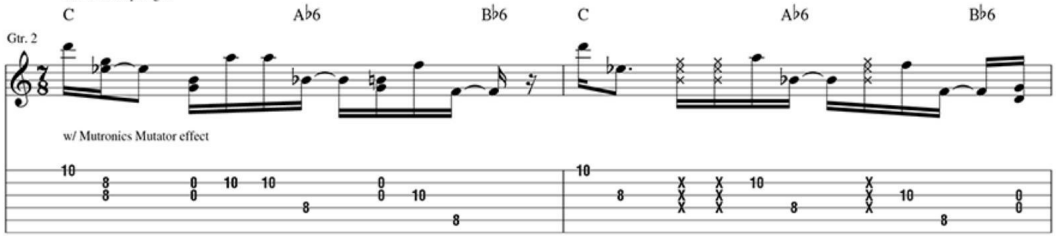

Bkgd. Voc.: w/ Voc. Fig. 1 (2 3/4 times)
Gtr. 1: w/ Rhy. Fig. 3 (2 7/8 times)
Cm
G/B
Gm/B♭
A
Dm
A
Dm
Dm/C
Rain down, rain down, come on, rain down on me
B♭
F/A
Gm
F
E
Esus4
E
A
Asus4
A
from a great height, from a great height, height.
Cm
G/B
Gm/B♭
A
Dm
A
Dm
Dm/C
Rain down, rain down, come on, rain down on me
(Ah, ah.
B♭
F/A
Gm
F
E
Esus4
E
A
Asus4
A
from a great height, from a great height, height.
Ah, ah, ah.

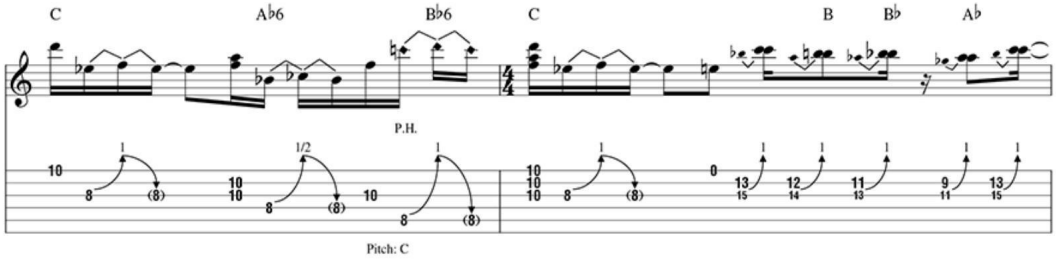

Cm G/B Gm/B♭ A Dm A Dm Dm/C
Rain down, rain down, come on, rain down on me
Ah, ah, ah, ah,
(That's it, sir, you're leav-ing the crack-le of pig-skin, the dust and the scream-ing, the yup-pies net-work-ing, ah.
B♭ F/A Gm F E Esus4 E Esus4 E
from a great height, from a great height.
ah, ah, ah.)
The pan-ic, 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 - - -


Outro
A tempo
Gtr. 1: w/ Riff E (2 times)
N.C.
yeah.)
Gtr. 2
w/ wah wah
Gtr. 4

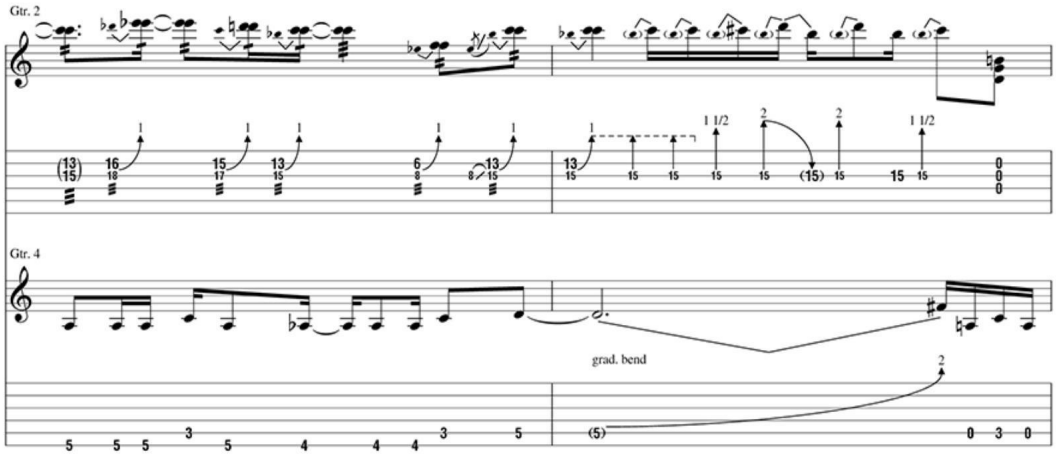


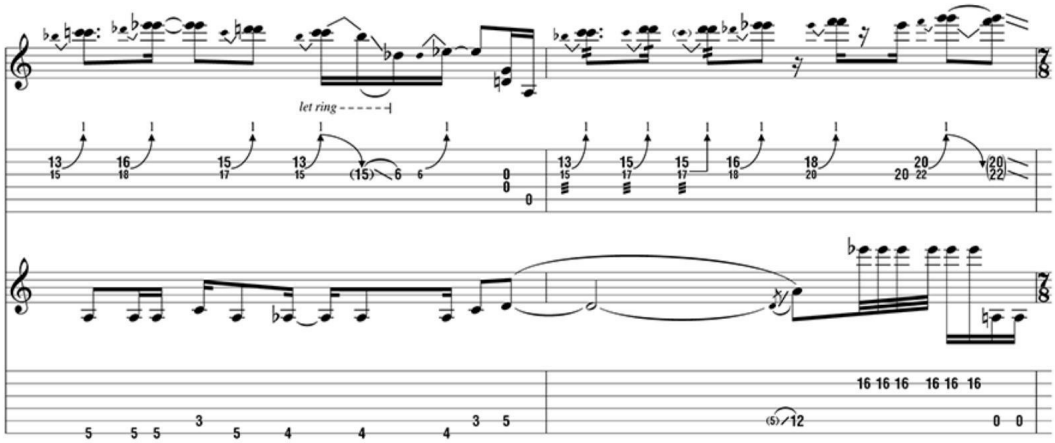
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 4: w/ Rhy. Fig. 2



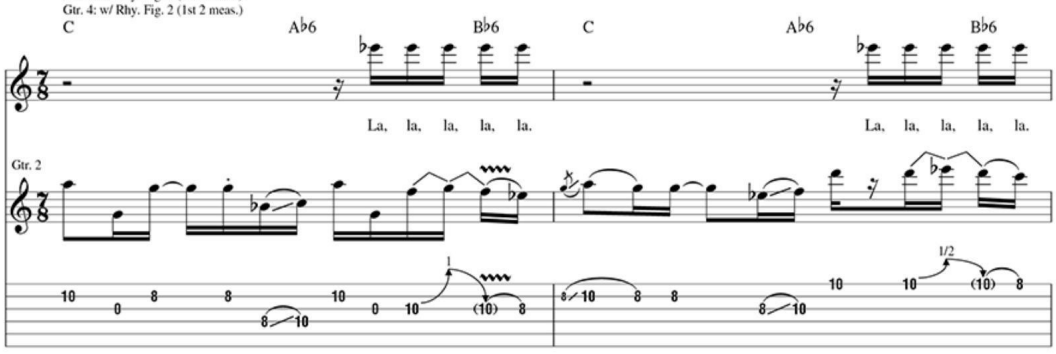


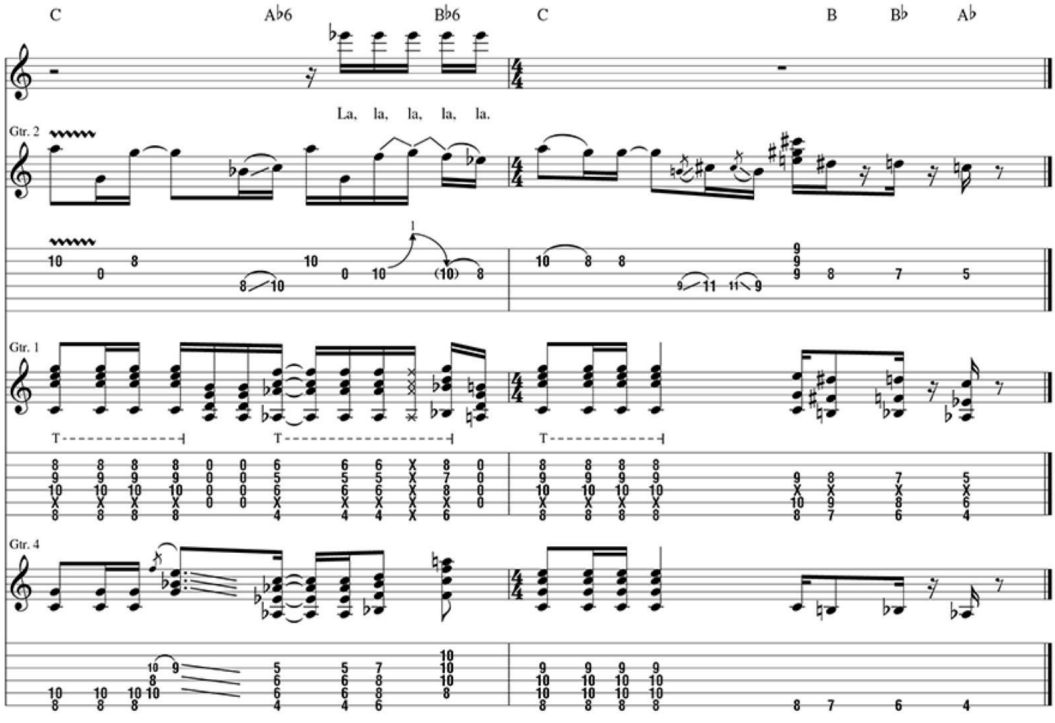
Gtr. 1: w/ Riff E (2 times)
N.C.





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

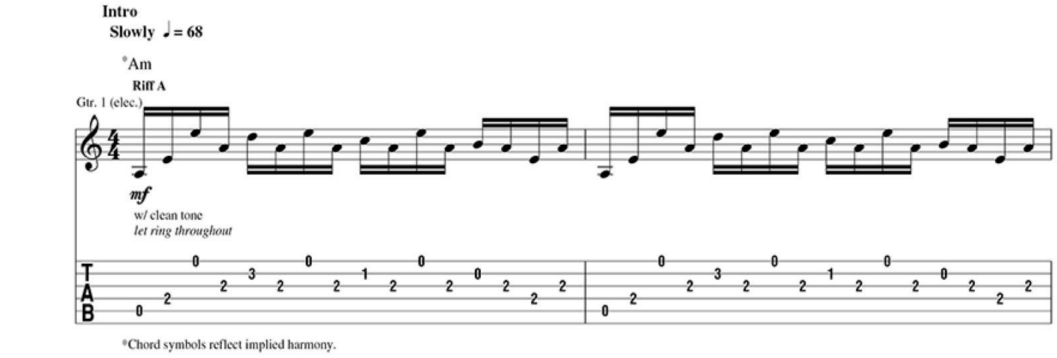


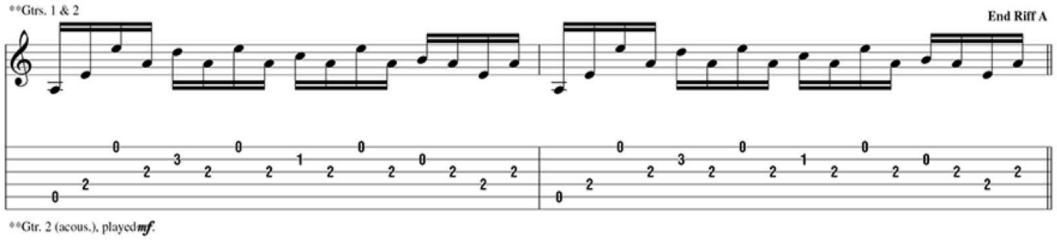


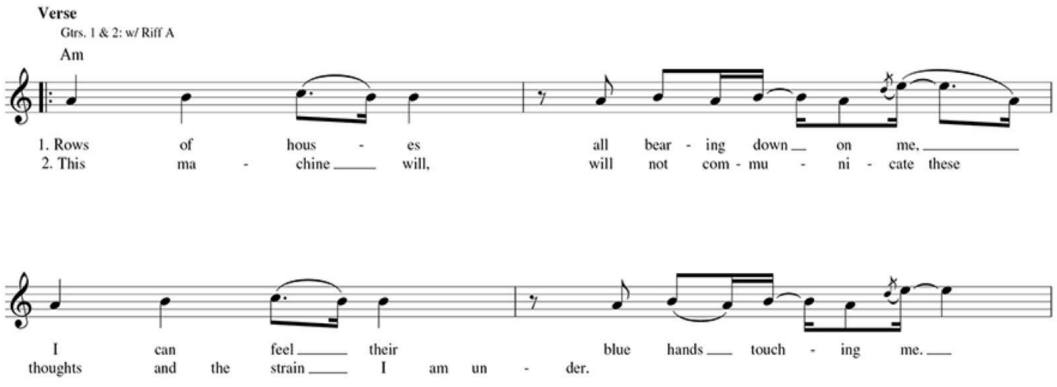
From The Bends

Street Spirit (Fade Out)

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







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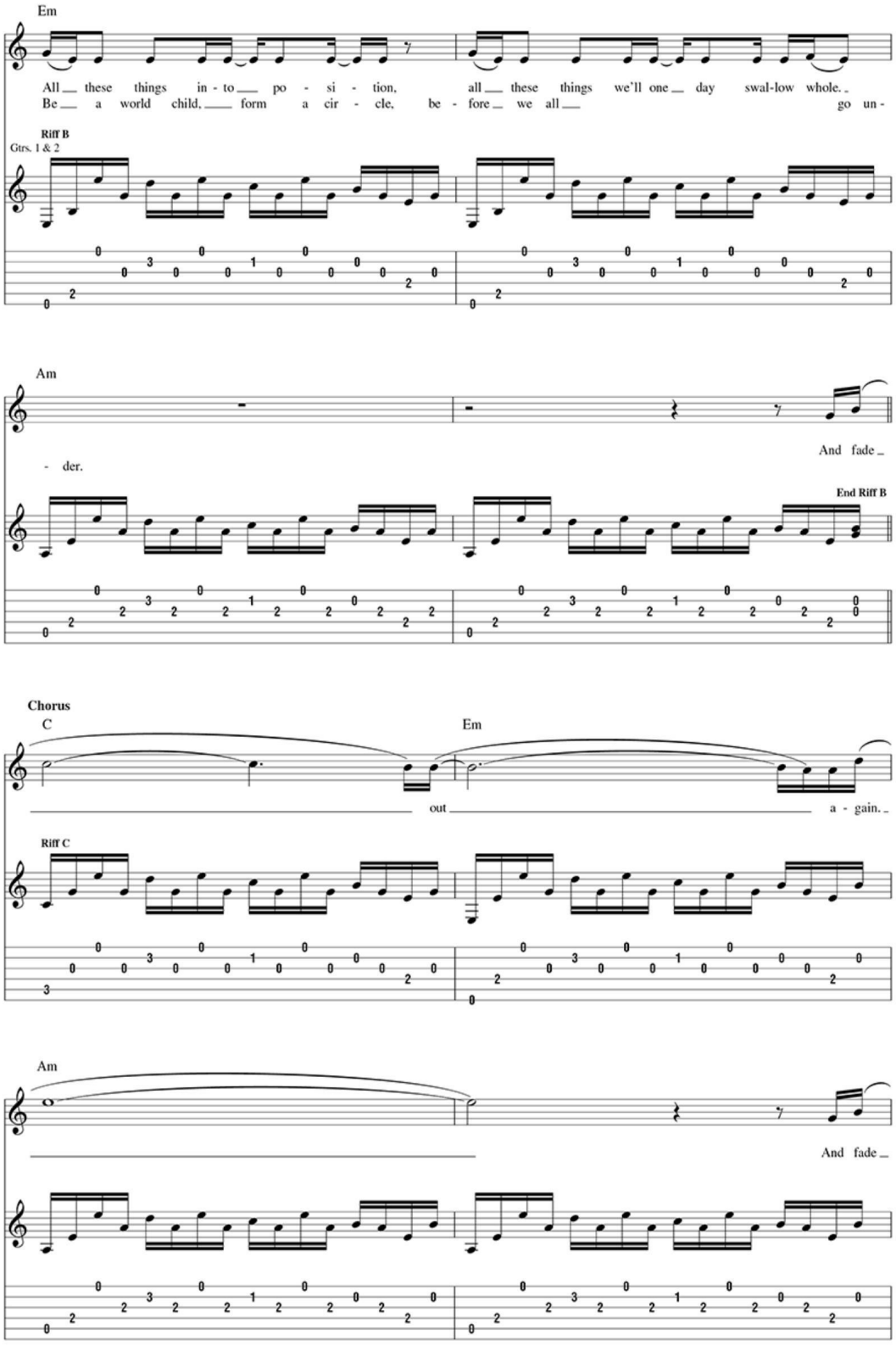
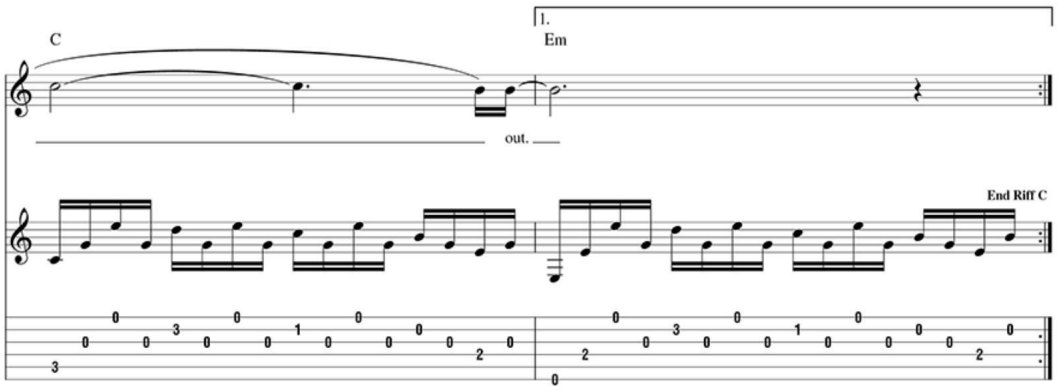
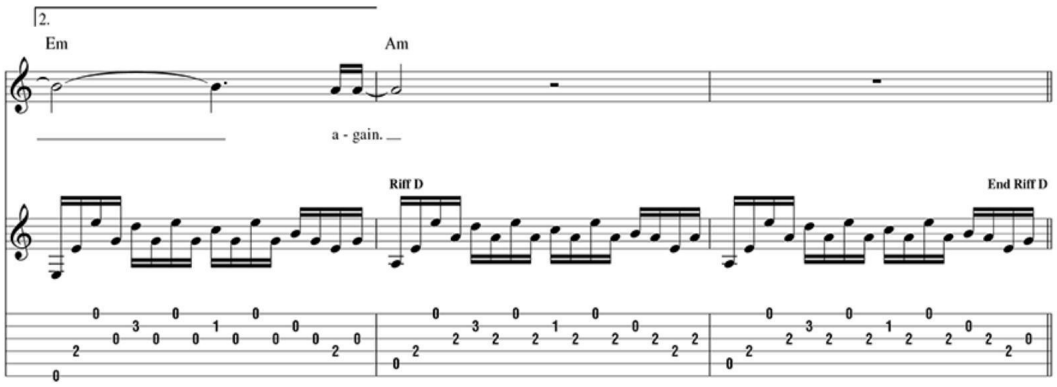
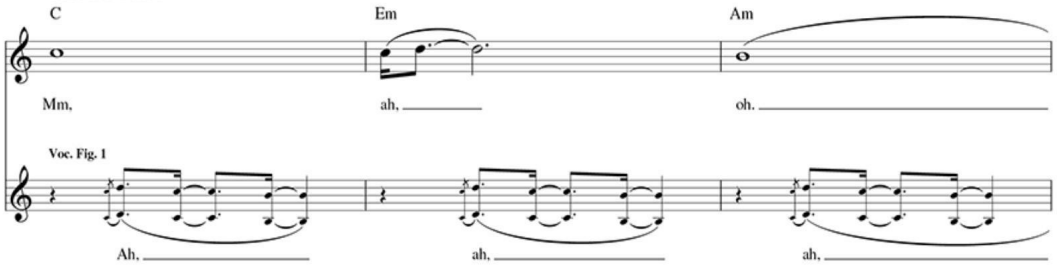

Em
All these things in - to po - si - tion, all these things we'll one day swal-low whole.
Be a world child, form a cir - cle, be - fore we all go un -
Riff B
Gtrs. 1 & 2
Am
- der.
And fade
End Riff B
Chorus
C
Em
out
a - gain.
Riff C
Am
And fade

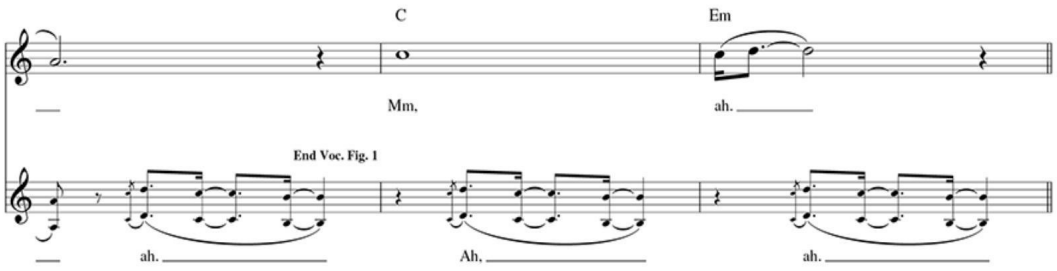




Interlude

Gtrs. 1 & 2: w/ Riff C





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

Gtrs. 1 & 2: w/ Riff B

Em

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

Am

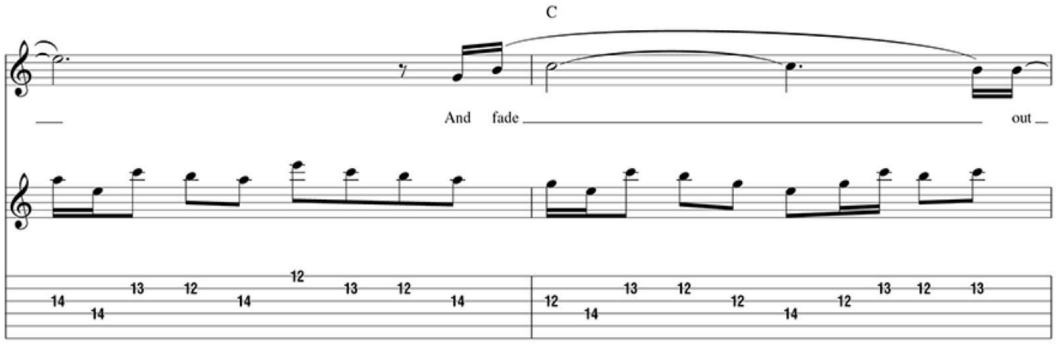
all these things we'll one day swal - low whole. Fade

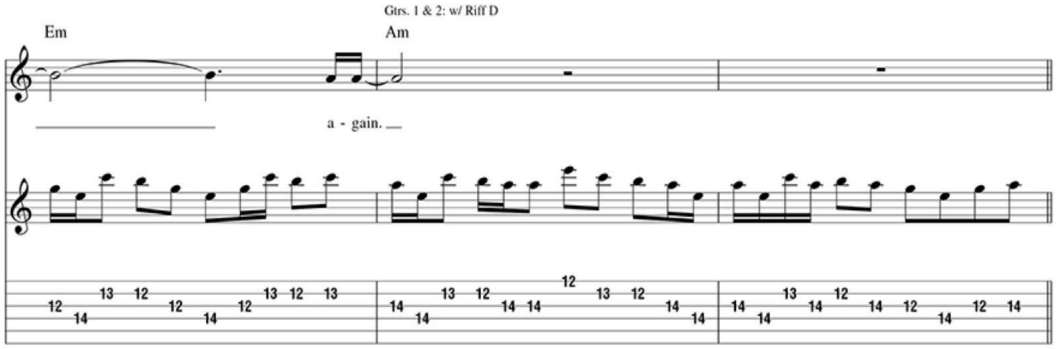
Chorus

Gtrs. 1 & 2: w/ Riff C

C Em Am

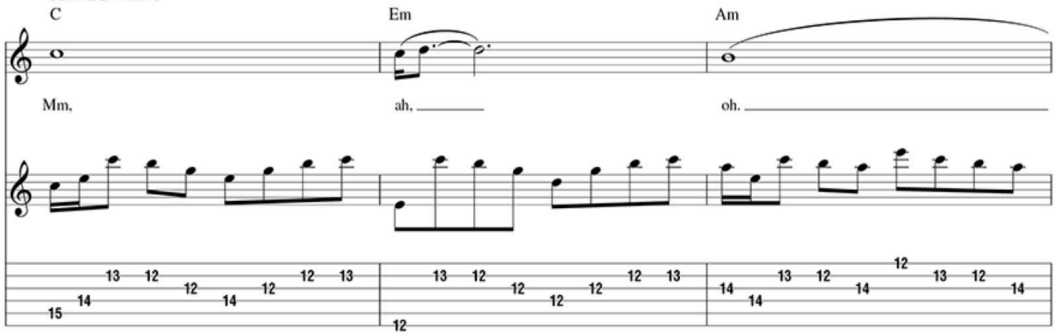
out a - gain.

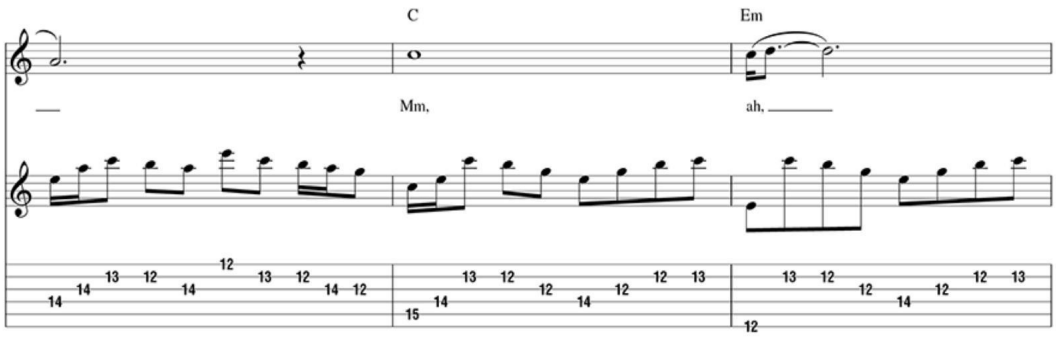




Interlude

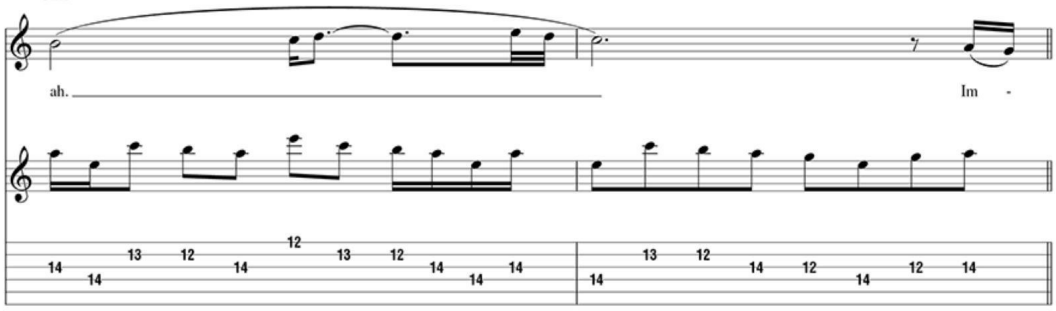
Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
Gtrs. 1 & 2: w/ Riff C





Gtrs. 1 & 2: w/ Riff D

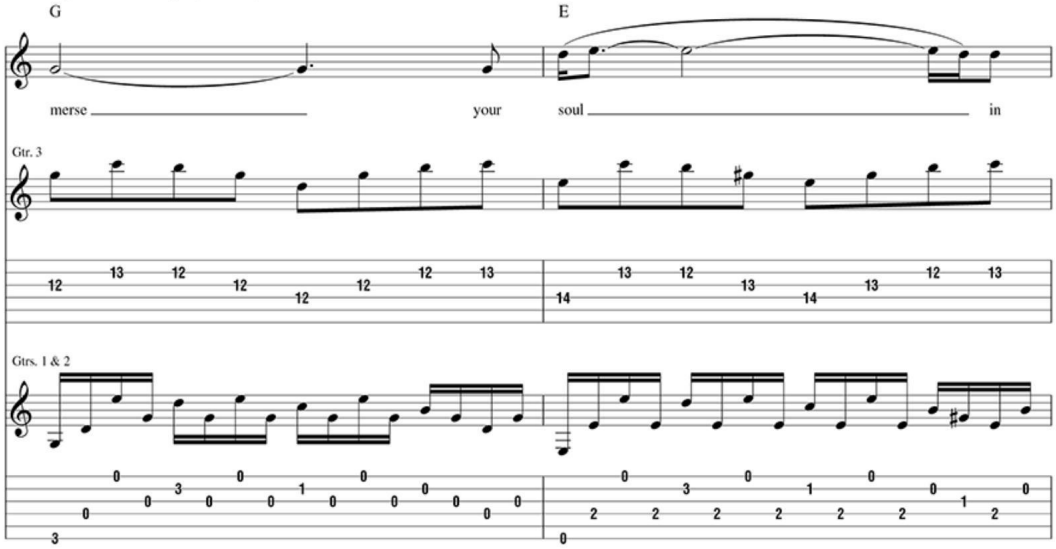
Am



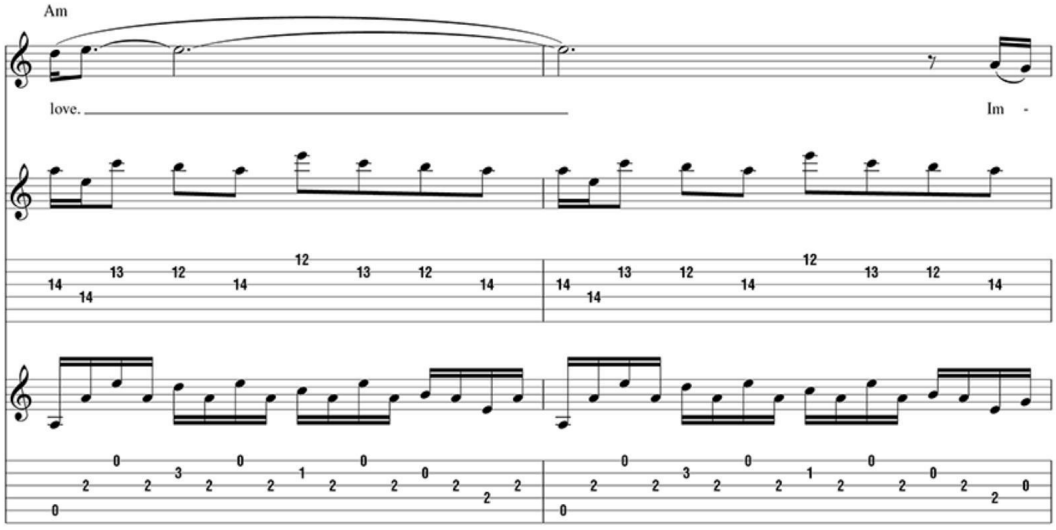
Outro

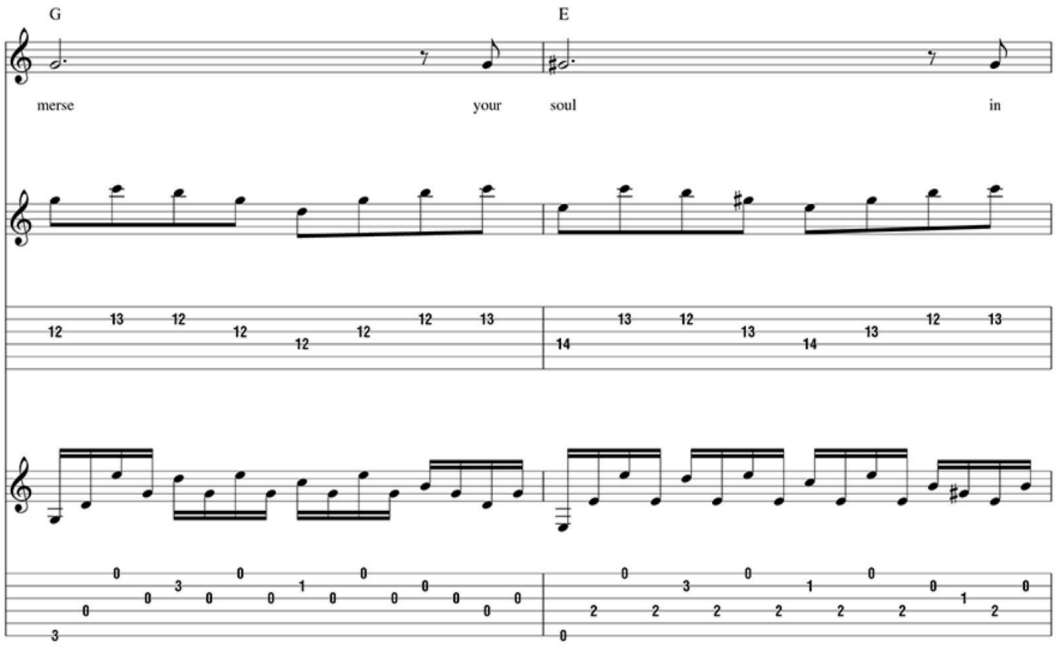
Bkgd. Voc.: w/ Voc. Fig. 1 (1 1/2 times)

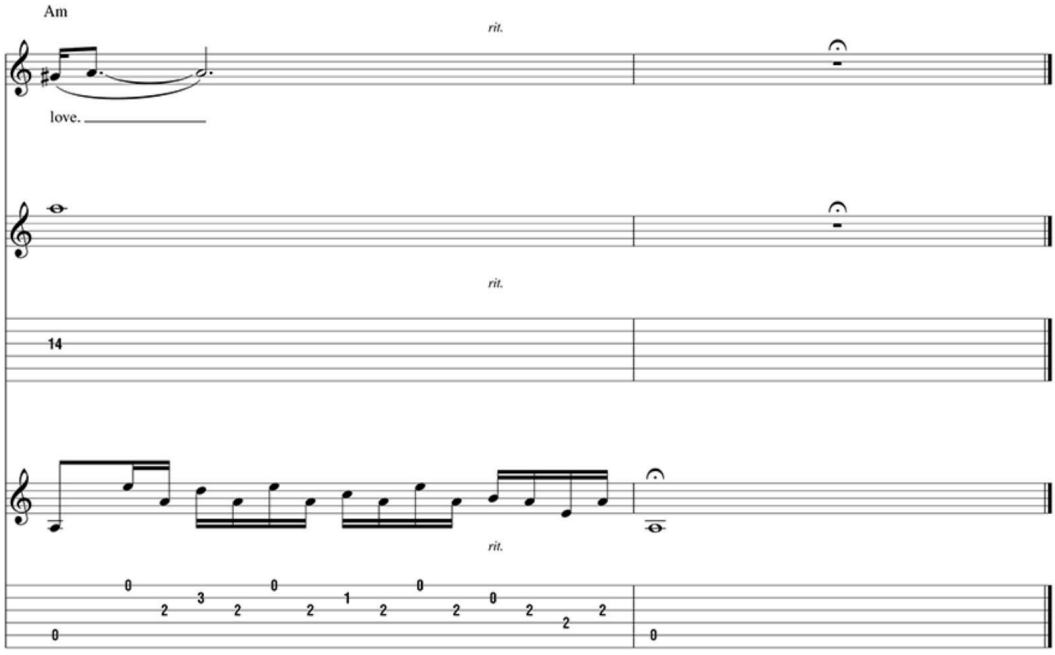
G E



Am



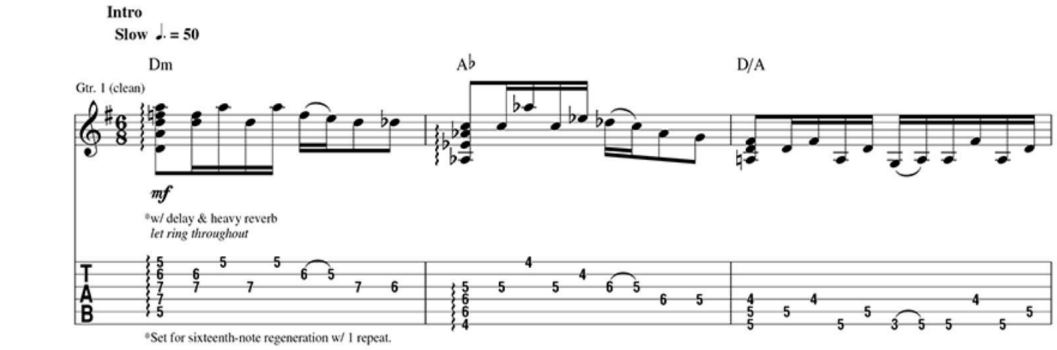

G
E
merse
your
soul
in

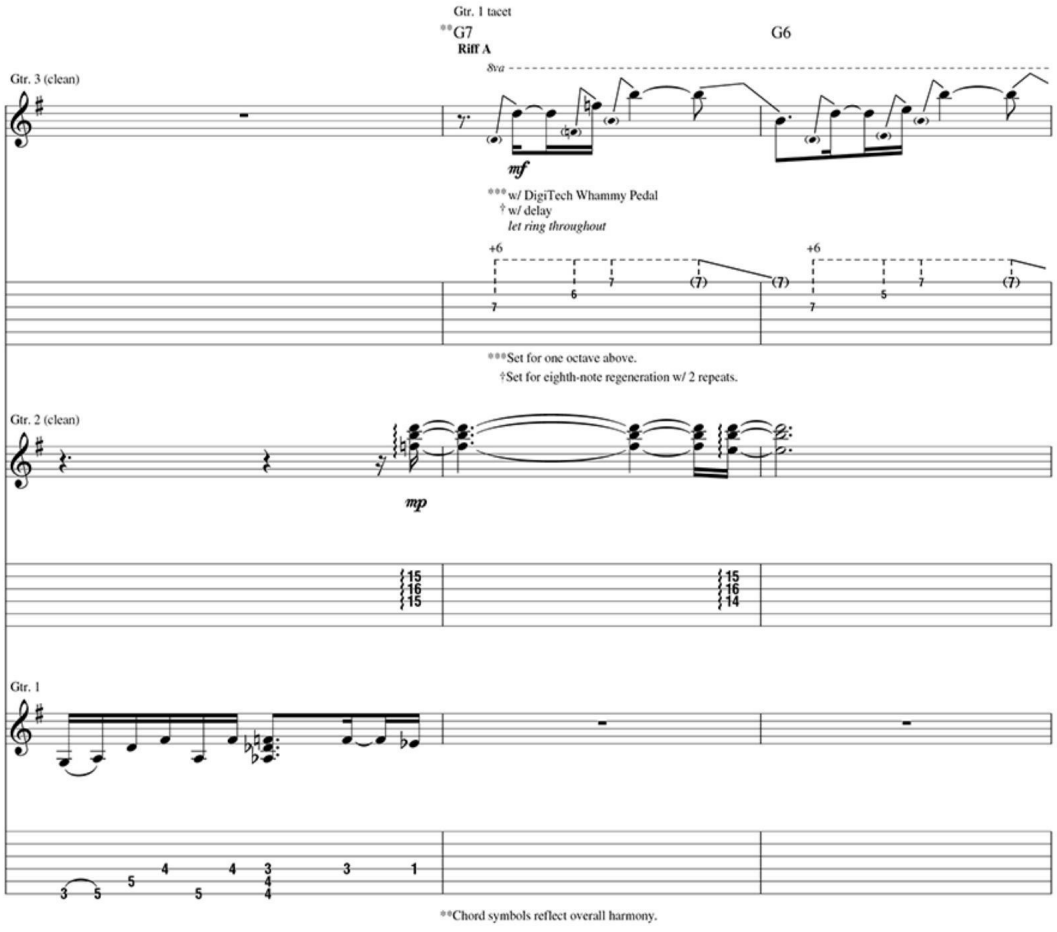

Am
rit.
love.
rit.
rit.

from OK Computer

Subterranean Homesick Alien

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





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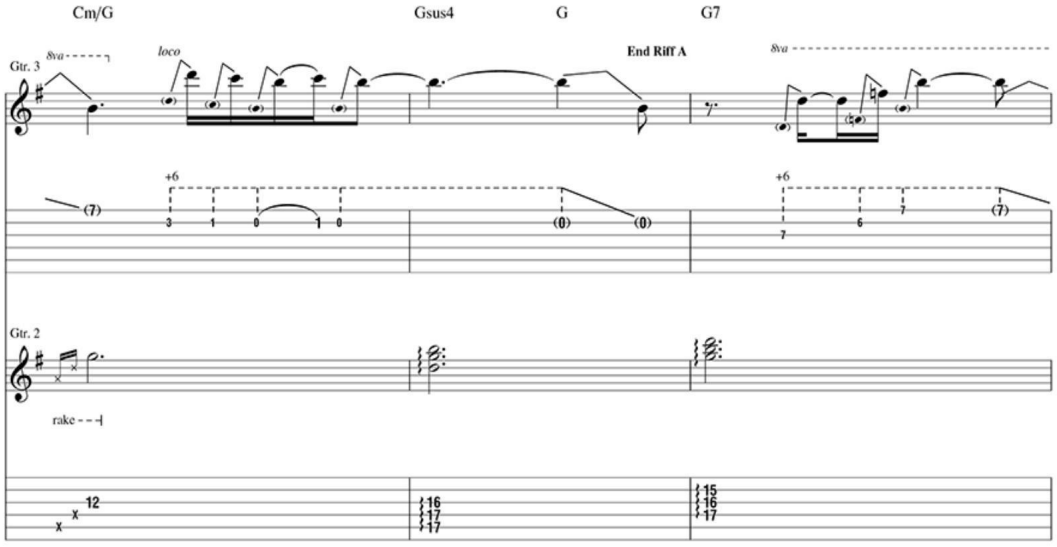
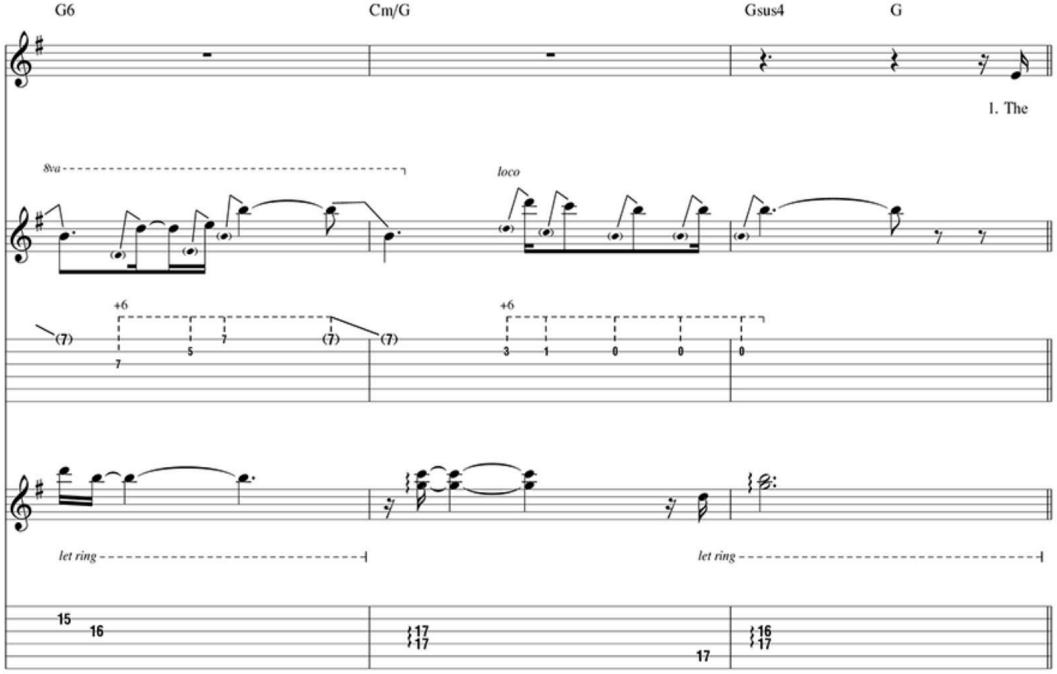
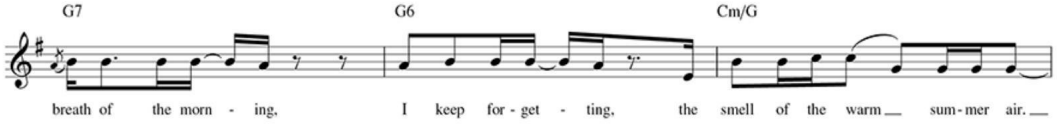
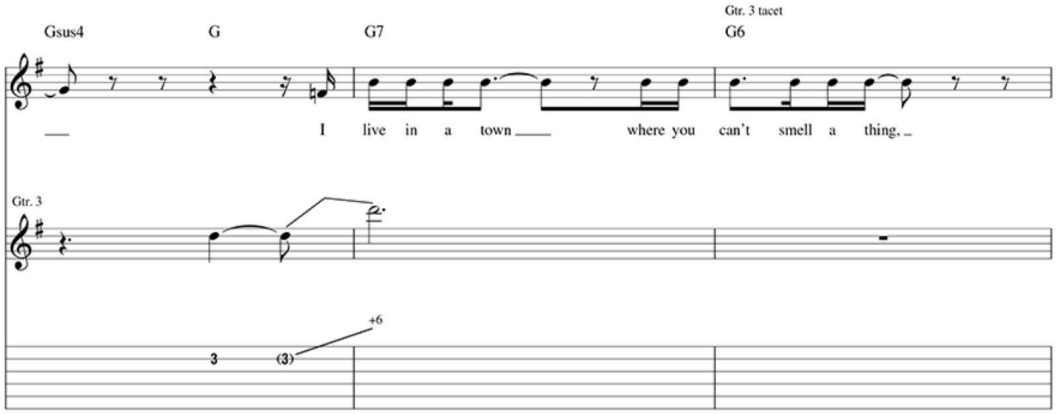


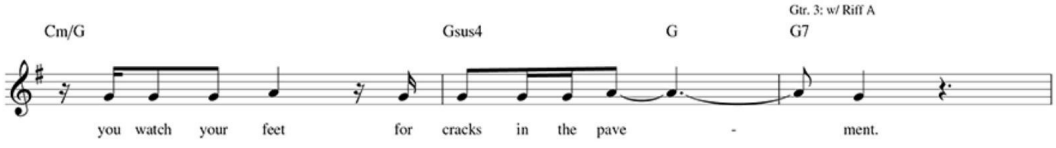


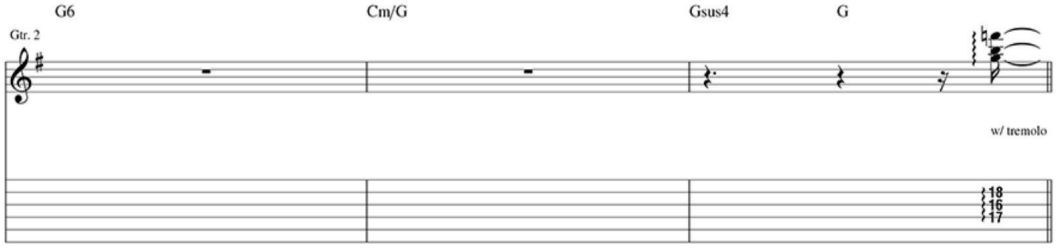
Verse

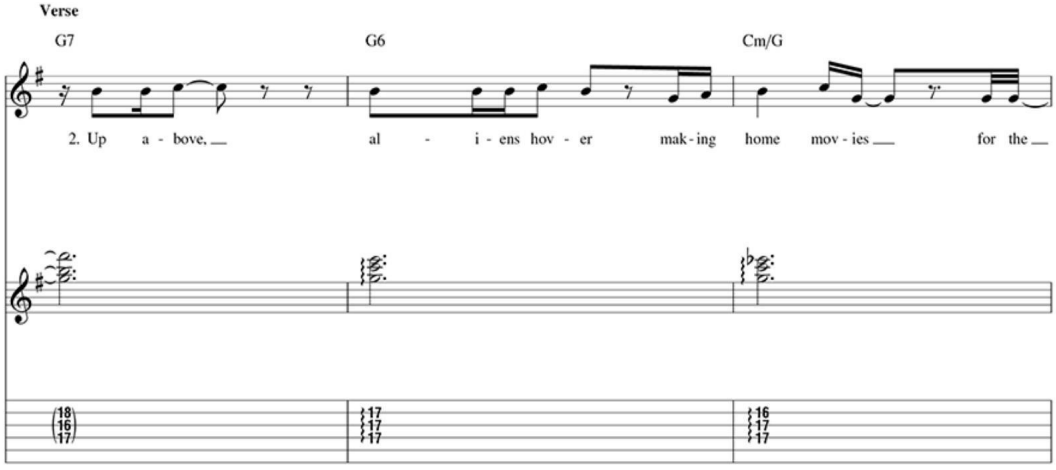
Gtrs. 2 & 3 tacet

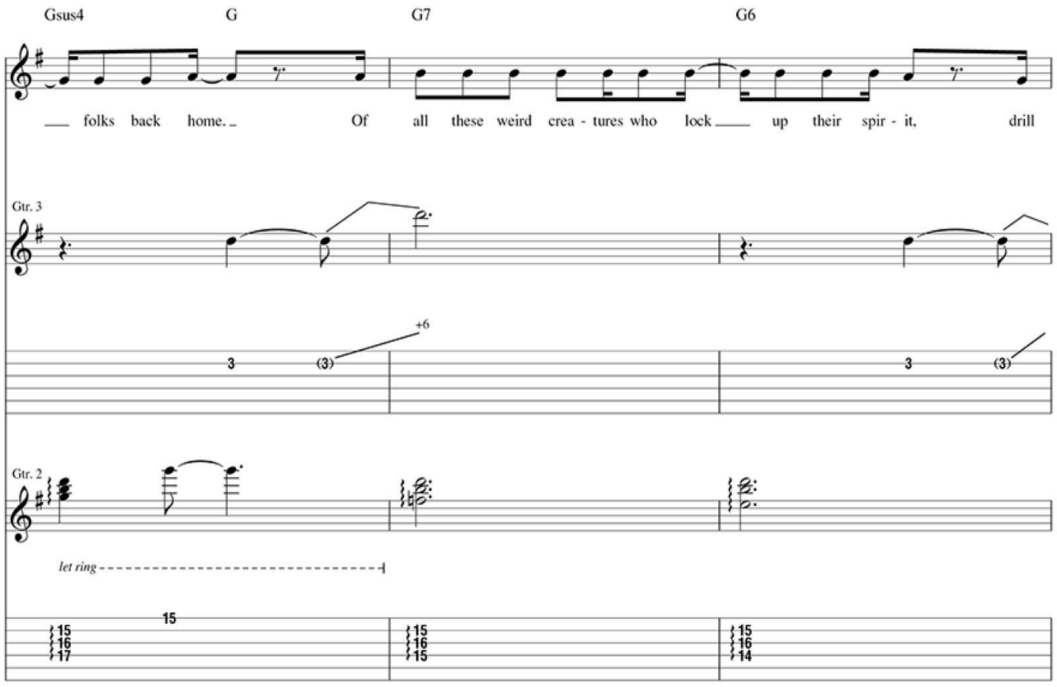


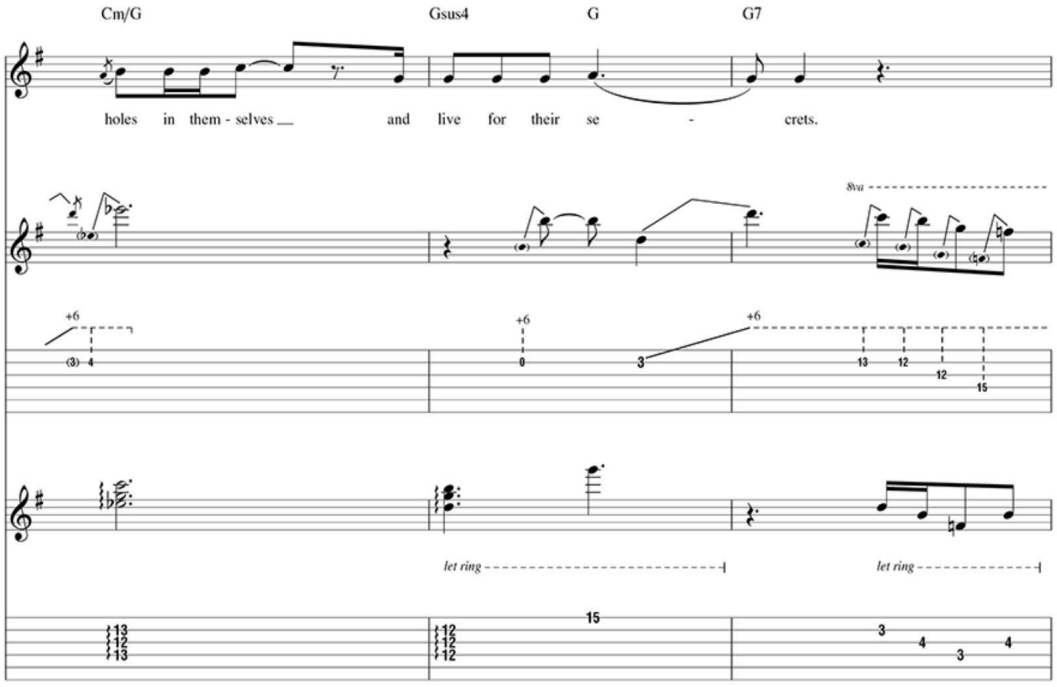

Gsus4
G
G7
Gtr. 3 tacet
G6
I live in a town where you can't smell a thing,
Gtr. 3
+6
3
(3)

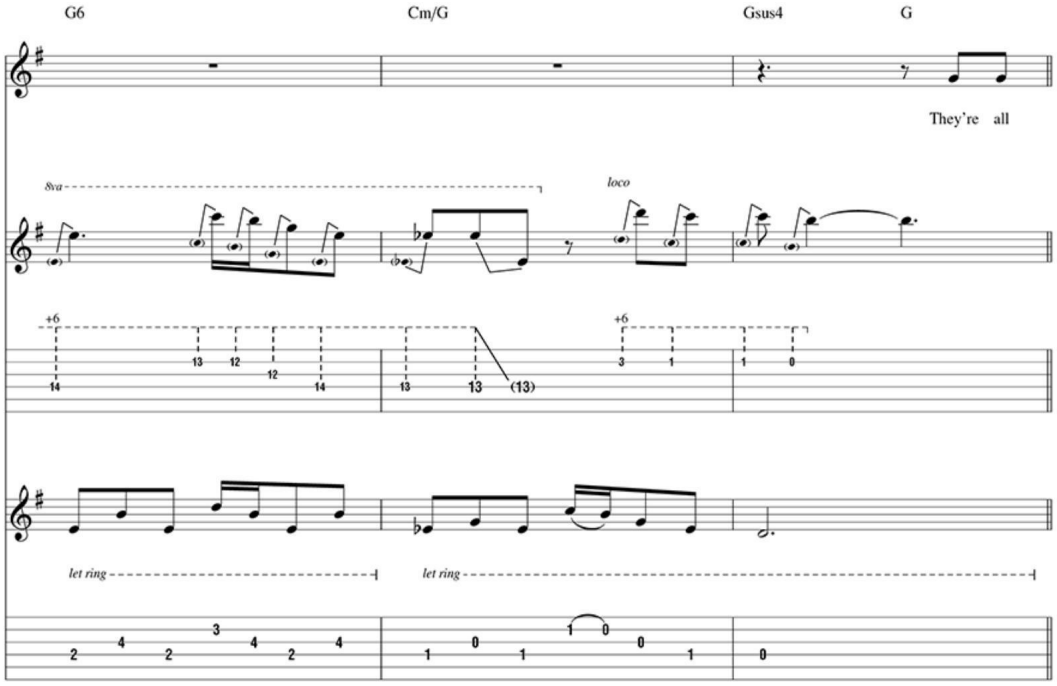

Cm/G
Gsus4
G
Gtr. 3: w/ Riff A
G7
you watch your feet for cracks in the pave - ment.


G6
Cm/G
Gsus4
G
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

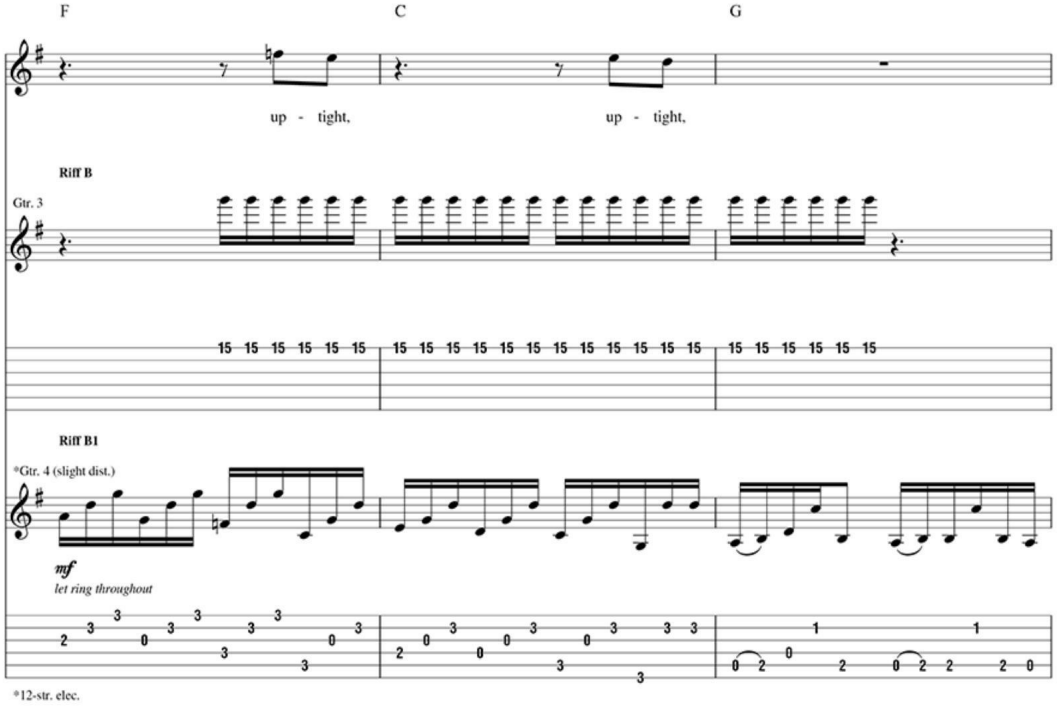

Gsus4
G
G7
G6
folks back home. Of all these weird crea - tures who lock up their spir - it, drill
Gtr. 3
+6
Gtr. 2
let ring


Cm/G
Gsus4
G
G7
holes in them - selves and live for their se - crets.
8va
+6
let ring
let ring

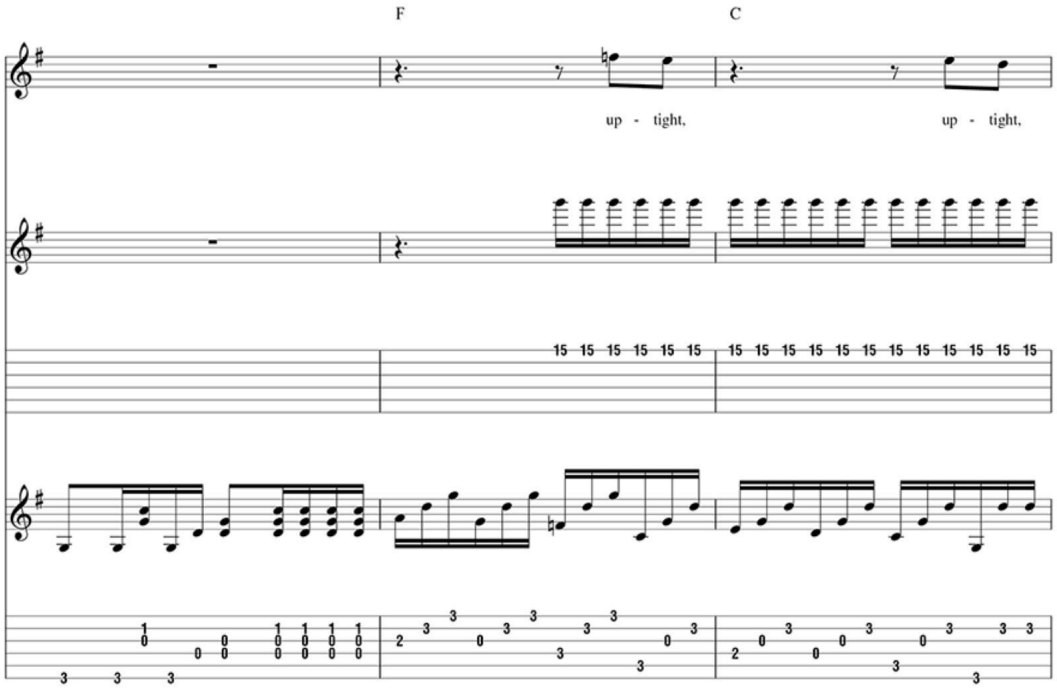


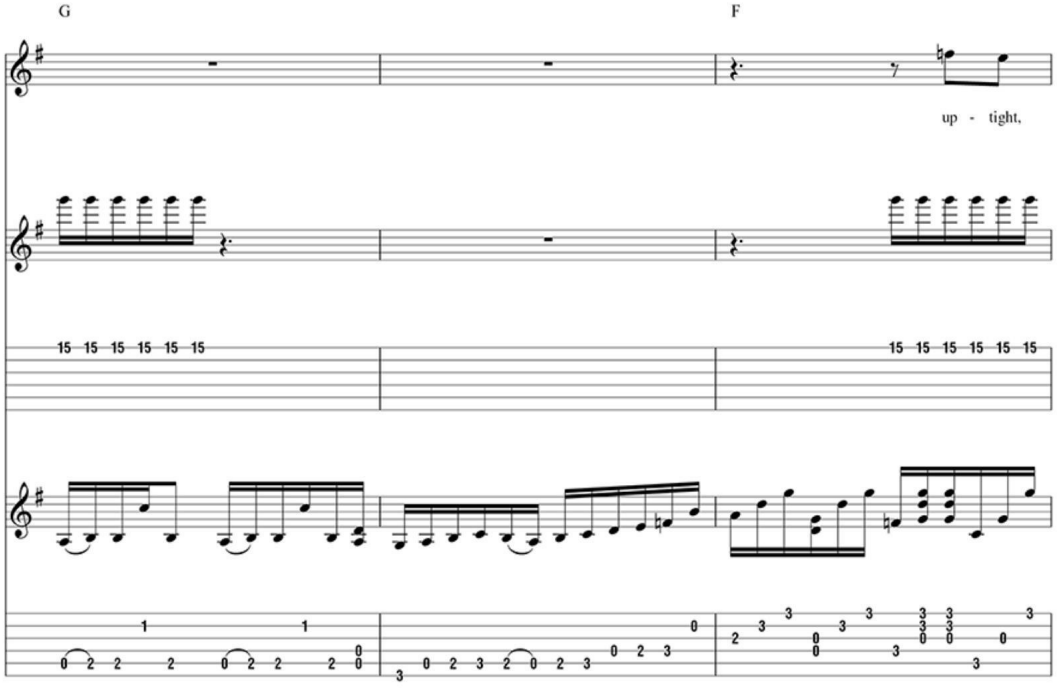
Chorus

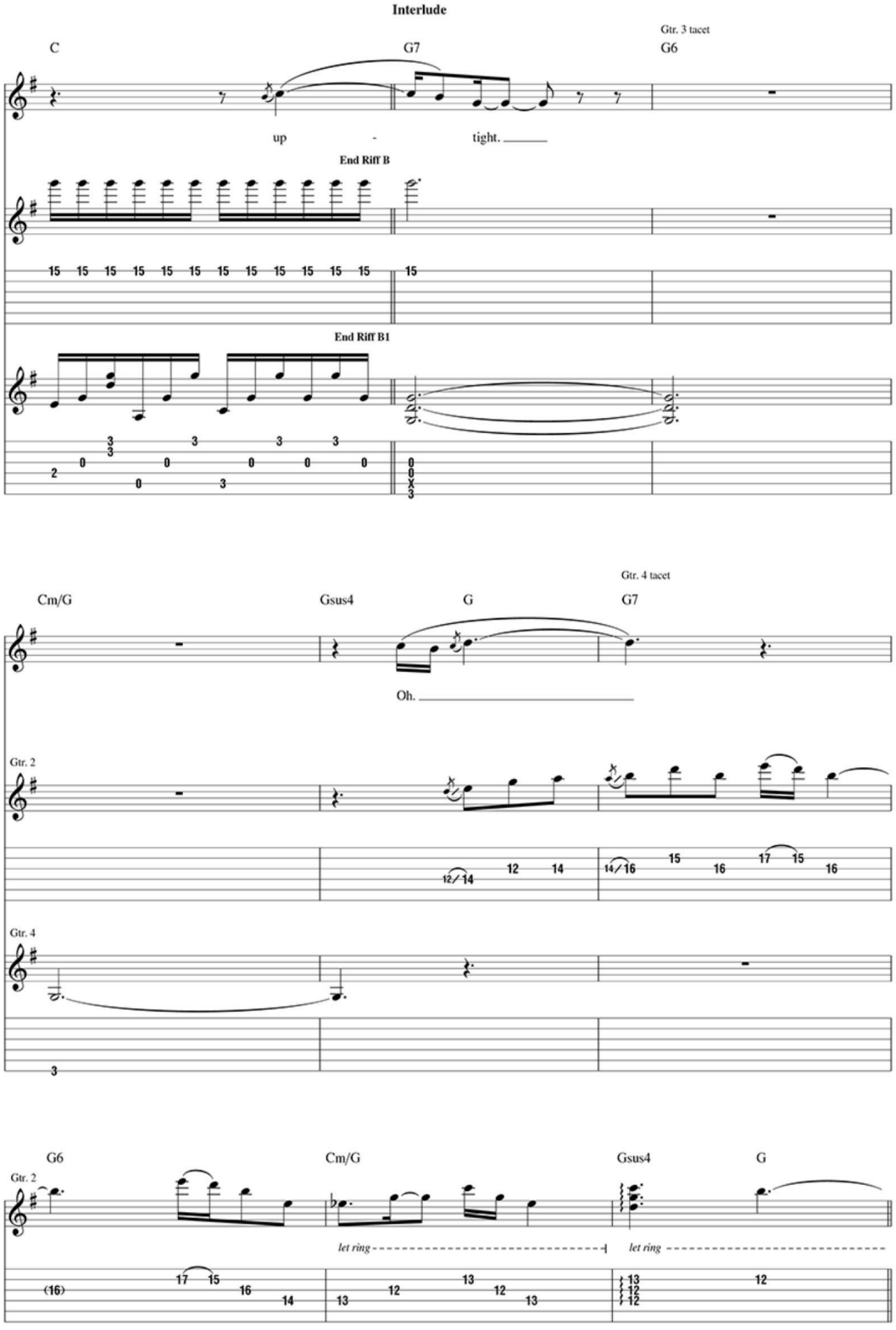
Gtr. 2 tacet

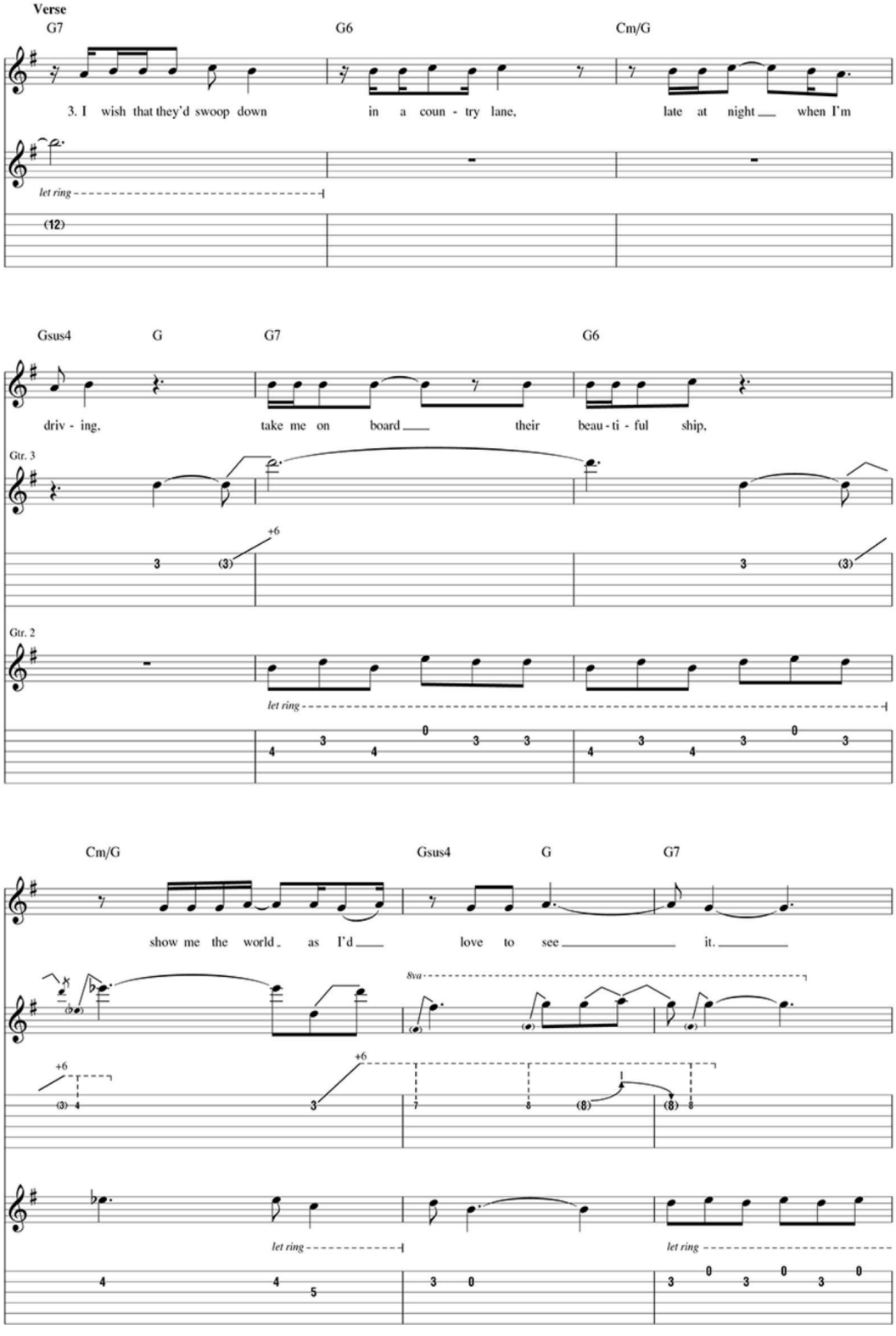


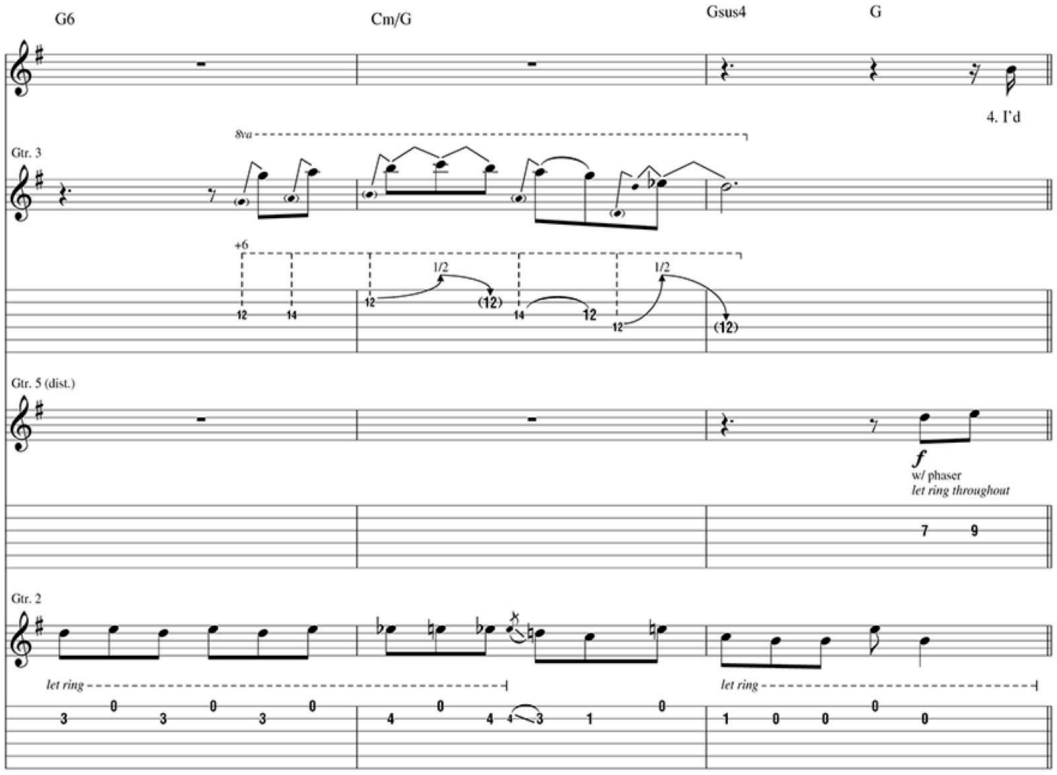
*12-str. elec.


F
C
up - tight,
up - tight,


G
F
up - tight,

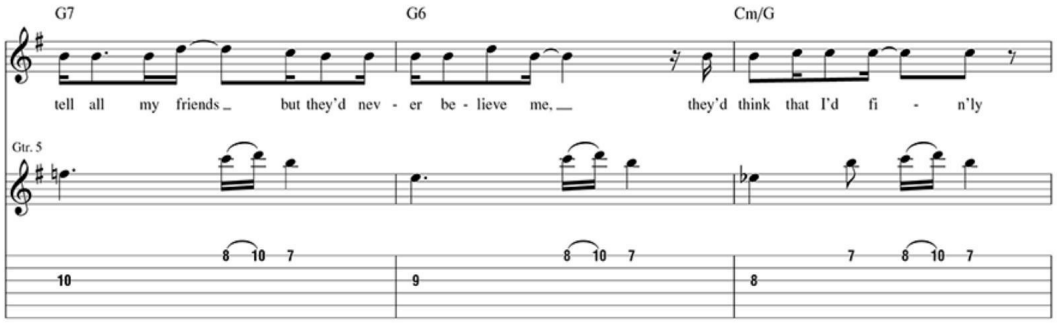

Interlude
C
G7
Gtr. 3 tacet
G6
up - tight.
End Riff B
End Riff B1
Cm/G
Gsus4
G
G7
Gtr. 4 tacet
Oh.
Gtr. 2
Gtr. 4
G6
Cm/G
Gsus4
G
Gtr. 2
let ring
let ring

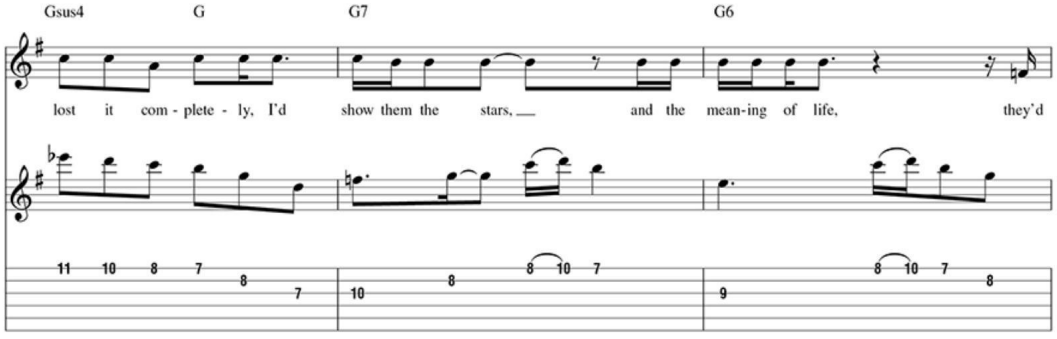

Verse
G7
G6
Cm/G
3. I wish that they'd swoop down in a coun - try lane, late at night when I'm
let ring
(12)
Gsus4
G
G7
G6
driv - ing, take me on board their beau - ti - ful ship,
Gtr. 3
+6
Gtr. 2
let ring
Cm/G
Gsus4
G
G7
show me the world as I'd love to see it.
8va
+6
let ring
let ring



Verse

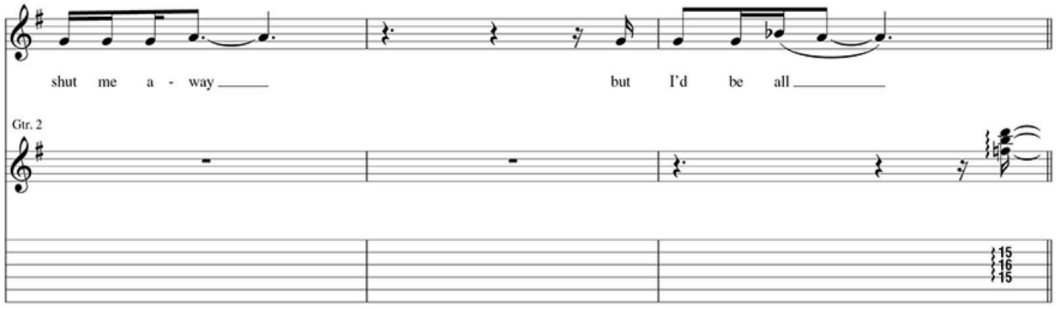
Gtrs. 2 & 3 tacet





Gtr. 5 tacet

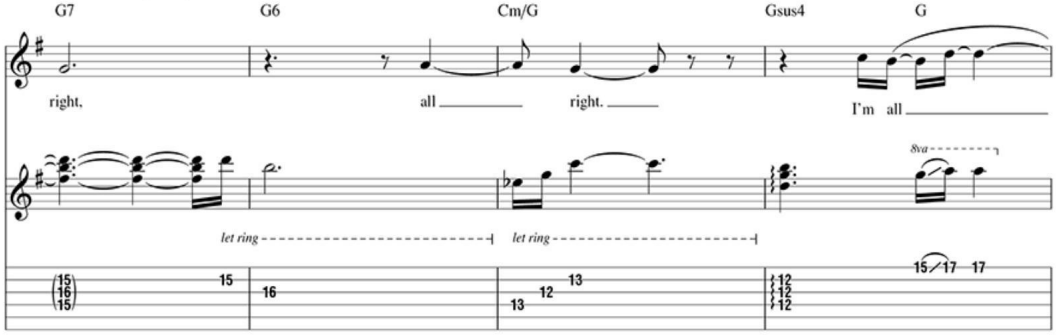
Cm/G



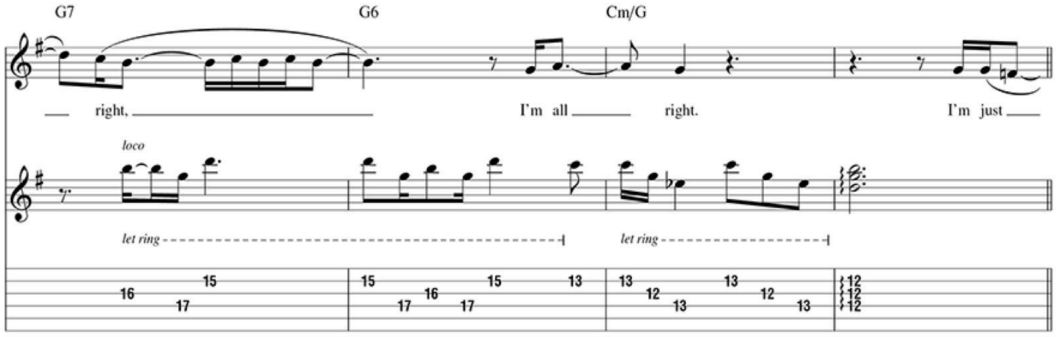
Interlude

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

G7 G6 Cm/G Gsus4 G



G7 G6 Cm/G

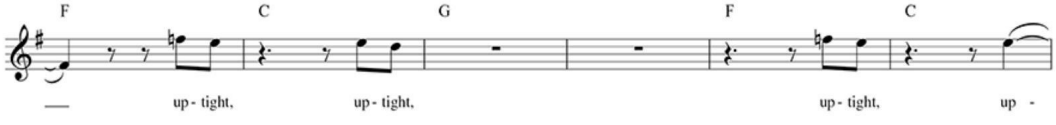


Chorus

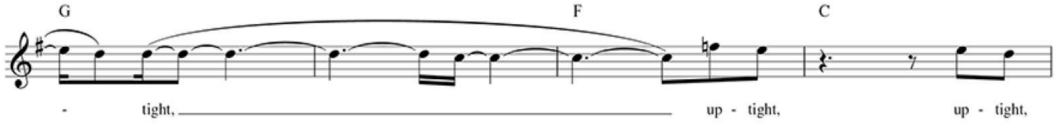
Gtr. 2 tacet

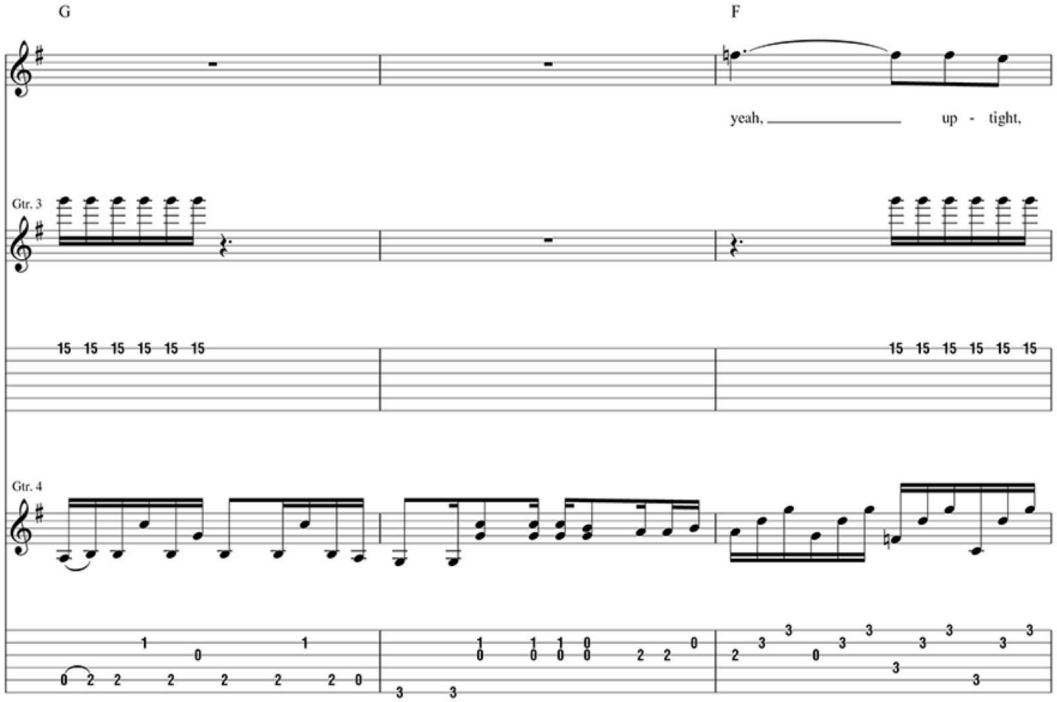
Gtrs. 3 & 4: w/ Riffs B & B1

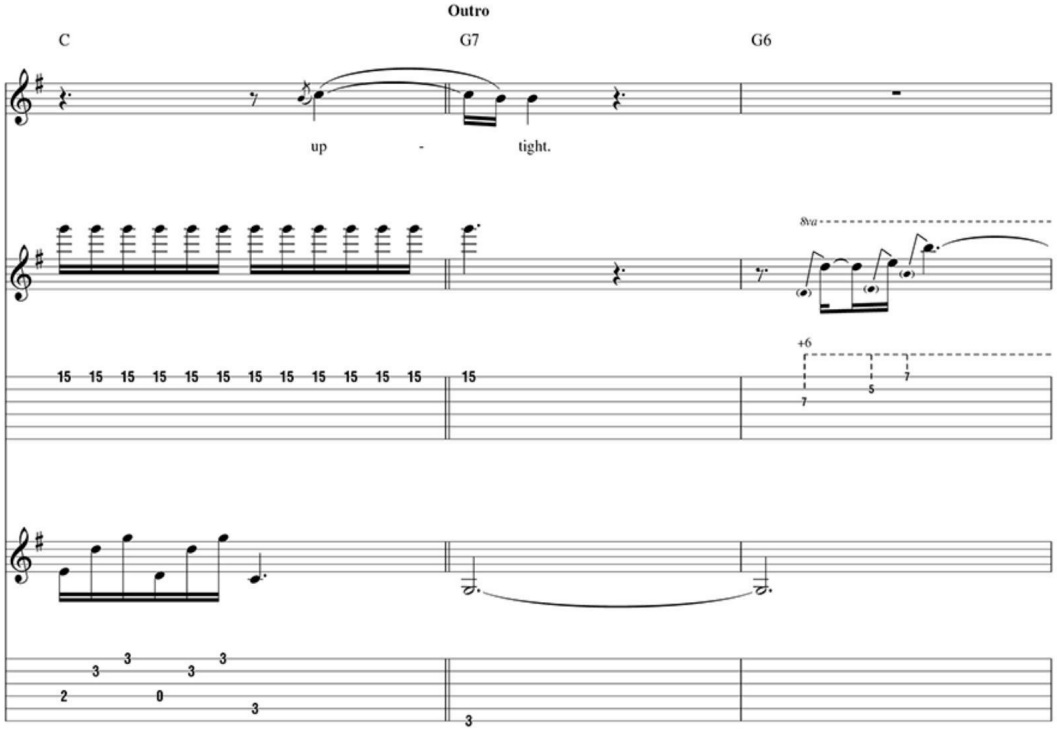
F C G F C

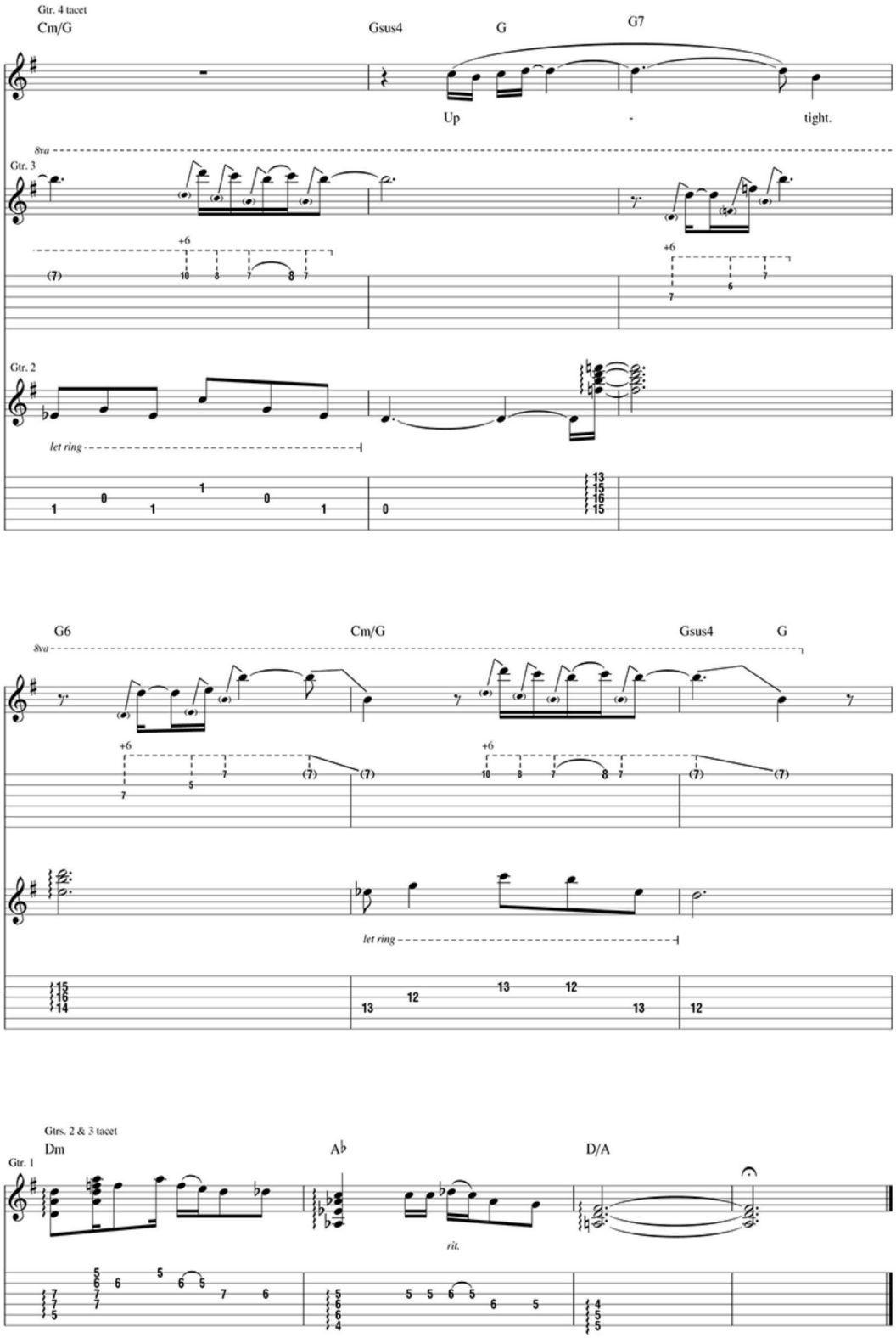


G F C




G
F
yeah, up - tight,
Gtr. 3
Gtr. 4

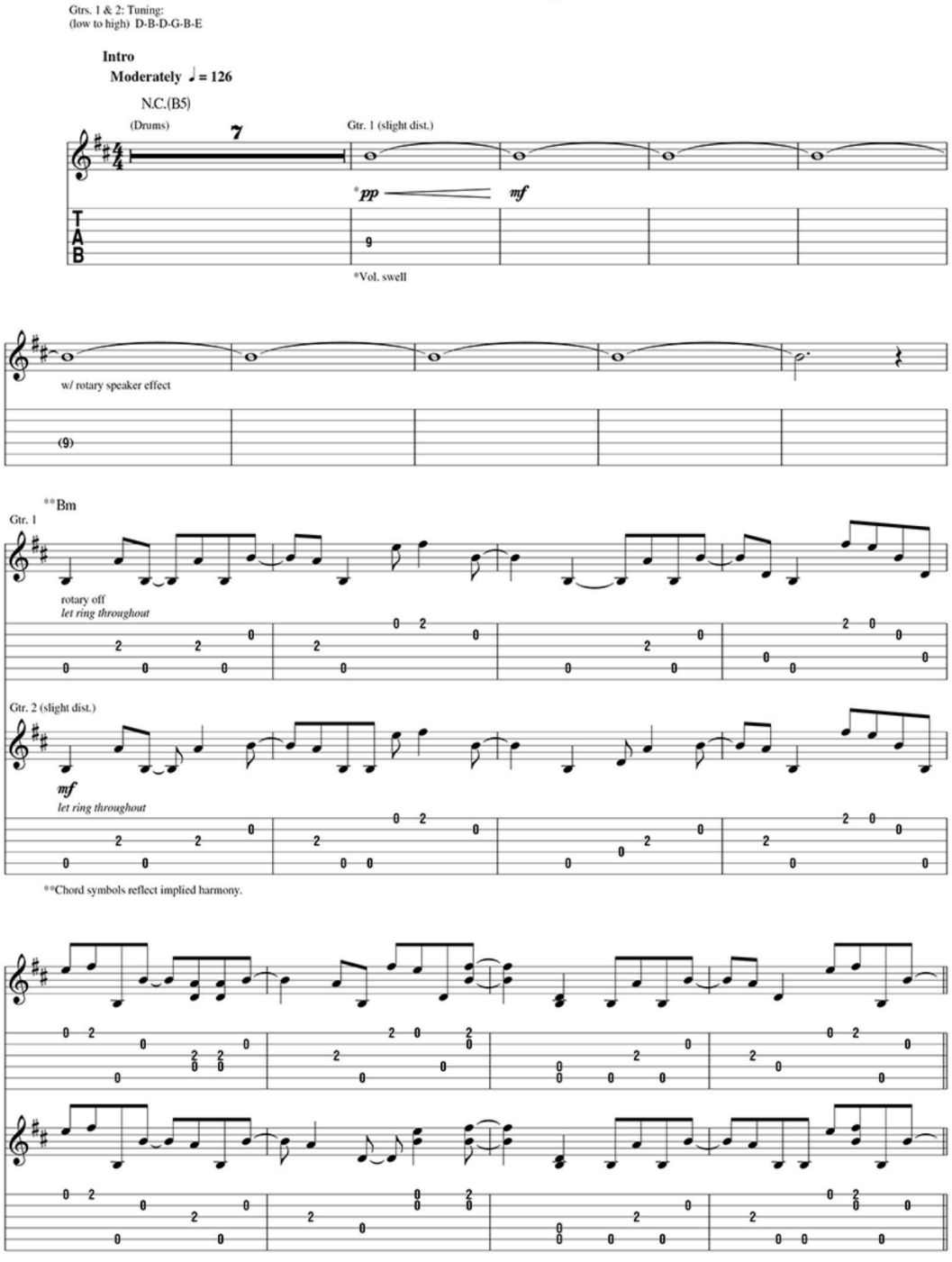

Outro
C
G7
G6
up - tight.
8va
+6


Gtr. 4 tacet
Cm/G
Gsus4
G
G7
Up
-
tight.
8va
Gtr. 3
Gtr. 2
let ring
G6
Cm/G
Gsus4
G
8va
let ring
Gtrs. 2 & 3 tacet
Dm
A♭
D/A
Gtr. 1
rit.

from Hail To The Thief

There There

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



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Verse

Gtr. 2 tacet

Bm

1. In pitch dark, I go walk - ing in your land -

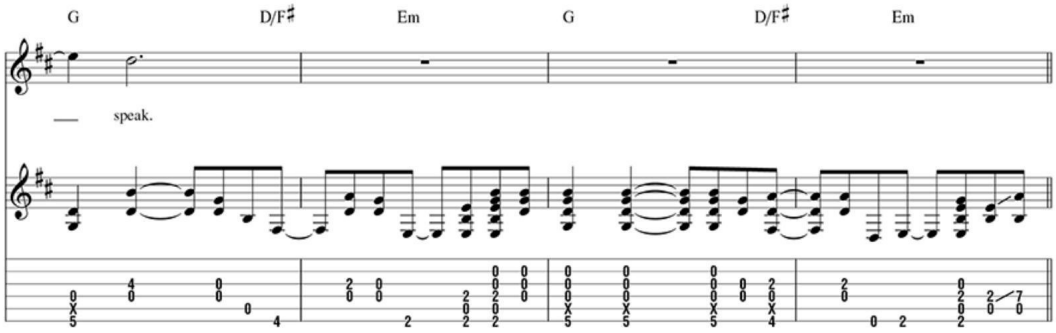
G D/F♯ Em G D/F♯ Em

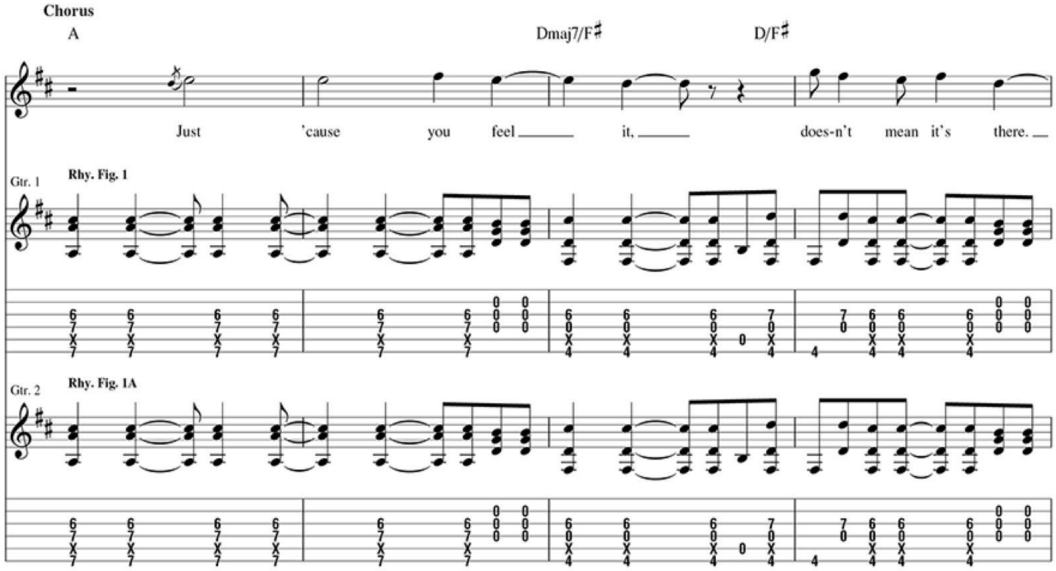
scape.

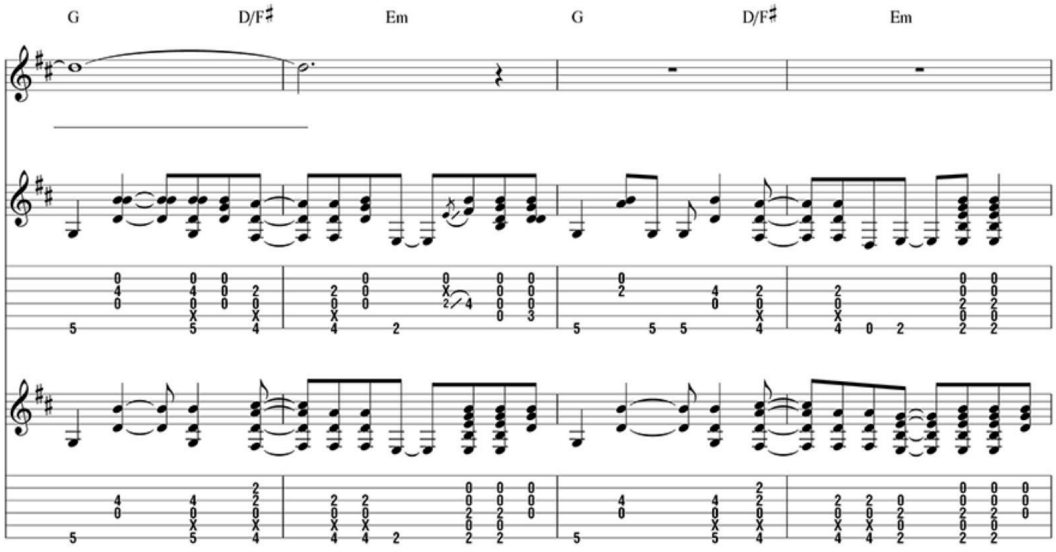
Gtr. 1

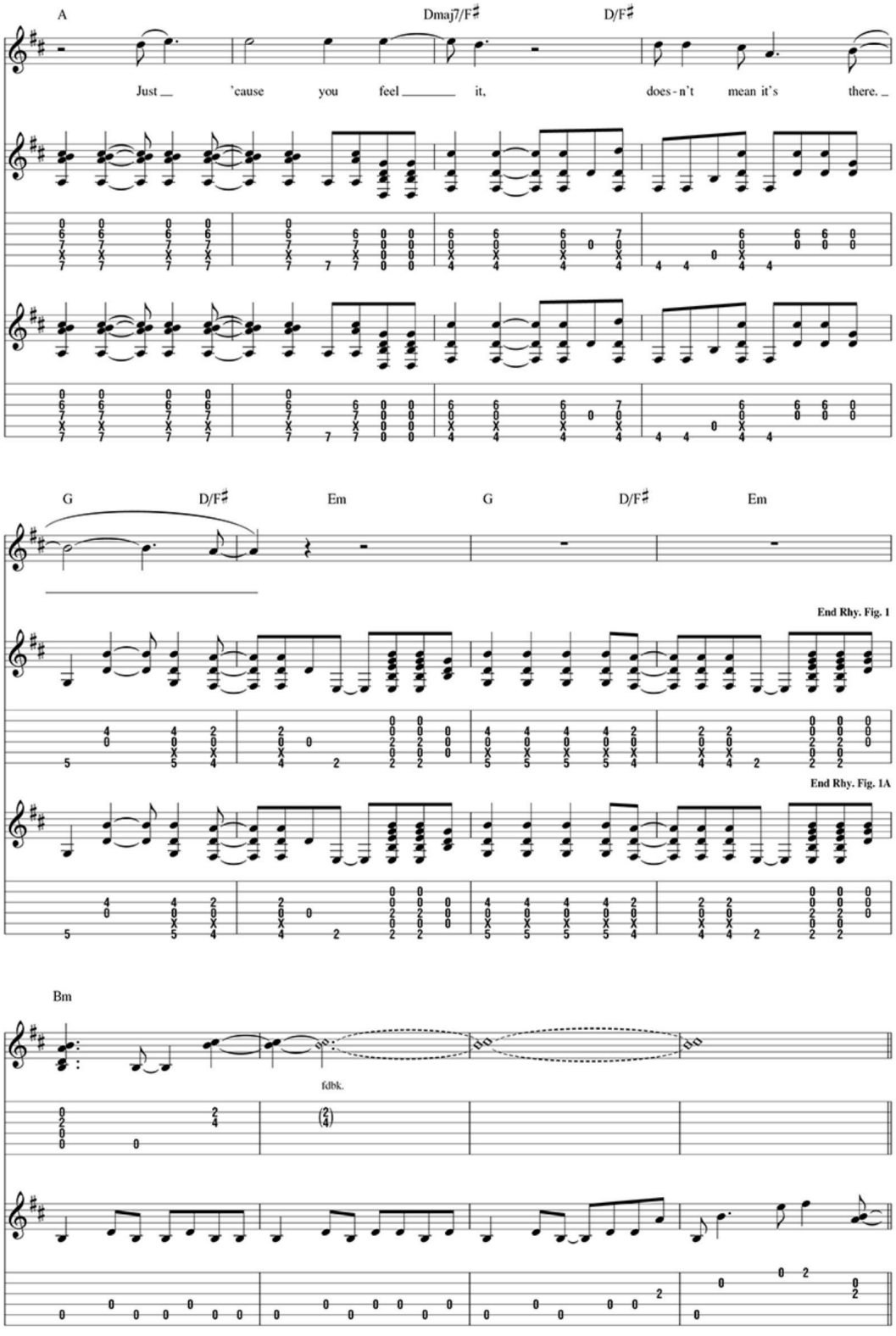
Bm

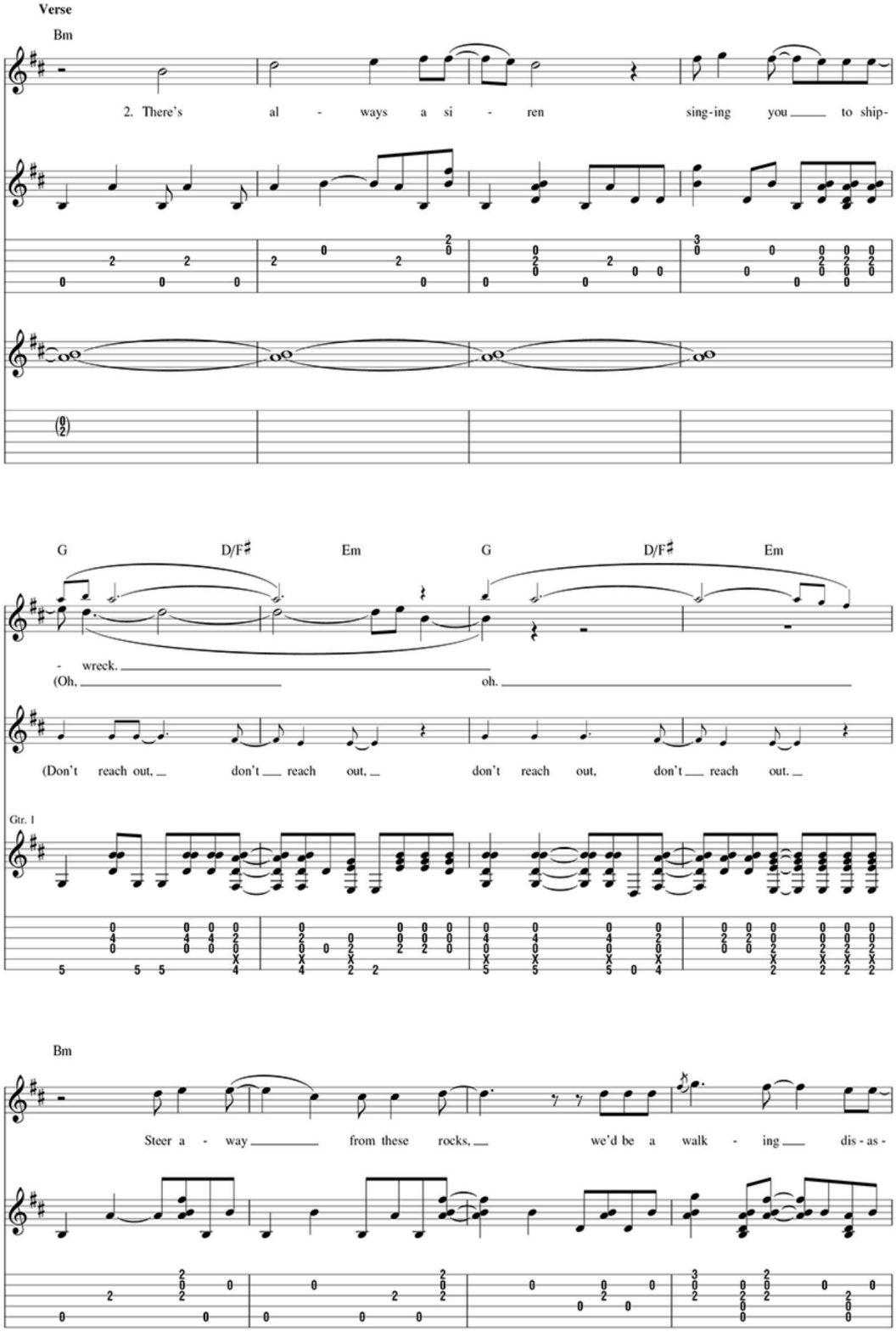
Bro - ken branch - es trip me as I

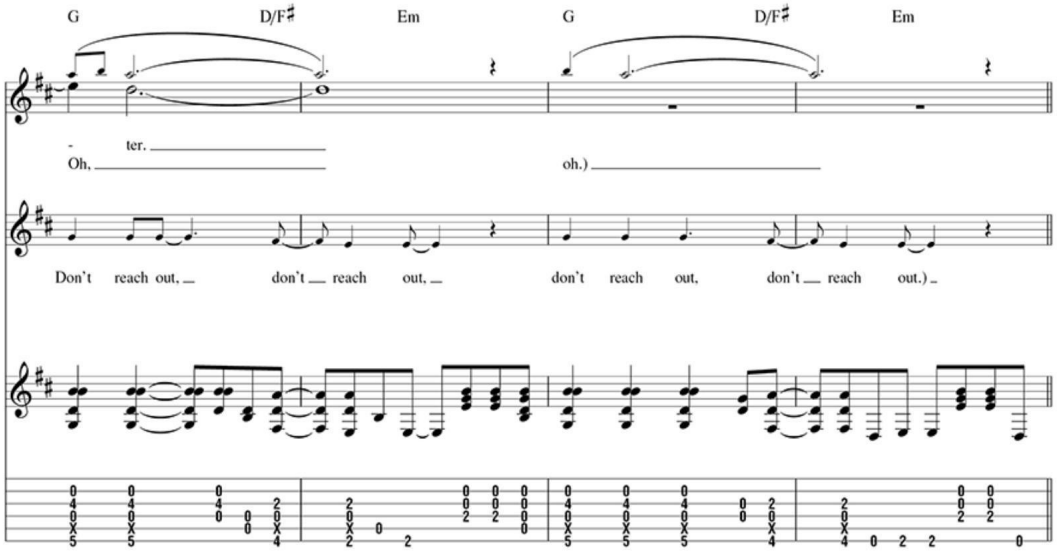

G
D/F♯
Em
G
D/F♯
Em
speak.


Chorus
A
Dmaj7/F♯
D/F♯
Just 'cause you feel it, does-n't mean it's there.
Gtr. 1
Rhy. Fig. 1
Gtr. 2
Rhy. Fig. 1A


G
D/F♯
Em
G
D/F♯
Em

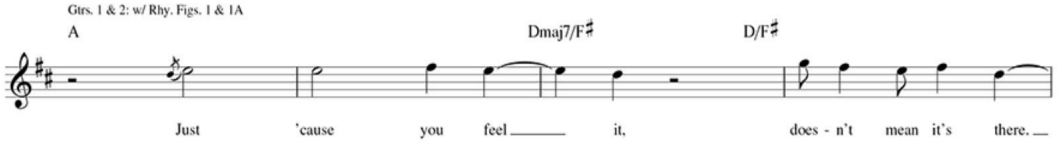

A
Dmaj7/F♯
D/F♯
Just __ 'cause you feel _____ it, does - n't mean it's there. _
G
D/F♯
Em
G
D/F♯
Em
End Rhy. Fig. 1
End Rhy. Fig. 1A
Bm
fdbk.

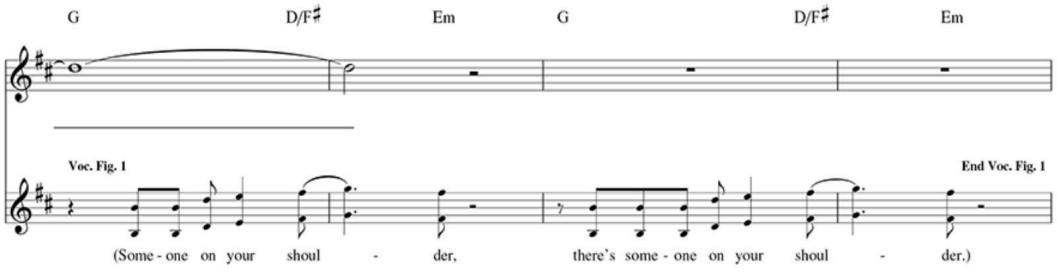

Verse
Bm
2. There's al - ways a si - ren sing-ing you to ship-
G D/F♯ Em G D/F♯ Em
- wreck.
(Oh, oh.
(Don't reach out, don't reach out, don't reach out, don't reach out.
Gtr. 1
Bm
Steer a - way from these rocks, we'd be a walk - ing dis - as -

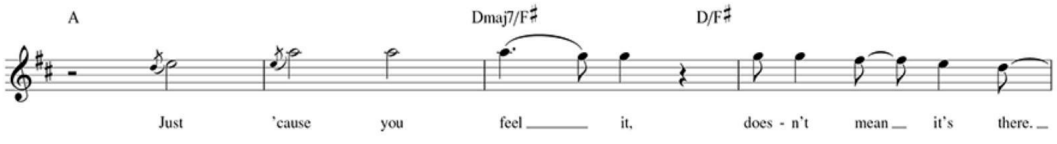


Chorus

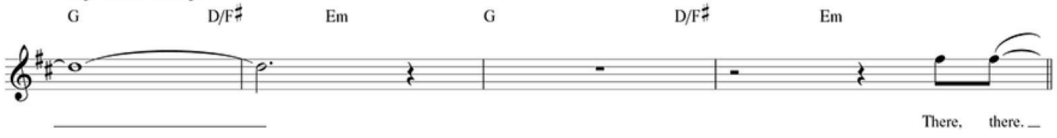
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A





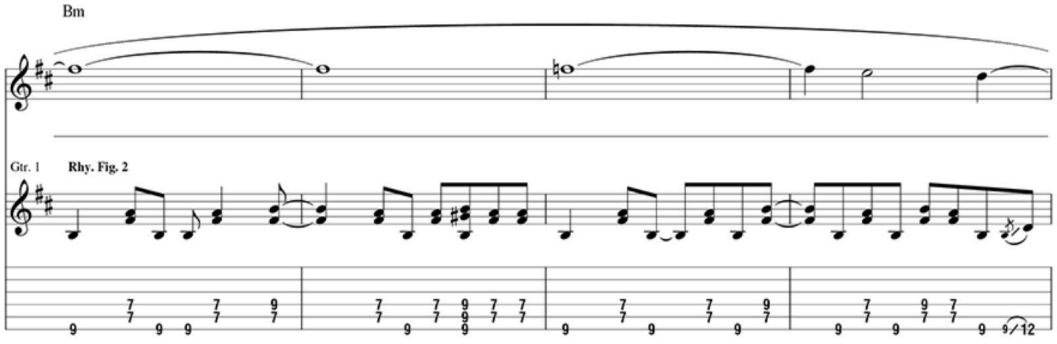


Bkgd. Voc.: w/ Voc. Fig. 1

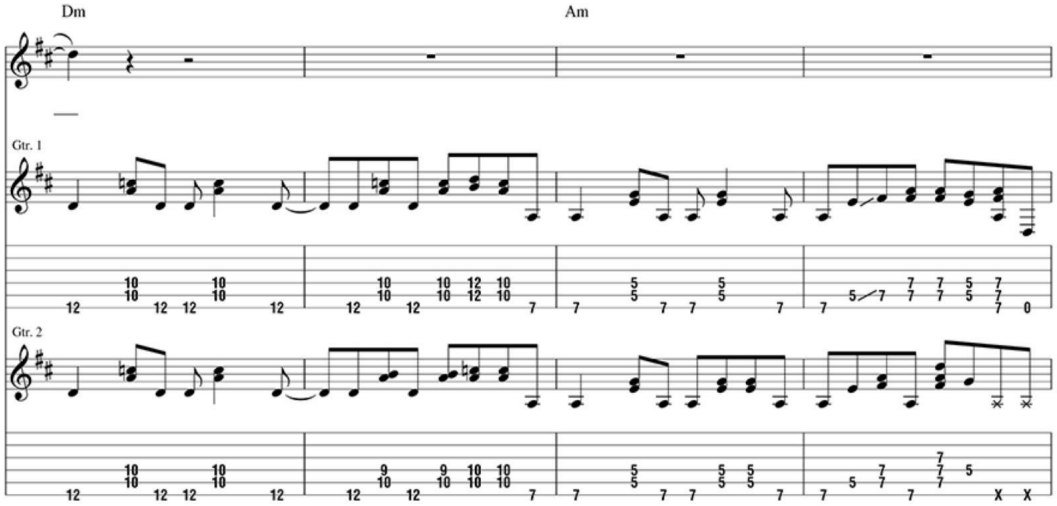


Interlude

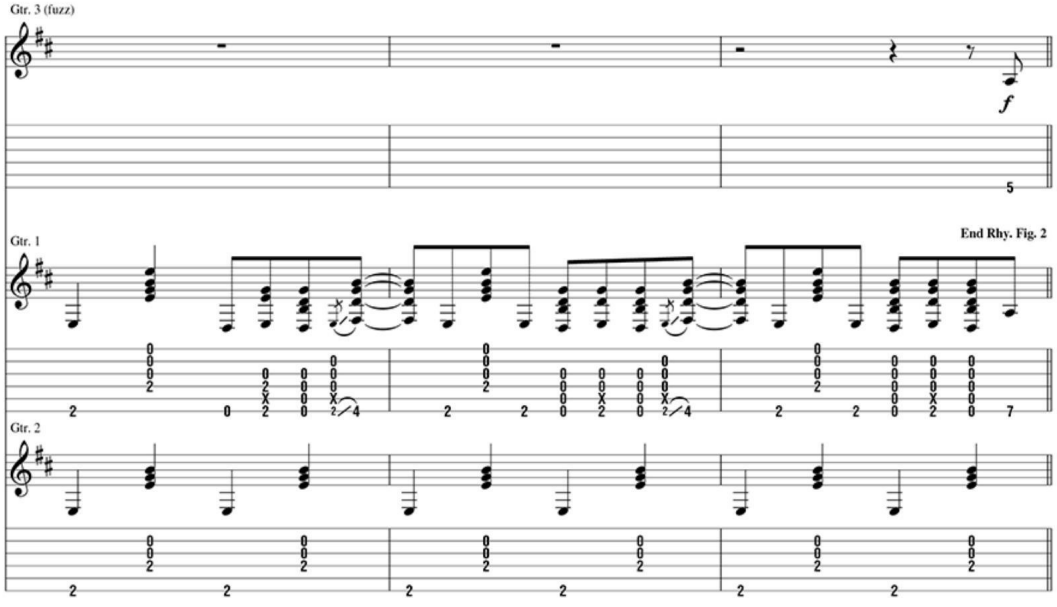
Bm



Dm Am

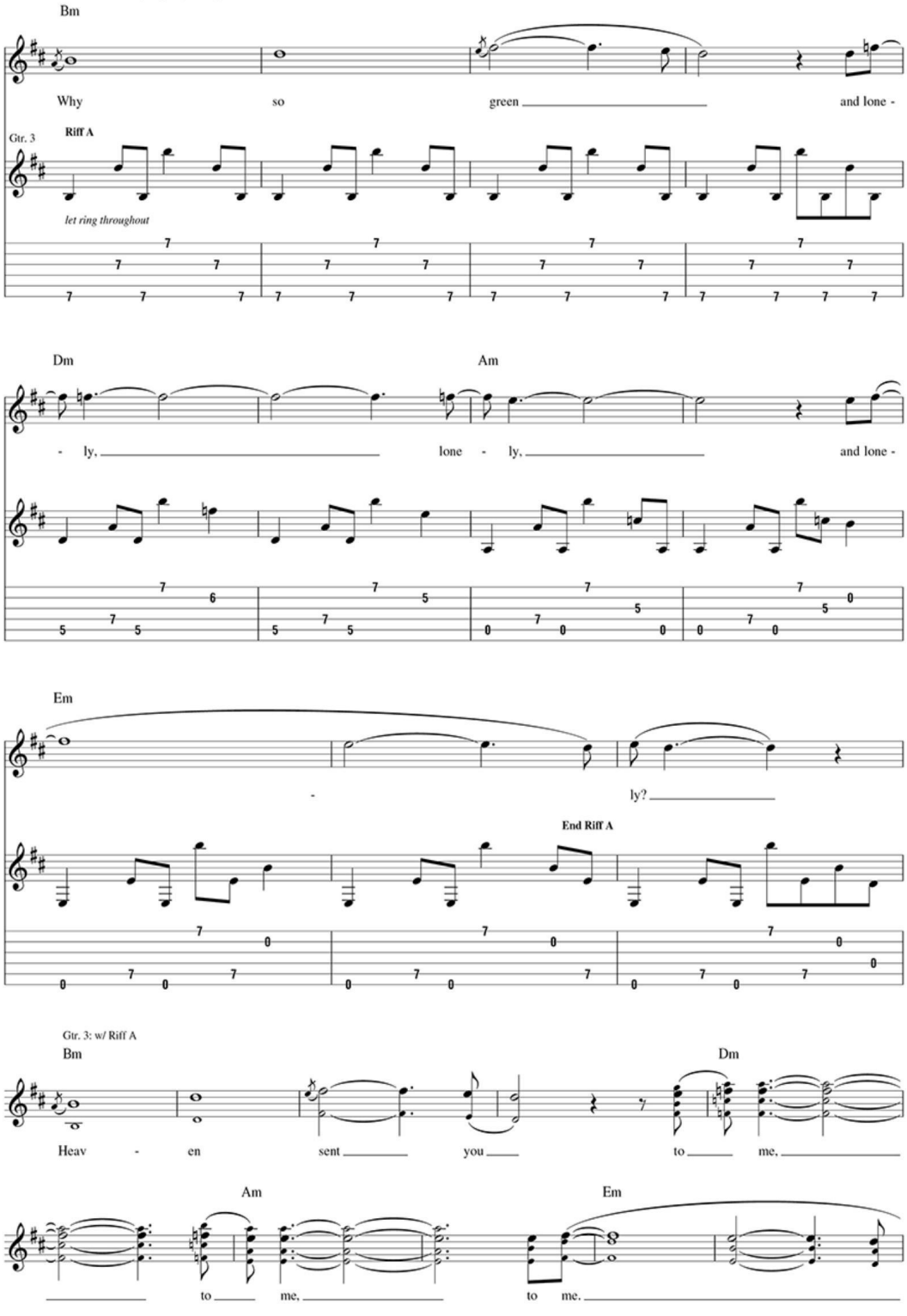


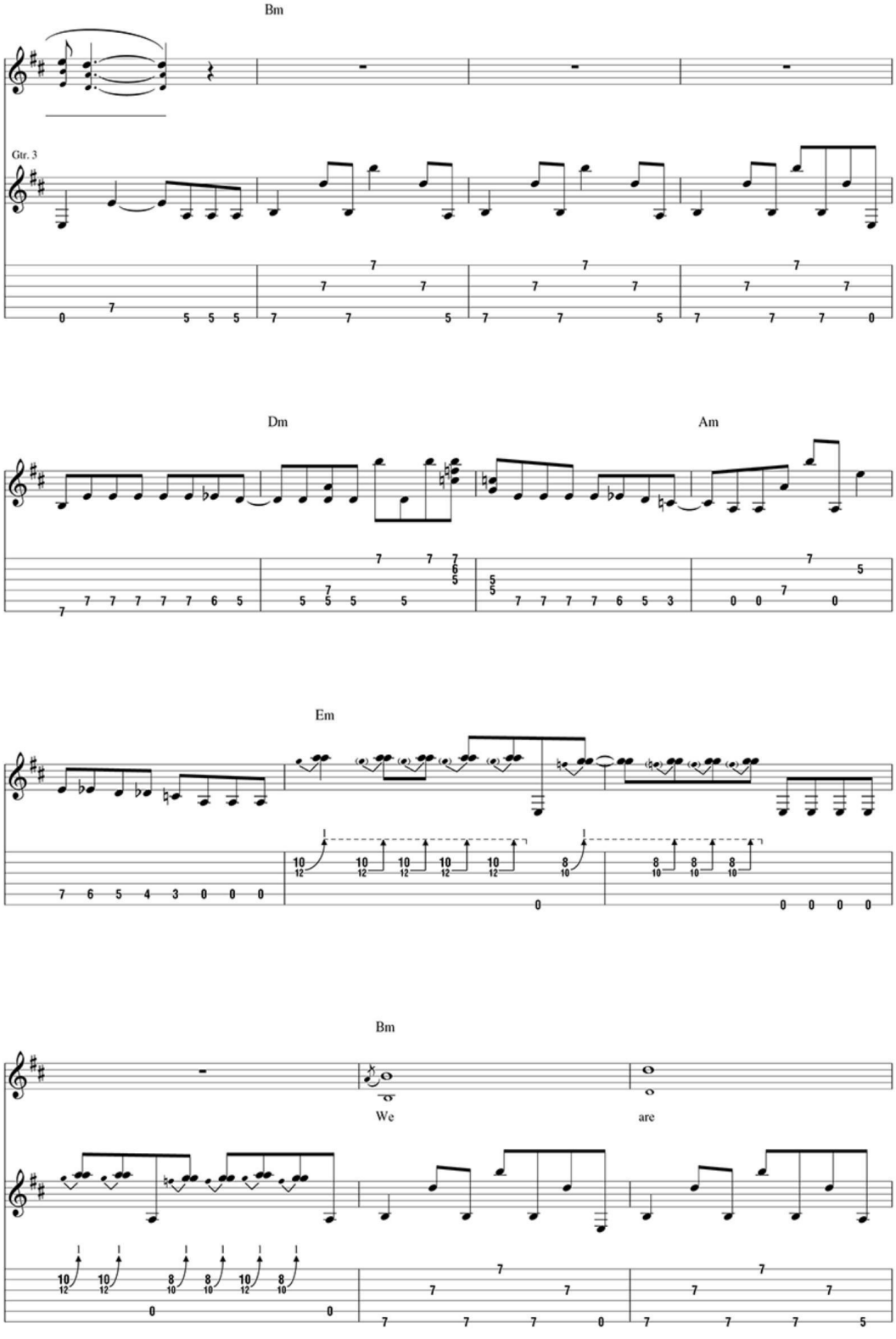
Em

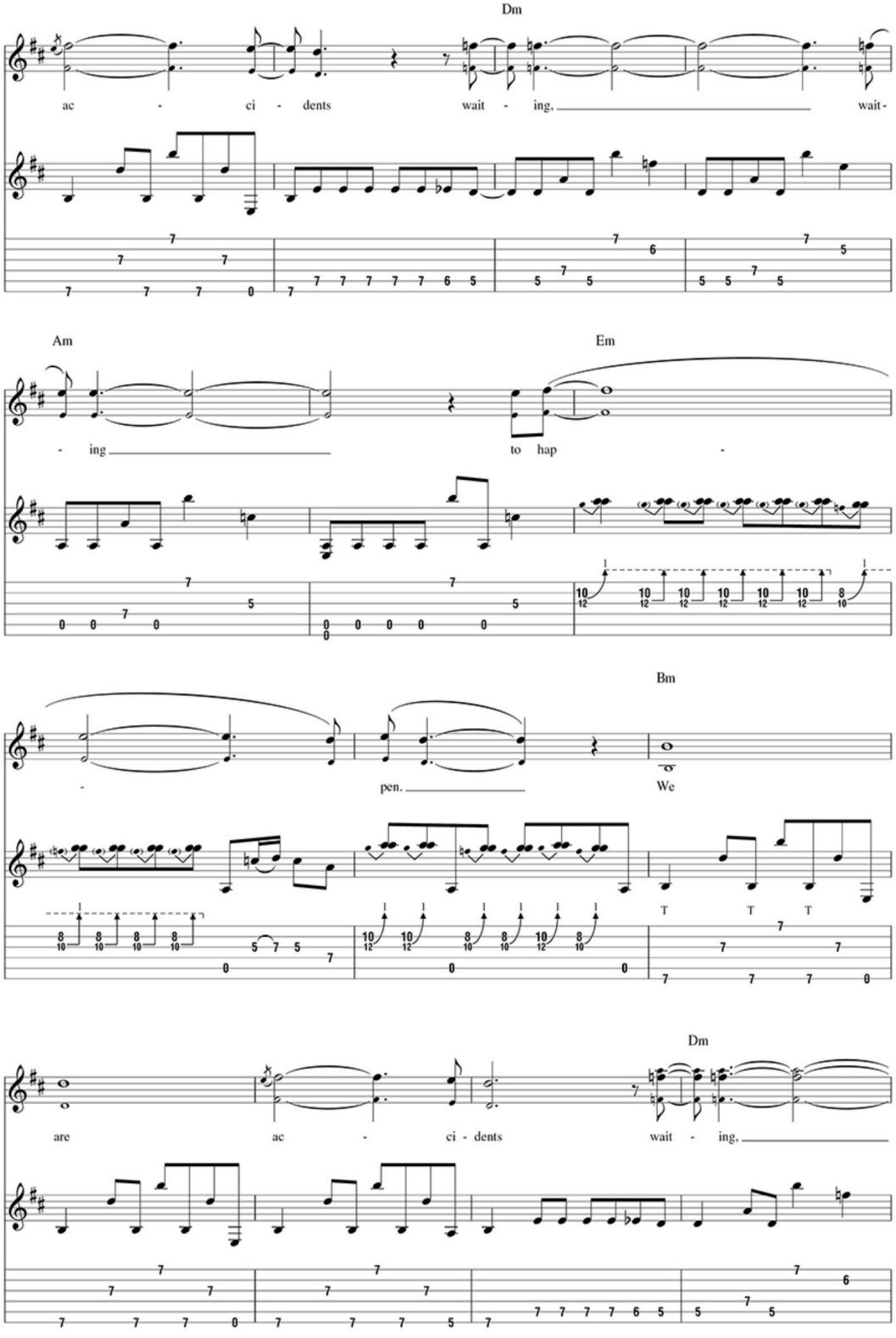


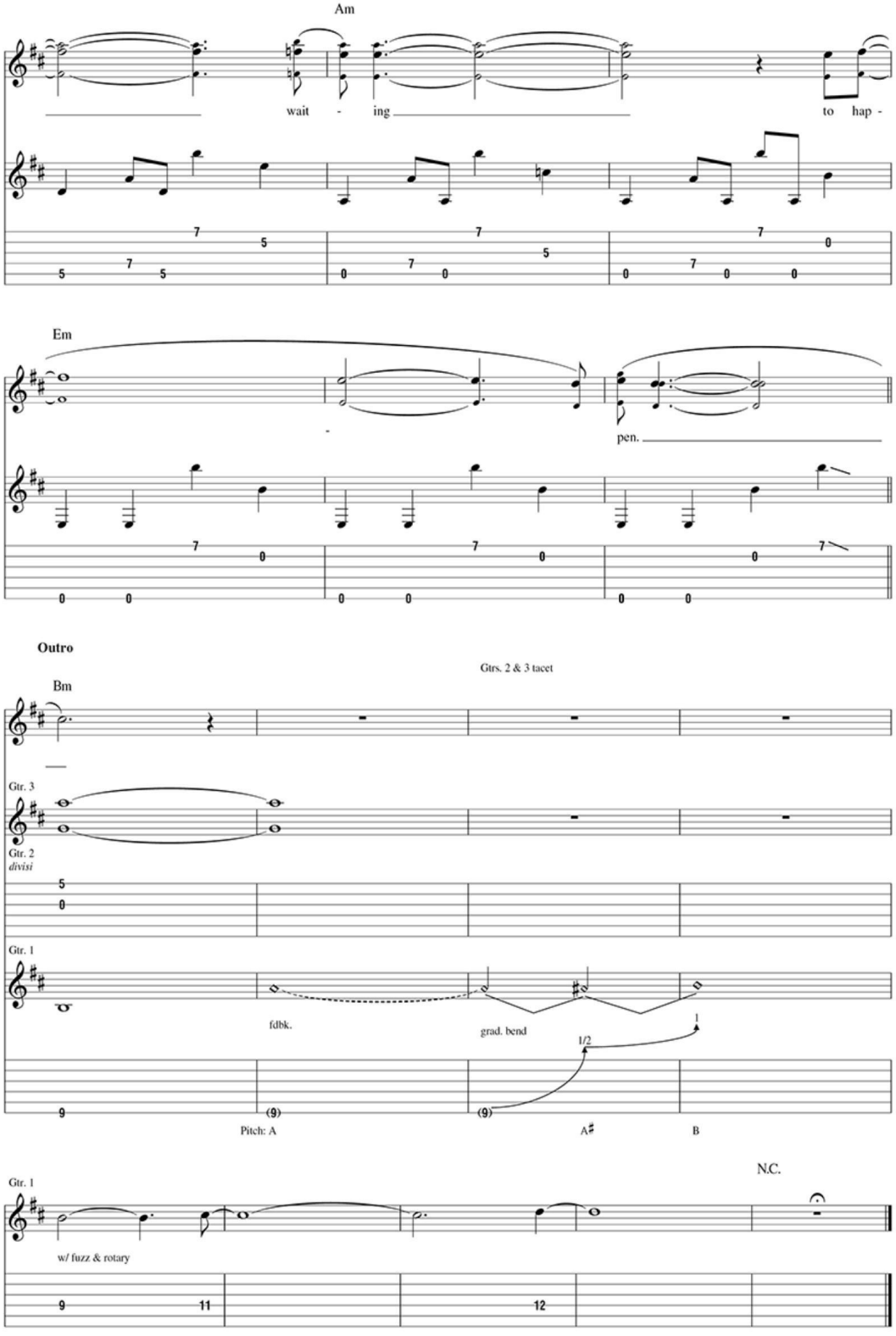
Bridge

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




Bm
Gtr. 3
Dm
Am
Em
Bm
We
are

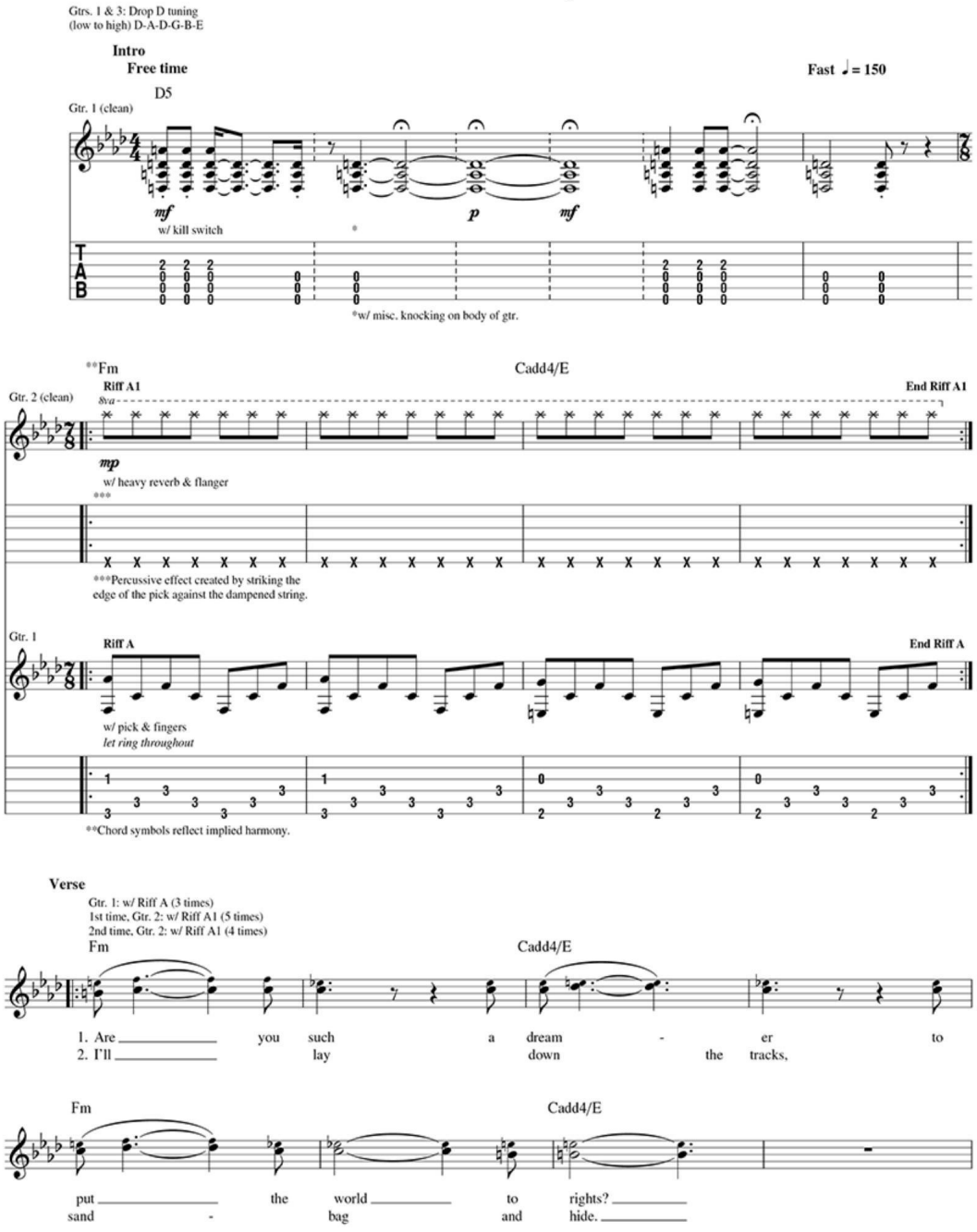

Dm
ac - ci - dents wait - ing, wait -
Am
Em
- ing to hap -
Bm
- pen. We
Dm
are ac - ci - dents wait - ing,


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
N.C.
Gtr. 1
w/ fuzz & rotary

from Hail To The Thief

2 + 2 = 5

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



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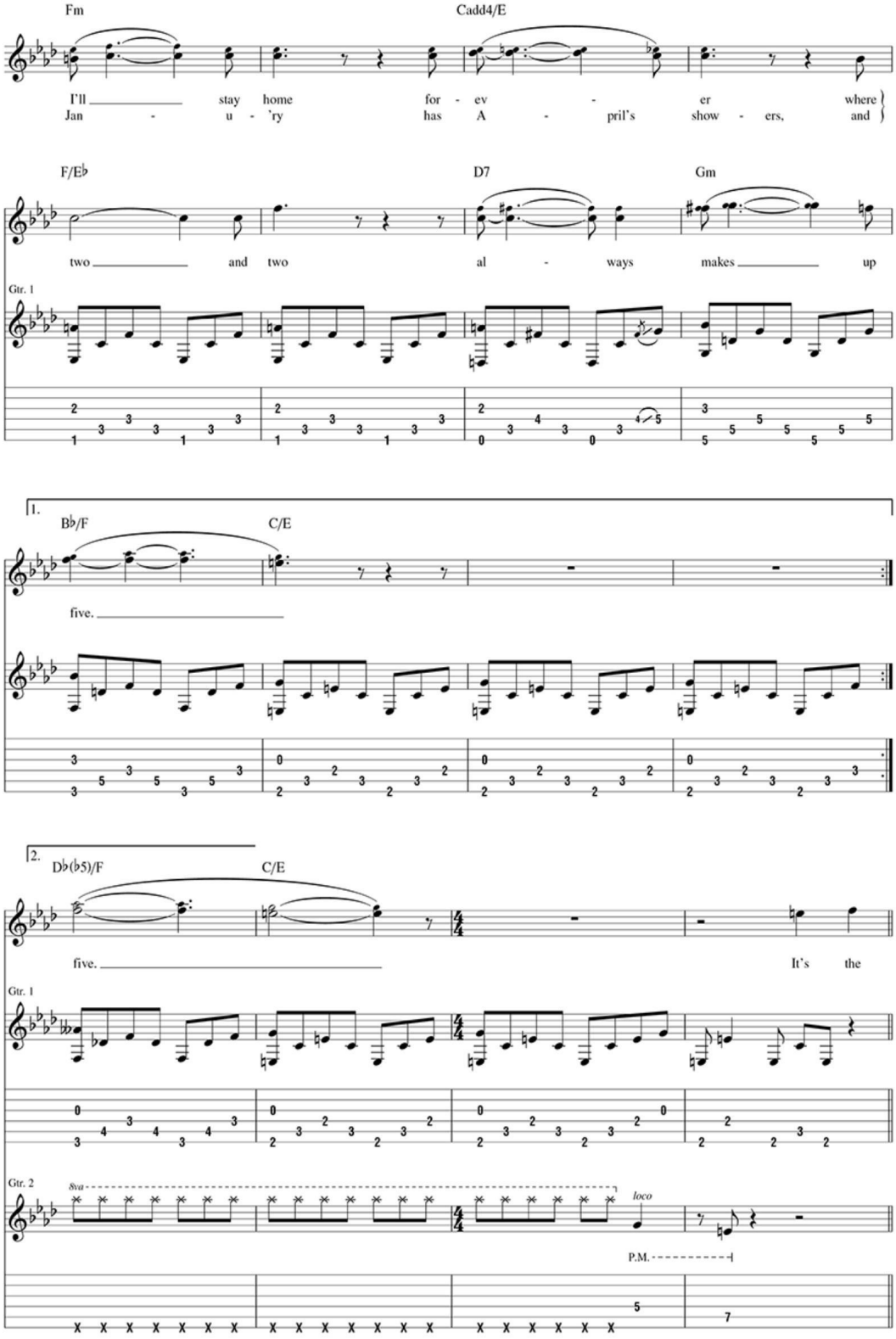
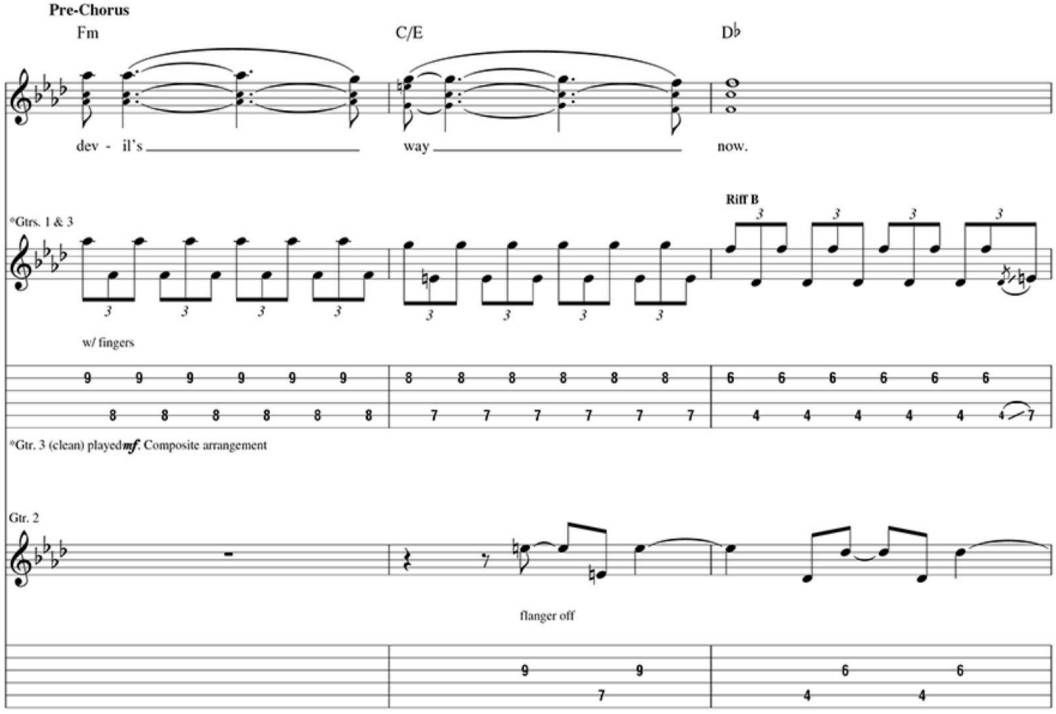
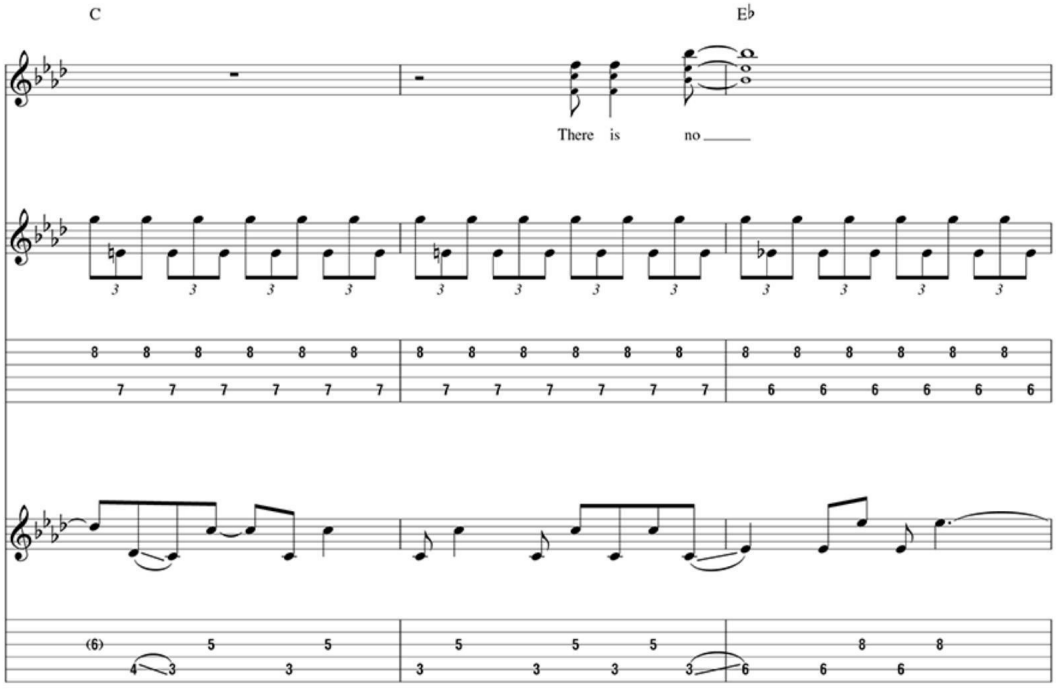
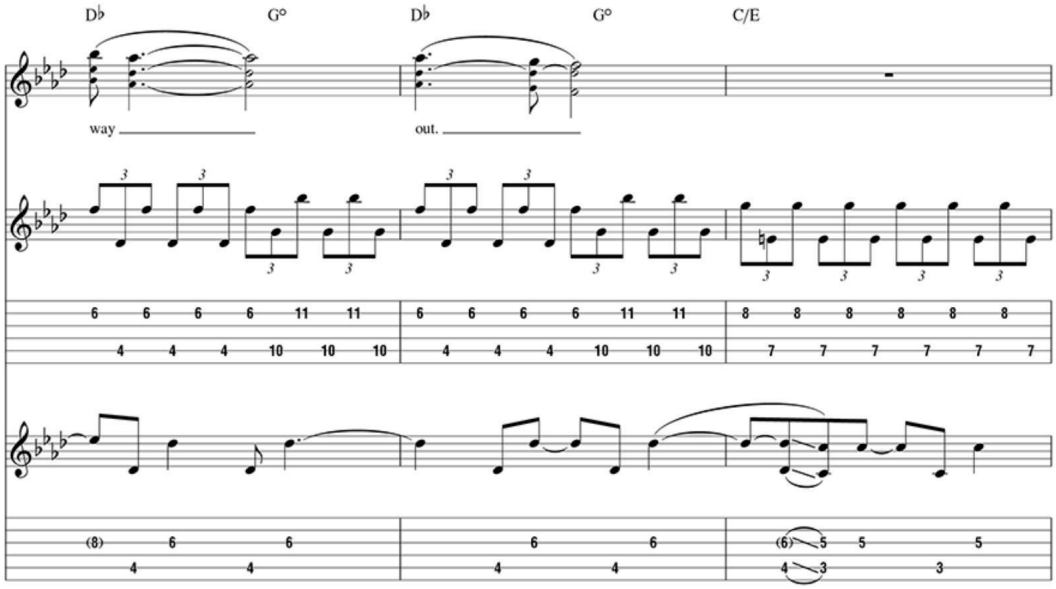
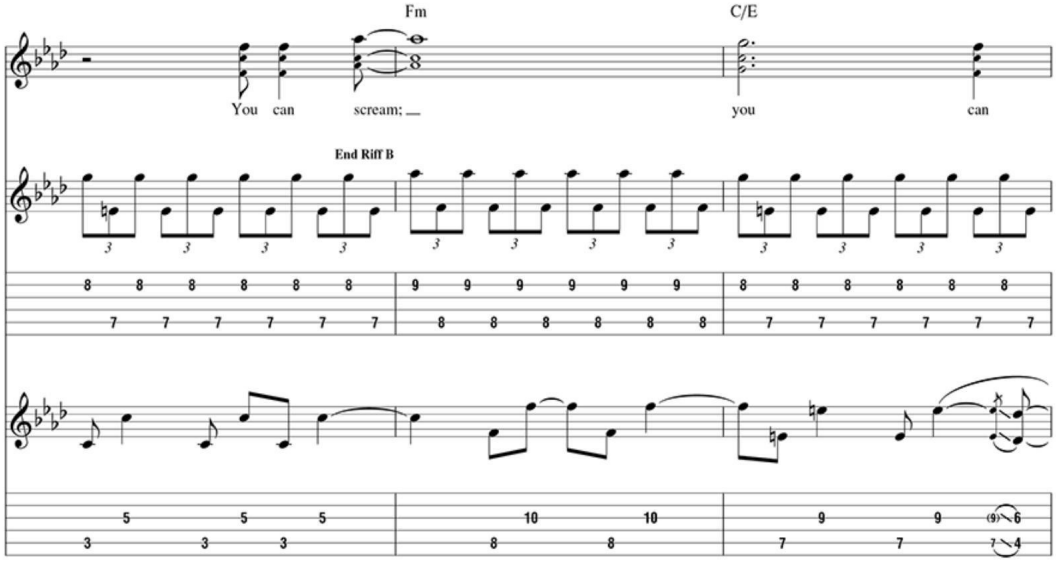
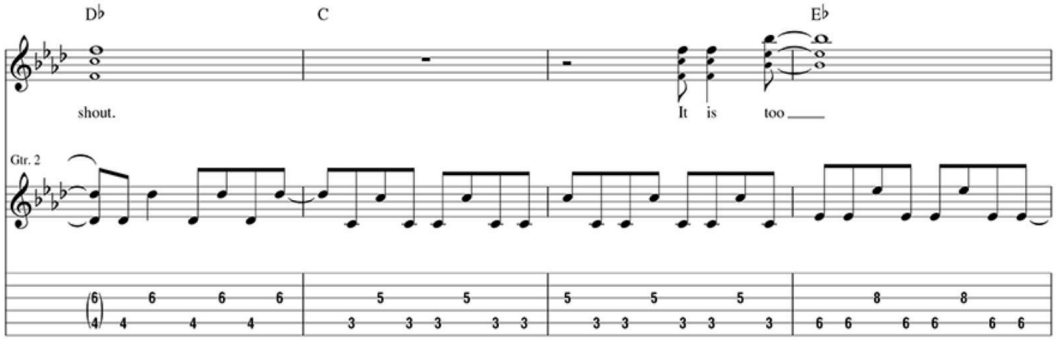

Fm
Cadd4/E
I'll stay home for - ev - er where
Jan - u - 'ry has A - pril's show - ers, and
F/E♭
D7
Gm
two and two al - ways makes up
Gtr. 1
1.
B♭/F
C/E
five.
2.
D♭(♭5)/F
C/E
five. It's the
Gtr. 1
Gtr. 2
8va
loco
P.M.

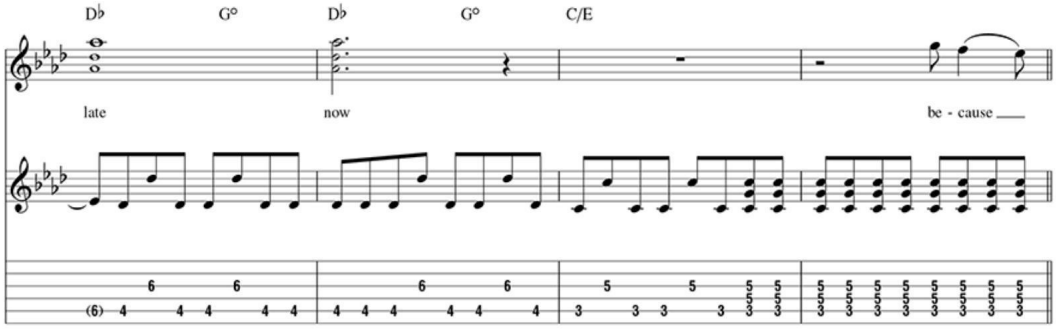

Pre-Chorus
Fm
C/E
D♭
dev - il's
way
now.
Riff B
*Gtrs. 1 & 3
w/ fingers
*Gtr. 3 (clean) played mf. Composite arrangement
Gtr. 2
flanger off

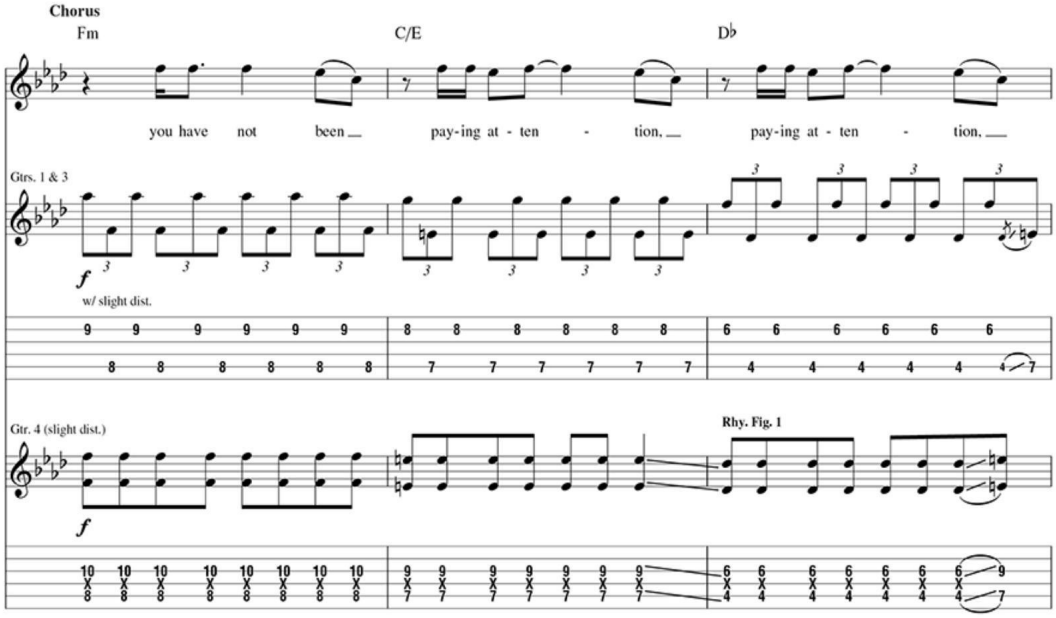

C
E♭
There is no

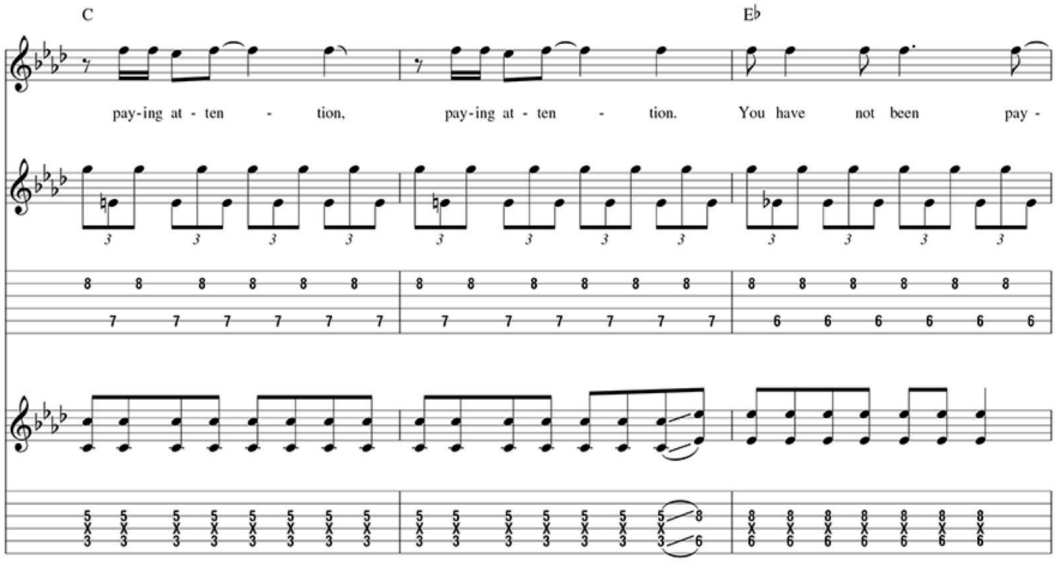

D♭
G°
D♭
G°
C/E
way
out.

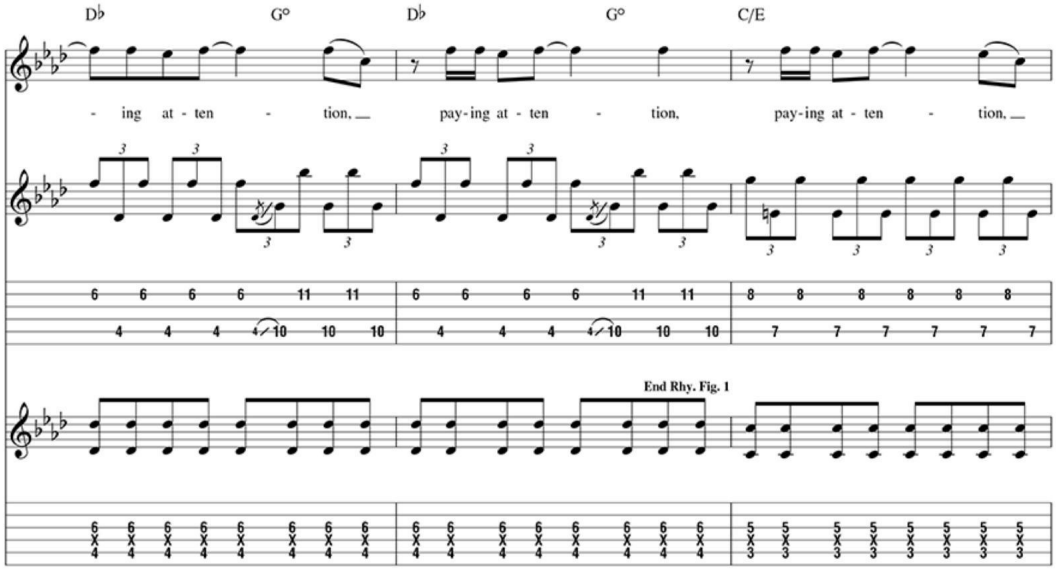

Fm
C/E
You can scream;
you can
End Riff B

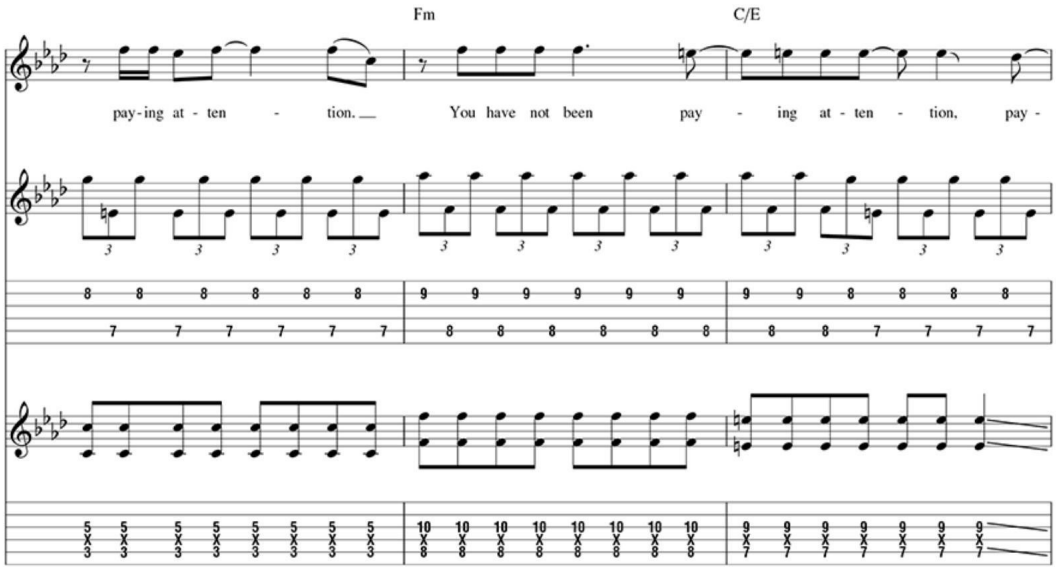

Gtrs. 1 & 3: w/ Riff B
D♭
C
E♭
shout.
It is too
Gtr. 2

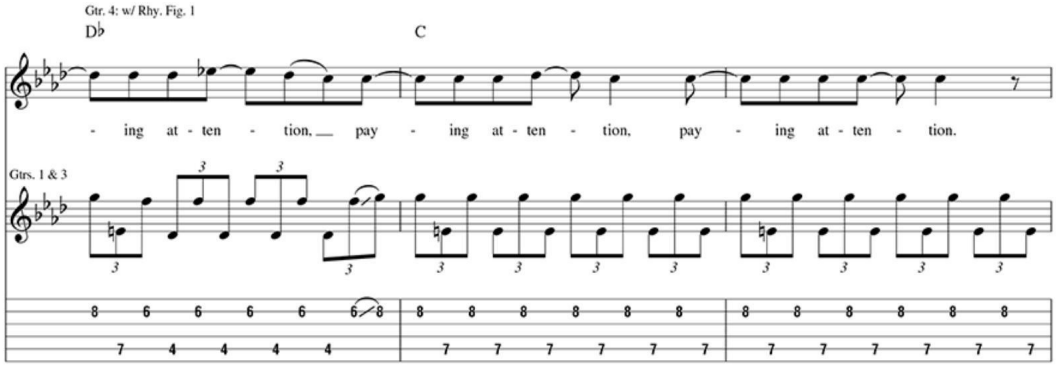

D♭
G°
D♭
G°
C/E
late
now
be - cause

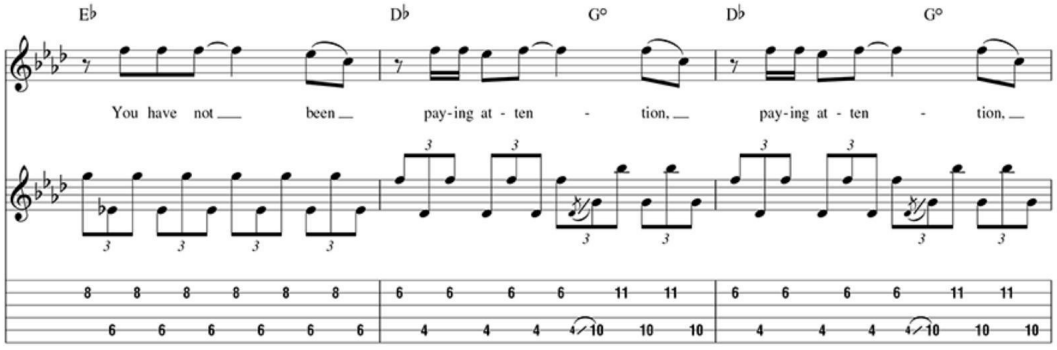

Chorus
Fm
C/E
D♭
you have not been
pay-ing at - ten - tion,
pay-ing at - ten - tion,
Gtrs. 1 & 3
f
w/ slight dist.
Gtr. 4 (slight dist.)
f
Rhy. Fig. 1

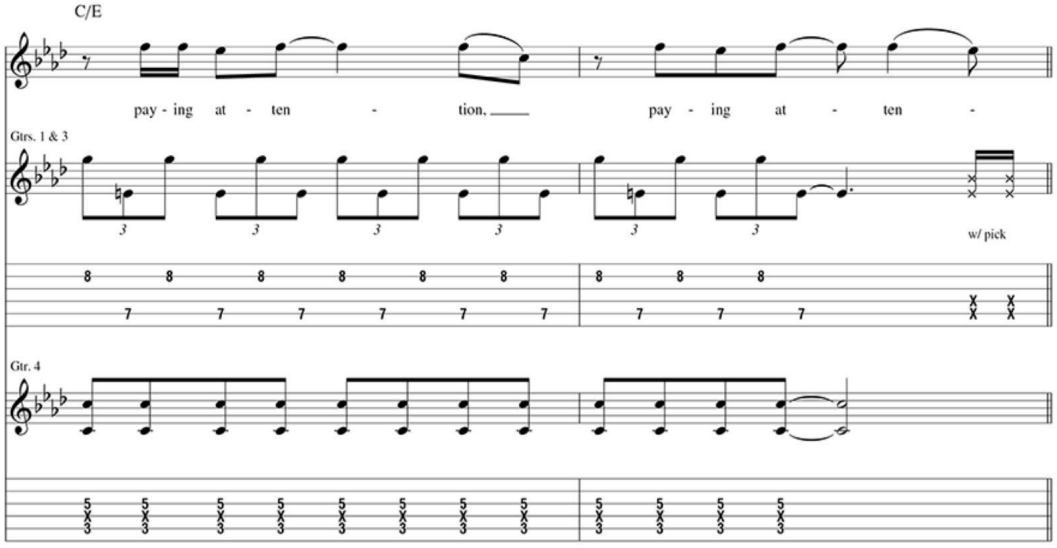

C
E♭
pay-ing at - ten - tion,
pay-ing at - ten - tion.
You have not been pay -

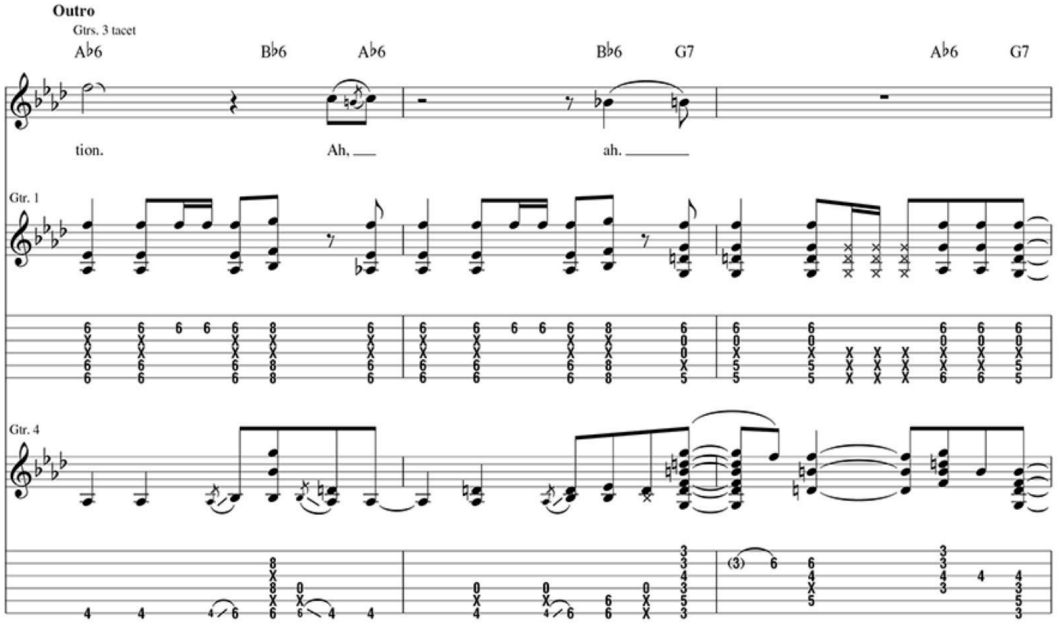

D♭
G°
D♭
G°
C/E
- ing at - ten - tion, __
pay-ing at - ten - tion,
pay-ing at - ten - tion, __
End Rhy. Fig. 1

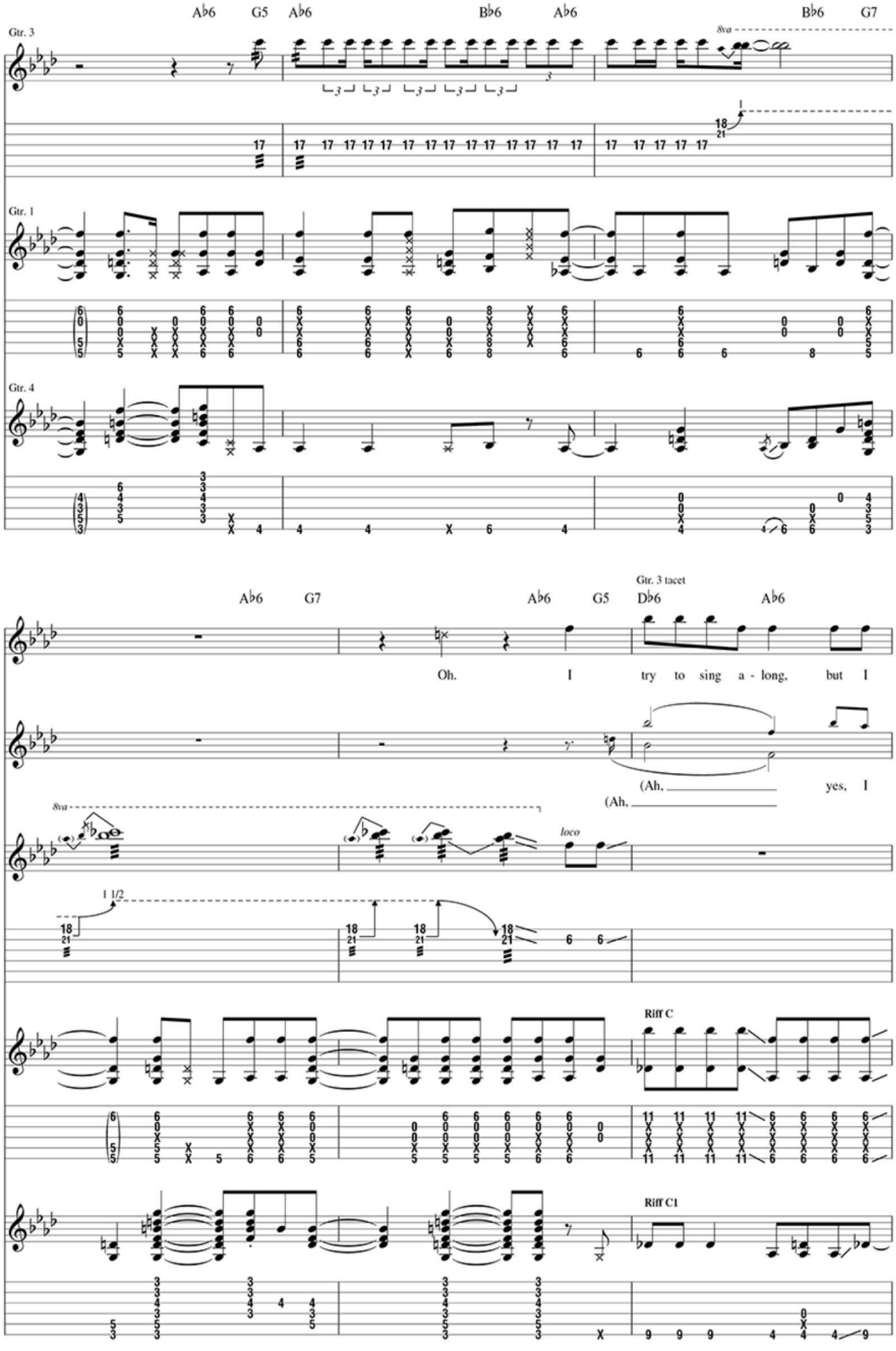

Fm
C/E
pay-ing at - ten - tion. __
You have not been pay - ing at - ten - tion, pay -

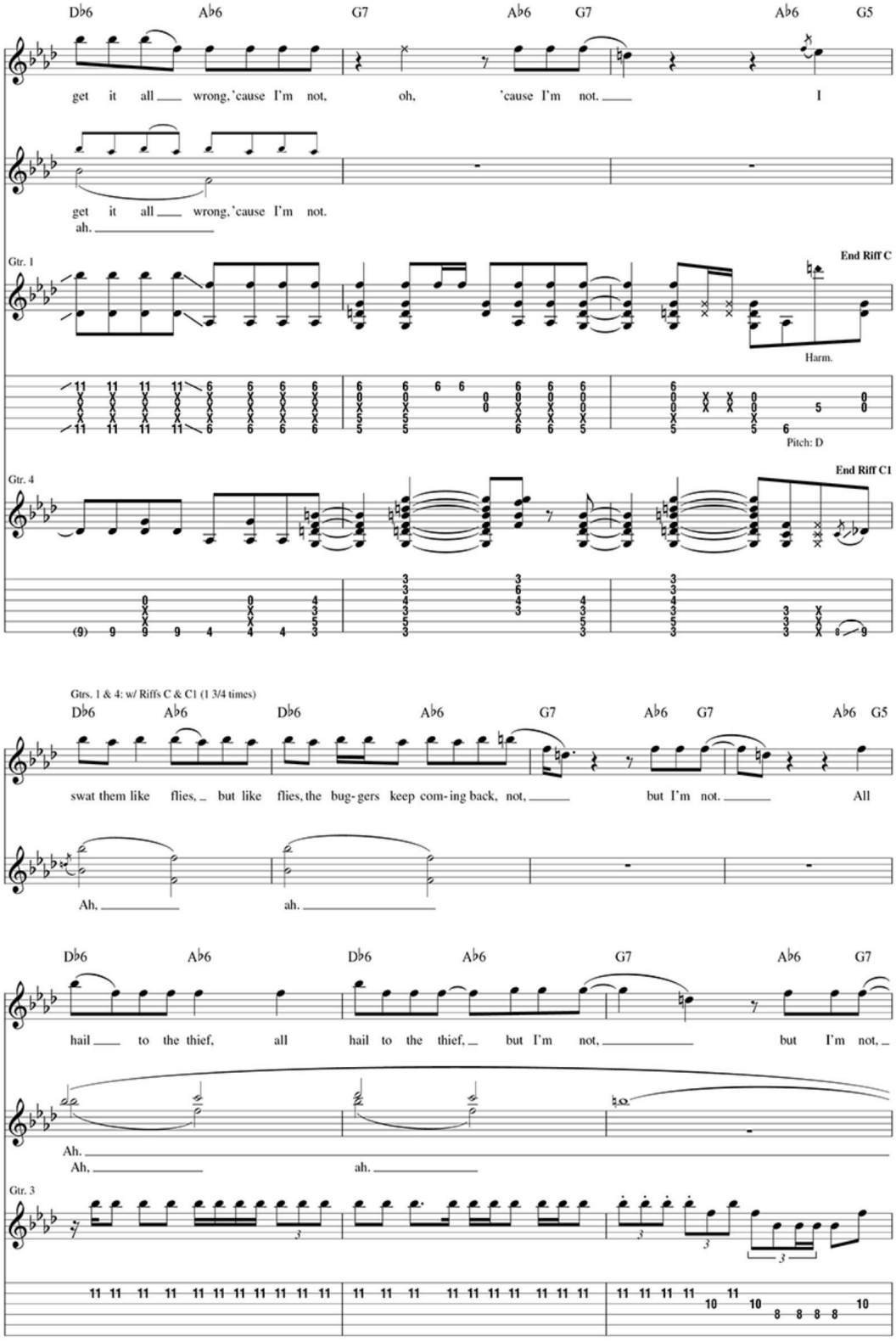

Gtr. 4: w/ Rhy. Fig. 1
D♭
C
- ing at - ten - tion, __ pay - ing at - ten - tion, pay - ing at - ten - tion.
Gtrs. 1 & 3

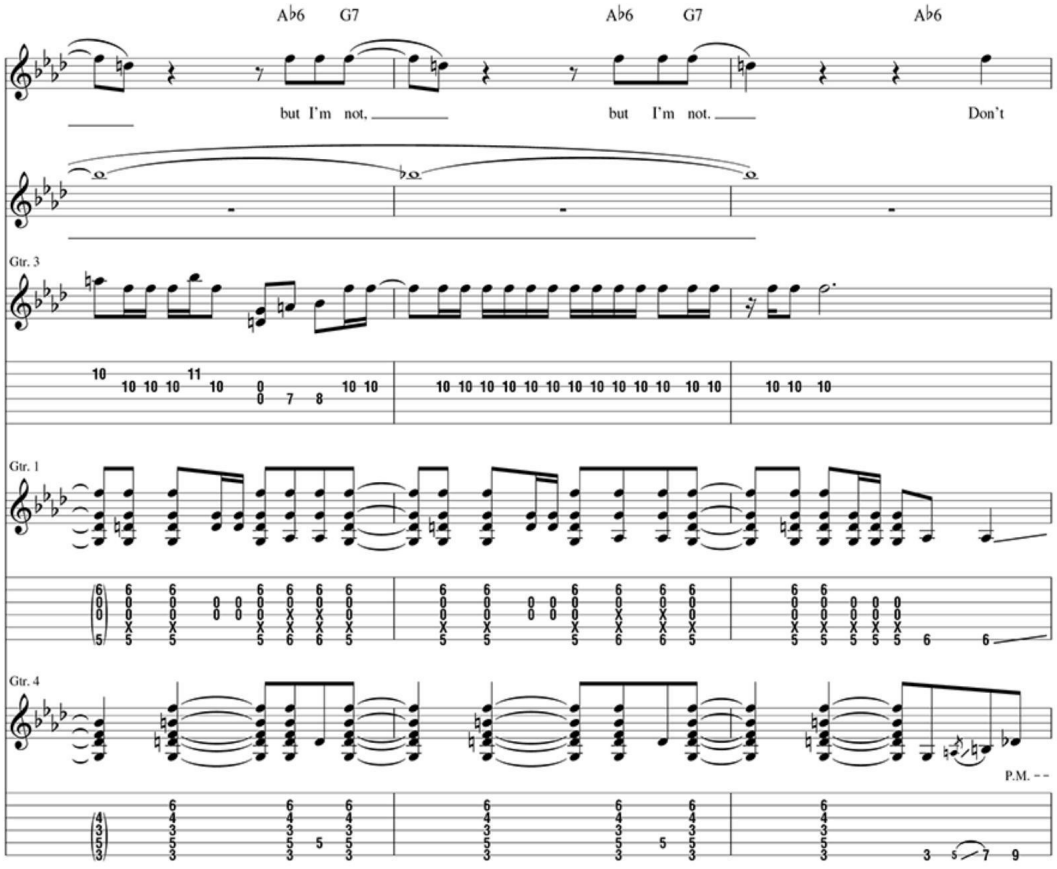

E♭
D♭
G°
D♭
G°
You have not been
pay-ing at - ten - tion,
pay-ing at - ten - tion,

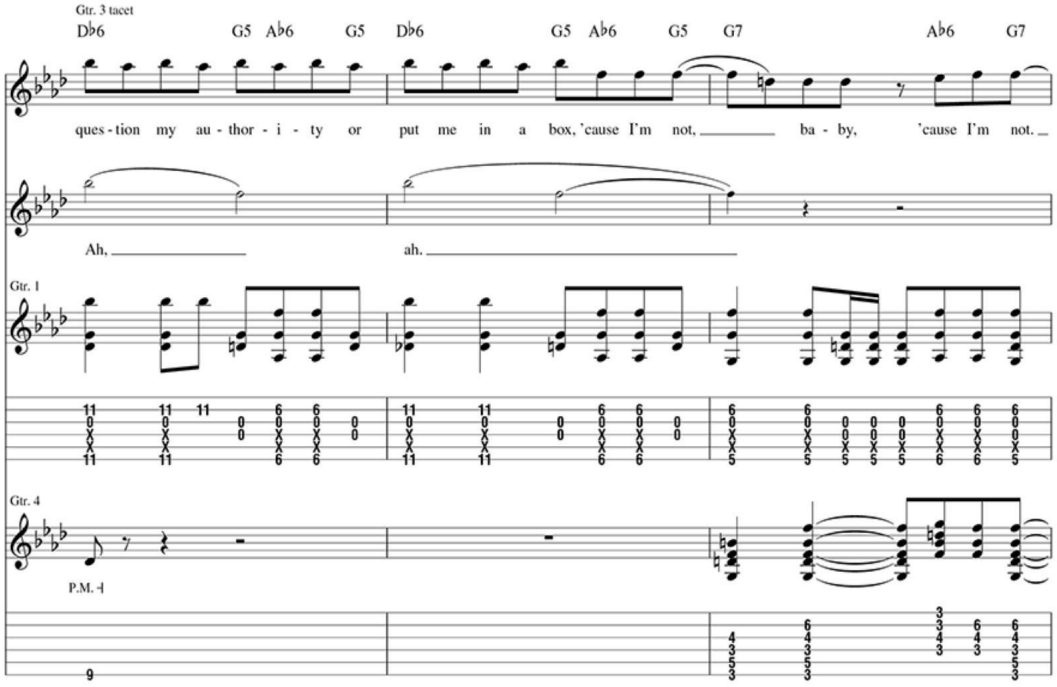

C/E
pay - ing at - ten - tion,
pay - ing at - ten -
Gtrs. 1 & 3
w/ pick
Gtr. 4

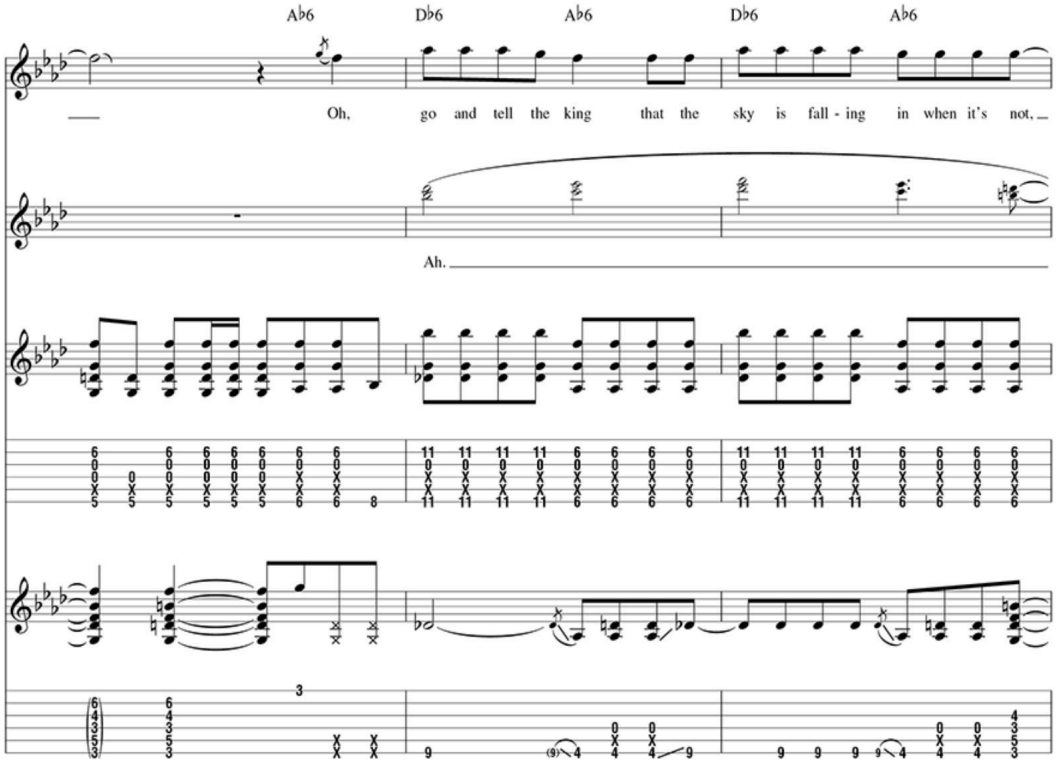

Outro
Gtrs. 3 tacet
A♭6
B♭6
A♭6
B♭6
G7
A♭6
G7
tion.
Ah,
ah.
Gtr. 1
Gtr. 4

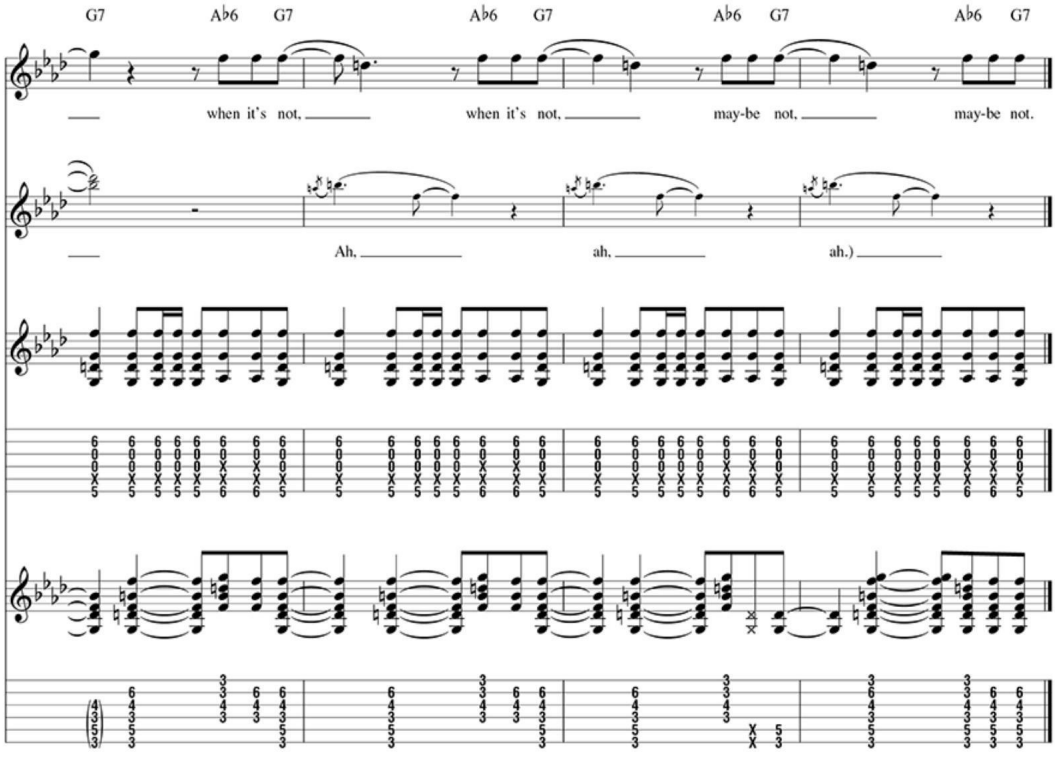

A♭6
G5
A♭6
B♭6
A♭6
B♭6
G7
Gtr. 3
8va
Gtr. 1
Gtr. 4
A♭6
G7
A♭6
G5
Gtr. 3 tacet
D♭6
A♭6
Oh.
I
try to sing a - long,
but I
(Ah,
yes, I
(Ah,
8va
loco
1 1/2
Riff C
Riff C1


D♭6 A♭6 G7 A♭6 G7 A♭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♭6 A♭6 D♭6 A♭6 G7 A♭6 G7 A♭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♭6 A♭6 D♭6 A♭6 G7 A♭6 G7
hail to the thief, all hail to the thief, but I'm not, but I'm not,
Ah.
Ah, ah.
Gtr. 3


A♭6 G7
A♭6 G7
A♭6
but I'm not,
but I'm not.
Don't
Gtr. 3
Gtr. 1
Gtr. 4
P.M.


Gtr. 3 tacet
D♭6 G5 A♭6 G5 D♭6 G5 A♭6 G5 G7 A♭6 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.

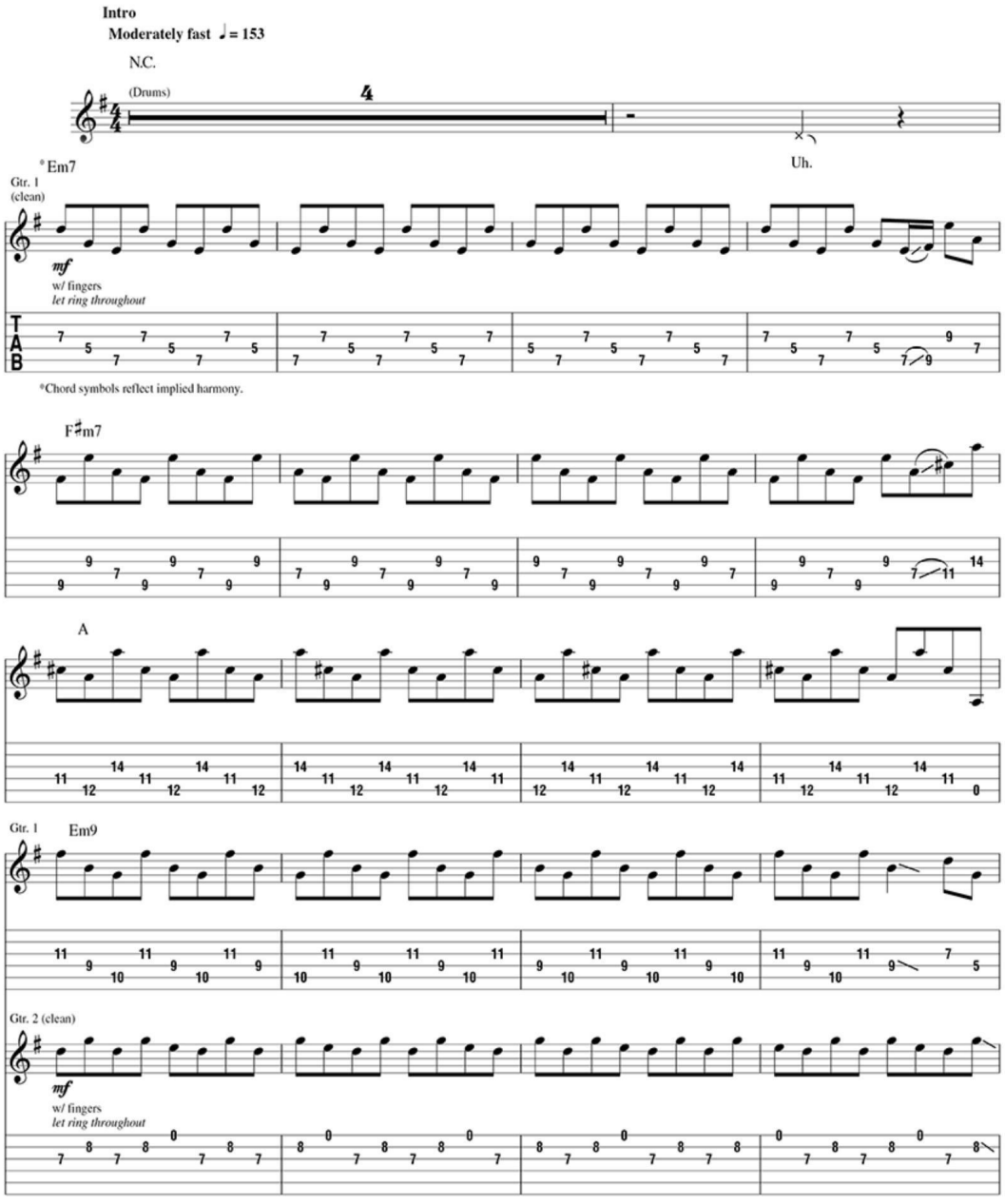

A♭6 D♭6 A♭6 D♭6 A♭6
Oh, go and tell the king that the sky is fall - ing in when it's not,
Ah.


G7 A♭6 G7 A♭6 G7 A♭6 G7 A♭6 G7
when it's not, when it's not, may-be not, may-be not.
Ah, ah, ah.)

From In Rainbows

Weird Fishes/Arpeggi

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



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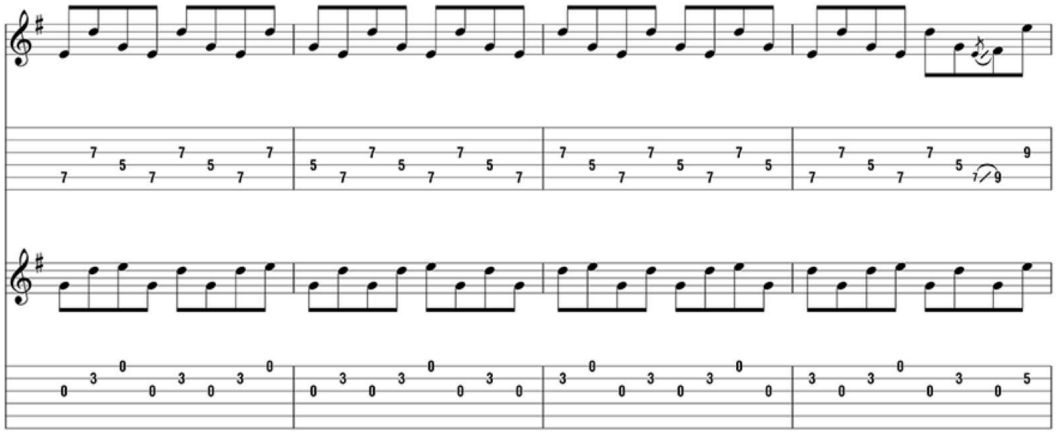
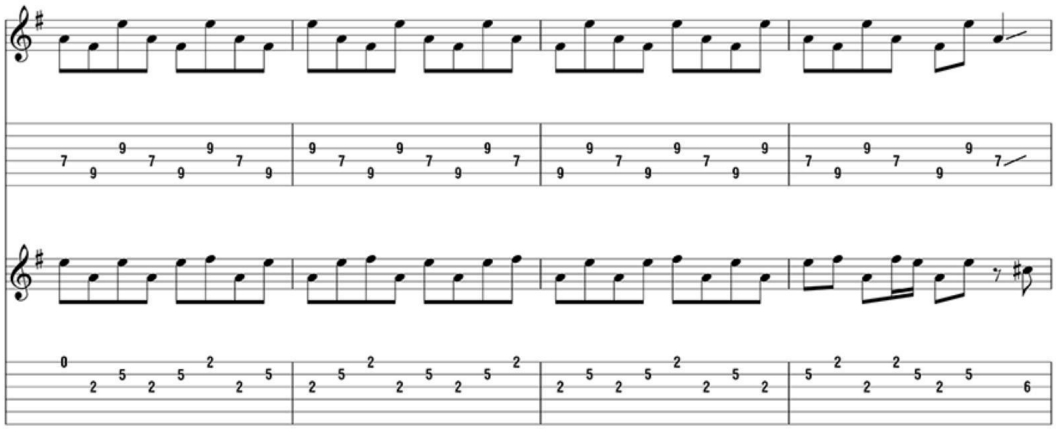
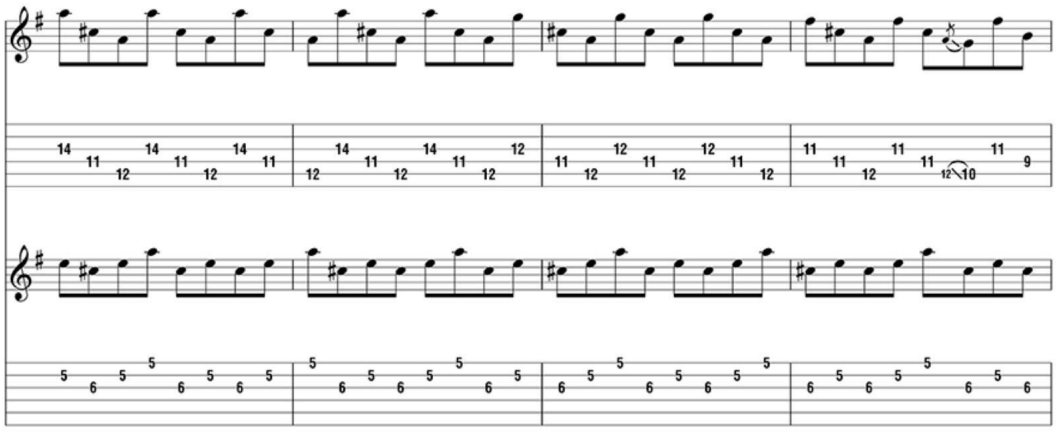
Em7

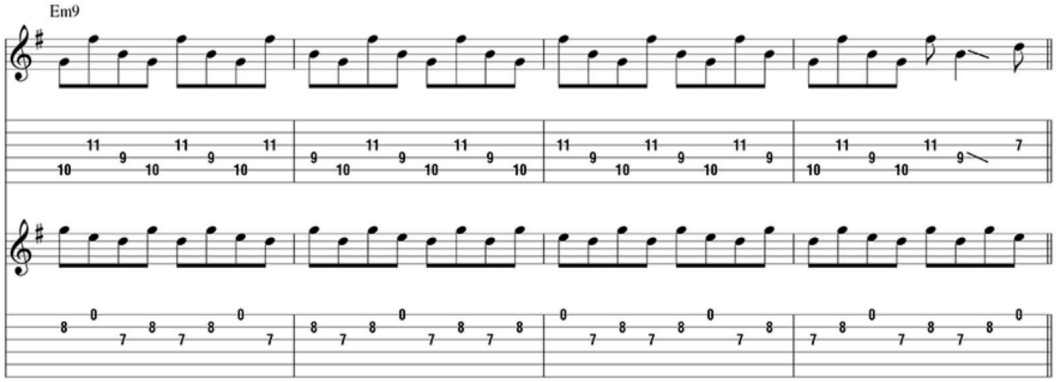


F♯m7

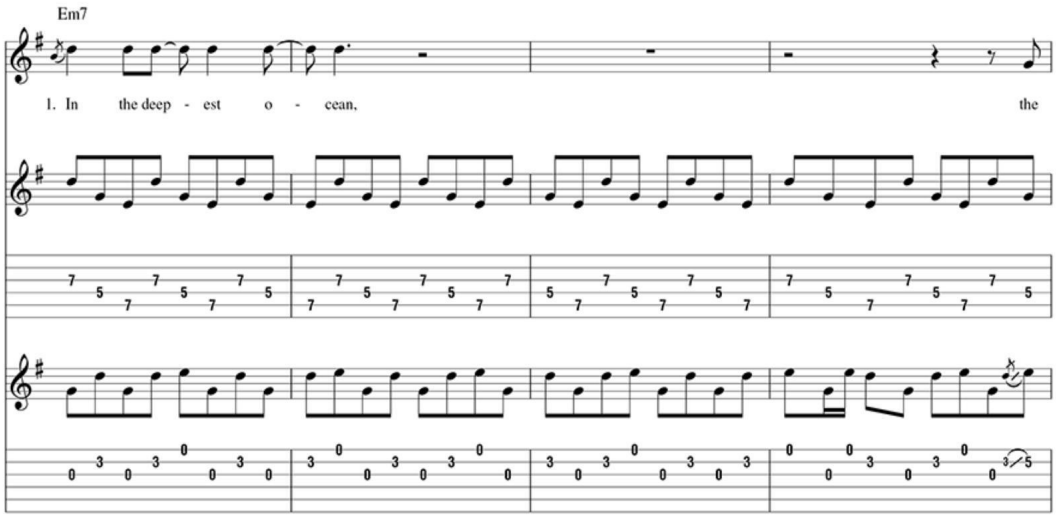


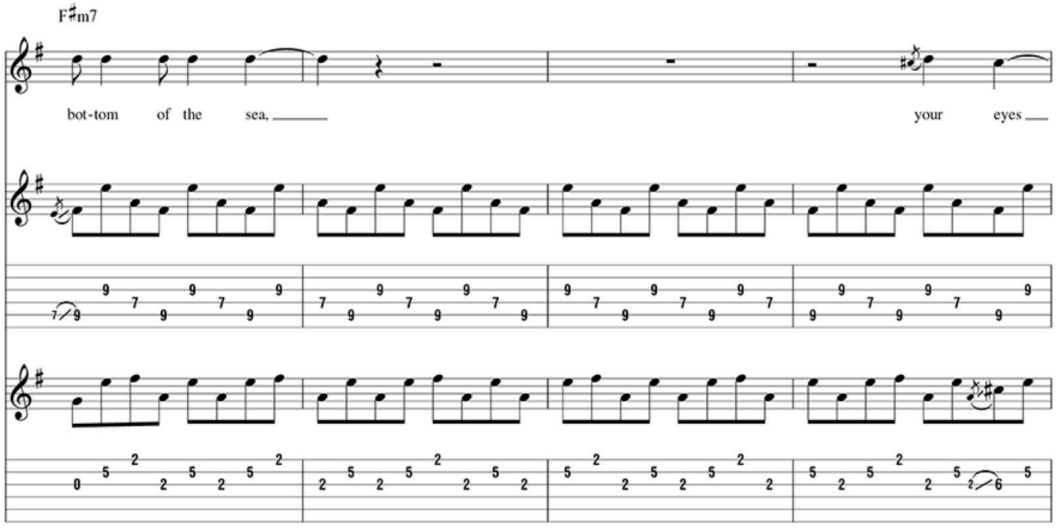
A

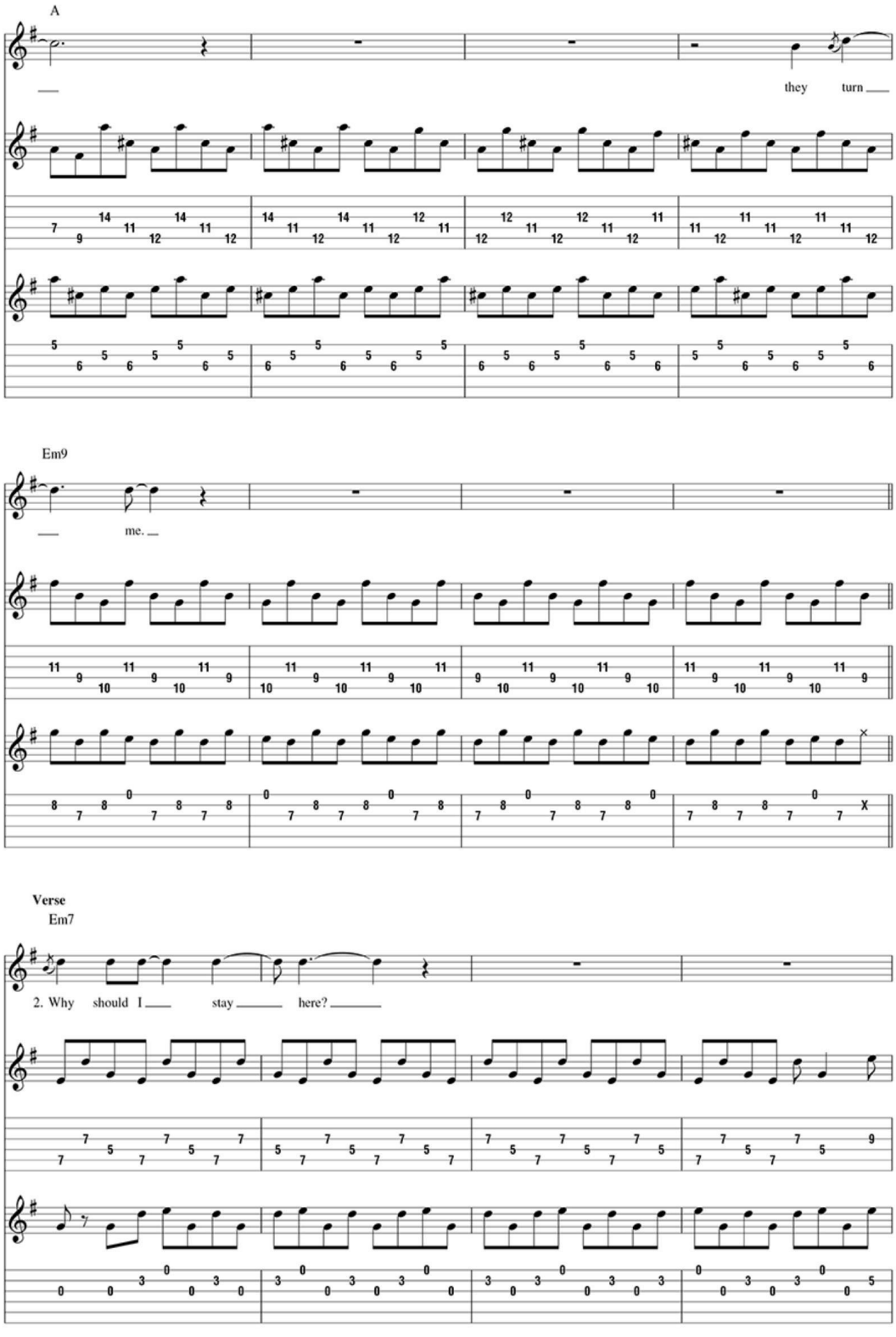


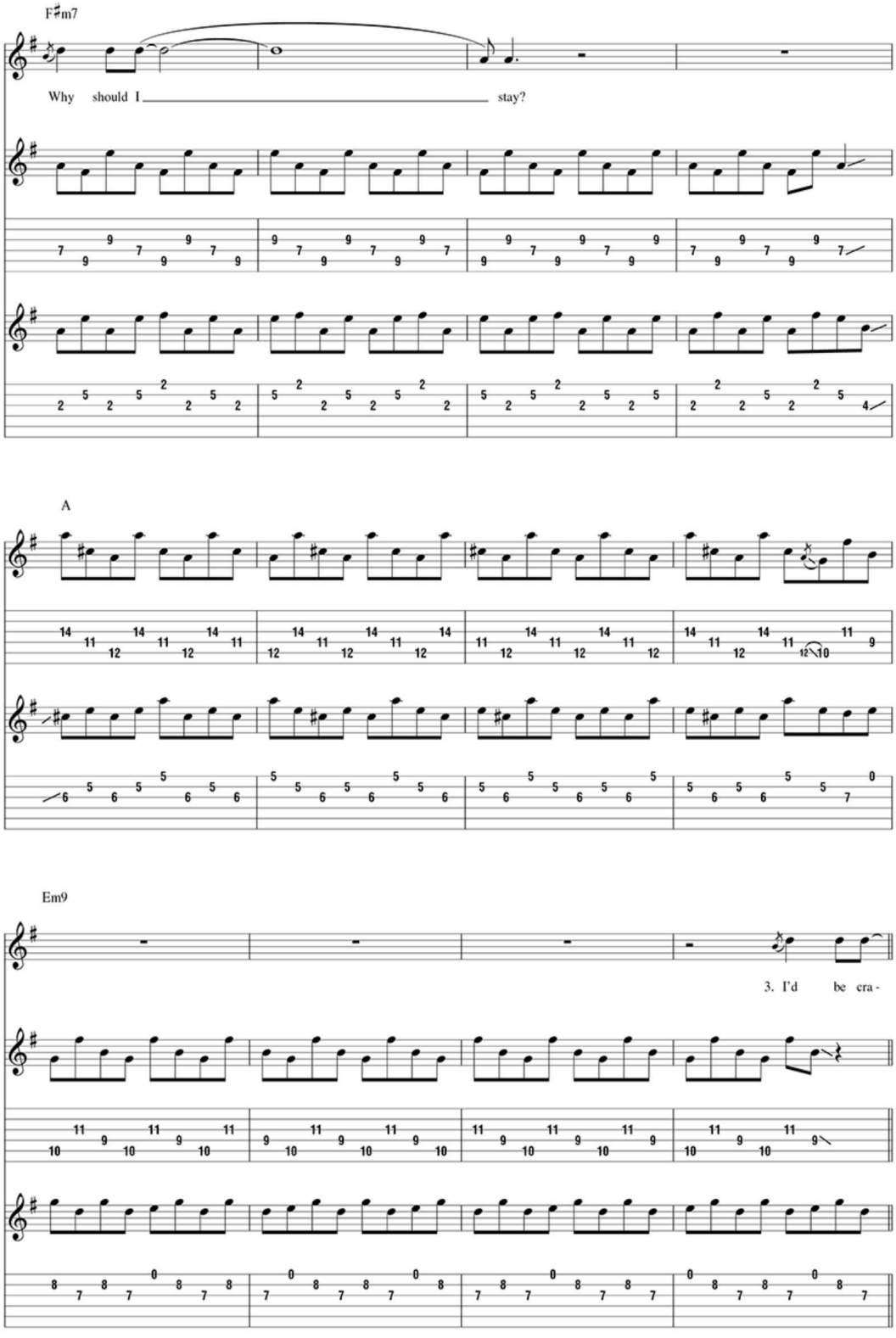

Em9

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?


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

F♯m7

fol - low where you lead, your eyes,

A

they turn

Em9

me.

Verse

Em7

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

Gtr. 3

Gtr. 4 (clean)

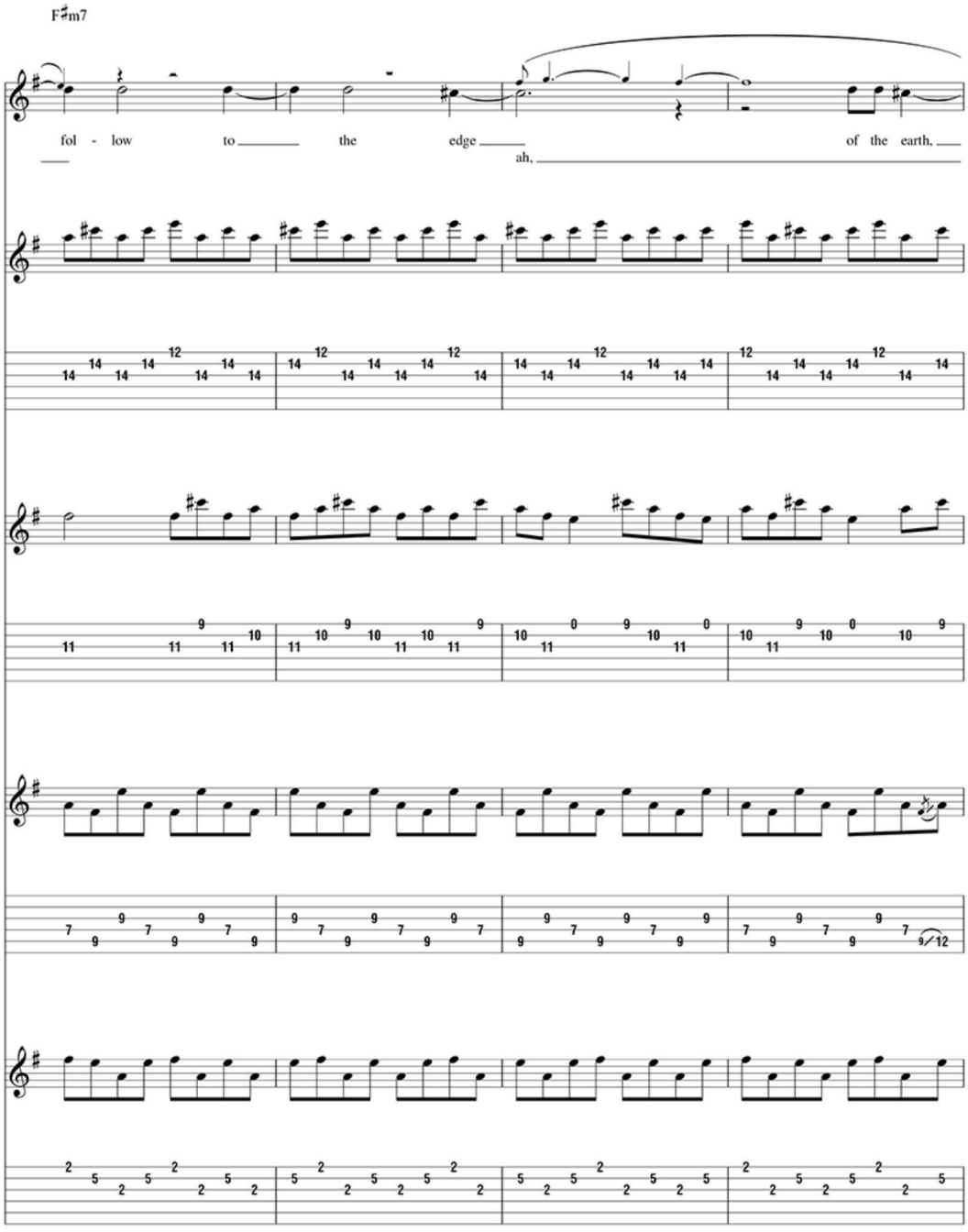
mf

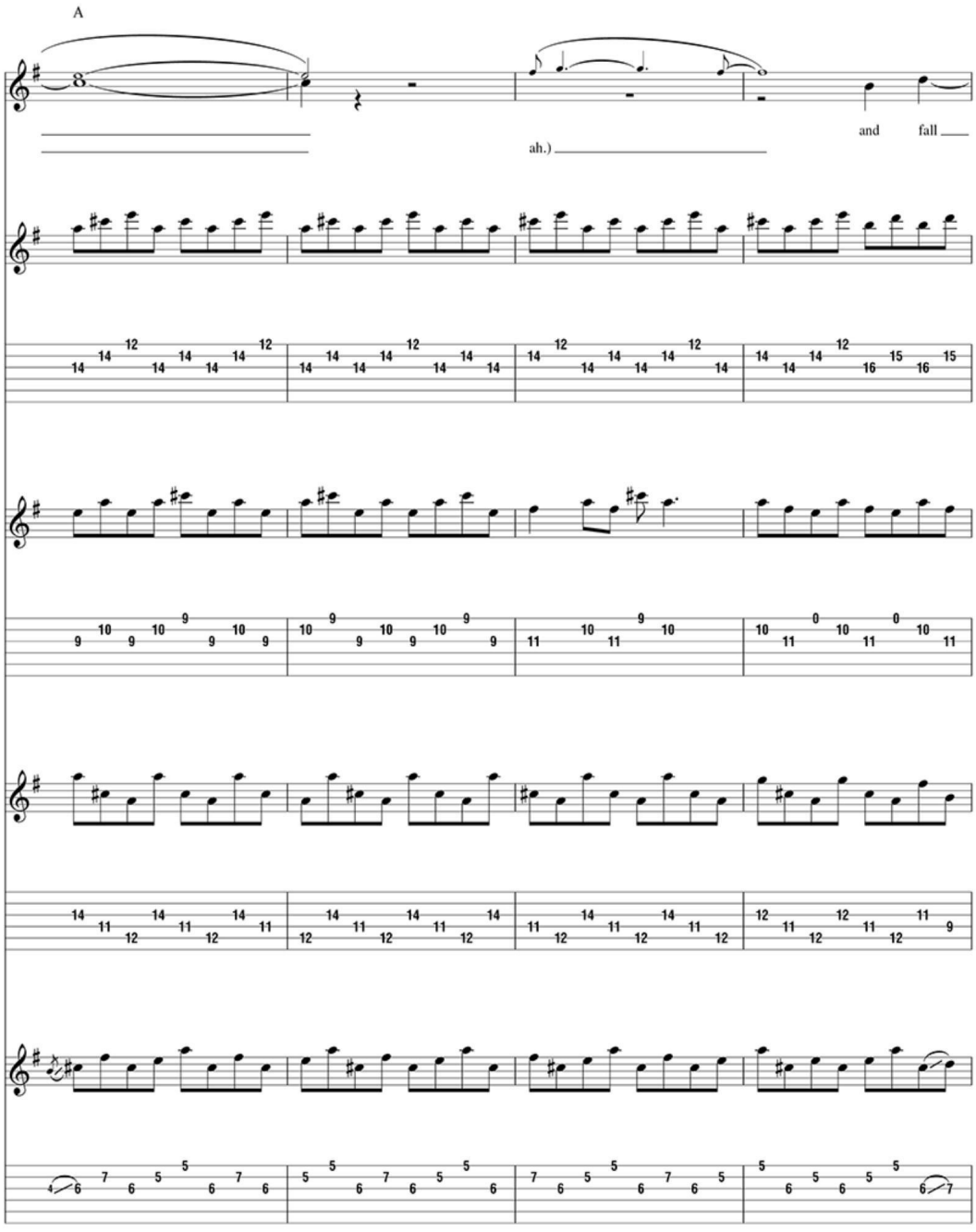
w/ fingers

let ring througout

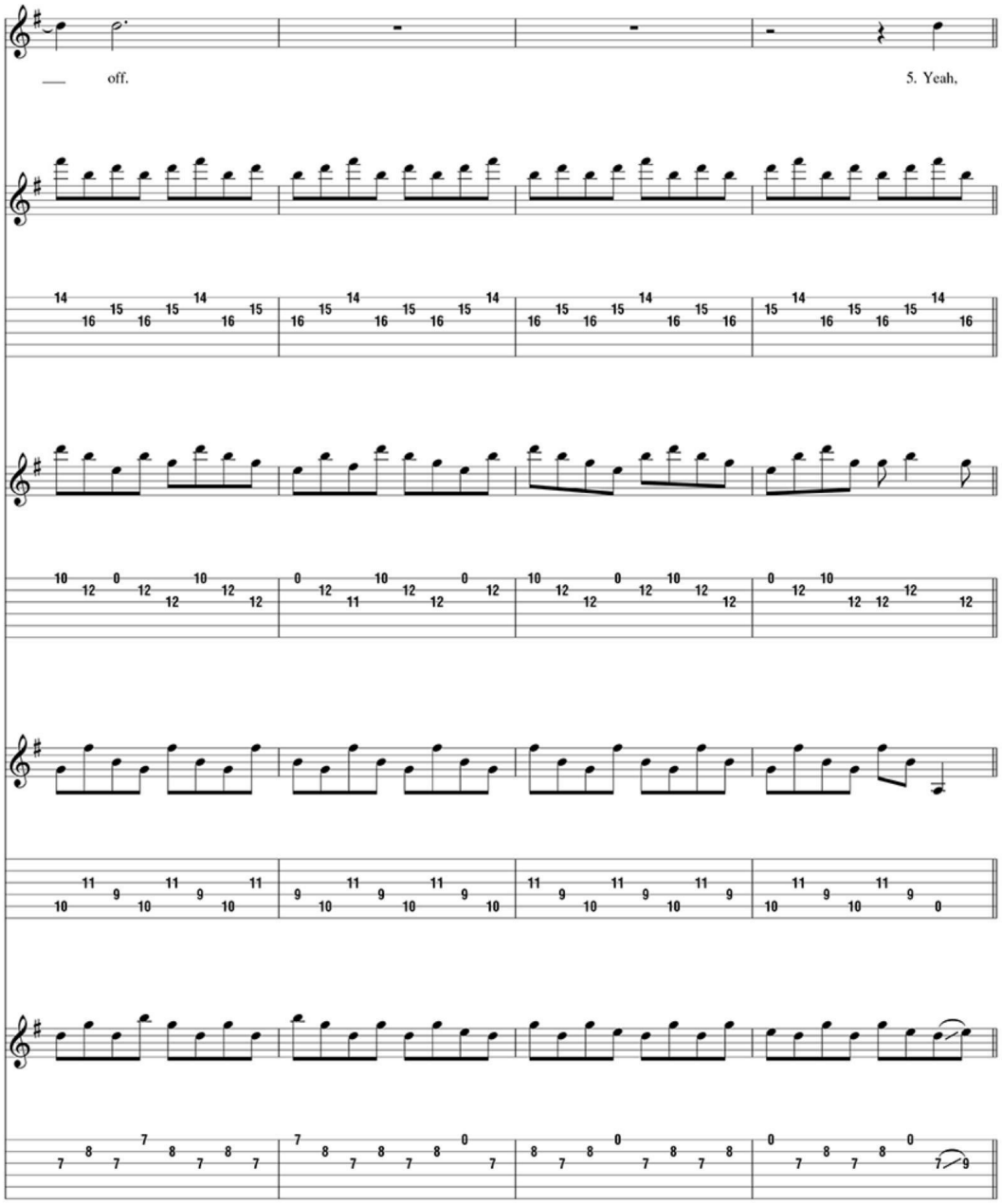
Gtr. 1

Gtr. 2


F♯m7
fol - low to the edge of the earth,
ah,

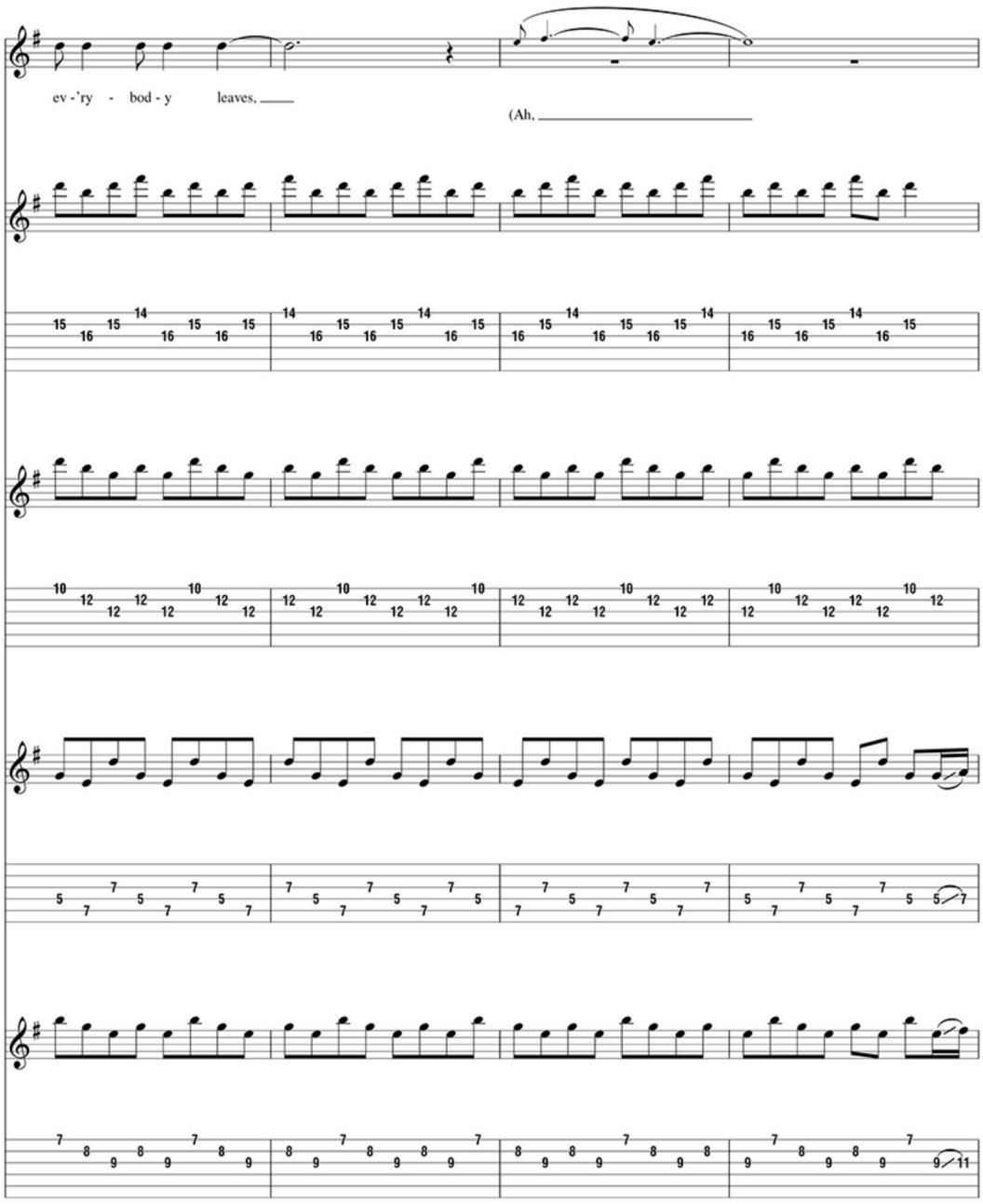

A
ah.)
and fall

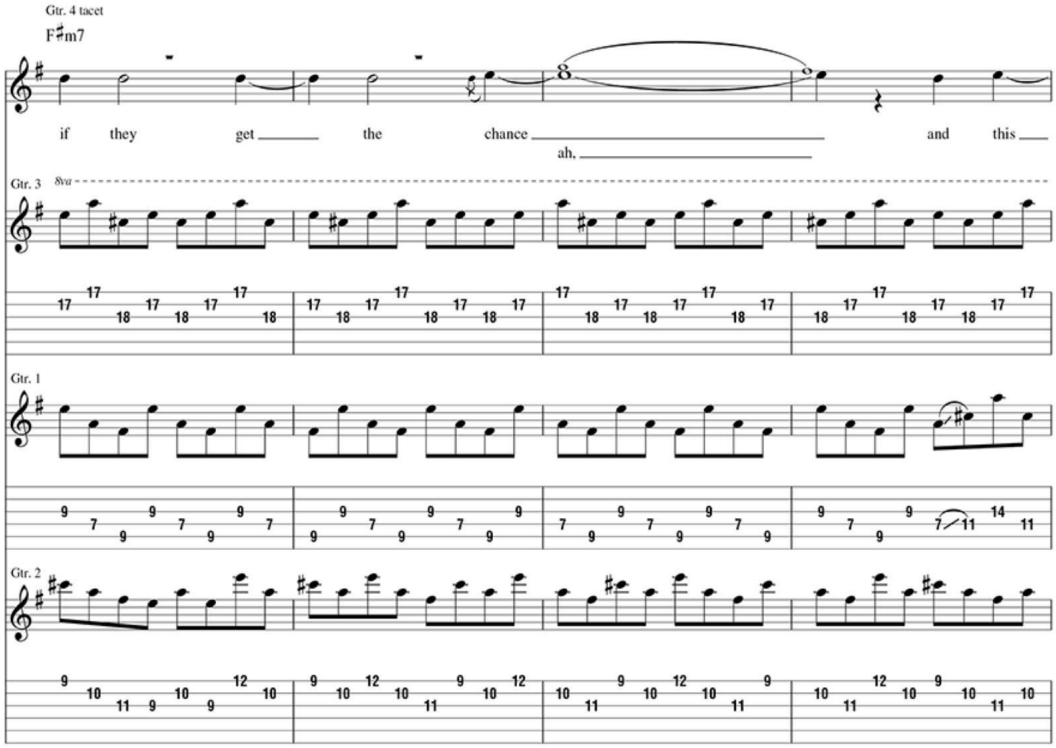
Em9

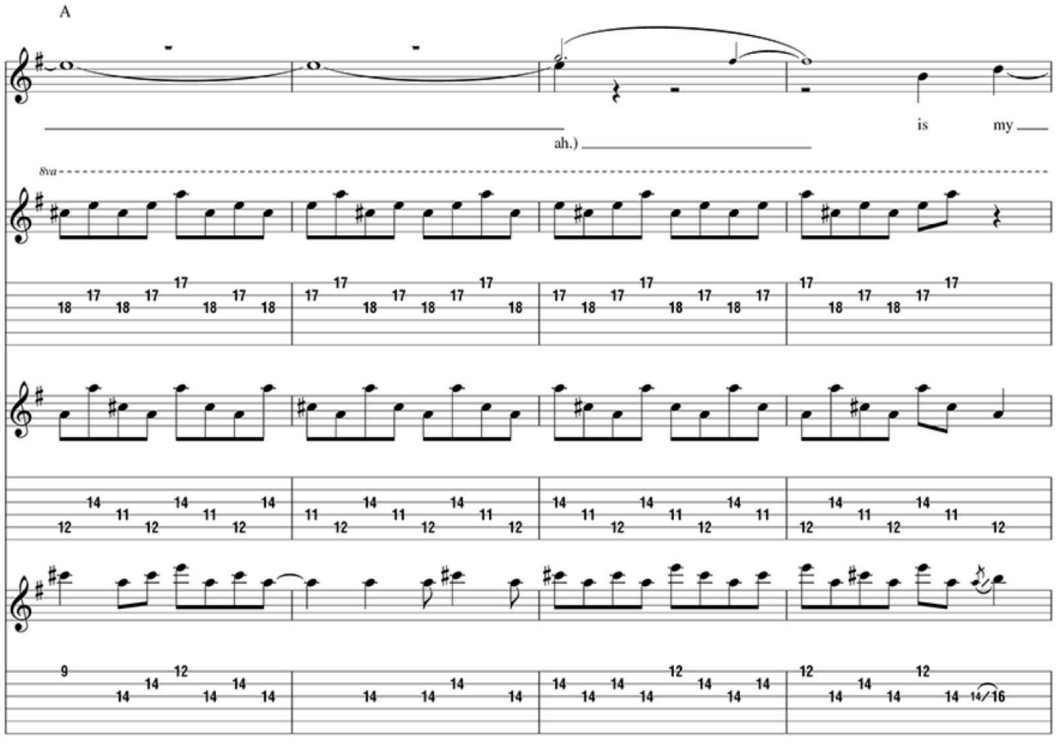


Verse

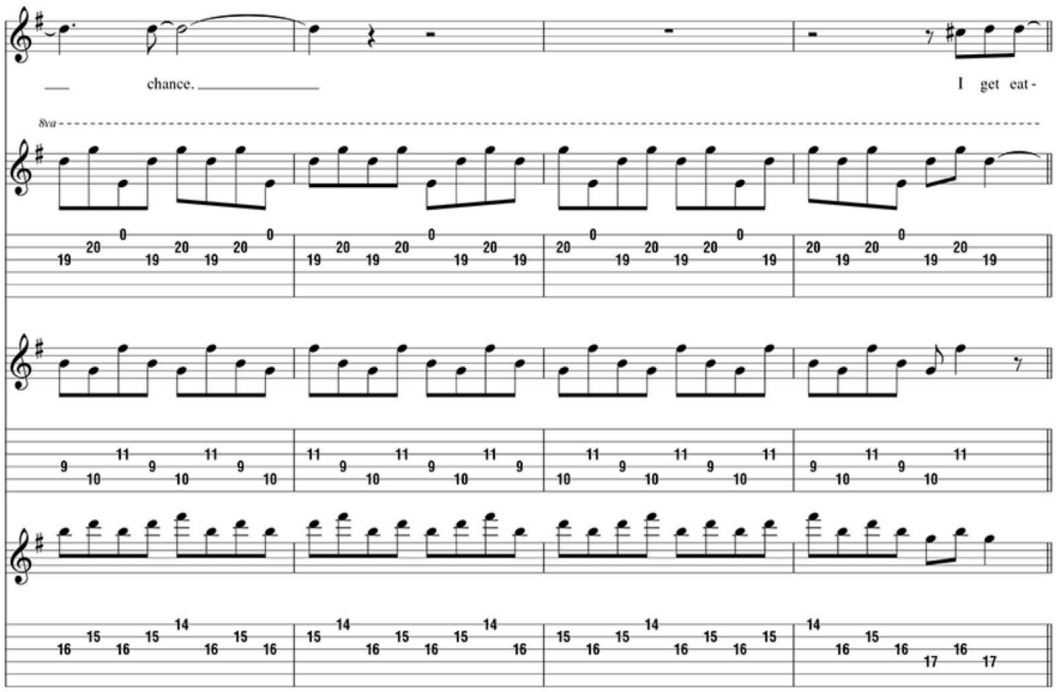
Em7




Gtr. 4 tacet
F♯m7
if they get the chance and this
ah,
Gtr. 3
8va
Gtr. 1
Gtr. 2


A
is my
ah.)
8va

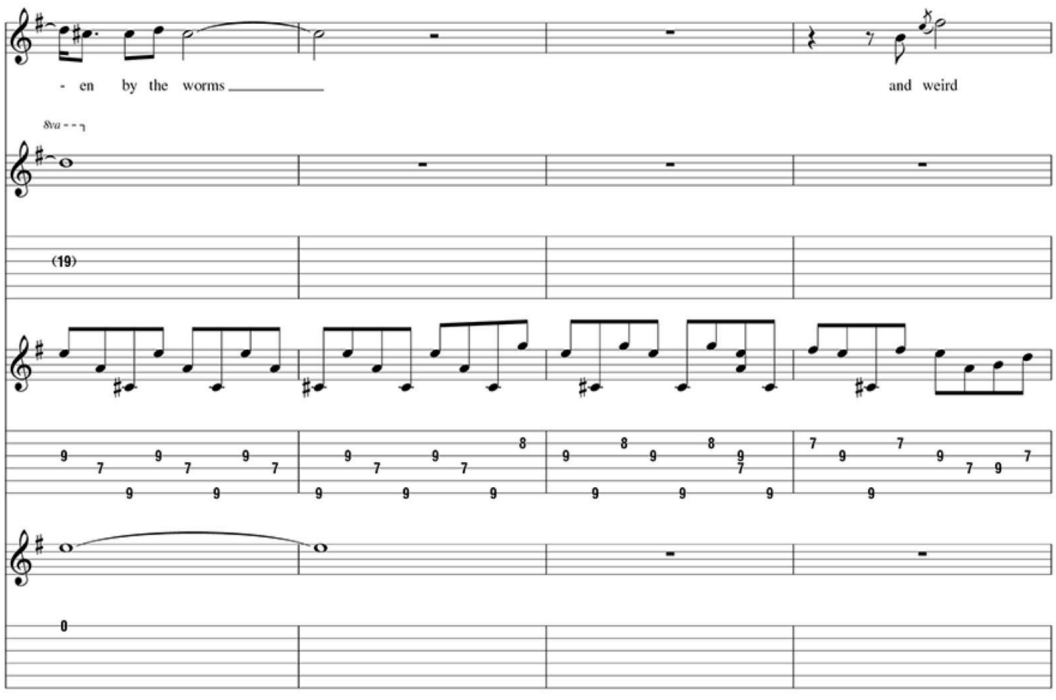
Em9

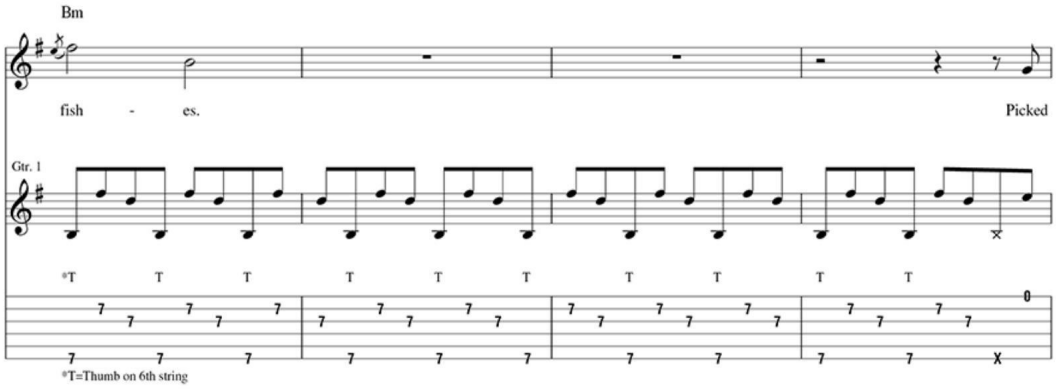


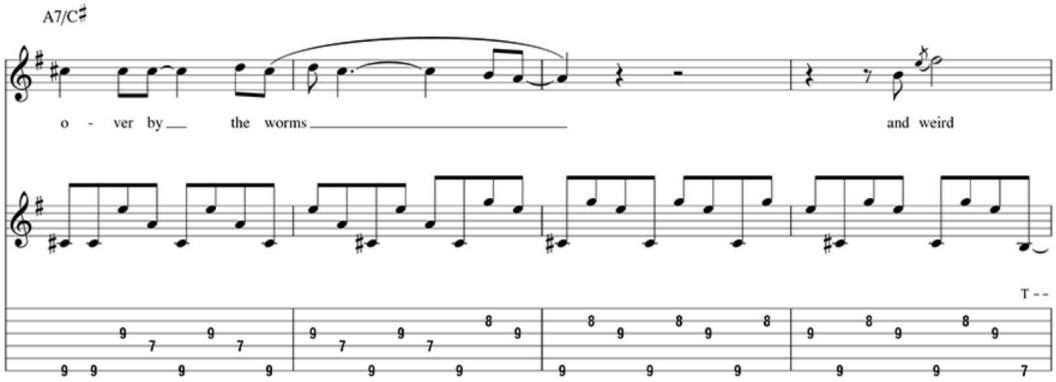
Chorus

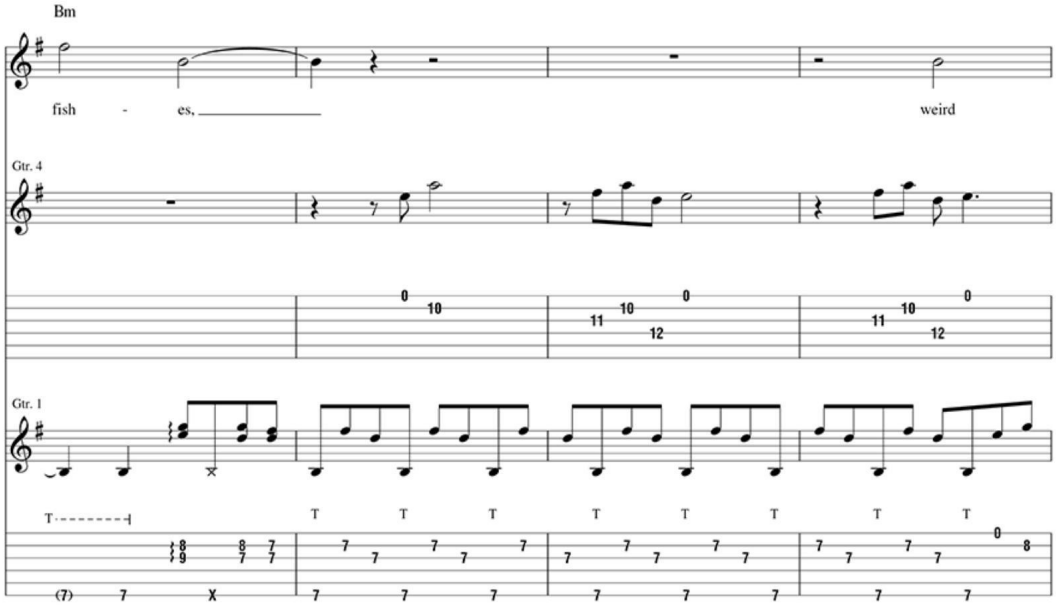
Gtrs. 2 & 3 tacet

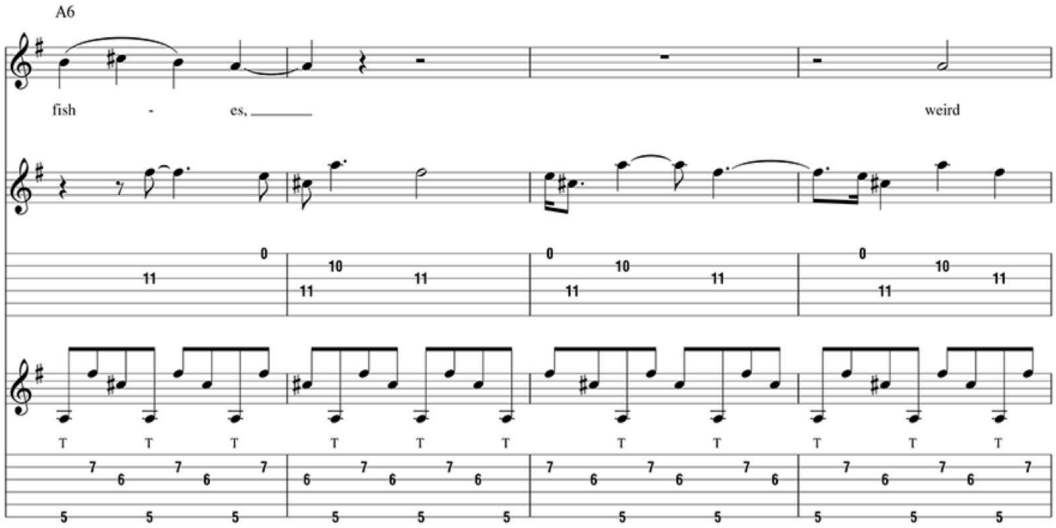
A7/C♯

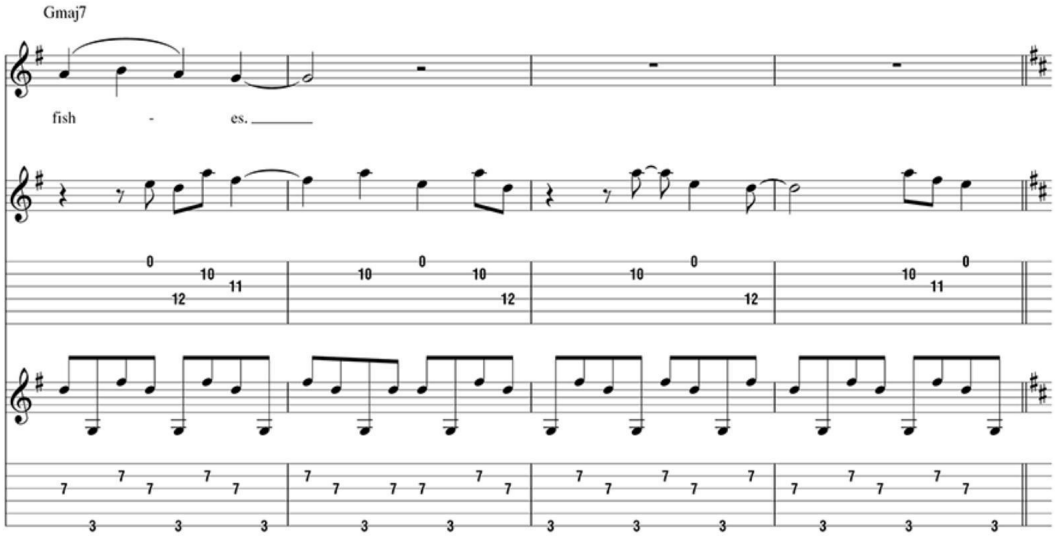


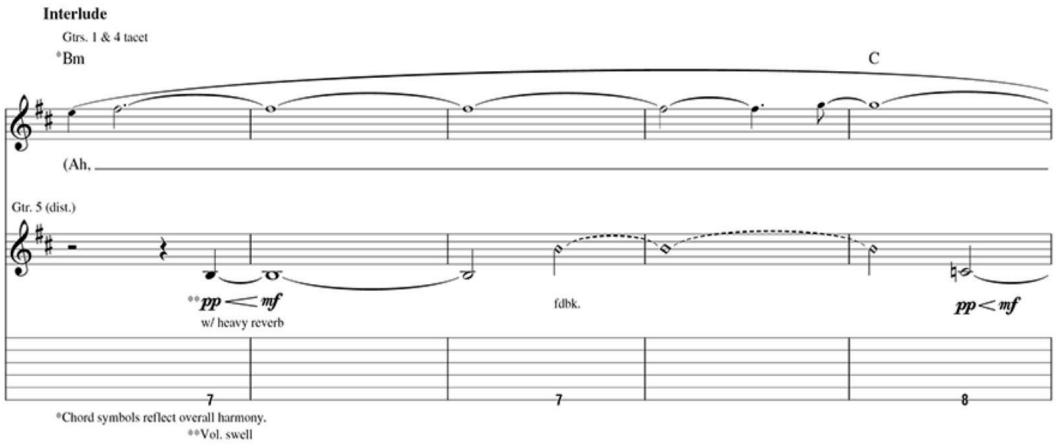

Bm
fish - es.
Picked
Gtr. 1
*T T T T T T T T T T
*T=Thumb on 6th string


A7/C♯
o - ver by the worms
and weird
T - -

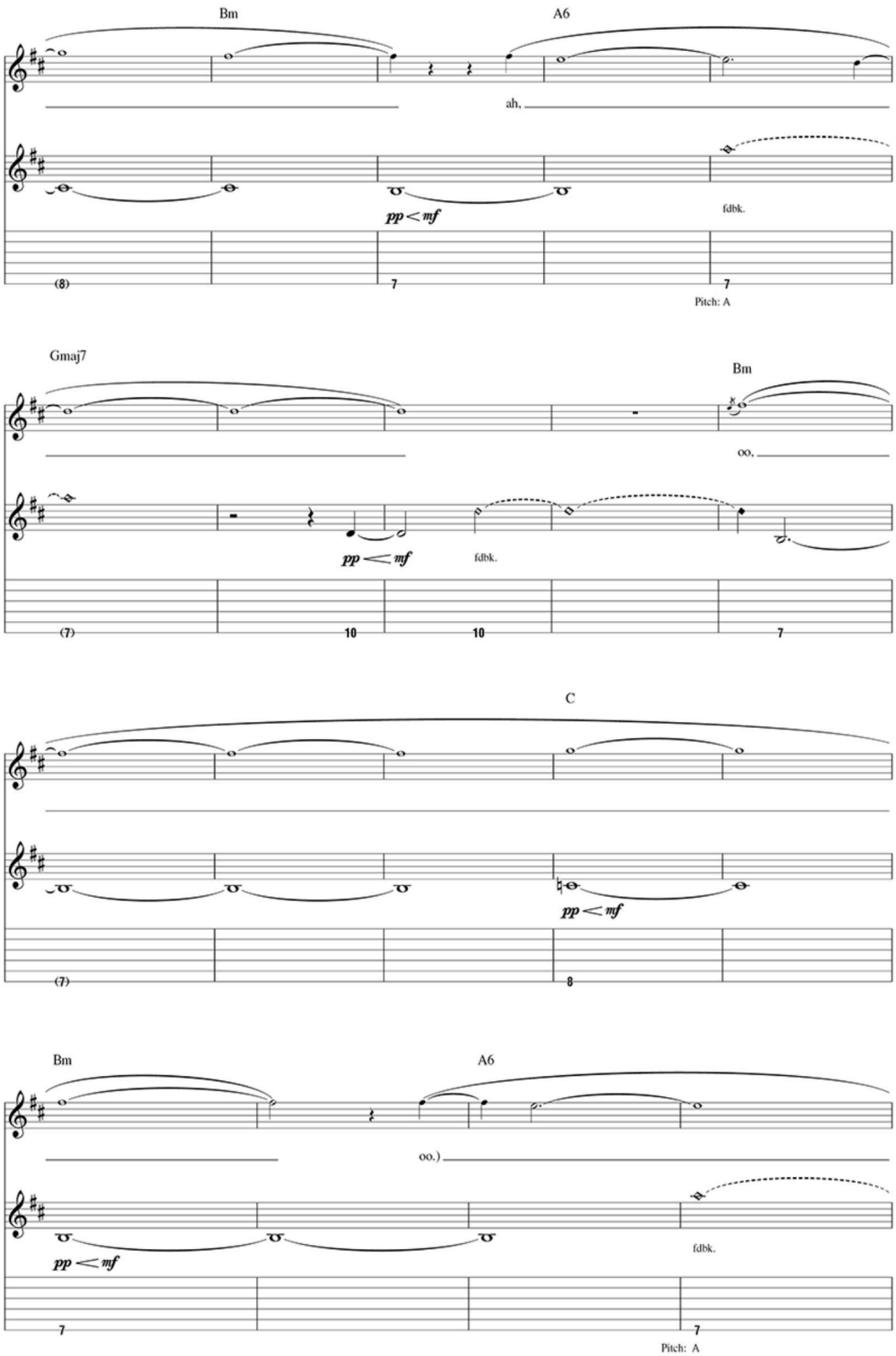

Bm
fish - es,
weird
Gtr. 4
Gtr. 1
T T T T T T T T T
(7)

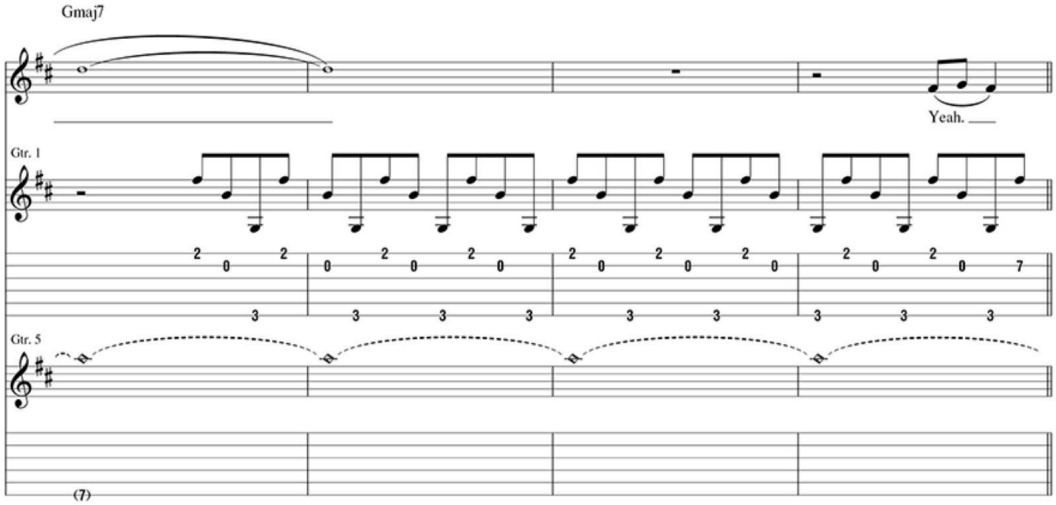


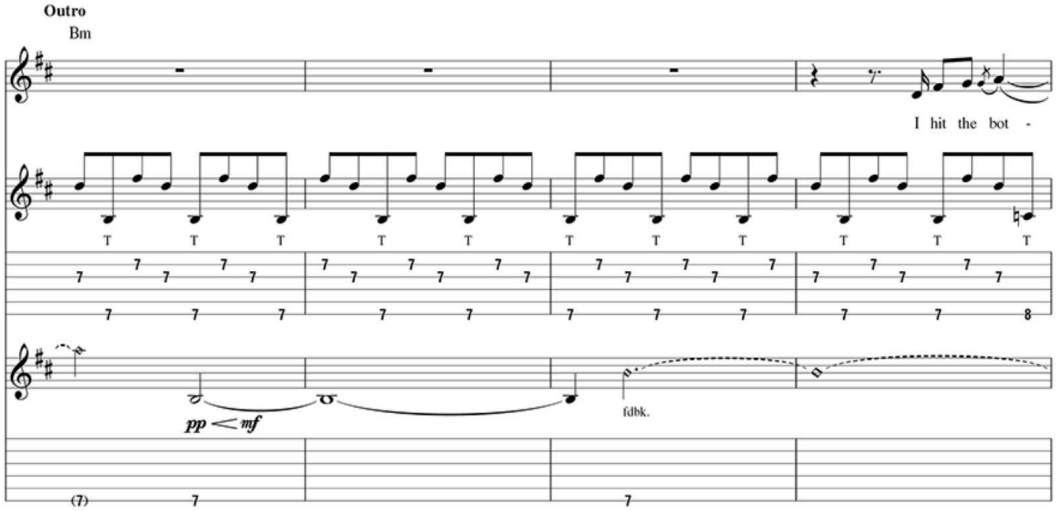


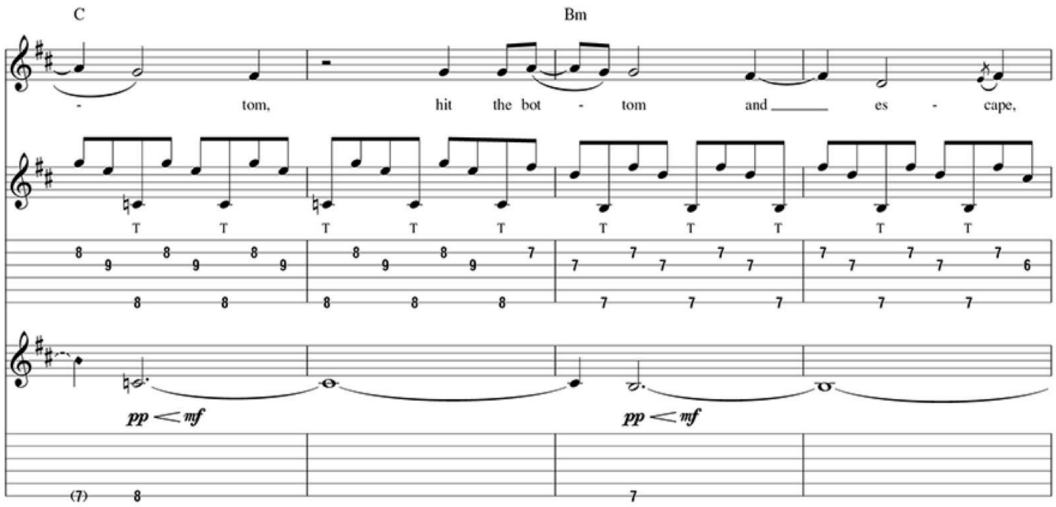


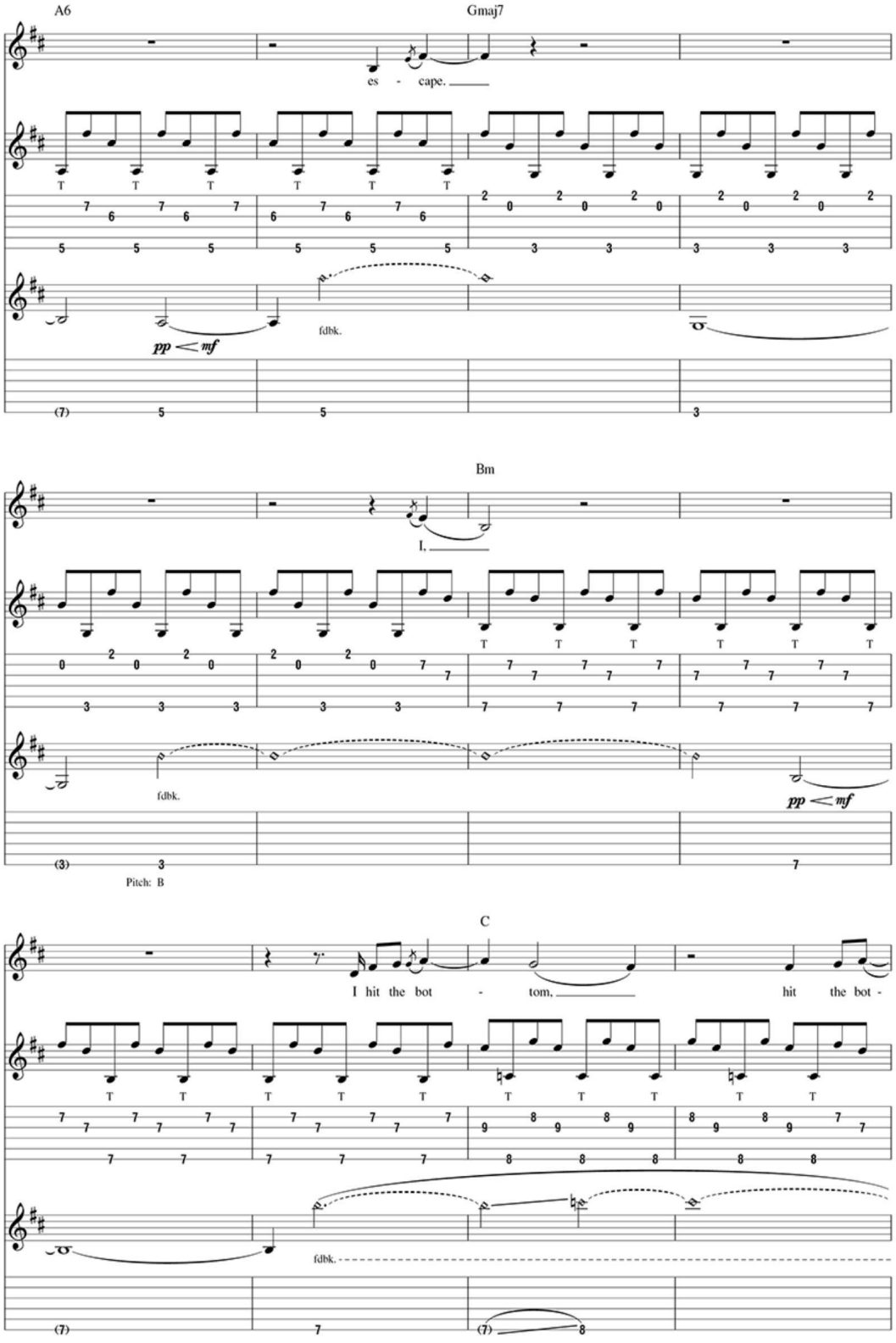
*Chord symbols reflect overall harmony.
**Vol. swell

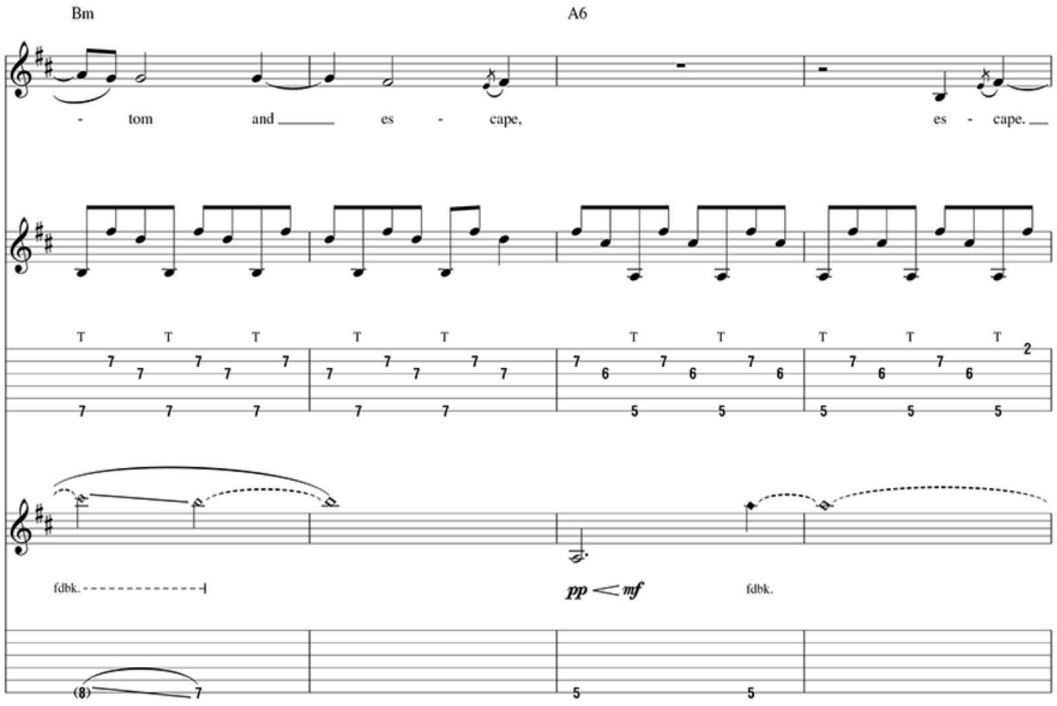

Bm
A6
ah,
pp < mf
fdbk.
(8)
7
7
Pitch: A
Gmaj7
Bm
oo,
pp < mf
fdbk.
(7)
10
10
7
C
pp < mf
(7)
8
Bm
A6
oo.)
pp < mf
fdbk.
7
7
Pitch: A

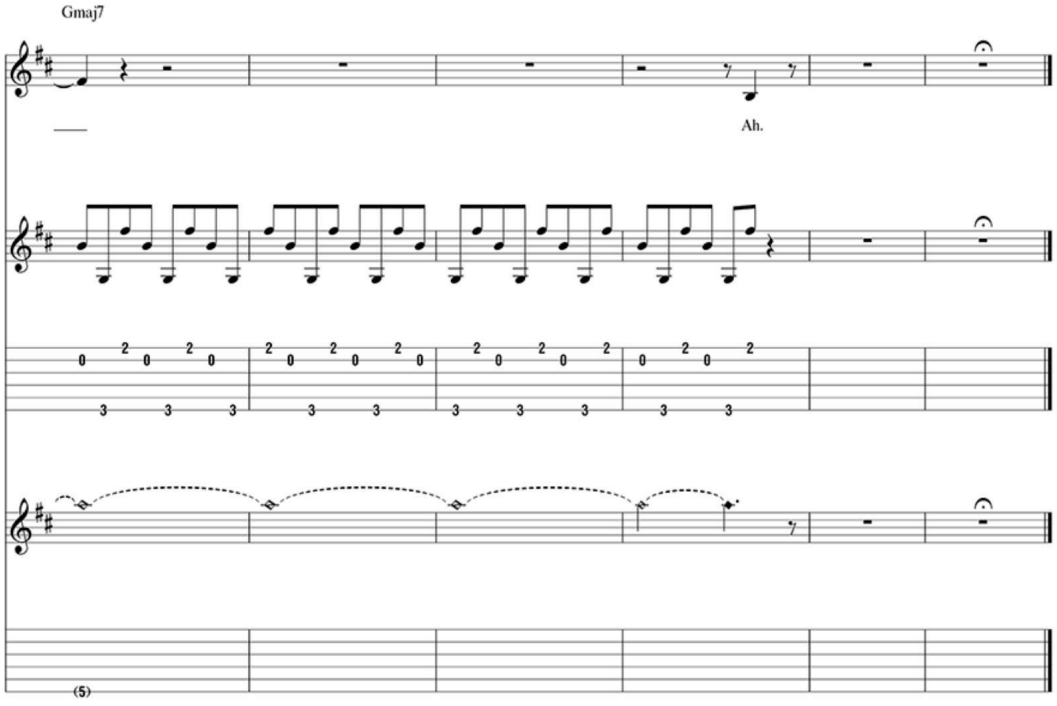

Gmaj7
Yeah.
Gtr. 1
Gtr. 5
(7)


Outro
Bm
I hit the bot -
pp < mf
fdbk.
(7)


C
Bm
- tom, hit the bot - tom and es - cape,
pp < mf
pp < mf
(7)


A6
Gmaj7
es - cape.
pp < mf
fdbk.
Bm
I,
fdbk.
pp < mf
Pitch: B
C
I hit the bot - tom,
hit the bot -
fdbk.





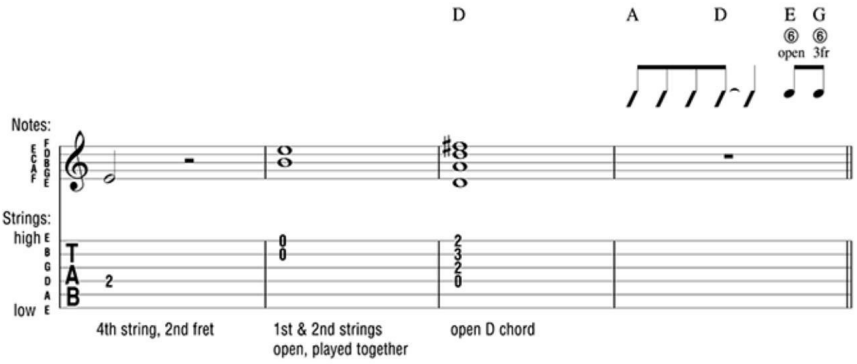
Guitar Notation Legend

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

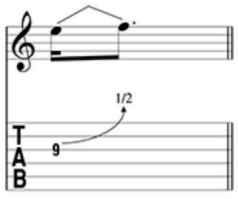
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

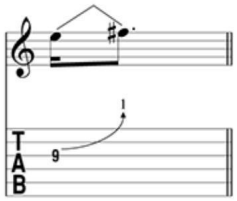


Definitions for Special Guitar Notation

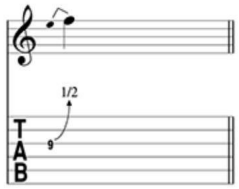
HALF-STEP BEND: Strike the note and bend up 1/2 step.



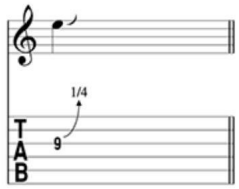
WHOLE-STEP BEND: Strike the note and bend up one step.



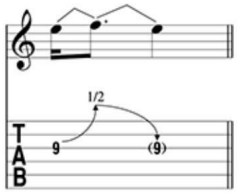
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



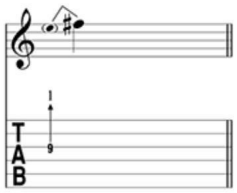
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



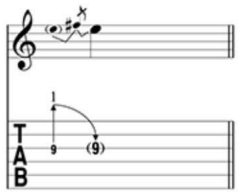
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



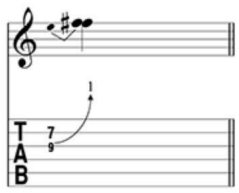
PRE-BEND: Bend the note as indicated, then strike it.



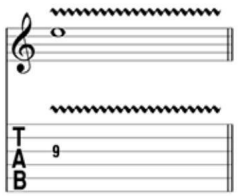
PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



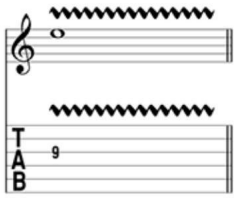
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



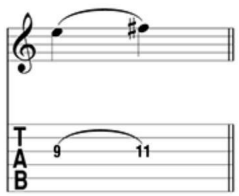
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



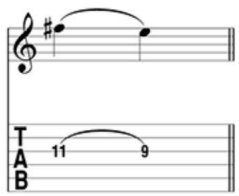
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



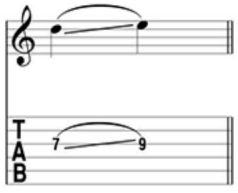
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



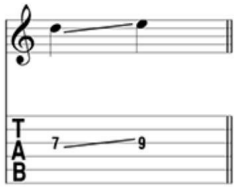
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



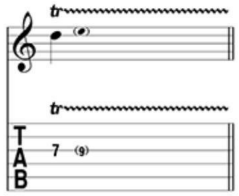
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



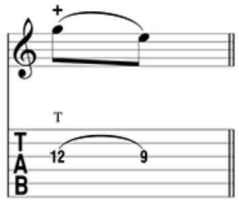
SHIFT SLIDE: Same as legato slide, except the second note is struck.



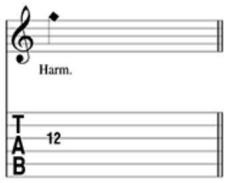
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



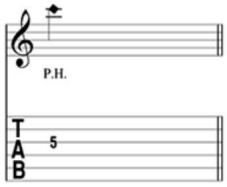
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



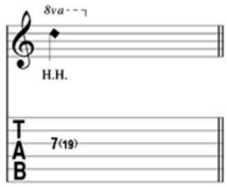
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



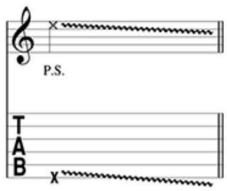
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



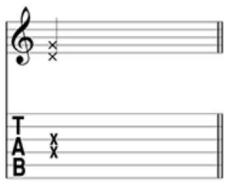
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



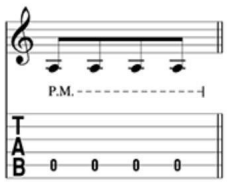
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



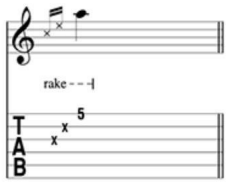
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



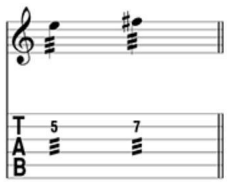
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



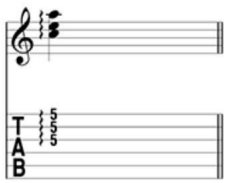
RAKE: Drag the pick across the strings indicated with a single motion.



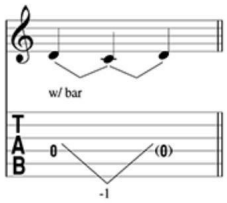
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



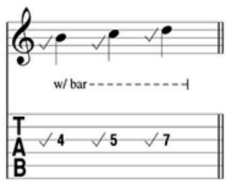
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



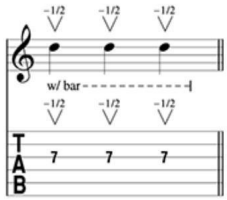
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



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

V • 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).

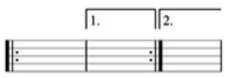
Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

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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