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IN RAIN BOWS  
RADIOHEAD  
—RADIOHEAD

CONTAINS ALL SONGS FROM THE LIMITED EDITION VERSION OF IN RAINBOWS

# RADIOHEAD IN RAINBOWS



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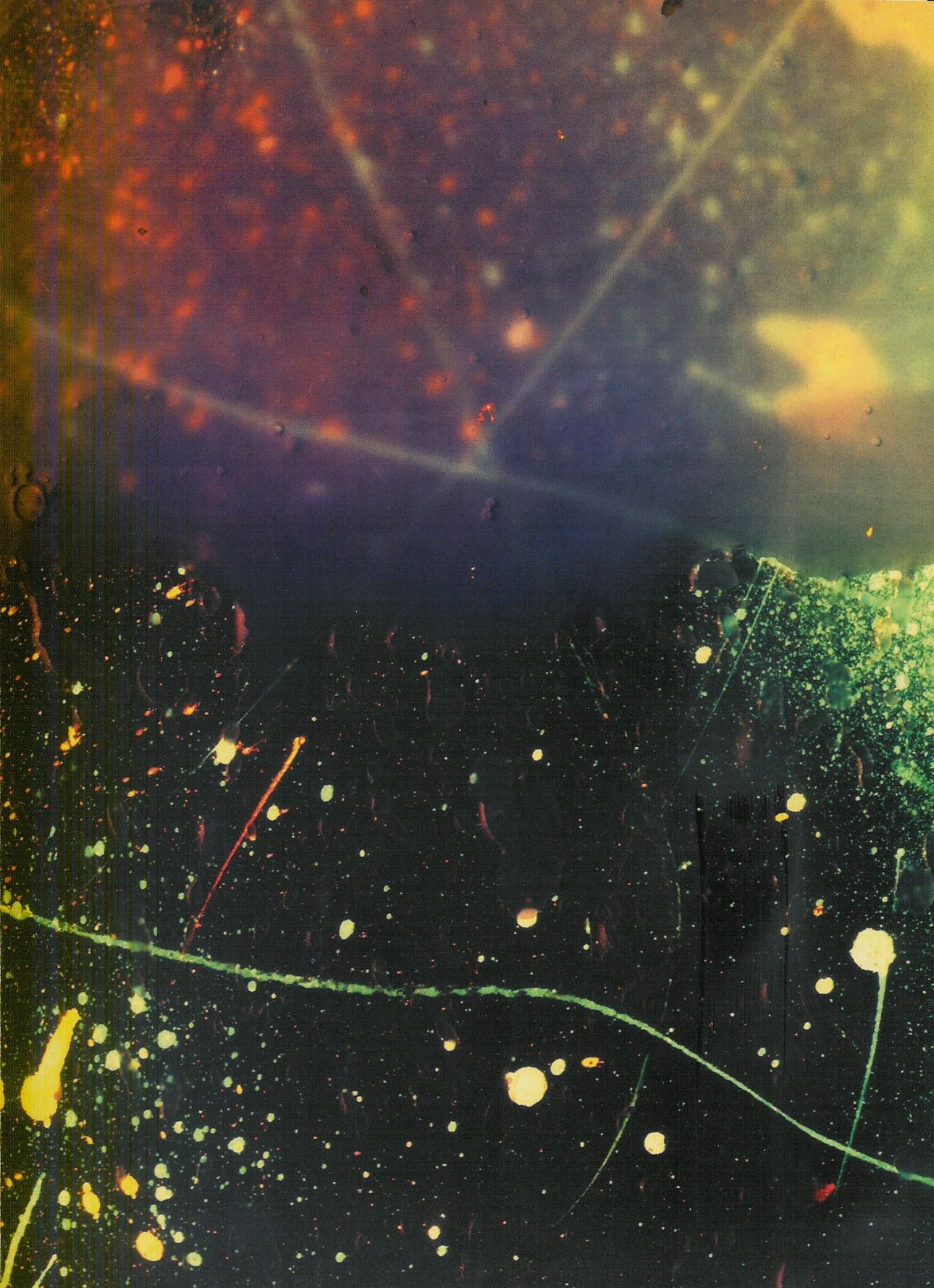
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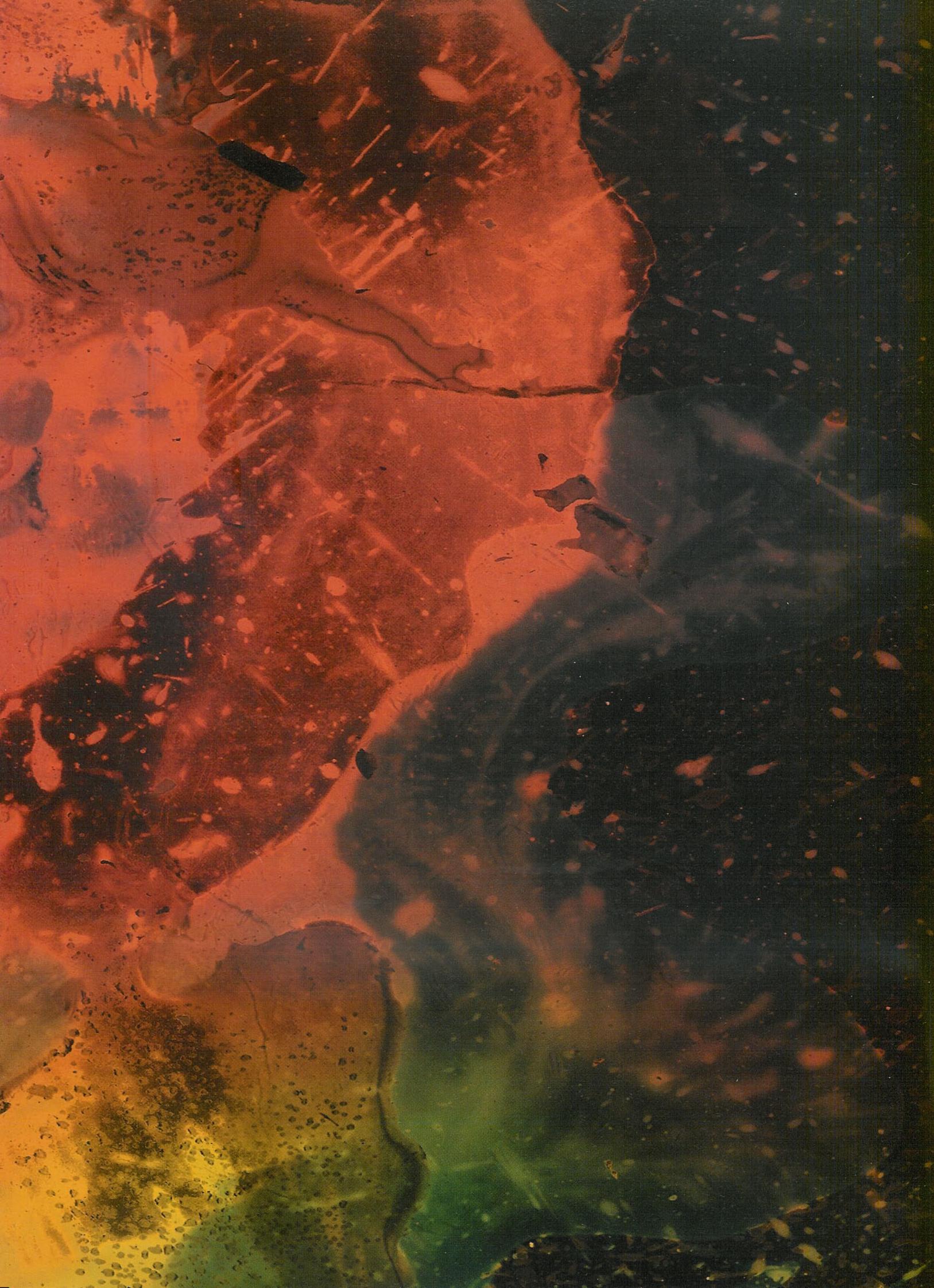
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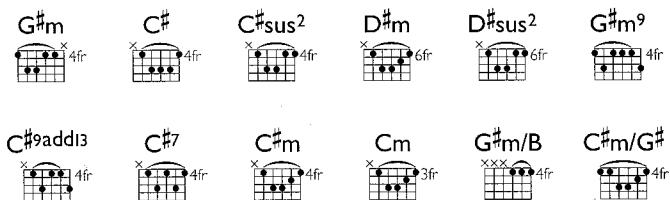






# 15 STEP

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



$\text{♩} = 184$

(B)

Synth. bass drum arr. Gtr.

7fr  
⑥

(Repeat section x 3)

Synth. bass drum (1° only)

Programmed perc.

cont. sim.

Fig. 1 -----+-----

How come I end up where I start - ed?

Programmed drums

Acoustic drums (2° only)

cont. sim.

Fig. 2 -----+-----

Fig. 5 -----+-----

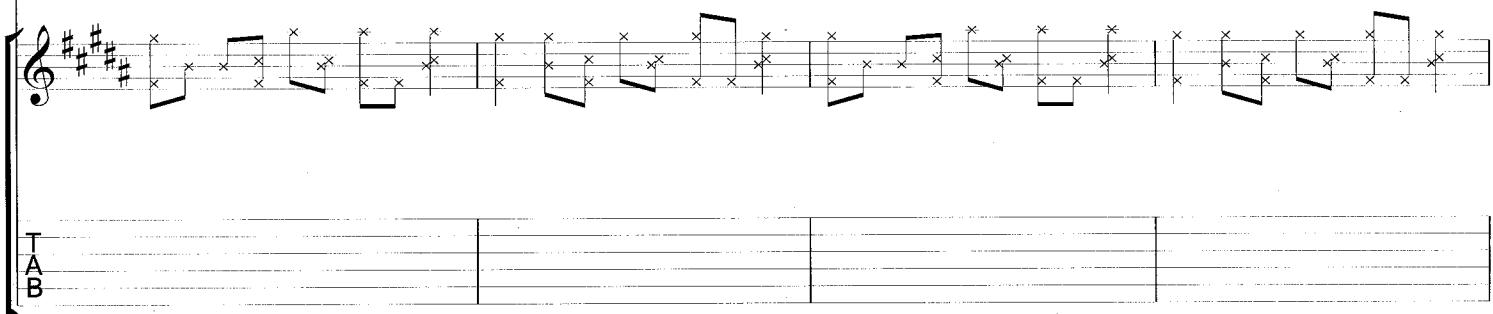
Programmed perc. & drums play Figs. 1 & 2 (1°)  
Programmed perc. plays Fig. 1 (2°)



5



— How come I end up where I went wrong?      Won't take my eyes off the ball a - gain, —



I.  
(G<sup>#</sup>m)

N.C.

you reel me out then you cut the string.

Programmed drums

Acoustic drums

T  
A  
B

2.

15 (G<sup>#</sup>m) G<sup>#</sup>m C<sup>#</sup> C<sup>#</sup>sus<sup>2</sup>

First you reel me out and then you cut the string.

Programmed drums

Elec. Gtr.  
(small notes 2°)

warm, clean tone

T  
A  
B

D<sup>#</sup>m D<sup>#</sup>sus<sup>2</sup> C<sup>#</sup>

I. 2.

C<sup>#</sup> C<sup>#</sup>sus<sup>2</sup>

T  
A  
B

22 **S.** G<sup>#</sup>m C<sup>#</sup> C<sup>#sus2</sup> D<sup>#m</sup> D<sup>#sus2</sup> C<sup>#</sup> C<sup>#sus2</sup>

1. You used to be al - right. \_\_\_\_\_ What hap - pened? \_\_\_\_\_ Did the  
 S. You used to be al - right. \_\_\_\_\_ What hap - pened? \_\_\_\_\_ Et

**Bass arr. Gtr. (On S. only)**

6fr 4fr 6fr 2fr 4fr 2fr 4fr

(4) (5) (6)

26 G<sup>#m</sup> C<sup>#</sup> C<sup>#sus2</sup> D<sup>#m</sup> D<sup>#sus2</sup> C<sup>#</sup> C<sup>#sus2</sup>

cat get your tongue? \_\_\_\_\_ Did your  
 cetera, et cetera. \_\_\_\_\_

**Bass arr. Gtr. (On S. only)**

6fr 4fr

(6) (5) (6)

30 G<sup>#m</sup> C<sup>#</sup> C<sup>#sus2</sup> D<sup>#m</sup> D<sup>#sus2</sup> C<sup>#</sup> To Coda ♫

(Children shouting - 2° only)

string come un - done? \_\_\_\_\_  
 Fads for what - ever. \_\_\_\_\_ (Hey!)

2° ad-lib sim Elec.Gtr.

34 G<sup>#</sup>m C<sup>#</sup> G<sup>#</sup>m<sup>9</sup> C<sup>#</sup>add13

One \_\_\_\_\_ by \_\_\_\_\_ one, \_\_\_\_\_

**Elec. Gtr.**

T A B T A B T A B T A B

**Bass arr. Gtr.**

Fig. 3 -----

T A B T A B T A B T A B

38 G<sup>#</sup>m C<sup>#</sup> G<sup>#</sup>m<sup>9</sup> C<sup>#</sup>7

one \_\_\_\_\_ by \_\_\_\_\_ one \_\_\_\_\_ it \_\_\_\_\_

**Bass arr. Gtr. plays Fig. 3**

T A B T A B T A B T A B

42 G<sup>#</sup>m C<sup>#</sup> G<sup>#</sup>m<sup>9</sup> C<sup>#</sup>add13

comes \_\_\_\_\_ to us \_\_\_\_\_ all, \_\_\_\_\_ it's \_\_\_\_\_ as \_\_\_\_\_

**Bass arr. Gtr. plays Fig. 3**

T A B T A B T A B T A B



G#m/B

**Elec. Gtr.**

*cont. sim.*

**p** ——————

**p** —————— ,

w/ heavy reverb and echo (bracketed notes)

66

Elec. Org. loop arr. Gtr.

*p*

*p*

Fig. 4

T TAB

**Elec. Org. arr. Gtr.**

70

C♯m      D♯m      C♯m

Fig. 4 - - - - -

T A B	14	16	14
	13	15	13
	14	13	14

76

G<sup>#</sup>m  
(*Children shouting*)

C<sup>#</sup>m/G<sup>#</sup>  
(*Yeah!*)

Elec. Org. arr. Gtr. plays Fig. 4 ad lib.  
Programmed & acoustic drums play Fig. 5 ad lib.

Musical score for guitar and bass at measure 81. The top staff shows a treble clef, a key signature of G major (one sharp), and a time signature of common time. The guitar part (right hand) consists of eighth-note patterns: (D, A, D, A, G, C, G, C), (D, A, D, A, G, C, G, C), (D, A, D, A, G, C, G, C), (D, A, D, A, G, C, G, C). The bass part (left hand) consists of eighth-note patterns: (B, E, B, E, A, D, A, D), (B, E, B, E, A, D, A, D), (B, E, B, E, A, D, A, D), (B, E, B, E, A, D, A, D). The bottom staff shows the bass clef, the key signature of G major, and the time signature of common time. The bass part continues with eighth-note patterns: (B, E, B, E, A, D, A, D), (B, E, B, E, A, D, A, D), (B, E, B, E, A, D, A, D), (B, E, B, E, A, D, A, D).

A musical score page from a piano-vocal score. The page number is 86, and the key signature is G major (no sharps or flats). The vocal line starts with "How come I end up where I have start - ed?" followed by a repeat sign and the continuation "How come I end up where I went wrong?". The music consists of a treble clef staff with various notes and rests.

A musical score for "Bass arr. Gtr." in 2/4 time. The key signature is A major (three sharps). The music is written in treble clef and consists of two staves, each with six measures. The notes are primarily eighth notes, with some sixteenth-note patterns and rests.

Elec. Org. arr. Gtr. plays Fig. 4 ad lib.  
Programmed & acoustic drums & perc. play Figs. 1 & 5 ad lib.

90 C<sup>#</sup>m/G<sup>#</sup>

(G<sup>#</sup>m<sup>9</sup>)

Synth. arr. Gtr.

w/ bar or gliss. ad lib.

Drums tacet

TAB

93 C<sup>#</sup>m/G<sup>#</sup>

then you cut the string.

Bass arr. Gtr.

w/ bar or gliss. ad lib.

Programmed & acoustic drums play Fig. 5 ad lib.

TAB

96 Cm  
(Drums)

C<sup>#</sup>m

Cm

Elec. Org. arr. Gtr.

w/ bar or gliss. ad lib.

TAB

100

TAB

3  
5

103

D♯m

C♯m

Synth. arr. Gtr.

w/ bar or gliss. ad lib.

TAB

2 1/2

3

TAB

2  
4  
3

5

107

Cm

Repeat ad lib. to fade

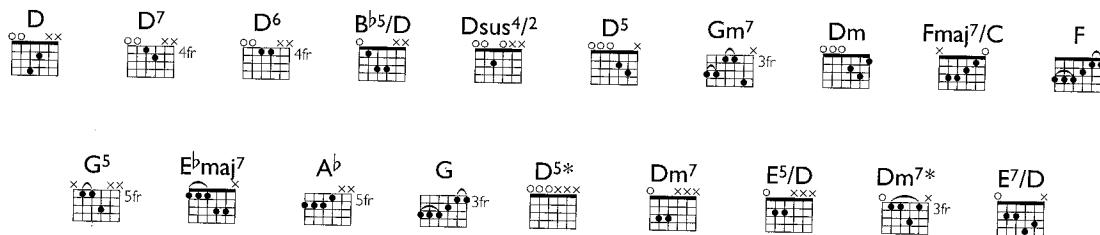
TAB

4  
5

3  
6

# BODYSNATCHERS

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



Tune all guitars ⑥ = D (lowest string)

♩ = 168

D  
Elec. Gtr. I

w/ heavy dist. Fig. I simile

6 D6 D

Fig. I I. I \_\_\_\_ do not \_\_\_\_

T A B 15 0 10 12 10 12 0 0 | 17 0 x 0 0 0 x 0 | 14 0 10 12 10 12 0 0 | 17 0 x 0 0 0 x 0



Elec. Gtrs. 2 & 3 (*i° only*)

w/ dist.

10

D<sup>7</sup>

(%) — un - der - stand — what it is —  
removed back - bone, a pale im - i -

Elec. Gtr. 2 (on %)

w/ dist.

Fig. 2 —

Elec. Gtr. I plays Fig. 1 cont. sim.

cont. sim.

Elec. Gtr. 3 (on %)

w/ dist.

simile

T A B 12 14 10 12



14

D<sup>6</sup>

I've — done — wrong — ges

-ta - tion

Elec. Gtr. 3 (on %)

Elec. Gtr. 2 plays Fig. 2 (on % only)

T A B 12 14 10 12

17 D

Full of holes,  
sawn off.

check for pulse,

TAB

Play I° only

## Elec. Gtr. 2

26

The musical score consists of three staves. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. It features vertical stems with 'x' marks above them, indicating specific notes to play. The middle staff is labeled 'Elec. Gtr. 1' and shows a treble clef, a key signature of one sharp, and a time signature of common time. It contains sixteenth-note patterns with grace notes and slurs. The bottom staff is labeled 'Elec. Gtr. 2' and shows a treble clef, a key signature of one sharp, and a time signature of common time. It also contains sixteenth-note patterns with grace notes and slurs. The score concludes with a D7 chord. Below the staves is a tablature for two electric guitars, showing six strings and six frets. The first measure (T-A-B) has notes at 12, 10, 12, 10, 12, and 12. The second measure has notes at 0, 7, 9, 5, 0, 5, and 5. The third measure has notes at 0, 10, 12, 10, 12, 15, and 17. The fourth measure has notes at 0, 17, 0, 0, 17, and 13.

### Elec. Gtr. 3

30

I've no id - ea what { I you am are } talk -

Elec. Gtr. 2

Elec. Gtr. I plays Fig. 1 cont. sim.

Elec. Gtr. 3

34

ing a - bout,

38

D<sup>6</sup>

I'm trapped in this body and can't get up your

{ Your mouth moves on - ly with some - one's hand }

D

TAB

BASS TAB

B<sup>b5</sup>/D

out. ass. } Oh, oh, oh,

Elec. Gtrs. 1 & 2

TAB

BASS TAB

**Elec. Gtr. 3**

17fr  
② hold bend -

**B<sup>b</sup>/D**

**To Coda ♪**

**Dsus<sup>4/2</sup>**

46

**Elec. Gtr. I**

oh,

**Elec. Gtr. 2**

T A B | : . X 14-15 | 15-X 14-15 | 12 | X 14-15 | 15-X 14-15 |

T A B | : 12-13 | 14-15 | 15-X 14-15 | 12-13 | 14-15 | 15-X 14-15 |

**I.**                    **2.**

15fr  
②

**D<sup>5</sup>**

**Dsus<sup>4/2</sup>**

**D. ♫ al Coda**

50

oh, oh, oh,

2. You killed the sound

**T A B** | : 17 0 > | 17 0 > | 17 0 > | 14 15 17 | 17 0 > | 17 0 > | 17 0 > | 7 3 5 0 |

**full**

**T A B** | : 15 |

**full**

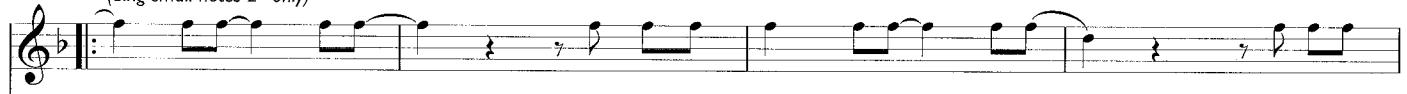
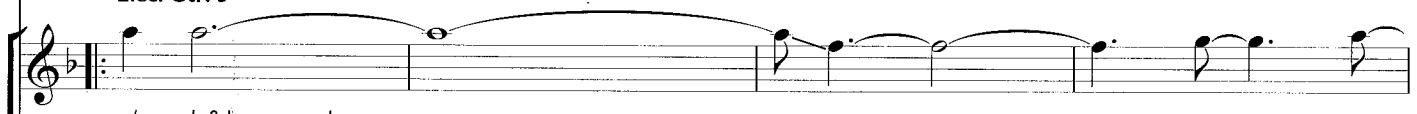
**T A B** | : 15 |

**Ac. Gtr.**Gm<sup>7</sup>

cont. sim.

54

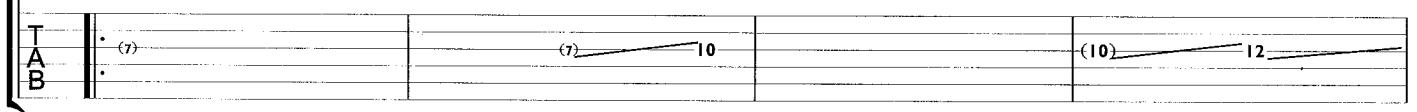
(Sing small notes 2° only)

**Elec. Gtr. 3****Elec. Gtr. 2**

(Play small notes 2° only)



Fig. 3 -



1.

2.

58 Fmaj<sup>7</sup>/CGm<sup>7</sup>

twen-ty-first cen -tur-y, it is the twen - ty-first cen -tur-y. Has the light It can fol-

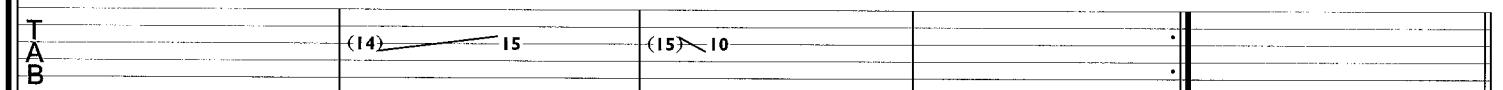
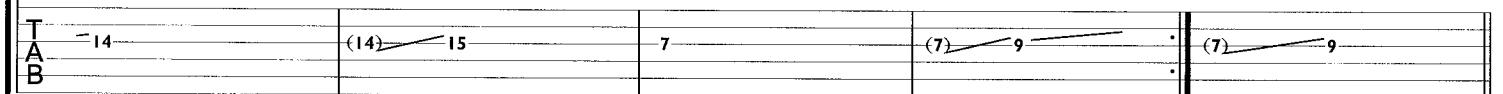


Fig. 3 -



63 Gm<sup>7</sup>

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

**Elec. Gtr. 3**

Ac. Gtr. cont. sim.  
Elec. Gtr. 2 plays Fig. 3 ad lib.

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

67 Fmaj<sup>7/C</sup>

Gm<sup>7</sup>

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

T	14	(14)	17	12	(12)	12
A						
B						

**Elec. Gtr. 2**

12fr  
(4)  
10fr  
(3)  
10fr  
10fr

71 Gm<sup>7</sup>

Dm

wrapped round my face, on the lines wrapped round my face are for

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

10fr 15fr 12fr 10fr  
 (4) (3) (4) (3)

75 Fmaj<sup>7</sup>/C Gm<sup>7</sup>  
 an - y - one else to see, are for an - y - one else to see I'm a lie.

Elec. Gtr. 2

T A B -14 (14)-19 15 (15)-10 10

G  
 Elec. Gtr. I

79 F Gm E♭maj<sup>7</sup> F Gm

cont. sim.

T A B 10 10 10 12 12 12 8 8 8 10 10 10 12 12 12

E♭maj<sup>7</sup> A♭ G

83

T A B 12 12 12 8 8 8 13 13 13 13 13 13 5 5

86

Yeah.

D<sup>5\*</sup>

90

Dm<sup>7</sup>

Elec. Gtr. 2

Elec. Gtr. I

TAB

0 - 3   0 - 3   2 - 0   0   0 - 3   0 - 3   2 - 0   0   0 - 3   0 - 3   2 - 0   0   0 - 3   0 - 3   2 - 0   0

TAB

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

Elec. Org. arr. Gtr.  
10fr  
(4)

94 E<sup>5</sup>/D D<sup>5\*</sup>

Vocals ad lib.

Elec. Gtr. 2 & Bass

Elec. Gtr. I

TABLATURE (GUITAR A):

A	0	3	0	3	2	0
B	0	3	0	3	2	0

TABLATURE (GUITAR B):

A	0	3	0	3	2	0
B	0	3	0	3	2	0

Dm<sup>7\*</sup>  
cont. sim.  
10fr

98

Elec. Org. arr. Gtr.

Elec. Gtr. 2 & Bass

Elec. Gtr. I

TABLATURE (GUITAR A):

A	0	3	0	3	2	0
B	0	3	0	3	2	0

TABLATURE (GUITAR B):

A	0	3	0	3	2	0
B	0	3	0	3	2	0



114

Elec. Gtr. 2

Elec. Gtr. I cont. sim. ad lib. w/ noise until end

TAB notation for electric guitar showing fingerings for the first four measures:

	13	12 - 10	13 - 13 - 15	15 - 13
T	0 0 0	0	0 0 0	0
A	0 0 0	0	0 0 0	0
B	0 0 0	0	0 0 0	0

118

I've seen it coming,  
I've seen it com - ing,  
I've seen it com - ing,  
I've seen it com - ing.

12-10      13-15      11      10      7

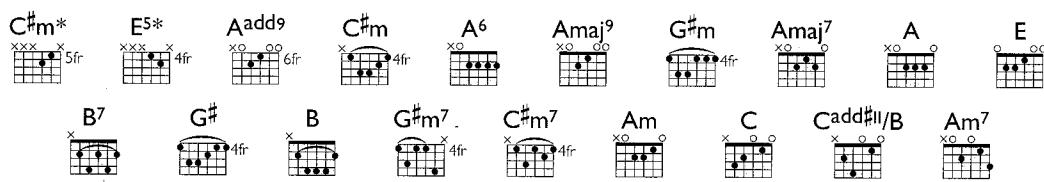
full

A 0 0 0	0 0 0	0 0 0	0 0 0	7 7 7 7 7
B 0 0 0	0 0 0	0 0 0	0 0 0	0 0 0 0 0
0 0 0	0 0 0	0	0 0 0	0 0 0 0 0



# NUDE

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



**Free tempo**

N.C.

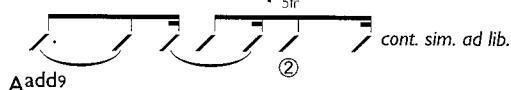
*(Mmm, \_\_\_\_\_ mmm.)*

**Synths. arr. Gtr.**

♩ = 42 **Swung semi-quavers**

C#m\* E5\* C#m\* E5\* E5\*

**Backwards Elec. Gtr. loop**



C#m

5

**(Drums)**

(Ooo, \_\_\_\_\_)

**Synth. & strings arr. Gtr.**

A<sup>6</sup>      Amaj<sup>9</sup>      G♯m  
 9

000,  
 000,  
 Backwards Elec. Gtr. loop tacet

T	14	14	14	12	12	12	10	10	9
A									8
B				14	13				9

Amaj<sup>7</sup>

13

G♯m

ooo.)

ooo.)

T 5  
A 6  
B 6

9

Bass arr. Gtr.

T 13 13 13 13  
A 11 11 11 11  
B 11 11 11 11

Musical score for 'Don't Get An-y\_\_\_\_' starting at measure 17. The vocal line continues with 'big i - deas,' followed by a melodic line labeled 'A' and 'E'. The lyrics continue with 'they're\_\_\_\_ not\_\_\_\_ gon-na'.

Don't get an-y— big i - deas, they're— not— gon-na

## Bass arr. Gtr.

Fig. I -

The diagram illustrates a sequence of labels (T, A, B) positioned above a horizontal axis with vertical tick marks. The labels are arranged as follows:

- Group 1: T, A, B
- Group 2: 13, 13
- Group 3: 13, 13
- Group 4: 13, 13
- Group 5: 13, 13
- Group 6: 14, 14
- Group 7: 14, 14
- Group 8: 12, 12, 12, 12
- Group 9: 12, 12, 12, 12
- Group 10: 12, 12, 12, 12
- Group 11: 11

Vertical tick marks are placed below each label, except for the first T which has no tick mark below it. The labels are aligned with the tick marks as follows:

- T (no tick mark)
- A (no tick mark)
- B (no tick mark)
- 13 (1 tick mark)
- 14 (1 tick mark)
- 14 (1 tick mark)
- 12 (1 tick mark)
- 11 (1 tick mark)

The labels are centered under their respective tick marks.

23 C<sup>#</sup>m . B<sup>7</sup> G<sup>#</sup>m  
hap-pen. You paint your-self white

hap-pen. \_\_\_\_\_ You paint your-self white

**Elec. Gtr.**

Fig. 1 -

Synth. arr. Gtr.

8va

A guitar tablature for measures 17 and 18. The key signature is F# major (one sharp). The tab shows a melodic line with grace notes and a bend. Measure 17 starts with a grace note followed by a sixteenth note on the 12th fret of the 6th string. Measure 18 begins with a grace note and a sixteenth note on the 12th fret of the 6th string, followed by a bend indicated by a brace over the 12th and 11th frets. The tab includes a 'TAB' label and measure numbers 17 and 18.

29 G<sup>#</sup>

A E

— and fill up with noise, there'll be some-

— and fill up with noise, there'll be some-

Musical score and tablature for guitar. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass clef staff with eighth-note patterns. The tablature below shows the fret positions for each note: 5-4-4-5, 5-4-4-5, 7-6-5-0, 6, 1-0-0. The tablature is labeled TAB.

33 C♯m

- thing mis - sing. Now that you've found

TAB

G♯m<sup>7</sup>  
Ac. Gtr.

cont. sim. ad lib.

37 G♯m<sup>7</sup>

Aadd9

it, it's gone, now that you feel

rake cont. sim.

Fig. 2

TAB

41 G♯m<sup>7</sup>

Aadd9

it, you don't. You've gone off the rails.

Fig. 2

TAB

C<sup>#</sup>m7  
Ac. Gtr.

45 Aadd9

Fig. 2

TAB

T	9	9	7		7	9	7	9	7	0	2	0	2	4	4	0
A	9	7		9	7		9				2	4	2	4	4	4
B																

49 G<sup>#</sup> G<sup>#</sup> A E

So don't get an-y— big i - deas, they're not gon-na

Orch. arr. Gtr.

Bass arr. Gtr. plays Fig. 1

TAB

T			4		5		6		7	6	7	2	0		
A			6		6		6		7	7	7	2	0		
B			4												

55 C<sup>#</sup>m B

hap - pen. Ooo,

Orch. arr. Gtr.

Elec. Gtr.

TAB

T	9	9	12	9	9	14	16	16	16	14	16	16	16	16	16	16
A	9	9	14	9	9	11	16	16	16	11	16	16	16	16	16	16
B	9	9	13	9	9	11	16	16	16	11	16	16	16	16	16	16



G<sup>#</sup>m<sup>7</sup>  
Ac. Gtr. cont. sim. ad lib.

G<sup>#</sup>m<sup>7</sup> Aadd9 G<sup>#</sup>m<sup>7</sup>

69

(Ooo, 000, 000, )

Synth. arr. Gtr. Sustained notes

Synth. & Strings arr. Gtr.

Elec. Gtr. plays Fig. 2 cont. sim. ad lib.

TAB

Aadd9 C<sup>#</sup>m<sup>7</sup> Aadd9

75

000, 000, )

Elec. Gtr.

TAB

81

E Am E Am C

000. \_\_\_\_\_ Ooo, \_\_\_\_\_

TAB

Bass arr. Gtr.

TAB

86

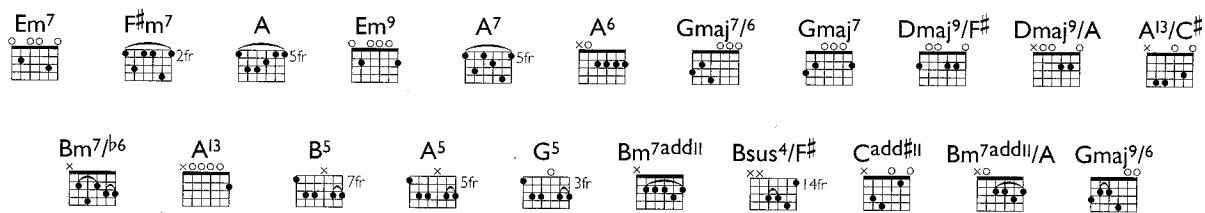
Cadd<sup>#II</sup>/B      Am<sup>7</sup>      Am<sup>6</sup>      E

(Ooo.) ooo.)

T A B      T A B

# WEIRD FISHES/ARPEGGI

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



$\text{♩} = 152$

N.C.

(Drums)

Em<sup>7</sup>

Elec. Gtr. I

6

Fig. 1

all guitars w/ clean tone

Bass I arr. Gtr.

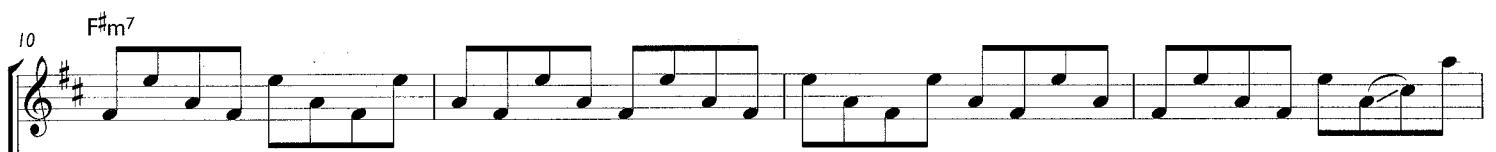


Fig. 1 -

T	9	9	9	9	7	9	7	9	9	7	9	7	9	9	7	9	9	7	11	14
A																				
B	9	7	9	7	9	7	9	7	9	7	9	7	9	7	9	7	9	7	11	

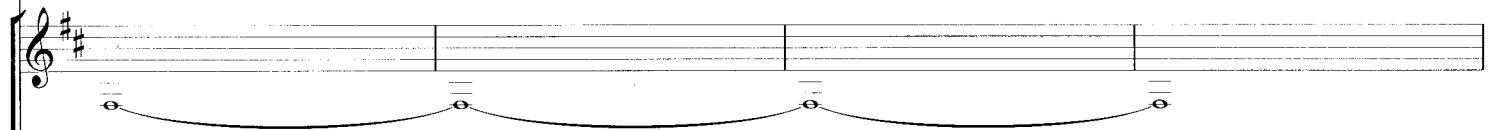


Fig. 2 -

T																			
A																			
B																			



Fig. 1 -

T	11	14	14	11	12	14	11	12	14	11	12	14	11	12	14	11	12	14	11
A																			
B	11	12	11	12	11	12	11	12	11	12	11	12	11	12	11	12	11	12	

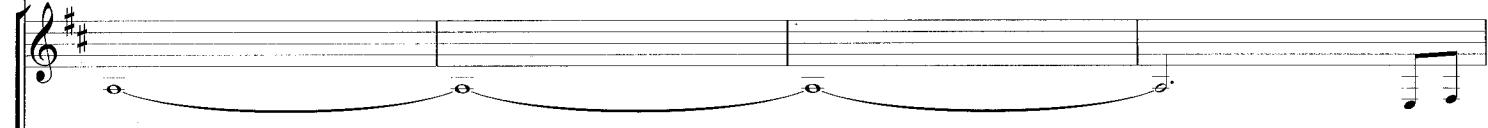


Fig. 2 -

T																			
A																			
B																			

Em<sup>9</sup>

Elec. Gtr. I

18

A musical score for a single melodic line. The staff begins with a treble clef and a key signature of two sharps. The melody consists of a repeating pattern of eighth-note pairs followed by a sixteenth-note pair, spanning eight measures. The final measure ends with a sixteenth-note pair.

Fig. 1

Elec. Gtr. 2

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a key signature of two sharps). The music consists of eighth-note patterns. Measure 11 starts with a sixteenth note followed by a eighth note, then a sixteenth note followed by a eighth note, and so on. Measure 12 continues this pattern.

**Bass I arr. Gtr.**

A musical staff in G major (one sharp) shows a melodic line. It begins at G4, descends to F#3, then G3, and finally A3. The notes are connected by a continuous line.

Fig. 2

T				
A				
B	2			

Em<sup>7</sup>

Elec. Gtr. I

22

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef and a key signature of two sharps. The music is divided into eight measures. Each measure begins with a sharp sign indicating the key signature. The first seven measures each contain three notes: a sharp, a sharp, and a natural. The eighth measure contains three notes: a sharp, a sharp, and a sharp.

Bass / arr. Gtr. plays Fig. 2 cont. sim.

Fig. 1

Fretboard diagram for the first measure of the C major scale. The diagram shows a six-string guitar neck with the following fingerings: T (thumb) at the 7th fret of the 6th string, A (index) at the 5th fret of the 5th string, B (middle) at the 7th fret of the 4th string, and G (ring) at the 7th fret of the 3rd string.

Elec. Gtr. 2

A musical score for a single instrument, likely a flute or recorder, featuring a treble clef and a key signature of one sharp. The music consists of a series of eighth-note patterns. The first measure shows a descending eighth-note scale from G to C. The second measure starts with a G note followed by a descending eighth-note scale from F to C. The third measure starts with an E note followed by an eighth-note scale from D to G. The fourth measure starts with a C note followed by an eighth-note scale from B to G. The fifth measure starts with a G note followed by an eighth-note scale from F to C. The sixth measure starts with an E note followed by an eighth-note scale from D to G. The seventh measure starts with a C note followed by an eighth-note scale from B to G. The eighth measure starts with a G note followed by an eighth-note scale from F to C. The ninth measure starts with an E note followed by an eighth-note scale from D to G. The tenth measure starts with a C note followed by an eighth-note scale from B to G.

Fig. 3

26 F#m7

Fig. I -----

Fig. 3 -----

30 A A7 A6

Fig. I -----

Fig. 3 -----

Bass arr. Gtr.

Musical notation for measures 5 and 6. Measure 5 starts with an open eighth note followed by two sixteenth notes (2fr). Measure 6 starts with a sixteenth note (3fr) and continues with a long sustained note (indicated by a vertical line) followed by a sixteenth note (3fr). The measure ends with a sixteenth note (3fr).

34 Gmaj<sup>7/6</sup>

A musical score for piano, featuring a single melodic line in the treble clef staff. The key signature is two sharps, and the time signature is common time. The melody consists of eighth-note pairs followed by quarter notes, with a final eighth-note pair. The score is set against a background of vertical bar lines.

Fig. I

A musical score for a single melodic line, likely for flute or oboe. The score consists of ten measures of music on a single staff. The key signature is A major (two sharps). The melody is primarily composed of eighth-note pairs, with occasional sixteenth-note patterns and quarter notes. The notes are black on white staff lines.

Fig. 3

Guitar tablature for the first section of the solo, showing a repeating pattern of notes across six strings. The notes are indicated by vertical tick marks on the strings, with numerical values above them. The pattern consists of a sequence of notes: string 6 (open), string 5 (8), string 4 (7), string 3 (8), string 2 (8), string 1 (0). This sequence repeats three times, followed by a final measure of four repetitions.

38 Em<sup>7</sup>

Em<sup>7</sup>

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature has two sharps. Measure 11 starts with a quarter note in the treble clef staff, followed by eighth notes in pairs (two pairs). Measure 12 starts with a half note in the bass clef staff, followed by a whole note in the treble clef staff, a half note in the bass clef staff, and a half note in the treble clef staff.

1. In the deep - est oc - ean,  
Why should I\_\_\_\_ stay\_\_ here?

the

Bass I arr. Gtr.

A musical staff in G major (one sharp) shows a melodic line. It begins on G, descends to F, then rises back to G. The notes are eighth notes, and the melody is sustained by a bass note on G throughout.

Elec. Gtr. I plays Fig. I ad lib. cont. sim.

Elec. Gtr. 2 plays Fig. 3 ad lib. cont. sim.

A blank tablature staff consisting of six horizontal lines. Vertical bar lines divide the staff into measures starting at the first line (0), fifth line (5), and seventh line (7). The letters T, A, and B are printed vertically on the far left of the staff.

42 F#m<sup>7</sup>

1000

A musical score for the vocal part of "The Star-Spangled Banner". The key signature is one sharp (F#), and the time signature is common time (indicated by a 'C'). The vocal line consists of six notes on the treble clef staff. The lyrics "at the bottom of the sea" are written below the staff. The first note is a quarter note, followed by a eighth note, another eighth note, a half note (with a vertical bar line through it), another half note, and finally a eighth note followed by a tie to the next eighth note.

bot - tom or the sea,  
Why should I

your eyes, —

A blank musical staff consisting of five horizontal lines and four spaces. A treble clef is positioned at the top left, and a key signature of one sharp is indicated by a sharp sign symbol.

T A B				
2				

46 A A<sup>7</sup> A<sup>6</sup>

they turn

TAB 5 0 2

50 Em<sup>9</sup> (Sing small notes 2°) Em<sup>7</sup>

me.

2. I'd be craz - Turn me in - to phan -

(2.) y not to fol -

TAB

**Elec. Gtr. 3**

Fig. 4 -----

Elec. Gtr. 1 plays Fig. 1 ad lib. cont. sim.  
 Elec. Gtr. 2 plays Fig. 3 ad lib. cont. sim.  
 Bass 1 plays Fig. 2 ad lib.

TAB

**Elec. Gtr. 4 (2° only)**

Fig. 5 -----

TAB 3 2 0 2

. . 12 12 12 12 10

(B. Vox 2° only)

55

- low,  
- toms,

fol - low \_\_\_\_\_ where  
I fol - low \_\_\_\_\_ to \_\_\_\_\_

(Yeah, \_\_\_\_\_)

B. Vox Fig. I -----

Fig. 4 -----

Fig. 5 -----

59

— you lead. \_\_\_\_\_ Your eyes, \_\_\_\_\_  
— the edge. \_\_\_\_\_ of the earth \_\_\_\_\_

yeah, \_\_\_\_\_

B. Vox Fig. I -----

Fig. 4 -----

Fig. 5 -----

66 Gmaj<sup>7</sup> (Sing small notes 2°)

me...  
off.

Yeah,

B. Vox Fig. I -

Fig. 4 -

TAB: 10 10 10 12 12 12 12 10 12 12 12 10 12 12 12 10 12 12 12 10 12 12 12 10 12 12 12 10 12 12 12 .

Fig. 5 -

TAB: 14 15 14 15 14 16 15 16 14 16 15 16 14 16 15 16 14 16 15 16 14 16 15 16 15 16 .

70 Em<sup>9</sup>  
*(B. Vox sing B. Vox Fig. 1)*

Elec. Gtr. 1 plays Fig. 1 ad lib. cont. sim.  
 Elec. Gtr. 2 plays Fig. 3 ad lib. cont. sim.  
 Elec. Gtr. 3 plays Fig. 4 ad lib. cont. sim.  
 Elec Gtr. 4 plays Fig. 5 ad lib. cont. sim.  
 Bass 1 plays Fig. 2 ad lib.

T 16 15 14 16 15 15 16 15 | 14 15 14 14 15 16 16 15 | 16 15 14 16 15 15 16 15 | 14 15 16 15 14 16 15 16 |  
 A 16 16 16 16 16 16 16 16 | 16 16 16 16 16 16 16 16 | 16 16 16 16 16 16 16 16 | 16 16 16 16 16 16 16 16 |  
 B 16 16 16 16 16 16 16 16 | 16 16 16 16 16 16 16 16 | 16 16 16 16 16 16 16 16 | 16 16 16 16 16 16 16 16 |

(Synth.)

cont. sim. ad lib.

74 Dmaj<sup>9</sup>/F#

T 17 17 17 17 17 18 18 18 17 18 | 17 17 18 17 18 17 18 17 18 | 17 18 17 18 17 18 17 18 | 17 17 17 17 18 17 18 17 |  
 A 17 18 18 17 18 17 18 17 18 | 17 18 18 17 18 17 18 17 18 | 17 18 18 17 18 17 18 17 | 17 18 18 17 18 17 18 17 |  
 B 17 18 18 17 18 17 18 17 18 | 17 18 18 17 18 17 18 17 18 | 17 18 18 17 18 17 18 17 | 17 18 18 17 18 17 18 17 |

78 Dmaj<sup>9</sup>/A

T 18 17 18 17 18 17 18 17 18 | 17 17 18 17 18 17 18 17 18 | 17 18 17 18 17 18 17 18 | 17 18 17 18 17 18 17 18 |  
 A 18 17 18 17 18 17 18 17 18 | 17 18 17 18 17 18 17 18 17 | 18 17 18 17 18 17 18 17 | 18 17 18 17 18 17 18 17 |  
 B 18 17 18 17 18 17 18 17 18 | 17 18 17 18 17 18 17 18 17 | 18 17 18 17 18 17 18 17 | 18 17 18 17 18 17 18 17 |

### Bass | arr. Gtr.

A musical score for the Bass Part Cello, page 5, measures 4f-5. The score consists of two staves of music. The top staff shows a bass clef, a 4/4 time signature, and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. The music includes various note heads, stems, and beams, with measure numbers 4f and 5 indicated above the staves.

86 A<sup>13</sup>/C<sup>#</sup>

A musical score for voice and piano. The vocal line starts with eighth-note pairs, followed by a melodic line with a grace note and a fermata. The piano accompaniment consists of sustained notes and chords. The lyrics "en by the worms \_\_\_\_\_ and weird" are written below the staff.

Elec. Gtr. I

**Synths. arr. Gtr. (ad lib.)**

cont. sim. ad lib.

Elec. Org. arr. Gtr.

15

M

2fr  
⑤

90 Bm<sup>b6/7</sup>

fish - es, picked

Elec. Gtr. I

Synths. cont. sim. ad lib.

T  
A 11 12 11 12 11 | 12 11 12 11 12 | 11 12 11 12 11 12 | 11 12 11 12 14

B 12 11 12 11 12 | 11 12 11 12 11 | 12 11 12 11 12 | 11 12 11 12 14

4fr  
⑤

94 A13/C#

ov - er by the worms and weird

T  
A 12 14 12 14 12 | 14 12 14 12 12 | 12 14 12 14 12 | 14 12 14 12 14

B 12 14 12 14 12 | 14 12 14 12 12 | 12 14 12 14 12 | 14 12 14 12 14

2fr  
⑤

98 Bm<sup>b6/7</sup>

fish - es, weird

Elec. Gtr. I

Strings arr. Gtr.

T  
A 12 14 12 14 12 | 11 12 11 12 11 | 12 11 12 11 12 | 11 12 11 12 11 12

B 12 14 12 14 12 | 11 12 11 12 11 | 12 11 12 11 12 | 11 12 11 12 11 12

T  
A 8 7 | 7 5 | 7 | 7 5 | 7 5

B 7 | 5 | 7 | 7 5 | 7 5

<sup>3fr</sup>  
⑥

102 A<sup>13</sup>

fish - - es, weird

T A B

<sup>3fr</sup>  
⑥

106 Gmaj<sup>7/6</sup>

fish - - es.

T A B

B<sup>5</sup>**Synth. arr. Gtr.**

Fig. 6

110 (Drums)

simile

**Theramin arr. Gtr.**

Fig. 7

full

(9)

C<sup>5</sup>  
**Synth. arr. Gtr.**B<sup>5</sup>A<sup>5</sup>

Fig. 6

114

1 1/2

(9)

1 1/2

II

9

full

(9)

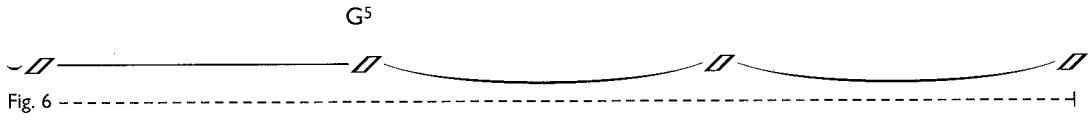
7

**Bass I arr. Gtr.**

9 7 9 11

7 7 7 7 7

7 7 7 7 9 7 9 11



120

T  
A  
B

T  
A  
B

Bsus<sup>4</sup>/F<sup>#</sup>  
Elec. Gtr. 2

w/ endless delay

cont. sim.

(Sing 2° & 3°)

I hit the bot -

Elec. Gtr. 1 (tacet 1°)

Synth. arr. Gtr. plays Fig. 6  
Theramin arr. Gtr. plays Fig. 7

T  
A  
B

Bass I + (2) arr. Gtr.

Bass 2 arr. Gtr. tacet 1°

T  
A  
B

128 CaddII

Bm<sup>7addII</sup>

tom, hit the bot - tom and es cape,

T 11 14 11 14 | 11 14 11 14 | 12 11 12 11 | 11 12 11 12 | 11 11

T 10 10 10 10 10 10 | 10 10 10 10 12 9 11 | 9 9 9 9 9 9 9 | 9 9 9 9 12 9 9

132 Bm<sup>7addII/A</sup> Gmaj<sup>9/6</sup> I.

es - cape.

**Elec. Gtr. I**

T A B T A B T A B T A B

**I° Bass 2 arr. Gtr. enters**

T A B T A B T A B T A B

137

2.

Yeah, —

Yeah,

T A B

T A B

T A B

T A B

142

**3.**

The musical score consists of four staves. The top staff is a treble clef guitar part with a key signature of one sharp. The second staff is a treble clef guitar part with a key signature of one sharp. The third staff is a bass clef bass guitar part with a key signature of one sharp. The bottom staff is a bass clef bass guitar part with a key signature of one sharp. The score includes tablatures below each staff, indicating fingerings (e.g., 9, 11, 5, 7, 9) and dynamic markings like accents and slurs. The page number 142 is at the top left, and the section number 3. is at the top center.

# ALL I NEED

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



$\text{♩} = 84$

C

Elec. Piano arr. Gtr.



open

cont. sim. ad lib.



③

cont. sim.

(Drums)

(Drums) Drum part with sixteenth-note patterns and a fermata over the first two notes.

Synth. arr. Gtr. Synthesizer part with sustained notes and a fermata over the first two notes.

TAB TAB notation for the guitar parts, showing fingerings (e.g., 3, 0, 3, 0) and string numbers (e.g., 3, 5, 2, 4, 5, 3).

7 C<sup>5</sup> Bass arr. Gtr. C/E

Bass part in 7/8 time, starting with a C<sup>5</sup> chord. Fingerings: 3, 5, 2, 4, 5, 3, 0, 3, 5, 2, 4, 5, 3.

12 C/E C<sup>5/G</sup> C<sup>5</sup> C/E C<sup>5/G</sup> C<sup>5</sup>

1. I'm the next act, \_\_\_\_\_ wait - ing in the wings,  
2. I am a moth \_\_\_\_\_ who just wants to share your light,

Bass arr. Gtr. (2° with piano)

Fig. I

TAB TAB notation for Fig. I, continuing the bass line.

2° Glockenspiel arr. Gtr.

Glockenspiel part in 12/8 time, starting with a C<sup>5</sup> chord. Fingerings: 12, 14, 12, 15, 12, 12, 12, 12, 14, 12, 15.

17 C/E C<sup>5</sup>/G C<sup>5</sup> C/E C<sup>5</sup>/G C<sup>5</sup>

I'm an animal  
I'm just an insect  
trapped in trying to get out  
of the car.

**2° Glockenspiel arr. Gtr.**

Bass arr. Gtr. plays Fig. I

TAB: 13-12 | 10-12 | 11 | 13-12 | 10-12-11 | 10

Synth. arr. Gtr. 10fr

22 C/E C<sup>5</sup>/G C<sup>5</sup> C/E C<sup>5</sup>/G ② C<sup>5</sup>

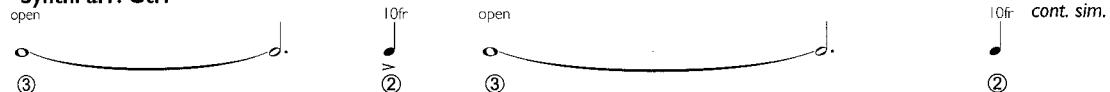
I am all the days...  
I on - ly stick with you...  
that you choose to ig - nove,  
be - cause there are no others.

**Bass arr. Gtr. plays Fig. I**

TAB: 13-12 | 10-12 | 11 | 13-12 | 10-12-14 | 12-14

**Play 1° only**

**Synth. arr. Gtr.**



27 C/E C<sup>5</sup> C/E C<sup>5</sup> C/E

You are all I need, you're all I need.

**Bass arr. Gtr.**

TAB: 5-2 | 3 | 5-2 | 3 | 5-2

**2° Glockenspiel arr. Gtr.**

TAB: [empty]

32

I'm in the mid-dle of your pic - ture,  
ly-ing in the reeds.

Cmaj<sup>13</sup>add<sup>#II\*</sup>  
Strings arr. Gtr.

Bass & Pno. arr. Gtr.

Pno. arr. Gtr.

cont. sim. ad lib.

37

Fig. 3 -----

40

Cmaj<sup>13</sup>add<sup>#II</sup>/E      Cmaj<sup>13</sup>add<sup>#II</sup>/G      Cmaj<sup>13</sup>add<sup>#II</sup>

Fig. 3 -----

43

Cmaj<sup>13add#II</sup>/E      Cmaj<sup>13add#II</sup>/G

S'all wrong,  
s'all wrong,  
s'all wrong,

Bass & Pno. arr. Gtr. play Fig. 3 cont. sim.

0	0	0	0	0	0	0	7	7	7	7	7	7	7
12	12	12	12	12	12	12	7	7	7	7	7	7	7
11	11	11	11	11	11	11	9	9	9	9	9	9	9
12	12	12	12	12	12	12	10	10	10	10	10	9	10
12	12	12	12	12	12	12							

46

Cmaj<sup>3add#II</sup>

Cmaj<sup>3add#II/E</sup>

Cmaj<sup>3add#II/G</sup>

s'al-right,  
s'all wrong,

s'al-right,  
s'all wrong,

> >

T 7 7 7 7 0 | 0 0 0 0 0 | 7 7 7 7 7 | 7 7 7 7 7 | 7 7 7 7 7 |

A 9 9 9 9 12 | 11 11 11 11 11 | 9 9 9 9 9 | 9 9 9 9 9 | 9 9 9 9 9 |

B 10 10 10 10 12 | 12 12 12 12 12 | 10 10 10 10 10 | 10 10 10 10 10 | 10 10 10 9 10 |

50 Cmaj<sup>3add#11</sup>

s'al - right, s'al - right, s'al - right.

**Bass & Pno. arr. Gtr.**

**Pno. arr. Gtr.**

Guitar tablature (T, A, B strings) with fingerings:

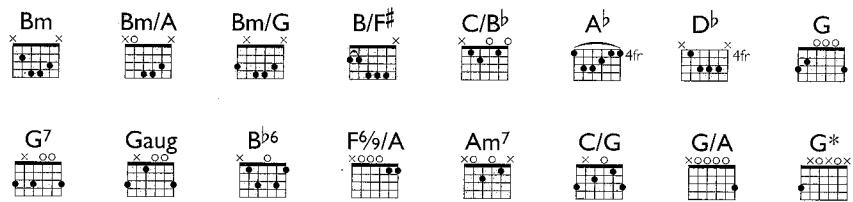
T	5	5	5		1	3		1	3	
A				3			3			3
B										

Guitar tablature (T, A, B strings) with fingerings:

T	7 7	7 7	0		0 0	0 0		7 7	7 7	
A	7 9	7 9	12		12 11	12 11		7 9	7 9	
B	10 10	10 9	12		12 12	12 12		10 10	10 10	

# FAUST ARP

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



$\text{♩} = 92$

N.C.

Bm

One, two, three, four...

Ac. Gtrs. 1 & 2

5

Bm/A

1. Wak - ey, wak - ey, rise and shine, it's on a - gain, off a - gain,  
2. Squeeze the tubes and emp - ty bot - tiles, I take a bow, take a bow,

Fig. I

T A B . 3 2 4 2 3 2 4 2 3 2 4 2 3 4 0 0 0

Strings arr. Gtr. (2° only)

T A B . 4 2 4 4 2 4 2 4 4 2

13 Bm Bm/A

Fin - gers in\_\_\_\_ the black - bird pie, I'm tin - gl - ing,\_\_\_\_ tin - gl - ing,\_\_\_\_  
el - e - phant\_ that's in the room is tum - bl - ing,\_\_\_\_ tum - bl - ing,\_\_\_\_

**Strings arr. Gtr.**

Ac. Gtrs. play Fig. I cont. sim.

12- 15 | 14 | 12- 15 | 14 |

T  
A  
B

The image shows a musical score for acoustic guitars. At the top, it says "Strings arr. Gtr." and "Ac. Gtrs. play Fig. I cont. sim.". Below this is a six-note chord progression: 12-15, 14, 12-15, 14. The notes are arranged in pairs on each string, indicated by a brace over two notes. The bottom part of the image shows a tablature staff with three horizontal lines. The first line has a 'T' above it, the second has an 'A', and the third has a 'B'. Above the staff, there are vertical tick marks corresponding to the notes in the chords: a double tick for the first note of each pair, a single tick for the second, and a double tick again for the third note of each pair. The tablature staff has vertical tick marks at the 12th, 14th, and 15th fret positions.

21 C/B<sup>b</sup>

Rea - son - 'ble\_\_\_\_ and sen - si - ble,\_\_\_\_ } dead from the\_\_\_\_ neck up\_\_\_\_ I guess\_ I'm stuffed,  
dup - li - cate\_\_\_\_ and trip - li - cate,\_\_\_\_ }

**Ac. Gtrs. 1 & 2**

T 0 0 1 0 4 5 6  
A 0 1 0 4 4 4 4  
B 1 1 1 1 1 1 4 4 4 4 4 4

**Str. arr. Gtr.**

T 12 12 15 13 15 13 15 13 12 15  
A 12 12 15 13 15 13 15 13 12 15  
B 12 12 15 13 15 13 15 13 12 15

25 G G<sup>7</sup> Gaug G

stuffed,\_\_\_\_ stuffed,\_\_\_\_ we thought you had it in you but not,

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

T 12  
A  
B

14 15 12



42

B♭6      Ac. Gtrs. 1 & 2

F6/9/A

Am7

Fig. 3

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

54 C/G G

fa - thers. You got melt -

T A B  
8 8 10 7  
10 12 9  
12 12 10

58 B<sup>b</sup>6 F<sup>b</sup>/A Am<sup>7</sup>

ed to

T A B  
3 3 2  
2 0  
1 2 5  
0 3 2

62 G G<sup>7</sup> Gaug G

but - ter.

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

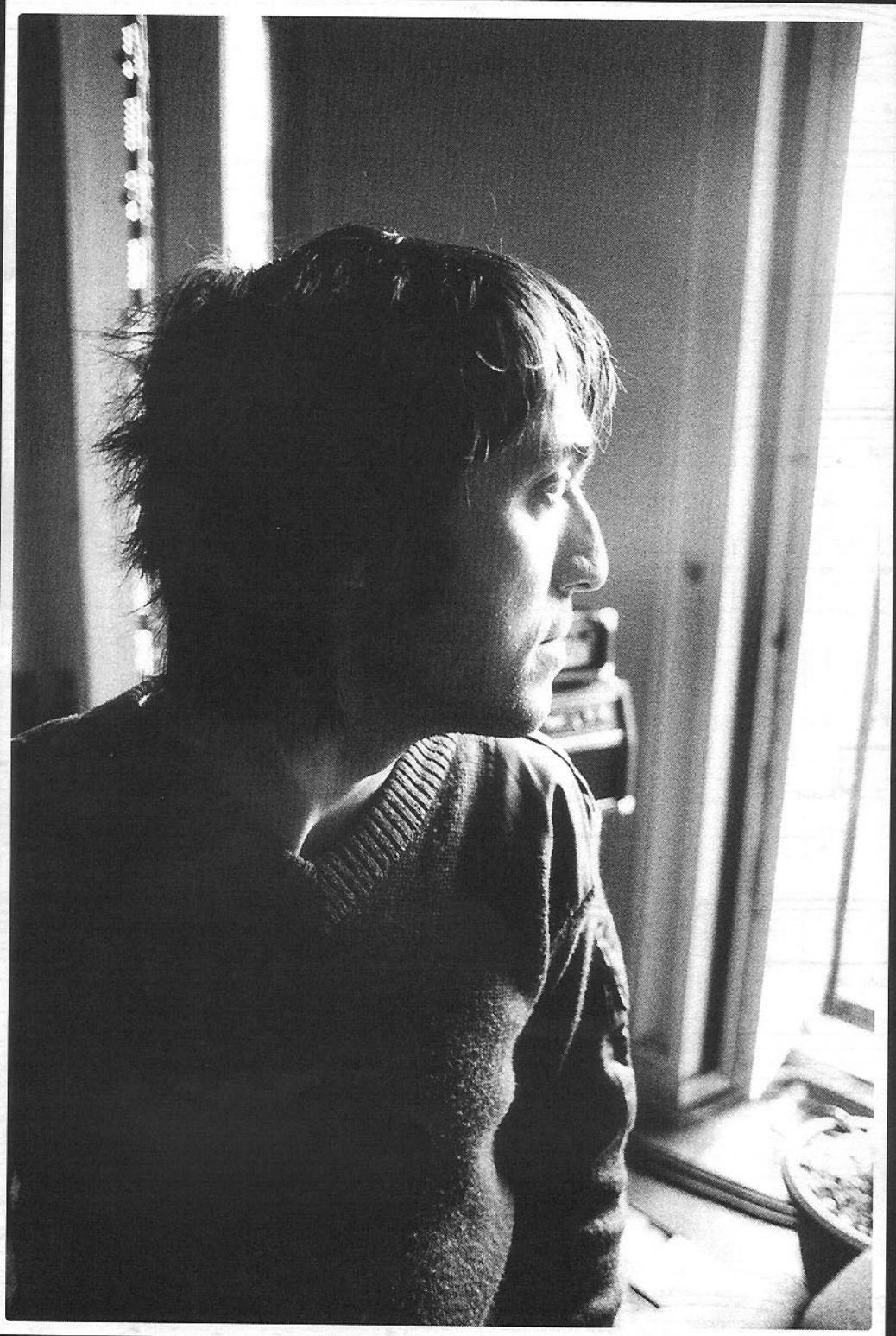
Ac. Gtrs. play Fig. 2 cont. sim.

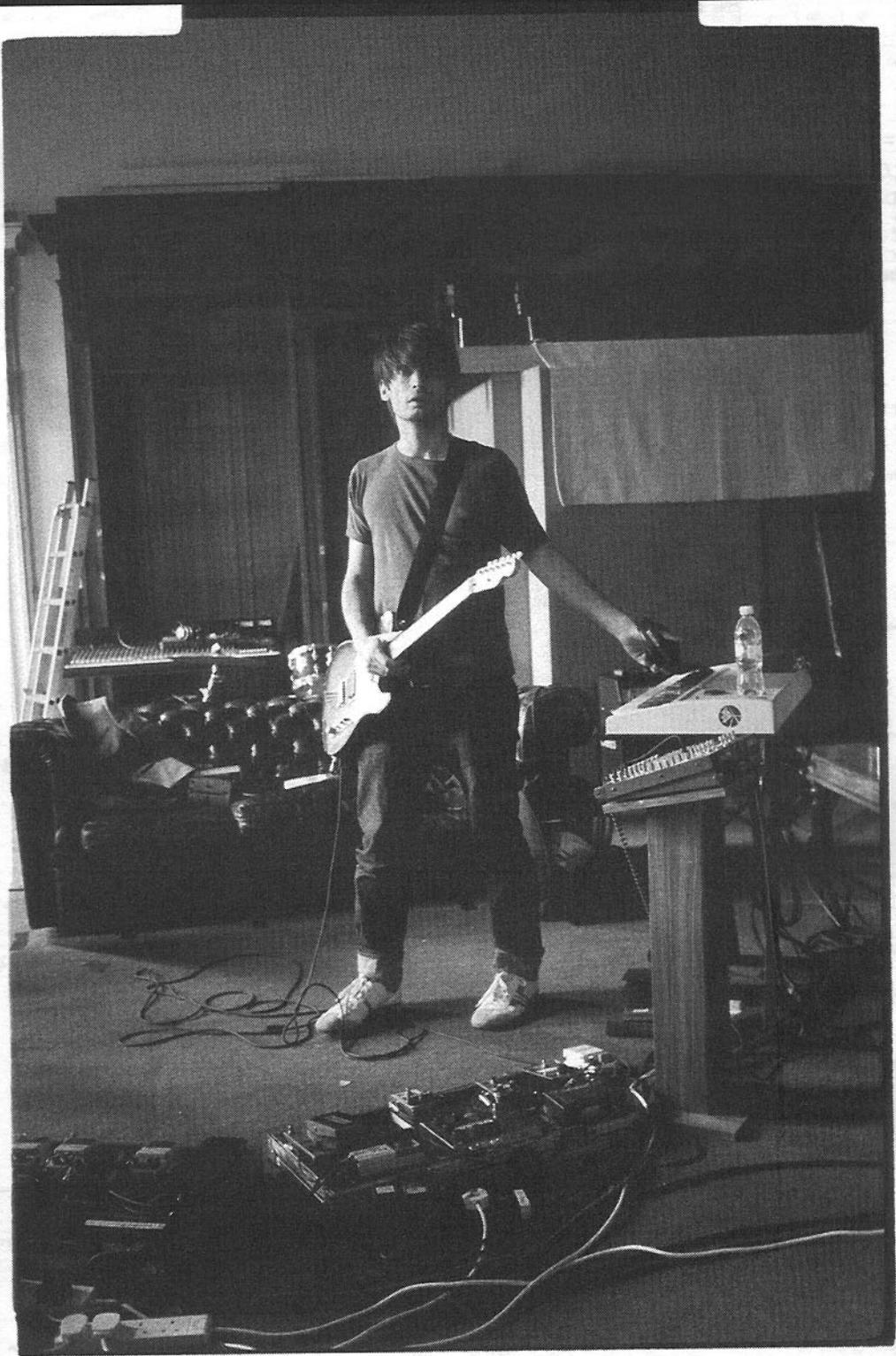
G\*  
Ac. Gtrs. 1 & 2  
G

66 G<sup>7</sup> Gaug G

G

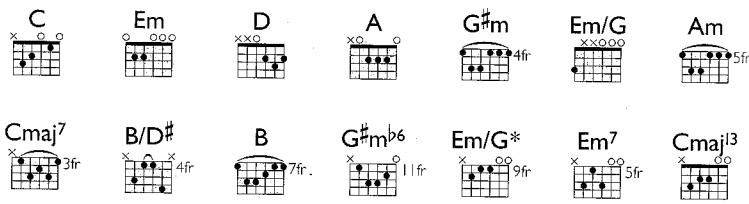
T A B  
0 0 0  
0 1 0  
0 3 0





# RECKONER

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

 $\text{♩} = 110$ 

N.C.

(Drums)

**C Elec. Gtr.**

Fig. I -----

Em  
Ac. Gtr.  
cont. sim. ad lib.

Fig. 2 -----

5 Em D C Em Play section x3

Fig. I -----

C

Em

D

C

9

Reck on-er,

Em C Em D

13

you can't take it with yer.

T A B T A B  
12 12 12 12 12 12 | 9 9 9 9 9 9 | 12 12 12 12 12 12 | 11 11 11 11 11 11 |  
12 12 12 12 12 14 | 8 8 8 8 8 10 | 12 12 12 12 12 X | 10 10 10 10 10 10 |

C Em C Em

17

Danc - ing for-

T A B T A B  
9 9 9 9 9 9 | 12 12 12 12 12 12 | 9 9 9 9 9 9 | 12 12 12 12 12 12 |  
8 8 8 8 X 10 | 12 12 12 12 12 X | 8 8 8 8 8 10 | 12 12 12 12 12 X |

D C Em C

21

your plea - sure.

T A B T A B  
11 11 11 11 11 | 9 9 9 9 9 10 | 12 12 12 12 12 | 9 9 9 9 X |  
10 10 10 10 10 | 8 8 8 8 X | 12 12 12 12 X | 8 8 8 8 8 |

Em Pno. arr. Gtr. D A C

25

You

T A B T A B  
12 12 12 12 | 10 10 10 10 | 10 10 10 10 | 9 9 9 9 |  
12 12 12 12 | 14 X | 10 10 10 10 | 11 11 11 11 |  
12 12 12 12 | 10 10 10 10 | 0 0 0 0 | 0 0 0 0 |

Em D C Em

29

A B  
12 12 12 12 | 12 11 11 11 11 | 9 9 9 9 | 10 | 12 12 12 12 | 12 12 X

12 12 12 12 | 10 10 10 10 | 10 10 | 8 8 8 8 | X | 12 12 12 12 | 12 12 X

C Em D C

33

T A B  
9 9 9 9 | 12 12 12 12 | 12 12 12 12 | 10 10 10 10 | 10 10 10 10 | 9 9 9 9 | 10

8 8 8 8 | X 12 12 12 12 | 12 12 X 10 10 10 10 | 8 8 8 8 | X

Em C Em D

37

T A B  
12 12 12 12 | 12 9 9 9 9 | 12 12 12 12 | 12 11 11 11 11 | 10 10 10 10 | 10 10 10 10

12 12 12 12 | 12 X 8 8 8 8 | 8 8 8 X | 12 12 12 12 | 12 12 12 12 | 10 10 10 10

C Em C Em

41

T A B  
9 9 9 9 | 10 | 12 12 12 12 | 12 12 12 12 | 9 9 9 9 | 10 | 12 12 12 12 | 12 12 12 12

8 8 8 8 | X | 12 12 12 12 | 12 12 12 12 | 8 8 8 8 | 10 | 12 12 12 12 | 12 12 12 12

Em D A

49

man be - ings.

Fig. 3

T	12	12	12	12	12	10	10	10	10	10	10	9	10	10	10	10
A						11	11	11	11			9	11	11	11	11
B	12	12	12	12	12	10	10	10	10	10	10	0	0	0	0	11

52

G<sup>#</sup>m Em/G

(Mmm, \_\_\_\_\_)

mmm.) \_\_\_\_\_

Be - cause...

Elec. Pno. arr. Gtr.

Elec. Gtr. & Elec. Pno.

TAB

4		0
4		0
6		0
6		0
4		3

56 Am Cmaj<sup>7</sup> B/D<sup>#</sup>

— we sep - a - rate. like rip - ples on a blank

**Elec. Gtr.**

TAB

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

**Cello arr. Gtr. (2° only)**

TAB

12 14	12	11			
-------	----	----	--	--	--

60 Cmaj<sup>7</sup> Am B

shore.

TAB

3 3 3 3 3 5	5 5 5 5 5 7	7 7 7 7 7 7	7 7 7 7 7 7	7 7 7 7 7 7	0
5 5 5 5 4 5	5 5 5 5 5 8	8 8 8 8 8 8	8 8 8 8 8 8	8 8 8 8 8 8	12
4 4 4 4 4 5	7 7 7 7 7 9	9 9 9 9 9 9	9 9 9 9 9 9	9 9 9 9 9 9	13
3 3 3 3 3 5	5 5 5 5 5 7	7 7 7 7 7 9	9 9 9 9 9 9	9 9 9 9 9 9	13
		7 7 7 7 7 9	9 9 9 9 9 9	9 9 9 9 9 9	11

**Cello arr. Gtr. (1° only)**

TAB

14		14	13	14
----	--	----	----	----

G<sup>#</sup>m<sup>b6</sup>

Em/G\*

64

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	12	12	12	12	12	12	12	12	12	0	0	0	0	0	0
13	13	13	13	13	13	13	13	13	13	9	9	11	9	9	12
13	13	13	13	13	13	13	13	13	13	9	9	9	9	9	9
11	11	11	11	11	11	11	11	11	11	10	10	10	10	10	10

TAB

13	14					14	14			11					
----	----	--	--	--	--	----	----	--	--	----	--	--	--	--	--

67

|| 2. B

Be - cause Uh,

TAB

0	0	0	0	0		7	7	7	7	7	7	7	7	7	7	7	7
11	11	12	9	12	.	8	8	8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	.	9	9	9	9	9	9	9	9	9	9	9	9
10	10	10	10	10	.	9	9	9	9	9	9	9	9	9	9	9	9

TAB

14

13

C Em D C  
 Pno. arr. Gtr. // cont. sim.  
 // reck on-er,  
 Elec. Gtr.  
 Ac. Gtr. plays Fig. 2 ad lib. cont. sim.  
 T 9 9 9 9 12 12 12 12 11 11 11 11 11 9 9 9 9 10  
 A 8 8 8 8 12 12 12 12 12 10 10 10 10 10 8 8 8 8 X  
 B 8 8 8 8 12 12 12 12 12 10 10 10 10 10 8 8 8 8 X

74

Em C Em D

take me with you...

Strings arr. Gtr.

Elec. Gtr. plays Fig. I ad lib. cont. sim.

TAB

12	12	12	12	12		7	5	8
12	12	12	12	12		8	7	
A	B					9	7	

Musical score for guitar and vocal parts. The vocal part is in C major (78 BPM) and includes lyrics "Ded - - i - ca -". The guitar part shows chords T8, A9, B7, G8, D9, and E9 across five staves.

82

D C Em C

ted to all hu... all hu -

Elec. Gtr. plays Fig. 3

TAB

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

86 Em D A

Strings arr. Gtr.

T A B

89 Em<sup>7</sup> Cmaj<sup>3</sup>

(Ah,

Elec. Gtr.

T A B

Fig. 4 -----

93 Em<sup>7</sup> Cmaj<sup>3</sup> Repeat ad lib. to fade

ah.)

Elec. Gtr.

Strings arr. Gtr. play Fig. 4 (tacet 1°)

T A B

# HOUSE OF CARDS

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

*Chord boxes with respect to Electric Guitar 1 (Drop D tuning, Capo 3rd fret)*



Drop D tuning & Capo 3rd fret  
on Electric Guitar 1 only

$\text{♩} = 112$

Fadd9

(Drop D, Capo 1st fr)  
Elec. Gtr. 1

clean tone

TAB

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

Elec. Gtr. 2  
1fr



w/ dist, heavy  
reverb & delay

(Drums)

Elec. Gtr. 2

Fig. I

5 F

Ooo,

TAB

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

9

G<sup>5</sup>

F<sup>5</sup>

000, 000.

Elec. Gtr. 2 plays Fig. 1 cont. sim. ad lib.

Fig. 2 -

Elec. Gtr. 3 & Bass arr. Gtr.

Fig. 3 -

13 Fadd9

I. F

Fig. 2 -

2. Fadd9

16

Ooo,

Fig. 2 -

19 Fadd9 B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup> Fadd9

I don't want to be your friend,  
 (2.) in-fra - struc-ture will col-lapse,

I just want to be your lov - er.  
 from vol - age spikes.

TAB

.	3	3	3	3	3	2	5	4	5	4	4	5	5	5	5
A	4	4	4	2	0	0	5	5	5	5	5	5	4	4	4
B	0	0	0	0	0	0	0	5	5	5	5	5	0	0	0

**Play 1° only**

26 F B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup> F<sup>5</sup>

mat - ter how it ends,  
Throw your keys in the bowl,

no mat - ter  
kiss your hus -

how it band  
starts.  
goodnight..

T 3 3 3 | 3 3 3 | 5 4 5 4 4 4 2  
A 4 4 4 | 4 2 0 | 5 5 5 5 5 5 5 0  
B 0 0 0 | 0 0 0 | 5 5 5 5 5 5 5 0



40 F - get a - bout your house of cards \_\_\_\_\_ and I'll \_\_\_\_\_ do \_\_\_\_\_ mine.. B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup> F<sup>5</sup>

T 3 3 3 | 3 2 0 0 | 5 4 5 4 4 0  
A 4 4 4 | 0 0 0 | 5 5 5 5 5 5  
B 0 0 0 | 0 0 0 | 5 5 5 5 5 5

Sheet music for Electric Gtr. 2. The top staff shows a melodic line with grace notes indicated by small vertical strokes above the main notes. The bottom staff is a tablature showing the string numbers (11, 10, 11, 10, 11, 10) and fret positions (10, 8).

50 Fadd9

F<sup>5</sup>

T A B

T A B

## Elec. Gtr. 2 &amp; Synth.

8fr 10fr 12fr 10fr

(4) (3)

54 G<sup>5</sup> (Sing 2° only) Gm G<sup>5</sup>

Den-i - - - - al, - - - - den-i - - al. - - - -

T A B

## Elec. Gtr. 3 &amp; Bass arr. Gtr.

T A B

10fr  
②

58 Fadd9 F5

TAB TAB

TAB TAB

1.

Elec. Gtr. 2 & Synth.

17fr  
①

Foot

F<sup>5</sup>

66 Fadd9

2. The

T A B

5 5 5 | 5 5 3 3 3 | 3 .

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

0 0 0 | 0 0 0 0 0 0 0 0 .

2.

Elec. Gtr. 2 &amp; Synth. (1° only)

11fr  
②

13fr

15fr

13fr  
①

G<sup>5</sup>

70 (Sing bracketed notes 2° only)

Den-i - - - al, den-i - - - al. (Your ears

- ing.)

Elec. Gtr. I

T A B

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

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

Elec. Gtr. 3 &amp; Bass arr. Gtr.

T A B

8 10 8 | 8 10 10 8 3 3 | 8 10 8 10 10 8 | 8 10 10 8 10 1 |

Elec. Gtr. 2 &amp; Synth. (2° only)

T A B

11 10 12 12 14 12

A musical staff showing a bass clef, a sharp sign, and a note on the A string at the 14th fret. Below the staff is a tablature showing the strings T, A, B, and G, with the A string at the 14th fret.

Musical score for piano, page 10, measures 78-80. The key signature is G minor (one sharp). Measure 78 starts with a forte dynamic (F) and a Gm<sup>7</sup> chord. The melody consists of eighth-note pairs followed by quarter notes. Measure 79 begins with a half note, followed by eighth-note pairs. Measure 80 continues with eighth-note pairs. The vocal part includes lyrics: "ing.)" in measure 78, "000," in measure 79, and "000." in measure 80.

**Elec. Gtr. 2 & Synth.** (*Play large notes 1°, small notes 2°*)

The image shows a musical score and tablature for electric guitar. The score consists of two staves: a treble clef staff with a bass clef below it, and a standard bass staff. Both staves have a key signature of one flat and a common time signature. The first measure contains six eighth-note chords (G major, C major, D major, G major, C major, D major) with vertical bar lines separating them. The second measure contains three eighth-note chords (G major, C major, D major). The third measure contains three eighth-note chords (G major, C major, D major). The fourth measure contains three eighth-note chords (G major, C major, D major). The fifth measure contains three eighth-note chords (G major, C major, D major). The sixth measure contains three eighth-note chords (G major, C major, D major). The seventh measure contains three eighth-note chords (G major, C major, D major). The eighth measure contains three eighth-note chords (G major, C major, D major). The ninth measure contains three eighth-note chords (G major, C major, D major). The tenth measure contains three eighth-note chords (G major, C major, D major). The eleventh measure contains three eighth-note chords (G major, C major, D major). The twelfth measure contains three eighth-note chords (G major, C major, D major). The thirteenth measure contains three eighth-note chords (G major, C major, D major). The four staves of tablature below the score show the fingerings for each note: the first staff shows '7' over the 5th string; the second staff shows '8' over the 5th string; the third staff shows '5' over the 6th string; the fourth staff shows '6' over the 6th string. The fifth staff shows '7' over the 5th string; the sixth staff shows '8' over the 5th string; the seventh staff shows '5' over the 6th string; the eighth staff shows '6' over the 6th string. The ninth staff shows '7' over the 5th string; the tenth staff shows '8' over the 5th string; the eleventh staff shows '5' over the 6th string; the twelfth staff shows '6' over the 6th string.

Fadd9

(Sing small notes 1° only) F5

82

Elec. Gtr. 2 & Synth.

T  
A  
B

ooo,

F

Elec. Gtr. 1

F5

86

T  
A  
B

Elec. Gtr. 2 & Synth.

T  
A  
B

C



# JIGSAW FALLING INTO PLACE

Words and Music by Thomas Yorke, Jonathan Greenwood,

Colin Greenwood, Edward O'Brien and Philip Selway

All chords with respect to Acoustic Guitar tuning

**Acoustic Guitar tuning:**

- ⑥ = D    ③ = F#
- ⑤ = B    ② = B
- ④ = D    ① = D

$\text{♩} = 160$

Bm  
Acoustic Guitar

let notes ring - cont. sim. throughout

5

9

vocals 2° only  
Mmm,-

Bm/D      Bm\*

\* Ondes Martinot doubles backing vocal line - 8va

13

1. (tacet)  
 2. Just as you take my hand,  
 3. The walls are bend ing shape,  
 \* Before you run a way from me,  
 Come on and let it out,

just as you write my num - ber down,  
 you've got a Che - shire cat grin,  
 before you're lost be tween the notes,  
 come on and let it out,

Ac. Gtr.

ad-lib sim. on repeats

Fig. 1

TAB  
12

\* 2° Elec. Gtr. I

w/ clean, bright tone  
Fig. 3

TAB  
10

Bm/D      Bm\*

17

— and just as the drinks ar - rive,  
 — all blur ring in - to one,  
 the beat goes round and round,  
 come on and let it out,

just as they play your fav - 'rite song,  
 this place is on a mis - sion,  
 the beat goes round and round.  
 come on and let it out.

2° Elec. Gtr. I ad-lib. Fig. 3 - cont. sim.

TAB  
12

21 Gmaj<sup>7\*</sup> Bm(add2)/F# Bm/E

— as your bad day dis - ap-pears,  
 be - fore the night owl,  
 I nev - er real - ly got there,-  
 Before you run a - way from me,

no long - er wound up like a spring,  
 be - fore the an - i - mal nois - es.  
 I just pret - end - ed that I had.  
 before you're lost be - tween the notes,

T A 0 0 0 0 0 | 0 3 0 0 0 | 0 0 0 0 0 | 0 0 0 0 0 | 0 0 0 0 0 | 0 0 0 0 0 | 0 0 0 0 0 |

25 Bm/A Gmaj<sup>7\*</sup> Bm(add2)/F# Bm/E

*I° Play section x 3  
\* Play section x 2 then To Coda ♫*

— be - fore you've had too much come back in foc us a - gain.  
 — Closed cir - circuit cam - er as, be- before you com a - tose.  
 — Words are blunt in - stru - ments, words are sawn - off shot - guns.  
 — just as you take the mike, just as you dance, dance, - dance,

T A B

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

29 D<sup>6</sup>  
Ac. Gtr.

TAB: - 0 2 0 3 2 2 3 | 0 0 0 0 0 0 0 | 0 2 0 3 2 2 3 | 0 0 0 0 0 0 0 |

Elec. Gtr. I

w/ clean tone & palm muting  
2° Elec. Gtr. 2 plays Fig. 2

TAB: 4 2 0 4 0 | 2 4 2 4 | 4 2 0 4 0 | 2 4 2 4 |

33 Em<sup>9</sup>

*2° D. & al Coda  
(2° only)*

Mmm,

TAB

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

TAB

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

TAB

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

**Elec. Gtr. 2**

w/ clean tone & palm muting

Fig. 2

T A B

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

♩ Coda Bm\*\*

Ac. Gtr.

*cont. sim. ad lib.*

37

— dance, dance, dance, dance, dance, dance, dance...

(fade to nothing)

Elec. Gtr. 1

Fig. 4

T 7 0 0 7 0 0 7 0 | 0 7 0 0 7 0 0 7 | 0 0 0 7 7 7 0 7 | 7 7 0 7 0 0 9 6  
A | | | | | | | |  
B | | | | | | | |

Elec. Gtr. 2

Fig. 5

T 0 2 0 2 0 4 2 0 | 2 2 0 2 2 0 4 | 2 0 2 2 0 4 | 2 0 2 2 2 0 2  
A | | | | | | | |  
B | | | | | | | |

F#/A#\*

Dmaj3

Elec. Gtr. 1

Fig. 4

Elec. Gtr. 2 ad lib Fig. 5 - cont. sim.

T 6 9 6 6 9 6 6 9 | 6 6 9 6 6 9 6 5 | 9 5 5 9 5 5 9 5 | 5 9 5 5 9 5 5 10  
A | | | | | | | |  
B | | | | | | | |

Gmaj7\*\*

Bm/F#

Gmaj7\*\*

Bm/F#

45

Fig. 4

T 2 2 2 2 10 9 | 9 5 5 5 9 5 9 | 2 2 2 2 10 9 | 5 5 5 9 5 7  
A | | | | | | | |  
B | | | | | | | |

Bm\*\*

49

Ooo,

1. Jig - saw fal - ling in - to place, there is no - thing to ex - plain, you  
2. Wish away your night mare, wish away the night - mare, you got the

**Strings arr. Gtr.**

Elec. Gtr. 1 ad-libs. Fig. 4  
Elec. Gtr. 2 ad-libs. Fig. 5 cont. sim.

TAB

F#/A#\*

53

Dmaj<sup>13</sup>

eye each oth - er as\_\_\_\_ you pass,\_\_\_\_ she looks back and you\_\_\_\_ look back.  
light, you can feel it on\_\_\_\_ your back, you've got the light, you can feel it on\_\_\_\_ your back.

TAB

Gmaj<sup>7</sup>\*\* Bm/F# Gmaj<sup>7</sup>\*\* Bm/F# (2° only)

57 *ooo.* *ooo,*

Not just once, not just twice.  
Jig saw fal ling in to place.

**Strings arr. Gtr. (2° w/ ondes martinot)**

Bm/D Bm\*

61 *ooo.*

**Elec. Gtr. I**

Ac. Gtr. ad-lib. Fig. 1 - cont. sim.  
Elec. Gtr. 2 plays Fig. 5 - cont. sim.

Bm/D Bm Ac. Gtr.

65

# VIDEOTAPE

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

Chord chart showing fingerings for various chords:

- C#m: x 4fr
- Esus<sup>4</sup>: x 7fr
- E: x 7fr
- A: x o 2fr
- Amaj<sup>7</sup>: x o 2fr
- A/E: xx 2fr
- Amaj<sup>7/E</sup>: xx 2fr
- C#m<sup>b6</sup>: x 4fr
- C#m/E: xx
- A/C#<sup>7</sup>: x 2fr
- F#m<sup>7</sup>: 2fr
- F#m<sup>9</sup>: 2fr
- A<sup>6</sup>: x o
- Aadd<sup>9/E</sup>: o o
- E<sup>6</sup>: o x o

$\text{♩} = 84$

Pno. arr. Gtr.

Guitar tab (TAB) for the first section:

T	10 9 9 7	0 0 0 0	0 0 0 0	10 9 9 7	0 0 0 0	0 0 0 0
A	6 6 6 6	10 9 9 7	10 9 10 10	6 6 6 6	10 9 9 7	10 9 9 7
B						

7 C#m Esus<sup>4</sup> E Esus<sup>4</sup> E

When I'm at the pear - ly gates, this - ll be on my

T	10 9 9 7	0 0 0 0	0 0 0 0
A	6 6 6 6	10 9 9 7	10 9 9 7
B			

10 C#m Esus<sup>4</sup> E A Amaj<sup>7</sup>

vid - e - o - tape, my vid - e - o - tape. When

T	10 9 9 7	0 0 0 0	10 9 9 7
A	6 6 6 6	10 9 9 7	6 6 6 6
B			

Bass & Pno. LH arr. Gtr.

T	4 4 4 4	0 0 0 0	0 0 0 0
A	4 4 4 4	0 0 0 0	0 0 0 0
B	4 4 4 4	0 0 0 0	0 0 0 0

Fig. I -----

cont. sim.

T	4 4 4 4	0 0 0 0	0 0 0 0
A	4 4 4 4	0 0 0 0	0 0 0 0
B	4 4 4 4	0 0 0 0	0 0 0 0

13 C<sup>#</sup>m E sus<sup>4</sup> E A Amaj<sup>7</sup>

Meph-i - sto - phi - lis\_\_\_\_\_ is just be - neath and he's reach - ing up to

This image shows a musical score for a vocal performance. The key signature is C major with two sharps (F# and G#). The time signature is common time. The vocal line starts in C major (C#m) and moves through E suspended fourth (E sus<sup>4</sup>), E, and finally A major (Amaj<sup>7</sup>). The lyrics "Meph-i - sto - phi - lis\_\_\_\_\_ is just be - neath and he's reach - ing up to" are written below the notes. The vocal part consists of eighth and sixteenth note patterns, with several rests and a long sustained note on 'is'.

Meph-i - sto - phi - lis\_\_\_\_\_ is just be - neath and he's reach - ing up to

Bass & Pno. LH arr. Gtr. plays Fig. I cont. sim.

16 C<sup>#</sup>m A/E Amaj<sup>7</sup>/E A Amaj<sup>7</sup> C<sup>#</sup>m  
grab\_\_\_\_ me. This is\_\_\_\_ one for the good old days.. and I

grab \_\_\_\_ me.

This is \_\_\_\_ one for the good old days... and I

Guitar tablature for the first measure of the solo, showing a sequence of eighth-note chords: B7, A7, G7, F#7, E7, D7, C7, B7.

TAB

20 Esus<sup>4</sup> E A Amaj<sup>7</sup> C♯m Esus<sup>4</sup> E A Amaj<sup>7</sup> A Amaj<sup>7</sup>

have it all here in red, blue, green, in red, blue, green.

And you are my cen-tre when I

have it all here in red, blue, green, in red, blue, green.

And you are— my—cen-tre when I

25                    C<sup>#</sup>m                    Esus<sup>4</sup>                    E                    C<sup>#</sup>m                    A/E                    Amaj<sup>7</sup>/E

(Repeat section x3 ad lib.  
Lead vox sing 1° only)

29                    A                    Amaj<sup>7</sup>                    C<sup>#</sup>m/b6                    C<sup>#</sup>m                    A/E                    Amaj<sup>7</sup>/E                    A                    Amaj<sup>7</sup>                    C<sup>#</sup>m/b6                    C<sup>#</sup>m                    A/EC<sup>#</sup>m/E

35                    A                    Amaj<sup>7</sup>                    C<sup>#</sup>m/b6                    C<sup>#</sup>m                    A/E                    Amaj<sup>7</sup>/E

38 A Amaj<sup>7</sup> C#m/b<sup>6</sup> C#m A/E C#m/E A Amaj<sup>7</sup>

I can't do it face to face, so I'm talk-ing to you be- fore... No mat-ter what

T 0 0 0 0  
A 10 9 9 7  
B 6 6 6 6

T 0 0 0 0  
A 10 9 9 10  
B 6 6 6 6

T 0 0 0 0  
A 10 9 9 7  
B 6 6 6 6

T 0 0 0 0  
A 10 9 9 7  
B 6 6 6 6

42 C#m/b<sup>6</sup> C#m A/E Amaj<sup>7</sup>/E C#m/b<sup>6</sup> C#m

hap - pens now, you should-n't be a - fraid be - cause I know to -

T 0 0 0 0  
A 10 9 9 7  
B 6 6 6 6

T 0 0 0 0  
A 10 9 9 6  
B 6 6 6 6

T 0 0 0 0  
A 10 9 9 7  
B 6 6 6 6

45 A/E Amaj<sup>7</sup>/E A Amaj<sup>7</sup> A/C# C#m A/C# C#m (Programmed drums)

- day has been the most per - fect day I have ev - er seen.

T 0 0 0 0  
A 10 9 9 7  
B 6 6 6 6

T 0 0 0 0  
A 10 9 9 7  
B 6 6 6 6

T 0 0 0 0  
A 10 9 9 7  
B 6 6 6 6

**Bass & Pno. LH arr. Gtr.**

T 7 7 7 7  
A 0 0 0 0  
B 4 4 4 4

T 6 6 6 6  
A 4 4 4 4  
B 4 4 4 4

49 A/E Amaj<sup>7</sup>/E  
(Programmed drums) F#m<sup>7</sup> F#m<sup>9</sup> A<sup>6</sup> C#m/b<sup>6</sup> C#m C#m/b<sup>6</sup>

Repeat section x4

Fig. 2 -----

TAB

53 Aadd9/E E<sup>6</sup> F#m<sup>7</sup> F#m<sup>9</sup> A<sup>6</sup> C#m/b<sup>6</sup> C#m

Bass & Pno. LH plays Fig. 2 cont. sim.

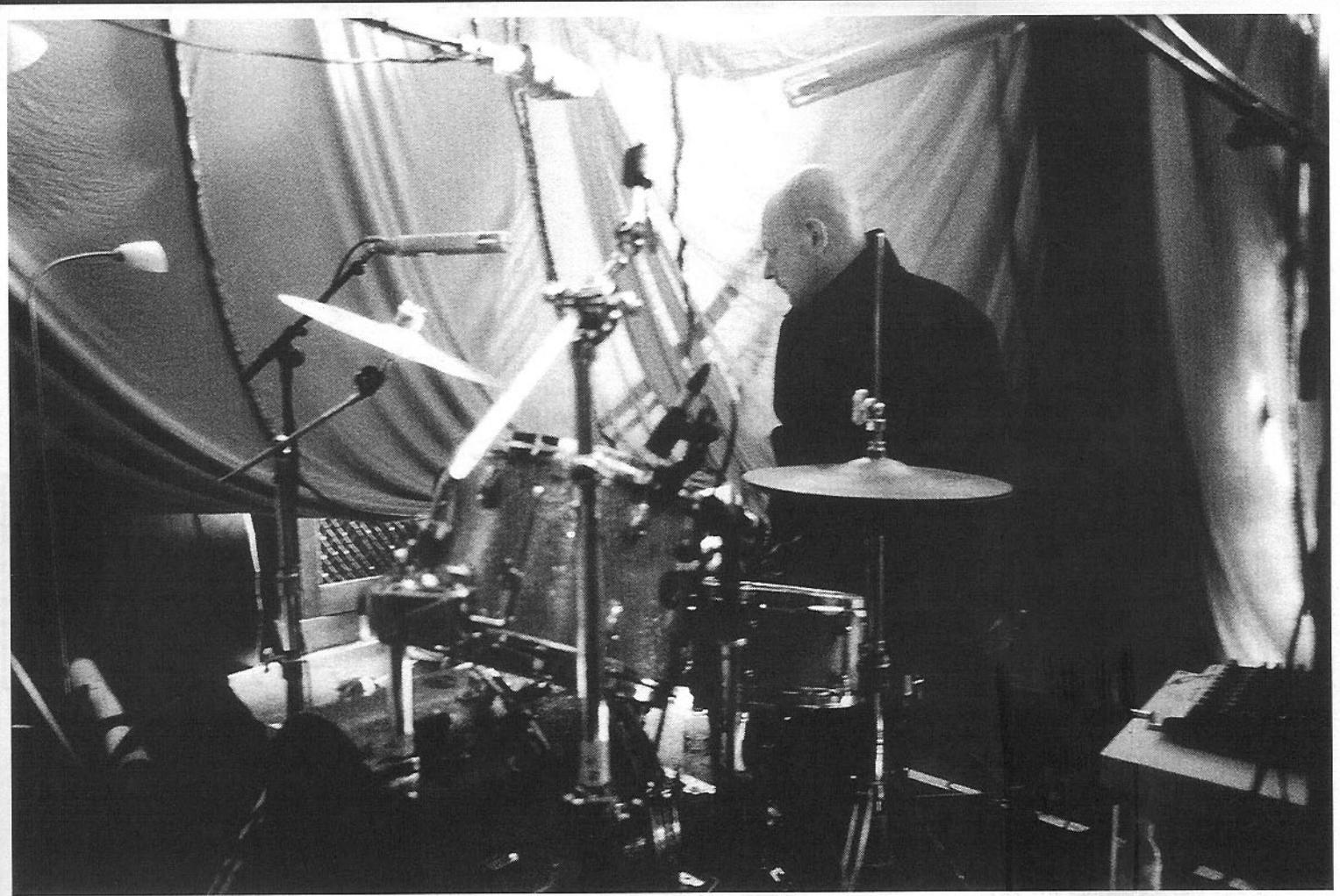
TAB

1.

2.

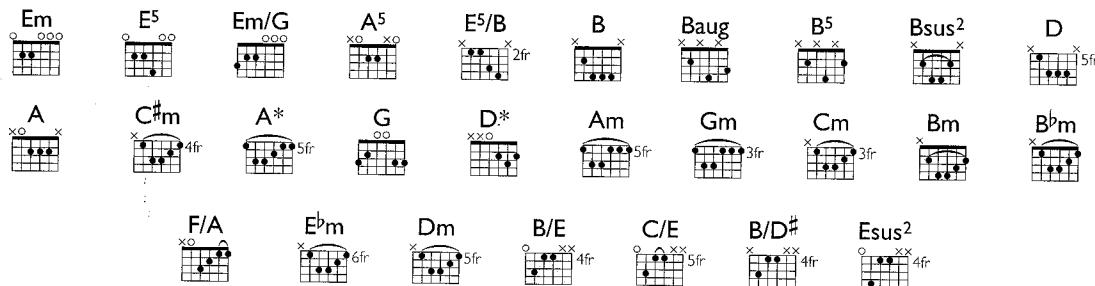
56 C#m/b<sup>6</sup> C#m C#m/b<sup>6</sup> C#m C#m C#m/b<sup>6</sup> C#m

TAB



# DOWN IS THE NEW UP

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



$\text{♩} = 105$

4° (2° after D.C.) Pno. arr. Gtr.

Em E⁵ Em/G A⁵ E⁵/B B D B Em

Fig. 2

(Sing bracketed note after D.C. 1° only)

1° - 3° Pno. arr. Gtr.

T	0	0	0	0	0	5	4	3	2	0
A	0	0	0	0	2	4	4	4	4	0
B	0	4	4	0	2	2	4	4	4	0
	2	2	2	2	2	2	2	2	2	2
	0	0	0	0	0	0	0	0	0	0

3° + 4° Strings arr. Gtr.

(fade from nothing) Fig. 3 (fade to nothing)

T	15	15	14	14	16	16	13	13	14	15
A	17	17	16	16	15	15	14	14	15	17
B	14	14	13	13	12	12	11	11	12	14

5 Em E<sup>5</sup> Em/G A<sup>5</sup> B Bsus<sup>2</sup> Baug B<sup>5</sup>

1. Get your-self tog - e - ther, let the love - pour in.  
 8. "La - dies and gen - tle - men, with - out a safe - ty net,

**I° Pno. arr. Gtr.**

2° Pno. arr. Gtr. plays Fig. 2 - cont. sim.  
 2° Str. arr. Gtr. play Fig. 3 - cont. sim.

TAB

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

9 Em E<sup>5</sup> Em Em/G A<sup>5</sup> B Baug B<sup>5</sup> Em

Pour your-self a hot bath, pour your - self a drink.  
 I shall now per - form a flip flop.

**I° Pno. arr. Gtr.**

TAB

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

13 E<sup>5</sup> Em/G A<sup>5</sup> B D B A

No - thing's gon - na hap - pen with - out warn - ing.  
 I shall now amp - u - tate, I shall now con - tort." } Down

**I° Pno. arr. Gtr.**

Figs. 2 & 3 end

TAB

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

17

A<sup>5</sup> C<sup>#</sup>m A\* G D

Pno. arr. Gtr.

T  
A  
B

2 0 4 5 5 3 3 3 7 7 7  
2 2 6 6 0 0 7 7 7 7  
2 2 6 6 7 0 2 7 7 7  
0 0 5 3 3 2 5 5 5 5

21

A A<sup>5</sup> C<sup>#</sup>m A\* G D

{ What is up, \_\_\_\_\_ but - ter - cup?  
What if I just flip flop?

T  
A  
B

2 0 4 5 5 3 3 3 7 7 7  
2 2 6 6 0 0 7 7 7 7  
2 2 6 6 7 0 2 7 7 7  
0 0 5 3 3 2 5 5 5 5

**Play 2° only**

25 Am Gm Am Cm Bm B<sup>b</sup>m Am

Down. is the new up.

Pno. & Str. arr. Gtr.

T  
A  
B

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

29 Gm Am Cm Bm B♭m

Down is the new up,

T A B T A B T A B T A B

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

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

Am Gm Am Cm

33 Down is the new up,

**Pno. arr. Gtr. (2° w/ lower strings ad lib.)**

T A B T A B T A B T A B

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3

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

2° Upper Str. arr. Gtr.

T A B T A B T A B T A B

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 6 6 6 6 6 6 6 6

F/A Cm E♭m Dm To Coda ♫

36 is the new up, oh.

T A B T A B T A B T A B

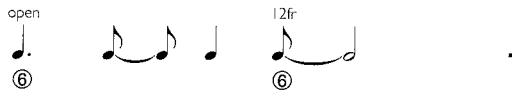
3 1 3 4 1 4 6 7 6 7 6 6 5 7 5 6 6 5 7 5 6 5 5 5 5 5

4 2 5 3 5 3 8 8 8 8 8 8 6 6 6 6 5 7 5 7 5 7 5 5 5 5 5

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

8 11 14 14 14 13 13 13 13 10 10 10 10 10 10 10 10

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

**Bass arr. Gtr.**

39 Em B/E Em B/E

**Elec. Gtr.**


43 C/E Em B/D#

C/E Em B/D#

(Won't you be my girl? - - - - - Your  
Won't you be my girl? - - - - - Your



47 C/E Em B/E

C/E Em B/E

ser - vic - es - - - - -  
Won't you be my girl? - - - - -

are not re - quired. - - - - - your  
Won't you be my girl? - - - - -

open ⑥ 11fr open ⑥

C/E Em B/E C/E Em B/E **D.C. al Coda**

51

fu - ture's bleak, you're so last week, mmm.  
Won't you be my girl? you're so last week, mmm.  
Won't you be my girl?)

w/ heavy reverb

T A B T A B T A B T A B T A B T A B

**Coda**

Em B/E (Sing bracketed note 2°) Em B/E

55

You've gone off and left us, you've

Elec. Gtr.

Bass arr. Gtr. plays Fig. 4 ad lib. cont. sim.

T A B T A B T A B T A B T A B T A B

C/E Em Esus<sup>2</sup> C/E Em Esus<sup>2</sup>

1. You're on can-did cam - era, the chink in your ar - mour,  
Shake your pock-ets out, pass it on, pass it down, }  
gone off and left us, gone off and left us, you've

Pno. arr. Gtr.

Elec. Gtr. plays Fig. 1 cont. sim.

T A B T A B T A B T A B T A B T A B

Str. arr. Gtr. 8va

T A B T A B T A B T A B T A B T A B

63 C/E Em Esus<sup>2</sup> C/E Em Esus<sup>2</sup>

top - sy tur - vy town,\_\_\_\_ top - sy tur - vy town.\_\_\_\_  
gone off and left us, you've

TAB

5	4	4	5	4	4	5	4	4	6	7	4	5
5	5	4	7	7	6	7	7	7	7	7	7	7
7	7	7	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	6	7	7	7	6	7	4	5

(8)

TAB

15	12	10	11	15	13	12	12	15	17	15	10	11
12	12	11	12	12	12	12	12	12	12	12	11	11

67 C/E Em Esus<sup>2</sup> C/E Em Esus<sup>2</sup>

Ah, ah

Elec. Gtr. & Str. arr Gtr. tacet

TAB

5	4	4	5	4	5	5	4	4	5	4	4	4
5	5	4	7	7	6	7	4	5	7	5	7	7
7	7	7	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0

I. 2.

70 C/E Esus<sup>2</sup> C/E Em Esus<sup>2</sup>

ah, ah, ah, oh,\_\_\_\_ Oh, oh,\_\_\_\_

Repeat ad lib. to fade

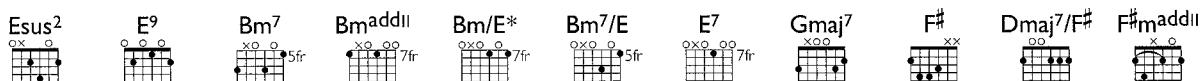
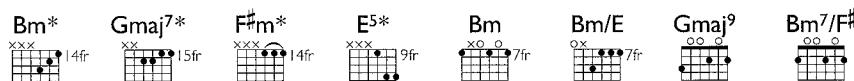
Bass arr. Gtr. Fig. 4 ends

TAB

5	4	4	5	5	4	4	5	4	4	5	4	4
5	5	4	7	7	6	7	4	5	7	5	7	7
7	7	7	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	6	7	4	5	6	7	4	5

# GO SLOWLY

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



♩ = 56

Bm\*  
Melodica arr. Gtr.

Gmaj7\*

BM  
Elec. Gtr.

Bm/E

Fig. 1 -  
T A B  
7 7 0 7 7 9 7 0 7 0 7 7 0

Celesta arr. Gtr.

Fig. 2 -

Bm\*

F#m\*

E5\*

cont. sim. ad lib.

Gmaj9

Bm7/F#

Esus2

Fig. 1 -

Fig. 2 -

Bm

Celesta arr. Gtr. plays Fig. 2 cont. sim.

T  
A  
B

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

Gmaj<sup>9</sup>

Bm<sup>7</sup>/F#

Esus<sup>2</sup>

T  
A  
B

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

Bm

Bm/E

Gmaj<sup>9</sup>

Bm<sup>7</sup>/F#

Oh\_\_\_\_\_ m\_\_\_\_\_ come slow - ly,\_\_\_\_\_ come slow - ly to me.

Elec. Gtr. ad-libs Fig. 1 cont. sim.  
Celesta arr. Gtr. plays Fig. 2 cont. sim.

15

Esus<sup>2</sup>

Bm

Bm/E

Gmaj<sup>9</sup>

Bm<sup>7</sup>/F#

Esus<sup>2</sup>

I've been wait - ing, pa - tient, pa + tient - ly.

Elec. Gtr. ad-libs. Fig. 1 cont. sim.  
Celesta arr. Gtr. plays Fig. 2 cont. sim.

Bm

21

E<sup>9</sup>

I did-n't get it but now

T 7 7 0 7 7 7 0 0 | 7 7 7 0 7 5 4 0 0

A 7 7 0 7 7 7 0 0 | 7 7 7 0 7 5 4 0 0

B 7 7 0 7 7 7 0 0 | 7 7 7 0 7 5 4 0 0

Celesta arr. Gtr.

T 15 19 15 15 19 15 19 | 19 19 17 16

A 16 17 16 16 17 16 19 | 18 19 16

B 14 14 14 14 19 19 19 | 19 16

23

Gmaj<sup>9</sup>

Bm<sup>7/F#</sup>

Esus<sup>2</sup>

I can see.

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

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

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

T 19 20 19 19 19 19 | 21 22 18 18 18 22 | 19 20 17 15

A 19 19 19 19 19 19 | 21 22 18 18 18 22 | 19 20 17 15

B 17 17 17 17 17 17 | 21 22 18 18 18 22 | 19 20 17 15

T 19 20 19 19 19 19 | 21 22 18 18 18 22 | 19 20 17 15

A 19 19 19 19 19 19 | 21 22 18 18 18 22 | 19 20 17 15

B 17 17 17 17 17 17 | 21 22 18 18 18 22 | 19 20 17 15

26 Bm Bm<sup>7</sup> BmaddII (Sing small notes 2° only) Bm Bm<sup>7</sup> BmaddII

That there's a way out, That there's a way out,

**Elec. Gtr.**

**TAB**

12-string Ac. Gtr.

Use thumb on fretting hand

**TAB**

28 Bm/E\* Bm<sup>7</sup>/E E7 Gmaj<sup>7</sup>

that there's a way out.

**TAB**

12-string Ac. Gtr.

**TAB**

F#  
12-string Ac. Gtr.

Bm  
(Vocals 2° only)  
cont. sim. ad lib.

Elec. Gtr.

Celesta arr. Gtr. plays Fig. I cont. sim. (I° opening 2 bars tacet)

TAB notation for electric guitar (F#) with fingerings:

T	3	3	3	3	3	3	3	3	3	3	3	3	3
A	4	4	4	4	4	4	4	4	4	4	4	4	4
B	4	4	4	4	4	4	4	4	4	4	4	4	4
	2	2	2	2	2	2	2	2	2	2	2	2	2

Fretboard markings: > > > > > > > > >

Bm/E

Gmaj⁹

TAB notation for electric guitar (Gmaj⁹) with fingerings:

T	7	7	0	7	7	4	0	4	4	0	4	4
A	0	0	0	0	3	3	4	4	4	4	4	4
B	0	0	0	0	0	0	0	0	0	0	0	0

Dmaj⁷/F#  
Esus²  
Repeat ad lib. to fade

TAB notation for electric guitar (Dmaj⁷/F# and Esus²) with fingerings:

T	2	0	2	2	2	2	2	0	4	0	4	2
A	2	2	2	2	2	2	2	0	4	4	4	4
B	2	2	2	2	2	2	2	0	4	4	4	4



# LAST FLOWERS TO THE HOSPITAL

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

## **Song transcribed for piano**

$\text{J} = 88$

Musical score for guitar. The score consists of four measures. The first measure shows a chord progression from F major (Fm) to G major (Gm). The second measure shows a chord progression from G major (Gm) to A minor (Am). The third measure shows a chord progression from A minor (Am) back to G major (Gm). The fourth measure shows a chord progression from G major (Gm) to A minor (Am). The score includes a treble clef, a key signature of one sharp (F#), a time signature of 4/4, and a dynamic marking *p*. Fingerings are indicated above the strings: 1st string (Fm) 1, 2nd string (Fm) 1, 3rd string (Fm) 1, 4th string (Fm) 1; 1st string (Gm) 1, 2nd string (Gm) 1, 3rd string (Gm) 1, 4th string (Gm) 1; 1st string (Am) 1, 2nd string (Am) 1, 3rd string (Am) 1, 4th string (Am) 1. The bass line is shown in a separate staff below the treble staff.

Musical score for piano and guitar. The piano part (left) consists of a treble clef staff and a bass clef staff. The guitar part (right) shows chords C and Em. Measure 5 starts with a C chord on the guitar, followed by eighth-note patterns on both staves. Measure 6 begins with an Em chord on the guitar, followed by eighth-note patterns. The piano staff includes a dynamic instruction 'p' (piano) and a fermata over the first measure.

Guitar tablature for measures 9-10. The first measure starts with a Fm chord (x, 3, 2, 1, 0, 0) followed by a half note rest. The second measure starts with a Gm chord (x, 3, 2, 1, 0, 0) with a 3fr (three finger roll) indicated above the tab, followed by a half note rest. The third measure starts with an Am chord (x, 0, 2, 1, 0, 0). The tab shows a sixteenth-note pattern: (B, D, G, B), (D, G, B, D), (G, B, D, G), (B, D, G, B), (D, G, B, D), (G, B, D, G), (B, D, G, B), (D, G, B, D).

Musical score for strings and basso continuo, measures 1-4. The score consists of two staves. The top staff is for the strings (two violins, viola, cello) and the bottom staff is for the basso continuo (bassoon and harpsichord). Measure 1: The strings play eighth-note patterns with grace notes. The bassoon and harpsichord provide harmonic support. Measure 2: The strings continue their eighth-note patterns. Measure 3: The strings play eighth-note patterns. Measure 4: The strings play eighth-note patterns.

13

**C**

**Em**

tread - ing on peo- ple's toes,  
please don't in - ter - rupt.

'snot nose lit - tle punk.  
just sit back and his -

Dsus<sup>4</sup>    Dm    B7**b5**    Am    G    F    C

25

re - lief,

Em

Dsus<sup>4</sup>

Dm

B<sup>7</sup>ø<sup>5</sup>

Am

I.

G

29

re - lief,

re - lief.

2.

33

G F C Em Dsus<sup>4</sup> Dm B<sup>7b5</sup>

-lief, re - lief,

Am G A Asus<sup>4</sup>

re - lief. It's too much,

37

C<sup>6</sup> E<sup>7sus4</sup> Asus<sup>4</sup> A

too bright, too pow - er - ful, too much,

41

rit.

A C<sup>6</sup> E<sup>7sus4</sup> A<sup>5</sup>

er - ful, oh, oh.

45

p

# UP ON THE LADDER

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

## **Chords with respect to Electric Guitar I tuning**



## **Electric Guitar I capoed 1st fret with following tuning:**

- $$\begin{array}{ll} \textcircled{6} = D & \textcircled{3} = G \\ \textcircled{5} = B & \textcircled{2} = B \\ \textcircled{4} = D & \textcircled{1} = E \end{array}$$

J = 92

A<sup>b</sup>/C\*

Elec. Gtr. 2 loop



 cont sim until indicated

w/ heavy reverb & modulation FX

N.C.

(Drums)

**(Drums)**

**Elec. Gtr. I**

w/ crunch

**TAB**

5 4 4 4 4 4 4 4

0 0 0 0 0 0 0 0

6 Cm<sup>b6</sup> C<sup>5</sup> Elec. Gtr. I Cm<sup>7</sup> Cm<sup>b6</sup> Cm<sup>b6</sup> C<sup>5</sup> Cm<sup>7</sup>Cm<sup>b6</sup> Repeat section x3

Fig. 1 -  
Fig. 6 -

1/2  
6-4  
5-3  
1/2  
6-4  
5-3

Strings arr. Gtr. (tacet 1°) cont. sim.

(cresc. 1° only)

Fig. 2 -

T A B T A B T A B T A B

13 13 13 13  
10 10 10 10

Bass arr. Gtr. (3° only)

Fig. 3 -

T A B T A B T A B T A B

8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10

10 Cm<sup>b6</sup> C<sup>5</sup> Cm<sup>7</sup> Cm<sup>b6</sup> Cm<sup>b6</sup> C<sup>5</sup> Cm<sup>7</sup>Cm<sup>b6</sup>

1. I'm stuck in the tardis, trapped in all the right places,

All the right moves in

trapped in all the right

hy - per - space, pla - ces,

Elec. Gtr. I

Str. arr. Gtr. play Fig. 2 (1° only)  
Bass arr. Gtr. ad-lib Fig. 3  
Synth. arr. Gtr. plays Fig. 4 (2° only)  
2° Elec. Gtr. 2 fades out

1/2  
6-4  
5-3  
1/2  
6-4  
5-3  
1/2  
6-4  
5-3

T A B T A B T A B T A B

5 4 4 4-4 0 0 0 0 7 5 5 5 0 0 0 0 5 4 4 4-4 0 0 0 0 7 5 5 5 0 0 0 0

14 Cm<sup>b6</sup> C<sup>5</sup> Cm<sup>7</sup> Cm<sup>b6</sup> Cm<sup>b6</sup> C<sup>5</sup> Cm<sup>7</sup> Cm<sup>b6</sup>

one min - ute      snake      char - ming,      the next in\_      a mo - tor - cade.  
 watch me dance,      I'm a      pup - pet,      you can al - most      see the\_\_\_\_\_ strings.

**Synth. arr. Gtr. (2° only)**

Elec. Gtr. I plays Fig. I cont. sim. ad lib.

T 13      A 13 10      B 11 8

T 5      A 3      B 11 8 6

I.  
Synth. arr. Gtr.

$Cm^b6$        $C^5$        $Cm^7$        $Cm^b6$        $Cm^b6$        $C^5$        $Cm^7$        $Cm^b6$

*8va-*

Fig. 4

T	16	15	18	16	16	15	18	16
A	17		17		17		17	
B								

8fr 10fr 8fr 10fr 11fr

(6) (4) (5)

Cm<sup>b6</sup> C<sup>5</sup> A<sup>b6</sup> B<sup>b6</sup> A<sup>b6</sup>

25

TAB

A B	5 5 5 4 4 0 0 0 0 0	4 4 4 4 4 0 0 0 0 0	4 4 4 4 4 5 5 5 5 5	6 6 6 6 6 7 7 7 7 7	6 6 6 6 6 7 7 7 7 7	4 4 4 4 4 5 5 5 5 5	4 4 4 4 4 5 5 5 5 5
--------	------------------------	------------------------	------------------------	------------------------	------------------------	------------------------	------------------------

(8)

13 13-15 16 16 15 13

Musical score and tablature for guitar part 33. The score shows a treble clef, a key signature of C minor (one flat), and a time signature of common time. The tablature below shows the guitar strings (T, A, B) with corresponding fingerings and a bass line. The chords indicated are Cm<sup>b6</sup>, C<sup>5</sup>, Csus<sup>4</sup>, Cm, and Cm<sup>b6</sup>.

33 Cm<sup>b6</sup> C<sup>5</sup> Csus<sup>4</sup> Cm Cm<sup>b6</sup>

TAB . 5 4 4 4 4 4 4 2 0 2 0 0 0 0 0 0 0 5 7 7 7 .

35 Cm<sup>b6</sup> C<sup>5</sup> : Csus<sup>4</sup> Cm Cm<sup>b6</sup>

Give me an an - swer,

TAB

5 0	4 0	4 0	4 0	4 0	4 0	2 0	2 0	0 0	0 0	0 0	0 0	5 0	7 0
--------	--------	--------	--------	--------	--------	--------	--------	--------	--------	--------	--------	--------	--------

40 Cm Cm<sup>b6</sup> C<sup>5</sup> Csus<sup>4</sup> Cm

lad - der, I been\_ wast- ing\_ my time.\_

T A B T A B T A B

2 2 2 0 0 0	0 0 6 6 4	5 5 5 4 4	4 4 4 0 0	2 0 2 0 0	0 0 5 5 3
0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0

Cm<sup>b6</sup> C<sup>5</sup> Csus<sup>4</sup> Cm Cm<sup>b6</sup> C<sup>5</sup> Csus<sup>4</sup> Cm

**Backwards Elec. Gtr. 2 loop**

w/ heavy reverb & modulation FX  
Elec. Gtr. 1 plays Fig. 6 ad lib. cont. sim.

TAB

**Bass arr. Gtr.**

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

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

47 A<sup>b6</sup> B<sup>b6</sup> A<sup>b6</sup> Cm<sup>b6</sup> C<sup>5</sup>

Up on the lad - der, or like tied to a stake,  
Up on the lad - der, trying to call out your name,

(Sing 2° only)

Oh... etc.

**Synth. arr. Gtr.**

8va

Elec. Gtr. plays Fig. 5 ad lib. cont. sim.  
Synth. arr. Gtr. plays Fig. 7 (2° only)

TAB

51

11fr 13fr 11fr 13fr 8fr 10fr  
 ⑤ A<sup>b6</sup> B<sup>b6</sup> ⑥ A<sup>b6</sup> Cm<sup>b6</sup> ④ C<sup>5</sup>

up up on the lad - der\_ we wait\_ for your mis - take. Up-  
 on the lad - der\_ we're all\_ the fuck- in' same.

(8)

T A B

55

Cm<sup>b6</sup> C<sup>5</sup> Cm<sup>7</sup> Cm<sup>b6</sup> Cm<sup>b6</sup> C<sup>5</sup> Cm<sup>7</sup> Cm<sup>b6</sup> Cm<sup>b6</sup> C<sup>5</sup>

Bass arr. Gtr.

Elec. Gtr. I plays Fig. 6 ad lib. cont. sim.  
 Synth. arr. Gtr. plays Fig. 4 ad lib. cont. sim.

Elec. Gtr. I & Synth. arr. Gtr. begin to fade out

T A B

60

Cm<sup>7</sup> Cm<sup>b6</sup> Cm<sup>b6</sup> C<sup>5</sup> Cm<sup>7</sup> Cm<sup>b6</sup> Repeat section x3 (Cm)

Bass arr. Gtr. fades quickly

T A B

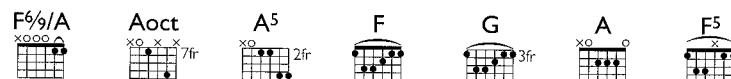
Synth. arr. Gtr.  
 8va

T A B



# BANGERS AND MASH

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



*Elec. Gtr. I*  
String ⑥ (low E) tune down to low A

$\text{J} = 132$

(A)

**Elec. Gtr. I**

w/ dist.  
Fig. 1

Repeat section x4

**Elec. Gtr. 3**

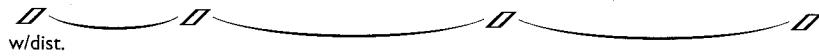
w/ clean tone & chorus  
Fig. 2

Elec. Gtr. I plays Fig. 1

The score shows two staves. The top staff for Electric Gtr. I has a treble clef and a 4/4 time signature. It features eighth-note patterns with slurs and grace notes. The bottom staff for Electric Gtr. III has a bass clef and a 4/4 time signature, showing eighth-note patterns with slurs. A dashed horizontal line separates the two sections.

Aoct

Synth. arr. Gtr.



**Elec. Gtr. 2**

A<sup>5</sup>

Elec. Gtr. 3 plays Fig. 2  
w/ crunch

Elec. Gtr. 3 plays Fig. 2

Repeat section x3  
cont. sim.

The score shows two staves. The top staff for Electric Gtr. 2 has a treble clef and a 4/4 time signature, featuring eighth-note patterns with slurs. The bottom staff for Electric Gtr. 3 has a bass clef and a 4/4 time signature, showing eighth-note patterns with slurs. A dashed horizontal line separates the two sections.

**Elec. Gtr. I**



Fig. 3

10

F G F G F G F

YOU bit me... bit me... bit me... ow... YOU

The score shows a single staff for Electric Gtr. I with lyrics. The vocal line consists of the words "YOU bit me..." repeated three times, followed by "ow..." and then "YOU". Fingerings and muting techniques are shown above the notes.

**Bass arr. Gtr.**

Fig. 4

Rhythmic patterns for Bass arr. Gtr. involving eighth-note chords and slurs.

T A B

5 5 5 | 5 5 5 | 8-10-10 | 8-10-10 | 8-10-10 | 8-10-10 | 8-10-10 |

2 2 2 | 2 2 2 | 1-8 | 1-8 | 1-8 | 1-8 | 1-8 |

2 2 2 | 2 2 2 | 8-10-10 | 8-10-10 | 8-10-10 | 8-10-10 | 8-10-10 |

The score shows a single staff for Bass arr. Gtr. with rhythmic patterns involving eighth-note chords and slurs. Fingerings (1-8) are indicated above the notes.

15 G F G F G F G F  
 bit me... bit me... and I want more. I'm stand-ing in the

Elec. Gtr. 1 plays Fig. 3 cont. sim.

T A B  
 8 - 10 - 10 | 8 - 10 - 10 | 8 - 10 - 10 | 8 - 10 - 10 | 8 - 10 - 10 |  
 1 - 8 | 1 - 8 | 1 - 8 | 1 - 8 | 1 - 8 |

19 A<sup>5</sup>

hall, I'm puk-ing up the wall, we dance a-round the spout, do the con-ga eel. The bang-ers and the

**Elec. Gtr. 2**

Elec. Gtr. 1 plays Fig. 1 cont. sim.

T A B  
 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 |  
 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 |  
 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |

**Bass arr. Gtr.**

3ft 5fr open 3ft 5fr open 3ft 5fr open 3ft 5fr open  
 ⑥

mash, the ne-ga-tives for cash, you're ei-ther in the club ba-by, or you're not. What-ev-erturns you

T A B  
 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 |  
 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 |  
 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |

27 (A)

on, what - ev - er gets you up,— Chief of Po - lic e, Vice Chan - cel - lor, Lord and Lad - y

**Elec. Gtr. I**

31

blah, blah, the vic - ar and the judge, you'll all dance in - to my lit - tle red book. Be - cause YOU

35 F G

F G

F

G

F

G

F

bit me... bit me... bit me... ow. I got the

(Oh,

**Elec. Gtr. I**

w/ dist. & palm muting

Bass arr. Gtr. plays Fig. 4 cont. sim.

39 F G F G F G F G F  
 poi - son... poi - son and I want more.  
 oh.)

T A  
B x 12 12 0 0 0 x 12 12 0 0 0 x 12 12 0 0 0 x 12 12 0 0 0

43 A  
 Ooh,  
**Bass arr. Gtr.**  
*Elec. Gtr. 1 plays Fig. 3 cont. sim.*

T A  
B . 9 7 7 5 0 0 0 0 5 7 9 9 7 7 5 0 0 0 0 5 7 5 9 .

47 F G F G F G F G F  
 ooh. If you are on  
*(Sing top line 1°  
Sing lower line 2°)*  
 (Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah.)

T A  
B . 8 10 10 8 10 10 1 8 8 10 10 1 8 8 10 10 1 8

51 (A)

TOP then it is a long drop, the py - ram - id is power, they're chang-ing by the

**Elec. Gtr. 2**

P.M.  
Fig. 4

TAB

54

hour. If you are on TOP, then it is a long drop, if you stare in-to the dark, the dark will stare back, back in-to your

**Bass arr. Gtr.**

Elec. Gtr. 1 plays Fig. 3  
Elec. Gtr. 2 plays Fig. 4 cont. sim.

TAB

N.C.  
 (Sing bracketed notes 2°)

59

soul.

Bass arr. Gtr.

Elec. Gtrs. 1 + 2 tacet

TAB

63

(Toms) (Play bracketed notes 2° only) (A)

Elec. Gtr. I  
(Play bracketed note 1° only)

Mmm.

T A B . . . x 14 14 . . . 0 0 0 . . . 0 0 0 . . . 0 0 0 . . . 0 0 0



**Elec. Gtr. 3**

77

A

bit me... you bit me... you bit me... ow,-

(Oh, oh,

TAB notation for Electric Gtr. 3:

T	5	5	5	5	5	5	5	5
A	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0

> > > > > > > >

80

yeah, the poi - son, I got the poi - son, I got the

oh,

TAB notation for Electric Gtr. 3:

T	5	5	5	5	5	5	5	5
A	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0

> > > > > > > >

83

poi - son, now, yeah, I got the poi - son.

d.

oh.)

All instruments tacet

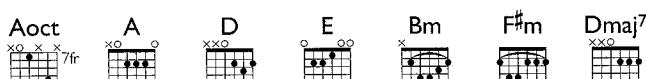
TAB notation for Electric Gtr. 3:

T	5	5	5	5	5	5	5	5
A	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0

> > > > > > >

# 4 MINUTE WARNING

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



**Free tempo**  $\text{♩} = 66$

Aoct

Synth. arr. Gtr.

Synth. layers fade in & out ad lib.

A

Ac. Gtr.

D

cont. sim. ad lib. throughout

A

Elec. Gtr. I

D A D

(Ah, \_\_\_\_\_)

D

ah, \_\_\_\_\_

Synth. layers fade in & out ad lib.

w/ clean tone & light tremolo

Musical score for electric guitar and bass. The score consists of two staves. The top staff is for Electric Gtr. I and the bottom staff is for Bass arr. Gtr. Both staves are in 6/4 time with a key signature of three sharps. The electric guitar part includes a dynamic instruction 'ah, \_\_\_\_\_' and a note '7'. The bass part includes a note '7' and a note '5'.

4

A

D

E

D

ah, \_\_\_\_\_

ah, \_\_\_\_\_

Continuation of the musical score for electric guitar and bass. The electric guitar part includes a dynamic instruction 'ah, \_\_\_\_\_' and a note '7'. The bass part includes a note '7' and a note '5'. The score continues with a dynamic instruction 'Bass arr. Gtr. ad lib. cont. sim.' and a note '9-7'.

6 A D A D

Bass arr. Gtr. plays Fig. I cont. sim. ad lib.

8 A D E D

1. This is just a night -  
ah.)

10 A D A D

- mare,  
soon I'm gon-na wake up.  
Some-one's gon-na bring me round.

Fig. I -----

12 E D A D

run-ning from the bomb - ers, hid-ing in the for - est,

Fig. I

T A B 14 14 14 14 14 14 12 11 0 0 0 0 12 11

14 A D A D

(1.) run-ning through the fields,  
(2.) I don't wan - na know,  
lay-ing flat on the ground.  
I just wan-na run and

(Sing 2° only)

(Ah, ah,

Pno. arr. Gtr. (2° only)

Elec. Gtr. I ad-lib. Fig. I cont. sim.

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

16 E D A D

Just like ev'-ry bod - y, step-ping ov - er heads,  
hide. This is just a night - mare,

(Sing 1° & 2°)

(ah, ah,

T A B 0 4 4 4 4 4 2 0 5 5 5 5 5 0 2 0  
4 4 4 4 4 2 0 4 4 4 2 0 2 2 2 2 2 0 0 0  
2 2 2 2 2 0 0 2 2 2 2 0 2 2 2 2 2 0 0 0

18 A D E

run - ning thru the un - der ground.)  
some-one's going to bring me round. }  
ah, )

(Play 1° & 2°)

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

**Bass arr. Gtr.**

2fr	4fr	2fr	5fr	1.	2fr	open	5fr
⑤	④	⑤	⑤	2fr 4fr	⑤	⑤	⑤

20 Bm F#m E Dmaj<sup>7</sup> Bm F#m E A D

This is your warn - ing, (your) 4 min-ute warn - ing.

**Elec. Gtr. I**

T 15 14 13 14 15 14 13 14

**Pno. arr. Gtr.**

T 2 2 2 0 0 3 3 5 0 3 2 2 2 0 0 5 5 5 5 5 0 2 0  
A 3 2 2 2 0 4 2 2 2 1 2 4 2 2 2 1 2 2 2 2 2 2 3 3  
B 2 4 4 4 4 2 0 4 4 4 4 2 4 4 4 2 2 2 2 2 2 2 0 0 0 0 0 0

**Elec. Gtr. 2 (1° only)**

clean tone

T 14 14 14 14 14 14 14 14 14 14 14 14 14

24 A D E D

2. I don't wan-na hear it,

**2.**

Bm F#m E A C

4 min - ute warn - ing.

**Elec. Gtr. I**

TAB: 15 14 13 14 14

**Pno. arr. Gtr.**

TAB: 3 2 2 2 5 0 0  
4 2 2 2 2 2 1  
4 4 4 4 4 2 2  
2 2 2 2 2 2 0



# RADIOHEAD IN RAINBOWS

15 STEP  
B O D Y S N A T C H E R S  
N U D E  
WEIRD FISHES / ARPEGGI  
ALL I NEED  
FAUST ARP  
R E C K O N N E R  
HOUSE OF CARDS  
JIGSAW FALLING INTO PLACE  
V I D E O T A P E

DOWN IS THE NEW UP  
GO SLOWLY  
LAST FLOWERS TO THE HOSPITAL  
UP ON THE LADDER  
BANGERS AND MASH  
4 MINUTE WARNING

TinyA - 2009

ARTWORK BY STANLEY DONWOOD + DR TCHOCH



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