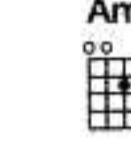
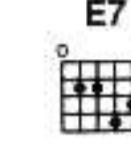
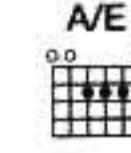
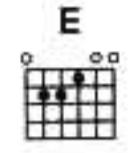
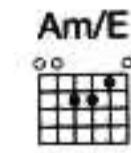
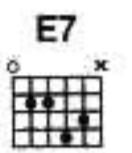
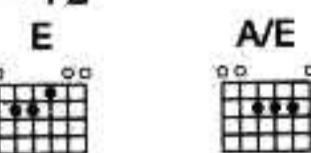


planet telex

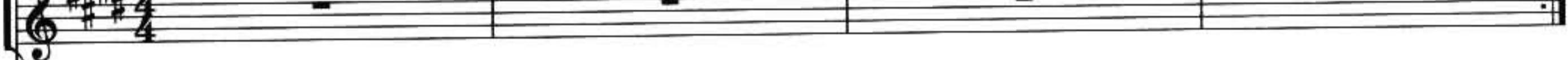
Words and Music by
 Thomas Yorke, Edward O'Brien,
 Colin Greenwood, Jonathan Greenwood
 and Philip Selway

Recording sounds slightly sharp

0:12 ♩ = 72

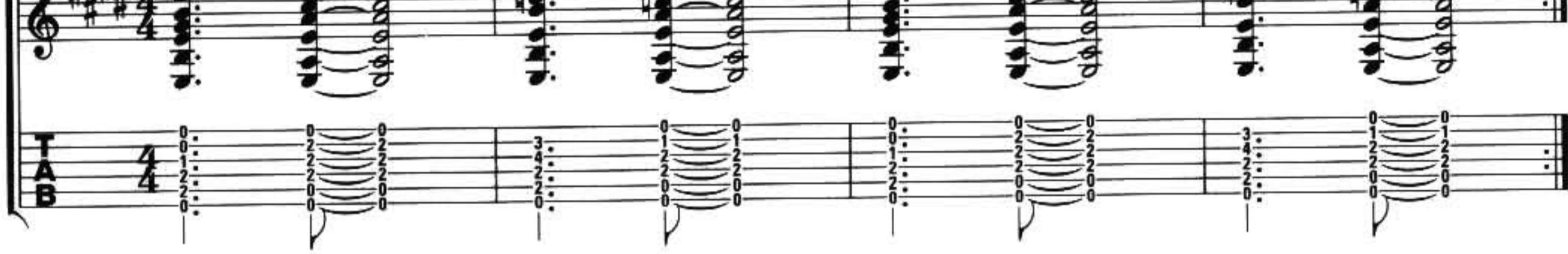


Voice



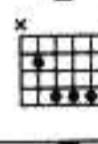
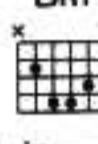
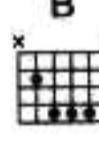
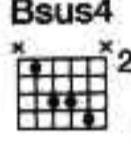
delay (c.208ms) tremolo (c.4.8Hz)
 sweeping E.Q.

Guitar



0:38

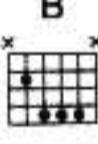
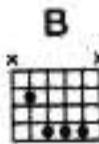
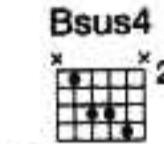
1:49



Vx.

You can force it, but it will not come,
 You can force it, but it will stay stung,

Gtr.



Vx.

you can taste it, but it will not form,
 you can crush it as dry as a bone,

Gtr.



Vx. A5 x o x 2fr Aadd#11 x o x A x Aadd#11 x o x

Gtr. TAB

Bsus4 x o x 2fr B Bm B

Vx. you can crush it, but it's al - ways here, you can walk it home straight from school,

Gtr. TAB

Bsus4 x o x 2fr B Bm B

Vx. you can crush it, but it's al - ways near, you can kiss it, you can break all the rules,

Gtr. TAB

A5 x o x 2fr Aadd#11 x o x A x Aadd#11 x o x

Vx. chas - ing you home, all the rules,

Gtr. TAB

A5
 x o x x
 2fr

Aadd#11
 x o x
 x o x

A
 x o x x

Aadd#11
 x o x x

say - ing, _____
 but still

Gr.
 Guitars

TAB
 T B

1:23
 2:34 E
 Emaj7
 E7
 Emaj7

'Ev-ery - thing_ is _____ bro - - ken,
 flanger and ping-pong delay (c.600ms)

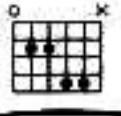
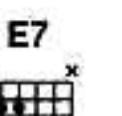
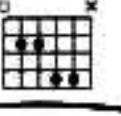
E
 Emaj7
 E7
 Emaj7

ev - ery - one_ is _____ bro - - ken.' -

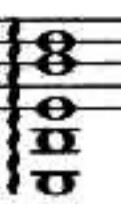
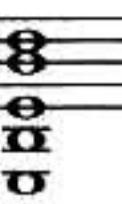
1.
 Emaj7

2.
 Emaj7
 3:00 E
 Emaj7
 E7
 Emaj7

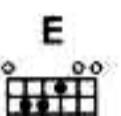
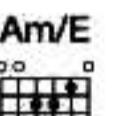
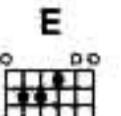
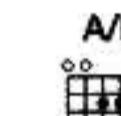
bro - - ken,
 ev-ery-one_ is, _____ ev-ery-one_ is, _____ bro - - ken,

Vx.  Emaj7  E7 

ev-ery-one— is, ev-ery-thing is bro - ken.'

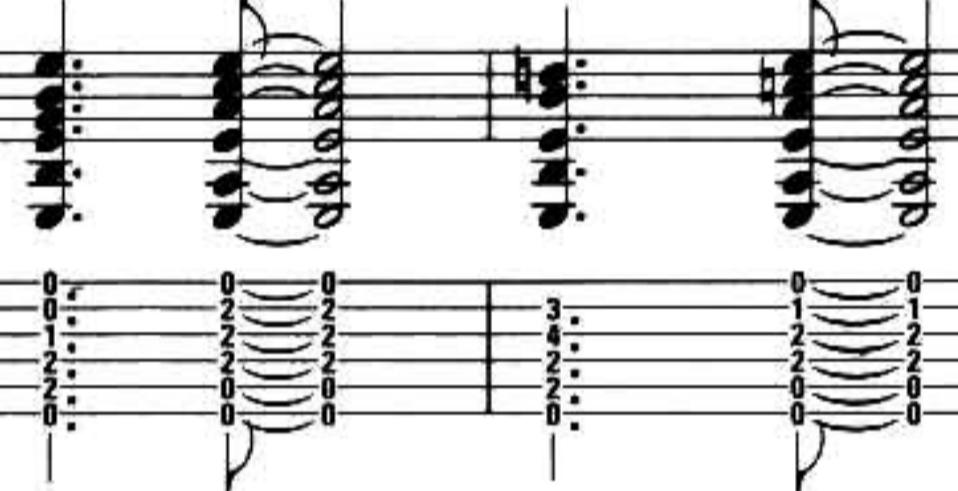
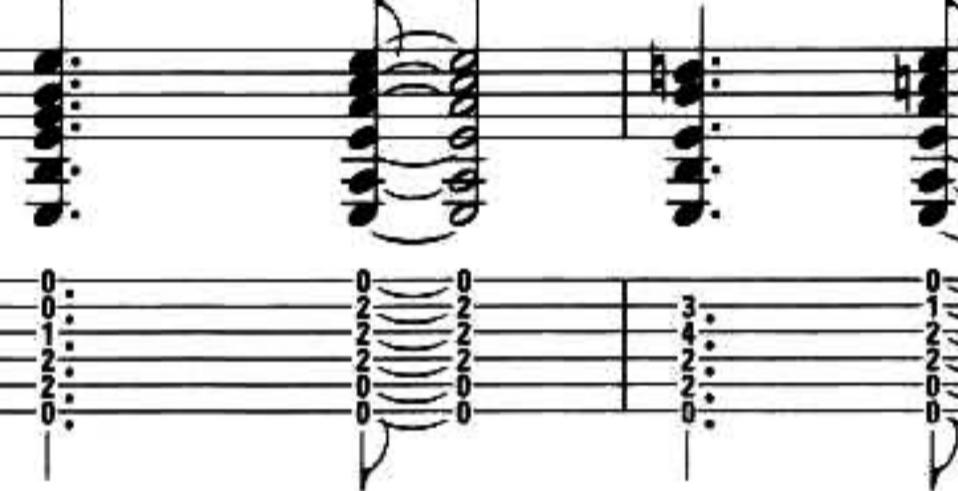
Gtr.   

TAB: T A B

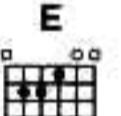
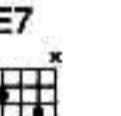
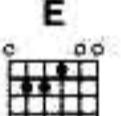
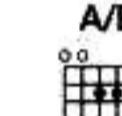
Vx.  E  A/E  E7  Am/E  E  A/E  E7  Am/E

Why can't you for - get? Why can't we for - get?

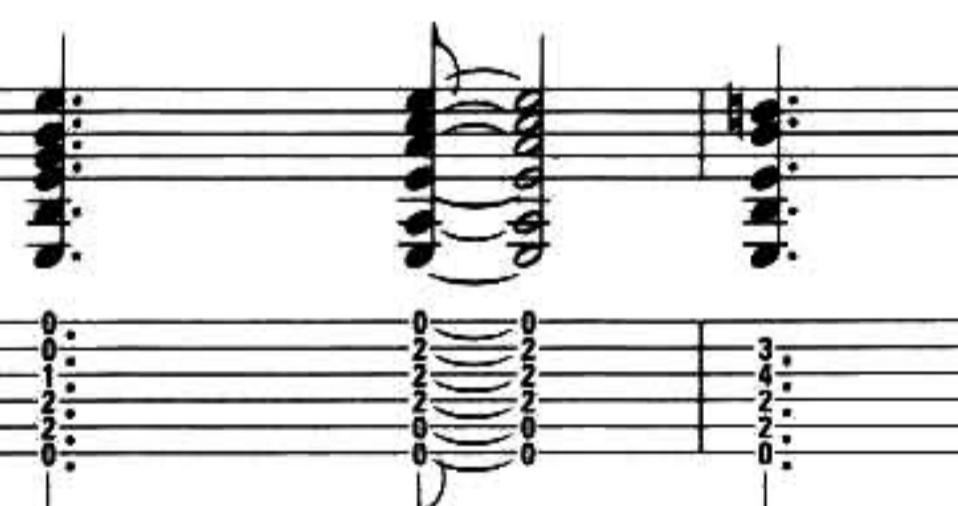
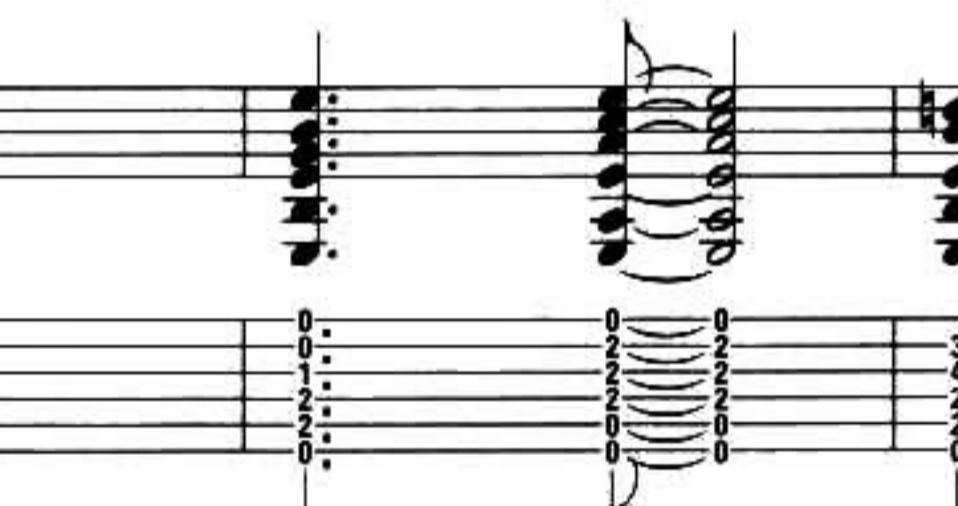
delay (c.208ms) tremolo (c.4.8Hz)
sweeping E.Q.

Gtr.  

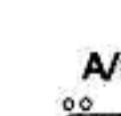
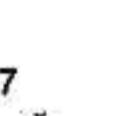
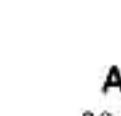
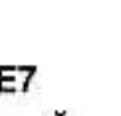
TAB: T A B

Vx.  E  A/E  E7  Am/E  E  A/E  E7  Am/E

Why can't you for - get?

Gtr.  

TAB: T A B

Gtr.  E  A/E  E7  Am/E  E  A/E  E7  Am/E

let ring repeat ad lib. to fade

TAB: T A B

the bends

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

0:12

$\text{J} = 90$
 D

Cadd9 G/B Cadd9

G/B

Cadd9

D

 Cadd9 G/B

Voice



Guitar

let ring

Cadd9

G/B

Cadd9

C

0:28

D

Cadd9 G/B Cadd9

G/B

Hey,

Vx.

Cadd9

D

Cadd9 G/B

Cadd9

G/B

Cadd9

hey.

Vx.

14

G:44
2:12

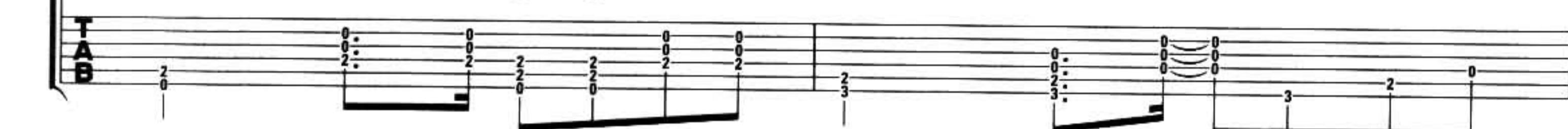
Em

G



Where do we go from here?
Where do we go from here?

The words are com-ing out all weird, where are you now
The pla - net is a gun - boat in a sea of



C



fear, when I need you? A - lone on an ae - ro-plane,
and where are you? They brought in the C. I. A., the

Em



G

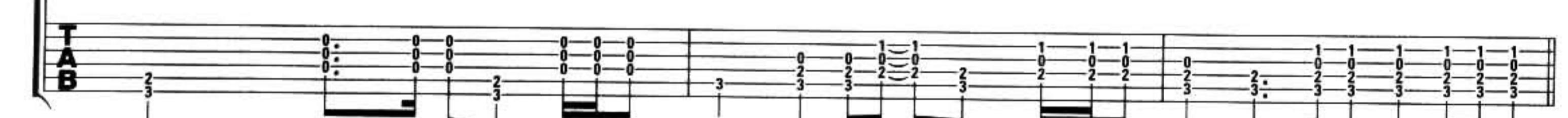
C

to Coda ⊕



fall-ing a - sleep a - gainst the win-dow - pane,
tanks, and the whole ma-rines to blow me a - way,

my blood'll thick - en.
to blow me sky high.



A7



C7

3fr



1:17
Em

G
3fr

Vx. - - - I need to wash my-self a - gain, to hide all the dirt and pain, 'cos I'd be

Gtr. two guitars

TAB

C

Vx. scared that there's no-thing un - der-neath. Who are my re-al friends?

Gtr.

TAB

G

Vx. - - -

Gtr.

TAB

C

Vx. Have they all got the bends? Am I real - ly sink-ing this low?

Gtr.

TAB

C7

Vx. - - -

Gtr.

TAB

D

1:38

Vx. My ba - by's got the bends, oh no!

Gtr.

TAB

Cadd9

G/B

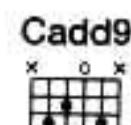
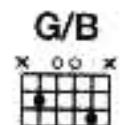
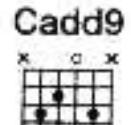
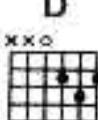
Cadd9

Vx. - - -

Gtr.

TAB

16

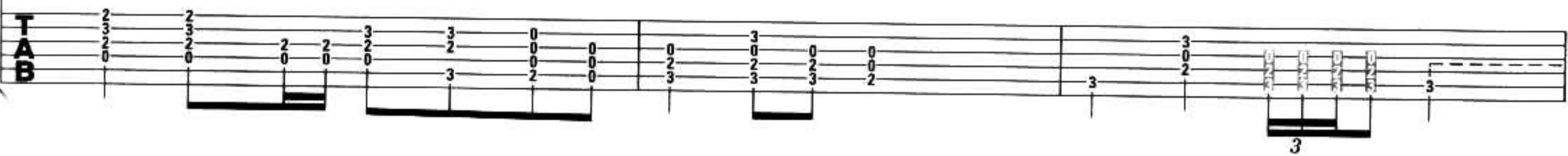


Vx.

We don't have a - ny re - al friends, no, no, no. I'm just

Gtr.

3



1:54

[A]

[E]

ly-ing in a bar with my drip feed on, talk-ing to my girl-friend, wait-ing for some-thing to hap - pen, and I

Gtr.

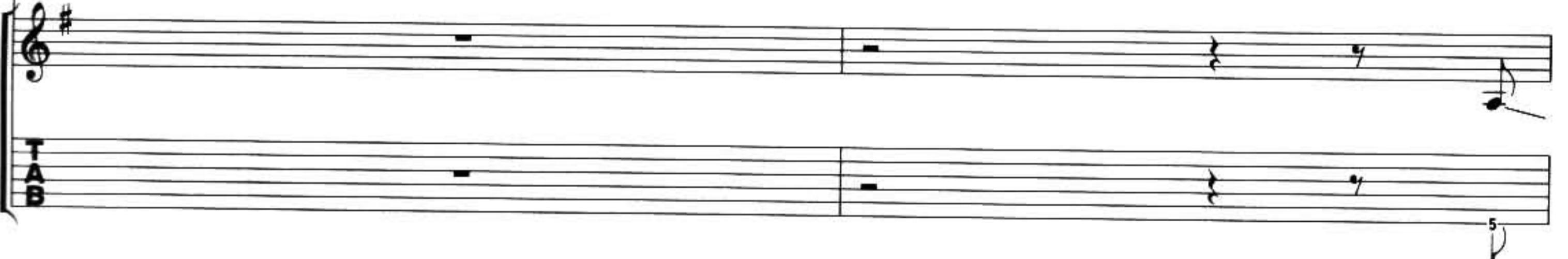
scrape strings behind nut



[A]

wish it was the six - ties. I wish we could be hap-py, I wish, I wish, I wish that some-thing would

Gtr.

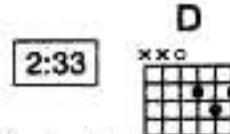
*D. § al Coda*

hap - pen.

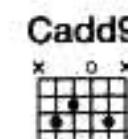
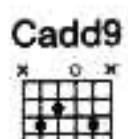


CODA

17



2:33

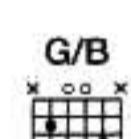
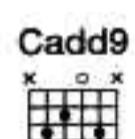


Vx.

And ba - by's got the bends,

Gtr.

Vx. Gtr.



Vx.

we don't have a - ny re - al friends. Just

Gtr.

Vx. Gtr.

2:50 [A]

Vx.

ly - ing in a bar with my drip feed on, talk-ing to my girl-friend, wait-ing for some - thing to hap-

[E]

[A]

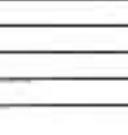
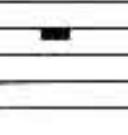
Vx.

- pen,

I wish it was the six-ties. I wish we could be hap-py, I wish, I wish, I wish that some-thing would

feedback

Gtr.



18 C

hap

pen.

Guitar (Gtr.) and TAB notation for a guitar solo. The score includes three chord boxes: G (3fr), D (5fr), and Cadd9 (3fr). The TAB notation shows fingerings and picking patterns for each chord. The time signature is indicated as 3:08.

Cadd9
x x 3fr

Vx. 

Gtr. 

TAB 

I want to live

3:28 G
Vx. — and breathe, I want to be part of the hu-man race.

D x 5fr Cadd9 x 3fr

Gtr. TAB

I, I want to live, breathe, I want to be part of the hu-man race,

Gtr. TAB

Cadd9 x 3fr Em

Vx. — race, race, race. Where do we go from here? The

Gtr. TAB

rit. G C

Vx. words are com-ing out all weird. Where are you now when I need you?

Gtr. TAB

high and dry

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

0:05

[F#]

[A]

• = 86

Voice

Guitar

TAB

E5

[F#]

[A]

Gtr.

TAB

E5

Gtr.

TAB

0:28
1:44

F#m11

Aadd9

21

Two jumps in a week, I bet you think that's pretty clever, don't
Dry-ing up in con - ver - sa - tion, you will be the one who can

Gtr.

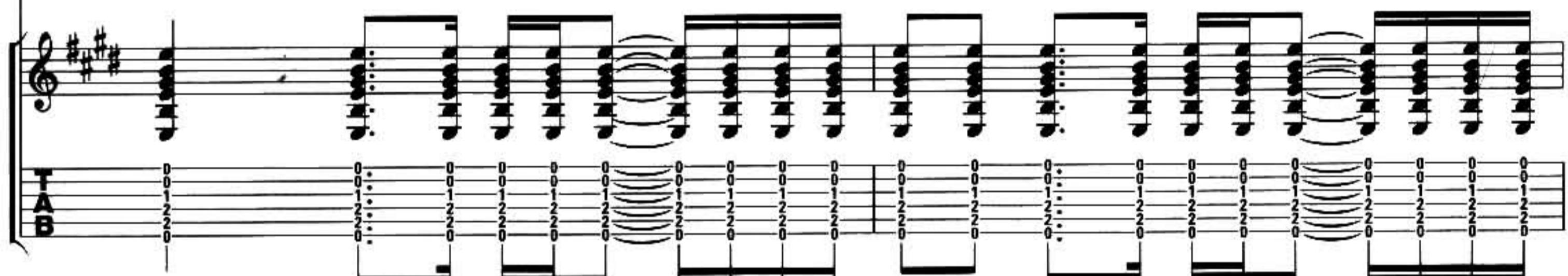


E

Vx.

— you boy?
- not talk.

Gtr.



Fly-ing on your mo-to-ry - cle, watch-ing all the ground be-neath you drop.
All your in - sides fall to pie - ces, you just sit there, wish-ing you could still make love..

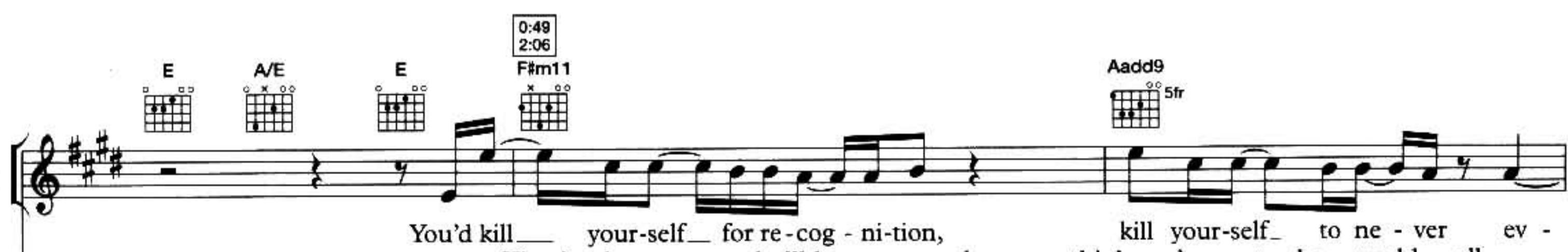
2nd time only

two guitars

Gtr.



Vx.



You'd kill your-self for re-cog - ni-tion, kill your-self to ne - ver ev -
They're the ones who'll hate you when you think you've got the world all

Gtr.



22

Vx. E A/E E

Gtr.

TAB

1:00
2:17
F#m11

- er stop.
— sussed out,
You broke_ an -oth - er mir-ror,
they're the ones who'll spit at you.
you're turn-

Vx. Aadd9 5fr E Esus4 E

Gtr.

TAB

- ing in - to some - thing you are not.
You will be the one scream - ing out.
Don't leave me high,

Vx. F#m11 Aadd9 5fr E

Gtr.

TAB

1:12
2:28

— don't leave me dry,

Vx. F#m11

Gtr.

TAB

— don't leave me high,

1.
Aadd9

Vx.

E

Gtr.

TAB

2.
Aadd9

Vx.

E

Gtr.

TAB

2:50 F#m11

let ring

Aadd9

E

Gtr.

TAB

F#m11

Aadd9

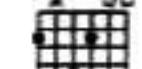
E

Gtr.

TAB

3:11

F#m11



Aadd9

5fr



Vx. Yeah, it's the best thing that you ev-er had, the best thing that you ev-er, ev -

Gtr.

TAB

E

Vx. - er had. It's the best thing that you've ev-er had, the

Gtr.

TAB

two guitars

Aadd9

5fr

E

Vx. best thing you have had has gone a - way.

Gtr.

TAB

3:33

F#m11

Vx. So don't leave me high, don't leave me dry,

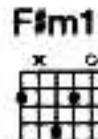
Gtr.

TAB

let ring

E

Vx: 

Gtr: 

don't leave me high,

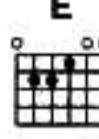
TAB: 

Aadd9

Vx: 

E

don't leave me dry. Don't leave me high,

Gtr: 

TAB: 

F#m11

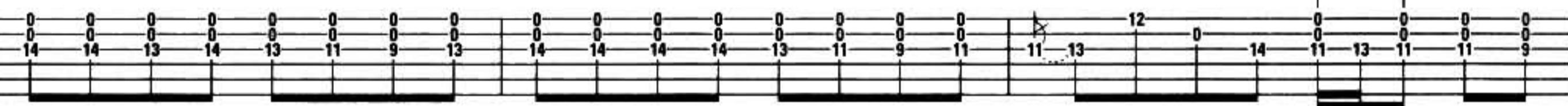
Vx: 

Aadd9

Gtr: 

E

Gtr: 

TAB: 

F#m11

Vx: 

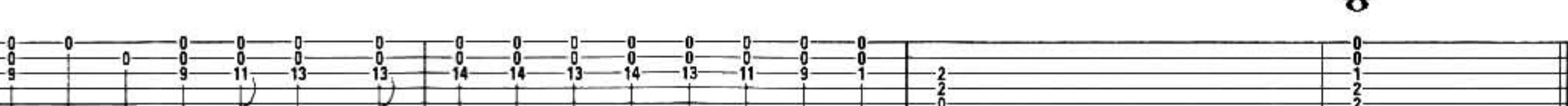
Aadd9

Gtr: 

E

don't leave me high, don't leave me dry.

Gtr: 

TAB: 

fake plastic trees

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

J = 74

A

Voice: Her green plastic wa - ter-ing can
She lives with a bro - ken man, for her a

Guitar: TAB notation for guitar strings.

E6

Dsus2

Vx.: fake chi-nese rub - ber plant
cracked po - ly - sty - rene man in the fake plas
who just crum - bles, - tic and

Gtr.: TAB notation for guitar strings.

Dsus2

Vx.: earth burns. that she He

Gtr.: TAB notation for guitar strings.

0:26
1:44

A

Asus4

Dmaj9/F#

E6

27

Vx. bought from a rub - ber man
used to do sur - ge - ry

Gtr.

E6

in a town full of rub - ber plans,
for girls in the eight - - - - -

TAB

Dsus2

A

Vx. — to get rid —
but gra - vi - ty al —

Dsus2

Vx. — of it - self. —
ways wins,

Gtr.

TAB

0:52
2:10

Bm11

Vx. — It wears her out, —
and it wears him out, —

it wears her out, —
it wears him out,

Gtr.

TAB

A

Vx. —

Bm11

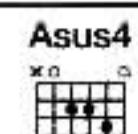
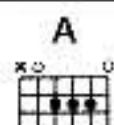
Vx. — it wears her out, —
it wears him out,

Gtr.

TAB

28

1.

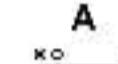
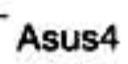
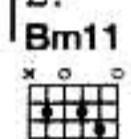


Vx. - it wears her out,

Gtr. -

TAB -

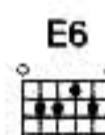
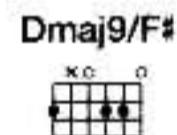
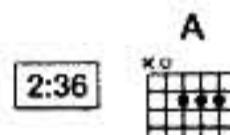
2.



Vx. - it wears.

Gtr. -

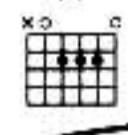
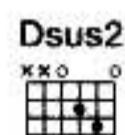
TAB -



Vx. - She looks like the real thing, she tastes like the real thing,

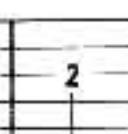
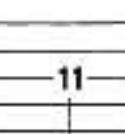
Gtr. -

TAB -



Vx. - my fake plas - tic love,

Gtr. -



Gtr. -

TAB - 11 11 11 11 11 9 | 2 2 2 4 4 6 6 6 | 6 6 6 6 7 9 | 9 9 11 11 9 9 10 12

3:03 A

Vx. but I can't help the feel - ing,

Gtr.

TAB

Dmaj9/F#

Vx. I could blow through the ceil - ing,

Gtr.

TAB

Dsus2 A Dsus2

Vx. if I just turn and run.

Gtr.

TAB

3:29 Bm11

Vx. And it wears me out, it wears me out,

Gtr.

TAB

30

Vx. Gtr. TAB

A Bm11

it wears me out,

Vx. Gtr. TAB

A Amaj7

it wears me out. And if I could be

Vx. Gtr. TAB

Bm11 3:55

who you want - ed, if I could be

Vx. Gtr. TAB

A E6

who you want - ed all

Vx. Gtr. TAB

31

This image shows a musical score for guitar and voice, spanning five pages. The score includes vocal parts (Vx.) and guitar parts (Gtr.). The vocal parts feature lyrics such as "the time," "ah," and "ah." The guitar parts include tabs and chord diagrams. Chords shown include Bm11, E6, and A. Measure numbers 1 through 5 are indicated at the start of each section. The score is set in a key signature of two sharps.

bones

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

Free time

0:03 A7sus4

Voice

Guitar

double tracked, tremolo left c.4Hz
tremolo right c.8Hz

a tempo (♩ = 100)

0:13 D G D/F# Asus4

Gtr.

tremolo (speed altered with tremolo pedal)
two guitars

0:30 1:20 D G D/F# Asus4

Vx.

I don't want to be krip-pled, kracked,
Now I can't climb the stairs,

Gtr.



Vx. shoul-ders, wrists,
pie - ces miss-ing knees and back,
ev - ery - where,

Gtr.

0:46 1:36 D G D/F# Asus4

Vx. ground pro - zac, to dust pain - kill - ash, _____
1st time only

Gtr.

D G D/F# Asus4

Vx. crawl - ing on all fours..

Gtr.

When you've got

1:03 1:44 Em D/F# G A Bm/A A Bm/A A Bm/A A

Vx. — to feel it in your bones, — when you've got

Gtr.

Vx. — to feel it in your bones.

Gtr.

TAB

Vx. and I used to fly like Peter Pan,

Chords shown above the staff:

- A (x o x)
- Bm/A (x o x)
- A (x o x)
- D (x x o)
- G (o o)
- D/F# (x o x)
- Asus4 (x o x)
- Bm/A (x o x)
- A (x o x)
- Bm/A (x o x)

Time signature changes indicated by 6/8 and 4/4.

Vx.

— all the child - ren flew_ when I touched their hands.

Gr.

TAB

Vx.

2:17

A Bm/A A Em D/F# G A Bm/A A Bm/A

It's when you've got to feel it in your bones,

Gtr.

A page from a guitar tablature book. It features six sets of chord diagrams for the first six strings. The chords shown are A, Bm/A, A, Em, D/F#, G, A, Bm/A, A, and Bm/A. Each chord is accompanied by its name above the diagram. The diagrams are standard six-string guitar fretboards with dots indicating where to press the strings. The page number 35 is located in the bottom right corner.

it's when you've got to feel it in your bones.

35

Gtr.

TAB

Gtr.

TAB

Gtr. TAB

Chord diagrams and corresponding guitar tabs for a solo section:

- A**: Chord diagram (x o x) followed by tab (2, 2, 3, 4, 2, 0)
- Bm/A**: Chord diagram (x o x) followed by tab (2, 2, 4, 0, 2, 0)
- A**: Chord diagram (x o x) followed by tab (2, 2, 3, 4, 2, 0)
- Em**: Chord diagram (o ooo) followed by tab (2, 2, 3, 4, 2, 0)
- D/F#**: Chord diagram (x o x) followed by tab (6, 10-11, 12, 12-14, 10, 12)
- G**: Chord diagram (x o x) followed by tab (14-16, 14, 12, 14)
- A**: Chord diagram (x o x) followed by tab (2, 2, 3, 4, 2, 0)
- Bm/A**: Chord diagram (x o x) followed by tab (2, 2, 4, 0, 2, 0)
- A**: Chord diagram (x o x) followed by tab (2, 2, 3, 4, 2, 0)
- Bm/A**: Chord diagram (x o x) followed by tab (2, 2, 4, 0, 2, 0)

Gtr. TAB

Chords: A, Bm/A, A, Em, D/F#, G, A, Bm/A, A, Bm/A.

Time signature: 2:49, 6/4, 3fr, 4/4.

Fretboard diagrams for chords: A (x0 x), Bm/A (x0 x), A (x0 x), Em (0 o o o), D/F# (x0 x), G (x0 3fr), A (x0 x), Bm/A (x0 x), A (x0 x), Bm/A (x0 x).

Gtr. TAB

Chords shown above the staff:

- A (x0 x)
- Bm/A (x0 x)
- A (x0 x)
- Em (x0 x00)
- F#m11 (x0 x00)
- G6 (x000)
- Asus4 (x0 x)

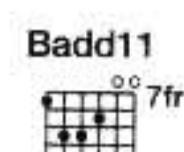
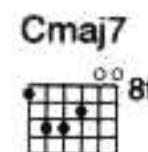
Measure 6: 6/4

tremolo

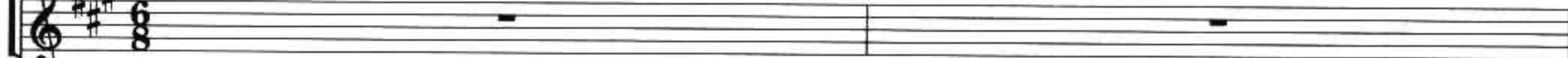
[nice dream]

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

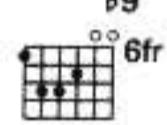
♩ = 58



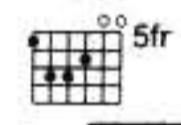
Voice



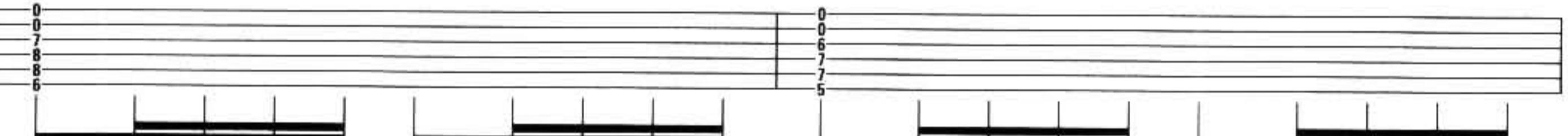
Guitar

Badd^{#11}_{b9}

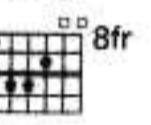
Aadd9



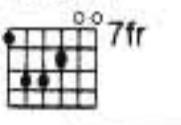
Gtr.



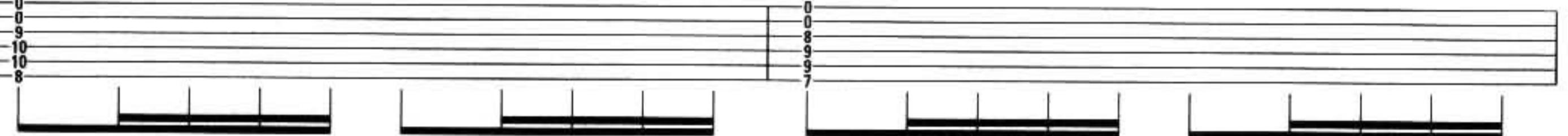
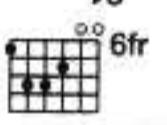
Cmaj7



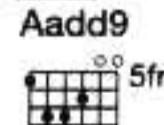
Badd11



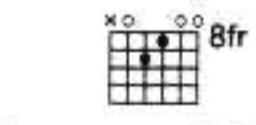
Gtr.

Badd^{#11}_{b9}

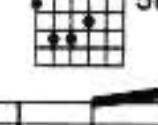
0:14



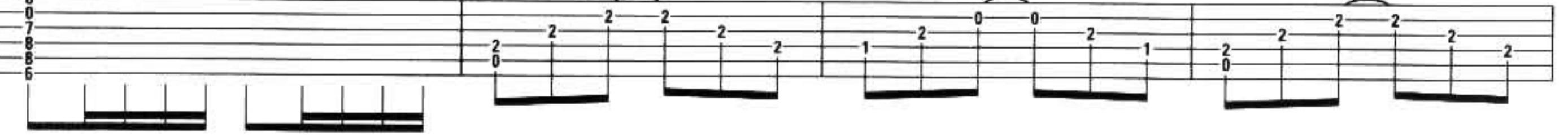
let ring

Aadd^{#11}₉

Aadd9

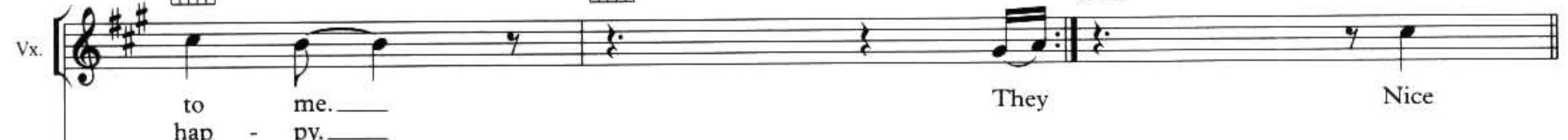


Gtr.



Aadd^{#11}
9
x o o 8fr0:23
0:39
Aadd9
x o o 5frDadd⁹
6
x o o 10fr

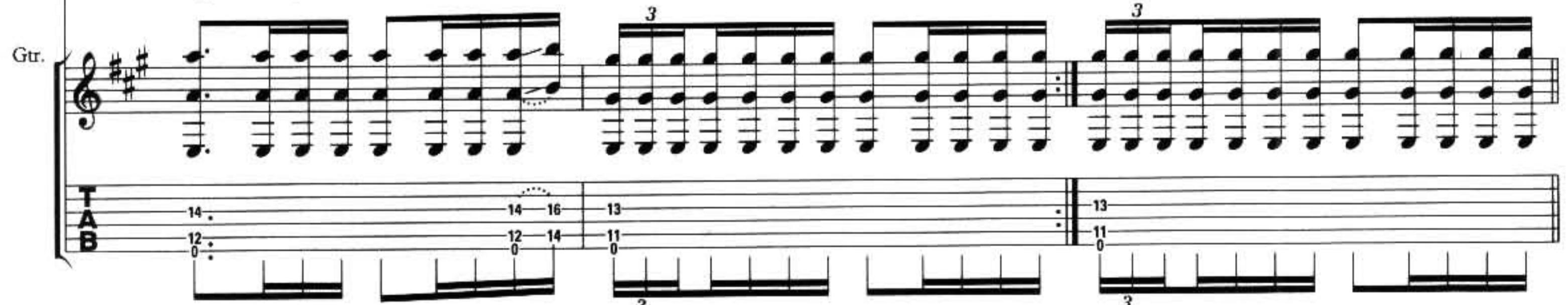
They love me like my very own brother, gar-den,

they pro-tect me, sun-shine,
lis-ten made meE7sus4
7fr
x o o1.
E7
x o o 6fr2.
E7
x o o 6fr

to hap-py.

They

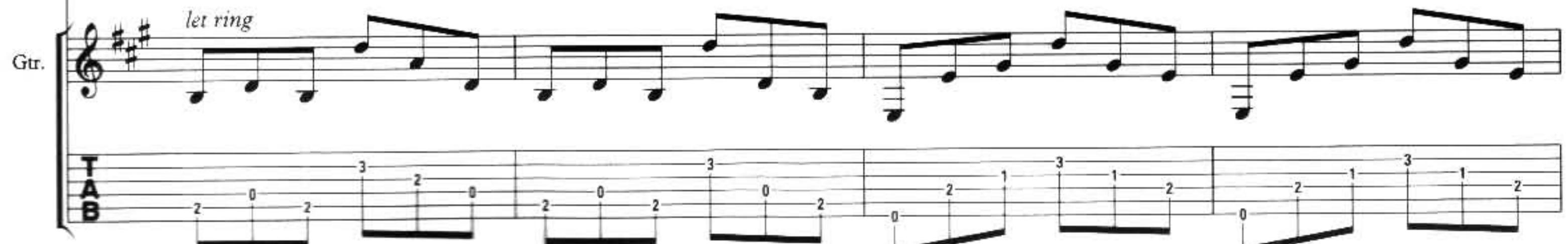
Nice

0:56
Bm11
x o o 7frE7
x o o 6fr

dream,

nice dream,

nice



let ring

38

Vx. Aadd9 5fr

Gtr. Aadd^{#11}₉ 8fr

Vx. Aadd9 5fr

Gtr. Aadd^{#11}₉ 8fr

Vx. dream.

I

Vx. Aadd9 5fr

Gtr. Dadd⁹₆ 10fr

Vx. call up my friend, the good an - gel, but she's

Gtr.

Vx. E7sus4 7fr

Gtr.

Vx. out with her an - sa - phone.

Gtr.

Vx. E7 6fr

Gtr. Aadd9 5fr

Vx. She says that she would love to come

Gtr.

Dadd⁹
6
10fr

Vx. help, but the sea would

T
A
B
13. 11.
0. 0.
0. 0.

14. 16. 16.
0. 0. 0.
12. 14. 14.
14. 12. 12.

E7sus4
7fr

E7
6fr

Vx. e - lec - tro - cute us all. Nice

T
A
B
14. 16. 16.
0. 0. 0.
12. 14. 14.
14. 12. 12.
12. 0.
0. 13.
11. 0.

0.
0.
14.
12.
0.
0.
13.
11.
0.

Bm11
1:46
7fr

E7
6fr

Vx. dream, nice dream, nice

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

0.
0.
14.
12.
0.
0.
13.
11.
0.

Aadd9
5fr

B7/F#

Vx. dream, nice dream, nice

T
A
B
6. 5.
5. 6.
7. 5.
6. 5.
5.
8. 7.
7. 8.
9. 7.
9. 8.
7.

7.
7.
8.
9.
7.
9.
8.
7.

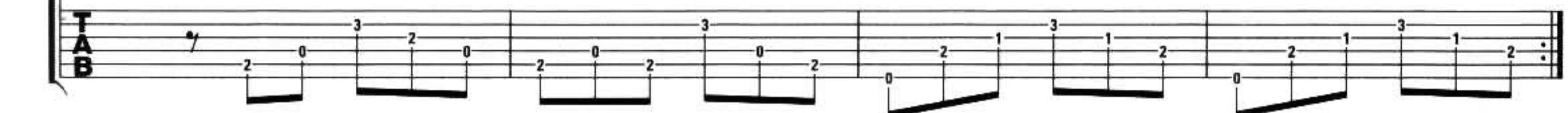
40

Bm11
x o o 7fr

Vx. 

dream, nice dream, nice

Gtr. 

TAB: 

2.

Badd^{#11}
x o o 6fr

2:28

Asus2
x o oBsus4
x o o

Vx. 

dream.

Gtr. 

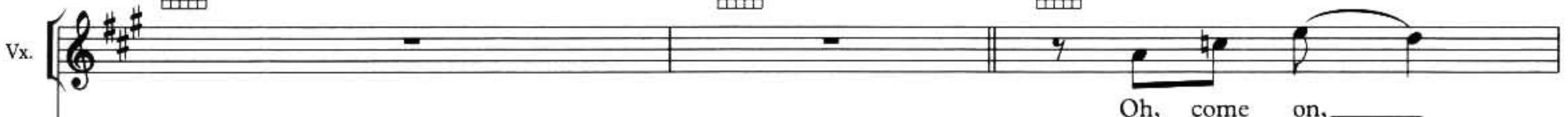
TAB: 

Cmaj7
x o o 3frDadd⁹₆
x o o 5frAsus2
x o oBsus4
x o o

Gtr. 

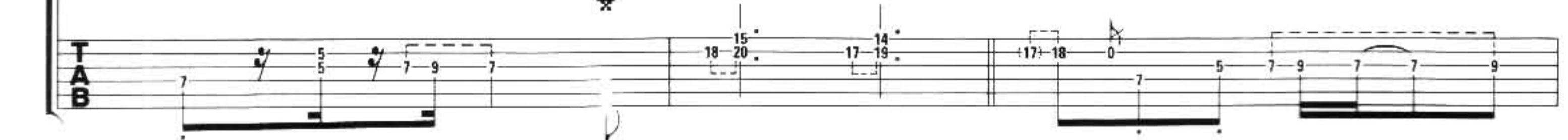
TAB: 

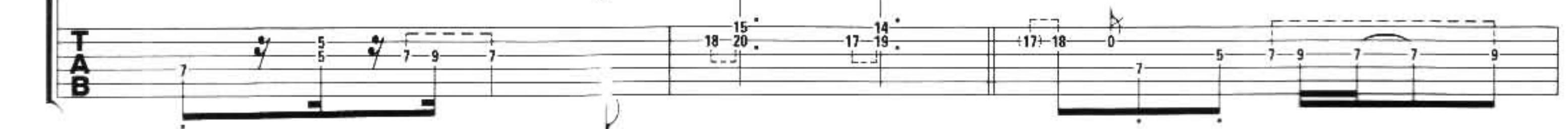
Cmaj7
x o o 3frDadd⁹₆
x o o 5fr2:44
Asus2
x o o

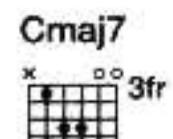
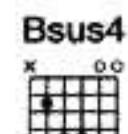
Vx. 

Oh, come on,

Gtr. 

8va 

TAB: 

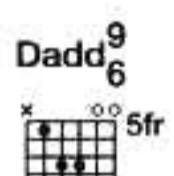
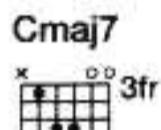
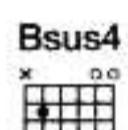


8va

oh, come on.

8va

Gtr.

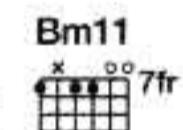
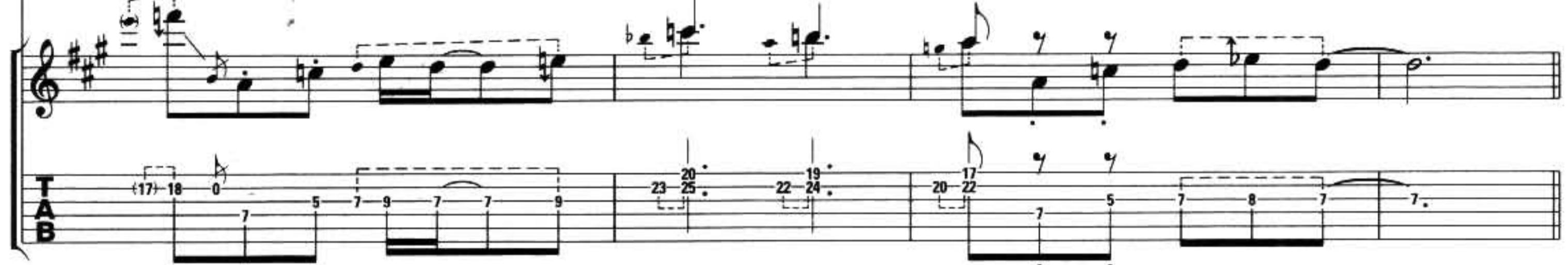


Gtr.

oh, come on,

oh, come on.

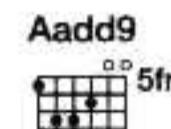
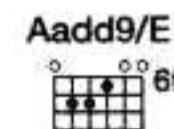
8va



3:00



Gtr.



Ah,

Vx.

Gtr.



42

B7/F#

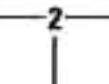
Bm11

7fr

Vx.



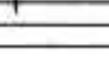
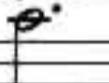
Gtr.

T
A
B

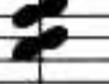
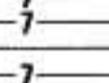
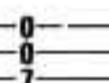
B9 6fr Aadd9 6fr E7sus4 7fr

E7 6fr

Vx.



Gtr.

T
A
B

nice

Vx.

Aadd9 5fr

B7/F#

dream,

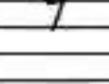
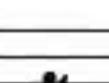
nice

dream,

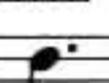
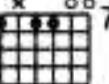
nice

Gtr.

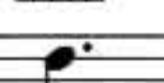
8va let ring

T
A
B

Bm11

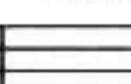
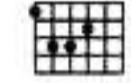


Bbmaj7add#11 b9



rit.

Aadd9



Vx.

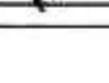
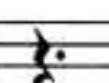
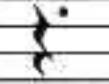
dream,

nice

dream.

8va

Gtr.

T
A
B

just

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

J = 88

Voice

Guitar

TAB

Gtr.

TAB

Vx.

0:16 1:06

Am 5fr

Ab 4fr

Eb 6fr F 8fr

Can't get the stink off,
Don't get my sym - pa - thy,

he's been hang - ing round for days,
hang-ing out_ the fif - teen - floor.

Gtr.

TAB

44

Vx. Am 5fr Ab 4fr Eb x 6fr Bb 6fr

comes like a com - et,
You've changed the locks three times,
suck-ered you, but not your friends.
he still comes reel - ing through the door.

Gtr.

TAB

Am 5fr Ab 4fr G 3fr Gb F N.C.

Vx. One day he'll get to you,
One day I'll get to you,
and teach you how to be a ho - ly
and teach you how to get to pur - est
cow. You do it to your -
hell.

Gtr.

TAB

0:44 1:33 C 8fr Gb7sus4 Fmaj7

Vx. - self, you do, — and that's what real - ly hurts — is you do it to your -
self, you do, — and that's what real - ly hurts — is you do it to your -

Gtr.

TAB

C 8fr Gb7sus4 Fmaj7 C 3fr Eb 6fr

Vx. - self, just you, — you and no - one else, — you do it to your - self, —

Gtr.

TAB

Vx.

D F

1. C 3fr

E_b 6fr

D 5fr

F 8fr

you do it to your - self.

Gtr.

8va

TAB

11. 13. 14. 16. 17. 15. 16. 18. 19. 21. 22. 22. 10.

9. 11. 12. 14. 15. 12. 13. 15. 16. 18. 19. 19. 7.

2. C 3fr

E_b 6fr

D 5fr

F 8fr

1:55

E5 7fr

D5 5fr

- self.

Gtr.

8va

TAB

13. 15. 16. 18. 19. 21. 22. 10. 10. 5. 10. 5. 5. 7. 8. 10.

10. 12. 13. 15. 16. 18. 19. 7. 19. 18. 19. 10. 5. 7. 8. 10.

C#5 4fr

E5 7fr

D5 5fr

C#5 4fr

Gtr.

sim.

TAB

11. 13. 15. 15. 11. 11. 12. 12. 12. 14. 16. 12. 14. 16. 12. 10. 12. 8. 8. 10. 7. 9. 5. 7. 9. 5. 7. 9. 5. 7. 9. 5. 7. 9. 5.

Am 5fr

A_b 4fr

Gtr.

two guitars

2:06

TAB

17. 17. 17. 15. 17. 17. 16. 15. 13. 13. 14. 14. 12. 10. 10. 12. 13. 13. 14. 13. 13. 14. 12. 10. 10. 12. 15. 13. 15. 12. 13. 13. 10. 11. 11. 10. 10. 11. 13. 13. 12. 11. 13. 10. 10. 11. 13. 13. 12. 11. 13.

46

E♭ 6fr

B♭ 6fr

A♭ 5fr

Gtr.

TAB

A musical score for guitar. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The first measure starts with a chord labeled **A♭**, indicated by a chord diagram and a 4fr instruction. The second measure shows a sequence of chords: **G**, **G♭**, and **F**. The third measure is labeled **N.C.** (No Chord). The bottom staff is a tablature for a six-string guitar, showing fingerings and string muting symbols (z). The tablature corresponds to the chords shown above it.

The musical score consists of two staves. The top staff is a treble clef staff with a key signature of one flat (B-flat). It contains six measures of music, primarily consisting of eighth-note chords and single notes. The bottom staff is a tablature staff for a six-string guitar, showing the fingerings and string indications for the corresponding notes and chords from the treble clef staff above.

Vx. C 8fr G_{b7sus4} Fmaj7

- self, just you, you and no - one else, you do it to your-

Gtr.

TAB

2:47 C E_b D F C E_b

- self, you do it to your -

Gtr.

TAB

D F C E_b D F

- self. Woh! (Ah) Self.

Vx.

Gtr.

with pitch shifter 1 octave up

with pitch shifter
1 and 2 octaves up

8va

Gtr.

TAB

C E_b D F C B_{b5} A5 E_{b5} C5 B_{b5}

Vx.

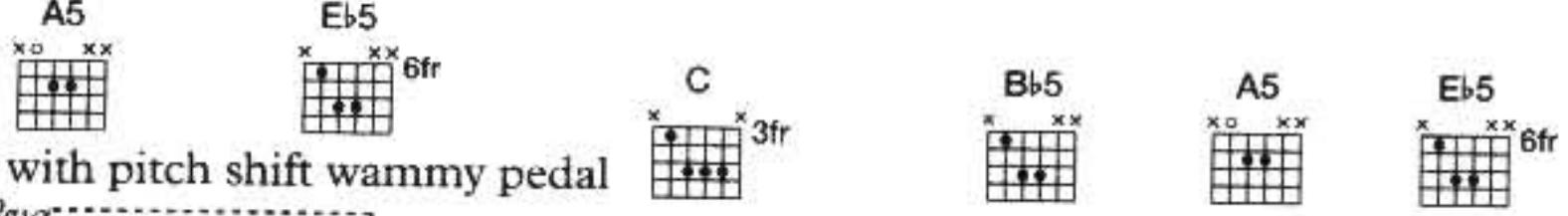
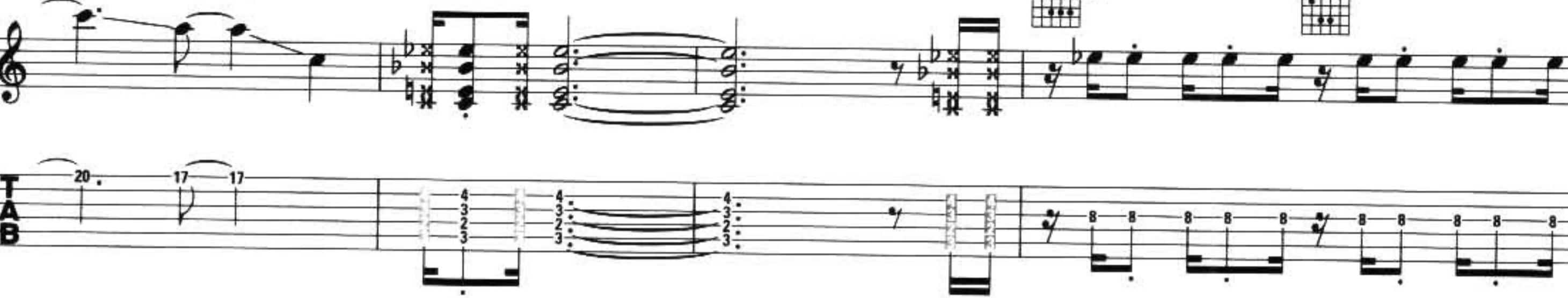
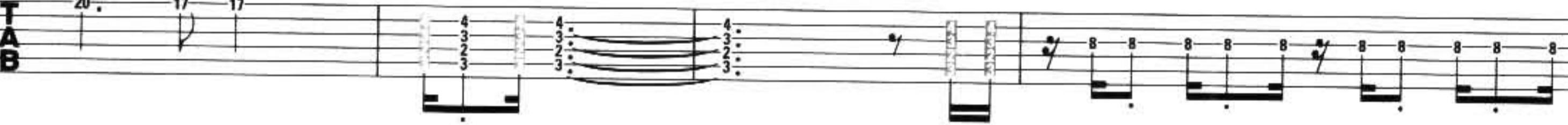
Gtr.

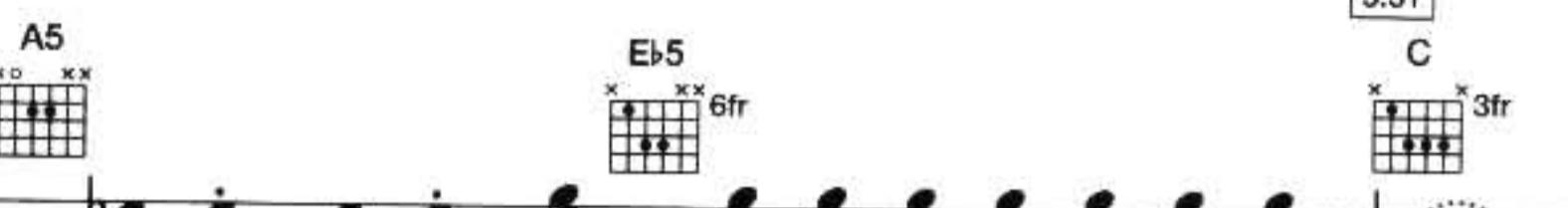
8va

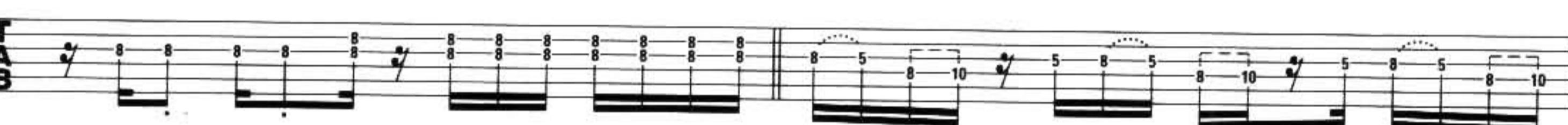
Gtr.

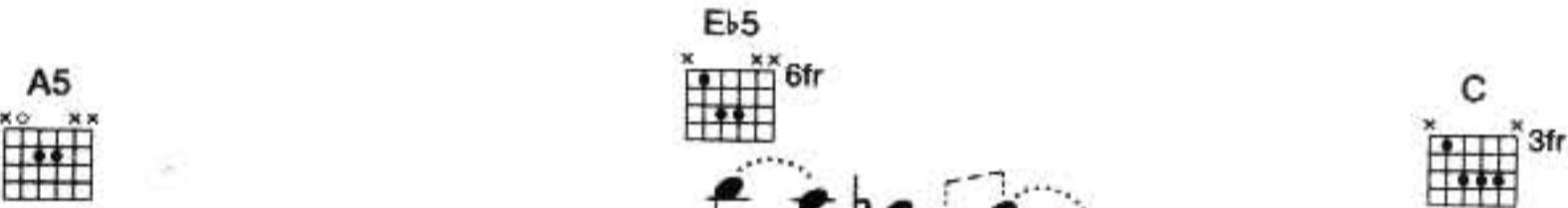
TAB

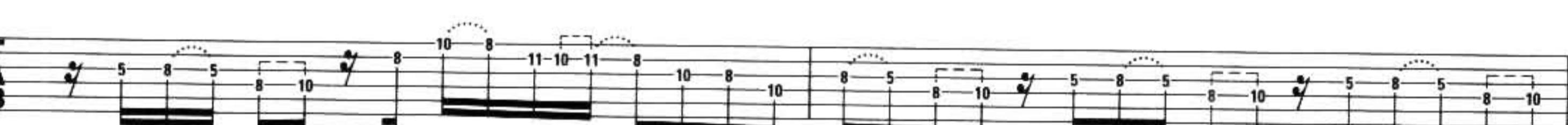
48

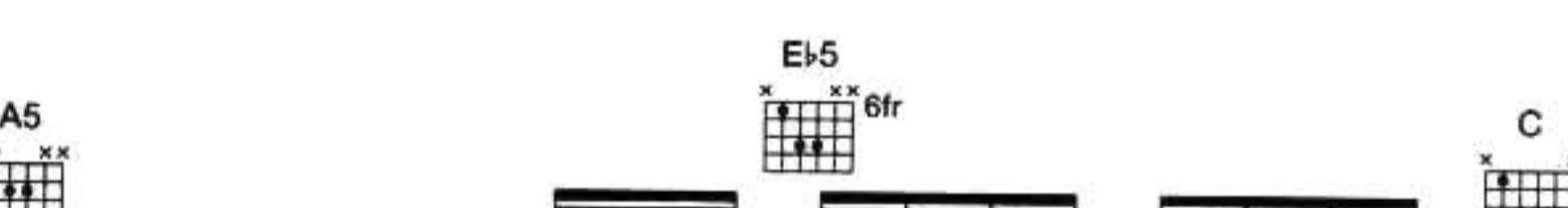
A5 Eb5 C Bb5 A5 Eb5

 with pitch shift wammy pedal 8va-----



A5 Eb5 C Bb5




A5 Eb5 C Bb5




A5 Eb5 C Bb5




A5 Eb5 C Bb5 A5




my iron lung

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

Instrumentation: Voice, Guitar, Gtr., Vx., Gtr.

Key Signatures: G, G7, Cm/Eb, G, G7, F#dim7/Eb, F#dim7

Time Signature: 4/4

Tempo: ♩ = 104

Chords: G, G7, Cm/Eb, G, G7, F#dim7/Eb, F#dim7

Lyrics:

pitch shifter up one octave
let ring

0:20 [G] [C] [G] [C]

Vx. Faith, you're driv - ing me a - way, you do it ev - ery day,

Vx. — you don't mean it, but it hurts like hell. My

Gtr. TAB

© 1994 Warner Chappell Music Ltd, London W1Y 3FA

50 0:39

Vx. brain says I'm receiving pain, a lack of oxygen

Gtr.

TAB

Vx. — from my life support, my iron lung.

Gtr.

TAB

Vx. —

Gtr.

TAB

Vx. —

Gtr.

TAB

Vx. 1:09 2:26

We're too young to fall asleep, too cynical to speak. Suck, suck your teen-age thumb, too toilet trained and speak dumb.

Gtr.

TAB

Vx. G Cm G Cm

We are los - ing it, can't you tell? We
(when the power runs out, we'll just hum).—

Gtr.

TAB

Vx. 1:29 2:46 G G7 Am7dim5 Cmdim5/G G G7 Am7dim5 Cmdim5/G

scratch This, our e - ter - nal itch, our twen - tieth cen - tury bitch,
this is our new song, just like the last

Gtr.

TAB

Vx. G Cm/G G Cm to Coda

one and we are grate - ful for our i - ron lung.
a to - tal waste of time, my i - ron

Gtr.

TAB

Vx. 1:49 G G7 Cm/Eb G G7 C#m6 Cm6

pitch shifter up one octave let ring

Gtr.

TAB

52

Vx. Gm7 C7 [E] C#m6 Cm6

Gtr.

TAB

Vx. Gm7 C7 [E] C#m6 Cm6

Gtr.

TAB

D.S. al Coda

2:17 G G7 Cm/Eb G G7 F#dim7/Eb F#dim7

Vx.

Gtr.

TAB

*pitch shifter up one octave
let ring*

CODA

3:05 C#m6 Cm6 Gm7 C7

Vx. lung.

Gtr.

TAB

Vx. [E] C#m6 Cm6 Gm7

Gtr.

TAB

Vx. C7 [E] C#m6 Cm6

Gtr.

TAB

Vx. Gm7

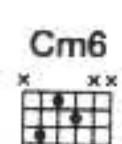
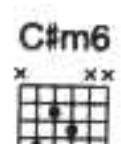
Gtr.

TAB

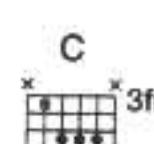
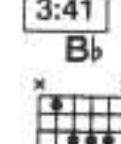
Gtr. C#m6 Cm6 Gm7 C7

TAB

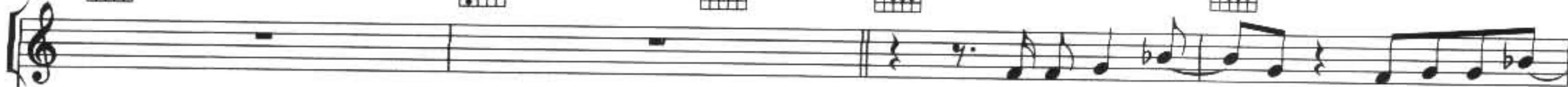
54



3:41



Vx.

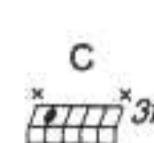
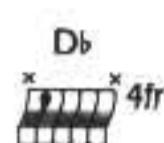


And if you're frightened, you can be frightened

Gtr.

T
A
B

Vx.



- ened, you can be that's

O. K.,

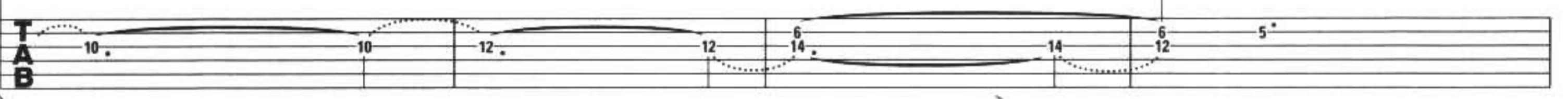
and if you're frightened,

you can be frightened

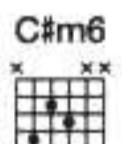
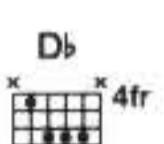
Gtr.



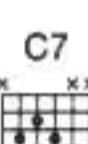
two guitars



Vx.



3:59



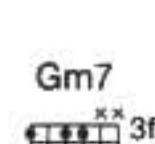
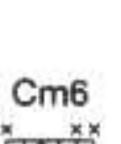
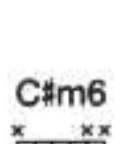
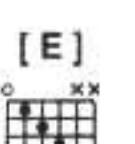
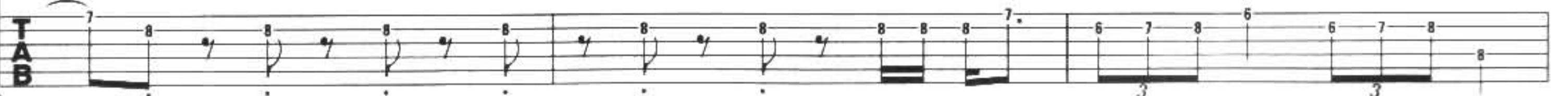
- ened, you can be that's

O. K.

Gtr.

T
A
B

Gtr.

T
A
B

Gtr. TAB

Chord diagrams and fingerings for measure 55:

- C7**: Fret 3, 2nd string (x), 3rd string (xx).
- [E]**: Fret 3, 2nd string (x), 3rd string (xx).
- C#m6**: Fret 3, 2nd string (x), 3rd string (xx).
- Cm6**: Fret 3, 2nd string (x), 3rd string (xx).

55

4:17 Gm7 3fr

C7 [E]

Vx. Gtr. TAB

This image shows a musical score for three instruments: Voice (Vx.), Guitar (Gtr.), and Tablature (TAB). The score is divided into measures by vertical bar lines. The first measure starts with a Gm7 chord (3rd finger on the 3rd string) indicated above the staff. The vocal part consists of eighth-note patterns with several rests marked by a tilde (~). The guitar part features eighth-note pairs and sixteenth-note patterns. The third string is muted with a '3fr' instruction. The second measure begins with a C7 chord (1st finger on the 3rd string). The vocal part continues with eighth-note patterns and rests. The guitar part maintains its eighth-note and sixteenth-note patterns. The third measure begins with an E chord (no fingerings shown). The vocal part continues with eighth-note patterns and rests. The guitar part maintains its eighth-note and sixteenth-note patterns. The fourth measure continues with the E chord. The vocal part continues with eighth-note patterns and rests. The guitar part maintains its eighth-note and sixteenth-note patterns. The fifth measure continues with the E chord. The vocal part continues with eighth-note patterns and rests. The guitar part maintains its eighth-note and sixteenth-note patterns. The sixth measure continues with the E chord. The vocal part continues with eighth-note patterns and rests. The guitar part maintains its eighth-note and sixteenth-note patterns.

Vx.

C#m6

Cm6

Gm7

3fr

C7

Gtr.

lead guitar continues ad lib.

TAB

bulletproof.. i wish i was

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

Instrumentation: Voice, Guitar, Gtr., Vx.

Key: C major (indicated by a sharp sign)

Time Signature: Common time (indicated by a '4')

Tempo: $\text{♩} = 80$

N.C.: Notated in common time (indicated by a '4')

Guitar Chords:

- Am7 (0:13)
- Cmaj7
- Bmadd b6
- Dsus2
- Csus2 G/B
- Am7
- Cmaj7
- Bmadd b6
- Dsus2
- Am7
- 1:19
- Am7
- Cmaj7
- Bmadd b6
- Dsus2

Performance Instructions:

- shake tremolo bar
- scrape strings behind nut
- delay c.375ms

Voice: -

Guitar TAB:

Gtr. TAB:

Vx. TAB:

Vx.

Am7

Cmaj7

Bmaddb6

ev - ery day, you have turned me in ev - ery hour, - to this, just wish that wish that I it

Gtr.

TAB

Vx.

Dsus2

1.

Am7

was bul - let proof.

Gtr.

TAB

Gtr.

Cmaj7

Bmaddb6

Dsus2

Csus2 G/B

was bul - let proof,

Vx.

1:46

Dsus2

G

2.

was bul - let proof,

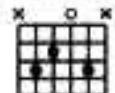
Bmaddb6

Gtr.

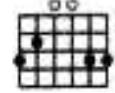
TAB

58

Cadd9



G



Vx.

was bul - let

proof.

Gtr.

A
B

Cadd9



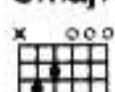
Vx.

So

Gtr.

T
A
B

Am7



Bmadd b6



Vx.

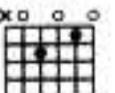
pay me mon - ey, and take a shot,

lead - fill the hole

Gtr.

T
A
B

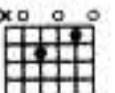
Dsus2



Am7



Cmaj7



Vx.

— in me. I could burst a mil - lion bubbles, all

Gtr.

T
A
B

Vx. Bmadd9

Gtr. Dsus2

Vx. sur - ro - gate, — and bul - let

Gtr.

TAB

Vx. Bmadd9

Gtr.

Vx. proof,

Gtr.

TAB

Vx. Cadd9

Gtr.

Vx. and bul - let proof,

Gtr.

TAB

Vx. Bmadd9

Gtr. Cadd9

Vx.

Gtr.

TAB

3:00

G

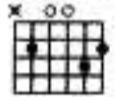


Vx. and bul - let proof,

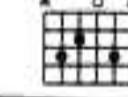
Gtr.

TAB

Bmadd9



Cadd9



Vx.

Gtr.

TAB

G

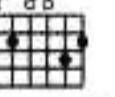


Vx. and bul - let proof,

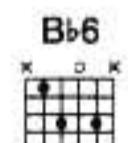
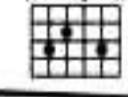
Gtr.

TAB

Bmadd9



Cadd9



Vx.

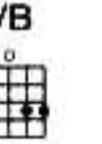
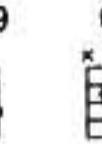
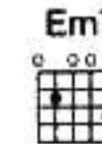
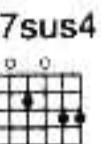
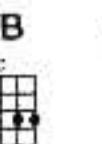
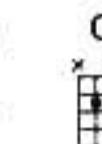
Gtr.

TAB

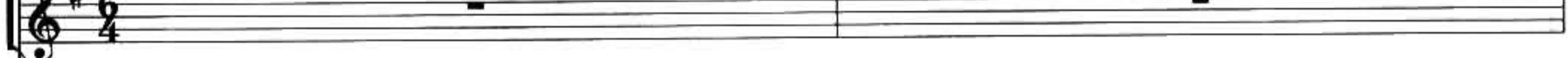
black star

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

$\text{♩} = 78$
fade in

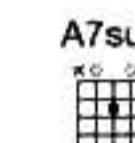
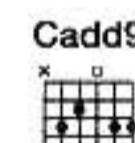
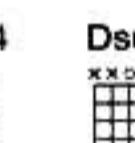
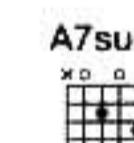
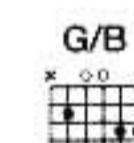
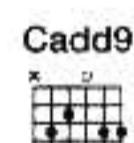
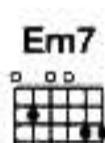
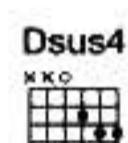


Voice



Guitar

let ring

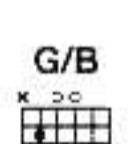
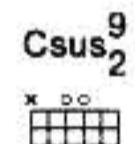


Gtr.

Vx.

0:20
1:17

G



I get home from work and you're still stand-ing in your dress-ing gown, well,
trou-bled words of a trou-bled mind, I try to un-der-stand what is

let ring

62

Emadd9

G

Csus₂⁹

Vx. what am eat - ing I _____ to do? I know all the things a - round your head,
you. I try to stay a - wake, but it's fif -

Gtr.

Vx. G/B Dadd4/F# Emadd9 Cadd9

- ty-eight hours and what they do to you. What are we com - ing to?
since that I last slept with you.. What are we com - ing to?

Gtr.

Vx. Bm D

What are we gon - na do? Blame it on the
I just don't know, a - ny - more.

Gtr.

Vx. 0:56 1:53 Am Cadd9 Am

black star, blame it on the fall - ing sky,

Gtr.

2.

Vx. Gsus4 G Dsus4 Em7 Cadd9 G/B A7sus4

that beams me home. *let ring*

Gtr.

TAB

The figure shows a musical score for guitar. At the top, there are ten chord diagrams labeled from left to right: Dsus4, Em7, Cadd9, G/B, A7sus4, Dsus4, Em7, Cadd9, G/B, and A7sus4. Below the chords is a staff of music with a treble clef, a key signature of one sharp, and a common time signature. The notes are primarily eighth notes, with some sixteenth-note patterns. At the bottom is a standard six-string guitar tablature (TAB) showing the fingerings for each note. The TAB includes vertical bar lines corresponding to the measures in the staff above.

Vx.

2-28

G

Csus⁹₂

G/B

Dadd4/F[#]

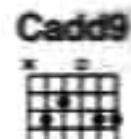
Emadd9

I get on the train, and I just stand about, now that I don't think of you.

Vx.

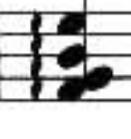
G Csus₂⁹ G/B Dadd4/F# Emadd9

I keep fall-ing o - ver, I____ keep pass-ing out_ when I see a face____ like you._



Vx. What am I com - ing to? I'm gon-na melt

Gtr.



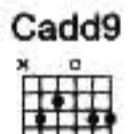
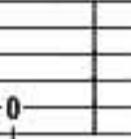
3:04



Vx.

down. Blame it on the black star,

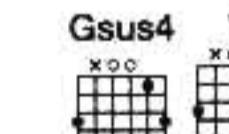
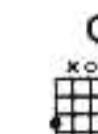
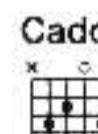
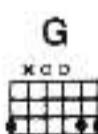
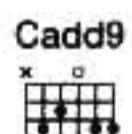
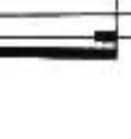
Gtr.



Vx.

blame it on the fall - ing sky,

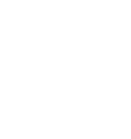
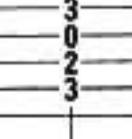
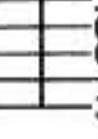
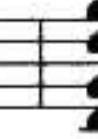
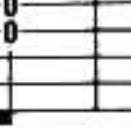
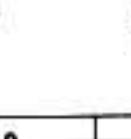
Gtr.



Vx.

blame it on the sa - tel - lite that beams me home.

Gtr.



Vx.

Gtr.

TAB

Chords shown at the top of each section:

- Section 1: Dsus4, Em7, Cadd9, G/B, A7sus4, Dsus4, Em7, Cadd9, G/B, A7sus4
- Section 2: Dsus4, Em7, Cadd9, G/B, A7sus4, Dsus4, Em7, Cadd9, G/B, A7sus4
- Section 3: Dsus4, Em7, Cadd9, G/B, A7sus4, Dsus4, Em7, Cadd9, G/B, A7sus4
- Section 4: Dsus4, Em7, Cadd9, G/B, A7sus4, Dsus4, Em7, Cadd9, G/B, A7sus4

Tempo markings: 3:22, ~, 3:40, ~

sulk

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

$\text{♩} = 63$
 N.C.

Voice

Guitar tremolo effects continues sim. throughout

Gtr. [D] 0:07

Vx. [C] [G] [D]

Vx. You bite through the big-

Gtr. 0:22 0:37

Vx. — wall, — the big — wall bites — back. — You sit there and
— pret - ty, — when you're on your knees, dis - in -

Gtr.

[C] [G] 1. [D] 2. [D]

Vx. sulk,
- fect - ed sit there and moan...
and ea - ger to You are so please.

Gtr. TAB

0:52 2:02 G Cadd9 Dsus4 D

Vx. Some-times you sulk, some - times

Gtr. TAB

Vx. G Cadd9 Dsus4 D

— you burn, God rest your soul, then, when the lov-

Gtr. TAB

1:06 2:17 G Cadd9 Dsus4 D

Vx. - ing comes, and we've al - rea - dy gone, just like

Gtr. TAB

G Cadd9 1:18
Vx. to Coda [D]
Gtr.
T A B

— your dad, — you'll ne - ver change.

[C] [G] [D]
Vx. — — — Each time —
Gtr.
T A B

1:33 1:48
[D] [C]
Vx. — it comes, — it eats me a - live, I try to — be - have,
- clare a ho - li - day, fall a - sleep,
two guitars
T A B

[G] 1. [D] 2. [D] D. al Coda
Vx. but it eats me a - live. So I de - way.
drift a -
Gtr.
T A B

CODA

[D]

2:32

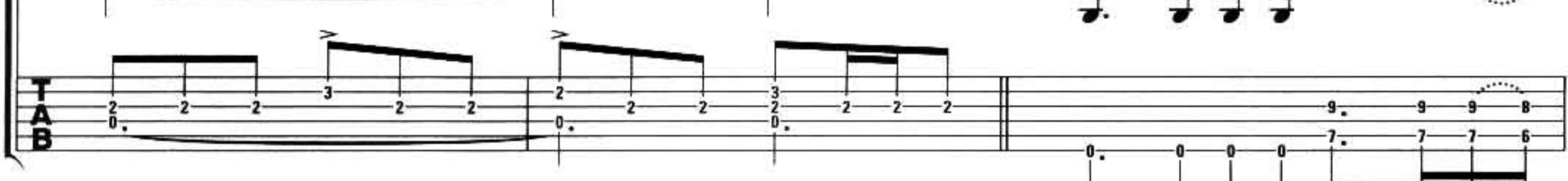
[E]

Vx.

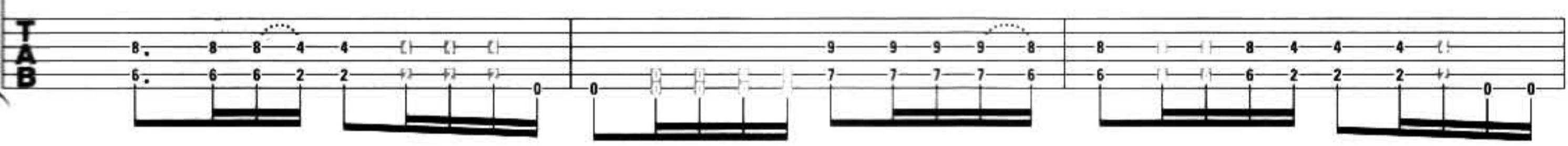


change.

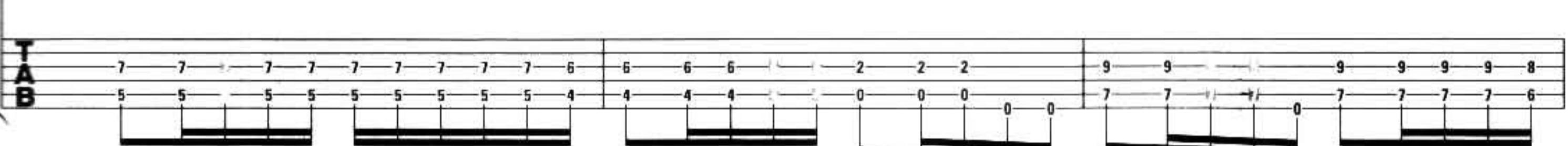
Gtr.



Gtr.

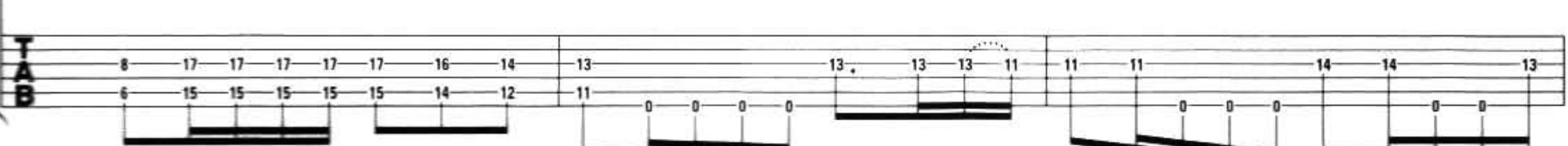


Gtr.



2:47

Gtr.



The musical score consists of two staves. The top staff is labeled "Gtr." and features a treble clef, a key signature of two sharps, and a time signature of common time. It contains a melodic line with various note heads and rests. The bottom staff is labeled "TAB" and shows the six strings of a guitar with fret numbers indicated above the strings. The tablature corresponds to the melody in the top staff, with specific notes and rests marked.

The musical score consists of two parts, [A] and [E], for guitar. Part [A] starts with a treble clef, a key signature of three sharps, and a common time signature. It features a sixteenth-note pattern followed by a dotted eighth note and a sixteenth-note pattern. Part [E] begins with a sixteenth-note pattern followed by a sustained note. Both parts consist of eight measures each.

Vx. Gtr. TAB

A

3:02

D

Some - times you

This block contains three staves: Vx. (vocals), Gtr. (guitar), and TAB (tablature). The Vx. staff shows a treble clef, a key signature of two sharps, and lyrics. The Gtr. staff shows a treble clef and eighth-note patterns. The TAB staff shows six horizontal strings with fret numbers 9 and 7 indicated above them.

Vx.

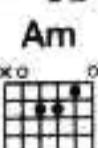
sulk, some - times you burn,

Gr.

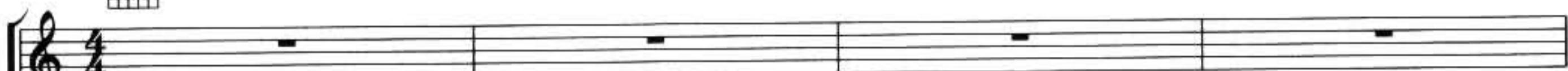
TAB

street spirit [fade out]

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

 $\text{♩} = 136$ 

Voice



Guitar



Gtr.



0:14

Vx.

Rows of houses all bearing down on me,

Gtr.



Vx.

I can feel their blue hands touching me.

Gtr.



Vx. **Em**
0:28

All these things in - to po - si - tion, all these things we'll one day swal-low whole.

Gtr.

TAB

Vx. **Am**
And fade

Gtr.

TAB

Vx. **C**
0:42

out a - gain,

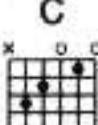
Gtr.

TAB

Vx. **Am**
and fade

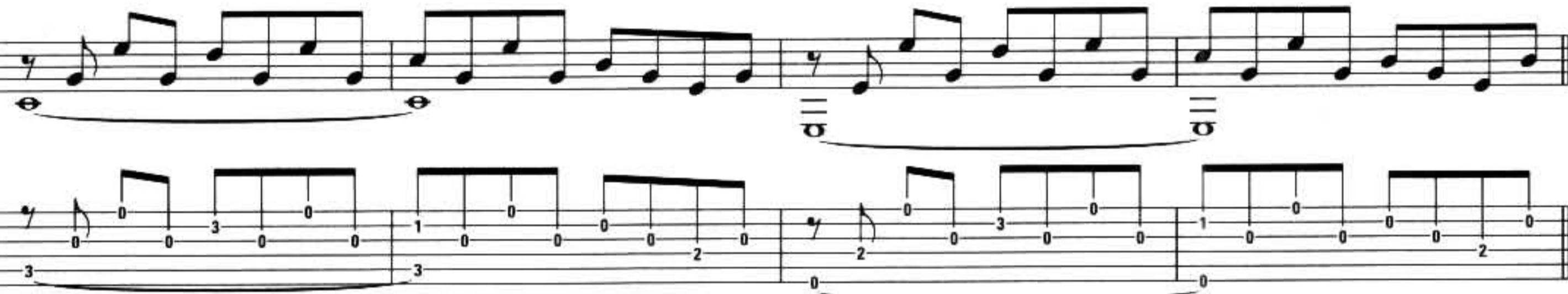
Gtr.

TAB

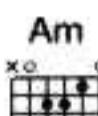
Vx.  C

Gtr.  Em

Vx. out.

Gtr. 

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

Vx.  Am

1:03 2:19

Vx. This Cracked ma eggs, chine dead will, birds will not scream com-mu - ni - cate these

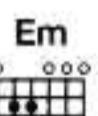
Gtr. 

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

Vx. thoughts, I and the strain feel I am un - der, can see its bea - dy eyes.

Gtr. 

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

Vx.  Em

1:16 2:33

Vx. be a world child, form a cir - cle be - fore we all go un - der.

All these things in-to po - si - tion, all these things we'll one day swal-low whole.

Gtr. 

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

75

Vx. Gtr. T A B

1:30
2:47 C Em

And fade out,

Gtr. T A B

1:44
3:00 Am C

a - gain, and fade

Gtr. T A B

Vx. Gtr. T A B

Em Am

out a - gain.

Gtr. T A B

Vx. Gtr. T A B

1:58
3:14 C Em Am

Mm ah oh

Gtr. T A B

76

2:12
3:28

Vx. Gtr. TAB

C Em

mm ah

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

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

Am G

ah. Im - merse your

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

E Am G

soul in love, im - merse

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

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

Em Am

your soul in love.

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

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

TAB