

NON-ALPHABETICAL INDEX
TO
HONEYCOMB ROADMAP,
LABYRINTHINE CATACOMBS, &c.

HAIL TO THE THIEF,

(*or, The Gloaming.*)*

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* Parental Advisory: These Lyrics contain Words that some People may find Offensive.

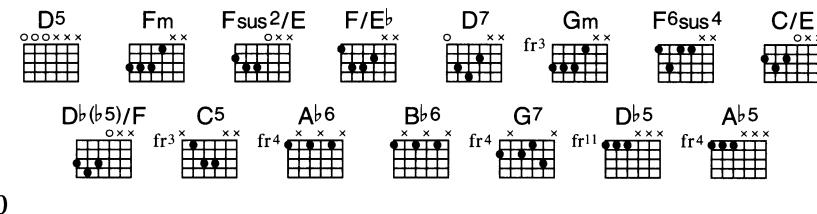
2 + 2 = 5 (*The Lukewarm.*)

9

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

Tune all Gtrs.

- ① = E ④ = D
- ② = B ⑤ = A
- ③ = G ⑥ = D



♩ = 150

Intro:

D5

Elec. Gtr. 1

Musical score for the intro. It features two staves: a treble clef staff with a 4/4 time signature and a bass staff with a 4/4 time signature. The treble staff has dynamic markings: *mp* *w/clean tone*, *w/dist.*, and *w/clean tone*. The bass staff shows tablature with note heads and fingerings (0, X) corresponding to the strings T, A, and B.

Fm

Fsus2/E

Musical score for the Fm and Fsus2/E chords. It consists of two staves: a treble clef staff with a 7/8 time signature and a bass staff with a 7/8 time signature. The treble staff shows a continuous eighth-note pattern. The bass staff shows tablature with note heads and fingerings (1, 3, 3, 3, 3, 3, 3, 0, 3, 3, 3, 3, 3, 2, 3, 2, 3, 2, 3, 3, 2, 3, 3, 3).

Fm

Fsus2/E

Musical score for the Fm and Fsus2/E chords. It consists of two staves: a treble clef staff with a 7/8 time signature and a bass staff with a 7/8 time signature. The treble staff shows a continuous eighth-note pattern. The bass staff shows tablature with note heads and fingerings (1, 3, 3, 3, 3, 3, 3, 0, 3, 3, 3, 3, 3, 2, 3, 2, 3, 2, 3, 3, 2, 3, 3, 3).

Verse:

Fm

Fsus2/E

Musical score for the verse section. It consists of two staves: a treble clef staff with a 7/8 time signature and a bass staff with a 7/8 time signature. The treble staff shows a continuous eighth-note pattern. The bass staff shows tablature with note heads and fingerings (1, 3, 3, 3, 3, 3, 3, 0, 3, 3, 3, 3, 3, 2, 3, 2, 3, 2, 3, 3, 2, 3, 3, 3). Below the bass staff, lyrics are written: "1. Are you such a dream - - - - to 2. I'll lay down the tracks," with the first line continuing from the previous staff.

Fm

Fsus2/E

put sand - - - the world - - bag to rights? and high.

TAB

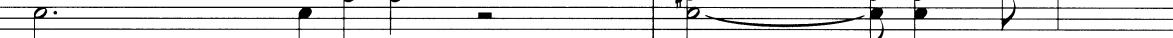
1	3	3	3	1	3	3	3	3	0	3	3	3	0	3	3	3	3
3	3	3	3	3	3	3	3	3	2	3	3	3	2	3	3	2	

Fm F^{sus2/E}

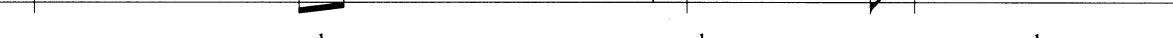
I'll stay home - for ev - er where
Jan ua - ry has A pril showers when

TAB

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

F/E♭


 two and two—
 two and two—

D7


 al - - - ways makes . a

Gm


 al - - - ways makes . a

TAB


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

1. F⁶sus4 C/E

five.

TAB

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

Fig. 1

(Fm) (C/E) (D \flat)

Elec. Gtr. 1

TAB

(C) (E \flat) (D \flat) (Gm)

TAB

(D \flat) (Gm) (C)

TAB

(E♭) (D♭) (Gm) (D♭) (Gm)

there is no way late out now.

(C)

1.

2.

C5

You can scream, Be - cause -

(Fm)

(C/E)

(D♭)

You're not there - pay-in' at - ten - tion, pay-in' at - ten - tion,

f w/Fig. 1 (Elec. Gtr. 1)

(C)

(E♭)

pay-in' at - ten - tion, payin' at - ten - tion. Yeah I feel it pay-

(D \flat) (Gm) (D \flat) (Gm) (C)

T
A
B

1.

2.
C5
Gtr. 2

Gtr. 1

T
A
B

A \flat 6 B \flat 6 A \flat 6 B \flat 6 G7 A \flat 6 G7 A \flat 6

- tion. Ah, ah. . .

*Gtrs. 1 & 2

Fig. 2

end Fig. 2

T
A
B

*combined part

A \flat 6 B \flat 6 A \flat 6 B \flat 6 G7 A \flat 6 G7 A \flat 6

Elec. Gtr. 3

w/heavy dist.
w/FIG. 2 (Elec. Gtrs. 1 & 2)

13 13 17 17 (17)

And I

1/2 1

D_b5 **A_b5** **D_b5** **A_b5** **G7** **A_b5** **G7**
try to sing a-long, but the mu-sic's all wrong, 'cause I'm mad,
'cause I'm mad...

T
A
B

D_b5 **A_b5** **D_b5** **A_b5**
I swal-low my prize when I find the books keep com-ing back out,

T
A
B

G7 **A_b5** **G7** **D_b5** **A_b5**
but I'm mad. All hail to the thief, all

T
A
B

D_b5 **A_b5** **G7** **A_b5** **G7** **A_b5** **G7**
hail to the thief, but I'm mad, but I'm mad, but I'm mad,

T
A
B

$A\flat^5$ $G7$

but I'm mad. — Don't ques-tion my au - tho - ri - ty or

T 6
A 4
B 5 5 5 6 6 5 | 5 4 5 5 5 5 | 11 11 11 6 6 6 |
5 5 5 6 6 5 | 5 4 5 5 5 5 | 11 11 11 6 6 6 |
5 5 5 6 6 5 | 5 4 5 5 5 5 | 11 11 11 6 6 6 |

$D\flat^5$ $A\flat^5$ $G7$ $A\flat^5$ $G7$ $A\flat^5$

put me in a box, 'cause I'm mad, — 'cause I'm mad. — All

T 6
A 4
B 5 11 11 6 6 6 5 | 5 4 5 6 6 6 | 5 4 5 5 5 6 6 |
11 11 6 6 6 5 | 5 4 5 6 6 6 | 5 4 5 5 5 6 6 |
11 11 6 6 6 5 | 5 4 5 6 6 6 | 5 4 5 5 5 6 6 |

$D\flat^5$ $A\flat^5$ $D\flat^5$ $A\flat^5$ $G7$ $A\flat^5$

fall to the king and the sky is fall - ing in, but it's mad, — but it's mad,

T 6
A 4
B 5 11 11 11 11 11 6 6 | 11 11 11 11 11 6 6 | 5 4 5 5 5 6 6 |
11 11 11 11 11 6 6 | 11 11 11 11 11 6 6 | 5 4 5 5 5 6 6 |
11 11 11 11 11 6 6 | 11 11 11 11 11 6 6 | 5 4 5 5 5 6 6 |

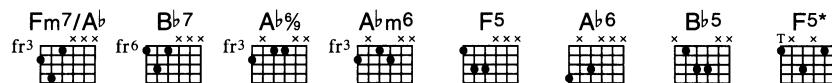
$G7$ $A\flat^5$ $G7$ $A\flat^5$ $G7$ $A\flat^5$ $G7$

— but it's mad, — may be mad, — may be mad.

T 6
A 4
B 5 5 5 6 6 0 | 5 5 5 6 6 0 | 5 5 5 6 6 5 |
5 5 5 6 6 0 | 5 5 5 6 6 0 | 5 5 5 6 6 5 |

Sit down. Stand up. *(Snakes & Ladders.)*

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$\text{♩} = 161$

Intro: N.C.

Drum machine 6 bars Drum machine Synth. arr. for Gtr.
let ring...

TAB

14 13
15

(F5)

TAB

13 14 13 14
15

Fm7/A♭ B♭7 A♭⁶% A♭m6 F5

(Piano arr. for Gtr.)

TAB

(13) 3 3 6 6 6 6 4 3 3 4 3 4 4 3 3

Fm7/A♭ B♭7 A♭⁶% A♭6

TAB

3 3 6 6 3 6 6 3 4 3 3 4 3 3 4 6

F5 A \flat 6 B \flat 5

Sit down, —————

TAB: 3 3 3 | 3 6 3 | 1 3 1 1

A \flat 6 A \flat m6 F5 A \flat 5

stand up. —————

TAB: 4 3 6 3 | 4 3 4 3 | 3 3 3 3 | 4 3 1

B \flat 5 A \flat 6 A \flat m6

— — —

TAB: 1 3 1 1 | 4 3 4 3 | 4 3 4 .

4° Bass Synth. F5 A \flat 6 B \flat 5 A \flat 6

Cont. simile

Walk in - to the jaws of hell, —————

Any time, —————

Sit down, —————

Sit down, —————

TAB: 3 3 3 | 3 6 3 | 1 3 1 1 | 3 6 3

A_b6 A_bm6 F5 A_b6
 yeah, - an - y - time.

TAB: 3 6-3 3 4 3 3 3 3 3 3 6-3

B_b5 A_b6 A_bm6
 Ooh, -

TAB: 1 3 1 1 4 3 6-3 3 4 3

F5* (B_b5) (A_b5)
 oh, oh, oh, — oh, oh, — oh, — oh,

TAB: 1 1 1 1 1 1 8 8 8 6 6 6 4 4 4

(D_b5) (C5)
 oh, — oh, — oh, — oh, — Stand —

TAB: 6 6 6 5 5 5 5 5 5 5

F5*

(B♭5)

(A♭5)

up,
down.

T A B

1. (D♭5) (C5)

sit

T A B

2. (E♭5) (D5)

Ah ooh, ooh, ah,

T A B

(B5) (B♭5)

oh, oh, The

T A B

(F5) (E♭5) (D5)

mf Bass Synth. arr. for Gtr.

T A B | . 6 8 6 6 | 6 6 6 8 8 | 8 8 8 8 8 | 7 7 7 7

(F5) (E♭5) (D5)

T A B | 6 8 6 6 | 6 6 6 8 8 | 8 8 8 8 8 | 7 7 7 7

(F5) (E♭) (D5)

T A B | 6 8 6 6 | 6 6 6 6 8 | 8 8 8 8 8 | 7 7 7

(F5) (E♭5) (D5)

T A B | 6 8 6 6 | 6 6 6 6 8 | 8 8 8 8 8 | 7 7 7

(F5)

rain - drops,- the rain - drops,- the rain - drops,- the

Bass arr. for Gtr.

T
A
B

6 8 6 8 6 5 6 8 6 8 6 5 6 8 6 8 6 5 6 8 6 8

rain - drops,- the rain - drops,- the rain - drops,- the

T
A
B

6 5 6 8 6 8 6 5 6 8 6 8 6 5 6 8 6 8 6 5 6 8 6 8

rain - drops,- the rain - drops,- drops... The

T
A
B

6 5 6 8 6 8 6 5 6 8 6 8 6 5 6 8 6 5 6 8 6 8

rain - drops,- the rain - drops,- the rain - drops,- the rain - drops,- The

T
A
B

6 8 6 5 6 8 6 8 6 5 6 8 6 5 6 8 6 8 6 5 6 8 6 8

T
A
B

6 8 6 5 6 8 6 8 6 5 6 8 6 5 6 8 6 8 6 5 6 8 6 8

(E \flat 5) (D5)

(B5) (B \flat 5) (F5)

T
A
B

rain - drops,- the rain - drops,- the rain - drops,- the

T
A
B

rain - drops,- the rain - drops,- the rain - drops,- the

T
A
B

rain - drops,- the rain - drops,- the rain - drops,- the

T
A
B

rain - drops,- the rain - drops,-

T
A
B

Sail to the Moon.

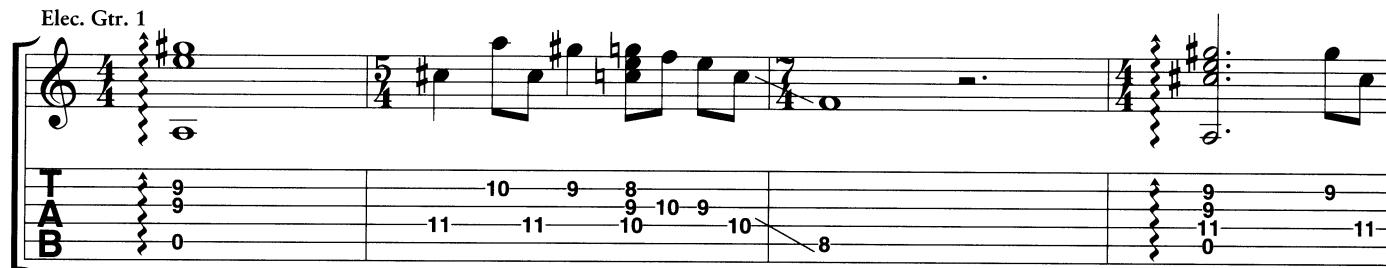
(Brush the Cobwebs out of the Sky.)

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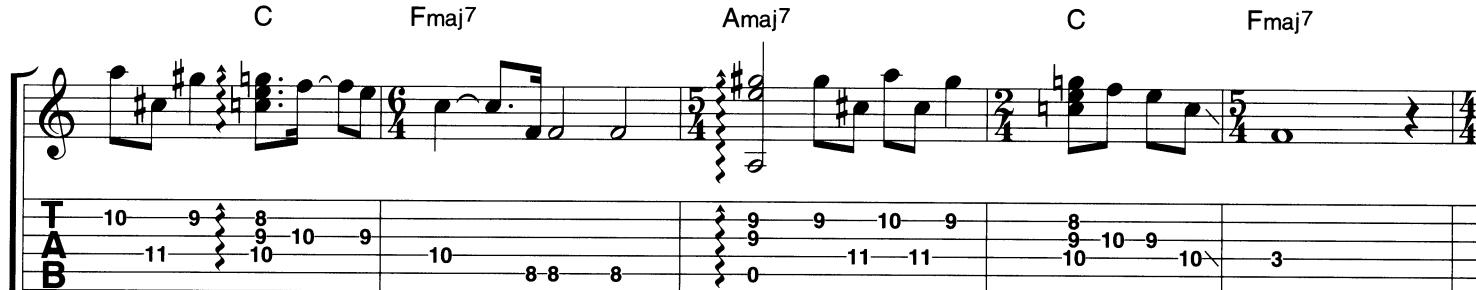
Ama^j7 C Fma^j7 Em/B A Fma^j#11
 fr⁹ x o x fr⁸ T fr⁷ fr³ x o fr¹¹ x o o
 Em Em* Em^j A^bma^j7 Cma^j7 Em(ma^j7)
 fr⁷ x fr⁴ o o o fr³ T x x fr⁷ T x x fr¹¹ o x x

Intro: Ama^j7 C Fma^j7 Ama^j7

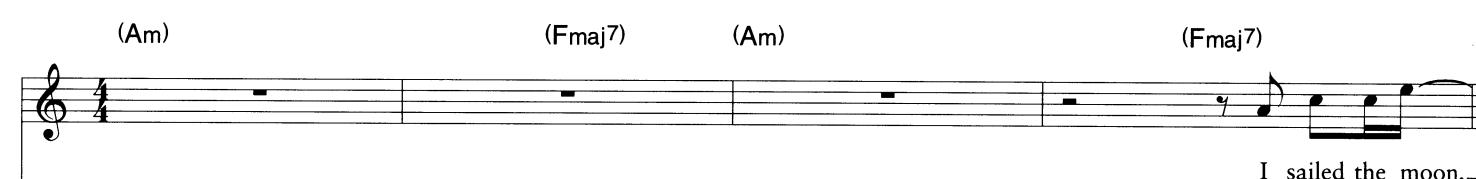
Elec. Gtr. 1



Elec. Gtr. 2



Bass

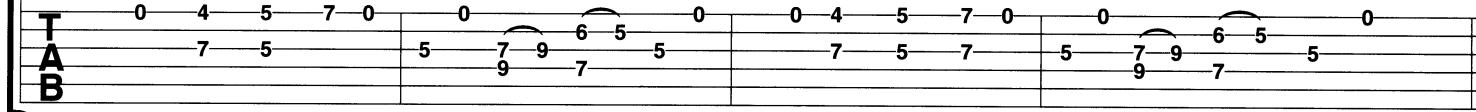


(Am) (Fma^j7) (Am) (Fma^j7)

I sailed the moon,

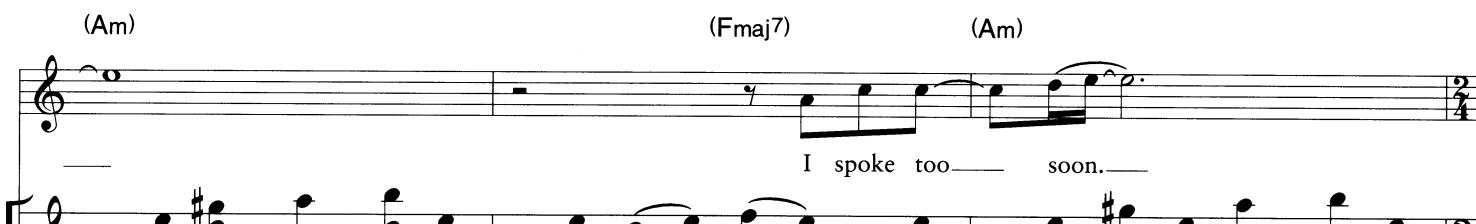


Bass



(Am) (Fma^j7) (Am)

I spoke too soon.



Bass



C Em/B Fmaj7

And how much did it cost?

T A B 0 5 7 9 10 9 8 9 10 9 8 7 9 9 8 8 9 3 2 1 2
A B 7 9 10 9 10 9 10 9 8 9 3 2 1 2

(Am) Fmaj7

I was dropped from

T A B 0 4 5 7 0 5 7 0 5 7 9 6 5 0 1
A B 7 5 5 7 3 0 7 9 7 3 0 7 5 5 7 1

(Am) Fmaj7 (Am)

moon - beam,

T A B 0 4 5 5 7 0 5 0 7 9 6 5 0 1 0 4 5 5 7 0
A B 7 5 5 7 3 0 7 9 7 3 0 7 5 5 7 1

C Em/B

and sailed on shoot - ing star.

T A B 0 5 7 9 10 9 8 8 8 9 8 9 7 9 9 8 8 9 7 8 9
A B 7 9 10 9 8 8 8 9 8 9 7 9 9 8 8 9 7 8 9

(Amaj7) (Cmaj7) (Fmaj7)

TAB

6 8 8 6 6 8 9 11 11 9	5 7 8 5 5 7 5 4 4 5 4 2 2 0	6 8 8 6 6 8 9 11 11 9
6 6 6 6 6 6 6 6 6 6 6 6 6 6	5 5 5 5 5 5 5 5 5 5 5 5 5 5	6 6 6 6 6 6 6 6 6 6 6 6 6 6

(Fmaj7) A (Am)

May - be you'll _____

TAB

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

Fmaj7#11 Am

be pre - si - dent _____

TAB

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

C

but know _____ right _____

Fig. 1

TAB

6 5 7 5 7 5 7	6 9 6 9 6 9 6 9 6 9
6 6 6 6 6 6 6 6 6 6	9 9 9 9 9 9 9 9 9 9

C Em* Fmaj7 (Am)

us to, to the moon.

A♭maj7 Cmaj7 Em(maj7) A♭maj7

Piano arr. for Gtr.
All Gtrs. tacet

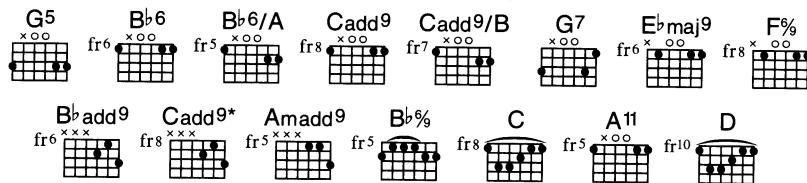
T	3	3	3	3	3	3	7	7	7	11	3	3	3	3	3
A	4	4	5	4	5	5	8	8	8	12	4	4	4	4	4
B	5	5	5	5	5	5	9	9	9	12	5	5	5	5	5

Guitar tablature for a blues-style solo. The top staff shows three chords: Cmaj7, Em(maj7), and A♭maj7. The bottom staff is a guitar tablature (TAB) showing the strings and frets. The tab includes a treble clef, a key signature of one sharp, and a time signature of common time. The notes are represented by dots on the strings, with stems pointing up or down. The tablature shows a sequence of notes starting at the 7th fret of the 6th string, moving to the 8th fret of the 5th string, then to the 8th fret of the 4th string, and so on. The notes are grouped into measures corresponding to the chords above. The tablature also includes a measure with a single note at the 0th fret of the 6th string, followed by a measure with a single note at the 0th fret of the 5th string.

Go to Sleep. (Little Man being Erased.)

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$\text{♩} = 153$

Intro: G5

Acous. Gtr. 1

G5

G7

Bb6

Bb6/A

Cadd9

Cadd9/B

G5

Bb6

Bb6/A

Cadd9

Cadd9/B

G5

G7

Bb6

Bb6/A

Cadd9

Cadd9/B

2.

G5 B_b6 B_b6/A Cadd9 Cadd9/B

- dy.

w/Fig. 1 (Elec. Gtr. 2)
Fig. 2

end Fig. 2

T
A
B

3 3 3 3 3 3
0 0 0 0 0 0
3 3 3 3 3 3

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

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

G5 G7 E_bmaj9 B_b6 F% Cadd9

Fig. 3

end Fig. 3

T
A
B

3 3 3 3 3 3
0 0 0 0 0 0
3 3 3 3 3 3

6 6 6 6 6 6
0 0 0 0 0 0
6 6 6 6 6 6

8 8 8 8 8 8
0 0 0 0 0 0
8 8 8 8 8 8

Fig. 1

Elec. Gtr. 2

G5 B_b6 B_b6/A Cadd9 Cadd9/B

T
A
B

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

G5

G7

E_bmaj9B_b6

F%

Cadd9

T
A
B

3 1 0 6 8
0 0 0 6 8
3 1 0 6 8

B♭%

G5

Cont. rhy. simile

- er me.

cut delay & reverb

TAB

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

B♭% C G5

TAB

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

B♭% C G5 B♭%

We don't, we don't want a mons - ter tak - ing ov - - er.
We don't want the loo - - nies tak - ing ov - - er.

TAB

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

C G5 B♭% C

Tip - toe - - ing,
Tip - toe - - ing,

TAB

5 8 7 3 3 5 7 5 6 6 8

G5 B_b⁶ C G5
 tying ____ down._____
 tying down our arms.

TAB: 7 3 5 7 5 8 7 3 5 3 3 3
 B_b⁶ Cadd9
 Gtr. 1: 8 3 3 6 6 8 8 3 5 3 3 3
 I'm gon - na go to sleep,
 I'm gon - na go to sleep,
 Gtr. 2 (2°): 10 8 8 8 8 8 8 8 8 8 8
 1° Gtr. 2 w/Gtr. 1: 1 8 8 8 8 8 8 8 8 8
 TAB: 10 8 8 8 8 8 8 8 8 8 8
 B_b⁶ A11 G5 B_b⁹
 come to you as sleep.
 and let wash all ov - er me.
 TAB: 15 13 13 13 13 17 15 15 15 15 0 17 15 7
 1 1 1
 G5 B_b⁶ [1.]
 TAB: 5 6 8 10 0 0 17 15 7 5 6 8 10 0

C

Backdrifts. (*Honeymoon is Over.*)

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

B5

(1° tacet)

A5/B

B5

2. (D.C. $\oplus\oplus$) We're rot-ten fruit, we're da - maged goods,— what the hell, we got
 3. This far, but no fur - ther, I'm hang - ing off
 (Verse 4 see block lyric)

TAB

mf *Bass Synth. arr. for Gtr.
 Tacet 1° & 2°

*Originally 8th lower

A5 Em G5/B

 crum - - - - ho - ney sweet, so fall - - - a - - ble, sleep,- we're I'm back back - drift - - ing.-

 2^o Bass Synth. enters

B5 *To Coda ♫ 1, 2.*

The musical score consists of six staves. The top staff is a treble clef staff with a key signature of four sharps. The second staff is a treble clef staff with a key signature of three sharps. The third staff is a bass clef staff with a key signature of one sharp. The fourth staff is a treble clef staff with a key signature of one sharp. The fifth staff is a bass clef staff with a key signature of one sharp. The sixth staff is a treble clef staff with a key signature of one sharp. The score includes lyrics and chords indicated by labels above the staff and numbers below the staff.

Chords and Labels:

- Top Staff:** B5
- Second Staff:** B5
- Third Staff (Bass):** T A B 9 9 9 9 7 7 7
- Fourth Staff:** 3. B5 D B5
- Fifth Staff (Bass):** You fell in - to our arms, you fell in - to our
- Sixth Staff:** T A B 9 9 9 9 7 7 7 6 6 6 9 9 9 9 9 9
- Reprise:** D B5 D
- Lyrics:** arms. We tried— but there was noth-ing we could do,
- Chord Progression:** 7-7 7 6 6 6 5 9 9 9 9 7 7 7 7-7-7
- Final Chords:** A C B5
- Lyrics:** noth-ing we could do.
- Bottom Staff (Bass):** 7-7 7-7 7-7 7-7 10-10 10-10 10 10-10 9 9 9 9 9 9 9

D D/C♯ B⁵ D *D.C. al Coda ♦*

TAB
 7-7 7-7 7 9 9 9 9 9 9 9 9 7 7 7 7-7

The musical score for the Coda section is in G major (one sharp) and B5 (B-flat 5th) tuning. The vocal line consists of three notes followed by a sustained note with a fermata. The lyrics "Ah ah ah,—" are written below the staff.

Musical notation and tablature for a guitar part. The notation shows a treble clef, a key signature of four sharps, and a time signature of common time. The tablature below shows a six-string guitar neck with the strings numbered 1 through 6 from bottom to top. The tablature indicates a repeating pattern of notes: a eighth note on string 1, followed by a sixteenth note on string 2, a sixteenth note on string 3, a sixteenth note on string 4, a sixteenth note on string 5, and a sixteenth note on string 6. This pattern repeats three times, followed by a vertical bar line.

Musical score for "You Fell In To Our Arms" in B5, D, and D/C# chords. The lyrics are: you fell in - to our arms,

TAB

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

B5

We tried but there was noth - ing we could do,

D

A B 9 9 9 9 9 9 7 7

A C B5

noth - ing we could do.

T A B 7-7 7-7 7-7 7-7 10-10 10-10 9 9 9 9 9 9 10-10 10-10 9 9 9 9 9 9

D A

You fell in - to our, you fell in - to our...

T A B 9 9 7-7 7-7 7-7 7-7 10 11 9 10

B5

T A B 7 4 4 4 3-3-3-3 4 4 4

Musical score and tablature for guitar. The score shows a melodic line starting at B5, moving through D, and ending at A6. The tablature below shows the corresponding fingerings for each note.

Musical Score:

- B5:** The first measure consists of eighth-note pairs (B5-B5, C6-C6, D6-D6, E6-E6) with slurs and dots.
- D:** The second measure consists of eighth-note pairs (F6-F6, G6-G6, A6-A6) with slurs and dots.
- A6:** The third measure consists of eighth-note pairs (B6-B6, C6-C6, D6-D6) with slurs and dots.

Tablature:

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

The image shows a musical score and tablature for a guitar solo. The score consists of four staves of music with various notes and rests. Above the music, the chords A5, A5/G, G, and Gadd#11 are labeled. Below the music, a tablature is provided, showing the fingerings for each note on a six-string guitar neck. The tablature is organized into measures corresponding to the chords above it.

A5 A5/G G Gadd#11

TAB

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

Musical score and tablature for a guitar solo. The score consists of five measures with the following labels above them: B⁹, B⁵, Badd⁹, B⁵, and D.C. al Coda ♩♩. The tablature below shows the guitar strings (6th, 5th, 4th, 3rd, 2nd, 1st) with corresponding fingerings: 2, 2, 4; 2, 2, 2 | 2, 2, 2 | 4, 4, 4; 2, 2, 2 | 2, 2, 2. The first measure starts with a treble clef and a key signature of four sharps.

ΦΦ Coda

B5

back - - drift - - - ers.

Bass Synth. arr. for Gtr.

TAB

7 7

9 9 9 9 | 9 9 9 9 9 9

TAB

9 9 | 9 9 9 9 9

B5

D

TAB

. 9 9 9 9 9 | 7 7 7 7 7 6

B5

D

N.C.

Play 6 times

ad lib. fx

TAB

9 9 9 9 9 | 7 7 7 7 7 6 | .

Verse 4 (D.C. Φ):

All evidence has been buried
 All tapes have been erased
 But your thirst, it give you away
 So you're backtracking.

Where I End and You Begin. *(The Sky is Falling in.)*

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



Freely

N.C.

Synth. arr. for Gtr. w/ slow vibrato

$\text{♩} = 123$

(Cm)

(Gm)

Bass arr. for Gtr.

(A♭)

(Fm)

(Gm)

(Cm)

(E♭)

1.
(B♭)

2.
(B♭)

There's a

(Cm) (Gm) (A \flat)

(Fm) (Gm) (Cm)

1.

(E \flat)(B \flat)

N.C.

2.

(E \flat)

(Cm)

(Spoken:) Four,

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

five, six, se - ven. I'm

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

(Cm) (Gm) (A♭)

up in watch and not take the clouds,— I'm up in the clouds,—
the clouds,— where I end and where you start,—

T A B . 5 5 5 5 5 5 3 5 5 5 5 5 3 5 6 6 6 6 8 6 6

(Fm) (Gm) (Cm)

and I can't, where you, I can't you left come me a - lone..

T A B 8 8 8 8 8 6 8 8/10 10 11 10 10 10 8 3 3 3 3 3 1 3

(E \flat)

1. (B \flat)

2. (B \flat)

down. I'll go You left me a - lone._

Elec. Gtr. 1

w/ slight dist. & chorus

T A B ×-13- ×-13- ×-13- 13- ×-12-12- 10-10
 ×-11- ×-11- ×-11- 11- ×-10-10- 8-8

T A B ×-13- ×-13- ×-13- 13- ×-12-12- 10-10
 ×-11- ×-11- ×-11- 11- ×-10-10- 8-8

T A B ×-16- ×-16- ×-16- 16- ×-15-15- 13-13
 ×-13- ×-13- ×-13- 13- ×-12-12- 11-11

T A B ×-16- ×-16- ×-16- 16- ×-15-15- 13-13
 ×-13- ×-13- ×-13- 13- ×-12-12- 11-11

The musical score consists of three staves. The top staff is for acoustic guitar (Tuning E \flat , B \flat , G, D, A \flat , E) with lyrics: "down.", "I'll go", and "You left me a - lone._". The middle staff is for electric guitar (Tuning E \flat , B \flat , A, D, G, B) with tablature and a note: "w/ slight dist. & chorus". The bottom staff is for electric guitar (Tuning E \flat , B \flat , A, D, G, B) with tablature. The score includes three sections of guitar parts with specific fingerings and string muting indicated by 'x' and 'z' symbols.

(Cm) (Gm) (A \flat) (Fm)

'X' will mark the place,— like the part-ing of the waves,— like a
w/more dist.

T A B
17 17 12 12 13 13 10 10

B 15 15 10 10 11 11 8 8

(Gm) (Cm) (E \flat) (B \flat)

house fall - ing in the sea, in the sea.—

T A B
/12 12 10 10 8 8 13-15

B /10 10 8 8 6 11-13

(Cm) N.C.

*Synth. arr. for Gtr.
w/volume pedal + 8va*

T A B
13-(13)-8-11 9-(9)-8 9-8-11
10

cont. sim.

T A B
13-8-11 9-8 9-8-11 13-11
10

(E♭)

Bass arr. for Gtr.

Music staff: Treble clef, two flats. Tablature: Three strings (T, A, B) with note heads and stems.

(E♭/F)

(Cm)

Gtr. 1

(fade in)

Music staff: Treble clef, two flats. Tablature: Three strings (T, A, B) with note heads and stems.

(E♭)

Music staff: Treble clef, two flats. Tablature: Three strings (T, A, B) with note heads and stems.

(E♭/F)

Music staff: Treble clef, two flats. Tablature: Three strings (T, A, B) with note heads and stems.

(Cm)

Music staff: Treble clef, two flats. Tablature: Three strings (T, A, B) with note heads and stems.

I will

Music staff: Treble clef, two flats. Tablature: Three strings (T, A, B) with note heads and stems.

(E♭)

eat you a - live, I will eat you a - live, I will eat you a - live, I will

TAB

8 8 8 8 8-10 | 8 8 8 8 8-10 | 10 8 8 8 8-10 |
 6 6 6 6 6-8 | 6 6 6 6 6-8 | 6 6 6 6 6-8 |

(E♭/F)

(Cm)

eat you a - live. There'll be no more lies, there'll be no more lies, there'll be

TAB

10 10 10 10-10 10 | ×-17 ×-17 ×-17 17 ×-17 ×-17 | 17 ×-17 ×-17 17 ×-17 ×-17 |
 8 8 8 8-8 8 | ×-15 ×-15 ×-15 15 ×-15 ×-15 | 15 ×-15 ×-15 15 ×-15 ×-15 |

Play 3 times

no more lies, there'll be no more lies, I will

TAB

17 ×-17 ×-17 17 ×-17 ×-17 | 17 ×-17 ×-17 17 ×-17 | 8-10 .
 15 ×-15 ×-15 15 ×-15 ×-15 | 15 ×-15 ×-15 15 ×-15 | 6 8 .

E♭

eat you a - live, I will eat you a - live, I will eat you a - live.

TAB

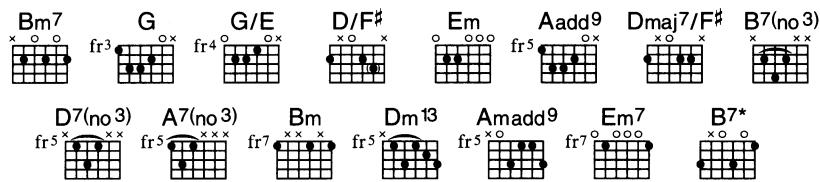
8 8 8 | 8 8 8 | 8 .

6 .

There there. (*The Boney King of Nowhere.*)

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



$\text{♩} = 126$

Intro: N.C.

(Bm)

3 bars Drums

Elec. Gtr. 1

w/feedback & modulation
Bass cont. sim.

Bm7

Musical score and tablature for the first section of the song. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows six strings (T, A, B) with corresponding fingerings: 0, 2, 0, 2, 0, 2; 0, 2, 0, 2, 0, 2; 2, 0, 2, 0, 2, 0; 0, 2, 0, 2, 0, 2; 0, 2, 0, 2, 0, 2; 0, 2, 0, 2, 0, 2.

Verse: Bm⁷

Music for the verse section. The score includes lyrics: "1. In pitch dark ways a siren I go walk-", "2. There's al - ways a si - ren". The tablature shows six strings with fingerings: 0, 2, 0, 2, 0, 2; 2, 0, 2, 0, 2, 0; 0, 2, 0, 2, 0, 2; 2, 0, 2, 0, 2, 0; 0, 2, 0, 2, 0, 2; 2, 0, 2, 0, 2, 0.

G G/E D/F# E^m

Music for the bridge section. The score includes lyrics: "sing - ing in your land - scape.", "you to ship - wreck.". The tablature shows six strings with fingerings: 0, 2, 0, 2, 0, 0; 2, 0, 2, 0, 2, 0; 0, 2, 0, 2, 0, 0; 3, 5, 5, 5, 5, 5; 0, 0, 0, 0, 0, 2; 2, 0, 2, 0, 2, 0.

G G/E D/F# Em Bm⁷

Music for the final section. The score includes lyrics: "Bro Steer a - way-". The tablature shows six strings with fingerings: 4, 5, 5, 5, 5, 5; 5, 0, 0, 0, 0, 2; 2, 0, 2, 0, 2, 0; 0, 0, 0, 0, 0, 2; 0, 2, 0, 2, 0, 0.

- ken branch - es -
from these rocks, - would be a trip me as I
walk - ing - dis - as -

G G/E D/F# Em G G/E D/F# Em
— speak.
— ter. }

Chorus: Aadd9 Dmaj7/F# D/F# Dmaj7/F#
Just 'cause you feel it, does-n't mean it's there...

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

Aadd9

Dmaj7/F♯

D/F♯

Just 'cause you feel _____ it,

TAB notation for the first section:

T	0	0	0	0	2	2	3
A	6	6	6	0	2	2	2
B	7	7	7	0	0	0	0
	7	7	7	0	2	2	2
	5	5	5	5	2	2	2

Dmaj7/F♯

G

G/E

D/F♯

Em

G

D/F♯

does-n't mean it's there._____

TAB notation for the second section:

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

1.

Em

Bm⁷

Elec. Gtr. 2

Gtr. 1 sustains into feedback

TAB notation for the third section:

T	2	0	0	2	2	0	0
A	0	0	2	2	2	2	0
B	0	0	0	0	0	0	0
	0	0	2	2	2	2	0
	2	(0)	(0)	0	2	2	2
	2	(0)	(0)	0	2	2	2
	2	(0)	(0)	0	2	2	2

12.

Em

Feel it._____

TAB notation for the fourth section:

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

B7(no 3)

f Fig. 1

TAB

A7(no 3)

TAB

D7(no 3)

TAB

E_m

TAB

end Fig. 1

TAB

B_m

Gtr. 2

Why Hea - so ven green sent you and lone- to

w/Fig. 1 (Elec. Gtr. 1)

TAB

Dm13 Amadd9

The musical score consists of three staves. The top staff shows a vocal line with lyrics: "ly, me," followed by "and lone ly, to me," and "and lone to me..". The middle staff shows another vocal line. The bottom staff is a guitar tablature (TAB) with six strings, showing fingerings and chord boxes for Dm13 and Amadd9.

TAB:

T	7		7	6		7	5		7		7	7	0
A													
B	5	7		5	7		0	7	5		0	7	7

Em7

1. 2.

ly. _____

TAB

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

Bm
(1° tacet)

We are ac - ci - dents wait-

Gtrs. 1 & 2*

TAB

*composite part

Dm¹³ Amadd9

- ing, wait - ing to hap-

TAB

	7						7						
T	5	5	6	5	5	7	7	7	7	7	6	5	3
A	5	5		5	5	7	7	7	7	7	6	5	4
B	5	5		5	5	7	7	7	7	7	6	5	3

1, 2.
Em⁷

pen.

TAB notation below the staff shows fingerings: 10, 12, 10, 10, 8, 10; 8, 8, X; 10, 12, 10, 10, 8, 10; 0, 0, 0.

3.
Em⁷

TAB notation below the staff shows fingerings: 7, 0; 7, 0; 0, 7.

Bm^{7*}

Gtr. 1

(Gtr. 2) *mf w/feedback & modulation*

TAB notation below the staff shows fingerings: (5), (8); (0), 7; 7, (7); 7, 9.

TAB notation below the staff shows fingerings: 11, 12.

We suck Young Blood.

(Your Time is up.)

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

The grid contains 16 guitar chord diagrams, each with a label above it:

- Row 1: E♭m, B♭m, D, B♭m*, D/A, F/C, G♭6
- Row 2: F5, B♭m(maj7), B♭maj7, E♭m7, F7/C, B♭m**, G♭add9
- Row 3: G♭, F, F7, E♭m(maj7), E♭m*, G♭/B♭, F/A
- Row 4: C♭, C♭sus2, C7, E♭m7*, F7*, G♭sus2, G♭*
- Row 5: Fm, Em, E♭(b9), Dm, G♭6*, G♭**, F*

$\text{♩} = 78$

Intro:

E♭m

B♭m

D

E♭m

B♭m*

D/A

mf Piano arr. for Gtr.

E♭m

F/C

G♭6

F5

1. Are you

Verse:

E♭m

B♭m

E♭m

(1.) hun - gry?
(2.) sweet?

Are you sick?
Are you fresh?

B♭m(maj7) B♭maj7 E♭m E♭m7 F/C F7/C

Are you beg - ging for a break?
Are you strung out by the wrists?

T A B
7 5 8 4 3 6 4 5 6 8 7 10
6 6 6

B♭m** G♭ add9 G♭ 1. F F7 2. F F7

Are you We want the young

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

Chorus: E♭m(maj7) E♭m* B♭ G♭/B♭

blood. (Ooh.)

Elec. Gtr. 1

T A B
7 8 8 6 4 8 6 9 6 6 7
8 6 6

F/A (F7) G♭/B♭ F/A (F7)

Are you (Ooh.) Are you

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

C_b C_bsus2 C7 D E_bm
 frac - - - - tur - ing? Are you

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

E_bm7* F7* G_bsus2 F
 torn at the seams? Would you

TAB
 11 11 11 11 10 10 6 7 6 5
 11 10 10

(E_bm) B_bm** (E_bm) (B_b)
 do an-y - thing? Flea

TAB
 8 7 6 8 7 6 8

E_bm (B_b/D) (D_b) (Cm)
 bit - ten, moth eat - en. We suck young-

TAB
 11 11 11 10 10 9 10 8

This sheet music page contains four staves of musical notation for guitar, each with corresponding tablature below it. The first staff uses standard notation with a treble clef and includes lyrics: 'frac - - - - tur - ing?' followed by 'Are you'. The second staff shows chords: E♭m7*, F7*, G♭sus2, and F. The third staff has lyrics: 'torn at the seams?' followed by 'Would you'. The fourth staff has lyrics: 'do an-y - thing?' followed by 'Flea'. The fifth staff shows chords: (E♭m), B♭m**, (E♭m), and (B♭). The sixth staff has lyrics: 'bit - ten, moth eat - en.' followed by 'We suck young-'. The tablature below each staff indicates fingerings and string numbers. The key signature is one flat (B♭), and the time signature is common time.

Chorus: E♭m(maj7) E♭m* B♭ G♭/B♭ F/A (F7)

blood.
(Ooh.)

TAB

G♭/B♭ F/A (F7) E♭m(maj7) E♭m* B♭

We suck young
(Ooh.) blood.

TAB

G♭/B♭ F/A G♭/B♭ F/A

Mm.

TAB

Double time feel

E♭m G♭* Fm Em E♭m G♭* Fm Em

Yeah. Oh.

f Piano arr. for Gtr.

TAB

C_b C_b sus2 C7 D E_bm
 frac - - - - tur - ing? _____ Are you

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

E_bm7* F7* G_bsus2 F
 torn at _____ the seams? _____ Would you

TAB: 11 11 11 11 10 10 10 6 7 6 5

(E_bm) B_bm** (E_bm) (B_b)
 do an - y - thing? _____ Flea

TAB: 8 7 6 8 9 7 6 8

E_bm (B_b/D) (D_b) (Cm)
 bit - ten, moth eat - en. _____ We suck young-

TAB: 11 11 11 10 10 10 9 10 8

This musical score page contains four staves of music for guitar. The top staff is a treble clef staff with notes and rests. The second staff is a bass clef staff with notes and rests. The third staff is a treble clef staff with tablature numbers indicating fingerings. The fourth staff is a bass clef staff with tablature numbers indicating fingerings. The lyrics are written below the notes and tablature. Chords are labeled above the staff, and specific notes or chords are labeled below the staff.

Chorus: E♭m(maj7) E♭m* B♭ G♭/B♭ F/A (F7)

blood.
(Ooh.)

TAB: 7-8-8-6 | 4-8-6 | 9-6-8-6 | 7 | 6-5-7-5-8-7

We suck young
(Ooh.)

TAB: 9-6-6-7 | 6-5-7-5-8 | 7-8-8-6 | 4-8-6

G♭/B♭ F/A (F7) E♭m(maj7) E♭m* B♭

Mm.

TAB: 9-6-6-7 | 6-5-5-6 | 7-8-8-6-7 | 6-5-7

Double time feel

E♭m G♭* Fm Em E♭m G♭* Fm Em

Yeah. Oh.

f Piano arr. for Gtr.

TAB: 8-6-8 | 3-2-4-1-0 | 8-6-8 | 3-2-4-1-0

TAB: 6 | 4-3-2 | 6 | 4-3-2

E♭m F7 G♭ (F)

Won't let the

ad lib. ***ff***

TAB: A 8 6 8 10 11 8 10 11 11 11 11 11
B 6 8 8 8 8 8 8 8 9 9 9 9 9

a tempo
E♭(b9) (Dm) E♭(b9)

Gtr. 1: *mp*

creep - ing i - vy.
are thin.

TAB: A . 3 4 0 3 2 0 4 3 4 0
B . 1 3 4 3 2 3 4 3 4 0

(Dm) G♭6* F/A

Won't let the ner - vous bu - ry me.
Our ri - vers poi - soned.

TAB: A 3 2 0 4 3 4 7 5 6 7
B 3 2 0 4 3 4 7 5 6 7

1. 2.

G♭** F/A F*

Our veins — We want the sweet —

TAB: A 6 7 6 7 6 5 7 10 10 13
B 6 7 6 5 7 10 10 10

(E♭m) B♭ G♭/B♭ F/A F7

meat. (Ooh.)

TAB: 3 1 4 3 5 5 6 7 9 6 9 6 7 8 5 6 5 5

G♭/B♭ F/A F7 (E♭m) B♭

We want young blood. (Ooh.)

TAB: 9 6 9 6 7 8 5 6 5 5 3 1 4 3 5 5 6 7

G♭/B♭ F/A F7 G♭/B♭ F/A F7

Oh, (Ooh.)

TAB: 9 6 9 6 7 8 5 6 5 5 9 6 9 6 7 8 5 6 5 5

G♭/B♭ F/A F7 E♭m

oh.

TAB: 9 6 9 6 7 8 5 6 5 5 {4} {5} 3 1

The Gloaming.

(*Softly Open our Mouths in the Cold.*)

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

$\text{♩} = 133$

Intro: N.C.

Play 6 times

12' ad lib. fx

mf Bass Synth. arr. for Gtr.

Verse:

1. Ge - nie let____ out to the of the bot - tle, it is now____ the witch-
 (2.) suck you down,- to the oth - er____ side, they will suck you down- to the

Synth. arr. for Gtr.
 Bass Synth. cont. sim.

- ing hour.____ Ge - nie let____ out to the of the bot - tle,
 oth - er side.____ They will suck you down- to the oth - er side, they will

it is now— the witch - ing hour.. To the Mur - der - ers— your
suck you down to the oth - er side. sha - dows blue_ and red,

T A B 5 5 5 | 5 5 5 | 5 5 5 | 5 5 5

mur - der - ers?— We are not the same as you. Ge - nie let out
sha - dows blue_ and red, your a - larm bells, your a-larm bells... Sha-dows blue_ and red,

T A B 5 5 5 | 5 5 5 | 5 5 5 | 5 5 5

(Harmony tacet 1°)

of the bot - tle, fun - ny how, fun - ny how. When the
sha - dows blue_ and red, your a - larm bells, your a - larm.. They should be

T A B 5 5 5 | 5 5 5 | 5 5 5 | 5 5 5

walls spin, when the walls spin, will you breathe in, will you breathe
ring - ing, they should be ring - ing, they should be ring - ing, they should be

Bass Synth. arr. for Gtr.

T A B 7-5 7 7 7-5 7 7 7-5 7 7

ring - in? — they When the walls - spin, — they when the walls - spin, — they will you
 ring - ing, — they should be ring - ing, — they should be ring - ing, — they should be

T
A
B 7-5 7 7 7-5 7 7 7-5 7 7

1.

breathe - in, — will you breathe in, — will you breathe in?
 ring - ing, — they should be ring - ing, — they should be

Synth. arr. for Gtr.
 Bass Synth. cont. sim.

T
A
B 7-5 7 7 7-5 7 7 7 5 5 5

T 5 5 5 | 5 5 5 | 5 5 5 | 5 5 5

2. They will

T 5 5 5 | 5 5 5 | 5 5 5 | 5 5 .

A musical score for guitar. The top staff shows a treble clef, a dotted half note, and a 6/8 time signature. The lyrics are: "ring - - - ing, this is the gloam - - - - ing." The bottom staff shows a treble clef and a 6/8 time signature. The tablature below shows a six-string guitar neck with the strings numbered 6, 5, 4, 3, 2, 1 from left to right. Fret numbers are indicated above the strings: 5, 5, 5, 3-5, 5, 5, 2, 2, 2, 5, 5. A note above the tablature reads "Synth. 2 arr. for Gtr." and "Synth. cont. sim.".

(2° tacet)

Play 4 times

Bass Synth. arr. for Gtr.
Synth. 2 cont. sim.

T A B

The image shows a musical score and its corresponding tablature for a guitar. The score consists of two staves: a treble clef staff at the top and a bass clef staff below it. The tablature is a six-string guitar neck with fret markers and a 'T' above it. The music is divided into measures by vertical bar lines. The first measure starts with a grace note followed by a eighth note on the A string. The second measure begins with a eighth note on the D string. The third measure starts with a grace note followed by a eighth note on the A string. The fourth measure begins with a eighth note on the D string. The fifth measure starts with a grace note followed by a eighth note on the A string. The sixth measure begins with a eighth note on the D string. The seventh measure starts with a grace note followed by a eighth note on the A string. The eighth measure begins with a eighth note on the D string.

I will. (*No man's Land.*)

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

G# **C#m** **Amaj7** **G#sus4** **A** **F#m** **E** **F#**

G# **C#m** **Amaj7**

I **will** **lay me down**

Gtr. 1

mp let ring throughout

T 4 5 4 5 6 5 5 5
A 5 6 5 6 6 5 6 6
B 6 4 4 4 6 4 4 5 5 5 5

G#sus4 **G#**

C#m

in a bun **- - - - - ker**

T 6 5 4 4 5 6 5 6 5 6
A 4 4 4 6 4 4 6 4 5 6 6
B 4 4 4 6 4 4 6 4 4 4

Amaj7

G#sus4 **G#**

un - der - ground. **I won't let**

T 5 6 5 6 6 5 4 4 4 5
A 6 5 6 5 6 5 4 4 4 6
B 5 5 5 4 4 4 4 4 4 4

Amaj7 G[#]sus4 G[#]

rise up.

TAB

A F[#]m G[#] E F[#] G[#] A F[#]m

Lit-tle ba - by's eyes, eyes, eyes, eyes. Lit-tle ba - by's

TAB

G[#] E F[#] G[#] A F[#]m G[#]

eyes, eyes, eyes, eyes. Lit-tle ba - by's eyes,

TAB

E F[#] E F[#] G[#] C[#]m

eyes, eyes.

TAB

Myxomatosis. (*Judge, Jury & Executioner.*)

69

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

$\text{♩} = 99$

Intro: N.C.

Elec. Gtr. 1

Music staff: Treble clef, key signature of one sharp, common time. The music consists of a series of eighth and sixteenth note patterns.

Tablature staff: Shows the strings (T, A, B) and the fret positions (10, 7, 9, 5, 7, 3, 5, 2, 3, 9, 10).

Text: *w/dist.*

Music staff: Treble clef, key signature of one sharp, common time. The music consists of a series of eighth and sixteenth note patterns.

Tablature staff: Shows the strings (T, A, B) and the fret positions (10, 7, 9, 5, 7, 12, 10, 7, /12, 7, 9).

Music staff: Treble clef, key signature of one sharp, common time. The music consists of a series of eighth and sixteenth note patterns.

Tablature staff: Shows the strings (T, A, B) and the fret positions (10, 7, 9, 5, 7, 3, 5, 2, 3, 9, 10).

Music staff: Treble clef, key signature of one sharp, common time. The music consists of a series of eighth and sixteenth note patterns.

Tablature staff: Shows the strings (T, A, B) and the fret positions (10, 7, 9, 5, 7, 12, 10, 7, /12, 7, 9, 0, 0, 0).

Text: 1. The

Verse: §

Sheet music for "The Mon-grel Cat" in G major, 2/4 time. The lyrics are:

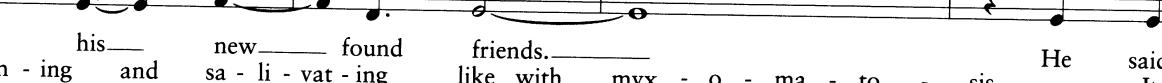
(1.) mon - grel — cat _____ came home,
 2. I sat _____ in _____ the cup - board,
 (Verse 3 see block lyric)

The music consists of two staves. The top staff shows a melody for voice or piano. The bottom staff shows a guitar tab with a 12-bar chord progression: G, D, C, F, B, E, A, D, G, C, F, B.

2° ad lib. sim.

TAB
 10 7 9 | 5 7 | 12 10 7 | 0 0 0
 0 0 0 | 12 7 9 |

The image shows two staves of sheet music for 'The Star-Spangled Banner'. The top staff uses a treble clef and has a key signature of one sharp. It contains lyrics: '- ced - ed to show it all, cheer - ing and wav - ing,' followed by a break and 'to'. The bottom staff also uses a treble clef and has a key signature of one sharp. It contains a continuous melody of eighth and sixteenth notes. Below the staves is a guitar tablature with six strings. The first five strings have vertical bar lines indicating measures. The tab includes the letters 'T' and 'A' above the first string, and 'B' below the sixth string. Below the tab are the numbers 10, 7, 9, 5, 7, 3, 5, 2, 3, 9, and 10, corresponding to the notes on the strings.


 The image shows two staves of sheet music for 'The Lizard King'. The top staff uses treble clef and has a key signature of one sharp. It contains lyrics: 'all his new found friends.' followed by a break, then 'He said, I've got twitch - ing and sa - li - vat - ing like with myx - o - ma - to - sis. It got'. The bottom staff also uses treble clef and has a key signature of one sharp. It continues the melody. Below the staves is a guitar tab with six strings and a neck divided into six sections. Fret numbers are indicated above the strings: 10, 7, 9, 5, 7, 12, 10, 7, /12, 7, 9. The tab starts at the 10th fret of the 6th string and moves down to the 7th fret of the 1st string, then up to the 9th fret of the 6th string, etc.

been where - I like, up,

I've

TAB 10 7 9 | 5 7 3 | 5 2 | 3 2 0

slept with who I like.

She

TAB 10 7 9 | 5 7 12 10 7 | /5 3 0

ate me up for break ma fast, she

Used in a pho - to Time ga zine,

TAB 10 7 9 | 5 7 3 | 5 2 | 3 9 10

screwed me in a vice.

But now }

bur - ied in a burn-ing black hole in De - von.

But now }

TAB 10 7 9 | 5 7 12 10 7 | /12 7 9

Chorus:

I don't know why I _____

2° Synth. cue
Gtr. 1 tacet

To Coda ♫ 1.

feel so tongue - - - - - tied. _____

2.

- - - tied. Don't know why

Synth. cue

D.%%. al Coda

I feel - - - so skinned a - - - live. 3. My

♪ Coda

- - - tied. _____

TAB

10 7 9 5 7 3 5 2 3 9 10

(Em9)

Synth. cue
Gtr. 1 tacet

Verse 3:

My thoughts are misguided and a little naïve
 I twitch and I salivate like with myxomatosis.
 You should put me in a home
 Or you should put me down.

I got myxomatosis
 I got myxomatosis.

Yeah, no one likes a smartass but we all like stars
 That wasn't my intention
 I did it for a reason
 It must have got mixed up
 Strangled, beaten up.

I got myxomatosis
 I got myxomatosis.

And now I don't know why (*etc.*)

A Punchup at a Wedding.

(No no no no no no no no.)

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

$\text{♩} = 80$

Dsus²/E Esus² Dmadd⁹/E Em Dmaj⁷/E Am⁹ Am⁶

Intro: N.C. 2 bars Drums (Em)

mf

Dsus²/E Esus²

Cont. sim. Piano arr. for Gtr.

Dsus²/E Esus²

No-

Dsus²/E

no no no no no no no no no no. No-

(D/E) (Dsus²/E) (Esus²) (D/E)

(Dsus²/E)(Esus²) (Dsus²/E)(Esus²) (Em) (D/E)

Dsus²/E Esus² (D/E) (Dsus²/E) (Esus²)

(D/E) (Dsus²/E) (Esus²)

Chorus: Em

Dmaj7/E

Sheet music and guitar tablature for the first section of the chorus. The vocal line starts with "piss on our snide pa - rade," followed by "you had to shred our big day," and "sharks." The guitar tab shows chords: 7, 7, 8, 9 | 8, 9, 7, 8 | 11, 10, 9, 10 | 12.

Am9

Am6

Am9

Am6

Sheet music and guitar tablature for the second section of the chorus. The vocal line continues with "you had to ruin it for all concerned," and "it's a drunk." The guitar tab shows chords: 10, 9, 11, 10, 5 | 5, 7, 8, 5 | 5, 7, 8, 5 | 5, 7.

(Em)

(Am)

Dsus2/E Esus2

Sheet music and guitar tablature for the bridge section. The vocal line includes "drunk en punch up at a wed ding," and "Yeah." The guitar tab shows chords: 1, 7, 5, 7, 1, 7 | 5, 7, 7, 5 | 7, 5, 5, 7 | 5, 7, 5, 7.

(Dsus2/E) (E²)

Sheet music and guitar tablature for the final section. The vocal line consists of a series of eighth-note patterns. The guitar tab shows chords: 5, 7, 5, 7 | 5, 7, 5, 7 | 5, 7, 5, 7 | 5, 5.

(Dsus2/E) (Esus2)

(Dsus2/E) (Esus2)

Two staves of music in G major (one treble clef, one bass clef) and a guitar tablature below. The first measure consists of rests. The second measure begins with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. The guitar tab shows a repeating pattern of notes: 5, 7, 5, 7, 5, 7, 5, 9, 7, 9, 7, 5, 7, 5, 7.

Oh._____

(Dsus2/E) (Esus2)

(Dsus2/E) (Esus2)

Two staves of music and a guitar tablature. The first measure consists of rests. The second measure begins with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. The guitar tab shows a repeating pattern of notes: 5, 7, 5, 7, 5, 9, 7, 7, 5, 7, 5, 7, 5, 5, 7.

(Dsus2/E) (Esus2)

Two staves of music and a guitar tablature. The first measure begins with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. The second measure begins with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. The guitar tab shows a repeating pattern of notes: 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 5, 7.

*Na na na,—— na na na, na na na. Na na na,—— na na na, na na na,——

*Sing in round

(Dsus2/E) (Esus2)

Two staves of music and a guitar tablature. The first measure begins with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. The second measure begins with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. The guitar tab shows a repeating pattern of notes: 7, 5, 7, 5, 5, 5, 7, 5, 7, 5, 7.

(Em)

— na na na, na na na— na. Na na na,— na na na, na na na,—

Gtr. 1 quieter

TAB: 5 7 5 7 5 7 5 7 5 7 5 7 5 7

— na na na, na na na— na. Na na na,— na na na, na na na,—

TAB: 5 7 5 7 5 7 5 7 5 7 5 7 5 7

— na na na, na na na— na. (fade out)

TAB: 5 7 5 7 5 7 5 7 5 7 5 7 5 7

—

—

Synth. arr. for Gtr.
Gtr. 1 tacet

12-12-12 12-12 12-12-12 12-12 12-12-12 12-12 12-12 12-12-12 12-12 12-12 12-12

TAB: 12-12 12-12-12 12-12 12-12-12 12-12 12-12-12 12-12 12-12 12-12-12 12-12 12-12 12-12

Scatterbrain. (*As Dead as Leaves.*)

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

F#m6 Em Em(maj7) C6

in a force blown by the wind. ten gale. Birds
Yes - ter -

TAB: 1 2 0 2 0 1 1 2 0 2 3

TAB: 10 11 8 9 10 11 12 13

G/B F/A G6 F#m6

thrown a round, day's peo ple end up bul - lets scat -

TAB: 3 1 0 0 2 1 2 0

TAB: 2 0 0 3 3 2 1 2 0

TAB: 10 12 8 10 12 12 11 13

Em Em(maj7) C6 G/B

for hail. ter - brain. And The - roof an - y fool is can

TAB: 2 0 1 2 0 2 3 0 2 0

TAB: 0 1 1 2 0 3 2 0 3

TAB: 12 12 11 13 12 13 10 12

F/A **G⁶** **F#m⁶** **Em**
 pull - ing off by its fin - ger - nails.
 ea - sy pick a hole. I on - ly wish I could fall in.

TAB
 A 1 3 0 0 1 2 2 0 0
 B 0 3 2 3 2 0 0 0 0

Em(maj⁷) **C⁶** **G/B** **F/A**
 Your voice is rap ping
 A mov ing tar get

TAB
 A 1 2 0 0 2 3 0 1
 B 0 0 3 3 2 0 0 3

(8va)
TAB
 A 14 12 13 10 12 8 10

G⁶ **F#m⁶** **Em** **Em(maj⁷)**
 in on my win - dow - sill.
 a fir - ing range.

TAB
 A 0 2 1 0 2 0 1 1 2 0
 B 3 2 0 0 0 0 0 0 0

TAB
 A 12 12 10 11 8 12 10 11

1.

Gm(\sharp 5) Gm A(\flat 6) A Em Em⁷/D Gm(\sharp 5) Gm A(\flat 6) A

Ooh.

Gtr. 1

TAB

3 4 3 2 1 0 0 0 0 0 0 3 4 (4)-3 3 2 1 0 .

2.

G6sus4 G6 F \sharp sus4/A \sharp F \sharp /A \sharp Bm F \sharp m/A

TAB

1 0 4 7 7-6 6 2 4 4 4 2 4 0 4 2 0 .

TAB

12

G6sus4 G F \sharp sus4/A \sharp F \sharp /A \sharp Bm* D

Some - where I'm not scat - - - - ter - brain..

TAB

1 0 4 7 6-7 0 0 7 10 11 12 10 10 .

TAB

12 15 12 15 16 15 12 15 .

G6sus4 G F#sus4/A# F#/A# Bm* D

TAB
 Some - where I'm not scat - - - ter - brain.
 12 15 15 | 15 15 12 15 | 16 15 12 15 | 14 15 14-15 |

G6sus4 G F#sus4/A# F#/A# Bm* Dsus4 D

TAB
 12 15 15 | 15 15 12 15 | 16 15 12 15 | 14 15 14-15 |

G6sus4 G F[#]sus4/A[#] F[#]/A[#] Bm* D

Light - 'ning fuse ——— pow-er cut, ——— scat - - - ter - brain. —

TAB notation for the first section:

	1	0	0	4	7	6	7	0	0	7	0	10	11	12
T	A	B												
	3			6		6		7				10	10	

	15	12	15	15	15	12	15	15	16	15	12	15	15	14	15	14-15
T	A	B														
	12			15		15		15		16		15		14		

G6sus4 G F[#]sus4/A[#] F[#]/A[#] (Bm)

TAB notation for the second section:

	1	0	0	4	7	6	(6)	4	4						
T	A	B													
	3			6											

	15	12	15	15	15	12	15	15	16	15	12	15	15	14	15	14-15
T	A	B														
	12			15		15		15		16		15		14		

	15	12	15	14	15	15	14-15									
T	A	B														
	12			15		15		15		16		15		14		

A Wolf at the Door. *(It Girl. Rag Doll.)*

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

Chords: Dm, Dsus2, Gmadd \flat 13, Gm, Asus4, A/G, D/F#, G, F#m, Dmaj7, Gmaj7, Dm*, Cadd9, B \flat 6, F/A

Intro: Dm (mf) Dsus2 Gmadd \flat 13

Acous. Gtr. 1 TAB

Gm Asus4 A/G

TAB

Verse: Dm Dsus2 Cont. rhy. simile

Elec. Gtr. 3

1. Drag him out your win-dow, drag-ging out the dead,
 2. Get the eggs, got the flan in the face, the
 (Verses 3, 4 & 5 see block lyric)

sing-ing I miss you, snakes and lad-ders, flip the
 flan in the face, the flan in the face.

Acous. Gtr. 1 &
 Elec. Gtr. 2

Gtr. 3 w/slight dist.
 (4 $^\circ$ & 5 $^\circ$ f)

Gmadd \flat 13 Gm

lid, out pops the crack-er, slaps you in the
 Dance you fuck-er, dance you fuck - er, don't you dare,

head, stabs you in the neck, kicks you in the
 don't you dare, don't you flan in the face.

TAB

Myxomatosis. (*Judge, Jury & Executioner.*)

69

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

$\text{♩} = 99$

Intro: N.C.

Elec. Gtr. 1

Music staff: Treble clef, key signature of one sharp, common time. Tablature staff: Standard six-string guitar tablature with strings labeled T (top), A, and B (bottom). Fret numbers: 10, 7, 9, 5, 7, 3, 5, 2, 3, 9, 10.

w/dist.

Music staff: Treble clef, key signature of one sharp, common time. Tablature staff: Standard six-string guitar tablature with strings labeled T (top), A, and B (bottom). Fret numbers: 10, 7, 9, 5, 7, 12, 10, 7, /12, 7, 9.

Music staff: Treble clef, key signature of one sharp, common time. Tablature staff: Standard six-string guitar tablature with strings labeled T (top), A, and B (bottom). Fret numbers: 10, 7, 9, 5, 7, 3, 5, 2, 3, 9, 10.

Music staff: Treble clef, key signature of one sharp, common time. Tablature staff: Standard six-string guitar tablature with strings labeled T (top), A, and B (bottom). Fret numbers: 10, 7, 9, 5, 7, 3, 5, 2, 3, 9, 10.

1. The

Music staff: Treble clef, key signature of one sharp, common time. Tablature staff: Standard six-string guitar tablature with strings labeled T (top), A, and B (bottom). Fret numbers: 10, 7, 9, 5, 7, 12, 10, 7, /12, 7, 9, 0, 0, 0.

Verse: 8

(1.) mon - grel — cat — came home,
 2. I sat — in — the cup — board,
 (Verse 3 see block lyric) and

2° ad lib. sim.

hold - ing — half — a head.
 wrote it — down — real neat.Pro -
They were

- ced - ed to show it all,
 cheer - ing and wav - ing, cheer - ing and wav - ing,

to

all his new found friends.
 twitch - ing and sa - li - vat - ing like with myx - o - ma - to - sis. He said, I've got

It got

been where - I like, up,

I've

TAB 10 7 9 | 5 7 3 | 5 2 | 3 2 0

slept with who I like.

She

TAB 10 7 9 | 5 7 12 10 7 | /5 3 0

ate me up for break ma fast, she

Used in a pho - to Time ga zine,

TAB 10 7 9 | 5 7 3 | 5 2 | 3 9 10

screwed me in a vice.

But now }

bur - ied in a burn-ing black hole in De - von.

But now }

TAB 10 7 9 | 5 7 12 10 7 | /12 7 9

Chorus:

I don't know why I _____

2° Synth. cue
Gtr. 1 tacet

To Coda ♫ 1.

feel so tongue - - - - - tied. _____

2.

- - - tied. Don't know why

Synth. cue

D.%%. al Coda

I feel - - - so skinned a - - - live. 3. My

♪ Coda

- - - tied. _____

TAB

10 7 9 5 7 3 5 2 3 9 10

(Em9)

Synth. cue
Gtr. 1 tacet

Verse 3:

My thoughts are misguided and a little naïve
 I twitch and I salivate like with myxomatosis.
 You should put me in a home
 Or you should put me down.

I got myxomatosis
 I got myxomatosis.

Yeah, no one likes a smartass but we all like stars
 That wasn't my intention
 I did it for a reason
 It must have got mixed up
 Strangled, beaten up.

I got myxomatosis
 I got myxomatosis.

And now I don't know why (*etc.*)

A Punchup at a Wedding. (*No no no no no no no no no.*)

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

Dsus²/E Esus² Dmadd⁹/E Em Dmaj7/E Am⁹ Am⁶
 ft² fr² fr⁷ fr⁹ fr⁵ fr⁵

Intro: N.C. **(Em)** **2 bars Drums**

TAB
 9 9 7 9 7 9 10 9 9 7 9 10

Dsus²/E Esus²
Cont. sim. Piano arr. for Gtr.

TAB
 7 9 7 9 10 9 7 9 10 3 5
 2 2 2 2 2 2 2 2 2 2 2 2

Dsus²/E Esus²
No-

TAB
 2 5 4 2 4 3 2 5 4 2 4 3 2 5 4 2 5 4 2 2 2 2

Dsus²/E
No No No No No No No No No No

TAB
 0 3 2 0 0 0 2 0 0 2 0 0 0 2

(D/E) (Dsus²/E) (Esus²) (D/E)

(Dsus²/E)(Esus²) (Dsus²/E)(Esus²) (Em) (D/E)

Dsus²/E Esus² (D/E) (Dsus²/E) (Esus²)

(D/E) (Dsus²/E) (Esus²)

Chorus: Em

Dmaj7/E

Sheet music and guitar tablature for the first section of the chorus. The vocal line starts with "piss on our point-less snide—". The guitar part includes a Dmaj7/E chord. The tablature shows fingerings: 9, 9, 7, 7, 8, 9; 8, 9, 7, 7, 8; 11, 10, 9, 10, 12.

Am9

Am6

Am9

Am6

Sheet music and tablature for the second section of the chorus. The vocal line continues with "pa - rade,____ you had to shred our big____ day,____ sharks.". The guitar part includes Am9, Am6, Am9, Am6 chords. The tablature shows fingerings: 10, 9, 11, 10, 5; 5, 5, 7, 8, 5, 7; 5, 5, 7, 8, 5, 7; 5, 5, 7, 5, 5, 7.

(Em)

(Am)

Dsus2/E Esus2

Sheet music and tablature for the bridge section. The vocal line includes "you had to ruin it____ for all____ concerned,— in a drunk-it's a". The guitar part includes (Em), (Am), Dsus2/E, Esus2 chords. The tablature shows fingerings: 1, 7, 5, 7, 1, 7; 5, 5, 7, 7, 5, 7; 5, 5, 7, 5, 7, 5, 7.

(Dsus2/E) (E²)

Sheet music and tablature for the final section. The vocal line ends with "drunk en punch up at a wed ding.____ Yeah.—". The guitar part includes Dsus2/E, Esus2 chords. The tablature shows fingerings: 5, 7, 5, 7, 5, 7; 5, 7, 5, 7, 5, 7; 5, 7, 5, 7, 5, 5.

(Dsus2/E) (Esus2)

(Dsus2/E) (Esus2)

Two staves for treble clef and bass clef, and a tablature staff for guitar. The first measure consists of rests. The second measure starts with a eighth note followed by a sixteenth note. The tablature shows fingerings: 5, 7, 5, 7, 5, 7, 5, 7, 5, 9, 7, 9, 7. The vocal part includes the lyrics "Oh._____".

(Dsus2/E) (Esus2)

(Dsus2/E) (Esus2)

Two staves for treble clef and bass clef, and a tablature staff for guitar. The first measure consists of rests. The second measure starts with a eighth note followed by a sixteenth note. The tablature shows fingerings: 5, 7, 5, 7, 5, 9, 7, 7, 5, 7, 5, 7, 5, 7, 5, 5, 7.

(Dsus2/E) (Esus2)

Two staves for treble clef and bass clef, and a tablature staff for guitar. The first measure starts with a eighth note followed by a sixteenth note. The second measure starts with a eighth note followed by a sixteenth note. The tablature shows fingerings: 5, 7, 5, 7, 7, 5, 7, 5, 7, 5, 7, 5, 5, 7.

*Na na na,—— na na na, na na na. Na na na,—— na na na, na na na,——

**Sing in round*

(Dsus2/E) (Esus2)

Two staves for treble clef and bass clef, and a tablature staff for guitar. The first measure starts with a eighth note followed by a sixteenth note. The second measure starts with a eighth note followed by a sixteenth note. The tablature shows fingerings: 7, 5, 7, 5, 5, 5, 7, 5, 7, 5, 7.

— na na na, na na na,—— na. Na na na,—— na na na, na na na,——

(Em)

na na na, na na na— na. Na na na,— na na na, na na na,—

Gtr. 1 quieter

TAB: 5 7 5 7 5 7 5 7 5 7 5 7

na na na, na na na— na. Na na na,— na na na, na na na,—

TAB: 5 7 5 7 5 7 5 7 5 7 5 7

na na na, na na na— na. (fade out)

TAB: 5 7 5 7 5 7 5 7 5 7 5 7

Synth. arr. for Gtr.
Gtr. 1 tacet

TAB: 12-12-12 12-12 12-12-12 12-12 12-12-12 12-12 12-12-12 12-12 12-12

Scatterbrain. (*As Dead as Leaves.*)

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

Intro: C6 G/B F/A G6 F#m6 Em Em(maj7)
 Elec. Gtr. 1
Verse: C5 G/B F/A G6
 Gtr. 1
Elec. Gtr. 2

Tempo: = 126

mf let ring throughout

TAB

Chords:

- C6
- G/B
- F/A
- G6
- F#m6
- Em
- Em(maj7)
- Gm(#5)
- Gm
- A(b6)
- A
- Em7/D
- G6sus4
- F#sus4/A#
- F#/A#
- Bm
- F#m/A
- G
- Bm*
- D
- Dsus4

Strumming:

- C6: fr4
- G/B: x
- F/A: x
- G6: fr10
- F#m6: fr10
- Em: fr4
- Em(maj7): fr4
- Gm(#5): x
- Gm: x
- A(b6): x
- A: x
- Em7/D: x
- G6sus4: x
- F#sus4/A#:
- F#/A#: fr4
- Bm: x
- F#m/A: x
- G: x
- Bm*: fr10
- D: x
- Dsus4: fr10

F/A **G⁶** **F#m⁶** **Em**
 pull - ing off by its fin - ger - nails.
 ea - sy pick a hole. I on - ly wish I could fall in.

TAB
 A 1 3 0 0 1 2 2 0 0
 B 0 3 2 3 2 0 0 0 0

Em(maj⁷) **C⁶** **G/B** **F/A**
 Your voice is rap ping
 A mov ing tar get

TAB
 A 1 2 0 0 2 3 0 1
 B 0 0 3 2 0 2 0 3

(8va)
TAB
 A 14 12 13 10 12 8 10

G⁶ **F#m⁶** **Em** **Em(maj⁷)**
 in on my win - dow - sill.
 a fir - ing range.

TAB
 A 0 2 1 0 2 0 1 1 2 0
 B 3 2 0 0 0 0 0 0 0

TAB
 A 12 12 10 11 8 12 10 11

1.

Gm(\sharp 5) Gm A(\flat 6) A Em Em⁷/D Gm(\sharp 5) Gm A(\flat 6) A

Ooh.

Gtr. 1

TAB

3 4 3 2 1 0 0 0 0 0 0 3 4 (4)-3 3 2 1 0 .

2.

G6sus4 G6 F \sharp sus4/A \sharp F \sharp /A \sharp Bm F \sharp m/A

TAB

1 0 4 7 7-6 6 2 4 4 4 2 4 0 4 2 0 .

TAB

12

G6sus4 G F \sharp sus4/A \sharp F \sharp /A \sharp Bm* D

Some - where I'm not scat - - - - ter - brain..

TAB

1 0 4 7 6-7 0 0 7 10 11 12 10 10 .

TAB

12 15 12 15 16 15 12 15 .

G6sus4 G F#sus4/A# F#/A# Bm* D

TAB
 Some - where I'm not scat - - - ter - brain.
 12 15 15 | 15 15 12 15 | 16 15 12 15 | 14 15 14-15 |

G6sus4 G F#sus4/A# F#/A# Bm* Dsus4 D

TAB
 12 15 15 | 15 15 12 15 | 16 15 12 15 | 14 15 14-15 |

G6sus4 G F[#]sus4/A[#] F[#]/A[#] Bm* D

Light - 'ning fuse ——— pow-er cut, ——— scat - - - ter - brain. —

TAB notation for the first section:

	1	0	0	4	7	6	7	0	0	7	0	10	11	12
T	A	B												
	3			6		6		7				10	10	

	15	12	15	15	15	12	15	15	16	15	12	15	15	14	15	14-15
T	A	B														
	12			15		15		15		16		15		14		

G6sus4 G F[#]sus4/A[#] F[#]/A[#] (Bm)

TAB notation for the second section:

	1	0	0	4	7	6	(6)	4	4						
T	A	B													
	3			6											

	15	12	15	15	15	12	15	15	16	15	12	15	15	14	15	14-15
T	A	B														
	12			15		15		15		16		15		14		

	15	12	15	14	15	15	14-15									
T	A	B														
	12			15		15		15		16		15		14		

A Wolf at the Door.

(It Girl. Rag Doll.)

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

Chords shown: Dm, Dsus2, Gmaddb13, Gm, Asus4, A/G, D/F#, G, F#m, Dmaj7, Gmaj7, Dm*, Cadd9, Bb6, F/A.

$\text{♪} = 139$ ($\text{♪} = \text{♪} \text{ ♪}$)

Intro: Dm

Dsus2

Gmaddb13

Acous. Gtr. 1

Musical score for Acoustic Guitar 1 in 6/8 time, dynamic mf. Fingerings: T 5, A 7, B 7; T 5, A 7, B 7; T 5, A 7, B 7; T 5, A 3, B 3; T 5, A 3, B 3.

Gm

Asus4

A/G

Musical score for Acoustic Guitar 1 in 6/8 time. Fingerings: T 5, A 3, B 3; T 5, A 3, B 5; T 0, A 2, B 2; T 2, A 2, B 2; T 2, A 2, B 2; T 3, A 2, B 2.

Verse: $\frac{5}{4}$ Dm

Dsus2

Cont. rhy. simile

Musical score for Electric Guitar 3 in 5/4 time, dynamic f.

1. Drag him out your win-dow, drag- ging out the dead,
2. Get the eggs, got the flan in the face, the
(Verses 3, 4 & 5 see block lyric)

sing-ing I miss you, snakes and lad-ders, flip the
flan in the face, the flan in the face.

Acous. Gtr. 1 &
Elec. Gtr. 2

Musical score for Acoustic and Electric Guitars in 5/4 time. Fingerings: T 5, A 7, B 7; T 5, A 7, B 7; T 5, A 7, B 7; T 5, A 7, B 7.

Gtr. 3 w/slight dist.
(4° & 5° f)

Gmaddb13

Gm

lid, out pops the crack-er, slaps you in the head, stabs you in the neck, kicks you in the
Dance you fuck-er, dance you fuck - er, don't you dare, don't you dare, don't you flan in the face.

Musical score for Acoustic and Electric Guitars in 5/4 time. Fingerings: T 3, A 5, B 5; T 4, A 3, B 5; T 5, A 3, B 3; T 3, A 3, B 5.

Asus⁴

A/G

Play 3 times
(2 times on ♫)

teeth. Steel toe - caps, takes all your cre - dit cards, get rough, get the gunge.
Take it with, the love is giv-en, take it with a pinch of salt, take it to the tax man.

The first measure shows two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a sixteenth-note pattern. The bottom staff is a guitar tab with 'T' and 'B' on the left, showing a pattern of notes on the 6th, 5th, and 4th strings. Fingerings above the tab indicate 0, 2, 2, 3, 2, 2. The second measure continues the pattern, ending with a bar line and a repeat sign.

D/F♯

The first measure shows two staves. The top staff has a treble clef and a key signature of two sharps (D major). It contains a sixteenth-note pattern. The bottom staff is a guitar tab with 'T' and 'B' on the left, showing a pattern of notes on the 6th, 5th, and 4th strings. Fingerings above the tab indicate 4, 2, 3, 4, 2, 3. The second measure continues the pattern, ending with a bar line and a repeat sign.

G

The first measure shows two staves. The top staff has a treble clef and a key signature of two sharps (D major). It contains a sixteenth-note pattern. The bottom staff is a guitar tab with 'T' and 'B' on the left, showing a pattern of notes on the 6th, 5th, and 4th strings. Fingerings above the tab indicate 5, 4, 3, 5, 4, 3. The second measure continues the pattern, ending with a bar line and a repeat sign.

F♯m

The first measure shows two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a sixteenth-note pattern. The bottom staff is a guitar tab with 'T' and 'B' on the left, showing a pattern of notes on the 6th, 5th, and 4th strings. Fingerings above the tab indicate 4, 2, 2, 4, 2, 2. The second measure continues the pattern, ending with a bar line and a repeat sign.

To Coda ♪

Dmaj7 **Gmaj7**

I'll never see them a - gain if I squeal to the cops.

trem. bar

T 14 14 (14) 15 14 12

A

B

Dm* **Cadd9** **B♭6**

Oh, oh, oh, na na na, na na na, na

Gtr. 2

Gtrs. 1 & 3 tacet

T

A 0 2 3 1 3 2

B

F/A **A/G**

na na na, na na na. Na na na na, na na na.

T

A 0 3 2 1 2 3

B

Dm* **Cadd9**

Gtr. 3

La la la la, la la la la, la la la la, la la la la

T

A 0 2 3 1 3 2

B

B_b6

F/A

la la la, la la la, la la la, la la la, la la la. La

TAB

A/G

Dm*

Cont. rhy. simile

la la la, la la la la la, la la la la, la la la la,

f

TAB

Cadd9

B_b6

F/A

A/G D.%%. al Coda

la la la la, la la la la. Na na na, na na na na na, na na na na na na.—

TAB

Gmaj7

D/F#

squeal to the cops, so I just go ooh,—

Gtrs. 1 & 2

mp Gtr. 3 tacet

TAB

G

F♯m

ooh.

TAB

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

Dmaj7

Gmaj7

TAB

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

Verse 3:

Let me back, let me back
I promise to be good
Don't look in the mirror
At the face you don't recognise
Help me call the doctor
Put me inside
Put me inside
Put me inside
Put me inside
Put me inside.

Verse 4:

Walking like giant cranes
And with my x-ray eyes
I strip you naked
In a tight little world
Who are we to complain?
Are you on the list?
Stepford wives
Investments and deals
Investments and deals
Cold wives and mistresses

Verse 5:

Cold wives and Sunday papers
City boys in first class
Don't know they're born
They know someone else is gonna
Come and clean it up
Born and raised for the job
Someone always does
I wish you'd get up, get over
Get up, get over
Turn your tape off.

I keep the wolf from the door *etc.*

GUITAR TAB GLOSSARY**

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String (6) 3rd Fret String (1) 12th Fret A "C" Chord "C" Chord Arpeggiated
String (3) 13th Fret

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

WHOLE STEP: Play the note and bend string one whole step.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

QUARTER-TONE BEND: Play the note and bend string slightly to the equivalent of half a fret.

BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

UNSPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.

DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

A.H. (Artificial Harmonic)

A.H. 7-(19)

ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

TREMOLO BAR

SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

ARTIFICIAL PINCH HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

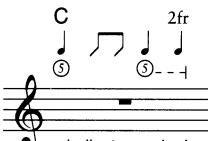
(15^{ma}) (8^{ua}) (8^{ua})
P.H. P.H. P.H.
T 7 7 7

RHYTHM SLASHES



STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.

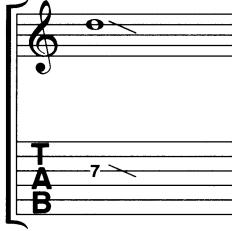


SINGLE NOTES IN SLASH NOTATION:
A regular notehead

indicates a single note. The circled number below the note indicates which string of the chord to strike. If the note is not in the chord, the fret number will be indicated above the note(s).

FRET-BOARD TAPPING:
"Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.

"Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.



SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.

TRILL:
Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.

ARTICULATIONS

HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.

BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend, tap onto note indicated.

MUTED STRINGS:
A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).

STACCATO (Detached Notes):
Notes or chords are to be played roughly half their actual value and with separation.

LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.

LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).

PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.

DOWN STROKES AND UPSTROKES:
Notes or chords are to be played with either a downstroke (↑) or upstroke (↓) of the pick.

PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.

LONG GLISSANDO: Play note and slide in specified direction for the full value of the note.

TREMOLO PICKING:
The note or notes are picked as fast as possible.

VIBRATO:
The pitch of a note is varied by a rapid shaking of the fret hand, finger, wrist, and forearm.