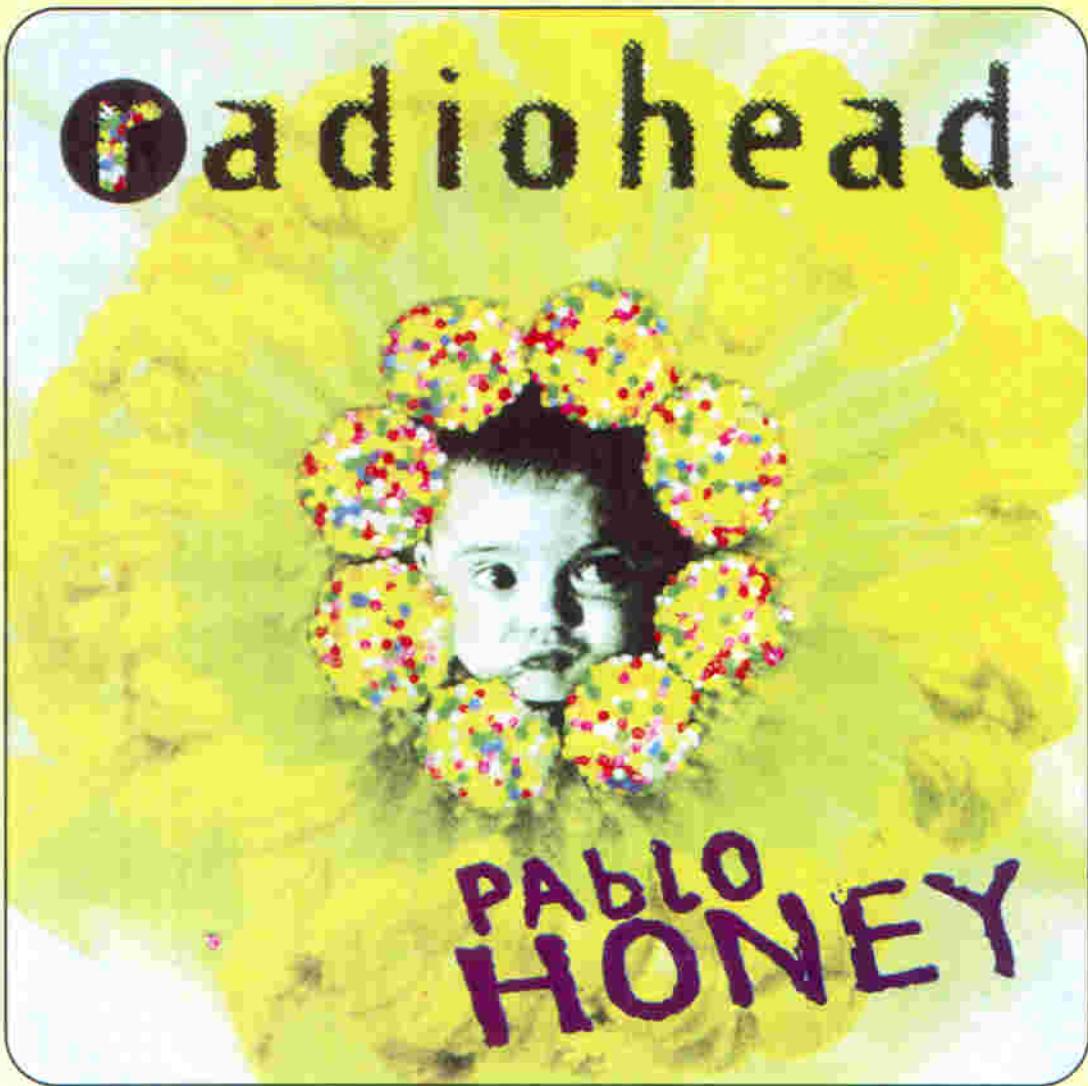


radiohead



PABLO
HONEY

radiohead

PABLO HONEY

Guitar · Tablature · Vocal



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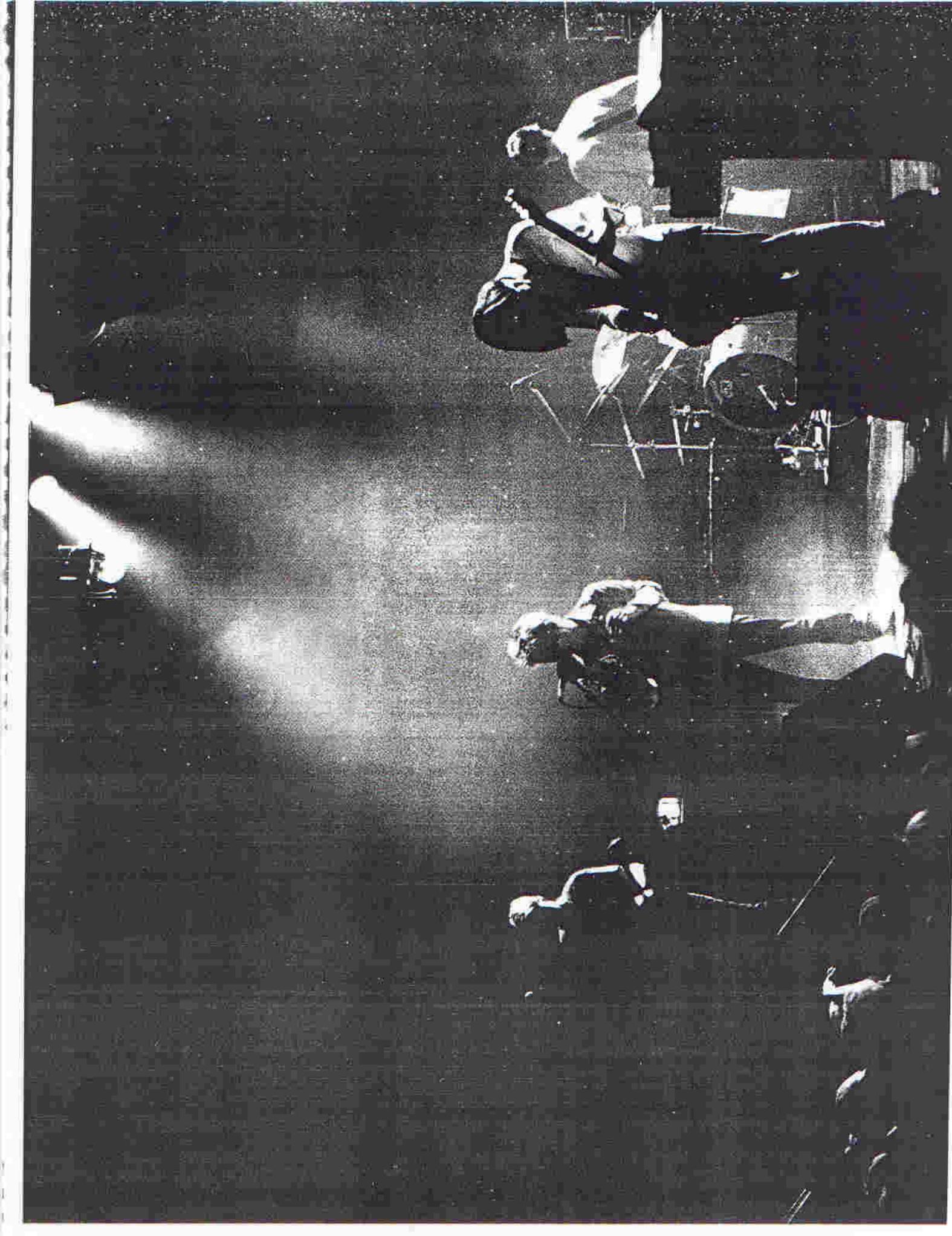
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YOU

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

L = 76
N.C.

let ring

Guitar

Chord diagrams for E, Em, Cadd9, G5, and D/F# are provided above the staff.

Strumming patterns are indicated by numbers (e.g., 0, 1, 2, 3) and arrows on the right-hand staves.



[C]

[G]

[D]

[E]

You _____ are the sun and moon and stars _____ are _____ you, _____ and

feedback

This block contains two staves of musical notation. The top staff is a standard five-line staff with a treble clef, showing notes and rests. The bottom staff is a tablature staff for a six-string guitar, with vertical tick marks indicating finger placement. The music consists of a series of eighth-note chords followed by a sustained note.

[C]

[G]

[D]



I _____ could ne - ver run a - way _____ from _____ you. _____

This block contains two staves of musical notation. The top staff is a standard five-line staff with a treble clef, showing notes and rests. The bottom staff is a tablature staff for a six-string guitar, with vertical tick marks indicating finger placement. The music consists of a sustained note followed by a series of eighth-note chords.



(E)



This block contains two staves of musical notation. The top staff is a standard five-line staff with a treble clef, showing notes and rests. The bottom staff is a tablature staff for a six-string guitar, with vertical tick marks indicating finger placement. The music consists of a sustained note followed by a series of eighth-note chords.



D-27

E



This block contains two staves of musical notation. The top staff is a standard five-line staff with a treble clef, showing notes and rests. The bottom staff is a tablature staff for a six-string guitar, with vertical tick marks indicating finger placement. The music consists of a sustained note followed by a series of eighth-note chords.

Cadd9 G5 D5 E

Em Cadd9 G5 D5

HOD E Em [C] [G] [D] E

You try at work - ing out cha - o - tic things, and feedback

Em [C] [G] [D] E Em

why should I be - lieve my - self not you? fade in

Cadd9 G5 E Em Cadd9

fade in

G5 D5 E Em Cadd9 G5 D5

It's like the world is gon - na end so

E Em Cadd9 G5 D5 C7m7

— soon, — and why should I be-lieve my - self.

Cmaj7 [E]

Cmaj7 Cmaj7 Em N.C.

N.C.

Oh

Gadd9 G5 D/F# E Em Cadd9

5 6 7 8

Oh

G5 D/F# E Em

Cadd9 G5 D5 E Em Cadd9 G5 D5

E Cadd9 G5 D5 G5 D5

[E] [C] [G] [D]

fade in

sim.

[C] [G] [D]

E Cadd9 G5 D5

You me and ev - ery - thing

caught in the fire,

I can see me drown - ing,

caught in the fire.

248

E Cadd9 G5 D5

You me and e - ve - ry - thing

arpeggios continue sim.

E Cadd9 G5 D5

caught in the fire, and

E Cadd9 G5 D5 E

I can see me drown - ing, caught

Cadd9 G5 D5 E

in the fire.

(3:13) Free time

The image shows three staves of guitar sheet music for the song "Hotel California". Each staff consists of a treble clef staff with a key signature of one sharp (F#), a chord diagram staff above it, and a tab staff below it. The first staff starts with an E chord, followed by a Cadd9 chord, a G5 chord, and a D5 chord. The lyrics "You me and e - ve - ry - thing" are written below the staff, with "arpeggios continue sim." noted. The second staff begins with an E chord, followed by a Cadd9 chord, a G5 chord, and a D5 chord. The lyrics "caught in the fire, and" are written below. The third staff begins with an E chord, followed by a Cadd9 chord, a G5 chord, and an E chord. The lyrics "I can see me drown - ing, caught" are written below. The fourth staff starts with a Cadd9 chord, followed by a G5 chord, a D5 chord, and an E chord. The lyrics "in the fire." are written below. A bracket labeled "(3:13)" and "Free time" is positioned above the fourth staff. Below the staffs, there is a tab staff for each of the four staves, showing the fret and string information for the chords and arpeggios.

CREEP

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

J = 92

G 3fr
 3fr

let ring

B 7fr
 7fr

Bsus4 7fr B 7fr
 7fr 7fr

Guitar TAB

C 8fr
 8fr

Csus4 8fr C 8fr
 8fr 8fr

Cm 8fr
 8fr

When you were here be-fore,

D20 H22 G 3fr
 3fr

B 7fr
 7fr

could-n't look you in the eye.
 I want to have con-trol,

You're just like an an-
 I want a per-fect bo-

TAB

C 3fr
 - gel,
 - dy,
 your skin makes me cry.
 I want a per - fect soul.
 You float like a fea -
 I want you to no -

G 3fr
 - ther,
 - tice,
 in a beau-ti-ful world.
 when I'm not a - round.
 I wish I was spe -
 You're so fuck-ing spe -

C 8fr
 - cial,
 - cial,
 you're so fuck-ing spe - cial.
 I wish I was spe - cial.
 But I'm a____ creep,

fuzz

Gsus4 3fr G 3fr
 I'm a____ weird o.
 What the hell am I do-ing here?

C Cm C

I don't be - long here. I don't be - long here. Oh I don't care if it hurts,

1.

TAB

2.
205 G B

oh She's run - ning out the door,

TAB

C G

she's run - ning, she run, run, run, run,

TAB

B C Cm

run. What-ev-er makes you hap-

TAB

3:07 G

 - py, — what-ev-er you... want. You're so fuck-ing spe -

8
 fuzz off

T: 4 5 5 4 5 5 5 5 4 5 4 4 4 4 4 4 4 4 4
 B: 2 5 5 5 5 5 5 5 2 5 4 4 4 4 4 4 4 4 4 4

C
 T: 4 5
 B: 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 0

Cm
 - cial, I wish I was spe - cial, but I'm a creep,

T: 4 5
 B: 3 5 0

G
 I'm a weird o. What the hell am I doing here?

B
 T: 4 5
 B: 3 5 0

rall.
Cm
G
 I don't be - long here, I don't be - long here.

fuzz

T: 4 5
 B: 3 5 0

HOW DO YOU?

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

J = 148

[A]

Guitar 1

The sheet music consists of three staves. The top staff is standard musical notation with a treble clef, a key signature of two sharps, and a common time signature. The middle staff is Tablature (TAB) showing the six strings of the guitar. The bottom staff is another TAB staff. Above the first measure, the tempo is set at 148 BPM. The lyrics '[A]' are written above the first measure of the musical staff. Chord boxes are placed above the staff to indicate harmonic progressions: A, E7/A, A, E7/A; A, E7/A, A, E7/A; A, E7/A, A, E7/A; A, E7/A, A, E7/A; A, E7/A, A, E7/A.

A E7/A A E7/A A E7/A A E7/A A E7/A A E7/A A E7/A A E7/A

TAB

A E7/A A E7/A A E7/A A E7/A A E7/A A E7/A A E7/A A E7/A

TAB

A E7/A A E7/A A E7/A A E7/A A E7/A A E7/A A E7/A A E7/A

TAB

0:20

He's bit-ter and twist - ed,
he knows what he wants.

TAB notation for guitar strings T, A, B.

Guitar tablature for the first section, showing chords and strumming patterns.

Film

He wants to be loved _____ and _____
he wants to be - long. _____

TAB notation for guitar strings T, A, B.

Guitar tablature for the second section, showing chords and strumming patterns.

A E

He wants you to lis - ten, he wants us to weep.

F#m E

And he was a stu - pid ba - by turned in-to a pow-er-ful freak. But how do you?

D45



G

D5



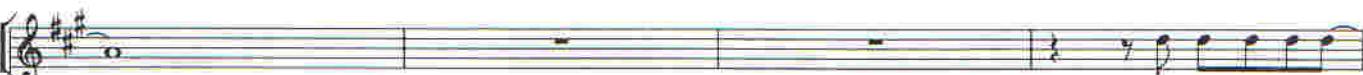
D5

G



A

How do you? How do you?



He lives with his mo-



0:58

A

E

- ther,
but we show him res - pect. —
He's a dan-ge-rous bi -

Film

E

- got,
but we al-ways for - get. —
And __ he's just like his Dad -

A E

- dy,
'cause he cheats on his friends.
And he steals and he bul-

TAB

Film E G

- lies,
a - ny way that he can. Ha Ha Ha
Ho But how do you?

TAB

1125

D5
G5
A

How do you? How do you?

TAB
12-12-12-12-11-11-9-7-7-7-7-12-12-12-12-12-12-11-9-2-7-7-7-6-4-2
10-10-10-10-5-9-9-7-5-5-5-5-10-10-10-10-10-10-10-9-7-5-5-5-5-4-2-0

pft

wild ad lib.
with ring modulator

STOP WHISPERING

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

 $\text{J} = 124.$ Tuning for
Guitar boxes

Dsus2

D

G5
3fr

Dsus2

D

G5
3fr

1. And the

D5

S

D5

D

G5
3fr

D5

D

G5
3fr

wise men say 'I don't want to hear your voice,'
2. Moth-er say 'We spit on you son some more,'
3. Dear Sir, I have a com-plaint.

And the
And the

D5 D G5 3fr D5 D G5 3fr

thin men say 'I don't want to hear your voice.' -
buildings say 'We spit on your face some more.' -
And they're And the

Dsus2 D G5 Dsus2 D G5

curs - ing me, - and they won't let me be. And there's
feel - ing is - that there's some - thing wrong, 'cause I
Dear Sir, I have a com - plaint, - can't re-mem-ber what it

Dsus2 D G5 Dsus2 D G5

to Coda ♪

no - thing to say, - and there's no - thing to do. Stop
can't find the words, - and I can't find the songs. -
does - n't matter a - ny - way.

D5 D G5
 

whis - per - ing, — start shout - ing, — stop



D5 D G5
 

whis - per - ing, — start shout - — ing.



1. Dsus2 D G5
 



D5 D G5
 

And my



2.
D5
2-5-1

D G5
x x 3fr

D. § al Coda

⊕ CODA

D5
2-5-1

D G5
x x 3fr

D5
2-5-1

D G5
x x 3fr

Does-n't mat-ter a-ny-way.

D5 D G5 3fr

D5 D G5 3fr

fade in

D5 D G5 3fr

D5 D G5 3fr

D5 D G5 3fr

D5 D G5 3fr

3:24 D5 D G5 3fr

D5 D G5 3fr

Chord diagrams: D5, D, G5 (xoo x 3fr), D5, D, G5 (xoo x 3fr).

TAB: Measures 1-4 show a sequence of chords and notes. The first measure starts with D5, followed by a bass note on the 5th string. The second measure shows a bass note on the 4th string, then a sequence of notes on the 5th and 4th strings. The third measure shows a bass note on the 3rd string, followed by a sequence of notes on the 5th, 4th, and 3rd strings. The fourth measure shows a bass note on the 2nd string, followed by a sequence of notes on the 5th, 4th, and 3rd strings.

Chord diagrams: D5, D, G5 (xoo x 3fr), D5, D, G5 (xoo x 3fr).

TAB: Measures 5-8 show a sequence of chords and notes. The first measure starts with D5, followed by a bass note on the 5th string. The second measure shows a bass note on the 4th string, followed by a sequence of notes on the 5th, 4th, and 3rd strings. The third measure shows a bass note on the 3rd string, followed by a sequence of notes on the 5th, 4th, and 3rd strings. The fourth measure shows a bass note on the 2nd string, followed by a sequence of notes on the 5th, 4th, and 3rd strings.

Chord diagrams: D5, D, G5 (xoo x 3fr), D5, D, G5 (xoo x 3fr).

TAB: Measures 9-12 show a sequence of chords and notes. The first measure starts with D5, followed by a bass note on the 5th string. The second measure shows a bass note on the 4th string, followed by a sequence of notes on the 5th, 4th, and 3rd strings. The third measure shows a bass note on the 3rd string, followed by a sequence of notes on the 5th, 4th, and 3rd strings. The fourth measure shows a bass note on the 2nd string, followed by a sequence of notes on the 5th, 4th, and 3rd strings.

Chord diagrams: D5, D, G5 (xoo x 3fr), D5, D, G5 (xoo x 3fr).

TAB: Measures 13-16 show a sequence of chords and notes. The first measure starts with D5, followed by a bass note on the 5th string. The second measure shows a bass note on the 4th string, followed by a sequence of notes on the 5th, 4th, and 3rd strings. The third measure shows a bass note on the 3rd string, followed by a sequence of notes on the 5th, 4th, and 3rd strings. The fourth measure shows a bass note on the 2nd string, followed by a sequence of notes on the 5th, 4th, and 3rd strings.

Chord diagrams: D5, D, G5 (xoo x 3fr), D5, D, G5 (xoo x 3fr).

TAB: Measures 17-20 show a sequence of chords and notes. The first measure starts with D5, followed by a bass note on the 5th string. The second measure shows a bass note on the 4th string, followed by a sequence of notes on the 5th, 4th, and 3rd strings. The third measure shows a bass note on the 3rd string, followed by a sequence of notes on the 5th, 4th, and 3rd strings. The fourth measure shows a bass note on the 2nd string, followed by a sequence of notes on the 5th, 4th, and 3rd strings.

Stop

4:09 D5 G5 3fr

whis - per - ing, stop

T A B

D5 G5 3fr

whis - per - ing, stop

T A B

D5 G5 3fr

whis - per - ing, stop

T A B

D5 G5 3fr

whis - per - ing, stop

T A B

D5 G5 3fr

whis - per - ing, stop

T A B

D5 G5 3fr

whis - per - ing, stop

T A B

D5 G5 3fr

whis - per - ing, start shout.

T A B

4/4

D5 D G5

D5 D G5

TAB

D5 D G5 3r

D5 D G5 3r

TAB

D5 D G5

D5 D G5

TAB

D5 D G5

D5 D G5

TAB

5:07

D5 D G5

D5 D G5

TAB

THINKING ABOUT YOU

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

J = 104

G5

D/G I

doubled ad lib.

Gsus4 *G5* *Gsus4* *G5* *Gsus4*

Guitar

G5

D/F#

Em

Em7

D/F#

G5

Gsus4

G5

C

0:19 G G5

Cadd9 G5

Been think-ing a - bout you, your re - cords are here, your eyes are on my

Cadd9/G Dadd4/F# Em7 Dadd4/F#

wall, your teeth are ov - er there. But I'm still no - one, and you're now a star,

G5 Gmaj7 G5

- what do you care? Been think-ing a - bout you,

Cadd9/G Cadd9/G

and there's no rest, shit I still love you, still see you in

Dadd4/F# Em7 Dadd4/F# G5 Cadd9 G5

bed. But I'm play-ing with my - self, and what do you care— when the oth-er men are
2. When I'm not

TAB

G D:S6 C Cmaj7 C Cmaj7

far, far bet-ter.— All the things you've got,— all the things you
there.

TAB

C Cmaj7 C Cmaj7 C Cmaj7/B

need,— who bought you ci-ga - rettes, Who bribed the com - pa - ny to come and see—

TAB

are
t:
s you

Idd9 G5 Csus2 G/B Csus2 G/B Csus2

— you ho-ney?

I:15 G5 Cadd9 G5 Cadd9

I've been think-ing a - bout you, so how can you

G5 Cadd9 G5 Cadd9 Dadd4/F#

— sleep? These peo-ple aren't your friends, they're paid to kiss your feet. They don't know what I

Em7 Dadd4/F# G5 Cadd9/G G G5

see — know and why should you care when I'm not there.

133

let ring

Guitar chords: C, Cmaj7, C, Cmaj7, C, Cmaj7, C, Cmaj7, C, Cmaj7, C, Cmaj7.

TAB: Shows sixteenth-note patterns on the A, B, and E strings.

Guitar chords: Gmaj7/B, Csus2, Csus2, G/B, Csus2, G/B, Csus2, G/B, Csus2, G/B, Csus2, G/B.

TAB: Shows eighth-note patterns on the A, B, and E strings.

Guitar chords: G5, Gsus4, G5, Gsus4, G5, Gsus4.

Lyrics: Been think-ing a- bout you, and there's no rest, should I still love

TAB: Shows eighth-note patterns on the A, B, and E strings.

Guitar chords: G5, D/F#, E5, D/F#.

Lyrics: you, still see you in bed. But I'm play-ing with my - self, what do you care,

TAB: Shows eighth-note patterns on the A, B, and E strings.

G5

when I'm not there.

All the things you've

C Cmaj7 C Cmaj7

TAB

C Cmaj7 C Cmaj7 C Cmaj7 C Cmaj7

got, she'll ne-ver need, all the things you've got. I've bled and I bleed

TAB

Gmaj7/B Csus2 Csus2 G/B Csus2 G/B Csus2 G/B

to please you.

TAB

Csus2 G/B Csus2 G/B Csus2 G/B G5

Free time

re,

Been think-ing a - bout you.

TAB

ANYONE CAN PLAY GUITAR

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

J = 76

0:17 Em

Guitar 1

Cadd9

C7

E5

Cadd9

!way,

G93 159 **E**

Des - ti - ny, des - ti - ny pro - tect me from the world.
Grow my hair, grow my hair, I am Jim Mor - ri - son,

1st time

TAB

2nd time

TAB

Em

Des - ti - ny, hold my hand, pro - tect me from the world.
grow my hair, wan-na be, wan-na be, wan-na be Jim Mor - ri - son,

I

1st time

TAB

TAB

G7
B7

TAB

(♩ = ♪) (♩ = 152)
FOS 1022

[D] [A] [B]

Here we are with our run-ning and con-fu - sion, and I don't

TAB

[C] 2nd time to to Coda ♩

— see no con-fu - sion a - ny - where. And if the world

TAB

SS

11B G5 G5/F# Em7 Cadd9 G/B A7sus4

does turn and if Lon - don burns, I'll be stand-

D5 Cadd9 G5 G5/F# Em D Dsus4 D

ing on the beach with my gui-tar. I want to be-

G5 G5/F# Em7 Cadd9 G/B A7sus4

in a band when I get to hea - ven, a - ny - one

D5 Cadd9 G5 G5/F# Em D
 can play_ gui - tar_ and they won't be a no - thing a - ny - more.

143 ♩ = ♩ Em [C7]

D. al Coda

CODA

2:31

[D]

Am7

Am7/B

C

TAB

17 19 17 19 17 19 17 19 17 19 17 19 17 19 17 19 17 19 17 19

D.%% al CODA

d = d

3/12 Cadd9

And if the world

TAB

19 17 16 15 14 12 | 15 14 12 12 10 | 12 11 8 9 7 | 8 9 7 6 5 4 3 2 1

ad lib. whammy effects

fade out

TAB

TAB

RIPCORD

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

J = 138

Guitar 1

D/A A

G D/F# G D/F#

G D/F#

G D/F#

D/A A

D/A A

TAB

G D/F# Em7 A

D/A A

TAB

G D/F# G D/F# G D/F# Em7 A

Soul de - stroyed with cle - ver toys ... for lit - tie boys.
Ae - ro - plane do I mean what I mean?

1st time

2nd time

G D/F# G D/F# G D/F# Em7 A

It's in - e - vi - ta - ble, in - e - vi - ta - ble, it's a soul de - stroyed.
Oh it's in - e - vi - ta - ble, in - e - vi - ta - ble, oh ae - ro - plane.

D/A A D/A A G5 G⁷_E A D/A A D Dsus4

You're free until you drop, you're on
A thou sand miles an hour on

G5 A Bm A G5

free until you've had e-nough... and you don't un-der- stand.
po - li - tics and power that she don't un-der- stand.

No rip -

D Aadd4/C# Csus4add9 Bm B_b B_b/G

- cord, no rip - cord, no rip -

D Aadd4/C# Csus4add9 Bm B_b B_b/G

- cord, no rip - cord.

2.
B/G
x x x 6fr

p36 G D/F# G D/F# G D/P# Em7 A

Yi yi yi yi

D/A A D/A A D/A D A G D/F# G D/F#

TAB: 2 12 10 2 2 3 2 3 3 5 2 3 3 2 8 1 1

G D/F# Em7 A

G5

The

A D/A A D Dsus4 G5 A Brn A

ans - wer to your prayers, we'll drop you a - ny - where.

TAB: 2 12 10 2 2 3 2 3 3 5 2 3 3 2 8 1 1

G5

2:02 D Aadd4/C4 Csus4add9 Bm Bb

No rip - cord, no rip -

B/G 6fr D 10fr Aadd4/C4 Csus4add9 Bm Bb

- cord, no rip - cord, no no no no rip -

B/G 6fr D 10fr Aadd4/C4 Csus4add9 Bm Bb

- cord, oh yeah.

B/G 6fr D 10fr Aadd4/C4 Csus4add9 Bm Bb

[B_b]

2:30

D C_# C B B_b

[G]

D C_# C B B_b

[G_#]

D C_# C

B B_b

[G]

D C_# C

B B_b

[G]

D

VEGETABLE

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

Recording sounds one semitone flat.

$\text{J} = 104$

Tuning for Guitar boxes:

Guitar

1 ne-ver want-ed a ny - thing but this,
I ne-ver want-ed a ny bro-ken bones,

I worked hard,
scarred face,

Gadd8 C G5 3fr Gmaj7

tried no hard home, I ran a-round in do -
Your words sur-round me and as -

2nd time

Gadd8 C G5 3fr Gmaj7 Gadd8 C

- mes - tic bliss, - phy - xi - ate, I fought hard, and I burn died all hard.
hate.

D7

 A7

 Cm

 G5

Ev - ery time _____
 Ev - ery time _____

you're run - ning
 you're run - ning

out of
 out on

A7

 Cm

 G5

here,
 me,

ev - ery time
 ev - ery time

you're run - ning
 you're run - ning

I get the fear.
 I can see...

1st time

2nd time

1. G5
 G/B
 Gadd6
 C

2.
G5 G/B Gadd6 C G/C C G/C C G/C G5 G/B
I'm not a veg' - ta - ble, I will not con - trol

— my — self. — I spit on — the hand — that feeds

me, I will not con-trol my - self. The

48 48

4

[E] [D] [C]

wat-ers break, the wat-ers run all ov - er me. The

feedback

[E] [D] C Dadd4 C Dadd4

wat-ers break, the wat-ers run and this time you're gon-na pay.

feedback feedback

G5 G/B Gadd6 C G/C C G/C C G/C G5 G/B

2/17

tremolo picking

Gadd6 C G/C C G/C C G/C G5 G/B Gadd6 C

G/C C G/C C G/C G5 G/B Gadd6 C

TAB 4 1 2 3 4 5 6 7 8 9 10 11 12 13 14

G5 G/B Gadd6 C G/C C G/C C G/C G5 G/B

I'm not a veg' ta - ble, I will not con - trol -

TAB 2 3 4 5 6 7 8 9 10 11 12 13 14

Gadd6 C G/C C G/C C G/C G5 G/B Gadd6 C

— my - self. I — spit on — the hand — that feeds

TAB 2 3 4 5 6 7 8 9 10 11 12 13 14

G/C C G/C C G/C G5 G/B Gadd6 C

— me, I will not con - trol — my - self.

8va

TAB 4 12 13 14 15 16 17 18 19 20 21 22 23 24

let ring

PROVE YOURSELF

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

J = c.112

Voice

Guitar

Bass

I can't af - ord_ to breathe in this_ town, no-where to sit with-out a

gun in my_ hand. Hooked back up_ to the cath-ode ray, I'm bet-ter off

dead, I'm bet-ter off dead, I'm bet-ter off.

D125
 Asus2


 Cmaj7


 Asus2


Prove your-self,

Cmaj7


 Asus2


 Cmaj7


prove your-self, prove your-self.

D125


 Asus2


 Cmaj7


 G5


 Cadd9


I want to breathe,

G5


 G5

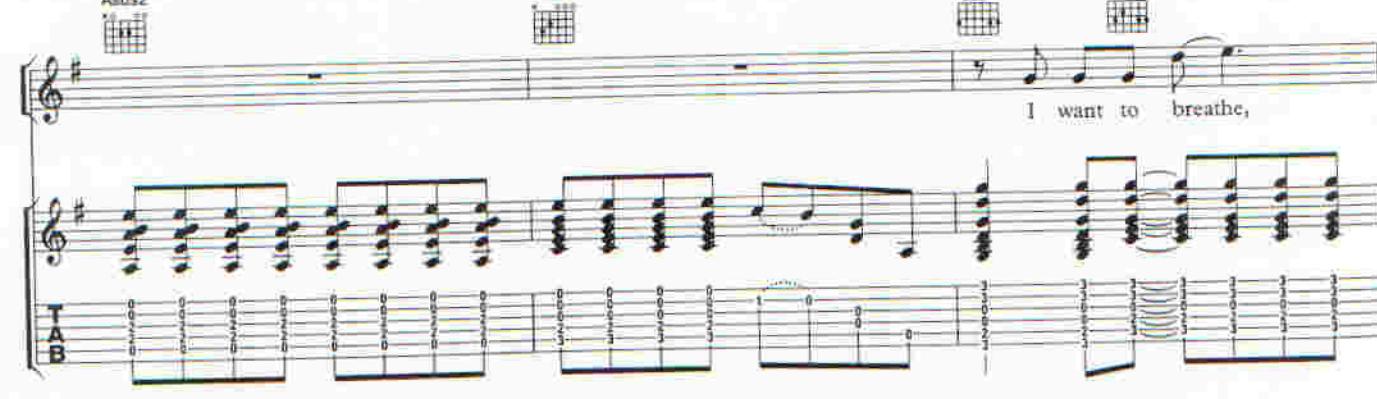

 Cadd9


 G5


I want to grow, I'd say I want it but I don't know how. I

T
 A
 B





Em

work, I bleed, I beg, I pray, but I'm bet-ter off

dead, I'm bet-ter off dead, I'm bet-ter off.

2. Cmaj7 F22 G5 Cadd9 G5 Cadd9

I'm bet-ter off

8va

TAB

G5 G5 Cadd9 D Em Cadd9

I'm bet-ter off

8va

TAB

dead, I'm bet-ter off dead, I'm bet-ter off.

TAB

Asus2 Cmaj7 Asus2 Cmaj7

Prove your-self, prove your-self,

TAB

Asus2 Cmaj7 Asus2

prove your-self,

TAB

Cmaj7 Asus2

prove your-self. Woh—

TAB

Cmaj7



Asus2



Cmaj7



Asus2



Cmaj7



Asus2



Cmaj7



I CAN'T

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

Tuning for
Guitar boxes

$\text{J} = 104$
N.C.

Guitar

TAB

DS

Please for -

TAB

Gadd9 Gadd9 G/B A7sus4 G DS

- get things the words that keep, that I just me blurt-ed out, un-der ground,

let ring

TAB

Gadd9 G Cadd9 G/B A7sus4 G D5

vay,

it was - n't so ma-ny words that I, my strange and creep - ing doubt, find.

Em7

— it keeps rat - tl - ing my cage. And there's
If you give up on me now, I'll be

Cmaj9

no - thing in this world keep it down,
gut - ted like I've ne - ver been be - fore.

D:45
G:
C:
D:
E:
C:

15 15 15 15 15 | 15 15 15 15 15 | 15 15 15 15 15 | 15 15 17 17 17 |
 A 12 12 12 12 12 | 12 12 12 12 12 | 12 12 12 12 12 | 12 12 14 14 14 |
 B 15 15 15 15 15 | 15 15 15 15 15 | 15 15 15 15 15 | 15 15 17 17 17 |

Gadd9 G Cadd9 D5 Em7 Cadd9
to Coda

Ev-en though I ____ might, ev-en though I ____ try, I ____ can't. Soon your
 2.3. Ev-en though I ____ might, ev-en though I ____ try, I ____

T 15 15 15 15 15 | 15 15 15 15 15 | 15 15 15 15 15 | 15 15 17 17 17 |
 A 12 12 12 12 12 | 12 12 12 12 12 | 12 12 12 12 12 | 12 12 14 14 14 |
 B 15 15 15 15 15 | 15 15 15 15 15 | 15 15 15 15 15 | 15 15 17 17 17 |

149
2. Cadd9 Gadd9 G Cadd9 G/B A7sus4 G D5
can't...

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

Gadd9 G

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

Cadd9 G/B A7sus4 G Bm D5

If you

Em7 Cmaj9 D, 8th al Coda

gave up on me now, I'll be gutted like... I've ne-ver been be - fore.

CODA

Cadd9 Gadd9 G Cadd9 D5

can't, even though I might, even though I can't.

Em7 Cadd9 Gadd9 G

try, I can't, Even though I can't.

Cadd9 D5 Em7 Cadd9 Csus2 Cadd9 Csus2

— might,.. even though I try, I can't.

T 20 20 20 20 20 20 19 19 20 20
A 17 17 17 17 17 17 16 16 17 17
B 17 17 17 17 17 17 16 16 17 17

G feedback

T 20 20 20 20 20 20 0 0 0 0
A 17 17 17 17 17 17 17 17 17 17
B 17 17 17 17 17 17 16 16 17 17

[B:I:D]

[G] [C] [G] [C]

T 5 5 5 5 10 10 5 5 5 5 10 10 5 5 5 5 10 10 5 5 5 5 10 10 5 5 5 5 10 10 5
A 5 5 5 5 10 10 5 5 5 5 10 10 5 5 5 5 10 10 5 5 5 5 10 10 5 5 5 5 10 10 5
B 5 5 5 5 10 10 5 5 5 5 10 10 5 5 5 5 10 10 5 5 5 5 10 10 5 5 5 5 10 10 5

[G] [C] [G] [C]

T 5 5 5 5 10 10 5 5 5 5 10 10 5 5 5 5 10 10 5 5 5 5 10 10 5 5 5 5 10 10 5
A 5 5 5 5 10 10 5 5 5 5 10 10 5 5 5 5 10 10 5 5 5 5 10 10 5 5 5 5 10 10 5
B 5 5 5 5 10 10 5 5 5 5 10 10 5 5 5 5 10 10 5 5 5 5 10 10 5 5 5 5 10 10 5

Csus2 Gadd9 G Cadd9 D5 Em7 Cadd9 Csus2 Cadd9 Csus2 Cadd9 Csus2

3:21

TAB notation for guitar strings A, B, E, D, G, B, with fingerings and muting symbols.

Gadd9 G Cadd9 D5 Em7 Cadd9 Csus2 Cadd9 Csus2 Cadd9 Csus2

TAB notation for guitar strings A, B, E, D, G, B, with fingerings and muting symbols.

Gadd9 G Cadd9 D5 Em7 Cadd9 Csus2 Cadd9 Csus2 Cadd9 Csus2

3:45 8va

TAB notation for guitar strings A, B, E, D, G, B, with fingerings and muting symbols.

Gadd9 G Cadd9 D5 Em7 Cadd9 Csus2 Cadd9 Csus2 Cadd9 Csus2 G

8va

TAB notation for guitar strings A, B, E, D, G, B, with fingerings and muting symbols.

LURGEE

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

J = 102

Guitar I

C Fsus2 C Fsus2

I feel bet - ter,
Tell me some-thing,

I feel bet - ter now you've gone.
tell me some-thing I don't know.

let ring

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ay,

C Fsus2 C Fsus2

I got bet - ter,
Tell me your one thing,
I got bet - ter, I got strong.
tell me one thing, and let it go.

Am7

I feel bet - ter,
I got some-thing,
I feel bet - ter now there's no - thing wrong.
I got some - thing, hea - ven knows.

Fsus2

I got bet - ter,
I got some - thing,
I got bet - ter, I got strong.
I got some - thing, I don't know.

1.

C

Fsus2

C

Fsus2

let ring

2.

C

Fsus2

C

Fsus2

Am7

Fsus2

sim.

The image shows four staves of guitar sheet music for the song "Hotel California". The first staff uses standard musical notation with a treble clef and a key signature of one sharp (F#). It includes three chords: C, Fsus2, and C, with a note instruction "let ring" above the second measure. The second staff uses standard notation with a treble clef and a key signature of one sharp (F#). The third staff is tablature with a treble clef and a key signature of one sharp (F#). The fourth staff is tablature with a treble clef and a key signature of one sharp (F#).

The second section starts with a staff in standard notation with a treble clef and a key signature of one sharp (F#), followed by a staff in tablature with a treble clef and a key signature of one sharp (F#). The third section begins with a staff in standard notation with a treble clef and a key signature of one sharp (F#), followed by a staff in tablature with a treble clef and a key signature of one sharp (F#). The final section starts with a staff in standard notation with a treble clef and a key signature of one sharp (F#), followed by a staff in tablature with a treble clef and a key signature of one sharp (F#).

2:22

C

Fsus2

Guitar musical score and TAB notation for the first section. The score shows a treble clef staff with sixteenth-note patterns and a bass staff with eighth-note patterns. Chords C and Fsus2 are indicated above the staves.

C

Fsus2

C

Fsus2

Guitar musical score and TAB notation for the second section. The score shows a treble clef staff with sixteenth-note patterns and a bass staff with eighth-note patterns. Chords C, Fsus2, C, and Fsus2 are indicated above the staves.

C

Am7

Guitar musical score and TAB notation for the third section. The score shows a treble clef staff with sixteenth-note patterns and a bass staff with eighth-note patterns. Chords C and Am7 are indicated above the staves.

Fsus2

Guitar musical score and TAB notation for the fourth section. The score shows a treble clef staff with sixteenth-note patterns and a bass staff with eighth-note patterns. Chord Fsus2 is indicated above the staves.

C

Guitar musical score and TAB notation for the fifth section. The score shows a treble clef staff with sixteenth-note patterns and a bass staff with eighth-note patterns. Chord C is indicated above the staves.

BLOW OUT

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

J = 140

Guitar 1

Emadd9 Em13/C# Em9/D Emadd9 Em13/C# Em9/D

G 3fr A5 G 3fr A5 Emadd9 Em13/C# Em9/D

In my

D27 148

Emadd9 Em13/C4 Em9/D Emadd9 Em13/C# Em9/D

mind fused and nailed in - to my
just in case I

1st time

2nd time

TAB

G A5 Gmaj7 A

heels blow out All the I am

feedback

TAB

Emadd9



Em13/C#



Em9/B



Emadd9



Em13/C#

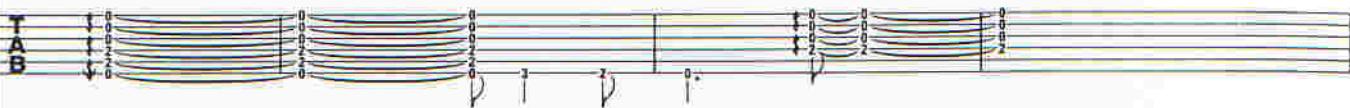


Em9/D

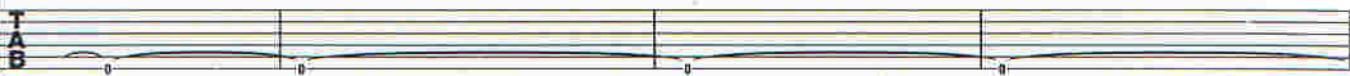
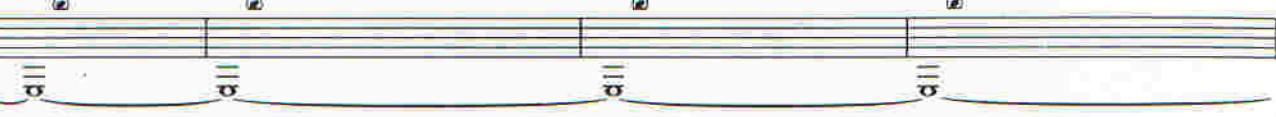


time _____
 glued _____

kill - ing what - I
 just because - I



feedback



G A5



feel.
 crack out.

And ev - ery - thing I touch



1.
0:54 Emadd9 Em13/C# Em9/D Emadd9 Em13/C# Em9/D

All wrapped up in cot - ton wool, all wrapped up and su-gar coat - ed. turns to

G5 A Asus4 G5 A

stone. Ev-ery - thing I touch

Emadd9 Em13/C# Em9/D Emadd9 Em13/C# Em9/D

All wrapped up in cot - ton wool, all wrapped up and su-gar coat - ed. turns

G5 A Asus4 G5 A

STONE. Ev-ery - thing I touch

Amaj9
6fr

Cmaj7
5fr

TAB

Guitar tablature showing two chords: Amaj9 (1st string muted) and Cmaj7 (5th string muted). The tab includes a TAB staff below the strings.

2:16 [E]

turns to

(A)

stone.

Ev-ery thing I touch

(E)

All wrapped up in cot-ton wool, all wrapped up and su-gar turns coat-ed.

(A)

stone.

Em

Em

A5

G5/A A5 G5/A A5 G5/A A5

Em

A5 G5/A A5 G5/A A5 G5/A A5 G5/A A5 G5/A

A5 G5/A A5 G5/A A5 G5/A A5 G5/A Em

3:39

A5 G5/A Em

8va

TAB: 16. 8 12. 13. 13. 14. 14. 15. 15.

A5 G5/A A5 G5/A

8va

TAB: 15. 15. 15. 16. 16. 17. 17. 18. 18. 19.

Em

8va

TAB: 19. 20. 20. 20. 21. 21. 22. 22. (22). 23. (22). 23. (22). 24. (22). 24.

4:05

Em

8va

TAB: (22). 24. (22). 24. (22). 23. (22). 23. (22). 24. (22). 24. 15. 15.

Em

8va

TAB: 15. 15. 15. 16. 16. 17. 17. 17. 17. 17. 16. 16. 16.

Notation and Tablature Explained

Open C chord



Scale of E major

High E (1st) string
B (2nd) string
G (3rd) string
D (4th) string
A (5th) string
Low E (6th) string

Bent Notes

The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol . If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:

Example 1

Play the D, bend up one tone (two half-steps) to E.

Example 4

Pre-bend: fret the D, bend up one tone to E, then pick.

Example 2

Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.

Example 5

Play the A and D together, then bend the B-string up one tone to sound B.

Example 3

Fast bend: Play the D, then bend up one tone to E as quickly as possible.

Example 6

Play the D and F# together, then bend the G-string up one tone to E, and the B-string up a semitone to G.

Additional guitaristic techniques have been notated as follows:

Tremolo Bar

Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.

- Play the G; use the bar to drop the pitch to E.
- Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.

Mutes

a) Right hand mute

Mute strings by resting the right hand on the strings just above the bridge.

b) Left hand mute

Damp the strings by releasing left hand pressure just after the notes sound.

c) Unpitched mute

Damp the strings with the left hand to produce a percussive sound.

Hammer on and Pull off

Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.

Glissando

a) Play first note, sound next note by sliding up string. Only the first note is picked.

b) As above, but pick second note.

A musical staff showing a natural harmonic. A small note is placed above a fret, and a pick mark is shown below it. The tablature below shows a string being touched at the 12th fret.

Natural Harmonics

Touch the string over the fret marked, and pick to produce a bell-like tone. The small notes show the resultant pitch, where necessary.

Two ways to play a slide on a guitar string. Part (a) shows a slide starting from the 1st fret and ending at the 5th fret. Part (b) shows a slide starting from the 1st fret and ending at the 3rd fret.

Slide Guitar

- a) Play using slide.
- b) Play without slide.

A musical staff showing an artificial harmonic. A small note is placed above a fret, and a pick mark is shown below it. The tablature below shows a string being touched at the 15th fret.

Artificial Harmonics

Fret the lowest note, touch string over fret indicated by diamond notehead and pick. Small notes show the resultant pitch.

A musical staff showing a vibrato effect. The note head has a wavy line through it, and the tablature below shows a string being vibrated at the 12th fret.

Vibrato

Apply vibrato, by 'shaking' note or with tremolo bar. As vibrato is so much a matter of personal taste and technique, it is indicated only where essential.

A musical staff showing a pinch harmonic. A small note is placed above a fret, and a pick mark is shown below it. The tablature below shows a string being pinched at the 10th fret.

Pinch Harmonics

Fret the note as usual, but 'pinch' or 'squeeze' the string with the picking hand to produce a harmonic overtone. Small notes show the resultant pitch.

A musical staff showing a pick scratch. A downward-pointing arrow is placed above the string, and the tablature below shows a string being scraped down.

Pick Scratch

Scrape the pick down the strings – this works best on the wound strings.

A musical staff showing microtones. Arrows indicate pitch changes: a downward arrow at the 3rd fret and an upward arrow at the 5th fret. The tablature below shows a string being lowered by one half-step.

Microtones

A downwards arrow means the written pitch is lowered by less than a semitone; an upwards arrow raises the written pitch.

A musical staff showing repeated chords. The first two chords are written with boxes around them, indicating they are repeated naturally. The third chord is written with a box and a minus sign (-), indicating it is muted. The fourth chord is written with a box and a star (*), indicating it is unpitched.

Repeated Chords

To make rhythm guitar parts easier to read the tablature numbers may be omitted when a chord is repeated. The example shows a C major chord played naturally, r/h muted, l/h muted and as an unpitched mute respectively.

Two diagrams illustrating tuning. The top diagram shows a row of boxes with a 'D' above them, representing tuning boxes. The bottom diagram shows a musical staff with a box around the 6th string (low E) containing a '-2', indicating it should be tuned down by two half-steps (one tone) to D.

Tune the low E (6th) string down one tone (two half-steps) to D.

Special Tunings

Non-standard tunings are shown as 'tuning boxes'. Each box represents one guitar string, the leftmost box corresponding to the lowest pitched string. The symbol '*' in a box means the pitch of the corresponding string is not altered. A note within a box means the string must be re-tuned as stated. For tablature readers, numbers appear in the boxes. The numbers represent the number of half-steps the string must be tuned up or down. The tablature relates to an instrument tuned as stated.

Chord naming

The following chord naming convention has been used:

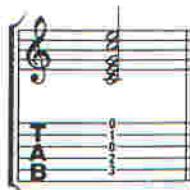
A musical staff showing various chords. The chords are labeled below the staff: C, Cm, C5, Csus4, Csus⁴, C(h5), Cdim, Caug, C6, Cm6, Cmaj7, C7, C7#5, C7b5, Cm7, Cm7b5, Cdim7, Cmaj9, C9, Cm9, C7b9, C7b9, Cadd9, C/Bb.

Where there is no appropriate chord box, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis: [C]

Where it was not possible to transcribe a passage, the symbol ~ appears.

Indications sur la notation musicale et les tablatures

Accord de Do majeur ouvert



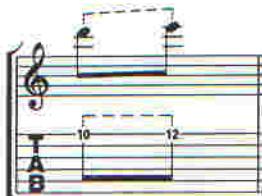
Gamme de Mi majeur



Mi aigu: 1^{re} corde
Si: 2^e corde
Sol: 3^e corde
Ré: 4^e corde
La: 5^e corde
Mi grave: 6^e corde

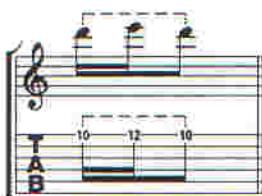
Bending

La note correspondant à la case sur laquelle on pose le doigt est toujours indiquée en premier. Les variations de hauteur sont obtenues en poussant sur la corde et sont indiquées par le symbole: . En cas de doute sur la hauteur à atteindre, le fait de jouer les notes indiquées sans pousser sur la corde permet de trouver ensuite la bonne hauteur. Les exemples suivants démontrent les techniques de bending les plus courantes.



Exemple 1

Jouez la note Ré et poussez la corde d'un ton (deux demi-tons) pour atteindre le Mi.



Exemple 2

Jouez le Ré, poussez sur la corde pour atteindre le Mi un ton plus haut, relâchez ensuite pour revenir au Ré. Seule la première note est jouée avec le médiautor.



Exemple 3

'Fast Bend': jouez le Ré et poussez le plus rapidement possible pour atteindre le Mi.



Exemple 4

'Pre-bend': posez le doigt sur la case de Ré, poussez d'un ton pour atteindre le Mi avant de jouer la note.



Exemple 5

Jouez La et Ré simultanément; poussez ensuite sur la corde de Si pour atteindre la note Si.



Exemple 6

Jouez Ré et Fa# simultanément; poussez la corde de Sol d'un ton vers le Mi, et la corde de Si d'un demi-ton vers le Sol.

D'autres techniques de guitare sont notées de la façon suivante:



Emploi du levier de vibrato

Modifiez la hauteur du son avec le levier de vibrato. Lorsque c'est possible, la note à atteindre est indiquée.

- a) Jouez le Sol et appuyez sur le levier de vibrato pour atteindre le Mi.
- b) Jouez un Sol à vide et détendez le plus possible la corde avec le levier de vibrato pour rendre un effet de ' bombe qui tombe' (divebomb).

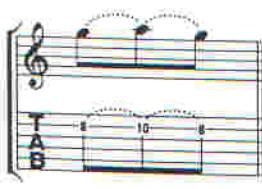


Mutes (étouffements)

a) Mute de la main droite
Étouffez en posant la main droite sur les cordes, au-dessus du chevalet.

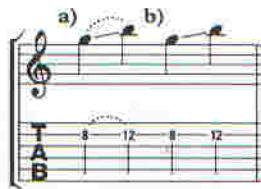
b) Mute de la main gauche
Relâchez la pression sur la corde juste après avoir joué la note.

c) Mute sans hauteur définie
Étouffez les cordes avec la main gauche pour obtenir un son de percussion.



Hammer On et Pull Off

Jouez la première note; frappez la corde sur la touche (Hammer On) pour obtenir la seconde note, et relâchez la seconde note en tirant sur la corde (Pull Off) pour obtenir la troisième note. Seule la première note est donc jouée avec le médiautor.



Glissando

a) Jouez la première note avec le médiautor, faites sonner la seconde note en ne faisant que glisser le doigt sur la corde.

b) Comme ci-dessus, mais en attaquant également la seconde note avec le médiautor.



Harmoniques naturelles

Posez le doigt sur la corde au dessus de la barrette indiquée, et jouez avec le médiator pour obtenir un son cristallin. Le cas échéant, une petite note indique la hauteur du son que l'on doit obtenir.



Guitare Slide

- a) Note jouée avec le slide.
- b) Note jouée sans le slide.



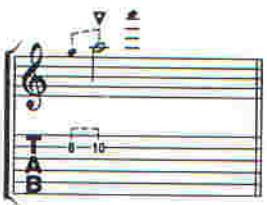
Harmoniques artificielles

Posez le doigt (main gauche) sur la note la plus basse; effleurez la corde avec l'index de la main droite au-dessus de la barrette indiquée par la note en forme de losange, tout en actionnant le médiator. La petite note indique la hauteur du son que l'on doit obtenir.



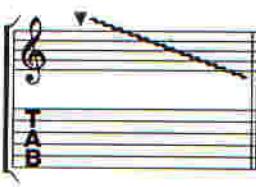
Effet de Vibrato

Jouez le vibrato soit avec le doigt sur la corde (main gauche), soit avec le levier de vibrato. Comme le vibrato est une affaire de technique et de goût personnels, il n'est indiqué que quand cela est vraiment nécessaire.



Harmoniques pincées

Appuyez le doigt sur la corde de la façon habituelle, mais utilisez conjointement le médiator et l'index de la main droite de façon à obtenir une harmonique aiguë. Les petites notes indiquent la hauteur du son que l'on doit obtenir.



Scratch

Faites glisser le médiator du haut en bas de la corde. Le meilleur effet est obtenu avec des cordes filetées.



Quarts de ton

Une flèche dirigée vers le bas indique que la note est baissée d'un quart-de-ton. Une flèche dirigée vers le haut indique que la note est haussée d'un quart-de-ton.

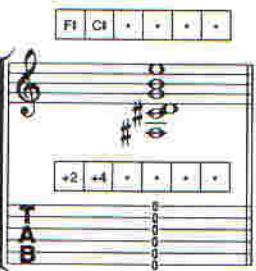


Accords répétés

Pour faciliter la lecture des parties de guitare rythmique, les chiffres de tablature sont omis quand l'accord est répété. L'exemple montre successivement un accord de Do majeur joué de façon normale, un 'mute' de la main droite, un 'mute' de la main gauche et un 'mute' sans hauteur définie.

Accordages spéciaux

Les accordages non-standards sont indiqués par six cases, chacune représentant une corde (de gauche à droite), de la plus grave à la plus aiguë. Un tiret indique que la tension de la corde correspondante ne doit pas être altérée. Un nom de note indique la nouvelle note à obtenir. Pour les tablatures, les chiffres indiqués dans les cases représentent le nombre de demi-tons dont ou doit désaccorder la corde, vers le haut ou vers le bas.



Accordez la corde de Mi grave un ton plus haut de façon à obtenir un Fa♯, et la corde de La deux tons plus haut de façon à obtenir un Do♯.

Noms des accords

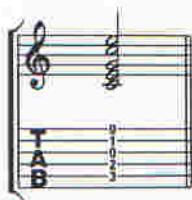


Lorsqu'aucun nom d'accord précis n'est applicable, par exemple quand la musique consiste en une figure répétée (riff), le centre tonal est indiqué entre parenthèses: [C].

Lorsqu'un passage n'a pas pu être transcrit, le symbole ~ apparaît.

Hinweise zu Notation und Tabulatur

Offener C - Dur - Akkord



E - Dur - Tonleiter

- Hohe E-Saite (1.)
- H-Saite (2.)
- G-Saite (3.)
- D-Saite (4.)
- A-Saite (5.)
- Tiefe B-Saite (6.)

Gezogene Noten

Die gegriffene Note wird immer zuerst angegeben. Das Zeichen zeigt eine Veränderung der Tonhöhe an, die durch das Ziehen der Saiten erreicht wird. Falls Du nicht sicher bist, wie weit die Saite gezogen werden soll, spiele die entsprechenden Töne zunächst ohne Ziehen; so kannst Du Dich an der Tonhöhe orientieren. Die folgenden Beispiele geben die gebräuchlichsten Techniken zum Ziehen wieder:

Beispiel 1

Spiele das D und ziehe dann um einen Ton (zwei Halbtönschritte) höher zum E.

Beispiel 4

Im Voraus gezogen: Greife das D, ziehe um einen Ton höher zum E und schlage erst dann die Saite an.

Beispiel 2

Spiele das D, ziehe um einen Ton hoch zum E und dann wieder zurück, so daß D erklingt. Dabei wird nur die erste Note angeschlagen.

Beispiel 5

Spiele A und D gleichzeitig und ziehe dann die H-Saite um einen Ton nach oben, so daß H erklingt.

Beispiel 3

Schnelles Ziehen: Spieles das D und ziehe dann so schnell Du kannst um einen Ton höher zum E.

Beispiel 6

Spiele D und Fis gleichzeitig; ziehe dann die G-Saite um einen Ton nach oben zum E und die H-Saite um einen Halbtönschritt nach oben zum G.

Zusätzliche Spieltechniken für Gitarre wurden folgendermaßen notiert:

Tremolo

Verändere die Tonhöhe mit dem Tremolo-Hebel. Wenn es möglich ist, wird die angestrebte Tonhöhe angezeigt.

- Spiele G; nutze den Takt, um zum E abzusteigen.
- Spiele die leere G-Saite; nutze den Takt, um so weit wie möglich abzusteigen.

Dämpfen

a) Mit der rechten Hand

Dämpfe die Saiten, indem Du die rechte Hand einfach oberhalb der Brücke auf die Saiten legst.

b) Mit der linken Hand

Dämpfe die Saiten, indem Du den Druck der linken Hand löst, kurz nachdem die Töne erklingen.

c) Ohne bestimmte Tonhöhe

Dämpfe die Saiten mit der linken Hand; so erzielst Du einen 'geschlagenen' Sound.

Hammer on und Pull off

Spiele die erste Note; die zweite erklingt durch 'Hammering on'; die dritte durch 'Pulling off'. Dabei wird nur die erste Note angeschlagen.

Glissando

- Spiele die erste Note; die zweite erklingt durch Hochrutschen des Fingers auf der Saite. Nur die erste Note wird angeschlagen.
- Wie oben, aber die zweite Note wird angeschlagen.

Natürliches Flageolett

Berühre die Saite über dem angegebenen Bund; wenn Du jetzt anschlägst, entsteht ein glockenähnlicher Ton. Wo es nötig ist, zeigen kleine Notenköpfe die entstandene Note an.

Slide Guitar

- a) Spiele mit Rutschen des Fingers.
b) Spiele ohne Rutschen.

Künstliches Flageolett

Greife die unterste Note, berühre die Saite über dem durch Rauten angegebenen Bund und schlage dann den Ton an. Die kleinen Notenköpfe zeigen wieder die entstandene Note an.

Vibrato

Beim Vibrato läßt Du die Note für die Dauer eines Tons durch Druckvariation oder Tremolo-Hebel 'beb'en'. Da es jedoch eine Frage des persönlichen Geschmacks ist, wird Vibrato nur dort angegeben, wo es unerlässlich ist.

Gezupftes Flageolett

Greife die Note ganz normal, aber drücke die Saite mit der zupfenden Hand so, daß ein harmonischer Oberton entsteht. Kleine Notenköpfe zeigen den entstandenen Ton an.

Pick Scratch

Fahre mit dem Plektrum nach unten über die Saiten – das klappt am besten bei umgesponnenen Saiten.

Vierteltöne

Ein nach unten gerichteter Pfeil bedeutet, daß die notierte Tonhöhe um einen Viertelton erniedrigt wird; ein nach oben gerichteter Pfeil bedeutet, daß die notierte Tonhöhe um einen Viertelton erhöht wird.

Akkordwiederholung

Um die Stimmen für Rhythmus-Gitarre leichter lesbar zu machen, werden die Tabulaturziffern weggelassen, wenn ein Akkord wiederholt werden soll. Unser Beispiel zeigt einen C - Dur - Akkord normal gespielt, rechts gedämpft, links gedämpft und ohne Tonhöhe.

Besondere Stimmung

Falls eine Stimmung verlangt wird, die vom Standard abweicht, wird sie in Kästchen angegeben. Jedes Kästchen steht für eine Saite, das erste links außen entspricht der tiefsten Saite. Wenn die Tonhöhe einer Saite nicht verändert werden soll, enthält das Kästchen einen Punkt. Steht eine Note im Kästchen, muß die Saite wie angegeben umgestimmt werden. In der Tabulaturschrift stehen stattdessen Ziffern im entsprechenden Kästchen: Sie geben die Zahl der Halbtontschritte an, um die eine Saite höher oder tiefer gestimmt werden soll.

Stimme die tiefe E-Saite (6.) um einen Ganzton (zwei Halbtontschritte) höher auf Fis und die A-Saite (5.) um zwei Ganztöne (vier Halbtontschritte) höher auf Cis.

Akkordbezeichnung

Die folgenden Akkordbezeichnungen wurden verwendet.

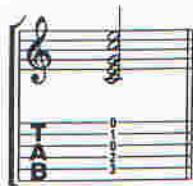
C Cm C5 Csus4 Csus₂⁴ C(b5) Cdim Caug C6 Cm6 Cmaj7 C7 C7_{b5} C7_{b5} Cm7 Cm7_{b5} Cdim7 Cmaj9 C9 Cm9 C7_{b9} C7_{b9} Cadd9 C/B

Wenn kein eigenes Akkordsymbol angegeben ist, z.B. bei Wiederholung einer musikalischen Figur (bzw. Riff), steht die Harmoniebezeichnung in Klammern: [C]

Das Symbol ~ steht jeweils dort, wo es nicht möglich war, einen Abschnitt zu übertragen.

Spiegazione della notazione e dell'intavolatura

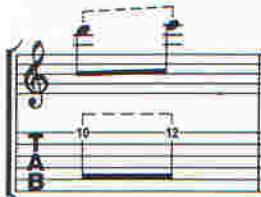
Accordo di Do aperto
(in prima posizione)



Bending

La prima nota scritta è sempre quella tastata normalmente. Le alterazioni di altezza da realizzare con la trazione laterale della corda (bending) interessano le note comprese sotto al segno:

Se siete incerti sull'entità dell'innalzamento di tono da raggiungere, suonate le note indicate tastando normalmente la corda. Gli esempi seguenti mostrano le tecniche più comunemente impiegate nella maggior parte dei casi che possono presentarsi.



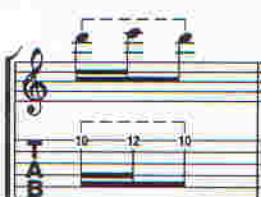
Esempio 1

Suonate il Re e innalzate di un tono (due mezzi toni) a Mi.



Esempio 4

'Pre-Bend': tastate il Re, tirate alzando di un tono a Mi e poi suonate.



Esempio 2

Suonate il Re, tirate alzando di un tono a Mi e rilasciate tornando a Re. Va suonata solo la prima nota.



Esempio 5

Suonate simultaneamente La e Si quindi tirate la 2a corda per innalzare il suono a Si.



Esempio 3

'Bend Veloce': suonate il Re e quindi alzate di un tono a Mi il più velocemente possibile.



Esempio 6

Suonate simultaneamente Re e Fa# quindi tirate la 3a corda alzando il suono di un tono a Mi, e la 2a corda di mezzo tono, alzando il suono a Sol.

Negli esempi seguenti sono illustrate altre tecniche chitarristiche:



Barra del tremolo

Alterate l'altezza del suono mediante la barra del tremolo. Dove possibile l'altezza da raggiungere è indicata.

- Suonate il Sol e abbassate il suono fino a Mi mediante la barra.
- Suonate il Sol a vuoto e scendete quanto più possibile.



Smorzato

a) Smorzato con la destra

Smorzare le corde con il palmo della mano destra in prossimità del ponticello.

b) Smorzato con la sinistra

Smorzare le corde allentando la pressione delle dita subito dopo aver prodotto i suoni.

c) Pizzicato

Premere leggermente le corde in modo che non producano note ma soltanto un effetto percussivo.



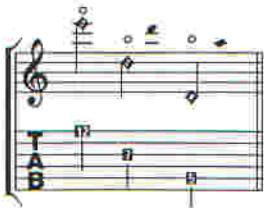
Legature ascendenti e discendenti

Suonate la prima nota e ricavate la seconda percuotendo la corda con il dito contro la barretta; per la terza nota tirate la corda con il medesimo dito. Soltano la prima nota va suonata.

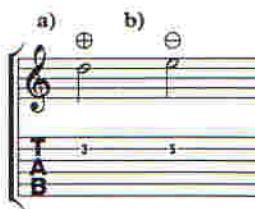


Glissando

- Suonate la prima nota e ricavare la seconda facendo scivolare il dito lungo la corda. Va pizzicata solo la prima nota.
- Come sopra, ma pizzicando anche la seconda nota.

**Armonici naturali**

Toccate leggermente la corda sulla barretta indicata e pizzicate col plettro per produrre un suono di campana. Le notine indicano il suono risultante, dove occorra.

**Slide Chitarra**

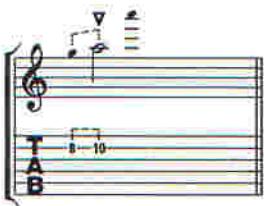
- a) Suonare con slide.
- b) Suonare senza slide.

**Armonici artificiali**

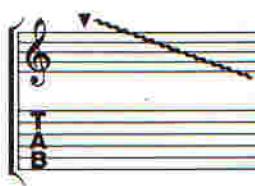
Tastate la nota più bassa, toccate leggermente la corda sulla barretta relativa alla nota romboidale e pizzicate con il plettro. Le notine indicano il suono risultante.

**Vibrato**

Effettuate il vibrato facendo oscillare il dito che preme la corda oppure con la barra del tremolo. Poiché il vibrato è un fatto di gusto personale, viene indicato solo dove è essenziale.

**Armonici pizzicati**

Tastate normalmente la nota ma pizzicate la corda con la mano destra per ricavare l'armonico sopraccuto. Le notine indicano l'altezza del suono risultante.

**Suono graffiato**

Fate scorrere il bordo del plettro lungo la corda. L'effetto è maggiore sulle corde fasciate.

**Microintervalli**

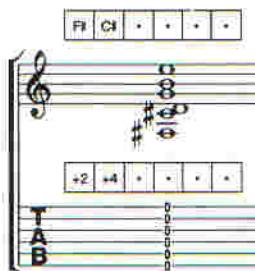
Una freccia diretta verso il basso significa che il suono scritto va abbassato di un intervallo inferiore al semitono; una freccia diretta verso l'alto innalza il suono scritto.

**Accordi ripetuti**

Per facilitare la lettura, possono venire omessi i numeri nell'intavolatura di un accordo ripetuto. L'esempio mostra un accordo di Do maggiore suonato normalmente, smorzato con la destra, smorzato con la sinistra e pizzicato (muto).

Accordature Speciali

Le accordature diverse da quella normale sono indicate in speciali 'gabbie di accordatura'. Ogni gabbia rappresenta una corda di chitarra; all'estremità sinistra corrisponde la corda più bassa. Il simbolo '•' in una gabbia sta ad indicare che l'intonazione della corda corrispondente è quella normale. Una nota nella gabbia indica che l'intonazione di quella corda va modificata portandola all'altezza indicata. Per coloro che leggono l'intavolatura, dei numeri posti nelle gabbie stanno ad indicare di quanti semitonni deve salire o scendere l'intonazione della corda. L'intavolatura è da considerarsi relativa ad uno strumento accordato come indicato nelle gabbie.



Accordate la corda del Mi basso (6a) un tono sopra (due semitonni) a Fa#. Accordate la corda del La basso (5a) due toni sopra (quattro semitonni) a Do#.

Indicazione degli accordi

E' stata impiegata la seguente nomenclatura convenzionale degli accordi.

C Cm C5 Csus4 Csus₂⁴ C(5) Cdim Caug C6 Cm6 Cmaj7 C7 C7₁₅ C7₆₅ Cm7 Cm7₁₅ Cdim7 Cmaj9 C9 Cm9 C7₁₉ C7₁₉ Cadd9 C/B

Quando non compare la griglia appropriata di un accordo, ad esempio, quando la musica consiste nella ripetizione di una stessa figura (riff), la base tonale è indicata fra parentesi: [C]

Dove non è stato possibile trascrivere il passaggio, compare il segno ~ .

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DURANGO NO. 299 COL. ROMA C.P.05700
MEXICO, D.F. R.F.C. VEE580322H01
PEO:34714012113
PTO ENTRADA: AEROPUERTO
PROV.: WAR. BROS. FECHA: 18-11-2004
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