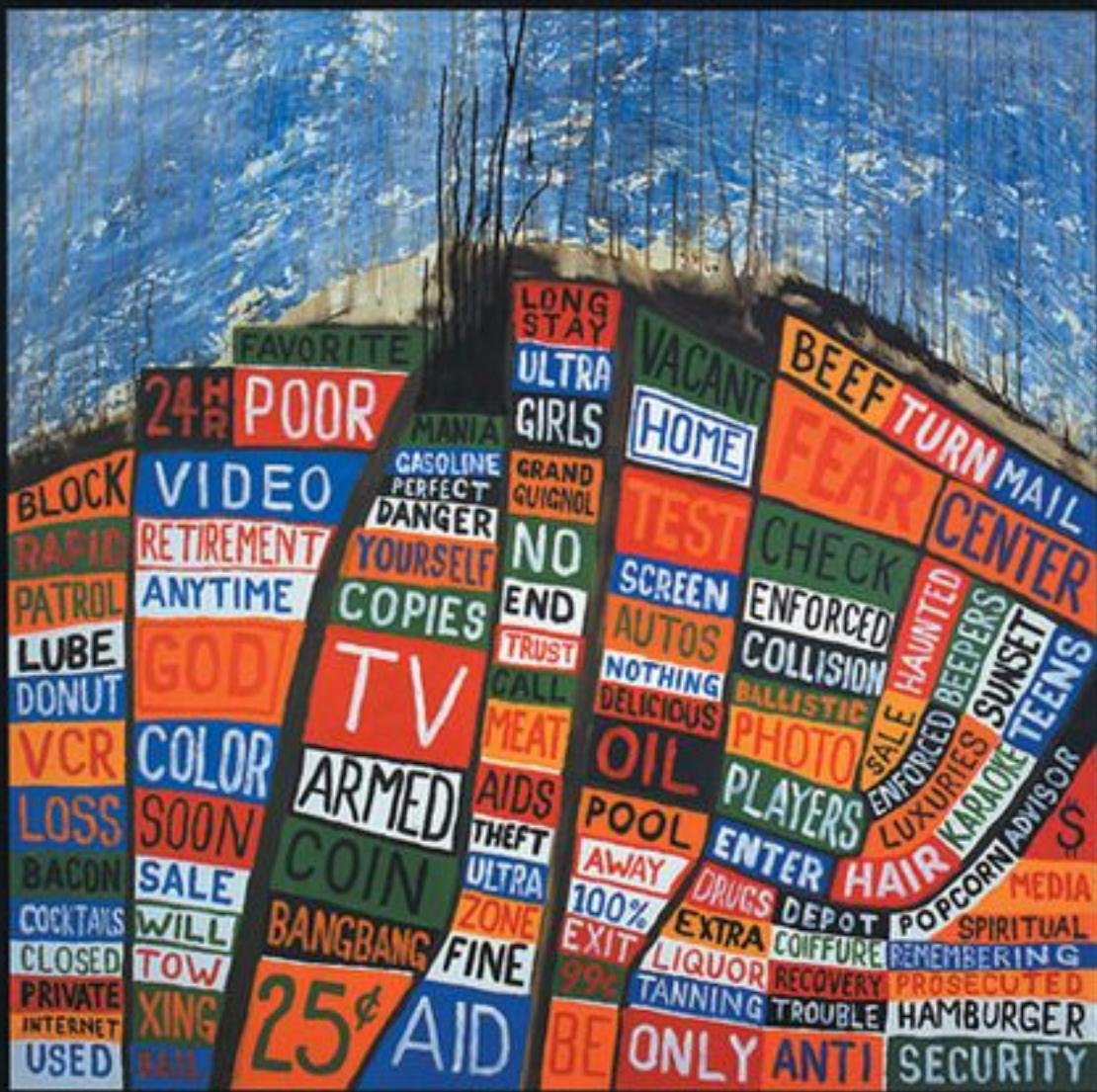


Radiohead  
Hail to the Thief

(Guitar Tablature Visual)



**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.

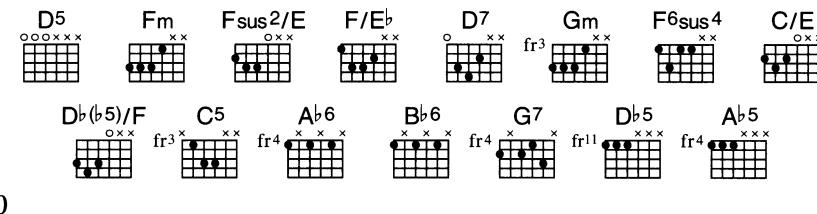
**2 + 2 = 5** (*The Lukewarm.*)

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

Sheet music for electric guitar (Elec. Gtr. 1) in 4/4 time. The first measure shows a power chord (D5) with dynamics *mp* (*w/clean tone*) and *w/ad lib. volume fx*. The second measure shows a distorted chord (*w/dist.*). The third measure shows a clean chord (*w/clean tone*). Tablature below shows fingerings: T 0, A 0, B 0; T 0, A 0, B 0; T 0, A 0, B X.

Fm

Fsus2/E

Sheet music for Fm and Fsus2/E chords in 4/4 time. The first measure shows an Fm chord. The second measure shows a Fsus2/E chord. Tablature below shows fingerings: T 1, A 3, B 3; T 3, A 3, B 3; T 1, A 3, B 3; T 3, A 3, B 3; T 0, A 3, B 3; T 2, A 3, B 2; T 0, A 3, B 2; T 3, A 3, B 3; T 2, A 3, B 2; T 0, A 3, B 2; T 3, A 3, B 3; T 2, A 3, B 2; T 0, A 3, B 2; T 3, A 3, B 3.

Fm

Fsus2/E

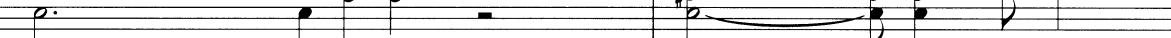
Sheet music for Fm and Fsus2/E chords in 4/4 time. The first measure shows an Fm chord. The second measure shows a Fsus2/E chord. Tablature below shows fingerings: T 1, A 3, B 3; T 3, A 3, B 3; T 1, A 3, B 3; T 3, A 3, B 3; T 0, A 3, B 3; T 2, A 3, B 2; T 0, A 3, B 2; T 3, A 3, B 3; T 2, A 3, B 2; T 0, A 3, B 2; T 3, A 3, B 3; T 2, A 3, B 2; T 0, A 3, B 2; T 3, A 3, B 3.

*Verse:*

Fm

Fsus2/E

Sheet music for the verse in 4/4 time. The first measure shows an Fm chord. The second measure shows a Fsus2/E chord. The lyrics are: 1. Are you such a dream - - - - to  
2. I'll lay down the er - - - - tracks, -  
Tablature below shows fingerings: T 1, A 3, B 3; T 3, A 3, B 3; T 1, A 3, B 3; T 3, A 3, B 3; T 0, A 3, B 3; T 2, A 3, B 2; T 0, A 3, B 2; T 3, A 3, B 3; T 2, A 3, B 2; T 0, A 3, B 2; T 3, A 3, B 3; T 2, A 3, B 2; T 0, A 3, B 2; T 3, A 3, B 3.

**F/E♭**  

 two  
two  
and two—  
and two—  
  
**D7**  

 al - - - ways makes  
al - - - ways makes . a  
  
**Gm**  

 a

**TAB**  

 2 3 3 3 2 3 3 3 3 3  
 1 1 3 1 3 1 3 1 3 1  
  

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

1. F<sup>6</sup>sus4 C/E

five.

TAB

3	0	2	0	2	0	2	3	2	3	2	3	2	3	3	.
3	5	3	5	3	5	3	2	3	2	3	2	3	2	3	.

**Fig. 1**

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

Elec. Gtr. 1

TAB

(E♭) (D♭) (Gm) (D♭) (Gm)

there is no way late out now.

T A B  
5 5 5 5 | 8 8 8 | 6 6 6 | 6 6 6

(C)

1.

2.

C5

You can scream, Be - cause

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

(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)

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

(C)

(E♭)

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

T A B  
6 5 5 5 | 5 5 5 | 5 5 5 | 8 8 8 8 | 8 8 8

(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<sub>b</sub>5 A<sub>b</sub>5 D<sub>b</sub>5 A<sub>b</sub>5 G7 A<sub>b</sub>5 G7  
 try to sing a-long, but the mu-sic's all wrong, 'cause I'm mad,  
 'cause I'm mad...

T A B  
 11 11 11 11 11 6 6 6 6 11 11 11 11 11 6 6 6 6 5 5 5 5 5 6 6 6 5  
 11 11 11 11 11 6 6 6 6 11 11 11 11 11 6 6 6 6 5 5 5 5 5 6 6 6 5

D<sub>b</sub>5 A<sub>b</sub>5 D<sub>b</sub>5 A<sub>b</sub>5  
 I swal-low my prize— when I find the books keep com-ing back out,

T A B  
 6 4 6 5 5 5 5 0 11 11 11 11 11 6 6 6 6 11 11 11 11 11 6 6 6 6  
 5 5 5 5 5 0 11 11 11 11 11 6 6 6 6 11 11 11 11 11 6 6 6 6

G7 A<sub>b</sub>5 G7 D<sub>b</sub>5 A<sub>b</sub>5  
 but I'm mad.— All hail— to the thief, all

T A B  
 6 4 6 6 5 5 5 6 6 5 5 5 5 0 11 11 11 11 11 6 6 6 6  
 5 5 5 5 6 6 5 5 5 5 0 11 11 11 11 11 6 6 6 6

D<sub>b</sub>5 A<sub>b</sub>5 G7 A<sub>b</sub>5 G7 A<sub>b</sub>5 G7  
 hail to the thief,— but I'm mad,— but I'm mad,— but I'm mad,—

T A B  
 11 11 11 11 11 6 6 6 6 5 5 5 5 5 6 6 6 5  
 11 11 11 11 11 6 6 6 6 5 5 5 5 5 6 6 6 5

$A\flat^5$        $G7$

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 4 5 6 6 6 | 5 4 5 5 5 6 6 |  
11 11 6 6 6 | 5 4 5 6 6 6 | 5 4 5 5 5 6 6 |  
11 11 6 6 6 | 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 6 6 6 | 11 11 11 11 11 | 6 6 6 6 6 | 5 4 5 5 5 6 6 |  
11 11 11 11 11 | 6 6 6 6 6 | 11 11 11 11 11 | 6 6 6 6 6 | 5 4 5 5 5 6 6 |  
11 11 11 11 11 | 6 6 6 6 6 | 11 11 11 11 11 | 6 6 6 6 6 | 5 4 5 5 5 6 6 |  
0

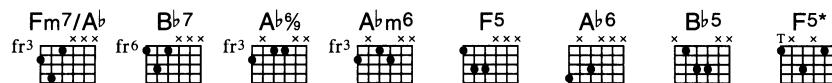
$G7$        $A\flat^5$        $G7$        $A\flat^5$        $G7$        $A\flat^5$        $G7$

— 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 0 | 5 5 5 6 6 0 | 5 5 5 6 6 0 | 5 5 5 6 6 0 | 5 5 5 6 6 0 |

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

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



$\text{♩} = 161$

Intro: N.C.

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

T  
A  
B

14      13  
15

(F5)

T  
A  
B

13      14      13      14  
15

Fm7/A♭      B♭7      A♭⁶%      A♭m6      F5

( $\text{♩}$ )

Piano arr. for Gtr.

T  
A  
B

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

Fm7/A♭      B♭7      A♭⁶%      A♭6

T  
A  
B

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

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

stand up. —————

TAB

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

—

TAB

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

**A♭m6**                    **F5**                    **A♭6**  
 walk \_\_\_\_\_ in - to the  
 any - time.  
 stand up.  
 we can wipe you out

**TAB**  
 3 4 3 1 3 3 3 4 3 6 3  
 4 4 4 1 4 3 3 3 3 3 3

**B♭5**                    **A♭6**  
 jaws of hell.  
 an - y - time.

**TAB**  
 1 3 1 1 4 3 6 3 3 4 3  
 1 1 4 4 4

**4.**    **F5**                    **A♭6**                    **B♭5**                    **A♭6**  
 We can wipe you out,

**TAB**  
 3 3 3 4 3 3 6 3 1 3 1 1 4 3 6 3  
 1 1 4 4 4

**A♭m6**                    **F5**                    **A♭6**                    **B♭5**  
 an - y - time,

**TAB**  
 3 4 3 1 3 3 3 4 3 6 3 1 3 1 1 3

A<sub>b</sub>6 A<sub>b</sub>m6 F5 A<sub>b</sub>6  
 yeah, - an - y - time.

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

B<sub>b</sub>5 A<sub>b</sub>6 A<sub>b</sub>m6  
 Ooh, -

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

F5\* (B<sub>b</sub>5) (A<sub>b</sub>5)  
 oh, oh, oh, - oh, oh, - oh, - oh,

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

(D<sub>b</sub>5) (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 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)

T  
A  
B

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

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

T  
A  
B

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

The score continues in a similar pattern, with the top staff showing chords E flat 5, B5, B flat 5, and F5. The middle staff has a measure repeat sign. The bottom staff has a measure repeat sign with a '3' above it."/>

T  
A  
B

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

The score continues in a similar pattern, with the top staff showing chords E flat 5, B5, B flat 5, and F5. The middle staff has a measure repeat sign. The bottom staff has a measure repeat sign with a '3' above it."/>

T  
A  
B

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

The score continues in a similar pattern, with the top staff showing chords E flat 5, B5, B flat 5, and F5. The middle staff has a measure repeat sign. The bottom staff has a measure repeat sign with a '3' above it."/>

T  
A  
B

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

# Sail to the Moon.

(Brush the Cobwebs out of the Sky.)

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

Ama<sup>j</sup>7      C      Fma<sup>j</sup>7      Em/B      A      Fma<sup>j</sup>#11  
 fr<sup>9</sup> x o x   fr<sup>8</sup>   T   fr<sup>7</sup>   x o   x o   x x o o  
 Em   Em\*   Em<sup>j</sup>   A<sup>b</sup>ma<sup>j</sup>7   Cma<sup>j</sup>7   Em(ma<sup>j</sup>7)  
 fr<sup>7</sup> x   o o o   fr<sup>4</sup> o   fr<sup>3</sup> T x x   fr<sup>7</sup> T x x   fr<sup>11</sup> o x x

**Intro:** Ama<sup>j</sup>7      C      Fma<sup>j</sup>7      Ama<sup>j</sup>7

**Elec. Gtr. 1**

**Chords:** Ama<sup>j</sup>7, C, Fma<sup>j</sup>7, Ama<sup>j</sup>7, Em, Em\*, Em<sup>j</sup>, A<sup>b</sup>ma<sup>j</sup>7, Cma<sup>j</sup>7, Em(ma<sup>j</sup>7)

**Tempo:** ♩ = 66

**12-bar blues progression:**

- 1st bar: Ama<sup>j</sup>7 (fr<sup>9</sup>)
- 2nd bar: C (fr<sup>8</sup>)
- 3rd bar: Fma<sup>j</sup>7 (T)
- 4th bar: Em/B (fr<sup>7</sup>)
- 5th bar: A (x o)
- 6th bar: Fma<sup>j</sup>#11 (x x o o)
- 7th bar: Em (fr<sup>7</sup>)
- 8th bar: Em\* (o o o)
- 9th bar: Em<sup>j</sup> (fr<sup>4</sup>)
- 10th bar: A<sup>b</sup>ma<sup>j</sup>7 (fr<sup>3</sup> T x x)
- 11th bar: Cma<sup>j</sup>7 (fr<sup>7</sup> T x x)
- 12th bar: Em(ma<sup>j</sup>7) (fr<sup>11</sup> o x x)

**Lyrics:**

I sailed the moon,  
 I spoke too soon.

**Chord Boxes:**

- Ama<sup>j</sup>7: x o x / x x o o
- C: o o o / x x o o
- Fma<sup>j</sup>7: x x o o / x x o o
- Ama<sup>j</sup>7: x x o o / x x o o
- Em: x x o o / x x o o
- Em\*: o o o / o o o
- Em<sup>j</sup>: o o o / o o o
- A<sup>b</sup>ma<sup>j</sup>7: x x o o / x x o o
- Cma<sup>j</sup>7: x x o o / x x o o
- Em(ma<sup>j</sup>7): o x x / o x x

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.

C                              Emaj7

Sail us to...

A♭maj7                      Cmaj7                      Em(maj7)                      A♭maj7

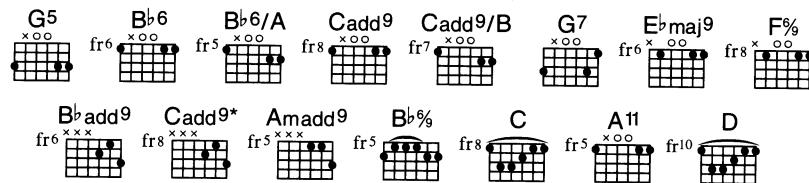
Piano arr. for Gtr.  
All Gtrs. tacet

Cmaj7                      Em(maj7)                      A♭maj7

# Go to Sleep. (Little Man being Erased.)

29

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



$\text{♩} = 153$

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

G5                      B<sub>b</sub>6                      B<sub>b</sub>6/A                      Cadd9                      Cadd9/B  
 Some - - - thing      for \_\_\_\_\_      the      rag - - - and bone -  
 Some - - - thing      big \_\_\_\_\_      is      gon - - - na hap -  
 TAB:                      3                      3                      6                      5                      8                      7  
 T    A    B              3                      3                      0                      0                      0                      0  
 G5                      G7                      B<sub>b</sub>6                      B<sub>b</sub>6/A                      Cadd9                      Cadd9/B  
 man,                      pen, \_\_\_\_\_  
 TAB:                      3                      3                      1                      0                      6                      5                      8                      7  
 T    A    B              3                      0                      0                      0                      0                      0                      0  
 G5                      B<sub>b</sub>6                      B<sub>b</sub>6/A                      Cadd9                      Cadd9/B  
 ov - er my dead                      ov - er my dead                      bo - - - -  
 TAB:                      3                      3                      3                      0                      6                      5                      8                      8  
 T    A    B              3                      0                      0                      0                      0                      0                      0  
 1. G5                      B<sub>b</sub>6                      B<sub>b</sub>6/A                      Cadd9                      Cadd9/B  
 - dy.  
 TAB:                      3                      3                      3                      0                      6                      5                      8                      8  
 T    A    B              3                      0                      0                      0                      0                      0                      0

2.

G5                      B<sub>b</sub>6                      B<sub>b</sub>6/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

G5                      G7                      E<sub>b</sub>maj9                      B<sub>b</sub>6                      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

Fig. 1

Elec. Gtr. 2

G5                      B<sub>b</sub>6                      B<sub>b</sub>6/A                      Cadd9                      Cadd9/B

T  
A  
B

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

G5

G7

E<sub>b</sub>maj9B<sub>b</sub>6

F%

Cadd9

T  
A  
B

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

G5                      B<sub>b</sub>6              B<sub>b</sub>6/A              Cadd9      Cadd9/B              G5                      G7  
 So un - sub - - - tle,      some - one's end up      daugh - ter,      sucked in,  
 This is how you      you end up      loco

Elec. Gtr. 3      8va  
 (2° ad lib. sim.)  
 w/Fig. 2 (Acous. Gtr. 1)  
 w/Fig. 1 (Elec. Gtr. 2) 4 times

TAB: 15 15 15 15 | 15 15 15 15 | 15 15 15 15 | 13 13 12

E<sub>b</sub>maj9      B<sub>b</sub>6      F%      Cadd9      G5      B<sub>b</sub>6      B<sub>b</sub>6/A      Cadd9      Cadd9/B  
 ov-er my dead      ov-er my dead      bo bo

TAB: 12 10 | 10 10 | (10)-12-12 | 10 8 | 7 10 | 9

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

TAB: 12 10 | 10 10 | (10)-12-12 | 10 8 | 7 10 | 9

G5              B<sub>b</sub>6              B<sub>b</sub>6/A              Cadd9      Cadd9/B  
 - dy. - dy.

Gtr. 1

TAB: 3 3 3 3 | 6 3 3 3 | 0 0 0 0 | 6 0 0 0 | 8 8 8 8 | 0 0 0 0 | . .

Gtr. 1 Cont. in slashes

TAB: 3 3 3 3 | 6 3 3 3 | 0 0 0 0 | 6 0 0 0 | 8 8 8 8 | 0 0 0 0 | . .

B<sub>b</sub>add9      Cadd9\*      B<sub>b</sub>add9      Amadd9      G5  
 I'm gon-na go to sleep      and let this wash all ov -

Gtr. 2  
 w/delay & reverb

TAB: 6 6 | 8 8 | 6 6 | 5 5 | 3 3

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 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<sub>b</sub>%                    C                    G5

tying down. tying down our arms.

**Gtr. 1**

B<sub>b</sub>6                    Cadd<sup>9</sup>

I'm                    gon - na                    go                    to                    sleep,  
I'm                    gon - na                    go                    to                    sleep,

**Gtr. 2 (2°)**

1° Gtr. 2 w/Gtr. 1

B<sub>b</sub>6                    A11                    G5                    B<sub>b</sub>6

come                    to                    you                    as                    sleep.  
and                    let                    wash                    all                    over me.

**TAB**

15                    13                    13                    13                    15                    15                    15                    15                    0                    17                    15                    7

G5                    B<sub>b</sub>%

1.

1                    1                    1                    1                    1                    1

**TAB**

5                    6                    8                    10                    0                    0                    17                    15                    7                    5                    6                    8                    10                    0                    0

C

# Backdrifts. (*Honeymoon is Over.*)

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

**B5**

( $1^{\circ}$  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  $1^{\circ}$  &  $2^{\circ}$*

9 9 9 9 9 | 9 9 9 9 | 9 9 9 9 | 7-7

\*Originally 8<sup>th</sup>lower

**B5**                      **To Coda ♫ |1, 2.**

**3. B5**

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

**D**

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

**A**

noth - ing we could— do.—

**C**

**B5**

TAB

D                    D/C♯            B<sup>5</sup>                    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 shows a six-string guitar neck with the strings labeled T, A, B from top to bottom. Fret numbers 9 are indicated on the 3rd, 4th, 5th, and 6th strings.

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

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of four sharps. It contains six measures of music, ending with a half note followed by a dot. The bottom staff uses a bass clef and has a key signature of one sharp. It contains five measures of music, ending with a half note followed by a dot.

A guitar tablature showing a single measure of music. The top row shows the strings from bottom to top as E, B, G, D, A, and E. The bottom row shows the frets from left to right. The tab indicates a repeating eighth-note pattern: string 6 at fret 9, string 5 at fret 9, string 4 at fret 9, string 3 at fret 9, string 2 at fret 9, and string 1 at fret 9. This pattern repeats three times. The tab is preceded by the letters T, A, and B.

Musical score for 'The Star-Spangled Banner' in B-flat major (B5), D major (D), and D/C-sharp major (D/C#). The lyrics are: "you fell in - to our arms." The score includes a treble clef, a key signature of four sharps, and a common time signature.

Musical score and tablature for guitar. The score shows a treble clef staff with a key signature of four sharps and a time signature of common time. The tablature below shows six strings with corresponding fingerings: 9, 9, 9, 9, 9, 9; 7, 7, 7, 7, 6, 6.

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



**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-      ×-13- ×-13- ×-13- 13- ×-12-12- 10-10-      ×-13- ×-13- ×-13- 13- ×-12-12- 10-10-

×-11- ×-11- ×-11- 11- ×-10-10- 8-8-      ×-11- ×-11- ×-11- 11- ×-10-10- 8-8-      ×-11- ×-11- ×-11- 11- ×-10-10- 8-8-

T A B      ×-13- ×-13- ×-13- 13- ×-12-12- 10-10-      ×-16- ×-16- ×-16- 16- ×-15-15- 13-13-      ×-16- ×-16- ×-16- 16- ×-15-15- 13-13-

×-11- ×-11- ×-11- 11- ×-10-10- 8-8-      ×-13- ×-13- ×-13- 13- ×-12-12- 11-11-      ×-13- ×-13- ×-13- 13- ×-12-12- 11-11-

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

×-13- ×-13- ×-13- 13- ×-12-12- 11-11-      ×-13- ×-13- ×-13- 13- ×-12-12- 11-11-

The musical score consists of three staves. The top staff is for acoustic guitar (Tuning E-B-G-D-A-E), showing a melody with lyrics: 'down.', 'I'll go', and 'You left me a - lone.\_'. The middle staff is for electric guitar (Tuning E-B-G-D-A-E), labeled 'Elec. Gtr. 1' with a note 'w/ slight dist. & chorus'. The bottom staff is also for electric guitar. Tablatures are provided for both guitars, showing fingerings and string numbers (e.g., 3, 1, 1, 1, 1, 3 for the first measure). The score includes several measures of music, with the electric guitar part featuring a repetitive pattern of sixteenth-note chords.

(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, key signature of E♭ major (two flats). Tablature staff: Three strings (T, A, B) with note heads and vertical stems.

Notes: The music consists of eighth-note patterns. The bass arrangement for guitar is indicated by the tablature below.

(E♭/F)

(Cm)

Gtr. 1

(fade in)

Music staff: Treble clef, key signature of E♭ major (two flats). Tablature staff: Three strings (T, A, B) with note heads and vertical stems.

Notes: The music continues with eighth-note patterns. The guitar part (Gtr. 1) begins with a 'fade in'.

(E♭)

Music staff: Treble clef, key signature of E♭ major (two flats). Tablature staff: Three strings (T, A, B) with note heads and vertical stems.

Notes: The music continues with eighth-note patterns. The guitar part (Gtr. 1) continues.

(E♭/F)

Music staff: Treble clef, key signature of E♭ major (two flats). Tablature staff: Three strings (T, A, B) with note heads and vertical stems.

Notes: The music continues with eighth-note patterns. The guitar part (Gtr. 1) continues.

(Cm)

Music staff: Treble clef, key signature of C major (no sharps or flats). Tablature staff: Three strings (T, A, B) with note heads and vertical stems.

Notes: The music continues with eighth-note patterns. The guitar part (Gtr. 1) continues.

I will

Music staff: Treble clef, key signature of C major (no sharps or flats). Tablature staff: Three strings (T, A, B) with note heads and vertical stems.

Notes: The music concludes with eighth-note patterns. The guitar part (Gtr. 1) ends with the words "I will".

(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.*)

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*

*mf* Bass arr. for Gtr.

TAB

5 7 5 7 5 7

**Elec. Gtr. 1**

*w/feedback & modulation  
Bass cont. sim.*

**TAB**

5 7 5 7 2

A musical staff in G major (one sharp) with five measures. The notes are eighth notes with stems pointing down, enclosed in parentheses. Measures 1-4 each have a single note on the second line. Measure 5 has two notes: one on the second line and one on the first line. Below the staff is a six-line TAB grid. The letters 'TAB' are printed vertically on the far left.

Bm7

The musical score consists of two staves. The top staff is a standard five-line staff with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with various note heads, stems, and ties. The bottom staff is a tablature for a six-string guitar, showing fingerings and string numbers (0, 2) above the strings.

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

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: Bm<sup>7</sup>

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<sup>m</sup>

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 Bm<sup>7</sup>

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

Bm<sup>7</sup>

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.

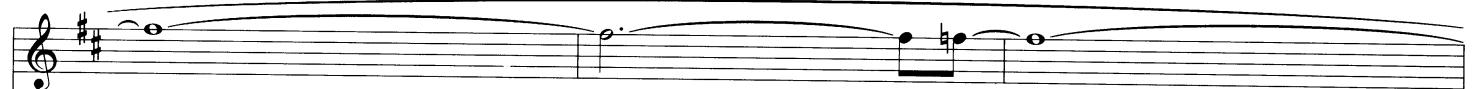
Em

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)

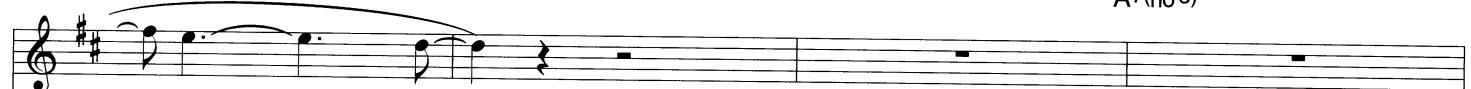


f Fig. 1

Tablature for Fig. 1. The top line shows a repeating pattern of notes on the A and B strings. The bottom line shows a corresponding tablature with fingerings: 4, 2, 4, 4, 2, 2; 4, 2, 4, 4, 2, 2; 4, 2, 4, 4, 2, 2.

D7(no 3)

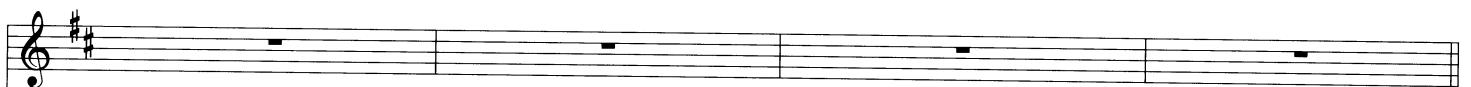
A7(no 3)



Tablature showing a repeating pattern of notes on the A and B strings. The top line shows a repeating pattern of notes on the A and B strings. The bottom line shows a corresponding tablature with fingerings: 2, 4, 2, 2, 2, 4, 2; 5, 7, 5, 7, 5, 7, 5; 5, 7, 5, 7, 5, 7, 0; 5, 7, 5, 7, 5, 7, 5.

Tablature showing a repeating pattern of notes on the A and B strings. The top line shows a repeating pattern of notes on the A and B strings. The bottom line shows a corresponding tablature with fingerings: 2, 4, 2, 2, 2, 4, 2; 5, 7, 5, 7, 5, 7, 5; 5, 7, 5, 7, 5, 7, 0; 5, 7, 5, 7, 5, 7, 5.

Em



Tablature showing a repeating pattern of notes on the A and B strings. The top line shows a repeating pattern of notes on the A and B strings. The bottom line shows a corresponding tablature with fingerings: 7, 9, 9, 9, 7, 5, 0; 2, 2, 2, 2, 2, 2, 2; 2, 2, 2, 2, 2, 2, 2; 2, 2, 2, 2, 2, 2, 2.

end Fig. 1

Tablature showing a repeating pattern of notes on the A and B strings. The top line shows a repeating pattern of notes on the A and B strings. The bottom line shows a corresponding tablature with fingerings: 7, 9, 9, 9, 7, 5, 0; 2, 2, 2, 2, 2, 2, 2; 2, 2, 2, 2, 2, 2, 2; 2, 2, 2, 2, 2, 2, 2.

Bm

Gtr. 2  
Why  
Heaso  
vengreen  
sent \_\_\_\_\_ youand lone-  
to—

Tablature showing a repeating pattern of notes on the A and B strings. The top line shows a repeating pattern of notes on the A and B strings. The bottom line shows a corresponding tablature with fingerings: 7, 7, 7, 7, 7, 7, 7; 7, 7, 7, 7, 7, 7, 7; 7, 7, 7, 7, 7, 7, 7; 7, 7, 7, 7, 7, 7, 7.

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

Tablature showing a repeating pattern of notes on the A and B strings. The top line shows a repeating pattern of notes on the A and B strings. The bottom line shows a corresponding tablature with fingerings: 7, 7, 7, 7, 7, 7, 7; 7, 7, 7, 7, 7, 7, 7; 7, 7, 7, 7, 7, 7, 7; 7, 7, 7, 7, 7, 7, 7.

Dm13 Amadd9

- ly,  
me,

and lone - ly,  
to me,

and lone  
to me..

TAB

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

Dm<sup>13</sup> Amadd9

- ing, wait - ing to hap-

TAB

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

1, 2.  
Em<sup>7</sup>

pen.

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

3.  
Em<sup>7</sup>

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

Bm<sup>7\*</sup>

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 shows 16 different guitar chords, each with a specific fretting pattern indicated by 'x' marks. The chords are:

- E♭m (fr3)
- B♭m (fr4)
- D (fr5)
- B♭m\* (fr6)
- D/A (fr7)
- F/C (fr8)
- G♭6 (fr8)
- F5 (fr8)
- B♭m(maj7) (fr4)
- B♭maj7 (fr5)
- E♭m7 (fr4)
- F7/C (fr7)
- B♭m\*\* (fr6)
- G♭add9 (fr8)
- G♭ (fr7)
- F (fr5)
- F7 (fr6)
- E♭m(maj7) (fr6)
- E♭m\* (fr6)
- G♭/B♭ (fr6)
- F/A (fr5)
- C♭ (fr5)
- C♭sus2 (fr5)
- C7 (fr6)
- E♭m7\* (fr11)
- F7\* (fr10)
- G♭sus2 (fr4)
- G♭\* (fr10)
- Fm (fr5)
- Em (fr5)
- E♭(b9) (fr6)
- Dm (fr6)
- G♭6\* (fr6)
- G♭\*\* (fr6)
- F\* (fr10)

♩ = 78

*Intro:*

E♭m

B♭m

D

E♭m

B♭m\*

D/A

*mf* Piano arr. for Gtr.

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The intro begins with a 4/4 time signature. The first measure shows a progression from E♭m to B♭m. The second measure shows a progression from B♭m to D. The third measure shows a progression from D to E♭m. The fourth measure shows a progression from E♭m to B♭m\*. The fifth measure shows a progression from B♭m\* to D/A.

The guitar tablature shows the strings T, A, and B. The first measure shows a progression from E♭m to B♭m. The second measure shows a progression from B♭m to D. The third measure shows a progression from D to E♭m. The fourth measure shows a progression from E♭m to B♭m\*. The fifth measure shows a progression from B♭m\* to D/A.

E♭m

F/C

G♭6

F5

1. Are you

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The verse begins with a 4/4 time signature. The first measure shows a progression from E♭m to F/C. The second measure shows a progression from F/C to G♭6. The third measure shows a progression from G♭6 to F5.

The guitar tablature shows the strings T, A, and B. The first measure shows a progression from E♭m to F/C. The second measure shows a progression from F/C to G♭6. The third measure shows a progression from G♭6 to F5.

*Verse:*

E♭m

B♭m

E♭m

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

Are you sick?  
Are you fresh?

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The verse lyrics begin with a 4/4 time signature. The first measure shows a progression from E♭m to B♭m. The second measure shows a progression from B♭m to E♭m.

The guitar tablature shows the strings T, A, and B. The first measure shows a progression from E♭m to B♭m. The second measure shows a progression from B♭m to E♭m.

**B♭m(maj7)**      **B♭maj7**      **E♭m**      **E♭m7**      **F/C**      **F7/C**

Are you beg - ging  
 Are you strung out

for \_\_\_\_\_ a break?  
 by \_\_\_\_\_ the wrists?

**TAB**  
 7 5 8 | 4 6 | 3 6 | 4 | 5 7 | 6 8 | 7 10 |  
 4 6 | 5 | 6 | 4 | 7 | 8 | 8 |

**B♭m\*\***      **G♭add9**      **G♭**      **F**      **F7**      **F**      **F7**

Are you  
 We want the young

**TAB**  
 6 8 8 9 | 5 7 | 8 6 | . | 5 7 | 8 8 | 7 |  
 8 | 9 7 | 8 7 | . | 8 | 8 | 7 |

*Chorus:*      **E♭m(maj7)**      **E♭m\***      **B♭**      **G♭/B♭**

blood.  
 (Ooh.)

**Elec. Gtr. 1**

**TAB**  
 7 8 8 | 6 | 4 8 6 | 9 6 6 7 |  
 8 | 6 | 8 | 7 |

**F/A**      **(F7)**      **G♭/B♭**      **F/A**      **(F7)**  
 )      (Ooh. )      )      Are you

**TAB**  
 6 5 8 | 9 6 8 7 | 6 5 7 8 |

C<sub>b</sub> C<sub>b</sub>sus2 C7 D E<sub>b</sub>m  
 frac - - - - tur - ing? Are you

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

E<sub>b</sub>m7\* F7\* G<sub>b</sub>sus2 F  
 torn at the seams? Would you

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

(E<sub>b</sub>m) B<sub>b</sub>m\*\* (E<sub>b</sub>m) (B<sub>b</sub>)  
 do an-y - thing? Flea

TAB  
 8 7 6 8 7 6 8

E<sub>b</sub>m (B<sub>b</sub>/D) (D<sub>b</sub>) (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 has lyrics: 'bit - ten, moth eat - en.' followed by 'We suck young-'. The tablature below each staff shows fingerings and string numbers. The key signature is one flat (B-flat), 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

E♭m                    F7                    G♭                    (F)

Won't let the

*ad lib.* ***ff***

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

G♭\*\*                    1. F/A                    2. 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

= 133

Intro: N.C.

Play 6 times

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.\_\_\_\_ oth - er side.\_\_\_\_ They will Ge - nie let\_\_\_\_ out to the of the bot - tle, 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,

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,

(Harmony tacet 1°)

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

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

Bass Synth. arr. for Gtr.

TAB

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 .

Musical score and tablature for guitar, showing a repeating pattern of sixteenth-note chords and fingerings.

(2° tacet)

Play 4 times

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

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  
**B**

**Amaj7**

**G#sus4**      **G#**

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

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

The musical score consists of three staves. The top staff is for voice, showing lyrics and chords (G#, C#m, Amaj7, G#sus4, A, F#m, E, F#) with fingerings like 'fr4' and 'fr5'. The middle staff is for 'Gtr. 1' (acoustic guitar), with a dynamic instruction 'mp let ring throughout'. The bottom staff is for 'Gtr. 2' (electric guitar), with tablatures for strings T, A, and B. The score is in common time, with a key signature of four sharps. The tempo is indicated as quarter note = 75.



Amaj7 G<sup>#</sup>sus4 G<sup>#</sup>

rise up.

TAB

A F<sup>#</sup>m G<sup>#</sup> E F<sup>#</sup> G<sup>#</sup> A F<sup>#</sup>m

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

TAB

G<sup>#</sup> E F<sup>#</sup> G<sup>#</sup> A F<sup>#</sup>m G<sup>#</sup>

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

TAB

E F<sup>#</sup> E F<sup>#</sup> G<sup>#</sup> C<sup>#</sup>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

= 99

*Intro:* N.C.

Elec. Gtr. 1

The musical score consists of two staves. The top staff is a standard five-line staff with a treble clef, a sharp sign indicating one sharp, and a common time signature. It contains a single line of music with eighth and sixteenth note patterns. The bottom staff is a tablature for an electric guitar, showing six horizontal lines representing the strings. The letters T, A, and B are placed above the first, second, and third strings respectively. Below the tablature are the fret numbers corresponding to the notes: 10, 7, 9, 5, 7, 3, 5, 2, 3, 9, and 10. The instruction "w/dist." is written below the first measure of the tablature.

This section continues the musical score and tablature. The top staff shows a continuation of the eighth and sixteenth note pattern. The bottom staff's tablature shows a change in position, with the first three measures (frets 10, 7, 9) on the first three strings, followed by a measure on the fourth string (fret 5), then a measure on the fifth string (fret 7), and finally a measure on the sixth string (fret 12). The tablature ends at the beginning of the next section.

This section continues the musical score and tablature. The top staff shows a continuation of the eighth and sixteenth note pattern. The bottom staff's tablature shows a return to the first three strings, with the first three measures (frets 10, 7, 9) on the first three strings, followed by a measure on the fourth string (fret 5), then a measure on the fifth string (fret 7), and finally a measure on the sixth string (fret 12).

This section begins with a blank staff in the top staff, indicated by four dashes. The bottom staff's tablature starts with a measure of silence (fret 0) followed by a measure on the first three strings (frets 10, 7, 9), then a measure on the fourth string (fret 5), then a measure on the fifth string (fret 7), and finally a measure on the sixth string (fret 12). The tablature ends with a measure of silence (fret 0).

1. The

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

T 12, A 7, B 9

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

$\text{♩} = 80$

Dsus<sup>2</sup>/E   Esus<sup>2</sup>   Dmadd<sup>9</sup>/E   Em   Dmaj<sup>7</sup>/E   Am<sup>9</sup>   Am<sup>6</sup>

Intro: N.C. (Em)

2 bars Drums

*mf*

Dsus<sup>2</sup>/E Esus<sup>2</sup>

Cont. sim. Piano arr. for Gtr.

Dsus<sup>2</sup>/E Esus<sup>2</sup>

No-

Dsus<sup>2</sup>/E

No-

(D/E) (Dsus<sup>2</sup>/E) (Esus<sup>2</sup>) (D/E)

(Dsus<sup>2</sup>/E)(Esus<sup>2</sup>) (Dsus<sup>2</sup>/E)(Esus<sup>2</sup>) (Em) (D/E)

Dsus<sup>2</sup>/E Esus<sup>2</sup> (D/E) (Dsus<sup>2</sup>/E) (Esus<sup>2</sup>)

(D/E) (Dsus<sup>2</sup>/E) (Esus<sup>2</sup>)

Chorus: Em

Dmaj7/E

Sheet music and guitar tab for the first part 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 Am9, Am6, Am9, Am6.

Sheet music and guitar tab for the second part of the chorus. The vocal line continues with "you had to ruin it for all concerned," and "in a drunk." The guitar tab shows chords Am9, Am6, Am9, Am6.

(Em)

(Am)

Dsus<sup>2</sup>/E Esus<sup>2</sup>

Sheet music and guitar tab for the bridge section. The vocal line includes "drunk en punch up at a wed ding," and "Yeah." The guitar tab shows chords Dsus<sup>2</sup>, E, Dsus<sup>2</sup>, E.

(Dsus<sup>2</sup>/E) (Esus<sup>2</sup>)

Sheet music and guitar tab for the final section. The vocal line ends with "(Dsus<sup>2</sup>/E) (Esus<sup>2</sup>)". The guitar tab shows chords Dsus<sup>2</sup>, E, Dsus<sup>2</sup>, E.

(Dsus2/E) (Esus2)

(Dsus2/E) (Esus2)

Oh.

(Dsus2/E) (Esus2)

(Dsus2/E) (Esus2)

(Dsus2/E) (Esus2)

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

\*Sing in round

(Dsus2/E) (Esus2)

(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

A grid of 14 chord diagrams for electric guitar, arranged in three rows. The chords are: 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, and Dsus4. Below the grid is a tempo marking of  $\text{♩} = 126$ .

**Intro:** C6      G/B      F/A      G6  
Elec. Gtr. 1

Sheet music for Electric Gtr. 1. The first two measures show a rhythmic pattern of eighth notes followed by a dotted half note. The third measure shows a similar pattern with a half note. The fourth measure shows a rhythmic pattern of eighth notes followed by a dotted half note. The bass line below shows the notes T, A, B, T, A, B.

*mf let ring throughout*

C6      G/B      F/A      G6

Sheet music for Electric Gtr. 1. The first two measures show a rhythmic pattern of eighth notes followed by a dotted half note. The third measure shows a similar pattern with a half note. The fourth measure shows a rhythmic pattern of eighth notes followed by a dotted half note. The bass line below shows the notes T, A, B, T, A, B.

**Verse:** C5      G/B      F/A      G6

Sheet music for Electric Gtr. 1. The first two measures show a rhythmic pattern of eighth notes followed by a dotted half note. The third measure shows a similar pattern with a half note. The fourth measure shows a rhythmic pattern of eighth notes followed by a dotted half note. The bass line below shows the notes T, A, B, T, A, B.

Gtr. 1      1. I'm walk - ing out - lines  
2. Yes - ter - day's head - - - -

Elec. Gtr. 2

Sheet music for Elec. Gtr. 2. The first two measures show a rhythmic pattern of eighth notes followed by a dotted half note. The third measure shows a similar pattern with a half note. The fourth measure shows a rhythmic pattern of eighth notes followed by a dotted half note. The bass line below shows the notes T, A, B, T, A, B.

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

TAB

Em(maj7)                    C6                            G/B                            F/A

TAB

(8va) - - - - -

TAB

G6                            F#m6                            Em                                    Em(maj7)

TAB

TAB

1.

Gm( $\sharp$ 5) Gm A( $\flat$ 6) A Em Em<sup>7</sup>/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  
 1 0 0 4 7 6 7 0 0 7 0 0 10 10 11  
 2 2 6 4 7 6 7 0 0 7 0 7 10 10  
 3 3 6 6 7 7 10 10 11

T A B  
 12 15 15 16 15 15

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

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

TAB  
 1 0 4 7 7 6 6 0 0 7 0 0 10 11 12  
 2 2 3 6 6 7 7 10 10  
 3 3 6 6 7 7 10 10

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

G6sus4      G6    F#sus4/A#      F#/A#    Bm\*      Dsus4      D

TAB  
 1 0 4 7 6 0 7 8 7 0 0 10 11 12  
 2 2 3 6 6 0 7 10 10  
 3 3 6 6 7 7 10 10

T A B  
 12 15 12 15 15 12 16 15 12 15

G6sus4      G      F<sup>#</sup>sus4/A<sup>#</sup>      F<sup>#</sup>/A<sup>#</sup>      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<sup>#</sup>sus4/A<sup>#</sup>      F<sup>#</sup>/A<sup>#</sup>      (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



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

Intro: Dm

Dsus2

Gmaddb13

Acous. Gtr. 1

Gm

Asus4

A/G

Verse:  $\frac{5}{8}$  Dm

Dsus2

Cont. rhy. simile

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)

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.

Asus<sup>4</sup>

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 sequence of notes: 0, 2, 2, 3, 2, 2. The second measure continues the sixteenth-note pattern. The tab shows 3, 2, 2, 2, 2, 2.

D/F♯

I keep the wolf from the door but he calls me up.

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 sequence of notes: 4, 2, 3, 4, 2, 3. The second measure continues the sixteenth-note pattern. The tab shows 4, 2, 3, 4, 2, 3.

G

Calls me on the phone, tells me all the ways that he's gon-na mess me up.

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 sequence of notes: 5, 4, 3, 5, 4, 3. The second measure continues the sixteenth-note pattern. The tab shows 5, 4, 3, 5, 4, 3.

F♯m

Steal all my child - ren if I don't pay the ran - som. And

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 sequence of notes: 4, 2, 2, 4, 2, 2. The second measure continues the sixteenth-note pattern. The tab shows 4, 2, 2, 4, 2, 2.

*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

**mf**

**T**

**A** 0    2    3    1    3    2

**B**

**B<sub>b</sub>6**

**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<sub>b</sub>6

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.

oooh.

Dmaj7                            Gmaj7

T  
A  
B

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

4 2 2 4 2 | ♫ 2 0 | ♫ 3 4 4 | 3

*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.

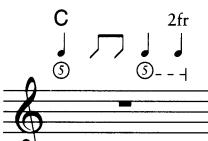
(15<sup>ma</sup>) (8<sup>ua</sup>) (8<sup>ua</sup>)  
P.H. P.H. P.H.  
T 7 7 7

## RHYTHM SLASHES

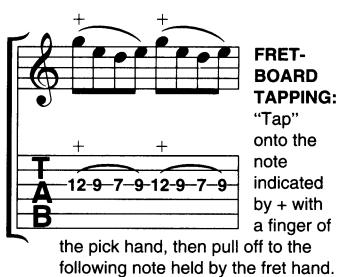


**STRUM INDICATIONS:**  
Strum with indicated rhythm.

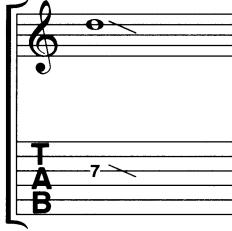
The chord voicings are found on the first page of the transcription underneath the song title.



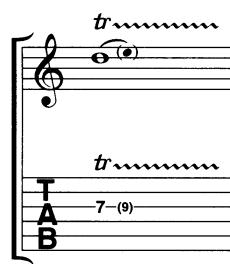
**SINGLE NOTES IN SLASH NOTATION:**  
A regular notehead indicates a single note. The circled number below the note indicates which string of the chord to strike. If the note is not in the chord, the fret number will be indicated above the note(s).



**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.



**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.

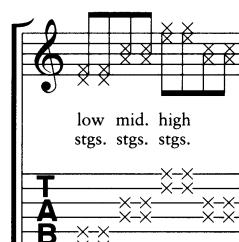
## ARTICULATIONS



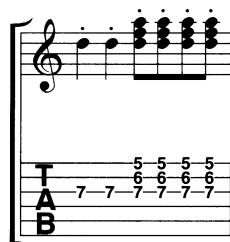
**HAMMER ON:**  
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



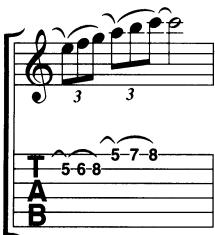
**BEND AND TAP TECHNIQUE:**  
Play note and bend to specified interval. While holding bend, tap onto note indicated.



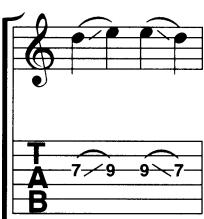
**MUTED STRINGS:**  
A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).



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



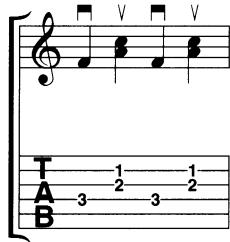
**LEFT HAND HAMMER:**  
Hammer on the first note played on each string with the left hand.



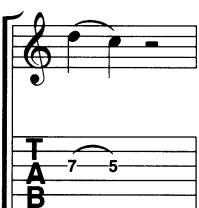
**LEGATO SLIDE:**  
Play note and slide to the following note. (Only first note is attacked).



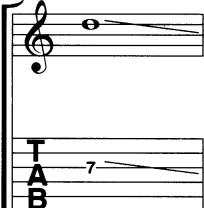
**PALM MUTE:**  
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



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



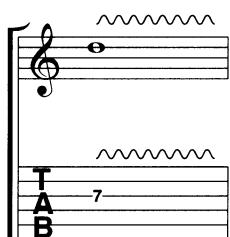
**PULL OFF:**  
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



**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.