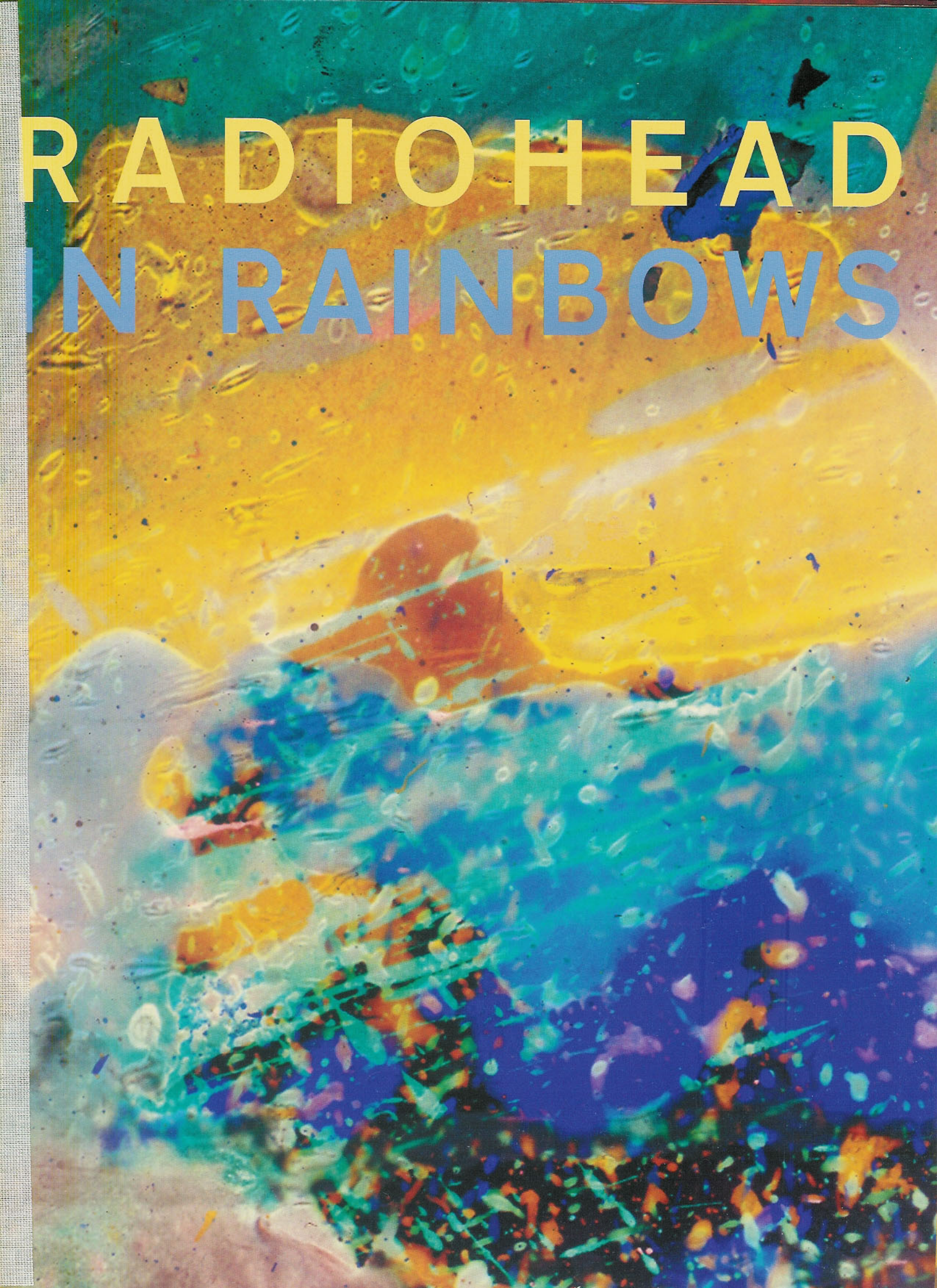


IN / RAINBOWS
IN RAIN / BOWS
IN RAINBOWS
IN RAINBOWS /
IN RAIN _ BOWS
RADIOHEAD
_ RADIOHEAD

CONTAINS ALL SONGS FROM THE LIMITED EDITION VERSION OF IN RAINBOWS

The background is a vibrant, abstract composition of colors and textures. It features large, overlapping areas of yellow, light blue, and teal, with splatters and streaks of red, orange, and dark blue. The overall effect is reminiscent of a colorful, textured surface like a piece of marbled paper or a splash of paint on a canvas. The colors are bright and saturated, creating a sense of energy and movement.

RADIOHEAD IN RAINBOWS

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S A L E S @ F A B E R M U S I C . C O M F A B E R M U S I C . C O M

R A D I O H E A D
I N R A I N B O W S

| | | |
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| 15 | STEP | 09 |
| B O D Y S N A T C H E R S | | 18 |
| NUDE | | 32 |
| WEIRD | FISHES / ARPEGGI | 40 |
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| LAST FLOWERS TO THE HOSPITAL | | 113 |
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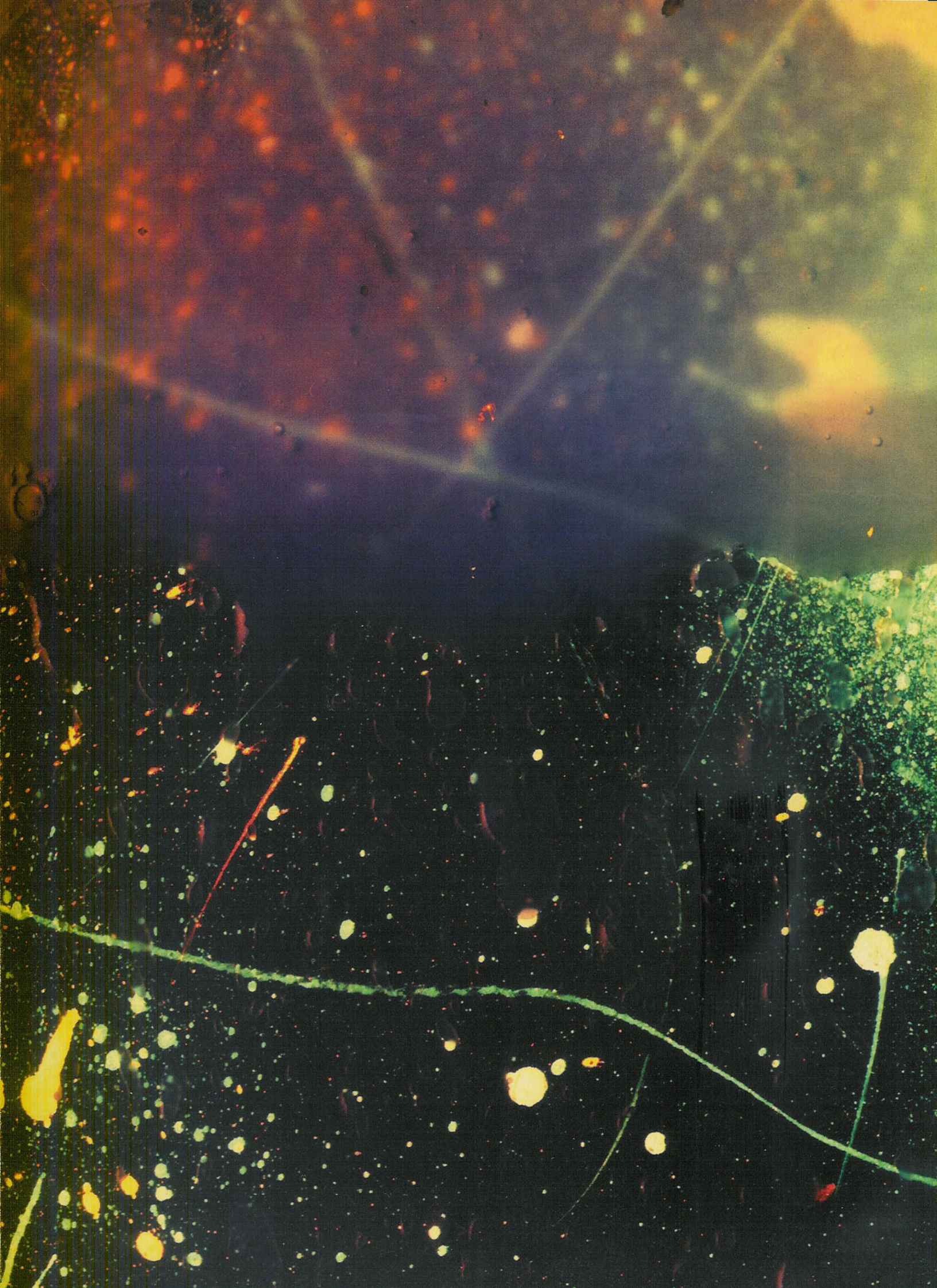
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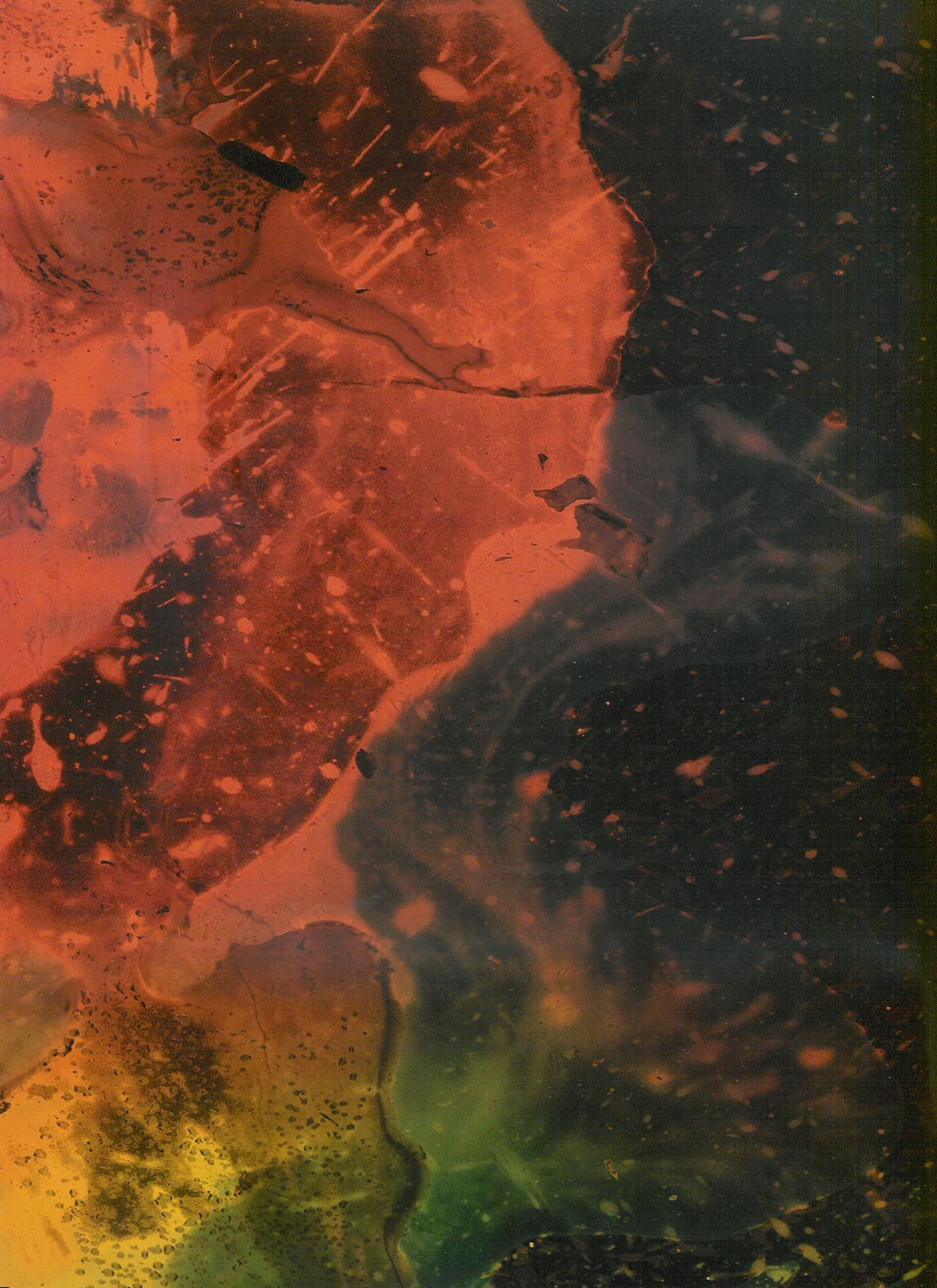
== PLEASE DON'T SELL ==











15 STEP

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

♩ = 184

(B)

Synth. bass drum arr. Gtr.

7fr

(Repeat section x 3)

Synth. bass drum (1° only)

Ⓢ

Programmed perc.

cont. sim.

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and 5/4 time signature. It contains rhythmic notation for programmed percussion and guitar.

Fig. 1

How come I end up where I start - ed?

Programmed drums

Acoustic drums (2° only)

cont. sim.

Musical staff with treble clef, key signature of three sharps, and 5/4 time signature. It contains rhythmic notation for programmed and acoustic drums.

Fig. 2

Fig. 5

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

Empty guitar TAB staff.

Rhythmic notation for programmed percussion and guitar.

5

Musical staff with treble clef, key signature of three sharps, and 5/4 time signature. It contains the vocal melody for the second line of lyrics.

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

Musical staff with treble clef, key signature of three sharps, and 5/4 time signature. It contains rhythmic notation for programmed and acoustic drums.

Empty guitar TAB staff.

9 **1.**
(G#m) N.C.

you reel me out then you cut the string.

Programmed drums Acoustic drums

TAB

15 **2.**
(G#m) G#m C# C#sus2

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

Programmed drums Elec. Gtr. (small notes 2°) warm, clean tone

TAB

19 **1.** **2.**
D#m D#sus2 C# C# C#sus2

TAB

22 **S** G#m C# C#sus2 D#m D#sus2 C# C#sus2

1. You used to be al - right. _____ What hap - pened? _____ Did the
 2. You used to be al - right. _____ What hap - pened? _____ Et

TAB 4 4 6 4/4 6 4 6 7 6 6 8 4 4

Bass arr. Gtr. (On 2 only)

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

④ ⑤ ⑥

26 G#m C# C#sus2 D#m D#sus2 C# C#sus2

cat get your tongue? _____ Did your
 cetera, _____ et ceter - a. _____

TAB 4 4 2 4 4 6 7 4 6 6 4 6 6 7 6 6 8 4 4 4 5 4

Bass arr. Gtr. (On 2 only)

4fr 6fr 4fr

⑥ ⑤ ⑤

30 G#m C# C#sus2 D#m D#sus2 C# To Coda ☺

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

2° ad-lib sim Elec.Gtr.

TAB 4 4 2 4 4 6 6 4 4 6 7 6 6 8 4 4 4 6 6 4

34 **G#m** **C#** **G#m⁹** **C#9add13**

One _____ by _____ one, _____

Elec. Gtr.

TAB

4 7 4 4 4 6 6 9 6 7 6 7 || 7 7 4 4 4 6 9 6 4 4 4

Bass arr. Gtr.

Fig. 3

TAB

2 4 4 2 4 4 4 2 4 6 4 4 2 4 4 4 2 4

38 **G#m** **C#** **G#m⁹** **C#7**

one _____ by _____ one _____ it _____

Bass arr. Gtr. plays Fig. 3

TAB

8 7 8 4 4 4 6 6 6 6 4 4 6 4 4 6 7 4 6 4 4 4 6 6 4 6 9

42 **G#m** **C#** **G#m⁹** **C#9add13**

comes _____ to us _____ all, _____ it's as _____

Bass arr. Gtr. plays Fig. 3

TAB

4 7 4 4 4 6 6 9 6 6 4 6 6 4 7 || 7 7 4 4 4 6 9 6 6 4 6 4

46 **G#m** **C#** **G#m⁹** **C#**

soft as your pil - low.

Bass arr. Gtr. plays Fig. 3

TAB

Bass arr. Gtr.

4fr



⑤

50 **C#m** **Cm**

let ring- - - - - cont. sim.

TAB

Synth. arr. Gtr.

13fr



③

54 **G#m**

TAB

(Bend up to 16fr)

16fr

③



D. al Coda

58

TAB


♢ Coda

Bass arr. Gtr.

6fr  4fr 

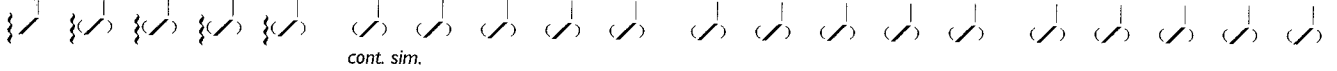
62 G#m C# G#m9 C#

Fif-teen steps, then a sheer drop.

TAB 

G#m/B

Elec. Gtr.

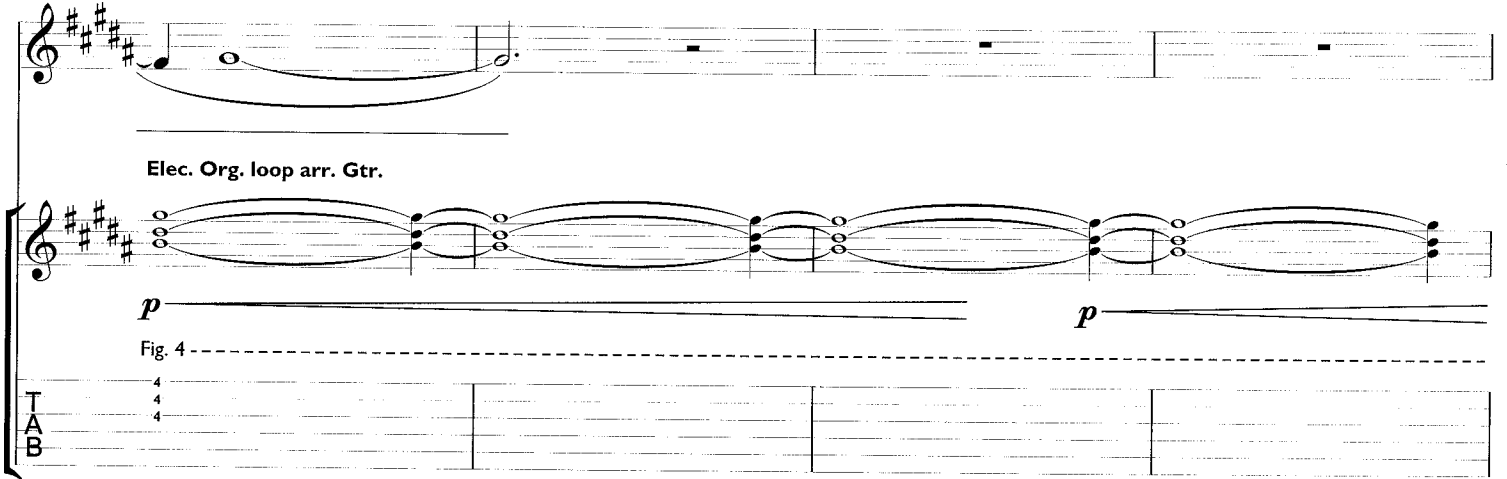
 cont. sim.

p

p

w/ heavy reverb and echo (bracketed notes)

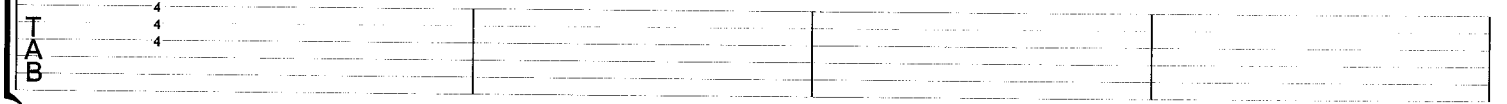
66



Elec. Org. loop arr. Gtr.

p *p*

Fig. 4

TAB 

C#m

D#m

C#m

Elec. Org. arr. Gtr.

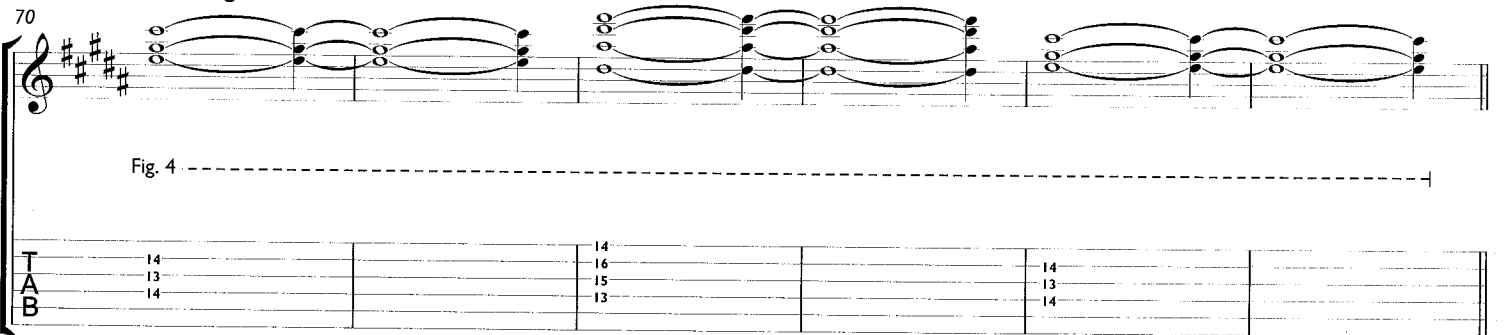
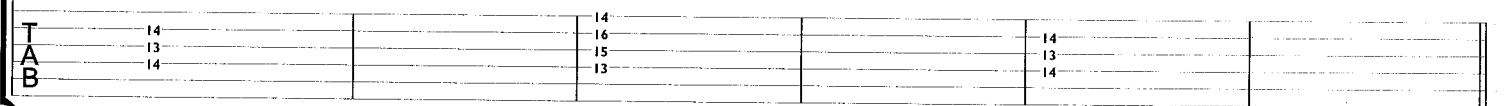
70 

Fig. 4

TAB 

76 G#m C#m/G#
 (Children shouting)
 (Yeah!)
Bass arr. Gtr.
 Elec. Org. arr. Gtr. plays Fig. 4 ad lib.
 Programmed & acoustic drums play Fig. 5 ad lib.

81 G#m⁹ C#m/G#

86 G#m

How come I end up where I have start - ed? How come I end up where I went wrong?

Bass arr. Gtr.

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

90 **C#m/G#** **(G#m⁹)**

Won't take my eyes off the ball a - gain, you reel me out

Synth. arr. Gtr.

w/ bar or gliss. ad lib.
Drums tacet

TAB: 9 9 || 9 9 || 9 9 || 9 9 || 9 9 || 1411 X

93 **C#m/G#**

then you cut the string.

Bass arr. Gtr.

w/ bar or gliss. ad lib.

Programmed & acoustic drums play Fig. 5 ad lib.

TAB: 1411 X 9 9 || 9 9 || 9 9 || 9 9 || 9 9 || 9 9 ||

96 **Cm (Drums)** **C#m Cm**

Elec. Org. arr. Gtr.

w/ bar or gliss. ad lib. $\frac{1}{2}$ w/ bar or gliss. ad lib.

TAB: 3 4 5 | 3 4 5 | 3 4 5 | 4 5 6 | 4

100

T
A
B

103

D#m C#m

Synth. arr. Gtr.

w/ bar or gliss. ad lib.

2 1/2 3

T
A
B

107

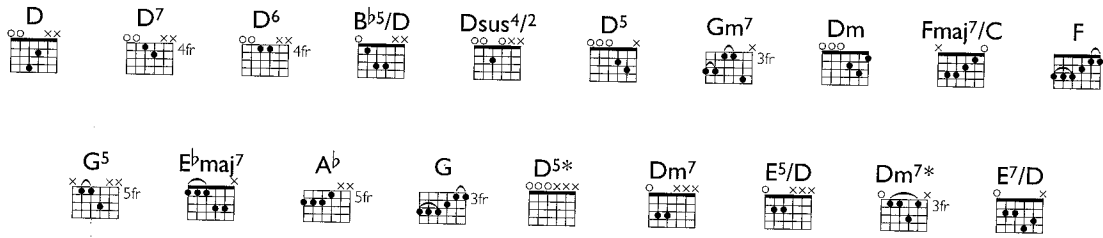
Cm

Repeat ad lib. to fade

T
A
B

BODYSNATCHERS

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



Tune all guitars ⑥ = D (lowest string)

♩ = 168

D
Elec. Gtr. I

w/ heavy dist. Fig. I simile

TAB

simile

6

D6 **D**

Fig. I simile

TAB



Elec. Gtrs. 2 & 3 (1° only)

w/ dist.

10 D7

Elec. Gtr. 2 (on %)

w/ dist.

Fig. 2

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

cont. sim.

TAB

Elec. Gtr. 3 (on %)

w/ dist.

TAB

14 D6

Elec. Gtr. 3 (on %)

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

TAB

17 D

Full of holes, check for pulse,
sawn off.

TAB
12 14 12 14 12

Play 1° only

21 D7 D6 D

blink your eyes, one for yes, two for no.

Elec. Gtrs. 2 & 3

TAB

Elec. Gtr. 2

26 D7

Elec. Gtr. 1

Elec. Gtr. 2

Elec. Gtr. 1 cont. sim.

TAB
12 10 12 12 11 0 7 9 5 0 5 5 0 10 12 10 12 15 17 17 0 0

Elec. Gtr. 3

TAB
9 10 10

30 D⁶ D

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

Elec. Gtr. 2

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

TAB

Elec. Gtr. 3

TAB

34 D⁷

ing a - bout, _____

TAB

TAB

38

D⁶ D

I'm trapped in this body and can't get
 Your mouth moves on - ly with some - one's hand up your

TAB

TAB

B^{b5}/D

out. }
 ass. }

Oh, oh, oh,...

Elec. Gtrs. 1 & 2

TAB

TAB

To Coda

Elec. Gtr. 3

17fr
7 (e)
hold bend

B^b5/D

Dsus⁴/2

46

oh, _____

Elec. Gtr. 1

Elec. Gtr. 2

1. 2.

15fr
②

D⁵

15fr
②

Dsus⁴/2

D⁵

D. al Coda


50

oh, oh, oh, 2. You killed the sound

oh, oh, oh, 2. You killed the sound

15fr
②

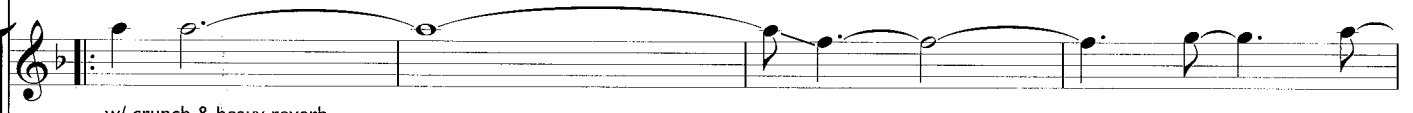
Ac. Gtr.
Gm7 **Dm**

♠ **Coda**  cont. sim.

54 (Sing small notes 2° only)

— gone out_ for you?_ Be-cause the light's gone out_ for me._ It is the


Elec. Gtr. 3
 w/ crunch & heavy reverb



TAB

| | | | | |
|----|----|---------|----|----|
| 14 | 14 | (14) 10 | 12 | 14 |
|----|----|---------|----|----|

Elec. Gtr. 2
 (Play small notes 2° only)
 w/ crunch & heavy reverb



TAB

| | | |
|-----|--------|---------|
| (7) | (7) 10 | (10) 12 |
|-----|--------|---------|

58 **Fmaj7/C** **Gm7**

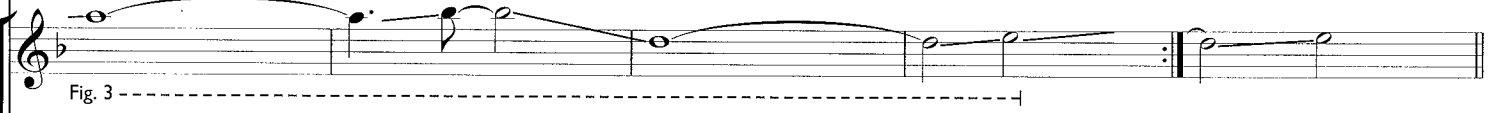
twen-ty-first cen-tur-y, it is the twen-ty-first cen-tur-y. Has the light It can fol-



TAB

| | | |
|---------|---------|--|
| (14) 15 | (15) 10 | |
|---------|---------|--|

Elec. Gtr. 2
 Fig. 3



TAB

| | | | | |
|----|---------|---|-------|-------|
| 14 | (14) 15 | 7 | (7) 9 | (7) 9 |
|----|---------|---|-------|-------|

63 Gm7 Dm

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

Elec. Gtr. 3

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

TAB 14 (14) 12 10 (10) 12

67 Fmaj7/C Gm7

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

TAB 14 (14) 17 12 (12)


Elec. Gtr. 2

12fr 10fr 10fr 10fr

71 Gm7 Dm

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

TAB 14 (14) 12 10 (10) 12

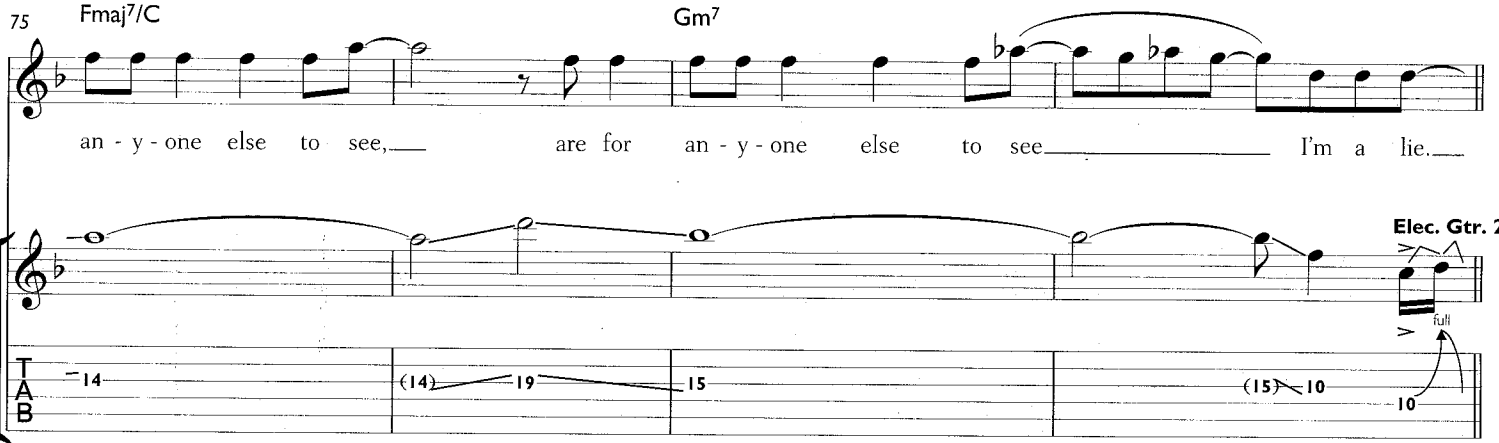
10fr (4) ————— 15fr (3) ————— 12fr (4)  10fr (3) 7

75 **Fmaj7/C** **Gm7**


an - y - one else to see, — are for an - y - one else to see — I'm a lie. —

Elec. Gtr. 2

TAB: -14 (14) 19 15 (15) 10 10



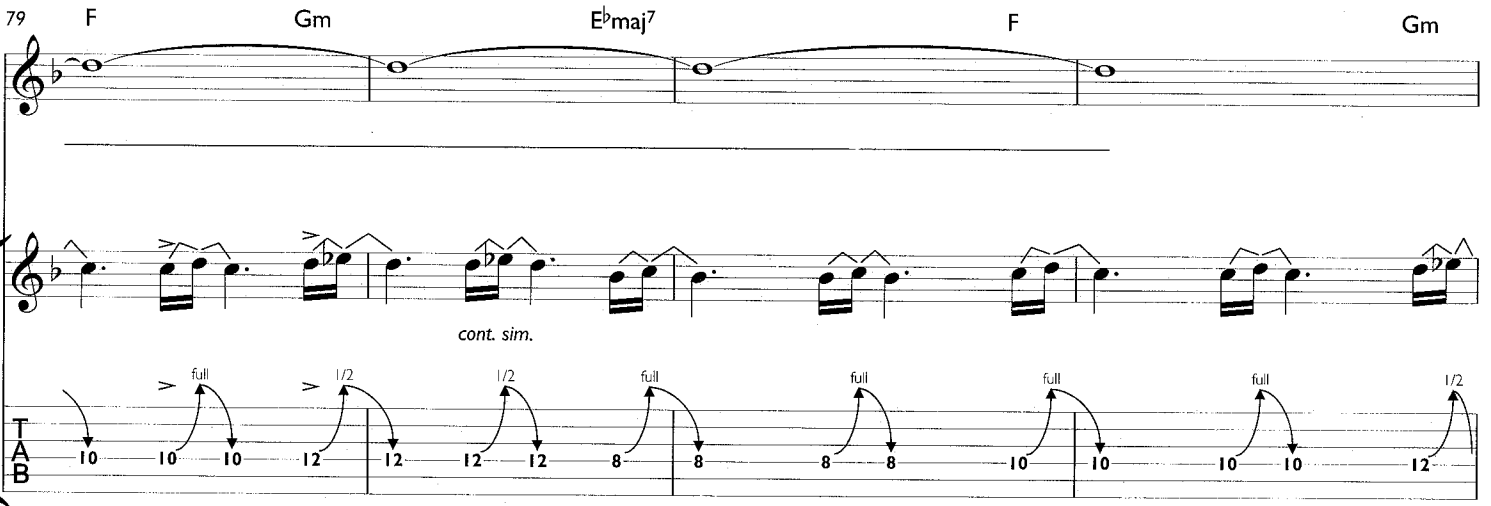
G
Elec. Gtr. 1




79 **F** **Gm** **E♭maj7** **F** **Gm**

cont. sim.

TAB: 10 10 10 12 12 12 12 8 8 8 8 10 10 10 10 12

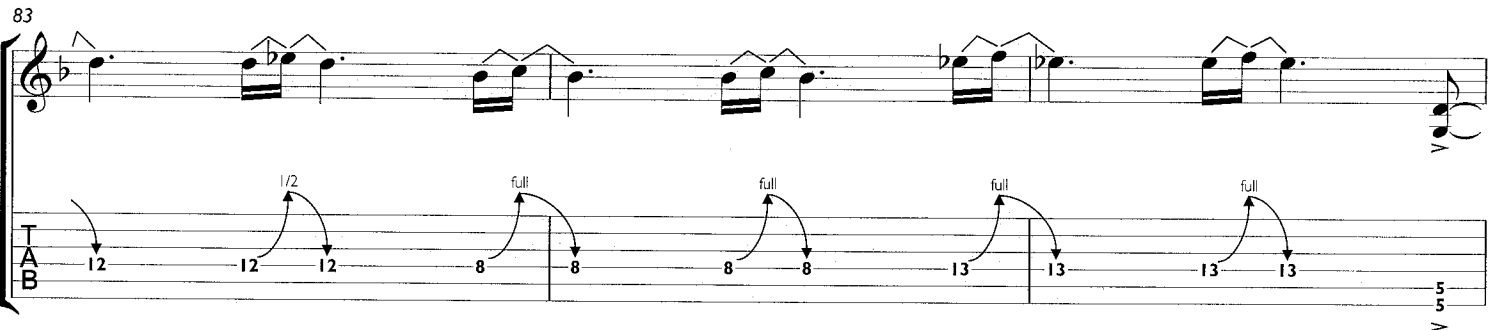


E♭maj7 **A♭** **G**



83

TAB: 12 12 12 8 8 8 8 13 13 13 13 5 5



86

Yeah...

T
A
B

90

D5*

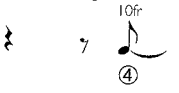
Dm7

Elec. Gtr. 2

Elec. Gtr. 1

T
A
B

Elec. Org. arr. Gtr.



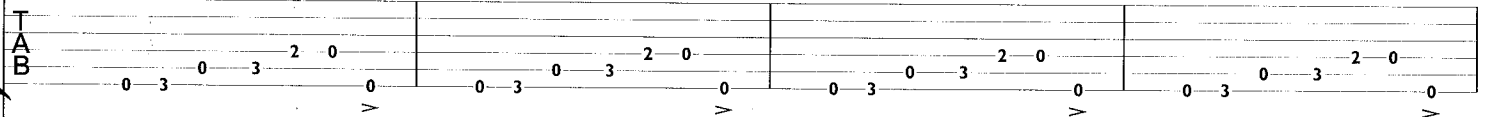
94

E5/D

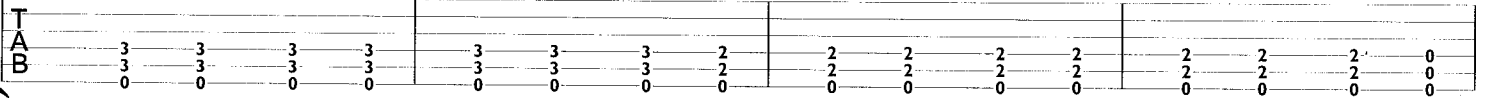
D5*

Vocals ad lib.

Elec. Gtr. 2 & Bass



Elec. Gtr. I



Dm7*
cont. sim.

98

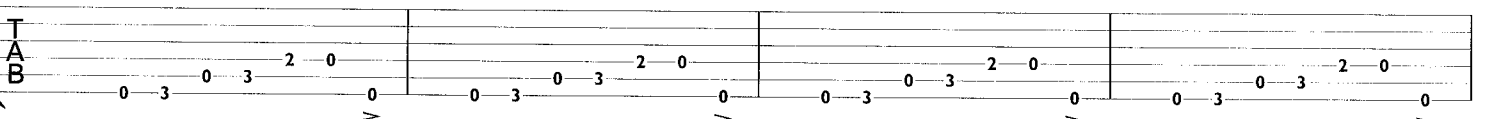
Elec. Org. arr. Gtr.

12fr

10fr



Elec. Gtr. 2 & Bass



Elec. Gtr. I



102

E7/D

D5*

Vocals ad lib.

w/ heavy dist. & wah

Tablature for measures 102-105:

| | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|----|----|---|---|
| T | 0 | 3 | 0 | 3 | 2 | 0 | 0 | 3 | 0 | 3 | 2 | 0 | 0 | 3 | 0 | 3 | 2 | 0 | X | 12 | 10 | 0 | 0 |
| A | 0 | 3 | 0 | 3 | 2 | 0 | 0 | 3 | 0 | 3 | 2 | 0 | 0 | 3 | 0 | 3 | 2 | 0 | X | 12 | 10 | 0 | 0 |
| B | 0 | 3 | 0 | 3 | 2 | 0 | 0 | 3 | 0 | 3 | 2 | 0 | 0 | 3 | 0 | 3 | 2 | 0 | X | 12 | 10 | 0 | 0 |

106

Elec. Gtr. 2

cont. sim.

Elec. Gtr. 1

w/ heavy dist. & wah

hold bend

1/2

Tablature for measures 106-109:

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|----|----|----|---|---|---|---|----|----|----|---|---|---|---|----|----|----|---|---|---|---|----|----|----|----|---|---|---|---|
| T | 0 | 0 | 0 | 0 | 10 | 14 | 12 | 0 | 0 | 0 | 0 | 10 | 10 | 12 | 0 | 0 | 0 | 0 | 10 | 12 | 10 | 0 | 0 | 0 | 0 | 10 | 14 | 12 | 10 | 0 | 0 | 0 | 0 |
| A | 0 | 0 | 0 | 0 | 10 | 14 | 12 | 0 | 0 | 0 | 0 | 10 | 10 | 12 | 0 | 0 | 0 | 0 | 10 | 12 | 10 | 0 | 0 | 0 | 0 | 10 | 14 | 12 | 10 | 0 | 0 | 0 | 0 |
| B | 0 | 0 | 0 | 0 | 10 | 14 | 12 | 0 | 0 | 0 | 0 | 10 | 10 | 12 | 0 | 0 | 0 | 0 | 10 | 12 | 10 | 0 | 0 | 0 | 0 | 10 | 14 | 12 | 10 | 0 | 0 | 0 | 0 |



NUDE

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

C#m* **E5*** **Aadd9** **C#m** **A6** **Amaj9** **G#m** **Amaj7** **A** **E**
B7 **G#** **B** **G#m7** **C#m7** **Am** **C** **Cadd#11/B** **Am7**

Free tempo

N.C.

(Mmm, _____ mmm.)

Synths. arr. Gtr.

TAB: 12, 13, 12, 14, 13, 12, 14, 13

♩ = 42 **Swung semi-quavers**

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

Backwards Elec. Gtr. loop

cont. sim. ad lib.

Aadd9

C#m

5

(Drums)

(Ooo, _____)

(Ooo, _____)

Synth. & strings arr. Gtr.

TAB: 10, 9, 7, 9, 9, 11, 12, 13, 14, 9, 9, 11

9

A⁶ Amaj⁹ G[#]m

000, _____

000, _____

Backwards Elec. Gtr. loop tacet

| | | | | | | |
|---|----|----|----|----|----|---|
| T | 14 | 14 | 12 | 12 | 10 | 9 |
| A | 14 | 14 | 12 | 12 | 10 | 9 |
| B | 14 | 14 | 13 | 12 | 10 | 9 |

13

Amaj⁷ G[#]m

000.) _____

000.) _____

Bass arr. Gtr.

| | | | | |
|---|---|---|----|----|
| T | 5 | 9 | 13 | 13 |
| A | 6 | 9 | 13 | 13 |
| B | 6 | 9 | 13 | 13 |

17

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

Bass arr. Gtr.

Fig. 1

TAB

23

hap-pen. You paint your-self white

C#m **B7** **G#m**

cont. sim. **Elec. Gtr.**

Fig. 1

TAB

Synth. arr. Gtr.
8va

TAB

29

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

G# **A** **E**

TAB

33 C#m B

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

T
A
B

9 9 9 9 9 9 9 9 9 9 9 9 8 7 8 7 8 9 8 7 7 8 7 7

G#m7
Ac. Gtr. cont. sim. ad lib.

37 G#m7 Aadd9

it, it's gone, now that you feel

rake cont. sim.

Fig. 2

T
A
B

4 4 4 7 5 4 4 4 4 4 7 4 0 0 7 0 9 6 0 0 7 0 9 X

41 G#m7 Aadd9

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

Fig. 2

T
A
B

4 4 4 7 5 4 4 4 4 4 7 4 0 0 7 0 9 6 0 0 7 0 9 X

45 **C#m7** **Ac. Gtr.** **Aadd9**

Fig. 2

49 **G#m** **G#** **A** **E**

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

Orch. arr. Gtr.

Bass arr. Gtr. plays Fig. 1

55 **C#m** **B**

hap - pen. Ooo,

Orch. arr. Gtr.

Elec. Gtr.

G#
Ac. Gtr. *cont. sim. ad lib.*



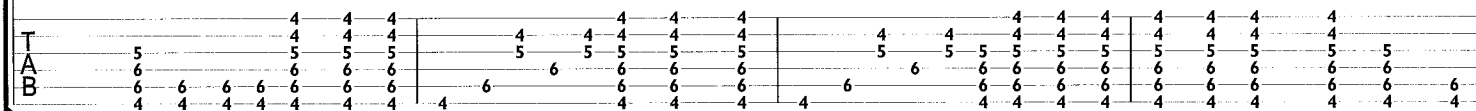
59

G#



(Ooo.)

Elec. Gtr.



Ac. Gtr. tacet

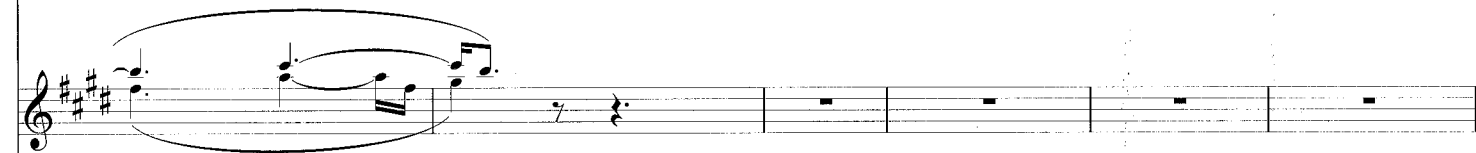
A

E

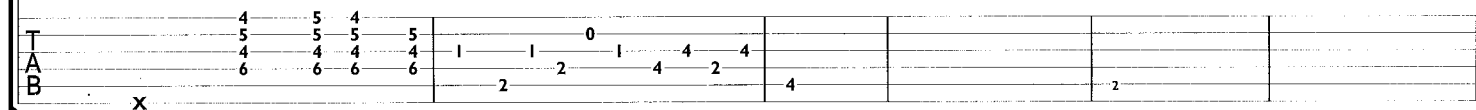
C#m

B

63



Bass arr. Gtr.



G#m7
Ac. Gtr. cont. sim. ad lib.

69

G#m7 Aadd9 G#m7

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). Contains a melodic line with slurs and accents, starting at measure 69.

Musical staff 2: Treble clef, key signature of three sharps. Contains a melodic line with slurs and accents, starting at measure 70.

Musical staff 3: Treble clef, key signature of three sharps. Labeled "Synth. arr. Gtr." and "Synth. & Strings arr. Gtr.". Contains sustained chords and textures.

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

TAB: Guitar tablature for measures 69-74. Shows fret numbers for strings 1-6.

Aadd9 C#m7 Aadd9

75

Musical staff 1: Treble clef, key signature of three sharps. Contains a melodic line with slurs and accents, starting at measure 75.

Musical staff 2: Treble clef, key signature of three sharps. Contains a melodic line with slurs and accents, starting at measure 76.

Musical staff 3: Treble clef, key signature of three sharps. Labeled "Elec. Gtr.". Contains sustained chords and textures.

TAB: Guitar tablature for measures 75-80. Shows fret numbers for strings 1-6.

81

E Am E Am C

ooo. Ooo.

TAB

Bass arr. Gtr.

TAB

86

Cadd#11/B Am7 Am6 E

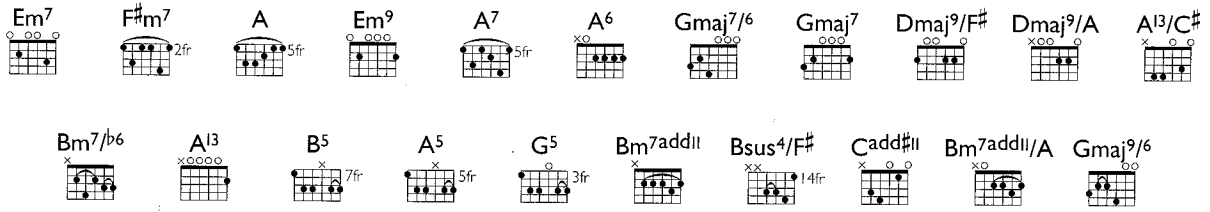
(Ooo.) ooo.)

TAB

TAB

WEIRD FISHES/ARPEGGI

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



♩ = 152

N.C.

Em7
Elec. Gtr. I

Fig. 1
all guitars w/ clean tone

Bass I arr. Gtr.

Fig. 2

10 F#m7

Fig. 1

Fig. 2

TAB

14 A

Fig. 1

Fig. 2

TAB

Em⁹

Elec. Gtr. 1

18

Musical staff for Elec. Gtr. 1, measures 18-21.

Fig. 1

TAB for Fig. 1, measures 18-21.

Elec. Gtr. 2

Musical staff for Elec. Gtr. 2, measures 18-21.

TAB for Elec. Gtr. 2, measures 18-21.

Bass I arr. Gtr.

Musical staff for Bass I arr. Gtr., measures 18-21.

Fig. 2

TAB for Fig. 2, measures 18-21.

Em⁷

Elec. Gtr. 1

22

Musical staff for Elec. Gtr. 1, measures 22-25.

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

Fig. 1

TAB for Fig. 1, measures 22-25.

Elec. Gtr. 2

Musical staff for Elec. Gtr. 2, measures 22-25.

Fig. 3

TAB for Fig. 3, measures 22-25.

Bass arr. Gtr.

open 2fr 3fr
 ⑤ ⑥

34 **Gmaj7/6**

Fig. 1

Fig. 3

38 **Em7**

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

Bass I arr. Gtr.

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

42 **F#m7**

bot - tom of the sea, your eyes,
 Why should I stay?

46 A A⁷ A⁶

they turn

T
A
B

5 0 2

50 Em⁹ (Sing small notes 2°) Em⁷

me... (2.) - y not to fol-
2. I'd be craz - Turn me in - to phan -

Elec. Gtr. 3

Fig. 4

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

Elec. Gtr. 4 (2° only)

Fig. 5

T
A
B

9 8 7 8 9 8

T
A
B

3 2 0 2 12 12 12 10 12 12

55 (B. Vox 2° only) F#m7

- low, fol - low _____ where_

- toms, I fol - low _____ to_

(Yeah, _____)

B. Vox Fig. I -----

Fig. 4 -----

TAB 7 7 8 7 9 8 9 8 7 9 8 9 8 7 9 8 7 9 8 11 10 9 9 9 10

Fig. 5 -----

TAB 12 12 10 12 12 12 10 12 12 12 12 12 12 12 12 12 12 12 14 14 14 14 14 14

59

— you the lead _____

— the edge _____

yeah, _____

Your eyes, _____

of the earth _____

B. Vox Fig. I -----

Fig. 4 -----

TAB 9 11 11 10 9 11 10 9 10 9 10 9 10 9 11 10

Fig. 5 -----

TAB 14 14 12 14 14 14 12 14 14 14 14 12 14 14 14 14 14

62

A⁶ A⁷ A⁶

they turn
and fall

yeah.)

B. Vox Fig. I

Fig. 4

Fig. 5

66

Gmaj⁷

me...
off... Yeah,

(Sing small notes 2^o)

B. Vox Fig. I

Fig. 4

Fig. 5

70 Em⁹

(B. Vox sing B. Vox Fig. 1)

ev-ry - bo-dy leaves _____

Elec. Gtr. 5

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

TAB

(Synth.)

cont. sim. ad lib.

74 Dmaj⁹/F#

if they get _____ the chance, _____ and this _____

TAB

78 Dmaj⁹/A

_____ is my _____

TAB

82 Gmaj7

— chance. I get eat-

TAB
15 16 15 16 15 16 15 16 16 15 15 16 15 16 16 15 15 16 15 16 16 15 16 15 16

Bass I arr. Gtr.

4fr
⑤

86 A³/C#

- en by the worms and weird

Elec. Gtr. I

TAB
14 12 14 12 14 11 14 11 14 11 12

Synths. arr. Gtr. (ad lib.)

cont. sim. ad lib.

TAB
12 14 12 12 14 12 11 12 15 12 14 12 12 12 15 14 12 12 12 12 12 14 12 11 12 12

Elec. Org. arr. Gtr.

TAB
15 16 16

2fr
⑤

90 Bm^b6/7

fish - es, _____ picked

Elec. Gtr. I

Synths. cont. sim. ad lib.

TAB 11 12 11 12 11 12 11 12 11 12 11 12 11 12 14

4fr
⑤

94 A¹³/C[#]

ov - er by _____ the worms _____ and weird,

TAB 12 14 12 14 12 14 12 14 12 14 12 14 12 14

2fr
⑤

98 Bm^b6/7

fish - es, _____ weird

Elec. Gtr. I

TAB 12 14 12 14 12 12 11 12 11 12 11 12 11 12 11 12 11 12

Strings arr. Gtr.

TAB 8 7 7 5 7 5 7 5

5fr
⑥

102 A¹³

fish es, ——— weird

3fr
⑥

106 Gmaj7⁶

fish es. ———

B⁵
Synth. arr. Gtr.

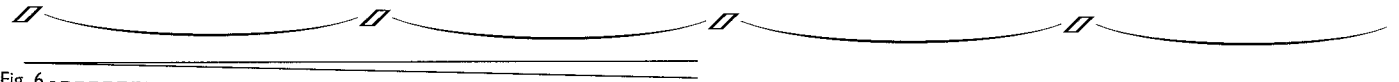


Fig. 6

110 (Drums)

simile

cont. sim.

Theramin arr. Gtr.

Fig. 7

full

9

full

(9)

C⁵
Synth. arr. Gtr.

B⁵

A⁵

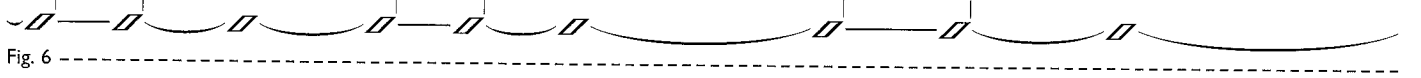


Fig. 6

114

1 1/2

1 1/2

full

(9)

11

9

(9)

7

Bass I arr. Gtr.

7 9 11

7 7 7 7 7 7

7 7 7 7 9 7 9 11

G⁵

Fig. 6

120

Bsus⁴/F#
Elec. Gtr. 2

w/ endless delay

cont. sim.

124 Bmadd11 (Sing 2° & 3°)

I hit the bot -

124 Elec. Gtr. 1 (tacet 1°)

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

Bass 1 + (2) arr. Gtr.

Bass 2 arr. Gtr. tacet 1°

128 **Cadd#11** **Bm7add11**

tom, hit the bot - tom and es - cape,

TAB 14 14 14 14 14 12 12 12 12 12 11

TAB 10 10 10 10 10 10 10 10 10 10 10 12 9 11 9 9 9 9 9 9 9 9 9 9 12 9 9

132 **Bm7add11/A** **Gmaj⁹/6** **1.**

es - cape.

Elec. Gtr. I

TAB 9 11 9 11 9 11 9 11 9 11 9 11 9

TAB 7 7 7 7 7 7 7 7 7 7 7 9 9 9 5 5 5 5 5 5 5 5 7 9 5 5 5 5 5 5 5 5

1° Bass 2 arr. Gtr. enters

137 **2.**

Yeah, ___ Yeah,

TAB: 11 9 11 9 11 : 11 9 11 9 11 9 11 9 11 9 9 11 9 11 9 11 9 11 12 11 12

TAB: 5 5 5 7 9 (7) (5) 9 : 5 5 5 5 5 5 5 5 5 5 7 9 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 9 (7) (5) 9 (7) (7)

3.

142

TAB: 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9

TAB: 5 5 5 5 5 5 5 5 5 5 7 9 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 9 (7) (5) 9 (7) 7

ALL I NEED

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

♩ = 84

C

Elec. Piano arr. Gtr.



(Drums)

open

cont. sim. ad lib.

③

cont. sim.

Synth. arr. Gtr.

cont. sim. ad lib.

TAB

7

C⁵ C/E

Bass arr. Gtr.

C⁵/G C⁵ C/E C⁵/G C⁵

TAB

12

C/E C⁵/G C⁵ C/E C⁵/G C⁵

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

Bass arr. Gtr. (2° with piano)

Fig. 1

2° Glockenspiel arr. Gtr.

TAB

17

C/E C⁵/G C⁵ C/E C⁵/G C⁵

I'm an an - i - mal trapped in your hot car.
I'm just an in - sect trying to get out of the night.

2° Glockenspiel arr. Gtr.

Bass arr. Gtr. plays Fig. 1

TAB

13-12 10-12 11-10 13-12 10-12 11-10

22

C/E C⁵/G C⁵ C/E C⁵/G C⁵

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

Synth. arr. Gtr.

Bass arr. Gtr. plays Fig. 1

TAB

13-12 10-12 11-10 13-12 10-12 12-14

Play 1° only

Synth. arr. Gtr.

open 10fr open 10fr cont. sim.

③ ② ③ ②

27

C/E C⁵ C/E C⁵ C/E

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

Bass arr. Gtr.

TAB

5-2 3-3 5-2 3-3 5-2

2° Glockenspiel arr. Gtr.

TAB

43

Cmaj³add^{#11}/E Cmaj³add^{#11}/G

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

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

| | | | | | | | | | | | | | | | |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|---|----|
| T | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| A | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| B | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 10 | 10 | 10 | 10 | 10 | 9 | 10 |

46

Cmaj³add^{#11} Cmaj³add^{#11}/E Cmaj³add^{#11}/G

s'al - right, s'all wrong, s'al-right, s'all wrong,

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

50

Cmaj³add^{#11}

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

Bass & Pno. arr. Gtr.

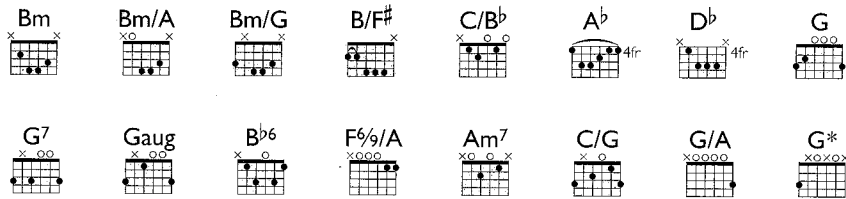
| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| T | 5 | 5 | 5 | 3 | 3 | 3 | 3 | 3 | 3 |
| A | 5 | 5 | 5 | 3 | 3 | 3 | 3 | 3 | 3 |
| B | 5 | 5 | 5 | 3 | 3 | 3 | 3 | 3 | 3 |

Pno. arr. Gtr.

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

FAUST ARP

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



♩ = 92

N.C. Bm

One, two, three, four...

Ac. Gtrs. 1 & 2

TAB

3 3
2 2 4 2 4 2 2 2 4 2 4 2

5 Bm/A

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

Fig. 1

TAB

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

Strings arr. Gtr. (2° only)

TAB

4 2 4 4 2 4 2

9 Bm/G B/F#

on a - gain, — watch me fall — like dom - in - oes — in pret - ty pat - terns.
 take a bow, it's what you feel — not what you ought — to, what you ought — to. The

Fig. 1

TAB

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 3 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| 4 | | | 4 | | 4 | 4 | 4 | 4 | 4 |
| 3 | 3 | 3 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |

TAB

| | | | | | |
|---|---|---|---|---|---|
| 5 | 4 | 4 | 2 | 0 | 2 |
|---|---|---|---|---|---|

13 Bm Bm/A

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

Strings arr. Gtr.

Ac. Gtrs. play Fig. 1 cont. sim.

TAB

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

17 Bm/G B/F#

tin - gl - ing, it's what you feel — not what you ought — to, what you ought — to.
 tum - bl - ing — in dul - pli - cate — and trip - li - cate, — plas - tic bags — in

TAB

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

21 C/B^b A^b D^b

Rea - son - 'ble___ and sen - si - ble,___ } dead from the___ neck up___ I guess. I'm stuffed,
 dup - li - cate___ and trip - li - cate,___ }

Ac. Gtrs. 1 & 2

TAB

| | | | |
|---|---|---------|-----------|
| 0 | 0 | 4 | 6 |
| | | 4 4 4 4 | 4 4 6 4 4 |

Str. arr. Gtr.

TAB

| | | | |
|----|----------|----|-------------|
| 12 | 12 | 13 | 15 |
| | 15 13 15 | 13 | 15 13 12 15 |

25 G G7 Gaug G

stuffed,___ stuffed,___ we thought you had it in you but not,

TAB

| | | | |
|---------|---------|---------|---------|
| 3 | 3 | 3 | 3 |
| 0 | 0 | 0 | 0 |
| 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 |

TAB

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

29

I. | 2.

G7 Gaug G G

not, — not, — { for no — real rea - son. - act - ly where do you get off?
ex -

Fig. 2

TAB

3 0 0 0 3

TAB

12 14 15 12 12 13 15

34

G7 Gaug G

Is e - nough, — is e - nough, — I love you but e - nough is e - nough,

Str. arr. Gtr.

Ac. Gtr. plays Fig. 2 cont. sim.

TAB

12 12 13 15

38

G7 Gaug G

e - nough, — of that — stuff there's no — real — rea - son.

TAB

15 17 13 15 17 15

42 **B^b6**
Ac. Gtrs. 1 & 2

Fig. 3

T
A
B

46 **C/G** **G** **G/A**

You'll go to hell

Fig. 3

T
A
B

Str. arr. Gtr.

T
A
B

50 **B^b6** **F⁶/A** **Am7**

for our

Str. arr. Gtr.

Ac. Gtrs. play Fig. 3 cont. sim.

T
A
B

54 C/G G

fa - thers. You got melt -

TAB: 8 8 10 | 7 8 7 | 10 12 9 | 12 12 10

58 B^b6 F⁶/A Am⁷

ed to

TAB: 1 3 3 | 2 2 0 | 1 2 5 | 0 3 2

62 G G⁷ Gaug G

but ter.

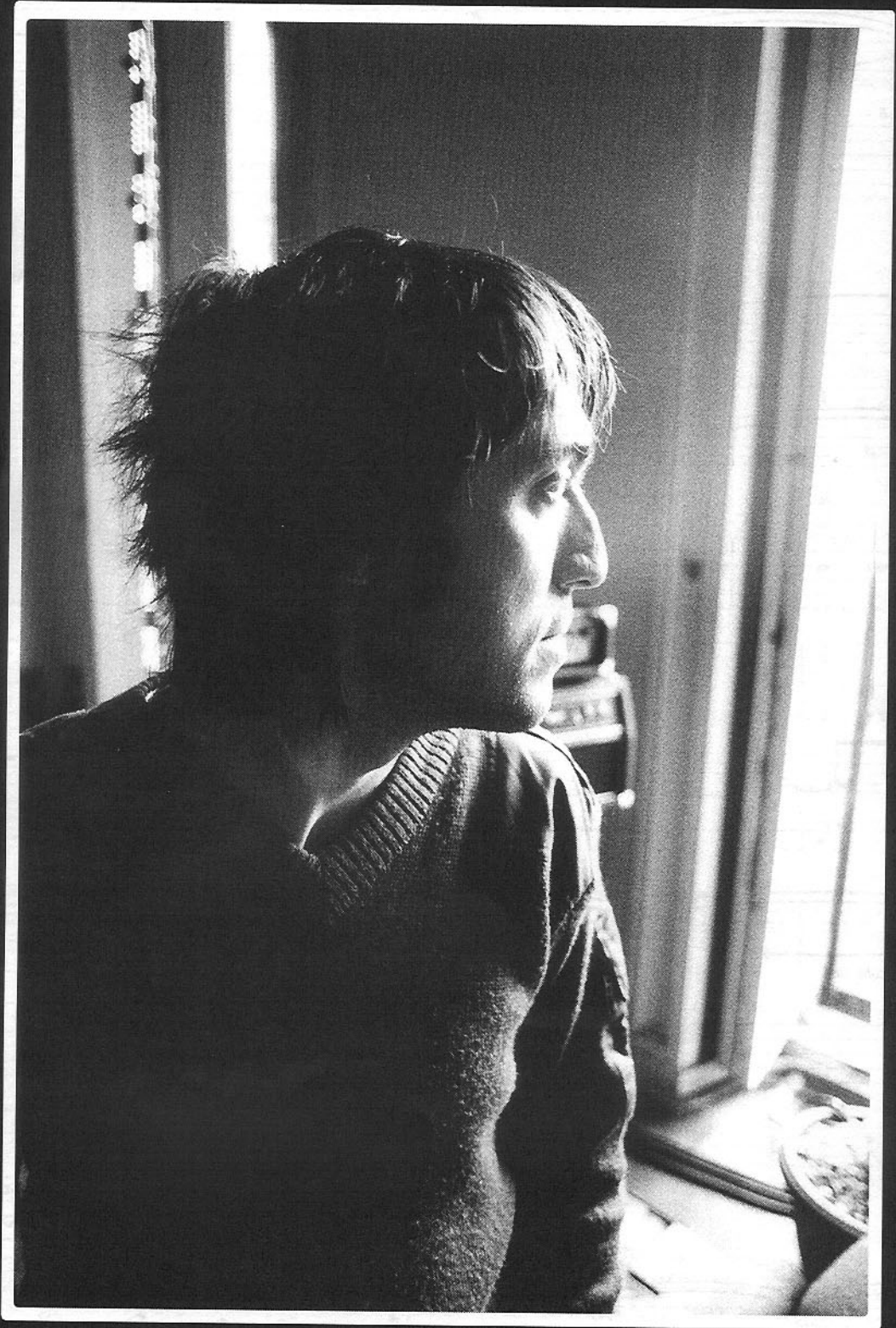
Ac. Gtrs. play Fig. 2 cont. sim.

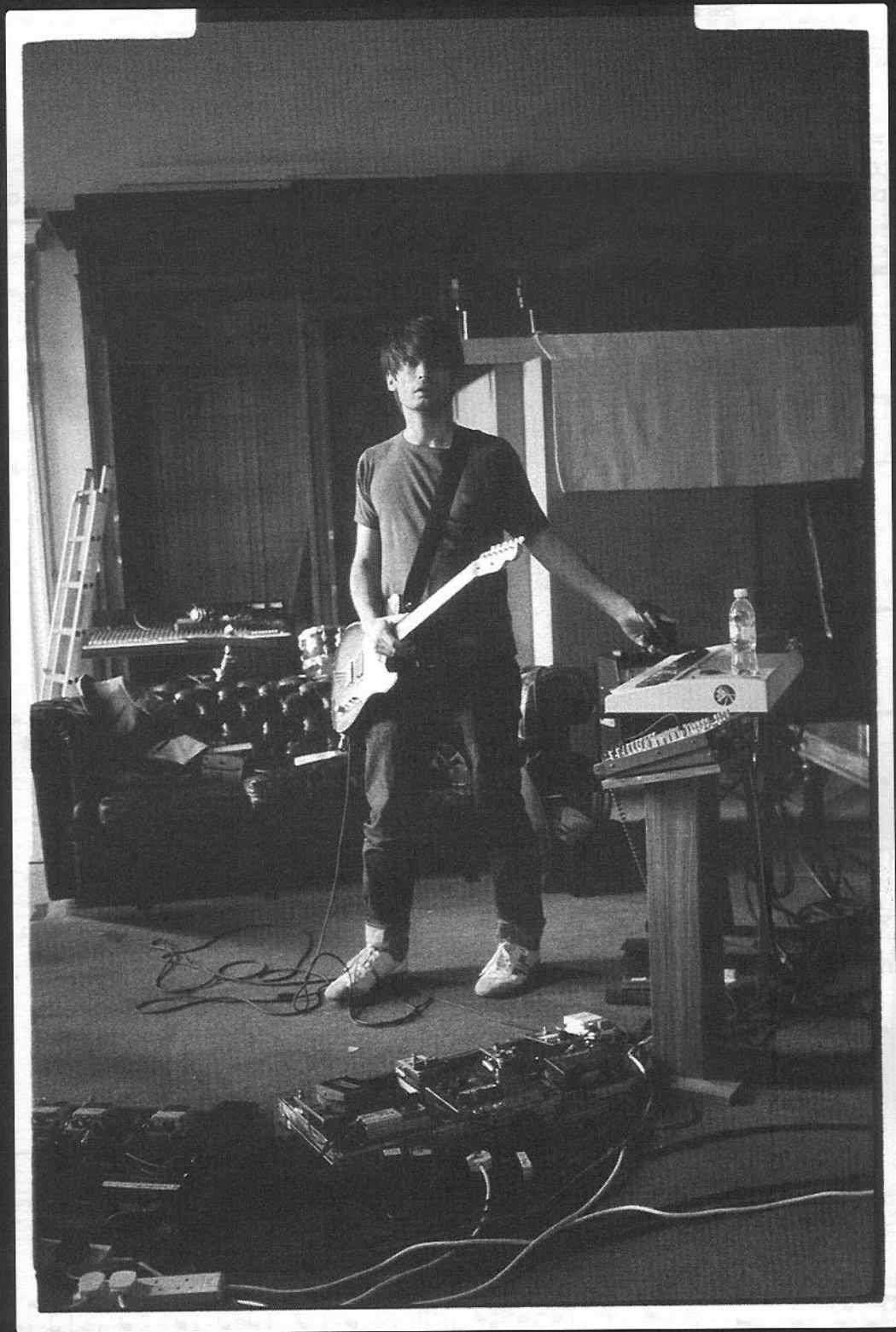
TAB: 0 0 | 0 0 | 1 0 | 0 3 0

66 G⁷ Gaug G

G*
Ac. Gtrs. 1 & 2

TAB: 0 0 | 1 0 | 0 3 0 | 0 0 3





RECKONER

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

C Em D A G#m Em/G Am
Cmaj7 B/D# B G#mb6 Em/G* Em7 Cmaj3

♩ = 110

N.C.
(Drums)

C
 Elec. Gtr.

Fig. 1

TAB

9 9 9 9 7
8 8 8 8 8

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

Fig. 2

Em D C Em *Play section x3*

Fig. 1

TAB

12 12 12 12 11 11 11 11 11 9 9 9 9 10 12 12 12 12 12
12 12 12 12 12 10 10 10 10 10 8 8 8 8 X 12 12 12 12 12

C Em D C

Reck on-er,

TAB

9 9 9 9 10 12 12 12 12 12 11 11 11 11 11 9 9 9 9 10
8 8 8 8 8 12 12 12 12 12 10 10 10 10 10 8 8 8 8 X

13

Em C Em D

you can't take it with yer.

TAB

| | | | | | | | | | | | | | | | |
|----|----|----|----|---|---|---|---|----|----|----|----|----|----|----|----|
| 12 | 12 | 12 | 12 | 9 | 9 | 9 | 9 | 12 | 12 | 12 | 12 | 11 | 11 | 11 | 11 |
| 12 | 12 | 12 | 12 | 8 | 8 | 8 | 8 | 12 | 12 | 12 | 12 | 10 | 10 | 10 | 10 |

17

C Em C Em

Danc - - ing for.

TAB

| | | | | | | | | | | | | | | | |
|---|---|---|---|----|----|----|----|---|---|---|---|----|----|----|----|
| 9 | 9 | 9 | 9 | 12 | 12 | 12 | 12 | 9 | 9 | 9 | 9 | 12 | 12 | 12 | 12 |
| 8 | 8 | 8 | 8 | 12 | 12 | 12 | 12 | 8 | 8 | 8 | 8 | 12 | 12 | 12 | 12 |

21

D C Em C

your plea - - sure.

TAB

| | | | | | | | | | | | | | | | |
|----|----|----|----|---|---|---|---|----|----|----|----|---|---|---|---|
| 11 | 11 | 11 | 11 | 9 | 9 | 9 | 9 | 12 | 12 | 12 | 12 | 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 | 8 | 8 | 8 | 8 | 12 | 12 | 12 | 12 | 8 | 8 | 8 | 8 |

25

Em Pno. arr. Gtr. // D // A // C // cont. sim.

You

TAB

| | | | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|---|---|---|---|
| 12 | 12 | 12 | 12 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 9 | 9 | 9 | 9 |
| 12 | 12 | 12 | 12 | 10 | 10 | 10 | 10 | 0 | 0 | 0 | 0 | 8 | 8 | 8 | 8 |

29

Em D C Em

are not to blame for

TAB

33

C Em D C

bit ter - sweet dis - trac - tor,

TAB

37

Em C Em D

dare not speak it's name,

TAB

41

C Em C Em

ded - i - cat -

TAB

45

D C Em C

ed to all hu... all hu-

Fig. 3

49

Em D A

man be - ings.

Fig. 3

52

G#m Em/G

(Mmm, mmm.) Be - cause

Elec. Pno. arr. Gtr. Elec. Gtr. & Elec. Pno.

56 Am Cmaj7 B/D#

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

Elec. Gtr.

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

Cello arr. Gtr. (2° only)

12 14 12 11

Cmaj7 Am

I. B

60

shore.

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

Cello arr. Gtr. (1° only)

14 14 13 14

64

G#mb6 Em/G*

TAB

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

12 12 12 12 12 12 12 12 12 12 12 0 0 0 0 0 0 0

13 13 13 13 13 13 13 13 13 13 13 9 9 11 9 9 12 9

13 13 13 13 13 13 13 13 13 13 13 9 9 9 9 9 9 9

11 11 11 11 11 11 11 11 11 11 10 10 10 10 10 10 10

TAB

13 14 14 14 11

67

2. B

Be- cause Uh,

TAB

0 0 0 0 0 7 7 7 7 7 7 7 7 7 7 7 7 7

11 11 12 9 12 8 8 8 8 8 8 8 8 8 8 8 8

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

10 10 10 10 10 7 7 7 7 7 7 7 7 7 7 7 7

TAB

14 13

C Em D C

Pno. arr. Gtr. // // // cont. sim.

70

reck on-er,

Elec. Gtr.

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

TAB

9 9 9 9 12 12 12 12 12 11 11 11 11 11 9 9 9 9 10

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

74

Em C Em D

take me with yer..

Strings arr. Gtr.

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

TAB

| | | | | | | | |
|----|----|----|----|----|---|---|---|
| 12 | 12 | 12 | 12 | 12 | 7 | 5 | 8 |
| 12 | 12 | 12 | 12 | 12 | 8 | 7 | 7 |
| | | | | | 9 | 7 | |

78

C Em C Em

Ded - i - ca -

TAB

| | | | |
|---|---|---|---|
| 8 | 7 | 8 | 7 |
| 9 | 8 | 8 | 8 |
| | 9 | 9 | 9 |

82

D C Em C

ted to all hu... all hu -

Elec. Gtr. plays Fig. 3

TAB

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 5 | 5 | 2 | 3 | 5 | 3 | 3 | 2 | 5 |
| 7 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| 7 | 5 | 5 | 4 | 5 | 5 | 5 | 4 | 5 |

HOUSE OF CARDS

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

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

Chord diagrams for Electric Guitar 1 (Drop D tuning, Capo 3rd fret):

- Fadd9
- F
- G5
- F5
- B^bsus4
- B^b
- E^badd9/B^b
- Gm
- Gm7

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

♩ = 112

Elec. Gtr. 2

1fr

⑥

w/ dist, heavy
reverb & delay

Fadd9

(Drums)

First system of music including guitar and drum parts.

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

TAB

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 4 | 5 | 5 |
| 4 | 4 | 4 | 4 | 4 | 2 | 0 | 4 | 4 | 4 | 2 | 0 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Elec. Gtr. 2

Fig. 1

Second system of music including guitar and drum parts.

F

Ooo,

TAB

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 0 | 0 |
| 4 | 4 | 4 | 4 | 4 | 2 | 0 | 4 | 4 | 4 | 2 | 0 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

19 **fadd9** **B^bsus⁴** **B^b** **fadd9**

1. I don't want to be your friend, — I just want to be your lov - er.
 (2.) in-fra-struc-ture will col-lapse, — from vol - tage — spikes. —

TAB: 3 3 3 | 3 3 3 | 5 4 5 4 4 | 5 5 5

A: 4 4 4 | 2 0 0 | 5 5 5 5 5 | 4 4 4

B: 0 0 0 | 0 0 0 | 5 5 5 0 | 0 0 0

Play 1° only

23 **F5** **No**

TAB: 5 5 | 5 5 | 5 | 4 4 4 | 0 2 0

A: 4 2 0 | 4 4 | 4 | 2 2 0 | 0 2 0

B: 0 0 0 | 0 0 | 0 | 0 0 0 | 0 0 0

26 **F** **B^bsus⁴** **B^b** **F5**

mat - ter how it ends, no mat - ter how it starts. —
 Throw your keys in the bowl, kiss your hus - band — goodnight. —

TAB: 3 3 3 | 3 3 3 | 5 4 5 4 4 4 2 | 5 5 5 5 5 0

A: 4 4 4 | 4 4 2 | 5 5 5 5 5 0 | 5 5 5 5 5 0

B: 0 0 0 | 0 0 0 | 5 5 5 5 5 0 | 5 5 5 5 5 0

29

Fadd9

F5

— } For -

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

A 4 4 4 | 4 2 0 | 4 4 4 | 2 0 X 0

B 0 0 0 | 0 0 0 | 0 0 0 | 0 0 X 0

33

F

B^bsus⁴

B^b

F5

-get a - bout your house of cards and I'll do mine,

T 3 3 3 | 3 3 3 | 5 4 5 4 4 0

A 4 4 4 | 4 2 0 2 0 0 | 5 5 4 5 4 5 0

B 0 0 0 | 0 0 0 0 0 | 5 5 5 5 5 0

Play 1° only

36

Fadd9

F5

for -

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

A 4 4 4 | 4 2 0 | 4 4 4 | 2 2 0

B 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

40

F B^bsus⁴ B^b F⁵

- get a - bout your house of cards — and I'll — do — mine...

TAB: 3 3 3 | 3 3 2 0 | 0 0 5 4 5 4 4 0 0

43

Fadd9 F⁵

And fall —

TAB: 5 5 5 | 5 5 5 | 5 5 5 | 4 2 0 4 4 4 4 2 0 4 0 0

47

B^bsus⁴ B^b E^badd9/B^b B^b E^badd9/B^b B^b F⁵

off — the ta - - ble — and get — swept — un -

TAB: 5 5 5 | 4 5 5 | 5 5 5 | 4 5 5 | 5 5 5 | 4 5 5 | 4 0 5 0

Elec. Gtr. 2

TAB: 11 10 11 10 11 10 11 10 11 10 10 8

50

Fadd9

F5

der. _____

TAB 5 5 5 | 5 5 3 | 3

4 4 4 | 4 2 0 | 4 4 4 | 2 0 X 0

0 0 0 | 0 0 0 | 0 0 0 | 0 0 X 0

TAB 10 10 8 | 10 10 8 | 10 10 8

Elec. Gtr. 2 & Synth.

8fr 10fr 12fr 10fr

④ ③

54

G5

(Sing 2° only)

Gm

G5

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

TAB 4 4 4 | 4 4 4 | 4 4 4 | 0 0 4 4 | 4 4 4

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

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

Elec. Gtr. 3 & Bass arr. Gtr.

TAB 3 3 8 10 8 8 10 10 10 8 8 3 3 8 10 8 8 10 10 10 8 10 1

10fr

58 fadd9

F5

5 5 5 | 5 5 0 | 5 5 5 | 5

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

0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

I.

Elec. Gtr. 2 & Synth.

11fr 13fr 15fr 13fr

62 G5

Gm7

Gm

G5

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

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

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

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

8 10 8 | 8 10 10 | 8 10 8 | (8) 3 3 | 8 10 8 | 8 10 10 | 8 10 10 | 8 10 10

17fr

①

Fadd9

F5

66

2. The

T 5 5 5 | 5 5 | 3 3 3 | 3

A 4 4 4 | 4 2 0 | 4 4 4 | 2 0 0

B 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

2.

Elec. Gtr. 2 & Synth. (1° only)

11fr

13fr

15fr

13fr

②

①

70

(Sing bracketed notes 2° only)

G5

Gm7

Gm

G5

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

Elec. Gtr. 1

T 4 4 4 | 4 4 4 | 3 3 3 | 3 3

A 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2

B 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2

Elec. Gtr. 3 & Bass arr. Gtr.

T

A

B 8 10 8 | 8 10 10 | 8 10 8 | (8) 3 3 | 8 10 8 | 8 10 10 | 8 10 10

Elec. Gtr. 2 & Synth. (2° only)

T

A

B 11 | 10 | 12 | 12 | 14 | 12

17^{fr}

 ①
 Fadd9

74

(Sing 2° only) F5

— should be Ooo, burn

TAB

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| 4 | 4 | 4 | 4 | 4 | 2 | 0 | 4 | 4 | 4 | 2 | 0 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

TAB

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

78

Gm⁷

- ing.) ooo, ooo.

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

Elec. Gtr. plays Fig. 2 ad lib.
 Bass & Elec. Gtr. 3 play Fig. 3 ad lib.

TAB

| | | | |
|---|---|---|----|
| 7 | 7 | 7 | 14 |
| 8 | 8 | 8 | 3 |
| 5 | 5 | 5 | 12 |
| 6 | 6 | 6 | |

Fadd9

(Sing small notes 1° only) F⁵

82

Vocal line for measure 82, starting with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4, all beamed together. A slur covers the last three notes, with a fermata over the B4. The measure ends with a repeat sign.

000,

Elec. Gtr. 2 & Synth.

Electric guitar 2 and synth line for measure 82, consisting of a sustained Fadd9 chord in the treble clef.

TAB for electric guitar 2 and synth line for measure 82, showing a 5-7-3-5 barre across all strings.

86

F
Elec. Gtr. I

F⁵

Vocal line for measure 86, starting with a whole note F4, followed by a half note G4, a quarter note A4, and a quarter note B4, all beamed together. A slur covers the last three notes, with a fermata over the B4. The measure ends with a repeat sign.

TAB for electric guitar I line for measure 86, showing a 3-4-0 triplet on strings 2, 3, and 4, followed by a 3-4-2-0-0-0 sequence on strings 2, 3, 4, 5, 6, and 1.

Elec. Gtr. 2 & Synth.

Electric guitar 2 and synth line for measure 86, consisting of a sustained F chord in the treble clef.

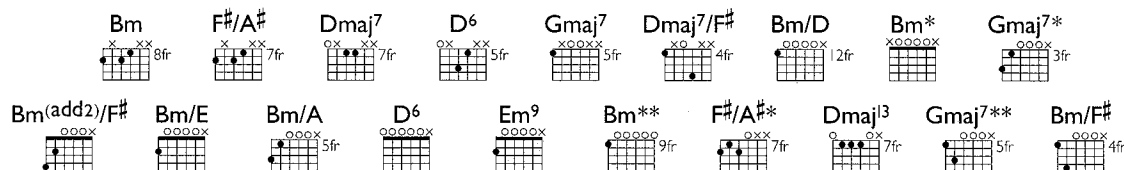
TAB for electric guitar 2 and synth line for measure 86, showing a 7-5 barre across all strings.



JIGSAW FALLING INTO PLACE

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

All chords with respect to Acoustic Guitar tuning



Acoustic Guitar tuning:

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

$\text{♩} = 160$

Bm
 Acoustic Guitar

let notes ring - cont. sim. throughout

Bm/D Bm*

% Ondes Martinot doubles backing vocal line - 8va

13

Musical notation for Ondes Martinot and backing vocal line, measures 13-16. The Ondes Martinot part is a high-pitched line with a long sustain. The backing vocal line consists of eighth notes.

mmm,-

1. *(tacet)*
 2. Just as you take my hand, just as you write my number down,
 3. The walls are bending shape, you've got a Cheshire cat grin,
 4. Before you run a way from me, before you're lost between the notes,
 Come on and let it out, come on and let it out,

Ac. Gtr.

Musical notation for Acoustic Guitar, measures 13-16. The part features a rhythmic pattern of eighth notes and chords.

ad-lib sim. on repeats

Fig. 1

TAB notation for Acoustic Guitar, measures 13-16. The notation shows fret numbers for each string.

% 2° Elec. Gtr. I

Musical notation for 2nd Electric Guitar, measures 13-16. The part features a rhythmic pattern of eighth notes.

w/ clean, bright tone

Fig. 3

TAB notation for 2nd Electric Guitar, measures 13-16. The notation shows fret numbers for each string.

Bm/D Bm*

17

Musical notation for Ondes Martinot and backing vocal line, measures 17-20. Similar to the previous section, with a high-pitched Ondes Martinot line and eighth-note backing vocals.

mmm,-

— and just as the drinks arrive, just as they play your favorite song,
 — all blurring in to one, this place is on a mission,
 the beat goes round and round, the beat goes round and round,
 — come on and let it out, come on and let it out.

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

TAB notation for 2nd Electric Guitar, measures 17-20. The notation shows fret numbers for each string.

21

Gmaj7* Bm(add2)/F# Bm/E

mmm, —

— as your bad day dis - ap - pears, no long - er wound — up — like — a spring,
 be - fore — the night — owl, be - fore the an - i - mal — nois - es. —
 I nev - er real - ly got — there, — I just pret - end - ed — that — I had. —
 — Before you run a - way — from me, before you're lost be - tween — the notes, —

25

Bm/A Gmaj7* Bm(add2)/F# Bm/E

1° Play section x 3
2° Play section x 2 then To Coda

mmm,

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

29 D⁶
Ac. Gtr.

Musical notation for Acoustic Guitar (Ac. Gtr.) part 29. It features a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The notation consists of a single melodic line with eighth and sixteenth notes, including some triplets. Below the staff is a guitar tablature (TAB) with six lines, showing fret numbers (0, 2, 3, 4) and bar lines.

Elec. Gtr. 1

Musical notation for Electric Guitar 1 (Elec. Gtr. 1) part 29. It features a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The notation consists of a single melodic line with eighth and sixteenth notes. Below the staff is a guitar tablature (TAB) with six lines, showing fret numbers (4, 2, 0, 4, 0, 2, 4, 2, 4).
 w/ clean tone & palm muting
 2° Elec. Gtr. 2 plays Fig. 2

33 Em⁹

2° D. al Coda

Musical notation for Acoustic Guitar (Ac. Gtr.) part 33. It features a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The notation consists of a single melodic line with eighth and sixteenth notes, including some triplets. Below the staff is a guitar tablature (TAB) with six lines, showing fret numbers (0, 2, 3, 4, 0, 2, 4, 2, 4, 0, 2, 4, 2, 4).
 2° only
 Mmm,

Elec. Gtr. 2

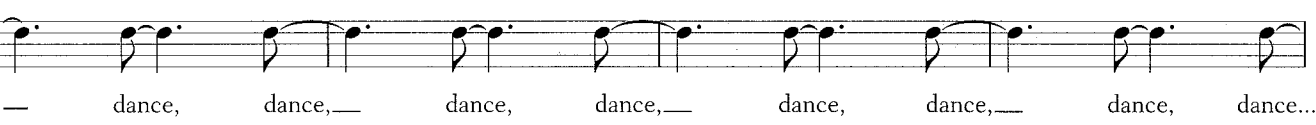
Musical notation for Electric Guitar 2 (Elec. Gtr. 2) part 33. It features a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The notation consists of a single melodic line with eighth and sixteenth notes. Below the staff is a guitar tablature (TAB) with six lines, showing fret numbers (2, 4, 5, 2, 4, 2, 3, 4, 4).
 w/ clean tone & palm muting
 Fig. 2

♠ Coda Bm**

Ac. Gtr.

cont. sim. ad lib.

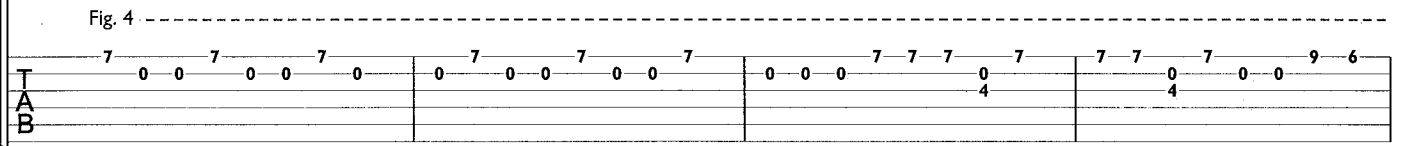
37



(fade to nothing)

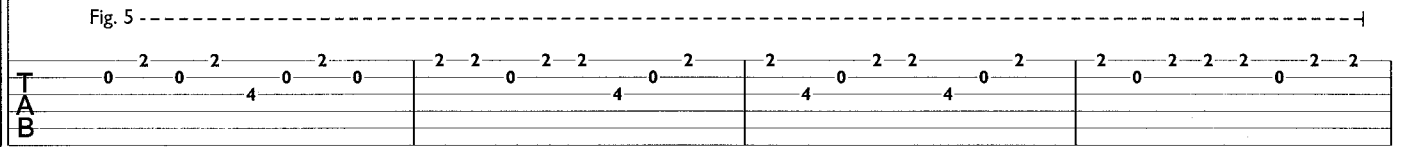
Elec. Gtr. 1

Fig. 4



Elec. Gtr. 2

Fig. 5



F#/A#*

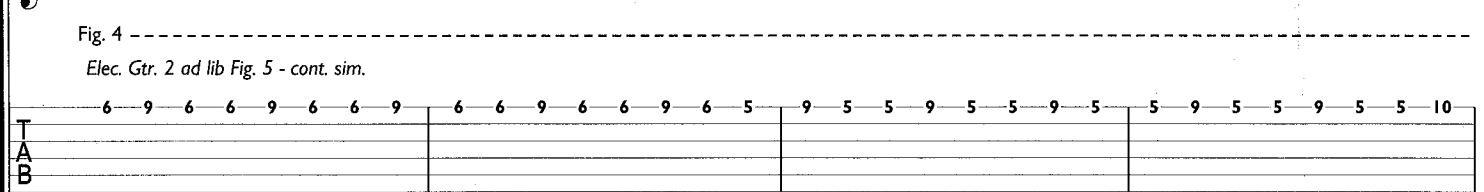
Dmaj³

Elec. Gtr. 1

41

Fig. 4

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



Gmaj7**

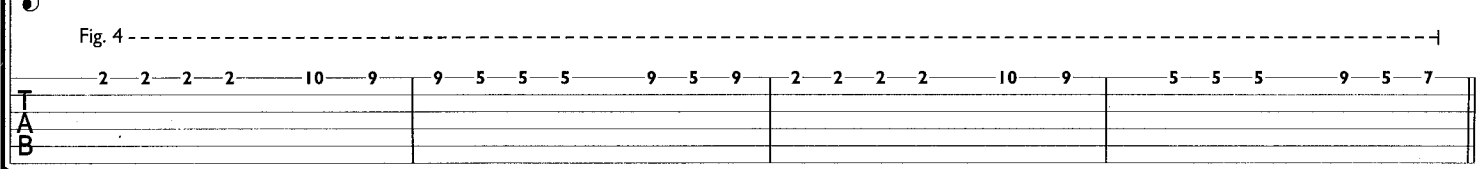
Bm/F#

Gmaj7**

Bm/F#

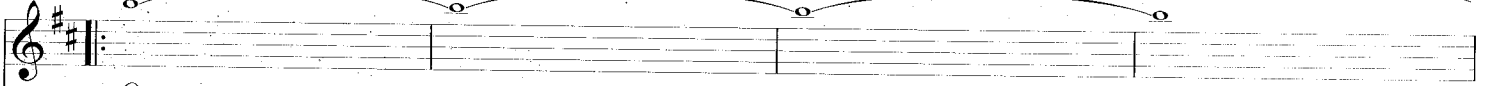
45

Fig. 4



49

Bm**

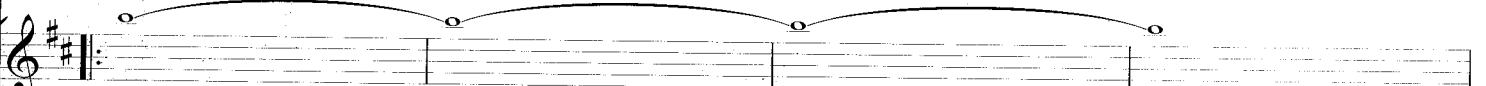


Ooo,



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

Strings arr. Gtr.



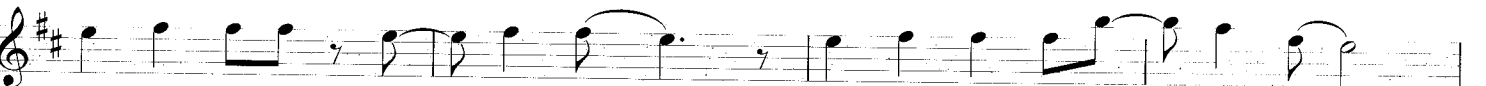
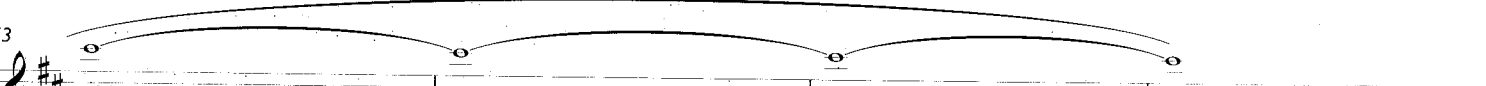
Elec. Gtr. 1 ad-libs. Fig. 4
 Elec. Gtr. 2 ad-libs. Fig. 5 cont. sim.



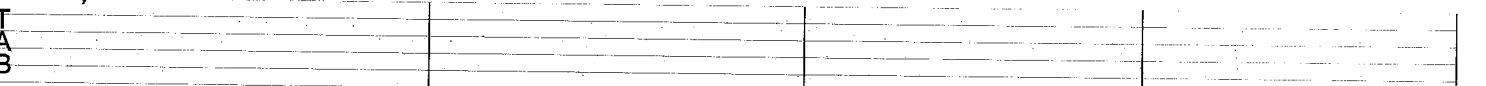
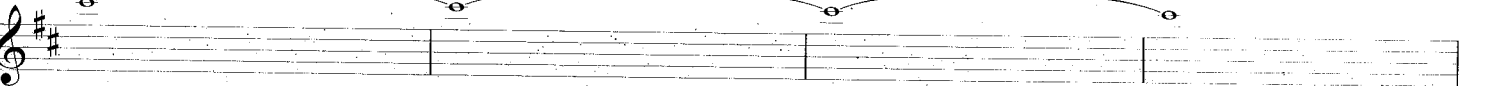
53

F#/A#*

Dmaj³



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



VIDEOTAPE

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Colin Greenwood, Edward O'Brien and Philip Selway

♩ = 84

C#m
Pno. arr. Gtr.

Esus⁴ E Esus⁴ C#m Esus⁴ E Esus⁴ E

7 **C#m** Esus⁴ E Esus⁴ E

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

10 **C#m** Esus⁴ E A Amaj⁷

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

Bass & Pno. LH arr. Gtr.

Fig. 1 ----- cont. sim.

13 C#m Esus4 E A Amaj7

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

Bass & Pno. LH arr. Gtr. plays Fig. 1 cont. sim.

TAB

| | | | | | | | | | | |
|----|---|---|---|----|---|---|---|----|---|---|
| 10 | 9 | 9 | 7 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 6 | 6 | 6 | 6 | 10 | 9 | 9 | 7 | 10 | 9 | 9 |
| | | | | | | | | | | |

16 C#m A/E Amaj7/E A Amaj7 C#m

grab _____ me. This is _____ one for the good old days _____ and I

TAB

| | | | | | | | | | | | | | | | |
|----|---|---|---|----|---|---|---|----|---|---|---|----|---|---|---|
| 10 | 9 | 9 | 7 | 10 | 9 | 9 | 7 | 0 | 0 | 0 | 0 | 10 | 9 | 9 | 7 |
| 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 10 | 9 | 9 | 7 | 6 | 6 | 6 | 6 |
| | | | | | | | | | | | | | | | |

20 Esus4 E A Amaj7 C#m Esus4 E A Amaj7 A Amaj7

have it all here in red, blue, green, in red, blue, green. And you are _____ my _____ cen-tre when I

TAB

| | | | | | | | | | | | | | | | |
|----|---|---|---|----|---|---|---|----|---|---|---|----|---|----|----|
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 10 | 9 | 9 | 7 | 10 | 9 | 9 | 7 | 10 | 9 | 9 | 7 | 10 | 9 | 10 | 10 |
| | | | | 6 | 6 | 6 | 6 | | | | | | | | |

25 C#m Esus⁴ E C#m A/E Amaj⁷/E

spin a - way, out of con - trol on vid - e - o - tape, on vid - e - o - tape, on

(Drums) cont. sim.

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

29 A Amaj⁷ C#m/b⁶ C#m A/E Amaj⁷/E A Amaj⁷ C#m/b⁶ C#m A/E C#m/E

vid - e - o - tape, on vid - e - o - tape, on vid - e - o - tape, on vid - e - o - tape, on vid - e - o - tape, on...

(fade to nothing)

(B. Vox. loop)

(Oooh, oooh.)

Pno. arr. Gtr.

35 A Amaj⁷ C#m/b⁶ C#m A/E Amaj⁷/E

This is my way of say - ing good - bye be - cause

38 A Amaj7 C#m/b6 C#m A/E C#m/E A Amaj7

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

TAB: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

10 9 9 7 | 10 9 9 10 | 10 9 9 7 | 10 9 9 7

6 6 6 6 | 6 6 6 6 | 6 6 6 6 | 6 6 6 6

42 C#m/b6 C#m A/E Amaj7/E C#m/b6 C#m

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

TAB: 0 0 0 0 | 0 0 0 0 | 0 0 0 0

10 9 9 7 | 10 9 9 7 | 10 9 9 7

6 6 6 6 | 6 6 6 6 | 6 6 6 6

45 A/E Amaj7/E A Amaj7 A/C# C#m A/C# C#m (Programmed drums)

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

TAB: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

10 9 9 7 | 10 9 9 7 | 10 9 9 7 | 10 9 7 4

6 6 6 6 | 6 6 6 6 | 6 6 6 6 | 6 6 8 6

Bass & Pno. LH arr. Gtr.

TAB: 7 7 7 7 | 7 7 7 7 | 6 6 6 6 | 6 6 6 6

0 0 0 0 | 0 0 0 0 | 4 4 4 4 | 4 4 4 4

49 A/E Amaj7/E (Programmed drums) F#m7 F#m9 A6 C#m/b6 C#m C#m/b6 Repeat section x4

Fig. 2

TAB

TAB

53 Aadd9/E E6 F#m7 F#m9 A6 C#m/b6 C#m

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

TAB

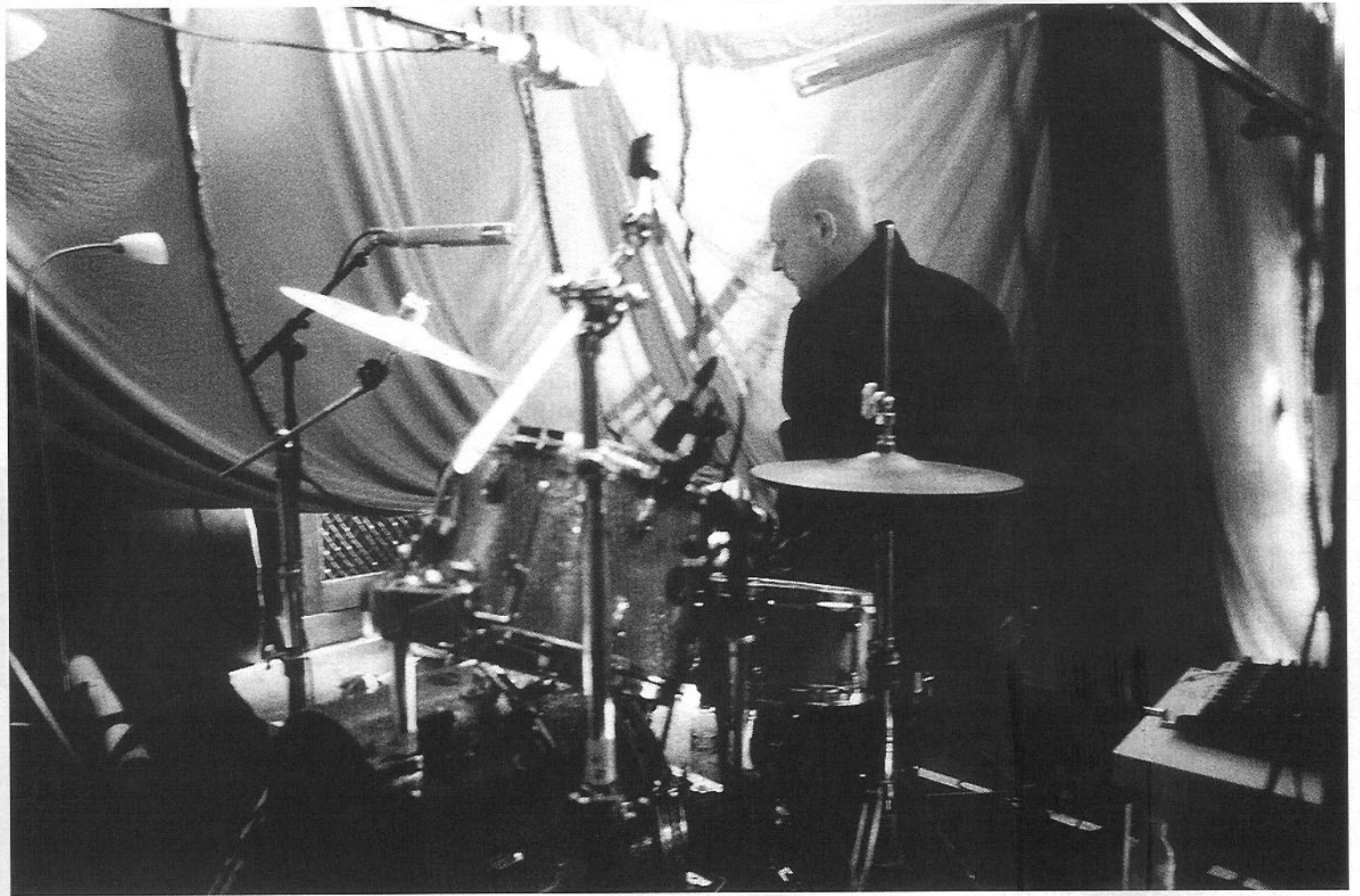
TAB

1. 2.

56 C#m/b6 C#m C#m/b6 C#m C#m/b6 C#m

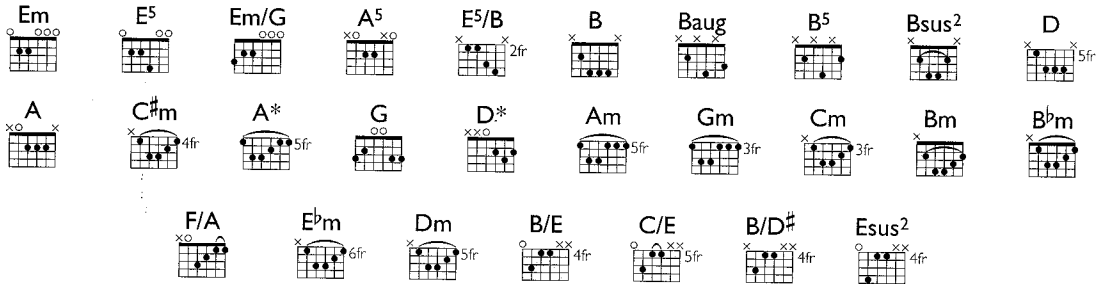
TAB

TAB



DOWN IS THE NEW UP

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♩ = 105

4° (2° after D.C.) Pno. arr. Gtr.

Em E5 Em/G A5 E5/B B D B Em

Em E5 Em/G A5 E5/B B Baug B5 Em

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

1° - 3° Pno. arr. Gtr.

TAB

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 0 | 0 | 0 | 0 | 0 | 5 | 4 | 3 | 2 | 0 |
| 0 | 4 | 4 | 0 | 2 | 4 | 4 | 4 | 4 | 0 |
| 2 | 2 | 2 | 2 | 2 | 2 | 4 | 4 | 4 | 0 |
| 2 | 2 | 2 | 2 | 0 | 2 | 2 | 2 | 2 | 2 |
| 0 | 0 | 0 | 3 | 0 | 2 | 2 | 2 | 2 | 0 |

3° + 4° Strings arr. Gtr.

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

TAB

| | | | |
|----|----|----|----|
| 15 | 15 | 14 | 14 |
| 17 | 17 | 16 | 16 |
| 14 | 14 | 13 | 13 |

5 Em E⁵ Em/G A⁵ B Bsus² Baug B⁵

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

1° Pno. arr. Gtr.

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

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

9 Em E⁵ Em Em/G A⁵ B Baug B⁵ Em

Pour your-self a hot bath, pour your-self a drink.
 I shall now per-form a 180 flip flop.

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

13 E⁵ Em/G A⁵ B D B A

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

Figs. 2 & 3 end

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 0 | 0 | 4 | 4 | 4 | 7 | 4 | 2 |
| A | 0 | 4 | 4 | 0 | 2 | 4 | 4 | 4 | 7 | 4 | 2 |
| B | 2 | 2 | 2 | 2 | 2 | 4 | 4 | 4 | 7 | 4 | 2 |
| | 2 | 2 | 2 | 2 | 0 | 2 | 2 | 2 | 5 | 2 | 0 |
| | 0 | 0 | 0 | 3 | 0 | 2 | 2 | 2 | 5 | 2 | 0 |

17

A⁵ C^{#m} A* G D

is the new up.

Pno. arr. Gtr.

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 0 | 4 | 5 | 3 | 3 | 7 | 7 | 7 |
| A | 2 | 2 | 5 | 5 | 0 | 0 | 7 | 7 | 7 |
| B | 2 | 2 | 6 | 6 | 0 | 0 | 7 | 7 | 7 |
| | 0 | 0 | 4 | 7 | 2 | 2 | 5 | 5 | 5 |

21

A A⁵ C^{#m} A* G D

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

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 0 | 4 | 5 | 3 | 3 | 3 | 7 | 7 | 7 | 7 |
| A | 2 | 2 | 5 | 5 | 0 | 0 | 3 | 7 | 7 | 7 | 7 |
| B | 2 | 2 | 6 | 6 | 0 | 0 | 0 | 7 | 7 | 7 | 7 |
| | 0 | 0 | 4 | 7 | 2 | 2 | 2 | 5 | 0 | 5 | 5 |

Play 2° only

25

Am Gm Am Cm Bm B^bm Am

Down is the new up.

Pno. & Str. arr. Gtr.

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 5 | 5 | 5 | 3 | 5 | 3 | 3 | 3 | 2 | 1 | 5 |
| A | 7 | 7 | 7 | 3 | 5 | 4 | 4 | 4 | 3 | 2 | 5 |
| B | 7 | 7 | 7 | 5 | 7 | 5 | 5 | 5 | 4 | 3 | 5 |
| | 5 | 5 | 5 | 5 | 7 | 5 | 5 | 5 | 4 | 3 | 7 |

29

Gm Am Cm Bm Bbm

Down is the new up,

TAB

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 5 | 5 | 5 | 5 | 3 | 3 | 3 | 2 |
| 5 | 5 | 3 | 5 | 4 | 4 | 4 | 3 |
| 7 | 7 | 3 | 5 | 5 | 5 | 5 | 4 |
| 7 | 7 | 5 | 7 | 5 | 5 | 5 | 4 |
| 5 | 5 | 3 | 5 | 3 | 3 | 3 | 2 |
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 3 |
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 3 |
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 3 |

33

Am Gm Am Cm

Down is the new up,

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

TAB

| | | | | | | |
|---|---|---|---|---|---|---|
| 5 | 5 | 5 | 5 | 3 | 3 | 3 |
| 5 | 5 | 5 | 5 | 4 | 4 | 4 |
| 7 | 7 | 7 | 7 | 5 | 5 | 5 |
| 7 | 7 | 7 | 7 | 5 | 5 | 5 |
| 5 | 5 | 5 | 5 | 3 | 3 | 3 |
| 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| 5 | 5 | 5 | 5 | 5 | 5 | 5 |

2° Upper Str. arr. Gtr.

TAB

| | | | | | | | |
|---|---|---|---|---|----|----|----|
| 8 | 8 | 8 | 6 | 8 | 11 | 11 | 11 |
| 5 | 5 | 5 | 3 | 5 | 8 | 8 | 8 |

36

F/A Cm Ebm Dm To Coda

is the new up, oh.

TAB

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 3 | 1 | 3 | 6 | 6 | 6 | 5 | 7 | 5 |
| 4 | 1 | 4 | 6 | 7 | 7 | 6 | 6 | 6 |
| 5 | 2 | 5 | 8 | 8 | 8 | 7 | 7 | 7 |
| 5 | 3 | 5 | 8 | 8 | 8 | 7 | 7 | 7 |
| 3 | 3 | 0 | 6 | 6 | 6 | 5 | 5 | 5 |
| 3 | 3 | 0 | 6 | 6 | 6 | 5 | 5 | 5 |
| 3 | 3 | 0 | 6 | 6 | 6 | 5 | 5 | 5 |
| 3 | 3 | 0 | 6 | 6 | 6 | 5 | 5 | 5 |

TAB

| | | | | | | | |
|---|----|----|----|----|----|----|----|
| 8 | 11 | 14 | 14 | 14 | 13 | 13 | 13 |
| 5 | 8 | 11 | 11 | 11 | 10 | 10 | 10 |

Bass arr. Gtr.

open



⑥

Fig. 4

open



⑥

12fr

⑥

39

Em

B/E

Em

B/E



Elec. Gtr.

w/ clean tone

Fig. 1



open



⑥

11fr

⑥

open



⑥

11fr

⑥

43

C/E

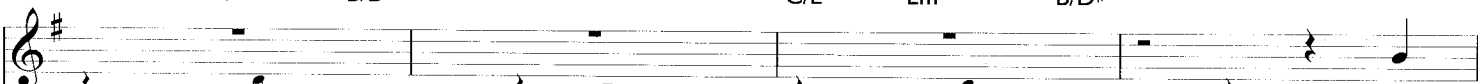
Em

B/D#

C/E

Em

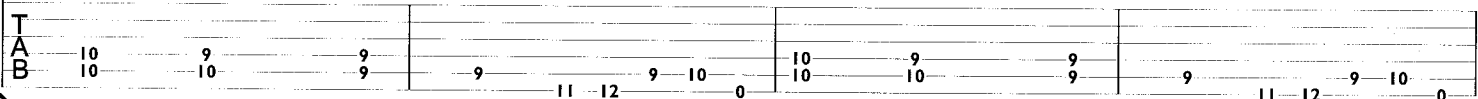
B/D#



(Won't you be my girl? —

Won't you be my girl? —

Your



open



⑥

open



⑥

47

C/E

Em

B/E

C/E

Em

B/E



ser - vic - es —

are

not — re - quired —

your

Won't you be my girl? —

Won't you be my girl? —



open 11fr open

⑥ ⑥ ⑥

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

51

fu - ture's bleak, you're so last week, mmm.

Won't you be my girl? Won't you be my girl?)

w/ heavy reverb

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

♠ **Coda**

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

55

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

Elec. Gtr.

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

TAB 10 10 9 9 11 12 9 10 0 10 10 9 9 11 12 9 10 0

C/E Em Esus² C/E Em Esus²

59

1. You're on can-did cam - era, the chink in your ar - mour,

Shake your pock-ets out, pass it on, pass it down, }

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

Pno. arr. Gtr.

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

TAB 5 4 4 5 4 4 6 7 4 5 7 5 4 4 6 7 4 5 7

Str. arr. Gtr.

8va

TAB 20 19 17 14 20 19 17 14 15 13 12

63 C/E Em Esus² C/E Em Esus²

top - sy tur - vy town, — top - sy tur - vy town. —

gone — off — and left — us, — you've

TAB

(8)

67 C/E Em Esus² C/E Em Esus²

Ah, ah, ah, ah, ah, ah, — ah, ah, ah, ah, ah,

Elec. Gtr. & Str. arr Gtr. tacet

TAB

70 1. 2. C/E Esus² C/E Em Esus² Repeat ad lib. to fade

ah, ah, — ah, oh. — Oh, oh. —

Bass arr. Gtr. Fig. 4 ends

TAB

GO SLOWLY

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

Bm* **Gmaj7*** **F#m*** **E5*** **Bm** **Bm/E** **Gmaj9** **Bm7/F#**
Esus2 **E9** **Bm7** **Bmadd11** **Bm/E*** **Bm7/E** **E7** **Gmaj7** **F#** **Dmaj7/F#** **F#madd11**

♩ = 56

Bm*
Melodica arr. Gtr.

Gmaj7*

//

//

Bm
Elec. Gtr.

Bm/E

Fig. 1

TAB

```

7 7 0 7 9 7 7 7 0 7 0 7 7 0
7 7 7 0
  
```

Celesta arr. Gtr.

Fig. 2

TAB

```

15 14 15 15 14 15 15 14 15 15 14 15
14 16 12 16 14 16 16 14 16 16 14 16
  
```

Bm*

F#m*

E5*

// cont. sim. ad lib.

Gmaj9

Bm7/F#

Esus2

Fig. 1

TAB

```

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

Fig. 2

TAB

```

19 19 19 19 19 19 19 19 19 19 19 19 17 15 14
17 17 17 17 17 17 19 19 19 19 19 19 14 12
  
```

6 **Bm** **Bm/E**

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

TAB

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

8 **Gmaj⁹** **Bm⁷/F[#]** **Esus²**

TAB

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

11 **Bm** **Bm/E** **Gmaj⁹** **Bm⁷/F[#]**

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

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

15 **Esus²** **Bm** **Bm/E** **Gmaj⁹** **Bm⁷/F[#]** **Esus²**

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

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

21

Bm E9

I did-n't get it but now

TAB

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

Celesta arr. Gtr.

TAB

15 19 15 15 19 15 | 19 17 19

14 16 17 16 14 16 17 16 | 19 18 16 16

23

Gmaj9 Bm7/F# Esus2

I can see.

TAB

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

0 0 0 0 0 0 0 0 0 | 0 2 2 2 0 2 2 2 | 0 0 0 0 0 2

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

TAB

19 19 19 19 19 | 21 22 18 18 22 | 19 17 15

17 19 20 19 17 19 19 | 18 22 18 18 22 | 20 17 15

26 Bm Bm7 BmaddII (Sing small notes 2° only) Bm Bm7 BmaddII

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

Elec. Gtr.

TAB

12-string Ac. Gtr.

Use thumb on fretting hand

TAB

28 Bm/E* Bm7/E E7 Gmaj7

— that there's a way out. —

TAB

12-string Ac. Gtr.

TAB

F#
12-string Ac. Gtr.

Bm *cont. sim. ad lib.*

(Vocals 2° only)

Ah, _____ ah, _____

Celesta arr. Gtr. plays Fig. 1 *cont. sim.* (1° opening 2 bars tacet)

TAB

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 0 | 7 | 7 | 0 | 7 |
| 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 0 | 7 | 7 | 0 | 7 |
| 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 0 | 7 | 7 | 0 | 7 |
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 7 | 7 | 0 | 7 |

Bm/E **Gmaj⁹**

32

ah, _____ ah, _____ ah, _____ ah, _____

TAB

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 7 | 7 | 7 | 0 | 7 | 7 | 4 | 2 | 4 | 4 | 2 | 4 |
| 0 | 7 | 7 | 0 | 7 | 7 | 3 | 0 | 4 | 4 | 0 | 4 |
| 0 | 7 | 7 | 0 | 7 | 7 | 3 | 0 | 4 | 4 | 0 | 4 |
| 0 | 7 | 7 | 0 | 7 | 7 | 3 | 0 | 4 | 4 | 0 | 4 |

Dmaj⁷/F# **Esus²** *Repeat ad lib. to fade*

34

ah, _____ ah, _____ ah, _____ ah, _____

TAB

| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 2 | 0 | 2 | 2 | 2 | 2 | 2 | 0 | 0 | 2 | 2 | 4 | 0 | 4 | 4 | 0 | 4 |
| 2 | 0 | 2 | 2 | 2 | 2 | 2 | 0 | 0 | 2 | 2 | 4 | 0 | 4 | 4 | 0 | 4 |
| 2 | 0 | 2 | 2 | 2 | 2 | 2 | 0 | 0 | 2 | 2 | 4 | 0 | 4 | 4 | 0 | 4 |
| 2 | 0 | 2 | 2 | 2 | 2 | 2 | 0 | 0 | 2 | 2 | 4 | 0 | 4 | 4 | 0 | 4 |



LAST FLOWERS TO THE HOSPITAL




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

Song transcribed for piano


♩ = 88



1. Ap - pli - an - ces have gone bes - erk, — I can - not keep up, —
 2. And if I'm gon - na talk, — I just wan - na talk, —

— tread - ing on peo - ple's toes, — 'snot nose lit - tle — punk.'
 — please don't in - ter - rupt, — just sit — back and lis -

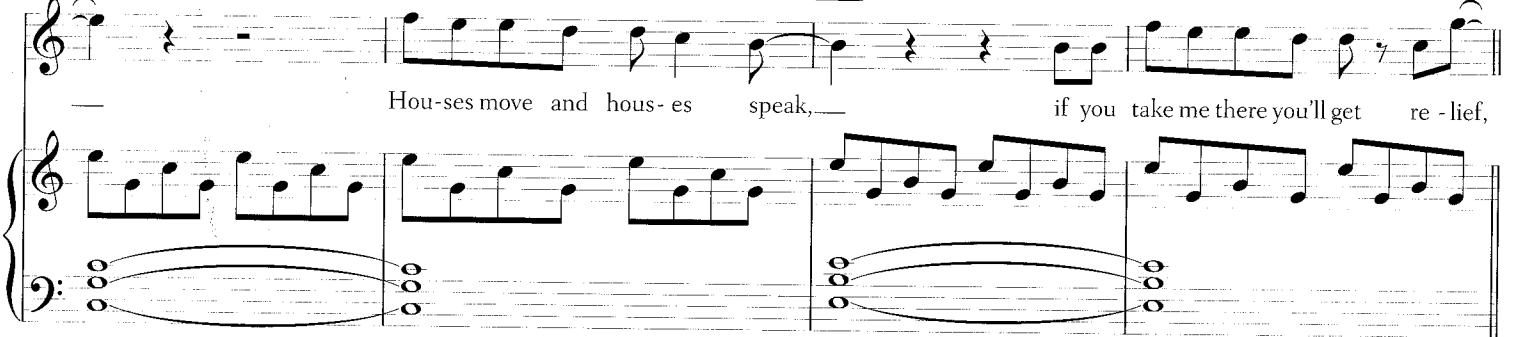
17   








- ten, And because } I can't face the eve - ning straight, — you can of - fer me es - cape..




21  







Hou - ses move and hous - es speak, — if you take me there you'll get re - lief,




25       

re - lief, —



29      

re - lief, — re - lief. —



2. **G** **F** **C** **Em** **Dsus⁴** **Dm** **B⁷/b⁵**

33 -lief, re - lief,

Am **G** **A** **Asus⁴**

37 re - lief. It's too much,

C⁶/9 **E⁷sus⁴** **Asus⁴** **A**

41 **I-3.** too bright, too pow - er - ful, too much,

4. **rit.** **A** **C⁶/9** **E⁷sus⁴** **A⁵**

45 - er - ful, oh, oh.

UP ON THE LADDER

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

Chords with respect to Electric Guitar I tuning

| | | | | | | | |
|-------------------------|------------------------|----------------------|-----------------------|-----------------------|-----------------------|-------------------------|-----------|
| A^b/C* | Cm^b6 | C⁵ | Cm⁷ | A^b6 | B^b6 | Csus⁴ | Cm |
| | | | | | | | |

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

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

♩ = 92

A^b/C*

Elec. Gtr. 2 loop



cont. sim. until indicated

w/ heavy reverb & modulation FX

**N.C.
(Drums)**

**Cm^b6 C⁵
Elec. Gtr. I**

3

Cm⁷ Cm^b6 Cm^b6 C⁵ Cm⁷ Cm^b6

6 **Cm^b6 C⁵** **Elec. Gtr. I** **Cm⁷ Cm^b6** **Cm^b6 C⁵** **Cm⁷Cm^b6** *Repeat section x3*

Fig. 1
Fig. 6

TAB: 5 4 4 4 4 6 6 4 | 7 5 5 5 5 5 5 3 | 5 4 4 4 4 4 6 6 4 | 7 5 5 5 5 5 5 3

Strings arr. Gtr. (1^o) *cont. sim.*

(cresc. 1^o only)

Fig. 2

TAB: 13 13 13 13 | 10 10 10 10

Bass arr. Gtr. (3^o only)

Fig. 3

TAB: 8 10 8 8 | 8 10 8 8 | 8 10 8 8 | 8 10 8 8

10 **Cm^b6 C⁵** **Cm⁷ Cm^b6** **Cm^b6 C⁵** **Cm⁷Cm^b6**

I. I'm... stuck in the tar-dis, trapped in hy-per-space,
All the right moves in all the right pla-ces,

Elec. Gtr. I

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

TAB: 5 4 4 4 4 6 6 4 | 7 5 5 5 5 5 5 3 | 5 4 4 4 4 4 6 6 4 | 7 5 5 5 5 5 5 3

14 Cm^{b6} C⁵ Cm⁷ Cm^{b6} Cm^{b6} C⁵ Cm⁷ Cm^{b6}

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

Synth. arr. Gtr. (2° only)

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

| | | | | | | |
|---|----|----|---|----|----|---|
| T | 13 | 13 | 5 | 13 | 10 | 8 |
| A | 10 | 11 | 3 | 11 | 8 | 6 |
| B | | 8 | | 8 | | |

1. Synth. arr. Gtr.

Cm^{b6} C⁵ Cm⁷ Cm^{b6} Cm^{b6} C⁵ Cm⁷ Cm^{b6}

8va

Fig. 4

| | | | | | | | | |
|---|----|----|----|----|----|----|----|----|
| T | 16 | 15 | 18 | 16 | 16 | 15 | 18 | 16 |
| A | 17 | | 17 | | 17 | | 17 | |
| B | | | | | | | | |

2. Bass arr. Gtr.

11fr 10fr 8fr

A^{b6} B^{b6} A^{b6}

vocals ad lib.

Elec. Gtr. I

Fig. 5

| | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| A | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| B | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |

Synth. Str. arr. Gtr.

8va

Fig. 7

| | | | | | | | | |
|---|----|----|----|----|----|----|----|----|
| T | 13 | 15 | 16 | 16 | 15 | 13 | 15 | 16 |
| A | | | | | | | | |
| B | | | | | | | | |

8fr 10fr 8fr 10fr 11fr

⑥ ④ ⑤

Cm^{b6} C⁵ A^{b6} B^{b6} A^{b6}

25

TAB

| | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 5 | 5 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |

(8)

TAB

| | | | | | |
|----|-------|----|----|----|----|
| 13 | 13-15 | 16 | 16 | 15 | 13 |
|----|-------|----|----|----|----|

29

Cm^{b6} C⁵ Elec. Gtr. I Cm Cm^{b6} C⁵ Csus⁴ Cm Cm^{b6}

TAB

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

Synth. arr. Gtr.
8va

TAB

| | | | | | | |
|-------|----|----|----|---|----|---|
| 16-15 | 18 | 16 | 9 | 8 | 11 | 9 |
| 17 | | | 10 | | 10 | |

33 Cm^{b6} C⁵ C⁵_{sus4} Cm Cm^{b6}

35 Cm^{b6} C⁵ C⁵_{sus4} Cm Cm^{b6}

Give me an an - swer,

37 Cm^{b6} C⁵ C⁵_{sus4} Cm Cm^{b6} Cm^{b6} C⁵ C⁵_{sus4}

give me a line, I been climb-ing up this

40 Cm Cm^{b6} C⁵ C⁵_{sus4} Cm

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

43

Backwards Elec. Gtr. 2 loop

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

Cm^{b6} C⁵ Csus⁴ Cm Cm^{b6} C⁵ Csus⁴ Cm

TAB

Bass arr. Gtr.

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

⑤ ⑥ ④

47

A^{b6} B^{b6} A^{b6} Cm^{b6} C⁵

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

(Sing 2° only)

Oh... etc.

Synth. arr. Gtr.

8va

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

TAB

51 ^{11fr} ^{13fr} ^{11fr} ^{13fr} ^{8fr} ^{10fr}
 A^b6 B^b6 A^b6 C^b6 C⁵

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

(8)

TAB 16-10 11 16-10 13 13 16-15

55 C^mb⁶ C⁵ C^m7 C^mb⁶ C^mb⁶ C⁵ C^m7 C^mb⁶ C^mb⁶ C⁵

Bass arr. Gtr.

Elec. Gtr. 1 plays Fig. 6 ad lib. cont. sim. Elec. Gtr. 1 & Synth. arr. Gtr. begin to fade out
 Synth. arr. Gtr. plays Fig. 4 ad lib. cont. sim.

TAB 10-10-10-10-10-10-10-10-10-10 8 8 8-10 8 8 8-10 8 8 8-10 8 8 10-10-10-10-10-10

60 C^m7 C^mb⁶ C^mb⁶ C⁵ C^m7 C^mb⁶ Repeat section x3 Free tempo (C^m)

Bass arr. Gtr. fades quickly

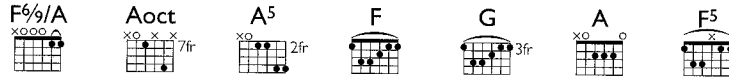
Synth. arr. Gtr. ^{8va}

TAB 8 10 8 8 8-10 8 8 10-10-10-10-10-10 8 10 8 8 13-15 16 13-15 13 15 16 13 13 15 16 13 15 10-12-13 10-12 11 13



BANGERS AND MASH

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



Elec. Gtr. 1
String ⑥ (low E) tune down to low A

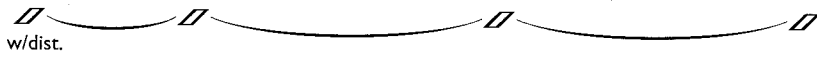
♩ = 132

(A) Elec. Gtr. 1 *Repeat section x4* Elec. Gtr. 3

w/ dist. Fig. 1 *Repeat section x4* w/ clean tone & chorus Fig. 2
Elec. Gtr. 1 plays Fig. 1

10 12 0 0 5 5 10 12 0 0 5 5

Aoct
Synth. arr. Gtr.



5 Elec. Gtr. 2 *Repeat section x3*

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

5
2
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Elec. Gtr. 1

7fr 5fr 7fr open 7fr 5fr 7fr open 7fr 5fr 7fr open 7fr 5fr 7fr open 7fr

④ ⑤ ④ ⑤ ④ ⑤ ④ ⑤ ④ ⑤ ④

w/ tinny dist. & palm muting
Fig. 3

10 F G F G F G F G F

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

Bass arr. Gtr.

Fig. 4

5 5 5 8 10 10 8 10 10 8 10 10 8 10 10 8

15 **G F G F G F G F**

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

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

TAB 8 10 10 8 10 10 8 10 10

19 **A⁵**

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

Elec. Gtr. 2

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

TAB 5 5 2 2 0 5 5 2 2 0 5 5 2 2 0 5 5 2 2 0 5 5 2 2 0

Bass arr. Gtr.

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

23 ©

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

TAB 5 5 2 2 0 5 5 2 2 0 5 5 2 2 0 5 5 2 2 0 5 5 2 2 0

27 (A)

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

Elec. Gtr. I

31

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

35 F G F G F G F G F

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

(Oh, ———)

Elec. Gtr. I

w/ dist. & palm muting
Bass arr. Gtr. plays Fig. 4 cont. sim.

39 F G F G F G F G F

poi - son... poi - son and I want more.

oh.)

TAB: x 12 12 0 0 0 x 12 12 0 0 0 x 12 12 0 0 0 x 12 12 0 0 0

43 A

Ooh,

Bass arr. Gtr.

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

TAB: 9 7 7 5 5 0 0 0 0 5 5 9 9 7 7 5 5 0 0 0 0 5 5 9

47 F G F G F G F G F

ooh. If you are on

(Sing top line 1°
Sing lower line 2°)

(Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah.)

TAB: 8 10 10 8 8 10 10 8 8 10 10 8 8 10 10 8

51 (A)

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

Elec. Gtr. 2

P.M.-----
Fig. 4-----

TAB: 11-X-11-10-11-11-11-13-11-X-11-11-11-11-11-11-11-X-11-10-11-11-11-13-11-X-11-11-11-11-11-11-11-X-11-11-11-11-11-11

54

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

Bass arr. Gtr.

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

TAB: 3-15-15-17-17 3-15-15-17-17 3-15-15-17-17 3-15-15-17-17-17-15-12-10

N.C.

59 (Sing bracketed notes 2°)

soul.

Bass arr. Gtr.

Elec. Gtrs. 1 + 2 tacet

TAB: 0-3-0-3 0-3-0-3 0-3-0-3 0-3-0-3

63

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

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

Mmm.

TAB: (x) X 14 14 X 14 14 X 14 14 X 14 14

67

A⁵

Yeah, I'm tak-ing you down, I'm tak-ing you down, I'm tak-ing you down

Elec. Gtr. 2

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

TAB

X 14 14 X 14 14

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

F⁵
Synth. arr. Gtr.

A⁵

when I go down, I'm tak - ing you down, I'm tak - ing you down.

TAB

5 5 5 5 5 5 5 5 5 5 5 5

2 2 2 2 2 2 2 2 2 2 2 2

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

74

I'm stand - ing in the hall, I'm puk - ing up the wall, yeah, be - cause you

TAB

5 5 5 5 5 5 5 5 5 5 5 5

2 2 2 2 2 2 2 2 2 2 2 2

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

Elec. Gtr. 3

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

② ② ② 7 cont. sim.

77 A

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

(Oh, oh,

80

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

oh,

83

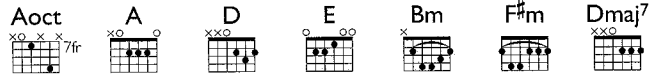
poi - son, now, yeah, I got the poi - son.

oh.)

All instruments tacet

4 MINUTE WARNING

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



Free tempo ♩ = 66

Aoct Synth. arr. Gtr. A Ac. Gtr. D cont. sim. ad lib. throughout

Synth. layers fade in & out ad lib.

Musical score for the first system, measures 1-4. It includes staves for Synth. arr. Gtr., Elec. Gtr. I, and Bass arr. Gtr., along with guitar TAB. The key signature is three sharps (F#, C#, G#) and the time signature is 6/4. Chord changes are indicated above the staff: A, D, A, D. The vocal line includes the lyrics "ah,". The guitar TAB for the electric guitar part shows a 7th fret barre and various fretted notes.

Musical score for the second system, measures 5-8. It continues the Synth. arr. Gtr., Elec. Gtr. I, and Bass arr. Gtr. parts with guitar TAB. Chord changes are indicated above the staff: A, D, E, D. The vocal line includes the lyrics "ah,". The guitar TAB for the electric guitar part shows a 7th fret barre and various fretted notes.

Bass arr. Gtr. ad lib. cont. sim.

6

A D A D

ah, ah,

Bass arr. Gtr. plays Fig. 1 cont. sim. ad lib.

TAB 0 0 0 0 12 11 14 14 14 14 14 14 14 14 12 11

8

A D E D

1. This is just a night -

ah.)

TAB 14 14 14 14 14 14 14 12 11 14 14 14 14 14 14 12

10

A D A D

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

Fig. 1

TAB 0 0 0 0 0 0 12 11 14 14 14 14 14 14 14 14 12 11

12 E D A D

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

Fig. 1

TAB

| | | | | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 14 | 14 | 14 | 14 | 14 | 14 | 14 | 12 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 12 | 11 |
| 11 | 11 | 11 | 11 | 11 | 11 | 11 | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | | |

14 A D A D

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

(Sing 2° only)

Ah, ah,

Pno. arr. Gtr. (2° only)

Elec. Gtr. I ad-lib. Fig. 1 cont. sim.

TAB

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 5 | 5 | 5 | 5 | 2 | 0 | 5 | 5 | 5 | 5 | 5 | 5 | 0 | 2 | 0 |
| 2 | 2 | 2 | 2 | 2 | 2 | 3 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 3 |
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

16 E D A D

hide. Just like ev-'ry-bod - y, step-ping ov - er heads, and soon I'm gon-na wake up,
 This is just a night - mare,

(Sing 1° & 2°)

ah, ah,

TAB

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 4 | 4 | 4 | 4 | 4 | 2 | 0 | 5 | 5 | 5 | 5 | 5 | 0 | 2 | 0 |
| | 5 | 5 | 5 | 5 | 5 | 3 | | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 3 |
| | 4 | 4 | 4 | 4 | 4 | 2 | | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| | 2 | 2 | 2 | 2 | 2 | 0 | | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 |
| 0 | | | | | | | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | |

18 **A** **D** **E**

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

ah, ah.)

(Play 1° & 2°)

TAB

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 5 | 5 | 5 | 5 | 2 | 3 | 0 | 2 | 0 | 0 | 0 | 2 | 0 |
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 3 | 0 | 0 | 0 | 0 | 0 |
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 2 | 0 | 1 | 1 | 1 | 1 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 |

Bass arr. Gtr.

2fr 4fr 2fr 5fr 2fr 4fr 2fr open 5fr

⑤ ④ ⑤ ④ ⑤ ④ ⑤

20 **Bm F#m** **E Dmaj7** **Bm F#m** **E** **A** **D**

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

Elec. Gtr. 1

TAB

| | | | | | | | |
|----|----|----|----|----|----|----|----|
| 15 | 14 | 13 | 14 | 15 | 14 | 13 | 14 |
|----|----|----|----|----|----|----|----|

Pno. arr. Gtr.

TAB

| | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 2 | 2 | 2 | 0 | 0 | 3 | 3 | 5 | 0 | 3 | 2 | 2 | 2 | 0 | 0 | 5 | 5 | 5 | 5 | 5 | 0 | 2 | 0 |
| 4 | 2 | 2 | 2 | 0 | 0 | 1 | 2 | 2 | 0 | 4 | 2 | 2 | 2 | 0 | 0 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 3 |
| 4 | 4 | 4 | 4 | 4 | 2 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| 2 | 2 | 2 | 2 | 4 | 4 | 2 | 0 | 4 | 4 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Elec. Gtr. 2 (1° only)

clean tone

TAB

| | | | | | | | |
|----|----|----|----|----|----|----|----|
| 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 |
|----|----|----|----|----|----|----|----|

24

A D E D

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

TAB

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

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

2 2 2 2 2 2 2 2 2 4 4 4 4 4 2

0 0 0 0 0 0 0 0 0 2 2 2 2 2 0

TAB

14 14 14 14 14 14

26

2. Bm F#m E A

4 min - ute warn - ing.

Elec. Gtr. I

Pno. arr. Gtr.

TAB

15 14 13 14 14

TAB

3 2 2 2 5 0

4 2 2 2 2 0

4 4 4 4 4 2 1 2 2

2 4 4 4 4 2 2 2 0



RADIOHEAD IN RAINBOWS

15 STEP
B O D Y S N A T C H E R S
N U D E
WEIRD FISHES / ARPEGGI
ALL I NEED
FAUST ARP
R E C K O N E R
HOUSE OF CARDS
JIGSAW FALLING INTO PLACE
V I D E O T A P E
DOWN IS THE NEW UP
GO SLOWLY
LAST FLOWERS TO THE HOSPITAL
UP ON THE LADDER
BANGERS AND MASH
4 MINUTE WARNING

ARTWORK BY STANLEY DONWOOD + DR TCHOCK



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