



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.

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

D5 Fm Fsus2/E F/Eb D7 Gm F6sus4 C/E   
 Db(b5)/F C5 Ab6 Bb6 G7 Db5 Ab5

♩ = 150

Intro:

D5

Elec. Gtr. 1

*mp w/clean tone w/ad lib. volume fx*      *w/dist.*      *w/clean tone*

Fm

Fsus2/E

Fm

Fsus2/E

Verse:

Fm

Fsus2/E

1. Are you such a dream er to  
2. I'll lay down the tracks,-

Fm Fsus2/E

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

TAB 1 3 3 3 3 1 3 3 3 3 0 3 3 0 3 3 3 3

3 3 3 3 3 3 3 3 2 3 2 3 2 3 2 3 3

Fm Fsus2/E

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

TAB 1 3 3 3 3 1 3 3 3 3 0 3 3 0 3 3 3 3

3 3 3 3 3 3 3 3 2 3 2 3 2 3 2 3 3

F/Eb D7 Gm

two and two - and two - al - - - ways makes - - - a  
 two and two - al - - - ways makes - - - a

TAB 2 3 3 2 3 3 3 3 1 3 3 2 4 3 0 3 4 3 5 5 5 5 5

1 3 1 3 1 3 1 3 0 3 0 3 5 5 5 5 5

1. F6sus4 C/E

five. - - -

TAB 3 3 3 5 3 0 2 3 2 0 2 3 2 0 2 3 2 3 3 3

3 5 3 5 3 2 2 3 2 2 3 2 2 3 2 3 2 3 2

2.  
Db(b5)/F C/E

five. \_\_\_\_\_ It's the

devil's \_\_\_\_\_ way \_\_\_\_\_ now, shout,

Elec. Gtr. 2

*mf* w/slight dist.  
w/Fig. 1 (Elec. Gtr. 1)

TAB

(Fm) (C/E) (Db) (C)

Fig. 1 (Fm) (C/E) (Db)

Elec. Gtr. 1

(C) (Eb) (Db) (Gm)

(Db) (Gm) (C)



(D<sup>b</sup>) (Gm) (D<sup>b</sup>) (Gm) (C)

- in' at - ten - tion, - pay-in' at - ten - tion, pay-in' at - ten - tion, -

TAB

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

1. 2. C<sup>5</sup> Gtr. 2 A<sup>b</sup>6

pay-in' at - ten - - - tion. - - - pay - in' at - ten - - -

Gtr. 1

TAB

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

A<sup>b</sup>6 B<sup>b</sup>6 A<sup>b</sup>6 B<sup>b</sup>6 G7 A<sup>b</sup>6 G7 A<sup>b</sup>6

- tion. Ah, ah. - - -

\*Gtrs. 1 & 2

Fig. 2 end Fig. 2

TAB

6	6	6	6	8	8	6	6	6	6	8	8	6	6	6	×	×	6	6	6	6	×	6	6		
6	6	6	6	8	8	6	6	6	6	6	8	8	5	5	5	×	×	6	6	5	5	×	6	6	5
6	6	6	6	8	8	6	6	6	6	6	8	8	5	5	5	6	6	5	5	×	6	6	5		

\*combined part

A<sup>b</sup>6 B<sup>b</sup>6 A<sup>b</sup>6 B<sup>b</sup>6 G7 A<sup>b</sup>6 G7 A<sup>b</sup>6

Elec. Gtr. 3

8va

And I

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

TAB

13	13	17	(17)
----	----	----	------

Db5      Ab5      Db5      Ab5      G7      Ab5      G7

try to sing a-long, but the mu-sic's all— wrong, 'cause I'm mad, 'cause I'm mad—

TAB: 11 11 11 11 11 6 6 6 11 11 11 11 11 6 6 6 4 6 6 6 5 5 5 5 6 6 5

Db5      Ab5      Db5      Ab5

I swal-low my prize— when I find the books keep com-ing back out—

TAB: 6 4 4 6 5 5 5 5 0 11 11 11 11 11 6 6 6 11 11 11 11 11 6 6 6 5 5 5 5 0 11 11 11 11 11 6 6 6 6 6 6 6

G7      Ab5      G7      Db5      Ab5

but I'm mad.— All hail— to the thief, all

TAB: 6 6 6 6 6 6 5 5 4 4 4 6 5 0 11 11 11 11 11 6 6 6 5 5 5 5 0 11 11 11 11 11 6 6 6 6 6 6 6

Db5      Ab5      G7      Ab5      G7      Ab5      G7

hail to the thief,— but I'm mad,— but I'm mad,— but I'm mad,—

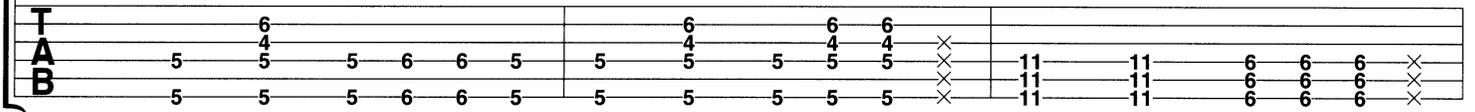
TAB: 11 11 11 11 11 6 6 6 5 6 6 5 6 6 5 5 6 6 5 5 5 5 6 6 5 5 5 5 6 6 5

A<sup>b</sup>5 G7

D<sup>b</sup>5 A<sup>b</sup>5



but I'm mad. Don't question my au - tho - ri - ty or



D<sup>b</sup>5

A<sup>b</sup>5

G7

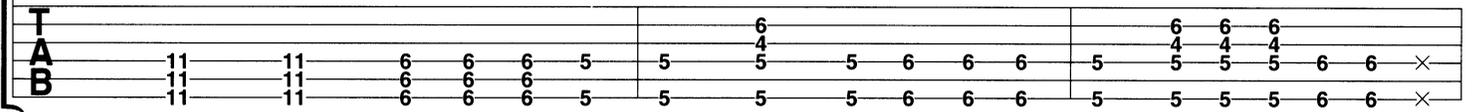
A<sup>b</sup>5

G7

A<sup>b</sup>5



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



D<sup>b</sup>5

A<sup>b</sup>5

D<sup>b</sup>5

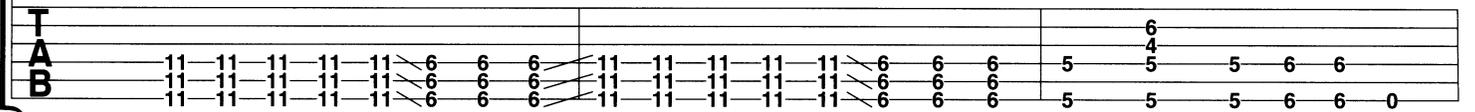
A<sup>b</sup>5

G7

A<sup>b</sup>5



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



G7

A<sup>b</sup>5

G7

A<sup>b</sup>5

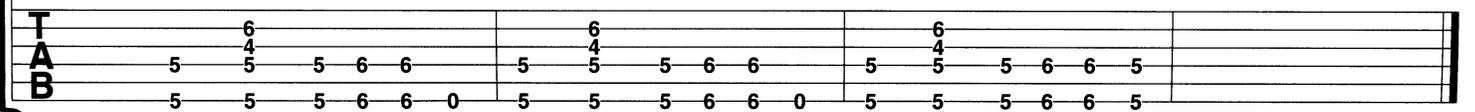
G7

A<sup>b</sup>5

G7



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



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

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

Fm7/A<sup>b</sup> B<sup>b</sup>7 A<sup>b</sup>6% A<sup>b</sup>m6 F5 A<sup>b</sup>6 B<sup>b</sup>5 F5\*

♩ = 161

Intro:

N.C.

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

Fm7/A<sup>b</sup>      B<sup>b</sup>7      A<sup>b</sup>6%      A<sup>b</sup>m6      F5  
  
*Piano arr. for Gtr.*

Fm7/A<sup>b</sup>      B<sup>b</sup>7      A<sup>b</sup>6%      A<sup>b</sup>6



Abm6 F5 Ab6

walk \_\_\_\_\_ in - to the  
any - time. \_\_\_\_\_  
stand \_\_\_\_\_ up.  
we \_\_\_\_\_ can wipe you out

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

Bb5 Ab6

jaws of hell. \_\_\_\_\_  
an - y - time. \_\_\_\_\_

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

[1, 2, 3.]  
Abm6

4. F5 Ab6 Bb5 Ab6

We \_\_\_\_\_ can wipe you \_\_\_\_\_ out,

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

Abm6 F5 Ab6 Bb5

an - y - time, \_\_\_\_\_

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

Ab6 Abm6 F5 Ab6

yeah, - an - y - time.

TAB

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

Bb5 Ab6 Abm6

Ooh, -

TAB

1 3 1 1 4 3 4 6 3 4 3 4 4 3

F5\* (Bb5) (Ab5)

oh, oh, oh, - oh, oh, - oh, - oh,

TAB

1 1 1 1 1 1 8 8 8 6 6 6

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

1 1 1 1 1 1 6 6 6 4 4 4

(Db5) (C5)

oh, oh, - oh, oh, - oh. Stand -

TAB

6 6 6 5 5 5 5 5 5

4 4 4 3 3 3 3 3 3



(F5) (E<sup>b</sup>5) (D5)

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

*mf* Bass Synth. arr. for Gtr.

TAB

6	6	6	6	8	8	8	8	8	8	8	7	7	7	7	
6	8	6	6	6	8	6	6	6	6	8	8	8	8	8	8

(F5) (E<sup>b</sup>5) (D5)

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

*mf* Bass Synth. arr. for Gtr.

TAB

6	6	6	6	8	8	8	8	8	8	8	7	7	7	7	
6	8	6	6	6	8	6	6	6	6	8	8	8	8	8	8

(F5) (E<sup>b</sup>) (D5)

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

*mf* Bass Synth. arr. for Gtr.

TAB

6	6	6	6	8	8	8	8	8	8	8	7	7	7		
6	8	6	6	6	8	6	8	6	6	6	8	8	8	8	8

(F5) (E<sup>b</sup>5) (D5)

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

*mf* Bass Synth. arr. for Gtr.

TAB

6	6	6	6	8	8	8	8	8	8	8	7	7	7	7	
6	8	6	6	6	8	6	6	6	6	8	8	8	8	8	8

(F5)

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

*Bass arr. for Gtr.*

**TAB**

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

**TAB**

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

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

**TAB**

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

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

**TAB**

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

(E $\flat$ 5) (D5)

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

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

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

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

TAB: 2 2 2 | 1 1 1 | 6 8 6 8 6 5

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

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

rain - drops, - the rain - drops. -

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

# 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

Amaj7   C   Fmaj7   Em/B   A   Fmaj7#11

Em   Em\*   Emaj7   A<sup>b</sup>maj7   Cmaj7   Em(maj7)

♩ = 66

Intro: Amaj7

Elec. Gtr. 1

C   Fmaj7   Amaj7   C   Fmaj7

(Am)   (Fmaj7)   (Am)   (Fmaj7)

I sailed the moon,—

(Am)   (Fmaj7)   (Am)

I spoke too— soon.—

C Em/B Fmaj7

And how \_\_\_\_\_ much \_\_\_\_\_ did it cost? \_\_\_\_\_

TAB: 5 0 7 9 9 | 8 10 9 8 9 10 | 9 9 8 7 8 9 3 2 1 2

(Am) Fmaj7

I was dropped from \_\_\_\_\_

TAB: 0 4 5 5 7 0 | 0 5 7 9 6 5 0 1 | 0 7 5 5 7 | 5 9 9 7 3 1

(Am) Fmaj7 (Am)

moon - beam, \_\_\_\_\_

TAB: 0 4 5 5 7 0 | 0 5 7 9 6 5 0 1 | 0 4 5 5 7 0 | 7 5 5 5 7 | 0 1 0 7 5 5 7

C Em/B

and sailed \_\_\_\_\_ on \_\_\_\_\_ shoot - ing \_\_\_\_\_ star. \_\_\_\_\_

TAB: 5 0 7 9 9 | 8 10 9 8 8 9 8 9 9 | 7 7 9 9 8 9 8 9 7 8 9 9

(Amaj7) (Cmaj7) (Fmaj7) (Amaj7) (Cmaj7)

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

(Fmaj7) A (Am)

May - be you'll \_\_\_\_\_

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

Fmaj7#11 Am

be pre - si - dent \_\_\_\_\_

TAB 7 5 7 5 7 5 7 5 7 5 0 2 3 2 2 7 5 7 5 7 5 7 5

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 9

Em/B Fmaj7 (Am)

from wrong.

end Fig. 1

TAB 11 8 11 8 11 8 11 8 11 8 11 12 12 10 12 10 7 5 7 5 7 5 7 5

Fmaj7 (Am) (Fmaj7)

Or in the flood you'll build an Ark

TAB 1 3 1 2 0 2 3 3 2 4 5 7 0 0 0 2 3 1 2 3 3 3 2 0 7 5 7 5 0 7 7 8 7 8

(Am) C

and sail us to

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

TAB 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 8 10 10 9 10 9 8 8 9 10

Em Fmaj7 (Am)

the moon, sail

TAB 8 8 8 8 8 8 8 8 7 8 0 2 1 7 7 5 7 5 7 5 6 5 7 5 5 5 5 7

C Em\* Fmaj7 (Am)

us to, to the moon.

TAB: 8 10 9 10 9 8 8 9 10 | 0 2 2 0 0 2 2 2 3 2 2 | 7 7 5 7 5 7 5 7 5

C Emaj7

Sail us to...

TAB: 7 5 5 5 7 | 8 10 10 9 10 9 8 8 9 10 | 0 7 6 4 4 6 7

A<sup>b</sup>maj7 Cmaj7 Em(maj7) A<sup>b</sup>maj7

*Piano arr. for Gtr.*  
All Gtrs. tacet

TAB: 3 3 3 3 3 7 7 7 11 12 12 3 3 3 3 3 | 4 4 4 4 4 8 8 8 12 12 12 4 4 4 4 4 | 5 5 5 5 5 9 9 9 12 12 12 5 5 5 5 5 | 4 4 4 4 4 8 8 8 0 0 4 4 4 4 4

Cmaj7 Em(maj7) A<sup>b</sup>maj7

TAB: 7 7 7 11 12 15 15 15 15 15 15 | 8 8 8 12 12 17 17 17 17 17 17 | 9 9 9 12 12 17 17 17 17 17 17 | 8 8 8 0 0 15

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

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

♩ = 153

Intro:

G<sup>5</sup>

B<sup>b</sup>6

B<sup>b</sup>6/A

Cadd<sup>9</sup>

Cadd<sup>9</sup>/B

Acous. Gtr. 1

G<sup>5</sup>

G<sup>7</sup>

B<sup>b</sup>6

B<sup>b</sup>6/A

Cadd<sup>9</sup>

Cadd<sup>9</sup>/B

G<sup>5</sup>

B<sup>b</sup>6

B<sup>b</sup>6/A

Cadd<sup>9</sup>

Cadd<sup>9</sup>/B

G<sup>5</sup>

G<sup>7</sup>

B<sup>b</sup>6

B<sup>b</sup>6/A

Cadd<sup>9</sup>

Cadd<sup>9</sup>/B

G<sup>5</sup> B<sup>b</sup>6 B<sup>b</sup>6/A Cadd<sup>9</sup> Cadd<sup>9</sup>/B

Some - - - thing for the rag and bone-  
Some - - - thing big is gon - - - na hap -

TAB: 3 0 0 0 3 0 0 0 6 0 0 6 8 0 8 0 0

G<sup>5</sup> G<sup>7</sup> B<sup>b</sup>6 B<sup>b</sup>6/A Cadd<sup>9</sup> Cadd<sup>9</sup>/B

man,  
pen,

TAB: 3 0 0 0 3 0 0 0 3 1 0 6 0 6 0 6 8 0 8 0 0

G<sup>5</sup> B<sup>b</sup>6 B<sup>b</sup>6/A Cadd<sup>9</sup> Cadd<sup>9</sup>/B

ov - er my dead  
ov - er my dead bo - - - -  
bo - - - -

TAB: 3 0 0 0 3 0 0 0 6 0 6 0 6 8 0 8 0 0

1. G<sup>5</sup> B<sup>b</sup>6 B<sup>b</sup>6/A Cadd<sup>9</sup> Cadd<sup>9</sup>/B

- dy.

TAB: 3 0 0 0 3 0 0 0 6 0 6 0 6 8 0 8 0 0

2. G5 Bb6 Bb6/A Cadd9 Cadd9/B

- dy.

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

end Fig. 2

TAB: 3 3 3 3 6 5 8 7

G5 G7 Ebmaj9 Bb6 F% Cadd9

Fig. 3

end Fig. 3

TAB: 3 3 3 1 0 6 6 6 8 8 8 0 0 0

**Fig. 1**

Elec. Gtr. 2

G5 Bb6 Bb6/A Cadd9 Cadd9/B

G5 G7 Ebmaj9 Bb6 F% Cadd9

TAB: 0 3 3 3 6 5 8 6

TAB: 3 1 0 6 0 8

G<sup>5</sup> B<sup>b</sup>6 B<sup>b</sup>6/A Cadd<sup>9</sup> Cadd<sup>9</sup>/B G<sup>5</sup> G<sup>7</sup>

So un - sub - - - tle, some - one's daugh - ter,  
This is how you end up sucked in,

Elec. Gtr. 3 *8va*

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

TAB

15 13 13 12

E<sup>b</sup>maj<sup>9</sup> B<sup>b</sup>6 F<sup>%</sup> Cadd<sup>9</sup> G<sup>5</sup> B<sup>b</sup>6 B<sup>b</sup>6/A Cadd<sup>9</sup> Cadd<sup>9</sup>/B

ov - er my dead bo - -  
ov - er my dead bo - -

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

TAB

12 10 10 10 (10)-12-12 10 8 7 10 9

G<sup>5</sup> B<sup>b</sup>6 B<sup>b</sup>6/A Cadd<sup>9</sup> Cadd<sup>9</sup>/B

- dy.  
- dy.

Gtr. 1

Gtr. 1 Cont. in slashes

TAB

3 3 3 3 3 3 6 6 8 8

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

3 3 6 5 8 7

B<sup>b</sup>add<sup>9</sup> Cadd<sup>9</sup>\* B<sup>b</sup>add<sup>9</sup> Amadd<sup>9</sup> G<sup>5</sup>

I'm gon - na go to sleep and let this wash all ov -

Gtr. 1

Gtr. 2

w/delay & reverb

TAB

6 8 6 5

6 8 6 5

7 9 7 5

3 3

Bb% G5 Bb% G5

Cont. rhy. simile

- er me.

cut delay & reverb

TAB

5 7 5 3 5 7 5 3

3 6 6 3 3 6 6 3

Bb% C G5

TAB

5 7 5 8 7 3 5 3 3 3

3 6 6 8 8 3 3 3 3 3

Bb% C G5 Bb%

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 8 7 3 5 7

3 6 6 8 8 3 3 6

C G5 Bb% C

Tip - toe - ing,

Tip - toe - ing,

TAB

5 8 7 3 5 7 5 8

6 8 8 3 3 6 6 8



C

2. G<sup>5</sup> B<sup>b</sup>% *Cont. rhy. simile*

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

D G<sup>5</sup>

10 8 8 8 8 8 8 8 8 8 8 8

B<sup>b</sup>% C G<sup>5</sup> B<sup>b</sup>%

*w/reverb cut echo*

6 6 3 3 3 3 10 3 6 10 8 11 10 16 15 3 3 8 3

C G<sup>5</sup> B<sup>b</sup>% C

Gr. 3 *w/dist. & heavy modulation*

10 10/17 17 15 15 15 15

G<sup>5</sup> B<sup>b</sup>% C G<sup>5</sup>

Gr. 2 *w/modulation fx* *fade out ad lib.*

15 15 13 13 13 17 13 12 10 12 13 12 10 10 12 10 12 10 8 3 3

*Repeat to fade*

B<sup>b</sup>% C G<sup>5</sup>

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

# Backdrifts. *(Honeymoon is Over.)*

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

♩ = 94

B5

A5/B

B5

(1° tacet)

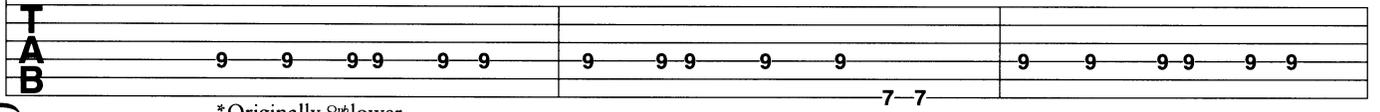


2. (D.C. ⊕⊕) We're rot-ten fruit, we're da-maged goods,— what the hell, we got  
 3. This far, but no fur-ther, I'm hang-ing off-

(Verse 4 see block lyric)



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



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

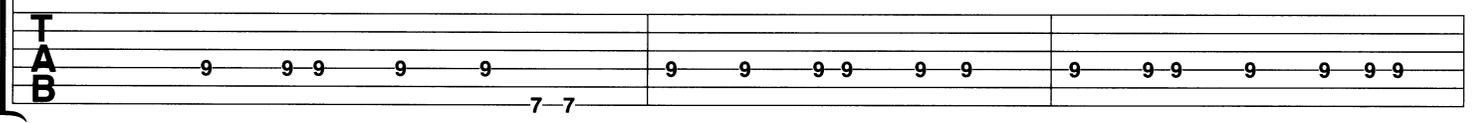
A5/B

B5

A5/B



noth-ing more to lose. One gust and we will pro-bab-ly  
 a branch. I'm tee-ter-ing on the brink of



To Coda ⊕⊕

A5

Em

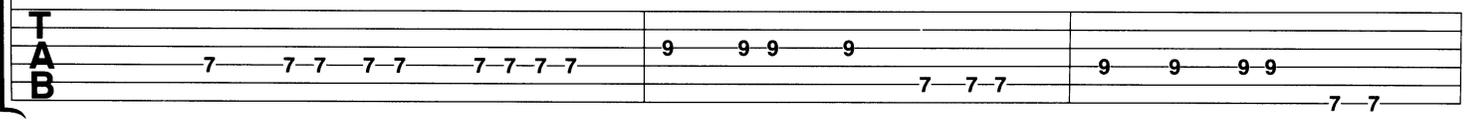
G5/B



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



2° Bass Synth. enters



B5

To Coda  $\oplus$  1, 2.

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

7 7 7 7

3.

B5

D

B5

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

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

D

B5

D

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

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

A

C

B5

noth - ing we could— do. \_\_\_\_\_

7-7 7-7 7-7 7-7 10-10 10-10 10 10 10-10 9-9 9-9 9-9 9 9

D D/C# B5 D D.C. al Coda ⊕

This system contains the first three measures of the piece. The vocal line features a melodic phrase starting on a whole note, moving to a half note, and ending on a quarter note. The guitar accompaniment consists of a rhythmic pattern of eighth notes. The TAB below shows the fretting for each measure: 7-7-7-7-7, 9-9-9, 9-9-9-9-9-9-9-9, 7, 7-7-7-7.

⊕ Coda B5 N.C. Ah ah ah, —

This system is the Coda section, consisting of two measures. The vocal line has a melodic phrase followed by the vocalization "Ah ah ah, —". The guitar line continues with a rhythmic pattern. The TAB shows fretting: 9-9-9-9-9-9.

B5 D D/C# you fell in - to our arms, —

This system contains the fourth and fifth measures. The vocal line continues the phrase "you fell in - to our arms, —". The guitar accompaniment features a rhythmic pattern of eighth notes. The TAB shows fretting: 9-9-9-9-9-9-9-9-9, 7-7-7-7-6-6.

B5 D D/C# you fell in - to our arms. —

This system contains the sixth and seventh measures. The vocal line concludes the phrase "you fell in - to our arms. —". The guitar accompaniment continues with a rhythmic pattern. The TAB shows fretting: 9-9-9-9-9-9-9-9, 7-7-7-7-6-6.

B5 D

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

TAB: 9 9 9 9 9 9 9 9 | 7 7 7 7 7 7 7 7

A C B5

noth - ing we could do.

TAB: 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...

TAB: 9 9 7 7 7 7 7 7 7 | 10 11 11 | 9 10 9

B5

TAB: 7 | 4 4 4 | 3 3 3 3 4 4 4

B5 A5/B

Piano arr. for Gtr.

TAB

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

2 2 2 2 2 2 | 2 2 2 2 4 2

B5 A5

TAB

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

2 2 2 2 | 2 2 2 2 0 0

B5 D A6

TAB

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

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

A5 A5/G G Gadd#11

TAB

2 0 0 0 | 5 3 3 2 2 2

2 2 2 2 | 0 0 0 0 0

0 0 0 0 | 3 3 3 3 3 3

B9 B5 Badd9 B5 D.C. al Coda ⊕⊕

TAB

2 2 2 2 2 | 2 2 2 2 2

2 2 4 4 | 4 4 4

2 2 2 2 2 | 2 2 2 2 2

⊕⊕ Coda

B5

back - - - drift - - - - ers.

Bass Synth. arr. for Gtr.

T  
A  
B

7 9 9 9 9 9 9 9 9 9 9 9

T  
A  
B

9 9 9 9 9 9

B5 D

T  
A  
B

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

B5 D N.C.

Play 6 times

ad lib. fx

T  
A  
B

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

Verse 4 (D.C. ⊕):  
 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*

8 5 5 6 3 5

♩ = 123  
(Cm) (Gm)

Bass arr. for Gtr.

3 3 5 5 5 3 5 3 5 5 5 5 3 5

(Ab) (Fm) (Gm) (Cm)

5 6 6 6 6 6 6 5 3 3 3 3 1 3 3 5 5 5 5 5 5 3 1 3 3 3 3 3 3 3 3

(Eb) 1. (Bb) 2. (Bb)

There's a

3 1 1 1 1 1 1 1 5 3 3 3 3 3 3 3 5 3 3 3 3 3 3 5 3

(Cm) (Gm) (Ab)

gap in \_\_\_\_\_ be - tween, - there's a gap where \_\_\_\_\_ we meet, -  
 sor - ry for \_\_\_\_\_ us, \_\_\_\_\_ the di - no - saurs roam the earth, -

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

(Fm) (Gm) (Cm)

\_\_\_\_\_ where I \_\_\_\_\_ and, \_\_\_\_\_ and you \_\_\_\_\_ be - gin. -  
 \_\_\_\_\_ the sky \_\_\_\_\_ turns - green where I

TAB: 3 3 3 3 3 3 1 3 | 3/5 5 5 5 5 5 3 1 | 3 3 3 3 3 1 3

1. (Eb) (Bb) N.C.

\_\_\_\_\_ I'm

TAB: 3 1 1 1 1 3 1 | 5 3 3 5 3 3 5 3

2. (Eb) (Cm)

end and you \_\_\_\_\_ be - - gin. -

TAB: 3 1 1 1 1 3 1 | 5 3 3 5 3 3 5 3 | 1 3 3 3 3 3 1 3

(Spoken:) Four,

T  
A  
B 1 3 3 3 3 3 1 3

five, six, se - ven. I'm

T  
A  
B 1 3 3 3 3 3 1 3 3 3 3 3 3 3 6 3 5

(Cm) (Gm) (Ab)

up in the clouds, I'm up in the clouds,  
watch and not take part, 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, I can't come  
where you, you left 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<sup>b</sup>) 1. (B<sup>b</sup>) 2. (B<sup>b</sup>)

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

TAB: 3 1-1-1-1 3 1 | 5 3 3 5 3 3-3 5 3 : | 5 3 3 5 3 3-3 5 3

(C<sup>m</sup>)

Elec. Gtr. 1

*w/slight dist. & chorus*

TAB: x-13 x-13 x-13 13 x-12-12 10-10 | x-13 x-13 x-13 13 x-12-12 10-10 | x-13 x-13 x-13 13 x-12-12 10-10

B: x-11 x-11 x-11 11 x-10-10 8-8 | x-11 x-11 x-11 11 x-10-10 8-8 | x-11 x-11 x-11 11 x-10-10 8-8

TAB: x-13 x-13 x-13 13 x-12-12 10-10 | x-16 x-16 x-16 16 x-15-15 13-13 | x-16 x-16 x-16 16 x-15-15 13-13

B: x-11 x-11 x-11 11 x-10-10 8-8 | x-13 x-13 x-13 13 x-12-12 11-11 | x-13 x-13 x-13 13 x-12-12 11-11

TAB: x-16 x-16 x-16 16 x-15-15 13-13 | x-16 x-16 x-16 16 x-15-15 13-13

B: x-13 x-13 x-13 13 x-12-12 11-11 | x-13 x-13 x-13 13 x-12-12 11-11

(Cm) (Gm) (A<sup>b</sup>) (Fm)

'X' will mark the place,— like the part-ing of the waves,— like a

*w/more dist.*

TAB 17 17 12 12 13 13 10 10  
 15 15 10 10 11 11 8 8

(Gm) (Cm) (E<sup>b</sup>) (B<sup>b</sup>)

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

TAB /12 12 10 10 8 13/15  
 /10 10 8 8 6 11/13

(Cm) N.C.

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

TAB 13- (13)\8 11 9 (9)\8 9\8 11  
 10

3 3

cont. sim.

TAB 13\8\11 9\8 9\8 11 13\11  
 10

(E $\flat$ )

Bass arr. for Gtr.

T  
A  
B

3 1 1 1 1 1 1 3 3 1 1 1 1 1 1 3 3 1 1 1 1 1 1 1

(E $\flat$ /F)

(Cm)

Gtr. 1

(fade in)

T  
A  
B

1 3 3 3 3 3 5 3 ×-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

(E $\flat$ )

T  
A  
B

×-16 ×-16 ×-16 16 × 12-12-13-13 ×-16 ×-16 ×-16 16 × ×-13 ×-13 ×-13 13 × 8 10 8 8 8 8 8-8 8 10  
10-10-11-11 13 ×-13 ×-13 13 × 6 8 6 6 6 6 6-6 6 8

(E $\flat$ /F)

T  
A  
B

8 8 8 8 8 8 10 10 8 8 8 8 8 8 10 10 10 10 10 10 10 10 10 10 10  
6 6 6 6 6 6 8 8 6 6 6 6 6 6 8 8 8 8 8 8 8 8 8

(Cm)

T  
A  
B

×-17 ×-17 ×-17 17 ×-17 ×-17 17 ×-17 ×-17 17 ×-17 ×-17 17 ×-17 ×-17  
×-15 ×-15 ×-15 15 ×-15 ×-15 15 ×-15 ×-15 15 ×-15 ×-15 15 ×-15 ×-15

I will

T  
A  
B

17 ×-17 ×-17 17 ×-17 ×-17 17 ×-17 ×-17 17 × 8 10  
15 ×-15 ×-15 15 ×-15 ×-15 15 ×-15 ×-15 15 × 6 8



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

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

Bm7 G G/E D/F# Em Aadd9 Dmaj7/F# B7(no3)   
 D7(no3) A7(no3) Bm Dm13 Amadd9 Em7 B7\*

♩ = 126

Intro:

N.C.

(Bm)

3 bars Drums

*mf* Bass arr. for Gtr.

Elec. Gtr. 1

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

Bm7



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

walk - ing

TAB

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

— speak. }  
- ter. }

TAB

Chorus: Aadd9

Dmaj7/F# D/F# Dmaj7/F#

Just 'cause you feel it, does-n't mean it's there.

TAB

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

TAB

Aadd9

Dmaj7/F#

D/F#

Just 'cause you feel it,

TAB: 7 5 | 0 6 7 5 | 0 6 7 5 | 0 6 7 5 | 0 6 7 5 | 6 7 0 0 | 0 0 0 0 | 2 2 | 2 2 3 | 2 2 0 0

Dmaj7/F#

G

G/E

D/F#

Em

G

D/F#

does-n't mean it's there.

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

1.

Em

Bm7

Elec. Gtr. 2

*Gtr. 1 sustains into feedback*

TAB: 2 0 0 2 2 0 0 0 | 0 0 0 0 0 0 | (0) (2) (0) 0 | 2 2 2 2 2 2 | 2 0 2 0 0 2 0

2.

Em

Feel it.

TAB: 2 0 2 0 2 | 0 2 2 2 0 | 2 0 2 2 2 0 0 0 | 2 0 2 2 2 2 0 0



Dm13 Amadd9

ly, \_\_\_\_\_ and lone - ly, \_\_\_\_\_ and lone -  
 me, \_\_\_\_\_ to me, \_\_\_\_\_ to me.---

TAB 7 6 7 5 7 5 7 7

5 7 5 7 0 7 5 0 7 7

Em7

1. | 2.

ly. \_\_\_\_\_

TAB 7 0 7 0 7 0 7 7 0 7 5 5 5

0 7 0 7 0 7 7 0 0 7 5 5 5

Bm (1° tacet)

We are ac - - - ci - dents \_\_\_\_\_ wait-

Gtrs. 1 & 2\*

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

7 5 5 7 5 5 7 5 5 7 7 7 7 7 6 5

\*composite part

Dm13 Amadd9

- ing, \_\_\_\_\_ wait - ing \_\_\_\_\_ to hap-

TAB 7 6 7 5 7 5 7 7 7 7 6 5 3 0 7 0 7 5 7 6 5 4 3 0 0 0

5 7 6 5 5 7 7 7 7 6 5 3 0 7 0 7 5 7 6 5 4 3 0 0 0

1, 2.  
Em7

pen.

T  
A  
B

10 12 10 10 8 10 8 8 10 12 8 10 12 10

0 0 0

3.  
Em7

pen.

T  
A  
B

7 0 7 0 0 7

0 7 0 7 0 7 0

Bm7\*

Gtr. 1

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

T  
A  
B

(5) (7) (0) 7 7 (7) 7 9

1/2 1/2

T  
A  
B

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

♩ = 78

Intro: Ebm Bbm D Ebm Bbm\* D/A

*mf* Piano arr. for Gtr.

Ebm F/C Gb6 F5

1. Are you

Verse: Ebm Bbm Ebm

(1.) hun - gry? Are you sick?  
 (2.) sweet? Are you fresh?



Chords: C<sup>b</sup> C<sup>b</sup>sus2 C7 D E<sup>b</sup>m

frac - - - - - tur - ing? Are you

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

B: 2 2 | 3 | 0 2 0 | 6 3

Chords: E<sup>b</sup>m7\* F7\* G<sup>b</sup>sus2 F

torn at the seams? Would you

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

Chords: (E<sup>b</sup>m) B<sup>b</sup>m\*\* (E<sup>b</sup>m) (B<sup>b</sup>)

do an - y - thing? Flea

TAB: 8 7 | 6 6 9 | 7 6 8 | 7 6 8

Chords: E<sup>b</sup>m (B<sup>b</sup>/D) (D<sup>b</sup>) (Cm)

bit - ten, moth eat - en. We suck young-

TAB: 11 11 11 | 10 10 | 9 10 | 8

Chorus: Ebm(maj7) Ebm\* Bb Gb/Bb F/A (F7)

blood. (Ooh. )

TAB

7	8	8	8	6	4	8	6	9	6	8	6	7	6	5	7	5	8	7

Gb/Bb F/A (F7) Ebm(maj7) Ebm\* Bb

(Ooh. ) We suck young blood.

TAB

9	6	8	6	7	6	5	7	5	8	7	8	8	6	4	8	6

Gb/Bb F/A Gb/Bb F/A

Mm.

TAB

9	6	8	6	7	6	5	7	5	6	9	6	8	6	7	6	5	7

Double time feel

Ebm Gb\* Fm Em Ebm Gb\* Fm Em

Yeah. Oh.

*f* Piano arr. for Gtr.

TAB

8	6	8	3	2	4	1	0	8	6	8	3	2	4	1	0
6	8	6	4	4	3	2	2	6	8	6	4	4	3	2	2

E<sup>b</sup>m F7 G<sup>b</sup> (F)

Won't let the

*ad lib.*  
**ff**

T  
A  
B

6 8 8 6 8 10 8 11 10 11 11 11 11 11 9 9 9

a tempo

E<sup>b</sup>(<sup>b</sup>9) (Dm) E<sup>b</sup>(<sup>b</sup>9)

creep - ing i - vy.  
are thin.

Gr. 1

*mp*

T  
A  
B

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

(Dm) G<sup>b</sup>6\* F/A

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

T  
A  
B

3 2 3 0 4 3 4 4 7 5 6 7

G<sup>b</sup>\*\*

1. F/A 2. F\*

Our veins - We want the sweet

T  
A  
B

6 7 6 7 6 5 7 10 10 13 10 10

(E<sup>b</sup>m)                      B<sup>b</sup>                      G<sup>b</sup>/B<sup>b</sup>                      F/A                      F7

meat. (Ooh. \_\_\_\_\_)

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

G<sup>b</sup>/B<sup>b</sup>                      F/A                      F7                      (E<sup>b</sup>m)                      B<sup>b</sup>

(Ooh. \_\_\_\_\_) We want young blood.

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

G<sup>b</sup>/B<sup>b</sup>                      F/A                      F7                      G<sup>b</sup>/B<sup>b</sup>                      F/A                      F7

(Ooh. \_\_\_\_\_) Oh, \_\_\_\_\_

TAB 9 6 9 6 7 8 5 6 5 4 9 6 9 6 7 8 5 6 5 4 5

G<sup>b</sup>/B<sup>b</sup>                      F/A                      F7                      E<sup>b</sup>m

oh. \_\_\_\_\_

TAB 9 6 9 6 7 8 5 6 5 4 (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

12' ad lib. fx

*mf* Bass Synth. arr. for Gtr.

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

Verse:

1. Ge - nie let out 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.

TAB: 5 5 5 5 5 5 5 5 5

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

TAB: 5 5 5 5 5 5 5 5 5

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

**T  
A  
B** 5 5 5 5 5 5 5 5 5

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

**T  
A  
B** 5 5 5 5 5 5 5 5 5 5 5

(Harmony tacet 1°)

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

**T  
A  
B** 5 5 5 5 5 5 5 5 5

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

*Bass Synth. arr. for Gtr.*

**T  
A  
B** 7 5 7 7 7 5 7 7 7 5 7 7

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

TAB 7 5 7 7 7 5 7 7 7 5 7 7

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

1.

TAB 7 5 7 7 7 5 7 7 5 5 5

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

TAB 5 5 5 5 5 5 5 5 5 5 5

2. They will

TAB 5 5 5 5 5 5 5 5 5

2.

ring - ing, they should be ring - ing, they should be ring - ing, they should be

*Synth. arr. for Gtr.*  
*Bass Synth. tacet*

TAB 5 5 5 5 5 5 5 5 5

ring - - - ing, this is the gloam - - - - ing.

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

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

TAB 3 5 5 5 5 5 5 3 5 5 5 5 5 5 3 5 5 5 5 5 5 5

(2° tacet)

Play 4 times

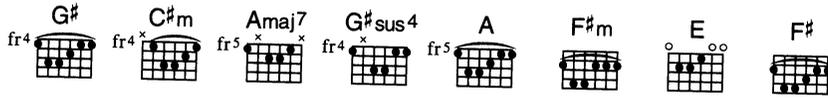
*Bass Synth. arr. for Gtr.*  
*Synth. 2 cont. sim.*

TAB 7 5 7 7 7 5 7 7 7 5 7 7 7 5 7 7

TAB 7 5 7 7 7 5 7 7 7 5

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

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



♩ = 75

G#

C#m

Amaj7

Gr. 1

*mp* let ring throughout

I will lay me down

TAB

The first system of music features a vocal line and a guitar line. The guitar part is marked *mp* and *let ring throughout*. The TAB below the guitar staff shows the following fret numbers: 4, 5, 6, 4, 4, 6, 4, 4, 5, 5, 5, 5, 5, 6, 6, 5, 5, 5, 5.

G#sus4

G#

C#m

in a bunker

TAB

The second system of music continues the vocal and guitar parts. The TAB below the guitar staff shows the following fret numbers: 6, 5, 4, 4, 4, 4, 4, 4, 4, 4, 5, 5, 5, 5, 5, 6, 6, 4, 4, 6.

Amaj7

G#sus4

G#

un - der - ground. I won't let

TAB

The third system of music concludes the vocal and guitar parts. The TAB below the guitar staff shows the following fret numbers: 5, 5, 5, 5, 4, 6, 5, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4.

C#m Amaj7 G#sus4 G#

— this hap - pen to my chil - dren. — Meet the real -

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

C#m Amaj7 G#sus4 G#

— world, com - ing out — of your shell.

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

C#m Amaj7

With white e - - - le - phants sit - ting ducks..

*mf*

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

G#sus4 G# C#m

I will

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

Amaj7 G#sus4 G#

rise up.

TAB

A F#m G# E F# G# A F#m

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

TAB

G# E F# G# A F#m G#

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

TAB

E F# E F# G# C#m

eyes, — eyes. —

TAB

# Myxomatosis. (Judge, Jury & Executioner.)

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

$\text{♩} = 99$

Intro: N.C.

Elec. Gtr. 1

*w/dist.*

T  
A  
B 10 7 9 5 7 3 5 2 3 9 10

T  
A  
B 10 7 9 5 7 12 10 7 /12 7 9

T  
A  
B 10 7 9 5 7 3 5 2 3 9 10

1. The

T  
A  
B 10 7 9 5 7 12 10 7 /12 7 9 0 0 0 9



been where I like, I've  
 ed - it - ed, fucked up,

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

slept with who I like. She  
 strang - led, beat - en up.

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

ate me up for break fast, she  
 Used in a pho - to in Time ma - 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  
Gr. 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. - - -

T  
A  
B

10	7	9	5	7	3	5	2	3	9	10
----	---	---	---	---	---	---	---	---	---	----

T  
A  
B

10 7 9 5 7 12 10 7 12 7 9 10

(Em<sup>9</sup>)

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

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

♩ = 80

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



Dsus2/E Esus2

*Cont. sim. Piano arr. for Gtr.*



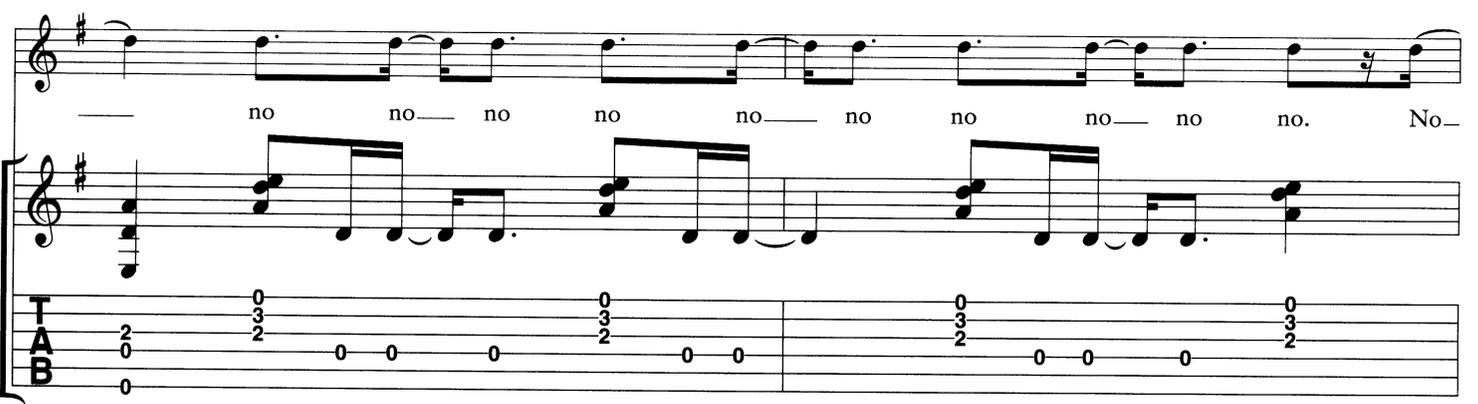
Dsus2/E Esus2

No—



Dsus2/E

no no— no no no— no no— no no. No—



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

noth- ing's ev - er good e - nough for you.  
 don't in - fect me with your poi - son.

**TAB**  
 5 7 5 7 5 7 5 7 5 7 5 7

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

You're a bull in I was there, it was - n't like  
 a chi - na shop.

**TAB**  
 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 7

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

that. You've come here just  
 When I turn round you stay

**TAB**  
 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

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

to start a fight. You had to  
 fro - zen to the spot. And the

**TAB**  
 7 5 7 7 5 7 5 7 5 7 5 7 5 7 5 7

Chorus: Em

Dmaj7/E

piss on our pa -rade, you had to shred our big day,  
point-less snide re - marks of ham -mer head-ed sharks.

Am9

Am6

Am9

Am6

you had to ru - in it for all con - cerned, in a drunk-  
The pot will call the ket - tle black, it's a

(Em)

(Am)

Dsus2/E Esus2

- en punch up at a wed - ding. Yeah.  
drunk - en punch up at a wed - ding. Yeah.

(Dsus2/E) (Esus2)

(Dsus2/E) (Esus2)

(Dsus2/E) (Esus2)

Oh. —

T  
A  
B 5 7 5 7 5 5 7 5 7 5 7 5 9 9 7 5 7 5 7 5 7

(Dsus2/E) (Esus2)

(Dsus2/E) (Esus2)

T  
A  
B 5 7 5 7 5 7 9 7 7 5 7 5 7 5 5 7 5 7 5 7 3 7 7 5 7 5 7 5 5 7

(Dsus2/E) (Esus2)

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

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

\*Sing in round

(Dsus2/E) (Esus2)

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

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

(Em)

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

*Gr. 1 quieter*

TAB 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

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 Gr.*  
*Gr. 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 12-12

# Scatterbrain. *(As Dead as Leaves.)*

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

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

♩ = 126

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

*mf* let ring throughout

C6 G/B F/A G6

Verse: C5 G/B F/A G6

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

Elec. Gtr. 2

**F#m6** **Em** **Em(maj7)** **C6**

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

TAB 1 2 0 2 0 1 1 2 0 2 0

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

TAB 10 11 8 9 10 11 12 13

**G/B** **F/A** **G6** **F#m6**

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

TAB 3 1 0 0 1 2 0

TAB 2 0 0 0 3 2 3 2 0

TAB 10 12 8 10 12 12 11 13

**Em** **Em(maj7)** **C6** **G/B**

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

TAB 2 0 1 1 2 0 2 0 3

TAB 0 0 0 3 2 0 2 0

TAB 12 12 11 13 12 13 10 12

**F/A** **G6** **F#m6** **Em**

pull - ing off by its fin ger - nails.  
 ea - sy pick a hole. I on - ly wish I could fall in.

**TAB**

1 3 0 0 1 2 2 0 0

0 3 3 2 2 0 2 0 0

8 10 12 10 14 16 15 12

*8va*

**Em(maj7)** **C6** **G/B** **F/A**

Your voice is rap ping -  
 A mov - ing tar - get

**TAB**

1 2 0 0 3 1

0 3 2 0 0 3

(8va)

14 12 13 10 12 8 10

**G6** **F#m6** **Em** **Em(maj7)**

in on my win dow sill.  
 a fir - ing range.

**TAB**

0 1 2 0 1 1 2 0

3 2 2 0 0 1 0 0

12 12 10 11 8 12 10 11

1. Gm(#5) Gm A(b6) A Em Em7/D Gm(#5) Gm A(b6) A

Ooh.

Gtr. 1

TAB

3 4 3 2 1 0 0 0 0 0 0 0 3 4 (4) 3 3 2 1 0

3 2 0 2 0 0 0 0 3 0 0

2. G6sus4 G6 F#sus4/A# F#/A# Bm F#m/A

TAB

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

2 3 6 6 2 2 0 0

3 3 6 6 7 7 6 6 3 4 4 2 4 0 4 2 2

12

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

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

TAB

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

2 3 6 6 7 0 0 7 0 10 10 12

12 15 12 15 16 15 12 15

G<sup>6</sup>sus<sup>4</sup> G F<sup>#</sup>sus<sup>4</sup>/A<sup>#</sup> F<sup>#</sup>/A<sup>#</sup> Bm\* D

TAB 1 0 0 4 7 6 7 0 0 7 0 0 10 10 11

TAB 3 6 6 7 7 10 10

TAB 12 15 12 15 16 15 12 15

G<sup>6</sup>sus<sup>4</sup> G F<sup>#</sup>sus<sup>4</sup>/A<sup>#</sup> F<sup>#</sup>/A<sup>#</sup> Bm\* Dsus<sup>4</sup> D

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

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

TAB 3 3 6 6 7 10 10

TAB 12 15 12 15 15 15 12 15 16 15 12 15 14 15 14 15

G<sup>6</sup>sus<sup>4</sup> G<sup>6</sup> F<sup>#</sup>sus<sup>4</sup>/A<sup>#</sup> F<sup>#</sup>/A<sup>#</sup> Bm\* Dsus<sup>4</sup> D

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

TAB 3 3 6 6 0 7 10 10

TAB 12 15 12 15 15 15 12 15 16 15 12 15

G<sup>6</sup>sus<sup>4</sup>      G      F<sup>#</sup>sus<sup>4</sup>/A<sup>#</sup>      F<sup>#</sup>/A<sup>#</sup>      Bm<sup>\*</sup>      D

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

**TAB**

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

**TAB**

12	15	12	15	15	12	15	16	15	12	15	14	15	14	15
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

G<sup>6</sup>sus<sup>4</sup>      G      F<sup>#</sup>sus<sup>4</sup>/A<sup>#</sup>      F<sup>#</sup>/A<sup>#</sup>      (Bm)

**TAB**

1	0	7	6	(6)	4	4
2	0	4	6			
3	3	6				

**TAB**

12	15	12	15	15	12	15	16	15	12	15	14	15	14	15
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

**TAB**

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

# 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

Dm fr5 x x x x x x  
 Dsus2 fr5 x x x x x x  
 Gmadd<sup>b</sup>13 fr3 x x x x x x  
 Gm fr3 x x x x x x  
 Asus4 x x x x x x  
 A/G x x x x x x  
 D/F# x x x x x x  
 G fr3 x x x x x x  
 F#m x x x x x x  
 Dmaj7 x x x x x x  
 Gmaj7 fr3 x x x x x x  
 Dm\* x x x x x x  
 Cadd9 x x x x x x  
 Bb6 x x x x x x  
 F/A x x x x x x

♩ = 139 (♩ =  $\overset{\frown}{\text{3}}$ )

Intro: Dm Dsus2 Gmadd<sup>b</sup>13

Acous. Gtr. 1

*mf*

Gm Asus4 A/G

Verse:  $\text{♩}$  Dm Dsus2 *Cont. rby. simile*

Elec. Gtr. 3

1. Drag him out your win-dow, drag-ging out the dead, sing-ing I miss you, snakes and lad-ders, flip the  
 2. Get the eggs, got the flan in the face, the flan in the face, the flan in the face.

(Verses 3, 4 & 5 see block lyric)

Acous. Gtr. 1 &  
Elec. Gtr. 2

*Gtr. 3 w/slight dist. (4° & 5° f)*

Gmadd<sup>b</sup>13 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.

Play 3 times  
(2 times on %)

Asus4

A/G

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.

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

D/F#

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

TAB 4 2 3 4 2 3 | 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.

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

F#m

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

TAB 4 2 2 4 2 2 | 4 2 2 4 2 2

To Coda ⊕

Dmaj7 2 2 2 Gmaj7 2

I'll nev - er see them a - gain if I squeal to the cops. —

trem. bar

TAB 14 14 (14) 15 14 12

Dm\* 3 3 Cadd9 3 Bb6

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

Gtr. 2

Gtrs. 1 & 3 tacet

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

F/A A/G

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

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

Dm\* 3 Cadd9

La la la la — la la la la, la la la la, la la la la la

Gtr. 3

mf

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

**B $\flat$ 6** **F/A**

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

**TAB**  
1 3 0 3 0 3 | 0 3 2 1 2 3

**A/G** **Dm\*** *Cont. rhy. simile*

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

**TAB**  
3 2 2 2 3 5 | 0 2 3 1 3 2

*f*

**Cadd9** **B $\flat$ 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. —

**TAB**  
2 3 0 3 0 | 1 3 0 3 0 3 | 3 2 1 2 2 2

$\oplus$  *Coda* **Gmaj7** **D/F#**

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

*Gtrs. 1 & 2*  
*mp* *Gtr. 3 tacet*

**TAB**  
15 14 12 | 4 2 3 4 2 3

G F#m

ooh.

T  
A  
B

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

Dmaj7 Gmaj7

T  
A  
B

4 2 2 4 2 2 2 2 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.\*

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

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

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

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

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

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

**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.

**UN-SPECIFIED 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.

**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).

## HARMONICS

**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.

**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.

## RHYTHM SLASHES



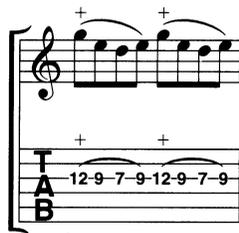
**STRUM INDICATIONS:**  
Strum with indicated rhythm.

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



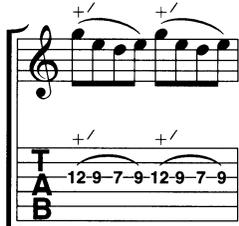
**SINGLE NOTES IN SLASH NOTATION:**  
A regular notehead

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).



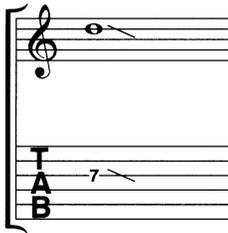
**FRETBOARD TAPPING:**  
"Tap" onto the note indicated by + with a finger of

the pick hand, then pull off to the following note held by the fret hand.



**TAP SLIDE:**  
Same as fretboard tapping, but the tapped note is slid randomly up the fretboard,

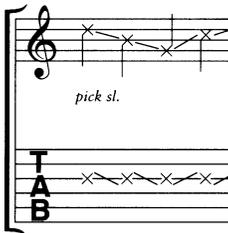
then pulled off to the following note.



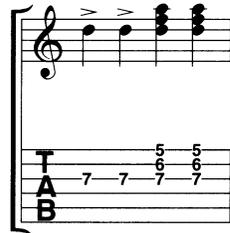
**SHORT GLISSANDO:** Play note for its full value and slide in specified direction at the last possible moment.



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



**PICK SLIDE:**  
Slide the edge of the pick in specified direction across the length of the string(s).



**ACCENT:**  
Notes or chords are to be played with added emphasis.

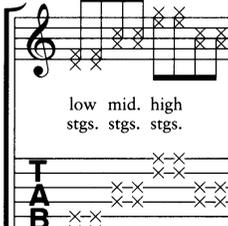
## ARTICULATIONS



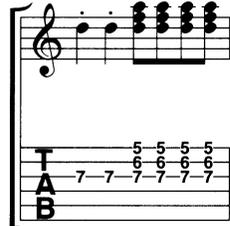
**HAMMER ON:**  
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



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



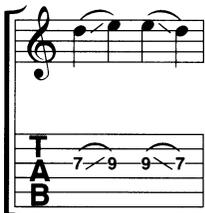
**MUTED STRINGS:**  
A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).



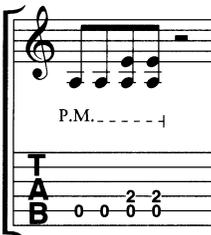
**STACCATO (Detached Notes):**  
Notes or chords are to be played roughly half their actual value and with separation.



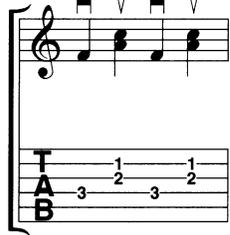
**LEFT HAND HAMMER:**  
Hammer on the first note played on each string with the left hand.



**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.



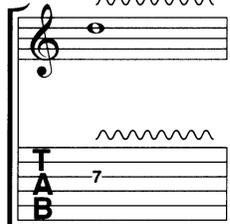
**PULL OFF:**  
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



**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.