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radiohead

PABLO HONEY

Guitar · Tablature · Vocal



WARNER BROS. PUBLICATIONS - THE GLOBAL LEADER IN PRINT
USA: 15800 NW 48th Avenue, Miami, FL 33014



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INTERNATIONAL MUSIC PUBLICATIONS LIMITED

ENGLAND: GRIFFIN HOUSE,
161 HAMMERSMITH ROAD, LONDON W6 8BS
GERMANY: MARSTALLSTR. 8, D-60539 MÜNCHEN
DENMARK: DANMUSIK, VOGNMAGERGADE 7
DK 1120 KØBENHAVN

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Photo page 2 Pat Pope, page 4/5 Darryl Clinch.

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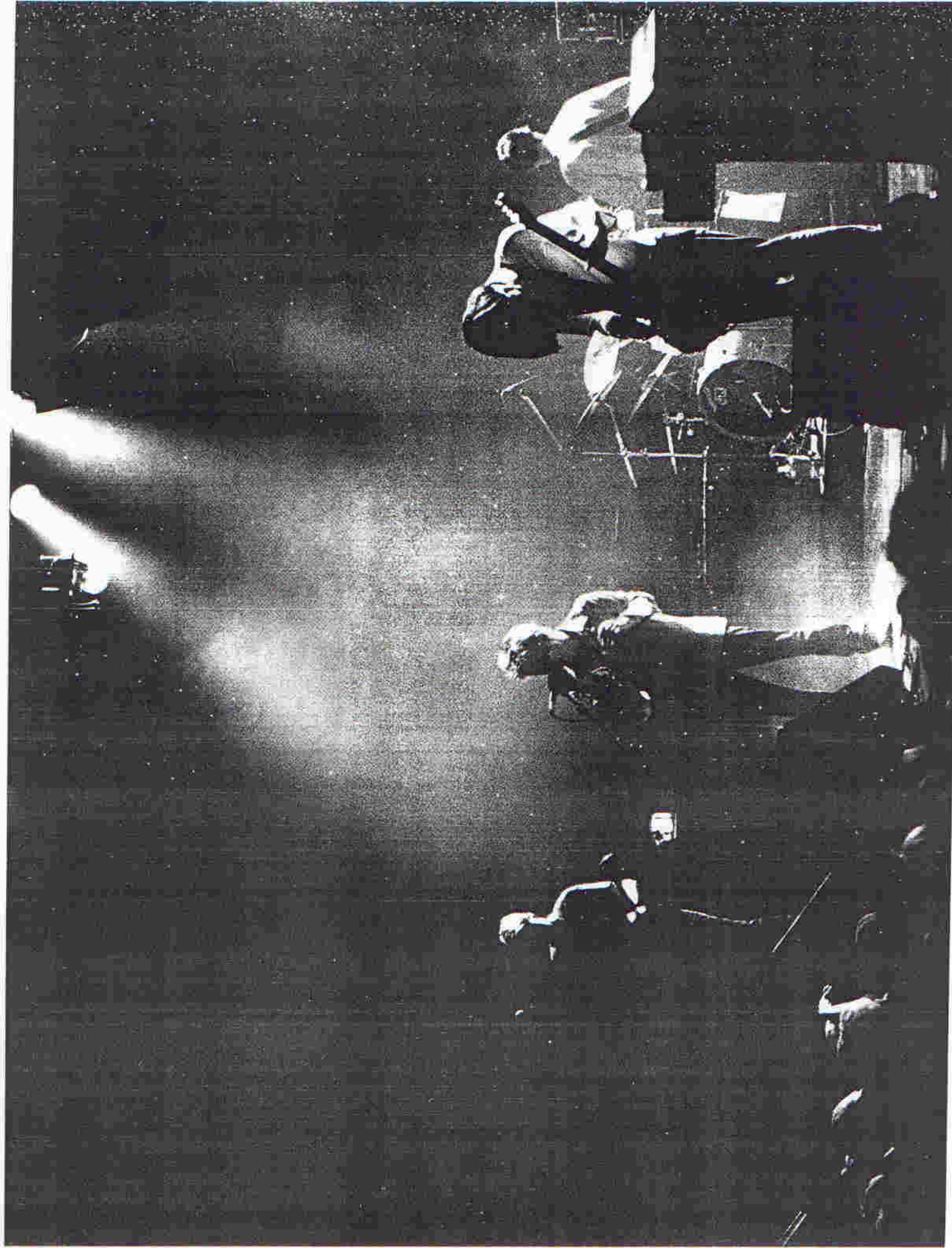
PABLO HONER











YOU

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

♩ = 76
N.C.
let ring

Guitar

0:26

E6

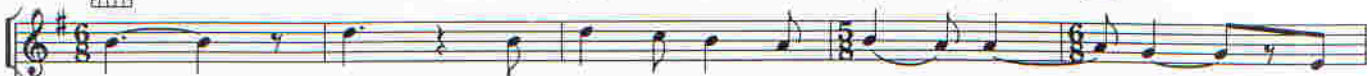


[C]

[G]

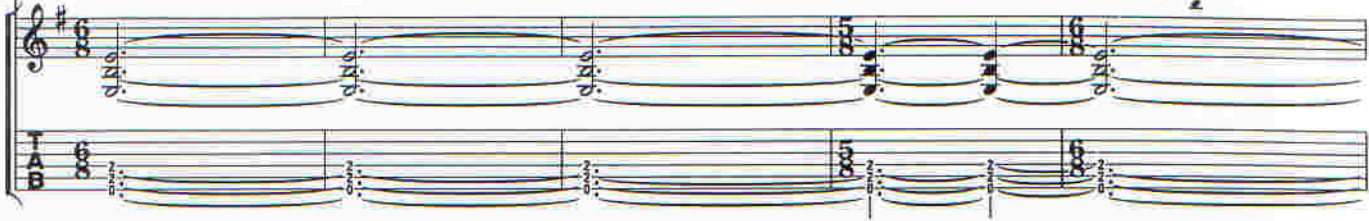
[D]

[E]



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

feedback



[C]

[G]

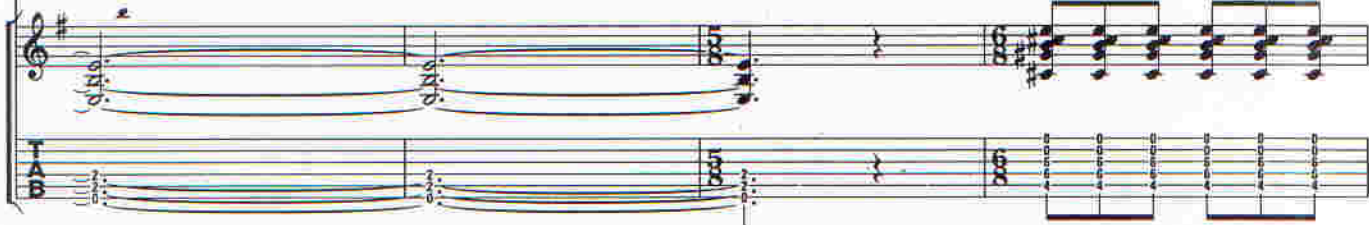
[D]

C#m7

4fr



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



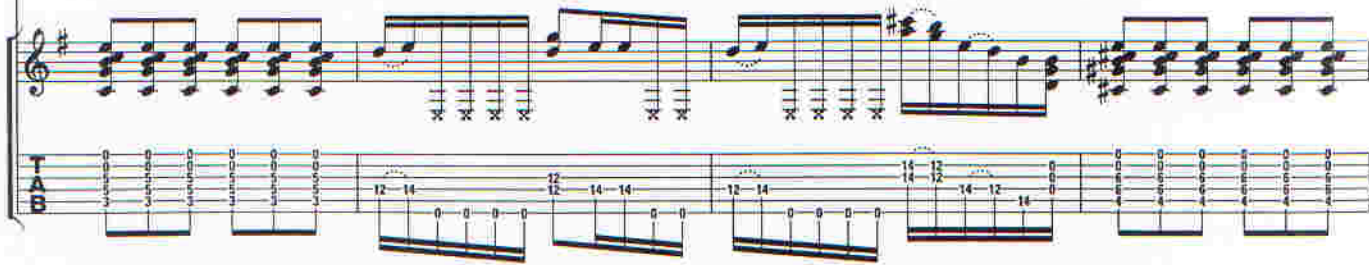
C#maj7

3fr

[E]

C#m7

4fr



C#maj7

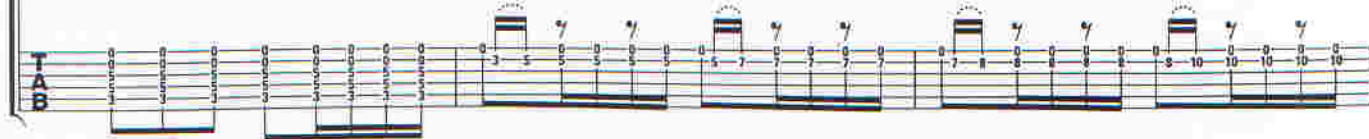
3fr

[D#7]

E



Em



Cadd9 G5 D5 E

This system contains the first two lines of music. The top line is a standard musical staff with a treble clef and a key signature of one sharp (F#). The bottom line is a guitar tablature with six strings and fret numbers. Chord diagrams are placed above the staff: Cadd9 (x32010), G5 (020100), D5 (020102), and E (022100). The music consists of eighth and sixteenth notes, some with accents.

Em Cadd9 G5 D5

This system contains the next two lines of music. The top line is a standard musical staff with a treble clef and a key signature of one sharp (F#). The bottom line is a guitar tablature with six strings and fret numbers. Chord diagrams are placed above the staff: Em (020100), Cadd9 (x32010), G5 (020100), and D5 (020102). The music continues with eighth and sixteenth notes.

[C] [G] [D] E

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

This system contains the third and fourth lines of music. The top line is a standard musical staff with a treble clef and a key signature of one sharp (F#), containing the lyrics: "You try at work - ing out cha - o - tic things, and". The bottom line is a guitar tablature with six strings and fret numbers. Chord diagrams are placed above the staff: C (x32010), G (020100), D (020102), and E (022100). The music features sustained notes and a "feedback" effect indicated by a wavy line.

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

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

This system contains the fifth and sixth lines of music. The top line is a standard musical staff with a treble clef and a key signature of one sharp (F#), containing the lyrics: "why should I be - lieve my - self not you?". The bottom line is a guitar tablature with six strings and fret numbers. Chord diagrams are placed above the staff: Em (020100), C (x32010), G (020100), D (020102), E (022100), and Em (020100). The music includes a "fade in" effect indicated by a dotted line.

Cadd9 G5 D5 Em Cadd9

This system contains the seventh and eighth lines of music. The top line is a standard musical staff with a treble clef and a key signature of one sharp (F#). The bottom line is a guitar tablature with six strings and fret numbers. Chord diagrams are placed above the staff: Cadd9 (x32010), G5 (020100), D5 (020102), Em (020100), and Cadd9 (x32010). The music concludes with eighth and sixteenth notes.

G5 D5 E Em Cadd9 G5 D5

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

E Em Cadd9 G5 D5 Cfm7

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

Cmaj7 3fr [E]

Cfm7 4fr Cmaj7 3fr N.C. Em

Oh

Cadd9 G5 D/F# E Em Cadd9

Oh

This system contains the first system of music. It features a vocal line with the lyric "Oh", a guitar melody in the treble clef, and a guitar tablature in the bass clef. Chord diagrams for Cadd9, G5, D/F#, E, Em, and Cadd9 are provided above the staff. The guitar melody consists of quarter and eighth notes, while the tablature shows fret numbers and picking directions.

G5 D/F# E Em

This system contains the second system of music. It features a guitar melody in the treble clef and a guitar tablature in the bass clef. Chord diagrams for G5, D/F#, E, and Em are provided above the staff. The guitar melody continues with quarter and eighth notes, and the tablature shows fret numbers and picking directions.

Cadd9 G5 D5 E

This system contains the third system of music. It features a guitar melody in the treble clef and a guitar tablature in the bass clef. Chord diagrams for Cadd9, G5, D5, and E are provided above the staff. The guitar melody continues with quarter and eighth notes, and the tablature shows fret numbers and picking directions.

Em Cadd9 G5 D5

This system contains the fourth system of music. It features a guitar melody in the treble clef and a guitar tablature in the bass clef. Chord diagrams for Em, Cadd9, G5, and D5 are provided above the staff. The guitar melody continues with quarter and eighth notes, and the tablature shows fret numbers and picking directions.

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

This system contains the fifth system of music. It features a guitar melody in the treble clef and a guitar tablature in the bass clef. Chord diagrams for E, C, G, and D are provided above the staff. The guitar melody continues with quarter and eighth notes, and the tablature shows fret numbers and picking directions.

fade in

[C]

[G]

[D]

sim.

2-23

E Cadd9 G5 D5

You me and ev - ery - thing

E Cadd9 G5 D5

caught in the fire,

E Cadd9 G5 D5

I can see me drown - ing,

E Cadd9 G5 D5

caught in the fire.

2:42

E Cadd9 G5 D5

You me and e - ve - ry - thing

arpeggios continuc sim.

This system contains the first line of music. The vocal line starts with a quarter note 'You', followed by a half note 'me', a quarter note 'and', and a dotted half note 'e - ve - ry - thing'. The guitar accompaniment features a steady arpeggiated pattern. Chord diagrams for E, Cadd9, G5, and D5 are provided above the staff.

E Cadd9 G5 D5

caught in the fire, and

This system contains the second line of music. The vocal line continues with a quarter note 'caught', a half note 'in', a quarter note 'the', a dotted half note 'fire,', and a quarter note 'and'. The guitar accompaniment continues with the same arpeggiated pattern. Chord diagrams for E, Cadd9, G5, and D5 are provided above the staff.

E Cadd9 G5 D5 E

I can see me drown - ing, caught

This system contains the third line of music. The vocal line starts with a quarter note 'I', followed by a half note 'can see', a quarter note 'me', a dotted half note 'drown - ing,', and a quarter note 'caught'. The guitar accompaniment continues with the same arpeggiated pattern. Chord diagrams for E, Cadd9, G5, D5, and E are provided above the staff.

3:13

Cadd9 G5 D5 E Free time

in the fire.

This system contains the fourth line of music. The vocal line starts with a quarter note 'in', a half note 'the', and a dotted half note 'fire.'. The guitar accompaniment continues with the same arpeggiated pattern. Chord diagrams for Cadd9, G5, D5, and E are provided above the staff. The system ends with a 'Free time' section indicated by a circled 'E' and a fermata over the final note.

CREEP

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

♩ = 92
G

3tr

let ring

B 7tr

Bsus4 7tr

B 7tr

Guitar

C 8tr

Csus4 8tr

C 8tr

Cm 8tr

When you were here be-fore,

0-20
1-22

G 3tr

B

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

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

C  3fr

Cm  3fr

- gel,
- dy,

your skin makes me cry.
I want a per - fect soul.

You float like a fea -
I want you to no -



G  3fr


B  7fr


- ther,
- tice,

in a beau-ti-ful world.
when I'm not a - round.

I wish I was spe -
You're so fuck-ing spe -



C  8fr

Cm  8fr


G  3fr

- cial,
- cial,

you're so fuck-ing spe - cial.
I wish I was spe - cial.

But I'm a creep,

fuzz



PO: 2:04

Gsus4  3fr

G  3fr

B  7fr

Bsus4  7fr

B  7fr

I'm a weird - o.

What the hell am I do-ing here?



C **Caus4** C Cm

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

2. G B

oh She's run - ning out the door,

C Cm G

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

B C Cm

run. What - ev - er makes you hap -

3-2-7 G 3fr B

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

fuzz off

TAB

C Cm 3fr

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

TAB

G B 7fr

I'm a — weird - o. — What the hell am I do-ing here?

TAB

C Cm 3fr

rall. Cm 3fr G 3fr

I don't be - long — here, — I don't be - long — here.

fuzz

TAB

A E7/A A E7/A A E

0:20

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

TAB

TAB

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

TAB

TAB

F#m

E/G#

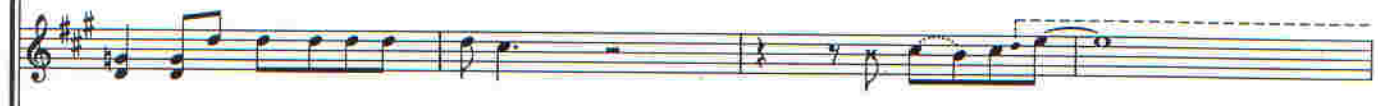
E

A  E 

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



TAB 

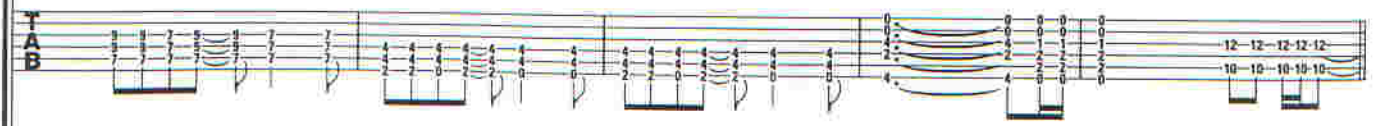


TAB 

F#m  E 

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



TAB  12-12-12-12-12
10-10-10-10-10



TAB 

0:59



Musical staff with treble clef and key signature of two sharps (F# and C#). The staff contains a melody line with notes and rests.

- ther,

but we show him res - pect. —

He's a dan - ge - rous bi -

Musical staff with treble clef and key signature of two sharps, containing a complex guitar accompaniment with many notes and chords.

TAB (Tablature) staff corresponding to the guitar accompaniment above, showing fret numbers and string numbers.

Musical staff with treble clef and key signature of two sharps, containing a melody line with notes and rests.

TAB (Tablature) staff corresponding to the guitar accompaniment above, showing fret numbers and string numbers.

F#m



Musical staff with treble clef and key signature of two sharps. The staff contains a melody line with notes and rests.

- got,

but we al - ways for - get. —

And — he's just like his Dad -

Musical staff with treble clef and key signature of two sharps, containing a complex guitar accompaniment with many notes and chords.

TAB (Tablature) staff corresponding to the guitar accompaniment above, showing fret numbers and string numbers.

Musical staff with treble clef and key signature of two sharps, containing a melody line with notes and rests.

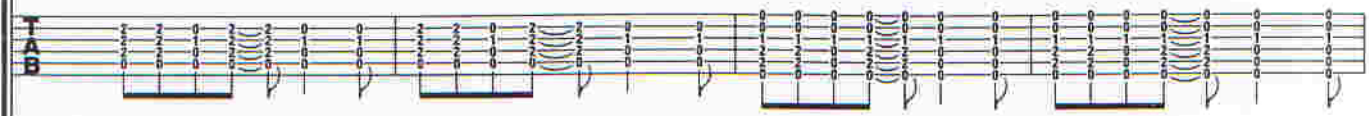
TAB (Tablature) staff corresponding to the guitar accompaniment above, showing fret numbers and string numbers.

A  E 

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







TAB





TAB

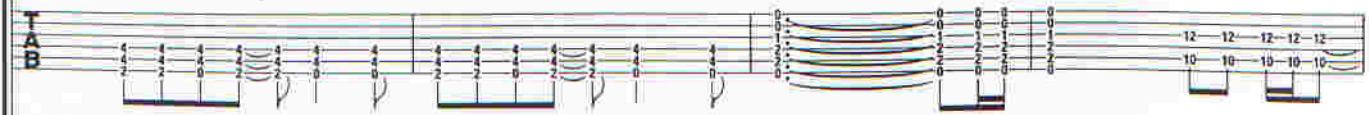
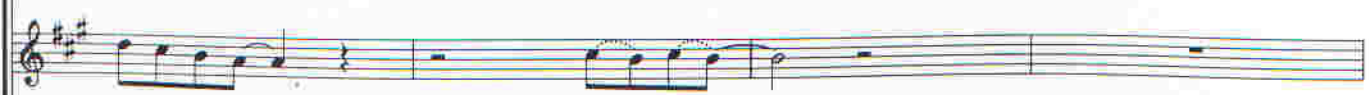


F#m  E  G 

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




TAB

TAB



STOP WHISPERING



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

♩ = 124

Tuning for
Guitar boxes

D	-	-	-	-	-
-2	-	-	-	-	-

D5  D 

D  G5  3fr

let ring

D5  D  G5  3fr

Guitar: 1



Dsus2  D  G5  3fr

Dsus2  D  G5  3fr

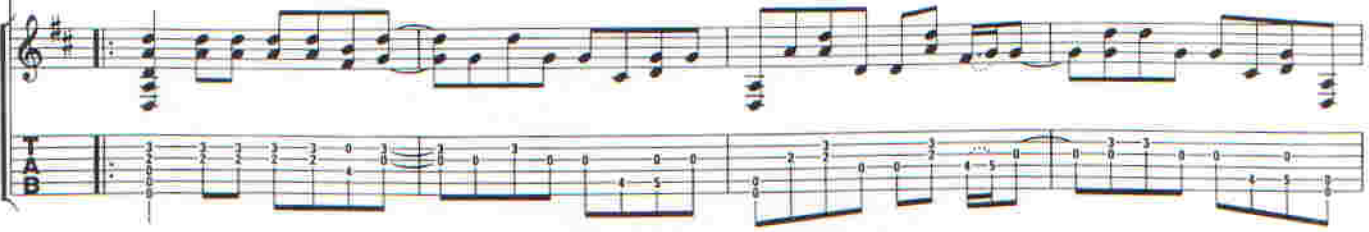
1. And the



$\frac{D:16}{F:18}$
 $\frac{2-2-1}{}$ D5  D  G5  3fr

D5  D  G5  3fr

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



ay,

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

D5 D G5 3fr D5 D G5 3fr

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

Dsus2 D G5 3fr Dsus2 D G5 3fr


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

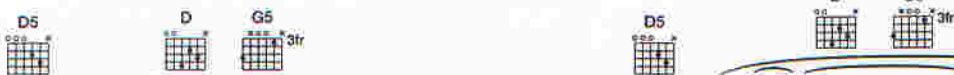
to Coda ⊕

Dsus2 D G5 3fr Dsus2 D G5 3fr




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







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



1. Deus2







And my



D5 D G5 3fr D5 D G5 3fr

fade in

This system contains the first two staves of music. The top staff is a treble clef with a key signature of one sharp (F#). It features a melodic line with a 'fade in' instruction. The bottom staff is a guitar tablature with six strings and fret numbers. Above the tablature are chord diagrams for D5, D, and G5 (3fr). The music consists of a series of chords and melodic fragments.

D5 D G5 3fr D5 D G5 3fr

This system contains the third and fourth staves of music. The notation continues from the first system, showing a melodic line and guitar tablature. Chord diagrams for D5, D, and G5 (3fr) are provided above the staff. The music includes a sequence of notes and rests, with some notes tied across measures.

D5 D G5 3fr D5 D G5 3fr

This system contains the fifth and sixth staves of music. The notation continues, showing a melodic line and guitar tablature. Chord diagrams for D5, D, and G5 (3fr) are provided above the staff. The music includes a sequence of notes and rests, with some notes tied across measures.

3-2v D5 D G5 3fr D5 D G5 3fr

This system contains the seventh and eighth staves of music. The notation continues, showing a melodic line and guitar tablature. Chord diagrams for D5, D, and G5 (3fr) are provided above the staff. The music includes a sequence of notes and rests, with some notes tied across measures. The tablature includes fret numbers 13, 12, and 14.

4:09

D5 D G5 3fr

D5 D G5 3fr

whis - per - ing, _____ stop

This system shows the first measure of the piece. The vocal line starts with a quarter note 'whis', followed by a half note 'per', and a quarter note 'ing,'. The guitar accompaniment consists of a steady eighth-note strumming pattern. The TAB below the guitar staff shows the fretting for each note.

D5 D G5 3fr

D5 D G5 3fr

whis - per - ing, _____ stop

This system shows the second measure of the piece. The vocal line continues with a quarter note 'whis', a half note 'per', and a quarter note 'ing,'. The guitar accompaniment continues with the same eighth-note strumming pattern. The TAB shows the fretting for each note.

D5 D G5 3fr

D5 D G5 3fr

whis - per - ing, _____ stop

This system shows the third measure of the piece. The vocal line continues with a quarter note 'whis', a half note 'per', and a quarter note 'ing,'. The guitar accompaniment continues with the same eighth-note strumming pattern. The TAB shows the fretting for each note.

D5 D G5 3fr

D5 D G5 3fr

whis - per - ing, - start shout, _____

This system shows the fourth measure of the piece. The vocal line continues with a quarter note 'whis', a half note 'per', and a quarter note 'ing,'. The guitar accompaniment continues with the same eighth-note strumming pattern. The TAB shows the fretting for each note.

THINKING ABOUT YOU

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

$\text{♩} = 104$

Guitar

System 1:

- Chord: G5 (Diagram: 000233)
- Instruction: **doubled ad lib.**
- Chord: Gsus4 (Diagram: 000233)
- Chord: G5 (Diagram: 000233)
- Chord: Gsus4 (Diagram: 000233)
- Chord: G5 (Diagram: 000233)
- Chord: Gsus4 (Diagram: 000233)

System 2:

- Chord: G5 (Diagram: 000233)
- Chord: D/F# (Diagram: 020232)
- Chord: Em (Diagram: 022040)
- Chord: Em7 (Diagram: 022040)
- Chord: D/F# (Diagram: 020232)

System 3:

- Chord: G5 (Diagram: 000233)
- Chord: Gsus4 (Diagram: 000233)
- Chord: G5 (Diagram: 000233)
- Chord: C (Diagram: x32310)

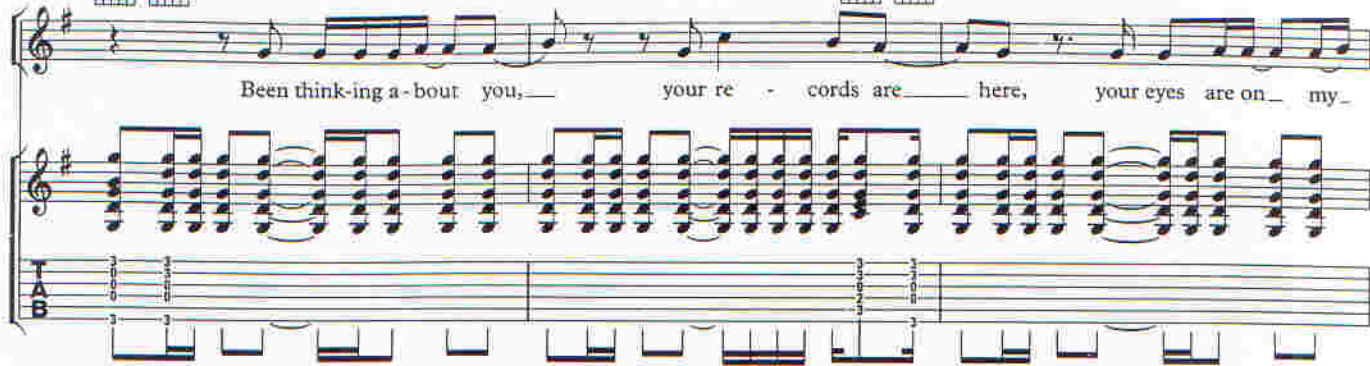
The guitar score is written in 4/4 time with a tempo of 104. It consists of three systems of music. Each system includes a standard musical staff with a treble clef and a key signature of one sharp (F#), and a corresponding guitar tablature staff below it. The first system features a 'doubled ad lib.' section with a G5 chord diagram (000233) and a sequence of Gsus4 (000233) and G5 (000233) chords. The second system continues with G5 (000233), D/F# (020232), Em (022040), Em7 (022040), and D/F# (020232) chords. The third system concludes with G5 (000233), Gsus4 (000233), G5 (000233), and C (x32310) chords. The tablature uses numbers 0-4 for frets and 'x' for muted strings.

0:19

G  G5 

Cadd9  G5 

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



Cadd9/G  Dadd4/F# 

Em7 

Dadd4/F# 

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



G5 

Gmaj7 

G5 

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



Cadd9/G 

Cadd9/G 

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



Dadd4/F1 Em7 Dadd4/F1 G5 Cadd9 G5

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

G D56/C Cmaj7 C Cmaj7

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

C Cmaj7 C Cmaj7 C Cmaj7 Gmaj7/B

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

dd9 G5

are

t

Csus2

G/B Csus2 G/B Csus2

— you — ho-ney?

47

is you

G5

Cadd9 G5 Cadd9

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

G5 Cadd9 G5 Cadd9 Dadd4/F#

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

see —

Em7 Dadd4/F# G5 Cadd9/G G G5

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

1:33

C Cmaj7 C Cmaj7 C Cmaj7 C Cmaj7 C Cmaj7 C Cmaj7 C Cmaj7

let ring

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

G5 Gsus4 G5 Gsus4 G5 Gsus4

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

G5 D/F# E5 D/F#

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

G5

C Cmaj7 C Cmaj7

when I'm not there. All the things you've

This system contains the first two lines of music. The vocal line starts with a whole rest followed by the lyrics "when I'm not there." and "All the things you've". The piano accompaniment features a steady eighth-note pattern. The guitar TAB shows chords G5, C, Cmaj7, C, and Cmaj7.

C Cmaj7 C Cmaj7 C Cmaj7 C Cmaj7 C Cmaj7 C Cmaj7

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

This system contains the next two lines of music. The vocal line continues with "got, she'll ne-ver need, all the things you've got. I've bled and I bleed". The piano accompaniment continues with the eighth-note pattern. The guitar TAB shows chords C, Cmaj7, C, Cmaj7, C, Cmaj7, C, Cmaj7, C, Cmaj7, C, and Cmaj7.

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

to please you.

This system contains the third line of music. The vocal line has "to please you." with a long note on "please". The piano accompaniment continues. The guitar TAB shows chords Gmaj7/B, Csus2, G/B, Csus2, G/B, Csus2, and G/B.

Csus2 G/B Csus2 G/B Csus2 G/B Free time G5

Been think-ing a - bout you.

This system contains the final line of music. The vocal line has "Been think-ing a - bout you." with a long note on "think-ing". The piano accompaniment continues. The guitar TAB shows chords Csus2, G/B, Csus2, G/B, Csus2, G/B, and a "Free time" section with G5.

ANYONE CAN PLAY GUITAR

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

♩ = 76

0:17 Em

Guitar 1

Cadd9 C7 E5

Cadd9

D-43
1:59

S
[E]

C7



Musical staff with treble clef and key signature of one sharp (F#). The melody consists of eighth and quarter notes.

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

1st time

Musical staff for the first time of a section, starting with a whole rest and a half note.

T
A
B

Guitar TAB for the first time, showing fret numbers 15, 15, 17, 12, 12, 12.

2nd time

Musical staff for the second time of a section, featuring a series of chords with some strings muted (marked with 'x').

T
A
B

Guitar TAB for the second time, showing fret numbers and muted strings.

Em



Musical staff for the Em section, starting with a whole note and a half note.

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

1st time

Musical staff for the first time of the Em section, showing a whole note and a half note.

T
A
B

Guitar TAB for the first time of the Em section, showing fret numbers and muted strings.

Musical staff for the second time of the Em section, featuring a series of chords with some strings muted (marked with 'x').

T
A
B

Guitar TAB for the second time of the Em section, showing fret numbers and muted strings.

G7

This system contains the first three staves of the score. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the guitar TAB. The guitar TAB includes fret numbers and a 'b' marking for a barre.

♩ = ♩ (♩ = 152)
 105
 ♩22

[D] [A] [B]

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

This system contains the second three staves of the score. It includes the vocal line with lyrics, piano accompaniment, and guitar TAB. The guitar TAB includes fret numbers and chord symbols.

[C] 2nd time to to Coda

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

This system contains the final three staves of the score. It includes the vocal line with lyrics, piano accompaniment, and guitar TAB. The guitar TAB includes fret numbers and chord symbols.

7/8 2-4-7

G5 G5/F# Em7 Cadd9 G/B A7sus4

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

D5 Cadd9 G5 G5/F# Em D Dsus4 D

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

G5 G5/F# Em7 Cadd9 G/B A7sus4

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

on't

orld

Chord diagrams: D5, Cadd9, G5, G5/F#1, Em, D, Cadd9

— can play gui - tar — and they won't be a no - thing a - ny - more.

This system contains the first line of music. It features a vocal melody in the treble clef with lyrics underneath. Below it is a guitar accompaniment in the treble clef, and at the bottom is a guitar tablature. Chord diagrams are placed above the staff at various points, corresponding to the chords used in the piece.

h42 ♩ = ♩

Em [C7]

This system shows a guitar accompaniment in the treble clef and a corresponding guitar tablature. The tempo is marked as 'h42' with a quarter note equal to a quarter note. Chord diagrams for Em and C7 are shown above the staff.

D♯ at Coda

This system continues the guitar accompaniment and tablature. It includes a 'D♯ at Coda' marking above the staff, indicating a specific technique or chord used at the end of the section.

⊕ CODA

2:21

[D]

This section is the Coda, starting at 2:21. It features a guitar accompaniment in the treble clef and a guitar tablature. A chord diagram for [D] is shown above the staff. The tablature includes fret numbers and bar lines.

RIPCORD

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

♩ = 138

Guitar I

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

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

G D/F# Em7 A D/A A

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

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

1st time

2nd time

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in G major, 4/4 time. The second line is the guitar accompaniment, featuring a steady bass line and chords. The third line is the guitar tablature, showing fret numbers and string numbers. The first time and second time endings are clearly marked with brackets and repeat signs.

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

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

Detailed description: This system contains the second two lines of the musical score. The vocal melody continues with the lyrics 'It's in - e - vi - ta - ble, in - e - vi - ta - ble, it's a soul de - stroyed. Oh it's in - e - vi - ta - ble, in - e - vi - ta - ble, oh ae - ro - plane.' The guitar accompaniment and tablature continue, maintaining the same rhythmic and harmonic structure as the first system.

D/A A D/A A G5 A D/A A D Dsus4

0:32 1:12

You're free un-til you drop, you're
A thou - sand miles an hour on

G5 A Bm A G5

free un-til you've had e-nough and you don't un-der - stand. No rip -
po - li - tics and power that she don't un-der - stand.

D Aadd4/C# Csus4add9 Bm Bb Bb/G

0:42 1:22

- cord, no rip - cord, no rip -

D Aadd4/C# Csus4add9 Bm Bb Bb/G

1. Bb/G

- cord, no rip - cord.

2. BWG #36 G D/F# G D/F# G D/F# Em7 A

Yi yi yi yi







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

G D/F# Em7 A G5


The







#52 A D/A A D Dsus4 G5 A Bm A

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

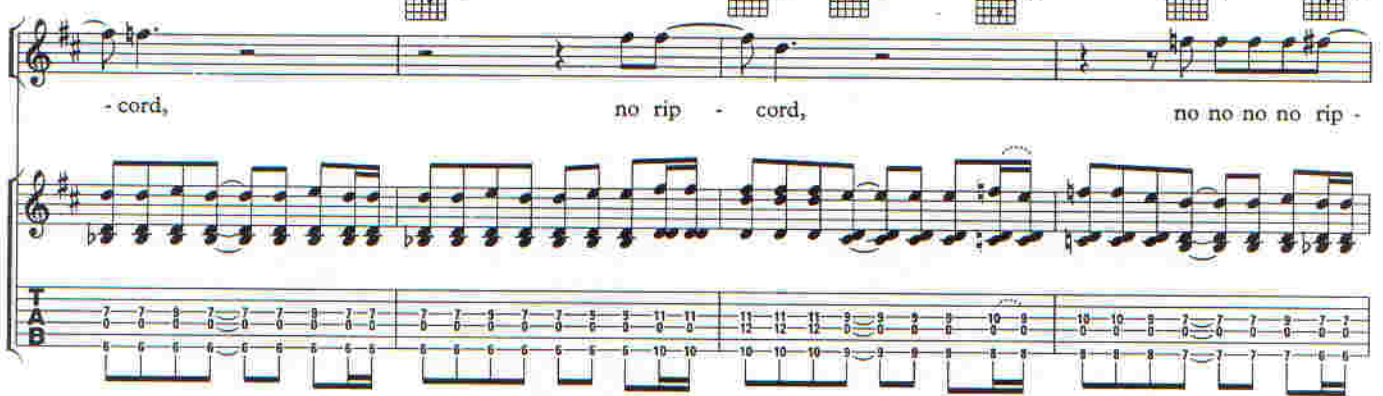
G5  2-0-2 D  10fr  9fr  8fr Bm  7fr Bb  6fr







No rip - cord, no rip -




Bb/G  6fr D  10fr Aadd4/C#  9fr Csus4add9  8fr Bm  7fr Bb  6fr







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

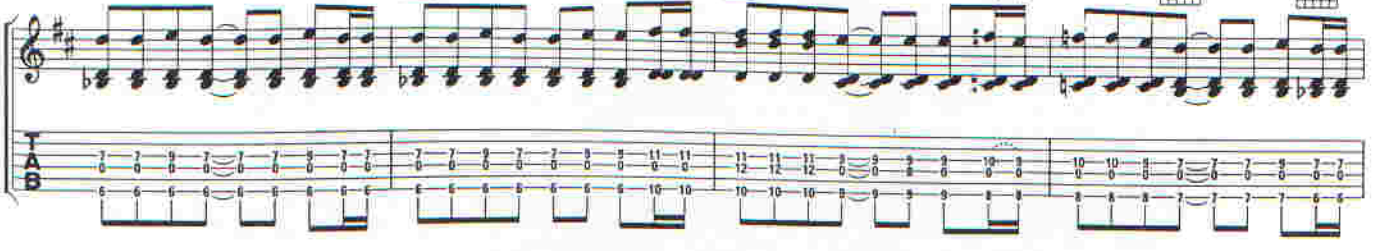


Bb/G  6fr 2-1-6 D  10fr Aadd4/C#  9fr Csus4add9  8fr Bm  7fr Bb  6fr

- cord, oh — yeah. ———



Bb/G  6fr D  10fr Aadd4/C#  9fr Csus4add9  8fr Bm  7fr Bb  6fr



2:30

[B \flat]

D 10fr C \sharp 9fr C 8fr B 7fr B \flat 6fr

The first system of music features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and sixteenth notes. The guitar TAB staff below it shows fret numbers for each string, with some notes marked with 'x' to indicate muted strings. Chord diagrams for D (10 fret), C# (9 fret), C (8 fret), B (7 fret), and Bb (6 fret) are provided above the staff.

[G]

D 10fr C \sharp 9fr C 8fr B 7fr B \flat 6fr

The second system continues the musical piece. The treble clef staff shows a continuation of the melodic line. The guitar TAB staff includes fret numbers and 'x' marks. Chord diagrams for D (10 fret), C# (9 fret), C (8 fret), B (7 fret), and Bb (6 fret) are shown above the staff.

[G#]

D 10fr C \sharp 9fr C 8fr

The third system introduces a new section marked [G#]. The treble clef staff shows a change in the melodic pattern. The guitar TAB staff reflects this change with different fret numbers and 'x' marks. Chord diagrams for D (10 fret), C# (9 fret), and C (8 fret) are provided above the staff.

B 7fr B \flat 6fr [G] D 10fr C \sharp 9fr C 8fr

The fourth system features a section marked [G]. The treble clef staff shows a melodic line with some notes marked with 'x'. The guitar TAB staff includes fret numbers and 'x' marks. Chord diagrams for B (7 fret), Bb (6 fret), D (10 fret), C# (9 fret), and C (8 fret) are shown above the staff.

B 7fr B \flat 6fr [G] D 10fr

The fifth system concludes the piece with a section marked [G]. The treble clef staff shows a final melodic phrase. The guitar TAB staff includes fret numbers and 'x' marks. Chord diagrams for B (7 fret), Bb (6 fret), and D (10 fret) are provided above the staff.

VEGETABLE

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

Recording sounds one semitone flat.

$\text{♩} = 104$

Tuning for
Guitar boxes



let ring

Guitar

I ne-ver want-ed a - ny - thing but this, I worked hard,
I ne-ver want-ed a - ny bro - ken bones, scarred face,

Gadd6 C G5 Gmaj7

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

2nd time

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in G major, 2/4 time, with lyrics. The second line is the guitar accompaniment, showing chords and melodic lines. The third line is the guitar tablature, corresponding to the guitar part. The system concludes with a '2nd time' bracket over the final two measures of the guitar accompaniment.

Gadd6 C G5 Gmaj7 Gadd6 C

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

Detailed description: This system contains the second two lines of the musical score. It continues the vocal melody and guitar accompaniment from the first system. The guitar accompaniment features a mix of chords and melodic runs. The tablature is provided for the guitar part. The system ends with a final chord in the guitar accompaniment.

Ev - ery time. ——— you're run - ning out of
 Ev - ery time. ——— you're run - ning out on

TAB

here, ev - ery time you're run - ning I get the fear,
 me, ev - ery time you're run - ning I can see...

1st time

2nd time

TAB

1. G5 G/B Gadd9 C

TAB

Guitar chords: G5, G/B, Gadd6, C

3fr

2. 7:37

Guitar chords: G5, G/B, Gadd6, C, G/C, C, G/C, C, G/C, G5, G/B

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

Guitar chords: Gadd6, C, G/C, C, G/C, C, G/C, G5, G/B, Gadd6, C

my - self. I spit on the hand that feeds

Guitar chords: G/C, C, G/C, C, G/C, G5, G/B, Gadd6, C

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

159
[E]

[D]

[C]

wa-ters break, the wa-ters run all ov - er me. The

feedback

TAB

[E]

[D]

C

Dadd4

C

Dadd4

wa-ters break, the wa-ters run and this time you're gon-na pay.

feedback

feedback

TAB

G5

G/B

Gadd6

C

G/C

C

G/C

C

G/C

G5

G/B

2/17

tremolo picking

TAB

Gadd6

C

G/C

C

G/C

C

G/C

G5

G/B

Gadd6

C

TAB

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

4/4

TAB

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

2-39 3tr

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

4/4

TAB

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

my - self. I spit on the hand that feeds

Star

2/4 4/4 2/4 4/4

TAB

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

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

Star

let ring

4/4 2/4 4/4

TAB

Chord diagrams: **Aus2** (x02020), **Cmaj7** (x32311), **Aus2** (x02020)

Melody: Prove_ your-self,

Instrumental accompaniment (TAB):

Chord diagrams: **Cmaj7** (x32311), **Aus2** (x02020), **Cmaj7** (x32311)

Melody: prove_ your-self, prove_ your-self.

Instrumental accompaniment (TAB):

Chord diagrams: **Aus2** (x02020), **D#m2** (x21202), **Cmaj7** (x32311), **G5** (x02020), **Cadd9** (x32311)

Melody: I want to breathe,

Instrumental accompaniment (TAB):

Chord diagrams: **G5** (x02020), **G5** (x02020), **Cadd9** (x32311), **G5** (x02020)

Melody: I want to grow, I'd say I want it but I don't_ know_ how. I

Instrumental accompaniment (TAB):

Cadd9 D Dsus2 Em Cadd9 G/B

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

This system contains the first line of music. The vocal line starts with a quarter rest, followed by eighth notes for 'work, I bleed, I beg, I pray, but I'm bet-ter off'. The guitar accompaniment features a steady eighth-note pattern in the lower register, with some chords being held or sustained. The TAB below shows the fretting for each note.

Cadd9 G/B Cadd9 G/B

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

This system contains the second line of music. The vocal line continues with 'dead, I'm bet-ter off dead, I'm bet-ter off.' The guitar accompaniment continues with the same eighth-note pattern, with some chords being held. The TAB shows the fretting for the second line.

2. Cmaj7 G5 Cadd9 G5 Cadd9

8va

This system contains the third line of music. The vocal line has a quarter rest followed by eighth notes. The guitar accompaniment features a steady eighth-note pattern. The TAB below shows the fretting for the third line, including a '2.' marking and an '8va' marking for the guitar part.

G5 G5 Cadd9 D Em Cadd9

I'm bet-ter off

This system contains the fourth line of music. The vocal line has a quarter rest followed by eighth notes for 'I'm bet-ter off'. The guitar accompaniment continues with the eighth-note pattern. The TAB below shows the fretting for the fourth line, including a '3' marking for a triplet.

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

The first system of music features a vocal line in treble clef with lyrics "dead, I'm bet-ter off dead, I'm bet-ter off." The piano accompaniment is in the right hand, and the guitar tablature is in the left hand. The key signature has one sharp (F#).

Asus2 Cmaj7 Asus2 Cmaj7

Prove your-self, prove your-self,

The second system continues the vocal line with lyrics "Prove your-self, prove your-self,". Above the staff, chord diagrams for Asus2 and Cmaj7 are provided. The piano accompaniment and guitar tablature continue below.

Asus2 Cmaj7 Asus2

prove your-self,

The third system continues the vocal line with lyrics "prove your-self,". Above the staff, chord diagrams for Asus2, Cmaj7, and Asus2 are provided. The piano accompaniment and guitar tablature continue below.

Cmaj7 Asus2

prove your-self. Woh

The fourth system concludes the vocal line with lyrics "prove your-self. Woh". Above the staff, chord diagrams for Cmaj7 and Asus2 are provided. The piano accompaniment and guitar tablature continue below.

Cmaj7



Asus2



First system of musical notation. The top staff shows a treble clef with a key signature of one sharp (F#) and a whole note chord. The middle staff shows a melodic line with eighth notes and slurs. The bottom staff is a guitar tablature with fret numbers 0, 2, 3, 4, 5, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Cmaj7



Asus2



Second system of musical notation. The top staff shows a treble clef with a key signature of one sharp (F#) and a whole note chord. The middle staff shows a melodic line with eighth notes and slurs. The bottom staff is a guitar tablature with fret numbers 0, 2, 3, 4, 5, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Cmaj7



Asus2



Cmaj7



Third system of musical notation. The top staff shows a treble clef with a key signature of one sharp (F#) and a whole note chord. The middle staff shows a melodic line with eighth notes and slurs. The bottom staff is a guitar tablature with fret numbers 0, 2, 3, 4, 5, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

I CAN'T

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

Tuning for
Guitar boxes

.	.	.	.	.	D
.	.	.	.	.	-2

$\text{♩} = 104$
N.C.

D5

Guitar

TAB

15 15 15 15 15 15 17 17 15 17 15 13 15 13 12 13 12 10 12 10 10 10 10 10 10 10 10 10 10 10 10 10 15

Please for

TAB

15 15 15 15 15 15 17 17 15 17 15 13 15 13 12 13 12 10 12 10 10 10 10 10 10 10 10 10 10 10 10 10 15

$\text{♩} = 104$

Gadd9 G Cadd9 G/B A7sus4 G D5

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

let ring

TAB

vay,

Gadd9 G Cadd9 G/B A7sus4 G D5

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

Em7

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

Cmaj9

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

Gadd9

G

Cadd9

D5

Em7

Cadd9

and ev-en though I ___ might, ev-en though I ___ try, I ___ can't.

Gadd9

G

Cadd9

D5

Em7

1. Cadd9

to Coda ⊕

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

2. Cadd9

Gadd9

G

Cadd9

G/B

A7sus4

G

D5

— can't...

Gadd9

G

Cadd9 G/B A7sus4 G Bm D5

If you

Em7 Cmaj9 D:8 at Coda

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

CODA

Cadd9 Gadd9 G Cadd9 D5

— can't, ev-en though I — might, ev-en though I —

Em7 Cadd9 Gadd9 G

— try, — I — can't. — Ev-en though I —

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

3/2

20 - 20
17 - 17

Gadd9 G Cadd9 D5 Em7 Cadd9 Csus2 Cadd9 Csus2 Cadd9 Csus2

Gadd9 G Cadd9 D5 Em7 Cadd9 Csus2 Cadd9 Csus2 Cadd9 Csus2

3/4

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

LURGEE

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

♩ = 102

Guitar I

0-19
106

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

let ring



ay,

I got bet - ter,
Tell me your one thing,

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

I got strong.

Musical notation for guitar (treble and bass clefs) and TAB (guitar tablature) for the first system.



I feel bet - ter,
I got some-thing,

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

Musical notation for guitar (treble and bass clefs) and TAB for the second system.



I got bet - ter,
I got some - thing,

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

Musical notation for guitar (treble and bass clefs) and TAB for the third system.

1. **C** **Fsus2** **C** **Fsus2**

0:56

let ring

This system contains the first four measures of the piece. The guitar part features a melodic line with a 'let ring' instruction. The bass line provides harmonic support with chords C, Fsus2, C, and Fsus2. Chord diagrams are provided for each chord. The guitar tablature shows fret numbers for each string.

2. **C** **Fsus2** **C** **Fsus2**

1:44

This system contains the next four measures. The guitar part continues the melodic line. The bass line uses the same chord sequence: C, Fsus2, C, and Fsus2. Chord diagrams and guitar tablature are included.

C **Fsus2** **C**

This system contains the next four measures. The guitar part continues the melodic line. The bass line uses the chord sequence: C, Fsus2, and C. Chord diagrams and guitar tablature are included.

Am7

STYL.

This system contains the next four measures. The guitar part features a more complex melodic line. The bass line uses the Am7 chord. The word 'STYL.' is written above the final two measures. Chord diagrams and guitar tablature are included.

Fsus2

This system contains the final four measures. The guitar part continues the melodic line. The bass line uses the Fsus2 chord. Chord diagrams and guitar tablature are included.

2/22

C

Fsus2

This system contains the first two measures of the piece. The treble clef staff shows a melody starting with a quarter note G4, followed by eighth notes A4 and B4, and then a series of chords. The guitar TAB staff shows the corresponding fretting, with open strings (0) and fret numbers (10, 12) for the C and Fsus2 chords. Chord diagrams for C and Fsus2 are provided above the staff.

C

Fsus2

C

Fsus2

This system contains measures 3 through 6. The melody continues with eighth notes and chords. The guitar TAB staff shows fretting patterns including 10, 12, and 13. Chord diagrams for C and Fsus2 are provided above the staff.

C

Am7

This system contains measures 7 through 10. The melody features a change to an Am7 chord in measure 9. The guitar TAB staff shows fretting patterns including 12 and 13. Chord diagrams for C and Am7 are provided above the staff.

Fsus2

This system contains measures 11 through 14. The melody continues with eighth notes and chords. The guitar TAB staff shows fretting patterns including 12, 13, 15, and 17. A chord diagram for Fsus2 is provided above the staff.

C

This system contains measures 15 through 18, ending the piece. The melody concludes with a final chord. The guitar TAB staff shows fretting patterns including 10, 12, 13, 15, and 17. A chord diagram for C is provided above the staff.

BLOW OUT

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

♩ = 140

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

Guitar 1

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

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

In my

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

1st time

TAB

2nd time

TAB

G

A5

Gmaj7


A

heels, blow _____ out. _____ All the
I am

TAB

feedback

TAB

1. 0-54      





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



stone. Ev - ery - thing I touch



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



stone.



Amaj9  6fr

Cmaj7  5fr



Amaj9  6fr

Cmaj7  5fr



Amaj9  6fr

Cmaj7  5fr



Amaj9  6fr

Cmaj7  5fr

I am



2. 6 | 2. |
[E]

turns to

This system contains the first musical staff with a vocal line, a guitar staff, and a guitar tablature. The key signature has one sharp (F#) and the time signature is 6/8. The guitar staff features a repeating rhythmic pattern of eighth notes. The tablature shows fret numbers 7, 7, 7, 5, 5, 7, 7, 5, 7, 7, 7, 5, 5, 7, 7, 5.

[A]

stone. Ev-ery thing I touch

This system contains the second musical staff with a vocal line, a guitar staff, and a guitar tablature. The key signature has one sharp (F#) and the time signature is 6/8. The guitar staff features a repeating rhythmic pattern of eighth notes. The tablature shows fret numbers 7, 7, 7, 5, 5, 7, 7, 5, 7, 7, 7, 5, 5, 7, 7, 5.

[E]

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

This system contains the third musical staff with a vocal line, a guitar staff, and a guitar tablature. The key signature has one sharp (F#) and the time signature is 6/8. The guitar staff features a repeating rhythmic pattern of eighth notes. The tablature shows fret numbers 7, 7, 7, 5, 5, 7, 7, 5, 7, 7, 7, 5, 5, 7, 7, 5.

[A]

stone.

This system contains the fourth musical staff with a vocal line, a guitar staff, and a guitar tablature. The key signature has one sharp (F#) and the time signature is 6/8. The guitar staff features a repeating rhythmic pattern of eighth notes. The tablature shows fret numbers 7, 7, 7, 5, 5, 7, 7, 5, 7, 7, 7, 5, 5, 7, 7, 5.

2:44

Em

A5

Em

A5

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

3:11

Em

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

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

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

8va

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

8va

Em

A5

8va

VDS
Em

A5

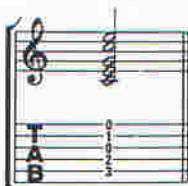
8va

Em

8va

Notation and Tablature Explained

Open C chord



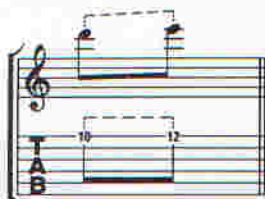
Scale of E major



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

Bent Notes

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



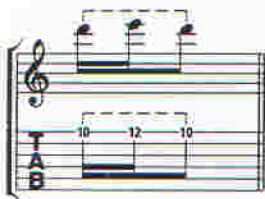
Example 1

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



Example 4

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



Example 2

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



Example 5

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



Example 3

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



Example 6

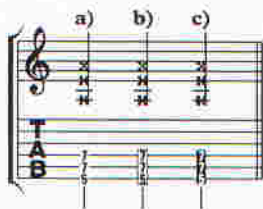
Play the D and F# together, then bend the G-string up one tone to E, and the B-string up a semitone to G.

*Additional guitaristic techniques have been notated as follows:



Tremolo Bar

Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.
a) Play the G; use the bar to drop the pitch to E.
b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.



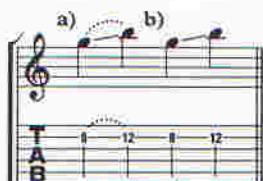
Mutes

a) **Right hand mute**
Mute strings by resting the right hand on the strings just above the bridge.
b) **Left hand mute**
Damp the strings by releasing left hand pressure just after the notes sound.
c) **Unpitched mute**
Damp the strings with the left hand to produce a percussive sound.



Hammer on and Pull off

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



Glissando

a) Play first note, sound next note by sliding up string. Only the first note is picked.
b) As above, but pick second note.



Natural Harmonics

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



Slide Guitar

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



Artificial Harmonics

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



Vibrato

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



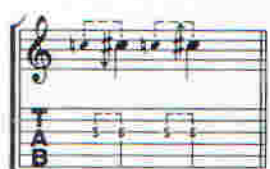
Pinch Harmonics

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



Pick Scratch

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



Microtones

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

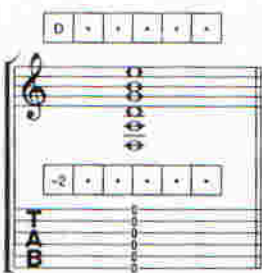


Repeated Chords

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

Special Tunings

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



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

Chord naming

The following chord naming convention has been used:



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

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

Indications sur la notation musicale et les tablatures

Accord de Do majeur ouvert



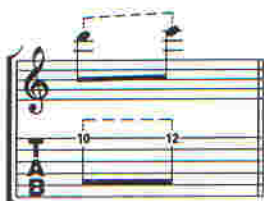
Gamme de Mi majeur



- Mi aigu: 1ère corde
- Si: 2e corde
- Sol: 3e corde
- Ré: 4e corde
- La: 5e corde
- Mi grave: 6e corde

Bending

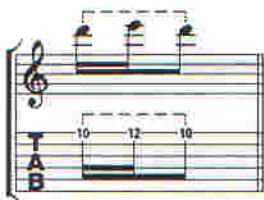
La note correspondant à la case sur laquelle on pose le doigt est toujours indiquée en premier. Les variations de hauteur sont obtenues en poussant sur la corde et sont indiquées par le symbole: En cas de doute sur la hauteur à atteindre, le fait de jouer les notes indiquées sans pousser sur la corde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



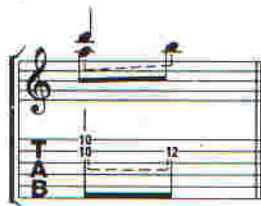
Exemple 1
Jouez la note Ré et poussez la corde d'un ton (deux demi-tons) pour atteindre le Mi.



Exemple 4
'Pre-bend': posez le doigt sur la case de Ré, poussez d'un ton pour atteindre le Mi avant de jouer la note.



Exemple 2
Jouez le Ré, poussez sur la corde pour atteindre le Mi un ton plus haut, relâchez ensuite pour revenir au Ré. Seule la première note est jouée avec le médiator.



Exemple 5
Jouez La et Ré simultanément; poussez ensuite sur la corde de Si pour atteindre la note Si.



Exemple 3
'Fast Bend': jouez le Ré et poussez le plus rapidement possible pour atteindre le Mi.



Exemple 6
Jouez Ré et Fa# simultanément; poussez la corde de Sol d'un ton vers le Mi, et la corde de Si d'un demi-ton vers le Sol.

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



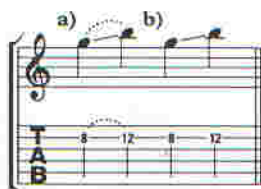
Emploi du levier de vibrato
Modifiez la hauteur du son avec le levier de vibrato. Lorsque c'est possible, la note à atteindre est indiquée.
a) Jouez le Sol et appuyez sur le levier de vibrato pour atteindre le Mi.
b) Jouez un Sol à vide et détendez le plus possible la corde avec le levier de vibrato pour rendre un effet de 'bombe qui tombe' (divebomb).



Mutes (étouffements)
a) **Mute de la main droite**
Etouffez en posant la main droite sur les cordes, au-dessus du chevalet.
b) **Mute de la main gauche**
Relâchez la pression sur la corde juste après avoir joué la note.
c) **Mute sans hauteur définie**
Etouffez les cordes avec la main gauche pour obtenir un son de percussion.



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

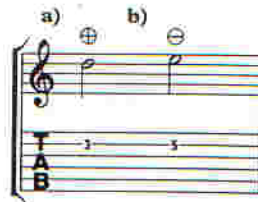


Glissando
a) Jouez la première note avec le médiator, faites sonner la seconde note en ne faisant que glisser le doigt sur la corde.
b) Comme ci-dessus, mais en attaquant également la seconde note avec le médiator.



Harmoniques naturelles

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



Guitare Slide

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



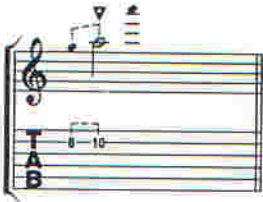
Harmoniques artificielles

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



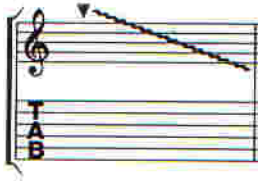
Effet de Vibrato

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



Harmoniques pincées

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



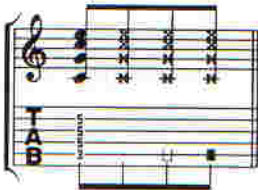
Scratch

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



Quarts de ton

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

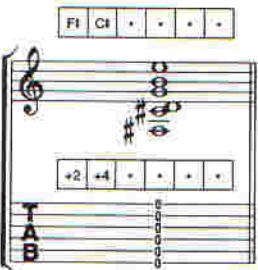


Accords répétés

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

Accordages spéciaux

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



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

Noms des accords

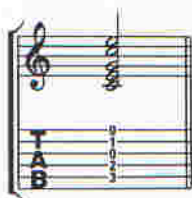


Lorsqu'aucun nom d'accord précis n'est applicable, par exemple quand la musique consiste en une figure répétée (riff), le centre tonal est indiqué entre parenthèses: [C]

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

Hinweise zu Notation und Tabulatur

Offener C - Dur - Akkord

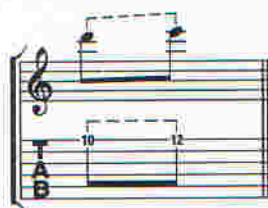


E - Dur - Tonleiter



Gezogene Noten

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



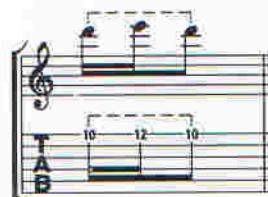
Beispiel 1

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



Beispiel 4

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



Beispiel 2

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



Beispiel 5

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



Beispiel 3

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



Beispiel 6

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

Zusätzliche Spieltechniken für Gitarre wurden folgendermaßen notiert:



Tremolo

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

a) Spiele G; nutze den Takt, um zum E abzustei-gen.

b) Spiele die leere G-Saite; nutze den Takt, um so weit wie möglich abzustei-gen.



Dämpfen

a) Mit der rechten Hand

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

b) Mit der linken Hand

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

c) Ohne bestimmte Tonhöhe

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



Hammer on und Pull off

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



Glissando

a) Spiele die erste Note; die zweite erklingt durch Hochrutschen des Fingers auf der Saite. Nur die erste Note wird angeschlagen.

b) Wie oben, aber die zweite Note wird angeschlagen.



Natürliches Flageolett

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



Slide Guitar

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



Künstliches Flageolett

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



Vibrato

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



Gezupftes Flageolett

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



Pick Scratch

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



Vierteltöne

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

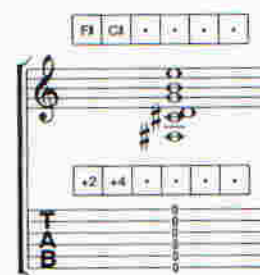


Akkordwiederholung

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

Besondere Stimmung

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



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

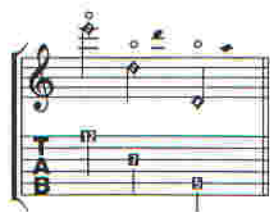
Akkordbezeichnung

Die folgenden Akkordbezeichnungen wurden verwendet.



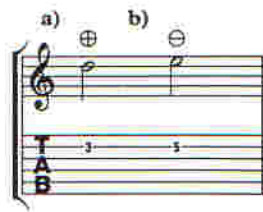
Wenn kein eigenes Akkordsymbol angegeben ist, z.B. bei Wiederholung einer musikalischen Figur (bzw. Riff), steht die Harmoniebezeichnung in Klammern: [C]

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



Armonici naturali

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



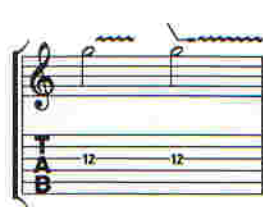
Slide Chitarra

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



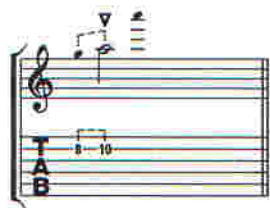
Armonici artificiali

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



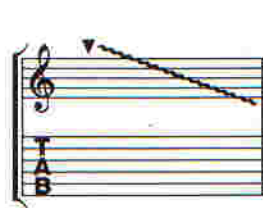
Vibrato

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



Armonici pizzicati

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



Suono graffiato

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



Microintervalli

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

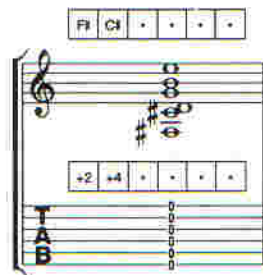


Accordi ripetuti

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

Accordature Speciali

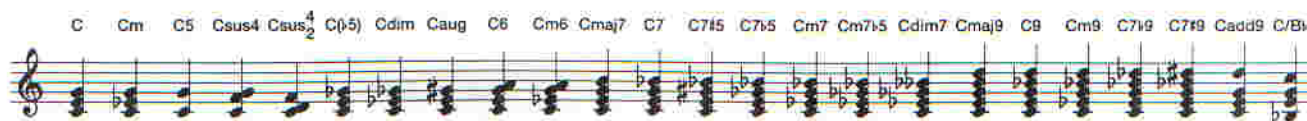
Le accordature diverse da quella normale sono indicate in speciali 'gabbie di accordatura'. Ogni gabbia rappresenta una corda di chitarra; all'estremità sinistra corrisponde la corda più bassa. Il simbolo '*' in una gabbia sta ad indicare che l'intonazione della corda corrispondente è quella normale.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



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

Indicazione degli accordi

E' stata impiegata la seguente nomenclatura convenzionale degli accordi.



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

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

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 Published by



International Music Publications Limited
 Griffin House 161 Hammersmith Road London W6 8BS England



WARNER BROS. PUBLICATIONS
 15800 NW 48th Avenue, Miami, Florida 33014
 A Warner Music Group Company

IMPORTADOR: VEERKAMP, S.A. DE C.V.
 DURANGO NO. 309 COL. ROMA C.P.06700
 MEXICO, D.F. R.F.C. VEE680322M01
 PED.3471-4012183
 PTO.ENTRADA: AEROPUERTO
 PROV: WAR. BROS. FECHA: 18-11-2004
 DESC.: LIBRO DE MUSICA
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