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radiohead

PABLO HONEY

Guitar · Tablature · Vocal



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

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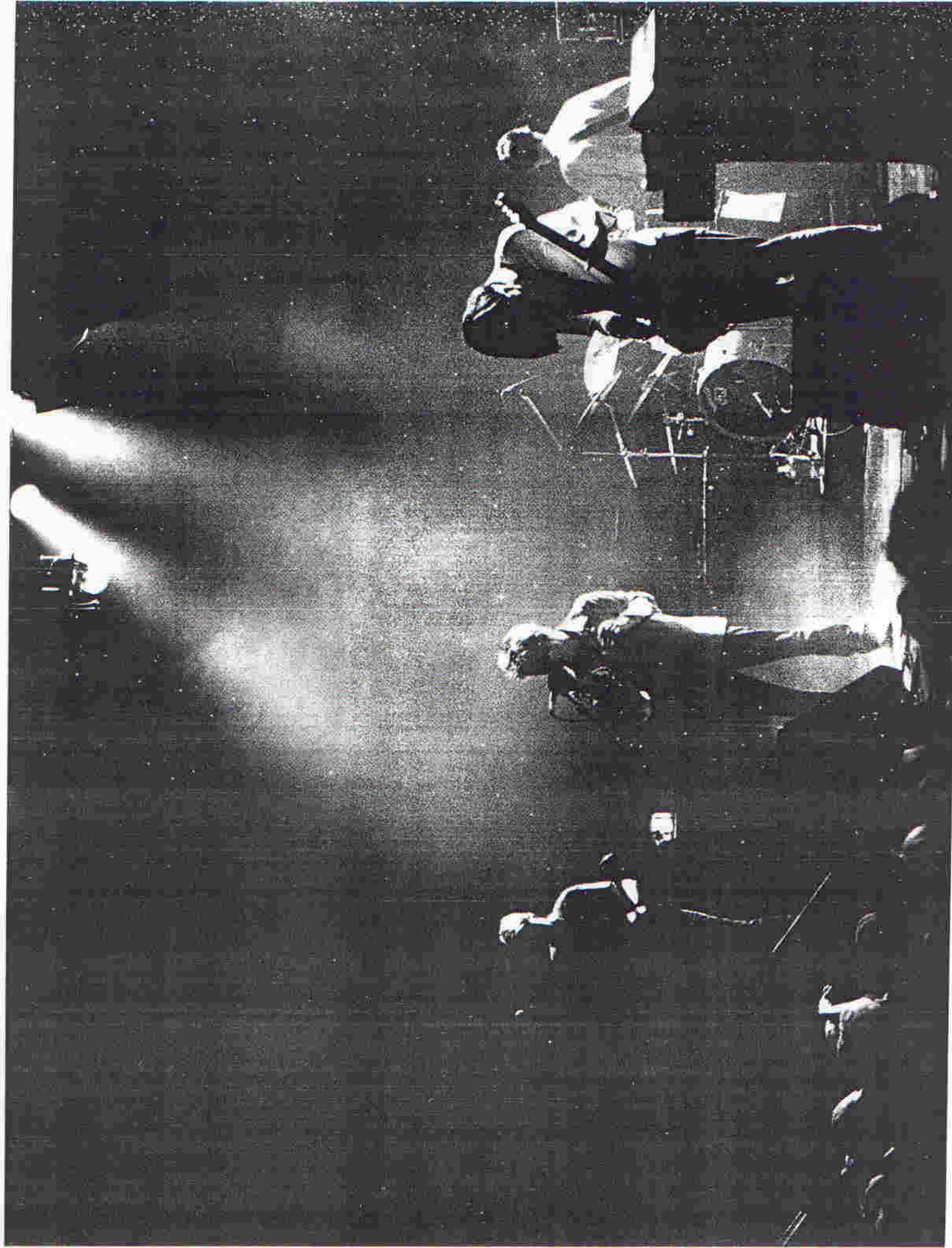
PABLO HONER











YOU

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

♩ = 76
N.C.
let ring

Guitar

E Em Cadd9 G5 D/F#

E Em Cadd9 G5 D/F#

0:26

E6

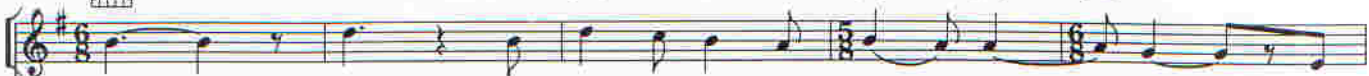


[C]

[G]

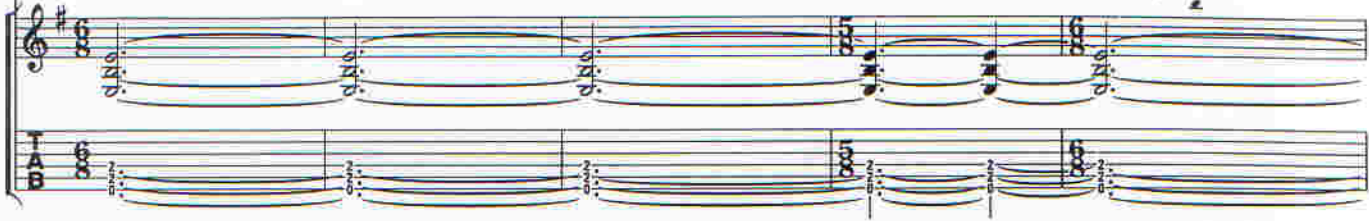
[D]

[E]



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

feedback



[C]

[G]

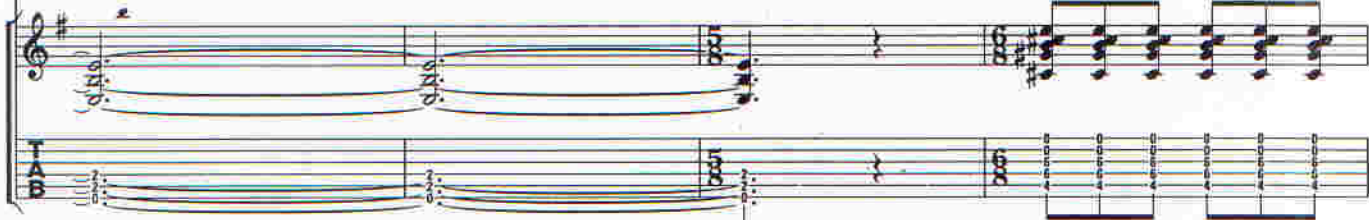
[D]

C#m7

4fr



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



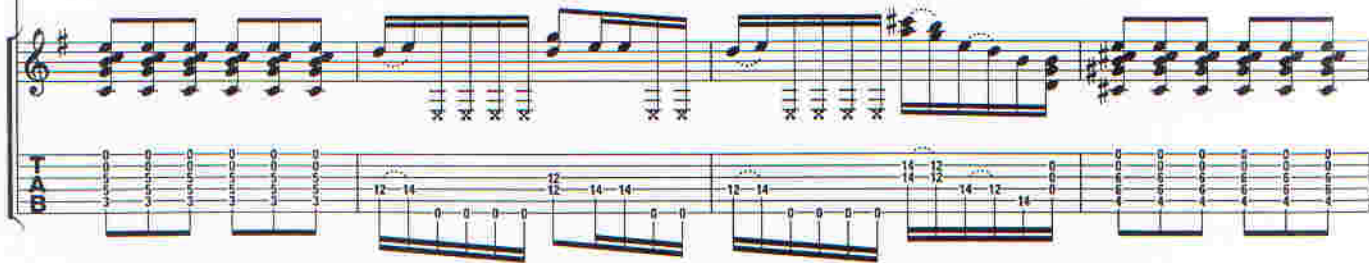
C#maj7

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. Chord diagrams are provided above the staff for Cadd9, G5, D5, and E. The music features a melodic line with many grace notes and a bass line with various fret numbers.

Em Cadd9 G5 D5

This system contains the next two lines of music. It continues the melodic and bass lines from the first system. Chord diagrams for Em, Cadd9, G5, and D5 are shown. The tablature includes fret numbers such as 10, 12, 13, and 15.

[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 includes the lyrics: "You try at work - ing out cha - o - tic things, and" with a "feedback" annotation. The second line is a vocal line with a treble clef. The third and fourth lines are guitar accompaniment with a treble clef and tablature. Chord diagrams for C, G, D, and E are provided.

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 includes the lyrics: "why should I be - lieve my - self not you?" with a "fade in" annotation. The second line is a vocal line. The third and fourth lines are guitar accompaniment with a treble clef and tablature. Chord diagrams for Em, C, G, D, E, and Em are provided.

Cadd9 G5 D5 Em Cadd9

This system contains the seventh and eighth lines of music. It features guitar accompaniment with a treble clef and tablature. Chord diagrams for Cadd9, G5, D5, Em, and Cadd9 are shown. The music includes a "fade in" annotation and various fret numbers in the tablature.

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 piano accompaniment, and a guitar tablature. Above the staff, chord diagrams for Cadd9, G5, D/F#, E, Em, and Cadd9 are provided. The guitar tablature shows fret numbers and picking directions.

G5 D/F# E Em

This system contains the second system of music. It features a piano accompaniment and a guitar tablature. Above the staff, chord diagrams for G5, D/F#, E, and Em are provided. The guitar tablature shows fret numbers and picking directions.

Cadd9 G5 D5 E

This system contains the third system of music. It features a piano accompaniment and a guitar tablature. Above the staff, chord diagrams for Cadd9, G5, D5, and E are provided. The guitar tablature shows fret numbers and picking directions.

Em Cadd9 G5 D5

This system contains the fourth system of music. It features a piano accompaniment and a guitar tablature. Above the staff, chord diagrams for Em, Cadd9, G5, and D5 are provided. The guitar tablature shows fret numbers and picking directions.

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

This system contains the fifth system of music. It features a piano accompaniment and a guitar tablature. Above the staff, chord diagrams for E, C, G, and D are provided. The guitar 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', and then a quarter note 'and' leading into a half note 'e - ve - ry - thing'. The guitar accompaniment features a consistent arpeggiated pattern across all four strings, with a 'sim.' (sostenuto) marking. 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 half note 'caught', followed by a quarter note 'in', a quarter note 'the', a 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 quarter note 'can', a quarter note 'see', a half note 'me', a quarter note 'drown -', a quarter note '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', followed by a quarter note 'the', and a 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 concludes with a 'Free time' section indicated by a circled 'Free time' label and a fermata over the final chord.

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:
PCN

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

0:20

A E7/A A E7/A A E

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

This system contains the first two measures of the piece. The vocal line starts with a quarter rest followed by a quarter note G4, then eighth notes A4-B4-C5, and a quarter note D5. The guitar accompaniment features a rhythmic pattern of eighth notes. The guitar tablature shows the fretting for each note.

F#m E/G# E

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

This system contains the next two measures. The vocal line continues with a quarter note D5, a quarter rest, and a quarter note E5. The guitar accompaniment continues with the same rhythmic pattern. The guitar tablature shows the fretting for each note.

A E

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

This system contains a vocal line with lyrics, a guitar line with chord diagrams for A and E, and a guitar TAB line.

F#m E

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

This system contains a vocal line with lyrics, a guitar line with chord diagrams for F#m and E, and a guitar TAB line.

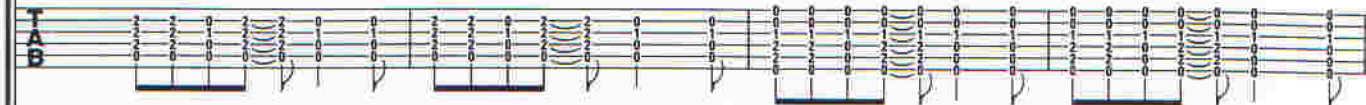
0:59



- ther,

but we show him res - pect. —

He's a dan - ge - rous bi -



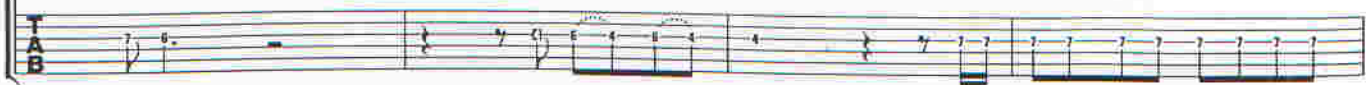
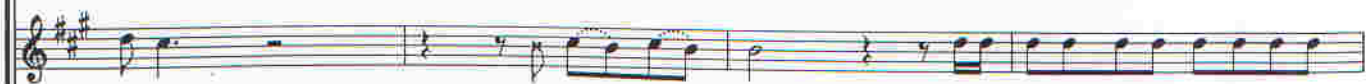
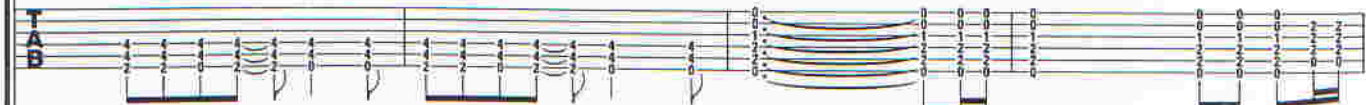
F#m



- got,

but we al - ways for - get. —

And — he's just like his Dad -




A  E 

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



TAB 



TAB 

F#m  E  G 

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



TAB 



TAB 

125

D5

G5

A



How do you? How do you?

TAB

12-12-12-12-11-11-11-9 7-7-7 7-7-7 12-12-12-12-12 12 12-12-11-9-7-7-7 7-7-6-4-2

TAB

11-11-11-9-7-6

131

wild ad lib.
with ring modulator

TAB

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 G5 3fr

D5 D G5 3fr

let ring

Guitar: 1

4/4

TAB

Dsus2 D G5 3fr

Dsus2 D G5 3fr

1. And the

TAB

♩ = 124

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 com-plaint. —

TAB

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

Chord diagrams: D5, D, G5 3fr, D5, D, G5 3fr

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

This system contains the first line of music. The vocal line has lyrics: "whis - per - ing, - start shout - ing, - stop". The guitar line features a rhythmic accompaniment of eighth notes. The TAB line shows the fretting for each note.

Chord diagrams: D5, D, G5 3fr, D5, D, G5 3fr

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

This system contains the second line of music. The vocal line has lyrics: "whis - per - ing, - start - shout - ing.". The guitar line continues the accompaniment. The TAB line shows the fretting for each note.

1. Deus2, Chord diagrams: D, G5 3fr, D5, D, G5 3fr

This system contains the third line of music. It starts with a measure of rest for the vocal line, indicated by "1. Deus2". The guitar line continues with the accompaniment. The TAB line shows the fretting for each note.

Chord diagrams: D5, D, G5 3fr, D5, D, G5 3fr

And my

This system contains the fourth line of music. It starts with a measure of rest for the vocal line. The guitar line continues with the accompaniment. The TAB line shows the fretting for each note.

D5 D G5 3fr D5 D G5 3fr

fade in

This system contains the first two systems of music. The top staff is a treble clef with a key signature of one sharp (F#). The first system has a whole rest on the first staff and a whole note on the second staff. The second system has a melodic line in the second staff starting with a quarter note, followed by eighth notes, and ending with a phrase marked "fade in". The guitar tablature (TAB) is shown below the second staff, with fret numbers 2, 3, 4, 5, 7, 9, 10, 12, 14, 15, 17, 19, 20, 22, 24, 25, 27, 29, 31, 32, 34, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251.

D5 D G5 3fr D5 D G5 3fr

This system contains the third and fourth systems of music. The top staff continues the melodic line with a half note, quarter notes, and eighth notes. The guitar tablature (TAB) is shown below the second staff, with fret numbers 2, 3, 4, 5, 7, 9, 10, 12, 14, 15, 17, 19, 20, 22, 24, 25, 27, 29, 31, 32, 34, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251.

D5 D G5 3fr D5 D G5 3fr

This system contains the fifth and sixth systems of music. The top staff continues the melodic line with a half note, quarter notes, and eighth notes. The guitar tablature (TAB) is shown below the second staff, with fret numbers 2, 3, 4, 5, 7, 9, 10, 12, 14, 15, 17, 19, 20, 22, 24, 25, 27, 29, 31, 32, 34, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251.

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

This system contains the seventh and eighth systems of music. The top staff continues the melodic line with a half note, quarter notes, and eighth notes. The guitar tablature (TAB) is shown below the second staff, with fret numbers 2, 3, 4, 5, 7, 9, 10, 12, 14, 15, 17, 19, 20, 22, 24, 25, 27, 29, 31, 32, 34, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251.

4:09

D5 D G5 3fr D5 D G5 3fr

whis - per - ing, _____ stop

D5 D G5 3fr D5 D G5 3fr

whis - per - ing, _____ stop

D5 D G5 3fr D5 D G5 3fr

whis - per - ing, _____ stop

D5 D G5 3fr D5 D G5 3fr

whis - per - ing, - start shout, _____

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: 020233)
- Chord: Em (Diagram: 022033)
- Chord: Em7 (Diagram: 020233)
- Chord: D/F# (Diagram: 020233)

System 3:

- Chord: G5 (Diagram: 000233)
- Chord: Gsus4 (Diagram: 000233)
- Chord: G5 (Diagram: 000233)
- Chord: C (Diagram: x32010)

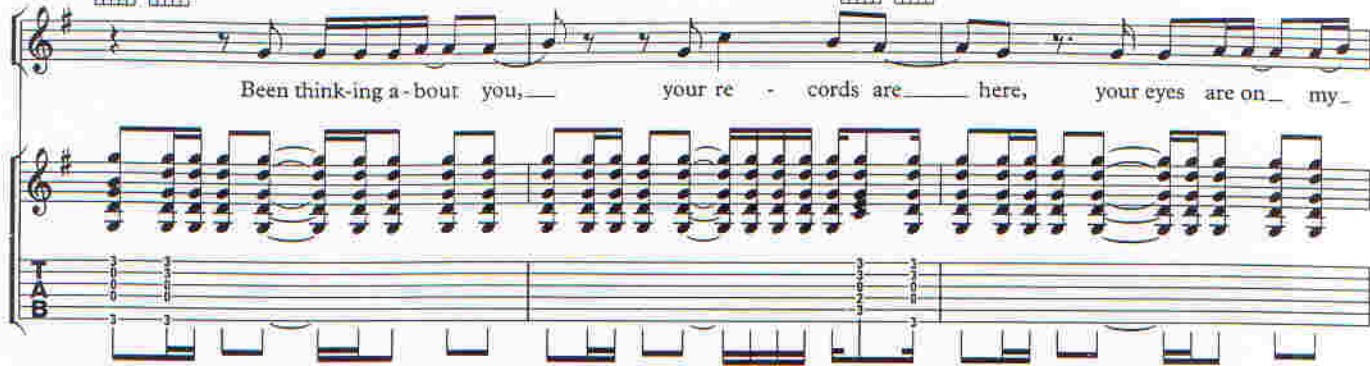
The guitar score is written in 4/4 time with a tempo of 104 bpm. It consists of three systems of music. Each system includes a standard musical staff with a treble clef and a key signature of one sharp (F#), and a corresponding guitar tablature staff below it. The first system features a 'doubled ad 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# (020233), Em (022033), Em7 (020233), and D/F# (020233) chords. The third system concludes with G5 (000233), Gsus4 (000233), G5 (000233), and a final C chord (x32010).

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 line of music. The vocal line starts with a 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 second line 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 eighth notes. The guitar TAB shows a sequence of C and Cmaj7 chords.

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.". 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 fourth line of music. The vocal line has "Been think-ing a - bout you.". 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 marked with 'x'.

T
A
B

Guitar TAB for the second time, showing fret numbers and 'x' marks.

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 'x' marks.

Musical staff for the second time of the Em section, featuring a series of chords marked with 'x'.

T
A
B

Guitar TAB for the second time of the Em section, showing fret numbers and 'x' marks.

G7



First system of musical notation including a treble clef staff with a key signature of one sharp (F#), a guitar staff with a 5th fret barre, and two TAB staves with fret numbers.

♩ = ♩ (♩ = 152)

Second system of musical notation. It includes a treble clef staff with lyrics: "Here we are with our run-ning and con-fu - sion, and I don't". It also features a guitar staff and a TAB staff with fret numbers. Section markers [D], [A], and [B] are present.

Third system of musical notation. It includes a treble clef staff with lyrics: "see no con-fu - sion a - ny - where. And if the world". It also features a guitar staff and a TAB staff with fret numbers. Section marker [C] and the instruction "2nd time to to Coda" are present.

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 line with lyrics, a guitar accompaniment with chords, and a guitar tablature. The chords are D5, Cadd9, G5, G5/F#1, Em, D, and Cadd9. The lyrics are: "— can play gui - tar — and they won't be a no - thing a - ny - more."

h42 ♩ = ♩

Chord diagrams: Em, [C7]

This system contains the second line of music. It features a guitar accompaniment and a guitar tablature. The chords are Em and [C7]. A tempo marking "h42 ♩ = ♩" is present at the beginning.

D.S. al Coda

This system contains the third line of music. It features a guitar accompaniment and a guitar tablature. The instruction "D.S. al Coda" is written above the staff.

⊕ CODA

22

[D]

This system contains the Coda section. It features a guitar accompaniment and a guitar tablature. The chord [D] is indicated. The tablature shows fret numbers 16, 17, 17, 18, 19, 19, 19, 19, 19.

Am7 Am7/B C

This system contains a guitar tablature and a vocal line. The guitar part is in standard tuning and features three distinct chord patterns: Am7, Am7/B, and C. The tablature is written in a standard six-line format with fret numbers. The vocal line is written in a treble clef with a key signature of one sharp (F#).

D. 3/4 at Coda

And if the world

This system continues the guitar and vocal parts. The lyrics "And if the world" are placed under the vocal line. The guitar tablature shows a sequence of notes and rests, with some notes marked with a '3' indicating a triplet. The key signature remains one sharp.

CODA
♩ = ♩
3/12 Cadd9

This system is marked as the "CODA" section. It includes a tempo change to 3/12 and a key signature change to C major (Cadd9). The guitar tablature shows a series of chords and notes, with some notes marked with a '3' for a triplet. The key signature is now C major.

ad lib. whammy effects *fade out*

This system is marked with "ad lib. whammy effects" and "fade out". The guitar tablature shows a series of notes and rests, with some notes marked with a '3' for a triplet. The key signature remains C major.

This system continues the guitar and vocal parts, showing a series of notes and rests in the guitar tablature. The key signature remains C major.

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, with lyrics. Above it are guitar chord diagrams for G, D/F#, G, D/F#, G, D/F#, Em7, and A. The second line is the guitar accompaniment in treble clef, featuring a steady eighth-note bass line and chords. Below it is the guitar tablature in bass clef, showing fret numbers and string numbers. The first time through the accompaniment ends with a double bar line, and the second time begins with a repeat sign.

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 top line is the vocal melody in G major, 4/4 time, with lyrics. Above it are guitar chord diagrams for G, D/F#, G, D/F#, G, D/F#, Em7, and A. The second line is the guitar accompaniment in treble clef, continuing the pattern from the first system. Below it is the guitar tablature in bass clef. The first time through the accompaniment ends with a double bar line, and the second time begins with a repeat sign.

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.

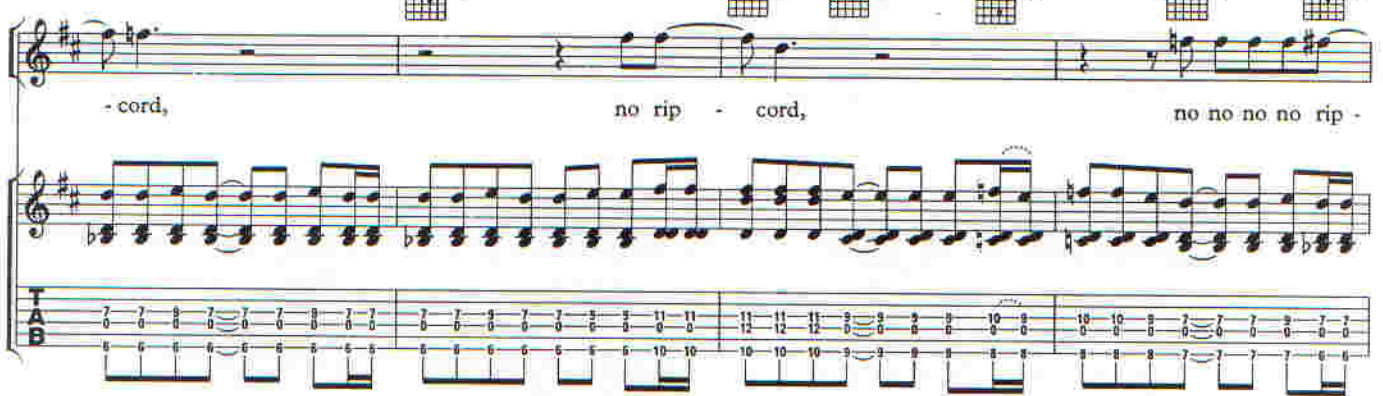
G5  2-0-2 D  10fr  9fr  8fr Bm  7fr Bb  6fr







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 -

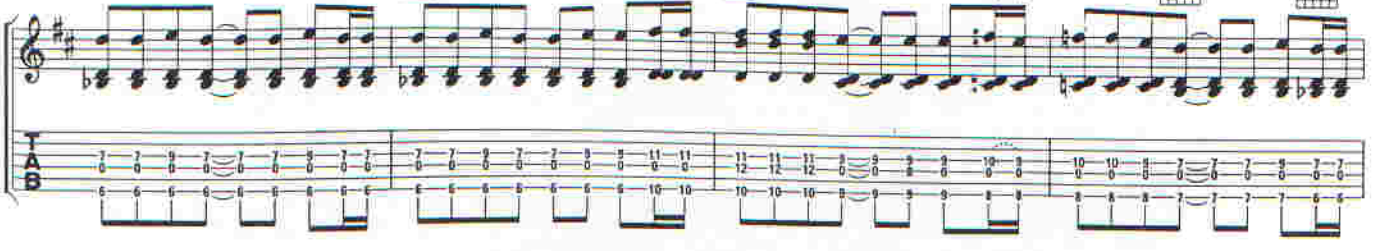


Bb/G  6fr 2-1-6 D  10fr Aadd4/C#  9fr Csus4add9  8fr Bm  7fr Bb  6fr

- 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. Above the staff, chord diagrams are provided for D (10 fret), C# (9 fret), C (8 fret), B (7 fret), and Bb (6 fret).

[G]

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

The second system continues the melody from the first system. The guitar TAB staff shows fret numbers, and chord diagrams for D, C#, C, B, and Bb are shown above the staff.

[G \sharp]

D 10fr C \sharp 9fr C 8fr

The third system introduces a new section marked [G#]. The melody continues with eighth and sixteenth notes. The guitar TAB staff shows fret numbers, and chord diagrams for D, C#, and C are shown above the staff.

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

The fourth system features a key change to G major, indicated by the [G] marking. The melody continues with eighth and sixteenth notes. The guitar TAB staff shows fret numbers, and chord diagrams for B, Bb, D, C#, and C are shown above the staff.

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

The fifth system continues the melody in G major. The guitar TAB staff shows fret numbers, and chord diagrams for B, Bb, and D are shown above the staff.

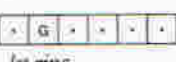
VEGETABLE

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



Guitar

let ring



Guitar notation for the second system, including treble and bass staves with chord diagrams for G5, Gmaj7, Gadd6, and C.

Vocal notation with lyrics and guitar accompaniment for the third system.

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 treble clef, 2/4 time, with lyrics. The second line is the guitar accompaniment in treble clef, 2/4 time. The third line is the guitar tablature in bass clef, 2/4 time. The fourth line is a second guitar accompaniment line in treble clef, 2/4 time, marked '2nd time'. The fifth line is the second guitar tablature line in bass clef, 2/4 time. Chord diagrams for Gadd6, C, G5, and Gmaj7 are shown above the vocal line.

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. The top line is the vocal melody in treble clef, 2/4 time, with lyrics. The second line is the guitar accompaniment in treble clef, 2/4 time. The third line is the guitar tablature in bass clef, 2/4 time. The fourth line is a second guitar accompaniment line in treble clef, 2/4 time. The fifth line is the second guitar tablature line in bass clef, 2/4 time. Chord diagrams for Gadd6, C, G5, Gmaj7, Gadd6, and C are shown above the vocal line.

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

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

1. G5 G/B Gadd9 C

G5 G/B Gadd6 C

3fr

7

2. G5 G/B Gadd6 C G/C C G/C C G/C G5 G/B

7:37

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

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

my - self. I spit on the hand that feeds

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

[E]

[D]

C

Dadd4

C

Dadd4

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

feedback

feedback

2:17
G5

G/B

Gadd6

C

G/C

C

G/C

C

G/C

G5

G/B

tremolo picking

Gadd6

C

G/C

C

G/C

C

G/C

G5

G/B

Gadd6

C

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

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

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

TAB

Chord diagrams: **Aus2**, **Cmaj7**, **Aus2**

Melody: Prove_ your-self,

Instrumental accompaniment (Guitar/TAB) with fret numbers and pickup indications.

Chord diagrams: **Cmaj7**, **Aus2**, **Cmaj7**

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

Instrumental accompaniment (Guitar/TAB) with fret numbers and pickup indications.

Chord diagrams: **Aus2**, **D#2**, **Cmaj7**, **G5**, **Cadd9**

Melody: I want to breathe,

Instrumental accompaniment (Guitar/TAB) with fret numbers and pickup indications.

Chord diagrams: **G5**, **G5**, **Cadd9**, **G5**

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

Instrumental accompaniment (Guitar/TAB) with fret numbers and pickup indications.

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 is in treble clef with a key signature of one sharp (F#). The lyrics are "work, I bleed, I beg, I pray, but I'm bet-ter off". The guitar staff shows a series of chords: Cadd9, D, Dsus2, Em, Cadd9, and G/B. The TAB below the guitar staff shows the fretting for each chord and the corresponding notes for the vocal line.

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 the lyrics "dead, I'm bet-ter off dead, I'm bet-ter off.". The guitar staff shows chords: Cadd9, G/B, Cadd9, and G/B. The TAB shows the fretting for these chords and the notes for the vocal line.

2. Cma7 G5 Cadd9 G5 Cadd9

8va

This system contains the third line of music, starting with a second ending bracket labeled "2.". The vocal line has lyrics "I'm bet-ter off". The guitar staff shows chords: Cma7, G5, Cadd9, G5, and Cadd9. The TAB includes a "8va" instruction and shows complex fretting patterns, including a double bar line and a key signature change to two sharps (F# and C#).

G5 G5 Cadd9 D Em Cadd9

I'm bet-ter off

This system contains the fourth line of music. The vocal line has the lyrics "I'm bet-ter off". The guitar staff shows chords: G5, G5, Cadd9, D, Em, and Cadd9. The TAB shows complex fretting patterns, including triplets and a key signature change to one sharp (F#).

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 a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "dead, I'm bet-ter off dead, I'm bet-ter off." The piano accompaniment is in the same key and time, with a melodic line in the right hand and a bass line in the left hand. The guitar tablature is written below the piano part, showing fret numbers for each string.

Asus2 Cmaj7 Asus2 Cmaj7

Prove your-self, prove your-self,

The second system continues the piece. It includes guitar chord diagrams for Asus2 and Cmaj7. The vocal line has the lyrics "Prove your-self, prove your-self,". The piano accompaniment features a more active melodic line with some grace notes and slurs. The guitar tablature shows various fretting techniques, including bends and slides.

Asus2 Cmaj7 Asus2

prove your-self,

The third system continues the vocal and piano parts. The guitar chord diagrams for Asus2 and Cmaj7 are repeated. The piano accompaniment has a steady eighth-note bass line and a melodic line with slurs. The guitar tablature continues with fretting patterns.

Cmaj7 Asus2

prove your - self. Woh

The fourth system concludes the piece. It includes guitar chord diagrams for Cmaj7 and Asus2. The vocal line has the lyrics "prove your - self. Woh". The piano accompaniment features a melodic line with a final flourish. The guitar tablature shows a sequence of chords and fretting patterns, ending with a final chord.

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 melody line with eighth notes and slurs. The bottom staff shows a guitar tablature with fret numbers and bar lines.

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 melody line with eighth notes and slurs. The bottom staff shows a guitar tablature with fret numbers and bar lines.

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 melody line with eighth notes and slurs. The bottom staff shows a guitar tablature with fret numbers and bar lines.

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

Please for -

TAB

$\text{♩} = 104$








Gadd9 G Cadd9 G/B A7sus4 G D5

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


let ring

TAB

way,

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

3:27
Musical notation for the first system, including a treble clef staff with a melody and a guitar TAB staff with fret numbers (7, 9, 11, 12, 15, 17) and a 'y' marking.

20-20
17-17

Gadd9 G Cadd9 D5 Em7 Cadd9 Csus2 Cadd9 Csus2 Cadd9 Csus2
Musical notation for the second system, including a treble clef staff with a melody and a guitar TAB staff with fret numbers (7, 9, 11, 12, 15, 17, 18, 19, 20) and a 'y' marking.

3:45
Gadd9 G Cadd9 D5 Em7 Cadd9 Csus2 Cadd9 Csus2 Cadd9 Csus2
Musical notation for the third system, including a treble clef staff with a melody and a guitar TAB staff with fret numbers (22, 24, 21, 23, 20, 19, 18, 17, 16, 15, 14, 13, 12, 10, 14, 12).

Gadd9 G Cadd9 D5 Em7 Cadd9 Csus2 Cadd9 Csus2 Cadd9 Csus2 G
Musical notation for the fourth system, including a treble clef staff with a melody and a guitar TAB staff with fret numbers (22, 24, 21, 23, 20, 19, 18, 17, 16, 15, 14, 13, 12, 10, 12).

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.

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 fret numbers: 0, 2, 2, 2 for the first measure, and 0, 2, 2, 2, 3, 3 for the second. Chord diagrams for C and Fsus2 are provided above the staff.

C

Fsus2

C

Fsus2

This system contains measures 3 through 6. The treble clef staff continues the melody with chords. The guitar TAB staff shows fret numbers: 0, 2, 2, 2, 3, 3 for measure 3; 0, 2, 2, 2, 3, 3 for measure 4; 0, 2, 2, 2, 3, 3 for measure 5; and 0, 2, 2, 2, 3, 3 for measure 6. Chord diagrams for C and Fsus2 are provided above the staff.

C

Am7

This system contains measures 7 through 10. The treble clef staff continues the melody. The guitar TAB staff shows fret numbers: 0, 2, 2, 2, 3, 3 for measure 7; 6, 12, 12 for measure 8; 6, 12, 12 for measure 9; and 6, 12, 12, 12 for measure 10. Chord diagrams for C and Am7 are provided above the staff.

Fsus2

This system contains measures 11 through 14. The treble clef staff continues the melody. The guitar TAB staff shows fret numbers: 6, 12, 12, 12 for measure 11; 6, 12, 12, 12 for measure 12; 6, 12, 12, 12 for measure 13; and 6, 12, 12, 12 for measure 14. A chord diagram for Fsus2 is provided above the staff.

C

This system contains measures 15 through 18. The treble clef staff continues the melody. The guitar TAB staff shows fret numbers: 6, 12, 12, 12 for measure 15; 6, 12, 12, 12 for measure 16; 6, 12, 12, 12 for measure 17; and 6, 12, 12, 12 for measure 18. 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

D=7
14#

Emadd9

Em13/C#

Em9/D

Emadd9

Em13/C#

Em9/D

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

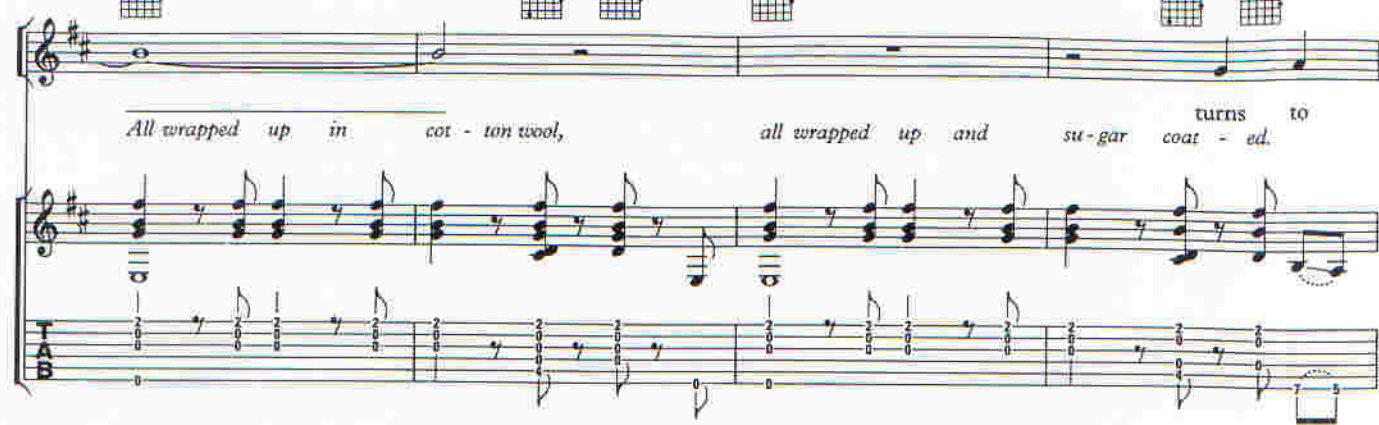
TAB

feedback

TAB

1. 2-54      






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 two sharps (F# and C#). 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 two sharps. The guitar staff continues the rhythmic pattern. 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 two sharps. The guitar staff continues the rhythmic pattern. 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 two sharps. The guitar staff continues the rhythmic pattern. 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

Stav

TAB

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 A5 G5/A

Stav

TAB

Em A5

Stav

TAB

VDS Em A5

Stav

TAB

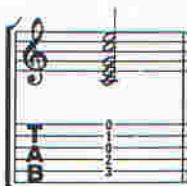
Em

Stav

TAB

Notation and Tablature Explained

Open C chord



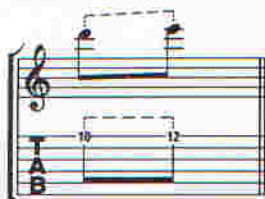
Scale of E major



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:



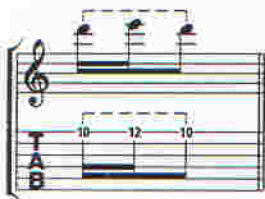
Example 1

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

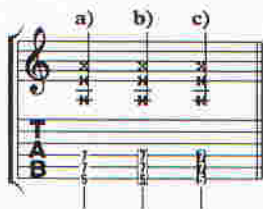
Play the D and F# together, then bend the G-string up one tone to E, and the B-string up a semitone to G.

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.



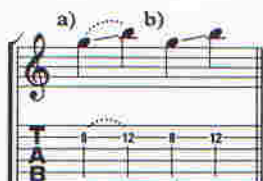
Mutes

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.



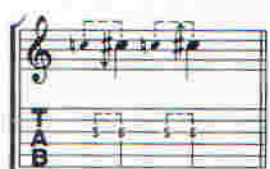
Pinch Harmonics

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.

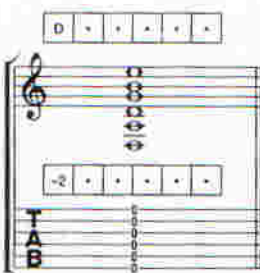


Repeated Chords

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



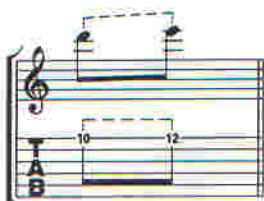
Gamme de Mi majeur



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

Bending

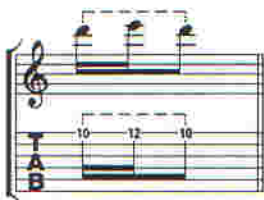
La note correspondant à la case sur laquelle on pose le doigt est toujours indiquée en premier. Les variations de hauteur sont obtenues en poussant sur la corde et sont indiquées par le symbole: En cas de doute sur la hauteur à atteindre, le fait de jouer les notes indiquées sans pousser sur la corde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



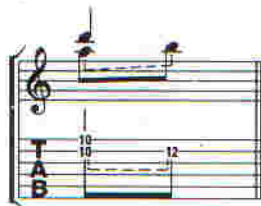
Exemple 1
Jouez la note Ré et poussez la corde d'un ton (deux demi-tons) pour atteindre le Mi.



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:



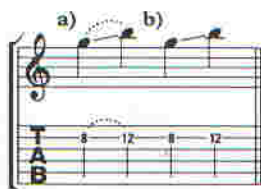
Emploi du levier de vibrato
Modifiez la hauteur du son avec le levier de vibrato. Lorsque c'est possible, la note à atteindre est indiquée.
a) Jouez le Sol et appuyez sur le levier de vibrato pour atteindre le Mi.
b) Jouez un Sol à vide et détendez le plus possible la corde avec le levier de vibrato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



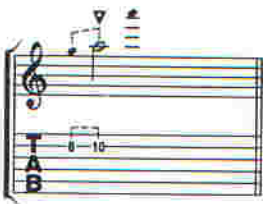
Harmoniques artificielles

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.



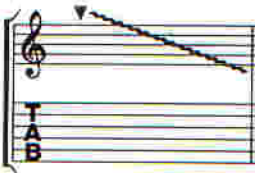
Effet de Vibrato

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.



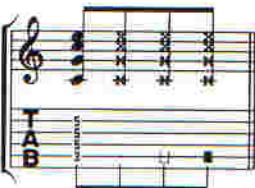
Scratch

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.

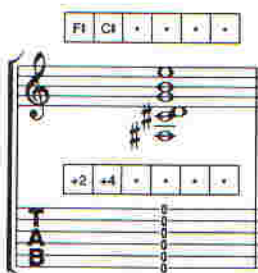


Accords répétés

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

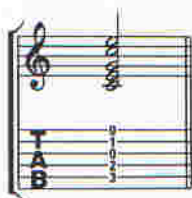


Lorsqu'aucun nom d'accord précis n'est applicable, par exemple quand la musique consiste en une figure répétée (riff), le centre tonal est indiqué entre parenthèses: [C]

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

Hinweise zu Notation und Tabulatur

Offener C - Dur - Akkord

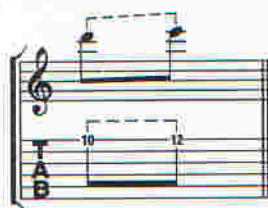


E - Dur - Tonleiter



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:



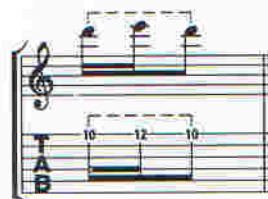
Beispiel 1

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 abzusteiern.

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



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.

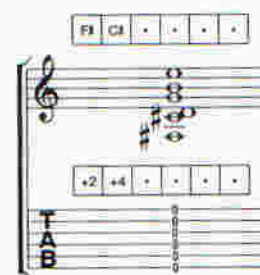


Akkordwiederholung

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.

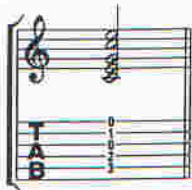


Wenn kein eigenes Akkordsymbol angegeben ist, z.B. bei Wiederholung einer musikalischen Figur (bzw. Riff), steht die Harmoniebezeichnung in Klammern: [C]

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

Spiegazione della notazione e dell'intavolatura

Accordo di Do aperto
(in prima posizione)




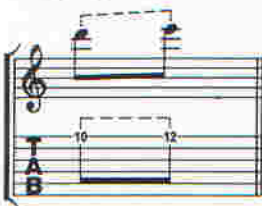
Scala di Mi maggiore



Mi acuto: 1a corda
Si: 2a corda
Sol: 3a corda
Re: 4a corda
La: 5a corda
Mi basso: 6a corda

Bending

La prima nota scritta è sempre quella tastata normalmente. Le alterazioni di altezza da realizzare con la trazione laterale della corda (bending) interessano le note comprese sotto al segno: . Se siete incerti sull'entità dell'innalzamento di tono da raggiungere, suonate le note indicate tastando normalmente la corda. Gli esempi seguenti mostrano le tecniche più comunemente impiegate nella maggior parte dei casi che possono presentarsi.



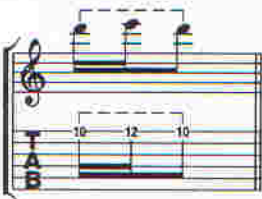
Esempio 1

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



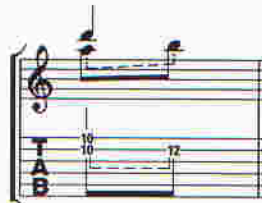
Esempio 4

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



Esempio 2

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



Esempio 5

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



Esempio 3

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



Esempio 6

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

Negli esempi seguenti sono illustrate altre tecniche chitarristiche:



Barra del tremolo

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

a) Suonate il Sol e abbassate il suono fino a Mi mediante la barra.

b) Suonate il Sol a vuoto e scendete quanto più possibile.



Smorzato

a) Smorzato con la destra

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

b) Smorzato con la sinistra

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

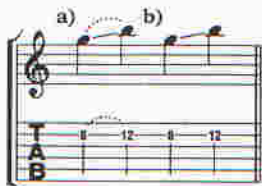
c) Pizzicato

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



Legature ascendenti e discendenti

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



Glissando

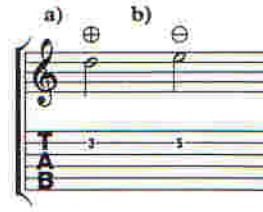
a) Suonate la prima nota e ricavate la seconda facendo scivolare il dito lungo la corda. Va pizzicata solo la prima nota.

b) Come sopra, ma pizzicando anche la seconda nota.



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.



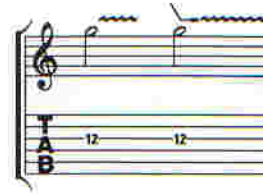
Slide Chitarra

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



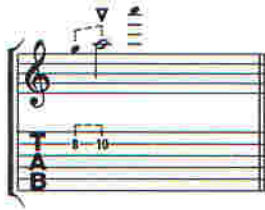
Armonici artificiali

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.



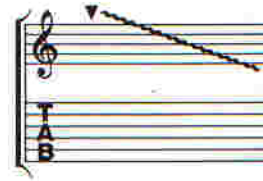
Vibrato

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.



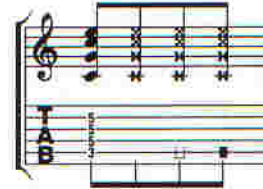
Suono graffiato

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.

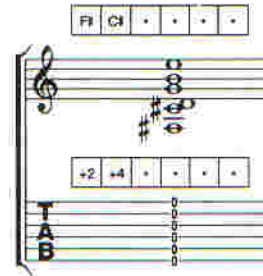


Accordi ripetuti

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.

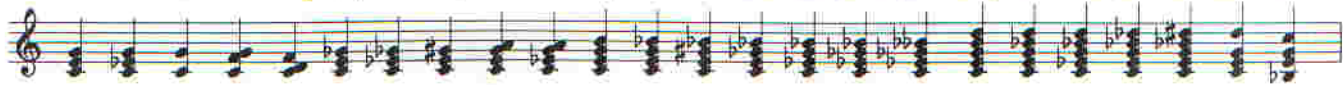


Accordate la corda del Mi basso (6a) un tono sopra (due semitoni) a Fa#. Accordate la corda del La basso (5a) due toni sopra (quattro semitoni) a Do#.

Indicazione degli accordi

E' stata impiegata la seguente nomenclatura convenzionale degli accordi.

C Cm C5 Csus4 Csus4/2 C(♭5) Cdim Caug C6 Cm6 Cmaj7 C7 C7#5 C7b5 Cm7 Cm7b5 Cdim7 Cmaj9 C9 Cm9 C7#9 C7b9 Cadd9 C/B



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

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

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