Radiohead
Hail to the Thief
(Guitar Tablature Vocal)
HAIL TO THE THIEF,
(or, The Gloaming.)*

2 + 2 = 5  (The Lakewarm.)
page 9

Sit down. Stand up.  (Snakes & Ladders.)
page 16

Sail to the Moon.  (Brush the Cuboehs out of the Sky.)
page 24

Backdrifts.  (Honeymoon is Over.)
page 36

Go to Sleep.  (Little Man being Erased.)
page 29

Where I End and You Begin.  (The Sky is Falling in.)
page 42

We suck Young Blood.  (Your Time is up.)
page 56

The Gloaming.  (Softly Open our Mouths in the Cold.)
page 62

There there.  (The Bony King of Nowhere.)
page 49

I will.  (No man’s Land.)
page 66

A Punchup at a Wedding.  (No no no no no no no no.)
page 74

Myxomatosis.  (Judge, Jury & Executioner.)
page 69

Scatterbrain.  (As Dead as Leaves.)
page 80

A Wolf at the Door.  (It Girl. Rag Doll.)
page 86

* Parental Advisory. These Lyrics contain Words that some People may find Offensive.
Tune all Gtrs.

\[
\begin{align*}
1 &= E & 4 &= D \\
2 &= B & 5 &= A \\
3 &= G & 6 &= D \\
\end{align*}
\]

\[
\begin{align*}
D^5 & & Fm & & Fsus2/E & & F/E & & D7 & & Gm & & F6sus4 & & C/E \\
D\#(b5)/F & & C5 & & A\#6 & & B\#6 & & G7 & & D\#5 & & A\#5 \\
\end{align*}
\]

\[= 150\]

**Intro:**

Elec. Gtr. 1

\[\text{D5} \]

\[\text{mp \ w/clean tone} \quad \text{w/dist.} \quad \text{w/clean tone} \quad \text{w/dist.} \quad \text{w/clean tone} \]

\[
\begin{align*}
\text{TAB} & & 0 & & 0 & & 0 & & 0 & & 0 & & x & & x \\
\end{align*}
\]

**Verse:**

\[\text{Fm} \]

\[\text{Fsus2/E} \]

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

\[
\begin{align*}
\text{TAB} & & 3 & & 3 & & 3 & & 3 & & 1 & & 3 & & 3 & & 3 & & 0 & & 3 & & 3 & & 3 & & 0 & & 3 & & 3 & & 3 & & 3 \\
\end{align*}
\]

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Put the world to rights.

sandbag and high.

I'll stay home forever where January has April showers when

two and two always makes a
two and two always makes a

two

Fm

F(4/E)

D7

Gm

F(6/sus4)

C/E

five...
five. It's the devil's way you can now shout.

mf w/slight dist.

Fig. 1

Elec. Gtr. 1

| 9 9 9 9 9 8 8 8 8 8 6 6 6 6 6 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 8 8 8 8 8 7 7 7 7 7 4 4 4 4 4 |

Elec. Gtr. 2

| 10 10 9 9 6 6 (6) (5) 5 5 |
|---|---|---|---|---|---|---|---|---|---|
| 8 8 8 8 7 7 7 7 4 4 4 4 7 |

(C)

(Eb)

(D7)

(Gm)
there is no way late
It is too out now.

You can scream, Be cause

You're not payin' attention, payin' attention,

payin' attention, payin' attention. Yeah I feel it pay-

---
try to sing a-long, but the music's all wrong, 'cause I'm mad, 'cause I'm mad...

I swallow my prize when I find the books keep coming back out.

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

hail to the thief, but I'm mad, but I'm mad, but I'm mad.
but I'm mad. Don't question my authority or

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

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

but it's mad, may be mad, may be mad.
F5  A♭6  B♭5
Sit down,

A♭6  A♭m6  F5  A♭5
stand up.

B♭5  A♭6  A♭m6

F5  A♭6  B♭5  A♭6
4° Bass Synth.

Walk anytime, into the jaws of hell,
Sit down,
Sit down,
walk into the
any time.
stand we
up. can wipe you out

[1, 2, 3.

jaws of hell.

any time.

We can wipe you out.

any time,
yeah, anytime.

Ooh, oh, oh, oh, oh, oh, oh, oh,

Stand...
(F5)

raindrops, the raindrops, the raindrops, the

Bass arr. for Gtr.

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raindrops, the raindrops, the raindrops, raindrops.

The

(B5) raindrops, the raindrops, the raindrops, the

(F5) raindrops, the raindrops, the raindrops, the
And how much did it cost?
I was dropped from moonbeam,
and sailed on shooting star.
(Amaj7) (Cmaj7) (Fmaj7) (Amaj7) (Cmaj7)

(Fmaj7)

A (Am)

May - be you’ll——

Fmaj7#11 Am

be pre - si - dent——

C

but know——— right——

Fig. 1

6 5 7 5 7 5 7 6 9 6 9 6 9 6 9 6 9 6 9
Go to Sleep. (Little Man being Erased.)

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Something for the rag and bone man.

Something big is gonna happen.

Over my dead body.

1. G5
So un - sub - ttle, some - one’s daugh - ter, you end up sucked in.

E♭maj9 B♭6 F♯ Cadd9 G5 B♭6 B♭6/A Cadd9 Cadd9/B

over my dead
over my dead

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

w/ Fig. 1 (Elec. Gtr. 2) 4 times

G5 B♭6 B♭6/A Cadd9 Cadd9/B

-dy.
dy.

Gr. 1

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

Gr. 2

w/delay & reverb
We don't, we don't want a monster
taking over.
We don't want the loonies
taking over.

Tip-toeing.
Tip-toeing.

We don't want a monster
taking over.
tying down our arms.

I'm gonna go to sleep,

come to you as you sleep,

come to you as you sleep.

G5  Bi%  C  G5
Backdrifts. *(Honeymoon is Over.)*

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\[ \text{\( \text{\#} = 94 \)} \]

\[ \text{B5} \]

(1\textsuperscript{st} time)

\[ \text{A5/B} \]

\[ \text{B5} \]

2. \( \text{D.C. \&} \) We’re rot-ten fruit, we’re da-maged goods, what the hell, we got
3. This far, but no fur-ther, I’m hang-ing off.

(Verse 4 see block lyric)

\[ \text{mf} \]

*Bass Synth. arr. for Gtr.
Tacet 1\textsuperscript{st} & 2\textsuperscript{nd}*

\[ \text{TAB} \]

\[ \text{A5/B} \]

\[ \text{B5} \]

\[ \text{A5/B} \]

noth-ing more to lose.
One gust and we will prob-ably
not a branch.
I’m tee-ter-ing on the brink of

\[ \text{TAB} \]

\[ \text{A5} \]

\[ \text{Em} \]

\[ \text{G5/B} \]

To Coda \&

\[ \text{TAB} \]

\[ \text{2\textsuperscript{nd} Bass Synth. enters} \]

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To Coda \( \oplus \) 1, 2.

You fell into our arms, you fell into our arms.

We tried but there was nothing we could do,

nothing we could do.
D
D/C#  B5  D

D.C. al Coda

\(\oplus\) Coda

B5

N.C.

Ah ah ah,

you fell into our arms,

you fell into our arms.
We tried but there was nothing we could do,
nothing we could do.
You fell into our, you fell into our...
Verse 4 (D.C. ♩):
All evidence has been buried
All tapes have been erased
But your thirst, it give you away
So you're backtracking.
Where I End and You Begin. (The Sky is Falling in.)

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Freely

[Sheet Music]

Synth. arr. for Gtr. w/slow vibrato

Bass arr. for Gtr.

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

(Eb) (Bb)

There’s a
gap in be tween, sor ry for us, there's a gap we meet, the di no saurs roam the earth.

where I and, and you turns green be gin, where I

I'm

end and you be gin.
(Spoken) Four, five, six, seven. I'm up in the clouds, I'm where I end and where you start.

up in not take the clouds, part, I'm up in the clouds, end and where you start,

and I can't, you left me alone.
(Cm)  (Gm)  (Ab)  (Fm)

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

w/more dist.

TAB

17  17  12  12  13  13  10  10

15  15  10  10  11  11  8  8

(Gm)  (Cm)  (Eb)  (Bb)

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

TAB

12  12  10  10  8  13/15

10  10  10  8  6  11/13

(Cm)  N.C.

Synth. arr. for Gtr.

w/volume pedal + 8va

TAB

13 (13) 6  11

9 (9)  8  9  8  11

cont. sim.

TAB

10

13  8  11

9  8  9  8  11

13  11
(E)\(b\)
\[\text{Bass arr. for Gtr.}\]

Gr. 1

(fade in)

(Cm)

(E)\(b\)/F

(E)\(b\)

(Cm)

I will
(E♭)
eat you alive, I will eat you alive, I will eat you alive,

(E♭/F) (Cm)
eat you alive, There'll be no more lies, there'll be no more lies, there'll be

TAB
10 10 10 10 10 17 17 17 17 17 17 17
8 8 8 8 8 15 15 15 15 15 15 15

Play 3 times

no more lies, there'll be no more lies, I will

TAB
17 17 17 17 17 17 17 15 15 15 15 5 8

E♭
eat you alive, I will eat you alive, I will eat you alive,
There there. (The Boney King of Nowhere.)

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Intro: N.C.

3 bars Drums

Intro:

(Bm)

mf Bass arr. for Gtr.

Elec. Gtr. 1

w/feedback & modulation

Bass cont. sim.

Bm7

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Verse:

Bm7

1. In pitch dark ways a siren I go walk-

2. There's always a siren I go walk-

G G/E D/F# Em

- singing in your landscape,

- singing you to shipwreck.

G G/E D/F# Em Bm7

Bro Steer away.

Bm7
-ken branch es would be a trip me ing dis-

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

speak.

Chorus: Aadd9

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

G G/E D/F# Em G G/E D/F# Em
Just 'cause you feel it,

doesn't mean it's there.

[1.]

Elec. Grt. 2

Gtr. 1 sustains into feedback

Feel it.
ly, me, and lone-ly, me, and lone-

1. ly.

We are accidents wait-

*composite part

ing, waiting to hap-

54
We suck Young Blood. *(Your Time is up.)*

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

mf Piano arr. for Gtr.

Verse:
Ebm  F/C  Gb6  F5
(1.) hun - gry?
Are you sick?
(2.) sweet?
Are you fresh?
```

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Are you begging for a break?
Are you strung out by the wrists?

Chorus:
Are you

We want the young

blood.

(Ooh...)
Won’t let the
ad lib.

Wont let the nervous
bury me.

Our rivers
poisoned.

Our veins
We want the sweet
(E₃m)  B₃  G₃/B₃  F/A  F7

meat.  (Ooh.  

G₃/B₃  F/A  F7  (E₃m)  B₃

(Ooh.  We want young blood.  

G₃/B₃  F/A  F7  (E₃m)  B₃

(Ooh.  Oh.  

G₃/B₃  F/A  F7  (E₃m)

Oh.  

G₃/B₃  F/A  F7  (E₃m)

oh.  

G₃/B₃  F/A  F7  (E₃m)
The Gloaming. (Softly Open our Mouths in the Cold.)

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\[ \text{Intro: N.C.} \]

\[ \text{mf Bass Synth. arr. for Gtr.} \]

\[ \text{Play 6 times} \]

\[ \text{Verse:} \]

1. Genie let out of the bottle, it is now the witch...

(2.) suck you down to the other side, they will suck you down to the...

\[ \text{Synth. arr. for Gtr.} \]

\[ \text{Bass Synth. cont. sim.} \]

\[ \text{ing hour. They will suck you down to the other side, they will} \]

\[ \text{© 2002 Warner/Chappell Music Ltd, London W6 8BS} \]
it is now the witching hour...
To the Murderers your
suck you down to the other side.
To the shadows blue and red,

murderers? We are not the same as you.
shadows blue and red, your alarm bells, your alarm bells...

(Harmony tacet 1°)
of the bottle, funny how, funny how...
shadows blue and red, your alarm bells, your alarm bells.

When the walls spin, when the walls spin, will you breathe in, will you breathe.
ringing, they should be ringing, they should be ringing, they should be

Bass Synth. arr. for Gtr.
ring ing, they should be ring ing, they should be

breathe ing, will you breathe ing, they should be ring ing, they should be

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

2. They will
ring - ing, they should be ring - ing, they should be ring - ing, they should be

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

(2° tacet)

Play 4 times
I will. (No man's Land.)

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\[ \text{G}\# \\ C\#m \\ Amaj7 \\ G\#sus4 \\ A \\ F\#m \\ E \\ F\# } \\
\]

\( \text{Gr. 1} \) \\
\( \text{mp let ring throughout} \)

\[ \text{G}\#sus4 \\ G\# } \\
\]

\[ \text{Amaj7} \\ G\#sus4 \\ G\# } \\
\]

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C#m       Amaj7       G#sus4       G#
this happen to my children.

Meet the real...

C#m       Amaj7       G#sus4       G#
world, coming out of your shell.

C#m       Amaj7
With white elephants sitting ducks...

mf

G#sus4       G#

C#m
I will

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

TAB  4  4  4  4  4  4  4  4
     4  4  4  4  4  4  4  4
     4  4  4  4  4  4  4  4
     4  4  4  4  4  4  4  4
     4  4  4  4  4  6  6  6
     4  4  4  4  4  4  4  4
     4  4  4  4  4  4  4  4
     4  4  4  4  4  4  4  4
Little baby's eyes, eyes, eyes.

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

Lit-tle ba-by's eyes, eyes.
Myxomatosis. (Judge, Jury & Executioner.)

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

\[ d = 99 \]

Intro: N.C.

Elec. Gtr. 1

\[ \text{w/dist.} \]

\[
\begin{array}{cccccccc}
T & A & B \\
10 & 7 & 9 & 5 & 7 & 3 & 5 & 2 & 3 & 9 & 10
\end{array}
\]

\[
\begin{array}{cccccccc}
T & A & B \\
10 & 7 & 9 & 5 & 7 & 12 & 10 & 7 & 12 & 7 & 9
\end{array}
\]

\[
\begin{array}{cccccccc}
T & A & B \\
10 & 7 & 9 & 5 & 7 & 3 & 5 & 2 & 3 & 9 & 10
\end{array}
\]

1. The

\[
\begin{array}{cccccccc}
T & A & B \\
10 & 7 & 9 & 5 & 7 & 12 & 10 & 7 & 12 & 7 & 9 & 0
\end{array}
\]

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Verse:

(1.) mongrel cat came home,
2. I sat in the cupboard, and

(Verse 3 see block lyric)

hold ing half a head.

wrote it down real neat.

They were

-ceed ed to show it all,
cheering and waving,
cheering and waving,

all his new found friends,
twitching and salivating like with myxo ma to sis.

He said, I've

It got
I've been where I like, I've fucked up.

She slept with who I like.

She beat me up for break fast, she

Used in a photo in Time magazine,

She screwed me in a vice. But now

Buried in a burning black hole in Devon.
Chorus:

I don't know why I feel so tongue-tied.

To Coda Θ 1.

D♭6. al Coda

I feel so skinned alive. 3. My

Θ Coda
Verse 3:
My thoughts are misguided and a little naive
I twitch and I salivate like with myxomatosis.
You should put me in a home
Or you should put me down.

I got myxomatosis
I got myxomatosis.

Yeah, no one likes a smartass but we all like stars
That wasn’t my intention
I did it for a reason
It must have got mixed up
Strangled, beaten up.

I got myxomatosis
I got myxomatosis.

And now I don’t know why (etc.)
A Punchup at a Wedding. (No no no no no no no no.)

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(D/E) (Dsus²/E) (Esus²)
nothing's ever good enough for you...
don't infect me with your poison...

(Dsus²/E) (Esus²)
(Dsus²/E) (Esus²)
(Em) (D/E)
I was there, it wasn't like
You're a bull in a china shop.

Dsus²/E Esus²
(D/E) (Dsus²/E) (Esus²)
that.
You've come here when I turn round you stay just

(D/E) (Dsus²/E) (Esus²)
to start a fight.
You had to

T 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7
B 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7
Chorus: Em

piss on our parade,
point-less snide remarks.
you had to shred our big day,
of hammer head-ed sharks.

Am9 Am6 Am9 Am6
you had to ruin it for all concerned,
the pot will call the kettle black,
it's a drunk.

Am
The pot will call the kettle black,
it's a drunk.

(Em) (Am) Dsus2/E Esus2

drunken punch up at a wedding.
Yeah.

(Dsus2/E) (Esus2)
Scatterbrain. (As Dead as Leaves.)

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C6  G/B  F/A  G6  F#m6  Em  Em(maj7)
Gm(f5)  Gm  A(s6)  A  Em7/D  G6sus4  F#sus4/A#f
F#/A#  Bm  F#m/A  G  Bm*  D  Dsus4

Intro:  C6  G/B  F/A  G6

Elec. Gtr. 1

mf let ring throughout

Verse:  C5  G/B  F/A  G6

1. I’m walking out
2. Yesterday’s

Gtr. 1

lines

Elec. Gtr. 2

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pulling easy pick a hole.
I only wish I could fall in.

Your voice is moving tar...
Ooh.

Gr. 1

Gm(5)
Gm  A(6)
A  Em
Em7/D
Gm(5)  Gm  A(6)
A

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

2.

G6sus4  G6  F#sus4/A#
F#7/A#  Bm
F#m/A

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

12
12

G6sus4  G  F#sus4/A#
F#7/A#  Bm*
D

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

G6sus4  G  F#sus4/A#
F#7/A#  Bm*

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

Some - where I'm not scatter - brain.
G6sus4 G F#sus4/A# F#A# Bm* D

Some - where I'm not scatter - brain...

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

G6sus4 G6 F#sus4/A# F#A# Bm* Dsus4 D
Light 'ning fuse power cut, scatter brain...

G₆sus⁴  G  F₇sus⁴/A♯  F♯/A♯  Bm*  D

T  1  0  4  7  6  7  7  8-7  7  10  11  12
B  2  0  3  6  6  7  0  0  7  10  10

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

G₆sus⁴  G  F₇sus⁴/A♯  F♯/A♯ (Bm)

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

T  12  15  12  15  14  15  14-15
B  12  15  12  14  15  14-15
A Wolf at the Door. *(It Girl, Rag Doll.)*

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

\[\text{Intro: } \frac{3}{4} \text{ (quarter notes)}\]

```
Intro:
Dm       Dsus2     Gmadd13
[\text{Chords and notes for guitar}]

\[\text{Verse: } \frac{6}{8} \text{ (sixteens)}\]

\[\text{Chords and notes for guitar} \]

1. Drag him out your wind-dow, drag-ging out the dead, 
2. Get the eggs, got the flan in the face, the

(Verses 3, 4 & 5 see block lyric)

\[\text{Chords and notes for guitar} \]

lid, out pops the crack-er, slaps you in the 
Dance you fuck-er, dance you fuck-er, don't you dare, 

\[\text{Chords and notes for guitar} \]

don't you dare, don't you flan in the face.

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teeth. Steel toe-caps, takes all your credit cards, get rough, get the gunge.

Take it with, the love is given, take it with a pinch of salt, take it to the tax man.

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

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

Steal all my children if I don't pay the ransom. And
To Coda

Dmaj7
I'll never see them again if I squeal to the cops...

Gmaj7

Trem. bar

Dm
Oh, oh, oh, na na na, na na na, na

Cadd9

Bi6

Gtr. 2

Gtrs. 1 & 3 tacet

F/A
na na na, na na na. Na na na na, na na na.

A/G

Dm*
La la la la... la la la la, la la la la, la la la la la

Cadd9

mf

TAB

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

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

0 3 2
1 2 3
2 0 3
3 0 2
4 0 2
Verse 3:
Let me back, let me back
I promise to be good
Don’t look in the mirror
At the face you don’t recognise
Help me call the doctor
Put me inside
Put me inside
Put me inside
Put me inside.

Verse 4:
Walking like giant cranes
And with my x-ray eyes
I strip you naked
In a tight little world
Who are we to complain?
Are you on the list?
Stepford wives
Investments and deals
Investments and deals
Cold wives and mistresses.

Verse 5:
Cold wives and Sunday papers
City boys in first class
Don’t know they’re born
They know someone else is gonna
Come and clean it up
Born and raised for the job
Someone always does
I wish you’d get up, get over
Get up, get over
Turn your tape off.

I keep the wolf from the door etc.
GUITAR TAB GLOSSARY**

**TABLATURE EXPLANATION**

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

<table>
<thead>
<tr>
<th>String</th>
<th>3rd Fret</th>
<th>12th Fret</th>
<th>A “C” Chord</th>
<th>“C” Chord Arpeggiated</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>String</th>
<th>13th Fret</th>
</tr>
</thead>
</table>

- UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.
- DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.
- HARMONICS
  - NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.
  - ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and then picked by another finger.

**BENDING NOTES**

- HALF STEP: Play the note and bend string one half step.*
- WHOLE STEP: Play the note and bend string one whole step.
- WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.
- QUARTER-TONE BEND: Play the note and bend string slightly to the equivalent of half a fret.
- PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.
- PREBEND AND RELEASE: Bend the string, play it, then release to the original note.
- REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

* A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

**TREMOLabar**

- SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.
- ARTIFICIAL “PINCH” HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

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**By Ken Chipkin and Aaron Stang**
RHYTHM SLASHES

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

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

ARTICULATIONS

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

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

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

FRETBOARD TAPPING:
"Tap" onto the note indicated by a finger of the pick hand, then pull off to the following note held by the fret hand.

TAP SLIDE:
Same as fretboard tapping, but the tapped note is slided randomly up the fretboard, then pulled off to the following note.

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

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

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

HAMMER ON and pull off consecutively and as fast as possible between the original note and the grace note.

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

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

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

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

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

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

LONG GLISSANDO:
Play note and slide in specified direction for the full value of the note.

TREMOLO PICKING:
The note or notes are picked as fast as possible.

VIBRATO:
The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.