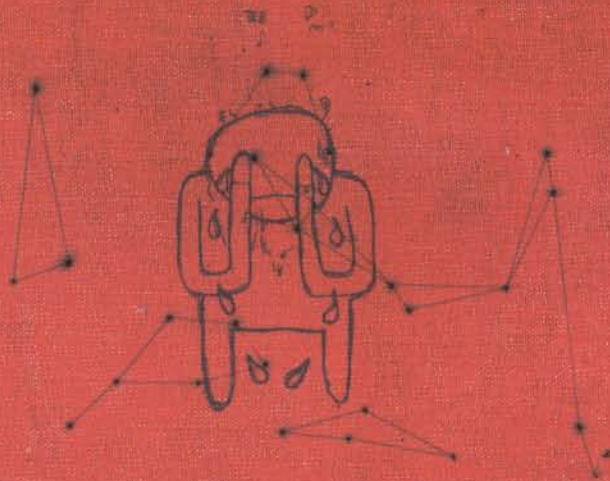


RADIOHEAD AMNESIAC

GUITAR TABLATURE VOCAL



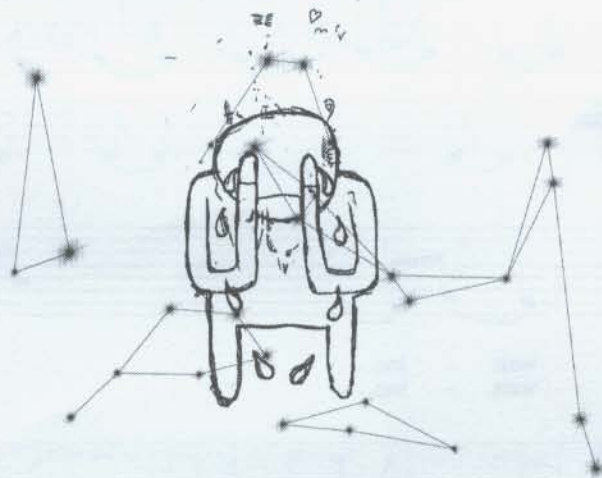
AMNESIAC

RADIOHEAD

GUITAR TABLATURE VOCAL

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PUBLISHED 2002
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GRIFFIN HOUSE 161 HAMMERSMITH ROAD LONDON W6 8BS ENGLAND

EDITED BY CHRIS HARVEY
DESIGN BY STANLEY & TCHOCK
MUSIC ARRANGED BY ARTEMIS MUSIC LTD

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PACKT LIKE SARDINES IN A CRUSHD TIN BOX

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

♩ = 124

Intro:

18 bars Drums

Elec. Piano

mf

*Key signature denotes D dorian

1. Af-ter

Verse:

(1.) years — of — wait - ing, —
(2.) years — of — wait - ing, —

noth - ing — came. — As your Af - ter

2° w/gate fx

life flashed — be - fore your eyes, — noth - ing came. you
 years of — wait - ing, — And you

2° w/Gtr. fx

re - al - ise. — I'm a
 re - al - ise — you're look - ing in, look - ing in, the wrong place. — I'm a

1° w/Gtr. fx

Chorus:

rea - s'n - 'ble man, — get off, — get off, — get off — my case, —
 rea - s'n - 'ble man, — get off — my case, — get off — my case, —

FACTY LIKE SARDINES IN A CRUSHED TIN BOX

I'm a rea - s'n - 'ble man, — get off — my case, — get off —
I'm a rea - s'n - 'ble man, — get off — my case, — get off —



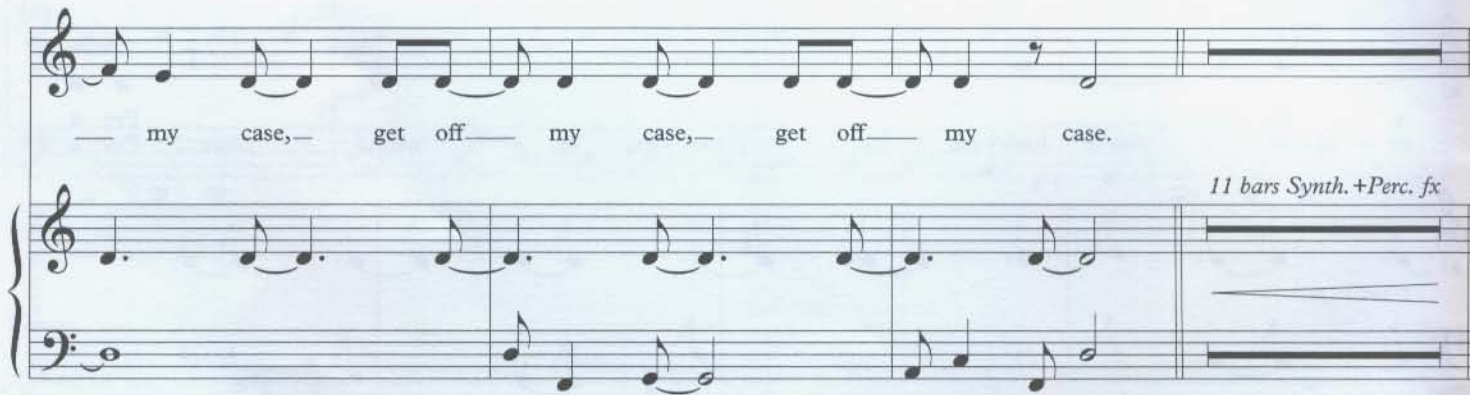
1. || 2.

— my case. — get off. 2. Af - ter — my case. — I'm a rea - s'n - 'ble man, — get off —
— my case, — get off.



— my case, — get off — my case, — get off — my case.

11 bars Synth. + Perc. fx



Af - ter years — of — wait - ing. —

I'm a rea - s'n - 'ble man, — get off —

4 bars Drums+fx

4° w/Gtr. fx

Play 4 times

— my case, — get off — my case, — get off — my case. — (4° tacet) I'm a

PYRAMID SONG

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

♩ = 106 (♩ = ♩)



First system of musical notation. It includes a guitar part with five chords: F#, Gmaj7, A6, Gmaj7, and G. Below it is a piano accompaniment in 4/4 time, marked *mp*. The piano part features a melody in the right hand and a bass line in the left hand, with some notes marked with accents.



Second system of musical notation. It includes a guitar part with four chords: F#, Gmaj7, A6, and Gmaj7. Below it is a piano accompaniment in 4/4 time. The piano part continues the melody and bass line from the first system.



Third system of musical notation. It features a vocal line starting with a long note held over the first two measures, followed by a melodic phrase. The lyrics "Ooh," and "ooh," are written below the notes. A triplet of eighth notes is marked with a "3" above it. Above the guitar part, the chords F#, Gmaj7, A6, Gmaj7, and F# are indicated.

Fourth system of musical notation. It shows the piano accompaniment for the final system, continuing the melody and bass line from the previous systems.

Gmaj7

A6

Gmaj7

F#



ooh.

1, 3.(%) I



F#

Gmaj7

A6

Gmaj7

F#



jumped in the ri-ver and what did I see?
2, 4.(%) All my lov-ers were there with me,



F#m

Eadd9

Gmaj7



Black eyed an-gels swam with me.
All my past and fu-tures.

A
And we



F#

Gmaj7

A6

Gmaj7

F#



moon full of stars and as-tral cars,
went to hea-ven in a lit-tle row boat,

and
there was



4° To Coda ⊕

F#m Eadd9 Gmaj7

all the fi - gures I used to see.
 nothing to fear, noth - ing to doubt.

F# Gmaj7 A6 Gmaj7 F#

Ooh, ooh,

Gmaj7 A6 Gmaj7 F#

ooh.

*D.%. al Coda
(with repeats)*

♢ Coda

F#m Eadd9 Gmaj7 F#

1, 2.

noth - ing to fear, noth - ing to doubt.

3.

Gmaj7



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a melodic line.

There was

Piano accompaniment for the first system, including treble and bass staves.

F#

Gmaj7

A6

Gmaj7



String section musical staff with the label "Strings".

mf

Piano accompaniment for the second system, including treble and bass staves.

F#

Gmaj7

A6

Gmaj7



Piano accompaniment for the third system, including treble and bass staves.

F#7(b9)

F#

G

A6

Gmaj7

F#



Piano accompaniment for the fourth system, including treble and bass staves.

PULK/PULL REVOLVING DOORS

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

♩ = 97

Drum Loop*

mf

Organ**

*gated
**loop

freely

Elec. Piano

cont. sim.

w/long delay

1. Spoken: There are barn doors
(Verse 3 see block lyric)

2. There are doors that open

by themselves.

and there are revolving doors.
There are sliding doors and there are secret doors.

1.

Doors in the rudders of big ships. And there are revolving doors. *Drum loop stops*

2. 3.

cont. sim.

Synth. glissando fx *12 bars ad lib. fx*

Synth. tape loop *3 bars Drum loop & fx* *fx* *Repeat to fade*

Verse 3:
 There are doors that lock
 And doors that don't

 There are doors that let you in
 And out
 But never open
 But there are trapdoors
 That you can't come back from.

YOU AND WHOSE ARMY?

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

D#m G# C#m F# Bm E
 A D#m7b5 G#7 C#m7/B A#m7b5 C#5

$\text{♩} = 66$

D#m G# C#m F# Bm E
 1. Come on, — come on, — you think — you
 2. Come on, — come on, — Ho - ly Ro - man Em -
 Elec. Gtr. 1
mp
 TAB: 7 7 4 4 5 5 2 2 3 3 0 0
 8 8 5 5 6 6 3 3 4 4 1 1
 8 8 6 6 6 6 4 4 4 4 2 2
 6 6 4 4 4 4 2 2 2 2 0 0

A C#m D#m G# C#m F#
 drive me cra - zy. Well come on, — come on, —
 - pire. Come on if you think, come on if you think
 TAB: 5 5 5 7 7 4 4 4 4 5 5 2 2
 6 6 6 8 8 6 6 6 6 6 6 3 3
 7 7 4 6 6 6 6 6 6 6 6 4 4
 5 5 4 4 4 4 4 4 4 4 2 2

Bm E A C#m 1. E A C#m
 you and — whose ar - my? You and — your — cro - nies.
 you can — take us on.
 TAB: 3 3 0 0 5 5 5 5 1 1 5 5 5 5
 4 4 1 1 6 6 6 6 2 2 6 6 6 6
 4 4 2 2 7 7 6 6 0 0 7 7 7 7
 2 2 0 0 5 5 4 4 0 0 5 5 5 5

I MIGHT BE WRONG

2. E A C#m D#m7b5 G#7 D#m7b5 G#7

You can take us on.

TAB 1 1 5 5 5 5 5 5 7 7 4 4 7 7 4 4
 2 2 6 6 6 6 6 6 6 6 4 4 6 6 5 5
 2 2 7 7 7 7 7 7 7 7 4 4 7 7 4 4
 0 0 5 5 5 5 4 4 6 6 4 4 6 6 4 4

C#m C#m7/B A#m7b5 D#m7b5 G#7 D#m7b5 G#7

You and whose ar - my?
 You and your cro - nies.

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

C#m C#m7/B A#m7b5 C#5 C#5 E F# C#5

You for-get so ea - si - ly.

TAB 5 5 5 4 4 4 6 6 6 6 6 6 6 6 6 6
 6 6 6 6 6 6 4 4 4 4 4 4 4 4 4 4
 4 4 6 6 6 6 6 6 6 6 6 6 6 6 6 6
 7 6 4 4 4 4 0 0 2 2 2 2 2 2 2 2

C#5 E F# C#5 E

We ride to - night, we ride to - night.

TAB 6 6 1 1 3 3 3 6 9 9 9 9 8 8 6 6 9 8 8 6 6
 6 6 2 2 4 4 4 4 9 9 9 9 8 8 6 6 9 8 8 6 6
 4 4 0 0 2 2 2 2 4 4 4 4 4 4 4 4 4 4 4 4
 0 0 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4 4 4

YOU AND THE ARTIST?

1. F# C#5 E F# C#5

Ghost hor - - - ses,

TAB

3	3	3	6	9	9	9	9	8	6	6	9	8	6	6	3	3	3	6	9	9	9
4	4	4	6	9	9	9	9	8	6	6	9	8	6	6	4	4	4	6	9	9	9
4	4	4	4												4	4	4	4			
2	2	2	4												2	2	2	4			

E F# C#5

ghost hor - - - ses.

TAB

9	8	6	6	9	8	6	6	2	3	4	6	9	9	9
9	8	6	6	9	8	6	6				4	9	9	9

2. C#5 E F# C#5 E

Ghost hor - - - ses, ghost hor - -

mp

TAB

9	8	6	6	9	8	6	6	2	3	4	6	6	6	1	1
9	8	6	6	9	8	6	6				4	6	6	2	2
												4	4	0	0

F# C#5 E rit. F# C#5

- ses, ghost hor - - - ses.

TAB

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

I MIGHT BE WRONG

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

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

Intro: **free time**
 Synth. arr. for Gtr.

mf
 let ring...

TAB: 0 0 0 1 0 2

a tempo ♩ = 104

Elec. Gtr. 1

TAB: 0 3/5 3 0 0 0 3/5 3 0 0 0 3/5 3 3

1. | 2. Verse:

1. I might — be wrong,
 (2.) I do?

I might — be wrong,
 What would I do?

I could have
 if I

TAB: 0 3/5 3 3 0 3/5 3 3 0 3/5 3 3

SHORTER THAN I

sworn I saw a light com-ing on. }
did not have you?

The first system consists of a vocal line and a guitar TAB line. The vocal line is in G major (one flat) and 4/4 time. It contains the lyrics: "sworn I saw a light com-ing on. } did not have you?". The guitar TAB line shows fret numbers 0, 3, 3, 3, 3, 8, 3, 3, 3, 0, 3/5, 3, 3.

(1° only)

I used to

The second system consists of a vocal line and a guitar TAB line. The vocal line has a rest for the first two measures, followed by the lyrics "I used to". The guitar TAB line shows fret numbers 0, 3/5, 3, 3, 0, 3/5, 3, 3, 0, 3/5, 3, 3.

omit 2°

think, I used to think

The third system consists of a vocal line and a guitar TAB line. The vocal line has a rest for the first measure, followed by the lyrics "think, I used to think". The guitar TAB line shows fret numbers 0, 3/5, 3, 3, 2, 2, 0, 3/5, 3, 3, 0, 3/5, 3, 3, 2, 0.

there is no fu - ture left at all, I used to

The fourth system consists of a vocal line and a guitar TAB line. The vocal line has a rest for the first measure, followed by the lyrics "there is no fu - ture left at all, I used to". The guitar TAB line shows fret numbers 0, 3/5, 3, 3, 8, 3, 3, 3, 8, 3, 3, 3, 3/5.

Pre-chorus:

think. ————— Op - - - - - en up, —
Op - - - - - en up —

TAB
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
0 3/5 3 3 0 3/5 3 3 0 3/5 3 3

be - gin ————— a - - gain. —————
and let ————— me ————— in. —————

TAB
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
0 3/5 3 3 0 3/5 3 3 0 3/5 3 3

TAB
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
0 3/5 3 3 0 3/5 3 3 0 3/5 3 3

Chorus:

Let's go — down the wa - ter - fall. —————
Let's go — down the wa - ter - fall. —————

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

Think a - bout the good times, nev - er look
 Have our-selves a good time it's noth - ing at

TAB
 5 3 10 0 9 3 3

back, all, it's nev - er look noth - ing at back.

TAB
 5 3 5 3/5 5 3 5 3/5 0 0 3/5 3 3

2. What would

TAB
 0 0 0 0 0 0 0 0 0 0 0 0

2. all, noth - ing at all.

TAB
 2 2 2 2 2 2 2 2 0 0 0 0

Musical notation system 1: Treble clef, key signature of one flat, 4/4 time. The system includes a vocal line with a whole note rest, a guitar line with eighth-note patterns, and a guitar tablature line with fret numbers: 0 0 3/5 3 3 0 0 3/5 3 3 0 0 3/5 3 3.

Musical notation system 2: Treble clef, key signature of one flat, 4/4 time. The system includes a vocal line with a whole note rest and a final quarter note, a guitar line with eighth-note patterns, and a guitar tablature line with fret numbers: 0 0 3/5 3 0 3 0 0 3/5 3 0 3 0 0 3/5 3 3 0 3/5 3 3.

Musical notation system 3: Treble clef, key signature of one flat, 4/4 time. The system includes a vocal line with lyrics "it mov - ing." and "it mov - ing.", a guitar line with eighth-note patterns, and a guitar tablature line with fret numbers: 0 0 3/5 3 3 5 0 3/5 3 0 3 0 0 3/5 3 3 0 3/5 3 3.

Musical notation system 4: Treble clef, key signature of one flat, 4/4 time. The system includes a vocal line with lyrics "Keep" and first/second endings, a guitar line with eighth-note patterns, and a guitar tablature line with fret numbers: 0 0 3/5 3 3 2 2 0 0 3/5 3 3 2 0 3 3/5 3 3 0 0 0 0.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a flat key signature, a middle staff with a treble clef and a flat key signature, and a bottom staff labeled 'TAB' with guitar fret numbers. The TAB staff contains the following sequence of numbers: 0, 0, 3, 3, 2, 0, 0, 2, 2, 0, 0, 2, 2.

Second system of musical notation. It consists of three staves: a top staff with a treble clef and a flat key signature, a middle staff with a treble clef and a flat key signature, and a bottom staff labeled 'TAB' with guitar fret numbers. The TAB staff contains the following sequence of numbers: 0, 0, 3, 2, 3.

freely

Third system of musical notation, marked 'freely'. It consists of three staves: a top staff with a treble clef and a flat key signature, a middle staff with a treble clef and a flat key signature, and a bottom staff labeled 'TAB' with guitar fret numbers. The middle staff includes a dynamic marking 'mp' and changes in time signature from 3/4 to 4/4. The TAB staff contains the following sequence of numbers: 6, 7, 6, 5, 5, 6, 5, 5, 5, 0, 5/7, 3/5, 7, (7), 3, 5, (5).

Fourth system of musical notation. It consists of three staves: a top staff with a treble clef and a flat key signature, a middle staff with a treble clef and a flat key signature, and a bottom staff labeled 'TAB' with guitar fret numbers. The TAB staff contains the following sequence of numbers: 3, 3, 1, 3, 3, 0, 3, 3, 3, 5.

a tempo

A vocal staff in G major with a key signature of one flat. It features a melodic line with a long note on the first staff, followed by a phrase starting with 'Ah,' and another phrase starting with 'ah,'.

A guitar staff in G major. The TAB below shows the fretting for the first four measures: 1, 3, 5, 3, 1, 3, 3, 0, 2, 2.

A vocal staff in G major. It features a melodic line with a long note on the first staff, followed by a phrase starting with 'ah.'.

A guitar staff in G major. The TAB below shows the fretting for the first four measures: (0), 3, 0, 3.

An empty vocal staff.

A guitar staff in G major. The TAB below shows the fretting for the first four measures: 0, 3/5, 3, 3, 0, 3/5, 3, 3, 0, 3/5, 3, 3, 0, 3/5, 3, 3.

An empty vocal staff.

A guitar staff in G major. The TAB below shows the fretting for the first four measures: 0, 3/5, 3, 3, 0, 3/5, 3, 3, 0, 2, 0.

MORNING BELL / AMNESIAC

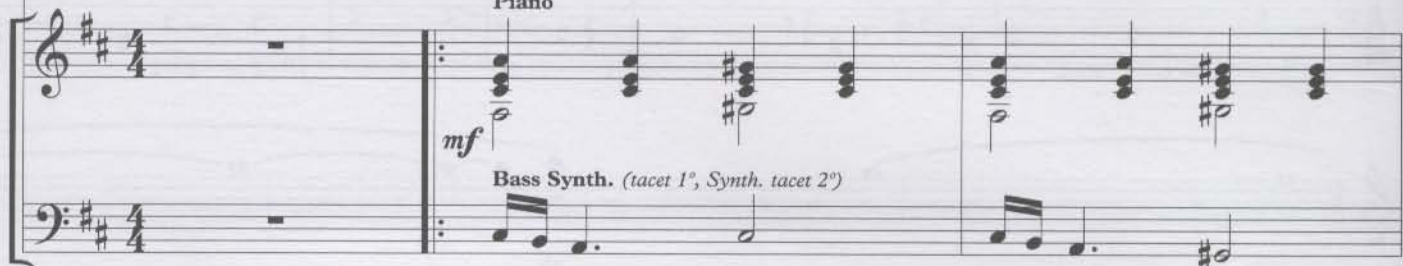
Words and Music by Thomas Yorke, Jonathan Greenwood,
Edward O'Brien, Philip Selway and Colin Greenwood

♩ = 62
N.C.



1. The morn - ing bell, — the morn - ing bell. —
2. You can keep the furni - ture, a bump on the head. —

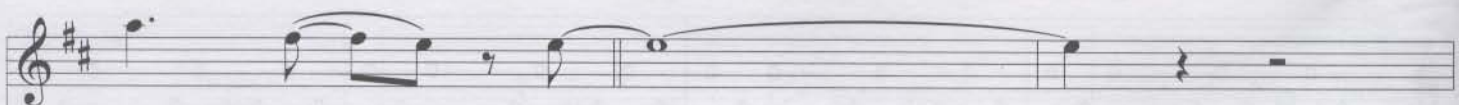
Piano



Light an - oth - er can - dle and re - lease — me, — re - lease me. —
Howl - ing down — the chim - ney, re - lease — me, — re -



2.



- lease me, — yeah. —



Am C#m/G# G D G D

Re - lease — me, — re - lease me. —

Am C#m/G# Am C#m/G# Am C#m/G#

Where d'you park — the car? — Where d'you park — the car? — Clothes are all — ov - er the —

Synth.

Piano

Bass Synth.

Am C#m/G# Am C#m/G# Am C#m/G#

fur - ni - ture. — And I might as well, — I might as well —

HOPPING BELL / AMERICAS

Am C#m/G# Am C#m/G# G D

slee-py jack— the fire—drill round and round— and round— and round— and round— and round—

G D Em G#m Em G#m

Cut the kids— in half, cut the kids— in half,—

Synth.

Elec. Piano

Em G#m D A D A

cut the kids— in half.



Musical staff with treble clef, key signature of two sharps (F# and C#), and a single note with a fermata: Re - lease

Three staves of accompaniment: Treble clef with chords, and Bass clef with a simple bass line.



Musical staff with treble clef, key signature of two sharps, and lyrics: me, re - lease me, re - lease me.

Three staves of accompaniment: Treble clef with chords, and Bass clef with a simple bass line.














Musical staff with treble clef, key signature of two sharps, and lyrics: (1° only) Re-lease me.

Three staves of accompaniment: Treble clef with chords, and Bass clef with a simple bass line.








KNIVES OUT

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

Cm7  B^b6  A^bmaj7  Gm7  F6  Em6 
 Am  A/G  Dm  D  G5 

♩ = 138

Intro: Cm7 B^b6 A^bmaj7

Acous. Gtr. 2        *Cont. rhy. simile throughout*

Elec. Gtr. 1

Fig. 1

mf



TAB: 8 8 8 8 8 7 7 8 8 7 5 5 4 4 5

Gm7 F6



TAB: 4 5 5 5 5 5 4 5 5 5 5 4 3 3 3 3 2 2 3 3 2

Em6

1. I

end Fig. 1



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

Verse:

Cm7

Bb6

Abmaj7

(1.) want you to know,
(2.) Look in to my eyes,

(1.) want you to know,
(2.) Look in to my eyes,

TAB 8 8 8 8 8 7 7 8 8 7 5 5 4 4 5

Gm7

he's not
I'm not

he's not
I'm not

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

F6

Em6

com - - - ing back.
com - - - ing back.

com - - - ing back.
com - - - ing back.

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

1.

2.

Em6

So

So

TAB 0 2 2 2 2 0 2 0 2 0 0 2 2 0 0 4 0 0 0 0

KNIVES OUT

Chorus: Am A/G Dm

knives out, catch the mouse,

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

D G5

don't look down,

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

Em6

shove it in your mouth.

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

2. If

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

Verse: $\text{Cm}7$

B^b6

$\text{A}^b\text{maj}7$

(2.) you'd been a dog,
 Look in - - - to my eyes,

(Verse 3 see block lyric)

w/Fig. 2 (Elec. Gtr. 1) (2nd)
 w/Fig. 1 (Elec. Gtr. 3) (3rd & 4th)
 w/Fig. 3 (Elec. Gtr. 4) (3rd & 4th)

TAB: 8 8 8 6 8 8 8 | 7 8 7 6 8 7 8 | 4 5 3 4 5 4

$\text{Gm}7$

they would have drowned
 it's the on - ly way you'll know I'm

TAB: 3 4 5 4 | 4 3 4 5 5 0 | 3 3 3 6 3 3 3

$\text{F}6$

$\text{E}m6$

you tell - ing at birth.
 the truth.

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

Fig. 2

$\text{Cm}7$

B^b6

Elec. Gtr. 1

TAB: 8 11 8 11 8 | 7 8 7 6 8 7 8

1. | 2. Em6

So

Chorus: Am A/G Dm

knives out, { cook catch him up, the mouse.

Elec. Gtrs. 1 & 3 (3rd) w/ Fig. 4 (Elec. Gtr. 4) (3rd)

D G5

squash his head,

Fig. 4

Am A/G Dm D

Elec. Gtr. 4

DOLLARS AND CENTS

To Coda ⊕
Em6

put him in the pot.

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

TAB: 4 0 2 0 4 0 4 2 0 4 2 0 0 0

Instr: Cm7 Bb6 Amaj7

Elec. Gtr. 4 Fig. 3

TAB: 6 6 5 5 5 3 3 3 1 1 1 0 0 0 1

Gm7 F6 Em6

TAB: 6 6 5 5 5 3 3 3 2 9 9 9 9

1. | 2. Em6

D.%. at Coda

3. I

end Fig. 3

TAB

3 3 2 9 9 9 10 | 3 3 2 9 9 9 10

⊕ Coda Em6

Acous. Gtr. 2

Elec. Gtr. 1

w/ Fig. 5 (Elec. Gtr. 3)

TAB

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

Fig. 5

Em6

Elec. Gtr. 3

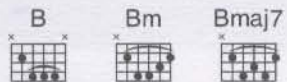
TAB

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

Verse 3:
 I want you to know
 He's not coming back
 He's bloated and frozen
 Still there's no point in letting it go to waste.


DOLLARS AND CENTS

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



$\text{♩} = 71$

Gtr. **B**



String Synth.



Bm

Cont. rhy. simile



There are bet -



B

Bm

- - ter things— to talk a - bout,



B

be con - struc - tive.

The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has four sharps (F#, C#, G#, D#). The vocal line starts with a whole rest, followed by a quarter note G5, an eighth note F#5, and a quarter note E5. The piano accompaniment features a steady eighth-note bass line with chords in the right hand.

Bm

Gtr. ◇

Bear wit - ness,

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G5, an eighth note F#5, and a quarter note E5. The piano accompaniment continues with the same rhythmic pattern.

N.C.

we can use, — be con-struct-

The third system features a vocal line with a whole rest, followed by a quarter note G5, an eighth note F#5, and a quarter note E5. The piano accompaniment includes a long sustained chord in the right hand and a rhythmic bass line in the left hand.

B

Cont. rhy. simile

- - tive with your blues.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G5, an eighth note F#5, and a quarter note E5. The piano accompaniment features a rhythmic pattern in the bass line and sustained chords in the right hand.

Bm

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has four sharps (F#, C#, G#, D#). The vocal line begins with a melodic phrase under a slur, followed by a whole rest. The piano accompaniment consists of a steady eighth-note bass line with chords.

Bmaj7

Bm

Ev-en when it's on - - - - ly warn - - - ings,—

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, then a melodic phrase under a slur, and ends with a quarter rest. The piano accompaniment continues with the same eighth-note bass line and chords.

Bmaj7

ev-en when you're talk - - - - ing war-

The third system continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, then a melodic phrase under a slur, and ends with a quarter rest. The piano accompaniment continues with the same eighth-note bass line and chords.

Bm

games.—

The fourth system continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, then a melodic phrase under a slur, and ends with a quarter rest. The piano accompaniment continues with the same eighth-note bass line and chords.

Bm

Cont. rhy. simile

It's all ov - er ba - by's cry - ing, it's all ov - er ba - by. I can see out-
 All ov - er the pla - net's dead, all ov - er the pla - net, so let me out-

8va

B

_____ of here. _____ All ov - er the world. -
 _____ of here. _____

(8va)

Bm

B

We are the dol-lars and cents - and the pounds and pence - and the mark and yen, and yeah - we're gon-na
 We are the dol-lars and cents - and the pounds and pence - and the pounds and pence, and yeah - we're gon-na

LETTERS CONTINUE!

1. | 2.

Bm

Bm

crack your lit-tle souls.— } We're gon-na crack your lit-tle souls.— crack your lit-tle souls.—

B

We are the dol-lars and cents.—

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	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	4

Bm

TAB

4	4	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
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	4	4	4	4	4	4	4	4	4	4	4	4	4

B

Repeat ad lib. to fade

TAB

3	3	3	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	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

HUNTING BEARS

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

Free Time approx. ♩ = 80

Elec. Gtr. 1

w/slight dist. & slap back delay

T
A
B

T
A
B

T
A
B

T
A
B

T
A
B

LIKE SPINNING PLATES

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

Free Time approx. ♩ = 70

ad lib. sfx 14"

N.C.

*25" backwards tape loop**

Musical notation for the first system. The piano part consists of a series of horizontal lines across four measures. The synth part features a sustained chord in the bass clef, with dynamics *p* and *mf* indicated by a hairpin. A note with a fermata is present in the second measure. The text **Continues throughout* is written at the bottom right.

Elec. Piano

Musical notation for the second system. The electric piano part is written in the treble clef, showing a melodic line with slurs and accents. The piano part has horizontal lines in the bass clef.

Musical notation for the third system. The electric piano part continues with a melodic line in the treble clef. The piano part has horizontal lines in the bass clef.

Musical notation for the fourth system. The electric piano part continues in the treble clef. The synth choir part is in the bass clef, showing a chord progression with a G# chord indicated by a guitar chord diagram above it. Dynamics *p* and *mf* are indicated with hairpins. The text *N.C.* is written at the top right.

freely

While— you make— pret - ty speech - - - es, I'm

be - ing cut to shreds. You feed me to the li -

ons, a de - li - cate ba - lance.

When this just feels like spin - ning plates.

BRUCHARDLIS A IS ITU

A C#m G#

I'm liv - ing in cloud cuck - oo — land.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a quarter rest, followed by a quarter note G#4, a quarter note A5, and a quarter note B5. The piano accompaniment consists of a series of chords: A major, C# minor, and G# major, each held for a full measure.

A C#m G#

And this just feels like — spin - ning — plates. —

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G#4, a quarter note A5, and a quarter note B5. The piano accompaniment continues with the same chord progression: A major, C# minor, and G# major.

A C#m G#

My bo - dy's float - ing down a mud - dy ri - ver.

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G#4, a quarter note A5, and a quarter note B5. The piano accompaniment continues with the same chord progression: A major, C# minor, and G# major.

A C#m G#

sfx

Repeat to fade

The fourth system concludes the piece. The vocal line has a quarter rest, followed by a quarter note G#4, a quarter note A5, and a quarter note B5. The piano accompaniment continues with the same chord progression: A major, C# minor, and G# major. The system ends with a double bar line and repeat dots. The instruction "Repeat to fade" is written at the end of the system.

LIFE IN A GLASSHOUSE

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

%

Am(maj7) Am7 freely
Am(maj7)

1. Once—

ad lib. fx 18"

Am7 Am(maj7)

a - gain, — I'm in — trou - ble — with my — on -
a - gain, — packed like — fro - zen — food and — bat -

(Verse 3 see block lyric)

Am7 Cm

- - ly friend, — she is pa - per - ing the win - - dow panes,
- - te - ry hens, — think of all the starv - ing mil - - li - ons,

Detailed description: This is a musical score for the song 'Life in a Glasshouse'. It is written in 4/4 time and features a vocal line and a piano accompaniment. The score is divided into three systems. The first system shows the beginning of the piece with a key signature of one sharp (F#) and a common time signature. The piano part starts with a '18" ad lib.' marking. The second system contains the first verse of lyrics, with guitar chord diagrams for Am(maj7) and Am7. The third system contains the second verse of lyrics, with guitar chord diagrams for Am7 and Cm. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The lyrics are: '1. Once—', 'a - gain, — a - gain, —', 'I'm in — trou - ble — with my — on - packed like — fro - zen — food and — bat -', 'ly friend, — te - ry hens, —', 'she is pa - per - ing the win - - dow panes, think of all the starv - ing mil - - li - ons,'.



Musical staff with treble clef, featuring triplet markings over the first and second measures.

she is put - ting on a smile, liv - ing in a glass house.
don't talk po - litics and don't throw stones, your roy - al high - ness - es.

Piano accompaniment for the first system, including treble and bass clefs.

First and second endings for the piano accompaniment, with chord diagrams for F#dim, Am, E, and E7.

2. Once Well of course I'd like to

Piano accompaniment for the second system, including treble and bass clefs.

Chord diagrams for F, Am, B6, Am, E, and E7.

Musical staff with treble clef, including a 2/4 time signature change.

sit a - round and chat, well of course I'd like to stay

Piano accompaniment for the third system, including treble and bass clefs.

Chord diagrams for F, Am, Am, E, and E7.

Musical staff with treble clef, including a 2/4 time signature change.

and chew the fat, well of course I'd like to

Piano accompaniment for the fourth system, including treble and bass clefs, with a triplet marking.



D.%, al Coda

sit a - round — and chat, — and some - one's list - 'ning in.



⊕ Coda

Well of course I'd like — to sit a - round — and chat, —



well of course I'd like — to stay — and chew — the fat, —



but of course I'd like — to sit a-round and chat, o - on - ly, on - ly, on - ly, —

Play 3 times ad lib.



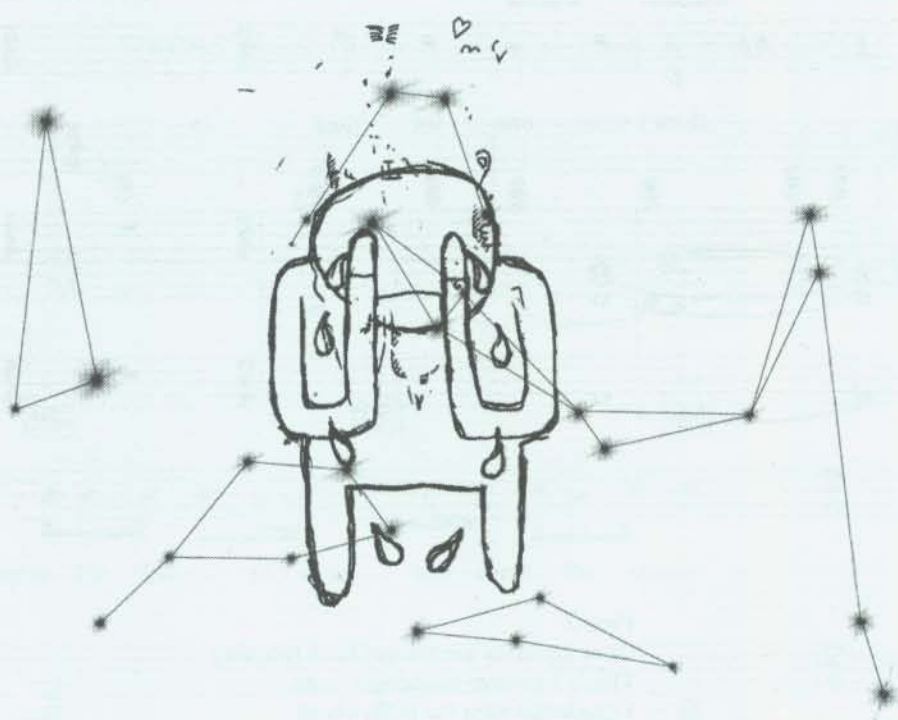
on - ly, on - ly, on - ly




there's some - one list - 'ning in.

Verse 3:
Once again we are hungry for a lynching
That's a strange mistake to make
You should turn the other cheek
Living in a glass house.

Well of course *etc.*



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Write if correct (S like to be around and find, well in course it like to stay and show the fact.

Published by International Music Publications Ltd, 151 Tottenham Court Road London W1P 0BB

