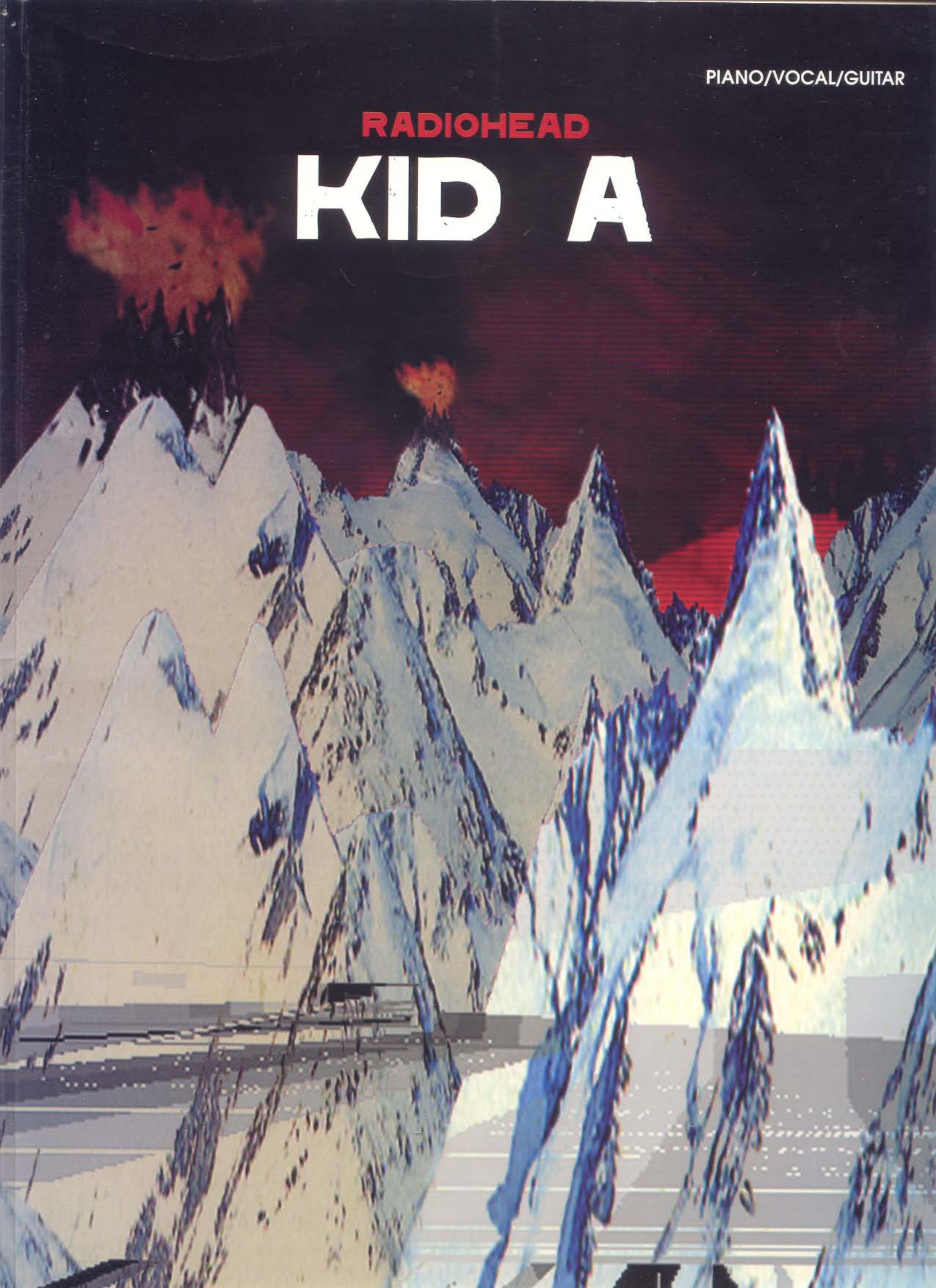


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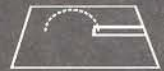
RADIOHEAD

KID A



RADIOHEAD KID A

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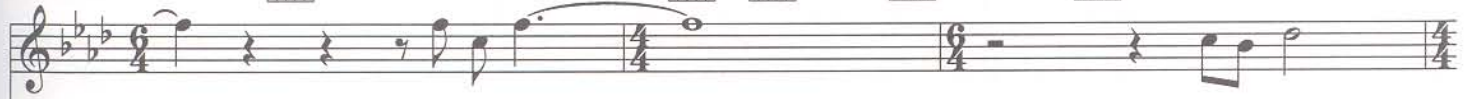
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eve-ry - thing

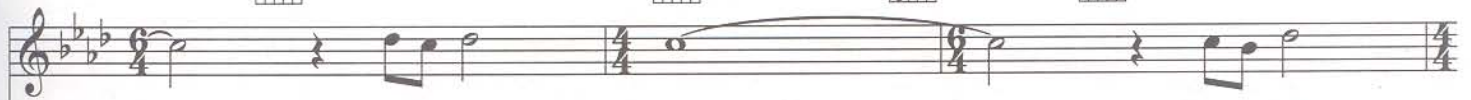
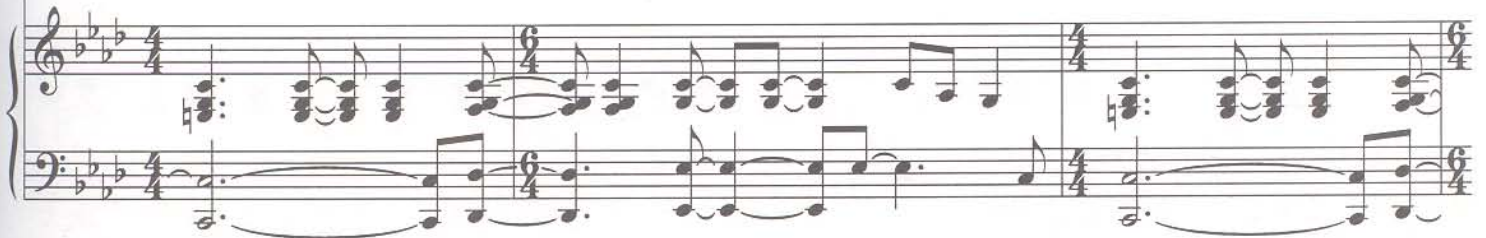
in its right



place,

in its right

place,



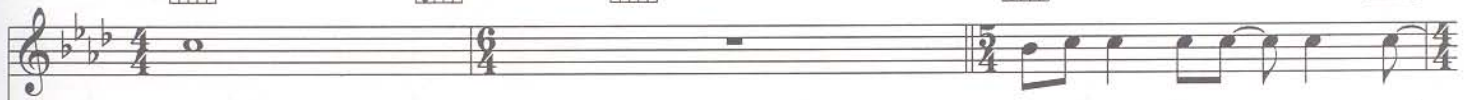
in its right

place,

in its right



Verse



place.

Yes-ter-day

I woke up

suck -



Cm/Eb

D^b

C

Cm/Eb

D^b

- ing a — le - mon. Yes-ter-day I — woke up — suck - ing a — le - mon.

C

Cm/Eb

D^b

C

Yes-ter-day I — woke up — suck - ing a — le - mon. Yes-ter-day I — woke up — suck -

Chorus

Cm/Eb

F

C

D^bmaj13

Cm/Eb

- ing a — le - mon. ————— Eve-ry - thing, —————

C

D^bmaj13

Cm/Eb

C

D^bmaj13

————— eve-ry - thing, —————

Cm/E \flat C D \flat maj13 Cm/E \flat

_____ eve-ry - thing _____ in its right

C D \flat maj13 Cm/E \flat C D \flat maj13

place, _____ in its right place, _____

Cm/E \flat C D \flat maj13 Cm/E \flat

_____ in its right _____ place, _____ right _____

C D \flat maj13 Cm/E \flat Verse D \flat C

place. _____ There are two col -

Cm/E \flat D \flat C Cm/E \flat D \flat

- ours in my head. There are two colours in my head.

The first system of the musical score features a vocal line in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "- ours in my head. There are two colours in my head." Above the vocal line, five guitar chord diagrams are provided: Cm/E \flat , D \flat , C, Cm/E \flat , and D \flat . The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

C Cm/E \flat D \flat C

What, what is that you tried to say? What, what is that

The second system continues the musical score. The vocal line lyrics are "What, what is that you tried to say? What, what is that". Above the vocal line, four guitar chord diagrams are provided: C, Cm/E \flat , D \flat , and C. The piano accompaniment continues with chords and melodic lines.

Cm/E \flat D \flat C Cm/E \flat D \flat

you tried to say? Tried to say?

The third system of the musical score features a vocal line with lyrics "you tried to say? Tried to say?". Above the vocal line, five guitar chord diagrams are provided: Cm/E \flat , D \flat , C, Cm/E \flat , and D \flat . The piano accompaniment continues with chords and melodic lines.

C Cm/E \flat D \flat C

Tried to say?

The fourth system of the musical score features a vocal line with lyrics "Tried to say?". Above the vocal line, four guitar chord diagrams are provided: C, Cm/E \flat , D \flat , and C. The piano accompaniment continues with chords and melodic lines.

Cm/E \flat

D \flat

C

Cm/E \flat



Musical staff with treble clef, key signature of three flats, and time signature changes from 4/4 to 6/4 and back to 4/4.

Tried to say?

Tried to say?

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

F

C

D \flat maj13

E \flat add9

F

C

D \flat maj13



Musical staff with treble clef, key signature of three flats, and time signature changes from 4/4 to 6/4 and back to 4/4.

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

Bridge

E \flat add9

F

C

D \flat maj13

E \flat add9



Musical staff with treble clef, key signature of three flats, and time signature changes from 6/4 to 4/4 and back to 6/4.

Piano accompaniment for the bridge section, including treble and bass staves.

F

C

D \flat maj13

E \flat add9

F






C


D \flat maj13







Musical staff with treble clef, key signature of three flats, and time signature changes from 4/4 to 6/4 and back to 4/4.






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

E \flat add9  3 F  C  D \flat maj13  E \flat add9  3

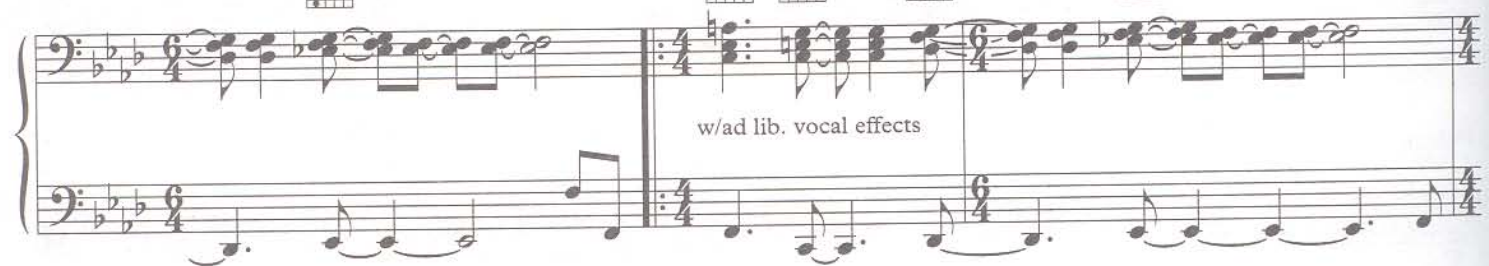



F  C  D \flat maj13  E \flat add9  3 F  C  D \flat maj13 








E \flat add9  3 F  C  D \flat maj13  E \flat add9  3

w/ad lib. vocal effects




F  C  D \flat maj13  E \flat add9  3 F  C  D \flat maj13 



E \flat add9  3 F  C  D \flat maj13  E \flat add9  3

Repeat ad lib. to fade



KID A

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

♩ = 114

Intro [F]

Piano (elec.)

Musical notation for the piano introduction, featuring a treble and bass clef with a 4/4 time signature. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of chords. A dynamic marking of *mf* is present.

F/A
x0xxx

Gm/Bb
x00xx

Am/C
xx0xx

Gm/Bb
x00xx

Play 4 times

An empty guitar staff with a treble clef and a key signature of one flat, intended for the guitar accompaniment during the piano introduction.

Piano (elec.)

mf w/echo

Musical notation for the piano accompaniment during the verse, including treble and bass clefs. The bass clef features a melodic line with a dynamic marking of *mf* w/echo. The treble clef continues with the piano accompaniment from the introduction.

F/A
x0xxx

Gm/Bb
x00xx

Am/C
xx0xx

Gm/Bb
x00xx

Verse

Vocal line for the verse, starting with the lyrics "I slip a way." The melody is written in a treble clef with a key signature of one flat. The piano accompaniment is shown in the bass clef below.

Musical notation for the piano accompaniment during the verse, including treble and bass clefs. The bass clef continues with the melodic line from the previous section, while the treble clef provides harmonic support.

F/A



Gm/Bb



Am/C



Gm/Bb



I slipped on a lit - tle white - lie.

Gm/Bb



F/A



C/Bb



F/A



w/echo

Verse

F/A



Gm/Bb



Am/C



Gm/Bb



We've got — heads — on sticks and

tacet 1°



you've got — ven - tril - o - quists. —



Chorus

Stand - ing — in the sha-dows, at the end of — my — bed.



Stand-ing in the sha - dows, — at the end — of — my — bed. —



Stand - ing in the sha-dows at the end of — my — bed. —

Bridge

N.C.

Musical notation for the first system of the bridge. The top staff is a vocal line with a long note and a slur. The bottom staff is a bass line with a rhythmic pattern of eighth notes.

C13sus4



6 bars Drums+fx

Strings

C7sus4



Musical notation for the second system of the bridge. The top staff shows strings with a sustained chord and a crescendo. The bottom staff shows piano accompaniment with a rhythmic pattern.

w/echo
cresc.

C13sus4



Musical notation for the third system of the bridge. The top staff shows strings with a sustained chord. The bottom staff shows piano accompaniment with a rhythmic pattern.

C5



Musical notation for the fourth system of the bridge. The top staff shows strings with a sustained chord. The bottom staff shows piano accompaniment with a rhythmic pattern.

The first system of music features a vocal line with a melodic line and a piano accompaniment. The guitar accompaniment consists of a series of chords and arpeggios.

The second system of music continues the vocal line and piano accompaniment. The word "The" is written below the vocal line.

C13sus4

A guitar chord diagram for C13sus4, showing the fretting for the 1st, 2nd, 3rd, 4th, 5th, and 6th strings.

Verse

The Verse section begins with the vocal line: "rats and the child - ren will fol - low me out — of town. —". The piano and guitar accompaniment continue with their respective parts.

C7sus4



N.C.

Rats and child - ren — fol - low me out — of town. — C'mon kids!

Bass

Detailed description: This system contains the first four measures of the piece. The vocal line (top staff) begins with a melodic phrase in the first measure, followed by a rest in the second measure, and then continues in the third and fourth measures. The piano accompaniment consists of a right-hand part with sustained chords and a left-hand part with a steady eighth-note bass line. A 'Bass' label is placed above the left-hand staff in the fourth measure.

Detailed description: This system contains measures 5 through 8. The vocal line is silent. The piano accompaniment continues with the same harmonic and rhythmic patterns as the first system.

Detailed description: This system contains measures 9 through 12. The piano accompaniment concludes with a final cadence in the twelfth measure.

THE NATIONAL ANTHEM

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

DO, FA

The musical score is written in 4/4 time with a key signature of two sharps (D major). It consists of five systems of music. The first system is marked with a [D] chord symbol above the treble clef and includes a 'Bass' line. The second system features a 'Synth. w/portamento' line in the treble clef. The third system includes a 'b2' marking above the treble clef. The fourth and fifth systems continue the piano and bass parts. The score uses various musical notations including eighth notes, quarter notes, and slurs.

First system of musical notation. The treble clef staff begins with a whole note chord (F#4, A4) and a fermata. The bass clef staff features a continuous eighth-note accompaniment. The system concludes with a half note (F#4) in the treble and a half note (C3) in the bass.

Second system of musical notation. The treble clef staff contains a half note (F#4), a quarter note (A4), and a half note (C5) with a fermata. The bass clef staff continues with the eighth-note accompaniment.

Third system of musical notation. The treble clef staff has a half note (F#4), a quarter note (A4), and a half note (C5) with a fermata. The bass clef staff continues with the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff features a half note (F#4) with a fermata, followed by a half note (A4) with a fermata. The bass clef staff continues with the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff contains a half note (F#4) with a fermata, followed by a half note (A4) with a fermata. The bass clef staff continues with the eighth-note accompaniment.

Sixth system of musical notation. The treble clef staff has a half note (F#4) with a fermata, followed by a half note (A4) with a fermata. The bass clef staff continues with the eighth-note accompaniment.

Verse

1. Eve-ry - one,-
2. Eve-ry - one,-

eve-ry - one_ a - round_ here.
eve-ry - one_ is so_ near.

Eve - ry - one_ is so_ near, }
Eve - ry - one_ has got_ the fear, }

hol - ding on,-

it's hol - ding on.—

First system of piano accompaniment. The right hand features a melodic line with a long note in the first measure, followed by a half note and a quarter note. The left hand plays a steady eighth-note accompaniment.

Second system of piano accompaniment. The right hand continues the melodic line with a half note and a quarter note. The left hand maintains the eighth-note accompaniment.

Third system of piano accompaniment. The right hand has a long note in the first measure, followed by a half note and a quarter note. The left hand continues the eighth-note accompaniment.

1° vocal tacet

First system of the vocal line. It begins with a rest, followed by a quarter note, a dotted quarter note, and an eighth note. The lyrics "It's hol - ding on." are written below the notes.



It's hol - ding on. ———

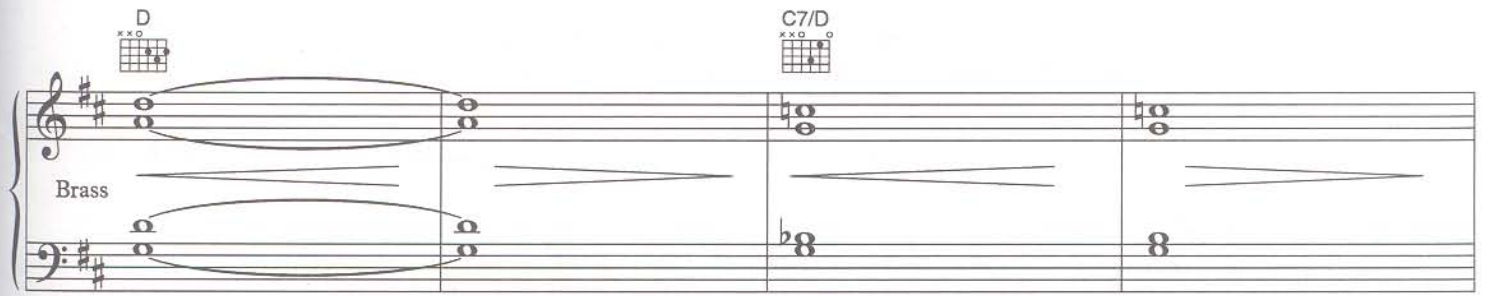
Fourth system of piano accompaniment. The right hand has a long note in the first measure, followed by a half note and a quarter note. The left hand continues the eighth-note accompaniment.

Second system of the vocal line. It begins with a rest, followed by a quarter note, a dotted quarter note, and an eighth note. The lyrics "It's hol - ding on." are written below the notes.

It's hol - ding on. ———

Fifth system of piano accompaniment. The right hand has a long note in the first measure, followed by a half note and a quarter note. The left hand continues the eighth-note accompaniment.

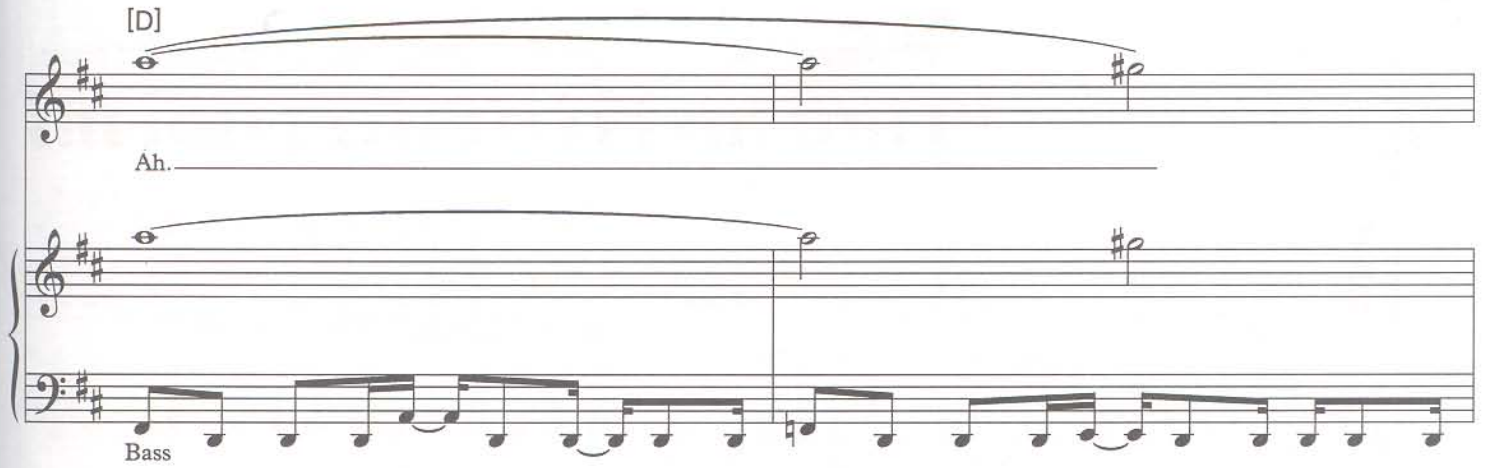
D  C7/D 



Brass

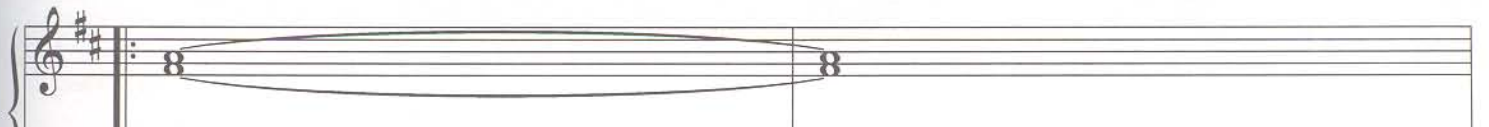
[D]

Ah.

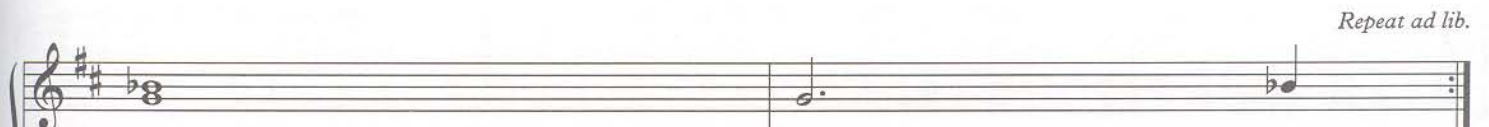


Bass

Ah.

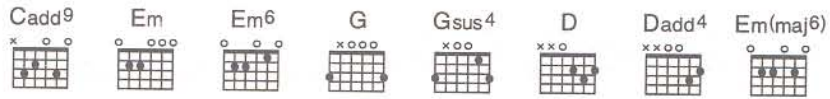
Repeat ad lib.



HOW TO DISAPPEAR COMPLETELY

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

Gtr. 1 Capo at 2nd fret
to match key of recording



Verse $\text{♩} = 52$ N.C.

Gtr. 1 (acous.) Cadd9

cont. sim.

Em Em6

Em

1. Em6 2. Em6

(1.) That—

Em

Em6

Em Em6

I'm not

Gtr. 1

TAB

G

Gsus4

G

G Gsus4 G

here.

Gtr. 1

TAB

Gsus4

Em

Em6

Gsus4 Em Em6

I'm not here.

Gtr. 2

TAB

To Coda ⊕

Em

Em6

Em Em6

(3.) In a

Gtr. 1

TAB

Verse Cadd9

lit - tle while,

TAB

I'll be gone.

Em Em6

TAB

The mo - ment's al - rea - dy passed,

Em Em6 Cadd9

TAB

yeah, yeah,

TAB

D

Dsus4

Musical notation for the first system, including a vocal line with a long note, a guitar line with a rhythmic pattern, and a corresponding TAB line.

D

Dadd4

Musical notation for the second system, including a vocal line with a long note, a guitar line with a rhythmic pattern, and a corresponding TAB line.

Em

Em6

Em

Em6

Musical notation for the third system, including a vocal line with a long note, a guitar line with a rhythmic pattern, and a corresponding TAB line.

Em

Em6

Em

Em6

Musical notation for the fourth system, including a vocal line with a long note, a guitar line with a rhythmic pattern, and a corresponding TAB line.

D

Dsus4

D

Musical notation for the first system, including a vocal line with a long note, a guitar line with a rhythmic pattern, and a corresponding guitar tab.

Dadd4

Em

Musical notation for the second system, including a vocal line with a long note, a guitar line with a rhythmic pattern, and a corresponding guitar tab.

Ah...

Musical notation for the second system, including a vocal line with a long note, a guitar line with a rhythmic pattern, and a corresponding guitar tab.

Em(maj6)

Em

Em6

Musical notation for the third system, including a vocal line with a long note, a guitar line with a rhythmic pattern, and a corresponding guitar tab.

Em

Em6

Em

Musical notation for the fourth system, including a guitar line with a rhythmic pattern and a corresponding guitar tab.

TREEFINGERS

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

Free time



The first system of musical notation for 'Free time' consists of three staves. The top staff is a single treble clef line with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a melodic line starting with a whole rest, followed by a half note G#4, a quarter note A4, and a half note B4. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The right hand plays a series of chords: F#9 (xx0233) in the first measure, E6 (022100) in the second measure, and a final chord in the third measure. The left hand plays a bass line with notes G#2, A2, B2, and C#3, with some notes beamed together.



The second system of musical notation continues the piece. The top staff features a melodic line with a quarter note G#4, a quarter note A4, and a half note B4. The piano accompaniment continues with chords Badd9 (x22322) and C#add9 (x22322) in the right hand, and a corresponding bass line in the left hand.



The third system of musical notation concludes the piece. The top staff has a melodic line with a quarter note G#4, a quarter note A4, and a half note B4. The piano accompaniment features chords E6 (022100), F#9 (xx0233), E#7sus4 (xx0233), and F#add9 (x22322) in the right hand, and a bass line in the left hand.

Badd9



B9sus4



Badd9



The first system of music features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has three sharps (F#, C#, G#). The first measure contains a Badd9 chord. The second measure contains a B9sus4 chord. The third measure contains a Badd9 chord. The piano accompaniment consists of chords and moving lines in both hands.

F#6



E6



D#add9



The second system continues the piece. The treble clef staff has a melodic line with slurs. The grand staff has piano accompaniment. The first measure contains an F#6 chord. The second measure contains an E6 chord. The third measure contains a D#add9 chord. The piano accompaniment features chords and moving lines in both hands.

F#6



G#6



The third system continues the piece. The treble clef staff has a melodic line with slurs. The grand staff has piano accompaniment. The first measure contains an F#6 chord. The second measure contains a G#6 chord. The piano accompaniment features chords and moving lines in both hands.

F#%



The fourth system concludes the piece. The treble clef staff has a melodic line with slurs. The grand staff has piano accompaniment. The first measure contains an F#% chord. The piano accompaniment features chords and moving lines in both hands.



Chorus

Am

Asus2

Gm%

Gm

D*

the best you can, if you try the best you can, the

Gr. 2 (elec.)

Gr. 1 (elec.)

TAB

0	2	3	5	2	3	5	7	8	5	7	5	7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Dm

C/D*

Em/D

D

best you can is good enough. You can try

TAB

7	7	7	7	5	5	5	5	5	5	5	9	9	9	7	7	7	7	7	7
0	0	0	0	8	8	8	0	7	7	7	7	7	7	7	7	7	7	7	7

Am

Asus2

Gm%

Gm

D*

To Coda

the best you can, if you try the best you can, the

Gr. 2 (elec.)

Gr. 1 (elec.)

TAB

0	2	3	5	2	3	5	7	8	5	7	5	7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Dm

C/D*

1. Em/D

D

best you can is good enough.

Gr. 3 (elec.)

let ring...

TAB

7	7	7	7	5	5	5	5	5	5	5	9	9	9	7	7	7	5	3
0	0	0	0	8	8	8	0	7	7	7	7	7	7	7	7	7	0	0

[D]

Fig. 1

TAB: 7 7 7 7 | 7 8 7 | 3 5 3 | 7 5 8 | 7 5 0 | 0 0 5 0

2. Dm C/D Bridge Dm C/D*

Oh.

Gr. 2: plays Fig. 2

TAB: 7 7 7 7 | 5 5 5 5 5 5 5 5 | 7 7 7 7 | 5 5 5 5 5 5 5 5 | 7 7 7 7 | 5 5 5 5 5 5 5 5 | 7 7 7 7 | 7 7 7 7 7 7 7 7 | 0 0 0 0

Em/D D Dm C/D*

Oh.

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

Em/D D Dm C/D*

Oh.

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

Dm C/D Em/D D Em/D D *D.%. at Coda*

float ar - ound — on a pri - son ship. — If you try —

TAB

7 7 7 5 5 5 5 5 5 9 9 9 7 7 7 7 7 7 9 9 9 7 7 7 7 7 7 7 7

0 0 0 8 8 8 7 7 7 7 7 7 10 10 10 9 9 9 9 9 9 10 10 10 9 9 9 9 9 9

⊕ *Coda* Dm C/D* Em/D D

Di - no - saurs — roa - ming the — earth. —

TAB

7 7 7 5 5 5 5 5 5 9 9 9 7 7 7 7 7 7 7

0 0 0 8 8 8 7 7 7 7 7 7 10 10 10 9 9 9 9 9 9 9

Dm C/D* Em/D D

Di - no - saurs — roa - ming the — earth. —

TAB

7 7 7 5 5 5 5 5 5 9 9 9 7 7 7 7 7 7 7

0 0 0 8 8 8 7 7 7 7 7 7 10 10 10 9 9 9 9 9 9 9

Dm C/D* Em/D D

Di - no - saurs — roa - ming the earth. — Ah, —

TAB

7 7 7 5 5 5 5 5 5 9 9 9 7 7 7 7 7 7 7

0 0 0 8 8 8 7 7 7 7 7 7 10 10 10 9 9 9 9 9 9 9

Outro Dm C/D* Em/D D

ah, _____

TAB 7 7 7 7 5 5 5 5 5 5 5 9 9 9 7 7 7 7 7 7 7

B 0 0 0 8 8 8 0 7 7 7 7 7 7 7 0 0 0 10 10 10 0 9 9 9 9 9 9 9

Dm C/D* Em/D D

ah, _____

TAB 7 7 7 7 5 5 5 5 5 5 5 9 9 9 7 7 7 7 7 7 7

B 0 0 0 8 8 8 0 7 7 7 7 7 7 7 0 0 0 10 10 10 0 9 9 9 9 9 9 9

Dm C/D* Em/D D

oh, _____

TAB 7 7 7 7 5 5 5 5 5 5 5 9 9 9 7 7 7 7 7 7 7

B 0 0 0 8 8 8 0 7 7 7 7 7 7 7 0 0 0 10 10 10 0 9 9 9 9 9 9 9

Dm C/D* Em/D D

TAB 7 7 7 7 5 5 5 5 5 5 5 9 9 9 7 7 7 7 7 7 7

B 0 0 0 8 8 8 0 7 7 7 7 7 7 7 0 0 0 10 10 10 0 9 9 9 9 9 9 9

Am/D Bm/D Dadd9

Ooh,

TAB

10	10	10	10	10	12	12	0	0	0	0	0	0	0	0	0	0
9	9	9	9	9	11	11	7	7	7	7	7	7	7	7	7	7
10	10	10	10	10	12	12	7	7	7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Bb6/D C/D D%

ooh.

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	6	6	6	6	8	8	8	8	7	7	7	7	7	7	7	7
8	8	8	8	8	10	10	10	10	9	9	9	9	9	9	9	9
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Bb6/D C/D D% Dm C/E

ooh.

TAB

0	0	0	0	0	0	0	0	0	0	0	3	3	1	1
6	6	6	6	6	8	8	8	8	7	7	3	3	1	1
8	8	8	8	8	10	10	10	10	9	9	3	3	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Em/D D Dm C/E Em/D D Dm C/D

let ring...

TAB

5	5	0	3	3	3	3	3	3	4	0	3	0	4	0	4	0	3
5	5	4	4	4	3	3	3	3	4	0	3	0	4	0	4	0	3

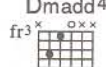
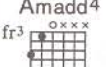









Em/D D Dm C/D Em/D D N.C.

TAB

0	3	0	3	0	5	0	3	0	3	0	4	0	3	0	4	3	3
0	3	0	3	0	5	0	3	0	3	0	4	0	3	0	4	3	3

IN LIMBO

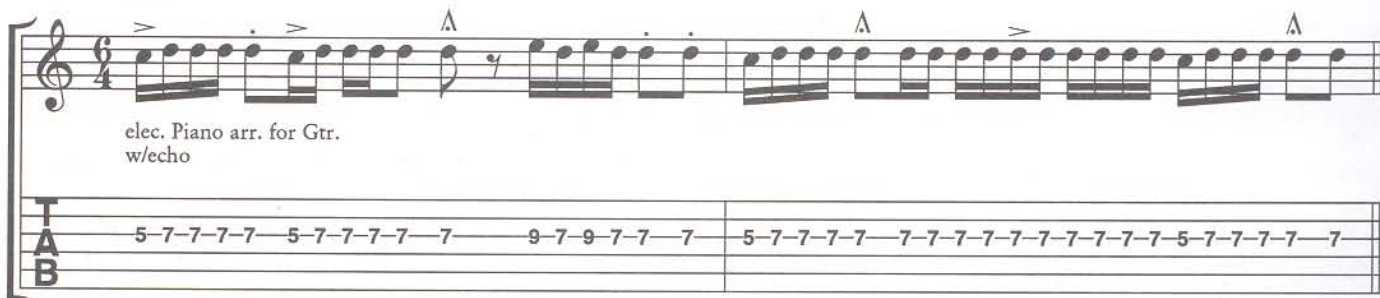
Words and Music by Thomas Yorke, Philip Selway,
Edward O'Brien, Colin Greenwood and Jonathan Greenwood

Dmadd4  Amadd4  Em7  G  Fmaj7  Cm 
 Gm/Bb  Eb  C  C/E  Em 

♩ = 90

Intro N.C.

elec. Piano arr. for Gtr.
w/echo

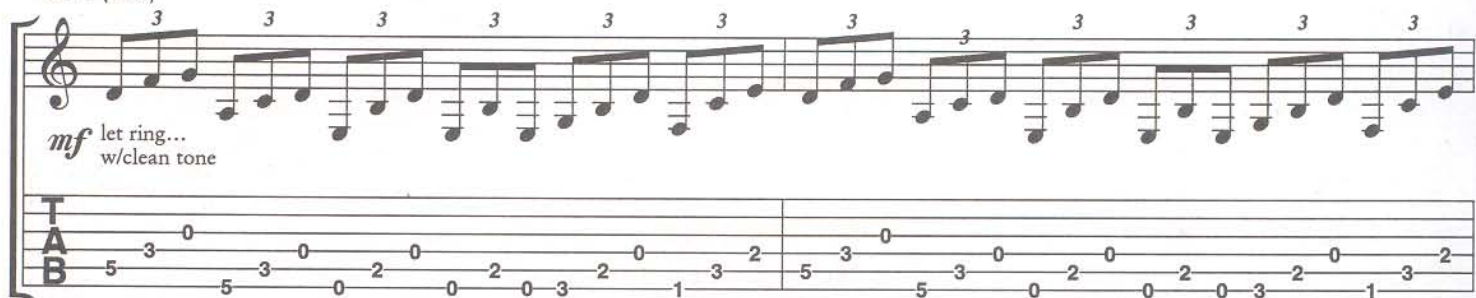


TAB: 5-7-7-7-7-5-7-7-7-7-7-9-7-9-7-7-7-5-7-7-7-7-7-7-7-7-7-7-7-5-7-7-7-7-7

Dmadd4 Amadd4 Em7 G Fmaj7 Dmadd4 Amadd4 Em7 G Fmaj7

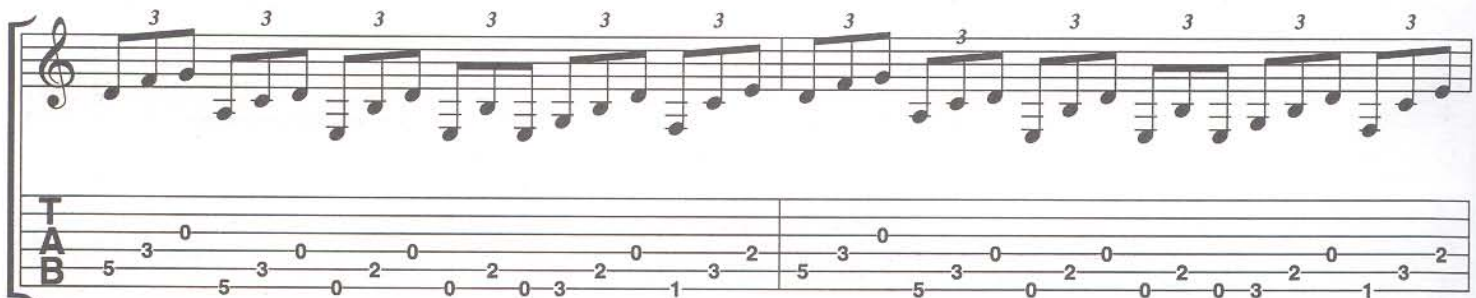
Gtr. 1 (elec.)

mf let ring...
w/clean tone



TAB: 5-3-0-5-3-0-2-0-2-0-2-0-3-2-5-3-0-5-3-0-2-0-2-0-3-2-5-3-0-5-3-0-2-0-2-0-3-2

Dmadd4 Amadd4 Em7 G Fmaj7 Dmadd4 Amadd4 Em7 G Fmaj7



TAB: 5-3-0-5-3-0-2-0-2-0-2-0-3-2-5-3-0-5-3-0-2-0-2-0-3-2-5-3-0-5-3-0-2-0-2-0-3-2

Dmadd4 Amadd4 Em7

G

Fmaj7

Dmadd4 Amadd4 Em7

G

Fmaj7

5 3 0 5 3 0 2 0 2 0 3 2 1 3 2 5 3 0 5 3 0 2 0 2 0 3 2 0 1 3 2

Verse

Cm

Gm/Bb

Eb

C

C/E

Cm

Gm/Bb

Eb

C

(1.) I'm on your side,
(2.) I'm lost at sea,

3 1 0 0 0 5 0 2 0 2 3 0 3 1 0 0 6 5 0 2 0

C/E

Cm

Gm/Bb

Eb

C

C/E

no - where - to hide.
don't both - er me.

Trap doors that op -
I've lost my way,

2 3 0 3 1 0 0 0 5 0 2 0 2 3 0

Cm

Gm/Bb

Eb

C

C/E

en,

I've spir - ral down.
lost my way.

3 1 0 0 0 5 0 2 0 2 3 0

Chorus

Dmadd4 Amadd4 Em7 G Fmaj7 Dmadd4 Amadd4 Em7 G Fmaj7

— } You're

Dmadd4 Amadd4 Em7 G Fmaj7 Dmadd4 Amadd4 Em7 G Fmaj7

liv-ing in a fan-ta-sy world. You're

Dmadd4 Amadd4 Em7 G Fmaj7 1. Dmadd4 Amadd4 Em7 G Fmaj7

liv-ing in a fan-ta-sy world.

Dmadd4 Amadd4 Em7 G Fmaj7 Dmadd4 Amadd4 Em7 G Fmaj7

Dmadd4 Amadd4 Em7 | 2. Dmadd4 Amadd4 Em7

G Fmaj7 G Fmaj7

— world. You're

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

Dmadd4 Amadd4 Em7 G Fmaj7 Dmadd4 Amadd4 Em7 G Fmaj7

liv-ing in a fan-ta-sy world. This

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

Outro Cm Gm/Bb Eb Cm Em

beau-ti - ful wo - rld.

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

Cm Gm/Bb Eb Cm Em

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

Cm Gm/B^b E^b Cm Em

I _____ can't _____

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

Cm Gm/B^b E^b Cm Em Cm Gm/B^b E^b Cm

_____ read. _____ I _____

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

Em Cm Gm/B^b E^b Cm Em

_____ can't _____ read. _____ I _____

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

N.C.

_____ can't read. _____ *ad lib. fx*

TAB

IDIOTEQUE

Sr, Mi

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

Intro $\text{♩} = 138$ N.C. 7 bars Drums+fx

mf



Play 3 times 12 bars solo Drums

Verse

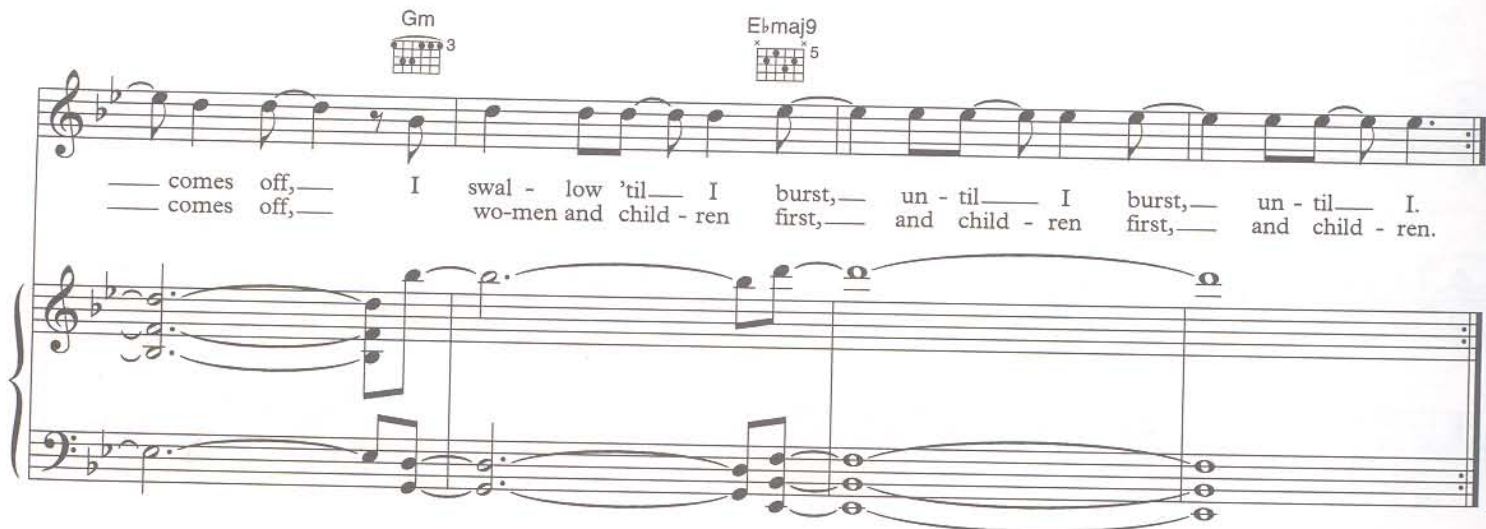
(1.) Who's in a bun - ker, who's in a bun - ker, wo - men and child - ren first, —
(2.) Who's in a bun - ker, who's in a bun - ker, I have seen too much, —





— and the child - ren first, — and the child - ren. I laugh un - til — my head —
— I have - n't seen e - nough, — you have - n't seen it. I laugh un - til — my head —

The musical score is written in 4/4 time with a tempo of 138. It begins with an 8-measure introduction. The first 7 measures are marked 'N.C.' (no chords) and '7 bars Drums+fx'. The piano accompaniment starts with a *mf* dynamic. The guitar part features chords: Gm6 (3), Ebmaj9 (5), and Gm (3). The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand. After the intro, there is a section marked 'Play 3 times' and '12 bars solo Drums'. This section features a melodic line in the right hand and a bass line in the left hand, with an Ebmaj9 (5) chord indicated above the first measure. The verse follows, with two vocal lines. The piano accompaniment continues with the same chordal structure as the intro. The lyrics are: (1.) Who's in a bun - ker, who's in a bun - ker, wo - men and child - ren first, — (2.) Who's in a bun - ker, who's in a bun - ker, I have seen too much, —. The verse concludes with the lyrics: — and the child - ren first, — and the child - ren. I laugh un - til — my head — — I have - n't seen e - nough, — you have - n't seen it. I laugh un - til — my head —. The piano accompaniment provides harmonic support for the vocal lines.

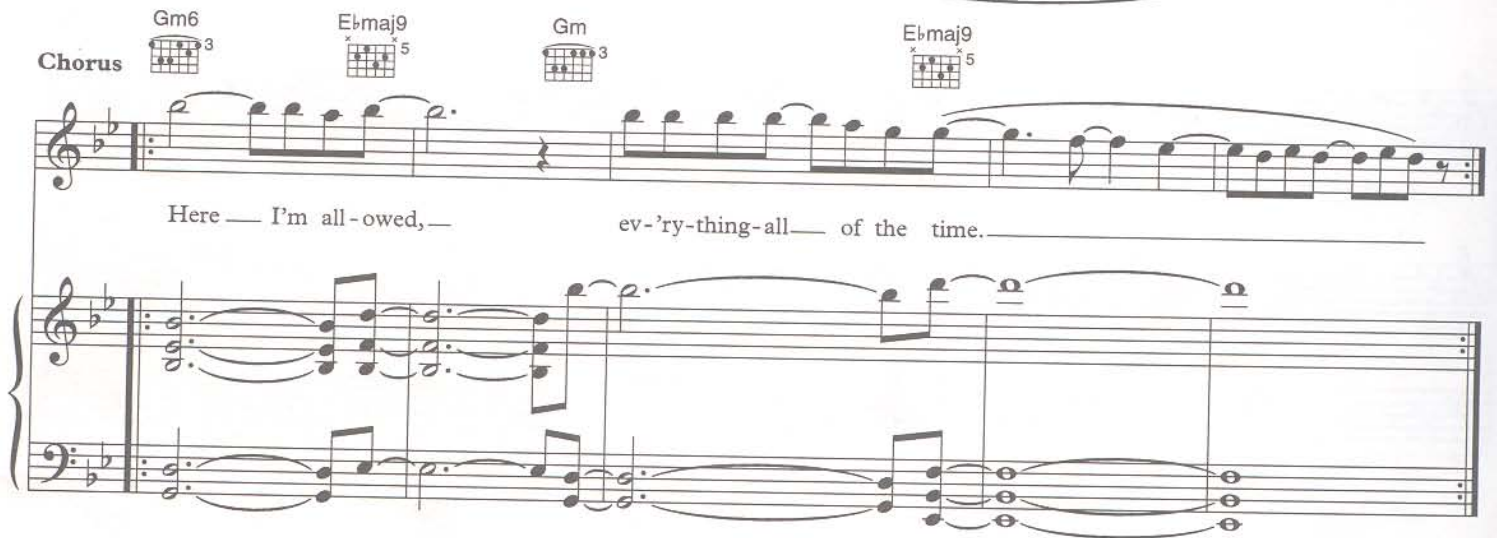
Gm  E♭maj9 

— comes off, — I swal - low 'til — I burst, — un - til — I burst, — un - til — I.
 — comes off, — wo - men and child - ren first, — and child - ren first, — and child - ren.



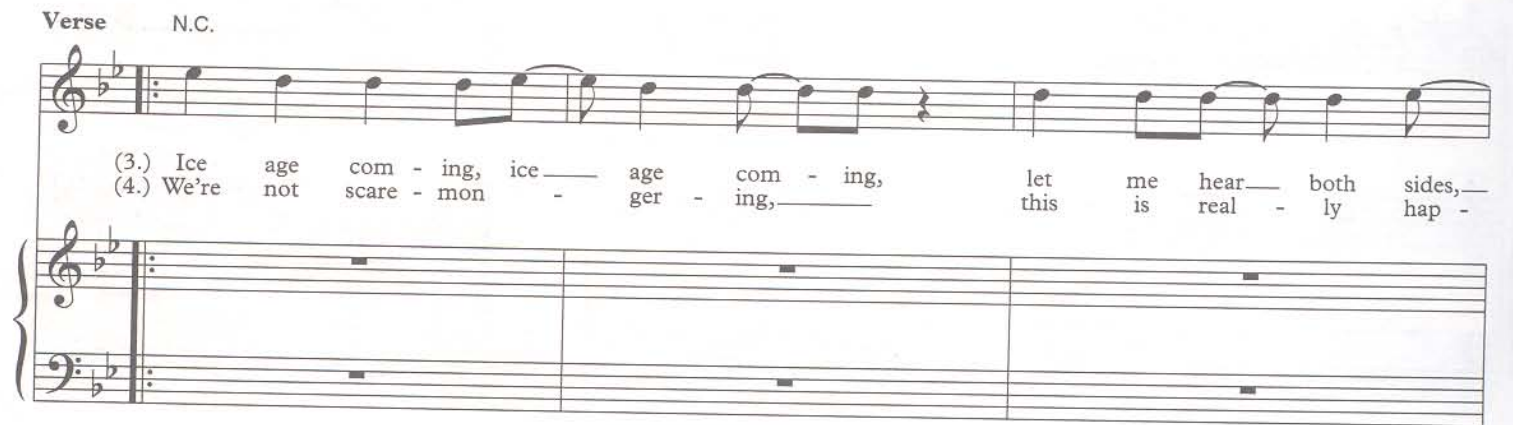
Chorus Gm6  E♭maj9  Gm  E♭maj9 

Here — I'm all-owed, — ev-'ry-thing-all — of the time. —



Verse N.C.

(3.) Ice age com - ing, ice — age com - ing, let me hear — both sides, —
 (4.) We're not scare - mon - ger - ing, — this is real - ly hap -



— let me hear both sides, — let me hear both. Ice age com - ing, ice —
 — pen - ing, — hap - pen - ing. — We're not scare - mon -



— age com - ing, throw it on — the fire, — throw it on the fire, — throw it on the.
 - ger - ing, — this is real - ly hap - pen - ing, — hap - pen - ing. —

Mo - bile's work - ing, mo - bile's chirp - ing. Take the mo - ney and run, —

— take the mo - ney and run, — take the mo - ney. Here — I'm all - owed,

Chorus
 Gm6 E♭maj9

— ev - 'ry-thing all — of the time. —

Gm E♭maj9

Gm6



E♭maj9



Gm



E♭maj9



Here I'm all - owed,

ev - 'ry - thing all of the time...

N.C.

Solo Drums

Gm6



E♭maj9



Gm



Solo Drums + fx

Ad lib. Samples

E♭maj9



Gsus2



Play 5 times

MORNING BELL

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

Do, Fa, Sol

Amazun

♩ = 145

Am

Amaj7

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a measure containing a whole note chord, followed by a measure with a whole note chord, and then a measure with a whole note chord. The bottom staff is in bass clef with the same key signature and time signature. It begins with a measure containing a whole note chord, followed by a measure with a whole note chord, and then a measure with a whole note chord. Above the first measure of both staves is a '4' indicating a four-measure rest. Above the second measure of the top staff is a guitar chord diagram for Am. Above the third measure of the top staff is a guitar chord diagram for Amaj7. The text 'Solo drums + effects' is written in the space between the two staves.

Am

Amaj7

Am

The second system of musical notation consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a measure containing a whole note chord, followed by a measure with a whole note chord, and then a measure with a whole note chord. The bottom staff is in bass clef with the same key signature and time signature. It begins with a measure containing a whole note chord, followed by a measure with a whole note chord, and then a measure with a whole note chord. Above the first measure of the top staff is a guitar chord diagram for Am. Above the second measure of the top staff is a guitar chord diagram for Amaj7. Above the third measure of the top staff is a guitar chord diagram for Am.

Amaj7

Gsus2

D

The third system of musical notation consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a measure containing a whole note chord, followed by a measure with a whole note chord, and then a measure with a whole note chord. The bottom staff is in bass clef with the same key signature and time signature. It begins with a measure containing a whole note chord, followed by a measure with a whole note chord, and then a measure with a whole note chord. Above the first measure of the top staff is a guitar chord diagram for Amaj7. Above the second measure of the top staff is a guitar chord diagram for Gsus2. Above the third measure of the top staff is a guitar chord diagram for D.

Gsus2

D

The fourth system of musical notation consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a measure containing a whole note chord, followed by a measure with a whole note chord, and then a measure with a whole note chord. The bottom staff is in bass clef with the same key signature and time signature. It begins with a measure containing a whole note chord, followed by a measure with a whole note chord, and then a measure with a whole note chord. Above the first measure of the top staff is a guitar chord diagram for Gsus2. Above the second measure of the top staff is a guitar chord diagram for D.

1. The

Verse

Am Amaj7 Am

(1.) morn - ing bell, the morn - ing bell
 2. You can keep the fur - ni - ture, a bump - on the head.

Amaj7 Am Amaj7

light an - oth - er can - dle. } Re - lease -
 how - ling down the chim - ney. }

Gsus2 D Gsus2

me, re - lease

D Am Amaj7

me. Please

Am Amaj7 Am




re - lease me, re -

Amaj7 Gsus2 D

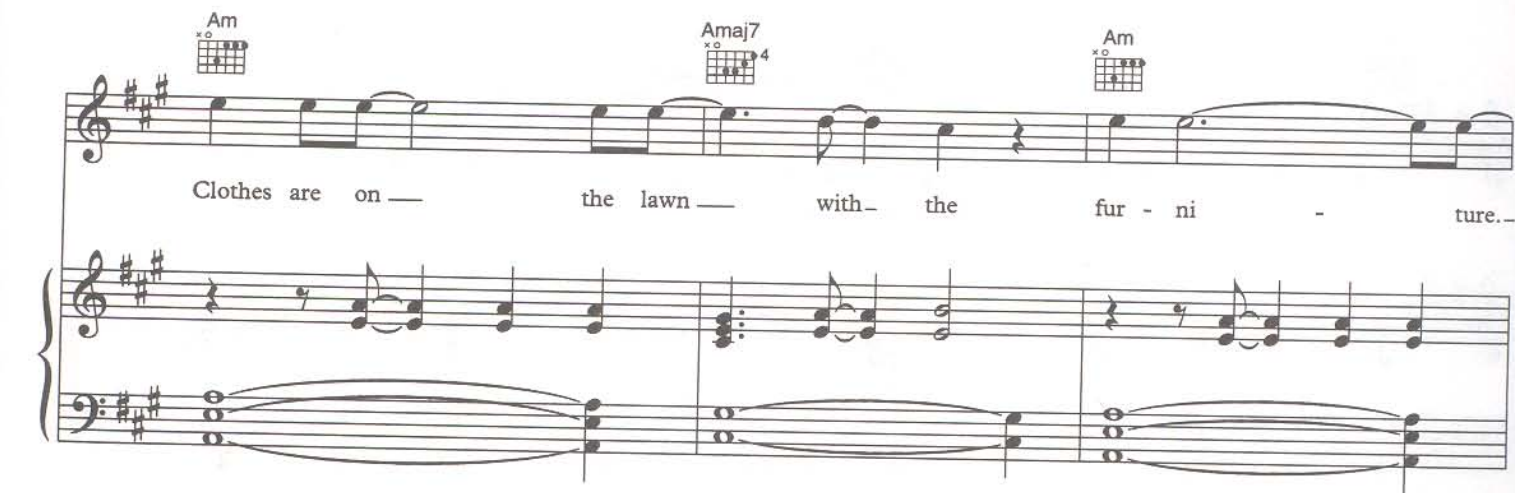
- lease me. Where'd you park the car? -

Amaj7 Am Amaj7

Where'd you park the car? -

Am  Amaj7  Am 




Clothes are on — the lawn — with — the fur - ni - ture.



Amaj7  Am  Amaj7 




— Now I might as — well, — I



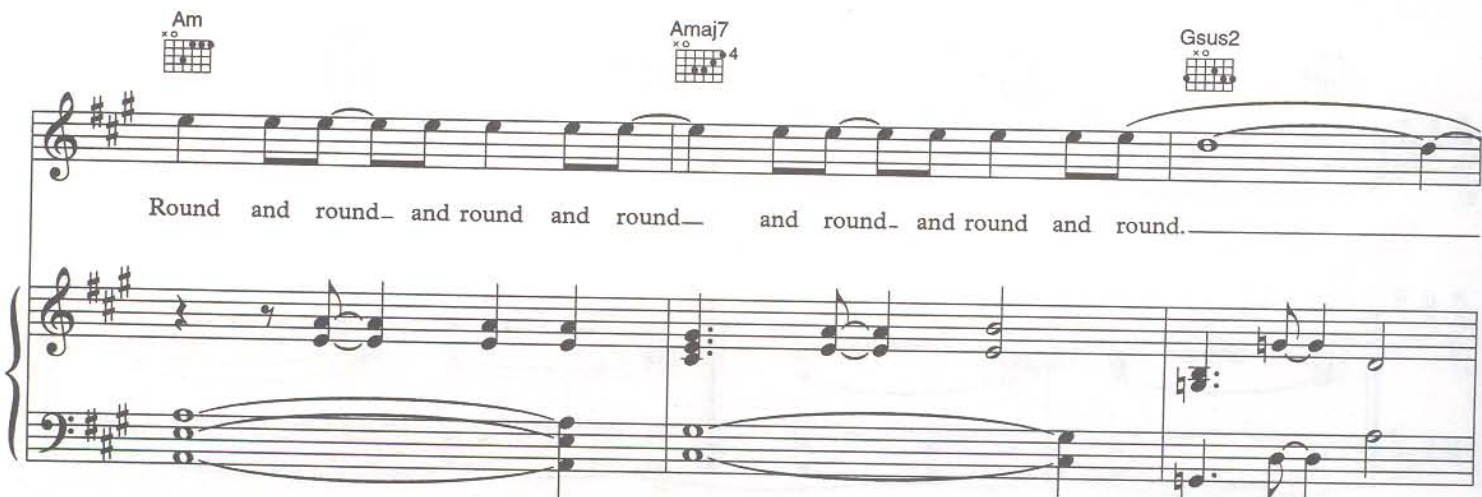
Am  Amaj7  Am  Amaj7 




might as — well, — slee - py jack the fire — drill.



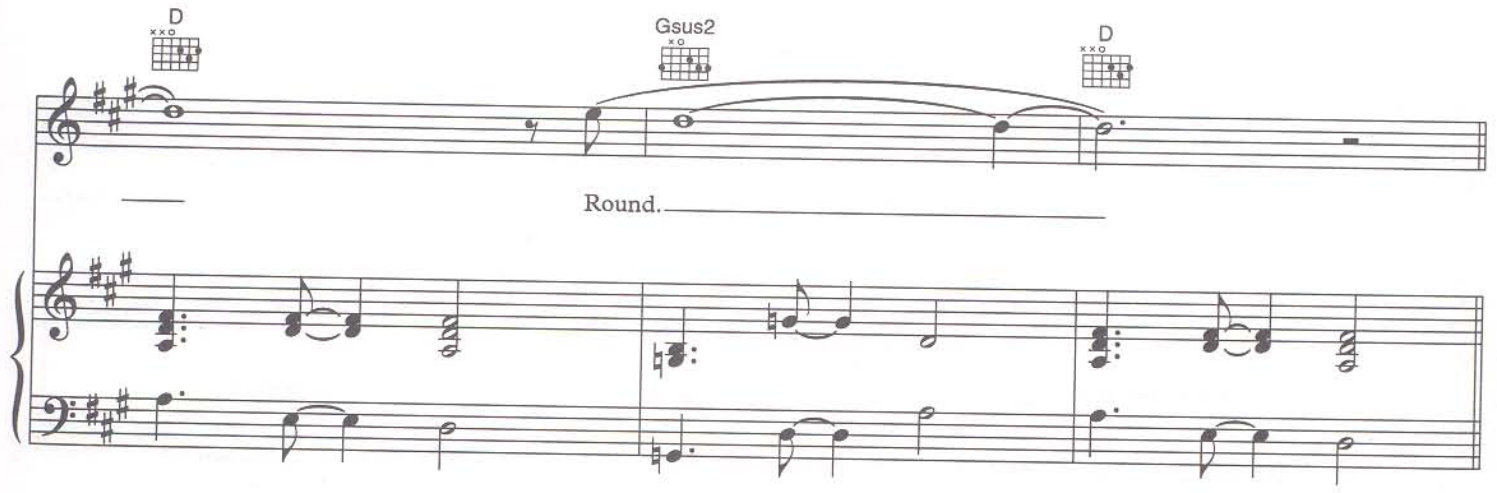
Am  Amaj7  Gsus2 





Round and round — and round and round — and round — and round and round.



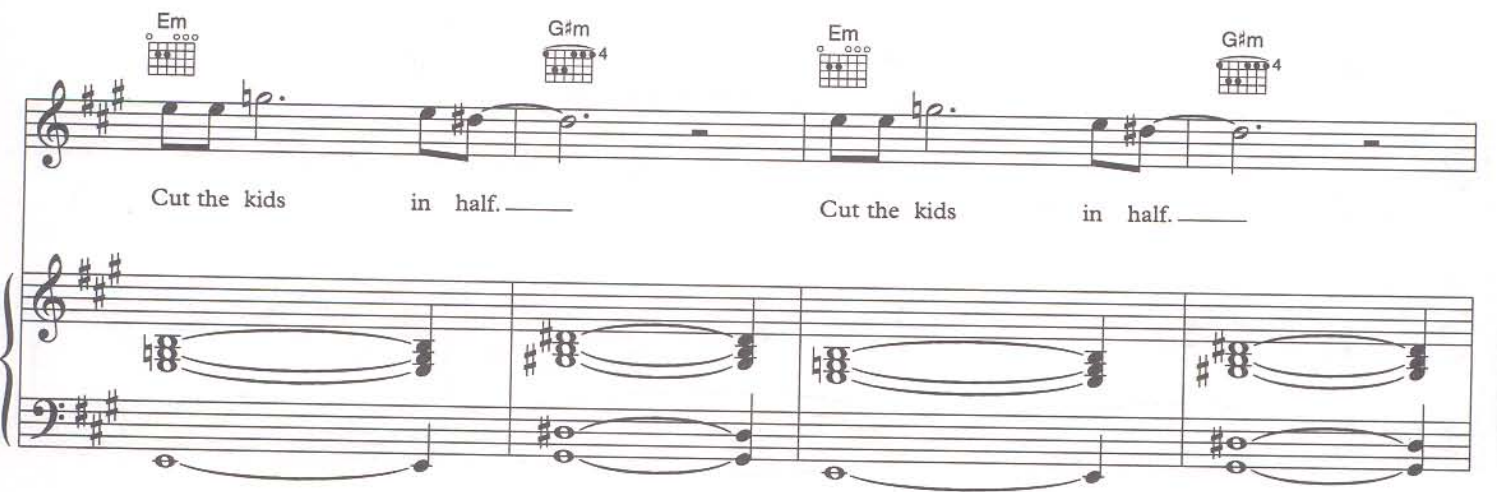
D  Gsus2  D 




Round. _____



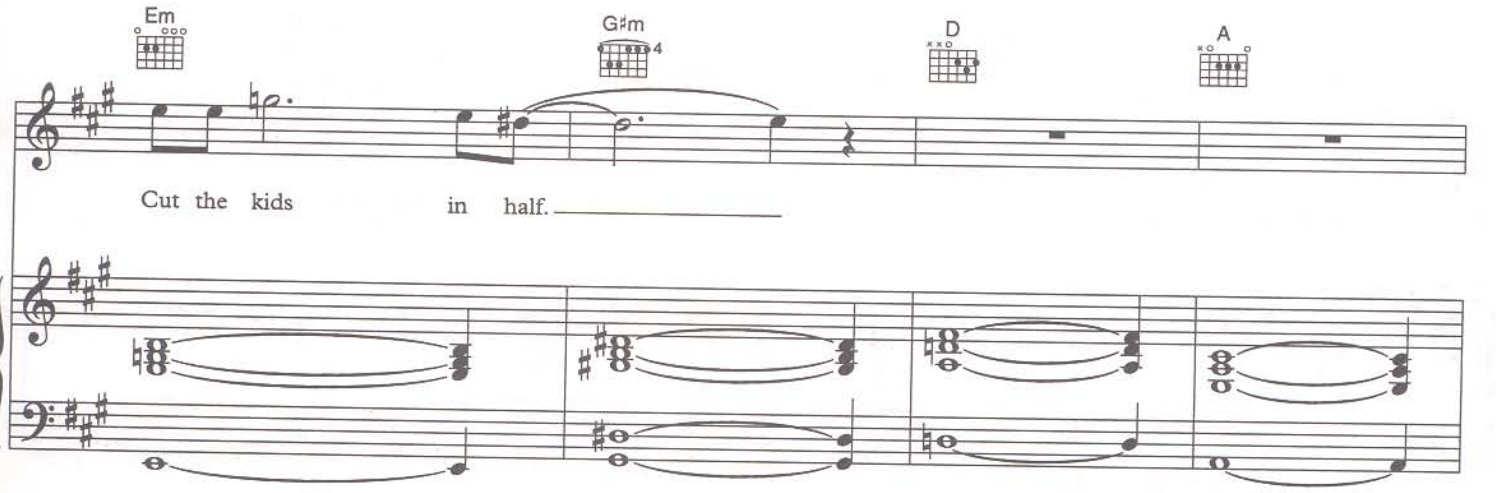
Em  G#m  Em  G#m 





Cut the kids in half. _____ Cut the kids in half. _____

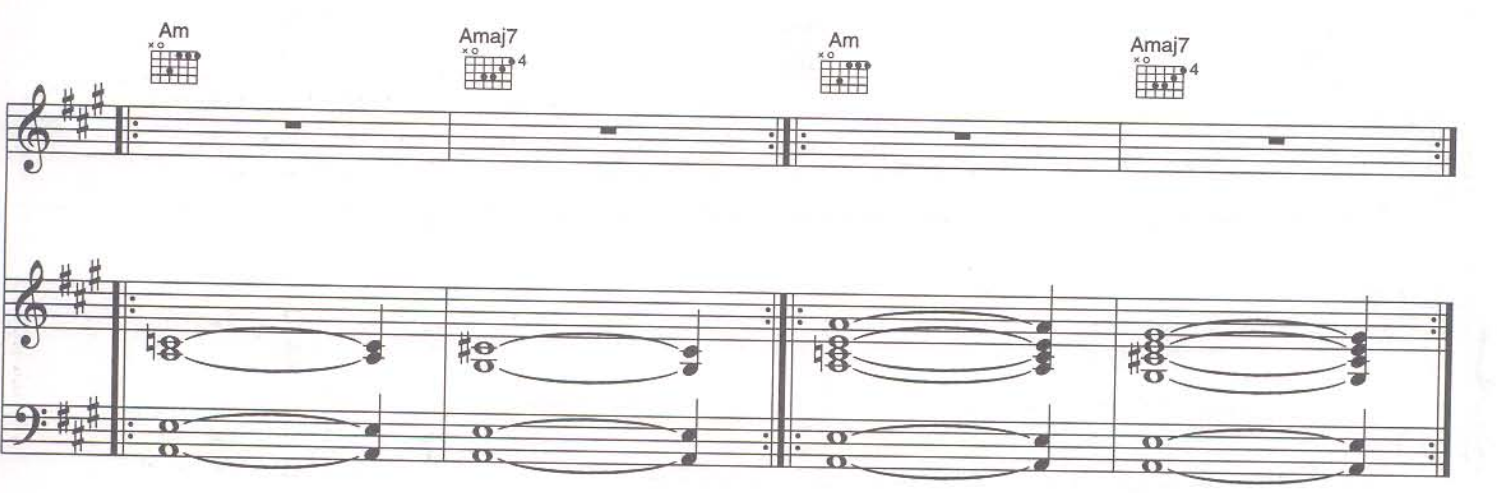





Em  G#m  D  A 

Cut the kids in half. _____

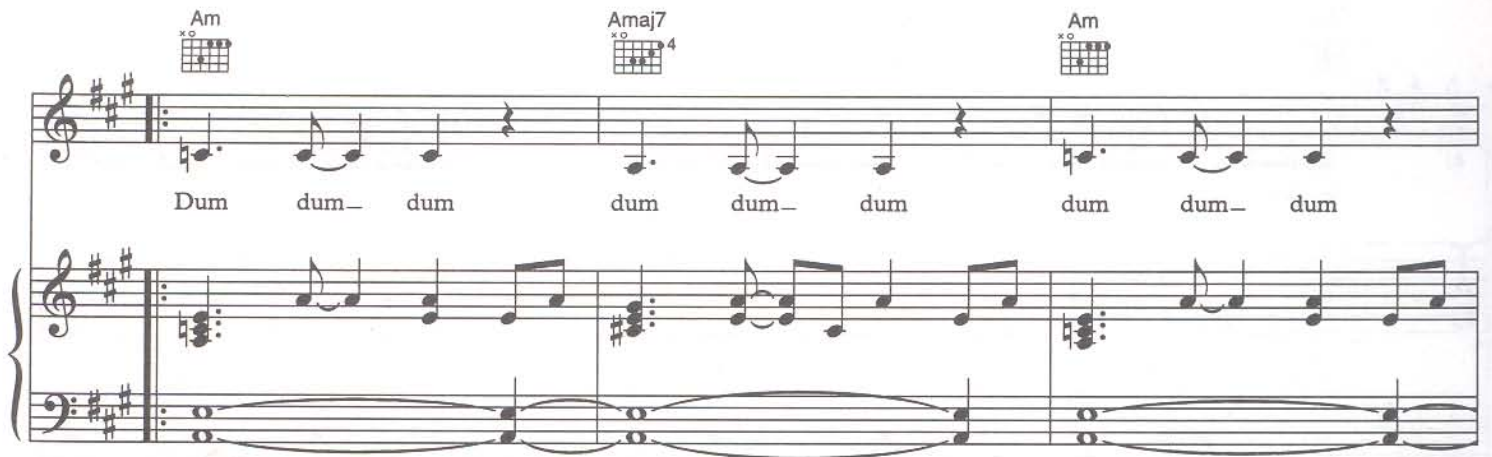


Am  Amaj7  Am  Amaj7 




Am  Amaj7  Am 




Dum dum— dum dum dum— dum dum— dum



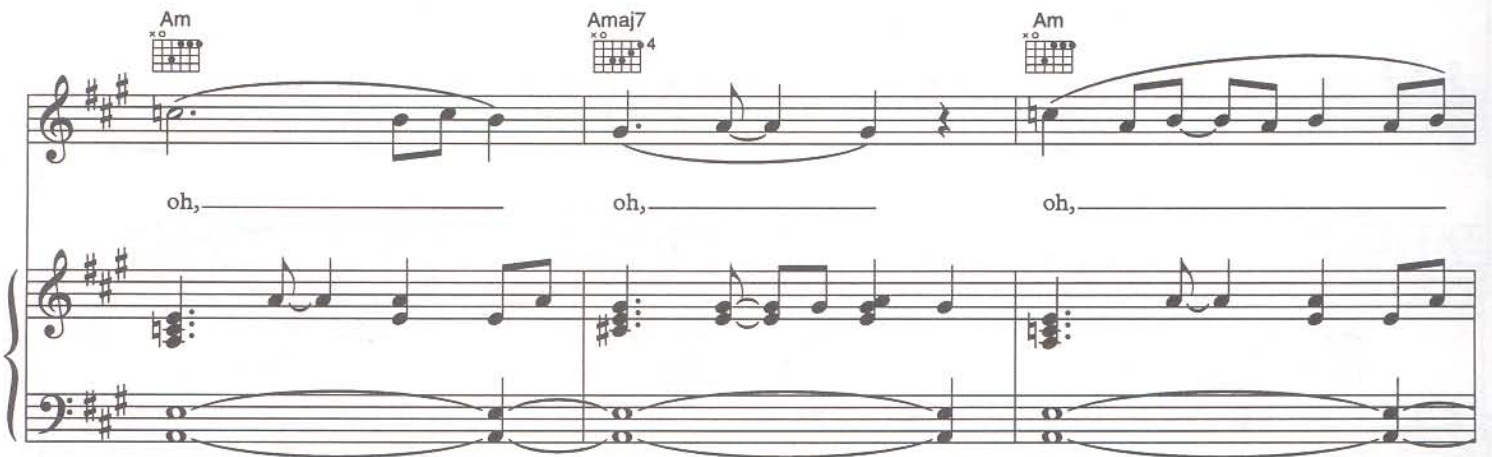
Amaj7  Am  Amaj7 




dum dum— dum. Oh, _____ oh, _____



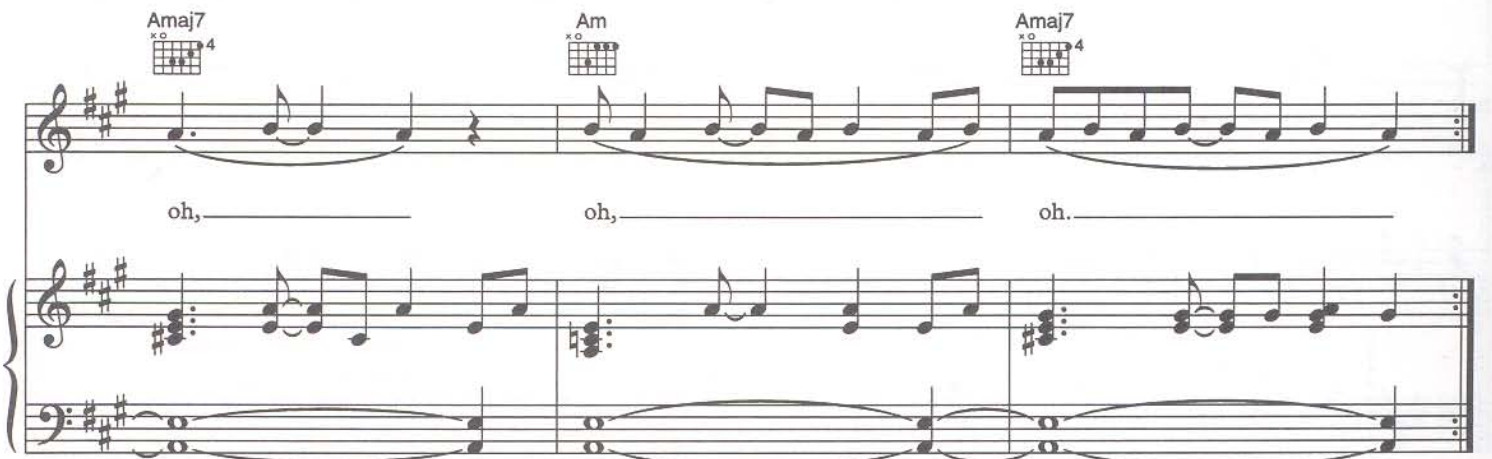
Am  Amaj7  Am 

oh, _____ oh, _____ oh, _____



Amaj7  Am  Amaj7 

oh, _____ oh, _____ oh, _____





let ring...

TAB

10 7 0 10 7 0 10 7 0 10 11 9 0 11 9 0 11 9 0 2 10 7 0 10 7 0 10 7 0 10

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



TAB

11 9 0 11 9 0 11 9 0 10 9 0 10 9 0 10 0 9 0

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



TAB

7 6 0 7 6 0 7 0 9 0 10 9 0 10 9 0 10 0 9 0

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

Amaj7
x⁰ 2 2 3 4

Am
x⁰ 2 2 3 4

Amaj7
x⁰ 2 2 3 4

Gtr 2 plays ad lib. w/effects

Am
x⁰ 2 2 3 4

Amaj7
x⁰ 2 2 3 4

Am
x⁰ 2 2 3 4

Amaj7
x⁰ 2 2 3 4

Am
x⁰ 2 2 3 4

Amaj7
x⁰ 2 2 3 4

Am
x⁰ 2 2 3 4

Amaj7
x⁰ 2 2 3 4

Am
x⁰ 2 2 3 4

MOTION PICTURE SOUNDTRACK

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

Freely ♩ = c. 50

Intro



Verse



1. Red wine and sleep - ing pills — help me get — back — to your —



arms. Cheap sex and sad films

Bm

C

help me get _____ where _____ I be - long. _____ I think you're cra -

Chorus

Em

C

G

D/F#

Em

C

- - - zy, may - - - be. I think you're cra - - - - zy

rall.

Verse

G

D/F#

G

C

may - - be. Stop send - ing let - - ters, -

Bm

C

G

Gsus4

let - ters _____ al - ways _____ get burned. _____ It's not like the

C Bm C

mo - vies. They fed us on — lit - tle white lies. — I think you're cra -

Chorus

Em C G D/F#

- - - zy, may - - - - be. — I think you're cra -


Em C G D/F# B Bsus4

- - - zy may - be. — I will see — you

Em Bm/D C#m7b5 Cmaj9 G

in the next — life. —

ad lib. harp gliss samples



EVERYTHING IN ITS RIGHT PLACE
KID A
THE NATIONAL ANTHEM
HOW TO DISAPPEAR COMPLETELY
TREEFINGERS
OPTIMISTIC
IN LIMBO
IDIOTEQUE
MORNING BELL
MOTION PICTURE SOUNDTRACK



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