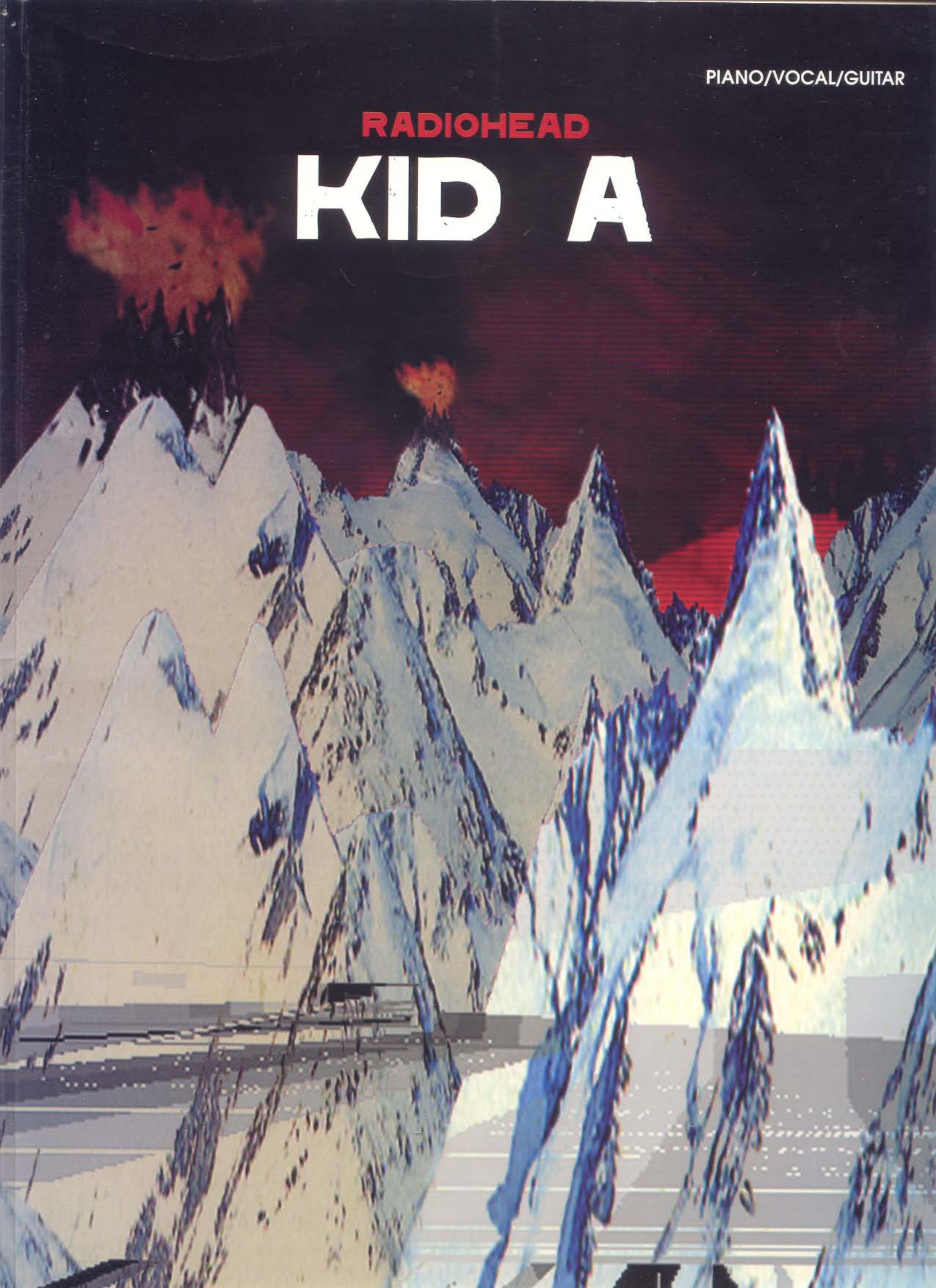


PIANO/VOCAL/GUITAR

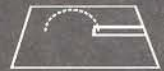
RADIOHEAD

KID A



RADIOHEAD KID A

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Si Ré
LA - Mi

EVERYTHING IN ITS RIGHT PLACE

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

♩ = 124



w/pedal



play 3 times



Chorus



Eve-ry - thing, _____

eve-ry - thing, _____



eve - ry - thing, _____



Musical staff with treble clef, key signature of three flats, and a 6/4 time signature. The melody consists of a few notes with a long rest.

eve-ry - thing in its right

Piano accompaniment for the first system, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.



Musical staff with treble clef, key signature of three flats, and a 4/4 time signature. The melody features a long note followed by a rest.

place, in its right place,

Piano accompaniment for the second system, continuing the complex rhythmic pattern.



Musical staff with treble clef, key signature of three flats, and a 4/4 time signature. The melody features a long note followed by a rest.

in its right place, in its right

Piano accompaniment for the third system, continuing the complex rhythmic pattern.



Verse



Musical staff with treble clef, key signature of three flats, and a 4/4 time signature. The melody features a long note followed by a rest.

place. Yes-ter-day I woke up suck -

Piano accompaniment for the fourth system, continuing the complex rhythmic pattern.

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/Eb C D♭maj13 Cm/Eb

eve-ry - thing in its right

C D♭maj13 Cm/Eb C D♭maj13

place, in its right place,

Cm/Eb C D♭maj13 Cm/Eb

in its right place, right

C D♭maj13 Cm/Eb Verse D♭ 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 key signature of three flats (B-flat major/C minor) and a 4/4 time signature. 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 a right-hand part with chords and a left-hand part with a steady bass line.

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 the same instrumental texture as the first system.

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 shows the vocal line 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 the same instrumental texture.

C Cm/E \flat D \flat C

Tried to say?

The fourth system concludes the musical score on this page. The vocal line lyrics are "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 the same instrumental texture.

Cm/E \flat

D \flat

C

Cm/E \flat



Tried to say?

Tried to say?

F

C

D \flat maj13

E \flat add9

F

C

D \flat maj13



Bridge

E \flat add9

F

C

D \flat maj13

E \flat add9



F

C

D \flat maj13


E \flat add9





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

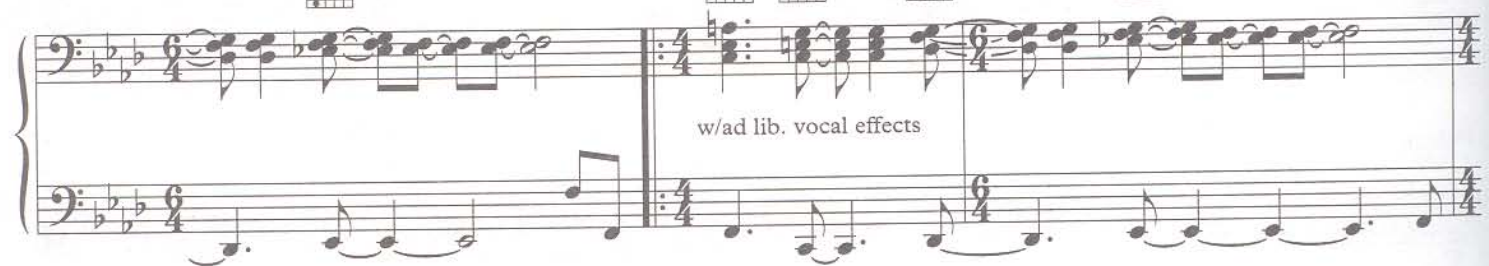
F  C  D \flat maj13  3




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  3



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 of the verse, including treble and bass clefs. The bass clef features a melodic line with eighth notes and a dynamic marking of *mf* w/echo. The treble clef continues with the piano introduction's accompaniment.

F/A
x0xxx

Gm/Bb
x00xx

Am/C
xx0xx

Gm/Bb
x00xx

Verse

Vocal melody and piano accompaniment for the first line of the verse. The vocal line is in the treble clef with lyrics: "I slip a way." The piano accompaniment is in the bass clef. A dynamic marking of *mf* w/echo is present.

Piano accompaniment for the second line of the verse, including treble and bass clefs. The bass clef continues the melodic line from the first line, and the treble clef provides the accompaniment.

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 with a steady bass line. The guitar accompaniment consists of a series of chords.

The second system continues the musical piece. The vocal line includes the word "The" at the end. The piano and guitar accompaniment maintain their respective parts.

C13sus4

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 established 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 (middle and bottom staves) features a steady eighth-note bass line in the left hand and chords in the right hand. A 'Bass' label is placed above the bottom 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 eighth-note bass line and chords. The right hand features a series of chords with a melodic contour that is partially obscured by the chordal texture.

Detailed description: This system contains measures 9 through 12. The vocal line is silent. The piano accompaniment continues with the same eighth-note bass line and chords. The right hand features a series of chords with a melodic contour that is partially obscured by the chordal texture.

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 in the bass clef. 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, C#5) and a fermata. The bass clef staff features a continuous eighth-note accompaniment. The system concludes with a half note chord (F#4, A4) and a fermata.

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

Third system of musical notation. The treble clef staff shows a half note chord (F#4, A4) and a fermata. The bass clef staff maintains the eighth-note accompaniment. The system concludes with a half note chord (F#4, A4) and a fermata.

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

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

Sixth system of musical notation. The treble clef staff shows a half note chord (F#4, A4) and a fermata. The bass clef staff maintains the eighth-note accompaniment. The system ends with a half note chord (F#4, A4) and a fermata.

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. ———

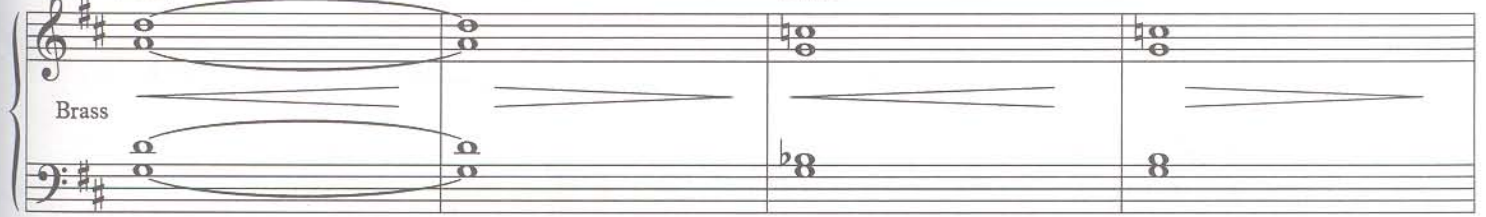
Fourth system of piano accompaniment. The right hand has a long note in the first measure, followed by a half note and a quarter note. The left hand continues the eighth-note accompaniment.

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]



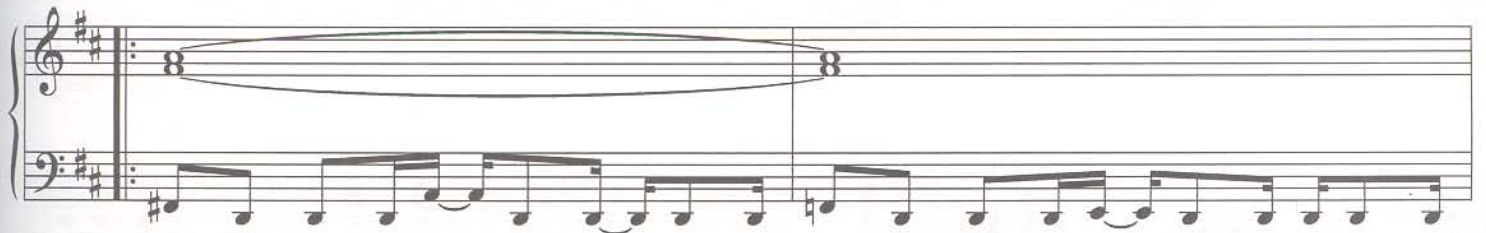
Ah.



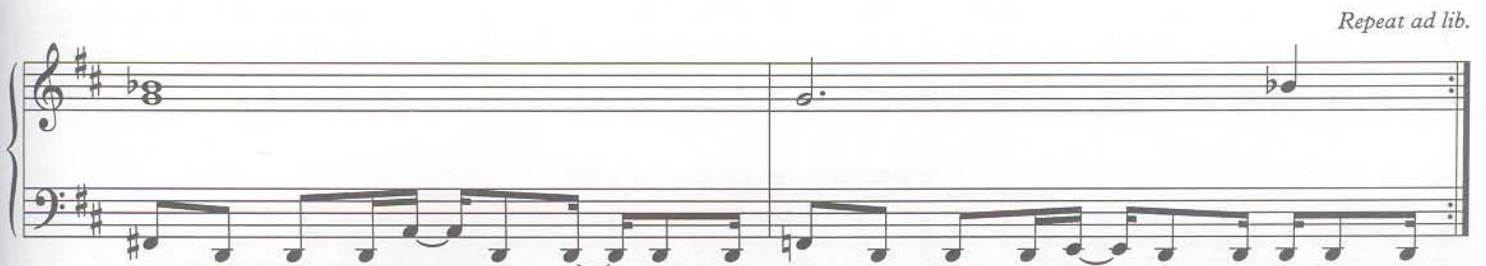
Bass

Ah.





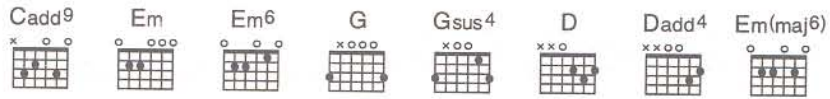
Repeat ad lib.



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.)

cont. sim.

This system shows the first part of the verse. The guitar staff features a series of chords with a rhythmic pattern of eighth notes. The TAB below shows the fretting for each string, with a capo at the 2nd fret. The notation includes a 'N.C.' (Natural Chord) and a 'cont. sim.' (continue similarly) instruction.

This system continues the verse with guitar accompaniment. The chords are Em and Em6. The TAB shows the fretting for each string, with a capo at the 2nd fret. The notation includes a 'cont. sim.' instruction.

1. 2.

Em Em6 Em6

(1.) That—

This system shows the final part of the verse, including a first ending. The chords are Em, Em6, and Em6. The TAB shows the fretting for each string, with a capo at the 2nd fret. The notation includes a 'cont. sim.' instruction and a first ending bracket.

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Em

Em6

Em Em6 I'm not

Gtr. 1

TAB

G

Gsus4

G

G Gsus4 G here.

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

Em Em6

I'll be gone.

TAB

Em Em6 Cadd9

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

TAB

yeah, yeah,

TAB

Em Em6

it's gone.

TAB

0 0 0 0 0 0 0 2 0

2 2

0 0

Em Em6 D.%. al Coda

And I'm not

TAB

0 0 0 0 0 0 0 2 0

2 2

0 0

⊕ Coda Em6 Cadd9

1. Strobe
2. Fire

TAB

0 0

2 2

0 0

lights works and and blown hurr

TAB

0 0

3 3

3 3

Em Em6 Em

— speak — ers. —
— icanes. —

TAB

1. Em6 | 2. Em6

I'm not

TAB

Chorus G Gsus4 G

here,

TAB

Gsus4 Em Em6

this is - n't hap - pen - ing.

TAB

D

Dsus4

Gtr. 1

TAB

D

Dadd4

TAB

Em

Em6

Em

Em6

Gtr. 2

TAB

Em

Em6

Em

Em6

TAB

TREEFINGERS

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

Free time



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) for 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 bass line consists of sustained chords and moving lines.

F#6



E6



D#add9



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

F#6



G#6



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

F#%



The fourth system concludes the piece. The treble clef staff has a melodic line with slurs. The grand staff accompaniment features sustained chords and moving lines. The first measure contains an F#% chord. The bass line consists of sustained chords and moving lines.

B \flat 6/D C/D D%

ooh, _____

TAB

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

B \flat 6/D C/D D%

ooh. _____

TAB

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

Dm C/D* Em/D D

TAB

0	0	0	7	7	7	5	5	5	5	5	5	9	9	9	7	7	7	7	7	7
0	0	0	X	X	X	7	7	7	7	7	7	10	10	10	0	9	9	9	9	9
0	0	0	8	8	8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Dm C/D* Em/D D

TAB

0	0	0	7	7	7	5	5	5	5	5	5	9	9	9	7	7	7	7	7	7
0	0	0	X	X	X	7	7	7	7	7	7	10	10	10	0	9	9	9	9	9
0	0	0	8	8	8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Verse

Dm

C/D

Em/D

D

1. Flies are buzz - ing 'round my head -
 2. This one's op - ti - mis - tic, vul - tures cir - cl - in' the dead, -
 this one went to mar - ket,

2° Gtr. 2 plays Fig. 1

T
A
B

(7) 7 7 7 5 5 5 5 5 5 5 9 9 9 7 7 7 7 7 7 7

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

pick - ing up eve - ry last crumb,
 this one just came out of the swamp, The

T
A
B

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

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

big fish eat the lit - tle ones, - big fish eat the lit - tle ones, -
 this one drops a pay - load fod - der for the a - ni - mals, -

T
A
B

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

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

not my prob - lem, give me some. } You can try
 liv - ing on a - ni - mal farm. }

T
A
B

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

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



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

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

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

[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 9 7-7-7-7-7-7 9 9 9 9 7-7-7-7-7-7-7

B: 0 0 0 8 8 8 7 7 7 7 7 7 10 10 10 9 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 7 5 5 5 5 5 5 5 9 9 9 7 7 7 7 7 7 7 7

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

Dm C/D* Em/D D

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

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

B: 0 0 0 8 8 8 7 7 7 7 7 7 7 10 10 10 9 9 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 7 5 5 5 5 5 5 5 9 9 9 7 7 7 7 7 7 7 7

B: 0 0 0 8 8 8 7 7 7 7 7 7 7 10 10 10 9 9 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	0
9	9	9	9	9	11	11	7	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	7
0	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	0
6	6	6	6	6	8	8	8	8	7	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	9
0	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	8	7						
8	8	8	8	8	10	10	10	10	10	9						
0	0	0	0	0	0	0	0	0	0	0	3	3	2	2		

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

let ring...

TAB

5	5	0	3	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	4		4		3

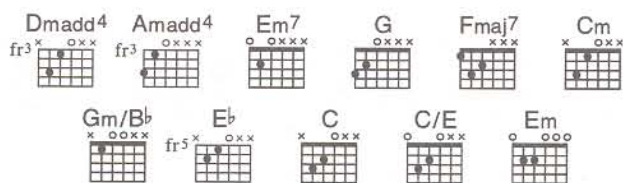
Em/D D Dm C/D Em/D D N.C.

TAB

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

IN LIMBO

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



♩ = 90

Intro N.C.

elec. Piano arr. for Gtr.
w/echo

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

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

5-3-0-5-3-0-2-0-2-0-2-0-3-2-5-3-0-5-3-0-2-0-2-0-3-2-5-3-0-5-3-0-2-0-2-0-3-2

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

The first system of music features a vocal line with lyrics "— world. You're". Below it is a guitar melody consisting of a series of eighth-note triplets. The tablature below the guitar staff shows the fret positions for these triplets: 5-3-0, 5-3-0, 0-2-0, 0-2-0, 0-3-2, 0-3-2, 5-3-0, 5-3-0, 0-2-0, 0-2-0, 0-3-2, 0-3-2.

Dmadd4 Amadd4 Em7 G Fmaj7 Dmadd4 Amadd4 Em7 G Fmaj7

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

The second system continues the music with lyrics "liv-ing in a fan-ta-sy world. This". The guitar melody and tablature follow the same triplet pattern as the first system.

Outro Cm Gm/Bb Eb Cm Em

beau-ti - ful wo - rld.

The third system is labeled "Outro" and includes lyrics "beau-ti - ful wo - rld.". The guitar melody features triplets and ends with a complex chordal structure. The tablature includes a final sequence of frets: 3-1-0, 1-0-0, 6-5-0, 3-1-0, 1-3, followed by a diagram of a barre across all strings.

Cm Gm/Bb Eb Cm Em

The fourth system continues the guitar melody with triplets and ends with a complex chordal structure, mirroring the notation in the previous system.

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: (Empty)

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*

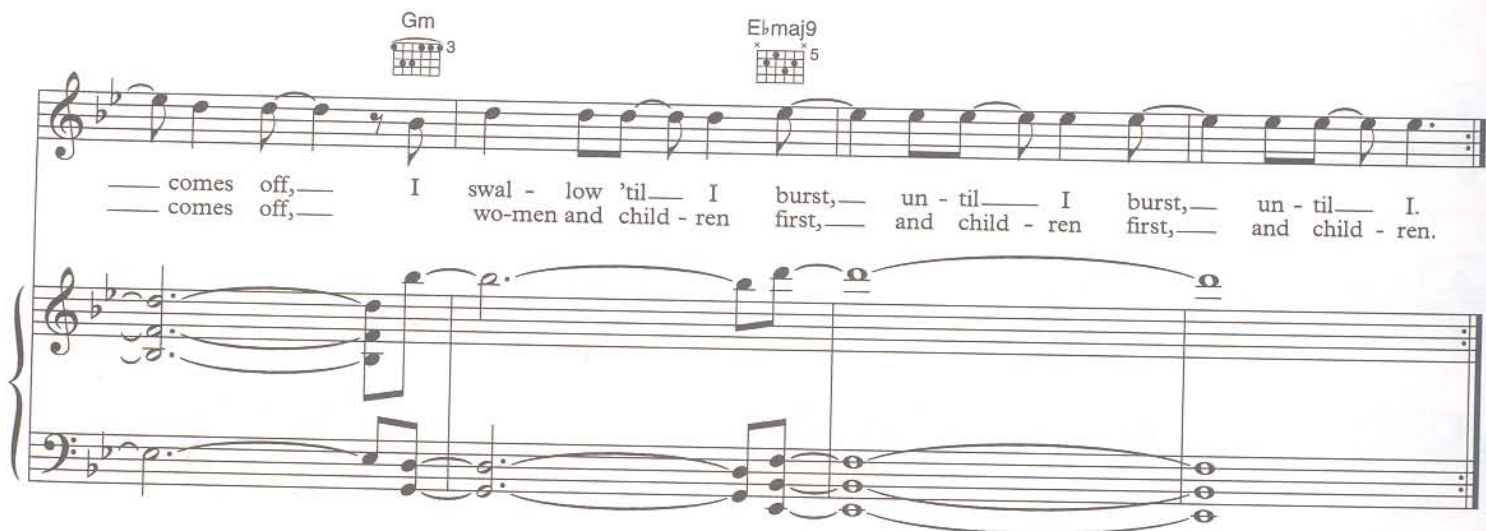
Verse





(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 —

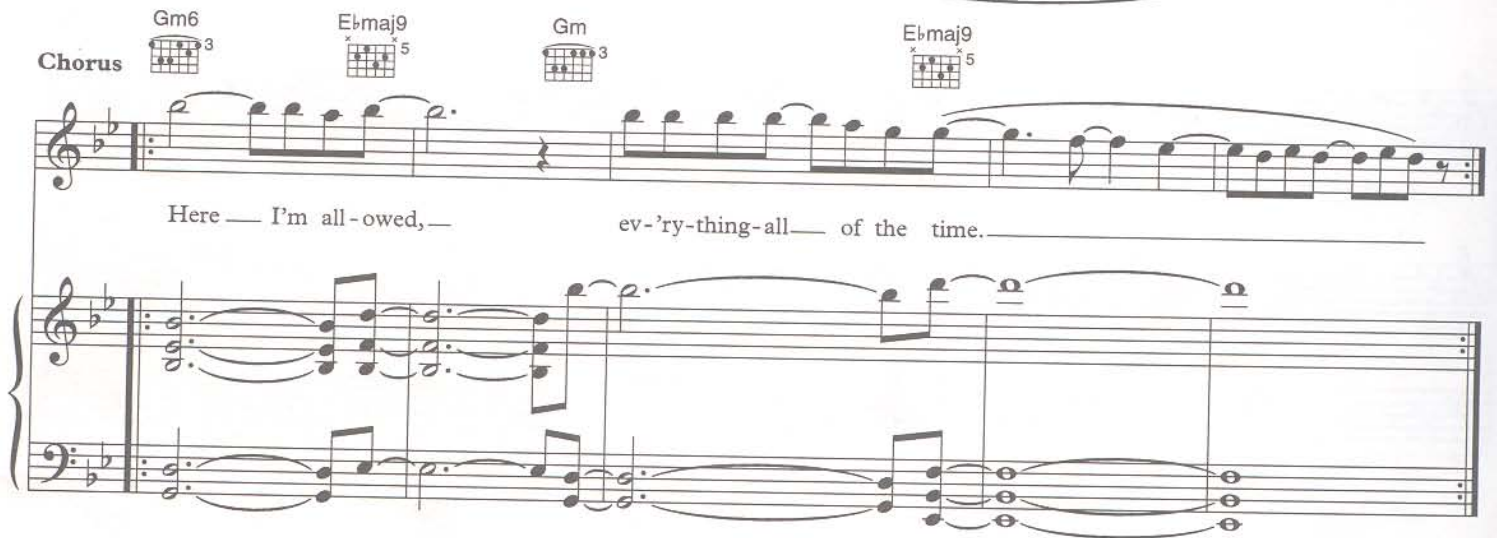
Gm  3 Ebmaj9  5

— 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.



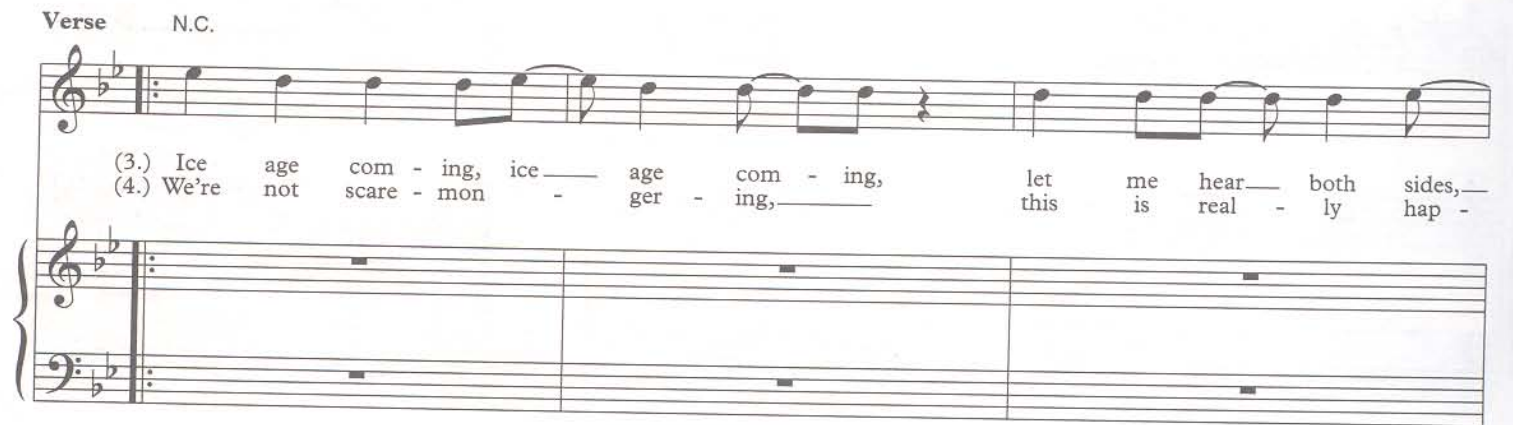
Chorus Gm6  3 Ebmaj9  5 Gm  3 Ebmaj9  5

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, —

Chorus

Gm6

E♭maj9



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



— ev - 'ry-thing all — of the time. —

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

Amajm

$\text{♩} = 145$

Am

Amaj7

Amaj7

Am

Amaj7

Gsus2

D

Gsus2

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

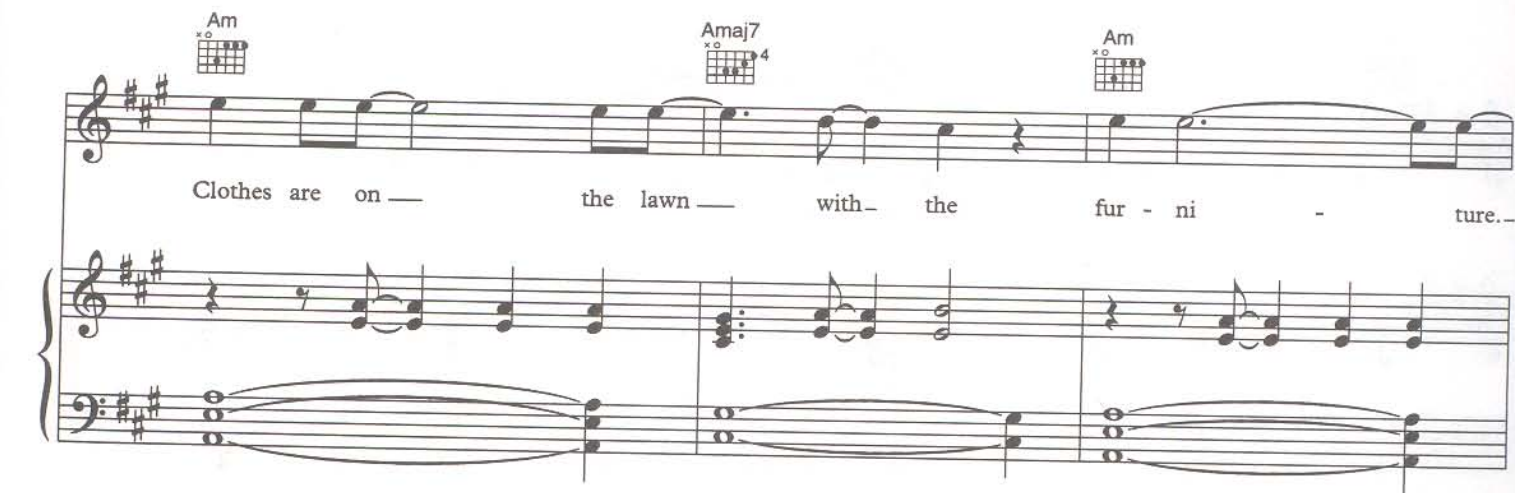
- lease me. Where'd you park the car? -

Amaj7 Am Amaj7

Where'd you park the car? -

Am  Amaj7  Am 





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



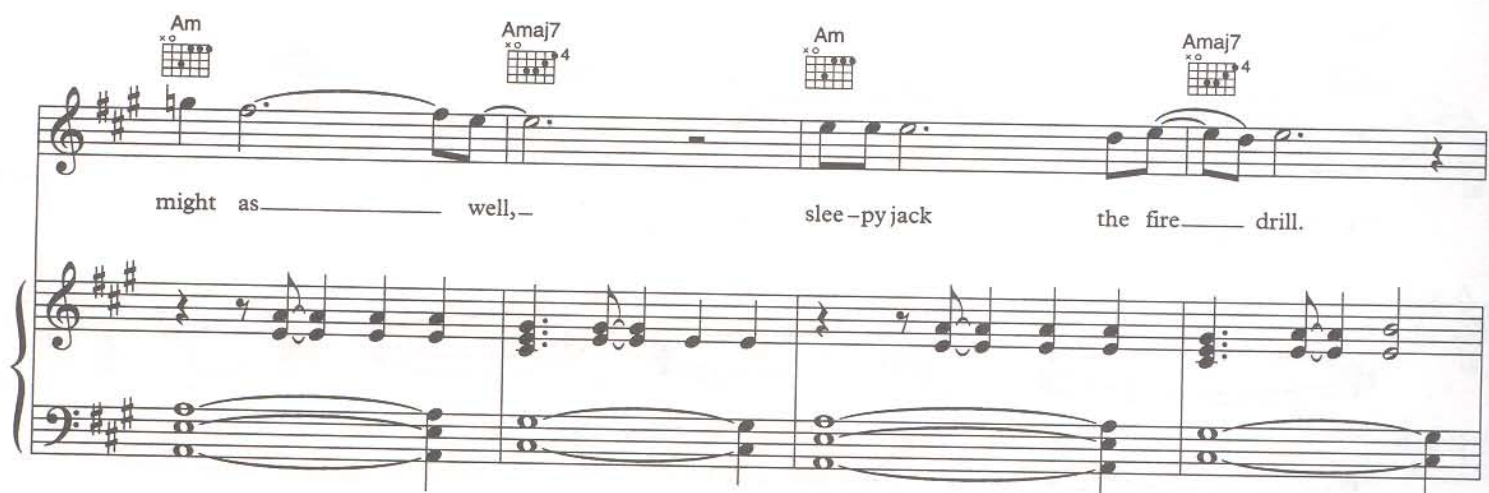
Amaj7  Am  Amaj7 




— Now I might as — well, — I



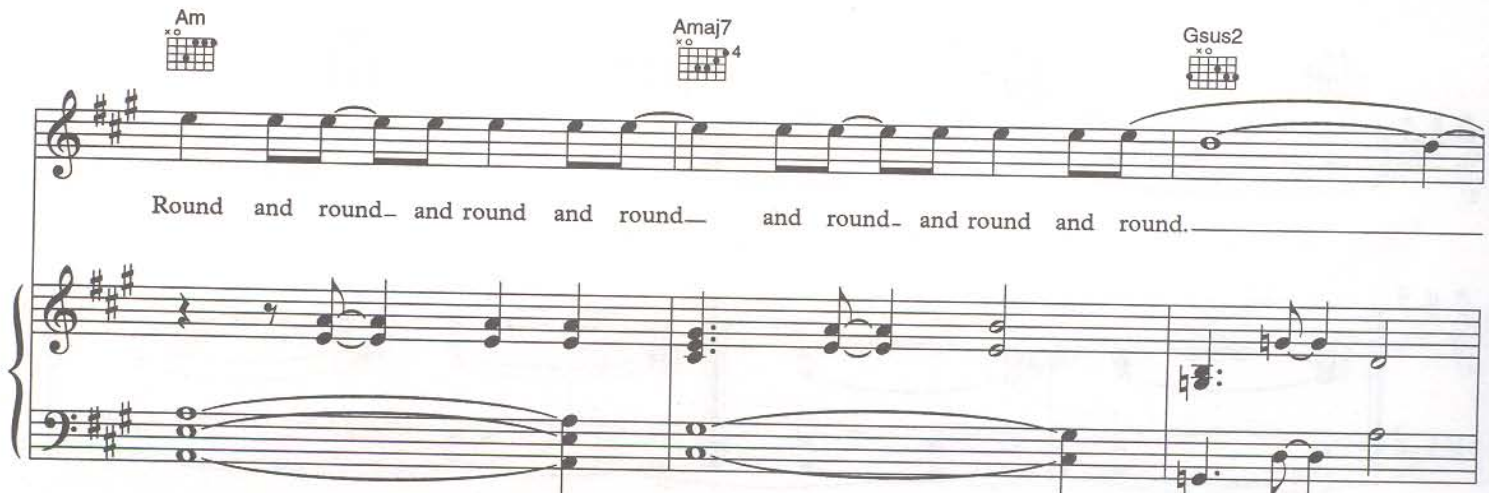
Am  Amaj7  Am  Amaj7 




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



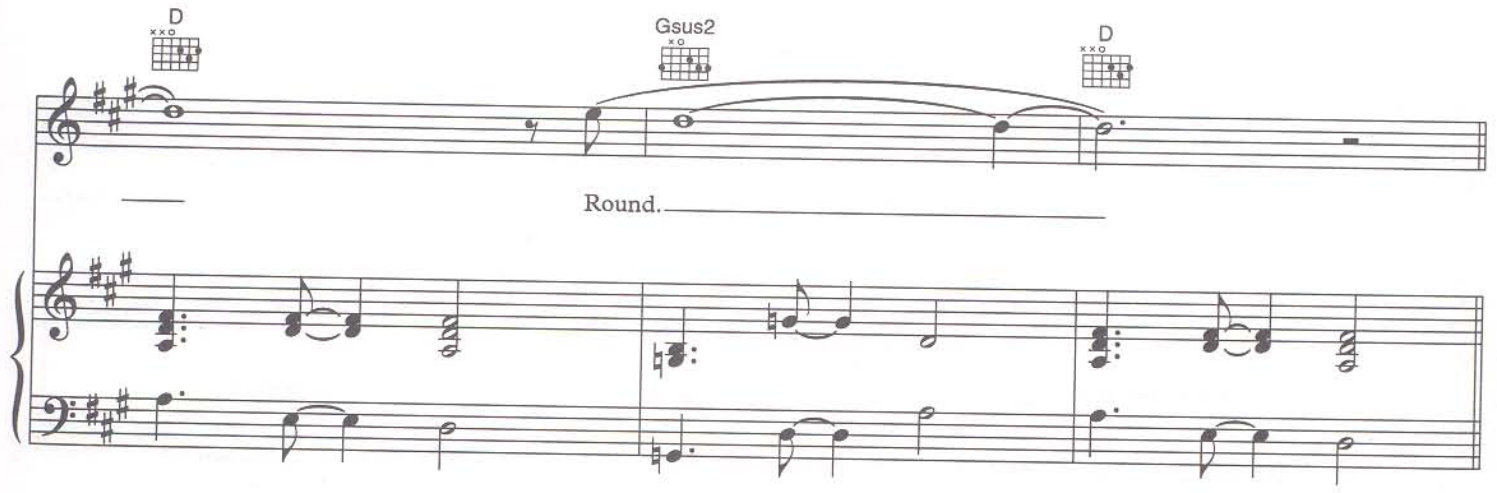
Am  Amaj7  Gsus2 





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



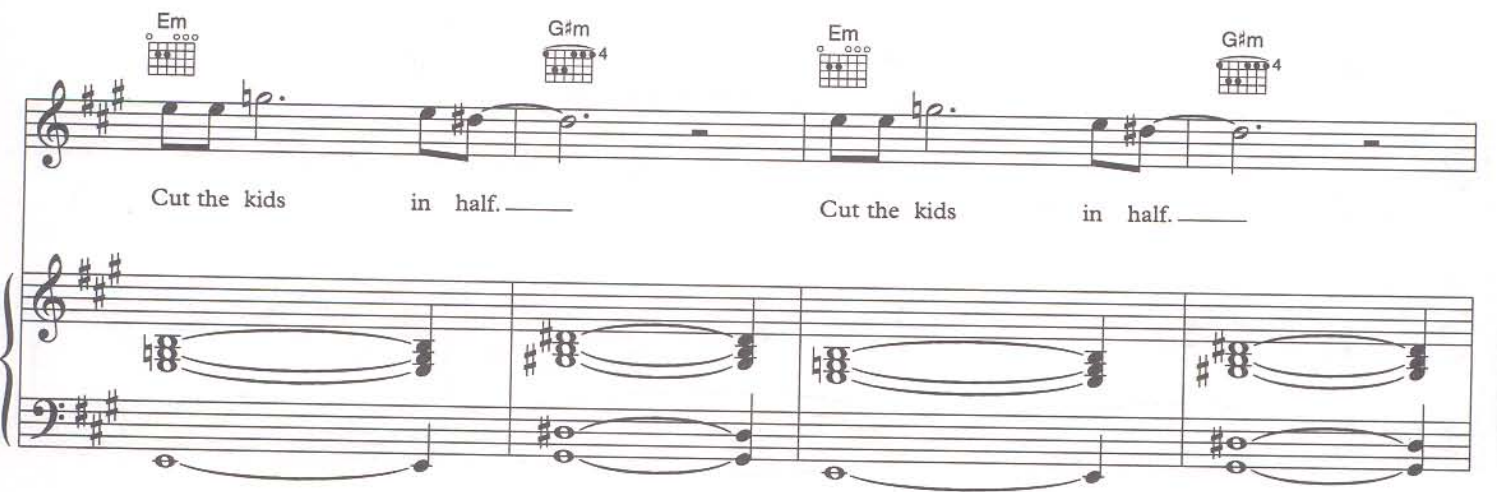
D  Gsus2  D 




Round. _____



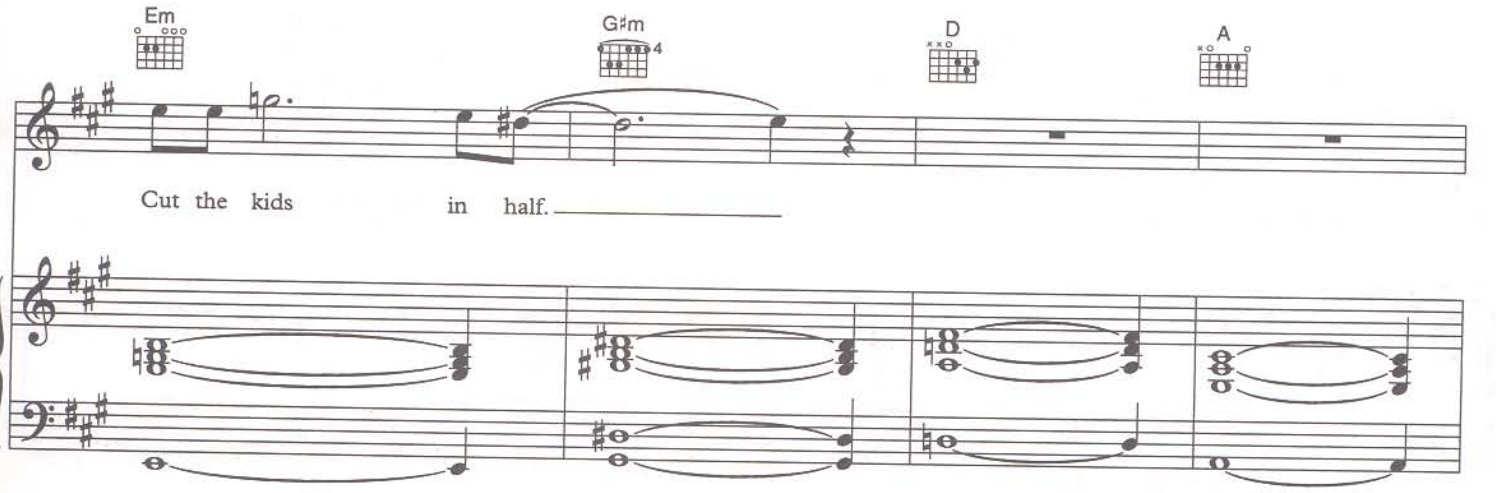
Em  G#m  Em  G#m 





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

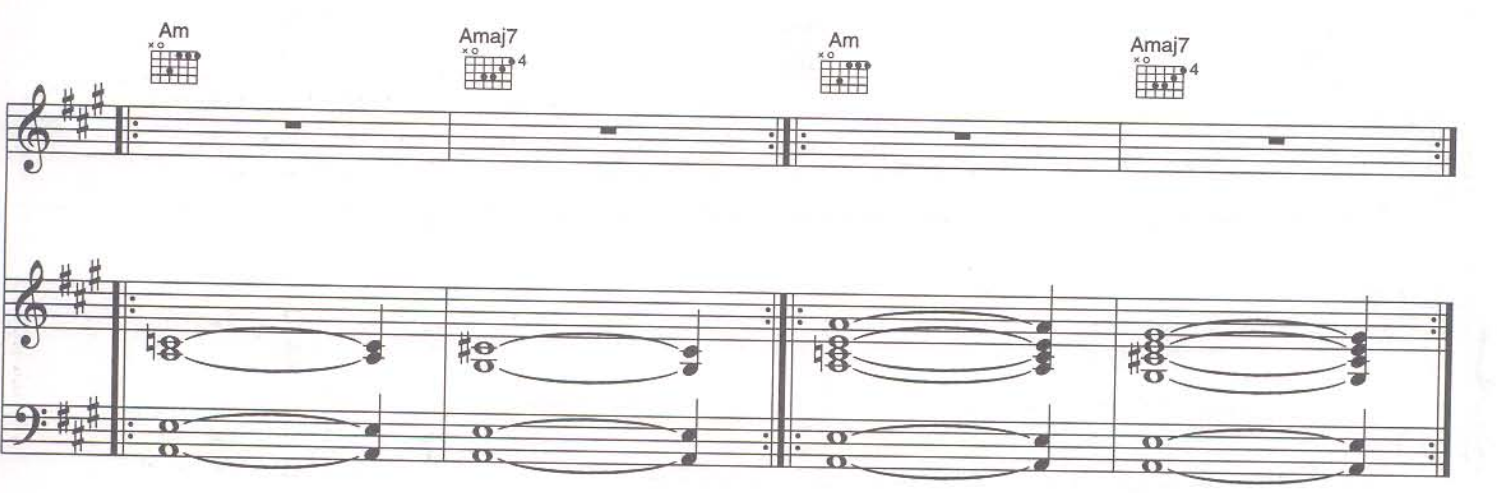





Em  G#m  D  A 

Cut the kids in half. _____

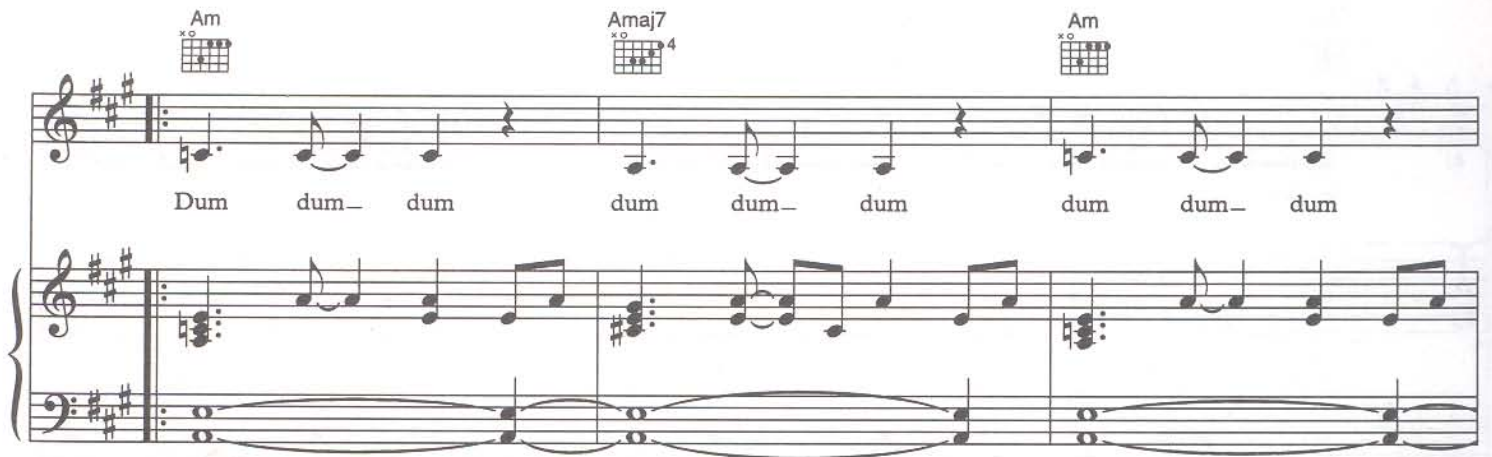


Am  Amaj7  Am  Amaj7 




Am  Amaj7  Am 




Dum dum— dum dum dum— dum dum— dum



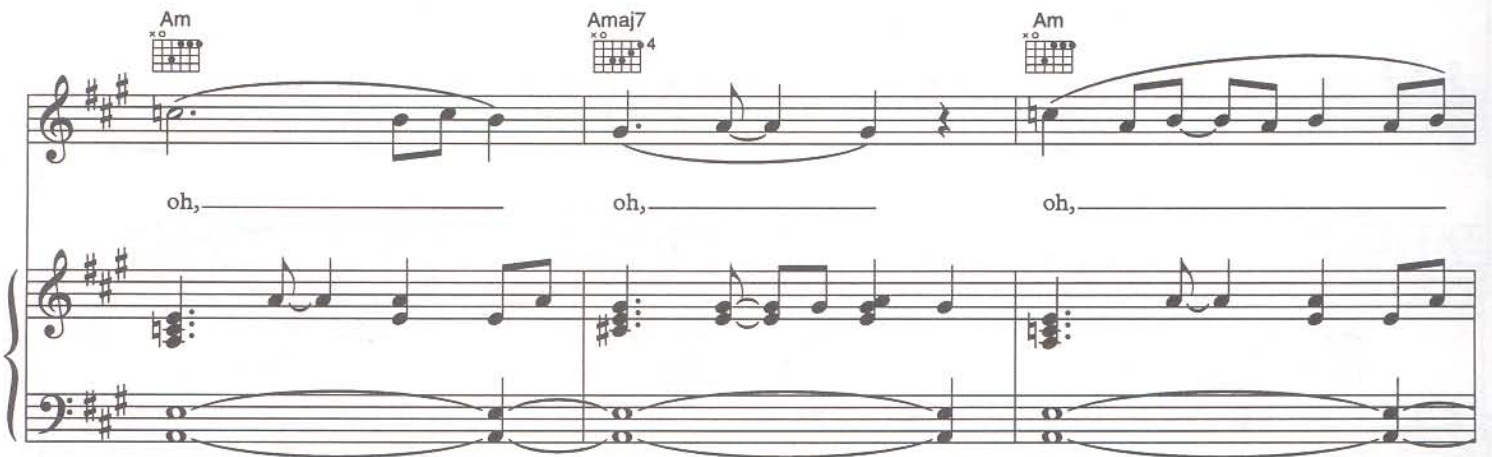
Amaj7  Am  Amaj7 




dum dum— dum. Oh, _____ oh, _____



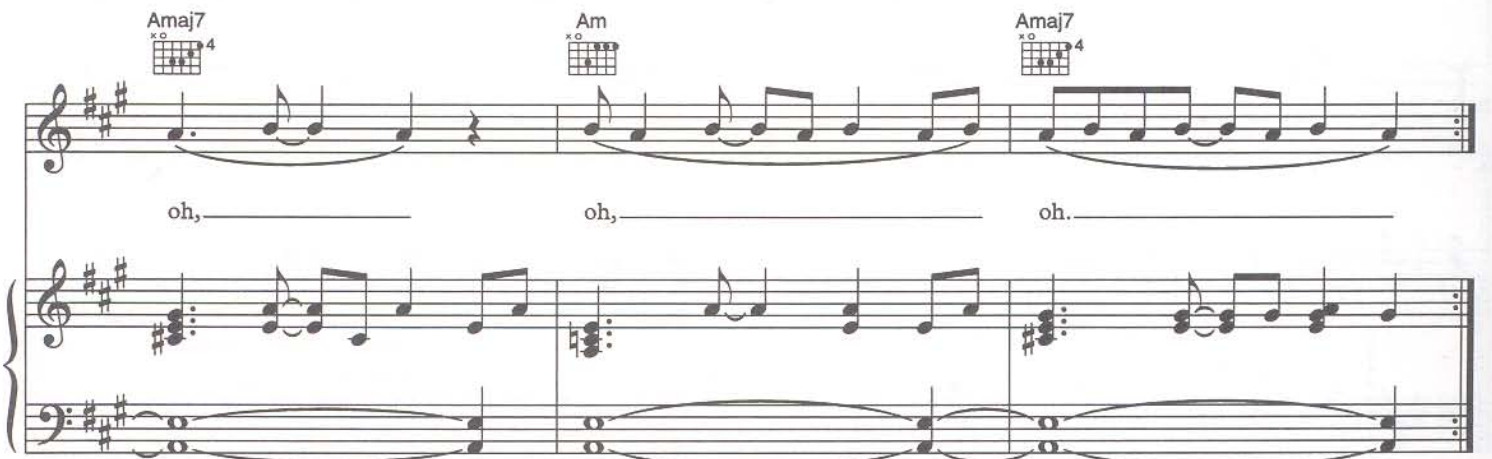
Am  Amaj7  Am 

oh, _____ oh, _____ oh, _____



Amaj7  Am  Amaj7 

oh, _____ oh, _____ oh, _____





let ring...

TAB: 10-7-0-10-7-0-10-7-0 | 11-9-0-11-9-0-11-9-0-2 | 10-7-0-10-7-0-10-7-0



TAB: 11-9-0-11-9-0-11-9-0 | 10-9-0-10-9-0-10-0-9-0



TAB: 7-6-0-7-6-0-7-0-9-0 | 10-9-0-10-9-0-10-0-9-0

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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