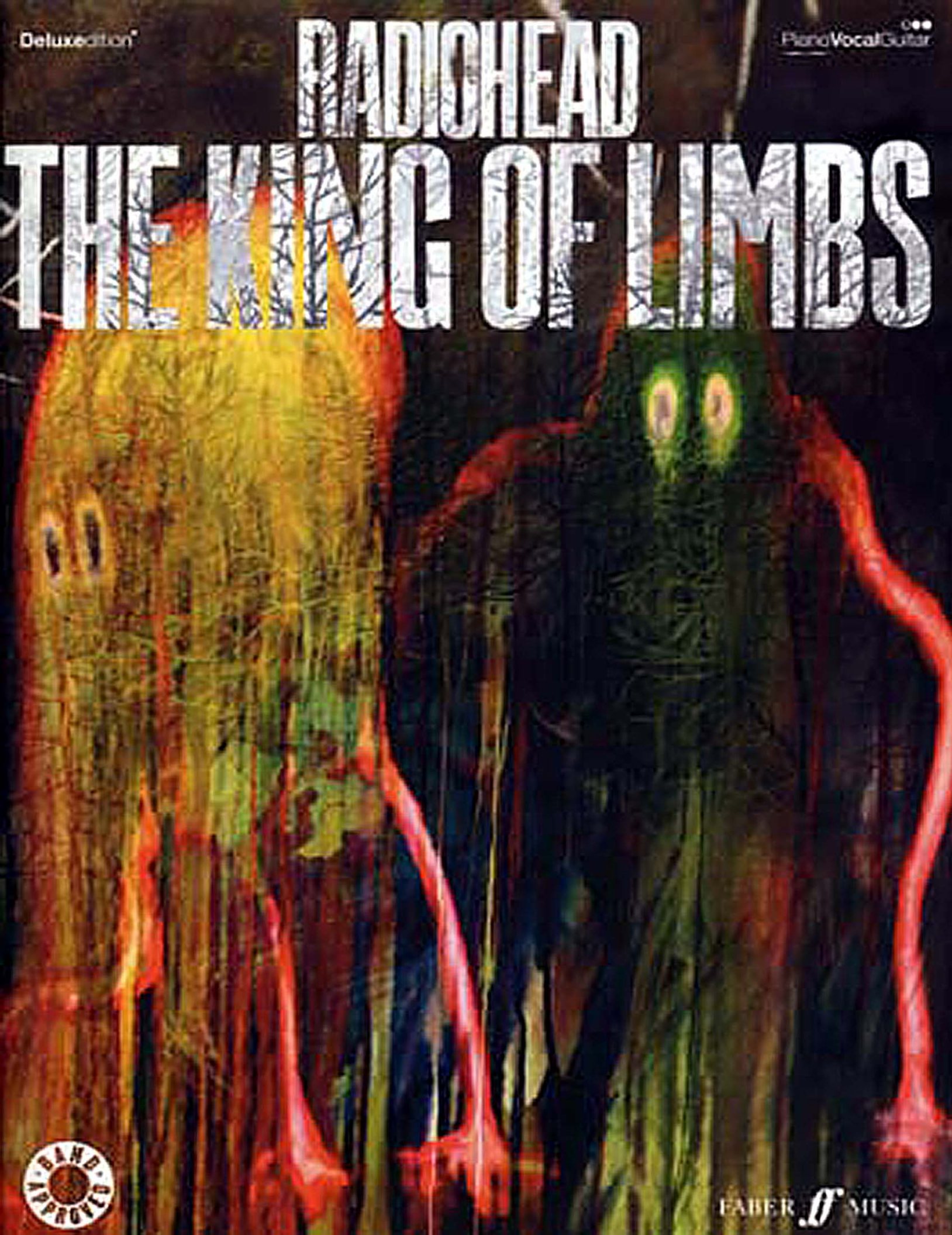


Deluxe edition

3 CD
Piano/Vocal/Guitar



RADIOHEAD

THE KING OF LIMBS



FABER *ff* MUSIC

Bloom

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

♩. = 72 **Very fast**



R.H. *pp* throughout

Repeat x3



Repeat x3

Musical notation for measures 1-5. The right hand (RH) plays a melody in 7/4 time, starting with a quarter note, followed by eighth and sixteenth notes. The left hand (LH) has a whole rest in measure 1, then a series of notes in measures 2-5. A *mf* dynamic marking is present in measure 5. Pedal markings are shown below the LH staff.

Musical notation for measures 6-14. The RH continues with chords in 7/4 time, which change to 3/4 time in measure 10. The LH plays sustained chords. Pedal markings are shown below the LH staff.

Musical notation for measures 15-22. The RH continues with chords in 3/4 time. The LH plays sustained chords. Pedal markings are shown below the LH staff, with the instruction *Ped. cont. sim.*

Musical notation for measures 23-30. The RH continues with chords in 3/4 time. The LH plays sustained chords. Pedal markings are shown below the LH staff. The instruction *Repeat x3* is at the end of the system.

Musical notation for measures 31-38. The RH continues with chords in 3/4 time. The LH plays sustained chords. Pedal markings are shown below the LH staff, with the instruction *cont. sim.*

Dm⁹
10fr

40

Dm¹¹
5fr

48

1. O - pen your mouth wide,
I'm mov - ing out of or - - - bit,

Dm⁹
10fr

56

Dm¹¹
5fr

64

a u - ni - ver - sal sigh,
turn - ing in som - er - saults,

72

80

and while the o - cean blooms,
a gi - ant tur - tles eyes,

88

96

it's what keeps me a - live.
a jel - ly - fish float by.



104

Piano accompaniment for measures 104-111. The right hand plays a steady eighth-note accompaniment with chords, while the left hand plays a similar pattern with some sustained notes.



112

So why___ does this still hurt?_____

Vocal line for measures 112-119 with lyrics: "So why___ does this still hurt?_____". The piano accompaniment continues with the same rhythmic pattern as the previous system.



120 (Small notes 2° only)

(It's what keeps me_____ a - live.)_____

Vocal line for measures 120-127 with lyrics: "(It's what keeps me_____ a - live.)_____". The piano accompaniment continues with the same rhythmic pattern.



128 (Sing 1° only)

Don't blow___ your mind___ with why._____

Vocal line for measures 128-135 with lyrics: "Don't blow___ your mind___ with why._____". The piano accompaniment continues with the same rhythmic pattern.

136

Musical score for measures 136-142. The system consists of a vocal line and a piano accompaniment. The vocal line features a series of eighth notes with a long slur over the entire phrase. The piano accompaniment has a steady bass line and chords in the right hand.

143

Ooh,

Musical score for measures 143-150. The system consists of a vocal line and a piano accompaniment. The vocal line has a long slur over the notes, with the word "Ooh," written below. The piano accompaniment continues with a steady bass line and chords.

151

ooh.

Musical score for measures 151-158. The system consists of a vocal line and a piano accompaniment. The vocal line has a long slur over the notes, with the word "ooh." written below. The piano accompaniment continues with a steady bass line and chords.

159

Musical score for measures 159-166. The system consists of a vocal line and a piano accompaniment. The vocal line has a long slur over the notes. The piano accompaniment continues with a steady bass line and chords.

167

Musical score for measures 167-174. The top staff features a melodic line with a long slur. The middle staff contains chords, and the bottom staff has a bass line with a long slur.

175

Musical score for measures 175-182. The top staff features a melodic line with a long slur. The middle staff contains chords, and the bottom staff has a bass line with a long slur.

183

Musical score for measures 183-190. The top staff features a melodic line with a long slur. The middle staff contains chords, and the bottom staff has a bass line with a long slur.

Ped. (Keep pedal depressed until bar 221)

191

Musical score for measures 191-200. The top staff features a melodic line with a long slur. The middle staff contains chords, and the bottom staff has a bass line with a long slur. A guitar chord diagram for G3 is shown above the staff.

199

206

214

220

D.º al Coda

⊕ **Coda**

226

Repeat x8

Ped.

232

secco

Morning Mr. Magpie

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

♩ = 144



Repeat x4



mp
secco
cont. sim.
Ped.

5

cont. sim.

9

C7 C6 C7 C6

You got some nerve com- ing
You stole it off give it_


secco


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
C7 C6 C7 C6


— here,
— back,

17

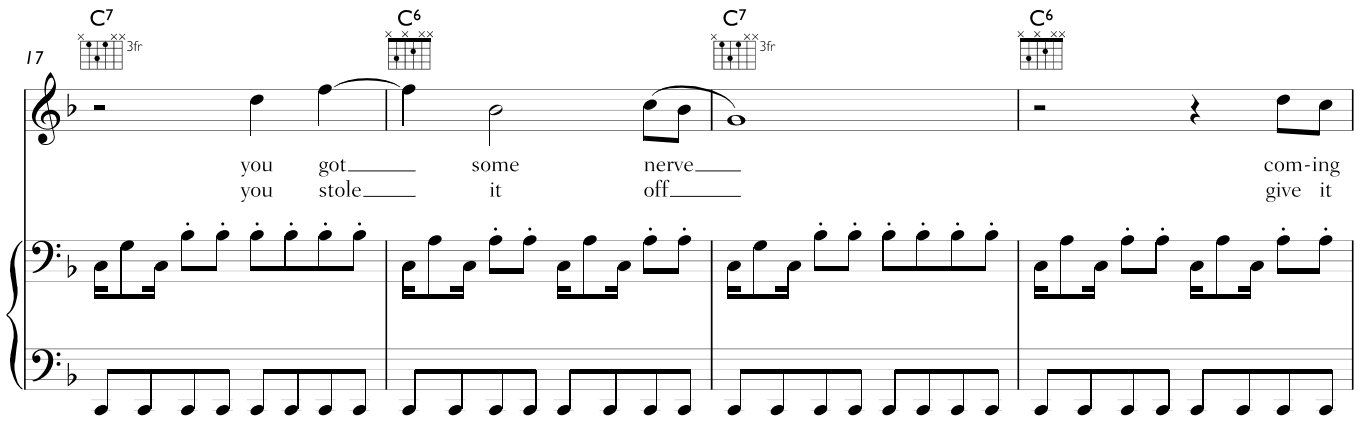
C7  3fr

C6 

C7  3fr


C6 

you got some nerve com-ing
 you stole it off give it



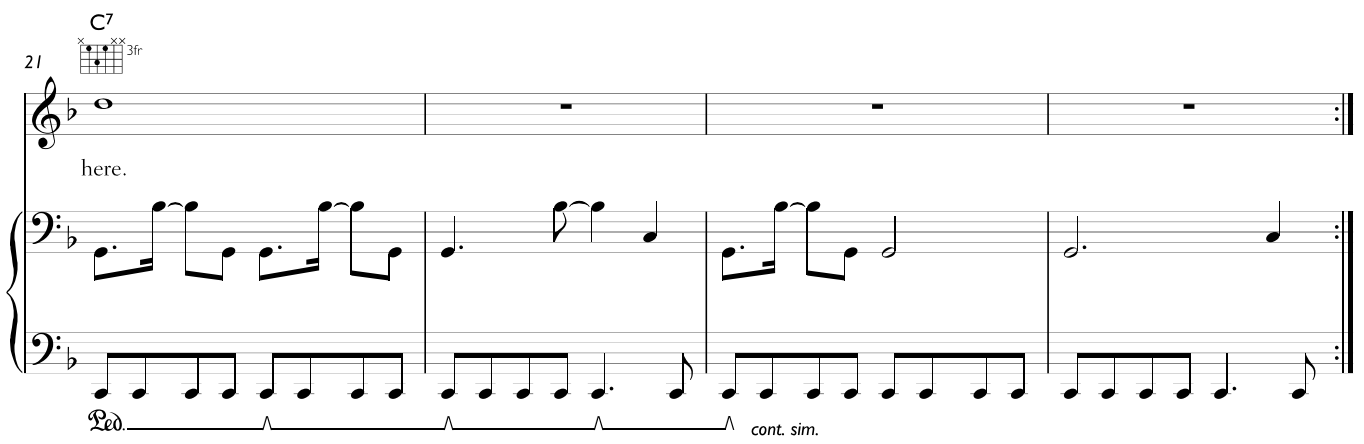
1.

21

C7  3fr


here.

Ped. *cont. sim.*



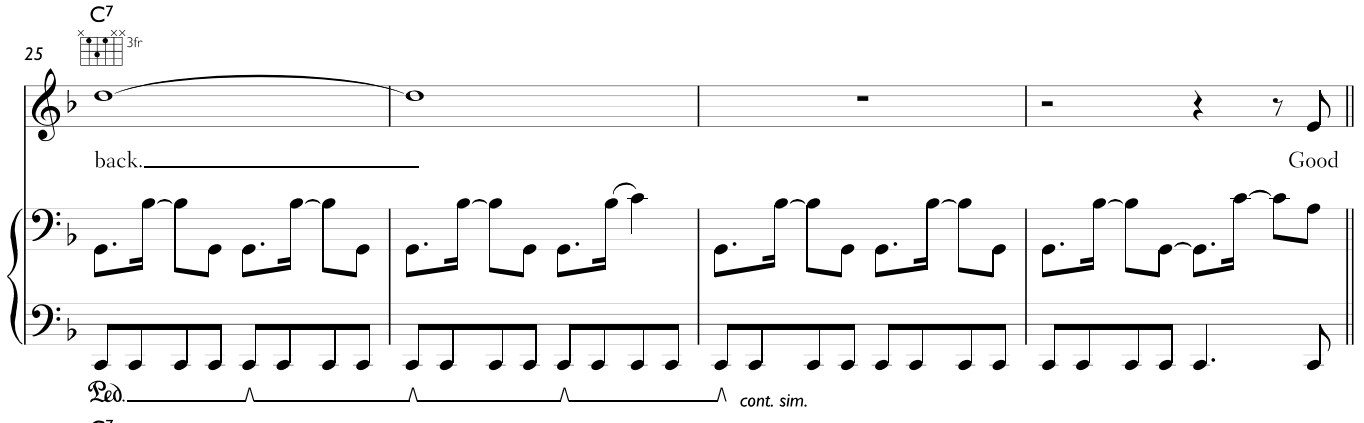
2.

25

C7  3fr

back. Good

Ped. *cont. sim.*



29

C7  3fr

morn - ing, Mis - ter Mag - pie,



33

C⁶ C⁵ C⁷ D^{b5}/C C

how are we to day?

36

C⁵

Now you've sto - len all my mag-

39

C C⁶ C⁵ C⁹

ic, and took my mem-

42

C^{b6} C

o - ry.



45

Repeat x4

Ah, _____

mf

pp

with pedal



49

52

55

ah.

cresc.

$Cb6/7$ 3fr

CII

59

Repeat x3

$C7$ 3fr

(8)

63

You know— you should,— but you don't,

mf

67

71

you know you should,

74

but you don't.

77

(Sing 1° only)





mf

80

Repeat ad lib. x3

Good




83

C7  3fr C6  C7  3fr C6 

morn - ing, - Mis - ter Mag - pie, -

mp

87

C7  3fr C6  C5  3fr

how are - we - to - day? -

p

cont. sim.

8th

90

Now you've - sto - len all my mag - ic, -

(8)

94

rit.

took my - mel - o - dy. -

rit.

Little By Little

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

♩ = 116

Tune guitar:
6 = D (lowest string)

Chord diagrams: Dm/F, E7, D5, Gm, F#m6, D5, Bb, Aadd11, D5, Cadd9, Bm, D5

mf

Chord diagrams: Dm/F, E7, D5, Gm, F#m6, D5, Gm, F#m6, D5, Cadd9, Bm, D5

6

Chord diagrams: Dm/F, E7, D5, Gm, F#m6, D5, Bb, Aadd11, D5, Cadd9, Bm, D5

10

Chord diagrams: Dm/F, E7, D5, Gm, F#m6, D5, Gm, F#m6, D5, Cadd9, Bm, D5

14

18

Dm/F E7 D5 Gm F#m6 D5 Bb Aadd11 D5 Cadd9 Bm D5

1. Don't turn nas - ty now, the dusts of hell, a pil - lar of _____ my_ salt,)
 2. The glue won't hold, the thread un-pulls un-curl - ing with my_ love, }

cresc.

22

Dm/F E7 D5 Gm F#m6 D5 Gm F#m6 D5 Cadd9 Bm D5

the last one out of the box, the one who broke the seal. _____

26

I.
 Dm/F E7 D5 Gm F#m6 D5 Bb Aadd11 D5 Cadd9 Bm D5

Lit-

(cresc.) *f p*

30

D Bb/D Dm7 Dmadd9 D Bb/D Dm7 Dmadd9

-tle by lit - tle, by hook or by crook, I'm_ such a tease and you're such a flirt,_ once

D B^b/D Dm7 Dmadd9 Gm Amadd11 B^b B^badd#11

34

you been round, you been round_ e - nough, may - - be. Lit -

D B^b/D Dm7 Dmadd9 D B^b/D Dm7 Dmadd9

38

-tle by lit - tle, by hook or by crook, nev - er in ear - nest, nev - er get judged, I'm

D B^b/D Dm7 Dmadd9 Gm Amadd11 B^b Cadd9

42

_ no id - iot, I_ should look, oh...

46 **2.**

D B \flat /D Dm7 Cadd9/D D B \flat /D Dm7 Cadd9/D D

50

B \flat /D Dm7 Cadd9/D D B \flat /D Dm7 Cadd9/D D G 5

Ob -

p

54

E \flat maj7 D/F \sharp D 5 G 5

rou - - li - - tines and - - ga - - tions, com -
dules, - - sche - - dules, - - the drug -

58



I.

pli that will ca tions, you,

kill you,

2.



62

kill you, oh...



65

mf

68

Cadd9 D B^b/D Dm7 Cadd9 D⁵ D B^b Doct/C

72

D⁵ B^b Doct/C D

Lit -

p

75

B^b Csus⁴ C D B^b Csus⁴

-tle by lit - tle, by hook or by crook, nev - er in ear - nest, nev -
- tle by lit - tle by hook

cresc.

78

C D⁵ B^b Doct/C B^b D⁵

-er get judged, I'm no id - iot, I should look.
or by crook, I'm such a tease and you're such a flirt.

81

B^b Csus⁴ D⁵ B^b D⁵/C

84

D⁵ B^b D⁵/C D⁵

87

B^b Dsus⁴/C D B^b/D Dm⁷

1.

90

Cadd⁹ D⁵ Dsus⁴/C D

2.

Lit -

f

Feral

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

♩ = 138

Gm



(Drums)

cont. sim. throughout

Play section x4

mp

pp

(Play 2° only)

Ped.

5

Play section x3

You're not

(Drums)

mp

8

mine.

pp

mp

12

You're _____ you're _____

pp *mp*

17

you're _____ you're... _____

pp *mp* *p*

21

I'm _____ not _____

pp *mp*

26

yours _____ It's all _____ fine, it's all _____ fine, it's _____

pp *mp* *pp* *mp*

32

all fine. Please don't

mf *pp* *pp*

Ped.

37

(Repeat x4)

judge. Judge. Judge. Judge.

f *mf* *pp*

cont. sim.

41

Repeat x7

You're not mine.

mf

Repeat x3

45

Repeat x3

It's all...

Repeat x3

49

Repeat x4

53

Repeat x4

56

60

64

Repeat x8

Repeat x7

Lotus Flower

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

♩ = 126

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of five systems of music, each with a piano part (left hand) and a guitar part (right hand).
- **System 1:** Starts with a piano (p) dynamic. The guitar part begins with a rest (N.C.) for the first four measures, then plays a series of chords: Dsus⁴ (measures 5-6), Dsus⁴ (measures 7-8), and Gsus⁴ (measures 9-10). The piano part has a "with pedal" instruction under the first four measures.
- **System 2:** Starts at measure 8. The guitar part plays a rhythmic pattern of chords: Dm⁷, Dsus⁴, Csus², Csus⁴/||, and Gsus⁴.
- **System 3:** Starts at measure 13. The guitar part plays a rhythmic pattern of chords: Doct, Dsus⁴, Gm/C, Gm/B, and Gm/D.
- **System 4:** Starts at measure 19. The guitar part plays a rhythmic pattern of chords: Gm/B, Gm/D, and Dm⁷. The piano part has a dynamic marking of *mf p* starting at measure 20.
- **System 5:** Starts at measure 24. The guitar part plays a rhythmic pattern of chords, including Dsus⁴ at the end of the system.



28

Musical notation for measures 28-31. The system consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and a melody of quarter notes in the right hand.

32

Musical notation for measures 32-34. The vocal line includes the lyrics: "I will shrink my - self in - to your pock - et, in - vi - si - ble,". The piano accompaniment continues with a similar rhythmic pattern.





35

Musical notation for measures 35-38. The vocal line includes the lyrics: "do what_ you want,_" and "do what_ you want,_____". The piano accompaniment features a more complex rhythmic pattern with some rests.

39

Musical notation for measures 39-42. The vocal line includes the lyrics: "I will shrink and I will di - sap - pear,_" and "I will slip in - to a". The piano accompaniment features a melodic line in the right hand with a *ppp* (pianissimo) dynamic marking and a steady bass line in the left hand.

43

G  Dm7 

groove and cut me off, _____ and cut me off.

p

47








There's an

pp

50

emp - ty space in - side my heart where the weeds take root so now I set you

mp

Eoct  Foct  G5  Eoct  Foct  G5  Dm7 

54

free, _____ I set you free. There's an

58

emp - ty space in - side my heart where the weeds take root, so now I set_ you

62




free, _____ I'll set you free.

66

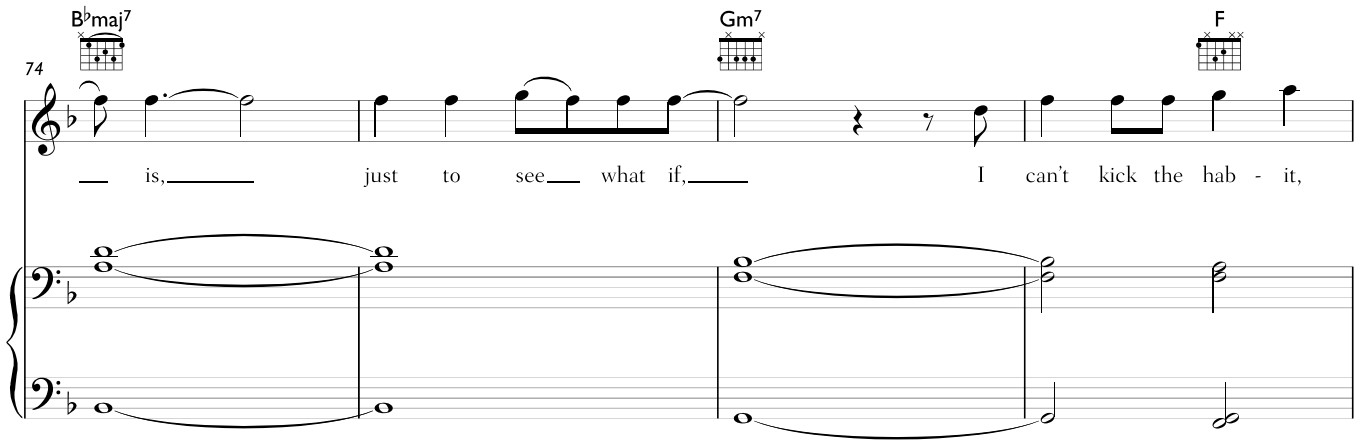
Slow - ly we un - furl as lot - us flow - ers,




70

all I want is the moon_ u - pon a stick, _ just to see what_

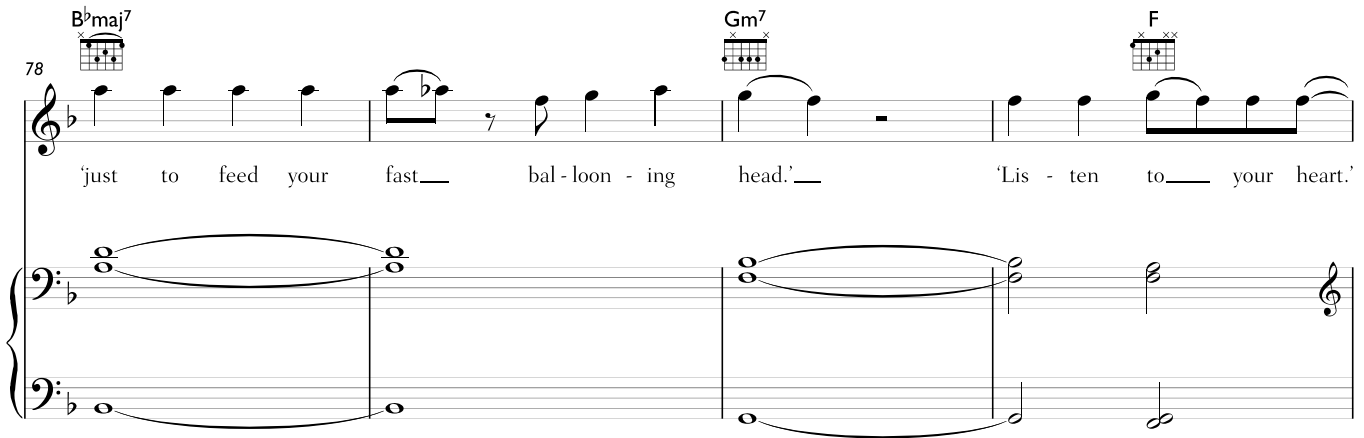
74   


— is, — just to see — what if, — I can't kick the hab - it,



78   

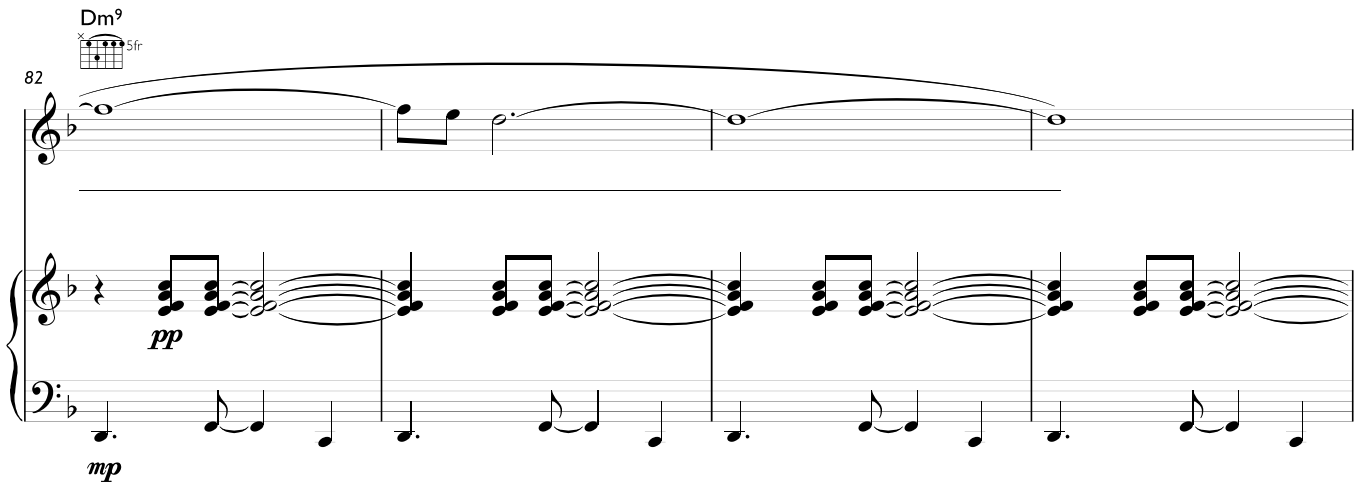
'just to feed your fast — bal - loon - ing head.' — 'Lis - ten to — your heart.'



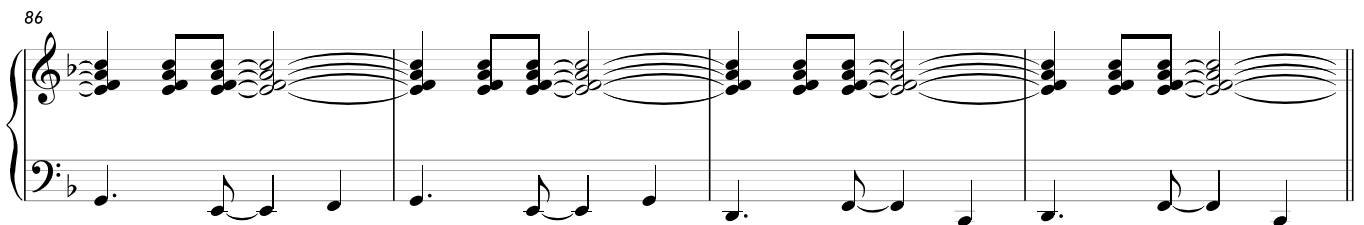
82 


pp

mp



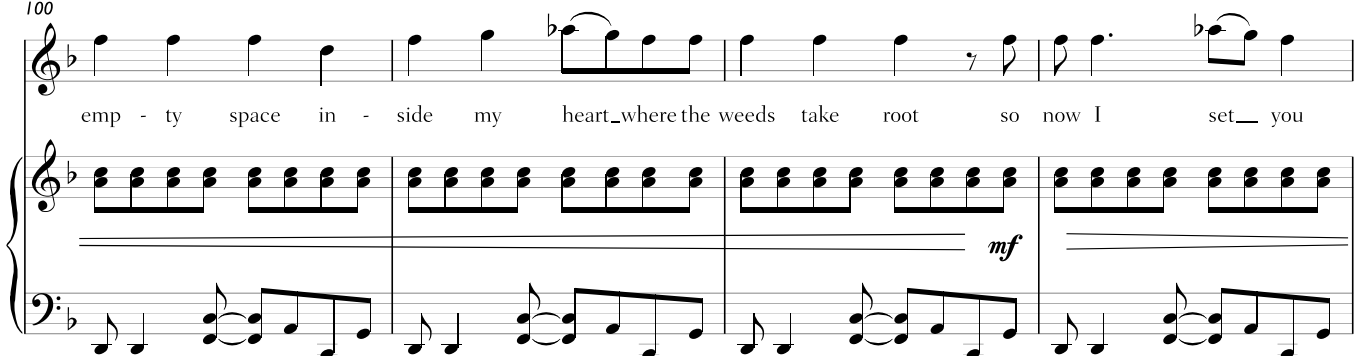
86





90  
We will shrink and then be quiet as mice, and while the cat is a way do what we

94  
want, do what we want.



97 
There's an

100 
emp - ty space in - side my heart where the weeds take root so now I set you

104  

free, _____ I set you free.




mp

108  

ALL

p

Red.

112   

— I want is the moon u-pon a stick, — just to see what —

116 **B^bmaj7/#11** **Gm⁹/13**

if, just to see what is, oh, the

cont. sim.

120 **B^bmaj7** **Gm7** **F**

bird that's flown in - to my room.

124 **B^bmaj7** **Gm7** **F**

Slow - ly we un - furl as lot - us flowers, and

128 **B^bmaj7** **Gm7** **F**

all I want is the moon u - pon a stick, I dance a - round the

132

B^bmaj⁷ Gm⁷ F

— pit, the dark - ness is — be - neath, — I can't kick your hab - it,

136

B^bmaj⁷ Gm⁹/13 Fmaj⁹/13

'just to feed your fast — bal-loon - ing head.' — 'List - en to — your heart.'

140

Dm⁷

—

145

Codex

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

♩ = 60

C B♭add9 Dm C B♭add9 Dm

Repeat x3

pp

Ped. Ped. cont. sim.

Detailed description: This block contains the piano introduction for the song 'Codex'. It is written in 4/4 time with a tempo of 60 beats per minute. The music is in the key of B-flat major. The introduction consists of six measures of piano accompaniment. The first three measures are marked with a piano (*pp*) dynamic. The first measure has a C chord, the second has a B-flat add9 chord, and the third has a D minor chord. The last three measures repeat the first three. The introduction ends with a repeat sign and the instruction 'Repeat x3'. Pedal markings indicate 'Ped.' at the start and 'Ped. cont. sim.' at the end.

6 C B♭add9 Dm F Gm Am B♭

1. Slight of hand, jump off the end
(2.) dra - gon - flies, fan - ta - sised

Detailed description: This block contains the first two lines of the song. It starts at measure 6. The vocal line is written in a single treble clef staff. The piano accompaniment is written in two staves (treble and bass clefs). The first line of lyrics is '1. Slight of hand, jump off the end' and the second line is '(2.) dra - gon - flies, fan - ta - sised'. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords. The chords for the first two lines are C, B-flat add9, D minor, F, G minor, A minor, and B-flat. The piano part ends with a repeat sign.

10 Am7 C B♭add9 C B♭add9 Dm

in-to a clear lake, no one a - round. 2. Just
no one gets hurt, done no - thing wrong.

Detailed description: This block contains the third and fourth lines of the song. It starts at measure 10. The vocal line is written in a single treble clef staff. The piano accompaniment is written in two staves (treble and bass clefs). The first line of lyrics is 'in-to a clear lake, no one a - round.' and the second line is 'no one gets hurt, done no - thing wrong.' The second line is marked with a '2.' indicating a second ending. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords. The chords for the first two lines are A minor 7, C, B-flat add9, C, B-flat add9, and D minor. The piano part ends with a repeat sign.

15 Dm C B♭add9 Dm

mp play 1st time only

Detailed description: This block contains the fifth line of the song. It starts at measure 15. The piano accompaniment is written in two staves (treble and bass clefs). The first line of lyrics is '2. Just'. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords. The chords for the first two lines are D minor, C, B-flat add9, and D minor. The piano part ends with a repeat sign and the instruction 'play 1st time only'.

19

C B^badd9 Dm F Gm Am B^b

Slide your hand, jump off the end.

23

B^b Am7 C B^badd9 C B^badd9 Dm

The waters clear, and innocent.

28

F[#]11 F[#]11/E C[#]11/9 Bmadd11

ppp

32

B^b Am7 C B^badd9 C B^badd9 Dm

pp

Give Up The Ghost

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

♩ = 120

Tune guitar:
6 = D (lowest string)

N.C.

Dsus⁴/A

(Don't hurt me, don't hurt me,)

B. Vox Fig. 1

(Percussion)

p

9

D⁵ D Dsus² Dsus⁴ Am⁷ Am⁷sus⁴

don't hurt me, don't hurt me,)

17

B. Vox. continue Fig. 1 cont. sim.

1. Gath - er up the lost and their souls

2. What looks impos - si - ble

22

Am7* Am7 D5 D Dsus2

in your arms,
into your arms,

27

Dsus4 Am7 Am7*

in your arms.
into your arms.

31

Am7 D5 D Dsus2

Gath - er up the pi -
Now I think I've had

35

Dsus4 Am7 Am7*

ti - ful
my fill

39



in your arms,
into your arms,

(B. Vox. 2^o)
don't _____ *hurt*

43



in your arms,
into your arms,

me, _____ *don't* _____ *hurt*

47



in your arms,
into your arms,

me, _____ *don't* _____ *hurt*

51

Dsus⁴ Am⁷ Am⁷*

in your arms, _____ }
 into your arms. _____ }

me, _____ don't _____ hurt

55

1. Am⁷ 2. Am^{add9} Bm/F#

me, _____

58

F

I been told _____ to give _____ up the ghost _____

don't _____ hurt _____ me, _____



62

in - to your arms, _____

(In - to your arms,

don't _____ hurt _____ me, _____






(On 6^o begin to fade out all Vox.)

66

- to your arms, _____ in -

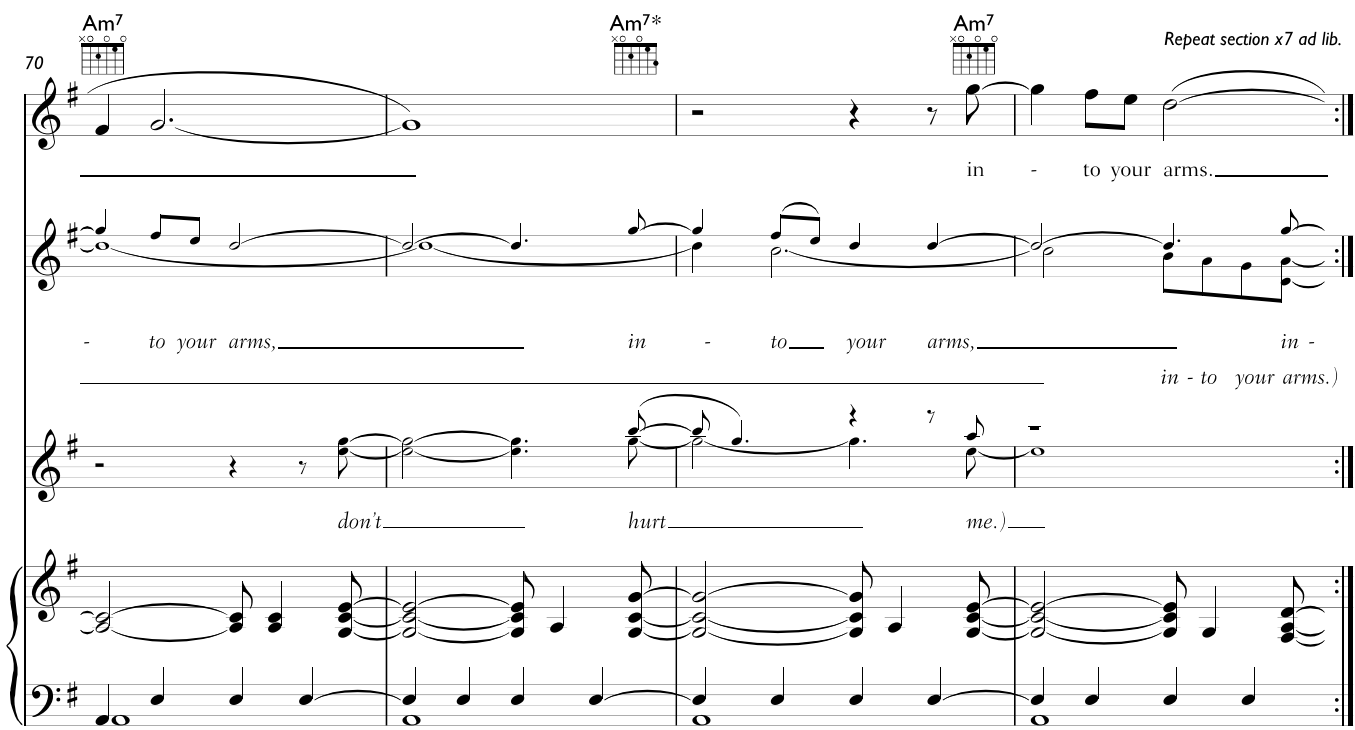
don't _____ hurt _____ me, _____




70    Repeat section x7 ad lib.

in - to your arms. _____

- to your arms, _____ in - to your arms, _____ in -
in - to your arms.)

don't _____ hurt _____ me.) _____

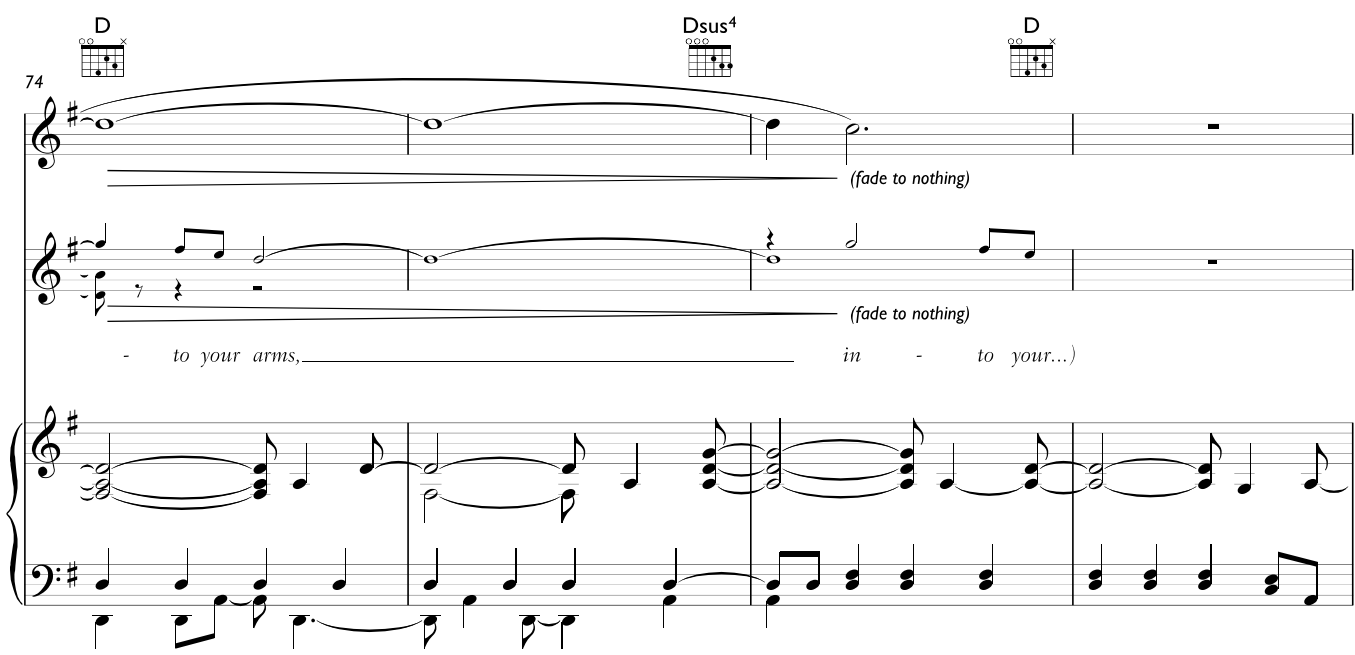




74   

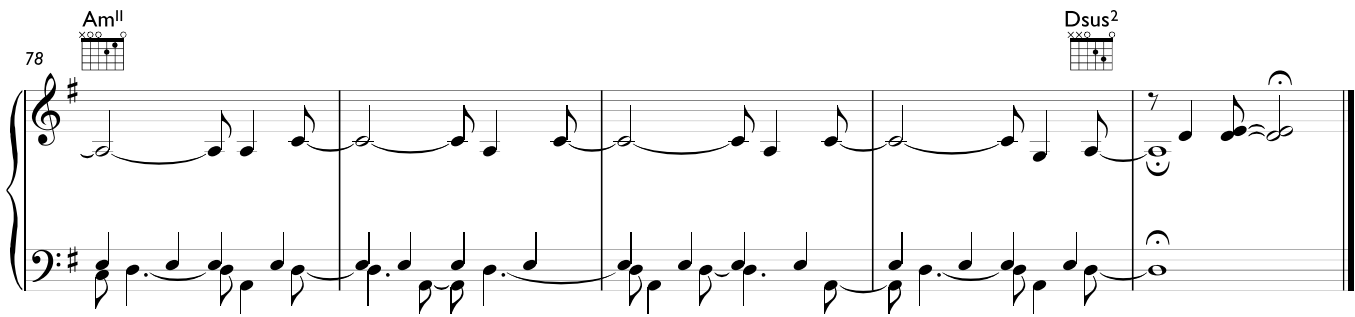
(fade to nothing)

(fade to nothing)

- to your arms, _____ in - to your...)



78  



Separator

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

♩ = 116



p

Repeat x3

5

It's like I've fall - en out of bed from a long and vi - vid dream, —

9

the sweet - est flo - wered fruits were hang - ing from the trees, —

13

fall-ing off a gi - ant bird that's been car - ry - ing me.——

17

It's like I've fall - en out of bed from a long and vi - vid dream.—— Just ex -

21

- act - ly—— as I—— re - mem - ber, ev - 'ry

25

word, ev - 'ry ges - ture, I've my

29

heart in my mouth.

This system contains measures 29 through 32. The vocal line features a melodic phrase starting with a half note 'heart', followed by a whole rest, then two quarter notes 'in my', and another half note 'mouth'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a block chord accompaniment in the right hand.

33

Like I've fallen out of bed from a long and vivid dream.

This system contains measures 33 through 36. The vocal line begins with a quarter rest, followed by a melodic line: quarter notes 'Like I've', quarter notes 'fallen out of bed', quarter notes 'from a long', and quarter notes 'and vivid dream'. The piano accompaniment continues with the same eighth-note bass line and block chord accompaniment.

37

Fin-ally I'm free of all the weight I've been carrying.

(Oh, (Oh,

This system contains measures 37 through 40. The vocal line starts with a quarter rest, followed by a melodic line: quarter notes 'Fin-ally I'm', quarter notes 'free of all the', quarter notes 'weight I've been', and quarter notes 'carrying'. The piano accompaniment remains consistent. In measure 40, the vocal line has a melodic flourish with a fermata, and the piano accompaniment also features a melodic flourish in the right hand.

41

(Oh.) And as that

(Oh.)

oh.) oh.)

45

wo - man blows her cov - er in the

49

eye of the be - hold - er, I'm a

53

fish now out of wa - ter.

57

Fall-ing off a gi - ant bird that's been car-ry-ing me, —

(Wake me up, wake me up, — up, — up, — up, — up, —
 (Wake me up...))

61

I fell

up, — up, — up, — up, — up, — up.) —

65

o - pen, I fell un - der, at the

$B^{\flat} \text{sus}^4$ $Fm7^{\flat} //$

69

B^b A^bsus² Fm7/II A^bsus² E^b

tip of _____ lost your num-ber, I wan-na slip

73

B^b B^bsus⁴ A^bsus² A^bsus² E^b

o-ver _____ and get back un-der.

77

B^b Fm7/II E^b A^bsus² E^b/F

And if you think this is o-ver_ then you're_ wrong_

mp

81

B^b **B^bsus⁴** **A^bsus²** **E^bsus⁴** **E^b**

If you think this is o - ver_ then you're_ wrong_

(Wake me up, will you wake me up?_)

mf

85

B^b **B^bsus⁴** **A^bsus²** **E^bsus⁴** **E^b**

Like I've fall - en out of bed from a long and vi - vid dream, _

(Wake me up, wake me up, _ up, _ up, _ up.) _






(Wake me _ up...)

f dim.

89





B^b **B^bsus⁴** **A^bsus²** **E^bsus⁴** **E^b**

fin - al - ly I'm free of all the weight I've been car - ry - ing, _





93     





mf dim.

vocal ad lib.

97    

mp dim.

101    

105    

Wake me up, will you wake me up? _____

p

109

B^b B^bmaj⁷ Fm⁷ 1. E^b/F 2. Fm⁷

wake me up, will you wake me up? _____

114

B^boct B^bmaj⁹ F Fm E^b/F

118

B^boct B^bmaj⁹ F Fm Edim/F

122

B^boct B^bmaj⁹ F⁷/B^b F⁷ F⁷/13