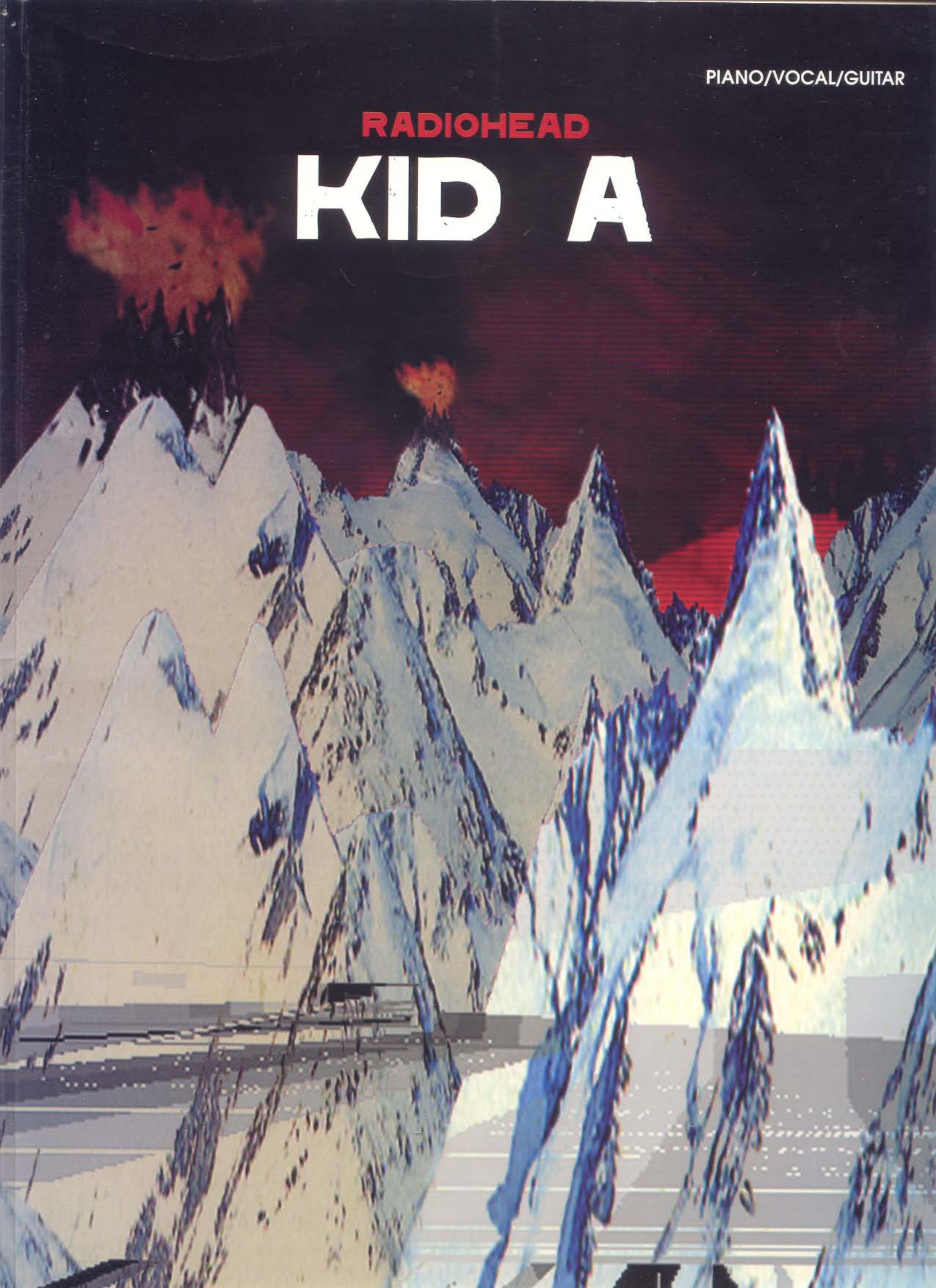


PIANO/VOCAL/GUITAR

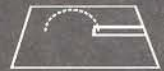
RADIOHEAD

KID A



RADIOHEAD KID A

EVERYTHING IN ITS RIGHT PLACE	2
KID A	9
THE NATIONAL ANTHEM	15
HOW TO DISAPPEAR COMPLETELY	20
TREEFINGERS	30
OPTIMISTIC	32
IN LIMBO	41
IDIOTEQUE	46
MORNING BELL	50
MOTION PICTURE SOUNDTRACK	58



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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

$\text{♩} = 124$

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, including the 'Verse' section with a change in time signature to 2/4.

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 treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The vocal line contains the lyrics: "- ours in my head. There are two colours in my head." Above the vocal line, five guitar chord diagrams are provided, labeled Cm/E \flat , D \flat , C, Cm/E \flat , and D \flat . The piano accompaniment consists of chords and moving lines in both hands.

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 contains the lyrics: "What, what is that you tried to say? What, what is that". Above the vocal line, four guitar chord diagrams are provided, labeled C, Cm/E \flat , D \flat , and C. The piano accompaniment continues with chords and moving lines in both hands.

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

you tried to say? Tried to say?

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

C Cm/E \flat D \flat C

Tried to say?

The fourth system concludes the musical score. The vocal line contains the lyrics: "Tried to say?". Above the vocal line, four guitar chord diagrams are provided, labeled C, Cm/E \flat , D \flat , and C. The piano accompaniment continues with chords and moving lines in both hands.

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

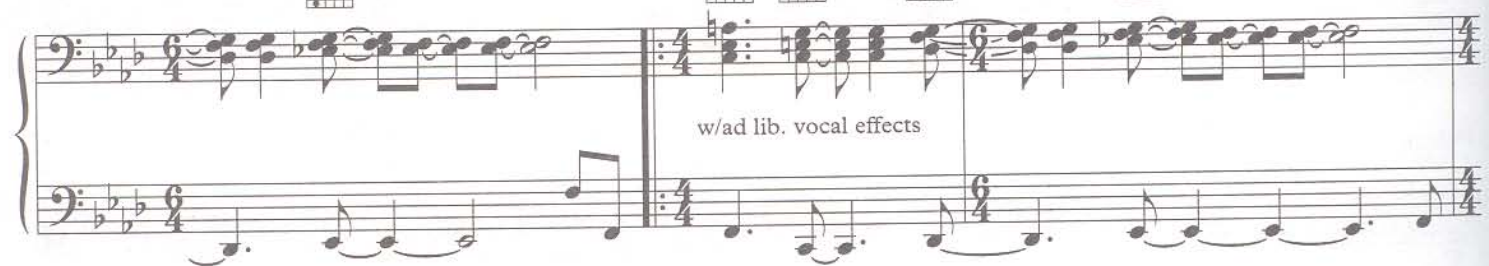



F  C  D \flat maj13  E \flat add9  3 F  C  D \flat maj13 








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 dynamic marking of *mf* w/echo. The piano part mirrors the structure of the introduction.

F/A
x0xxx

Gm/Bb
x00xx

Am/C
xx0xx

Gm/Bb
x00xx

Verse

Musical notation for the first line of the verse, showing the vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics "I slip a way." are written below the notes.

I

slip

a

way.

Musical notation for the piano accompaniment during the second line of the verse, including treble and bass clefs.

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 sustained chord.

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 of eighth notes.

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 of eighth notes.

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 and arpeggios.

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

A guitar chord diagram for C13sus4, showing the fretting for the 1st through 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 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 consists of a right hand (treble clef) playing chords and a left hand (bass clef) playing 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 right hand chordal pattern and left hand eighth-note bass line.

Detailed description: This system contains measures 9 through 12. The vocal line is silent. The piano accompaniment continues with the same right hand chordal pattern and left hand eighth-note bass line.

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 rests, eighth notes, and slurs.

First system of musical notation. The treble clef staff begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff features a continuous eighth-note accompaniment. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef staff contains a half note G4, a half note A4, and a half note B4. The bass clef staff continues with the eighth-note accompaniment. The key signature has two sharps.

Third system of musical notation. The treble clef staff has a half note G4, a half note A4, and a half note B4. The bass clef staff continues with the eighth-note accompaniment. The key signature has two sharps.

Fourth system of musical notation. The treble clef staff features a half note G4, a half note A4, and a half note B4. The bass clef staff continues with the eighth-note accompaniment. The key signature has two sharps.

Fifth system of musical notation. The treble clef staff contains a half note G4, a half note A4, and a half note B4. The bass clef staff continues with the eighth-note accompaniment. The key signature has two sharps.

Sixth system of musical notation. The treble clef staff has a half note G4, a half note A4, and a half note B4. The bass clef staff continues with the eighth-note accompaniment. The key signature has two sharps.

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. ———

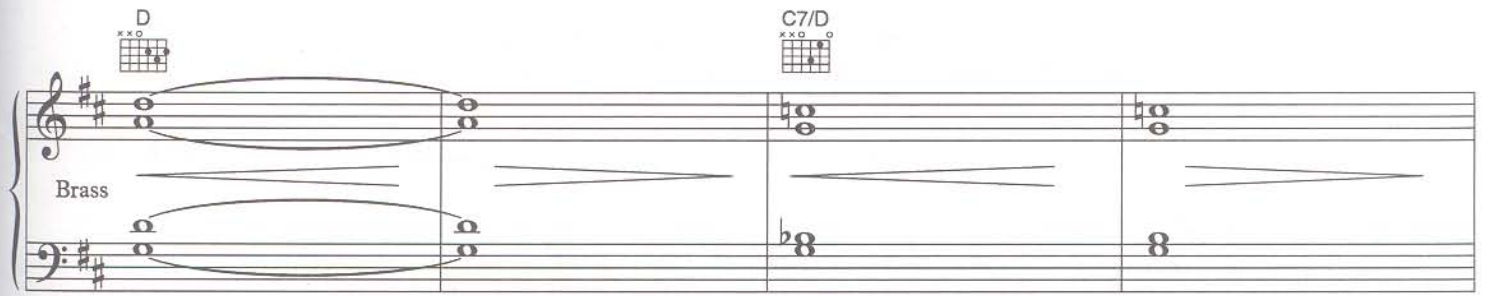
Fourth system of piano accompaniment. The right hand has a long note in the first measure, followed by a half note and a quarter note. The left hand continues the eighth-note accompaniment.

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. ———

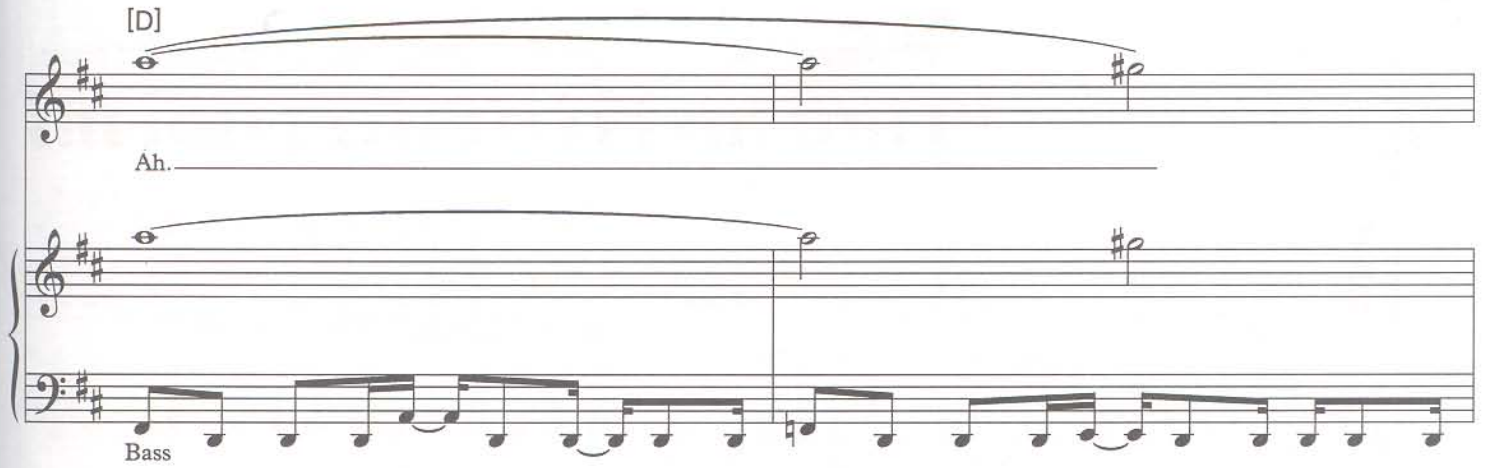
Fifth system of piano accompaniment. The right hand has a long note in the first measure, followed by a half note and a quarter note. The left hand continues the eighth-note accompaniment.

D  C7/D 

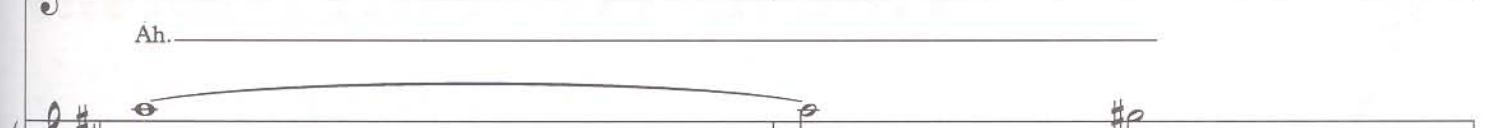


Brass


[D]



Ah.



Ah.



Bass

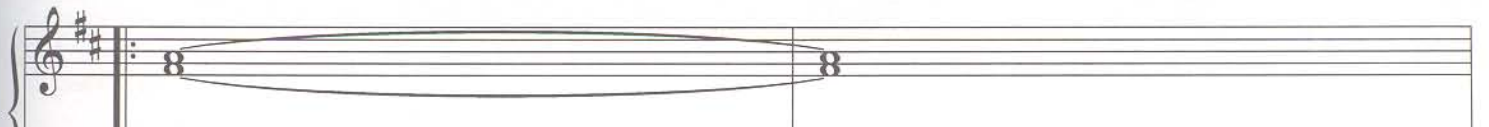


Ah.



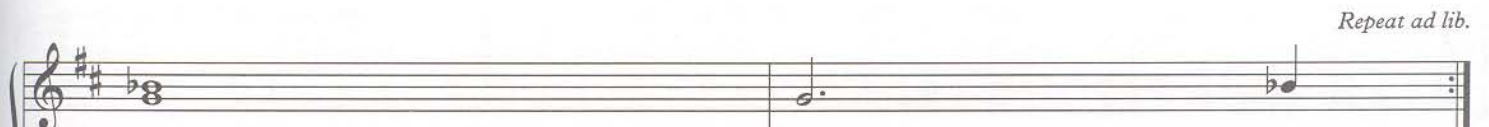


Ah.



Ah.

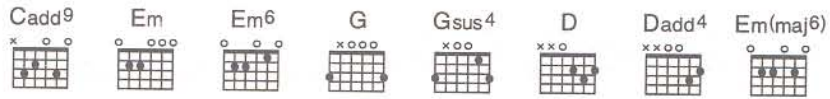
Repeat ad lib.

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,

The first system of the verse features a vocal line with the lyrics "lit - tle while,". The guitar accompaniment consists of a steady eighth-note pattern. The TAB below the guitar staff shows the fretting for this pattern.

Em Em6

I'll be gone.

The second system continues the verse with the lyrics "I'll be gone.". The guitar accompaniment changes to a different eighth-note pattern. The TAB shows the corresponding fretting.

Em Em6 Cadd9

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

The third system of the verse has the lyrics "The mo - ment's al - rea - dy passed,". The guitar accompaniment returns to a pattern similar to the first system. The TAB shows the fretting.

yeah, yeah,

The fourth system concludes the verse with the lyrics "yeah, yeah,". The guitar accompaniment continues with the eighth-note pattern. The TAB shows the fretting.

Em Em6

it's gone.

TAB

Em Em6 D.%. al Coda

And I'm not

TAB

⊕ Coda Em6 Cadd9

1. Strobe
2. Fire

TAB

lights works and and blown hurr

TAB

Em Em6 Em

— speak — ers. —
— icanes. —

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

1. Em6 2. Em6

I'm not

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Chorus

G Gsus4 G

here,

TAB

3	0	0	0	0	0	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	

Gsus4 Em Em6

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

TAB

0	3	3	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	3	3	3	3	3	3	3	3	3	3	3	3	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

D Dsus4

Gtr. 1

TAB

D Dadd4

Ah.

TAB

Em Em6 Em Em6

Ah. Ah.

Gtr. 2

TAB

Em Em6 Em Em6

Ah. Ah.

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 with a half note G#4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The right hand plays a series of chords: F#9 (xx0233), E6 (022100), and F#9 (xx0233). The left hand plays a bass line with notes G#2, A2, B2, and C3.



The second system of musical notation continues the 'Free time' section. The top staff features a melodic line with a quarter note B4, a quarter note C5, and a half note D5. The piano accompaniment in grand staff notation features chords Badd9 (x22322) and C#add9 (x22322) in the right hand, and a bass line with notes G#2, A2, B2, and C3 in the left hand.



The third system of musical notation concludes the 'Free time' section. The top staff has a melodic line with a quarter note D5, a quarter note E5, and a half note F#5. The piano accompaniment in grand staff notation features chords E6 (022100), F#9 (xx0233), E#7sus4 (xx0233), and F#add9 (x22322) in the right hand, and a bass line with notes G#2, A2, B2, and C3 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) 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.

OPTIMISTIC

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

Am/D fr9 Bm/D fr11 Dadd9 fr7 Bb6/D fr6 C/D fr9 D% fr7 Dm fr7

C/D* fr5 Em/D fr9 D fr7 Am fr9 Asus2 fr9 Gm% fr8 Gm D* fr7

⑥ = D

♩ = 54

Intro Am/D Bm/D Dadd9

Ooh,

TAB

10	10	10-12	12	x	x	7	0	0	0	0	0	0	0	0	0	0
9	9	9-11	11	x	x	7	7	7	7	7	7	7	7	7	7	8
10	10	10-12	12	x	x	7	7	7	7	7	7	7	7	7	7	8
x	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Bb6/D C/D D%

ooh

TAB

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

Am/D Bm/D Dadd9

ooh,

TAB

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

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

Dm C/D* Em/D D

TAB

Verse

Dm

C/D

Em/D

D

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

2° Gtr. 2 plays Fig. 1

T	7								5 5 5				5 5 5 5				9 9 9				7 7 7				7 7 7 7			
A	(7)								7 7 7				7 7 7 7				10 10 10				9 9 9				9 9 9 9			
B	0 0 0								8 8 8				0 7 7 7				0 0 0 0				0 0 0 0				0 0 0 0			

Dm

C/D

Em/D

D

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

T	7								7 7 7				5 5 5 5 5 5 5				9 9 9				7 7 7 7 7 7 7			
A	7								7 7 7				7 7 7 7				9 9 9				9 9 9 9 9 9 9			
B	0 0 0								8 8 8				0 7 7 7				0 0 0 0				0 0 0 0			

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	7								7 7 7				5 5 5 5 5 5 5				9 9 9				7 7 7 7 7 7 7			
A	7								7 7 7				7 7 7 7				9 9 9				9 9 9 9 9 9 9			
B	0 0 0								8 8 8				0 7 7 7				0 0 0 0				0 0 0 0			

Dm

C/D

Em/D

D

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

T	7								7 7 7				5 5 5 5 5 5 5				9 9 9				7 7 7 7 7 7 7			
A	7								7 7 7				7 7 7 7				9 9 9				9 9 9 9 9 9 9			
B	0 0 0								8 8 8				0 7 7 7				0 0 0 0				0 0 0 0			



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

Em/D D Dm C/D*

Oh.

TAB

9	9	9	7	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5
0	0	0	10	10	10	0	9	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

Em/D D Verse Dm C/D

3. I'd real - ly like to help - you man, - I'd

TAB

9	9	9	7	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5
0	0	0	10	10	10	0	9	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

Dm C/D Em/D D

real - ly like to help - you man.

TAB

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

Em/D D Dm C/D

Ner - vous messed up mar - rion - ette.

TAB

9	9	9	9	7	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5					
0	0	0	0	10	10	10	10	0	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	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

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

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

Outro Dm C/D* Em/D D

ah, _____

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

ah, _____

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

oh, _____

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

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

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						

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

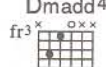
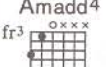









Em/D D Dm C/D Em/D D N.C.

TAB

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

IN LIMBO

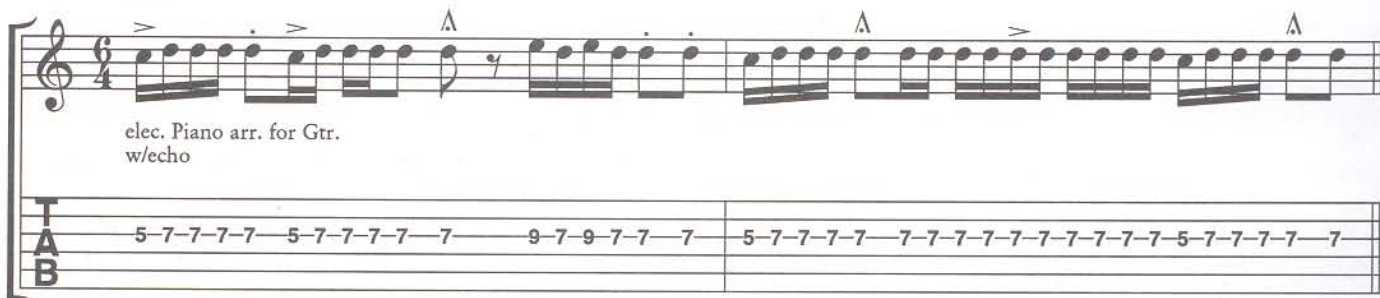
Words and Music by Thomas Yorke, Philip Selway,
Edward O'Brien, Colin Greenwood and Jonathan Greenwood

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

$\text{♩} = 90$

Intro N.C.

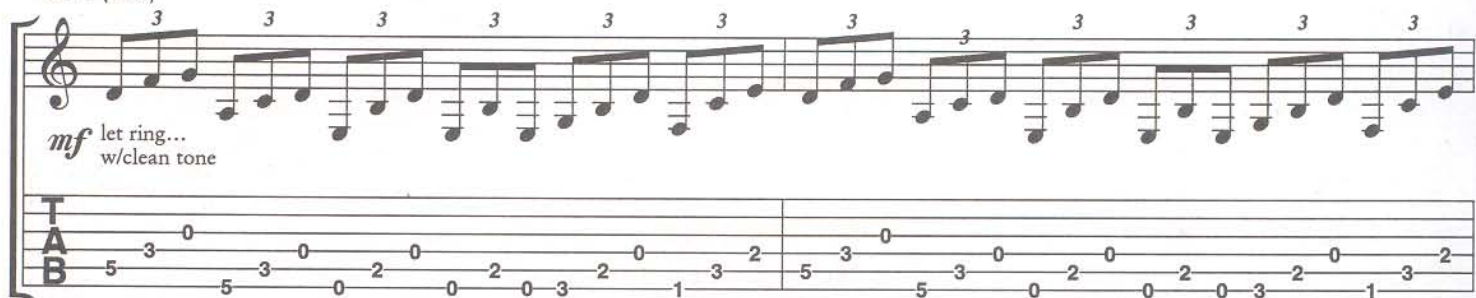
elec. Piano arr. for Gtr.
w/echo



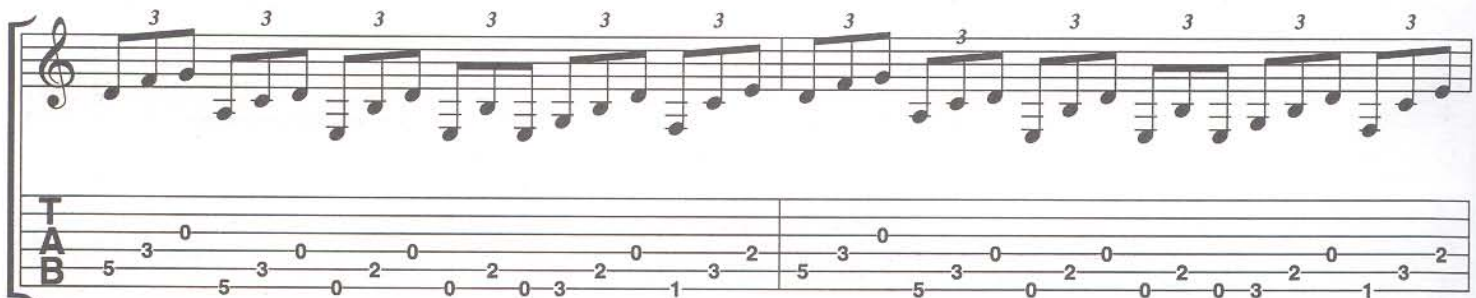
Dmadd4 Amadd4 Em7 G Fmaj7 Dmadd4 Amadd4 Em7 G Fmaj7

Gtr. 1 (elec.)

mf let ring...
w/clean tone



Dmadd4 Amadd4 Em7 G Fmaj7 Dmadd4 Amadd4 Em7 G Fmaj7



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 6 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

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

Dmadd4 Amadd4 Em7

G

Fmaj7

Dmadd4 Amadd4 Em7

G

Fmaj7

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

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

Dmadd4 Amadd4 Em7

G

Fmaj7

1. Dmadd4 Amadd4 Em7

G

Fmaj7

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

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

Dmadd4 Amadd4 Em7

G

Fmaj7

Dmadd4 Amadd4 Em7

G

Fmaj7

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

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

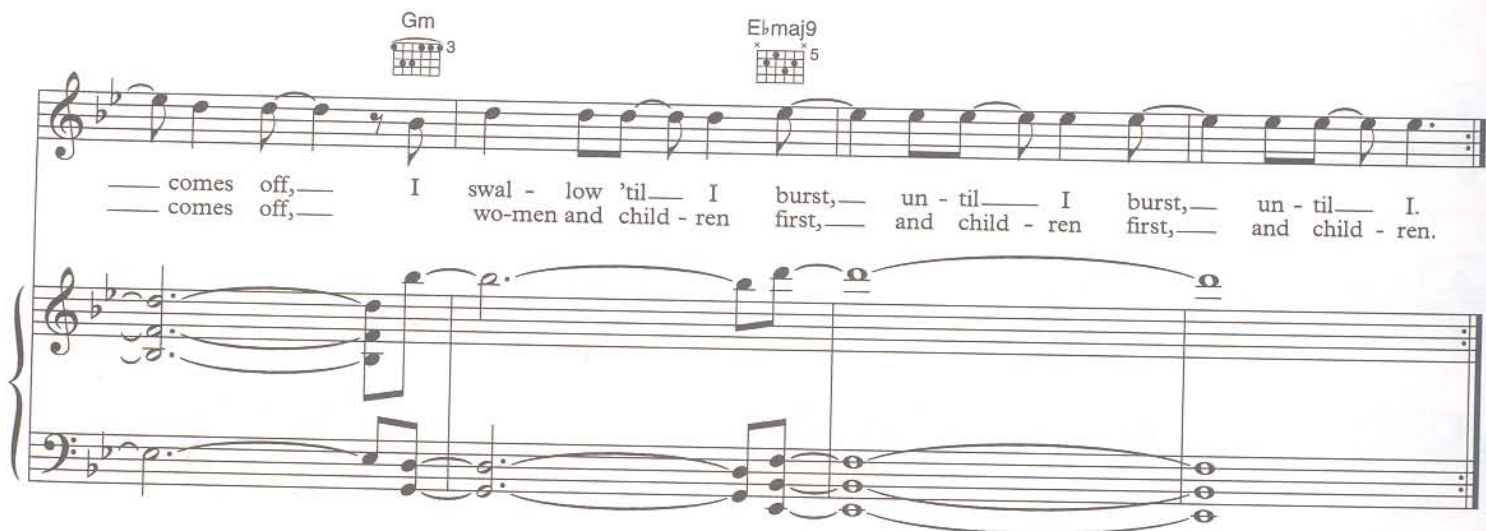
(1.) Who's in a bun - ker, who's in a bun - ker, wo - men and child - ren first, —
(2.) Who's in a bun - ker, who's in a bun - ker, I have seen too much, —





— 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 introduction consisting of 7 bars of drums and effects. The piano accompaniment starts with a mezzo-forte (mf) dynamic. The guitar part features chords Gm6, Ebmaj9, and Gm. The piano accompaniment includes a 12-bar solo drum section. The verse features two vocal lines with lyrics. The piano accompaniment continues with the same chord structure. The score concludes with a final piano accompaniment section.

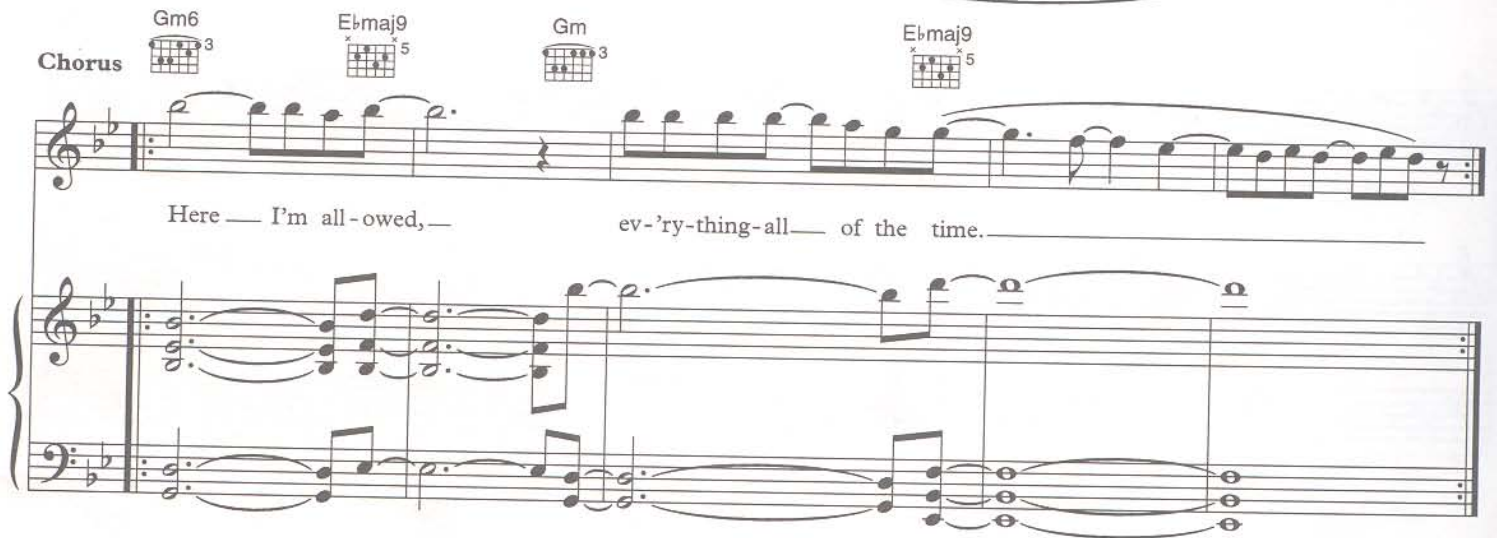
Gm  3 Ebmaj9  5

— 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.



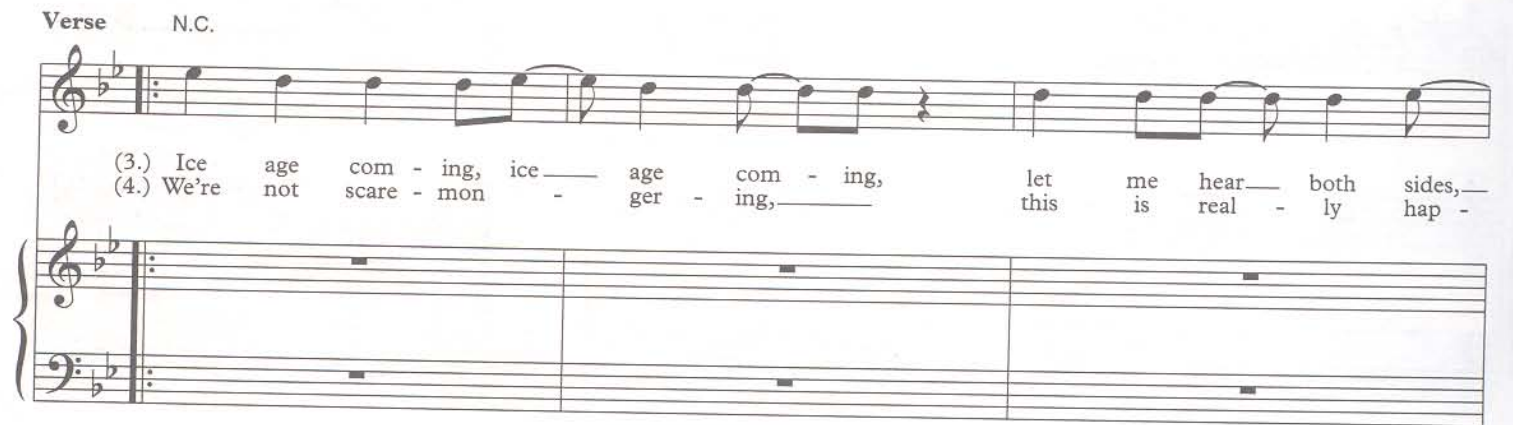
Chorus Gm6  3 Ebmaj9  5 Gm  3 Ebmaj9  5

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, —

— 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

Amajm

$\text{♩} = 145$

Am

Amaj7

Am

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

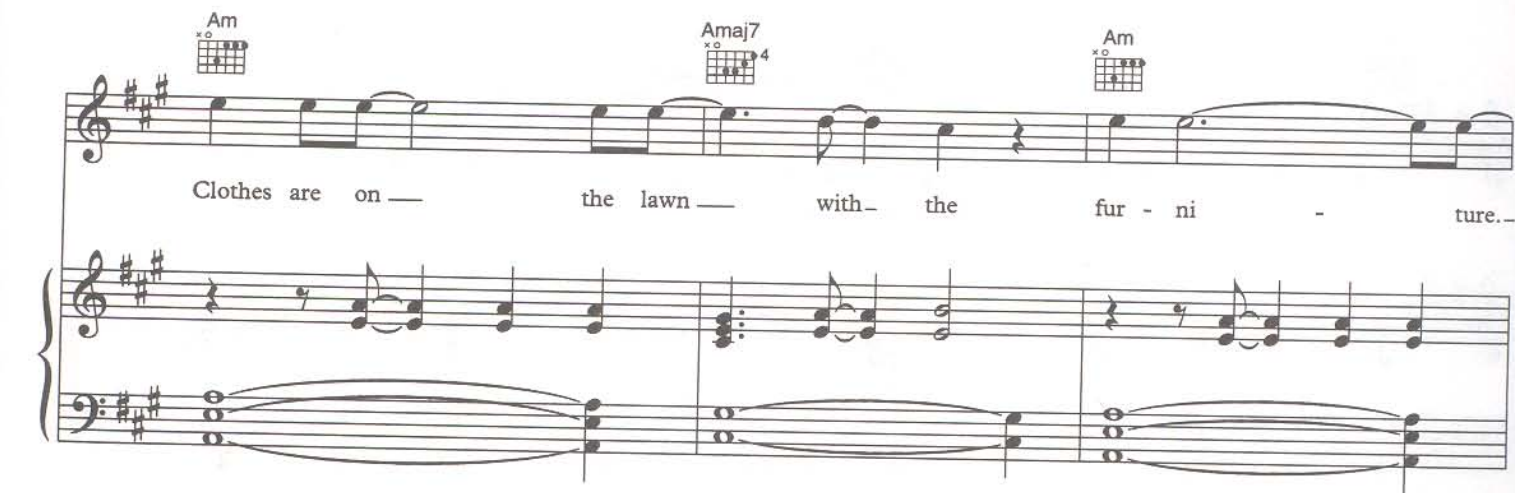
- lease me. Where'd you park the car? -

Amaj7 Am Amaj7

Where'd you park the car? -

Am  Amaj7  Am 





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



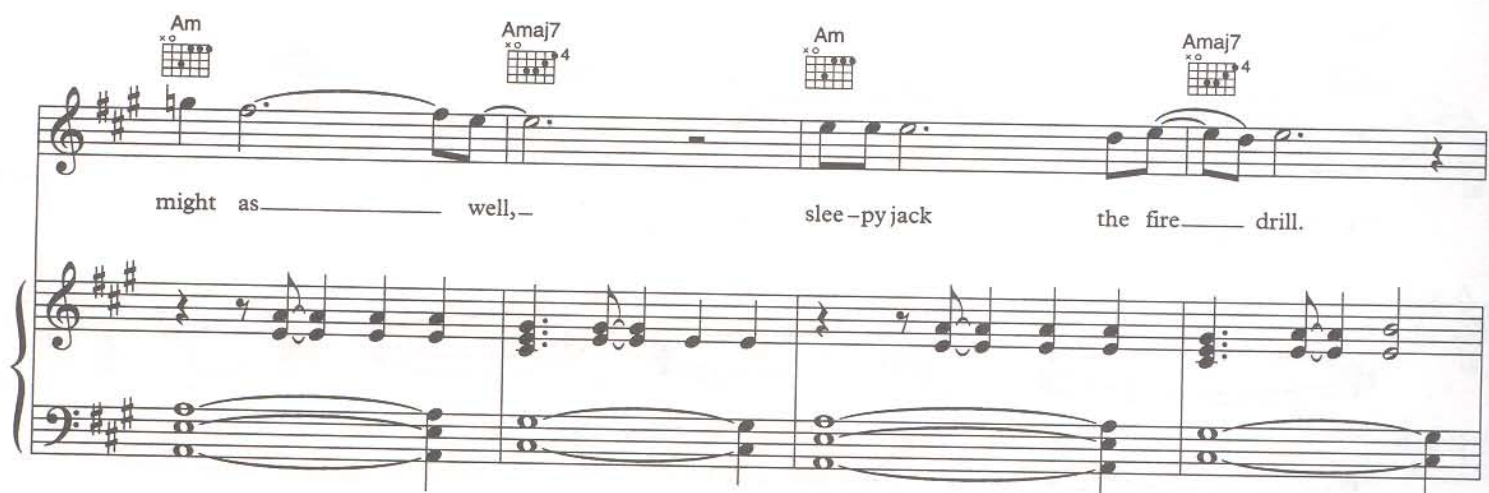
Amaj7  Am  Amaj7 




— Now I might as — well, — I



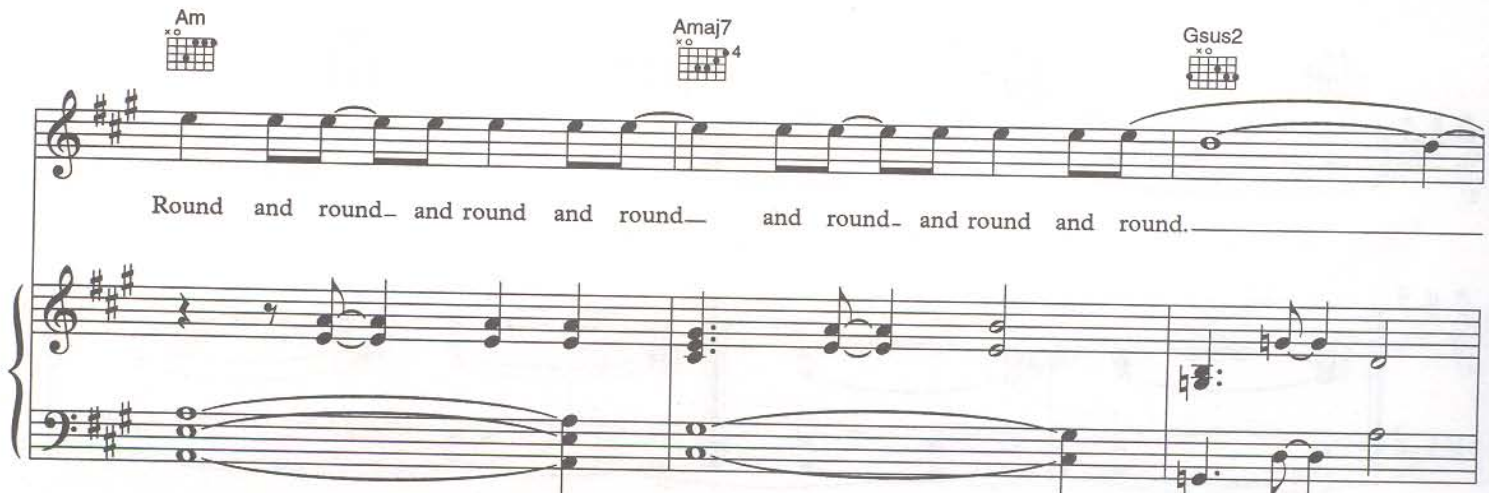
Am  Amaj7  Am  Amaj7 




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



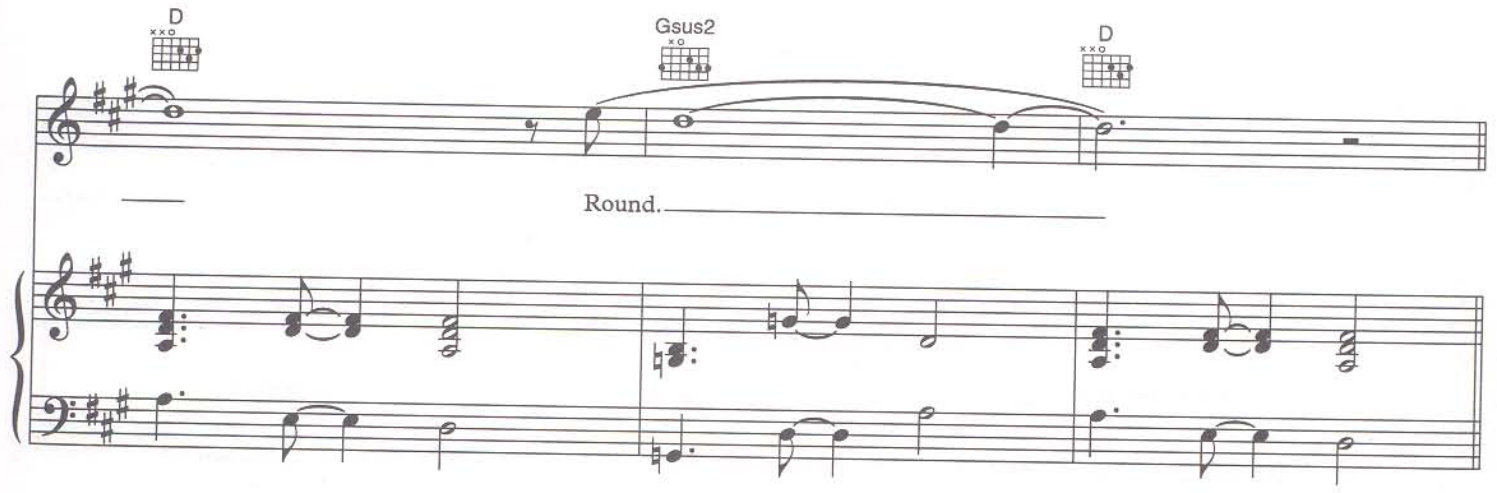
Am  Amaj7  Gsus2 





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



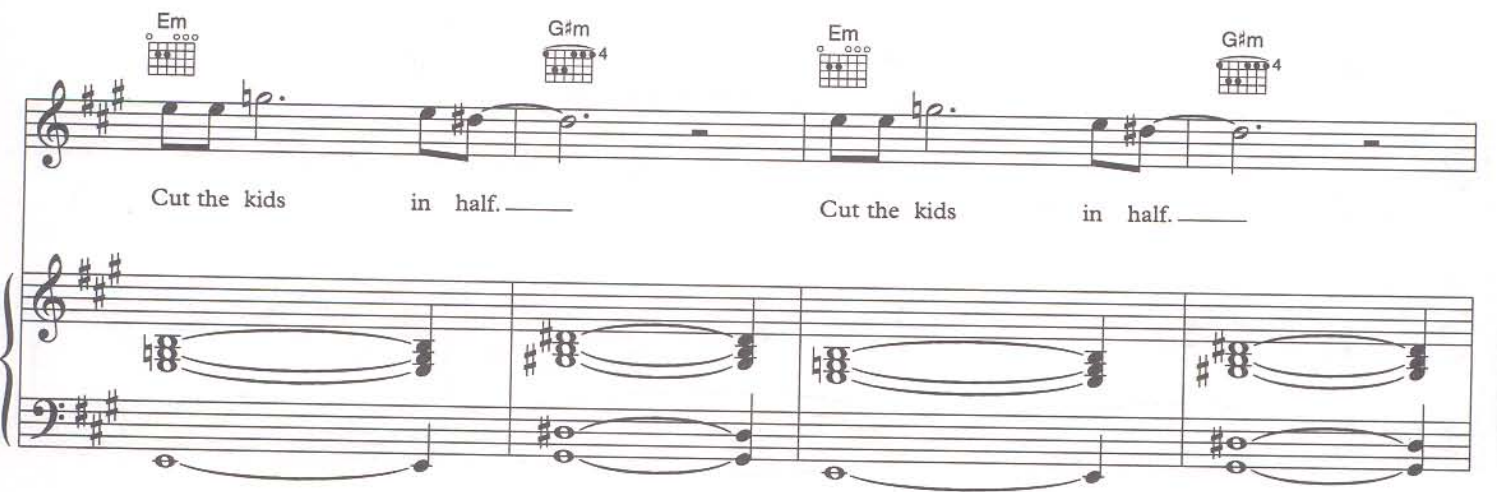
D  Gsus2  D 




Round. _____



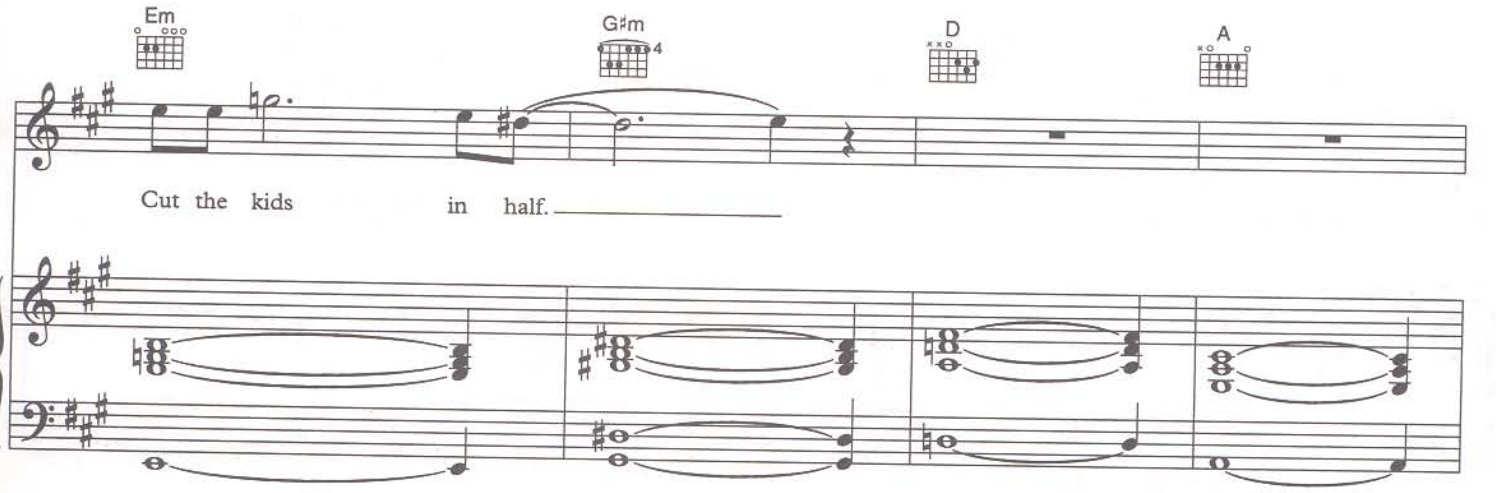
Em  G#m  Em  G#m 





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

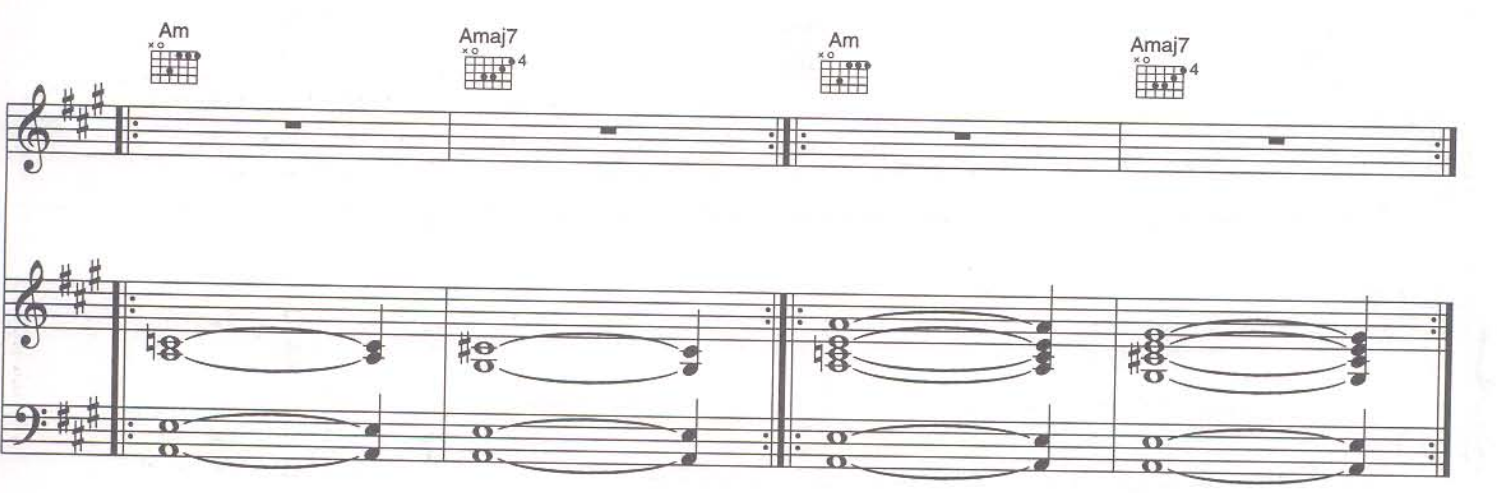





Em  G#m  D  A 

Cut the kids in half. _____

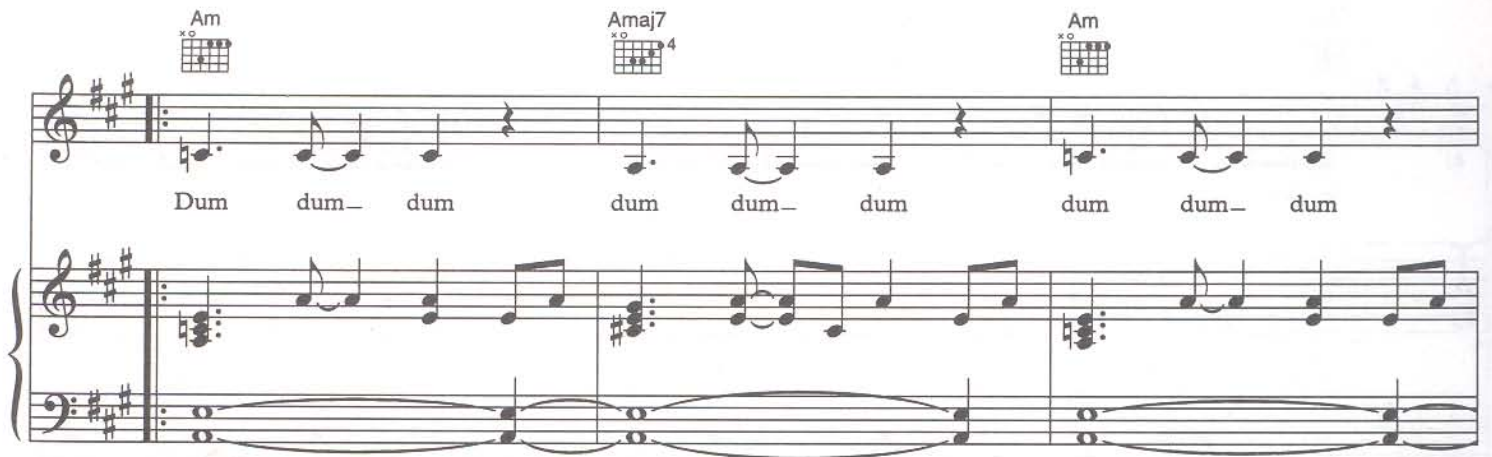


Am  Amaj7  Am  Amaj7 




Am  Amaj7  Am 




Dum dum— dum dum dum— dum dum— dum



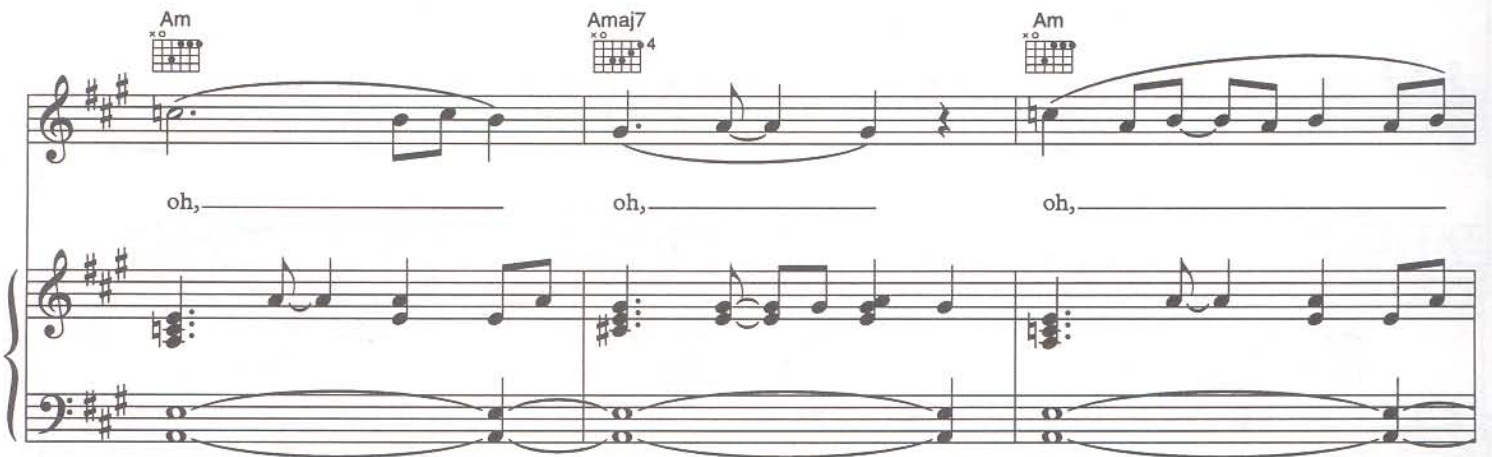
Amaj7  Am  Amaj7 




dum dum— dum. Oh, _____ oh, _____



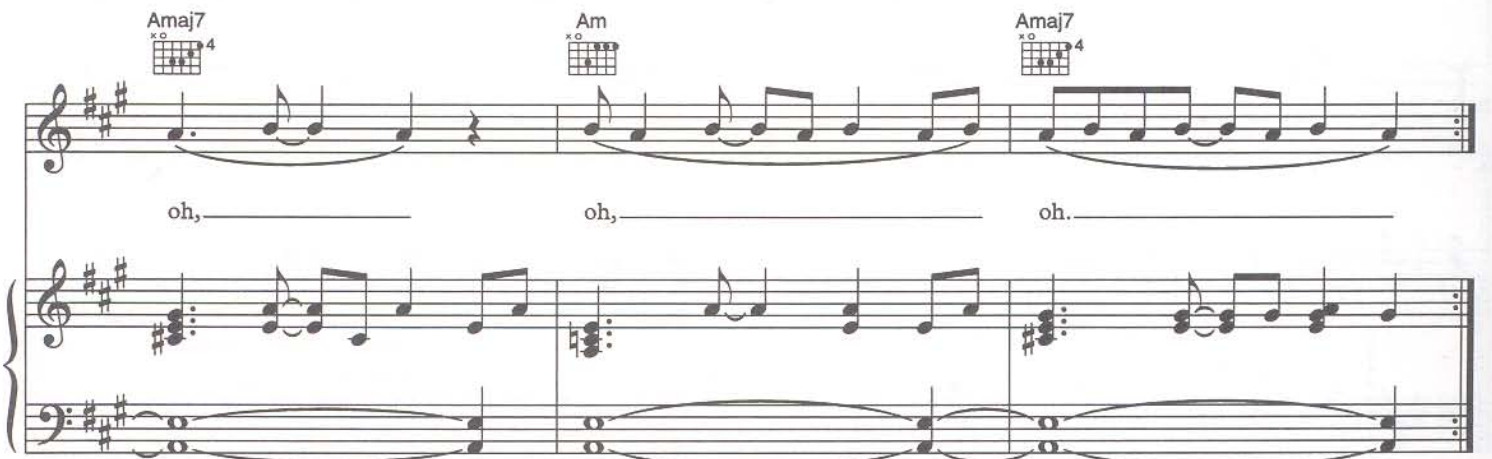
Am  Amaj7  Am 

oh, _____ oh, _____ oh, _____



Amaj7  Am  Amaj7 

oh, _____ oh, _____ oh, _____



Am



Amaj7



Am



let ring...

T
A
B

Tablature for the first system: 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

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

Amaj7



Am



T
A
B

Tablature for the second system: 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, showing treble and bass clefs with notes and rests.

Amaj7



Am



T
A
B

Tablature for the third system: 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, showing 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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