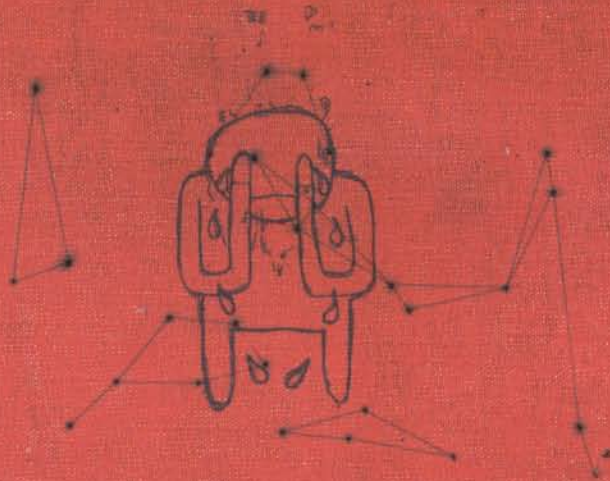


# RADIOHEAD AMNESIAC

GUITAR TABLATURE VOCAL



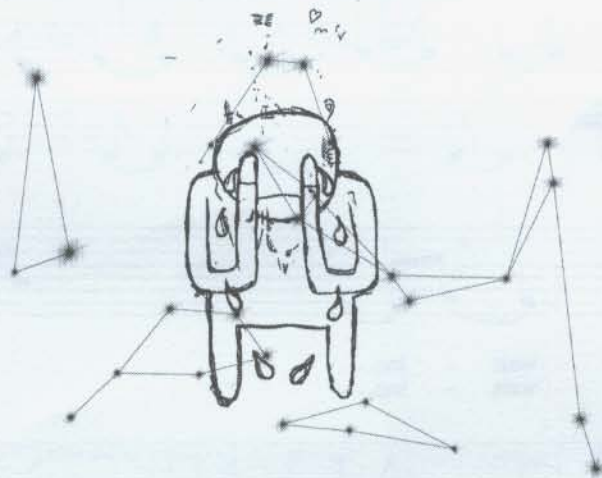
# AMNESIAC

## RADIOHEAD

GUITAR TABLATURE VOCAL

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# PACKT LIKE SARDINES IN A CRUSHD TIN BOX

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

♩ = 124

Intro:

18 bars Drums

mf

Elec. Piano

\*Key signature denotes D dorian

1. Af-ter

Verse:

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

noth - ing — came. — As your Af - ter

*2° w/gate fx*

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

*2° w/Gtr. fx*

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


*1° w/Gtr. fx*

Chorus:

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

FACTY LIKE SARDINES IN A CRUSHED TIN BOX

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



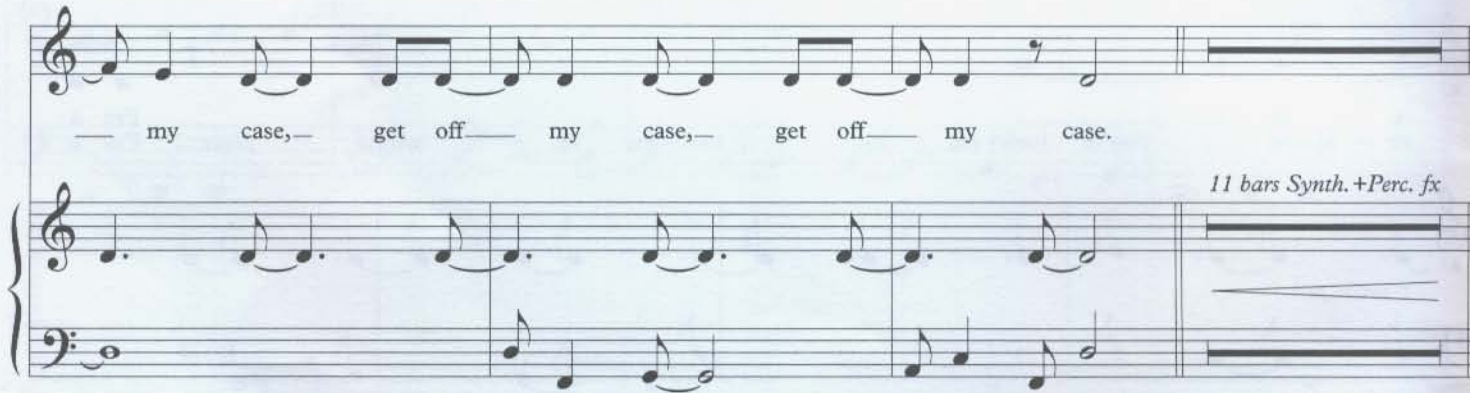
1. || 2.

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



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

11 bars Synth. + Perc. fx



Af - ter years — of — wait - ing. —

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

*4 bars Drums+fx*

*4° w/Gtr. fx*

*Play 4 times*

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

# PYRAMID SONG

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

♩ = 106 (♩ = ♩♩)

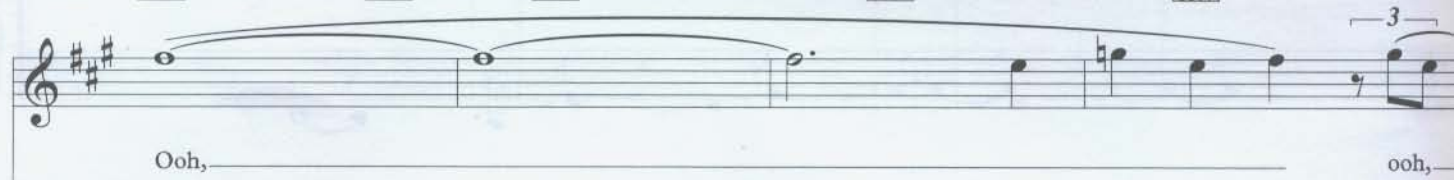
F# Gmaj7 A6 Gmaj7 G



F# Gmaj7 A6 Gmaj7



♩ F# Gmaj7 A6 Gmaj7 F#



Ooh, \_\_\_\_\_ ooh,



Gmaj7

A6

Gmaj7

F#



ooh.

1, 3.(%) I



F#

Gmaj7

A6

Gmaj7

F#



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



F#m

Eadd9

Gmaj7



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

A  
And we



F#

Gmaj7

A6

Gmaj7

F#



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

and  
there was



4° To Coda ⊕



F#m Eadd9 Gmaj7

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

F# Gmaj7 A6 Gmaj7 F#

Ooh, ooh,

Gmaj7 A6 Gmaj7 F#

ooh.

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

♢ Coda

F#m Eadd9 Gmaj7 F#

1, 2.

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

3.

Gmaj7



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

There was

Piano accompaniment for the first system, including treble and bass staves with chords and a melodic line.

F#



Gmaj7



A6



Gmaj7



String section musical staff with treble clef, key signature of three sharps, and the label "Strings".

Strings

Piano accompaniment for the second system, including treble and bass staves with chords and a melodic line.

mf

F#



Gmaj7



A6



Gmaj7



String section musical staff with treble clef, key signature of three sharps, and the label "Strings".

Piano accompaniment for the third system, including treble and bass staves with chords and a melodic line.

F#7(b9)



F#



G



A6



Gmaj7



F#



String section musical staff with treble clef, key signature of three sharps, and the label "Strings".

Piano accompaniment for the fourth system, including treble and bass staves with chords and a melodic line.

# PULK/PULL REVOLVING DOORS

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

♩ = 97

Drum Loop\*



*mf*

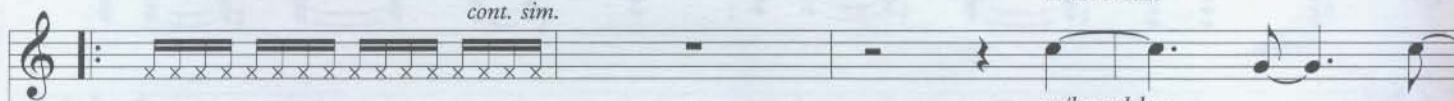
Organ\*\*



\*gated  
\*\*loop

freely

Elec. Piano



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

2. There are doors that open



by themselves.

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



1.

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

2. 3.

*cont. sim.*

*12 bars ad lib. fx*

*Synth. glissando fx*

*Repeat to fade*

*3 bars Drum loop & fx fx*

*Synth. tape loop*

Verse 3:  
 There are doors that lock  
 And doors that don't  
  
 There are doors that let you in  
 And out  
 But never open  
 But there are trapdoors  
 That you can't come back from.

# YOU AND WHOSE ARMY?

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

**D#m** fr6 x **G#** fr4 **C#m** fr4 x **F#** **Bm** x **E**   
**A** fr5 **D#m7b5** fr6 **G#7** fr4 **C#m7/B** fr4 **A#m7b5** fr5 **C#5** fr4

♩ = 66

**D#m G# C#m F# Bm E**

1. Come on, — come on, — you think — you  
 2. Come on, — come on, — Ho - ly Ro - man Em -

**Elec. Gtr. 1**  
*mp*

**TAB**

7	7	4	4	5	5	2	2	2	3	0	0
8	8	5	5	6	6	3	3	4	4	1	1
8	8	6	6	6	6	4	4	4	4	2	2
6	6	6	6	4	4	4	4	2	2	0	0

**A C#m D#m G# C#m F#**

drive me cra - zy. Well come on, — come on, —  
 - pire. Come on if you think, come on if you think

**TAB**

5	5	5	7	7	4	4	4	4	5	5	2	2
6	6	6	8	8	5	5	5	6	6	6	3	3
7	7	4	6	6	6	6	6	6	6	4	4	4
5	5	4	6	6	4	4	4	4	4	2	2	2

**Bm E A C#m** 1. **E A C#m**

you and — whose ar - my? You and — your — cro - nies.  
 you can — take us on.

**TAB**

3	3	0	0	5	5	5	5	1	1	5	5	5	5
4	4	1	1	6	6	6	6	2	2	6	6	6	6
4	4	2	2	7	7	6	6	2	2	7	7	7	7
2	2	2	2	7	7	4	4	0	0	5	5	5	5
0	0	0	0	5	5	4	4	0	0	5	5	5	5

# I MIGHT BE WRONG

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

You can take us on.

TAB

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

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

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

TAB

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

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

You for-get so ea - si - ly.

TAB

5	5	5	5	4	4	6	6	6	6	6	6	1	1	3	3	3	6	6	6
6	6	6	6	6	6	6	6	6	6	6	6	2	2	4	4	4	6	6	6
4	4	6	6	4	4	6	6	4	4	4	4	2	2	4	4	4	4	4	4
		7		6		4	4	4	4	0	0	2	2	2	2	2	4	4	4

C#5 E F# C#5 E

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

TAB

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

YOU AND THE ARTIST?

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

Ghost hor - - - ses,

TAB: 3 3 3 6 9 9 9 9 8 6 6 9 8 6 6 3 3 3 6 9 9 9  
 4 4 4 6 9 9 9 9 8 6 6 9 8 6 6 4 4 4 6 9 9 9  
 2 2 2 4 4 4 4 4 4 4 4 4 4 4 2 2 2 4 4 4 4

E F# C#5

ghost hor - - - ses.

TAB: 9 8 6 6 9 8 6 6 2 3 4 6 9 9 9  
 9 8 6 6 9 8 6 6 4 4 4 6 9 9 9  
 4 4 4 4 4 4 4 4 4 4 4 4 4 4

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

Ghost hor - - - ses, ghost hor - -

*mp*

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

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

- ses, ghost hor - - - ses.

TAB: 3 3 3 6 6 6 1 1 3 3 2 6  
 4 4 4 6 6 6 2 2 4 4 4 6  
 2 2 2 4 4 4 0 0 2 4 4 4

# I MIGHT BE WRONG

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

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

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

*mf let ring...*

TAB: 0 0 0 1 0 2

a tempo ♩ = 104

Elec. Gtr. 1

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

1.

2.

*Verse:*

1. I might — be wrong,  
(2.) I do?

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

I might — be wrong,  
What would I do?

I could have  
if I

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



SHORTER THAN I

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

This system contains the first three measures of the piece. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The guitar TAB shows fret numbers 0, 3, and 5 across the strings.

(1° only)

I used to

This system contains measures 4-6. The vocal line has a rest for the first two measures, followed by a quarter note G4 and eighth notes A4, B4, C5. The piano accompaniment continues with the eighth-note pattern. The guitar TAB includes fret numbers 0, 3, and 5.

omit 2°

think, I used to think

This system contains measures 7-9. The vocal line has a rest for the first measure, followed by a quarter note G4 and eighth notes A4, B4, C5. The piano accompaniment continues with the eighth-note pattern. The guitar TAB includes fret numbers 0, 2, 3, and 5.

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

This system contains the final three measures of the piece. The vocal line has a rest for the first measure, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern. The guitar TAB includes fret numbers 0, 3, 5, and 8.

Pre-chorus:

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

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

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

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

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

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

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

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

Chorus:

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

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

5 5 3 3 7 7 5 3 5 3 5 3

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

TAB: 5 3 3 10 0 9 0 0 3 3

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

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

2. What would

TAB: 0 0 0 0 0 0 0 0 0 0 0 0

2. all, noth - ing at all.

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

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

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

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

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

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

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

freely

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

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

a tempo

Vocal line starting with a treble clef and a key signature of one flat. It features a melodic line with several notes, including a triplet of eighth notes, and long slurs over the first and last measures.

Ah,

ah,

Guitar line starting with a treble clef and a key signature of one flat. It begins with a chord, followed by eighth-note patterns and a melodic line.

TABLATURE for the first guitar line, showing fret numbers for the six strings. The strings are numbered 1 to 6 from top to bottom. The tab includes numbers like 1, 5, 7, 3, 5, 3, 5, 3, 1, 3, 3, 0, 2, 2.

Vocal line continuing the melody with a treble clef and a key signature of one flat. It includes a triplet of eighth notes and long slurs.

ah.

Guitar line with a treble clef and a key signature of one flat. It features chords and a melodic line with a long slur.

TABLATURE for the second guitar line, showing fret numbers (0), 3, 5, 0, 3.

An empty vocal staff with a treble clef and a key signature of one flat.

Guitar line with a treble clef and a key signature of one flat, featuring a consistent eighth-note pattern across four measures.

TABLATURE for the third guitar line, showing fret numbers 0, 3/5, 3, 3, 0, 3/5, 3, 3, 0, 3/5, 3, 3, 0, 3/5, 3, 3.

An empty vocal staff with a treble clef and a key signature of one flat.

Guitar line with a treble clef and a key signature of one flat, featuring eighth-note patterns and an accent (>) over a note.

TABLATURE for the fourth guitar line, showing fret numbers 0, 3/5, 3, 3, 0, 3/5, 3, 3, 0, 2, 0.

# MORNING BELL / AMNESIAC

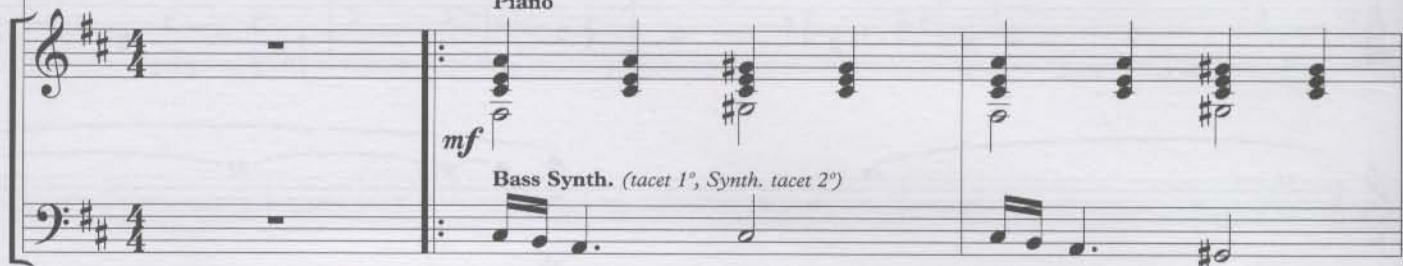
Words and Music by Thomas Yorke, Jonathan Greenwood,  
Edward O'Brien, Philip Selway and Colin Greenwood

♩ = 62  
N.C.



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

Piano



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



2.



- lease me, — yeah. —



Am C#m/G# G D G D

Re - lease — me, — re - lease me. —

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

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

Synth.

Piano

Bass Synth.

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

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



HOPPING BELL / AMERICAC

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

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

G D Em G#m Em G#m

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

Synth.

Elec. Piano

Em G#m D A D A

cut the kids— in half.

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

Re - lease

G D G D G D G D












me, re - lease me, re - lease me.

G D G D G D G D




(1° only) Re-lease me.


# KNIVES OUT

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

Cm7  B $\flat$ 6  A $\flat$ maj7  Gm7  F6  Em6   
 Am  A/G  Dm  D  G5 

♩ = 138

Intro: Cm7  B $\flat$ 6  A $\flat$ maj7  *Cont. rhy. simile throughout*

Acous. Gtr. 2 


Elec. Gtr. 1 

Fig. 1

*mf*



Gm7 F6



Em6

1. I

end Fig. 1



Verse:

Cm7

Bb6

Abmaj7

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

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

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

TAB

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

Gm7

he's not  
I'm not

he's not  
I'm not

he's not  
I'm not

TAB

4 5 5 5 5 4 5 5 5 5 5 3 3 3 3 3

F6

Em6

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

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

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

TAB

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

1.

2.

Em6

So

So

So

TAB

0 2 2 2 2 0 2 0 2 0 0 0 2 2 0 0 4 0 0 0 0

# KNIVES OUT

Chorus: Am A/G Dm

knives out, catch the mouse,

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

D G5

don't look down,

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

Em6

shove it in your mouth.

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

2. If

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

Verse:  $\text{Cm}7$

$\text{B}^b6$

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

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

(Verse 3 see block lyric)

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

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

$\text{Gm}7$

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

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

$\text{F}6$

$\text{E}m6$

you at birth.  
 tell - ing the truth.

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

Fig. 2

$\text{Cm}7$

$\text{B}^b6$

Elec. Gtr. 1

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

1. | 2. Em6

So

Chorus: Am A/G Dm

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

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

D G5

squash his head,

**Fig. 4**

Am A/G Dm D

Elec. Gtr. 4

DOLLARS AND CENTS

To Coda ⊕ Em6

put him in the pot.

TAB: 3/0 3/0 3/0 3/0 0 0 | 3/0 3/0 3/0 | 1 0 0 0 | 4 0 4 2 0

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

Instr: Cm7 B $\flat$ 6 Amaj7

Elec. Gtr. 4 Fig. 3

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

Gm7 F6 Em6

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



1. | 2. Em6

D.%. at Coda

3. I

end Fig. 3

TAB

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

⊕ Coda Em6

Acous. Gtr. 2

Elec. Gtr. 1

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

TAB

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

Fig. 5

Em6

Elec. Gtr. 3

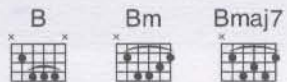
TAB

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

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

# DOLLARS AND CENTS

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



♩ = 71

Gtr.

String Synth.

Bm

*Cont. rhy. simile*

There are bet -

B

Bm

- - ter things— to talk a - bout,

B

be con - struc - tive.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has four sharps (F#, C#, G#, D#). The vocal line begins with a rest, followed by the lyrics "be con - struc - tive." The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Bm

Gtr. ◇

Bear wit - ness,

The second system continues the piece. The vocal line has a rest followed by the lyrics "Bear wit - ness,". The piano accompaniment continues with the same rhythmic pattern. A guitar part is indicated by "Gtr. ◇" above the staff.

N.C.

we can use, — be con-struct-

The third system shows the vocal line with the lyrics "we can use, — be con-struct-". The piano accompaniment features a long sustained chord in the right hand and a moving bass line in the left hand.

B

Cont. rhy. simile

- - tive with your blues.

The fourth system concludes the piece. The vocal line has a rest followed by the lyrics "- - tive with your blues." Above the vocal staff, there is a rhythmic notation consisting of a series of eighth notes with stems pointing down, labeled "Cont. rhy. simile". The piano accompaniment continues with the established harmonic and rhythmic structure.

Bm

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

Bmaj7

Bm

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

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

Bmaj7

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

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

Bm

games.—

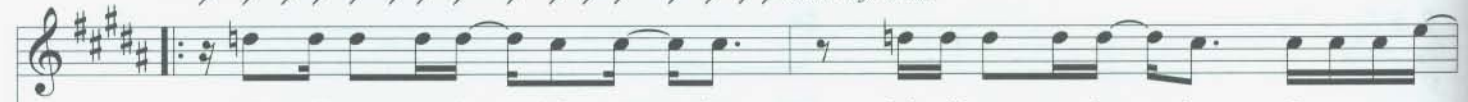
The fourth system continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, then a melodic phrase under a slur, and ends with a quarter rest. The piano accompaniment continues with the same eighth-note bass line and chords.





Bm

Cont. rhy. simile



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

8va



B



\_\_\_\_\_ of here. \_\_\_\_\_ All ov - er the world. -  
\_\_\_\_\_ of here. \_\_\_\_\_

(8va)



Bm



B



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







# HUNTING BEARS

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

Free Time approx. ♩ = 80

Elec. Gtr. 1

w/slight dist. & slap back delay

TAB 5 0 2 0 2 0 (2) 7

TAB 0 0 2 2 7 5 0 2

TAB 0 9 10 10 0 9 10 0 9 10 12 12 10 12

TAB 0 10 10 0 9 10 0 0 2 0 (2) 7

# LIKE SPINNING PLATES

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

Free Time approx. ♩ = 70

*ad lib. sfx 14"*

N.C.

*25" backwards tape loop\**

Musical notation for the first system. The piano part consists of a series of horizontal lines in both treble and bass clefs. The synth part is shown in the bass clef with two notes, G and E, connected by a slur. Dynamics are marked *p* and *mf*. A note with a fermata is present above the synth line. The text *\*Continues throughout* is written to the right.

Elec. Piano

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

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

Musical notation for the fourth system. The electric piano part continues in the treble clef. The synth choir part is written in the bass clef with a chordal texture. A guitar chord diagram for G# is shown above the synth choir part. Dynamics are marked *p* and *mf*. The text *N.C.* is written to the right.

freely

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

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

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

When this just feels like spin - ning plates.

# BRUCHARDLIS A IS ITU

A C#m G#

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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a quarter rest, followed by a quarter note G#4, a quarter note A5, and a quarter note B5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. Chord diagrams for A, C#m, and G# are provided above the staff.

A C#m G#

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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G#4, a quarter note A5, and a quarter note B5. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for A, C#m, and G# are provided above the staff.

A C#m G#

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

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G#4, a quarter note A5, and a quarter note B5. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for A, C#m, and G# are provided above the staff.

A C#m G#

*sfx*

Repeat to fade

The fourth system concludes the piece. The vocal line has a quarter rest, followed by a quarter note G#4, a quarter note A5, and a quarter note B5. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for A, C#m, and G# are provided above the staff. The system ends with a double bar line and repeat signs. The instruction 'Repeat to fade' is written at the end of the system. A dynamic marking of *sfx* (sforzando) is placed above the piano accompaniment.

# LIFE IN A GLASSHOUSE

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

%

Am(maj7) Am7 freely  
Am(maj7)

The musical score is written in 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a section marked 'ad lib. fx 18"'. The lyrics are: '1. Once - a - gain, - I'm in - trou - ble - with my on - a - gain, - packed like - fro - zen - food and - bat - - ly friend, - she is pa - per - ing the win - - dow panes, - te - ry hens, - think of all the starv - ing mil - - li - ons,'. Chord diagrams for Am(maj7), Am7, and Cm are provided. A triplet of eighth notes is marked with a '3' over the notes.

1. Once -

*ad lib. fx 18"*

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

(Verse 3 see block lyric)

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

3

Gm

3

F#dim

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

1. 2.

F#dim Am E E7

2. Once Well of course I'd like to

F Am B6 Am E E7

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

F Am Am E E7

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

3



*D.%, al Coda*

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



*⊕ Coda*

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



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



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

Play 3 times ad lib.



on - ly, on - ly, on - ly



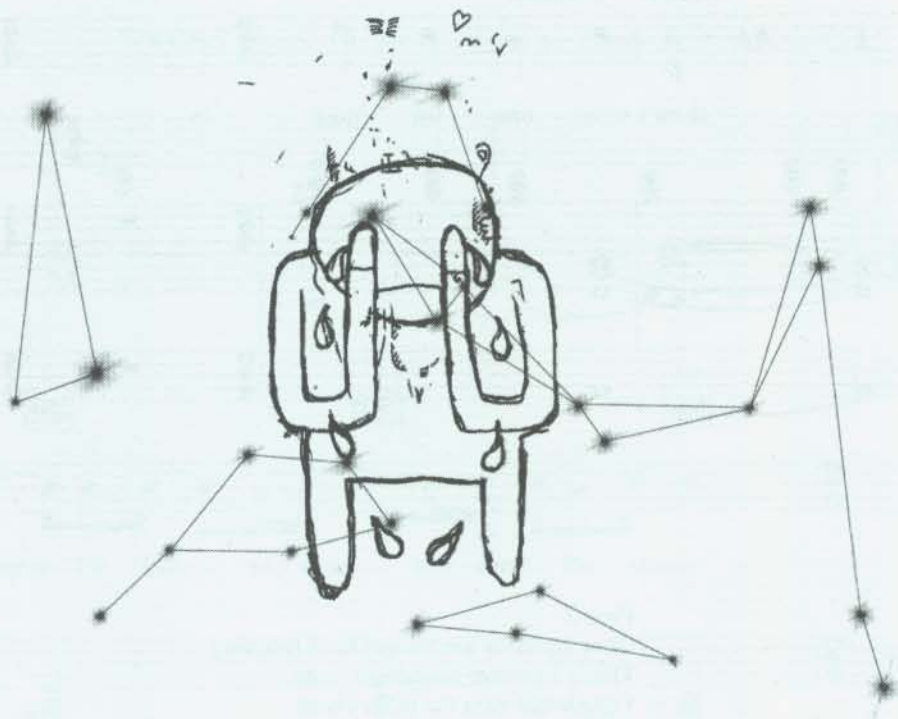
there's some - one list - 'ning in.


Verse 3:

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

Well of course *etc.*





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