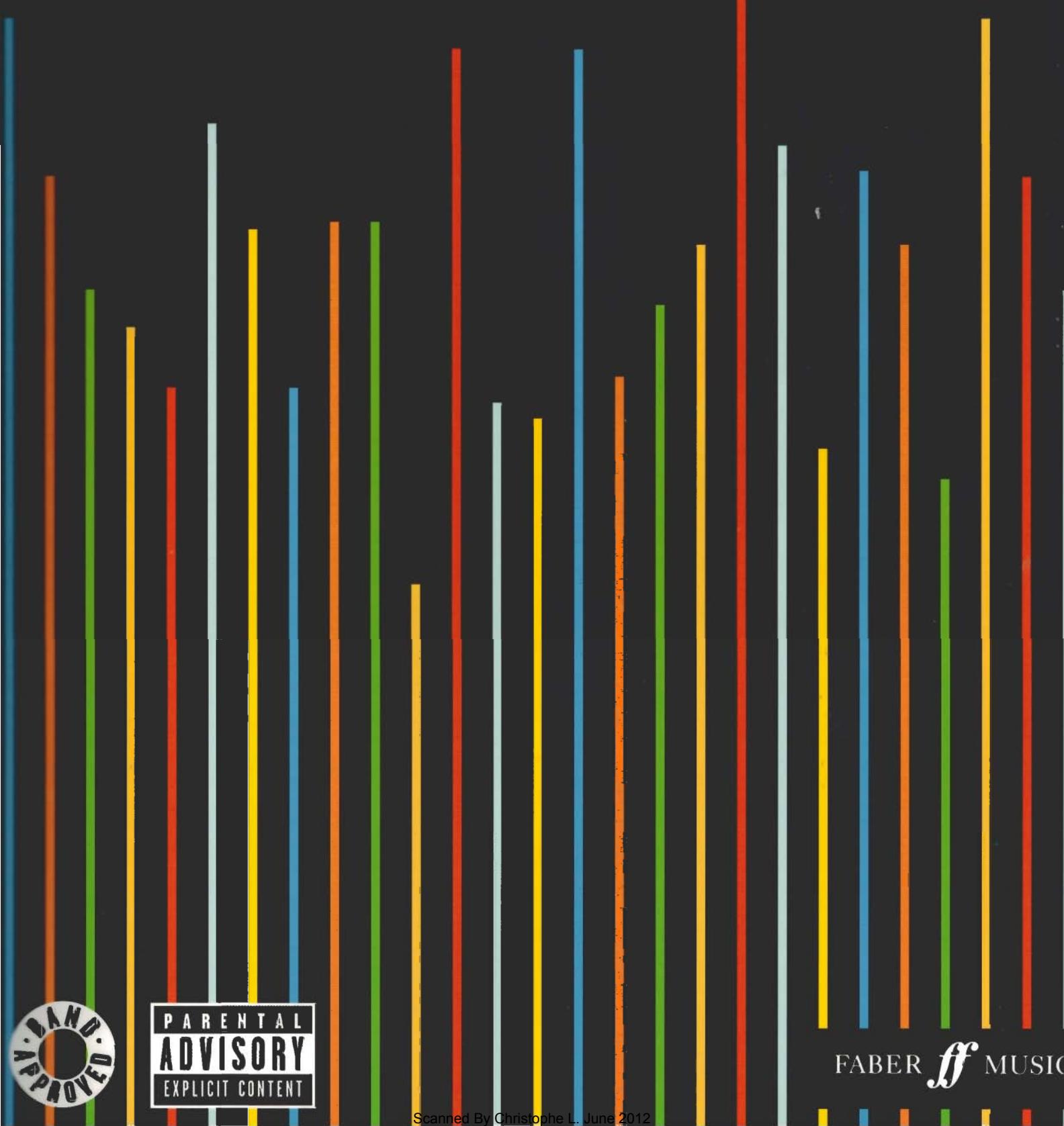


RADIOHEAD

26 of Radiohead's biggest hits and piano songs accurately transcribed for piano and voice with guitar chords



FABER  MUSIC

RADIOHEAD

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02 All I Need

First published by Faber Music Ltd in 2010

06 Creep

Bloomsbury House 74-77 Great Russell Street London WC1B 3DA

11 Everything In Its Right Place

Designed by Olly Weeks & Alex Davis

16 Exit Music (For A Film)

Edited by Lucy Holliday

20Fake Plastic Trees

24 Fog (Again) (Live Version)

Designed by The Ghost

27 High & Dry

34 How I Made My Millions

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38 I Want None Of This

48 Karma Police

43 Knives Out

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68 Last Flowers To The Hospital

manufactured in the EU. The wood fibre used is only sourced from managed

54 Life In A Glasshouse

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58 Like Spinning Plates (Live Version)

64 Lucky

EAN10: 0-571-53448-1

76 Motion Picture Soundtrack

EAN13: 978-0-571-53448-7

80 My Iron Lung

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138 We Suck Young Blood

132 A Wolf At The Door

ALL I NEED

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

$\text{♩} = 84$

C

7

C^5 C/E C^5/G C^5 C/E C^5/G

8^{vb}

12

C^5 C/E C^5/G C^5 C/E C^5/G C^5

1. I'm the next act, _____
2. I am a moth _____

wait - ing in the wings,
who just wants _____ to share your light,

(Play small notes 2°)

8^{va}

mf

(8)-----

17

I'm an an - i - mal
I'm just an in - sect

C/E C⁵/G C⁵

trapped in your hot car.
trapped in your hot car.

(8)

20

I am all the days—
I on - ly stick with you—

C/E C⁵/G C⁵ C/E

(8)

23

that you choose to ig - nore,
be - cause there are no others. }

C⁵/G C⁵ C/E C⁵/G C⁵

(8)

Play I° only

27

You are all I need,
you're all I need.

8va

(8) -----

32

I'm in the mid-dle of your pic - ture,
ly-ing in the reeds.

(8) -----

Cmaj^{b3add#11}

37

mf

(8) -----

Led.

40

Cmaj^{3add#II}/E Cmaj^{3add#II/G} Cmaj^{3add#II}

(8)-----

Cmaj^{3add#II} Cmaj^{3add#II/E} Cmaj^{3add#II/G} Cmaj^{3add#II}

43

S'all wrong, s'all wrong, s'all wrong, _____ s'all right, _____

(8)-----

Cmaj^{3add#II/E} Cmaj^{3add#II/G}

47

— s'all wrong, s'all right, s'all wrong,

(8)-----

Cmaj^{3add#II}

50

s'all right, _____ s'all right, s'all right.

(8)-----

CREEP

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

J = 93

A musical score for piano. The top staff is in treble clef, G major (two sharps), and 4/4 time. The dynamic is *p*. The first note is marked with finger 3. The bottom staff is in bass clef, B major (one sharp), and 4/4 time. The dynamic is *Ped.* (pedal). The first note is marked with finger 7. Both staves show eighth-note patterns.

5

5

C 8fr

Cm 8fr

1. When you were here be - fore,

Pedal cont. sim.

1. When you were here be - fore,

6

 G
 B

9
7fr

could-n't look you in the eye,
 I want to have con - trol.

(2.) (hurts,)



could-n't look you in the eye, _____
I want to have con - trol. _____

12

C


you're just like an an - gel,
I want a per - fect bo - dy,

your skin makes me cry..
I want a per - fect soul.

{

Music staff: Treble clef, key signature of one sharp, 4/4 time. Notes include quarter notes, eighth notes, and sixteenth notes.

15

Cm


G


You float like a fea - ther
I want you to no - tice

{

Music staff: Treble clef, key signature of one sharp, 4/4 time. Notes include quarter notes, eighth notes, and sixteenth notes.

18

B


in a beau - ti - ful world.
when I'm not a - round.

I wish I was spe -
You're so fuck - ing spe -

{

Music staff: Treble clef, key signature of one sharp, 4/4 time. Notes include quarter notes, eighth notes, and sixteenth notes.

21 C 8fr

Cm 8fr Muted Guitar

- cial,
- cial, you're so fuck-ing spe - cial.
I wish I was spe - cial. } But I'm a—— creep,

25 G 3fr B 7fr

I'm a—— weir - do.

28 C 8fr

What the hell— am I do-ing here?— I don't be - long-

31 I. Cm 8fr

here. 2. I don't care if it hurts, -long here, oh,—— oh.—

mp

35

G 3fr B 7fr

She's run - ning out____ the door.

ff

C 8fr Cm 8fr

39 She's run - ning out,____ she run, run, run, run,

G 3fr B 7fr B⁷ 7fr

43

C 8fr Cm 8fr

47 run. What-e-ver makes you hap -

B⁸ B⁸

51

G 3fr B 7fr

- py,
what-e-ver you want.
You're so fuck-ing spe -

p

C 8fr Cm 8fr

55

- cial,
I wish I was spe - cial.
But I'm a_____ creep,

G 3fr B 7fr

59

I'm a_____ weir - do.
What the hell am I do-ing here.

mp

C 8fr Cm 8fr rit. G 3fr

63

I don't be - long here.
I don't be - long here.

EVERYTHING IN ITS RIGHT PLACE

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

$\text{♩} = 120$

N.C.

C

D♭maj7

Cm/E♭

p

Ped.

5

C

D♭maj7

Cm/E♭

cont. sim.

8

C

D♭maj7

Cm/E♭

Play section x4

11

C

D♭maj7

Cm/E♭

Ev - 'ry - thing,

14 F C⁶ C D^bmaj⁷ Cm/E^b

Play section x3

Ev - ry - thing,

17 F C⁶ C D^bmaj⁷ Cm/E^b

in its right

20 C D^bmaj⁷ Cm/E^b

Play section x3

place, in its right

23 C D^bmaj⁷ Cm/E^b

place.

26  Yes - ter - day I woke up _____ suck - ing _____ a lem - on,



29  Yes - ter - day I woke up _____ suck - ing _____ a lem - on.



32      Ev - 'ry - thing,



35      in its right



38



Play section x3

place, in its right

41



place.

44



Repeat section x3

1.2. There are two co-lours in my head,
3. what, what is that you tried to say,

47



what, what was that you tried to say,

50     Play section x3

cresc.

53     

tried to say?

mf

57      

(tacet 1° & 2°)

(Why, why, why, why, why, why,

dim.

61     

(tacet 1°-3°)

Ev - ry - thing...
— why, why, why, why, why, why, why, why...)

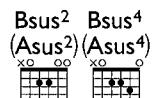
Repeat ad lib. to fade

EXIT MUSIC (FOR A FILM)

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

$\text{♩} = 60$ Slightly swung semi-quavers

Guitar capo 2nd fret



pp

5

1. Wake from your sleep, the dry - ing of your er
2. Pack and get dressed be - fore your fath - er

8

tears, to - day we es - cape, we es -
hears us, be - fore all hell breaks -

11 Bsus⁴
(Asus⁴)

I. B
(A)

2. B
(A)

- cape.
loose.

14 AmaddII
(GmaddII)

E7/G[#]
(D7/F[#])

Breathe,
Breathe,

keep breath - ing,
keep breath - ing,

I

17 Bsus²
(Asus²) Bm
(Am) Bsus²
(Asus²) Em
(Dm) Bm
(Am) I. F#sus⁴
(Esus⁴)

don't do lose your nerve.
can't do this a - lone.

21 2. Bm
(Am) F#sus⁴
(Esus⁴) F#
(E)

24

Bm
(Am)

F#
(E)

D/A
(C/G)

Esus²/G#
(Dsus²/F#)

Sing us a song,— a song to keep us warm,—

p

28

Bm
(Am)

F#
(E)

Bsus⁴
(Asus⁴)

B
(A)

there's such a chill,— such a chill.— And

32

B5
(A5)

C#5
(B5)

F#7
(E7)

G7
(F7)

you can laugh— a spine - less laugh.— I

mf

cont. sim.

36

G
(F)

C
(Bb)

F#
(E)

F#7
(E7)

hope your rules and wis - dom choke you.— Now

40

Bm
(Am) F#
(E) D
(C) Esus⁴
(Dsus⁴) Em
(Dm)

we are one, in ev - er - last - ing peace. We

44

Bm
(Am) F#5
(E) Bsus⁴
(Asus⁴) B
(A)

hope that you choke, that you choke, we

dim.

48

Bm
(Am) F#
(E) F#/B
(E/A) B
(A)

hope that you choke, that you choke, we hope

pp

52

Bm
(Am) F#
(E) Bsus⁴
(Asus⁴) B
(A)

that you choke, that you choke.

FAKE PLASTIC TREES

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

$\text{J} = 74$

A Asus⁴ Dmaj^{9/F#}

(3°)

1. Her green plas - tic wa - ter - ing can
2. She lives with a bro - ken man,
3. She looks like the real thing,

(3.) —

(1°) *p*
(2°) *mf*
(3°) *f*

Ped. ^ ^ cont. sim.

E⁶ Dsus² A

4

fake Chin - ese rub - ber plant in fake plas - tic
cracked po - ly - sty - rene man who just crum - bles, and
tastes like the real thing, my fake plas tic

Dsus²

7

earth burns. love, that she bought from a rub - ber man
He used to do sur - ge - ry
but I can't help the feel - ing,

11

Dmaj⁹/F# 

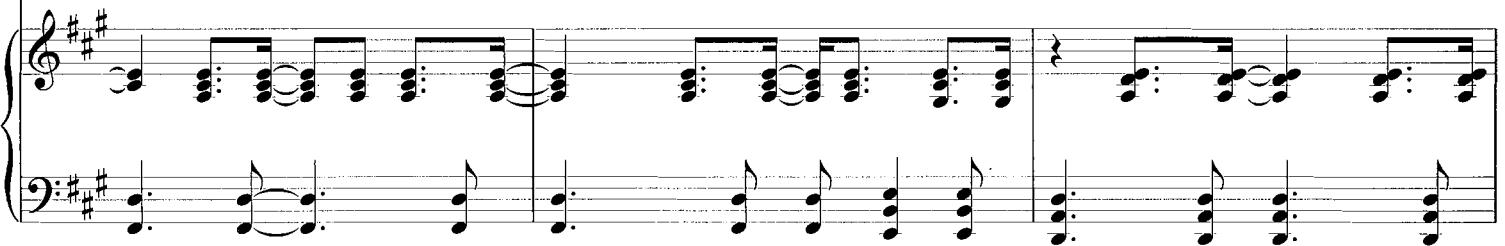
E⁶ 

Dsus² 

in a town full of rub - ber plans_____
for girls in the eight - - - ies,_____
I could blow through the ceil - ing_____

but to get rid_____
gra - vi - ty al -
if I just____

12



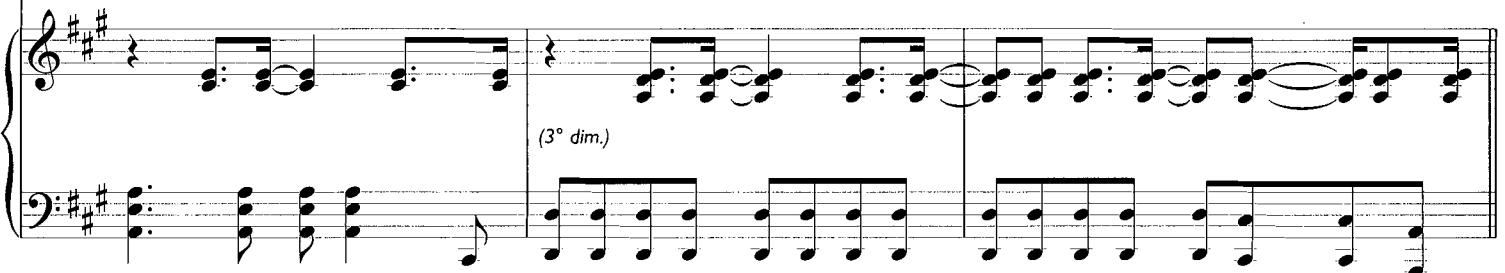
14

A 

Dsus² 

of it - self._____
ways wins.
turn and run.

It wears her out,
It wears him out,
And it wears me out,



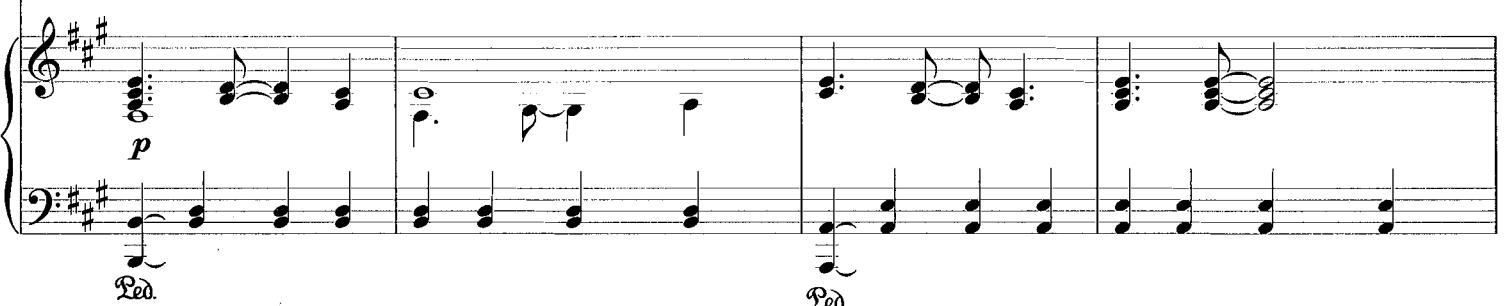
17

BmaddII 

A 

it wears her out,
it wears him out,
it wears me out,

it wears her out,
it wears him out,
it wears me out,



1.

BmaddII A

21

it wears her out. —

Ped.

2.

Bm⁷/II Asus⁴ A

25

it wears —

Ped.

3.

Bm⁷/II A Amaj⁷

28

it wears — me out. — And if I could be —

Ped.

Bm^{7/II}

A

E⁶

34

— who you want - ed, if I could be — who you want - ed all —

Bm^{7/II}

E⁶

35

Bm^{7/II}

A

E⁶

— the time, all — the time, ah ah, — ah —

Bm^{7/II}

E⁶

39

Bm^{7/II}

Amaj⁷

mp

39

E⁶

Bm^{7/II}

rit.

A

42

FOG (AGAIN)

(LIVE VERSION)

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

$\text{J} = 138$

The sheet music consists of four staves of musical notation, each with a corresponding guitar chord diagram above it. The chords are labeled with their names and some have additional markings like 'mp' (mezzo-forte), 'Ped.' (pedal), 'cont. sim.' (continues similarly), and '3fr' (three fingers).

- Staff 1:** Key signature is $\#F\#$, time signature is $6/4$. Chords: D, B⁵, A, Asus². Dynamics: *mp*. Pedal points at measures 1 and 2. Continues similarly at measure 3.
- Staff 2:** Key signature is $\#F\#$, time signature is $6/4$. Chords: A, Asus², G, Gsus², Gm. Dynamics: Pedal point at measure 4. 3 fingers at measure 5.
- Staff 3:** Key signature is $\#F\#$, time signature is $6/4$. Chords: D, B⁵, A, Asus². Dynamics: Pedal point at measure 7. Measures 8-9 show a melodic line with a sustained note and a fermata over the 9th measure.
- Staff 4:** Key signature is $\#F\#$, time signature is $6/4$. Chords: A, Asus², A, A⁵. Dynamics: 2 fingers at measure 10. Measures 11-12 show a melodic line with a sustained note and a fermata over the 12th measure.

2.

25 D B⁵ A Asus⁴ A Asus²

— how did you go bad, — did you go ba

29 G A

— did you go bad? —

32 G A

Some things will nev - er wash a - way. — Did you go bad, —

36 D B⁵ rit. A

did you go bad? —

—

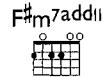
HIGH & DRY

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

$\text{♩} = 88$

N.C.

(Drums)



mp

Asus²

E⁵

I.

E

2.

4

F#m7addII

Asus²

8

1. Two jumps in a week, I bet you think that's pretty clever,
2. Drying up in con - ver - sa - tion, you will be the one don't who can

E

10

— you, boy? —
not talk.

12 **F#m^{7addII}** **Asus²**

Fly - ing on your mo - tor - cy - cle, watch-ing all the ground_____ be - neath
All your in - sides fall to pie - ces, you____ just sit there wish - ing you could

14 **E** **Esus⁴** **E** **Esus⁴** **E**

— you drop. You kill
still____ make love.

16 **F#m^{7addII}** **Asus²**

— your - self____ for re - cog - ni - tion, kill your - self____ to ne - ver, ev -
They're the ones____ who'll hate you when you think you've got____ the world____ all

mf

18 **E**

- er stop. You broke
sussed out.

20

F#m^{7addII}

3 3

— a - no-ther mir - ror,
They're the ones who'll spit at you,

Asus²

you're turn - ing in - to some - thing you
you will be the one scream -

22

E

Esus⁴

E

— are not.— }
— ing out.— }
Don't leave me high,—

24

F#m^{7addII}

Asus²

E

—
don't leave me dry,—

f

v. v. v. v. v. v. cont. sim.

27

F#m^{7addII}

I.

Asus²

— don't leave me high, — don't leave me dry.

30

E

F#m^{7addII}

mp

33

Asus²

E⁵

2.

Asus²

E

don't leave me dry.

39 F#m7addII Asus2 E

43 2. F#m7addII

45 3. Oh, it's the best thing that you ev - er had,

48 best thing that you ev - er, ev - er had, it's the best

— thing that you ev - er had, the best thing that you had is gone

E

50

— a - way.

So don't leave me high,

pp

f

Asus²

E

53

don't leave me dry,

don't leave me high,

F#m7addII

Asus²

E

56

—

don't leave me dry,

59

F#m^{7addII}

Asus²

— don't leave me high,

62

E

— don't leave me dry,

64

F#m^{7addII}

Asus²

E

— don't leave me dry.

HOW I MADE MY MILLIONS

Words and Music by Thomas Yorke

$\text{♩} = 80$

A⁵

Led. _____ ^

C♯m

6

1. I was _____ strong - er, _____

A⁵

10

I was _____ bet - ter.

^ cont. sim.

14

D⁵
xxox 3fr

Bm
xx 7fr

Picked you _____ out.

17

A
xx 5fr

20

C#⁵
x x 4fr

A
xo o

2. Now don't _____ say a word, _____
 3. Let you _____ out, _____

24

C#⁵
x x 4fr

A
xo o

no, don't _____ yell out. _____
 led you _____ back. _____

28

D⁵


Bm


Nev - er - - mind._____
Stay_____
on,_____ sit_____ down._____

mf

Guitar chords:
   

32

Guitar chords:
   

36

D⁵


D


Bm


Bsus^{2/4}


Bm


Bsus^{2/4}


Let it_____
fall,_____ let it_____
fall._____

Guitar chords:
   

40

D

A

43

Let it fall,

D

D⁵

Bm

Bm⁷

A

46

let it fall.

49

mp

I WANT NONE OF THIS

Words and Music by Thomas Yorke

$\text{♩} = 76$

The sheet music consists of three systems of musical notation. The first system starts with a piano part in 9/8 time, dynamic *p*, and a guitar part with chords Dm, Dsus^{2/4}, Dm, Dsus^{2/4}, Dm, Dsus^{2/4}, and Dm. The second system begins at measure 5 with a piano part in common time and a guitar part with chords D⁵, Dsus^{4/A}, Dm, Dsus^{2/4}, Dm, Dsus^{2/4}, and Dm. The third system starts at measure 9 with a piano part in common time and a guitar part with chords Dsus^{2/4}, Dm, Dsus^{2/4}, Dm, Dsus^{2/4}, and Dm. The lyrics "1. You can" appear above the second system, and "keep what you want, I want none—" appears below the third system.

with pedal

5

1. You can

9

keep what you want, I want none—

13

of it; they're just

Gm C/G Gm C/G Gm C/G Gm

bad me - mo - ries I don't want....

A Dm/A A Dm/A A Dm/A A

And my

A/G Dm/G A/G Dm/G A/G Dm/G A/G D⁵/G

sun - shine, you can pack.



29

— it all up _____ and be gone,—

{

Dm/A A Dm/A A Dm/A A Dm/A A

33

— and be gone.—

{

G C/G G G⁷ F B^b/F F

37

— 2. If it mat -

{

Dm Dsus2/4 Dm Dsus2/4 Dm Dsus2/4 Dm

41

— ters to you, _____ you can

{

Dm Dsus2/4 Dm Dsus2/4 Dm Dsus2/4 Dm

45

sell it all on,

Gm C/G Gm C/G Gm C/G Gm

49

price feels right;

I won't judge.

53

If you

A Dm/A A Dm/A A/G Dm/G A/G

Dm Dsus^{2/4} Dm Dsus^{2/4} Dm Dsus^{2/4} F

57

get off your knees,

you'll be out-

mp

mf

61

on the breeze. Take a les - son from me:

66

don't get stuck on a dream..

70

75

pp

KNIVES OUT

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

$\text{♩} = 138$



1

with pedal



5

9

1. I

(8)

12

S Cm Gm/B♭ A♭maj7

(2.) want you to know
(3.) you'd been a dog
(3.) want you to know

16

Gm Dm/F

he's they would have com - - - ing
they he's not drowned you com - - - at birth. ing

19

Emⁱ³

back.
back. He's

(8)

23

Cm Gm/B^b A^bmaj⁷

Look in - - to my eyes, _____
 Look in - - to my eyes, _____
 bloat - - ed and fro - - zen,

27

Gm Dm/F

I'm not com - - - ing
 it's the on - ly way you'll know I'm tel - ling. _____
 still there's no point in let - ting it go to waste.

30

E^m¹³

back. _____ 1.3. So
 _____ 2. So

(8) _____

34

A^m **A^{7/G}**

knives
knives
out,
out,

D^m **D^{7/C}**

catch_____ the mouse.
cook_____ him up.

G^{m/B^b} **C^m** **G^{m/B^b}** **G^{m/A}** **G^m** **A^{b5}** **G^m** **G^{m/F}**

1. Don't look down,____ shove it in____ your mouth.
2.3. Squash his head,____ put him in____ the pot.

E^{m13}

To Coda ♫

44

—

2. If

48

Cm
Gm/B^b
A^bmaj7

52

Gm
Dm/F
Em13

56

2° D. al Coda
sing 2° only

3. I

(8)

• Coda

59

8vb

KARMA POLICE

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

$\text{♩} = 74$ Slow 8-Beat



4

5

9

Kar - ma po - lice, ar-rest this man, he talks in maths, he buzz - es like a fridge,

13 Am D G D/F# C/E Bm/D Am Bm D Dsus⁴ D
 he's like a de-tuned ra-di-o.

17 Am D7/F# Em G Am F Em G
 Kar-ma po-lice, ar-rest this girl, her Hit-ler hair-do is mak-ing me feel ill,

21 Am D G D/F# C/E Bm/D Am Bm D
 and we have crashed her par-ty.

25 C D G F# 4fr C D G F# 4fr
 This is what you get, this is what you get,

The sheet music consists of four staves. The top staff is for guitar, showing chords and fingerings (e.g., Am, D, G, D/F#, C/E, Bm/D, Am, Bm, D, Dsus4, D). The second staff is for bass. The third staff is for guitar, showing chords and fingerings (e.g., Am, D7/F#, Em, G, Am, F, Em, G). The fourth staff is for bass. The fifth staff is for guitar, showing chords and fingerings (e.g., Am, D, G, D/F#, C/E, Bm/D, Am, Bm, D). The sixth staff is for bass. The seventh staff is for guitar, showing chords and fingerings (e.g., C, D, G, F# 4fr, C, D, G, F# 4fr). The eighth staff is for bass. The lyrics are written below the staves, corresponding to the chords shown.

29

C x o o
D x x o
Dsus⁴ x x o
D x o o
G o o o

Bm x
C x o o

this is what you get — when you mess — with us. —

32

Bm x
D x x o
Dsus⁴ x x o
D x o o
Am x o o
D⁷/F# o o o
Em o o o o
G o o o

Kar - ma — po - lice, — I've giv- en all I can, —

35

Am x o o
F o o o
Em o o o o
G o o o
Am x o o
D x x o

— it's not — e - nough, — I've giv - en all I can, — but we're — still on —

38

G o o o
D/F# o o
C/E o o o
Bm/D x x o
Am x o o
Bm x
D x x o
Dsus⁴ x x o
D x x o

the pay - roll. — 3 —

41

This is what you get,— this is what you get,—

45

this is what you get— when you mess— with us.

48

For a min - ute there, I lost my - self,

51

I lost my - self. Phew, for a min - ute there,

Scanned By Christophe L. June 2012

54 G D G D Eadd9 E

— I lost my - self, — I lost my - self.

57 Bm D G D G D

Ah... ah... ah...

optional bass

60 Esus⁴ E Bm Dadd9 G D

Oh, for a min - ute there, I lost my - self,

63 G D Eadd9 E Bm Dadd9

— I lost my - self. — Phew, for a min - ute there,

66

I lost my self, I lost my self.

69

Bm Dadd9 2fr G D G D

72

Eadd9 E Bm Dadd9 10fr G D

Synth.

75

G D Eadd9 E Eadd9 N.C.

LIFE IN A GLASSHOUSE

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

♩ = 54

N.C.

Am(maj⁷)

Am⁷

Am(maj⁷)

(Fx)

mf

1. Once again

5

Am⁷

Am(maj⁷)

Am⁷

I'm in trouble with my only friend,
she is pap - er - ing

Cm

E♭/G

Gm

the win - dow panes,— she is put - ting on a smile,—

11

E♭/G Gm F♯dim⁷ Am(maj⁷)

liv - ing— in a glass - house. Once a - gain,

14

Am⁷ Am(maj⁷) Am⁷

(1.) — packed like_ froz - en_ food and bat - t'ry hens. Think of_ all the starv -
 (2.) — we are_ hun - gry_ for a lynch - ing. That's a_ strange mis-take

17

Cm C7sus⁴ Gmadd9/b6 Gm

- ing mil - lions, don't talk_ pol - i - tics and don't_ throw stones,
 to make. You should turn the o - ther cheek

20

E♭/G Gm F♯dim⁷

your ro - yal high - nes - ses. }
 liv - ing in a glass - house. }

22 Am E E⁷ F Am Adim Am

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

25 E E⁷ F Am E E⁷

I'd like to stay and chew the fat, Well of course I'd like to sit

28 I. F Am Am(maj7) Am⁷ Am(maj7)

a - round and chat but some-one's lis - tning in. 2. Once a - gain

33 2. F C G/B Am E⁷

a - round and chat, on - ly, on - ly, on - ly, on - ly,

36

F C E^{7/B} Am E^{7#}

on - ly, on - ly, on - ly, on - ly,

39

Fadd9 C G^{7/B} Am E

on - ly, on - ly, on - ly, on - ly,

42

F C G/B Am E⁷

on - ly, on - ly, on - ly,

rit. **Freely**

45 F Am Am Am^{6/maj7}

but some-one's lis-t'ning in.

LIKE SPINNING PLATES

(LIVE VERSION)

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

mp

Ped.

cresc.

cont. sim.

dim.

cresc.

dim.

(G \sharp 2 \circ)

16

cresc.

A

20

Amaj⁷

C#m

G#

24

A

28

Amaj⁷

C#m

G#

mf

32

F#add9

E

36

F[#]add₉

E

G[#]

F[#]m

dim.

Musical score for piano showing four staves. The top staff starts with a treble clef, a key signature of A major (two sharps), and a tempo of 40. It features a series of eighth-note chords: Amaj7 (with x and o markings), G# (with 4fr marking), F#add9 (with xx marking), and E. The bottom three staves are bass staves, each showing a single eighth-note chord corresponding to the Amaj7, G#, and E chords above. The word "cresc." is written between the first and second measures.

44

F#add9
xx

E

G#
4fr

F#m

1. While you make me pret -
(2.) me to -

dim.

mp

48

Amaj7
x o o
G#
4fr

F#add9
xx

E

ty the speech li - es - ons,

52

G[#]
F#m
Amaj⁷
G[#]

I'm a be - ing cut to shreds.
de li - ate ba lance.

1. 2.

56

2. You feed And this

cresc.
dim.

60

Amaj⁷
C#m

— just feels like spin - ning

f

64

G[#]

plates, { I'm our liv bod -

68

Amaj7

ing
ies in float cloud
 - ing down

I.

C♯m

cuck -
oo -
land.

72

G♯

And this

76

2.

C♯m

the mud - dy riv - er.

G♯

79

82

A Amaj7 C#m

mf

Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is indicated by three chord diagrams above the staff.

I.
86 G#

Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is indicated by a chord diagram above the staff.

2.
90 G#

F#add9

Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is indicated by two chord diagrams above the staff.

rit.

94 E F#add9 E G#

mp

8

Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is indicated by four chord diagrams above the staff.

LUCKY

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

$\text{♩} = 66$

N.C.

(Repeat x 4)

Guitar chords: Em, Am, G

1. I'm on a roll,
2. The head of state
I'm on a
has called for

(Fx)
(fade in)
(Ride)

Bm Em C G

roll me this time, _____ but I feel my luck time

by name, _____ don't have time

— could change.
— for him.

11

Am G Bm

Kill me, Sar - ah,
It's gon - na be

kill me a - gain
a glor - ious

with love, day!

14

Em C G Bm

it's gon-na be ____ a glor - ious day. ____ change..

I ____ feel ____ my luck ____ could

17

Em

A

Pull me out of the air -

20

- crash, pull me out — of the lake, — I'm your su -

23

per - he - ro, — we are stand-ing on the edge.

27

1.

2.

N.C.

31

35

38

41

45

We are stand-ing on the edge.

p

LAST FLOWERS TO THE HOSPITAL

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

Song transcribed for piano

$\text{♩} = 88$

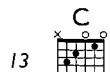


con ped.



1. Ap - pli - an - ces have gone bes - erk, _____
2. And if I'm__ gon - na talk, _____

I can - not keep up,_____
I just wan - na talk,_____



tread - ing on peo - ple's toes,_____
please don't in - ter - rupt,_____
'snot nose. It - tle punk.'
just sit back and lis -

17 Fm Gm Am

- ten, And because } I can't face the eve - ning straight,___ you can of-fer me es - cape..

21 C Em

Hou-ses move and hous-es speak,___ if you take me there you'll get re - lief,

Dsus⁴ Dm B^{7b5} Am G F C

re - lief,___

Em Dsus⁴ Dm B^{7b5} Am I. G

re - lief,___

2.

G F C Em Dsus⁴ Dm B^{7b5}

33

-lief, re - lief,

Am G A Asus⁴

37

re - lief. It's too much,

C⁶/₉ E^{7sus4} Asus⁴ A

41

too bright, too pow - er - ful too much,

mf

45

4. A rit. C⁶/₉ E^{7sus4} A⁵

- er - ful, oh, oh.

p

NO SURPRISES

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

(recording sounds slightly flat)

$\text{♩} = 74$

Guitar Capo 3rd fret

Fsus²
(Dsus²)

B♭m⁶
(Gm⁶)

Fsus²
(Dsus²)

B♭m
(Gm)

B♭m(maj⁷)
(Gm(maj⁷))

B♭m⁶
(Gm⁶)

1. A

5

(1.) heart that's so full up like a land - fill, a job that slow - ly kills
2. You look so tired un - hap - py, bring down the gov - ern - ment,

cont. sim.

9

— they you, bru-i-ses that won't heal.—
— they don't, they don't speak for us.—

13 **Fsus²**
(Dsus²)

I'll take the quiet life, — a hand - shake, some car-bon mon - ox - ide, with

17 **Gm**
(Em)

Gm⁷
(Em⁷)

no al - arms — and no — sur - pri - ses, no al - arms — and no —

20 **Csus⁴**
(Asus⁴)

C
(A)

Gm
(Em)

Gm⁷
(Em⁷)

Csus⁴
(Asus⁴)

C
(A)

— sur - pris - es, no al - arms — and no — sur - pris - es,

23 **Fsus²**
(Dsus²)

B^bm⁶
(Gm⁶)

Fsus²
(Dsus²)

B^bm⁶
(Gm⁶)

si - - - - lent si - - - - lence.

27

F
(D)

This is my fi - nal fit, my fi - - - nal

F/E
(D/C \sharp)

Dmadd \flat 6
(Bmadd \flat 6)

30

Dmadd \flat 6
(Bmadd \flat 6)

Dmadd \flat 6/C
(Bmadd \flat 6/A)

Gm
(Em)

Gm 7
(Em 7)

Csus 4
(Asus 4)

C
(A)

bel - ly - ache, with no al - arms and no sur - pris - es,

mf

33

Gm
(Em)

Gm 7
(Em 7)

Csus 4
(Asus 4)

C
(A)

Gm
(Em)

Gm 7
(Em 7)

no al - arms and no sur - pris - es, no al - arms and no

36

Csus 4
(Asus 4)

C
(A)

Fsus 2
(Dsus 2)

B \flat m
(Gm)

B \flat m(maj 7)
(Gm(maj 7))

B \flat m 6
(Gm 6)

sur - pris - es please...

39

C
(A)

Csus⁴
(Asus⁴)

C
(A)

B♭m⁶
(Gm⁶)

C
(A)

Csus⁴
(Asus⁴)

C
(A)

Bass line: eighth-note patterns.

42

B♭m⁶
(Gm⁶)

Gm
(Em)

B♭m⁶
(Gm⁶)

Bass line: eighth-note patterns.

45

F
(D)

Dmaddb6
(Bmaddb6)

Such a pret-ty house and such a

Bass line: eighth-note patterns.

48

Gm
(Em)

Gm⁷
(Em⁷)

Csus⁴
(Asus⁴)

C
(A)

pret-ty gar-den. No al-arms yah, and no sur-pris-es,

Bass line: eighth-note patterns.

51

Gm
(Em)

Gm⁷
(Em⁷)

Csus⁴
(Asus⁴)

C
(A)

Gm
(Em)

Gm⁷
(Em⁷)

54

Csus⁴
(Asus⁴)

C
(A)

Fsus²
(Dsus²)

B^bm⁶
(Gm⁶)

rit.

57

Fsus²
(Dsus²)

B^bm⁶
(Gm⁶)

Fsus²
(Dsus²)

Scanned By Christophe L. June 2012

MOTION PICTURE SOUNDTRACK

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

$\text{♩} = 52$ Slowly



with pedal

5



9



Red wine and sleep - ing pills_ help me get back_ to your_ arms.

13

G C B⁵ C⁵

Cheap sex and sad films help me get where I belong. I think you're cra-

17

Guitar Chords: Em⁷, C, G, D/F#.

Vocal Melody: A melody line for voice, consisting of eighth and sixteenth notes, accompanied by piano chords.

Piano Chords: Em, C, G, D/F#.

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

Performance Note: N.C. (Not Considered)

22

G⁶

Cmaj⁹

Bm^{b6/11}

Cmaj⁹

Stop send - ing let - ters_ let - ters al - ways get burned. It's

26 G⁶ Cmaj⁹ Bm^{b6/11} Cmaj⁹

not like the mov - ies, they fed us on lit-tle white lies. I think you're cra-

30 Em⁷ Cmaj^{9/#11} Gmaj⁷ D/F# Em⁷ Cmaj^{9/#11}

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

33 Gmaj⁷ D B Em⁷ Dadd^{11/13}

may - be I will see you in the next life.

Em/C[#]
 4fr

Cmaj⁹


36

(white note gliss.)

gliss.

8 8
ppp

5

gliss.

5

gliss.

5

2o.

G⁶


39

gliss.

5

gliss.

5

(black note glisses.)

5

gliss.

5

5

2o.

41

gliss.

5

gliss.

5

5

5

5

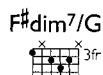
2o.

2o.

MY IRON LUNG

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

♩ = 104



mf

Ped. ▲ *cont. sim.*

5

cont. sim.

9

Faith, you're driv - ing me a - way, you do it ev - 'ry day,

13

— you don't mean it but it hurts like hell. — My

17 G G⁷ Cm F#dim⁷/G G G⁷ Cm F#dim⁷/G

brain says I'm re - ceiv - ing pain, — a lack of ox - y - gen

— from my life sup - port, — my i - - - ron lung.

25 G G⁷ Cm Cm⁶ G G⁷ Cm Cm⁶

29






1. We're too young to fall a - sleep,
2. Suck, suck your teen - age thumb,
too cy-ni - cal to speak.
toi-let trained and dumb,

1. We're too young to fall a - sleep,
2. Suck, suck your teen - age thumb,
too cy-ni - cal to speak.
toi-let trained and dumb,

33



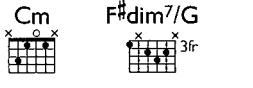



— We are los - ing it, — can't tell? — We
— when the power runs out, — we'll just hum... —

— We are los - ing it, — can't tell? — We
— when the power runs out, — we'll just hum... —

37



scratch our e - ter - nal itch, — a twen - tieth cen - tury bitch,
This, this is our new song, — just like the last.

scratch our e - ter - nal itch, — a twen - tieth cen - tury bitch,
This, this is our new song, — just like the last.

sfp

sfz

41

G
xooox

Cm
x o o x

G
xooox

Cm
x o o x

— one, and we are grate ful for waste of time, my i - - ron lung.
a tot - al i - - ron lung.

45

G
xooox

G⁷
x o o x

Cm
x o o x

Cm⁶
x o o x

G
xooox

G⁷
x o o x

C#dim⁷
x o o x

Cm⁶
x o o x

49

G7[#]
x o o x

C⁷
x o o x

C#dim⁷
x o o x

Edim⁵
x o o x

C#dim⁷
x o o x

Cm⁶
x o o x

The head shrink-ers, they want ev'-ry-thing, my un - cle Bill, my Be - li-sha bea - con.

53

G7[#]
x o o x

C⁷
x o o x

C#dim⁷
x o o x

Edim⁵
x o o x

C#dim⁷
x o o x

Cm⁶
x o o x

The head shrink-ers, they want ev'-ry-thing, my un - cle Bill, my Be - li-sha bea - con.

I.

57 G G⁷ Cm Cm⁶ G G⁷ Cm^{6/G} F#dim^{7/G}

mf

2.

61 G7#9 C7 C#dim7 Edim5

fff

63 C#dim7 Cm⁶

Gm⁷ **C** **D^b**

65

And if you're frightened, you can be frightened, you can be, it's—

mf

68

C B^bmaj⁷ Csus⁴ C

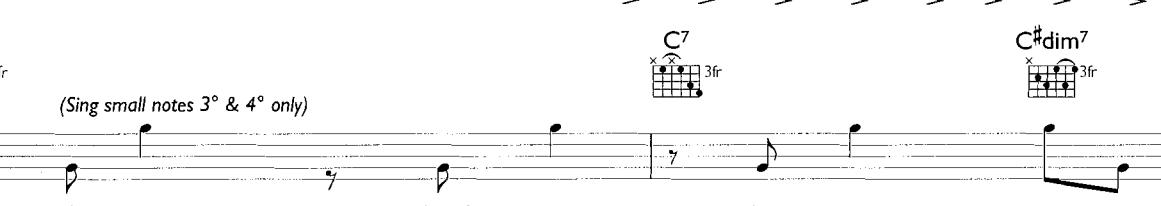
O. - K. And if you're frightened, you can be frightened.

71

D^{badd9} C^{#dim7} Cm⁶


- ened, you can be, it's O. - K.

73

G⁷^{#9} C⁷ C^{#dim7} Edim⁵


(Sing small notes 3° & 4° only)

The head shrink - ers, they want ev - 'ry - thing,

75

Edim⁷ C^{#dim7} Cm⁶ Goct


Repeat x4 ad lib.

my un - - cle Bill, my Be - li - sha bea - con.

PARANOID ANDROID

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

 $\text{♩} = 82$

Chords: Cm, Cm/B^b, F⁹, Am^{7b5}, Cm/B^b

Chords: Gm, Gm/A, Gm/B^b, Em^{7b5}, E^{7sus4}, Em⁷

Chords: Cm, Cm/B^b, F⁹, Am^{7b5}, Cm/B^b, Gm, Gm/A, Gm/B^b

5
1. Please could you stop the noise, I'm tryin' a - get some rest?
2. When I am king, you will be first a - against the wall,

Chords: Cm, Cm/B^b, F⁹, Am^{7b5}, Cm/B^b, Gm, Gm/A, Gm/B^b

8

Guitar chords shown above the staff:

- Em^{7b5}
- E^{7sus4}
- Em⁷
- Gm
- Gm/A
- Gm/B^b
- Em^{7b5}
- E^{7sus4}
- Em⁷

11

Guitar chords shown above the staff:

- Cm
- Cm/B^b
- F⁹
- Am^{7b5}
- Cm/B^b
- Gm
- Gm/A
- Gm/B^b

Vocal lyrics:

From all____ the un - born chick - en voi - ces in____ my head?__
with your____ o - pi - nions which_ are of____ no con - se - sequence_-

14

Piano chords shown above the staff:

- Em^{7b5}
- E^{7sus4}
- Em⁷
- Gm⁶

Vocal lyrics:

at____ all. } What's

Piano dynamics:

- f

Dm(add9)/F

E7

I.

19

that?? _____ I may be paranoid but not an android.

{

2.

E⁷

22

(that??)
but no android.

24

Am **G[#]aug** **Am** **G[#]aug**

Sing 2° only

- bi - tion makes you look_ pret - ty ug - ly.

26

Am **G[#]aug** **Am** **G[#]aug**

Kick - ing squeel-ing guc - ci lit - tle pig - gy.

28

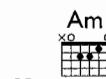
C **A^{b6}** **B^b** **C** **A^{b6}** **B^b**

30

C **A^{b6}** **B^b** **C** **B** **B^b** (1° only)

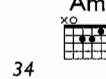
Am-

2° a tempo



N.C.

32

N.C.

34




36

38

Guitar chords: C, A^b6, B^b, C, B, B^b.
 Piano: Treble clef, dynamic ff, bass clef.

40

Guitar chords: Am, N.C., E^b5, D⁵, Am, N.C.
 Piano: Treble clef, dynamic ff, bass clef.

43

Guitar chords: Am, E^b5, D⁵, C, A^b6, B^b, C, A^b6, B^b.
 Piano: Treble clef, bass clef.

To Coda ♫

46

Guitar chords: C, A^b6, B^b, C, C⁶, B⁶, B^b6, A⁶, F.
 Piano: Treble clef, bass clef, dynamic fff.

$\text{♩} = 63$ 

49 ***mp***

Ah, ah,

*Sing 2°, 3°, 4° only****mp***

Rain down, rain down, come on rain down on on

*Sing 3° & 4° only****mp***

Ah, ah,

*Sing 4° only****mp***

"That's it sir, you're lea - ving." The cra-ckle of pig - skin. The dust and the scream - ing.

mp

Dm
F/C
B^b
F/A
Gm
F

52

ah,
ah,

— me,
from a great height,
from a great

ah,
ah,

the yup-pies net-work-ing, and
the pa - nic,
the vo - mit,
the pa - nic,
the vo - mit.

1.2.3.



4.



D.% al Coda

55

ah.
ah,
ah.

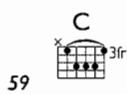
ah.

height,
height.
height.

ah.
ah.

God loves his child - ren,
God loves his child - ren -

• Coda



59

A PUNCH UP AT A WEDDING

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

$\frac{2}{4}$ = 76



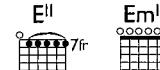
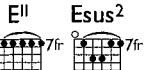
(Drums & Elec. Drums)

mf

(Repeat x 4)

(R/H)

secco



4

No, no, no, no, no, no,
(No,) no,

Ped.

cont. sim.



7

no, no,

no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no,

22

Em⁹ **Dmaj⁷E** **E^{II}** **Esus²**

e - nough - for you.
your poi - son.

Oh, a

25

E^{II} **Esus²** **E^{II}** **Esus²**

I was there, and it was - n't like that.
bul - ly in a chi - na shop.

28

E^{II} **Esus²** **Em⁹** **Dmaj⁷E**

You came here just to start a right
When I turn round you stay fro - zen to the spot.

31

E¹¹ Esus²

Em

You had to piss on our pa - rade,
The point - less snide re - marks.

f

34

Em¹³

you had to shred our big day, you had to
of hammer - head ed sharks,

37

Am Am⁷ Am⁶ Am

Am⁷ Am⁶ Am

ru - in it for all con - cerned at a drunk -
pot will call the kettle black, it's a drunk -

39

E⁹ **A^m5^{add11}** **E^{II}** **Esus²**

(Sing small notes 4° only)

- en punch-up at a wed - ding, - yeah. Na, na, na, na, na, na, na, na, na, -

ff

mf

42

E^{II} **Esus²**

(Sing 3° only) Repeat section x4

— na, na, na, na, na, na, na, na, na, na, na, na, — na, na, na, na, na, na, na, na, na,

Na, na, na, na, na, na, na, na, na.

45

E⁵

Repeat section x3

na, na, na, na, na, na, na, na, na, — na, na, na, na, na, na.

dim.

47

pp

PYRAMID SONG

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

$\text{♩} = 106 \quad \text{□} = \overline{\text{♩}}^3$

F# Gmaj7 A6 Gmaj7 G

mp

5 F# Gmaj7 A6 Gmaj7

Ooh, _____ oooh, _____

© 2001 Warner/Chappell Music Ltd

13

Gmaj⁷ A⁶ Gmaj⁷ F#

ooh. 1, 3. I

17

F# Gmaj⁷ A⁶ Gmaj⁷ F#

jumped in the riv - er and what did I see?
2, 4. All my lov - ers were there with me,

21

F#m Eadd9 Gmaj⁷

Black eyed an - gels swam with me.
all my past and fu - tures. A
And we

25

F# Gmaj⁷ A⁶ Gmaj⁷ F# 4° To Coda ♫

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

29

F#m Eadd9 Gmaj7

all the fig - ures I used to see.
no-thing to fear, no - thing to doubt..

33

F# Gmaj7 A6 Gmaj7 F#

Ooh, _____ ooh, _____

37

Gmaj7 A6 Gmaj7 F# D. al Coda
(with repeats)

oooh. _____

41

Coda F#m Eadd9 Gmaj7 F#

no-thing to fear, no - thing to doubt. _____ There was

45

3.
Gmaj⁷

F#

Gmaj⁷

A6

Strings

49

Gmaj⁷

F#

Gmaj⁷

52

A6

Gmaj⁷

F#7b9

F#

G

56

A6

Gmaj⁷

F#

SAIL TO THE MOON

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

$\text{♩} = 60$

Amaj⁷ Cmaj⁷ Fmaj⁷ Amaj⁷

5 Cmaj⁷ Fmaj⁷ Amaj⁷ Cmaj⁷ Fmaj⁷

10 Am E7/A Am E7/A Ambs6 Fmaj7 Am E7/A Am E7/A Ambs6 Fmaj7

14 I spoke too soon
and how but know
(1.) —
(2.) —
(1°) p
(2°) mf

17

C Em Fmaj⁷ Am E^{7/A} Am E^{7/A}

did it cost?
from wrong,

mf

20

Asus^{2/4} Am^{b6} Fmaj⁷ Am E^{7/A} Am E^{7/A} Asus^{2/4} Am^{b6} Fmaj⁷

I was dropped from _____
or in the flood _____ moon you'll build - beams_ an Ark

mp

I.

Am E^{7/A} Am E^{7/A} Asus^{2/4} C Em Amaj⁷ Cmaj⁷

and sailed____ on shoot - ing____ stars._____
and sail

mf

27 Fmaj⁹ Amaj⁷ Cmaj⁷ Fmaj⁹

2. May - be you'll

30 2. C Em Fmaj⁹

us to the moon,

Am E⁷/A Am F/A Asus⁴ C E⁷ A^bmaj⁷

sail to...

rit.

36 Cmaj⁷ Em(maj⁷) A^bmaj⁷ Cmaj⁷ Em(maj⁷) A^bmaj⁷

ppp

SIT DOWN. STAND UP.

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

♩ = 164

NC

(x 6)

Rwd.

6

11

15

18

F5 D \flat E \flat sus 2 D \flat D \flat 7
 (Sing 1° - 5°) (Sing 3° only) (Sing 4° only) (Sing 5° only)

Sit down. _____

Walk in - to the jaws of Hell. _____

An-y - time. _____

Sit down. _____

(1° - 2° **p**
 3° **mp**
 4° **p**
 5° **mp**)

23

F5 D \flat E \flat sus 2 D \flat D \flat 7
 (Repeat section x 5)

Stand up. _____

Walk in - to the jaws of Hell. _____

An-y - time. _____

Stand up. _____

Scanned By Christophe L. June 2012

28

F⁵ D^b E^bsus² D^b D^b7

Sit down.

mp cresc

cont. sim.

33

F⁵ D^b E^bsus² D^b D^b7

We can wipe you out an - y - time.

Sit down.

(cresc)

38

F⁵ D^b E^bsus² D^b D^b7

We can wipe you out.

Sit down.

mf

43

An - y - time.

48

Oh, _____ oh, _____ oh, _____

cresc.

52

stand up. _____

mf cresc.

56

10  Sit down.

(cresc.)

64 

Oh.

(cresc.)

69 

The

ff cresc.

74 

rain - drops, the rain - drops, the rain - drops, the rain - drops, the rain - drops, the

fff

cont. sim.

78

F⁵

Foct/E^b

Dm⁷

rain - drops, the rain - drops, the rain - drops, the rain - drops, the

82

F⁵

A^{b6/E^b}

Dm⁷

rain - drops, the rain - drops, the rain - drops, the rain - drops, the

86

C^{b(b5)/F}

B^{b/D}

F⁵

rain - drops, the rain - drops, the rain - drops, the rain - drops, the

90

F⁵

F⁵

F⁵

rain - drops, the rain - drops, the rain - drops, the rain - drops, the

94

F^{7sus4}

B⁷

rain - drops, the rain - drops, the rain - drops, the rain - drops, the rain - drops, the

F⁵

Fsus^{4/E^b}

Ddim

rain - drops, the rain - drops, the rain - drops, the rain - drops, the rain - drops, the

C^{b(b5)}

B^{badd9}

B^bsus⁴ Fm⁷

rain - drops, the rain - drops, the rain - drops, the rain - drops, the rain - drops, the

fff

rain - drops, the rain - drops, the rain - drops, the rain - drops, the rain - drops, the

N.C.

(Drums)

Scanned By Christophe L. June 2012

STREET SPIRIT (FADE OUT)

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

$\text{♩} = 136$

Am

Pedal throughout

5

Rows of houses all bearing down on me,
I can feel their blue hands touching me.

9

All these things in to position, all these things we'll one day swallow whole.

13

And fade

17

C

Em

out
a - gain,

21

Am

and fade

25

C

Em

out.

29

Am

This Cracked ma - chine____ will,
dead____ birds

will not com-mu - ni - cate_ these
scream as they fight for life,_

33

thoughts, and the strain I can feel. I am under. death, can see its bead - y eyes.

Em

37

Be a world child, form a cir - cle be - fore we all
All these things in - to po - si - tion, all these things we'll one day go un-
swal - low whole.

41

- der. } And fade

45

out, a - gain,

Em

49 Am

and fade

53 C Em

out a - gain.

57 Am

58

59

60

61 C Em

Mm (Na, _____) na, _____ na, ah na, _____ na,

mf

Am

65

oh
na, _____ na, _____ na,
na, _____ na, _____ na,

C

69

mm
na, _____ na, _____ na,
ah.
na, _____ na, _____ na,

Em

73

Ah.
na, _____ na, _____ na,
na, _____ na, _____ na,
Im -

77 G

- merse. na, na, your soul na, na, na, in

E

81 Am

love, na, na, na, na, na, im -

G

- merse na, na, your soul na, na, na, in

E

85 rit.

love.

SUBTERRANEAN HOMESICK ALIEN

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

$\text{♩} = 152$

Dm  5fr

A \flat  4fr

3

p

2

Pedal throughout

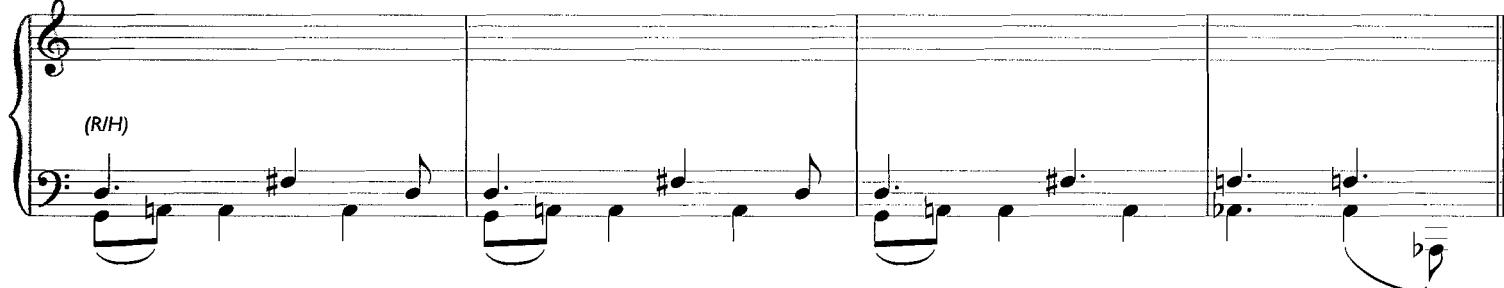


5

D/A  4fr

D \flat /A \flat  3fr

(R/H)



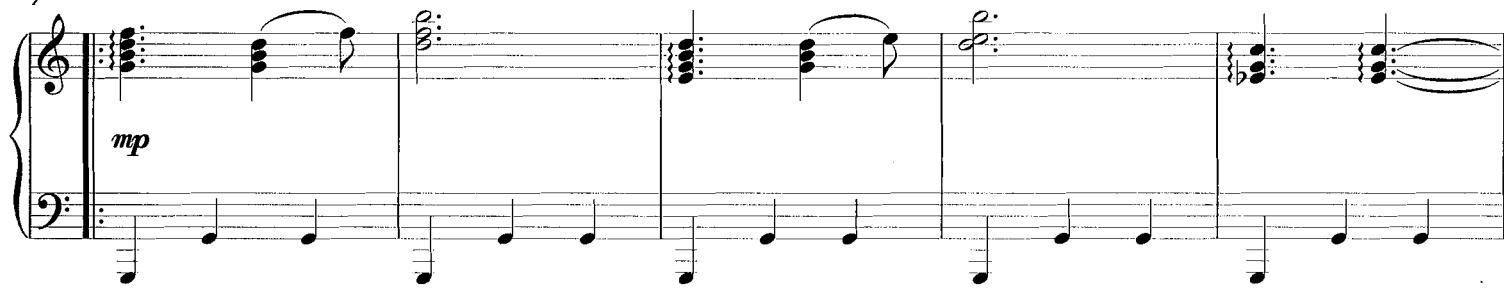
9

G \sharp 

G \sharp 

Cm/G 

mp



1.

G 

14

2.

Cm/G 



18

G

1. The breath of the morn - ing,
I wish that they'd swoop down

22

G6

I keep for - get - ting.
in a coun - try lane

Gaug

The smell of the warm_____ sum - mer air.
late at night_____ when I'm_____

26

G

driving.

G7

I live in a town_____ where you can't smell a thing,
Take me on board_____ their_____ beauti - ful ship,

Cm/G

you watch your feet_____ show me the world____ as I for cracks in the pave
love to see

G7sus⁴

36  - ment.
it.

40   I'd

44  And up a - bove
tell all my friends but they'd a - li - ens hov - er,
mak - ing They'd

48   home mov - ies for the folks back home____ of
think that I'd fin - 'lly lost it com - pletely, I'd



52  

To Coda ♫

all these weird creat - ures who lock____ up their spi - rit s, drill
show them the stars and the mean - ing of life____ and

56  

holes in them - selves____ and live for their sec - - -

60  

- rets.____

64  

They're all

This image shows a handwritten musical score for piano and voice. It consists of six systems of music, each with a treble and bass staff. The score includes lyrics and various chords indicated by chord boxes and diagrams.

- System 1:** Treble staff starts with G7, followed by a section with lyrics: "all these weird creat - ures who lock____ up their spi - rit s, drill". Bass staff has two measures of notes. Chord G6 follows.
- System 2:** Treble staff has two measures of notes. Bass staff has two measures of notes. Chord G6 follows.
- System 3:** Treble staff starts with Cm/G, followed by lyrics: "holes in them - selves____ and live for their sec - - -". Bass staff has two measures of notes. Chord G follows.
- System 4:** Treble staff has two measures of notes. Bass staff has two measures of notes. Chord G follows.
- System 5:** Treble staff starts with G7, followed by lyrics: "- rets.____". Bass staff has two measures of notes. Chord G6 follows.
- System 6:** Treble staff has two measures of notes. Bass staff has two measures of notes. Chord G6 follows.

68 **G⁵/F**

Csus²


up - tight, up - tight,

f

72 **Gsus⁴**

I.

76 **2.** **G⁵/F**

up - tight,

78 **Csus²**

G⁷


up - - - tight, - - -

p

84

G⁶

Cm/G

G

2º D. & al Coda

oh..

Coda

90

Cm/G

shut me a - way _____ but

94

G⁷

G⁶

I'd be all _____

(2.) - right.

f

mp

99

Cm/G GaddII

al - right, _____ and I'm al -

104

2. G G5/F

I'm just up - tight,

108

Csus² Gsus⁴

up - tight,

112

1.2. 3. G

116

G5/F
xoo

Csus²/E
oo

Csus²
xoo

up - tight, _____ up -

120

G7
ooo

G6
oooo

Cm/G
xoxx

tight, _____

125

I.
G
ooo

2.
G
ooo

up -

Dm
xoxx 5fr

A♭
oo 4fr

D
xoxx 5fr

130

VIDEOTAPE

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

♩ = 84

C♯m Esus⁴ E Esus⁴ C♯m Esus⁴ E

A musical score for a guitar and piano. The top staff shows a repeating pattern of chords: C♯m, Esus⁴, E, Esus⁴, C♯m, Esus⁴, E. The bottom staff is a piano part with a dynamic marking 'p'. The section ends with a repeat sign and the instruction 'Reed. (throughout)'.

Reed. (throughout)

C♯m Esus⁴ E C♯m

7

The music continues with the same chord progression. The lyrics are: "When I'm at the pear - ly gates, this'll be on my vid-e-o-tape, my".

When I'm at the pear - ly gates, this'll be on my vid-e-o-tape, my

Esus⁴ E A Amaj⁷ C♯m Esus⁴ E

11

The music continues with the same chord progression. The lyrics are: "vid-e-o-tape. When Meph-i-sto-phi-lis is just be-neath and he's".

vid-e-o-tape. When Meph-i-sto-phi-lis is just be-neath and he's

A Amaj⁷ C♯m A/E Amaj⁷/E A Amaj⁷

15

The music continues with the same chord progression. The lyrics are: "reach-ing up to grab me. This is one for the".

reach-ing up to grab me. This is one for the

19

good days and I have it all here in red, blue, green, in red, blue, green. And cresc.

24

you are my cen-tre when I spin a-way, out of con-trol on vid-e-o-tape, on vid-e-o-tape, on

Repeat section x3 ad lib.

29

vid-e-o-tape, on vid-e-o-tape, on vid-e-o-tape, on vid-e-o-tape, on vid-e-o-tape, on... (fade to nothing)

(B. Vox. loop)

(Oooh, ooooh.)

mf

35

A Amaj⁷ C#m(b6) C#m A/E Amaj⁷/E A Amaj⁷

This is my way of say - ing good - bye be - cause I can't do it

39

C#m(b6) C#m A/E C#m/E A Amaj⁷ C#m(b6) C#m

face to face. I'm talk - ing to you be - fore... No mat - ter what hap - pens now, you

mp

43

A/E Amaj⁷/E A Amaj⁷ A/E C#m/E

should-n't be a - fraid be - cause I know to - day has been the most

p

46

A/E Amaj⁷/E A Amaj⁷ A/C# C#m

per - - - - - perfect day I have ev - - - - - ever seen.

49

A/E Amaj⁷/E F#m⁷ F#m⁹ A⁶ C#m^(b6) C#m C#m^(b6)

Repeat section x4

Aadd⁹/E E⁶ F#m⁷ F#m⁹ A⁶ C#m^{b6} C#m

53

cresc.

Ped. cont. sim.

1. 2.

56

A⁶ C#⁵ C#m^(b6) C#m C#m^(b6) C#m

p

A WOLF AT THE DOOR

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

$\text{♪} = 138$

Pedal throughout

Drag him out the win - dow, drag - ging out your dead, sing - ing I miss you, snakes and lad - ders, flip the

lid out pops the crack - er, smacks you in the head, knives you in the neck, kicks you in the

11 **Asus⁴** **A/G**
 teeth, steel toe caps takes all your cred - it cards, step up get the gunge.

13 **S Dm** **Dsus²**
 Get the eggs, get the flan in the face, the flan in the face, the flan in the face,
 Walk-ing like a gi - ant cranes and with my X - ray eyes I _____ strip you nak - ed in a

15 **E♭/G** **Gm**
 dance you fuck - er, dance you fuck - er, don't you dare, don't you dare, don't you flan in the face.
 tight lit - tle world and are you on the list? Step-ford wives, who are we to com - plain? In -

17 **Asus⁴** **A/G**
 Take it with the love its giv - en, take it with a pinch of salt, take it to the tax - man.
 - vest - ments & deal - ers. In - vest - ments & deal - ers. Cold wives & mis - tres - ses. Cold wives &

Dm

Dsus²

19

Let me back, let me back, I pro - mise to be good, don't look in the mir - or
 Sun - day papers, ci - ty boys in First Class, don't know we're born just know

E♭/G

Gm

21

at the face you don't re - cog - nize. Help me, call the doc - tor, put me in - side,
 some - one else is gonna come & clean it up, born and raised for the job, someone always

Asus⁴

A/G

23

put me in - side, put me in - side, put me in - side, put me in - side.
 does, I wish you'd get up go over, get up, go over, turn this tape off.

F#m^{b6}

(Sing bracketed notes 2°)

25

I keep the wolf from the door, but he calls me up,

f

Gmaj⁷

27

(Bracketed B.Vox 2°)

calls me on the phone, tells me all the ways that he's gon - na mess me up,

F♯m

29

steal all my child - ren if I don't pay the ran - som and

Dmaj⁷

31

To Coda ♀ G

I'll nev - er see them a - gain if I squeal to the cops...

F/A
A/G

D. & al Coda

Coda

G

42

squeal to the cops,— so I just go....

F#m**6**
Gadd9/**II**

44

F#m
Dmaj⁷
Gmaj⁷

48

WE SUCK YOUNG BLOOD

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

 $\text{♩} = 80$

Piano Chords: E♭m, B♭maj7#9/D, E♭m, B♭maj7D

5

Piano Chords: E♭m, F, G♭6, F

Are you

9

Piano Chords: E♭m, B♭maj7#9/D, E♭m, B♭maj7D

hun - gry? _____ Are you sick? _____ Are you

Piano Chords: E♭m, B♭maj7#9/D, E♭m, B♭maj7D

13

E♭m F F7 G♭maj⁷ G♭⁶ F F7

beg - ging for a break? Are you

17

E♭m B♭maj⁷♯⁹/D E♭m B♭maj⁷/D

sweet? Are you fresh? Are you

21

E♭m F F7 G♭maj⁷ G♭⁶ F F7

strung up by the wrists? We want the young

25

E♭saddmaj⁷ E♭s B♭add♯II B♭ G♭add⁹ G♭ F F7

(Ooo, blood.)

G^{badd9} G^b F F⁷ C^b C^bsus² F Fsus⁴

29

Are you frac - tur - ing?
ooo.)

D Dsus⁴ E^bm E^bm⁹ E^bm F F⁷

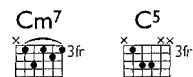
33

— Are you torn at _____ the seams?

G^b G^{badd9} F F⁷ E^bm B^bmaj^{7#9/D} E^bm

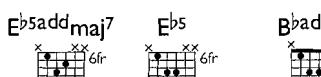
37

— Would you do _____ a-ny - thing?—



42

Flea - bit - ten? Moth - eat - en? We suck young

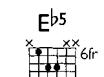


47

blood.

(Ooo,

ooo.)



52

We suck young

blood.

56

Suddenly fast $\text{♩} = 112$

59

63

$\text{♩} = 80$

67

(White clusters - fists on the keyboard)

71

E♭m Dm G♭maj⁹ F


ner - vous_____ bur - y_____ me._____ Our veins

{

75

E♭m Dm E♭m Dm


are thin,_____ our

{

79

E♭m F G♭maj⁹ F


riv - ers_____ poi - soned._____ We want the sweet

{

83

E♭⁹ B♭add⁹/II B♭ G♭add⁹ G♭ F F⁷


meats._____ (Ooo,_____

{

mf

G^{badd9}
xx

G^b

F

F⁷

E^{b5}
x xx 6fr

87

We want the young
ooo.)

B^{badd#11}
x o

B^b

G^{badd9}
xx

G^b

F

F⁷

G^{badd9}
xx

G^b

90

blood. Blood.

F

F⁷

G^{badd9}
xx

G^b

F

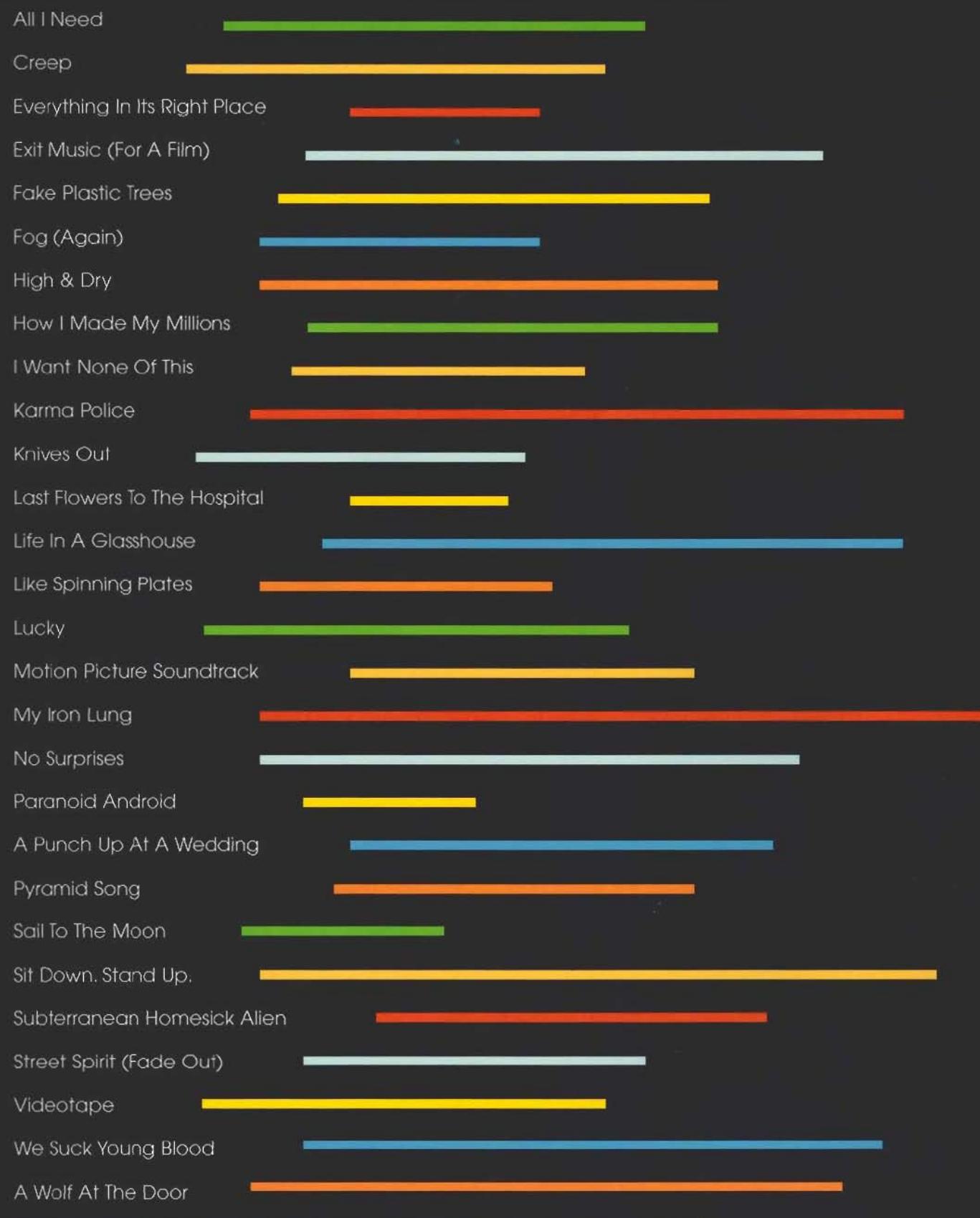
F⁷

E^bm
x 6fr

94

Blood.

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