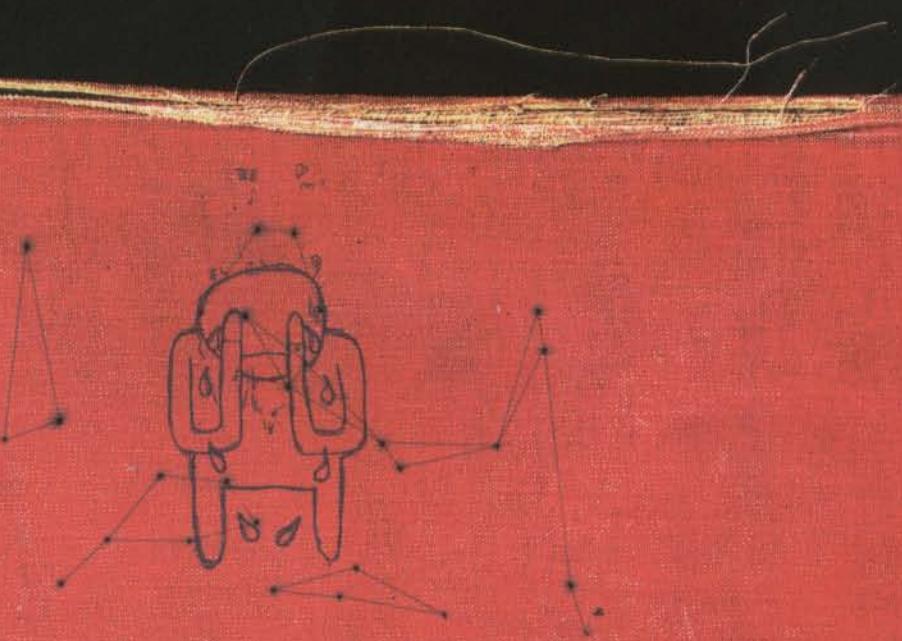


RADIOHEAD
AMNESIAC

GUITAR TABLATURE VOCAL



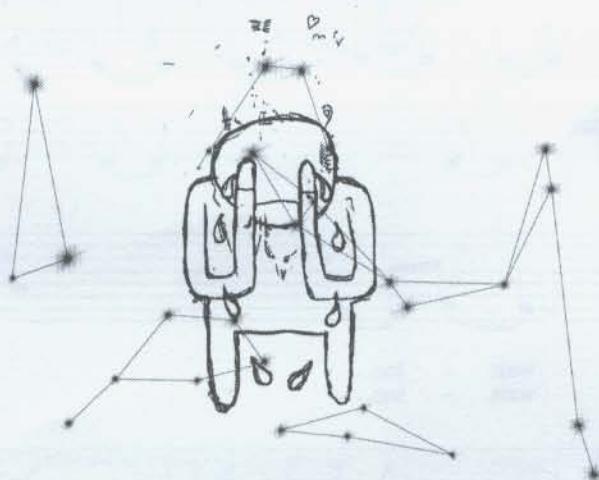
AMNESIAC

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

$\text{♩} = 124$

Intro:

18 bars Drums Elec. Piano

mf

*Key signature denotes D dorian

1. Af-ter

Verse:

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

nothing — came. —

As your
Af - ter

2^o w/gate fx

life years flashed — be - fore wait your eyes, — nothing came. you And you

2^o w/Gtr. fx

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

1^o w/Gtr. fx

Chorus:

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

FRAUD LIKE BARBERS IN A CLOTHING THIN 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.— get off. 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.

11 bars Synth.+Perc. fx

STAGE CHART

Af - ter years— of— wait - ing.—

I'm a rea - s'n - 'ble man,— get off—

4 bars Drums+fx

4^o w/Gtr. fx

Play 4 times

— my case,— get off— my case,— get off— my case.— (4^o tacet) I'm a

PYRAMID SONG

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

J = 106 (♩ = ♩)

F# Gmaj7 A6 Gmaj7 G

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# Eadd9 Gmaj7
 Black eyed an - gels swam with me.
 All my past— and fu - tures. A And we

F# Gmaj7 A6 Gmaj7 F# 4° To Coda ♫
 moon full of stars and as - tral cars,
 went to hea-ven in a lit - tle row boat, and there was

3.

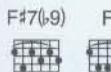
Gmaj7



There was —



Strings



PULK / PULL REVOLVING DOORS

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

$\text{♩} = 97$

Drum Loop*

mf

Organ**

**gated*
***loop*

cont. sim.

freely

Elec. Piano

w/long delay

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.

3



1.

Doors in the rudders of big ships.

And there are revolving doors.

Drum loop stops

2. | 3.

cont. sim.

Synth. glissando fx

12 bars ad lib. fx

Synth. tape loop

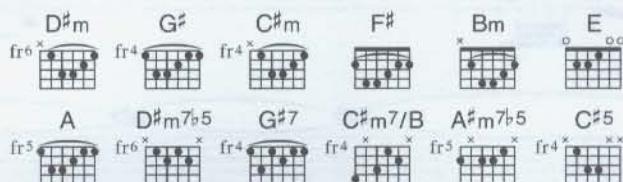
Repeat to fade

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



= 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

T A B

7	7	4	4	5	5	2	2	3	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	2	2

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

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

T A B

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

T A B

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

RIGHT BEHIND

2.

E A C♯m D♯m7♭5 G♯7 D♯m7♭5 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 7 7 | 7 7 6 6 | 7 7 4 4 | 7 7 4 4 |
 2 2 7 7 | 7 7 4 4 | 6 6 6 6 | 6 6 6 6 |
 0 0 5 5 | 5 5 4 4 | 4 4 4 4 | 4 4 4 4 |

C♯m C♯m7/B A♯m7♭5 D♯m7♭5 G♯7 D♯m7♭5 G♯7

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

TAB

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

C♯m C♯m7/B A♯m7♭5 C♯5 C♯5 E F♯ C♯5

You for-get so ea - si - ly.—

f

TAB

5 6 5 | 6 6 4 | 6 6 5 | 6 6 4 | 6 6 1 1 | 3 3 3 6 | 6 6 |
 6 6 6 | 6 6 7 | 6 6 6 | 6 6 7 | 6 6 2 2 | 4 4 4 6 | 6 6 |
 4 4 4 | 7 7 6 | 6 6 6 | 7 7 6 | 4 4 4 4 | 4 4 4 4 | 6 6 |
 | 7 7 4 4 | 6 6 6 | 7 7 4 4 | 6 6 5 5 | 6 6 5 5 |

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 6 6 | 9 8 6 6 |
 6 6 2 2 | 4 4 4 6 | 9 9 9 | 9 8 6 6 | 9 8 6 6 |
 4 4 2 2 | 4 4 4 4 | 9 9 9 | 9 8 6 6 | 9 8 6 6 |

F# C#5
 1. 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 4 4 4 4 2 2 2

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 6 4 6 4 4 4 4

2. C#5 E F# C#5 E
 Ghost hor - - - ses, ghost hor - - -
 TAB: 9 8 6 6 9 8 6 6 2 3 4 6 6 6 6 1 1
 9 8 6 6 9 8 6 6 4 6 4 6 4 4 2 2

rit.
 F# C#5 E 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 4 2 4 4 4 4 2 2 2

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.

Musical notation for the intro. It consists of two staves. The top staff is a treble clef staff with a 4/4 time signature. It features a single note on the first line followed by a sustained note on the second line. The bottom staff is a guitar tab staff with a 4/4 time signature. It shows the strings T, A, and B with note heads at positions 0, 0, and 0 respectively. Dynamics include *mf* and *let ring...*.

a tempo $\text{♩} = 104$

Elec. Gtr. 1

Musical notation for Electric Gtr. 1. It consists of two staves. The top staff is a treble clef staff with a 4/4 time signature. It shows a continuous pattern of eighth-note chords. The bottom staff is a guitar tab staff with a 4/4 time signature. It shows the strings T, A, and B with note heads at positions 0, 0, 0; 0, 0, 0; 0, 0, 0; and 0, 0, 0 respectively.

1.

2.

Verse:

1. I might — be wrong,
(2.) I do?

Musical notation for the verse. It consists of two staves. The top staff is a treble clef staff with a 4/4 time signature. It shows a continuous pattern of eighth-note chords. The bottom staff is a guitar tab staff with a 4/4 time signature. It shows the strings T, A, and B with note heads at positions 0, 0, 0; 0, 0, 0; 0, 0, 0; and 0, 0, 0 respectively.

I might — be wrong,
What would I do?

I could have
if I

Musical notation for the continuation of the verse. It consists of two staves. The top staff is a treble clef staff with a 4/4 time signature. It shows a continuous pattern of eighth-note chords. The bottom staff is a guitar tab staff with a 4/4 time signature. It shows the strings T, A, and B with note heads at positions 0, 0, 0; 0, 0, 0; 0, 0, 0; and 0, 0, 0 respectively.

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

TAB
 0 0 0 0 | 0 0 0 0 | 0 0 3/5 0 0 0 0

(1° only)
 I used to

omit 2°
 think, I used to think

TAB
 0 0 0 2 2 | 0 0 0 0 0 0 | 0 0 0 2 0 0

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

TAB
 0 0 0 0 | 0 0 0 0 | 0 0 0 0 3

Pre-chorus:

Musical score for the pre-chorus section. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The lyrics "think." and "Op - en up," are written below the notes. The bottom staff is a guitar tablature (TAB) showing two strings (A and B). The tab indicates fingerings and string muting (e.g., 0, 3/5, 3).

Continuation of the musical score for the pre-chorus section. The top staff continues with the same musical line and lyrics "be - gin and let me - in." The bottom staff is a guitar tablature (TAB) showing two strings (A and B) with fingerings and muting.

Musical score for the chorus section. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff is a guitar tablature (TAB) showing two strings (A and B) with fingerings and muting.

Chorus:

Continuation of the musical score for the chorus section. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The lyrics "Let's go down the wa - ter - fall." are written below the notes. The bottom staff is a guitar tablature (TAB) showing two strings (A and B) with fingerings and muting.

Musical score and TAB for guitar, measures 1-3. The score consists of three staves: a treble clef staff with rests, a treble clef staff with sixteenth-note patterns, and a TAB staff below it. The TAB staff shows fingerings: 0, 0, 3/5, 3; 0, 0, 3/5, 3; 0, 0, 3/5, 3.

Musical score and TAB for guitar, measures 4-6. The score consists of three staves: a treble clef staff with rests, a treble clef staff with sixteenth-note patterns, and a TAB staff below it. The TAB staff shows fingerings: 0, 0, 3/5, 3; 0, 0, 3/5, 3; 0, 0, 3/5, 3; 0, 0, 3/5, 3; 0, 0, 3/5, 3; 0, 0, 3/5, 3.

Musical score and TAB for guitar, measures 7-9. The score consists of three staves: a treble clef staff with sixteenth-note patterns, a treble clef staff with rests, and a TAB staff below it. The TAB staff shows fingerings: 0, 0, 3/5, 3; 0, 0, 3/5, 3; 0, 0, 3/5, 3; 0, 0, 3/5, 3; 0, 0, 3/5, 3; 0, 0, 3/5, 3.

Musical score and TAB for guitar, measures 10-11. The score consists of three staves: a treble clef staff with rests, a treble clef staff with rests, and a TAB staff below it. The TAB staff shows fingerings: 1. 0, 0, 3/5, 3; 2. 0, 0, 3/5, 3. The text "Keep—" is written below the TAB staff.

Musical score and TAB for guitar, measures 12-13. The score consists of three staves: a treble clef staff with sixteenth-note patterns, a treble clef staff with rests, and a TAB staff below it. The TAB staff shows fingerings: 0, 0, 3/5, 3; 2, 2, 3/5, 3; 0, 0, 3/5, 3; 2, 0, 3/5, 3; 0, 0, 3/5, 3; 0, 0, 3/5, 3.

Sheet music and TAB for guitar.

Music Staff:

TAB (Tablature):

```

T 0 0 3 3-2 0 2 0 0 3 3-2 2 2
A 0 3/5 3 3 0 3/5 3 0 3/5 3 3
B 0 3/5 3 3 0 3/5 3 0 3/5 3 3

```

Sheet music and TAB for guitar.

Music Staff:

TAB (Tablature):

```

T 0 0 3 2
A 0 3/5 3 3
B 0 3/5 3

```

Sheet music and TAB for guitar. Dynamics: *freely*, *mp*.

Music Staff:

TAB (Tablature):

```

T 6 7 6 5 5 0 5/7 6
A 0 3 5 5 3/5 0 7-(7) 3
B 0 3 3 0 3 3 5-(5)

```

Sheet music and TAB for guitar.

Music Staff:

TAB (Tablature):

```

T 3 3 1 3 3 0 3 3
A 3 3 1 3 3 0 3 3
B 3 3 1 3 3 0 3 3

```

a tempo

Musical score and TAB for guitar part 1. The score consists of two staves: a treble clef staff above and a bass clef staff below. The TAB shows six strings with fingerings: 1, 5, 7, 3, 5, 3; 3, 1; 1, 3, 3, 0, 2, 2. The vocal line includes lyrics "Ah," and "ah," with melodic slurs.

Musical score and TAB for guitar part 2. The score consists of two staves: a treble clef staff above and a bass clef staff below. The TAB shows six strings with fingerings: (0), 3, 0, 3. The vocal line includes the word "ah."

Musical score and TAB for guitar part 3. The score consists of two staves: a treble clef staff above and a bass clef staff below. The TAB shows six strings with fingerings: 0, 3/5, 3; 0, 3/5, 3; 0, 3/5, 3; 0, 3/5, 3; 0, 3/5, 3; 0, 3/5, 3.

Musical score and TAB for guitar part 4. The score consists of two staves: a treble clef staff above and a bass clef staff below. The TAB shows six strings with fingerings: 0, 3/5, 3; 0, 3/5, 3; 0, 3/5, 3; 0, 3/5, 3; 0, 3/5, 3; 0, 3/5, 3.

Musical score and TAB for guitar part 5. The score consists of two staves: a treble clef staff above and a bass clef staff below. The TAB shows six strings with fingerings: 0, 3/5, 3; 0, 3/5, 3; 0, 3/5, 3; 0, 3/5, 3; 0, 3/5, 3; 0, 3/5, 3.

Musical score and TAB for guitar part 6. The score consists of two staves: a treble clef staff above and a bass clef staff below. The TAB shows six strings with fingerings: 0, 3/5, 3; 0, 3/5, 3; 0, 3/5, 3; 0, 3/5, 3; 0, 3/5, 3; 0, 3/5, 3.

MORNING BELL / AMNESIAC

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

J=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



Bass Synth. (tacet 1°, Synth. tacet 2°)



1.



Light an - oth - er can-dle and
Howl - ing down - the chim - ney,

re - lease____ me,____ re - lease____ me,____
re - lease____ me,____ re - lease____ me.____



-lease

me,____

yeah.____



Re - lease me, re - lease me.

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

Synth.

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

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— 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.—



TOO BROWN

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,—

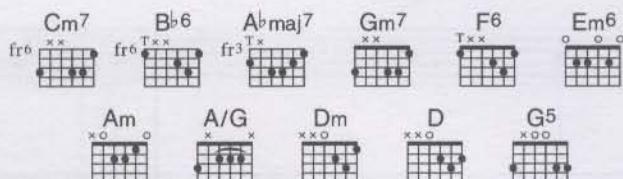
G D G D G D G D

(1^o only) Re - lease me.—

25

KNIVES OUT

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



♩ = 138

Intro: Cm7

Acous. Gtr. 2



A♭maj7

Elec. Gtr. 1

Cont. rhy. simile throughout

Fig. 1

Musical score and tablature for electric guitar 1. The score shows a melodic line in staff notation above a tablature staff. The tablature shows fingerings (e.g., 8, 8, 8, 8; 7, 7, 8, 8; 5, 5, 4, 4) and string numbers (T, A, B).

Gm7

F6

Musical score and tablature for electric guitar 1. The score shows a melodic line in staff notation above a tablature staff. The tablature shows fingerings (e.g., 5, 5, 5, 5; 4, 5, 5, 5; 3, 3, 3, 3; 2, 2, 3, 3) and string numbers (T, A, B).

Em6

Musical score and tablature for electric guitar 1. The score shows a melodic line in staff notation above a tablature staff. The tablature shows fingerings (e.g., 0, 0, 3, 2; 0, 2, 2, 2; 0, 2, 0, 3, 2; 2, 2, 0, 2, 0) and string numbers (T, A, B). The text 'end Fig. 1' is located at the end of the tablature staff.

Verse: Cm⁷

B♭6

A♭maj7

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

TAB notation below the staff:

A	8	8	8	8	8	7	7	8	8	7	5	5	4	4	5
B	8					6					4				

Gm⁷

he's not
I'm not

TAB notation below the staff:

T	5	5	5	5	4	5	5	5	5	3	3	3	3	3
B	4									3				

F6

Em6

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

TAB notation below the staff:

T	2	2	3	3	2	0	0	2	2	0	0	2	2	0	0	2	2
B	1					0				0					0		

1.

2.

Em6

So

TAB notation below the staff:

T	0	2	2	2	2	2	0	2	0	2	0	0	2	2	0	4	0	0	0	0
B																				

Chorus: Am

A/G

Dm

knives out, catch the mouse,-

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

A B

D

G5

don't

look down,

T 2 3 2 0 2 3 0 2 3 3 0 3 3 0 3

A B

Em6

shove it in your mouth.

T 3 0 0 0 3 0 0 0 4 0 4 0 4

A B

2. If

T 2 0 2 0 0 4 0 4 0 2 0

A B

Verse: § Cm7 B♭6 A♭maj7

(2.) you'd
Look in - - - been to
my eyes,
(Verse 3 see block lyric)

w/Fig. 2 (Elec. Gtr. 1) (2°)
w/Fig. 1 (Elec. Gtr. 3) (3° & 4°)
w/Fig. 3 (Elec. Gtr. 4) (3° & 4°)

TAB notation for the first staff:

	8	8	8	6	8	8	8
T				7	8	7	8
A				6			
B		8					

TAB notation for the second staff:

	4	5	3	4	5	4	4
T			5				
A			4				
B							

TAB notation for the third staff:

	3	4	5	4	3	4	5
T	5			5		5	0
A							
B							3

Gm7

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

TAB notation for the first staff:

	3	4	5	4	3	4	5
T	5			5		5	0
A							
B							3

TAB notation for the second staff:

	3	3	6	3	3	3	3
T							
A							
B							

F6 Em6

you tell - ing
at the birth.
the truth.

TAB notation for the first staff:

	2	3	2	1	3	2	2
T	2			0		2	0
A							
B	1			0			

TAB notation for the second staff:

	0						
T							
A							
B							

Fig. 2

Cm7 B♭6

Elec. Gtr. 1

TAB notation for the first staff:

	8	11	8	8	11	8	8
T							
A							
B	8						

TAB notation for the second staff:

	7	8	7	6	8	7	8
T				6			
A							
B							

1.

2.
Em⁶

So

Chorus: Am A/G Dm

knives out, cook him up, the mouse.

Elec. Gtrs. 1 & 3 (3'')

w/Fig. 4 (Elec. Gtr. 4) (3'')

TAB

Fig. 4

A
Elec. Gtr. 4

Licks Gtr. 4

TAB

2	2	2	2	2	2	2	2	15	15	15	15	16	16	16	16	16	16	16
---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----

To Coda ♪
Em6

Sheet music and tablature for guitar part 1. The vocal line continues with "put him in the pot." The guitar tab shows chords and strumming patterns.

Chords: Gm7, B♭6, Amaj7, Em6

Strumming: Em6

Tablature (T A B):

3 3 3	3 3 3	3 3 3	3 3 3	3 3 3	0 0 0	0 0 0	1	0 0 0	1	0 0 0	4 4 2 0
0 0 0	0 0 0	0 0 0	0 0 0	0 0 0							
0	0	0	0	0							

Sheet music and tablature for guitar part 2. The vocal line continues with a sustained note followed by a rhythmic pattern.

Chords: Gm7, B♭6, Amaj7, Em6

Strumming: Em6

Tablature (T A B):

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

Instr: Cm7 B♭6 Amaj7

Sheet music and tablature for electric guitar part 1. The vocal line continues with a sustained note followed by a rhythmic pattern.

Chords: Gm7, B♭6, Amaj7, Em6

Strumming: Em6

Tablature (T A B):

6 6 5	5 5 3	3 3 1	1 1 0	0 0 1
6 6 5	5 5 3	3 3 1	1 1 0	0 0 1
6 6 5	5 5 3	3 3 1	1 1 0	0 0 1

Elec. Gtr. 4

Fig. 3

Sheet music and tablature for electric guitar part 2. The vocal line continues with a sustained note followed by a rhythmic pattern.

Chords: Gm7, B♭6, Amaj7, Em6

Strumming: Em6

Tablature (T A B):

6 6 5	5 5 3	3 3 1	1 1 0	0 0 1
6 6 5	5 5 3	3 3 1	1 1 0	0 0 1
6 6 5	5 5 3	3 3 1	1 1 0	0 0 1

Gm7

F6

Em6

Sheet music and tablature for guitar part 3. The vocal line continues with a sustained note followed by a rhythmic pattern.

Chords: Gm7, B♭6, Amaj7, Em6

Strumming: Em6

Tablature (T A B):

6 6 5	5 5 3	3 3 1	1 1 0	0 0 1
6 6 5	5 5 3	3 3 1	1 1 0	0 0 1
6 6 5	5 5 3	3 3 1	1 1 0	0 0 1

Sheet music and tablature for guitar part 4. The vocal line continues with a sustained note followed by a rhythmic pattern.

Chords: Gm7, B♭6, Amaj7, Em6

Strumming: Em6

Tablature (T A B):

6 6 5	5 5 3	3 3 2	9 9 9
6 6 5	5 5 3	3 3 2	9 9 9
6 6 5	5 5 3	3 3 2	9 9 9

1.

2.
Em⁶

D.‰. al Coda

end Fig. 3

3. I

Theta Coda Em⁶ Acous. Gtr. 2

Elec. Gtr. 1

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

The musical score consists of several parts. At the top left is a staff in G major with a bass clef, followed by a blank staff. The second section starts with a staff in E minor with a bass clef, followed by a blank staff. The third section is labeled 'D.‰. al Coda' and features a staff in E minor with a bass clef, followed by a blank staff. Below these are two sets of tablature. The first set shows a staff with three groups of six strings each, with fingerings: 3-3-2, 9-9-9-10; a blank staff; 3-3-2, 9-9-9-10. The second set shows a staff with three groups of six strings each, with fingerings: 0-3-0-0, 2-0-2-0; a blank staff; 2-0-3-2-0-0. The bottom section is labeled 'Theta Coda Em⁶ Acous. Gtr. 2' and 'Elec. Gtr. 1'. It includes a staff with a bass clef and a blank staff. A note 'w/Fig. 5 (Elec. Gtr. 3)' is placed above the elec. gtr. 1 staff. The entire score is enclosed in a large rectangular frame.

Fig. 5

E_m6
Elec. Gtr. 3

The musical score consists of two staves. The top staff is a standard five-line staff with a treble clef, a key signature of one flat, and a time signature of common time. It features a continuous sixteenth-note pattern starting on the first line. The bottom staff is a tablature staff with six horizontal lines representing the strings of an electric guitar. The letters T, A, and B are positioned above the first, second, and third lines respectively. Below the tablature are numerical values indicating fingerings: 0, 2, 0 for the first measure, 4, 2 for the second, 0, 2, 4, 2 for the third, and 0, 2, 4, 0, 2 for the fourth. The tablature ends with a vertical bar line.

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

B Bm Bmaj7


$\text{♩} = 71$

Gtr. B
 String Synth.

Bass

Bm Cont. rhy. simile

There are bet - ter things—

to talk a - bout,

B

DO YOU SEE THE CLOUDS

B

be con - struc - tive.

Bm

Gtr. ♦

Bear wit - ness,

N.C.

we can use, _____

be con-struct-

B

Cont. rhy. simile

- - tive

with your blues...

Bm

Bmaj7

Bm

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

Bmaj7

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

Bm

games.-

88

2. Bm

B

Qui - et down.

The musical score consists of two staves. The top staff shows a melodic line with a treble clef, a key signature of B major (two sharps), and a bassoon-like sound indicated by a bassoon icon. The bottom staff shows a harmonic section with a treble clef, a key signature of B major, and a dynamic ff (fortissimo). The tablature below shows a six-string guitar neck with fingerings and a '1/2' symbol indicating a half note value.

N.C.

Musical score for orchestra and piano, page 10, measures 1-3. The score consists of two systems. The top system shows the piano part in G major (three sharps) with three rests. The bottom system shows the orchestra parts: Synth. (piano), Gtr. tacet (acoustic guitar), and Bass (double bass). The Bass part begins with a dynamic of >mp and plays a continuous eighth-note pattern. The piano part has a dynamic of f.

You don't live in a business world,
We all have goals in a liberal world,
you never go out and you never stay in.
living in times when I can stand it babe.

A musical score page showing two measures of music. The key signature is A major (three sharps). The first measure starts with a repeat sign and ends with a dash. The second measure begins with a dash and contains a sixteenth-note pattern: B, A, G, F#; B, A, G, F#; C, B, A, G. The measure ends with a dash.

1.

2.
Gtr

Bm

Musical score page 10, measures 11-12. The top staff shows a treble clef, a key signature of four sharps, and a time signature of common time. The first measure consists of a sixteenth-note chord followed by three rests. The second measure has two rests. The bottom staff shows a bass clef, a key signature of four sharps, and a time signature of common time. Measure 11 starts with a sixteenth-note bass line followed by eighth-note pairs. Measure 12 continues this pattern.

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. of here. All ov - er the world.

(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

Bm

1. | 2.

Bm

crack your lit-tle souls.— } We're gon-na crack your lit-tle souls.— crack your lit-tle souls.—

crack your lit-tle souls.— }

We are the dol-lars and cents.—

B

T A B

Bm

Repeat ad lib. to fade

T A B

This image shows a page from a musical score. It features two staves for guitars and one staff for bass. The top section, labeled '1.', includes lyrics 'crack your lit-tle souls.' repeated twice, followed by 'We're gon-na crack your lit-tle souls.' and another repeat of 'crack your lit-tle souls.'. The middle section, labeled 'B', includes the lyrics 'We are the dol-lars and cents.'. Below the staves are tablatures for 'T' (Treble), 'A' (Alto), and 'B' (Bass). The score is in B major (Bm) and uses a common time signature. The notation includes various note values like eighth and sixteenth notes, rests, and measure endings. The bass staff has a unique note head shape.

HUNTING BEARS

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

Free Time approx. $\text{♩} = 80$

Elec. Gtr. 1

Music for Electric Gtr. 1. The score consists of two staves. The top staff is a standard musical notation staff with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a sixteenth-note pattern followed by a sustained note. The bottom staff is a tablature staff with three horizontal lines representing the strings, labeled T (top), A (middle), and B (bottom). It shows a sequence of notes with specific fingerings: an 'x' at the first fret, followed by '0 2 0' (open, second, open), a bracket '(2)', and a '7'. The tab staff concludes with a vertical bar line.

Continuation of the musical score for Electric Gtr. 1. The top staff continues the melodic line with eighth-note patterns and sustained notes. The bottom staff continues the tablature, showing '5' above the first note, followed by '0 2', a bracket '(2)', and a '7'.

Continuation of the musical score for Electric Gtr. 1. The top staff shows a melodic line with eighth-note patterns and sustained notes. The bottom staff continues the tablature, showing '0 0 2 2 7 5' and '0 2'.

Continuation of the musical score for Electric Gtr. 1. The top staff shows a melodic line with eighth-note patterns and sustained notes. The bottom staff continues the tablature, showing '9 10' and '0' at the first note, followed by '10', '0 9 10', '0 9-10-12', '12 10', and '12'.

Continuation of the musical score for Electric Gtr. 1. The top staff shows a melodic line with eighth-note patterns and sustained notes. The bottom staff continues the tablature, showing '0 10' and '10' at the first note, followed by '0 9 10', '0', '0 2', '0 (2)', and a '7'.

LIKE SPINNING PLATES

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

Free Time approx. $\text{♩} = 70$

ad lib. sfx 14"

N.C.

*25" backwards tape loop**

Musical score for electric piano and synth. The score consists of two staves. The top staff is for the electric piano, and the bottom staff is for the synth. The piano staff has six measures. The first measure has a dynamic of *p* and a performance instruction *mf*. The second measure has a dynamic of *f*. The third measure has a dynamic of *p*. The fourth measure has a dynamic of *f*. The fifth measure has a dynamic of *p*. The sixth measure has a dynamic of *f*. The synth staff has three measures. The first measure has a dynamic of *p*. The second measure has a dynamic of *f*. The third measure has a dynamic of *p*. The score includes lyrics: "N.C.", "Synth.", and "Continues throughout".

Elec. Piano

Continuation of the musical score for electric piano. The piano staff has six measures. The first measure has a dynamic of *p*. The second measure has a dynamic of *f*. The third measure has a dynamic of *p*. The fourth measure has a dynamic of *f*. The fifth measure has a dynamic of *p*. The sixth measure has a dynamic of *f*.

Continuation of the musical score for electric piano. The piano staff has six measures. The first measure has a dynamic of *p*. The second measure has a dynamic of *f*. The third measure has a dynamic of *p*. The fourth measure has a dynamic of *f*. The fifth measure has a dynamic of *p*. The sixth measure has a dynamic of *f*.



N.C.

Continuation of the musical score. The piano staff has six measures. The first measure has a dynamic of *p*. The second measure has a dynamic of *f*. The third measure has a dynamic of *p*. The fourth measure has a dynamic of *f*. The fifth measure has a dynamic of *p*. The sixth measure has a dynamic of *f*. The synth choir staff has one measure. It features a bass clef, a sharp sign, and a bass clef. The measure consists of four eighth notes. The score includes lyrics: "N.C.", "Synth. choir", and "Continues throughout".

freely

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

G♯

N.C.

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

G♯

a de - li - cate ba - lance.

A

C♯m

G♯

When this just feels like spin - ning plates.

LIFE IN A GLASSHOUSE

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

The musical score consists of six staves of music. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It includes three guitar chord boxes: Am(maj7), Am7, and Am(maj7). The lyrics "Once" are written below the staff. The second staff shows a treble clef and a bass clef, with a dynamic instruction "ad lib. fx 18''". The third staff shows a bass clef. The fourth staff begins with a treble clef and contains lyrics: "a - gain, a - gain, I'm in packed like trou - ble with my and on bat -". Below this, in parentheses, it says "(Verse 3 see block lyric)". The fifth staff shows a bass clef. The sixth staff begins with a treble clef and contains lyrics: "ly friend, te - ry hens, she is pa - per - ing the win - think of all the starv - ing mil - dow panes, li - ons,". The score concludes with a final staff showing a bass clef.

To Coda ♪



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

1.

2.



2. Once —

Well of course— I'd like — to



sit a - round— and chat,—

well of course— I'd like — to stay—



— and chew— the fat,—

well of course— I'd like — to

F Am Am(maj7) D.%. al Coda

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

Coda Fdim Am E E7 F Am

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

E F Am

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

E E7 F C C/B

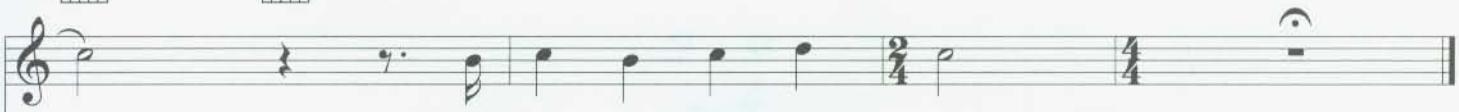
but of course—I'd like— to sit a-round and chat, o - on - ly, on - ly, on - ly,—

Play 3 times ad lib.



on - ly, on - ly, on - ly

This section shows a harmonic progression across two staves. The top staff starts with an Am chord (x o o) and moves to an E chord (o o o). The bottom staff starts with a G chord (g g g) and moves to a C/B chord (c/b c/b).



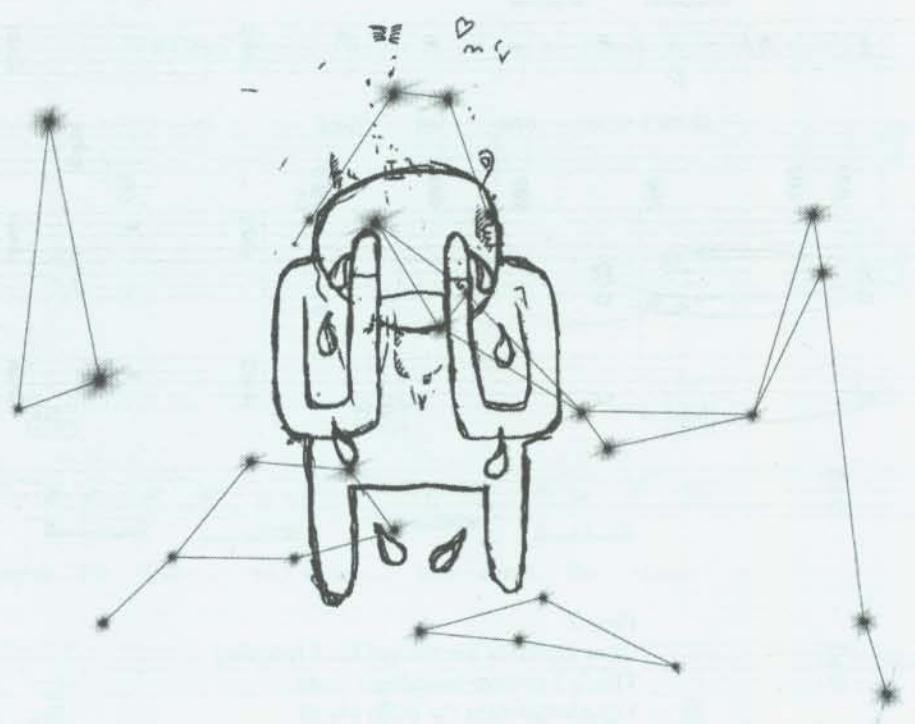
there's some - one list - 'ning in.

This section shows a harmonic progression across two staves. The top staff starts with an F chord (f f f) and moves to an Am chord (a a a). The bottom staff starts with a G chord (g g g) and moves to an Am chord (a a a).

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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