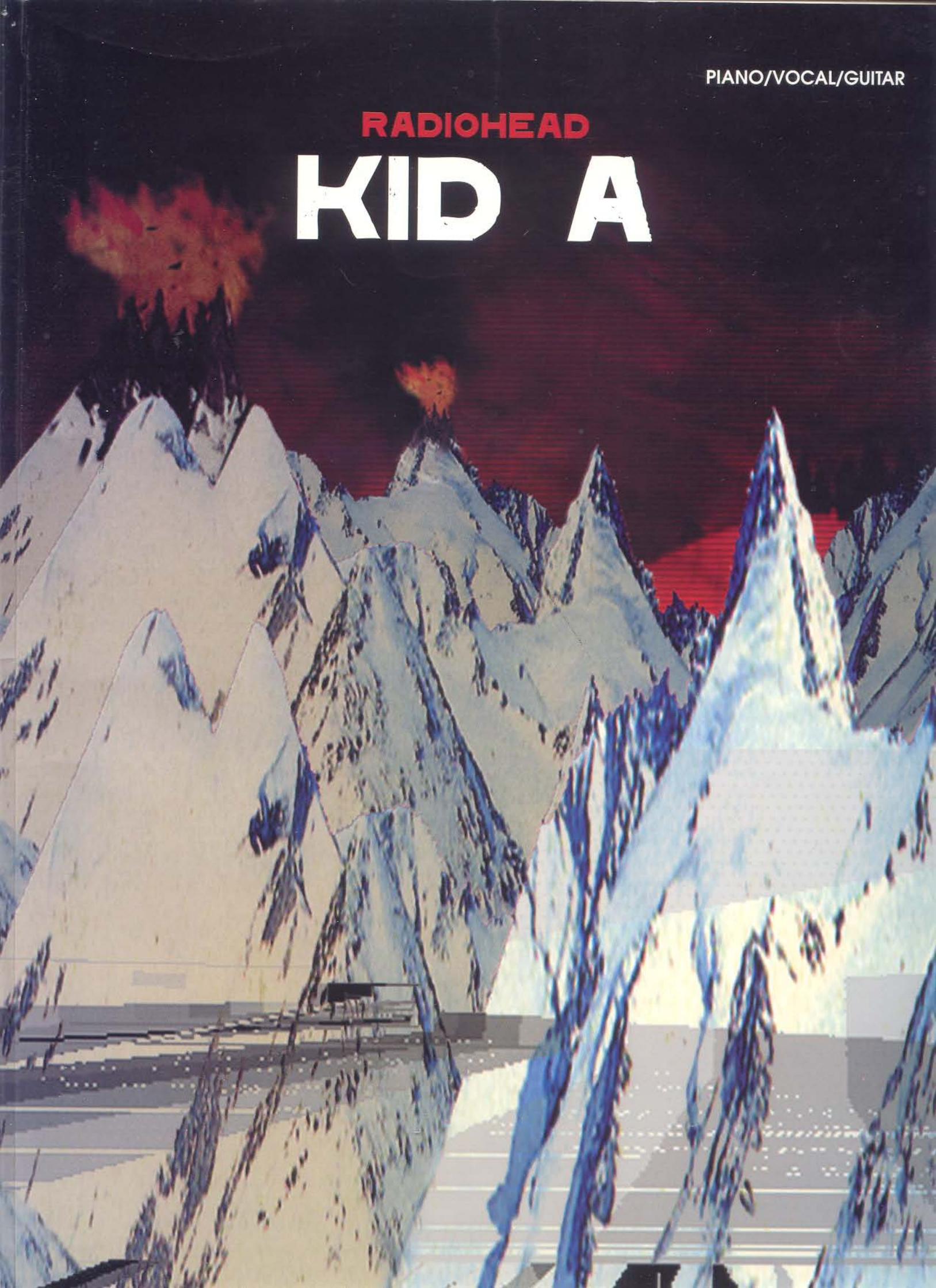


PIANO/VOCAL/GUITAR

RADIOHEAD  
**KID A**



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# EVERYTHING IN ITS RIGHT PLACE

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

Si Ré  
La - Mi

*J=124*

w/pedal

C D<sub>b</sub>maj13 Cm/E<sub>b</sub>

Chorus

Eve-ry - thing, eve-ry - thing,

F C D<sub>b</sub>maj13 Cm/E<sub>b</sub>

eve - ry - thing,

F C D<sub>b</sub>maj13

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eve-ry - thing

in its right



place,

in its right

place,



in its right

place,

in its right



## Verse



place.

Yes-ter-day I woke\_ up suck -



- ing a — le - mon. Yes-ter-day I — woke up — suck - ing a — le - mon.



Yes-ter-day I — woke up — suck - ing a — le - mon. Yes-ter-day I — woke up — suck -

Chorus



- ing a — le - mon.

Eve-ry - thing,



eve - ry - thing,

Cm/E♭  C  D♭maj13  Cm/E♭ 
  
 eve-ry - thing. in its right

C  D♭maj13  Cm/E♭  C  D♭maj13 
  
 place, in its right place,

Cm/E♭  C  D♭maj13  Cm/E♭ 
  
 in its right place, right

Verse

C  D♭maj13  Cm/E♭  D♭  C 
  
 place. There are two col -

Cm/E♭                      D♭  

  
 - ours in— my head.— There are two col - ours in— my head.—

C  


Cm/E♭                      D♭  


— What, what is that— you tried— to say?— What, what is that—

C  


Cm/E♭                      D♭  


— you tried— to say?— Tried— to say?—

C  


Cm/E♭                      D♭  


Tried— to— say?—

C  


Cm/E♭                      D♭  


Tried— to— say?—

C  


Cm/E♭                      D♭  


Cm/E<sub>b</sub>      D<sub>b</sub>      C      Cm/E<sub>b</sub>  
 —————— Tried— to say? ——————      Tried— to say?

F      C      D<sub>b</sub> maj 13      Eb add 9      F      C      D<sub>b</sub> maj 13  
 ——————

Eb add 9      F      C      D<sub>b</sub> maj 13      Eb add 9  
 ——————

**Bridge**  

 Eb add 9      F      C      D<sub>b</sub> maj 13      Eb add 9  
 ——————

Eb add 9      F      C      D<sub>b</sub> maj 13      Eb add 9  
 ——————

F      C      D<sub>b</sub> maj 13      Eb add 9      F      C      D<sub>b</sub> maj 13  
 ——————

Eb add 9      F      C      D<sub>b</sub> maj 13      Eb add 9  
 ——————

Musical score for guitar and bass. The top staff shows a guitar part with chords: Eflatadd9, F, C, Dflatmaj13, and Eflatadd9. The bottom staff shows a bass part with a continuous eighth-note pattern.

Guitar tablature and chord diagrams for a musical piece. The top staff shows chords F, C, Dmaj13, Ebadd9, F, C, and Dmaj13. The bottom staff shows a bass line with quarter notes.

**E♭add9**  
  
**F**  
  
**C**  
  
**D♭maj13**  
  
**E♭add9**

w/ad lib. vocal effects

Guitar tablature for the first section of the solo. The top staff shows chords F, C, D♭maj13, E♭add9, and F. The bottom staff shows a bass line. The key signature is B-flat major (two flats), and the time signature changes between 4/4 and 6/8.

Eadd9  
F  
C  
Dmaj13  
Eadd9

Repeat ad lib. to fade

# KID A

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

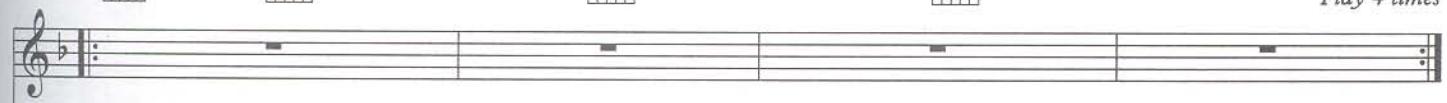
$\text{♩} = 114$

Intro [F]

Piano (elec.)



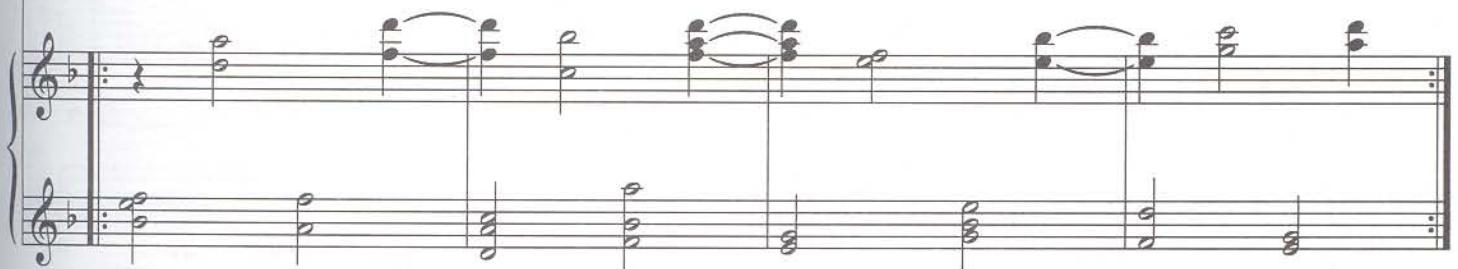
Play 4 times



Piano  
(elec.)



*mf w/echo*

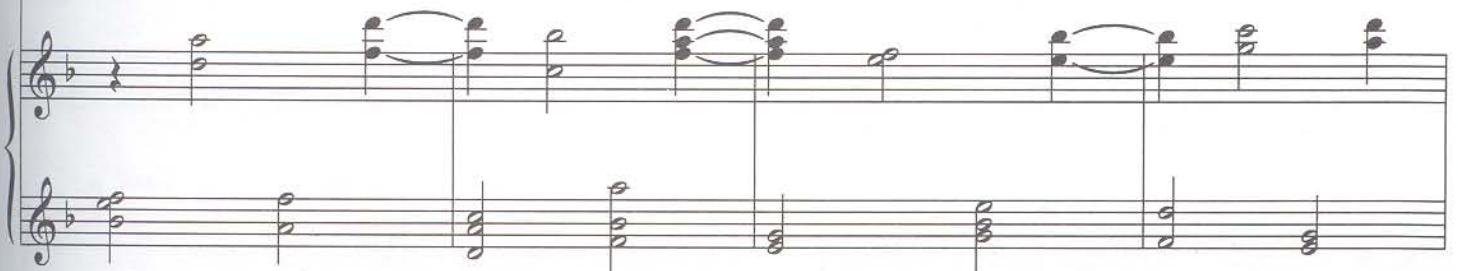
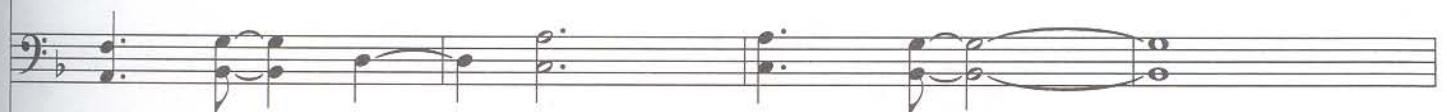


Verse



I slip —

a — way. —





F/A      Gm/Bb      Am/C      Gm/Bb

I slipped on a lit - tie white — lie.

F/A      Gm/Bb      Am/C      Gm/Bb



w/echo



Verse

We've got — heads — on sticks and

tacet 1°



you've got — ven - tril - o - quists.—



Stand - ing — in the sha-dows, at the end of — my — bed.



Stand-ing in the sha - dows, — at the end — of — my — bed. —



Stand - - ing in the sha-dows at the end of — my — bed. —

**Bridge**

N.C.

Bass

C13sus4



6 bars Drums+fx

Strings

C7sus4



w/echo  
cresc.

C13sus4



C5



Verse

C13sus4



rats and the child - ren will fol - low me out\_\_\_\_ of town.\_\_\_\_

C7sus4

N.C.

Rats and child - ren fol-low me out of town. C'mon kids!

Bass

# THE NATIONAL ANTHEM

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

Do, FA

[D]

Treble staff: Key signature of one sharp (F#), time signature 4/4.

Bass staff: Key signature of one sharp (F#), time signature 4/4, labeled "Bass".

Treble staff: Key signature of one sharp (F#).

Bass staff: Key signature of one sharp (F#).

Note in Treble staff: "Synth. w/portamento".

Treble staff: Key signature of one sharp (F#).

Bass staff: Key signature of one sharp (F#).

Dynamic markings: p, f, ff.

Treble staff: Key signature of one sharp (F#).

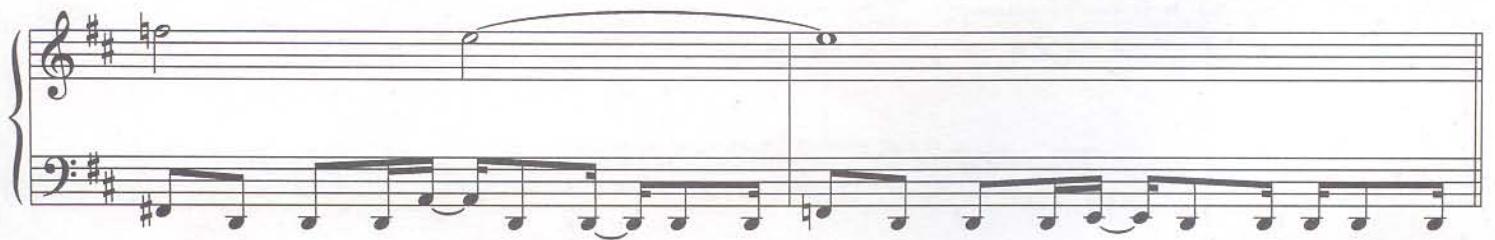
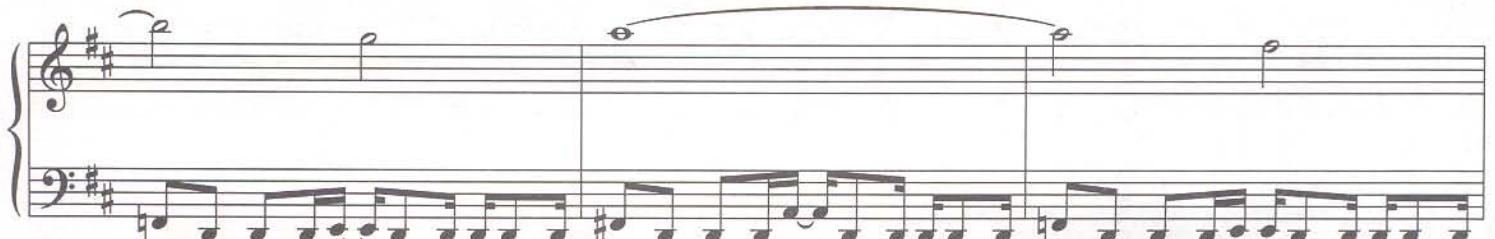
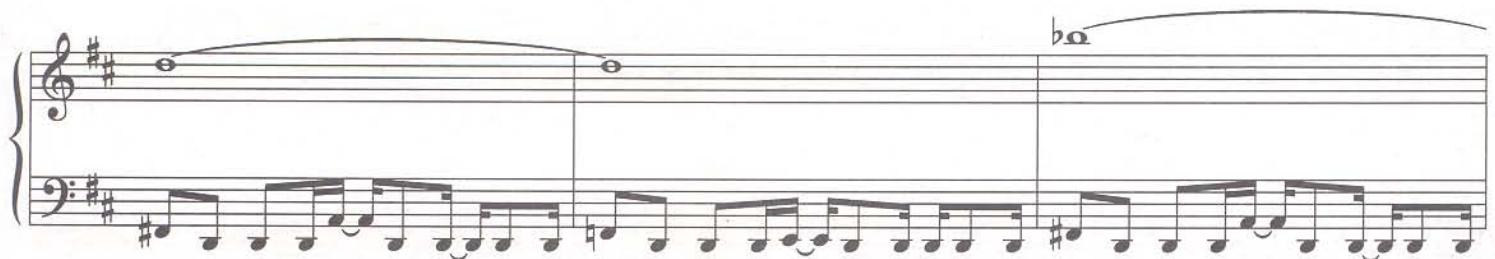
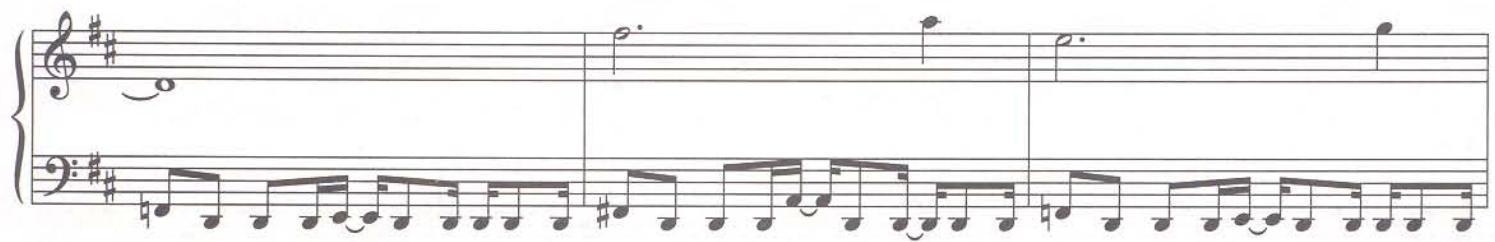
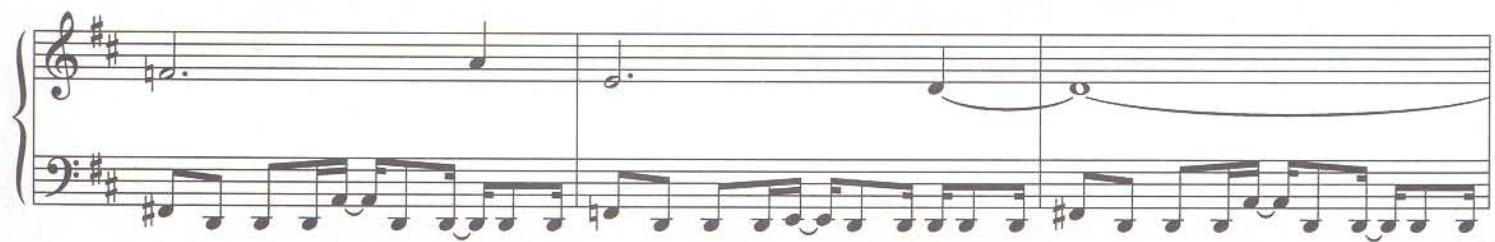
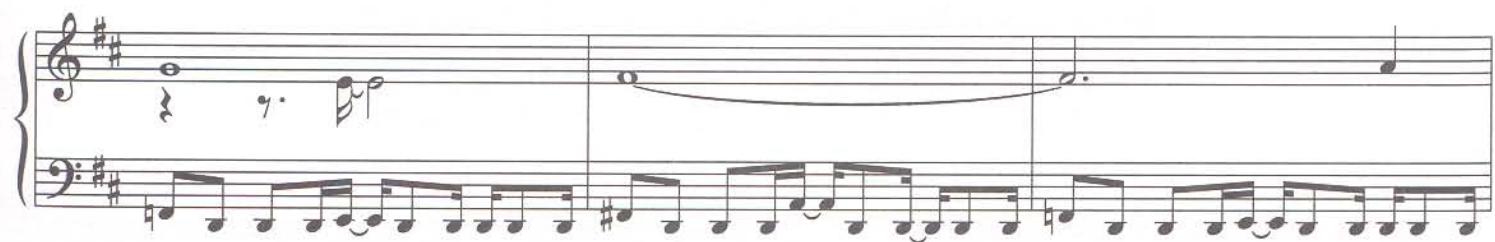
Bass staff: Key signature of one sharp (F#).

Dynamic markings: f, ff.

Treble staff: Key signature of one sharp (F#).

Bass staff: Key signature of one sharp (F#).

Dynamic markings: ff.



Verse

Musical score for the first line of the verse. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The lyrics "Eve-ry - one,-" are written twice, followed by a dash. The bottom staff shows a bass clef and a key signature of one sharp.

1. Eve-ry - one,-  
2. Eve-ry - one,-

eve-ry - one\_ a - round\_ here.  
eve-ry - one\_ is so\_ near.

Musical score for the second line of the verse. The top staff is blank. The bottom staff shows a bass clef and a key signature of one sharp. It features a continuous eighth-note pattern.

Musical score for the third line of the verse. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The lyrics "Eve-ry - one\_ is so\_ near," are followed by a brace and "the fear,———}".

Eve-ry - one\_ is so\_ near,  
Eve-ry - one\_ has got\_ the fear,———}

Musical score for the fourth line of the verse. The top staff is blank. The bottom staff shows a bass clef and a key signature of one sharp. It features a continuous eighth-note pattern.

Musical score for the fifth line of the verse. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The lyrics "hol - ding on,— it's hol - ding on.—" are written.

hol - ding on,— it's hol - ding on.—

Musical score for the sixth line of the verse. The top staff is blank. The bottom staff shows a bass clef and a key signature of one sharp. It features a continuous eighth-note pattern.

Musical score for the seventh line of the verse. The top staff is blank. The bottom staff shows a bass clef and a key signature of one sharp. It features a continuous eighth-note pattern.

Musical score for the eighth line of the verse. The top staff is blank. The bottom staff shows a bass clef and a key signature of one sharp. It features a continuous eighth-note pattern.

Musical score page 18, measures 1-3. Treble and bass staves in G major. Treble staff has sustained notes and a fermata. Bass staff has eighth-note patterns.

Musical score page 18, measures 4-6. Treble and bass staves in G major. Treble staff has sustained notes and a fermata. Bass staff has eighth-note patterns.

Musical score page 18, measures 7-9. Treble and bass staves in G major. Treble staff has sustained notes and a fermata. Bass staff has eighth-note patterns.

*1° vocal tacet*

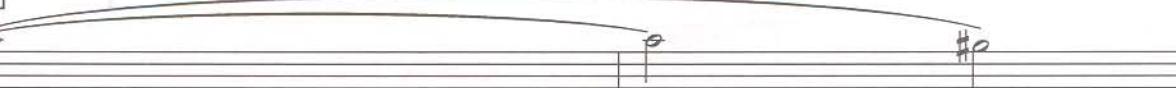
It's hol - ding on.

Musical score page 18, measures 13-15. Treble and bass staves in G major. Treble staff has sustained notes and a fermata. Bass staff has eighth-note patterns.

It's hol - ding on.

Musical score page 18, measures 19-21. Treble and bass staves in G major. Treble staff has sustained notes and a fermata. Bass staff has eighth-note patterns.

Musical score for brass instruments (Brass) in G major (two sharps). The score consists of two staves. The top staff starts with a D chord (G-B-D) and transitions to a C7/D chord (G-C-E-G-B-D). The bottom staff starts with a D chord (B-D-F#-A) and transitions to a C7/D chord (F#-A-C-E-G-B-D). The score includes measure lines and a bass clef with two sharps.

[D] 

A musical score for three parts: soprano, alto, and basso continuo. The soprano and alto parts are in treble clef, G major (two sharps), and common time. The basso continuo part is in bass clef, G major (two sharps), and common time. The soprano part has a vocal entry with the text "Ah." The alto part has a sustained note. The basso continuo part features a rhythmic pattern of eighth and sixteenth notes.

A musical score page from Beethoven's "Für Elise". The top staff is in treble clef and has a key signature of two sharps. The bottom staff is in bass clef and has a key signature of one sharp. The music consists of a single melodic line. Measure 8 begins with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note, and so on. The bass staff shows a continuous eighth-note pattern.

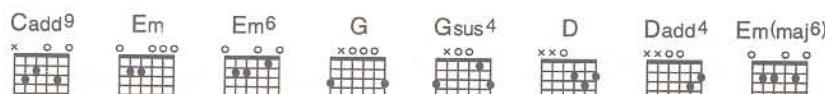
*Repeat ad lib.*

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one sharp (F#). Measure 11 starts with a half note on the A line of the treble staff, followed by a eighth-note休止符 (rest) on the G line. Measure 12 starts with a quarter note on the D line of the bass staff.

# HOW TO DISAPPEAR COMPLETELY

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

Gtr. 1 Capo at 2nd fret  
to match key of recording



$\text{♩} = 52$

Verse N.C.

Cadd9

Gtr. 1 (acous.)

Em

Em6

Em

1.

2.

Em6

Em6

(1.) That

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Verse Cadd9

Sheet music and guitar tab for the first verse. The key signature is A major (two sharps). The vocal line starts with "there," followed by a short melodic line. The guitar part consists of a steady strumming pattern. The tablature shows fingerings (0, 2, 3) and string numbers (3, 2, 1).

Em Em<sup>6</sup>

Sheet music and guitar tab for the second verse section. The vocal line continues with "not I" and "please." The guitar part features a more complex strumming pattern with varying dynamics indicated by dots and slurs.

Em

Em<sup>6</sup>

(1.) I  
(2.) I

Sheet music and guitar tab for the third verse section. The vocal line begins with "(1.) I" and "(2.) I". The guitar part includes a mix of eighth-note and sixteenth-note patterns, with specific fingerings like (2, 2, 2, 2, 2, 2) and (2, 2, 2, 2, 2, 2) marked above the strings.

Cadd9

Sheet music and guitar tab for the final verse section. The vocal line concludes with "walk through walls," followed by a short melodic line. The guitar part ends with a final strumming pattern.

Em

Em<sup>6</sup>

I'm not

Gtr. 1

TAB

Em Em<sup>6</sup>

Gtr. 1

I'm not \_\_\_\_\_

TAB

G Gsus<sup>4</sup> G

here.

TAB

Gsus<sup>4</sup> Em Em<sup>6</sup>

I'm not here.

Gtr. 2

8va

TAB

To Coda ♪

Em Em<sup>6</sup>

(3.) In a

Gtr. 1

TAB

Verse Cadd<sup>9</sup>

lit - tle while, -

Em6

I'll be \_\_\_\_\_ gone.\_\_\_\_\_

I'll be \_\_\_\_\_ gone.

Em

Em6

Cadd<sup>9</sup>

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

yeah, yeah,

The musical score consists of three staves. The top staff is a treble clef staff with a key signature of two sharps. It contains a single note followed by a long sustained note, a short note, a fermata, another fermata, and a single note. The middle staff is a treble clef staff with a key signature of one sharp. It features a repeating pattern of eighth-note chords. The bottom staff is a tablature staff for a six-string guitar, showing the fingerings for the chords in the middle staff.

yeah, yeah,

*Coda* Em6 Cadd9

1. Strobe  
2. Fire

TAB

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



Em Em6 G

I'm not here,

TAB

Gsus4 G Gsus4

I'm not

TAB

Em Em6 Em Em6

here. Ah.

Gtr. 2

Em Em6 Em Em6

Ah. Ah.

TAB

Sheet music and TAB for guitar chords Em, Em<sup>6</sup>, Em, Em<sup>6</sup>. The music includes vocal parts (Ah.) and guitar parts (Gr. 2). The TAB shows fingerings for the chords: 17-14, 14-11, 17-14, 14-11.

Musical score and TAB for guitar. The score consists of two staves. The top staff uses a treble clef and has four measures: Em (two eighth-note pairs), Em<sup>6</sup> (two eighth-note pairs), Em (two eighth-note pairs), and Em<sup>6</sup> (two eighth-note pairs). The bottom staff uses a bass clef and has two measures: a bass note followed by a sustained note with a 'vibrato' (wavy line) and a 'sustaining dot'. The TAB below shows the guitar strings with fingerings: 17-14 on the 6th string, 14-11 on the 5th string, and 17-14 on the 6th string again. The word 'Ah.' is written under both sustained notes.

D Dsus4 D

Gtr. 1 TAB

T A B

Dadd4 Em Ah.

Em(maj6) Em Em<sup>6</sup>

Em Em<sup>6</sup> Em

T A B

T A B

# TREEFINGERS

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

Free time

The sheet music consists of six staves of musical notation for a band. The top staff shows a treble clef, a key signature of F# major (one sharp), and a common time signature (indicated by a '4'). It features a guitar chord diagram for F#6 at the beginning, followed by a melodic line with a circled '3' above it. The second staff shows a bass clef, a key signature of F# major, and a common time signature. It features a guitar chord diagram for E6 at the end, followed by a melodic line with a circled '6'. The third staff shows a treble clef, a key signature of F# major, and a common time signature. It features a guitar chord diagram for Badd9 at the beginning, followed by a melodic line with a circled '2'. The fourth staff shows a bass clef, a key signature of F# major, and a common time signature. It features a guitar chord diagram for C#add9 at the end, followed by a melodic line with a circled '4'. The fifth staff shows a treble clef, a key signature of F# major, and a common time signature. The sixth staff shows a bass clef, a key signature of F# major, and a common time signature.

Chord diagrams shown:

- F#6 (Treble)
- E6 (Bass)
- Badd9 (Treble)
- C#add9 (Bass)
- E6 (Treble)
- F#6 (Bass)
- E7sus4 (Treble)
- F#add9 (Bass)

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Badd9  
x o o 2

B9sus4  
x o o

Badd9  
x o o 2

F#6  
x x

E6  
o x o

D#add9  
x o o 6

F#6

G#6  
x x 4

F#6/9  
x x o 3

## OPTIMISTIC

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

Am/D      Bm/D      Dadd9      B<sup>b</sup>6/D      C/D      D%      Dm  
 fr<sup>9</sup> x x x    fr<sup>11</sup> x x x    fr<sup>7</sup> o o o    fr<sup>6</sup> o o o    fr<sup>9</sup> o o o    fr<sup>7</sup> o o o    fr<sup>7</sup> x x x  
 C/D\*      Em/D      D      Am      Asus<sup>2</sup>      Gm%      Gm      D\*  
 fr<sup>5</sup> x x x    fr<sup>9</sup> x x x    fr<sup>7</sup> x x x    fr<sup>9</sup> x o x    fr<sup>9</sup> x o x    fr<sup>8</sup> x x x    fr<sup>7</sup> o o x

⑥ = D

$\text{♩} = 54$

Intro      Am/D      Bm/D      Dadd9

B<sup>b</sup>6/D      C/D      D%

Am/D      Bm/D      Dadd9

B♭6/D      C/D      D%  

oooh,

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of two sharps. The bottom staff is a standard six-string guitar tablature staff. The score consists of four measures. Measure 1: Chord Dm (three eighth notes on the 6th string). Measure 2: Chord C/D\* (two eighth notes on the 6th string, followed by a sixteenth note on the 5th string). Measure 3: Chord Em/D (two eighth notes on the 6th string, followed by a sixteenth note on the 5th string). Measure 4: Chord D (two eighth notes on the 6th string, followed by a sixteenth note on the 5th string). The tablature below shows the corresponding fingerings and string notes for each measure.

Musical score and TAB for guitar:

**Chords:** Dm, C/D\*, Em/D, D

**TAB (Fretboard Diagram):**

```

T
A
B
0 0 0 7 7 7 5 5 5 5 | 9 9 9 7 7 7 7 7 7
X 8 8 8 0 7 7 7 7 0 0 0 10 10 10 0 9 9 9 9 9 9
0 0 0 8 8 8 0 7 7 7 0 0 0 10 10 10 0 9 9 9 9 9 9
    
```

Verse Dm C/D Em/D D

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

2° Gtr. 2 plays Fig. 1

Dm C/D Em/D D

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

Dm C/D Em/D D

big fish eat the lit - tle ones,—  
this one drops a pay - load  
big fish eat the lit - tle ones,—  
fod - der for the a - ni - mals,—

Dm C/D Em/D D

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

## S

Chorus Am

Asus<sup>2</sup>

Gm%

Gm

D\*

Musical score for Chorus Am section. Treble clef, key signature of A major (two sharps). The vocal line consists of eighth-note patterns. The guitar parts (Gtr. 2 (elec.) and Gtr. 1 (elec.)) provide harmonic support. The bass line is shown below.

Gtr. 2 (elec.)

Gtr. 1 (elec.)

Tablature for Chorus Am section. The top line shows the vocal part with note heads. The bottom line shows the bass part with note heads and corresponding tab numbers (T, A, B) for each string.

Dm

C/D\*

Em/D

D

Musical score for Dm, C/D\*, Em/D, and D sections. Treble clef, key signature of A major. The vocal line continues with eighth-note patterns. The guitar parts provide harmonic support. The bass line is shown below.

best you can— is good

en - ough.—

You can try—

Tablature for Dm, C/D\*, Em/D, and D sections. The top line shows the vocal part. The bottom line shows the bass part with note heads and corresponding tab numbers (T, A, B) for each string.

Am

Asus<sup>2</sup>

Gm%

Gm

D\*

To Coda ♫

Musical score for Am, Asus<sup>2</sup>, Gm%, Gm, and D\* sections leading to the Coda. Treble clef, key signature of A major. The vocal line continues with eighth-note patterns. The guitar parts provide harmonic support. The bass line is shown below.

Gtr. 2 (elec.)

Gtr. 1 (elec.)

Tablature for Am, Asus<sup>2</sup>, Gm%, Gm, and D\* sections leading to the Coda. The top line shows the vocal part. The bottom line shows the bass part with note heads and corresponding tab numbers (T, A, B) for each string.

Dm

C/D\*

1.

Em/D

D

Musical score for Dm, C/D\*, Em/D, and D sections during the Coda. Treble clef, key signature of A major. The vocal line continues with eighth-note patterns. The guitar parts provide harmonic support. The bass line is shown below.

best you can— is good

en - ough..

Gtr. 3 (elec.)

let ring...

Tablature for Dm, C/D\*, Em/D, and D sections during the Coda. The top line shows the vocal part. The bottom line shows the bass part with note heads and corresponding tab numbers (T, A, B) for each string.



Em/D                      D                      Dm                      C/D\*

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

Verse  
 Em/D                      D                      Dm                      C/D

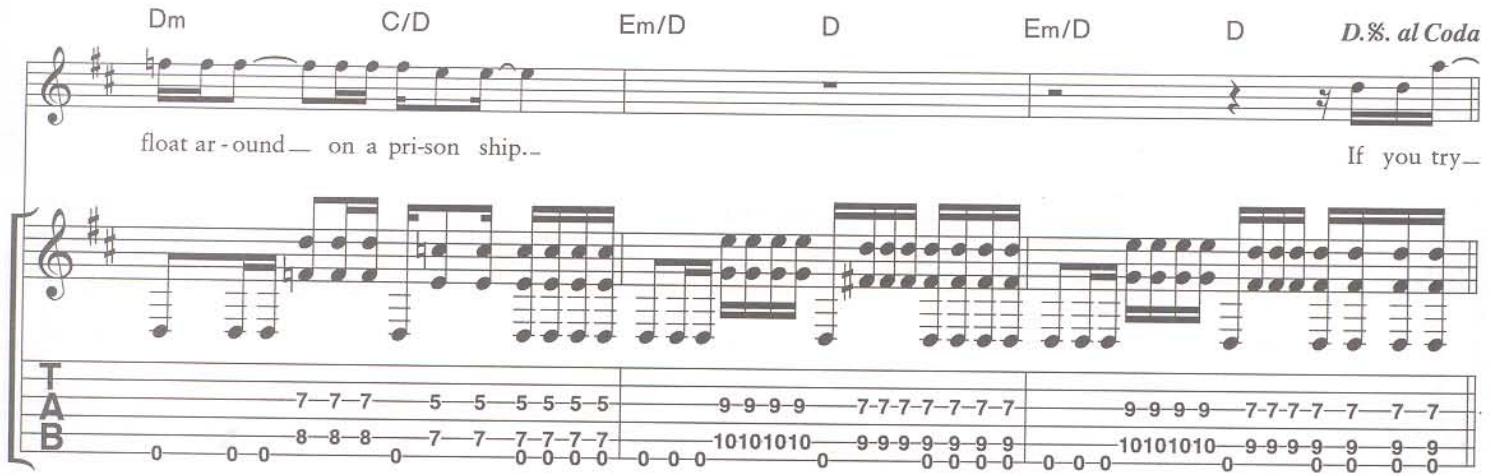
TAB  
 9 9 9 7 7 7 7 7 7  
 0 0 0 10 10 10 0 9 9 9 9 9 9  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5  
 0 0 0 8 8 8 0 7 7 7 7 7 7 7 7  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Dm                      C/D                      Em/D                      D

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

Em/D                      D                      Dm                      C/D

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

Dm C/D Em/D D Em/D D *D.%, al Coda*  

  
*⊕ Coda* Dm C/D\* Em/D D  

  
 Dm C/D\* Em/D D  

  
 Dm C/D\* Em/D D  


Outro Dm C/D\* Em/D D

ah,

Dm C/D\* Em/D D

ah,

Dm C/D\* Em/D D

oh.

Dm C/D\* Em/D D

D

Dm C/D\* Em/D D

D

Am/D      Bm/D      Dadd9

Ooh,

TAB

B

B♭6/D      C/D      D%  
oooh.

TAB

B

B♭6/D      C/D      D%      Dm      C/E  
oooh.

TAB

B

Em/D      D      Dm      C/E      Em/D      D      Dm      C/D  
let ring...

TAB

B

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

TAB

B

IN LIMBO

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

Dmadd4 Amadd4 Em7 G Fmaj7 Dmadd4 Amadd4 Em7 G Fmaj7

Gtr. 1 (elec.)

*mf* let ring...  
w/clean tone

TAB

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

Musical score and tablature for guitar, showing a melodic line. The score consists of two staves: a treble clef staff with eighth-note patterns and a tablature staff below it. The tablature shows six strings with corresponding fingerings (3, 0, 2, 0, 3, 2) and fret positions (5, 3, 0, 2, 0, 3).

Dmadd<sup>4</sup> Amadd<sup>4</sup> Em7 G Fmaj7 Dmadd<sup>4</sup> Amadd<sup>4</sup> Em7 G Fmaj7

**Verse**

Cm Gm/B♭ E♭ C C/E Cm Gm/B♭ E♭ C

(1.) I'm on your side,  
(2.) I'm lost at sea,

C/E

no - where to hide.  
don't both er me.

Trap doors that op - way,

Cm Gm/B♭ E♭ C C/E

- en,——

I've spi - ral down.  
lost my way.

Chorus

Dmadd<sup>4</sup> Amadd<sup>4</sup> Em<sup>7</sup>

G

Fmaj<sup>7</sup>

Dmadd<sup>4</sup> Amadd<sup>4</sup> Em<sup>7</sup>

G

Fmaj<sup>7</sup>

Two staves of music for voice and guitar. The top staff shows a vocal line with a melodic line above it. The bottom staff shows a guitar tab with a six-string neck below it. The vocal line consists of eighth-note chords (Dmadd<sup>4</sup>, Amadd<sup>4</sup>, Em<sup>7</sup>) followed by sustained notes (G, Fmaj<sup>7</sup>). The guitar tab shows a repeating pattern of chords with fingerings (e.g., 3, 0, 2, 0, 3, 2) across the strings.

Dmadd<sup>4</sup> Amadd<sup>4</sup> Em<sup>7</sup>

G

Fmaj<sup>7</sup>

Dmadd<sup>4</sup> Amadd<sup>4</sup> Em<sup>7</sup>

G

Fmaj<sup>7</sup>

liv-ing in a fan-ta-sy

world.

You're

Two staves of music for voice and guitar. The top staff shows a vocal line with a melodic line above it. The bottom staff shows a guitar tab with a six-string neck below it. The vocal line consists of eighth-note chords (Dmadd<sup>4</sup>, Amadd<sup>4</sup>, Em<sup>7</sup>) followed by sustained notes (G, Fmaj<sup>7</sup>). The guitar tab shows a repeating pattern of chords with fingerings (e.g., 3, 0, 2, 0, 3, 2) across the strings.

Dmadd<sup>4</sup> Amadd<sup>4</sup> Em<sup>7</sup>

G

Fmaj<sup>7</sup>

Dmadd<sup>4</sup> Amadd<sup>4</sup> Em<sup>7</sup>

G

Fmaj<sup>7</sup>

liv-ing in a fan-ta-sy

world.

1.

Two staves of music for voice and guitar. The top staff shows a vocal line with a melodic line above it. The bottom staff shows a guitar tab with a six-string neck below it. The vocal line consists of eighth-note chords (Dmadd<sup>4</sup>, Amadd<sup>4</sup>, Em<sup>7</sup>) followed by sustained notes (G, Fmaj<sup>7</sup>). The guitar tab shows a repeating pattern of chords with fingerings (e.g., 3, 0, 2, 0, 3, 2) across the strings.

Dmadd<sup>4</sup> Amadd<sup>4</sup> Em<sup>7</sup>

G

Fmaj<sup>7</sup>

Dmadd<sup>4</sup> Amadd<sup>4</sup> Em<sup>7</sup>

G

Fmaj<sup>7</sup>

Two staves of music for voice and guitar. The top staff shows a vocal line with a melodic line above it. The bottom staff shows a guitar tab with a six-string neck below it. The vocal line consists of eighth-note chords (Dmadd<sup>4</sup>, Amadd<sup>4</sup>, Em<sup>7</sup>) followed by sustained notes (G, Fmaj<sup>7</sup>). The guitar tab shows a repeating pattern of chords with fingerings (e.g., 3, 0, 2, 0, 3, 2) across the strings.

Dmadd4 Amadd4 Em7 G Fmaj7 | 2.  
 Dmadd4 Amadd4 Em7 G Fmaj7  
 world. You're

T A B 3 0 5 3 0 2 0 2 0 3 2 1 3 5 3 0 5 3 0 2 0 2 0 3 2 1 3 2

Dmadd4 Amadd4 Em7 G Fmaj7 Dmadd4 Amadd4 Em7 G Fmaj7  
 liv-ing in a fan-ta-sy world. This

T A B 3 0 5 3 0 2 0 2 0 3 2 1 3 5 3 0 5 3 0 2 0 2 0 3 2 1 3 2

Outro Cm Gm/B♭ E♭ Cm Em  
 beau-ti - ful wo - rld.

T A B 3 1 0 1 0 0 6 5 0 3 1 0 1 3 0 0 2 0 3 2 1 3 0

Cm Gm/B♭ E♭ Cm Em

T A B 3 1 0 1 0 0 6 5 0 3 1 0 1 3 0 0 2 0 3 2 1 3 0

Cm      Gm/B♭      Eb      Cm      Em

Cm      Gm/B♭      Eb      Cm      Em      Cm      Gm/B♭      Eb      Cm

Em      Cm      Gm/B♭      Eb      Cm      Em

N.C.  
 can't read.      ad lib. fx

# IDIOTEQUE

S1, Mi

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

**J = 138**

**Intro** N.C. **Gm6** **E♭maj9** **Gm**

*7 bars Drums+fx*

**Verse** **Gm6** **E♭maj9** **Gm** **E♭maj9**

*Play 3 times* **12 bars solo Drums**

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

— and the child - ren first, — and the child - ren. I laugh un - til my head —  
— I have - n't seen e - enough, — you have - n't seen it. I laugh un - til my head —

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**Verse**      N.C.

(3.) Ice age com - ing, ice \_\_\_\_ age com - ing,  
 (4.) We're not scare - mon - ger - ing, \_\_\_\_\_ let this me hear - both sides, hap -

let me hear both sides,  
 let me hear both.  
 Ice We're not com - ing, ice -  
 pen - ing, hap - pen - ing.

age com - ing, throw it on the fire, — throw it on the fire, — throw it on the.  
 - ger - ing, — this is real - ly hap - pen - ing, — hap - pen - ing, —

Mo - bile's work - ing, mo - bile's chirp - ing. Take the mo - ney and run, —

**Chorus**



— take the mo - ney and run, — take the mo - ney. Here — I'm all - owed,



— ev - 'ry - thing all — of the time.



# MORNING BELL

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

# Do, Fa, Sol

A major

J=145

Am  
Amaj7

Solo drums + effects

Am  
Amaj7  
Am

Amaj7  
Gsus2  
D

Gsus2  
D

1. The



Am   
 Amaj7   
 Am 

Amaj7   
 Gsus2   
 D 

re - lease. me. re -

Gsus2   
 D   
 Am 

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

Amaj7   
 Am   
 Amaj7 

Where'd you park. the car?\_

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

Now I might as — well, — I

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

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

Round.

Cut the kids in half. — Cut the kids in half. —

Cut the kids in half. —

Am  Amaj7  Am 
  
 Dum dum— dum dum— dum dum— dum dum— dum

Amaj7  Am  Amaj7 
  
 dum dum— dum. Oh,— oh,—

Am  Amaj7  Am 
  
 oh,— oh,— oh,—

Amaj7  Am  Amaj7 
  
 oh,— oh,— oh.—

Am



Amaj7



Am



let ring...

TAB

10	7	0	0	7	0	10		11	9	0	0	9	0	2		10	7	0	0	7	0	10	10	7	0	10	10
----	---	---	---	---	---	----	--	----	---	---	---	---	---	---	--	----	---	---	---	---	---	----	----	---	---	----	----

TAB

Amaj7



Am



TAB

11	9	0	0	11	9	0	0	11	9	0	0	10	9	0	0	10	9	0	0	10	0	9	0	0
----	---	---	---	----	---	---	---	----	---	---	---	----	---	---	---	----	---	---	---	----	---	---	---	---

TAB

Amaj7



Am



TAB

7	6	0	0	7	6	0	0	7	0	9	0	10	9	0	0	10	9	0	0	10	0	9	0	0
---	---	---	---	---	---	---	---	---	---	---	---	----	---	---	---	----	---	---	---	----	---	---	---	---

TAB

A musical score for "Gtr 2 plays ad lib. w/effects" across six staves. Each staff begins with a treble clef, a key signature of A major (two sharps), and a common time signature. The first staff starts with an Amaj7 chord (chord diagram: x o | # # # #) followed by a measure of rest. The second staff starts with an Amaj7 chord (chord diagram: x o | # # # #) followed by a measure of rest. The third staff starts with an Amaj7 chord (chord diagram: x o | # # # #) followed by a measure of rest. The fourth staff starts with an Amaj7 chord (chord diagram: x o | # # # #) followed by a measure of rest. The fifth staff starts with an Amaj7 chord (chord diagram: x o | # # # #) followed by a measure of rest. The sixth staff starts with an Amaj7 chord (chord diagram: x o | # # # #) followed by a measure of rest. The bass line consists of eighth-note patterns on the bass staff, primarily using notes B, C, D, E, and G. Measures 2-4 of each staff feature sustained notes on the bass strings with grace note slurs. Measures 5-6 of each staff show more complex bass patterns.

# MOTION PICTURE SOUNDTRACK

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

Freely  $\text{♩} = \text{c.} 50$

Intro



Verse



1. Red wine and sleep - ing pills— help me get back to your—



arms.

Cheap

sex

and sad

films

Bm

C

help me get — where — I be - long. — I think you're cra -

{

**Chorus**

Em

C

G

D/F#

Em

C

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

{

rall.

**Verse**

G

D/F#

G

C

may - - be. Stop send - ing let - - - ters,—

{

Bm



let - ters— al - ways— get burned.—

It's not like the

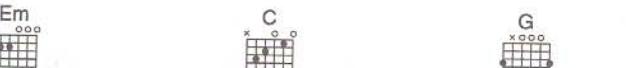
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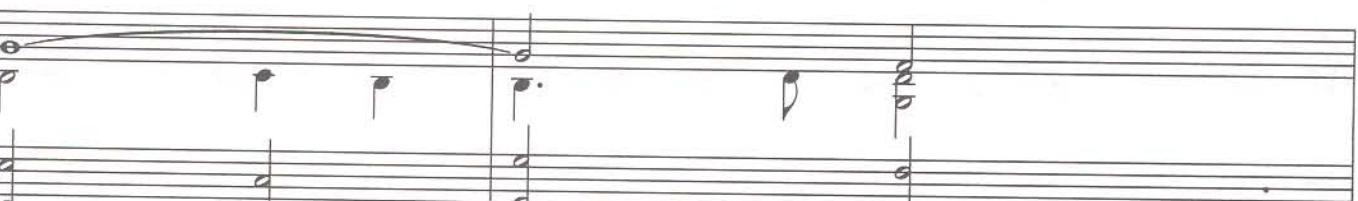



  
 mo - vies. They fed us on— lit - tle white lies. I think you're cra -



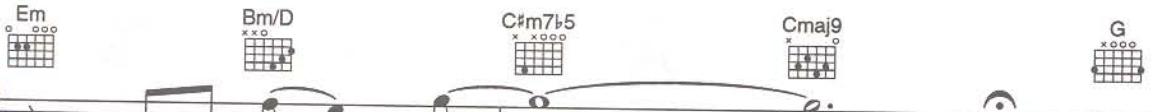
**Chorus**

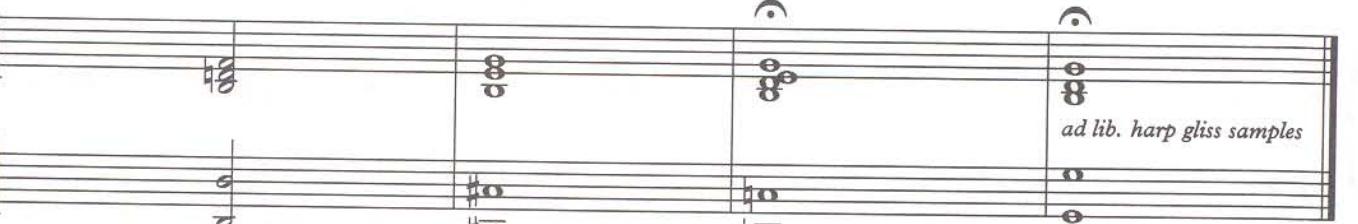

  
 - - zy, may - - - be. I think you're cra -




  
 - - zy, may - be. I will see you




  
 in the next— life.


  
*ad lib. harp gliss samples*



EVERYTHING IN ITS RIGHT PLACE  
KID A  
THE NATIONAL ANTHEM  
HOW TO DISAPPEAR COMPLETELY  
TREEFINGERS  
OPTIMISTIC  
IN LIMBO  
IDIOTEQUE  
MORNING BELL  
MOTION PICTURE SOUNDTRACK



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