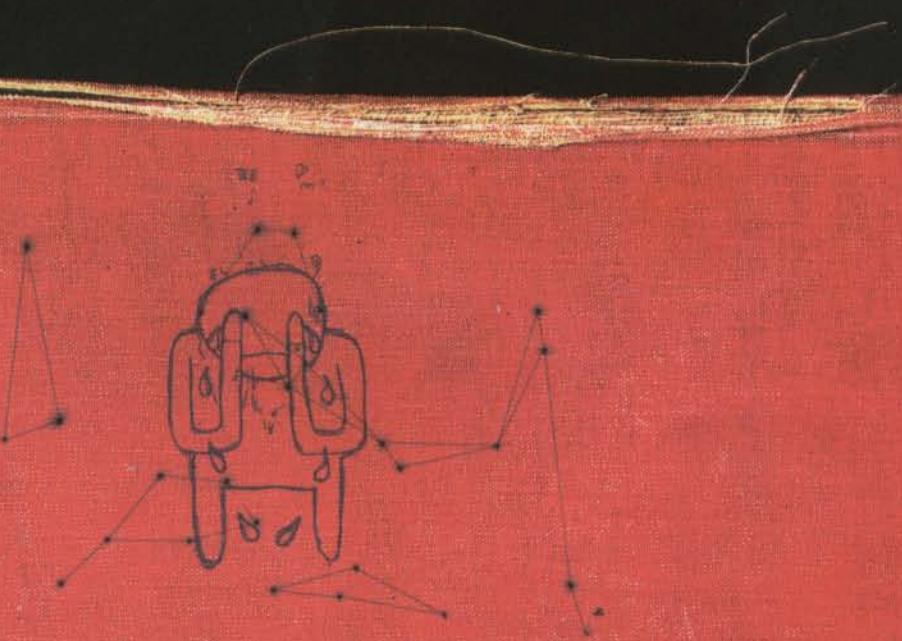


RADIOHEAD
AMNESIAC

GUITAR TABLATURE VOCAL



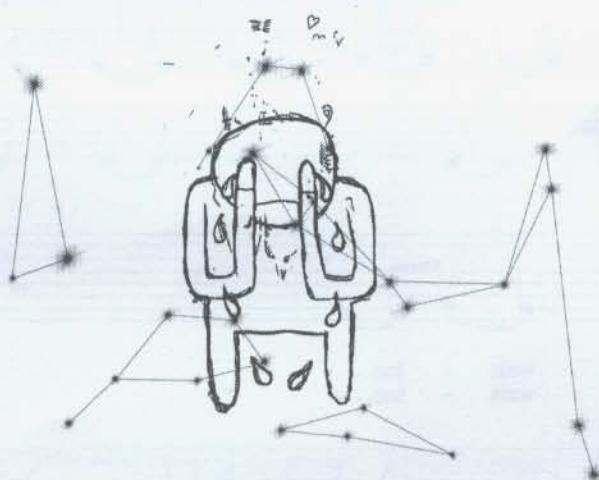
AMNESIAC

RADIOHEAD

GUITAR TABLATURE VOCAL

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PUBLISHED 2002
© INTERNATIONAL MUSIC PUBLICATIONS LTD
GRIFFIN HOUSE 161 HAMMERSMITH ROAD LONDON W6 8BS ENGLAND

EDITED BY CHRIS HARVEY
DESIGN BY STANLEY & TCHOCH
MUSIC ARRANGED BY ARTEMIS MUSIC LTD

PACKT LIKE SARDINES IN A CRUSHD TIN BOX

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

 = 124

Intro:



18 bars Drums 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
After

2^o w/gate fx

life years flashed of before your eyes, nothing came. you And you

2^o w/Gtr. fx

real - 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,— 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

106 (Measure 3)

F# Gmaj7 A6 Gmaj7 G

mp

F# Gmaj7 A6 Gmaj7

Ooh, ooh, 3

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

F#m Eadd9 Gmaj7
  

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

F# Gmaj7 A6 Gmaj7 F#

Ooh, _____ ooh, _____

Gmaj7 A6 Gmaj7 F#

*D. % al Coda
(with repeats)*

oooh. _____

F#m Eadd9 Gmaj7 F#

⊕ Coda

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

1, 2.

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.

12 bars ad lib. fx

Synth. glissando fx

Repeat to fade

3 bars Drum loop & fx fx

Synth. tape loop

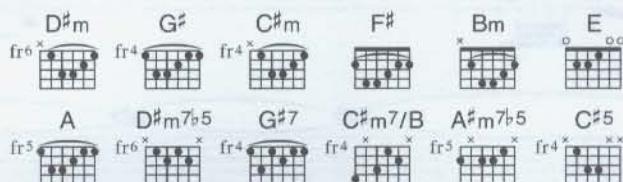
Verse 3:

There are doors that lock
And doors that don't

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

YOU AND WHOSE ARMY?

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



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

C♯5 E F♯ C♯5 E

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

TAB

6 6 1 1 | 3 3 3 6 | 9 9 9 | 9 8 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 |
 0 0 2 2 | 2 2 2 2 | 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.

mf
let ring...

a tempo $\text{♩} = 104$

Elec. Gtr. 1

1.

2.

Verse:

1. I might — be wrong,
(2.) I do?

I might — be wrong,
What would I do?

I could have
if I

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.

2. What would

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. The score consists of two staves: a treble clef staff above and a standard six-string guitar staff below. The TAB staff shows fingerings and string numbers (e.g., 1, 3, 5) corresponding to the notes on the staff. The music includes sustained notes and eighth-note patterns. The TAB staff has 'TAB' written vertically on the left.

Ah, _____ ah, _____

TAB

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

Musical score and TAB for guitar. The score consists of two staves: a treble clef staff above and a standard six-string guitar staff below. The TAB staff shows fingerings and string numbers (e.g., (0), 3, 0, 3) corresponding to the notes on the staff. The music includes eighth-note patterns and sustained notes. The TAB staff has 'TAB' written vertically on the left.

ah, _____

TAB

(0) 3 0 3

Musical score and TAB for guitar. The score consists of two staves: a treble clef staff above and a standard six-string guitar staff below. The TAB staff shows fingerings and string numbers (e.g., 0, 3/5, 3) corresponding to the notes on the staff. The music consists of sustained notes.

Musical score and TAB for guitar. The score consists of two staves: a treble clef staff above and a standard six-string guitar staff below. The TAB staff shows fingerings and string numbers (e.g., 0, 3/5, 3, 0, 3/5, 3, 0, 3/5, 3, 0, 3/5, 3, 0, 3/5, 3, 0, 0) corresponding to the notes on the staff. The music consists of eighth-note patterns.

TAB

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

Musical score and TAB for guitar. The score consists of two staves: a treble clef staff above and a standard six-string guitar staff below. The TAB staff shows fingerings and string numbers (e.g., 0, 3/5, 3, 0, 3/5, 3, 0, 3/5, 3, 0, 3/5, 3, 0, 0) corresponding to the notes on the staff. The music consists of sustained notes.

Musical score and TAB for guitar. The score consists of two staves: a treble clef staff above and a standard six-string guitar staff below. The TAB staff shows fingerings and string numbers (e.g., 0, 3/5, 3, 0, 3/5, 3, 0, 3/5, 3, 0, 3/5, 3, 0, 2, 0) corresponding to the notes on the staff. The music includes eighth-note patterns and a grace note indicated by a greater than sign (>).

TAB

0 3/5 3 0 3/5 3 0 3/5 3 0 3/5 3 0 2 0

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,—

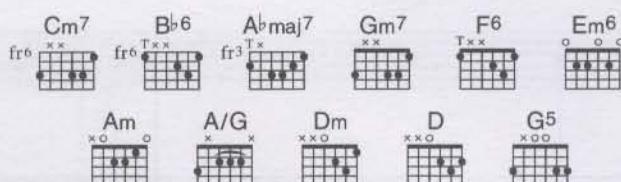
G D G D G D G D

(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 TAB for electric guitar 1. The score shows a treble clef, a key signature of one flat, and a 4/4 time signature. The TAB shows the strings (T, A, B) and frets for each measure. Measure 1: 8-8-8-8. Measure 2: 7-7-8-8-7. Measure 3: 5-5-4-4-5.

Continuation of the musical score and TAB for electric guitar 1. The score shows a treble clef, a key signature of one flat, and a 4/4 time signature. The TAB shows the strings (T, A, B) and frets for each measure. Measure 1: 5-5-5-5. Measure 2: 4-5-5-5. Measure 3: 4-3-3-3. Measure 4: 2-2-3-3-2.

Em6

Final section of the musical score and TAB for electric guitar 1. The score shows a treble clef, a key signature of one flat, and a 4/4 time signature. The TAB shows the strings (T, A, B) and frets for each measure. Measure 1: 0-0-3-2. Measure 2: 0-2-2-2. Measure 3: 0-2-0-3-2. Measure 4: 2-2-0-2-0. The text 'end Fig. 1' is located at the end of the score.

Verse: Cm⁷B♭⁶A♭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:

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

F⁶Em⁶

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

TAB notation below the staff:

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

1.

2.

Em⁶

So

TAB notation below the staff:

A	0	2	2	2	2	2	0	2	0	2	0	0	2	2	0	4	0	0	0	0
B							2	3		0			2	2	0	4	0	0	0	

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 3 0 1 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	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	5	0
A							
B							3

TAB notation for the second staff:

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

TAB notation for the second staff:

	0	2	0	2	0	0	2
T	0	2	0	2	0	0	2
A							
B							

Fig. 2

Cm7

Elec. Gtr. 1

Fig. 4

Am A/G Dm D

Elec. Gtr. 4

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 common time signature. It contains a melody line of eighth notes. The bottom staff is a TAB staff with six horizontal lines representing the strings of an electric guitar. The TAB staff includes vertical tick marks above the strings to indicate where to pluck them. Below the TAB staff are the letters T, A, and B, likely indicating the tuning of the strings.

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 strings):

3 3 3	3 0 0	3 0 0	3 3 3	0 0	1	0 0	1	4 0 4 2 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 "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 strings):

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

Instr: Cm7 B♭6 Amaj7

Sheet music and tablature for electric 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 strings):

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 "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 strings):

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 electric guitar part 3. 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 strings):

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

3. I

end Fig. 3

Acous. Gtr. 2

Φ Coda Em6

Elec. Gtr. 1

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

TAB

Fig. 5

Em6

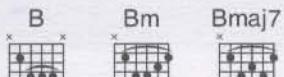
Elec. Gtr. 3

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



$\text{♩} = 71$

B

Gtr.



String Synth.

Musical score for Gtr. and Bass. The Gtr. part consists of two staves, each with a treble clef, a key signature of four sharps, and a common time signature. The first staff has a fermata over the first note. The Bass part is on a single staff with a bass clef, a key signature of four sharps, and a common time signature. It features eighth-note patterns.

Bm

Cont. rhy. simile

Continuation of the musical score in Bm. The Gtr. part continues with eighth-note patterns. The Bass part follows the same eighth-note pattern as the previous section. The vocal line begins with "There are bet-

Continuation of the musical score in Bm. The Gtr. part continues with eighth-note patterns. The Bass part follows the same eighth-note pattern as the previous section. The vocal line continues from the previous section.

B

Bm

- - ter things -

to talk a - bout,

Continuation of the musical score in B and Bm. The Gtr. part features a melodic line with eighth-note patterns. The Bass part follows the same eighth-note pattern as the previous section. The vocal line continues from the previous section.

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

Bm B Bm

The sheet music consists of four staves. The top staff is musical notation in G major (one sharp) with a common time signature. The second staff is tablature for a six-string guitar, showing fingerings and a '1/2' grace note indicator. The third staff is musical notation in G major with a common time signature. The bottom staff is tablature for a six-string guitar, showing fingerings and a '1/2' grace note indicator. The lyrics 'et down?' appear under the third staff, and 'Why don't you qui-' appears under the bottom staff. The music includes various rhythmic patterns, including eighth-note chords and sixteenth-note runs.

N.C.

Synth. Gtr. tacet

Bass > *mp*

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.

Bm

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

B

We are the dol-lars and cents.—

TAB

Bm

Repeat ad lib. to fade

TAB

B

TAB

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 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*. 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*.

Continuation of the 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*. 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*.

Continuation of the 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*. 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: "G#", "N.C.", and "Synth. choir".

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," followed by a measure with a "3" above it.

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. Once Well of course I'd like to

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

3

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,—

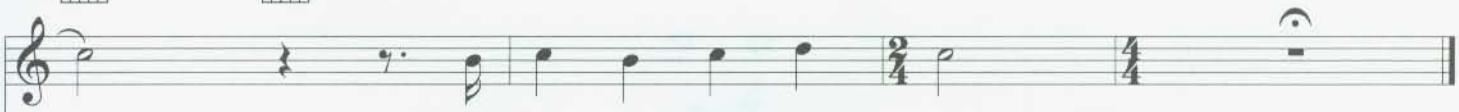
E E7 F C C/B

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

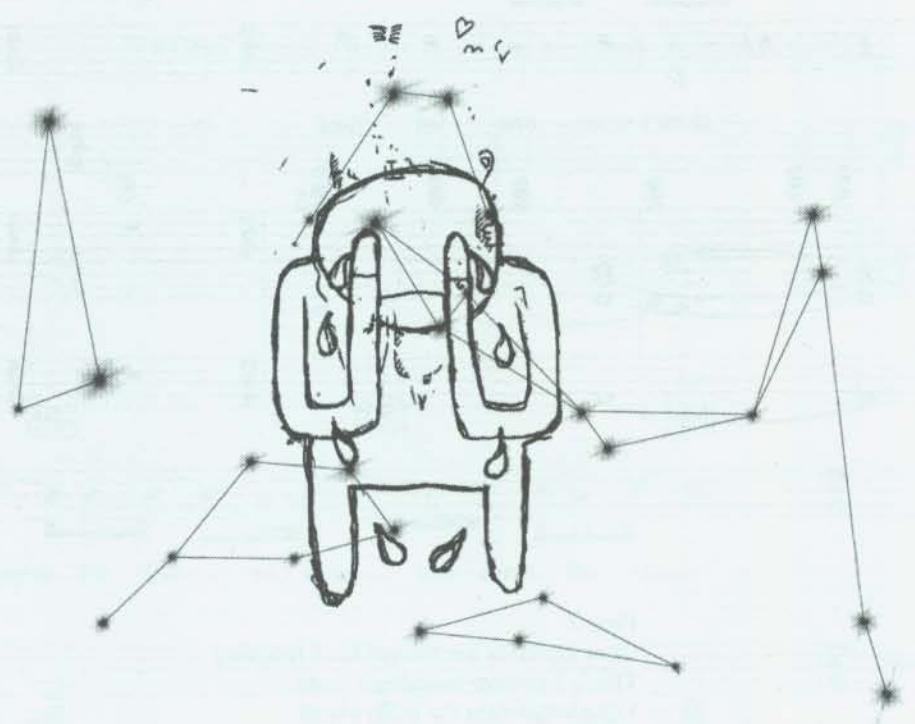


there's some - one list - 'ning in.

Verse 3:

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

Well of course *etc.*



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M 57021 1487

Printed in the EU

Published by International Music Publications Ltd,
181 Hammett Road London W8 8B

