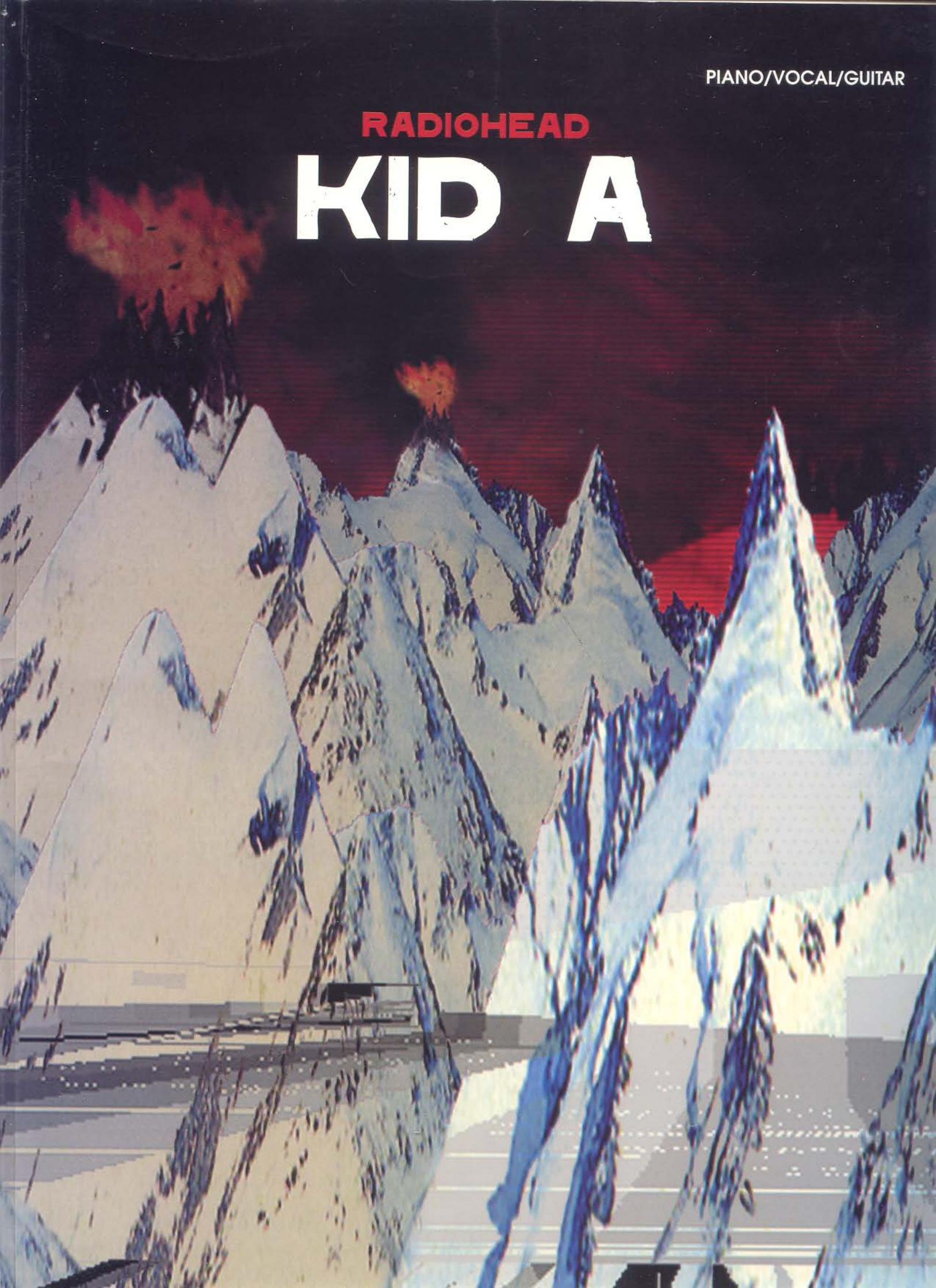


PIANO/VOCAL/GUITAR

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>

C D<sub>b</sub>maj13 Cm/E<sub>b</sub> play 3 times C D<sub>b</sub>maj13

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

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

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

eve - ry - thing,

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



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,

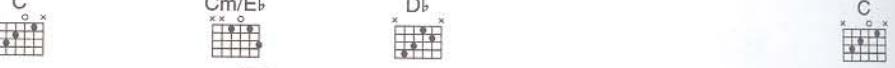
Cm/E♭  C  D♭maj13  Cm/E♭ 
  
 in its right place, right

Verse

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

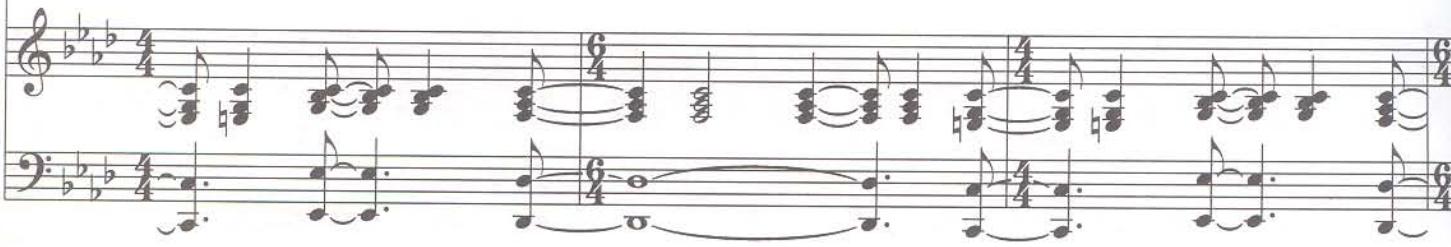
Cm/E♭                      D♭  

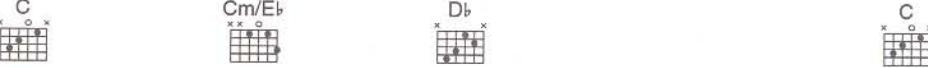

- ours in my head. There are two col - ours in my head.  


C                      Cm/E♭                      D♭                      C  


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


Cm/E♭                      D♭                      C                      Cm/E♭                      D♭  


— you tried to say? — Tried to say?  


C                      Cm/E♭                      D♭                      C  


Tried to say?  


Cm/E♭      D♭      C      Cm/E♭  


Tried\_ to say? Tried\_ to say?

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


Bridge      E♭add9      F      C      D♭maj13      E♭add9  


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


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 for the first section of the solo, showing chords F, C, Dmaj13, Ebadd9, F, C, and Dmaj13. The bass line consists of eighth-note patterns.

**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 is 4/4.

Eadd9  
x o x x 3

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.)

F/A      Gm/B♭      Am/C      Gm/B♭

Play 4 times

Piano (elec.)

mf w/echo

Verse

I      slip \_\_\_\_\_ a - way. \_\_\_\_\_

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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

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#).

Dynamics: p, f, ff.

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

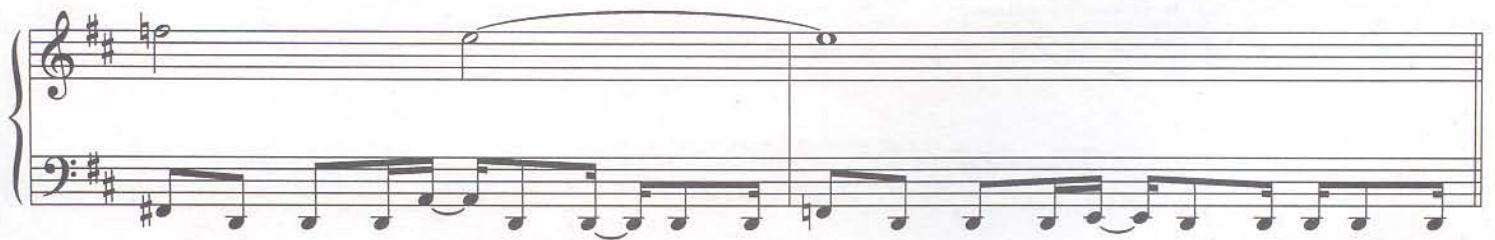
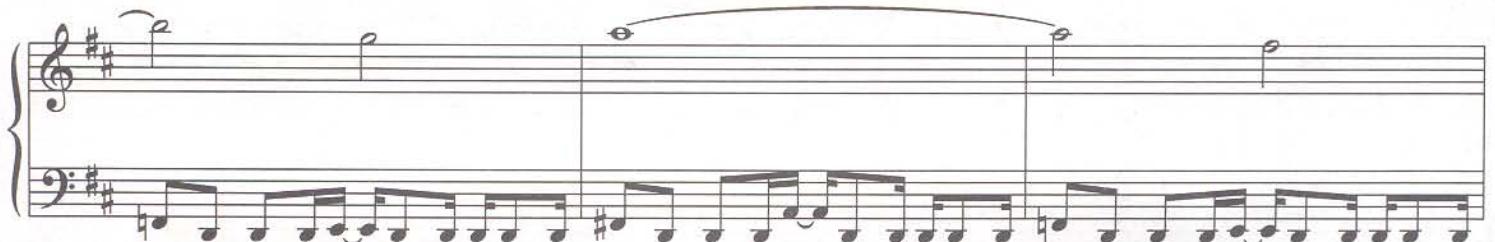
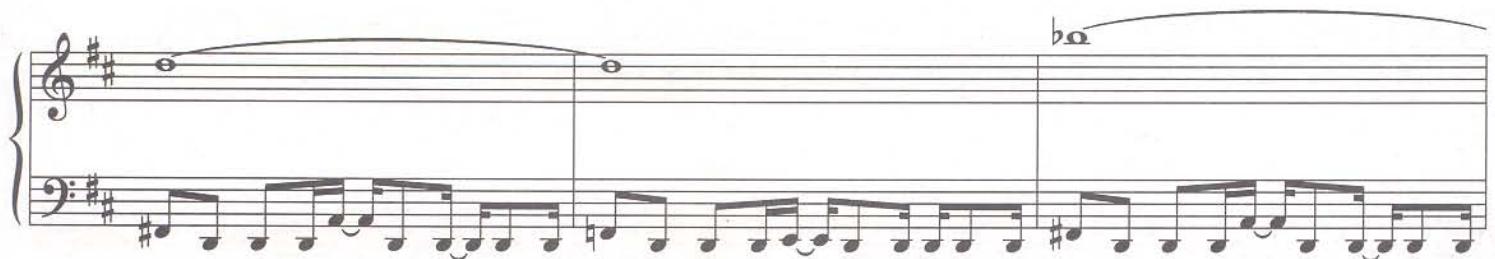
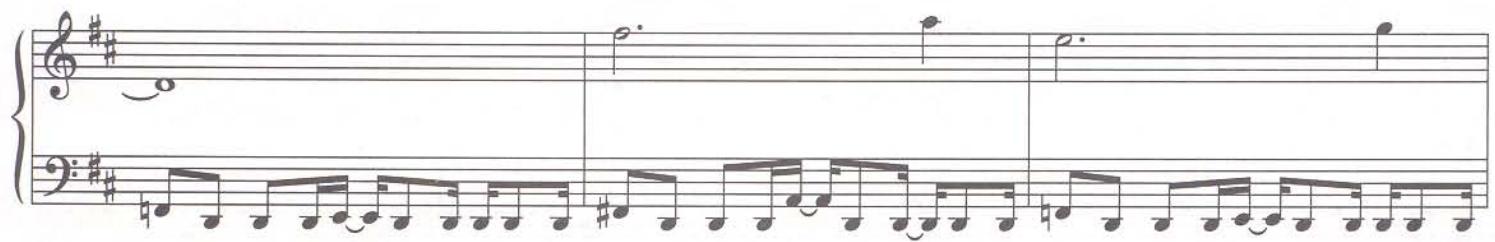
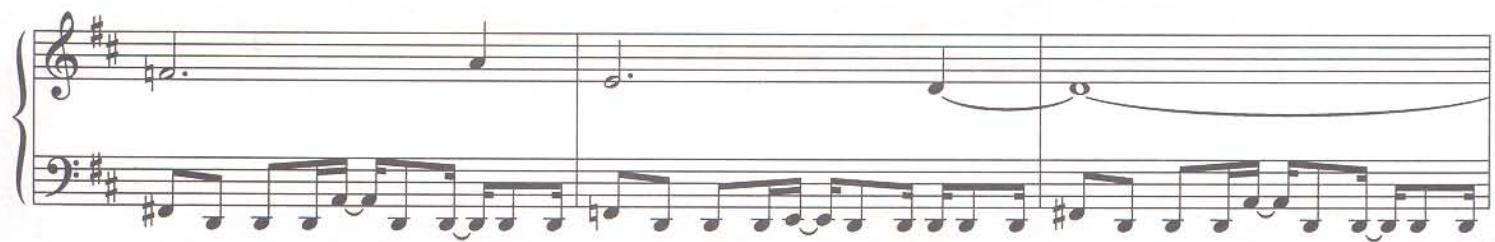
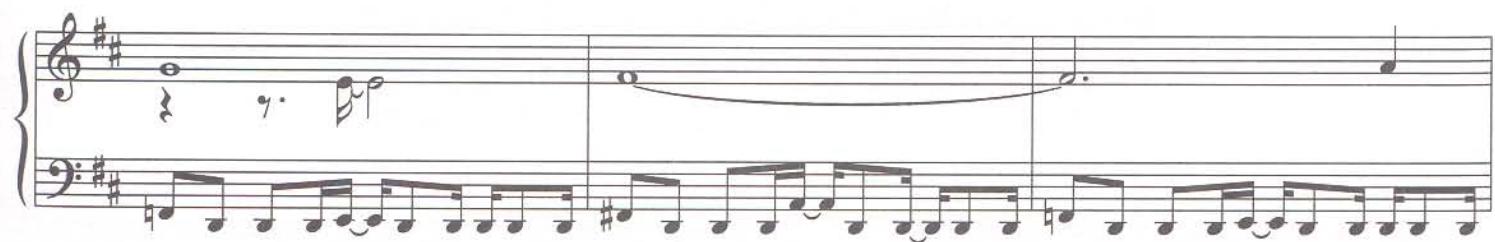
Bass staff: Key signature of one sharp (F#).

Dynamics: f, ff.

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

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

Dynamics: ff, 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.

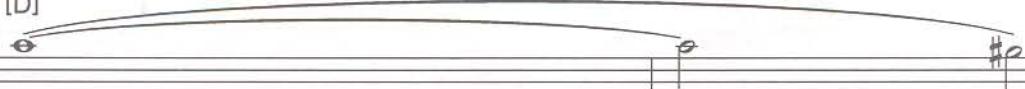
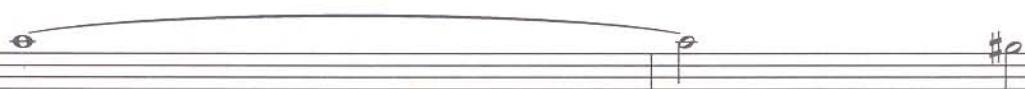
Musical score page 18, measures 13-15. Treble and bass staves in G major. Treble staff has sustained notes and a fermata. Bass staff has eighth-note patterns.

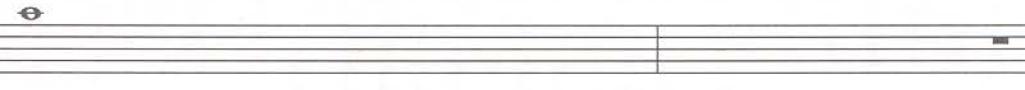
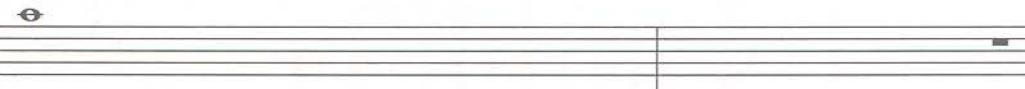
It's hol - ding on.

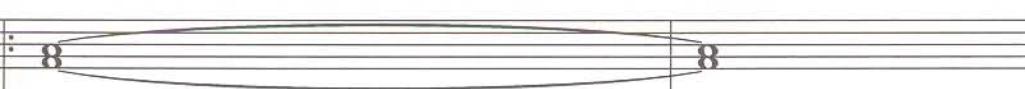
Musical score page 18, measures 19-21. Treble and bass staves in G major. Treble staff has sustained notes and a fermata. Bass staff has eighth-note patterns.

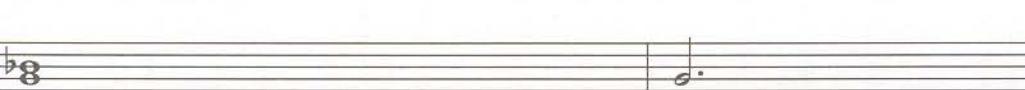

**D**  

**C7/D**  
 Treble clef, key signature of two sharps.  
 Bass clef, key signature of two sharps.  
 Brass: sustained notes on the first and third strings.

**[D]**  
  
*Ah.*  
  
*Ah.*  
 Bass: eighth-note pattern.

  
*Ah.*  
  
 Bass: eighth-note pattern.

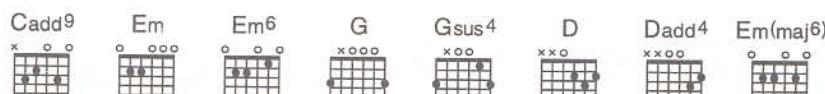
  
**8**  
  
 Bass: eighth-note pattern.

*Repeat ad lib.*  
  
**B-flat**  
  
 Bass: eighth-note pattern.

# 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 section. 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 (e.g., 3, 0, 0, 0, 0, 3) and downstrokes (v) under the strings.

Em Em<sup>6</sup>

Sheet music and guitar tab for the second verse section. The vocal line continues with "not I" and "me please." The guitar part features a more complex strumming pattern with varying dynamics indicated by dots and slurs. The tablature shows fingerings (e.g., 0, 0, 0, 0, 0, 0) and downstrokes (v) under the strings.

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 chords and sixteenth-note patterns. The tablature shows fingerings (e.g., 0, 0, 0, 0, 0, 0) and downstrokes (v) under the strings.

Cadd9

Sheet music and guitar tab for the final section. The vocal line concludes with "(2.) walk through walls," followed by a melodic line. The guitar part ends with a final strumming pattern. The tablature shows fingerings (e.g., 3, 0, 0, 0, 0, 3) and downstrokes (v) under the strings.

Em

Em<sup>6</sup>

I'm not

Gtr. 1

TAB

Gsus<sup>4</sup>

Em

Em<sup>6</sup>

this is - n't \_\_\_\_\_ hap - pen - ing.

Gtr. 2

*8va*

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>

The musical score consists of three measures. The first measure has a single note on the third line of the staff. The second measure starts with a vertical bar line, followed by a bass clef, a key signature of one sharp, and a time signature of 6/8. It contains six notes: the first is on the fourth line, the second is on the third line, the third is on the second line, the fourth is on the first line, the fifth is on the second line, and the sixth is on the first line. The third measure starts with a vertical bar line, followed by a bass clef, a key signature of one sharp, and a time signature of 9/8. It contains nine notes: the first is on the fourth line, the second is on the third line, the third is on the second line, the fourth is on the first line, the fifth is on the second line, the sixth is on the first line, the seventh is on the second line, the eighth is on the first line, and the ninth is on the second line. Below the staff, the lyrics "The mo - ment's al - rea-dy passed," are written in a cursive font.

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								

lights works and and blown hurr



Em Em6 G

I'm not here,

TAB:

Gsus4 G Gsus4

I'm not

TAB:

Em Em6 Em Em6

here. Ah.

Gtr. 2

8va

TAB:

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 for the first two chords, and 17-14, 14-11 for the last two chords.

Musical score and TAB for guitar. The score consists of two staves. The top staff shows a treble clef, a key signature of E major (two sharps), and four measures of music. The first measure is labeled 'Em' above the staff. The second measure is labeled 'Em6'. The third measure is labeled 'Em'. The fourth measure is labeled 'Em6'. The lyrics 'Ah.' are written below the staff in the second and fourth measures. The bottom staff shows a bass clef and four measures of music. The first measure has a dashed line above it labeled '8va'. The second measure has a dashed line above it labeled '8va'. The third measure has a dashed line above it labeled '8va'. The fourth measure has a dashed line above it labeled '8va'. The TAB part shows six strings and four measures. The first measure has two horizontal lines with the numbers '17' and '14' above them. The second measure has two horizontal lines with the numbers '14' and '11' above them. The third measure has two horizontal lines with the numbers '17' and '14' above them. The fourth measure has two horizontal lines with the numbers '14' and '11' above them. The letters 'T', 'A', 'B' are on the far left.

D Dsus4 D

Gtr. 1

TAB

Dadd4 Em Ah.

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

Em Em<sup>6</sup> Em

TAB

# 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 note value of 3. The second staff shows a treble clef, a key signature of F# major, and a common time signature. It features a guitar chord diagram for E6 at the end. 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 note value of 2. The fourth staff shows a treble clef, a key signature of F# major, and a common time signature. It features a guitar chord diagram for C#add9 at the end. The fifth staff shows a treble clef, a key signature of F# major, and a common time signature. The bottom staff shows a bass clef, a key signature of F# major, and a common time signature.

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Badd9

B9sus4

Badd9

F#6

E6

D#add9

F#6

G#6

F#6/9

31

## OPTIMISTIC

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

Am/D      Bm/D      Dadd9      B $\flat$ 6/D      C/D      D%      Dm  
 fr9 $\circ$  $\times$  $\times$  x      fr11 $\circ$  $\times$  $\times$  x      fr7 $\circ$  $\circ$  $\circ$  o      fr6 $\circ$  $\circ$  $\circ$  o      fr9 $\circ$  $\circ$  $\circ$  o      fr7 $\circ$  $\circ$  $\circ$  o      fr7 $\circ$  $\times$  $\times$  x  
 C/D\*      Em/D      D      Am      Asus2      Gm%      Gm      D\*  
 fr5 $\circ$  $\times$  $\times$  x      fr9 $\circ$  $\times$  $\times$  x      fr7 $\circ$  $\times$  $\times$  x      fr9 $\circ$  $\times$  $\times$  x      fr9 $\circ$  $\times$  $\times$  x      fr8 $\times$  $\circ$  $\circ$  x      fr7 $\circ$  $\times$  $\times$  x

⑥ = D

$\text{♩} = 54$

Intro      Am/D      Bm/D      Dadd9

B $\flat$ 6/D      C/D      D%

Am/D      Bm/D      Dadd9

B♭6/D      C/D      D%

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

T A B

(7) 7 7 7 5 5 5 5 5 5 9 9 9 7 7 7 7 7 7 7  
0 0 0 8 8 8 0 7 7 7 0 0 0 0 10 10 10 0 9 9 9 9 9 9  
The

Dm C/D Em/D D

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

T A B

7 7 7 5 5 5 5 5 5 9 9 9 7 7 7 7 7 7 7  
0 0 0 8 8 8 0 7 7 7 0 0 0 0 10 10 10 0 9 9 9 9 9 9  
The

Dm C/D Em/D D

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

T A B

7 7 7 5 5 5 5 5 5 9 9 9 7 7 7 7 7 7 7  
0 0 0 8 8 8 0 7 7 7 0 0 0 0 10 10 10 0 9 9 9 9 9 9  
The

Dm C/D Em/D D

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

T A B

7 7 7 5 5 5 5 5 5 9 9 9 7 7 7 7 7 7 7  
0 0 0 8 8 8 0 7 7 7 0 0 0 0 10 10 10 0 9 9 9 9 9 9  
The

## 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

best you can— is good

en - ough..

Gtr. 3 (elec.)

let ring...

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.



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

Oh...

Em/D                    D                    Dm                    C/D

Verse  
 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

3. I'd real - ly like to help— you man,— I'd

Dm                    C/D                    Em/D                    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

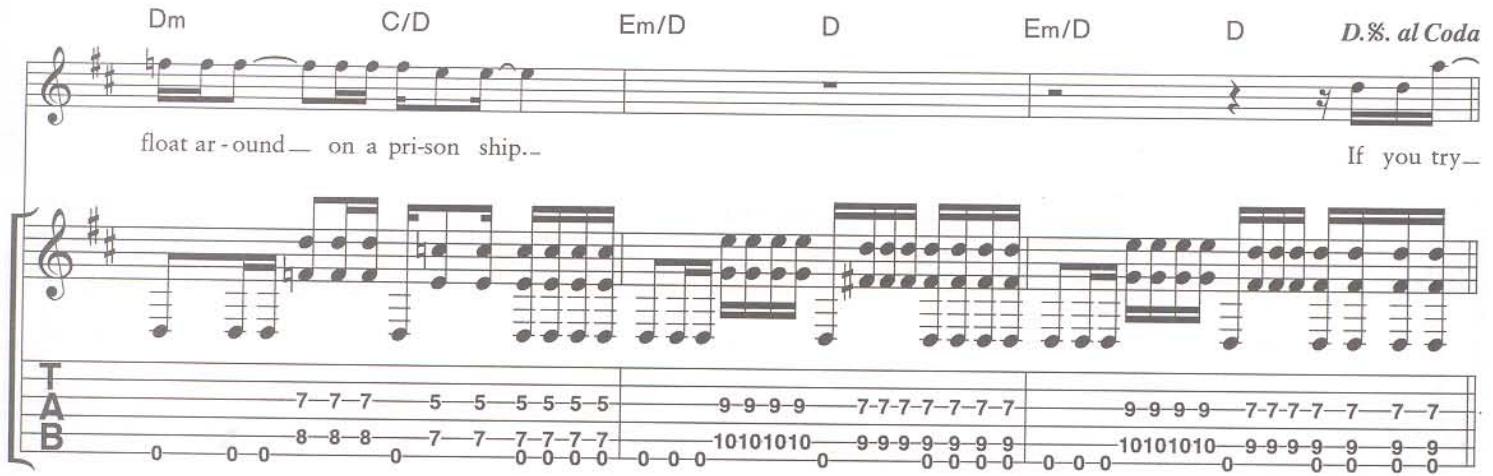
real - ly like to help— you man.

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 0 0 0  
 9 9 9 9 9 9 9 10 10 10 10 0 9 9 9 9 9 9  
 0 0 0 0 0 0 0 0 0 0 0 0

Ner - vous messed up mar - rion - ette—

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

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

**TAB**

```

    7   7   7   5   5   5   5   5   5   5   9   9   9   7   7   7   7   7   7   7
    0   0   0   8   8   8   0   7   7   7   0   0   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   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   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   0   0   10  10  10  0   9   9   9   9   9   9
  
```

ah,

Dm C/D\* Em/D D

**TAB**

```

    7   7   7   5   5   5   5   5   5   5   9   9   9   7   7   7   7   7   7   7
    0   0   0   8   8   8   0   7   7   7   0   0   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   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   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   0   0   10  10  10  0   9   9   9   9   9   9
  
```

ah,

Dm C/D\* Em/D D

**TAB**

```

    7   7   7   5   5   5   5   5   5   5   9   9   9   7   7   7   7   7   7   7
    0   0   0   8   8   8   0   7   7   7   0   0   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   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   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   0   0   10  10  10  0   9   9   9   9   9   9
  
```

oh,

Dm C/D\* Em/D D

**TAB**

```

    7   7   7   5   5   5   5   5   5   5   9   9   9   7   7   7   7   7   7   7
    0   0   0   8   8   8   0   7   7   7   0   0   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   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   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   0   0   10  10  10  0   9   9   9   9   9   9
  
```

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

Musical score and tablature for guitar. The score consists of two staves: a treble clef staff above and a six-string guitar staff below. The treble clef staff shows a continuous eighth-note melody. The guitar staff shows the corresponding fingerings (3, 0, 2, 0, 3, 2) and string numbers (5, 5, 0, 2, 0, 3). The tablature is divided into two measures by vertical bar lines.

Dmadd4 Amadd4 Em7

G

Fmaj7

Dmadd4 Amadd4 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

Cm Gm/B♭ E♭ C C/E

no - where - to hide.  
don't both - er me.Trap doors - that op -  
I've lost my way,

Cm Gm/B♭ E♭ C C/E

en, — I've spir - ral - down.  
— — — — I've spir - ral - down.

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 eighth-note chords. A brace groups the first two measures of the vocal line. The lyrics "You're" are written at the end of the vocal line.

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 eighth-note chords. The lyrics "You're" are written at the end of the vocal line.

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

G

Fmaj<sup>7</sup>

1.  
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.

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 eighth-note chords. The lyrics "world." are written at the end of the vocal line.

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

G

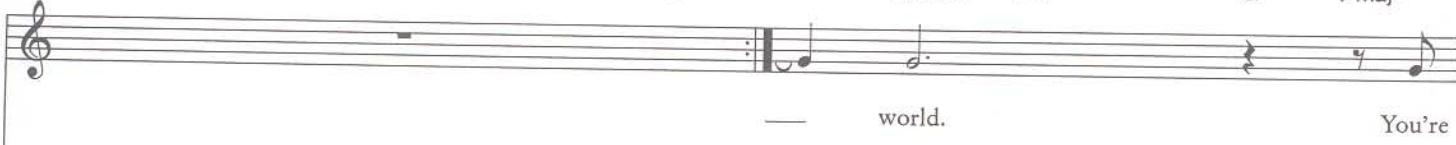
Fmaj<sup>7</sup>

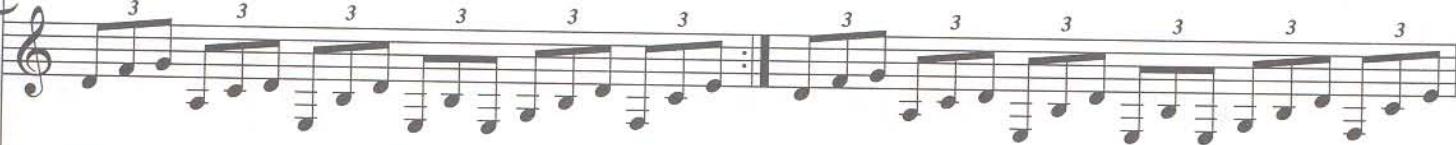
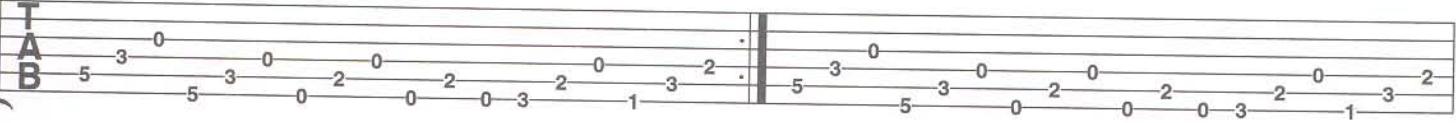
Dmadd<sup>4</sup> Amadd<sup>4</sup> Em<sup>7</sup>

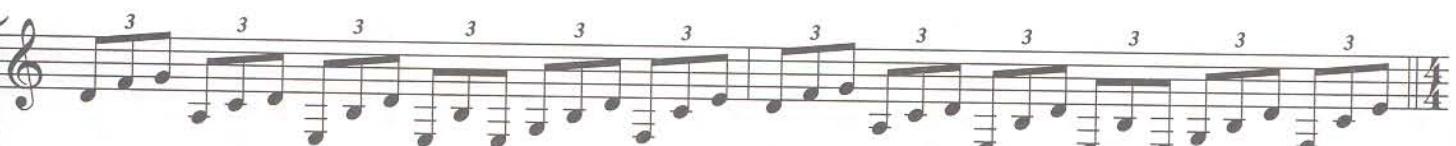
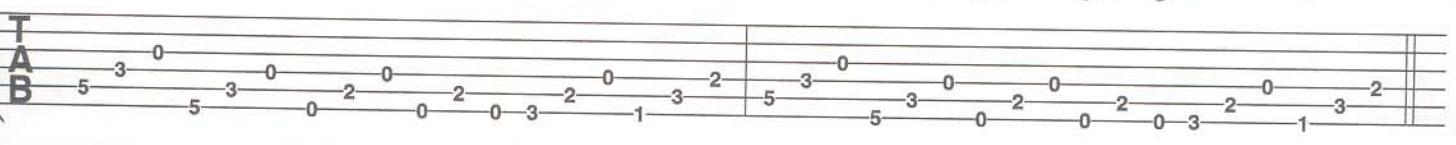
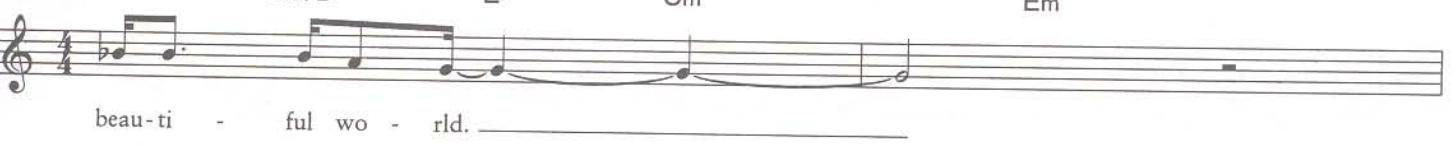
G

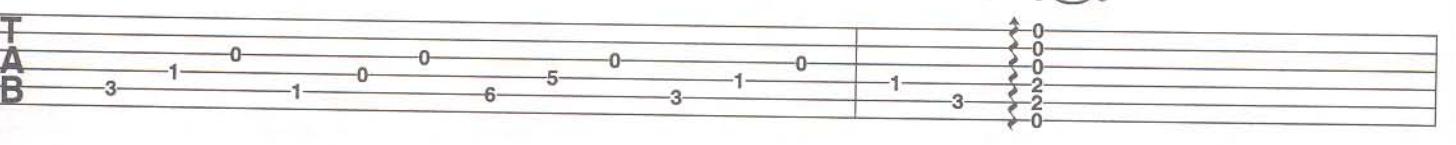
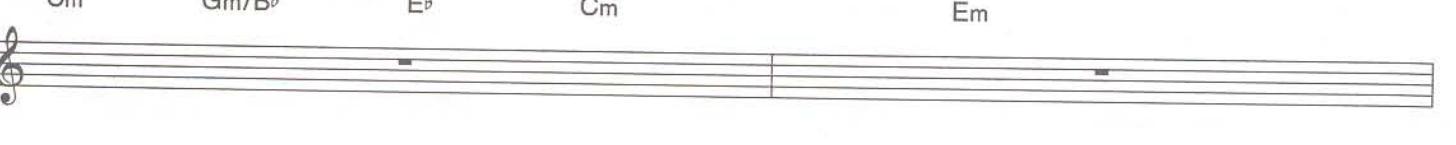
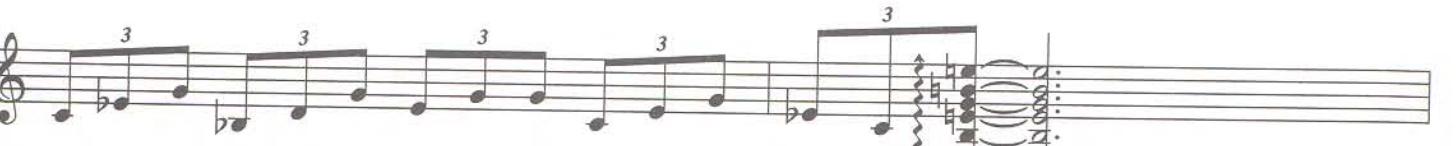
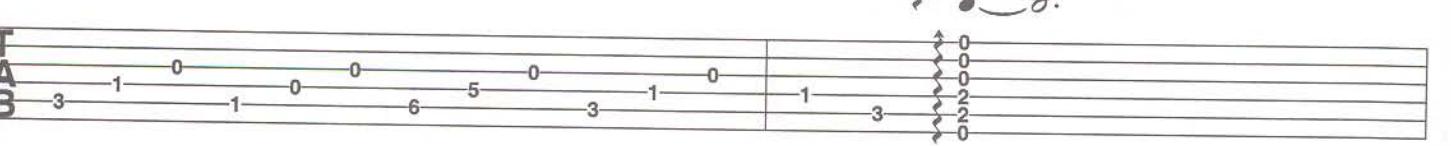
Fmaj<sup>7</sup>

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 eighth-note chords.

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

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

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

  
  
 Cm Gm/B♭ E♭ Cm Em  
  
  


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 —

The musical score consists of two staves of music. The top staff is for a treble clef instrument (likely piano or guitar) and the bottom staff is for a bass clef instrument (likely bass guitar or double bass). The music is in 4/4 time. Chords indicated include Gm6, E♭maj9, and Gm. Dynamics such as 'mf' (mezzo-forte) and 'f' (forte) are used. The score includes lyrics for a verse, with options 1 and 2 provided. It also includes instructions for a drum solo ('12 bars solo Drums') and a section to be played 3 times ('Play 3 times'). Chord diagrams are shown above the staff at various points.

Gm  E♭maj9 

comes off, I swal - low 'til I burst, un - til I burst, un - til I.  
 comes off, wo-men and child - ren first, and child - ren first, and child - ren.

**Chorus**

Gm6  E♭maj9  Gm  E♭maj9 

Here — I'm all - owed, ev - 'ry-thing-all — of the time.

**Verse** N.C.

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

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

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.

Gm6  Ebmaj9  Gm  Ebmaj9 

Here ————— I'm all - owed, ————— ev - 'ry - thing all ————— of the time. —————

*N.C.*

*Solo Drums*

*Solo Drums + fx*

*Ad lib. Samples*

Gm6  Ebmaj9  Gm 

*Ebmaj9*  *Gsus2*  *Play 5 times*



# 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

Handwritten musical score for 'Morning Bell'. The score consists of two staves: treble and bass. The key signature is A major (two sharps). The tempo is J=145. The first measure shows a piano introduction with a dynamic of 4. The second measure starts with a vocal entry in A major. The third measure shows a piano entry in Amaj7. The fourth measure returns to A major. The fifth measure shows a piano entry in Amaj7. The sixth measure returns to A major.

Handwritten musical score for 'Morning Bell'. The score consists of two staves: treble and bass. The key signature is A major (two sharps). The first measure shows a piano entry in Amaj7. The second measure shows a vocal entry in Amaj7. The third measure shows a piano entry in Am. The fourth measure returns to Amaj7. The fifth measure shows a piano entry in Am. The sixth measure returns to Amaj7.

Handwritten musical score for 'Morning Bell'. The score consists of two staves: treble and bass. The key signature is A major (two sharps). The first measure shows a piano entry in Amaj7. The second measure shows a vocal entry in Gsus2. The third measure shows a piano entry in D. The fourth measure returns to Gsus2. The fifth measure shows a piano entry in D. The sixth measure returns to Gsus2.

Handwritten musical score for 'Morning Bell'. The score consists of two staves: treble and bass. The key signature is A major (two sharps). The first measure shows a piano entry in Gsus2. The second measure shows a vocal entry in D. The third measure shows a piano entry in D. The fourth measure returns to Gsus2. The fifth measure shows a piano entry in D. The sixth measure returns to Gsus2.

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

Gtr 2 plays ad lib. w/effects

The musical score consists of six staves of music for Gtr 2. Each staff begins with a treble clef, a key signature of 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 is indicated by a bass clef and a bass staff below each treble staff. The bass staff shows sustained notes and slurs across measures, corresponding to the Amaj7 chords above.

# 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

C

G

Gsus4

let - ters— al - ways— get burned.— It's not like the

{

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

**Chorus**

Em                    C                    G                    D/F#  
 - - - zy, may - - - - be. I think you're cra -

Em                    C                    G                    D/F#                    B                    Bsus4  
 - - - zy, may - - be. I will see you

Em                    Bm/D                    C#m7b5                    Cmaj9                    G

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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