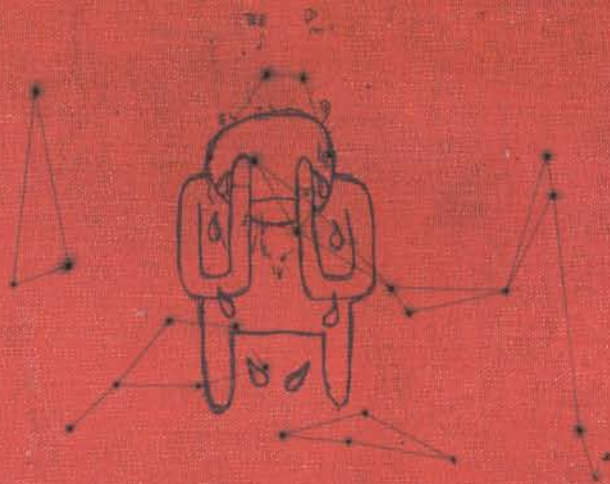


RADIOHEAD

AMNESIAC

GUITAR TABLATURE VOCAL



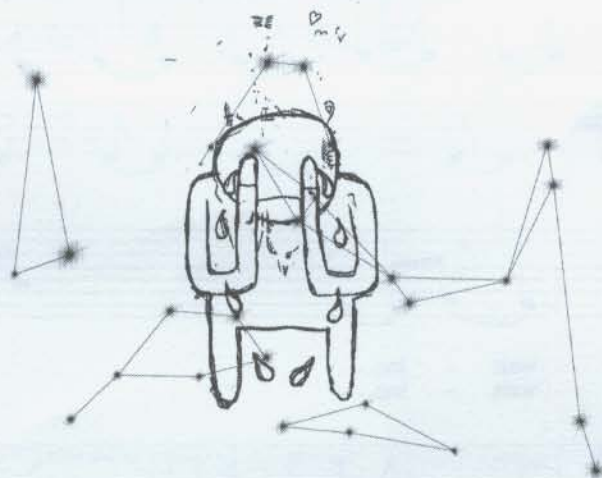
AMNESIAC

RADIOHEAD

GUITAR TABLATURE VOCAL

PACKT LIKE SARDINES IN A CRUSHD TIN BOX	2
PYRAMID SONG	6
PULK/PULL REVOLVING DOORS	10
YOU AND WHOSE ARMY?	12
I MIGHT BE WRONG	15
KNIVES OUT	26
MORNING BELL/AMNESIAC	22
DOLLARS AND CENTS	33
HUNTING BEARS	40
LIKE SPINNING PLATES	41
LIFE IN A GLASSHOUSE	44

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PACKT LIKE SARDINES IN A CRUSHD TIN BOX

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

♩ = 124

Intro:

★

18 bars Drums

mf

Elec. Piano

*Key signature denotes D dorian

1. Af-ter

Verse:

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

noth - ing — came. — As your Af - ter

2° w/gate fx

life flashed — be - fore your eyes, — noth - ing came. you And you
years of — wait - ing, —

2° w/Gtr. fx

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

1° w/Gtr. fx

Chorus:

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

PACKY LIKE SARDINES IN A CRUSHED TIN 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

Af - ter years — of — wait - ing. —

I'm a rea - s'n - 'ble man, — get off —

4 bars Drums+fx
4° w/Gtr. fx

Play 4 times

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

PYRAMID SONG

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

♩ = 106 (♩ = ♩ = ♩)



First system of musical notation for the first system, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains a whole rest. Below the staff are guitar chord diagrams for F#, Gmaj7, A6, Gmaj7, and G. The piano accompaniment is shown in a grand staff (treble and bass clefs) with a key signature of two sharps and a 4/4 time signature. The piano part begins with a mezzo-piano (*mp*) dynamic marking. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth-note patterns.



Second system of musical notation, continuing the piano accompaniment from the first system. It features a treble clef staff with a key signature of two sharps and a 4/4 time signature, containing a whole rest. Below the staff are guitar chord diagrams for F#, Gmaj7, A6, and Gmaj7. The piano accompaniment continues with the same eighth-note bass line and treble line patterns.



Third system of musical notation, featuring a treble clef staff with a key signature of two sharps and a 4/4 time signature. The staff contains a whole note with a slur over it, followed by a half note, and then a triplet of eighth notes. Below the staff are guitar chord diagrams for F#, Gmaj7, A6, Gmaj7, and F#. The piano accompaniment continues with the same eighth-note bass line and treble line patterns.

Ooh,

ooh,

Fourth system of musical notation, continuing the piano accompaniment from the third system. It features a treble clef staff with a key signature of two sharps and a 4/4 time signature, containing a whole rest. Below the staff are guitar chord diagrams for F#, Gmaj7, A6, Gmaj7, and F#. The piano accompaniment continues with the same eighth-note bass line and treble line patterns.

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#m 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)*

ooh.

♢ Coda F#m Eadd9 1, 2. Gmaj7 F#

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

3.



There was



Strings

mf



F#7(b9)

F#

G

A6

Gmaj7

F#

PULK/PULL REVOLVING DOORS

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

$\text{♩} = 97$

Drum Loop*

mf **Organ****

*gated
**loop

cont. sim.

freely
Elec. Piano

w/long delay

1. Spoken: There are barn doors
(Verse 3 see block lyric)

2. There are doors that open

by themselves.

and there are revolving doors.
There are sliding doors and there are secret doors.

3

1.

Doors in the rudders of big ships. And there are revolving doors. *Drum loop stops*

2. 3.

cont. sim.

Synth. glissando fx *12 bars ad lib. fx*

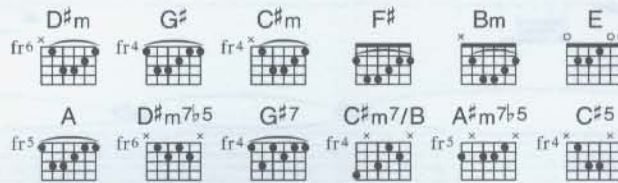
Synth. tape loop *3 bars Drum loop & fx* *fx* *Repeat to fade*

Verse 3:
There are doors that lock
And doors that don't

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

YOU AND WHOSE ARMY?

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



♩ = 66

D#m G# C#m F# Bm E

1. Come on, — come on, — you think — you
2. Come on, — come on, — Ho - ly Ro - man Em -

Elec. Gtr. 1

mp

TAB

7	7	4	4	5	5	2	2	2	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	0	0

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

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

TAB

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

TAB

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

2. E A C#m D#m7b5 G#7 D#m7b5 G#7

You can take us on.

TAB

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

C#m C#m7/B A#m7b5 D#m7b5 G#7 D#m7b5 G#7

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

TAB

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

C#m C#m7/B A#m7b5 C#5 C#5 E F# C#5

You for-get so ea - si - ly.

TAB

5	5	5	5	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	6	6	6	6	4	4	4	6	6	6
4	4	6	6	6	6	4	4	4	4	4	4	2	2	4	4	4	4	4	4
4	4	7	7	6	6	4	4	4	4	4	4	0	0	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	4	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	0	0	2	2	2	4	9	9	9	9	8	6	6	9	8	6	6

1. F# C#5 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	9 9 9
2	2	2	4				2	2	2	4	

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				6	9 9 9
					4	

2. C#5 E F# C#5 E

Ghost hor - - - ses, ghost hor - -

mp

TAB

9 8 6 6	9 8 6 6	2	3	4	6	6	6	1	1
9 8 6 6	9 8 6 6				4	6	6	2	2
						4	4	0	0

F# C#5 E rit. 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	6	2	2	4	4		6
2	2	2	4	4	4	0	0	2	4		4

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 ♩ = 104

Elec. Gtr. 1

Verse:

1. I might — be wrong,
(2.) I do?

I might — be wrong,
What would I do?

I could have
if I

Pre-chorus:

[illegible]

be - gin
and let

a - gain.
me in.

TAB

0 0 0 0 | 0 0 0 0 | 0 0 0 0

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

Musical score for "The Wind" by The Beatles. The score is in G major (one sharp) and 4/4 time. It features three staves: a vocal line, a guitar line, and a bass line. The vocal line consists of a single note, G4, held for the entire duration. The guitar line is a melodic line in the treble clef, starting on G4 and moving through various intervals. The bass line is a rhythmic line in the bass clef, featuring a mix of eighth and sixteenth notes. The score is divided into three measures, each containing a different musical phrase.

Chorus:

Let's go down the wa - ter - fall.
Let's go down the wa - ter - fall.

Think a - bout the good times, nev - er look
Have our-selves a good time it's noth - ing at

TAB

3 10 0 9 0 0

5 3 12 12 10 10 3 3

1.

back, all, it's nev - er look noth - ing at back.

TAB

3 0 3 0 3 3 3 0 0 0 0 0

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

2. What would

TAB

0 0 0 0 0 0 0 0 0 0

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

2.

all, noth - ing at all.

TAB

2 2 2 2 2 2 2 2 0 0 0 0

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

First system of musical notation. It consists of three staves: a vocal line (treble clef, one whole note), a guitar line (treble clef, eighth-note patterns), and a guitar tablature line (TAB, fret numbers 0, 3/5, 3).

Second system of musical notation. It consists of three staves: a vocal line (treble clef, whole notes and a half note), a guitar line (treble clef, eighth-note patterns), and a guitar tablature line (TAB, fret numbers 0, 3/5, 3). The word "Keep—" appears at the end of the vocal line.

Third system of musical notation. It consists of three staves: a vocal line (treble clef, half notes with lyrics "it" and "mov - ing."), a guitar line (treble clef, eighth-note patterns), and a guitar tablature line (TAB, fret numbers 0, 3/5, 3). The word "Keep—" appears at the end of the vocal line.

Fourth system of musical notation. It consists of three staves: a vocal line (treble clef, half notes with lyrics "1." and "2."), a guitar line (treble clef, eighth-note patterns), and a guitar tablature line (TAB, fret numbers 0, 3/5, 3). The word "Keep—" appears at the end of the vocal line.

First system of musical notation. It includes a treble clef staff with a key signature of one flat (B-flat), a guitar staff with a key signature of one flat, and a TAB staff. The TAB staff contains the following fret numbers: 0, 0, 3, 3, 2, 0, 0, 2, 2, 0, 0, 2, 2. The guitar staff contains the following notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G134, A134, Bb134, C135, D135, E135, F135, G135, A135, Bb135, C136, D136, E136, F136, G136, A136, Bb136, C137, D137, E137, F137, G137, A137, Bb137, C138, D138, E138, F138, G138, A138, Bb138, C139, D139, E139, F139, G139, A139, Bb139, C140, D140, E140, F140, G140, A140, Bb140, C141, D141, E141, F141, G141, A141, Bb141, C142, D142, E142, F142, G142, A142, Bb142, C143, D143, E143, F143, G143, A143, Bb143, C144, D144, E144, F144, G144, A144, Bb144, C145, D145, E145, F145, G145, A145, Bb145, C146, D146, E146, F146, G146, A146, Bb146, C147, D147, E147, F147, G147, A147, Bb147, C148, D148, E148, F148, G148, A148, Bb148, C149, D149, E149, F149, G149, A149, Bb149, C150, D150, E150, F150, G150, A150, Bb150, C151, D151, E151, F151, G151, A151, Bb151, C152, D152, E152, F152, G152, A152, Bb152, C153, D153, E153, F153, G153, A153, Bb153, C154, D154, E154, F154, G154, A154, Bb154, C155, D155, E155, F155, G155, A155, Bb155, C156, D156, E156, F156, G156, A156, Bb156, C157, D157, E157, F157, G157, A157, Bb157, C158, D158, E158, F158, G158, A158, Bb158, C159, D159, E159, F159, G159, A159, Bb159, C160, D160, E160, F160, G160, A160, Bb160, C161, D161, E161, F161, G161, A161, Bb161, C162, D162, E162, F162, G162, A162, Bb162, C163, D163, E163, F163, G163, A163, Bb163, C164, D164, E164, F164, G164, A164, Bb164, C165, D165, E165, F165, G165, A165, Bb165, C166, D166, E166, F166, G166, A166, Bb166, C167, D167, E167, F167, G167, A167, Bb167, C168, D168, E168, F168, G168, A168, Bb168, C169, D169, E169, F169, G169, A169, Bb169, C170, D170, E170, F170, G170, A170, Bb170, C171, D171, E171, F171, G171, A171, Bb171, C172, D172, E172, F172, G172, A172, Bb172, C173, D173, E173, F173, G173, A173, Bb173, C174, D174, E174, F174, G174, A174, Bb174, C175, D175, E175, F175, G175, A175, Bb175, C176, D176, E176, F176, G176, A176, Bb176, C177, D177, E177, F177, G177, A177, Bb177, C178, D178, E178, F178, G178, A178, Bb178, C179, D179, E179, F179, G179, A179, Bb179, C180, D180, E180, F180, G180, A180, Bb180, C181, D181, E181, F181, G181, A181, Bb181, C182, D182, E182, F182, G182, A182, Bb182, C183, D183, E183, F183, G183, A183, Bb183, C184, D184, E184, F184, G184, A184, Bb184, C185, D185, E185, F185, G185, A185, Bb185, C186, D186, E186, F186, G186, A186, Bb186, C187, D187, E187, F187, G187, A187, Bb187, C188, D188, E188, F188, G188, A188, Bb188, C189, D189, E189, F189, G189, A189, Bb189, C190, D190, E190, F190, G190, A190, Bb190, C191, D191, E191, F191, G191, A191, Bb191, C192, D192, E192, F192, G192, A192, Bb192, C193, D193, E193, F193, G193, A193, Bb193, C194, D194, E194, F194, G194, A194, Bb194, C195, D195, E195, F195, G195, A195, Bb195, C196, D196, E196, F196, G196, A196, Bb196, C197, D197, E197, F197, G197, A197, Bb197, C198, D198, E198, F198, G198, A198, Bb198, C199, D199, E199, F199, G199, A199, Bb199, C200, D200, E200, F200, G200, A200, Bb200, C201, D201, E201, F201, G201, A201, Bb201, C202, D202, E202, F202, G202, A202, Bb202, C203, D203, E203, F203, G203, A203, Bb203, C204, D204, E204, F204, G204, A204, Bb204, C205, D205, E205, F205, G205, A205, Bb205, C206, D206, E206, F206, G206, A206, Bb206, C207, D207, E207, F207, G207, A207, Bb207, C208, D208, E208, F208, G208, A208, Bb208, C209, D209, E209, F209, G209, A209, Bb209, C210, D210, E210, F210, G210, A210, Bb210, C211, D211, E211, F211, G211, A211, Bb211, C212, D212, E212, F212, G212, A212, Bb212, C213, D213, E213, F213, G213, A213, Bb213, C214, D214, E214, F214, G214, A214, Bb214, C215, D215, E215, F215, G215, A215, Bb215, C216, D216, E216, F216, G216, A216, Bb216, C217, D217, E217, F217, G217, A217, Bb217, C218, D218, E218, F218, G218, A218, Bb218, C219, D219, E219, F219, G219, A219, Bb219, C220, D220, E220, F220, G220, A220, Bb220, C221, D221, E221, F221, G221, A221, Bb221, C222, D222, E222, F222, G222, A222, Bb222, C223, D223, E223, F223, G223, A223, Bb223, C224, D224, E224, F224, G224, A224, Bb224, C225, D225, E225, F225, G225, A225, Bb225, C226, D226, E226, F226, G226, A226, Bb226, C227, D227, E227, F227, 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Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358, Bb358, C359, D359, E359, F359, G359, A359, Bb359, C360, D360, E360, F360, G360, A360, Bb360, C361, D361, E361, F361, G361, A361, Bb361, C362, D362, E362, F362, G362, A362, Bb362, C363, D363, E363, F

a tempo

Ah, ah,

ah.

TAB

1 3 5 3 1 3 3 0 2 2

0 5 7 3 5 3 1

(0) 3 0 3

3 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

0 0 0 0 0 0 0 2 0

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

MORNING BELL / AMNESIAC

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

$\text{♩} = 62$
N.C.

Am C#m Am C#m/G#

1. The morn - ing bell, — the morn - ing bell. —
2. You can keep the furni - ture, a bump on the head. —

Piano
mf

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

Am C#m/G# G D 1. G D

Light an - oth - er can - dle and re - lease — me, — re - lease me. —
Howl - ing down — the chim - ney, re - lease — me, — re -

2. G D Am C#m Am C#m/G#

- lease me, — yeah. —

Am C#m/G# G D G D

Re - lease — me, — re - lease me. —

Am C#m/G# Am C#m/G# Am C#m/G#

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

Synth.

Piano

Bass Synth.

Am C#m/G# Am C#m/G# Am C#m/G#

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—

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,—

Am C#m Am C#m/G# Am C#m/G#

Re - lease —

G D G D G D G D

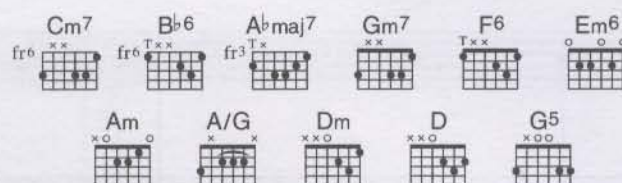
me, — re - lease me, — re - lease — me. —

G D G D G D G D

(1^o only) Re - lease me. —

KNIVES OUT

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



$\text{♩} = 138$

Intro: Cm7

Acous. Gtr. 2

Elec. Gtr. 1

Bb6

Abmaj7

Cont. rhy. simile throughout

Fig. 1

mf

Gm7 F6

Em6

1. I

end Fig. 1

Verse: Cm7 Bb6 Abmaj7

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

TAB: 8 8 8 8 8 | 7 7 8 8 7 | 5 5 4 4 5

Gm7

he's not
 I'm not

TAB: 5 5 5 5 4 | 5 5 5 5 5 | 3 3 3 3 3

F6 Em6

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

TAB: 2 2 3 3 2 | 0 0 2 2 0 0 | 2 2 0 0 2 2

1. 2. Em6

So

TAB: 0 2 2 2 2 0 | 2 0 2 0 0 | 0 2 2 0 4 | 0 0 0 0

KNIVES OUT

Chorus:

Am

A/G

Dm

knives out, catch the mouse,

TAB: 1 2 2 0 | 2 2 2 3 | 2 2 3 0 | 1 3 2 0

D

G⁵

don't look down,

TAB: 2 3 2 0 | 2 3 0 2 | 3 3 0 0 | 3 3 0 3

Em⁶

shove it in your mouth.

TAB: 3 0 0 1 | 0 0 3 0 | 0 4 0 4 | 0 4 0 4

2. If

TAB: 2 0 2 2 0 | 0 4 0 4 0 4 | 2 0 0 0

Verse: $\frac{3}{8}$ Cm7

B $\flat$ 6

A $\flat$ maj7

(2.) you'd been a dog,
Look in - - - 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

8 8 8 6 8 8 8 7 8 7 6 8 7 8 4 5 3 4 5 4

Gm7

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

TAB

5 3 4 5 4 5 4 3 4 5 5 0 3 3 3 6 3 3 3

F6

Em6

you tell - ing at birth.
the truth.

TAB

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

Fig. 2

Cm7

B $\flat$ 6

Elec. Gtr. 1

TAB

8 11 8 11 8 7 8 7 6 8 7 8

1. | 2. Em6

So

Chorus: Am A/G Dm

knives out, { cook catch him up, the mouse.

Elec. Gtrs. 1 & 3 (3rd) w/ Fig. 4 (Elec. Gtr. 4) (3rd)

D G5

squash his head,

Fig. 4

Am A/G Dm D

Elec. Gtr. 4

To Coda ⊕
Em6

put him in the pot.

TAB: 3 0 3 0 3 0 0 0 3 0 3 0 1 0 0 0 4 0 4 2 0

TAB: 4 0 2 0 0 4 0 4 2 0 4 2 0 0 0

Instr: Cm7 B $\flat$ 6 Amaj7

Elec. Gtr. 4
Fig. 3

TAB: 6 6 5 5 5 3 3 3 1 1 1 0 0 0 1

Gm7 F6 Em6

TAB: 6 6 5 5 5 3 3 3 2 9 9 9 9

1. 2. D.%, al Coda

Em6

3. I

end Fig. 3

TAB

3 3 2 9 9 9 10 3 3 2 9 9 9 10

⊕ Coda Em6 Acous. Gtr. 2

Elec. Gtr. 1

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

TAB

2 0 3 2 0 0 2 0 2 0 0 2 0 3 2 0 0 0

Fig. 5

Em6

Elec. Gtr. 3

TAB

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

Verse 3:

I want you to know
 He's not coming back
 He's bloated and frozen
 Still there's no point in letting it go to waste.

DOLLARS AND CENTS

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

B **Bm** **Bmaj7**

$\text{♩} = 71$

Gtr. **B**

String Synth.

Bass

Bm

Cont. rhy. simile

There are bet -

B **Bm**

- - ter things— to talk a - bout,

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.—

Bm B Bm

TAB

B

Why don't you qui-

TAB

Bm

et down? Why don't you qui-

TAB

1. B

et down? Why don't you qui-

mf 1/2

TAB

[illegible]

N.C.

Synth.

Gtr. tacet

Bass *mp*

This image shows the first three measures of the musical score for 'The Sound of Silence'. The score is written for three instruments: N.C. (Nylon-Stringed Guitar), Synth. (Synthesizer), and Bass. The key signature is D major (two sharps). The N.C. and Synth. parts are identical, consisting of a single whole note chord (D major) in each measure, marked 'Gtr. tacet'. The Bass part is a melodic line starting on D2, moving up stepwise to A2 in the first measure, then continuing with a series of eighth and sixteenth notes, marked 'mp'.

You don't live in a bu-si - ness world, you nev-er go out and you nev-er stay in —
 We all have goals in a li - be - ral world, liv - ing in times when I can stand it — babe.

1. 2.
 Gtr.
 Bm

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

8

B

of here. —
 of here. —

All ov - er the world. —

(8va)

8

Bm

8

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

8

HUNTING BEARS

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

Free Time approx. ♩ = 80

Elec. Gtr. 1

w/slight dist. & slap back delay

LIKE SPINNING PLATES

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

Free Time approx. ♩ = 70

ad lib. sfx 14"

N.C.

25" backwards tape loop*

Synth.

$$p \leq mf$$

*Continues throughout

Elec. Piano

N.C.

Synth. choir

freely

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

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

ons, a de - li - cate ba - lance.

When this just feels like — spin - ning — plates.

A C#m G#

I'm liv - ing in cloud cuck - oo land.

A C#m G#

And this just feels like spin - ning plates.

A C#m G#

My bo - dy's float - ing down a mud - dy ri - ver.

A C#m G#

Repeat to fade

sfx

LIFE IN A GLASSHOUSE

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

The musical score is written for voice and piano in 4/4 time. It features three systems of music. The first system includes a vocal line starting with a whole rest followed by a half note G4, and a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The second system continues the vocal line with lyrics and includes a piano accompaniment. The third system concludes the vocal line with lyrics and includes a piano accompaniment. Chord diagrams for Am(maj7), Am7, and Cm are provided above the vocal line. A 'freely' marking is present above the first Am(maj7) chord. A '3' marking is present above the Cm chord. A '1. Once' marking is present below the first vocal line. A 'Verse 3 see block lyric' marking is present below the first vocal line.

freely
 Am(maj7)

1. Once—

ad lib. fx 18"

Am7

Am(maj7)

a - gain,—
 a - gain,—
 (Verse 3 see block lyric)

I'm in — trou - ble — with my — on —
 packed like — fro - zen — food and — bat —

Am7

Cm

3

- - ly friend,—
 - - te - ry hens,—

she is pa - per - ing the win - - dow panes,
 think of all the starv - ing mil - - li - ons,

To Coda ⊕

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

Gm 3

3

F#dim

1. ——— 2. ———

2. Once ——— Well of course I'd like ——— to

F#dim Am E E7

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

F Am B6 Am E E7

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

F Am Am E E7

3

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

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

⊕ *Coda* F#dim 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.



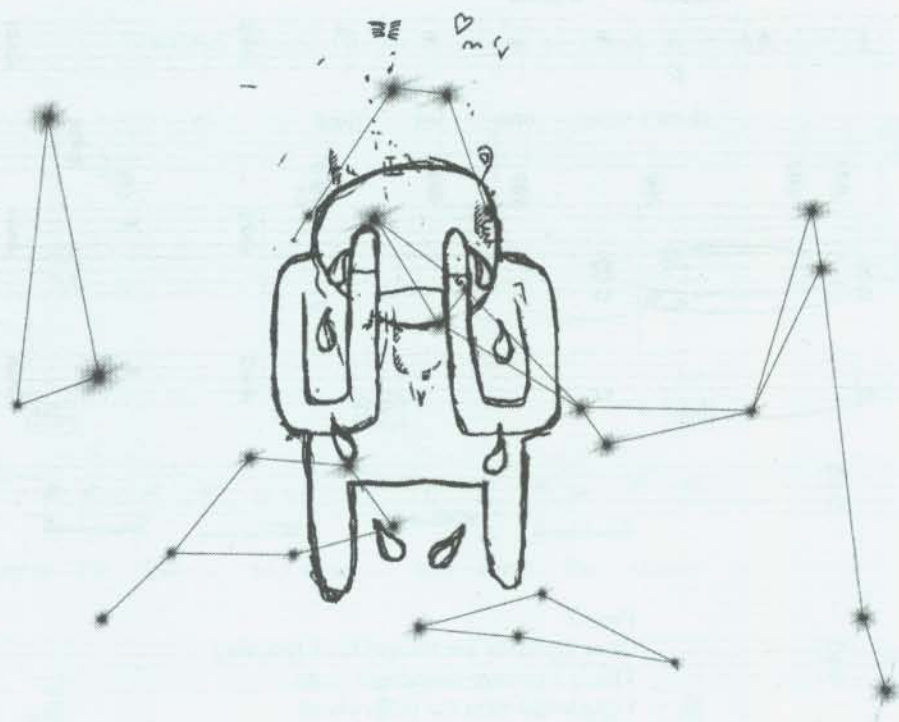
on - ly, on - ly, on - ly

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.*



The image shows the front cover of an old book. The cover is a deep reddish-brown color with a fine, woven texture, possibly cloth or buckram. It shows signs of age and wear, with some discoloration and a slightly uneven surface. The top edge of the cover is frayed, revealing the underlying binding structure and some of the inner pages. There is no text or decoration on the cover.



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