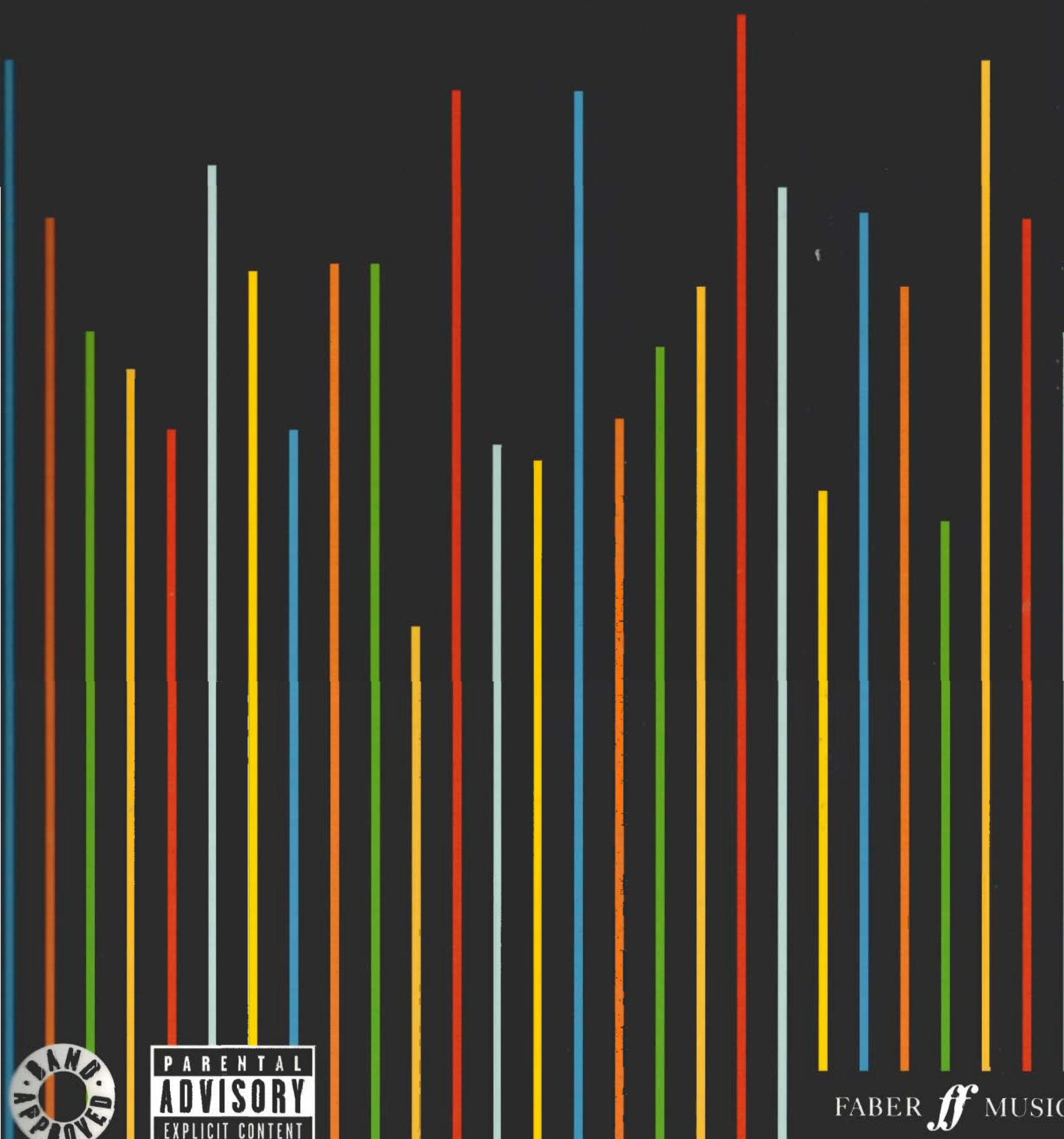


# RADIOHEAD

25 of Radiohead's biggest hits and piano songs accurately transcribed for piano and voice with guitar chords



**PARENTAL  
ADVISORY**  
EXPLICIT CONTENT

FABER *ff* MUSIC

# RADIOHEAD

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06 Creep

Combsbury House 74-77 Great Russell Street London WC1B 3DA

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Arranged by Olly Weeks & Alex Davis

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Designed by The Ghost

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27 High & Dry

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43 Knives Out

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# ALL I NEED

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

♩ = 84



7

8<sup>va</sup>

12

1. I'm the next act, \_\_\_\_\_ wait - ing in the wings,  
 2. I am a moth \_\_\_\_\_ who just wants \_\_\_\_\_ to share your light,

(Play small notes 2°)

8<sup>va</sup>

mf

(8)

C/E

C<sup>5</sup>/G

C<sup>5</sup>

17

I'm an an - i - mal trapped in your hot car.  
I'm just an in - sect trying to get out of the night.

C/E

C<sup>5</sup>/G

C<sup>5</sup>

C/E

20

I am all the days  
I on - ly stick with you

C<sup>5</sup>/G

C<sup>5</sup>

C/E

C<sup>5</sup>/G

C<sup>5</sup>

23

that you choose to ig - nore,  
be - cause there are no others.

Play 1° only

27

C<sup>5</sup> C/E C<sup>5</sup> C/E C<sup>5</sup> C/E

You are all I need, you're all I need.

(8)

32

C/E C<sup>5</sup> C/E C<sup>5</sup> C/E C<sup>5</sup>/G C<sup>5</sup>

I'm in the middle of your picture, lying in the reeds.

(8)

Cmaj<sup>13</sup>add<sup>#11</sup>

37

*mf*

(8)

*Red.*

40

Cmaj<sup>13</sup>add<sup>#11</sup>/E                      Cmaj<sup>13</sup>add<sup>#11</sup>/G                      Cmaj<sup>13</sup>add<sup>#11</sup>

(8)

43

Cmaj<sup>13</sup>add<sup>#11</sup>                      Cmaj<sup>13</sup>add<sup>#11</sup>/E                      Cmaj<sup>13</sup>add<sup>#11</sup>/G                      Cmaj<sup>13</sup>add<sup>#11</sup>

S'all wrong,                      s'all wrong,                      s'all wrong, \_\_\_\_\_ s'all right, \_\_\_\_\_

(8)

47

Cmaj<sup>13</sup>add<sup>#11</sup>/E                      Cmaj<sup>13</sup>add<sup>#11</sup>/G

\_\_\_\_\_ s'all wrong,                      s'all right,                      s'all wrong,

(8)

50

Cmaj<sup>13</sup>add<sup>#11</sup>

s'all right, \_\_\_\_\_ s'all right,                      s'all right. \_\_\_\_\_

(8)

# CREEP

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

$\text{♩} = 93$



*p*

Ped.



5

1. When you were here be - fore,

Pedal cont. sim.



9

(2.) (hurts,)    could-n't look you in the eye, \_\_\_\_\_  
I want to have con - trol. \_\_\_\_\_



12

you're just like an an - gel,                      your skin makes me cry...  
 I want a per - fect bo - dy,                      I want a per - fect soul.



15

—                      You float like a fea - ther  
 —                      I want you to no - tice



18

in a beau-ti - ful world.                      I wish I was spe-  
 when I'm not a - round.                      You're so fuck-ing spe-



21   Muted Guitar


- cial, you're so fuck - ing spe - cial. } But I'm a \_\_\_\_\_ creep,  
 - cial, I wish I was spe - cial. }




25  



I'm a \_\_\_\_\_ weir - do.




28 

What the hell\_ am I do - ing here?\_ I don't be - long -



31  

\_\_\_\_\_ here. 2. I don't care if it hurts, -long here, oh, \_\_\_\_\_ oh, \_\_\_\_\_



35 **G** **B**

She's run - ning out the door.

*ff*

39 **C** **Cm**

She's run - ning out, she run, run, run, run,

43 **G** **B** **B7**

47 **C** **Cm**

run. What - e - ver makes you hap -

51

**G**  **B** 

- py, what-e-ver you want. You're so fuck - ing spe -

*p*



55

**C**  **Cm** 

- cial, I wish I was spe - cial. But I'm a — creep,



59

**G**  **B** 

I'm a — weir - do. What the hell am I do-ing here

*mp*



63

**C**  **Cm**  **G**  *rit.*

I don't be - long — here. I don't be - long — here.



# EVERYTHING IN ITS RIGHT PLACE

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

♩ = 120

N.C.



First system of piano accompaniment. The right hand starts with a whole note chord (N.C.) and then moves through measures with chords C, D♭maj7, and Cm/E♭. The left hand has a steady eighth-note bass line. A *p* dynamic marking is present. A *Red.* (Reduction) line is shown below the left hand.

Second system of piano accompaniment, starting at measure 5. It continues the harmonic and rhythmic patterns from the first system. A *cont. sim.* (continue similarly) marking is present below the first measure.

Third system of piano accompaniment, starting at measure 8. It includes a *Play section x4* instruction at the end of the system.

Fourth system of piano accompaniment, starting at measure 11. It includes a vocal line in the upper staff with the lyrics "Ev - 'ry - thing, ———". The piano accompaniment continues in the lower staves.

14

F C<sup>6</sup> C D<sup>b</sup>maj<sup>7</sup> Cm/E<sup>b</sup>

Play section x3

Ev - 'ry - thing, \_\_\_\_\_

*mf*

17

F C<sup>6</sup> C D<sup>b</sup>maj<sup>7</sup> Cm/E<sup>b</sup>

in its right

20

C D<sup>b</sup>maj<sup>7</sup> Cm/E<sup>b</sup>





Play section x3

place, \_\_\_\_\_ in its right

23





C D<sup>b</sup>maj<sup>7</sup> Cm/E<sup>b</sup>

place. \_\_\_\_\_






26     Repeat section x3

Yes - ter - day I woke up \_\_\_\_\_ suck - ing \_\_\_\_\_ a lem - on,

*p*






29    

Yes - ter - day I woke up \_\_\_\_\_ suck - ing \_\_\_\_\_ a lem - on. \_\_\_\_\_

32      Play section x3

Ev - 'ry - thing, \_\_\_\_\_

*mf*

35     

in its right

38



Play section x3

place, \_\_\_\_\_ in its right

41



place. \_\_\_\_\_

44



Repeat section x3

1.2. There are two \_\_\_\_\_ co - lours \_\_\_\_\_ in my \_\_\_\_\_ head,  
3. what, what is \_\_\_\_\_ that you \_\_\_\_\_ tried to \_\_\_\_\_ say,

*p*

47



what, what was \_\_\_\_\_ that you \_\_\_\_\_ tried to say, \_\_\_\_\_

D<sup>b</sup>maj<sup>7</sup>

C

E<sup>b</sup>6

D<sup>b</sup>maj<sup>7</sup>

Play section x3

50

tried to say,

*cresc.*

C

E<sup>b</sup>6

F

C

D<sup>b</sup>

53

tried to say?

*mf*

E<sup>b</sup>

E<sup>b</sup>sus<sup>2</sup>

F

C

D<sup>b</sup>

E<sup>b</sup>

(tacet 1° & 2°)

57

(Why, why, why, why, why, why,

*dim.*

E<sup>b</sup>sus<sup>2</sup>

F

C

D<sup>b</sup>

E<sup>b</sup>

Repeat ad lib. to fade

61

Ev - 'ry - thing...  
— why, why, why, why, why, why, why, why, why, why...)



# EXIT MUSIC (FOR A FILM)

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

♩ = 60 Slightly swung semi-quavers

Guitar capo 2nd fret

Bm (Am) Bsus<sup>2</sup> (Asus<sup>2</sup>) Bsus<sup>4</sup> (Asus<sup>4</sup>) Bm (Am)

*pp*

5 Bm (Am) F# (E) D/A (C/G)

1. Wake from your sleep, the dry - ing of your  
2. Pack and get dressed be - fore your fath - er

8 Esus<sup>2</sup>/G# (Dsus<sup>2</sup>/F#) Bm (Am) F# (E)

tears, to - day we es - cape, we es -  
hears us, be - fore all hell breaks

11

Bsus<sup>4</sup> (Asus<sup>4</sup>)

I. B (A)

2. B (A)

- cape. \_\_\_\_\_  
loose. \_\_\_\_\_

14

Amadd11 (Gmadd11) 3fr

E7/G# (D7/F#)

Breathe, \_\_\_\_\_  
Breathe, \_\_\_\_\_

keep \_\_\_\_\_ breath - ing, -  
keep \_\_\_\_\_ breath - ing, -

*mp*

17

Bsus<sup>2</sup> (Asus<sup>2</sup>)

Bm (Am)

Bsus<sup>2</sup> (Asus<sup>2</sup>)

Em (Dm)

Bm (Am)

I. F#sus<sup>4</sup> (Esus<sup>4</sup>)

don't lose your nerve.  
can't do this a - lone.

21

2. Bm (Am)

F#sus<sup>4</sup> (Esus<sup>4</sup>)

F# (E)

24

Bm (Am) F# (E) D/A (C/G) Esus<sup>2</sup>/G# (Dsus<sup>2</sup>/F#)

Sing us a song, — a song — to keep us warm, —

*p*

28

Bm (Am) F# (E) Bsus<sup>4</sup> (Asus<sup>4</sup>) B (A)

there's such a chill, — such a chill. — And

32

B<sup>5</sup> (A<sup>5</sup>) C<sup>#5</sup> (B<sup>5</sup>) F<sup>#7</sup> (E<sup>7</sup>) G<sup>7</sup> (F<sup>7</sup>)

you can laugh — a spine - less laugh. — I

*mf*

cont. sim.

36

G (F) C (B<sup>b</sup>) F# (E) F<sup>#7</sup> (E<sup>7</sup>)

hope your rules and wis - dom choke you. — Now

40

Bm (Am) F# (E) D (C) Esus4 (Dsus4) Em (Dm)

we are one, in ev - er - last - ing peace. We

44

Bm (Am) F#5 (E5) Bsus4 (Asus4) B (A)

hope that you choke, that you choke, we

*dim.*

48

Bm (Am) F# (E) F#/B (E/A) B (A)

hope that you choke, that you choke, we hope

*pp*

52

Bm (Am) F# (E) Bsus4 (Asus4) B (A)

that you choke, that you choke.

# FAKE PLASTIC TREES

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

♩ = 74



(3°)

1. Her green plas - tic wa - ter - ing\_ can for her  
 2. She lives with a bro - ken\_ man, a  
 3. She looks like the real\_ thing, she

(3.) —

(1°) *p*  
 (2°) *mf*  
 (3°) *f*

*And.* *cont. sim.*



4

fake Chin-ese rub - ber plant\_ in fake plas - tic  
 cracked po - ly - sty - rene man\_ who just crum - bles, and  
 tastes like the real\_ thing, my fake plas - tic



7

earth that she bought from a rub - ber man\_  
 burns. He used to do sur - ge-ry\_  
 love, but I can't help the feel - ing, —

11

Dmaj<sup>9</sup>/F#      E<sup>6</sup>      Dsus<sup>2</sup>

in a town full of rub - ber plans \_\_\_\_\_ to get rid \_\_\_\_\_  
 for girls in the eight - ies, \_\_\_\_\_ but gra - vi - ty al -  
 I could blow through the ceil - ing \_\_\_\_\_ if I just \_\_\_\_\_

14

A      Dsus<sup>2</sup>

\_\_\_\_\_ of it - self. \_\_\_\_\_ It wears her out,  
 \_\_\_\_\_ ways wins. It wears him out,  
 \_\_\_\_\_ turn \_\_\_\_\_ and run. And it wears me out,

(3<sup>o</sup> dim.)

17



Bm<sup>add</sup>      A

it wears her out, \_\_\_\_\_ it wears her out,  
 it wears him out, \_\_\_\_\_ it wears him out,  
 it wears me out, \_\_\_\_\_ it wears me out,

*p*

*Ped.*

**1.**




Bmadd11  A 

21

it wears her out. —

*Red.* *Red.*


**2.**

Bm7/11  Asus4  A 

25

it wears —

**3.**

Bm7/11  A  Amaj7 

28

it wears — me out. — And if I could be —



31

who you want - ed, if I could be who you want - ed all



35

the time, all the time, ah ah, ah.



39

*mp*



42

*rit.*



# FOG (AGAIN)

(LIVE VERSION)

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

♩ = 138

*mp*

*Ped.* *cont. sim.*

4

7

10

13

D B5 A Asus2

1. There's a lit - tle child run - ning round this house and he nev - er leaves,  
 2. Ba - by al - li-gators in the sewers grow up fast,

*p*

16

A Asus2 G Gsus2 Gm

he will nev - er leave. And the fog comes up from the sew - ers and glows  
 grow up fast, any - thing you want, it can be done, how,

1. D B5 A Asus2

in the dark.

22

A Asus2 A A5

*mf*

2.

25

D B<sup>5</sup> A Asus<sup>4</sup> A Asus<sup>2</sup>

how did you go bad, did you go ba

29

G A

did you go bad?

32

G A

Some things will nev - er wash a - way. Did you go bad,

36

D B<sup>5</sup> A rit.

did you go bad?

# HIGH & DRY

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

♩ = 88

N.C.



(Drums)

*mp*

Asus2



1.

2.

F#m7add11



8

1. Two jumps in a week, I bet you think that's pret-ty clev-er, don't

2. Drying up in con-ver-sa-tion, you will be the one who can

E

10

— you, boy? —

— not talk. —

12

**F#m7add11** **Asus<sup>2</sup>**

Fly - ing on your mo - tor - cy - cle, watch - ing all the ground be - neath  
 All your in - sides fall to pie - ces, you just sit there wish - ing you could

14

**E** **Esus<sup>4</sup>** **E** **Esus<sup>4</sup>** **E**

— you drop. — You kill —  
 still — make love.

16

**F#m7add11** **Asus<sup>2</sup>**

— your - self — for re - cog - ni - tion, kill your - self — to ne - ver, ev -  
 They're the ones — who'll hate you when you think you've got — the world — all

*mf*

18

**E**

- er stop. — You broke  
 sussed out. —

20

**F#m7add11** **Asus2**

— a - no - ther mir - ror, you're turn - ing in - to some - thing you  
 They're the ones\_ who'll spit at you, you will be the one\_ scream -

22

**E** **Esus4** **E**

— are not... } Don't leave me high,  
 - ing out... }

24

**F#m7add11** **Asus2** **E**

— don't leave me dry,

*f*

*cont. sim.*

27

**F#m7add11**

**I.**

**Asus2**

— don't leave me high, — don't leave me — dry.

30

**E**

**F#m7add11**

*mp*

33

**Asus2**

**E5**

**2.**

**Asus2**

**E**

36

don't leave me dry.

F#m7add11

Asus2

E

1.

39

2.

F#m7add11

43

3. Oh, \_\_\_\_\_ it's the best \_\_\_\_\_ thing that you ev - er had, the

Asus2

E

45

best thing that you ev - er, ev - er had, \_\_\_\_\_ it's the best

F#m7add11

Asus2

48

\_\_\_\_\_ thing that you ev - er had, the best \_\_\_\_\_ thing that you had is gone \_\_\_\_\_



50



E  F#m7add11 

a - way. So don't leave me high, \_\_\_\_\_

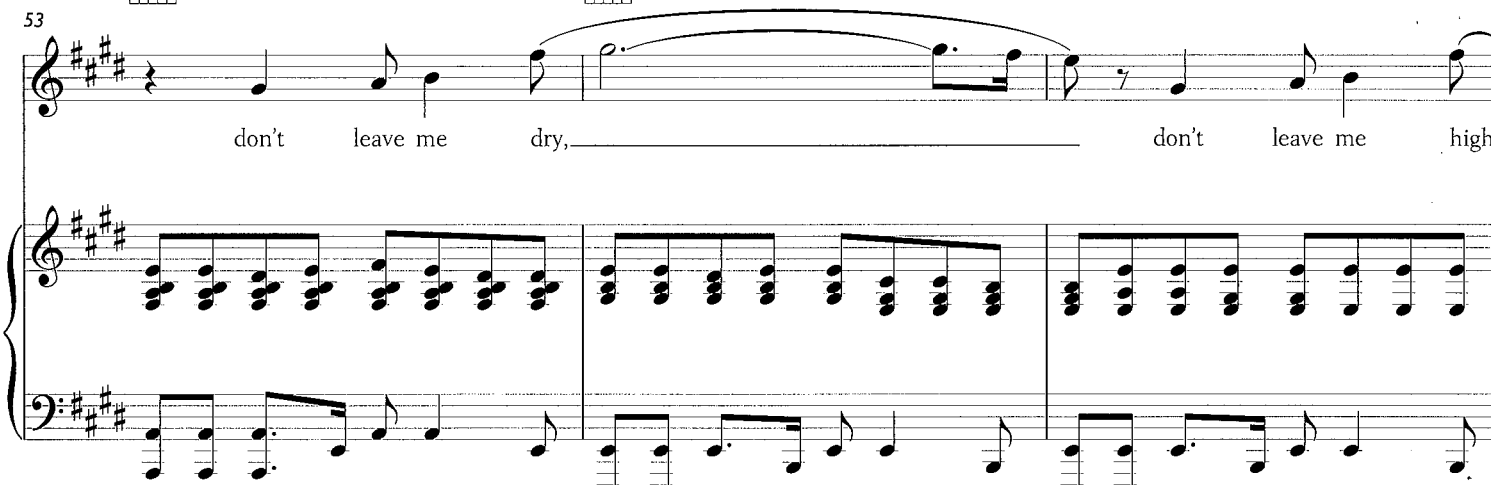
*pp* *f*






53

Asus2  E 


don't leave me dry, \_\_\_\_\_ don't leave me high,



56

F#m7add11  Asus2  E 

\_\_\_\_\_ don't leave me dry, \_\_\_\_\_



59

F#m7add11

Asus2

— don't leave me high, —

62

E

— don't leave me dry, —

64

F#m7add11

Asus2


E

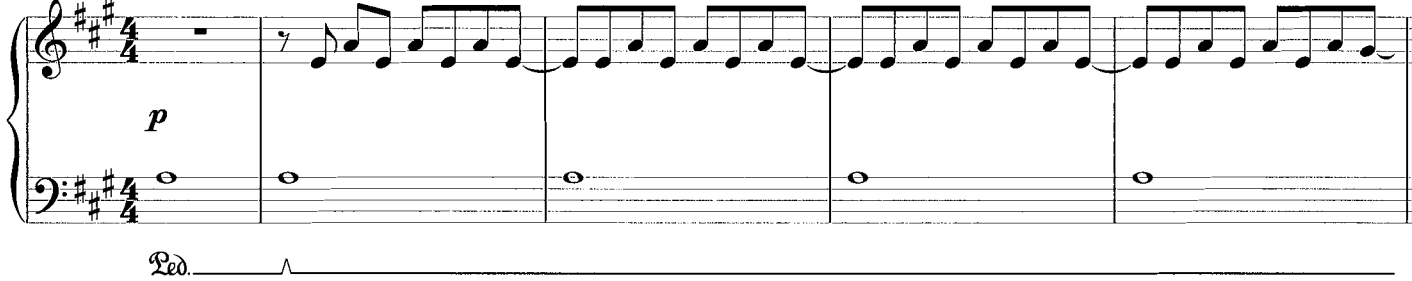
— don't leave me — dry. —

# HOW I MADE MY MILLIONS


Words and Music by Thomas Yorke

♩ = 80


A<sup>5</sup>  





*p*

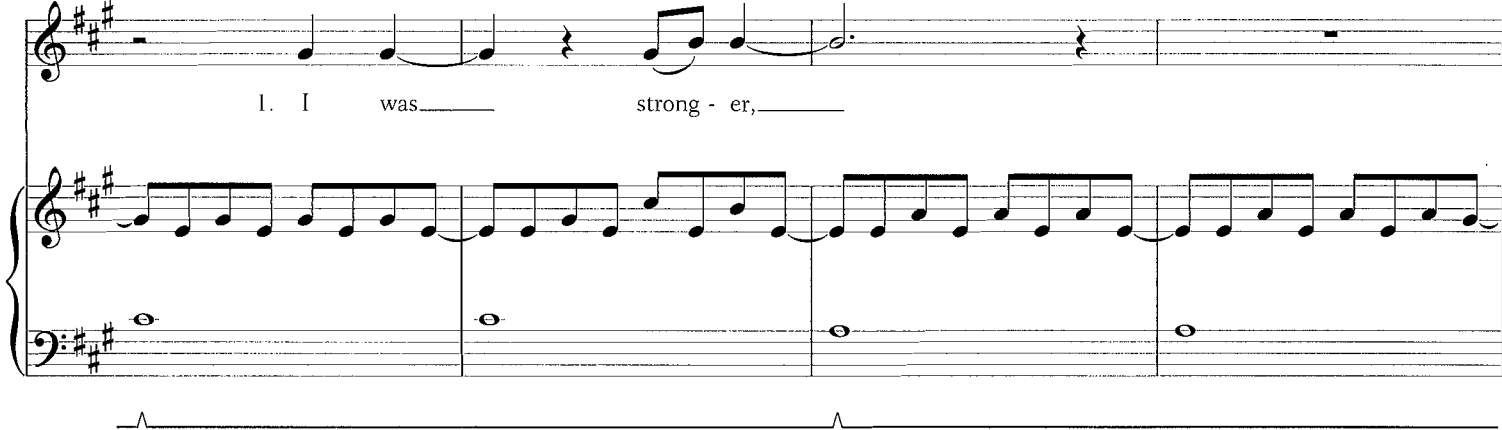
Ped. 

6


C<sup>#</sup>m  



A<sup>5</sup>  


I. I was \_\_\_\_\_ strong - er, \_\_\_\_\_

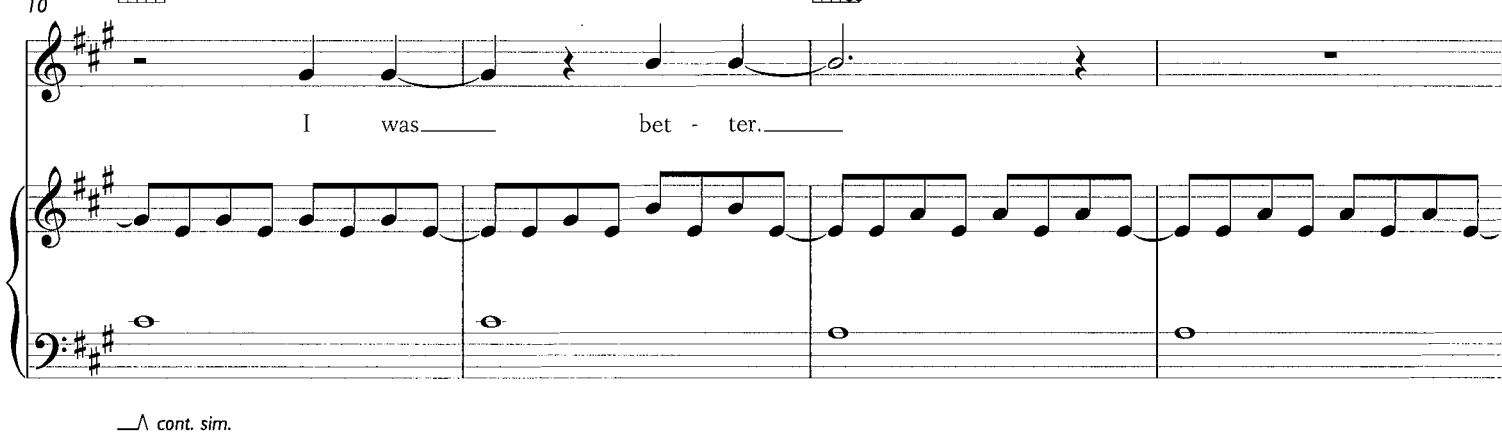



10

C<sup>#</sup>m  


A<sup>5</sup>  


I was \_\_\_\_\_ bet - ter. \_\_\_\_\_



 *cont. sim.*



14

Picked you \_\_\_\_\_ out \_\_\_\_\_



17



20

2. Now don't \_\_\_\_\_ say a word, \_\_\_\_\_  
 3. Let you \_\_\_\_\_ out, \_\_\_\_\_

*mp*



24

no, don't \_\_\_\_\_ yell out \_\_\_\_\_  
 led you \_\_\_\_\_ back \_\_\_\_\_



28

Nev - er - - - mind.  
Stay on, sit down.

*mf*



32

— — — — —

*mf*



36

Let it fall, let it fall.

*mf*

40

A D A

43

D D<sup>5</sup> 2fr

Let it fall,

46

Bm Bm<sup>7</sup> A

let it fall.

49

*mp*

# I WANT NONE OF THIS

Words and Music by Thomas Yorke

$\text{♩} = 76$

Dm  $\begin{array}{|c|c|c|c|c|c|} \hline \text{xx} & \text{0} & \text{x} & \text{x} & \text{0} & \text{x} \\ \hline \end{array}$     
 Dsus2/4  $\begin{array}{|c|c|c|c|c|c|} \hline \text{xx} & \text{0} & \text{x} & \text{x} & \text{0} & \text{x} \\ \hline \end{array}$  2fr    
 Dm  $\begin{array}{|c|c|c|c|c|c|} \hline \text{xx} & \text{0} & \text{x} & \text{x} & \text{0} & \text{x} \\ \hline \end{array}$     
 Dsus2/4  $\begin{array}{|c|c|c|c|c|c|} \hline \text{xx} & \text{0} & \text{x} & \text{x} & \text{0} & \text{x} \\ \hline \end{array}$  2fr    
 Dm  $\begin{array}{|c|c|c|c|c|c|} \hline \text{xx} & \text{0} & \text{x} & \text{x} & \text{0} & \text{x} \\ \hline \end{array}$     
 Dsus2/4  $\begin{array}{|c|c|c|c|c|c|} \hline \text{xx} & \text{0} & \text{x} & \text{x} & \text{0} & \text{x} \\ \hline \end{array}$  2fr    
 Dm  $\begin{array}{|c|c|c|c|c|c|} \hline \text{xx} & \text{0} & \text{x} & \text{x} & \text{0} & \text{x} \\ \hline \end{array}$

*p*  
with pedal

5

D<sup>5</sup>  $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & \text{0} & \text{x} & \text{x} & \text{x} \\ \hline \end{array}$  5fr    
 Dsus4/A  $\begin{array}{|c|c|c|c|c|c|} \hline \text{xx} & \text{0} & \text{x} & \text{x} & \text{0} & \text{x} \\ \hline \end{array}$  2fr    
 Dm  $\begin{array}{|c|c|c|c|c|c|} \hline \text{xx} & \text{0} & \text{x} & \text{x} & \text{0} & \text{x} \\ \hline \end{array}$     
 Dsus2/4  $\begin{array}{|c|c|c|c|c|c|} \hline \text{xx} & \text{0} & \text{x} & \text{x} & \text{0} & \text{x} \\ \hline \end{array}$  2fr    
 Dm  $\begin{array}{|c|c|c|c|c|c|} \hline \text{xx} & \text{0} & \text{x} & \text{x} & \text{0} & \text{x} \\ \hline \end{array}$     
 Dsus2/4  $\begin{array}{|c|c|c|c|c|c|} \hline \text{xx} & \text{0} & \text{x} & \text{x} & \text{0} & \text{x} \\ \hline \end{array}$  2fr    
 Dm  $\begin{array}{|c|c|c|c|c|c|} \hline \text{xx} & \text{0} & \text{x} & \text{x} & \text{0} & \text{x} \\ \hline \end{array}$

1. You can

9

Dsus2/4  $\begin{array}{|c|c|c|c|c|c|} \hline \text{xx} & \text{0} & \text{x} & \text{x} & \text{0} & \text{x} \\ \hline \end{array}$  2fr    
 Dm  $\begin{array}{|c|c|c|c|c|c|} \hline \text{xx} & \text{0} & \text{x} & \text{x} & \text{0} & \text{x} \\ \hline \end{array}$     
 Dsus2/4  $\begin{array}{|c|c|c|c|c|c|} \hline \text{xx} & \text{0} & \text{x} & \text{x} & \text{0} & \text{x} \\ \hline \end{array}$  2fr    
 Dm  $\begin{array}{|c|c|c|c|c|c|} \hline \text{xx} & \text{0} & \text{x} & \text{x} & \text{0} & \text{x} \\ \hline \end{array}$     
 Dsus2/4  $\begin{array}{|c|c|c|c|c|c|} \hline \text{xx} & \text{0} & \text{x} & \text{x} & \text{0} & \text{x} \\ \hline \end{array}$  2fr    
 Dm  $\begin{array}{|c|c|c|c|c|c|} \hline \text{xx} & \text{0} & \text{x} & \text{x} & \text{0} & \text{x} \\ \hline \end{array}$

keep what\_ you want, I want none\_

13

B $\flat$  B $\flat$ 6 $\flat$ 5 B $\flat$  B $\flat$ 6 $\flat$ 5 B $\flat$  B $\flat$ 6 $\flat$ 5 B $\flat$  B $\flat$ /A

of it; they're just

17

Gm C/G Gm C/G Gm C/G Gm

bad me - mo - ries I don't want...

21

A Dm/A A Dm/A A Dm/A A

And my

25

A/G Dm/G A/G Dm/G A/G Dm/G A/G D $^5$ /G

sun - shine, you can pack





29

— it — all — up — and be gone, —



33

and be gone. —



37

2. If it mat -



41

- ters — to you, — you can

B $\flat$  B $\flat$ b5 B $\flat$  B $\flat$ b5 B $\flat$  B $\flat$ b5 B $\flat$  B $\flat$ /A

45  
 sell it all on, if the

Gm C/G Gm C/G Gm C/G Gm

49  
 price feels right; I won't judge.

A Dm/A A Dm/A A/G Dm/G A/G

53  
 If you

Dm Dsus2/4 Dm Dsus2/4 Dm Dsus2/4 F

57  
 get off your knees, you'll be out.

*mp* *mf*

61

B $\flat$  C/B $\flat$  B $\flat$  C/B $\flat$  B $\flat$  B $\flat$ /A Gm C/G

on the breeze. Take a les - son from me.

66

Gm<sup>7</sup> C/G Gm C/G Gm A Dm/A

don't get stuck on a dream.

70

A B $\flat$  F G Dm

75

B $\flat$  F G Dm

*pp*

# KNIVES OUT

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

♩ = 138



mp

with pedal



5

8<sup>vb</sup>

9

1. 1

(8)



**Cm**

**Gm/B<sup>b</sup>**

**A<sup>b</sup>maj<sup>7</sup>**

12

want you \_\_\_\_\_ to know \_\_\_\_\_  
 (2.) you'd been \_\_\_\_\_ a dog \_\_\_\_\_  
 (3.) want you \_\_\_\_\_ to know \_\_\_\_\_

**Gm**

**Dm/F**

16

they would have he's not drowned com - - ing  
 he's not com - - at birth.  
 com - - ing

**Em<sup>3</sup>**

19

back. \_\_\_\_\_  
 back. \_\_\_\_\_

He's

(8)

Cm

Gm/B<sup>b</sup>

A<sup>b</sup>maj<sup>7</sup>

23

Look in - - - to my eyes,  
 Look in - - - to my eyes,  
 bloat - - - ed and fro - - - zen,

Gm

Dm/F

27



I'm not com - - - ing  
 it's the on - ly way you'll know I'm tel - ling the truth.  
 still there's no point in let - ting it go to waste.

Em<sup>3</sup>

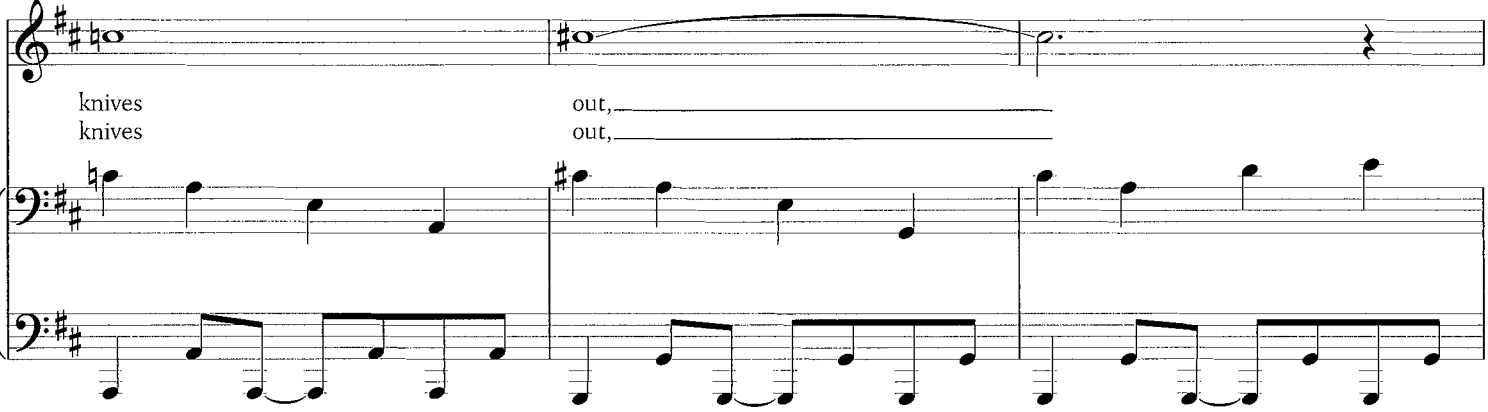
30



back. \_\_\_\_\_ 1.3. So  
 \_\_\_\_\_ 2. So

(8)


34  









knives out, \_\_\_\_\_  
knives out, \_\_\_\_\_



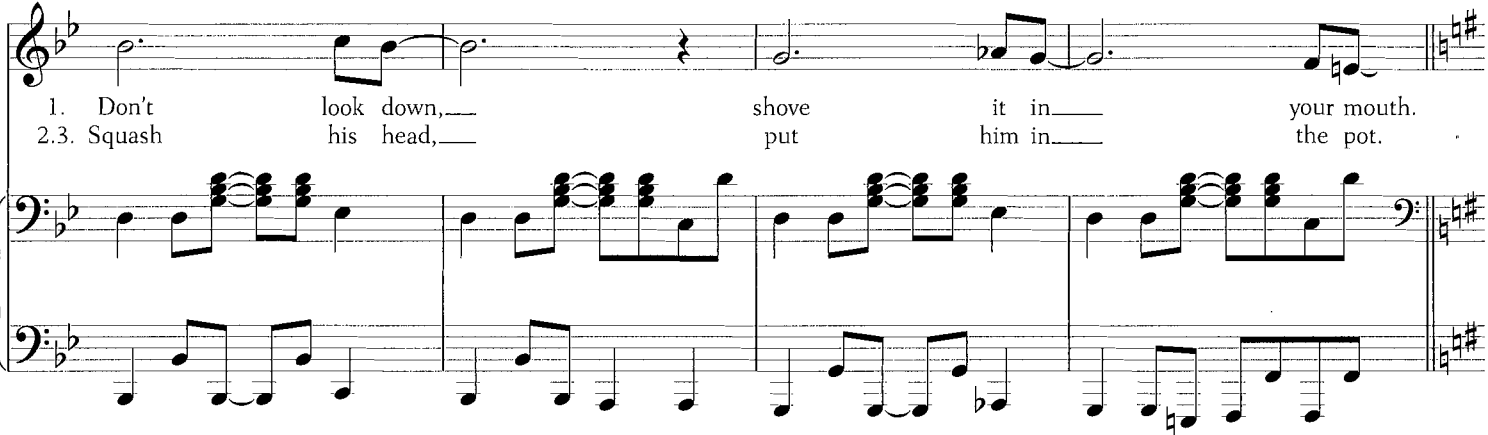
37  


catch \_\_\_\_\_ the mouse. \_\_\_\_\_  
cook \_\_\_\_\_ him up. \_\_\_\_\_




40        

1. Don't look down, \_\_\_\_\_ shove it in \_\_\_\_\_ your mouth.  
2.3. Squash his head, \_\_\_\_\_ put him in \_\_\_\_\_ the pot.



44  **To Coda** ☉

2. If



8<sup>va</sup>

Cm



Gm/Bb



A<sup>b</sup>maj7



48

Gm



Dm/F



Em<sup>13</sup>



52

8<sup>vb</sup>

2° D. % al Coda

sing 2° only

56

3. I

(8)

⊕ Coda

59

8<sup>vb</sup>



# KARMA POLICE

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

♩ = 74 **Slow 8-Beat**

Am D7/F# Em G Am F Em G

5 Am D7/F# G D/F# C/E Bm/D Am Bm D

9 Am D7/F# Em G Am F Em G

Kar - ma po - lice, ar-rest this man, he talks in maths, he buzz-es like a fridge,

13 Am D G D/F# C/E Bm/D Am Bm D Dsus4 D

he's like a de-tuned ra-di-o.

17 Am D7/F# Em G Am F Em G

Kar-ma po-lice, ar-rest this girl, her Hit-ler hair-do is mak-ing me feel ill,

21 Am D G D/F# C/E Bm/D Am Bm D

and we have crashed her par-ty.

25 C D G F#7 C D G F#7

This is what you get, this is what you get,

29

C D Dsus<sup>4</sup> D G Bm C

this is what you get when you mess with us.

32

Bm D Dsus<sup>4</sup> D Am D7/F# Em G

Kar - ma po - lice, I've giv - en all I can,

35

Am F Em G Am D

it's not enough, I've giv - en all I can, but we're still on

38

G D/F# C/E Bm/D Am Bm D Dsus<sup>4</sup> D

the pay - roll.

41

C D G F#7 C D G F#7

This is what you get, — this is what you get, —

45

C D G Bm C

this is what you get — when you mess — with us.

48

Bm/F# Bm Dadd9 G D

For a min - ute there, — I lost — my - self, —

51

G D Eadd9 E Bm Dadd9

I lost — my - self. — Phew, for a min - ute there, —

54

G D G D Eadd<sup>9</sup> E

I lost my - self, I lost my - self.

57

Bm D G D G D

Ah... ah... ah...

optional bass

60

Esus<sup>4</sup> E Bm Dadd<sup>9</sup> G D

Oh, for a min - ute there, I lost my - self,

63

G D Eadd<sup>9</sup> E Bm Dadd<sup>9</sup>

I lost my - self. Phew, for a min - ute there,

66

G D G D Eadd9 E

I lost my - self, I lost my - self.

69

Bm Dadd9 G D G D

72

Eadd9 E Bm Dadd9 G D

Synth.

75

G D Eadd9 E N.C. Eadd9

# LIFE IN A GLASSHOUSE

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

♩ = 54

N.C.

Am(maj7)

Am7

Am(maj7)

1. Once a - gain

Am7

Am(maj7)

Am7

5

I'm in trou - ble with my on - ly friend, she is pap - er - ing

Cm

E<sup>b</sup>/G

Gm

8

the win - dow panes, she is put - ting on a smile,

11

E<sup>b</sup>/G 3fr Gm 3fr F<sup>#</sup>dim<sup>7</sup> Am(maj<sup>7</sup>)

liv - ing in a glass - house. Once a - gain,

14

Am<sup>7</sup> Am(maj<sup>7</sup>) Am<sup>7</sup>

(1.) packed like froz - en food and bat - t'ry hens. Think of all the starv -  
 (2.) we are hun - gry for a lynch - ing. That's a strange mis-take

17

Cm C<sup>7</sup>sus<sup>4</sup> Gmadd<sup>9</sup>/b<sup>6</sup> Gm

- ing mil - lions, don't talk pol - i - tics and don't throw stones,  
 to make. You should turn the o - ther cheek

20

E<sup>b</sup>/G 3fr Gm 3fr F<sup>#</sup>dim<sup>7</sup>

your ro - yal high - nes - ses. }  
 liv - ing in a glass - house. }



22

Am E E7 F Am Adim Am

Well of course I'd like\_ to sit a - round\_ and chat,\_ well of course

*f*

25

E E7 F Am E E7

\_ I'd like\_ to stay\_ and chew the fat,\_ Well of course I'd like\_ to sit

28

I. F Am Am(maj7) Am7 Am(maj7)

a - round and chat but some-one's lis - t'ning\_ in.\_ 2. Once a - gain\_

*mf*

33

2. F C G/B Am E7

a - round and chat,\_ on - ly, on - ly, on - ly on - ly,

36

F C E7/B Am E7#9

on - ly, on - ly, on - ly, on - ly,

39

Fadd9 C G7/B Am E

on - ly, on - ly, on - ly, on - ly,

42

F C G/B Am E7

on - ly, on - ly, on - ly,

45

rit. Freely

F Am Am Am6/maj7

but some-one's lis-t'ning in.

# LIKE SPINNING PLATES

(LIVE VERSION)

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

$\text{♩} = 138$

**A** **Amaj7** **C#m**

*mp*

**G#** **F#add9**

4 *cresc.*

*cont. sim.*

**E** **F#add9** **E**

8 *dim.*




**G#** **F#m** **Amaj7** **G#**

12 *cresc.* *dim.* (G# 2°)

The musical score is written for piano in 4/4 time with a tempo of 138 beats per minute. It features a key signature of three sharps (F#, C#, G#). The score is divided into four systems of music. The first system (measures 1-3) includes guitar chords A, Amaj7, and C#m, with a mezzo-piano (mp) dynamic. The second system (measures 4-6) includes G# and F#add9 chords, with a crescendo (cresc.) marking. The third system (measures 7-9) includes E, F#add9, and E chords, with a decrescendo (dim.) marking. The fourth system (measures 10-12) includes G#, F#m, Amaj7, and G# chords, with a crescendo (cresc.) and decrescendo (dim.) marking, and a final measure marked (G# 2°). A 'Ped.' (pedal) marking is present at the end of the first system. A 'cont. sim.' (continuo simile) marking is present at the end of the second system.

16  *cresc.*






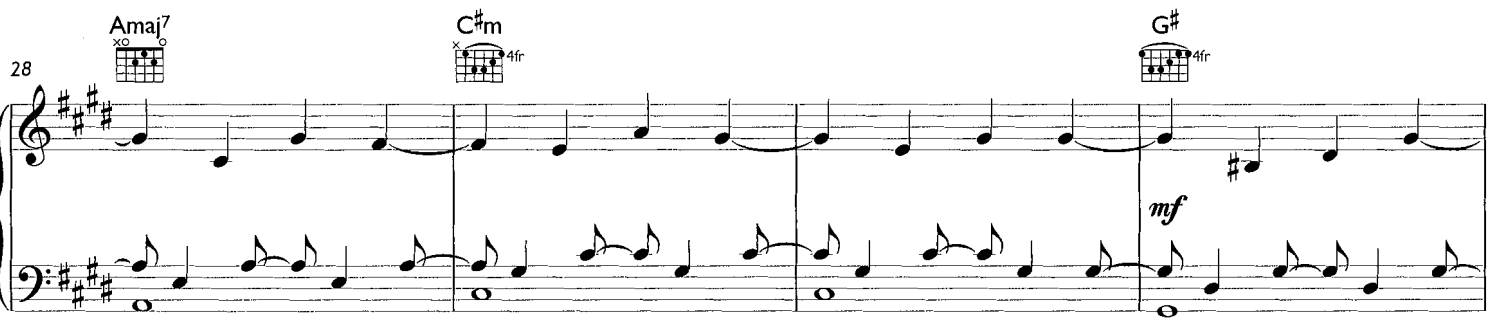
20   4fr  4fr



24  *A*



28   4fr  4fr *mf*



32   *E*



36

F#add9  
xx

E

G#  
4fr

F#m

dim.

40

Amaj7  
x0

G#  
4fr

F#add9  
xx

E

cresc.

44

F#add9  
xx

E

G#  
4fr

F#m

1. While you \_\_\_\_\_ make pret -  
(2.) \_\_\_\_\_ me to \_\_\_\_\_

dim.

mp

48

Amaj7  
x0

G#  
4fr

F#add9  
xx

E

ty the speech es \_\_\_\_\_  
li ons, \_\_\_\_\_

52

G# F#m Amaj7 G#

I'm be - ing cut to shreds.  
a de - li - cate ba - lance.

56

1. 2.

2. You feed And this

cresc. dim.

60

Amaj7 C#m

just feels like spin - ning

f

64

G#

plates, { I'm liv -  
our bod -

68

A<sup>m</sup>aj<sup>7</sup>

1. C<sup>#</sup>m

ing in cloud cuck in oo land.  
ies float ing down

72

G<sup>#</sup>

And this

76

2. C<sup>#</sup>m

G<sup>#</sup>

the muddy river.

79

82

A Amaj7 C#m

*mf*

86

1. G#

*4fr*

90

2. G# F#add9

*4fr*

94

E F#add9 E G#

rit.

*mp*



# LUCKY

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

♩ = 66  
N.C.

(Repeat x 4)

Em Am G

(Fx)

(fade in)

(Ride)

(1°) p  
(2°) mf

1. I'm on a roll, I'm on a  
2. The head of state has called for

5

Bm Em C G

roll me this time, I feel my luck  
by name, but I don't have time

8

Bm Em

could change.  
for him.

11

Am G Bm

Kill me, Sar - ah, kill me a - gain with love,  
 It's gon - na be a glor - ious day!

14

Em C G Bm

it's gon - na be a glor - ious day...  
 I feel my luck could change..

17

Em A

Pull me out of the air -

*ff*

20

Em A Em A

- crash, pull me out of the lake, I'm your su -

23

Em C7 B7

per - he - ro, we are stand-ing on the edge.

27

I. Em Fdim5 Em

*mf*

31

2. N.C.

*mf*

35

38

41

45

# LAST FLOWERS TO THE HOSPITAL

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

## Song transcribed for piano

♩ = 88

**Fm** **Gm** **Am**

*p*

*con ped.*

**C** **Em**

5

**Fm** **Gm** **Am**

9




1. Ap - pli - an - ces have gone bes - erk, — I can - not keep up, —  
2. And if I'm gon - na talk, — I just wan - na talk, —

*mp*


**C** **Em**



13

— tread - ing on peo - ple's toes, — 'snot nose lit - tle punk' —  
— please don't in - ter - rupt, — just sit - back and lis -

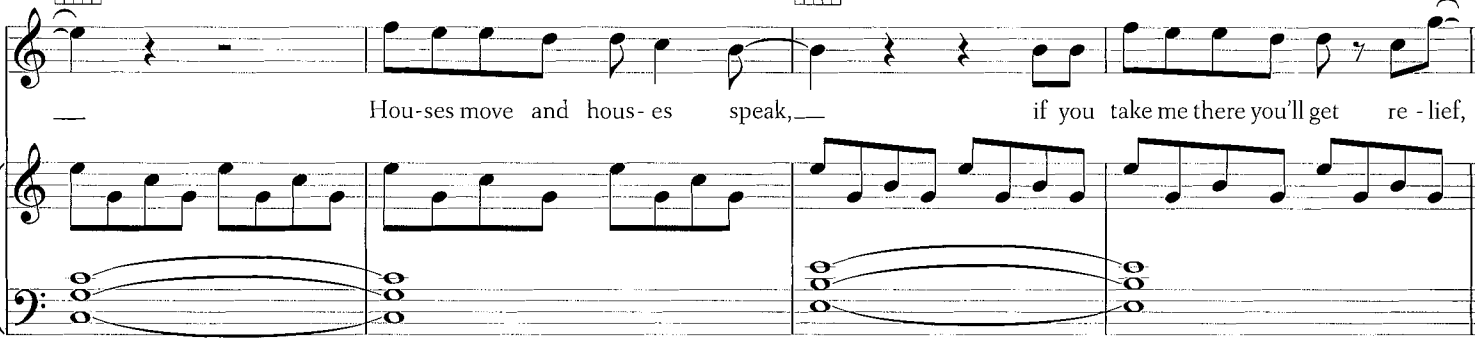
17   








- ten, And because } I can't face the eve - ning straight, — you can of - fer me es - cape..



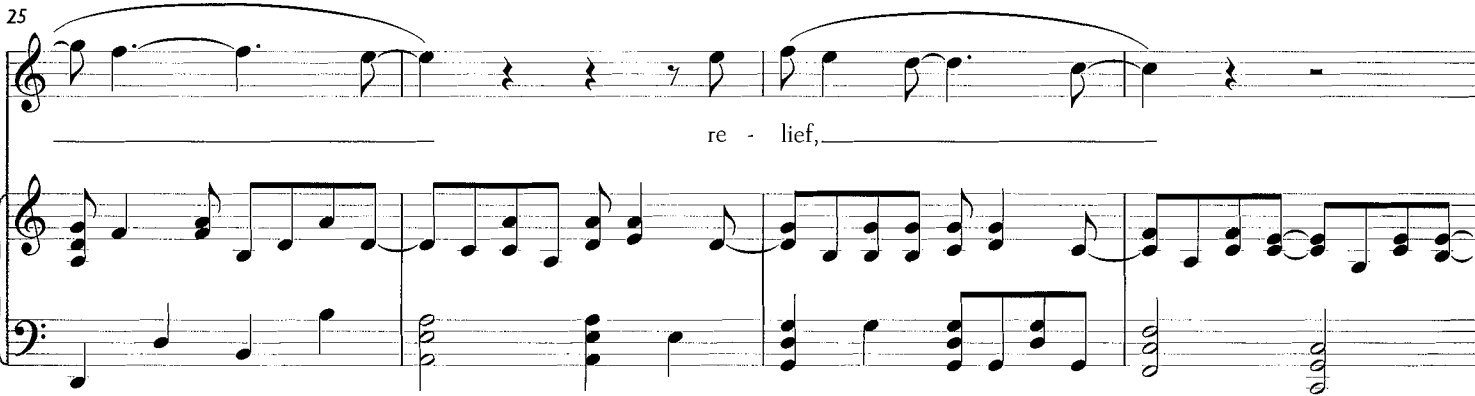
21  







Hou - ses move and hous - es speak, — if you take me there you'll get re - lief,




25       








re - lief, —

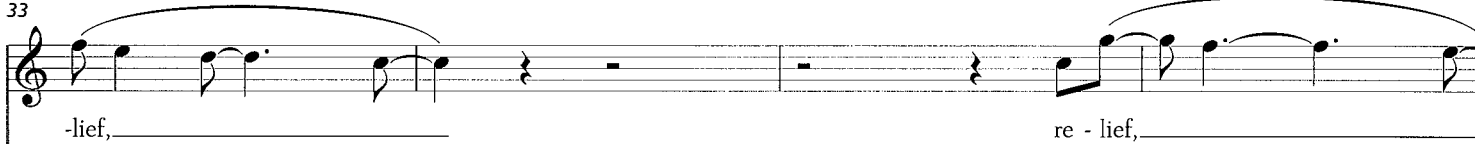



29      I.  






re - lief, — re - lief. —





2.       





33 




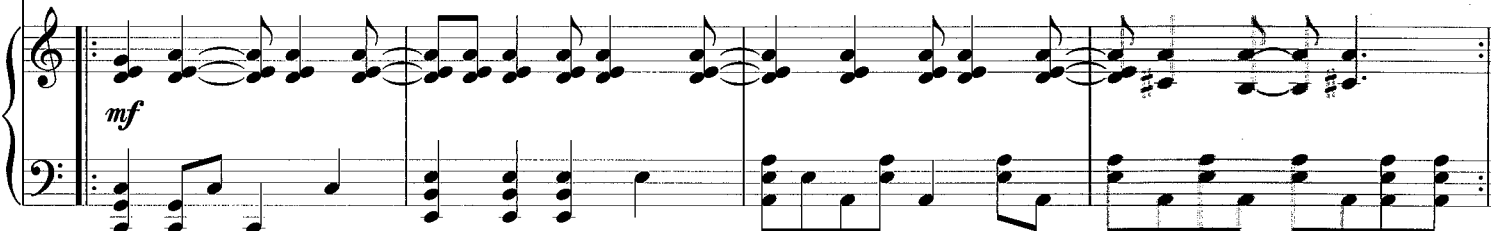
   





37 

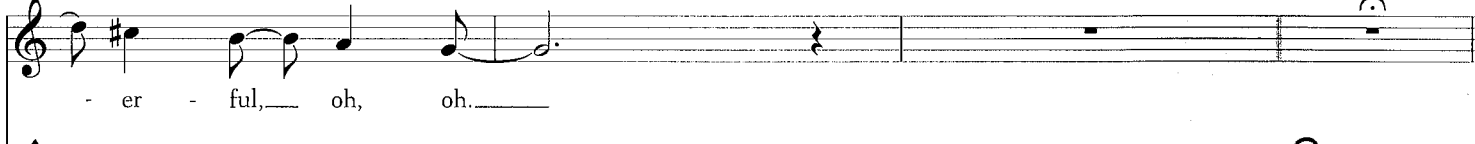



    **1-3.**

41 

*mf* 

**4.**  **rit.**   

45 

*p* 

# NO SURPRISES

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

(recording sounds slightly flat)

$\text{♩} = 74$

Guitar Capo 3rd fret

Fsus<sup>2</sup>  
(Dsus<sup>2</sup>)

B<sup>b</sup>m<sup>6</sup>  
(Gm<sup>6</sup>)

Fsus<sup>2</sup>  
(Dsus<sup>2</sup>)

B<sup>b</sup>m  
(Gm)

B<sup>b</sup>m(maj<sup>7</sup>)  
(Gm(maj<sup>7</sup>))

B<sup>b</sup>m<sup>6</sup>  
(Gm<sup>6</sup>)

1. A

*p*

*Ped.*

Fsus<sup>2</sup>  
(Dsus<sup>2</sup>)

Dmadd<sup>b</sup><sub>6</sub>  
(Bmadd<sup>b</sup><sub>6</sub>)

5

(1.) heart that's full up like a land - fill, a job that slow - ly kills  
2. You look so tired un - hap - py, bring down the gov - ern - ment, \_\_\_\_\_

*cont. sim.*

Gm  
(Em)

C  
(A)

Csus<sup>4</sup>  
(Asus<sup>4</sup>)

C  
(A)

Fsus<sup>2</sup>  
(Dsus<sup>2</sup>)

B<sup>b</sup>m  
(Gm)

B<sup>b</sup>m(maj<sup>7</sup>)  
(Gm(maj<sup>7</sup>))

B<sup>b</sup>m<sup>6</sup>  
(Gm<sup>6</sup>)

9

\_\_\_\_\_ you, brui - ses that won't heal. \_\_\_\_\_  
they don't, they don't speak for us. \_\_\_\_\_



13

Fsus<sup>2</sup>  
(Dsus<sup>2</sup>)

Dmaddb<sup>6</sup>  
(Bmaddb<sup>6</sup>)

I'll take the quiet life, — a hand - shake, some car-bon mon - ox - ide, with

17

Gm  
(Em)

Gm<sup>7</sup>  
(Em<sup>7</sup>)

Csus<sup>4</sup>  
(Asus<sup>4</sup>)

C  
(A)

Gm  
(Em)

Gm<sup>7</sup>  
(Em<sup>7</sup>)

no al - arms — and no — sur - pri - ses, no al - arms — and no —

20

Csus<sup>4</sup>  
(Asus<sup>4</sup>)

C  
(A)

Gm  
(Em)

Gm<sup>7</sup>  
(Em<sup>7</sup>)

Csus<sup>4</sup>  
(Asus<sup>4</sup>)

C  
(A)

— sur - pris - es, no al - arms — and no — sur - pris - es,

23

Fsus<sup>2</sup>  
(Dsus<sup>2</sup>)

B<sup>b</sup>m<sup>6</sup>  
(Gm<sup>6</sup>)

Fsus<sup>2</sup>  
(Dsus<sup>2</sup>)

B<sup>b</sup>m<sup>6</sup>  
(Gm<sup>6</sup>)

si - - - lent si - - - lence.

27

F (D)                      F/E (D/C#)                      Dmaddb6 (Bmaddb6)

This is my fi - nal fit, my fi - - nal

30

Dmaddb6 (Bmaddb6)                      Dmaddb6/C (Bmaddb6/A)                      Gm (Em)                      Gm7 (Em7)                      Csus4 (Asus4)                      C (A)

bel - ly - ache, with no al - arms and no sur - pris - es,

33

Gm (Em)                      Gm7 (Em7)                      Csus4 (Asus4)                      C (A)                      Gm (Em)                      Gm7 (Em7)

no al - arms and no sur - pris - es, no al - arms and no

36

Csus4 (Asus4)                      C (A)                      Fsus2 (Dsus2)                      Bbm (Gm)                      Bbm(maj7) (Gm(maj7))                      Bbm6 (Gm6)

sur - pris - es please.

39

C (A) Csus4 (Asus4) C (A) Bbm6 (Gm6) C (A) Csus4 (Asus4) C (A)

42

Bbm6 (Gm6) Gm (Em) Bbm6 (Gm6)

45

F (D) Dmaddb6 (Bmaddb6)

Such a pret - ty house and such a

48

Gm (Em) Gm7 (Em7) Csus4 (Asus4) C (A)

pret - ty gar - den. No al - arms and no sur - pris - es,  
 (Na, yah, yah, yah, yah, yah, yah, yah)

51

Gm (Em) Gm7 (Em7) Csus4 (Asus4) C (A) Gm (Em) Gm7 (Em7)

no al - arms and no sur - pris - es, no al - arms and no  
 na, yah, yah, na, yah.)

54

Csus4 (Asus4) C (A) Fsus2 (Dsus2) Bbm6 (Gm6)

sur - pris - es please.

dim.

Ped.

57

Fsus2 (Dsus2) Bbm6 (Gm6) Fsus2 (Dsus2)

rit.

pp

# MOTION PICTURE SOUNDTRACK

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

♩ = 52 **Slowly**

with pedal

Red wine and sleep - ing pills\_ help me get back\_ to your\_ arms.

13

G C B<sup>5</sup> C<sup>5</sup> 3fr

Cheap sex and sad films help me get where I be - long. — I think you're cra-

17

Em<sup>7</sup> C G D/F<sup>#</sup> Em C G D/F<sup>#</sup> N.C.

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

22

G<sup>6</sup> Cmaj<sup>9</sup> Bm<sup>b6</sup>/11 Cmaj<sup>9</sup>

Stop send - ing let - ters — let - ters al - ways get burned. — It's

26

G<sup>6</sup> Cmaj<sup>9</sup> Bm<sup>b6</sup>/11 Cmaj<sup>9</sup>

not like the mov - ies, they fed us on lit - tle white lies. I think you're cra -

8<sup>ub</sup> 8<sup>ub</sup> 8<sup>ub</sup> 8<sup>ub</sup>

30

Em<sup>7</sup> Cmaj<sup>9</sup>/#11 Gmaj<sup>7</sup> D/F# Em<sup>7</sup> Cmaj<sup>9</sup>/#11

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

8<sup>ub</sup> 8<sup>ub</sup> 8<sup>ub</sup> 8<sup>ub</sup>

33

Gmaj<sup>7</sup> D B Em<sup>7</sup> Dadd11/13

may - be I will see you in the next life.

8<sup>ub</sup> 8<sup>ub</sup> 8<sup>ub</sup> 8<sup>ub</sup>

36

Em/C#      Cmaj<sup>9</sup>

(white note gliss.)  
gliss.  
ppp

Detailed description: This system contains measures 36, 37, and 38. Measure 36 features a treble clef with a whole note chord and a bass clef with a whole note chord. Measure 37 has a treble clef with a glissando over a white-note scale and a bass clef with a whole note chord. Measure 38 has a treble clef with a glissando over a white-note scale and a bass clef with a whole note chord. The dynamic marking 'ppp' is present in measure 37.

39

G<sup>6</sup>

(black note glisses.)  
gliss.  
gliss.  
gliss.  
gliss.

Detailed description: This system contains measures 39 and 40. Measure 39 has a treble clef with a glissando over a black-note scale and a bass clef with a whole note chord. Measure 40 has a treble clef with three black-note glissandos and a bass clef with a whole note chord. The dynamic marking 'ppp' is present in measure 39.

41

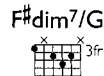
Detailed description: This system contains measure 41. The treble clef has a glissando over a black-note scale, followed by a whole note chord. The bass clef has a whole note chord. The dynamic marking 'ppp' is present.



# MY IRON LUNG

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

$\text{♩} = 104$



*mf*

*ped.*  $\Delta$  *cont. sim.*



5

*cont. sim.*

9



Faith, you're driv - ing me — a - way, — you do it ev - 'ry day,

13



— you don't mean — it but — it hurts — like hell. — My

17

G G7 Cm F#dim7/G G G7 Cm F#dim7/G

brain says I'm re- ceiv - ing pain, a lack of ox - y - gen

21

G Cm G Cm

from my life sup - port, my i - ron lung

25

G G7 Cm Cm6 G G7 Cm Cm6

29

G Cm G Cm

1. We're too young to fall a - sleep, too cy-ni - cal to speak,  
 2. Suck, suck your teen - age thumb, toi-let trained and dumb,

33

G Cm G Cm




— We are los - ing it, can't you tell? We  
 — when the power runs out, we'll just hum.

37

G G7 Cm F#dim7/G G G7 Cm F#dim7/G









scratch our e - ter - nal itch, a twen - tieth cen - tury bitch,  
 This, this is our new song, just like the last


*sfz* *sfz*

41    

and we are grate - ful for our i - ron lung.  
 one, a tot - al waste of time, my i - ron lung.









45        




49      

The head shrink - ers, they want ev - ry - thing, my un - cle Bill, my Be - li - sha bea - con.



53      

The head shrink - ers, they want ev - ry - thing, my un - cle Bill, my Be - li - sha bea - con.



**1.**

57

G G7 Cm Cm<sup>6</sup> G G7 Cm<sup>6</sup>/G F<sup>#</sup>dim<sup>7</sup>/G

*mf*

**2.**

61

G<sup>7</sup><sup>#</sup>9 C<sup>7</sup> C<sup>#</sup>dim<sup>7</sup> Edim<sup>5</sup>

*fff*

63

C<sup>#</sup>dim<sup>7</sup> Cm<sup>6</sup>

*mf*

65

Gm<sup>7</sup> C D<sup>b</sup>

And if you're fright - ened, you can be fright - ened, you can be, it's...

*mf*

68

O - K. And if you're fright - ened, you can be fright -

71

- ened, you can be, it's O - K.

73

(Sing small notes 3° & 4° only)

The head shrink - ers, they want ev - 'y - thing,

75

Repeat x4 ad lib.

my un - - cle Bill, my Be - li - sha bea - con.

# PARANOID ANDROID

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

♩ = 82

Chord diagrams: Cm, Cm/B<sup>b</sup>, F<sup>9</sup>, Am<sup>7b5</sup>, Cm/B<sup>b</sup>

Chord diagrams: Gm, Gm/A, Gm/B<sup>b</sup>, Em<sup>7b5</sup>, E<sup>7sus4</sup>, Em<sup>7</sup>

3

Chord diagrams: Cm, Cm/B<sup>b</sup>, F<sup>9</sup>, Am<sup>7b5</sup>, Cm/B<sup>b</sup>, Gm, Gm/A, Gm/B<sup>b</sup>

5

1. Please could\_ you stop\_\_\_ the noise, I'm tryin'\_\_\_ a get\_\_\_ some rest?\_\_\_  
 2. When I\_\_\_ am king,\_\_\_ you will\_\_\_ be first\_\_\_ a - gainst\_\_\_ the wall,\_\_\_

Chord diagrams: Cm, Cm/B<sup>b</sup>, F<sup>9</sup>, Am<sup>7b5</sup>, Cm/B<sup>b</sup>, Gm, Gm/A, Gm/B<sup>b</sup>

mf

Em7b5   E7sus4   Em7   Gm   Gm/A   Gm/Bb   Em7b5   E7sus4   Em7

8

Cm   Cm/Bb   F9   Am7b5   Cm/Bb   Gm   Gm/A   Gm/Bb

11

From all the un - born chick - en voi - ces in my head?  
 with your o - pi - nions which are of no con - se - quence.

Em7b5   E7sus4   Em7   Gm6

14

at all. } What's



Dm(add9)/F



E7

Gm<sup>6</sup>

16

that?? *I may be paranoid but not an android.* What's

Dm(add9)/F



E7



19

that?? *I may be paranoid but not an android.*





1.

2.



22

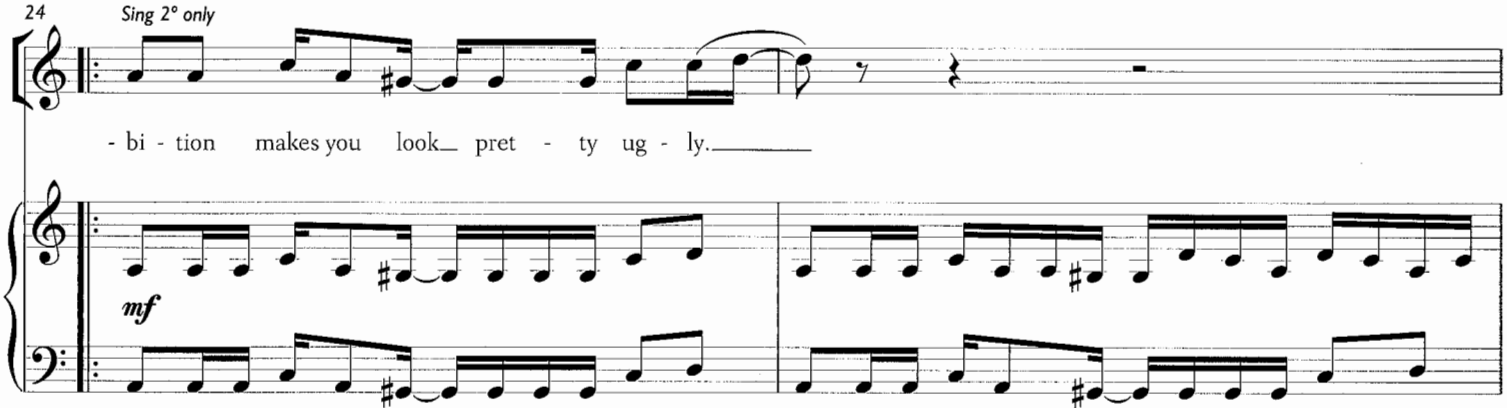
(that??) *but no android.*





Am  G#aug  Am  G#aug 

24 Sing 2° only

- bi - tion makes you look pret - ty ug - ly.

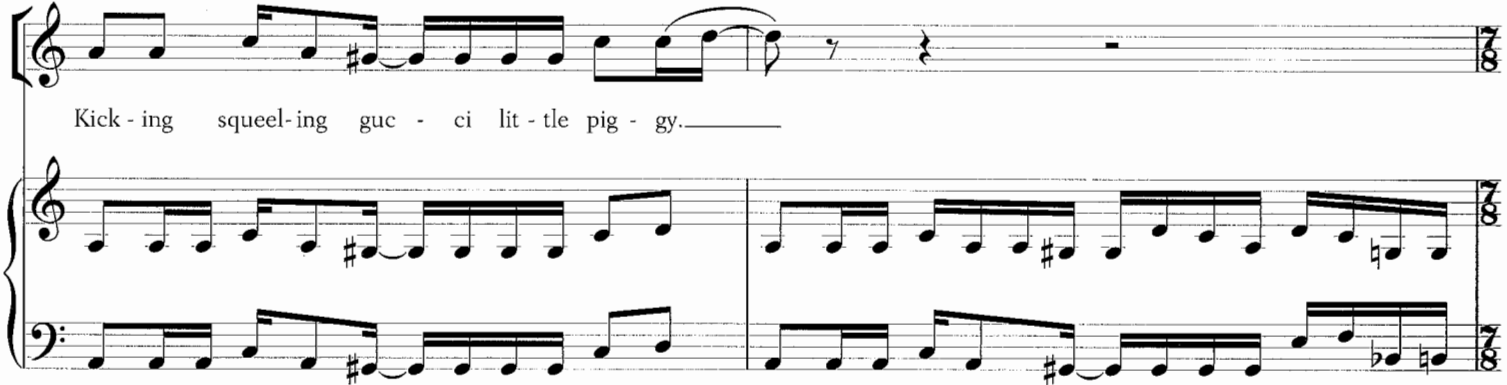
*mf*









Am  G#aug  Am  G#aug 


26







Kick - ing squeel - ing guc - ci lit - tle pig - gy.



C  3fr Ab6  Bb  C  3fr Ab6  Bb 


28



C  3fr Ab6  Bb  C  3fr B  Bb  (1° only)

30

Am -



**2° a tempo**

32

Am N.C. Am Eb5 6fr D5 5fr

1. You don't re - mem - ber, you don't re - mem - ber, why don't you re-mem-ber my name?—  
 2. yeah!\_\_\_\_\_

*f*

34

Am N.C. Am Eb5 6fr D5 5fr

Off with his head, \_ man. Off \_ with his head, man. Why don't you re-mem-ber my name? I guess he does.

36

C 3fr Ab6 Bb C 3fr Ab6 Bb

C 3fr Ab6 Bb C 3fr Ab6 Bb

C  $A^b6$   $B^b$  C  $B$   $B^b$

38

$A^m$  N.C.  $A^m$   $E^b5$   $D^5$   $A^m$  N.C.

40

*ff*

$A^m$   $E^b5$   $D^5$  C  $A^b6$   $B^b$  C  $A^b6$   $B^b$

43

To Coda ◊

C  $A^b6$   $B^b$  C  $C^6$   $B^6$   $B^b6$   $A^6$  F

46

*fff*

♩ = 63



49

*mp*

Ah, \_\_\_\_\_ ah, \_\_\_\_\_

Sing 2°, 3°, 4° only

*mp*

Rain down, rain down, come on rain down on

Sing 3° & 4° only

*mp*

Ah, \_\_\_\_\_ ah, \_\_\_\_\_

Sing 4° only

*mp*

"That's it sir, you're leaving." The crackle of pig-skin. The dust and the screaming,

*mp*



52

ah, \_\_\_\_\_ ah, \_\_\_\_\_

ah, \_\_\_\_\_

me, from a great height, from a great \_\_\_\_\_

ah, \_\_\_\_\_ ah, \_\_\_\_\_

the yup-pies net-work-ing, and the pa-nic, the vo-mit, the pa-nic, the vo-mit.

1.2.3.

4.



55

*D.º al Coda*

ah. ah, ah. ah.

height, height. height.

ah. ah.

God loves his child - ren, God loves his child - ren.

⊕ Coda



59

# A PUNCH UP AT A WEDDING

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

♩ = 76



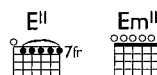
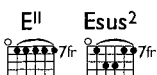
(Drums & Elec. Drums)

(Repeat x 4)

(R/H)

*mf*

secco



4

No, no, no, no, no, no, no, no,  
(No, no, no, no, no, no, no, no)

*Ped.* *cont. sim.*



7

no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no,  
no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no,





10

no, no, no, no, no, no, no, no, no, no, no.

no, no, no, no.)

13

16

1. I don't know why you both -  
2. Hy-po-crite op - por-tun -

19

- er, noth-ing's er - er good -  
- ist, don't in - fact me with -

22

Em<sup>9</sup> Dmaj<sup>7</sup>E E<sup>11</sup> Esus<sup>2</sup>

e - nough for you. Oh, a  
 your poi - son. son.

25

E<sup>11</sup> Esus<sup>2</sup> E<sup>11</sup> Esus<sup>2</sup>

I was there, and it was - n't like that.  
 bul - ly in a chi - na shop.

28

E<sup>11</sup> Esus<sup>2</sup> Em<sup>9</sup> Dmaj<sup>7</sup>E

You came here just to start a fight  
 When I turn round you stay fro - zen to the spot.



31

You had to piss on our pa - rate,  
 The point - less snide re - marks.



34

you had to shred our big day,  
 of hammer - head - ed sharks, you had to the



37

ru - in it for all con - cerned at a drunk -  
 pot will call the kettle black, it's a drunk -

39

Em<sup>9</sup> Am<sup>9</sup>/add11 E<sup>11</sup> Esus<sup>2</sup>

(Sing small notes 4° only)

- en punch-up at a wed - ding, — yeah. Na, na, na, na, na, na, na, na, —  
 - en punch-up at a wed - ding, — yeah. Na, na, na, na, na, na, na, na, —

*ff* *mf*

42

E<sup>11</sup> Esus<sup>2</sup>

(Sing 3° only) Repeat section x4

— na, na, na, na, na, na, na, na, na, na, na, — na, na, na, na, na, na, na, na, na.  
 Na, na, na, na, na, na, na, na, na.

45

E<sup>5</sup>

Repeat section x3

na, na, na, na, na, na, na, na, na, na, na, na.

*dim.*

47

*pp*

# PYRAMID SONG

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

$\text{♩} = 106$   $\text{♪} = \text{♪} \text{♪}$



Musical score for the first system, measures 1-4. The score includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part features a steady bass line and chords in the right hand. The tempo is marked as 106 bpm. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part starts with a mezzo-piano (*mp*) dynamic. The vocal line is mostly rests in this system.



Musical score for the second system, measures 5-8. The piano accompaniment continues with the same rhythmic pattern. The vocal line remains mostly silent.



Musical score for the third system, measures 9-12. The vocal line begins with the word "Ooh," in measure 9, followed by a long note. In measure 12, there is a triplet of eighth notes with the word "ooh," underneath. The piano accompaniment continues throughout.

13

Gmaj7 A6 Gmaj7 F#

ooh. 1, 3. I

17

F# Gmaj7 A6 Gmaj7 F#

jumped in the riv - er and what did I see?  
2, 4. All my lov - ers were there with me,

21

F#m Eadd9 Gmaj7

Blackeyed an - gels swam with me. A  
all my past and fu - tures. And we

25

F# Gmaj7 A6 Gmaj7 F#

moon full of stars and as - tral cars, and  
went to hea - ven in a lit - tle row boat, there was

4° To Coda

29

**F#m** **Eadd9** **Gmaj7**

all the fig - ures I used to see. \_\_\_\_\_  
 no-thing to fear, \_\_\_\_\_ no - thing to doubt. \_\_\_\_\_

33

**F#** **Gmaj7** **A6** **Gmaj7** **F#**

Ooh, \_\_\_\_\_ ooh, \_\_\_\_\_

3

37

**Gmaj7** **A6** **Gmaj7** **F#**

ooh. \_\_\_\_\_

**D. al Coda**  
(with repeats)

**Coda**

41

**F#m** **Eadd9** **Gmaj7** **F#**

no-thing to fear, \_\_\_\_\_ no - thing to doubt. \_\_\_\_\_ There was

1, 2.

3.  
45 Gmaj7 F# Gmaj7 A6

Strings

49 Gmaj7 F# Gmaj7

52 A6 Gmaj7 F#7b9 F# G

56 A6 Gmaj7 F#



# SAIL TO THE MOON

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

♩ = 60

The score is divided into systems, each with guitar chords and piano accompaniment. The first system (measures 1-4) features chords Amaj7, Cmaj7, Fmaj7, and Amaj7. The second system (measures 5-8) features Cmaj7, Fmaj7, Amaj7, Cmaj7, and Fmaj7. The third system (measures 9-13) features Am, E7/A, Am, E7/A, Asus2/4, Amb6, Fmaj7, Am, E7/A, Am, E7/A, Asus2/4, Amb6, and Fmaj7. The fourth system (measures 14-17) features Am, E7/A, Am, E7/A, Asus2/4, Amb6, Fmaj7, Am, E7/A, Am, E7/A, and Asus2/4. The piano accompaniment includes dynamics like *p*, *f*, *mp*, and *mf*, and includes a *Ped.* (pedal) marking. The vocal line includes the lyrics: "1. I sucked the moon," and "(1.) I spoke too soon and how (2.) be pre-sident but know".

17

C Em Fmaj7 Am E7/A Am E7/A

did it cost? from wrong,

*mf*

20

Asus2/4 Am7 Fmaj7 Am E7/A Am E7/A Asus2/4 Amb6 Fmaj7

I was dropped from moon beams  
or in the flood you'll build an Ark

*mp*

23

Am E7/A Am E7/A Asus2/4 C Em Amaj7 Cmaj7

and sailed on shoot - ing stars  
and sail

*mf*

27 **Fmaj<sup>9</sup>** **Amaj<sup>7</sup>** **Cmaj<sup>7</sup>** **Fmaj<sup>9</sup>**

2. May - be you'll

30 **C** **Em** **Fmaj<sup>9</sup>**

us to the moon,

32 **Am** **E<sup>7</sup>/A** **Am** **F/A** **Asus<sup>4</sup>** **C** **E<sup>7</sup>** **A<sup>b</sup>maj<sup>7</sup>**

sail to...

36 **Cmaj<sup>7</sup>** **Em(maj<sup>7</sup>)** **A<sup>b</sup>maj<sup>7</sup>** **Cmaj<sup>7</sup>** **Em(maj<sup>7</sup>)** **A<sup>b</sup>maj<sup>7</sup>** *rit.* **A<sup>b</sup>maj<sup>7</sup>** *ppp*

*ppp*

# SIT DOWN. STAND UP.

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

♩ = 164

NC

Repeat x 6)

pp

(Drum machine)

Ped.

6

D<sup>b</sup>  
4fr

E<sup>b</sup>sus<sup>2</sup>  
6fr

p

cont. sim.

11

D<sup>b</sup><sub>6</sub>  
4fr

D<sup>b</sup><sub>7</sub>  
4fr

F<sup>5</sup>  
8fr

D<sup>b</sup>  
4fr

cont. sim.

15

E<sup>b</sup>sus<sup>2</sup>  
6fr

D<sup>b</sup><sub>6</sub>  
4fr

D<sup>b</sup>  
4fr

18

F5 (Sing 1° - 5°) Db Eb sus2 Db Db7

Sit down.

(Sing 3° only)

Walk in - to the jaws of Hell.

(Sing 4° only)

An-y - time.

(Sing 5° only)

Sit down.

(1° - 2° *p*  
3° *mp*  
4° *p*  
5° *mp*)

23

F5 Db Eb sus2 Db Db7 (Repeat section x 5)

Stand up.

Walk in - to the jaws of Hell.

An-y - time.

Stand up.



28

Sit down.

*mp cresc.*

*cont. sim.*



33

We can wipe you out an - y - time.

Sit down.

*(cresc.)*



38

We can wipe you out

Sit down.

*mf*



43

An - y - time.

*mp*

8<sup>th</sup>



48

Oh, oh, oh,

*cresc.*

D<sup>b</sup>/F

F5

52

stand up.

*mf cresc.*


B<sup>b</sup>5/F

Fm

D<sup>b</sup>/F

56

0 **F5**



Sit down.

(cresc.)

64 **Bb5/F** **Fm** **Db/F** **F5**



Oh.

(cresc.)

69 **Eboct/F** **Doct/F** **Cboct/F** **Bb5/F**



The

*ff* cresc.

74 **F5** **Foct/Eb** **Dm7**





rain - drops, the rain - drops, the rain - drops, the rain - drops, the


*fff* cont. sim.



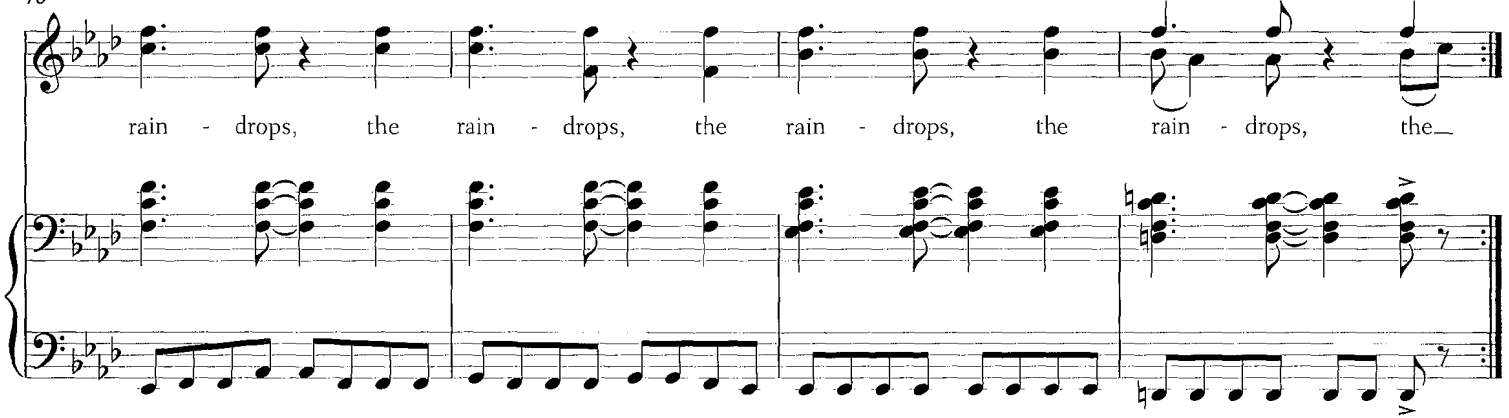
78

F5  8fr


Foct/E<sup>b</sup>  6fr


Dm7  5fr


rain - drops, the rain - drops, the rain - drops, the rain - drops, the



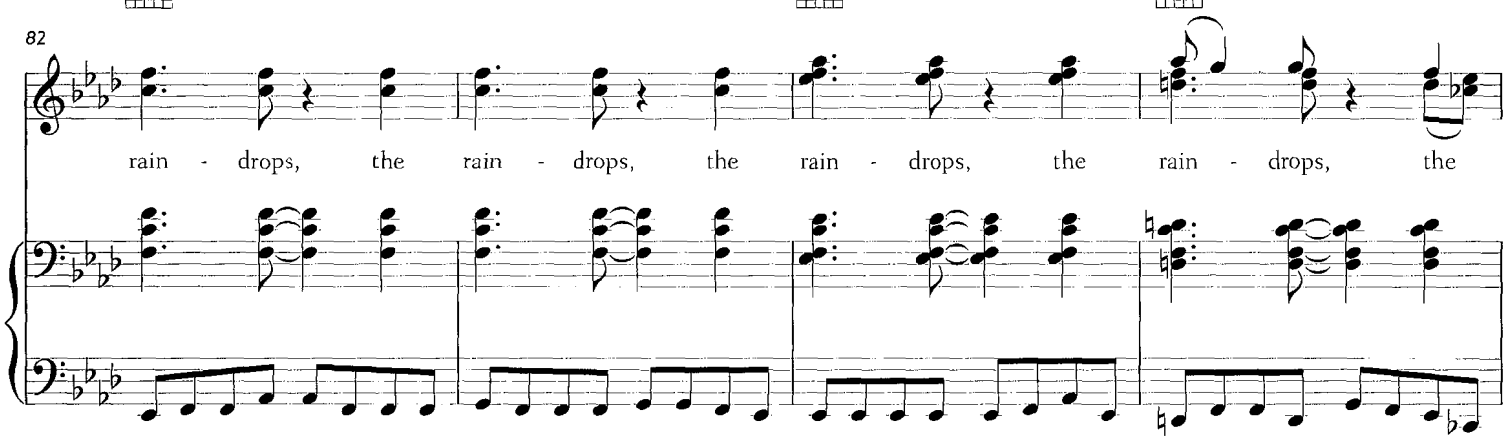
82

F5  8fr


A<sup>b</sup>6/E<sup>b</sup>  6fr


Dm7  5fr


rain - drops, the rain - drops, the rain - drops, the rain - drops, the



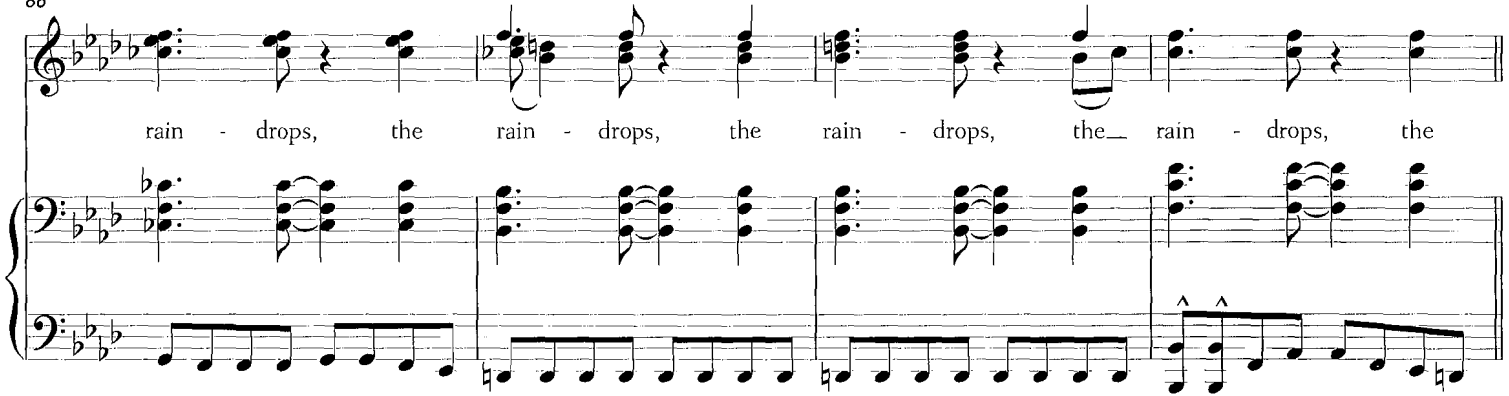
86

C<sup>b</sup>(b5)/F  8fr

B<sup>b</sup>/D  8fr

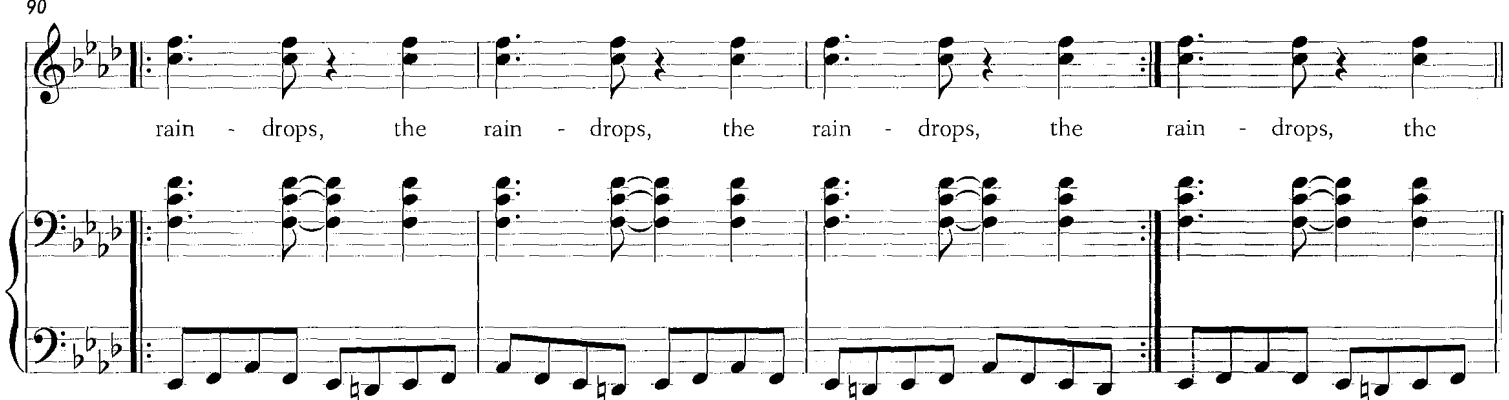
F5  8fr

rain - drops, the rain - drops, the rain - drops, the rain - drops, the



90

rain - drops, the rain - drops, the rain - drops, the rain - drops, the



94

F7sus4      Bb7

rain - drops, the rain - drops, the rain - drops, the rain - drops, the\_

98

F5      F#sus4/Eb      Ddim

rain - drops, the rain - drops, the rain - drops, the rain - drops, the\_

102

Cb(b5)      Bbbadd9      Bbsus4      Fm7

rain - drops, the rain - drops, the rain - drops, the rain - drops, the

*fff*

106

N.C.

rain - drops, the rain - drops, the rain - drops, the rain - drops, the...

(Drums)

# STREET SPIRIT (FADE OUT)

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

♩ = 136



*p*

Pedal throughout

5

Rows of hou - ses all bear - ing down on me,  
I can feel their blue hands touch - ing me.



9

All these things in - to po - si - tion, all these things we'll one day swal-low whole.



13

And fade



17

out a - gain,



21

and fade



25

out.



29

This ma chine will, will not com - mu - ni - cate these  
 Cracked eggs, dead birds scream as they fight for life,

33

thoughts, and the strain I am un - der.  
 I can feel death, can see its bead - y eyes.



37

Be a world child, form a cir - cle be - fore we all go un -  
 All these things in - to po - si - tion, all these things we'll one day swal - low whole.




41

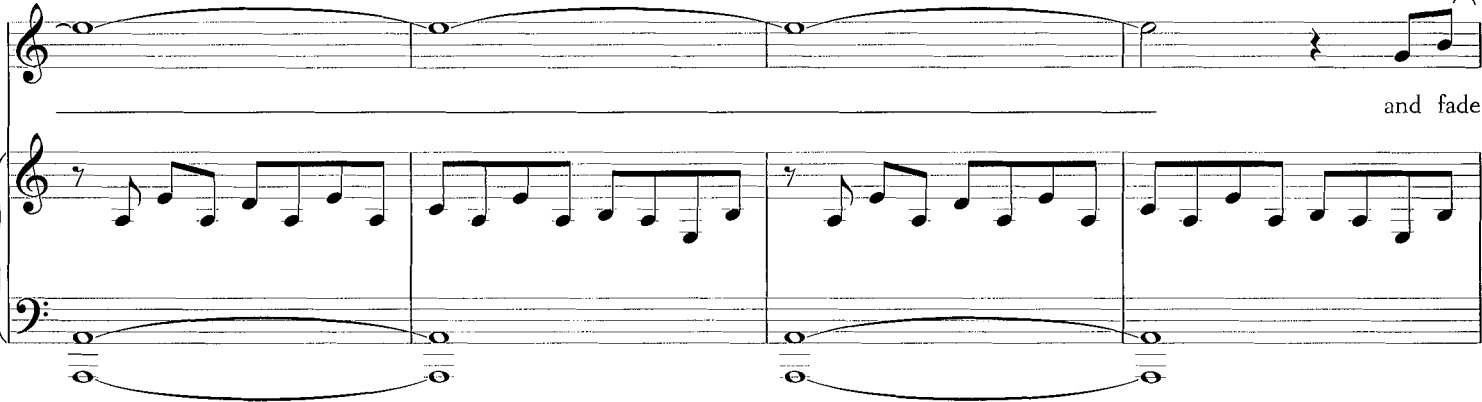
- der. } And fade





45


out, a - gain,

49 




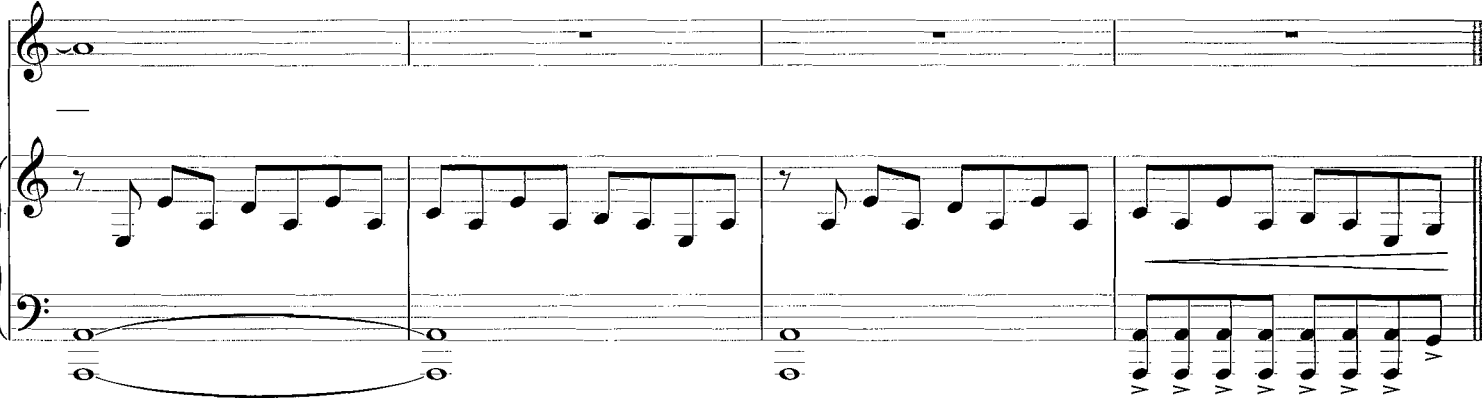
and fade

53  





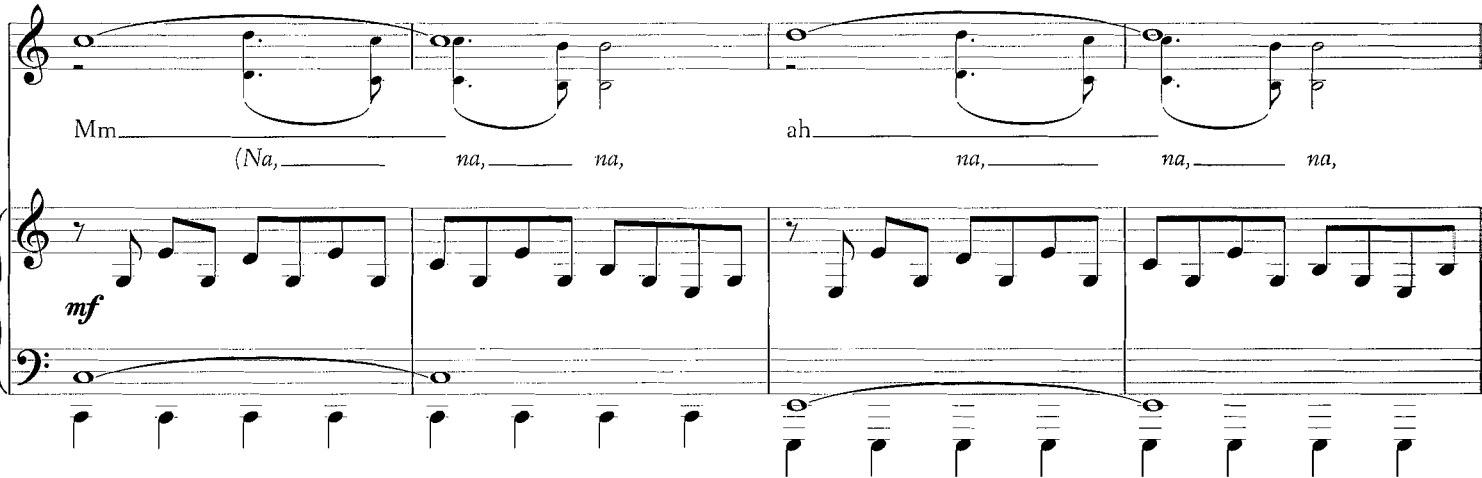
out a - gain.

57 



Mm

61  



Mm (Na, na, na, ah na, na, na,)

*mf*

Am  
x02210

65

oh  
na, na, na, na, na, na,

The musical score for measures 65-68 consists of a vocal line and a piano accompaniment. The vocal line features a long melisma starting with 'oh' and followed by 'na, na, na, na, na, na,'. The piano accompaniment provides a steady rhythmic accompaniment with eighth notes in the right hand and sustained chords in the left hand.

C  
x02210

69

mm ah.  
na, na, na, na, na, na,

The musical score for measures 69-72 continues the vocal line with 'mm' and 'ah.' followed by 'na, na, na, na, na, na,'. The piano accompaniment remains consistent with the previous section.

Em  
022100



Am  
x02210

73

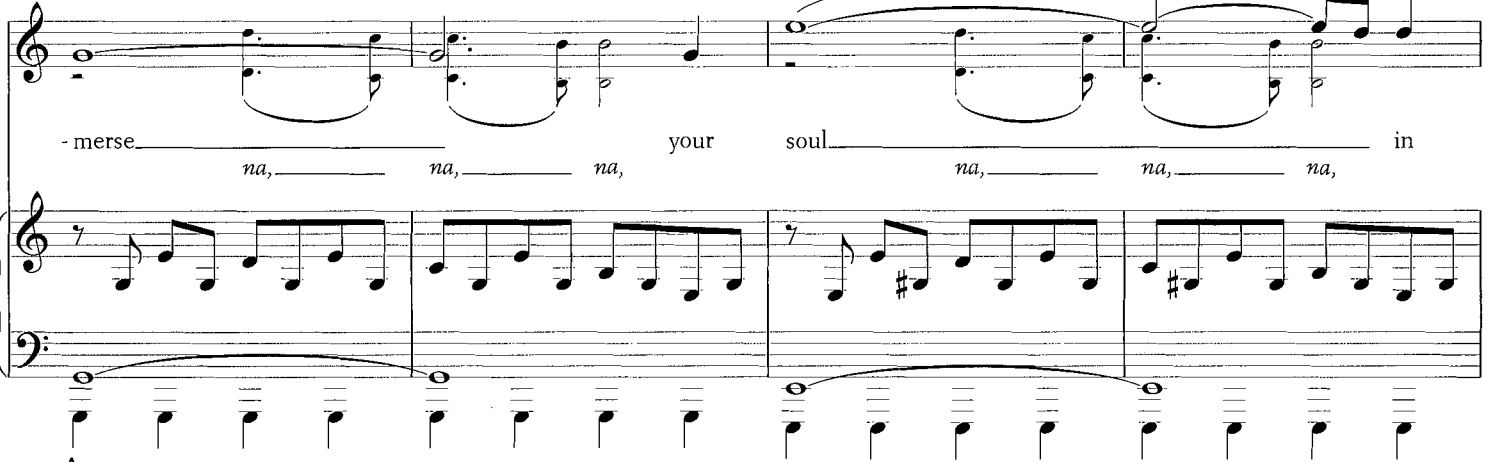
Ah.  
na, na, na, na, na, na, Im -

The musical score for measures 73-76 features a vocal line starting with 'Ah.' and 'na, na, na, na, na, na, Im -'. The piano accompaniment continues with the same rhythmic pattern.


77

G  E 


-merse *na, na, na,* your soul *na, na, na,* in





81

Am 


love, *na, na, na,* im -




85

G  E 

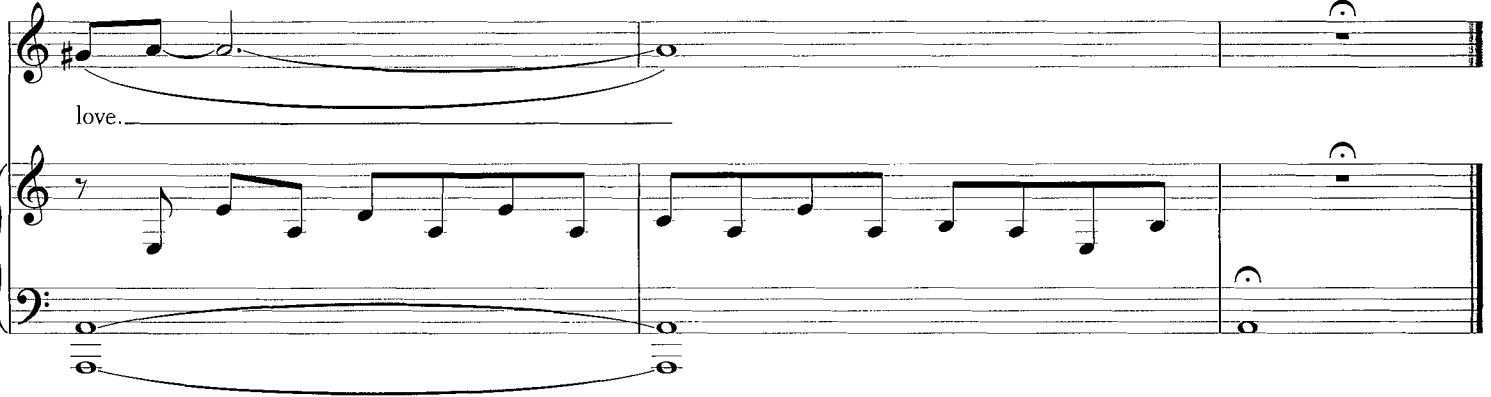
-merse *na, na, na,* your soul *na, na, na.)* in



89

Am  rit.

love.







# SUBTERRANEAN HOMESICK ALIEN

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

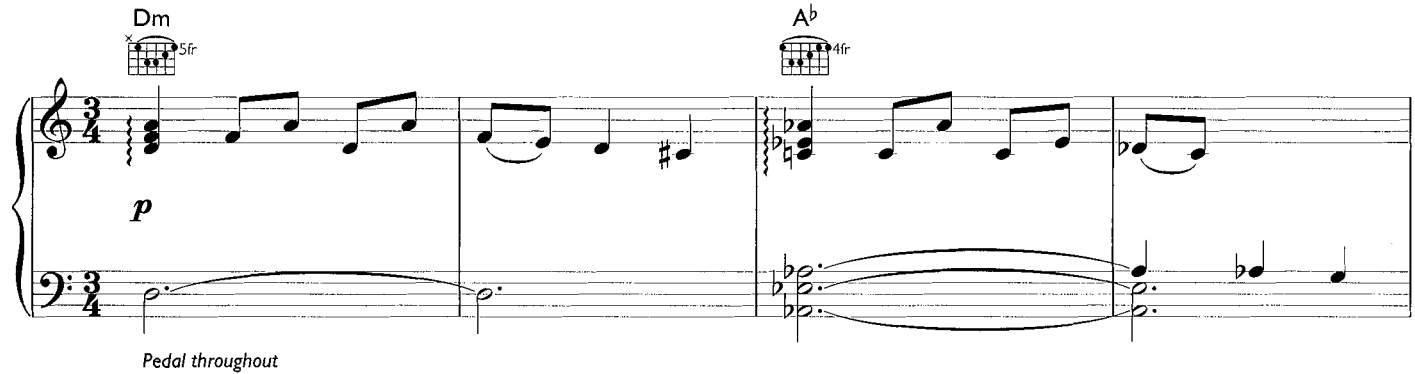
♩ = 152

**Dm**  5fr

**A<sup>b</sup>**  4fr

*p*

Pedal throughout





**D/A**  4fr


**D<sup>b</sup>/A<sup>b</sup>**  3fr

(R/H)

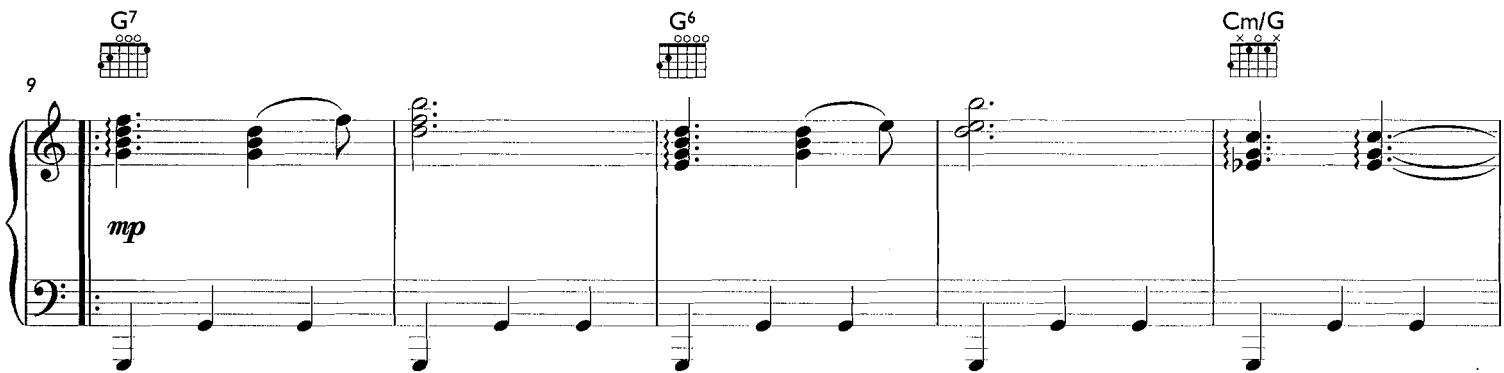


**G7**  6fr

**G<sup>6</sup>**  6fr

**Cm/G**  6fr

*mp*



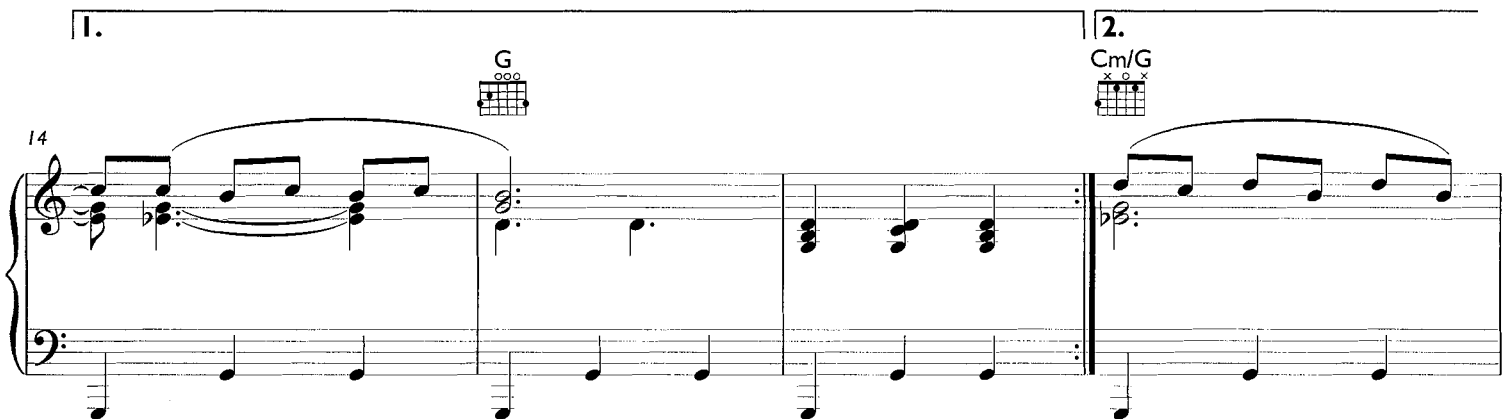
**1.**


**G**  6fr


**2.**

**Cm/G**  6fr

14





18  




1. The breath of the morn - ing,  
 I wish that they'd swoop down

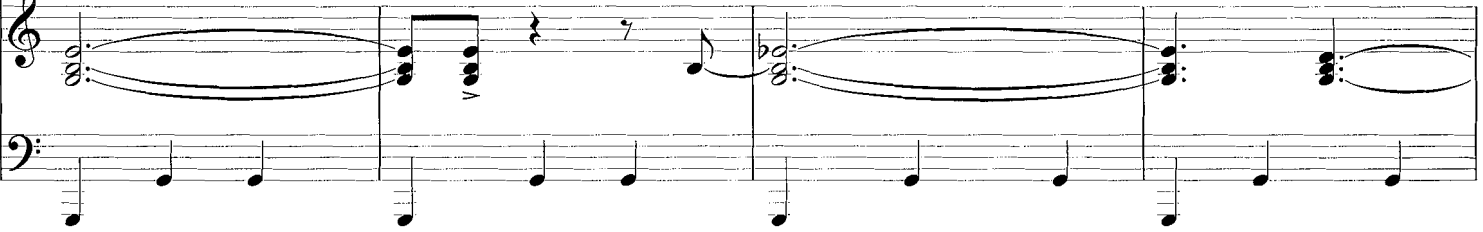





*p*


22  



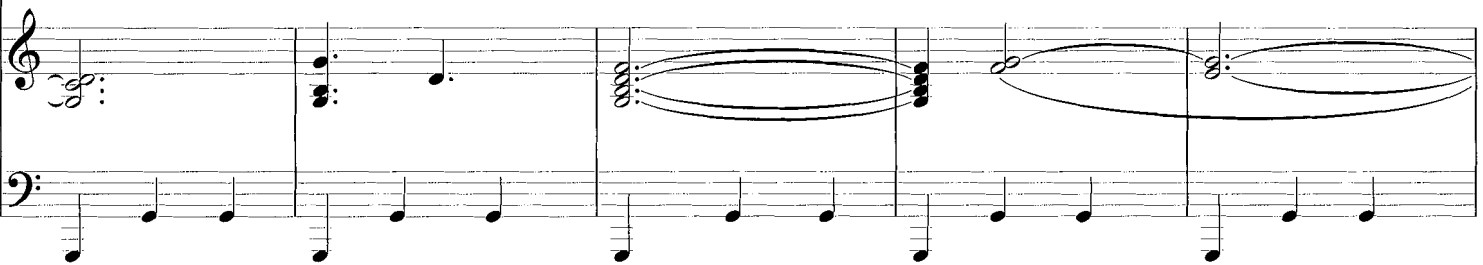
I keep for - get - ting. The smell of the warm sum - mer air.  
 in a coun - try lane late at night when I'm






26   



driving. I live in a town where you can't smell a thing,  
 Take me on board their beauti - ful ship,





31  

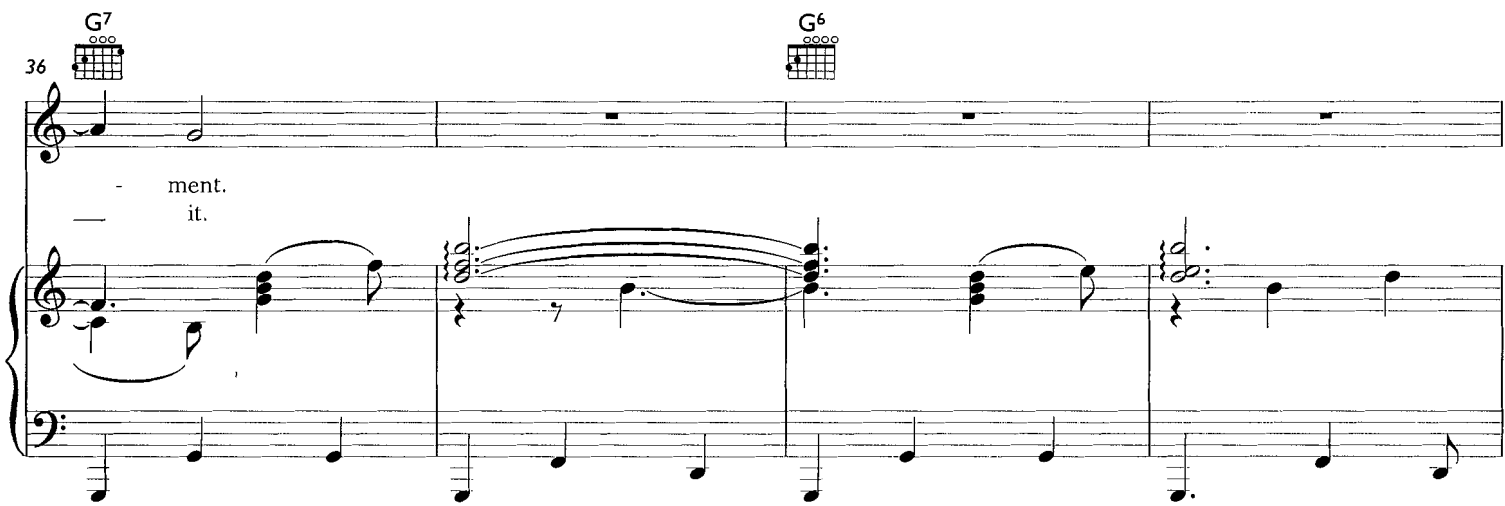




you watch your feet for cracks in the pave -  
 show me the world as I love to see



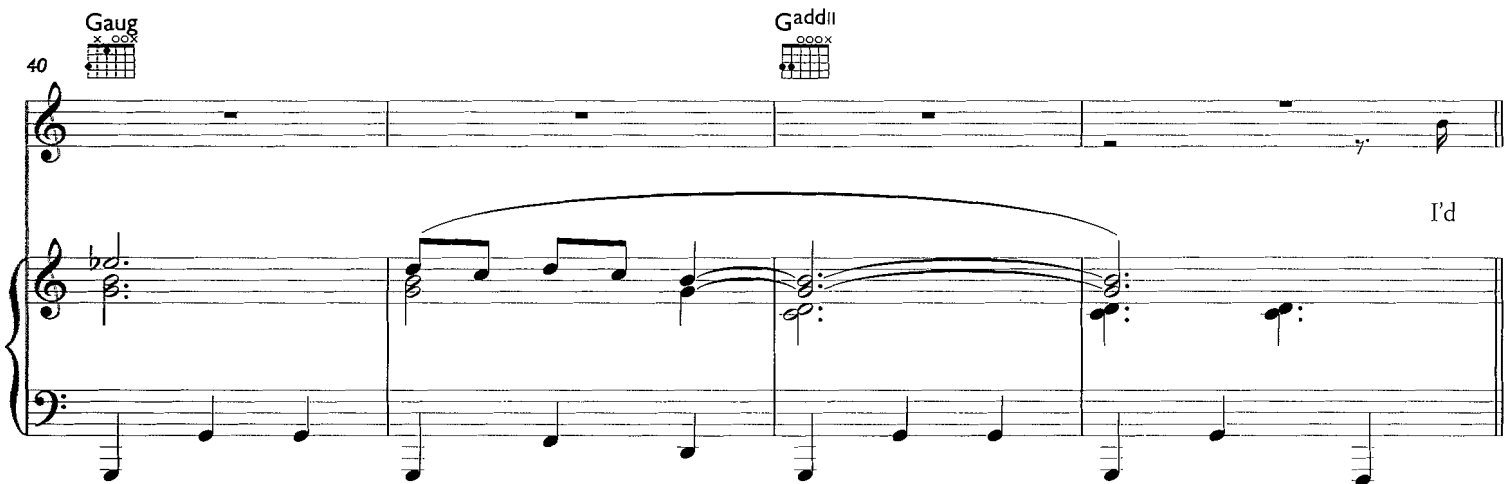
36  



ment.  
it.



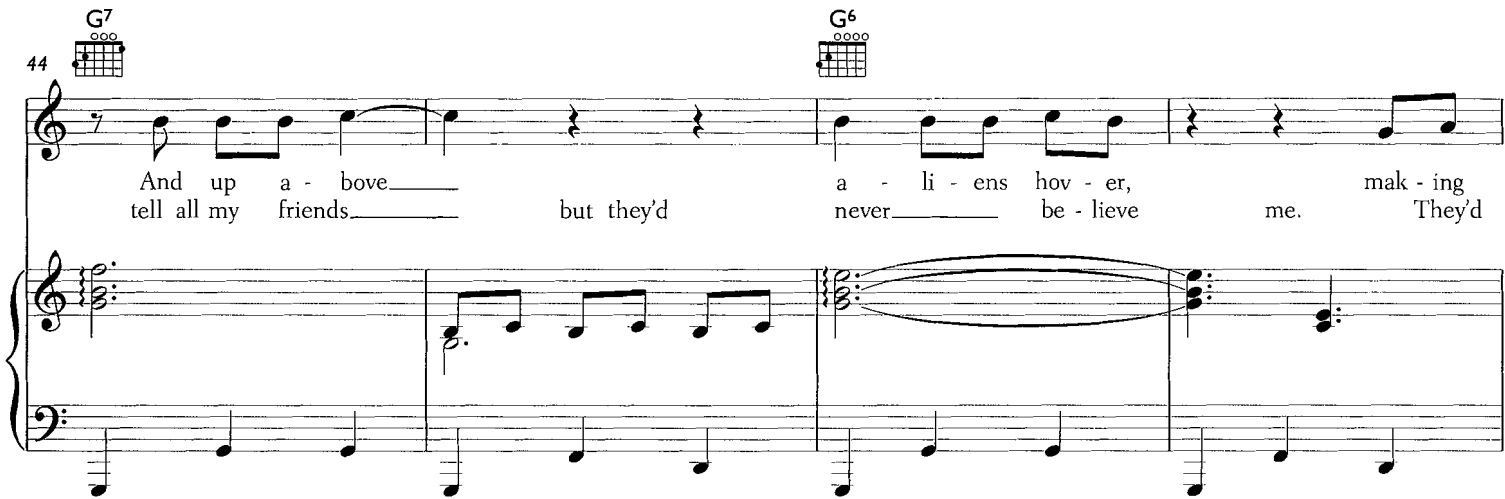
40  



I'd



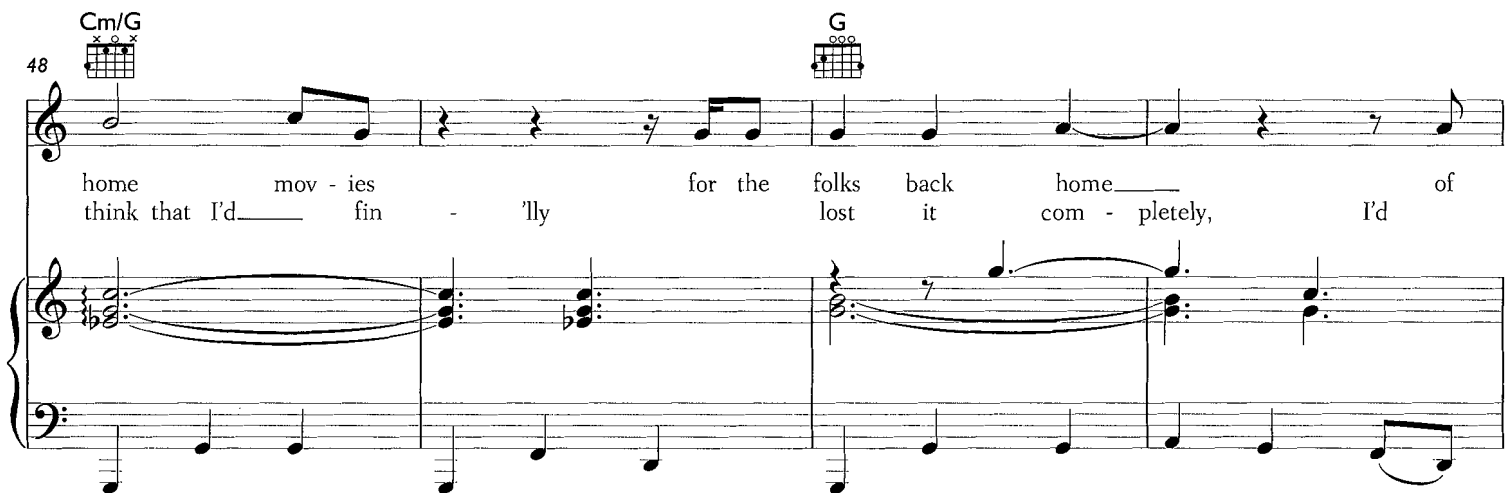
44  



And up a - bove  
tell all my friends but they'd a - li - ens hov - er,  
never be - lieve me. mak - ing They'd



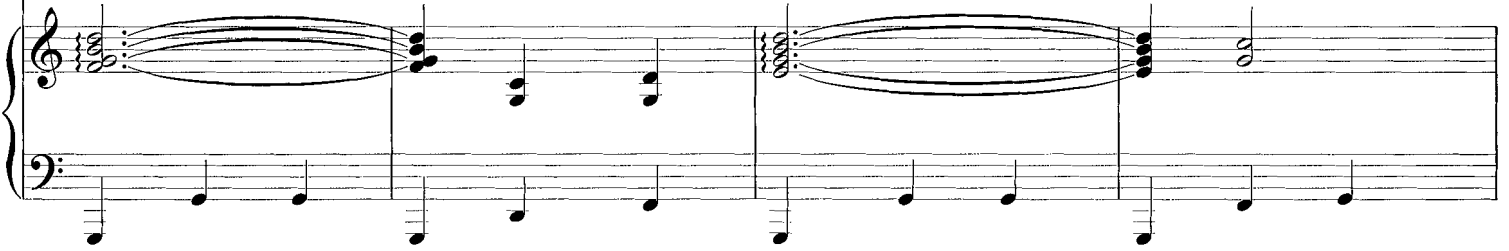
48  



home mov - ies for the folks back home of  
think that I'd fin - lly lost it com - pletely, I'd



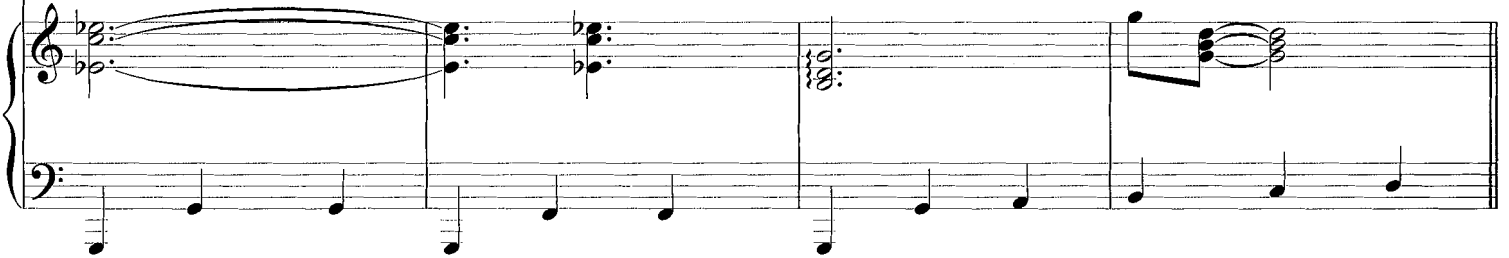
52  



all these weird creat - ures who lock up their spi - rits, drill  
show them the stars and the mean - ing of life and



56  



holes in them - selves and live for their sec - - -



60  

rets.



64  

They're all



68 **G<sup>5</sup>/F** **Csus<sup>2</sup>**

up - tight, up - tight,




72 **Gsus<sup>4</sup>** 3fr

76 **G<sup>5</sup>/F**


up - tight,

80 **Csus<sup>2</sup>** **G<sup>7</sup>**

up - tight,

84    **2° D. al Coda**

♠ **Coda**

90  **Coda**

94  

99

Cm/G

Gadd11

al - right, and I'm al -

104

G

G<sup>5</sup>/F

I'm just up - tight,

*f*

108

Csus<sup>2</sup>

Gsus<sup>4</sup> 3fr




up - tight,

112

1.2.

3.

G

116   

up - - - - tight, - - - - up - - - -




120   

tight, - - - -

*p*

125  

up - - - -

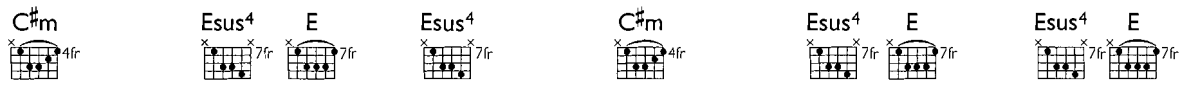
130   




# VIDEOTAPE

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

♩ = 84

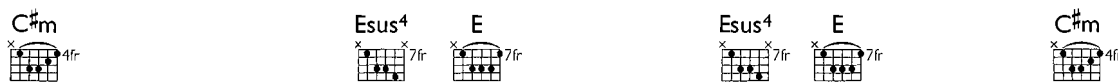





*p*

*Red. (throughout)*


7






When I'm at the pear - ly gates, this'll be on my vid - e - o - tape, my


11

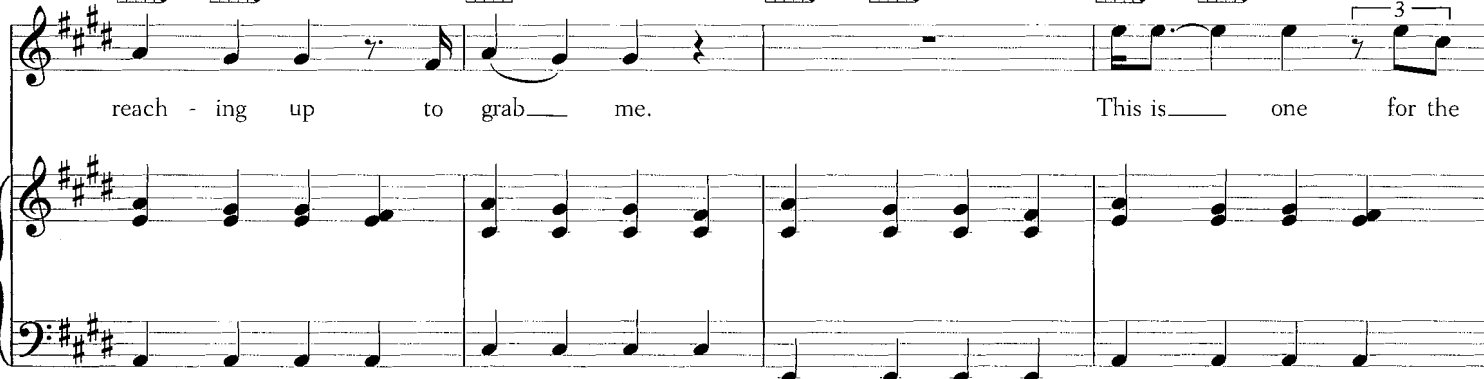




vid - e - o - tape. When Meph - i - sto - phi - lis is just be - neath and he's

15





reach - ing up to grab me. This is one for the

19

C#m 4fr Esus4 7fr E 7fr A 2fr Amaj7 2fr C#m 4fr Esus4 7fr E 7fr

good\_ days and I have it all here in red, blue, green, in red, blue, green. And

cresc.

24

A 2fr Amaj7 2fr A 2fr Amaj7 2fr C#m 4fr Esus4 7fr E 7fr C#m 4fr A/E 2fr Amaj7/E 2fr

you are\_\_ my\_cen-tre when I spin a - way, out of con-trol on vid-e - o - tape, on vid-e - o - tape, on

29

A 2fr Amaj7 2fr C#m(b6) 4fr C#m 4fr A/E 2fr Amaj7/E 2fr A 2fr Amaj7 2fr C#m(b6) 4fr C#m 4fr A/E 2fr C#m/E 2fr

vid-e - o - tape, on vid-e - o - tape, on vid-e - o - tape, on vid-e - o - tape, on vid-e - o - tape, on... (fade to nothing)

Repeat section x3 ad lib.


(B. Vox. loop)

(Oooh, oooh.)


mf

35

A Amaj7 C#m(b6) C#m A/E Amaj7/E A Amaj7



This is my way of say - ing good - bye be - cause I can't do it




39

C#m(b6) C#m A/E C#m/E A Amaj7 C#m(b6) C#m



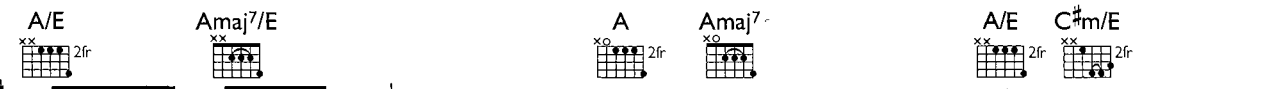
face to face. I'm talk - ing to you be - fore... No mat - ter what hap - pens now, you

*mp*



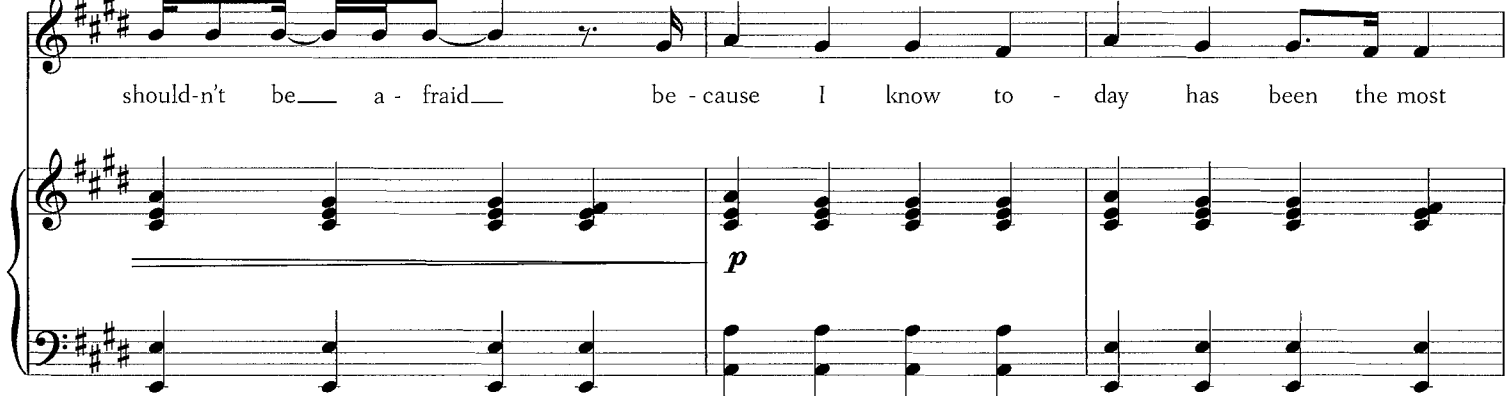
43

A/E Amaj7/E A Amaj7 A/E C#m/E



should - n't be a - fraid be - cause I know to - day has been the most

*p*



46

A/E Amaj7/E A Amaj7 A/C# C#m

per - fect day I have ev - er seen.

49

A/E Amaj7/E F#m7 F#m9 A6 C#m(b6) C#m C#m(b6)

Repeat section x4

Ped.

53

Aadd9/E E6 F#m7 F#m9 A6 C#m/b6 C#m

cresc.

— Ped. cont. sim.

56

I. 2.

A6 C#5 C#m(b6) C#m C#m(b6) C#m C#m(b6) C#m

*p*

# A WOLF AT THE DOOR

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

$\text{♩} = 138$

**Dm**  
xxo

**Dsus<sup>2</sup>**  
xxo

**E<sup>b</sup>/G**  
3fr

*Pedal throughout*

**Gm**  
3fr

**Asus<sup>4</sup>**  
x0

**A/G**  
3fr

**Dm**  
xxo

**Dsus<sup>2</sup>**  
xxo

4 Drag him out the win - dow, drag - ging out your dead, sing - ing I miss you, snakes and lad - ders, flip the

**E<sup>b</sup>/G**  
3fr

**Gm**  
3fr

9 lid out pops the crack - er, smacks you in the head, knives you in the neck, kicks you in the

11 **Asus<sup>4</sup>** **A/G**

teeth, steel toe caps takes all your credit cards, step up get the gunge.

13 **Dm** **Dsus<sup>2</sup>**

Get the eggs, get the flan in the face, the flan in the face, the flan in the face,  
Walk-ing like a gi - ant cranes\_ and with my X - ray eyes I strip you nak - ed in a

15 **E<sup>b</sup>/G** **Gm**

dance you fuck - er, dance you fuck - er, don't you dare, don't you dare, don't you flan in the face.  
tight lit - tle world and are you on the list? Step - ford wives, who are we to com - plain? In -

17 **Asus<sup>4</sup>** **A/G**

Take it with the love its giv - en, take it with a pinch of salt, take it to the tax - man.  
- vest - ments & deal - ers. In - vest - ments & deal - ers. Cold\_ wives & mis - tres - ses. Cold\_ wives &

19

**Dm**

**Dsus<sup>2</sup>**

Let me back, let me back, I pro - mise to be good, don't look in the mir - ror  
 Sun - day papers, ci - ty boys in First\_ Class, don't know we're born just know\_

21

**E<sup>b</sup>/G**

**Gm**

at the face you don't re - cog - nize. Help me, call the doc - tor, put me in - side,  
 some - one else is gonna come & clean it up, born and raised\_ for the job, someone always

23

**Asus<sup>4</sup>**

**A/G**

put me in - side, put me in - side, put me in - side, put me in - side.  
 does, I wish you'd get up go over, get up, go over, turn this tape off.

25

**F<sup>#</sup>mb<sup>6</sup>**

(Sing bracketed notes 2°)

I keep the wolf\_ from the door, but he calls me up,

*f*

27 **Gmaj7**

*(Bracketed B.Vox 2°)*

calls me on the phone, tells me all the ways that he's gon - na mess me up,

29 **F#m**

steal all my child - ren if I don't pay the ran - som and

31 **Dmaj7** **To Coda** **G**

I'll nev - er see them a - gain if I squeal to the cops...—

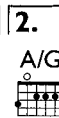
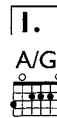




33

(Ah,  
La, \_\_\_\_\_ la, \_\_\_\_\_ la, \_\_\_\_\_ la, la, la, \_\_\_\_\_ la, la, la, la, la, la, la,

*p*



36

1. la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, \_\_\_\_\_

2. la, la, la, la, la, la, \_\_\_\_\_



39

ah.)  
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

*f*

F/A



A/G



*D. al Coda*

♠ *Coda*



42

la, la, la, la, la, la.

Musical score for measures 42-43. The vocal line features a melodic phrase with a slur over the notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a corresponding eighth-note melody in the right hand.

squeal to the cops, — so I just go... —

Musical score for measures 44-45. The vocal line continues with a melodic phrase. The piano accompaniment features a more complex texture with chords in the right hand and a bass line in the left hand.

F#mb6



Gadd9/#11



44

Musical score for measures 44-47. The vocal line has a long, sustained note with a slur. The piano accompaniment is marked *p* and features a complex texture with chords in the right hand and a bass line in the left hand.

F#m



Dmaj7



Gmaj7



48

ooo.

Musical score for measures 48-51. The vocal line has a long, sustained note with a slur. The piano accompaniment features a complex texture with chords in the right hand and a bass line in the left hand.

# WE SUCK YOUNG BLOOD

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

♩ = 80

13

E<sup>b</sup>m 6fr F F7 G<sup>b</sup>maj7 G<sup>b</sup>6 F F7

beg - ging for a break? Are you

17

E<sup>b</sup>m B<sup>b</sup>maj7#9/D E<sup>b</sup>m B<sup>b</sup>maj7/D

sweet? Are you fresh? Are you

21

E<sup>b</sup>m F F7 G<sup>b</sup>maj7 G<sup>b</sup>6 F F7

strung up by the wrists? We want the young

25

E<sup>b</sup>5addmaj7 E<sup>b</sup>5 B<sup>b</sup>add#11 B<sup>b</sup> G<sup>b</sup>add9 G<sup>b</sup> F F7

(Ooo, blood.



29

ooo.)

Are you frac - tur - ing?



33

Are you torn at the seams?

*p*



37

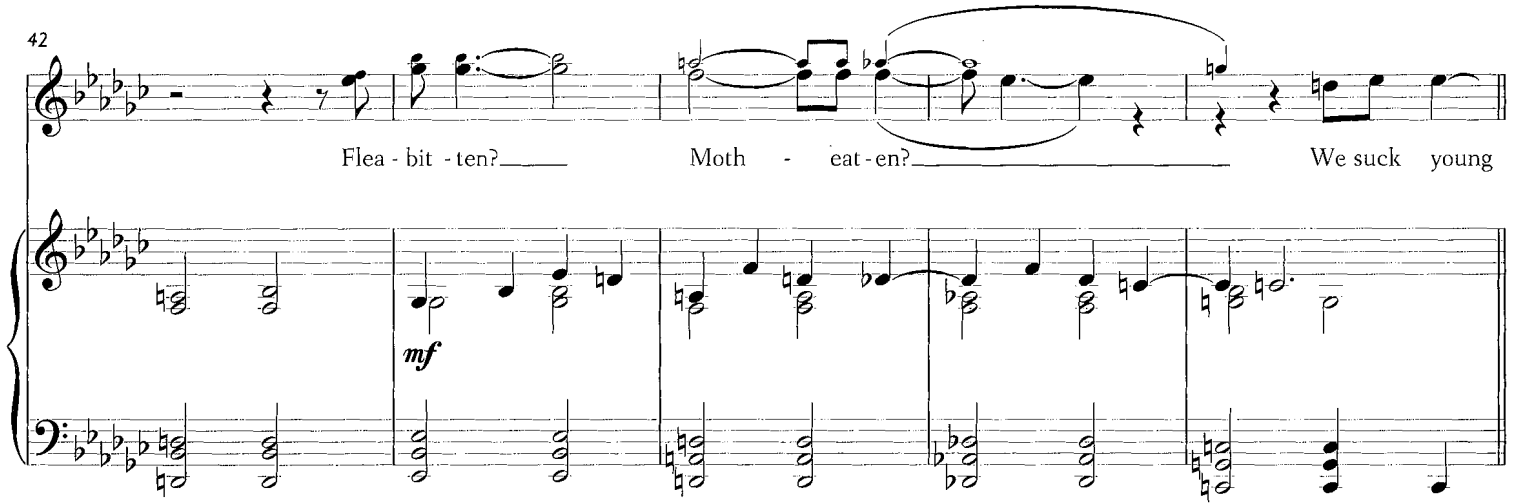
Would you do a - ny - thing?


B<sup>b</sup>maj7D  3fr  
 B<sup>b</sup>D  3fr  
 E<sup>b</sup>m  6fr  
 Dm  3fr  
 D<sup>b</sup>  4fr  
 Cm7  3fr  
 C5  3fr

42

Flea - bit - ten? \_\_\_\_\_ Moth - eat - en? \_\_\_\_\_ We suck young

*mf*








E<sup>b</sup>saddmaj7  6fr  
 E<sup>b</sup>5  6fr  
 B<sup>b</sup>add#11   
 B<sup>b</sup>   
 G<sup>b</sup>add9   
 G<sup>b</sup>   
 F   
 F7   
 G<sup>b</sup>add9   
 G<sup>b</sup> 

47

(Ooo, \_\_\_\_\_ blood. \_\_\_\_\_ ooo.) \_\_\_\_\_



F   
 F7   
 E<sup>b</sup>saddmaj7  6fr  
 E<sup>b</sup>5  6fr  
 B<sup>b</sup>add#11   
 B<sup>b</sup>   
 G<sup>b</sup>add9   
 G<sup>b</sup> 

52

We suck young \_\_\_\_\_ blood. \_\_\_\_\_



56

F F7 Gbadd9 Gb F F7

**Suddenly fast** ♩ = 112

59

Ebm Ebm7 Ebm Fm E Ebm Ebm7 Ebm Fm E

6fr 6fr 6fr 6fr 6fr 6fr 6fr 6fr 6fr 6fr

ff

Woah, woah,

Foct

63

Won't let the

(White clusters - fists on the keyboard)

67

♩ = 80

Ebm Dm Ebm Dm

6fr 5fr 6fr 5fr

creep - ing i - vy, won't let the

p ppp



71

ner - vous bur - y me. Our veins



75

are thin, our



79

riv - ers poi - soned. We want the sweet



83

(Ooo, meats.

*mf*



G<sup>b</sup>add9



G<sup>b</sup>



F



F7



E<sup>b</sup>5

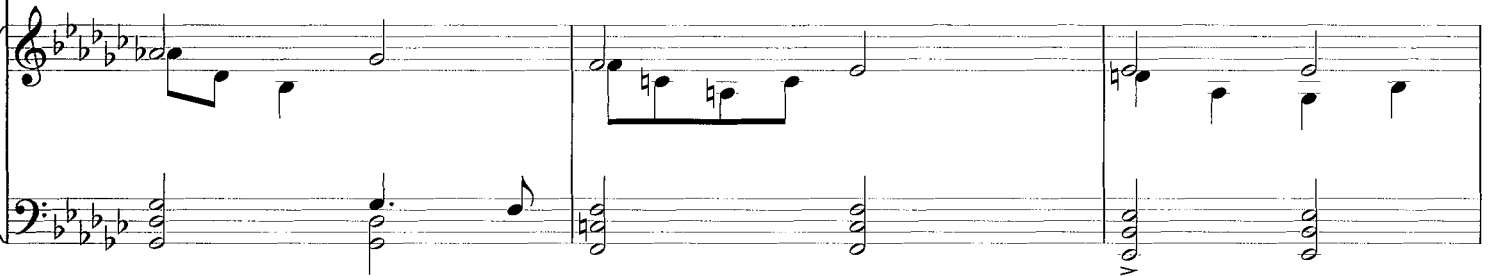


87



We want the young

ooo.)



B<sup>b</sup>add#11



B<sup>b</sup>



G<sup>b</sup>add9



G<sup>b</sup>



F



F7



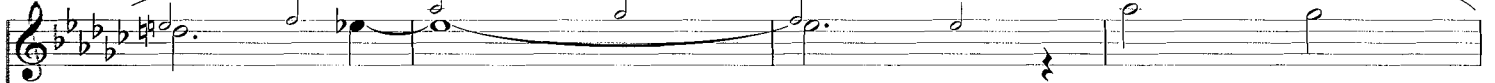
G<sup>b</sup>add9



G<sup>b</sup>

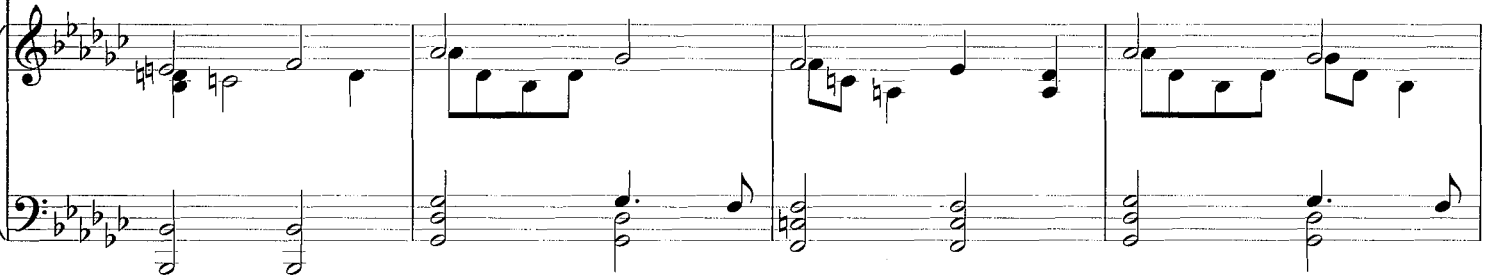


90



blood.

Blood.



F



F7



G<sup>b</sup>add9



G<sup>b</sup>



F



F7



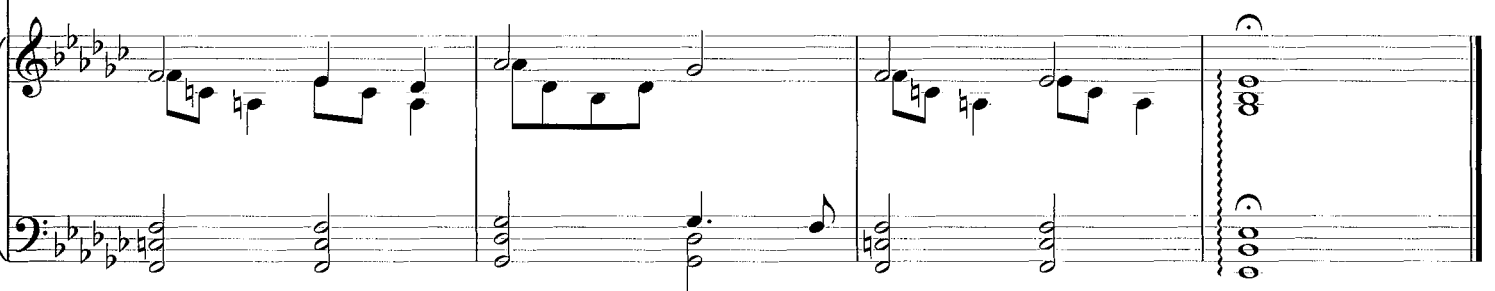
E<sup>b</sup>m



94



Blood.



28 classic songs from Radiohead accurately transcribed from the original recordings

- All I Need
- Creep
- Everything In Its Right Place
- Exit Music (For A Film)
- Fake Plastic Trees
- Fog (Again)
- High & Dry
- How I Made My Millions
- I Want None Of This
- Karma Police
- Knives Out
- Last Flowers To The Hospital
- Life In A Glasshouse
- Like Spinning Plates
- Lucky
- Motion Picture Soundtrack
- My Iron Lung
- No Surprises
- Paranoid Android
- A Punch Up At A Wedding
- Pyramid Song
- Sail To The Moon
- Sit Down. Stand Up.
- Subterranean Homesick Alien
- Street Spirit (Fade Out)
- Videotape
- We Suck Young Blood
- A Wolf At The Door

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