

Guitar · Tablature · Vocal



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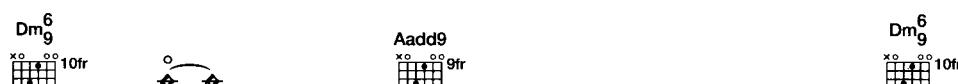
Photo © Tom Shrooer



AIRBAG

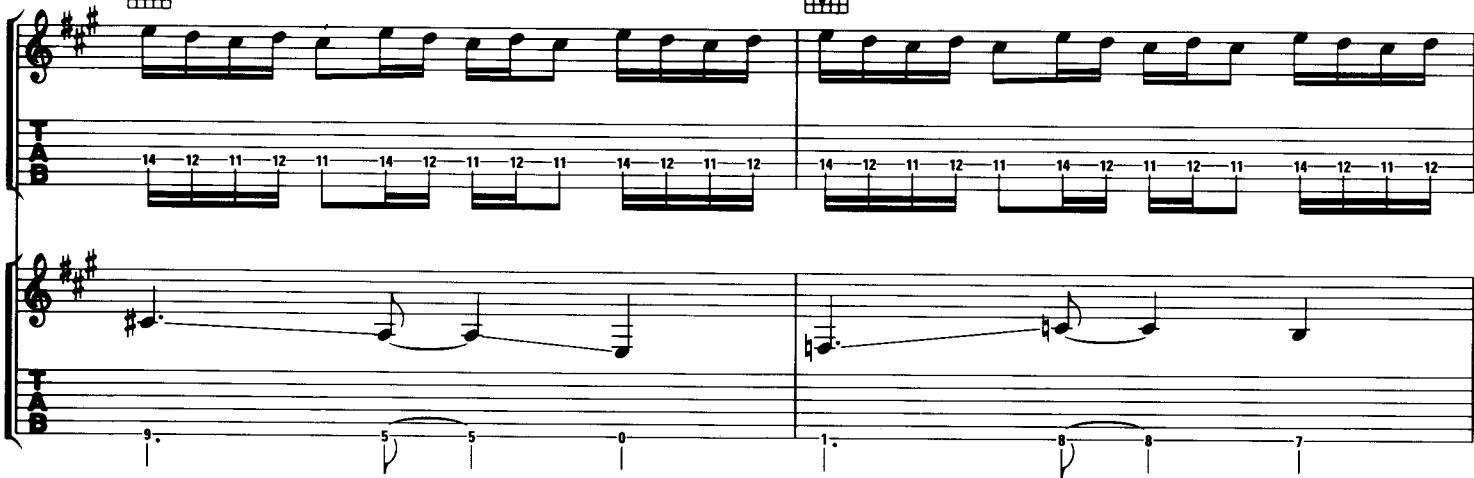
Words and Music by
 Thomas Yorke, Jonathan Greenwood, Philip Selway
 Colin Greenwood and Edward O'Brien

$\downarrow = 86$

Aadd9


Dm⁶

14 12 11 12 11 14 12 11 12 14 12 11 12 11 14 12 11 12

9. 5 5 0 1. 8 8 7

Asus2

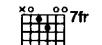


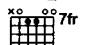

fig. 1

In the next

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

Aadd9


Aadd¹¹


Asus⁴


world war
deep sleep

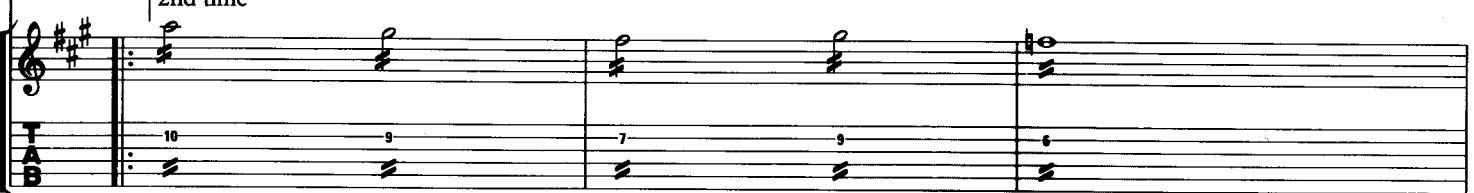
in a jack - knifed jug - ger-naut,
of the in - no-cent,

fig. 1 continues *ad lib.*



0 6 0 0 0 7 0 0 0 7 0 0 0 7 0 0 0 7 0 0

2nd time



10 9 7 9 6 5

Aadd9

I am born a - gain.
 I am born a - gain.

In the ne -
 In a fast -

TAB

14 12 11 12 11 11 11 11 .

14 12 11 12 11 11 14 14 14 .

TAB

6 5 3 2 2

6 5 3 2 2

Aadd#11

on _____ sign, _____
 Ger-man _____ car, _____

Asus2⁴

scroll-ing up_ and down, _____
 I'm am - azed that I sur - vived, _____

TAB

TAB



I am born again.
an air - bag saved my life.

In an in -

14 12 11 12 11

14 12 11 12 11

7

5

6 5 3 2 2

6 5 3 2 2

B7

F#m

Esus4

- ter-stel - lar burst,

I am back to save the un

2

2

4

2

2

2

0

E



i - verse.

1

2

1

2

2

0

2

2

2

2

0

2

2

2

2

0

2

2

2

2

0

The image shows a musical score for guitar. It features two staves. The top staff is a standard five-line staff with a treble clef, and the bottom staff is a tablature staff with a bass clef. Both staves have a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The score consists of three measures. Measure 1 starts with a Dmadd9 chord (root position), indicated by the label 'Dmadd9' and a chord diagram above the staff. The tablature shows the strings being played as 1, 2, 3, 4, 5, 6. Measure 2 begins with a 'A' above the staff, indicating a change to an A chord. The tablature shows the strings being played as 1, 2, 3, 4, 5, 6. Measure 3 ends with another 'Dmadd9' label and chord diagram, and the tablature shows the strings being played as 1, 2, 3, 4, 5, 6.

A

Dmadd9

In a deep

TAB

5	6	5	3	2	2.	5	6	6	5	3	2	2	10	9	7	9	8	7	5	7	8	7	5	6	8
B						#										#	#	#	#						

B7

In an in - ter-stel - lar burst,

F#m

Esus4

E

I am back to save the un i - verse.

A

B7

In an in - ter-stel - lar burst,

F#m

Esus4

E

I am back to save the un i - verse.

A

[A]

effects *ad lib.*

Ah, _____ Ah, _____

effects *ad lib.*

Ah, _____ Ah, _____

Dm⁶
xo oo 10fr

Aadd9
xo oo 9fr

Ah. _____ Ah. _____

14-12-11-12-11 14-12-11-12-11 14-12-11-12-11 14-12-11-12-11

9. 13. 8. 8. 7. 9. 5. 5. 0.

Dm₉⁶
 10fr

Aadd9
 9fr

Dm₉⁶
 10fr

Ah, _____ Ah. _____

Bass line (B) tablature:
 14-12-11-12-11-14-12-11-12-14-12-11-12-11-14-12-11-12-14-12-11-12-14-12-11-12-14-12-11-12

Guitar tablature:
 1. 8 7 | 9. 5 5 12 | 13. 8 7 |

Aadd9
 9fr

Dm₉⁶
 10fr

Asus2
 10fr

Bass line (B) tablature:
 14-12-11-12-11-14-12-11-12-14-12-11-12-14-12-11-12-14-12-11-12-14-12-11-11

Guitar tablature:
 9 10 9 5 0 | 1. 8 7 | 8 7 |

PARANOID ANDROID

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

J = 84

Chords shown above the first staff:

- Cm (x x x x 8fr)
- Bb6add4 (x o x x 6fr)
- F9 (x o x x 7fr)
- F9/A (x o x x 7fr)
- Gm (x o x x)
- Gm/A (x o x x)
- Gm/Bb (x x x x)

Figure 1 (dotted line) and Figure 2 (solid line) are indicated in the top right.

Chords shown above the second staff:

- Gm6/E (x x x x)
- Gm₉⁶ (x x x x)
- Gm6 (x x x x)
- Gm (x o x x)
- Gm/A (x x x x)
- Gm/Bb (x x x x)
- Gm6/E (x x x x)
- Gm₉⁶ (x x x x)

Figure 1 (dotted line) and Figure 2 (solid line) are indicated in the top right.

Chords shown above the third staff:

- Cm (x x x x 8fr)
- Bb6add4 (x o x x 6fr)
- F9 (x o x x 7fr)
- F9/A (x o x x 7fr)
- Gm (x o x x)
- Gm/A (x o x x)
- Gm/Bb (x x x x)

Figure 1 (dotted line) and Figure 2 (solid line) are indicated in the top right.

Lyrics at the bottom:

Please could you stop the noise, I'm tryin' a get some rest,
When I am King you will be first a - gainst the wall,
with fig. 1 with fig. 2

from all the un -
with your op - in -

- born chick en voic - es in my head.
- ions which are of no con - se - quence at

Gm6 Gm9 Gm6 Gm A Gm/Bb Gm/E Gm9 Gm6

F9 F9/A Gm Gm/A Gm/Bb Gm/E Gm9 Gm6

Gm6 Dmadd9/F E7 Gm6

What's that? What's all.

Dmadd9/F E7

that?

2nd time
1st time

[A]
fig. 3

A musical score for guitar featuring two measures of sixteenth-note patterns. The first measure consists of a series of eighth-note pairs followed by a bass note and a sixteenth-note pattern. The second measure follows a similar pattern. The tablature below shows the corresponding fingerings: the first measure uses fingers 5, 5, 5, 3, 5, 4, 4, 4, 4; the second measure uses fingers 5, 5, 5, 3, 5, 4, 4, 3. The key signature is B major (two sharps), and the time signature is common time (indicated by 'C'). Measure numbers 7 and 8 are shown at the end of the staff.

C x x 8fr Csus4 x x 8fr Ab6 x x 4fr Bb x x 6fr C x x 8fr Csus4 x x 8fr Ab6 x x 4fr Bb x x 6fr

fig. 4

C x x 8fr Csus4 x x 8fr Ab6 x x 4fr Bb x x 6fr C x x 8fr Csus4 x x 8fr C x x 8fr Cb x x 7fr Bb x x 6fr Ab x x 4fr

Am -

[A]

- bi-tion makes you look ve - ry ug - ly. —

Kick-ing squeal-ing Guc-ci lit-tle pig - gy. —

with fig. 3

C x x 3fr Csus4 x x 3fr Ab6 x x 4fr Bb x x 6fr C x x 8fr Csus4 x x 8fr Ab6 x x 4fr Bb x x 6fr

C x x 8fr Csus4 x x 8fr Ab6 x x 4fr Bb x x 6fr C x x 8fr Csus4 x x 8fr C x x 8fr Cb x x 7fr Bb x x 6fr Ab x x 4fr

3 6
7 8
7 8
7 8

C xx 8fr Ab xx 4fr Bb xx 6fr F x 8fr
C xx 8fr Ab xx 4fr Bb xx 6fr F x 8fr

7 8
10 10 10 5 7 10 10 8 6 5 7
8 10-(10)-12 10-(10)-12 10 8 0 9 11-(11)-13 11 9 0 8 10-(10)-12 10-(10)-12 10 8 0 7 9 5 7 3

C xx 8fr Ab xx 4fr Bb xx 6fr F x 8fr C xx 8fr
N.C. F

10 10 10 5 7 10 10 8 6 5 7
8 10-(10)-12 10-(10)-12 10 8 0 9 11-(11)-13 11 9 0 4 8 10-(10)-12 10-(10)-12 10 8 0 10 9 7 8 7 3

5:39 ♫ = 84
[A]

Yeah!

distortion, squelch

with acoustic guitar, fig. 3

The image shows a musical score for guitar. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a bass staff with eighth-note patterns. Chords are indicated above the treble staff: C (xx 8fr), Ab (xx 4fr), Bb (xx 6fr), F (xx 8fr), and C (xx 8fr). The bass staff has tablature below it, with notes corresponding to the chords above. Measures 10 and 11 are shown, with the bass staff ending on a fermata.

[A]

tremolo picking *ad lib.*

tremolo picking *ad lib.*

pitch shift, squelch

TAB

13° 15 16° 16° 17 15 15 13 8 6 15 13 15 17 16° 16° 17 15 15 13 6 6

Sheet music for guitar showing chords C, Ab, Bb, and F.

The music consists of two staves. The top staff shows a treble clef and a key signature of one flat. The bottom staff shows a bass clef and a key signature of one flat. Chords are indicated above the staff: C (xx 8fr), Ab (xx 4fr), Bb (xx 6fr), and F (x x 8fr). The TAB staff below the bass clef provides fret positions for the chords: C (15 13 - 17 15), Ab (15 19 18 16), Bb (20 22 22 24), and F (7 10 0 8 8).

C xx 8fr Ab xx 4fr Bb xx 6fr F x 8fr C xx 8fr


 N.C.





SUBTERRANEAN HOMESICK ALIEN

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

$\text{♩} = 60$

Dm 5fr

A♭ 4fr

D/A 4fr

G7 15fr

G6 14fr

8va

D♭/A♭ 3fr

Cm/G 12fr

1. G 12fr

2. G 12fr

The

8va

A musical score for 'Morning Song' featuring three staves of music. The first staff starts with a G7 chord (x 3fr) and continues with a G6 chord (x 3fr). The second staff begins with a Cm/G chord (x 3fr). The lyrics are: 'breath of the morn-ing I wish that they'd sweep down' (in the first staff), 'I keep for - get - ting. in a coun - try lane,' (in the second staff), and 'The smell of the warm_ sum-mer air._ late at night_ when I'm' (in the third staff).

Musical score for 'I Live in a Town'. The score consists of three staves. The first staff shows a G chord (x3fr) followed by a treble clef and a melody line with quarter notes and rests. The second staff shows a G7 chord (x3fr) followed by a melody line with eighth notes. The third staff shows a G6 chord (x3fr) followed by a melody line with eighth notes. The lyrics are: "I live in a town where you can't smell a thing, driv - ing. Take me on board their beau - ti - ful ship, -"

Musical notation and tablature for a guitar string. The top staff shows a treble clef, a plus sign (+), and a dotted line connecting two notes. The bottom staff shows a TAB label, a bass clef, and note positions 3, 3., 15, and 15. on a six-string guitar neck.

you watch your feet
show me the world as I'd for cracks in love to pave -
the see _____ ment. it.

Musical score for strings and piano. The strings (Violin 1, Violin 2, Cello) play eighth-note patterns. The piano part consists of eighth-note chords. Measure 19 starts with a piano eighth-note followed by a piano eighth-note and a string eighth-note. Measure 20 starts with a piano eighth-note followed by a piano eighth-note and a string eighth-note.

G6 Cm/G G

(2.) I'd

8va

2nd time

TAB

G7
 15fr

G8
 14fr

Cm/G
 12fr

tell Up a - bove
 all my friends but they'd
 ne - ver be-lieve me,
 mak-ing home mov-ies
 They'd think that I'd fin - ally
 for the

TAB: 10. 10. 8 10 7
 9. 8 10 7
 8. 8 10 7

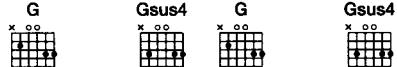
 x x x x x 12fr  x x x x x 15fr  x x x x x 14fr

folks back home, of all these weird crea-tures who lock up their spi-rits,
 lost it com - plete - ly. I'd show them the stars and the mean - ing of life. drill
 They'd

2nd time

1st time

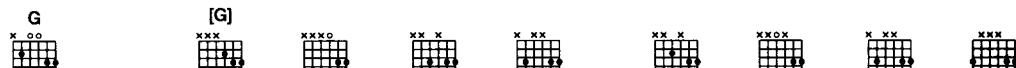
T 11 10 8 7 7 3 10 15 15 . B



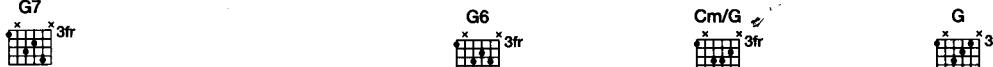
 up - tight,



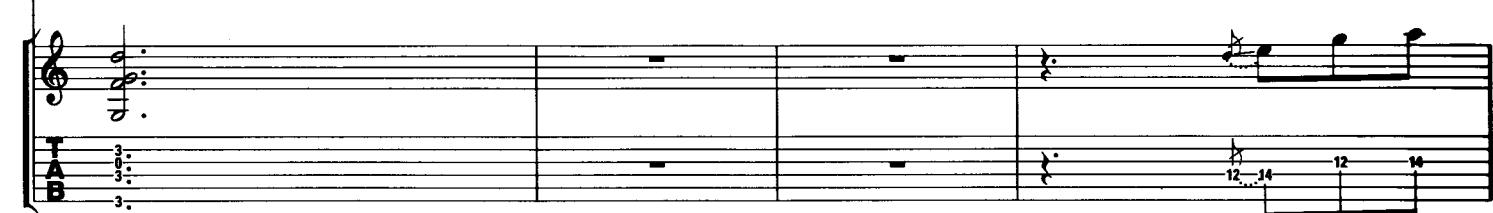
 up - tight, up - tight,



 up - tight, up

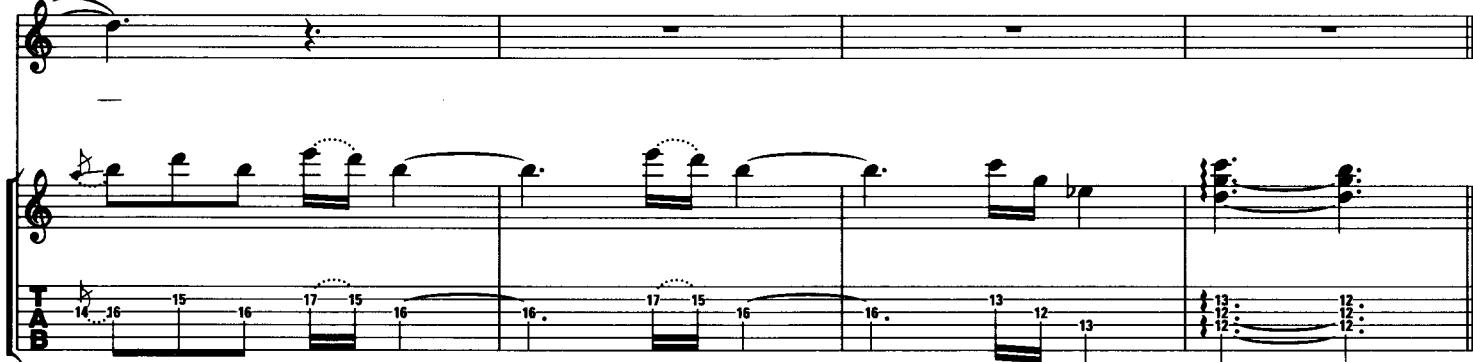


 tight, Oh



G7 G6 Cm/G G

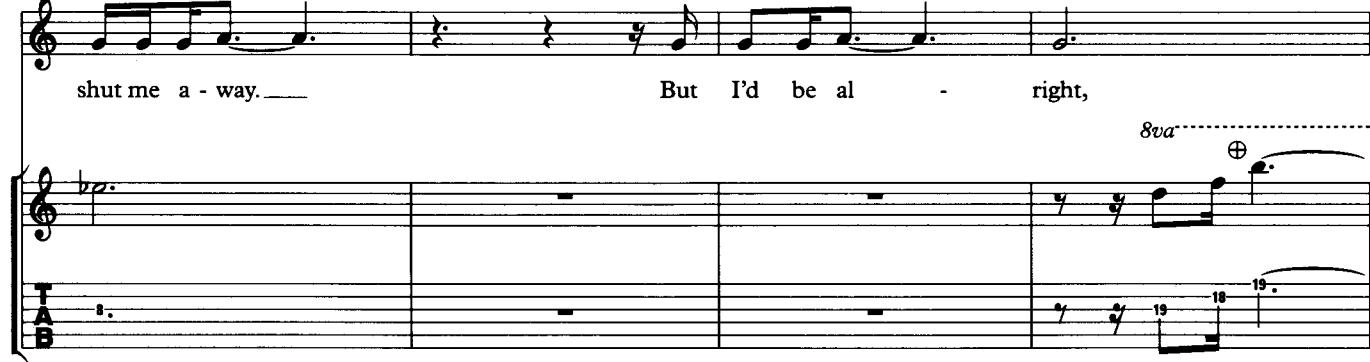

D. 8 al Coda



 CODA

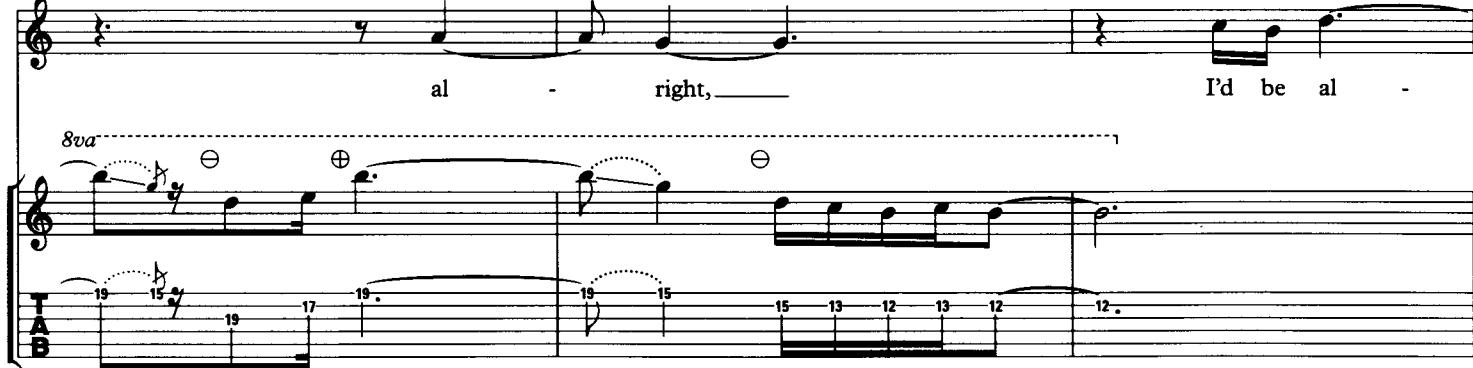
Cm/G G7


shut me a - way. But I'd be al - right,
8va



G6 Cm/G G


al - right, I'd be al -
8va



G7 G6 Cm/G G


- right, I'm al - right. I'm just
8va



[G] xoo xxo xx x xx xxo x xx xxx G Gsus4 G Gsus4

up - tight, up - tight

G [G] xoo xxo xx x xx xxo x xx xxx

up - tight up

G Gsus4 G Gsus4 G [G] xoo xxo xx x xx

tight, up - tight,

xx xxo x xx xxx G Gsus4 G Gsus4 G

up - tight,

TAB

The image shows a musical score for guitar. At the top, there are eight small chord diagrams labeled [G], followed by a G7 chord with a '15fr' fingering. Below the chords are two lines of lyrics: 'up' and 'tight,'. The main part of the score consists of three staves. The top staff is a treble clef staff with sixteenth-note patterns. The middle staff is also a treble clef staff with sixteenth-note patterns. The bottom staff is a bass clef staff with eighth-note patterns. Fingerings are indicated above the notes: '3' over the first note of each measure, '0.' over the second note, and '3.' over the third note.

G6

Cm/G

G

8va

tight.

8va

The musical score shows a ritardando section (rit.) in Dm, A♭, and D/A. The tablature below provides a fret-by-fret guide for the chords and notes.

Ritardando (rit.)

Dm: Fret 5 on the 1st string, 5th fret on the 2nd string, 5th fret on the 3rd string, 5th fret on the 4th string.

A♭: Fret 4 on the 1st string, 4th fret on the 2nd string, 4th fret on the 3rd string, 4th fret on the 4th string.

D/A: Fret 4 on the 1st string, 4th fret on the 2nd string, 4th fret on the 3rd string, 4th fret on the 4th string.

TAB (Fretboard Diagrams):

- Chord Dm: Fret 5 on the 1st string, 5 on the 2nd, 5 on the 3rd, 5 on the 4th.
- Chord A♭: Fret 6 on the 1st string, 7 on the 2nd, 7 on the 3rd, 7 on the 4th.
- Chord D/A: Fret 5 on the 1st string, 5 on the 2nd, 5 on the 3rd, 5 on the 4th.

EXIT MUSIC (FOR A FILM)

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

$\text{♩} = 61$ ($\text{♩} = \text{♩}$)

Bm Capo 2 Guitar 1 (Capo 2) let ring

Bsus2 Bsus4 Bm

Bsus2 Bsus4 Bm

F# D/A

Wake from your sleep, — the dry - ing of — your

Bm  F# 

— all hell — breaks —

Bsus4  B 

— loose. —

Am11  B 

Breathe, — keep —

E7/G#  Bsus2  Bm 

— breath - ing, — don't lose —



Bsus2 Bsus4 Bm

your nerve.

F#sus4 Am11

Breathe,

E7/G#

keep breath - ing,

Bsus2 Bm Bsus2 Bsus4 Bm

can't do this _ a - lone.

F#sus4

Bm

Sing us a song, a song

F#

D/A

to keep us warm,

Eadd9/G#

Bm

there's such a chill, such a

F#

Bsus4



B



chill.

And

TAB



Bm  C#  F#  G 

you can_ laugh_ a spine - less laugh, we

Guitar 2 (no Capo)
 8va

T 19 19 -21 . 21 17 18 19 15
 A
 B

Bm

F#

Bsus4

B

— that you choke,— that you choke, _____ we hope

8va

TAB

14 14 12 11

Bm



F#



— that you choke, — that you

Guitar 1 (Capo 2)








A musical score for guitar. The first measure shows a Bsus4 chord with a 'choke' technique indicated by a horizontal line through the strings. The second measure shows a B chord. Both measures include a guitar chord diagram.

The image shows two measures of sheet music and corresponding tablature for a six-string guitar. The top staff uses standard musical notation with a treble clef and a key signature of one sharp. The bottom staff is a tablature staff, where each horizontal line represents a string and vertical tick marks indicate where to press the string down. The first measure consists of two identical chords: a C major chord (G-B-D) followed by a G major chord (D-G-B). The second measure also consists of two identical chords: a C major chord (G-B-D) followed by a G major chord (D-G-B). A vertical brace connects the two measures. After the second measure, the tablature shows a transition symbol (a circle with a diagonal line) followed by a blank tablature staff.

LET DOWN

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

 $\downarrow = 120$

N.C.

Guitar 1 (no Capo)

let ring

[A]



S A

E

Trans - port, mo - tor ways - and tram - lines,
Shell - jui - ces flow - ing, wings - twitch,
You know you know where you are with,

Repeats ad lib.

F#m

start-ing and then stop - ping, tak-ing off and land-
legs are go-ing, where you don't are get with, sen-ti-men-tal, it
you know where you are floor col-laps - ing, fall -

E

ing, the emp-ti - est of feel ings,
al ways ends up dri - vel. 2.3. One day,
- - - bounc-ing back and 3. (one) day,

A

F#m

dis-ap - point-ed peo - ple, cling-ing on - to bot - tles, and
I am gon-na grow wings, a che-mi - cal re - ac - tion, hys -
you know where you are,

E

when it comes it's so, - so, dis-ap - point - ing.
- te - ri - cal and use less, hys - te - ri - cal and
you know where you are, you know where you are.)

A

B

1:00
2:08
4:18

D Dsus2 A D/F#

Let down and hang - ing a - round,

T A B

11 0 0 0 7 0 9 0 0 3 6 3 6 3 5 3 4 3 6 0 6

D Dsus2 A D/F#

crushed like a bug in the ground.

T A B

11 0 0 0 7 0 9 0 0 3 6 3 6 3 5 3 4 3 6 0 6

D Dsus2 A D/F# E

to Coda ⊕

Let down and hang - ing a-round.

T A B

11 0 0 0 7 0 9 0 0 7 6 4 6 4 4 2 1 2 2

1.
[A]

T A B

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

2.

Asus4



Guitar 2 (Capo 7)

let ring



Fretboard diagram below the staff:

T A B

1 2 3 4 5 6 7 8 9 10 11 12

A musical score for guitar. The top staff shows a melodic line with a treble clef, four sharps, and a common time signature. The bottom staff shows a harmonic bass line with a bass clef, one sharp, and a common time signature. The music consists of four measures, each ending with a fermata.

A musical score page from a piano piece. The top staff shows a melodic line in G major (two sharps) with a tempo of 120 BPM. The bottom staff contains lyrics: "Let down, _____". The page number 307 is in the top left corner.

Guitar 1 (no Capo)

A musical score for soprano voice, page 10, featuring two staves of music. The first staff begins with a rest followed by a dotted quarter note. The second staff begins with a dotted half note. The lyrics "let down," are written below the notes.

A musical score and tablature for guitar. The score consists of two staves: a treble clef staff with a key signature of two sharps and a time signature of common time, and a tablature staff below it. The tablature shows six strings and six frets, with note heads indicating pitch and vertical stems indicating duration. The music features a continuous pattern of sixteenth-note chords, primarily consisting of G major (B-D-G) and C major (E-G-C). The tablature includes numerical values under the strings to indicate specific fingerings or picking patterns.

— let down.

Guitar 2 (Capo 7)

D.S. al Coda

CODA

Asus4

4:39

Guitar 1 (no Capo)
let ring

A

Asus4

A

Asus4

rall.

A

KARMA POLICE

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

$\text{J} = 73$

Am D9/F# Em G Amadd9 F

Em G Amadd9 D G/F# C Cadd9/B

Am Bm D Am D9/F#

Kar - ma pol - ice

Em G Amadd9 F Em G

— ar-rest this man, he talks in maths, he bu-zes like a fridge,

Am D G C Cadd9/B Am Bm D

— he's like a de - tuned ra - di - o.

Am D9/F# Em G Amadd9 F

Kar - ma po - lice ar-rest this girl, her Hit - ler hair -
Kar - ma po - lice I've giv-en all I can, it's not e - noug,h,

Em G Am D G D/F# C Cadd9/B
 - do is mak-ing me feel ill and we have crashed her par - ty.
 I've giv - en all I can but we're still on the pay - roll.

Am Bm D C D/A
 This is what you get,-

G F# C D/A G F#
 this is what you get,-

C D/A G Bm/F# 1. C
 this is what you get when you mess with us.

2.

Bm D C Bm D

TAB

1. For a min-ute there I lost my - self, I lost my - self.
 2. For a min-ute there I lost my - self, I lost my - self.

E Bm D G D

TAB

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

G D E Bm D

TAB

I lost my - self.

D

G D G E

TAB

2.
E

Bm D G D

TAB

G D E Bm D

TAB

G D G D E Bm
Ad lib. effects

TAB

FITTER HAPPIER

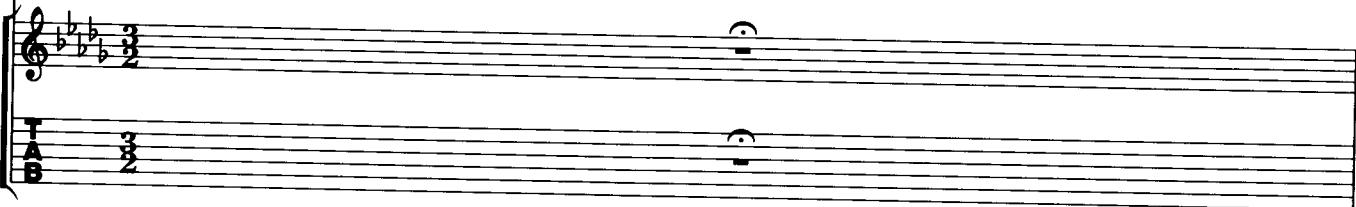
Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway
Colin Greenwood and Edward O'Brien

$\text{♩} = 76$
N.C.



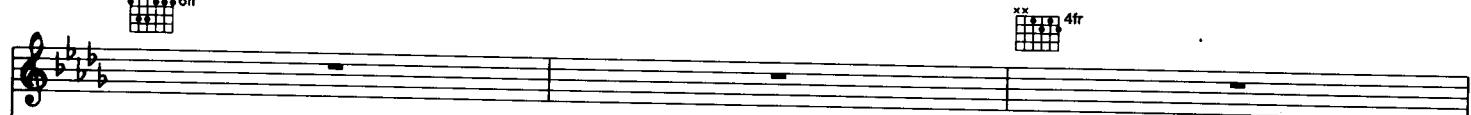
Computer-generated voice:

Fitter, happier, more productive, comfortable, not drinking too much, regular exercise at the gym (3 days a week), getting on better with your associate employee contemporaries, at ease, eating well (no more microwave dinners and saturated fats),



Bbm

Adim



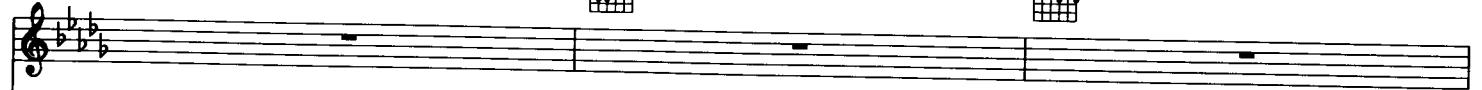
a patient better driver, a safer car (baby smiling in back seat), sleeping well (no bad dreams), no paranoia, careful to all animals (never washing spiders down the plughole),

Piano arranged for Guitar



Bbm

Adim



keep in contact with old friends -
(enjoy a drink now and then),

will frequently check credit at
(moral) bank (hole in the wall),

favours for favours, fond but not in love,
charity standing orders,



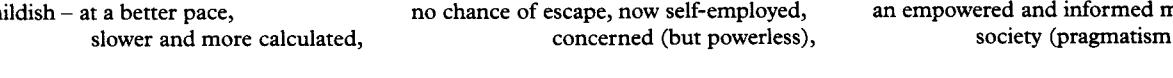
F#dim

Gm


so childish – at a better pace,
 slower and more calculated,

no chance of escape, now self-employed,
 concerned (but powerless),

an empowered and informed member of
 society (pragmatism not idealism),



Adim

rit.

will not cry in public, less chance of illness,
 tyres that grip in the wet

(shot of baby strapped in back seat),
 a good memory, still cries at a good film,

T A B 6 7 8 7 8 6 5 5 7 5 7 8 7 5 6

a tempo
Gm

Bm

still kisses with saliva, no longer empty
and frantic like a cat tied to a stick,

that's driven into frozen winter shit
(the ability to laugh at weakness),

calm, fitter, healthier
and more productive,
a pig in a cage on antibiotics.

T 6
A 7 5
B 7 5

T 6
A 5 6 5
B 8 6 5 6

T 6.
A 6.
B ..

ELECTIONEERING

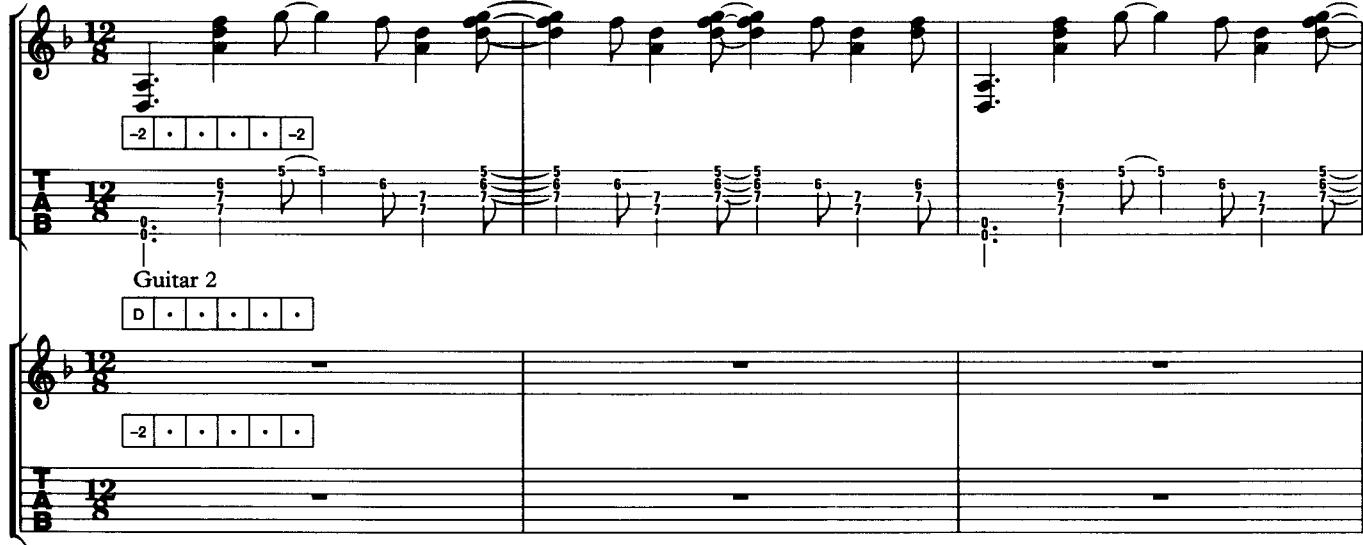
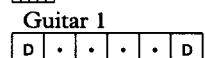
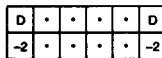
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Colin Greenwood and Edward O'Brien

Tuning for Guitar boxes

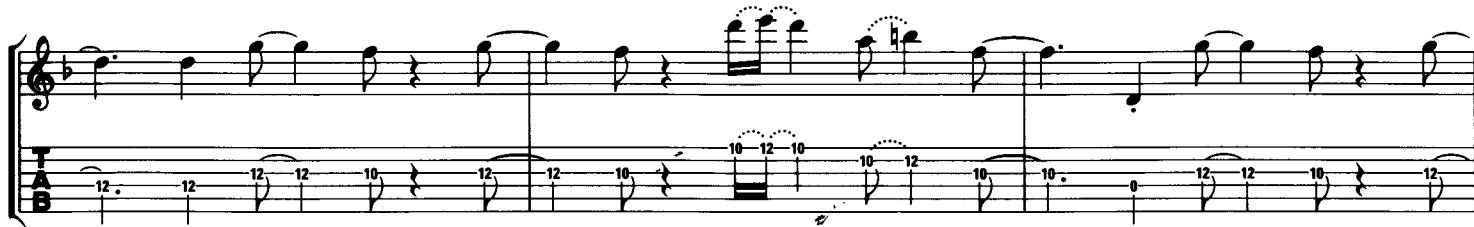
J. = 150
Dmadd4



Guitar 1



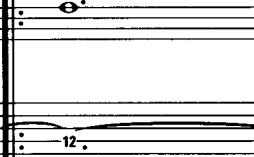
cont. sim.



Dmadd4


I will stop,
Ri - ot shields,

I will stop at no -
voo - doo e - con - om -

T A B


C


- thing.
- ics,

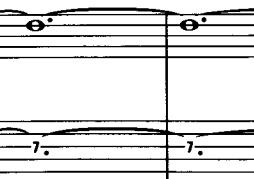
Am7


T A B


Dmadd4


Say the right things
it's just bus - iness,

when el ect ion-eer - ing.
cat tle prods and the I.

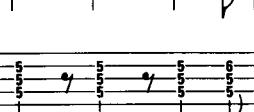
T A B


Am7


M. F.

I trust I can re - ly on
I trust I can re - ly on

Dmadd4


T A B


Am7
x o m m 5fr

your vote. — When

Guitar tab (A and B strings) with fingerings: A string 12, 14, 10; B string 12, 10, 12, 10, 10, 2, 12, 12, 10, 12, 12, 0, 4, 0, 5, 0, 6.

Dmadd4
oo m 5fr

I go for - wards you go back - wards and

Guitar tab (A and B strings) with fingerings: A string 14, 14, 12, 12, 10, 10, 9, 10, 9, 7, 7, 5, 5, 7, 7, 5, 5.

Amadd4
x o m

some - where we will meet. — When

Guitar tab (A and B strings) with fingerings: A string 3, 3, 2, 2, 5, 5, 3, 3, 0, 0, 5, 5, 3, 3, 2, 3, 2.

Dmadd4
oo m 5fr

I go for - wards you go back - wards and

Guitar tab (A and B strings) with fingerings: A string 3, 5, 0, 0, 0, 3, 0, 3, 1, 1, 5, 5, 2, 2, 2, 2, 3, 5, 3, 5.

Musical score for 'Somewhere Over the Rainbow' in A major (Amadd4). The lyrics are: some - where we will meet. Ha ha ha. The score includes a treble clef, a key signature of one sharp, a 4/4 time signature, and a 12-bar chord progression diagram.

The image shows a musical score for guitar. The top staff is in treble clef and has a key signature of one flat. The bottom staff is in bass clef. Measures 11 and 12 are shown as a continuous line of sixteenth-note patterns. Measure 13 begins with a dotted half note followed by a sixteenth-note pattern. The tablature below shows the fingerings for the guitar strings.

Treble Clef
Bass Clef

11 12 13

2 7 2. 4. 4. 5. 5. 7. 7 5) 5 6 5 6 5 6 5. 10 12 10 (12-13 10 12 10

Guitar tablature for Dmadd4 chord. The top staff shows a treble clef, a key signature of one flat, and a 5fr time signature. The bottom staff shows a bass clef and a 4/4 time signature. The tablature uses a standard six-string guitar neck diagram. Fret numbers are indicated above the strings. Dotted lines connect notes across the strings, indicating simultaneous chords. The first measure shows a D major chord (D-F#-A). The second measure shows an add4 chord (D-F#-A-E). The third measure shows a Dmadd4 chord (D-F#-A-C). The fourth measure shows an add4 chord (D-F#-A-E). The fifth measure shows a D major chord (D-F#-A).

The image shows a musical score for a six-string guitar. The top half contains a staff with a treble clef, a key signature of one flat, and a common time signature. It features a melodic line with various note heads, some with stems and some with dots, and several grace notes indicated by small vertical strokes above the main notes. The bottom half is a tablature for a six-string guitar, labeled 'A' and 'B' on the left. The tab shows the fret positions for each note from left to right, corresponding to the melody above. There are also vertical arrows pointing down from specific notes in the melody to the corresponding frets in the tablature, illustrating the fingerings.

Musical score for guitar, measures 10 through 12. The score consists of three staves: a treble clef staff, a bass clef staff, and a tablature staff below. Measure 10 starts with a half note on the A string (5th fret) followed by a quarter note on the D string (10th fret). Measure 11 begins with a half note on the G string (12th fret), followed by a quarter note on the B string (12th fret), a quarter note on the D string (10th fret), and a half note on the A string (12th fret). Measure 12 starts with a half note on the E string (12th fret), followed by a quarter note on the B string (12th fret), a quarter note on the D string (10th fret), and a half note on the A string (12th fret). The tablature staff shows the fingerings for each note: measure 10 has a 10., 0, 12, 12; measure 11 has 12, 12, 10, 12; measure 12 has 12, 12, 0, 12.

Rubato
N.C.

A tempo

Dmadd4



5fr

flick selector switch

[D]

Dmadd4
oo 5fr

let ring

(sustain to end)

Guitar 1

CLIMBING UP THE WALLS

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

 $\text{♩} = 75$ 

Guitar 1 (Acoustic)




I am the

cont. sim.
key to the lock in your house—
best when the light is off,that keeps your toys in the base-m-ent,
it's al - ways bet-ter on the out - side,

and if you in the

Guitar 2 (Electric)
2nd time only

Bm G Em G Bm G Em

get too far in-side
crack of your wan-ing smile,
you'll on - ly see my re-flec-tion.
fif-teen blows to the skull.

See her
So tuck the

echo effects

Bm G Em G Bm G Em G

face when she sleeps to - night,
kids in safe to - night,
I am the pick in the ice,
and shut the eyes in the cup-board.

do not cry
Do not cry

let ring
8va

Bm G Em G Bm G Em

out or hit the al - arm,
out or hit the al - arm,
we are friends till we die,
you'll get the lone - li - est feel-ing

And ei-ther way you turn

8va

Em F#m G

I'll be there, — o-pen up your skull, — I'll be there —

TAB

A Em

climb-ing up the walls. 1. 2. It's al-ways

TAB

Bm G Em G

2.

TAB

Bm G Em Bm G Em

TAB

G Bm G Em G

cont. sim.

Em F#m G A Em F#m G

A Em

Climb-ing up the walls. —

Em A Em

Guitar 1 (Acoustic)

Em A Em

Climb-ing up the walls. —

Em A Em

ad lib.
echo effects

NO SURPRISES

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

$\text{♩} = 74$

F

Capo 15

Capo 15
let ring
8va

Bbm6

F

Bbm6

cont. sim.

Guitar tablature for the first section of the song. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The bottom staff shows a bass clef. The tab includes fingerings (e.g., 2, 3, 2) and dynamic markings like *let ring* and *8va*. Chord boxes for F, Bbm6, and F are shown above the strings, with capo markings at the 15th and 3rd frets respectively.

Fsus2

Capo 3

Bbm

Bbmaj7

Bbm6

Guitar tablature for the second section. The top staff shows a treble clef and a key signature of one flat. The bottom staff shows a bass clef. The tab includes fingerings and dynamic markings. Chord boxes for Fsus2, Bbm, Bbmaj7, and Bbm6 are shown above the strings, with a capo at the 3rd fret.

Fsus2

Bbm

Bbmaj7

Bbm6

A

Guitar tablature for the third section. The top staff shows a treble clef and a key signature of one flat. The bottom staff shows a bass clef. The tab includes fingerings and dynamic markings. Chord boxes for Fsus2, Bbm, Bbmaj7, and Bbm6 are shown above the strings.

 Gm  C  Csus4  C

job that slow - ly kills _____
 gov-ern - ment, _____ they

you, don't,
 bru - ses they don't

that _____ won't speak _____ for
 heal. _____ us.

8va



TAB
 2 0 3 0 2 0 3 0 3 0 3 0 3 0 3 2 2 2 2 4 2 2 0



TAB
 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 2 2 2 2 2 2 0



8va

TAB notation for guitar strings A, B, G, D, G, B.

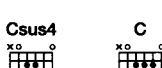
cont. sim.



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

8va

TAB notation for guitar strings A, B, G, D, G, B.



no al - arms_ and no sur - pris - es, no al - arms_ and no _

TAB notation for guitar strings A, B, G, D, G, B.

C_{sus4} C G_m G_{m7} C C_{sus4} C

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

T A B T A B T A B T A B T A B T A B T A B

F B_b^m₆ F B_b^m₆

Capo 15 Capo 15 Capo 15 Capo 15

si - lent si - lence.

8va

T A B T A B T A B T A B

F F/E Dmadd_b₆ Dmadd_b_{6/C}

Capo 3 Capo 3 Capo 3 Capo 3

This is my fi nal fit,_ my fi - nal bel ly - ache, with

8va

T A B T A B T A B T A B

G_m G_{m7} C C_{sus4} C G_m G_{m7} C C_{sus4} C

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

T A B T A B T A B T A B T A B T A B T A B

Gm Gm7 C Csus4 C Fsus2 Bbm Bbmaj7 Bbm6

no al - arms and no sur-pris - es please..

8va

C Csus4 C Bbm6 C Csus4 C

8va

Bbm6 Gm Bbm6

8va

Fsus2

Dmadd9^{b6}

Such a pret-ty house and such a pret-ty gar-den. No

8va

TAB

Gm Gm7 C Csus4 C Gm Gm7 C

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

TAB

Csus4 C Gm Gm7 C Csus4 C F

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

rit.

Bbm6 F Bbm6 F

8va

TAB

LUCKY

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

$\text{♩} = 66$

G:23 **E:55** **Am** **G**

I'm on a roll,
The head of state
let ring

I'm on a
has called for

Bm **Em** **C** **G**

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

Bm **Em**

— could change.
— for him.

C:4B
2-2!

Am

G

Bm

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

A

B

B

Em

C

G

it's gon - na be _____ a my. glor -
I feel my. luck -

A

B

B

Bm

Em

A

- ious day. _____
could change. _____
Pull me ____ out ____

A

B

B

 Em
  A

I'm your su - per - he -

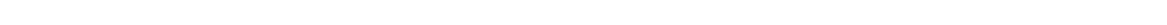
T 12 12
 A 12 14 12
 B

 Em  C7  B7

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







Em

[3-19]

2.

[E]

The sheet music consists of five staves, each containing two parts: a standard musical notation staff above a tablature staff. The first staff begins with a C major chord (Em) indicated by a chord box above the staff. The subsequent staves show various chords and melodic patterns. The tablature staff below each musical staff shows the corresponding fingerings and string positions on a six-string guitar neck. The time signature 3/19 is indicated at the beginning of the section, and the 2nd ending is specified. The key signature changes to E major (no sharps or flats) for the 2nd ending.

wah-wah
let ring

A

3:49

Em

A

Em

A

Em

C7

B7

We are stand - ing on the edge.

C7

B7

#8

THE TOURIST

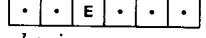
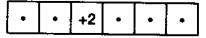
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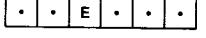
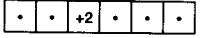
$\text{♩} = 76$

Badd₉
 Aadd₁₁


 7fr

Tuning for
 Guitar boxes

Guitar 1

let ring


Guitar 2





F#madd9

 5fr

Aadd9

 5fr



G#add9



It

Badd⁹₁₁

F#madd9



barks
Some at no - one else
times I get ov - but me,
 - - er charged,

Aadd9



like
that's it's
 when seen
 - - you a
 - - - see

G#add9



ghost. _____ I
sparks _____ They

Badd9



guess _____ it's _____ seen _____ the _____ sparks _____ a - flow -
ask _____ me _____ where _____ the _____ hell _____ I'm _____ go -

F#madd9



Aadd9



- ing, _____
- ing? _____

At a no thou - one sand _____

G#add9



else _____ would know.
feet _____ per sec - ond,

TAB notation for guitar strings A, B, E, D, G, C.

Badd9



F#madd9



Hey _____ man, _____ slow down, _____

TAB notation for guitar strings A, B, E, D, G, C.

Amadd9



Badd9



slow down, _____ i _____ di - ot _____

TAB notation for guitar strings A, B, E, D, G, C.

F#madd9

slow down,

Amadd9

slow down.

1. A/E

69

Badd₁₁⁹

A/E

Badd₁₁⁹

A/E

F#m11

use thumb for bass note

TAB

with fuzz feedback

TAB

(*)

(#*)

(*)

Am9
5fr

2.

A/E

Badd⁹₁₁

A/E

Badd⁹₁₁

A/E



F#m11



Musical score and tablature for guitar. The score consists of two staves: a standard staff with a treble clef and a staff below it with a bass clef. The tablature shows the six strings of the guitar with fingerings indicated by numbers above the strings. Chords are marked at the top of each measure. The first measure starts with Badd⁹₁₁ at the 7th fret. The second measure starts with A/E at the 7th fret. The third measure starts with Badd⁹₁₁ at the 7th fret. The fourth measure starts with A/E at the 7th fret. The fifth measure starts with F#m11 at the 7th fret. The tablature shows various strumming patterns and fingerings.

Am9



A/E



Musical score and tablature for guitar. The score consists of two staves: a standard staff with a treble clef and a staff below it with a bass clef. The tablature shows the six strings of the guitar with fingerings indicated by numbers above the strings. Chords are marked at the top of each measure. The first measure starts with Am9 at the 5th fret. The second measure starts with A/E at the 7th fret. The third measure starts with Am9 at the 5th fret. The fourth measure starts with A/E at the 7th fret. The fifth measure starts with Am9 at the 5th fret. The tablature shows various strumming patterns and fingerings.

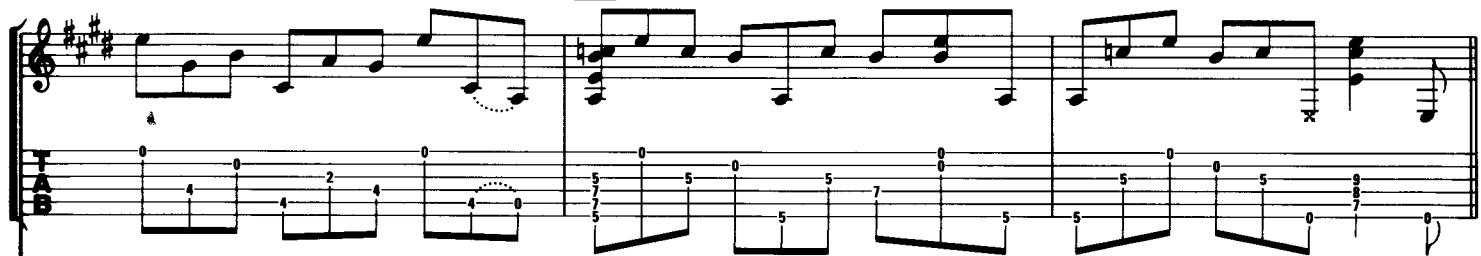
Badd⁹₁₁Badd⁹₁₁

F#m11



Musical score and tablature for guitar. The score consists of two staves: a standard staff with a treble clef and a staff below it with a bass clef. The tablature shows the six strings of the guitar with fingerings indicated by numbers above the strings. Chords are marked at the top of each measure. The first measure starts with Badd⁹₁₁ at the 7th fret. The second measure starts with A/E at the 7th fret. The third measure starts with Badd⁹₁₁ at the 7th fret. The fourth measure starts with A/E at the 7th fret. The fifth measure starts with F#m11 at the 7th fret. The tablature shows various strumming patterns and fingerings.

Am9

Treble clef, key signature of A major (two sharps). The score consists of two measures. The first measure shows a single note on the 3rd string at the 5th fret. The second measure shows a sequence of notes: 5th string at 0, 5th string at 5, 5th string at 5, 5th string at 7, 5th string at 5, 5th string at 0, 5th string at 5, 5th string at 7. Fingerings: 4, 4, 4, 0; 5, 5, 5, 7; 5, 5, 5, 0; 5, 5, 5, 7.



Treble clef, key signature of A major (two sharps). The score consists of two measures. The first measure shows a sequence of notes: 5th string at 2, 5th string at 4, 5th string at 2, 5th string at 4, 5th string at 2, 5th string at 4, 5th string at 2, 5th string at 4. The second measure shows a sequence of notes: 5th string at 2, 5th string at 4, 5th string at 2, 5th string at 4, 5th string at 2, 5th string at 4, 5th string at 2, 5th string at 4. Fingerings: 2-4, 2-4, 2-(4)-5-4-2; 2-4, 2-4, 2-4, 5-4-5-4-2; 5, 0, 5, 0, 5, 4, 11.

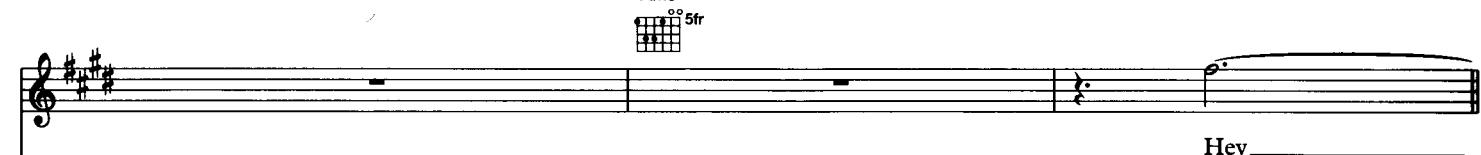
Badd9

F#m11



Treble clef, key signature of A major (two sharps). The score consists of three measures. The first measure shows a sequence of notes: 5th string at 8, 5th string at 8, 5th string at 0, 5th string at 9, 5th string at 8, 5th string at 0, 5th string at 9. The second measure shows a sequence of notes: 5th string at 8, 5th string at 8, 5th string at 0, 5th string at 9, 5th string at 8, 5th string at 0, 5th string at 9. The third measure shows a sequence of notes: 5th string at 2, 5th string at 2, 5th string at 0, 5th string at 4, 5th string at 2, 5th string at 4, 5th string at 2, 5th string at 4. Fingerings: 8, 8, 0, 9; 8, 8, 0, 9; 2, 2, 0, 4.

Am9



Treble clef, key signature of A major (two sharps). The score consists of two measures. The first measure shows a sequence of notes: 5th string at 11, 5th string at 12, 5th string at 12, 5th string at 11, 5th string at 12, 5th string at 11, 5th string at 11. The second measure shows a sequence of notes: 5th string at 11, 5th string at 12, 5th string at 12, 5th string at 10, 5th string at 10, 5th string at 9, 5th string at 9, 5th string at 7, 5th string at 9, 5th string at 7, 5th string at 9, 5th string at 7, 5th string at 9. Fingerings: 11, 12, 12, 11, 12, 11, 11; 11, 12, 12, 10, 10, 9, 10, 9, 7, 9, 7, 9.

Hey _____



Treble clef, key signature of A major (two sharps). The score consists of three measures. The first measure shows a sequence of notes: 5th string at 0, 5th string at 2, 5th string at 2, 5th string at 4, 5th string at 0. The second measure shows a sequence of notes: 5th string at 0, 5th string at 5, 5th string at 7, 5th string at 7, 5th string at 5. The third measure shows a sequence of notes: 5th string at 7, 5th string at 5, 5th string at 7, 5th string at 5, 5th string at 5. Fingerings: 0, 2, 2, 4, 0; 0, 5, 7, 7, 5; 7, 5, 7, 5, 5.

Badd9 A/E Badd9 A/E F#m11

man, _____ slow down, _____

D9/A A/E

slow down, _____

Badd9 A/E Badd9 A/E F#m11

i di - ot slow down,

8va

D9/A A/E

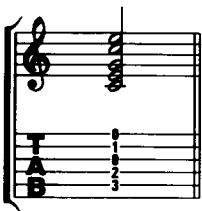
slow down.

8va

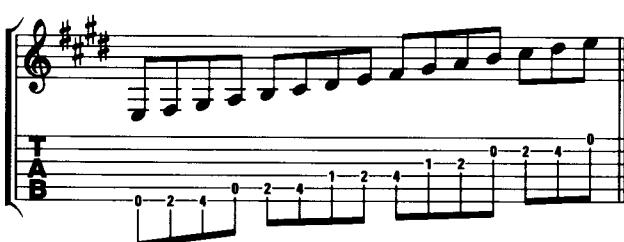
Bass arranged for Guitar

Notation and Tablature Explained

Open C chord



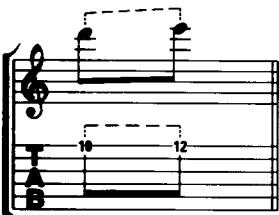
Scale of E major



High E (1st) string
B (2nd) string
G (3rd) string
D (4th) string
A (5th) string
Low E (6th) string

Bent Notes

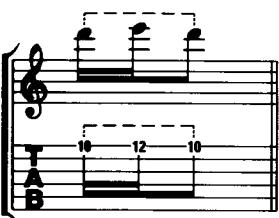
The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol . If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:

**Example 1**

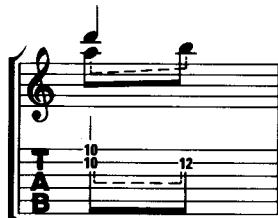
Play the D, bend up one tone (two half-steps) to E.

**Example 4**

Pre-bend: fret the D, bend up one tone to E, then pick.

**Example 2**

Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.

**Example 5**

Play the A and D together, then bend the B-string up one tone to sound B.

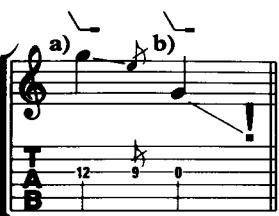
**Example 3**

Fast bend: Play the D, then bend up one tone to E as quickly as possible.

**Example 6**

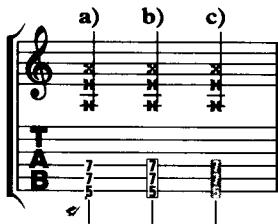
Play the D and F# together, then bend the G-string up one tone to E, and the B-string up a semitone to G.

Additional guitaristic techniques have been notated as follows:

**Tremolo Bar**

Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.

- Play the G; use the bar to drop the pitch to E.
- Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.

**Mutes****a) Right hand mute**

Mute strings by resting the right hand on the strings just above the bridge.

b) Left hand mute

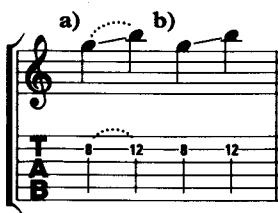
Damp the strings by releasing left hand pressure just after the notes sound.

c) Unpitched mute

Damp the strings with the left hand to produce a percussive sound.

**Hammer on and Pull off**

Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.

**Glissando**

- Play first note, sound next note by sliding up string. Only the first note is picked.
- As above, but pick second note.

**Natural Harmonics**

Touch the string over the fret marked, and pick to produce a bell-like tone. The small notes show the resultant pitch, where necessary.

**Artificial Harmonics**

Fret the lowest note, touch string over fret indicated by diamond notehead and pick. Small notes show the resultant pitch.

**Pinch Harmonics**

Fret the note as usual, but 'pinch' or 'squeeze' the string with the picking hand to produce a harmonic overtone. Small notes show the resultant pitch.

**Microtones**

A downwards arrow means the written pitch is lowered by less than a semitone; an upwards arrow raises the written pitch.

**Slide Guitar**

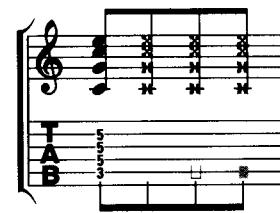
- a) Play using slide.
- b) Play without slide.

**Vibrato**

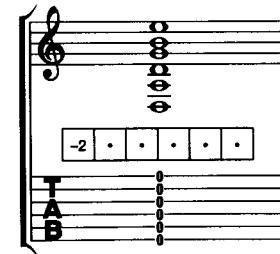
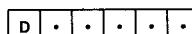
Apply vibrato, by 'shaking' note or with tremolo bar. As vibrato is so much a matter of personal taste and technique, it is indicated only where essential.

**Pick Scratch**

Scrape the pick down the strings – this works best on the wound strings.

**Repeated Chords**

To make rhythm guitar parts easier to read the tablature numbers may be omitted when a chord is repeated. The example shows a C major chord played naturally, r/h muted, l/h muted and as an unpitched mute respectively.



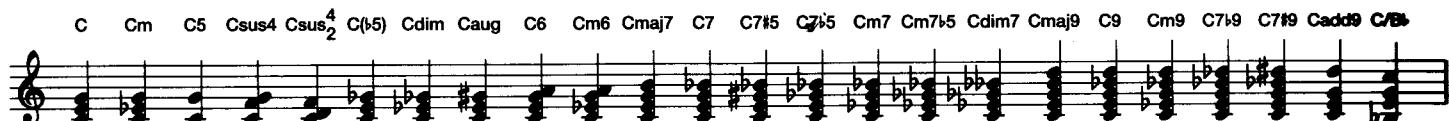
Tune the low E (6th) string down **one** tone (two half-steps) to D.

Special Tunings

Non-standard tunings are shown as 'tuning boxes'. Each box represents one guitar string, the leftmost box corresponding to the lowest pitched string. The symbol 'x' in a box means the pitch of the corresponding string is not altered. A note within a box means the string must be re-tuned as stated. For tablature readers, numbers appear in the boxes. The numbers represent the number of half-steps the string must be tuned up or down. The tablature relates to an instrument tuned as stated.

Chord naming

The following chord naming convention has been used:



Where there is no appropriate chord box, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis: [C]

Where it was not possible to transcribe a passage, the symbol ~ appears.



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**RADIOHEAD : OK COMPUTER**

- | | |
|----|--|
| 1 | AIRBAG |
| 2 | PARANOID ANDROID |
| 3 | SUBTERRANEAN HOMESICK ALIEN |
| 4 | EXIT MUSIC (FOR A FILM) |
| 5 | LET DOWN |
| 6 | KARMA POLICE <small>7 fitter happier</small> |
| 8 | ELECTIONEERING |
| 9 | CLIMBING UP THE WALLS |
| 10 | NO SURPRISES |
| 11 | LUCKY |
| 12 | THE TOURIST |

△ 1=2 we hope that you choke
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