

Guitar
Tablature

Guitar · Tablature · Vocal

OK COMPUTER

RADIOHEAD



OK COMPUTER

RADIOHEAD

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Photo cover Tom Sheehan.



Aadd9

Dm⁶

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

Asus2

9 5 5 0 1 8 8 7

fig. 1

In the next

Aadd9

Aadd^{#11}₉

Asus⁴₂

world war in a jack - knifed jug - ger-naut,
 deep sleep of the in - no-cent,

fig. 1 continues *ad lib.*

2nd time

10 9 7 9 6

Aadd9

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

In the ne -
 In a fast.

TAB

TAB

Aadd^{#11}₉

Asus⁴₂

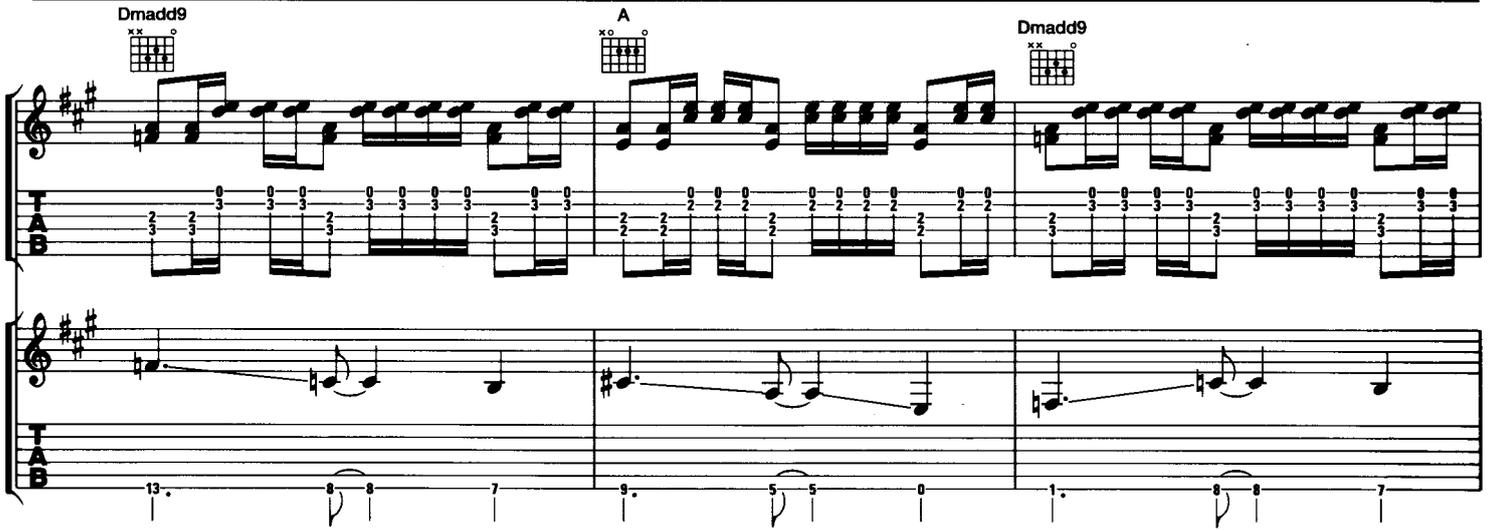
on _____ sign, _____
 Ger-man _____ car, _____

scrolling up and down, _____
 I'm am - azed that I sur - vived, _____

TAB

TAB

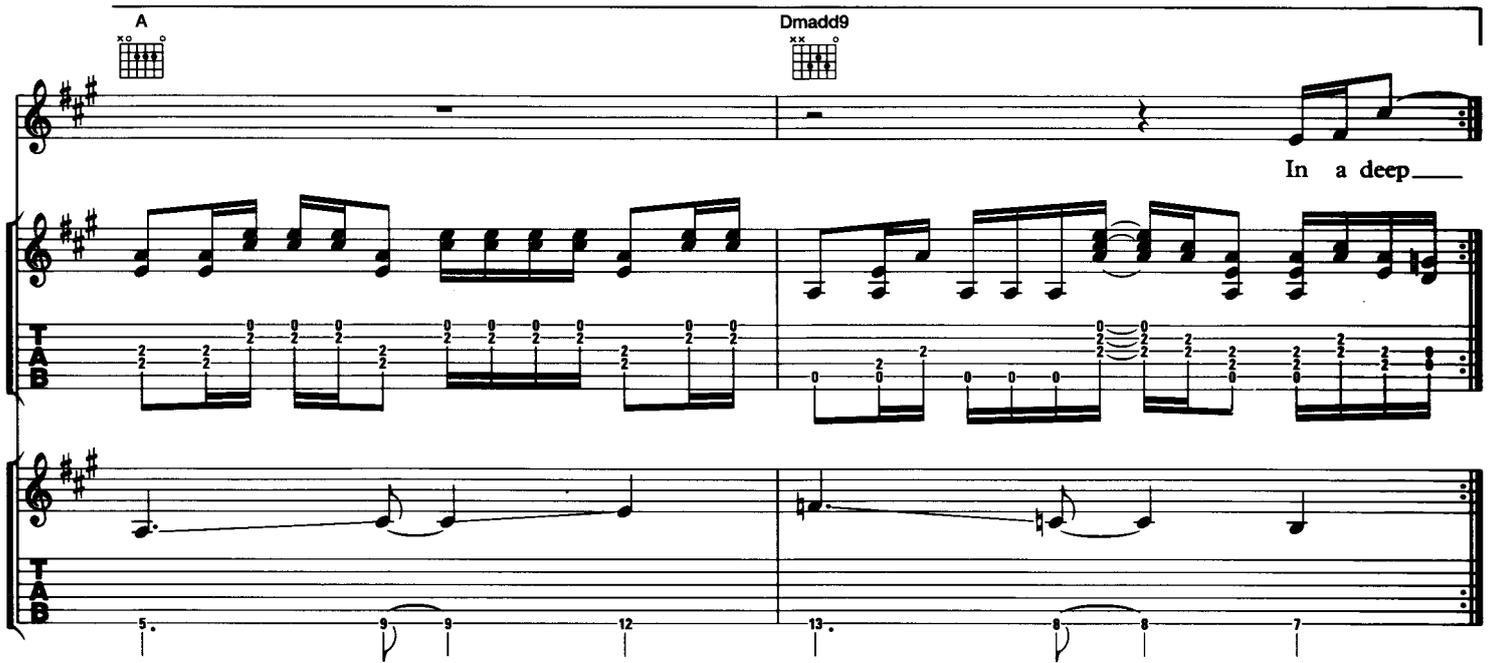
Dmadd9  A  Dmadd9 



This system contains three measures of music. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a guitar tablature with six lines. The first measure has a Dmadd9 chord diagram and a treble staff with eighth notes. The second measure has an A chord diagram and a treble staff with eighth notes. The third measure has a Dmadd9 chord diagram and a treble staff with eighth notes. The tablature includes various fret numbers and rhythmic markings.

A  Dmadd9 

In a deep



This system contains three measures of music. The top staff is a treble clef with a key signature of two sharps. The bottom staff is a guitar tablature. The first measure has an A chord diagram and a treble staff with a whole note. The second measure has a Dmadd9 chord diagram and a treble staff with eighth notes. The third measure has a treble staff with eighth notes. The tablature includes various fret numbers and rhythmic markings. The text "In a deep" is written below the second measure.

2.  *Asus2*

doubled *ad lib.* with slide guitar



This system contains three measures of music. The top staff is a treble clef with a key signature of two sharps. The bottom staff is a guitar tablature. The first measure has an Asus2 chord diagram and a treble staff with a whole note. The second measure has a treble staff with eighth notes. The third measure has a treble staff with eighth notes. The tablature includes various fret numbers and rhythmic markings. The text "doubled ad lib. with slide guitar" is written above the second measure.

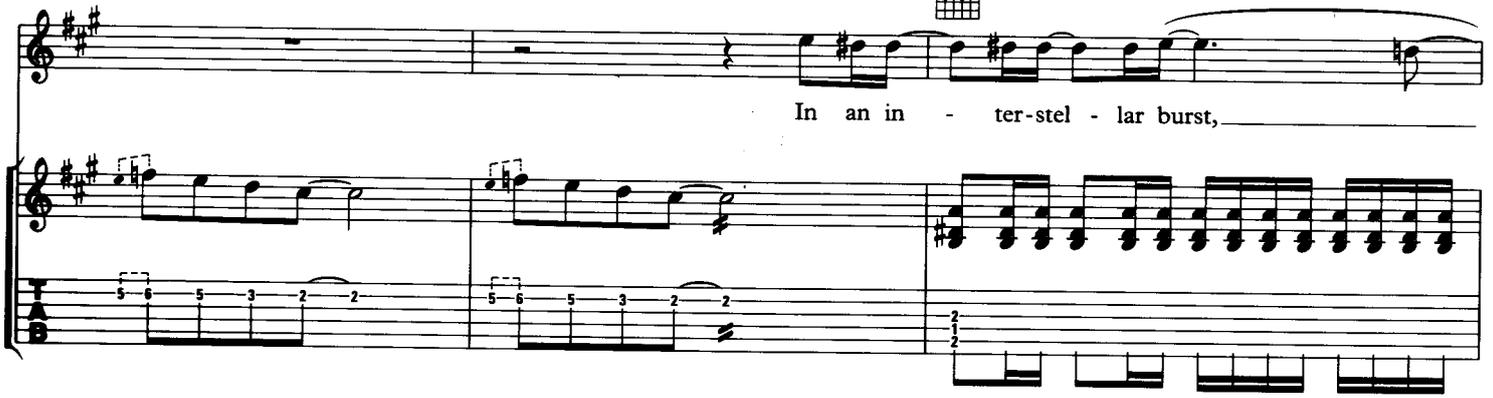


This system contains three measures of music. The top staff is a treble clef with a key signature of two sharps. The bottom staff is a guitar tablature. The first measure has a treble staff with eighth notes. The second measure has a treble staff with eighth notes. The third measure has a treble staff with eighth notes. The tablature includes various fret numbers and rhythmic markings.

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]

Musical notation system 1: Treble clef, key signature of two sharps (F# and C#). The first staff contains a whole note chord. The second staff contains a melodic line with a fermata and the instruction "effects ad lib.". The third staff is a guitar TAB with fret numbers 0, 0, 0, 0.

Musical notation system 2: Treble clef, key signature of two sharps. The first staff contains a melodic line with the lyrics "Ah,". The second staff contains a melodic line with a fermata. The third staff is a guitar TAB with fret numbers 3, 3, 2, 0, 3, 2, 2, 2, 2, 2, 6, 5, 3, 2, 2, 5, 7.

Musical notation system 3: Treble clef, key signature of two sharps. The first staff contains a melodic line with the lyrics "Ah,". The second staff contains a melodic line with a fermata and the instruction "effects ad lib.". The third staff is a guitar TAB with fret numbers 7, 8, 5, 6, 8, 6, 6, 5, 3, 2, 2, 2, 2, 2, 2, 4, 4, 5, 7, 8, 5, 8, 5, 5, 5, 6, 5.



Musical notation system 4: Treble clef, key signature of two sharps. The first staff contains a melodic line with the lyrics "Ah,". The second staff contains a melodic line with a fermata. The third staff is a guitar TAB with fret numbers 14, 12, 11, 12, 11, 14, 12, 11, 12, 11, 14, 12, 11, 12, 14, 12, 11, 12, 11, 14, 12, 11, 12.

Musical notation system 5: Treble clef, key signature of two sharps. The first staff contains a melodic line. The second staff is a guitar TAB with fret numbers 9, 13, 9, 8, 7, 9, 5, 5, 0.

Dm⁶

Aadd9

Dm⁶

Ah, _____

Ah. _____

Middle system of guitar tablature with fret numbers: 14-12-11-12-11, 14-12-11-12-11, 14-12-11-12, 14-12-11-12-11, 14-12-11-12-11, 14-12-11-12, 14-12-11-12-11, 14-12-11-12-11, 14-12-11-12

Bottom system of guitar tablature with fret numbers: 1, 9, 8, 7, 9, 5, 5, 12, 13, 8, 8, 7

Aadd9

Dm⁶

Asus2

Middle system of guitar tablature with fret numbers: 14-12-11-12-11, 14-12-11-12-11, 14-12-11-12, 14-12-11-12-11, 14-12-11-12-11, 14-12-11-12-11, 14-12-11-12, 14-12-11-12, 11

Bottom system of guitar tablature with fret numbers: 9, 10, 9, 5, 5, 0, 1, 8, 8, 7

PARANOID ANDROID

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

♩ = 84

Cm



Bb6add4



F9



F9/A



Gm



Gm/A



Gm/Bb



fig. 2

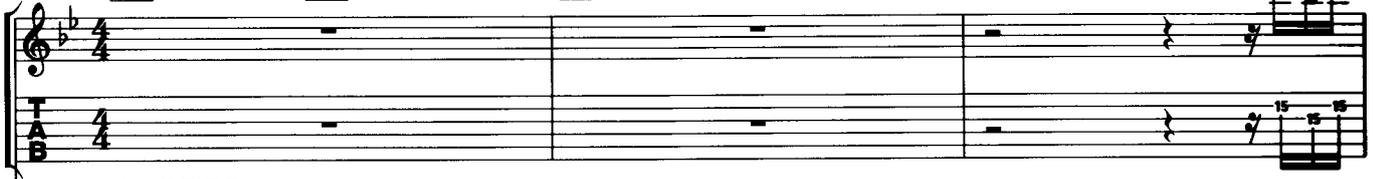
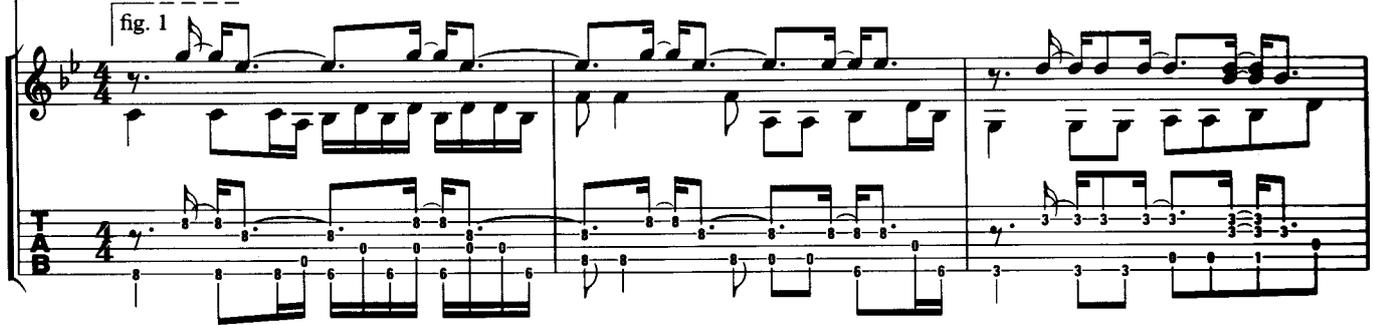


fig. 1



Gm6/E



Gm⁶₉



Gm6



Gm



Gm/A



Gm/Bb



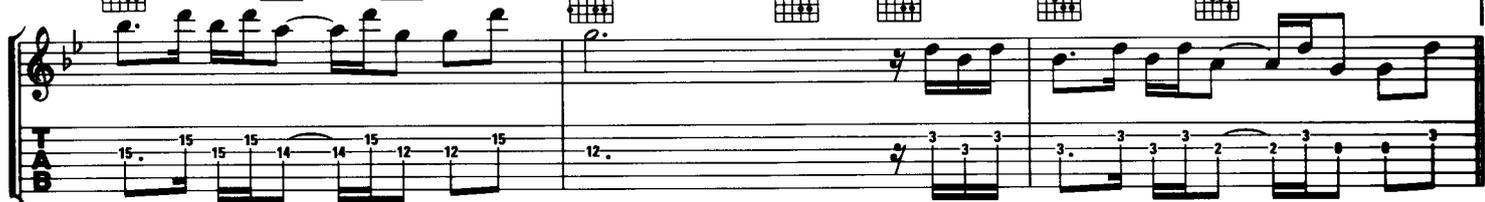
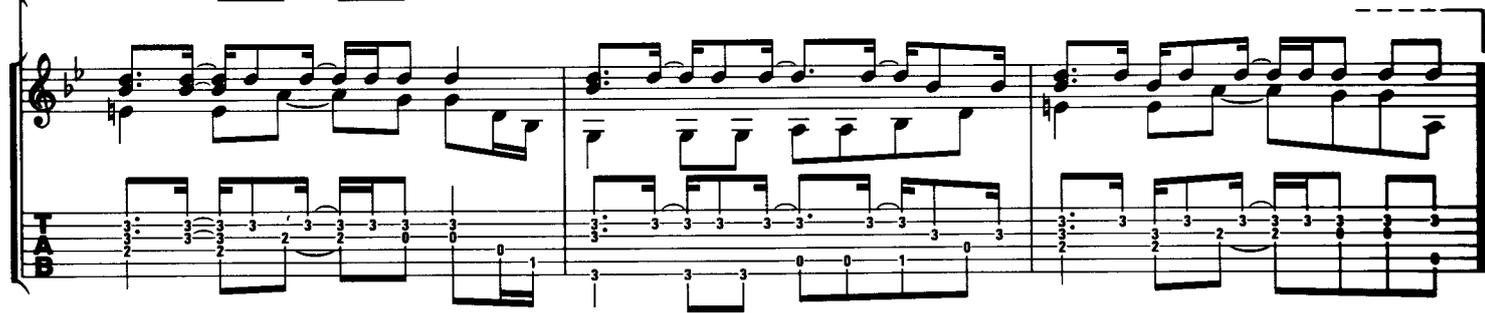
Gm6/E



Gm⁶₉



Gm6

Cm



Bb6add4



F9



F9/A



Gm



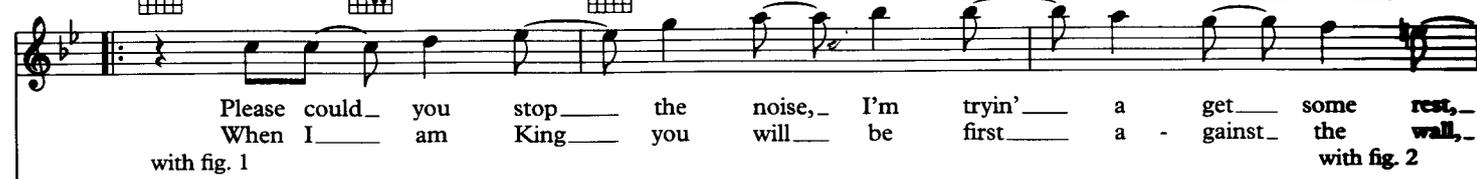
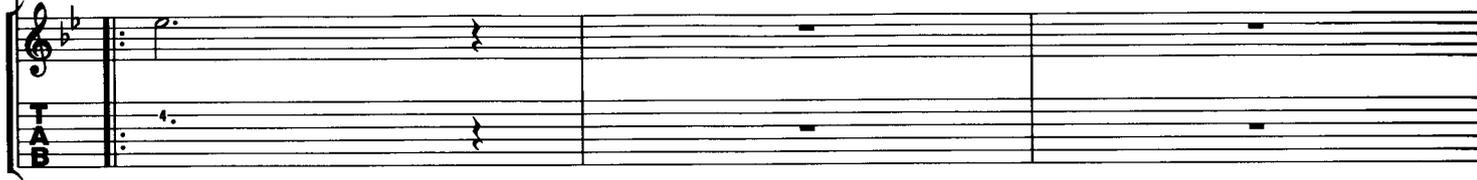
Gm/A



Gm/Bb



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

Gm6/E Gm⁶₉ Gm6 Gm Gm/A Gm/B Gm/E Gm Gm Cm Bb6add4

from all the un -
with your op - in -

F9 F9/A Gm Gm/A Gm/B Gm6/E Gm⁶₉ Gm6

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

Gm6 Dmadd9/F E7 Gm6

all. What's that? What's

Dmadd9/F E7

that? 2nd time 1st time

[A] fig. 3

C  8fr

Csus4  8fr

A \flat 6  4fr

B \flat  6fr

C  8fr

Csus4  8fr

A \flat 6  4fr

B \flat  6fr

fig. 4



C  8fr

Csus4  8fr

A \flat 6  4fr

B \flat  6fr

C  8fr

Csus4  8fr

C  8fr

C \flat  7fr

B \flat  6fr

A \flat  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  3fr

Csus4  3fr

A \flat 6  4fr

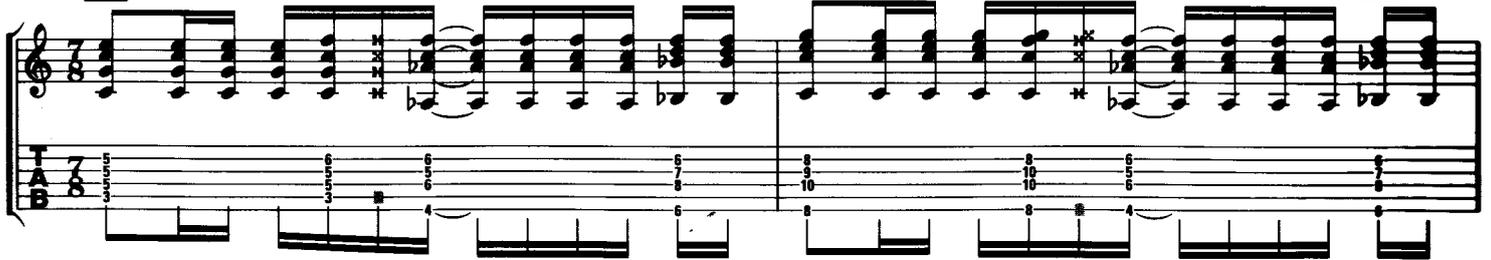
B \flat  6fr

C  8fr

Csus4  8fr

A \flat 6  4fr

B \flat  6fr



C  8fr

Csus4  8fr

A \flat 6  4fr

B \flat  6fr

C  8fr

Csus4  8fr

C  8fr

C \flat  7fr

B \flat  6fr

A \flat  4fr



2:46 **A**

You don't re - mem - ber, you don't re - mem - ber, why don't you re-mem-ber my name?

distortion

Off with his head_ man, off_ with his head man. Why won't he re-mem-ber my name? I guess he does.

gliss., random picking

C **A^b** **B^b** **F** **C** **A^b** **B^b** **F** **C** **A^b** **B^b** **F**

C **N.C.** **3:08** **[A]**

8va

♩ = 63

Chords: Cm (3fr), G/B, Bb6 (6fr), A (5fr)

Ah, _____ Ah, _____

Acoustic guitar *rhythm sim.*

Chords: Dm (5fr), A (5fr), Dm (5fr), Dm7/C (5fr), Bb (6fr), F/A (5fr), Gm (3fr), F, E, Esus4, E, A (5fr), Asus4 (5fr), A (5fr)

Ah, _____ Ah, _____

Time signature: 4:08 / 4:30

Chords: Cm (3fr), G/B, Bb6 (6fr), A (5fr), Dm (5fr), A (5fr), Dm (5fr), Dm7/C (5fr)

Rain down rain down, come on rain down on me

Chords: Bb (6fr), F/A (5fr), Gm (3fr), F, E, Esus4, E, A (5fr), Asus4 (5fr), A (5fr)

from a great height, from a great height, height.

Time signature: 5:09

Chords: Cm (3fr), G/B, Cm/Bb (3fr), A (5fr), Dm (5fr), A (5fr), Dm (5fr), Dm7/C (5fr)

That's it sir you're leav-ing the crack-le of pig-skin the dust and the scream-ing. The yup-pies net-work-ing, Ah!

Chords: Bb (6fr), F/A (5fr), Gm (3fr), F, E, Esus4, E, E, Esus4, E

The pan-ic the vom-it, the pan-ic, the vom-it. God loves his child-ren, God loves his child-ren.

♩ = 84

Time signature: 5:39

[A]

Yeah!

distortion, squelch

with acoustic guitar, fig. 3

C $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 8fr Ab $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 4fr Bb $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 6fr F $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 8fr C $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 8fr Ab $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 4fr Bb $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 6fr F $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 8fr

C $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 8fr Ab $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 4fr Bb $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 6fr F $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 8fr C $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 8fr N.C.

[A]
tremolo picking *ad lib.* pitch shift, squelch

C $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 8fr Ab $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 4fr Bb $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 6fr F $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 8fr

C $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 8fr Ab $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 4fr Bb $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 6fr F $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 8fr C $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 8fr Ab $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 4fr Bb $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 6fr F $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 8fr C $\begin{matrix} \times & \times \\ \times & \times \end{matrix}$ 8fr N.C.

SUBTERRANEAN HOMESICK ALIEN

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

♩ = 60

Dm 5fr

Ab 4fr

D/A 4fr

D♭/A♭ 3fr

G7 15fr

G6 14fr

8va

Cm/G 12fr

1. G 12fr

2. G 12fr

The

8va

G7 **G6** **Cm/G**

breath of the morn-ing I keep for-get - ting. The smell of the warm_ sum-mer air._
I wish that they'd sweep down in a coun - try lane, late at night_ when I'm

G **G7** **G6**

driv - ing. I live in a town where you can't smell a thing,
Take me on board their beau - ti - ful ship, -

3 3 15 15

Cm/G **G** **G7**

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

8va

19 18 19

G6 **Cm/G** **G**

(2.) I'd

8va

19 15 19 17 19 15 15 13 12 13 12 12 7 9

2nd time

G7 15fr G6 14fr Cm/G 12fr

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

G 12fr G7 15fr G6 14fr

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

2nd time ⊕
 1st time

Cm/G 12fr G 12fr G7 3fr G6 3fr

holes in them - selves and live for their sec - ets.____

⊕ *8va* squelch effect

Cm/G 3fr G 3fr [G] [G] [G] [G]

They're all up - tight,

8va ⊖ 12 string electric

xx x xxox x xx xxx

G Gsus4 G Gsus4 G

up - tight,

[G] xxx xxxo xx x xx x xxx G Gsus4 G Gsus4

up - tight, up - tight,

G [G] xxxo xx x xx x xx x xxxo x xx xxx

up - tight, up

G7 G6 Cm/G G

x 3fr x 3fr x 3fr x 3fr

tight, Oh

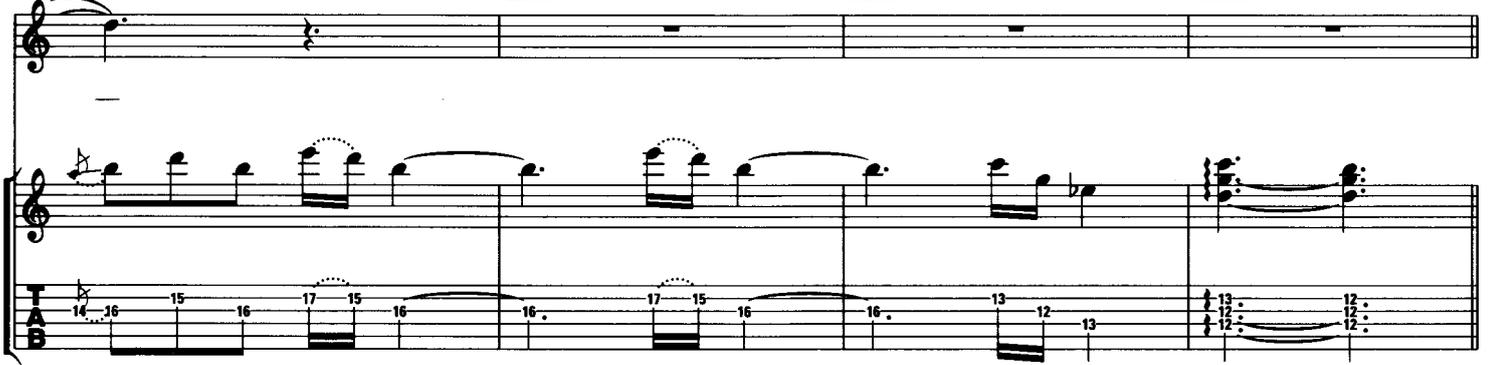
G7  3fr

G6  3fr

Cm/G  3fr

G  3fr

D. al Coda



⊕ CODA

Cm/G  12fr

G7  15fr

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

8va ————— ⊕



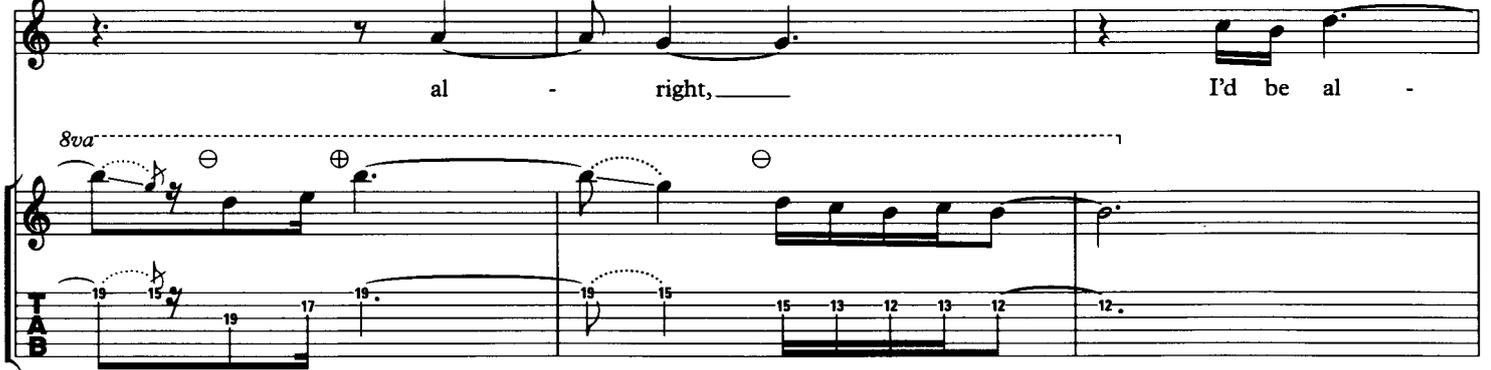
G6  14fr

Cm/G  12fr

G  12fr

al - right, ————— I'd be al -

8va ————— ⊖ ⊕ ⊖



G7  15fr

G6  14fr

Cm/G  12fr

G  12fr

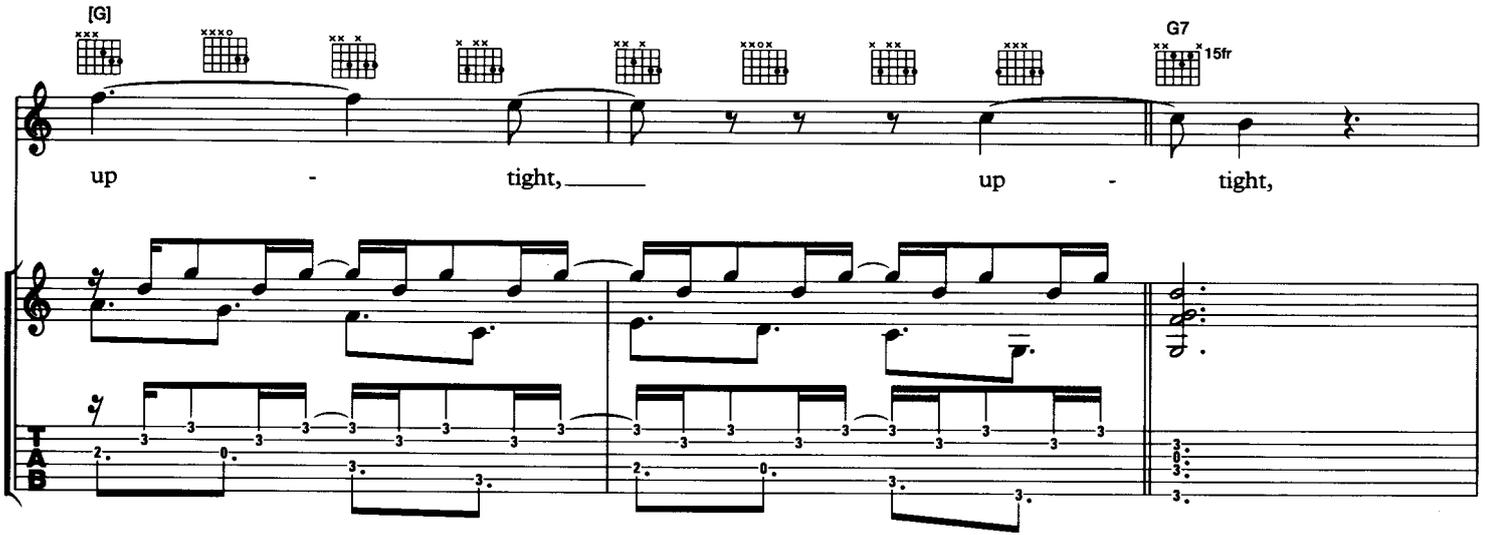
- right, ————— I'm al - right. ————— I'm just —

8va ————— ⊕ ⊖ ⊕ ⊖



[G]          15fr

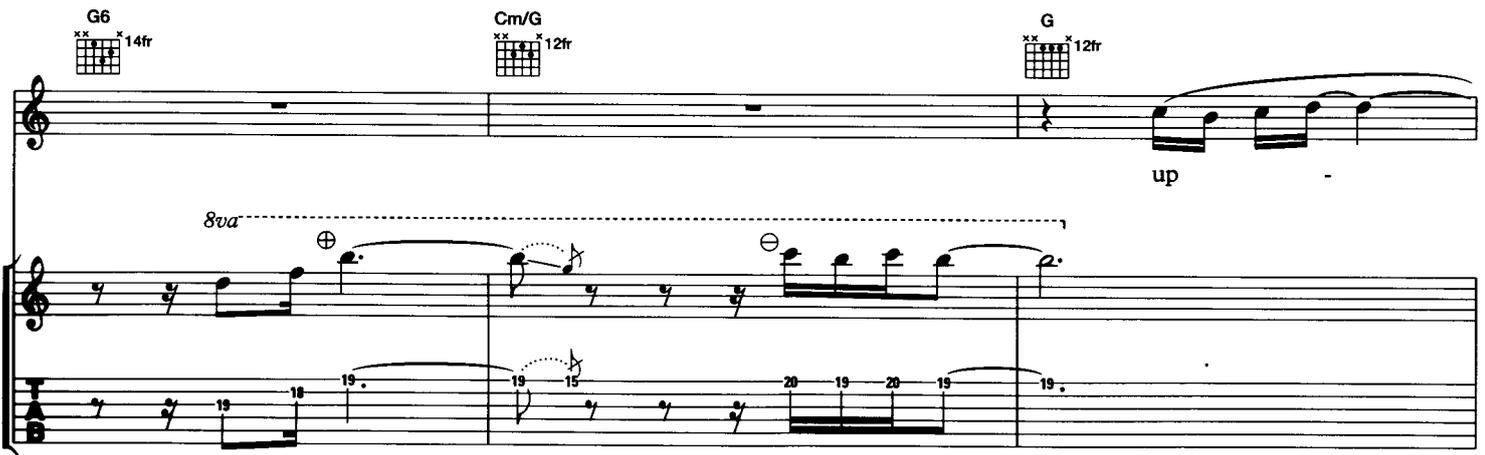
up - tight, - up - tight,



G6  14fr Cm/G  12fr G  12fr

up

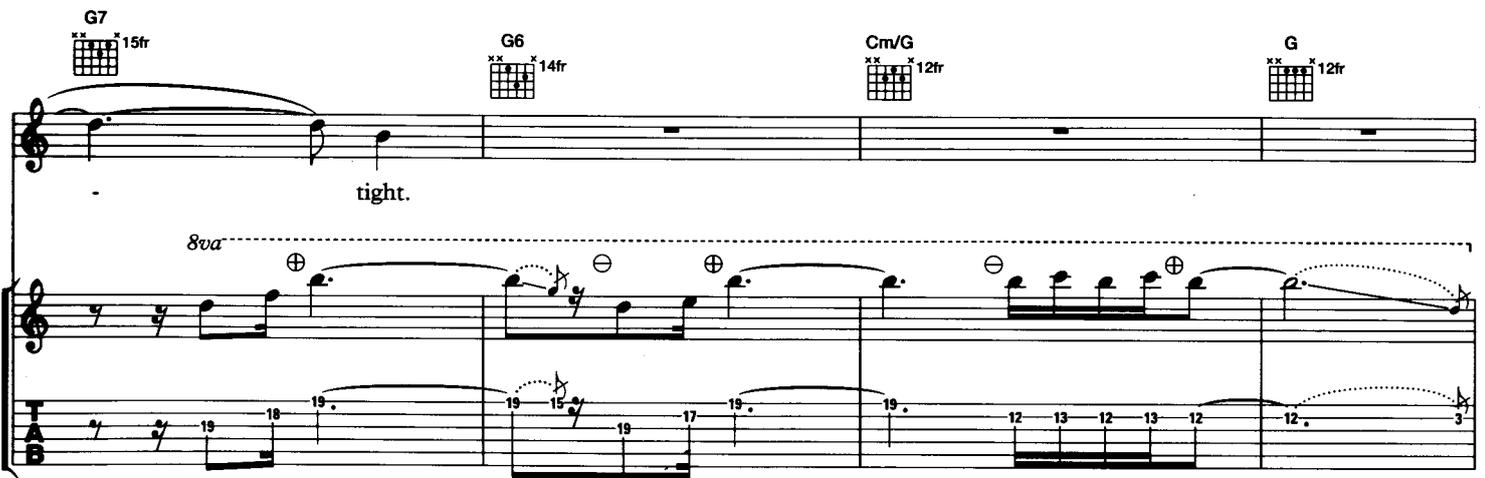
8va



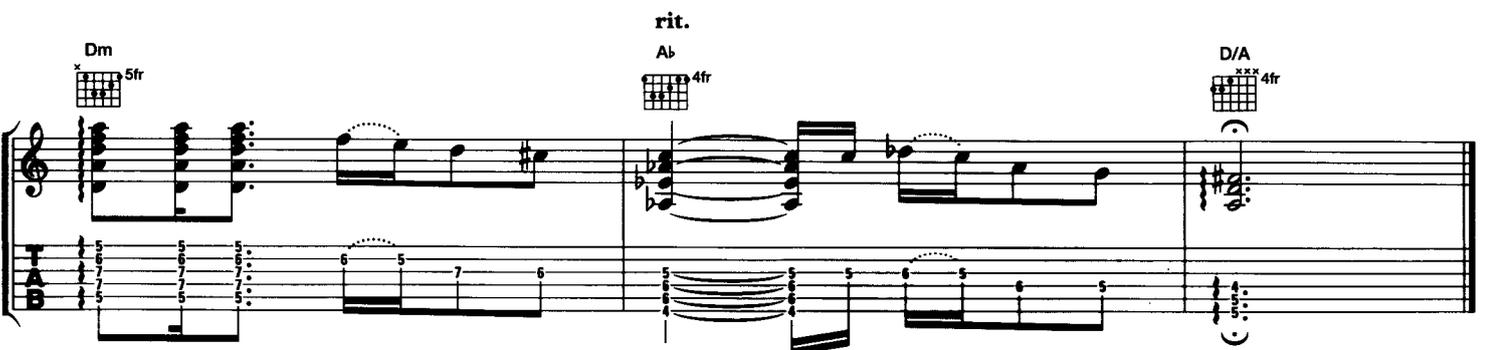
G7  15fr G6  14fr Cm/G  12fr G  12fr

tight.

8va



rit. Dm  5fr Ab  4fr D/A  4fr



EXIT MUSIC (FOR A FILM)

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

$\text{♩} = 61$ (♩ = ♪)

Bm
x02232

Capo 2 Guitar 1 (Capo 2)
let ring

Bsus2 **Bsus4** **Bm**
x02232 x02232 x02232

Bsus2 **Bsus4** **Bm**
x02232 x02232 x02232

F# **D/A**
x23232 x02232

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

Eadd9/G#



Bm



tears,

to - day

we es - cape,

F#



Bsus4



B



we es - cape.

Bm



F#



Pack

and get dressed

be - fore

D/A



Eadd9/G#



Emadd9/G



your fa - ther

hears

us,

be - fore

Bm  **F#** 

all hell breaks



Bsus4  **B** 

loose.



Am11 

Breathe, keep



E7/G#  **Bsus2**  **Bm** 

breath - ing, don't lose



Bsus2



Bsus4



Bm



your nerve.

The first system of music features a vocal line with the lyrics "your nerve." The guitar accompaniment consists of a melody line and a tablature line. The key signature is one sharp (F#) and the time signature is 4/4. The guitar melody uses chords Bsus2, Bsus4, and Bm.

F#sus4



Am11



Breathe,

The second system of music features a vocal line with the lyrics "Breathe,". The guitar accompaniment continues with a melody line and a tablature line. The key signature remains one sharp (F#) and the time signature is 4/4. The guitar melody uses chords F#sus4 and Am11.

E7/G#



keep breath - ing,

The third system of music features a vocal line with the lyrics "keep breath - ing,". The guitar accompaniment continues with a melody line and a tablature line. The key signature remains one sharp (F#) and the time signature is 4/4. The guitar melody uses the chord E7/G#.

Bsus2



Bm



Bsus2



Bsus4



Bm



can't do this a - lone.

The fourth system of music features a vocal line with the lyrics "can't do this a - lone." The guitar accompaniment continues with a melody line and a tablature line. The key signature remains one sharp (F#) and the time signature is 4/4. The guitar melody uses chords Bsus2, Bm, Bsus2, Bsus4, and Bm.

F#sus4

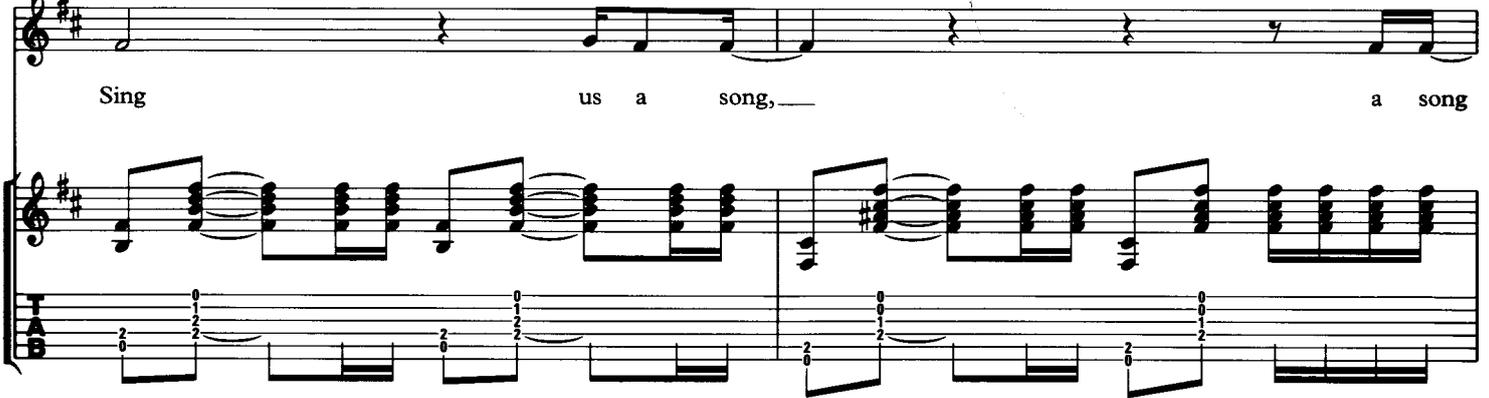




Bm

F#

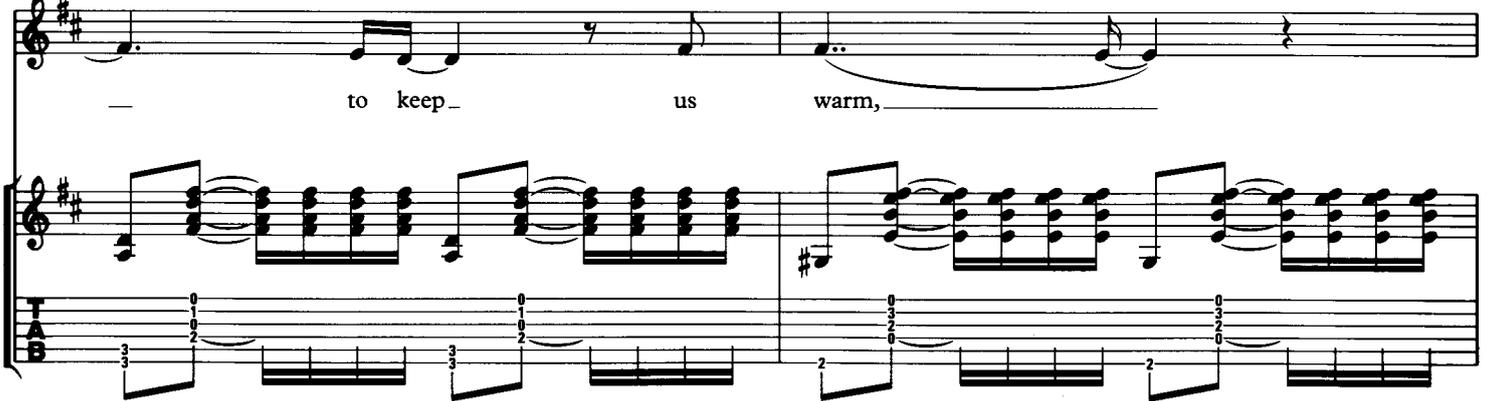

Sing us a song, — a song



D/A

Eadd9/G#


to keep us warm,



Bm

F#


there's such a chill, — such a



Bsus4



B



chill. And

Bm



C#



F#



G



you can laugh a spine-less laugh, we

Guitar 2 (no Capo)
8va

C



F#



hope your rules and wisdom choke you. And

8va

Bm



F#



D/A



Eadd9/G#



Emadd9/G



now we are one in everlasting peace, we hope

8va

LET DOWN

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

♩ = 120

Guitar 1 (no Capo)
 N.C.
let ring

[A]

0:22
 1:30
 3:41

A

E

Repeats ad lib.

F#m



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

E



A



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

E



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.)

1:00
2:08
4:18



Let down_ and hang - ing a - round,



crushed like__ a bug in the ground.



to Coda ⊕

Let down_ and hang - ing a-round.

1.
[A]

let down.

Guitar 2 (Capo 7)

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It features a long note followed by a phrase "let down." with a horizontal line underneath. The middle staff is a guitar staff in treble clef with a key signature of two sharps, containing a series of eighth-note triplets. The bottom staff is a guitar tablature staff with fret numbers (4, 0, 4, 0, 6, 3, 6, 5, 6, 3, 4, 6, 3, 0, 3, 6, 3, 6) and triplet markings.

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of two sharps, featuring a long note with a slur above it. The middle staff is a guitar staff in treble clef with a key signature of two sharps, containing eighth-note patterns. The bottom staff is a guitar tablature staff with fret numbers (7, 2, 4, 6, 3, 6, 6, 6, 6, 6, 2, 4, 4, 2, 2, 2, 0, 2, 4, 2, 4).

⊕ CODA

Asus4

A chord diagram for Asus4 on a guitar fretboard, showing the notes A, C, E, G, and D on strings 1 through 5 respectively.

4:39

Guitar 1 (no Capo)
let ring

A

A chord diagram for the A major chord on a guitar fretboard, showing the notes A, C#, E, and A on strings 1, 2, 4, and 5 respectively.

D.º al Coda

This section contains two staves. The top staff is a guitar staff in treble clef with a key signature of two sharps, featuring eighth-note patterns. The bottom staff is a guitar tablature staff with fret numbers (4, 2, 4, 4, 6, 3, 3, 4, 6, 6, 6, 6).

This section contains two staves. The top staff is a guitar staff in treble clef with a key signature of two sharps, featuring eighth-note patterns. The bottom staff is a guitar tablature staff with fret numbers (0, 2, 3, 0, 0, 2, 3, 0, 0, 2, 3, 2, 2, 0, 2, 0, 2, 0).

Asus4

A

Asus4

rall.

A

This section contains two staves. The top staff is a guitar staff in treble clef with a key signature of two sharps, featuring eighth-note patterns. The bottom staff is a guitar tablature staff with fret numbers (0, 2, 3, 0, 0, 2, 3, 0, 0, 2, 3, 2, 2, 0, 2, 0, 2, 0).

KARMA POLICE

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

$\text{♩} = 73$
 Am *let ring* D9/F# Em G Amadd9 F

This system contains the first six measures of the song. The guitar part features a steady eighth-note accompaniment. The chords are Am (with a 'let ring' instruction), D9/F#, Em, G, Amadd9, and F. The tablature shows fingerings such as 0-2-0-0-2-0 for Am and 0-0-2-3-0-0 for G.

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

This system contains the next six measures. The guitar accompaniment continues with eighth notes. Chords include Em, G, Amadd9, D, G, G/F#, C, and Cadd9/B. The tablature shows more complex fingerings, including triplets and barre-like patterns.

Am Bm D Am D9/F#

Kar - ma pol - ice

This system contains the final six measures. The guitar part continues with eighth-note accompaniment. Chords are Am, Bm, D, Am, and D9/F#. A vocal line enters in the second measure with the lyrics 'Kar - ma pol - ice'. The tablature shows various fingerings and rests.

Em G Amadd9 F Em G

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

Detailed description: This system contains the first line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef with chords and arpeggios, and a guitar tablature in bass clef. The chords are Em, G, Amadd9, F, Em, and G. The key signature has one sharp (F#).

Am D G C Cadd9/B Am Bm D

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

Detailed description: This system contains the second line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef with chords and arpeggios, and a guitar tablature in bass clef. The chords are Am, D, G, C, Cadd9/B, Am, Bm, and D. The key signature has one sharp (F#).

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 - nough,

Detailed description: This system contains the third line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef with chords and arpeggios, and a guitar tablature in bass clef. The chords are Am, D9/F#, Em, G, Amadd9, and F. The key signature has one sharp (F#).

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# G 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.

Chord diagrams: Bm, D, C, Bm, D

TAB

Chord diagrams: Bm, D, G, D/F#, G, D/F#

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.

TAB

Chord diagrams: E, Bm, D, G, D

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

TAB

Chord diagrams: G, D, E, Bm, D

1. I lost my - self.

TAB

G D G D E

This system contains the first two measures of music. The guitar part features a rhythmic pattern of eighth notes. Chord diagrams for G, D, and E are provided above the staff. The tablature shows fret numbers 0, 2, 3, and 4.

2. E Bm D G D

This system contains the next two measures. The first measure includes a triplet of eighth notes. Chord diagrams for E, Bm, D, and G are shown. The tablature continues with fret numbers 0, 2, 3, and 4.

G D E Bm D

This system contains the next two measures. Chord diagrams for G, D, E, Bm, and D are provided. The tablature continues with fret numbers 0, 2, 3, and 4.

G D G D E Bm

Ad lib. effects

This system contains the final two measures. Chord diagrams for G, D, E, and Bm are shown. The tablature continues with fret numbers 0, 2, 3, and 4. The system concludes with the instruction 'Ad lib. effects' and a circled 'C'.

FITTER HAPPIER

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

♩ = 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

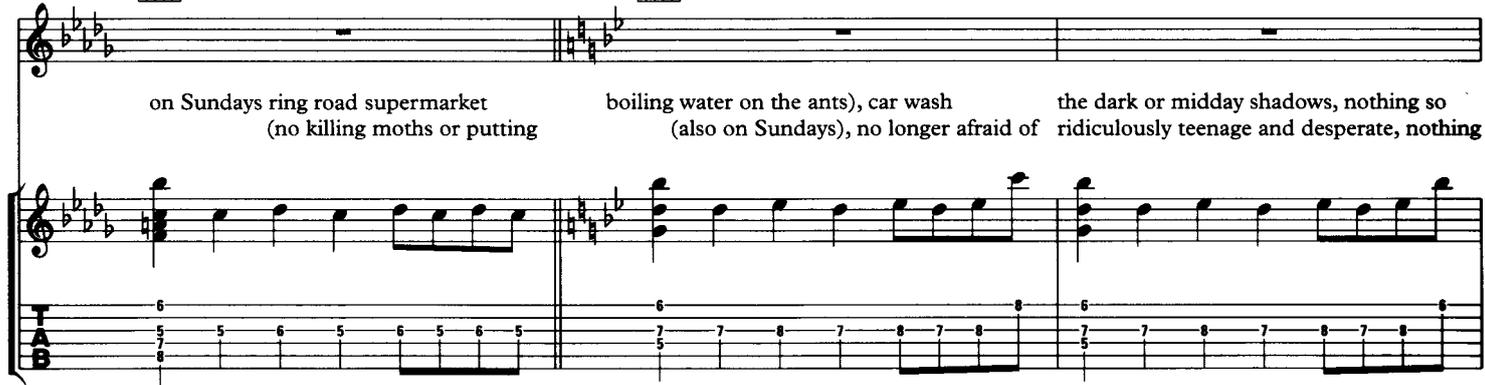
Adim

keep in contact with old friends - will frequently check credit at favours for favours, fond but not in love,
 (enjoy a drink now and then), (moral) bank (hole in the wall), charity standing orders,

F
 5fr

Gm
 5fr

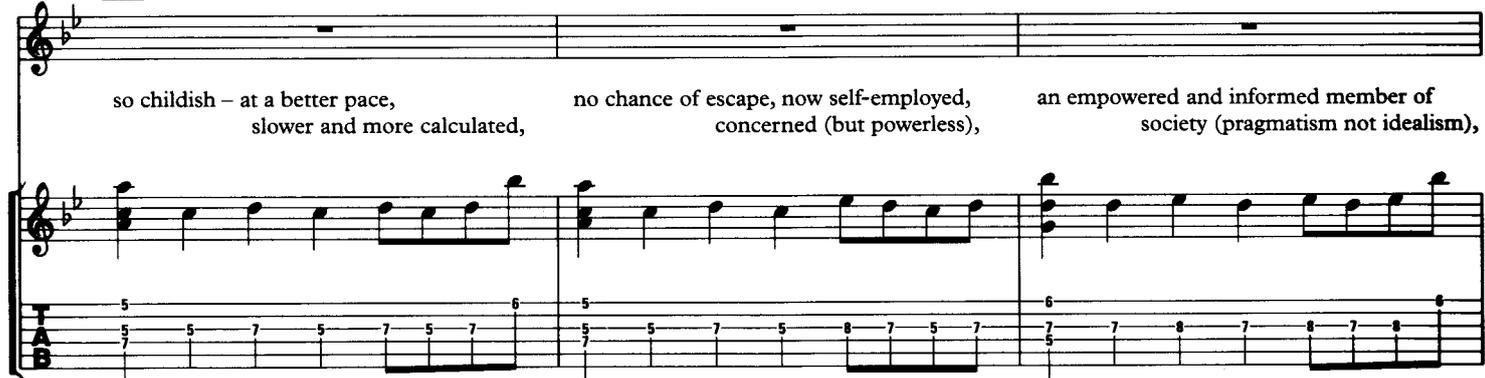
on Sundays ring road supermarket boiling water on the ants), car wash the dark or midday shadows, nothing so
 (no killing moths or putting (also on Sundays), no longer afraid of ridiculously teenage and desperate, nothing



F#dim
 4fr

Gm
 5fr

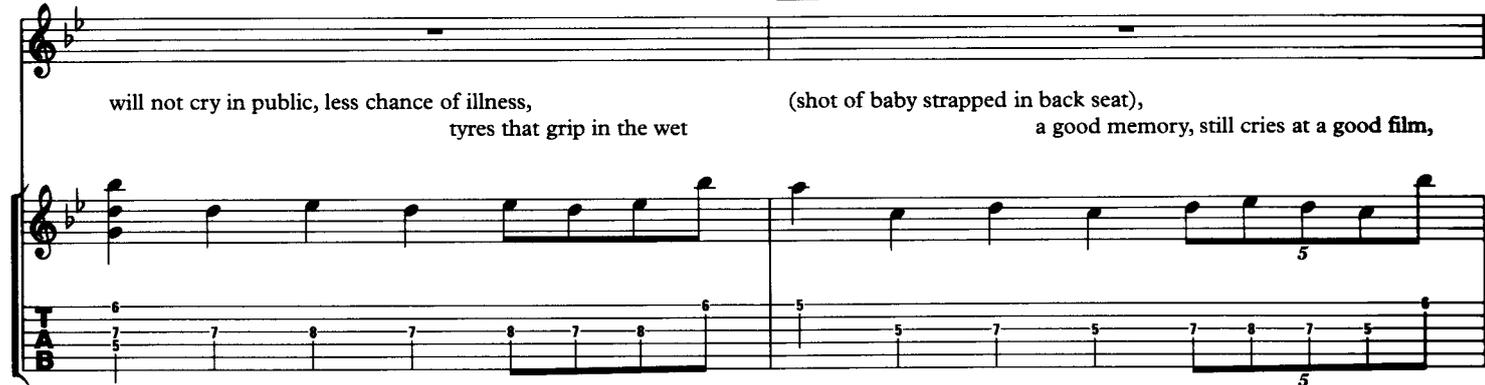
so childish – at a better pace, no chance of escape, now self-employed, an empowered and informed member of
 slower and more calculated, concerned (but powerless), society (pragmatism not idealism),



Adim
 4fr

rit.

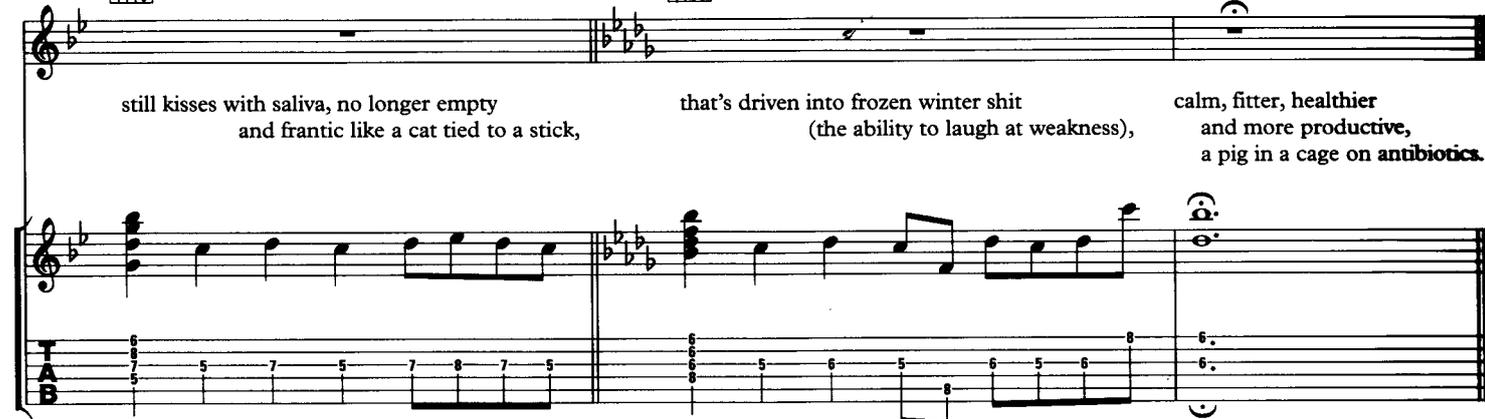
will not cry in public, less chance of illness, (shot of baby strapped in back seat),
 tyres that grip in the wet a good memory, still cries at a good film,



a tempo
Gm
 5fr

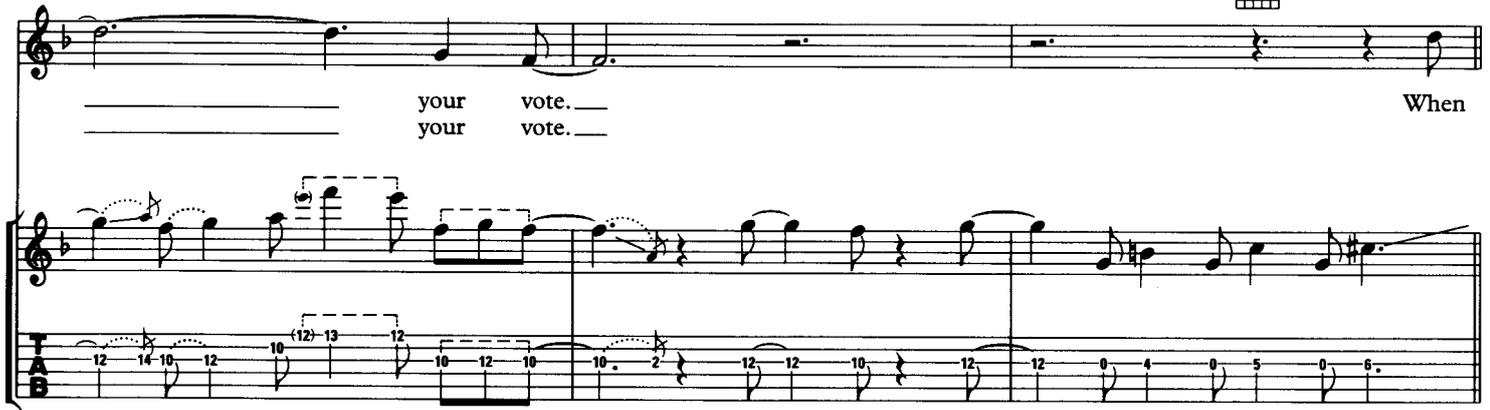
Bbm
 6fr

still kisses with saliva, no longer empty that's driven into frozen winter shit calm, fitter, healthier
 and frantic like a cat tied to a stick, (the ability to laugh at weakness), and more productive,
 a pig in a cage on antibiotics.



Am7


your vote. — When
 your vote. —



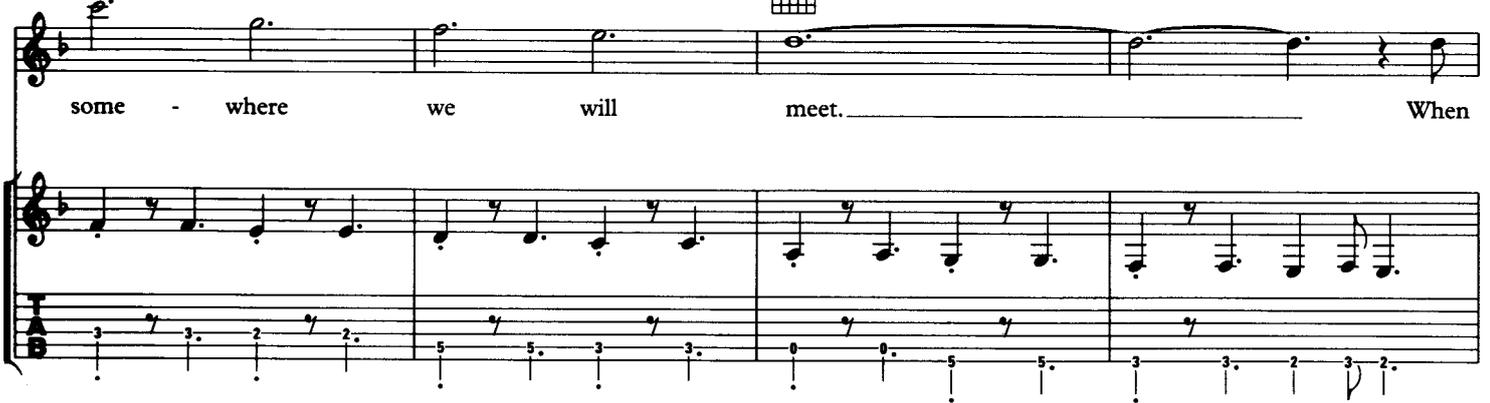
Dmadd4


I go for - wards you go back - wards and



Amadd4


some - where we will meet. — When



Dmadd4


I go for - wards you go back - wards and



Amadd4



some - where we will meet. 1. Ha ha ha

This system contains the first system of music. The vocal line starts with a half note 'some', followed by quarter notes 'where', 'we', and 'will', and a half note 'meet.' with a long horizontal line underneath. The guitar part features a melodic line with notes 2, 4, 5, 7, 5, 6, 5, 6, 5, 6, 5, and a final phrase with notes 10, 12, 10, (12)-13, 10, 12, 10.

Dmadd4



This system contains the second system of music. The vocal line continues with quarter notes 'Ha', 'ha', and 'ha'. The guitar part features a melodic line with notes 10, 12, 10, 12, 12, 10, 12, 12, 10, 10, 12, 10, 10, 2, 0, 12, 12, 10, 12.

This system contains the third system of music. The vocal line continues with quarter notes 'Ha', 'ha', and 'ha'. The guitar part features a melodic line with notes 12, 14, 10, 12, 10, (12)-13, 12, 10, 12, 10, 10, 6, 12, 12, 10, 12, 12, 10, 12, (12)-13, (12)-14, 12, 10, 12, 10.

2.

This system contains the fourth system of music. The vocal line has a long horizontal line. The guitar part features a melodic line with notes 10, 0, 12, 12, 10, 12, 12, 0, 4, 0, 5, 0, 6, 0, 9, 10, 9, 10, 9, 12.

Rubato
N.C.

A tempo

This system contains the fifth system of music. The vocal line has a long horizontal line. The guitar part features a melodic line with notes 5, 5, 5, 3, 5, 7, 7, 7, 5, 0, 3, 3, 5, 3-2, 3-2, 3-2, 2.

Dmadd4



Musical notation system 1: Treble clef staff with notes and rests, and a corresponding guitar TAB staff with fret numbers (12, 10, 11, 13, 12, 11, 10, 12, 10).

Musical notation system 2: Treble clef staff with notes and rests, and a corresponding guitar TAB staff with fret numbers (13, 12, 10, 12, 10, 13, 14, 15, 13, 14, 15). Includes a chord diagram for Dmadd4 with the instruction "let ring".

Musical notation system 3: Treble clef staff with notes and rests, and a corresponding guitar TAB staff with fret numbers (13, 15, 14, 13, 14, 15, 13, 14, 15).

Musical notation system 4: Treble clef staff with notes and rests, and a corresponding guitar TAB staff with fret numbers (13, 14, 15, 13, 14, 14, 14, 14, 13, 13, 13). Includes the instruction "(sustain to end)".

Musical notation system 5: Treble clef staff with notes and rests, and a corresponding guitar TAB staff with fret numbers (5, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7). Labeled "Guitar 1".

CLIMBING UP THE WALLS

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

♩ = 75
 Bm G Em

Guitar 1 (Acoustic)

G Bm G Em G

Bm G Em G Bm G Em

I am the

cont. sim.

Bm G Em G Bm G Em G

key to the lock in your house_ that keeps your toys in the base-ment, and if you
 best when the light is off,___ it's al - ways bet-ter on the out - side, in the

Guitar 2 (Electric)
 2nd time only

Bm G Em G Bm G Em

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

echo effects

Bm G Em G Bm G Em G

face when she sleeps to - night, I am the pick in the ice, do not cry
 kids in safe to - night, and shut the eyes in the cup-board. Do not cry

let ring
8va

Bm G Em G Bm G Em

out or hit the al - arm, we are friends till we die. And ei - ther way you turn
 out or hit the al - arm, you'll get the lone - li - est feel - ing

8va

Guitar tablature system 1. Chords: G, Bm, G, Em, G. Includes the instruction *cont. sim.*

Guitar tablature system 2. Chords: Em, F#m, G, A, Em, F#m, G.

Guitar tablature system 3. Chords: A, Em. Includes the instruction *Guitar 1 (Acoustic)*.

Guitar tablature system 4. Includes the instruction *ad lib. echo effects*.

Climb-ing up the walls. —

Guitar 1 (Acoustic)

Climb-ing up the walls. —

ad lib. echo effects

Fsus2



Dmaddb6



heart that's full up like a land fill, a
 You look so tired - un - hap - py, bring down the

8va

Gm



C



Csus4



C



job that slow - ly kills you, brui - ses that won't heal.
 gov - ern - ment, they don't, they don't speak for us.

8va



8va

cont. sim.



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

8va



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

Chords: Csus4, C, Gm, Gm7, C, Csus4, C

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

This system contains the first line of music. It features a vocal line with lyrics, a piano accompaniment, and a guitar tablature. The guitar part includes chord diagrams for Csus4, C, Gm, Gm7, C, Csus4, and C. The lyrics are "sur - pris - es, no al - arms and no sur - pris - es,".

Capo 15

Chords: F, Bbm6, F, Bbm6

si - lent si - lence.

8va

This system contains the second line of music. It features a vocal line with lyrics, a piano accompaniment, and a guitar tablature. The guitar part includes chord diagrams for F, Bbm6, F, and Bbm6. The lyrics are "si - lent si - lence.".

Capo 3

Chords: F, F/E, Dmadd b6, Dmadd b6/C

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

8va

This system contains the third line of music. It features a vocal line with lyrics, a piano accompaniment, and a guitar tablature. The guitar part includes chord diagrams for F, F/E, Dmadd b6, and Dmadd b6/C. The lyrics are "This is my fi - nal fit, my fi - nal bel - ly - ache, with".

Chords: Gm, Gm7, C, Csus4, C, Gm, Gm7, C, Csus4, C

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

This system contains the fourth line of music. It features a vocal line with lyrics, a piano accompaniment, and a guitar tablature. The guitar part includes chord diagrams for Gm, Gm7, C, Csus4, C, Gm, Gm7, C, Csus4, and C. The lyrics are "no al - arms and no sur - pris - es, no al - arms and no sur - pris - es,".



Musical staff with lyrics: no al - arms and no sur - pris - es please..

Second system of musical notation including guitar tablature (TAB) and an 8va section.



Third system of musical notation including guitar tablature (TAB) and an 8va section.

Fourth system of musical notation including guitar tablature (TAB).



Fifth system of musical notation including guitar tablature (TAB) and an 8va section.

Sixth system of musical notation including guitar tablature (TAB).

Fsus2



Dmadd b6



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

8va

Gm



Gm7



C



Csus4



C



Gm



Gm7



C



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

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

LUCKY

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

♩ = 66

0:23
1:55

Em



Am

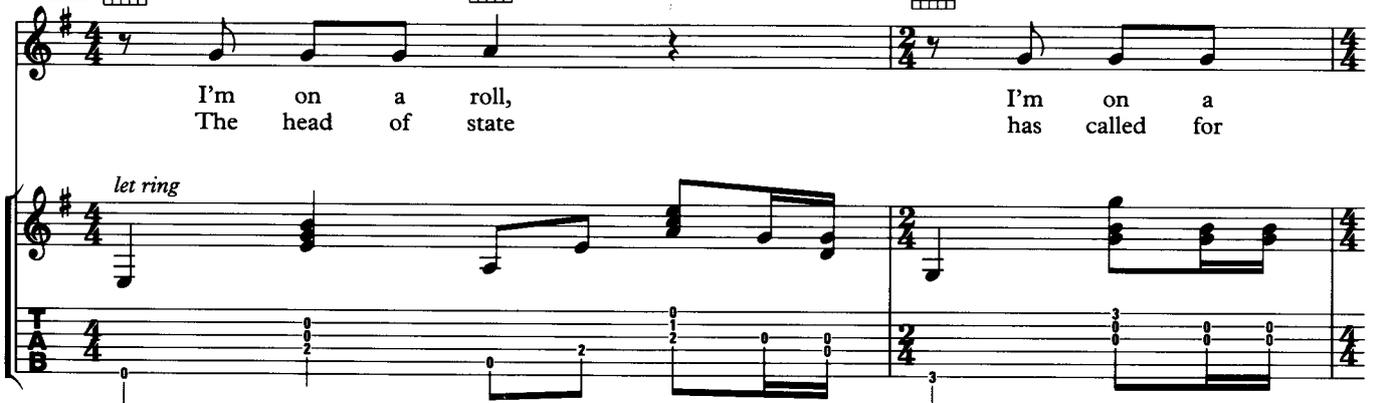


G



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

let ring



Bm



Em



C



G



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



Bm



Em



could change for him



0:48
2:21

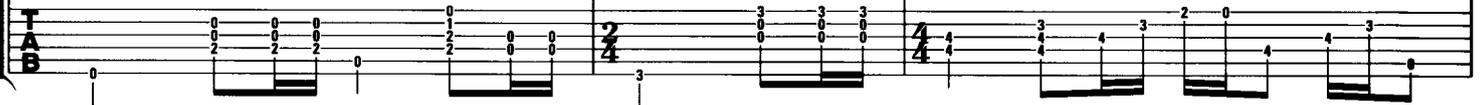
Am

G

Bm



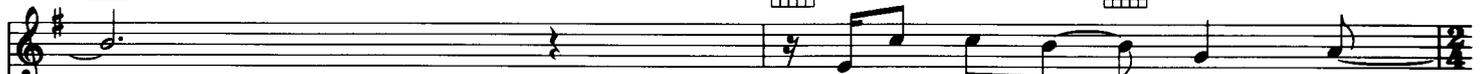
Kill me Sa - rah, kill me a a - gain with love, -
It's gon - na be a glor - ious day! -



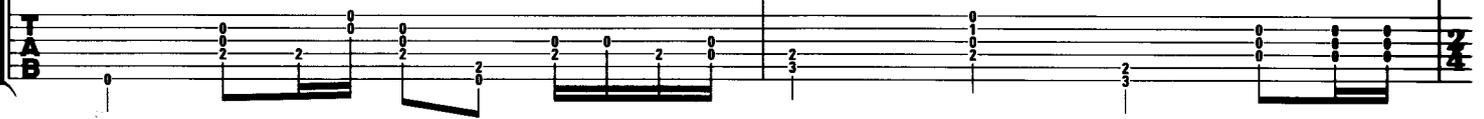
Em

C

G



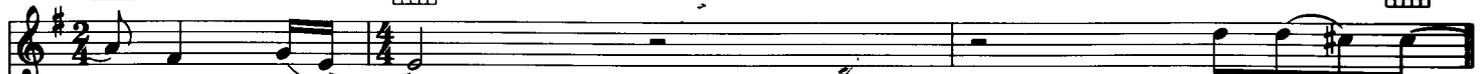
it's gon - na be a glor -
I feel my luck



Bm

Em

A



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



1:13
2:46

Em



A



of the air - crash, pull me out of the lake,

Em



A



I'm your su per - he -

Em



C7



B7



ro, we are stand - ing on the edge.

1. 1:41

Em



Fdim5



wah-wah
let ring

A

3:49

Em

A

Em

A

Em

C7

B7

We are stand - ing on the edge.

G#add9




It

Badd⁹₁₁


F#madd9


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



Aadd9


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



G#add9



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



Badd9



F#madd9



Hey _____ man, _____ slow down, _____



A#add9



Badd9



slow down, _____ i - di - ot _____



F#madd9



Amadd9



slow down, _____ slow down. _____

This system contains the first system of music. It features a guitar staff with a treble clef and a key signature of two sharps (F# and C#). The music consists of a melodic line with a long note followed by a series of eighth notes, and a bass line with a similar rhythmic pattern. Chord diagrams for F#madd9, Amadd9, and A/E are provided. The instruction "slow down" is written twice with a long horizontal line underneath. Below the guitar staff is a bass staff with a bass clef and a key signature of two sharps, containing a bass line with a similar rhythmic pattern. The bottom-most staff is a guitar tablature staff with six lines, showing fret numbers for the guitar part.

Badd₁₁⁹



A/E



Badd₁₁⁹



A/E



F#m11



with fuzz feedback

use thumb for bass note

This system contains the second system of music. It features a guitar staff with a treble clef and a key signature of two sharps. The music consists of a melodic line with a long note followed by a series of eighth notes, and a bass line with a similar rhythmic pattern. Chord diagrams for Badd₁₁⁹, A/E, Badd₁₁⁹, A/E, and F#m11 are provided. The instruction "with fuzz feedback" is written in the first measure. The instruction "use thumb for bass note" is written in the third measure. Below the guitar staff is a bass staff with a bass clef and a key signature of two sharps, containing a bass line with a similar rhythmic pattern. The bottom-most staff is a guitar tablature staff with six lines, showing fret numbers for the guitar part.

Am9



2.

A/E



This system contains the third system of music. It features a guitar staff with a treble clef and a key signature of two sharps. The music consists of a melodic line with a long note followed by a series of eighth notes, and a bass line with a similar rhythmic pattern. Chord diagrams for Am9 and A/E are provided. Below the guitar staff is a bass staff with a bass clef and a key signature of two sharps, containing a bass line with a similar rhythmic pattern. The bottom-most staff is a guitar tablature staff with six lines, showing fret numbers for the guitar part.



First system of musical notation. It consists of a guitar staff with a treble clef and a bass staff with a bass clef. The guitar staff contains a melodic line with a long slur over the first three measures. The bass staff contains a bass line with various chords and notes. Above the guitar staff, there are five chord diagrams: Badd₉₁₁ 7fr, A/E 7fr, Badd₉₁₁ 7fr, A/E 7fr, and F#m11. The key signature is three sharps (F#, C#, G#).

let ring



Second system of musical notation. It consists of a guitar staff with a treble clef and a bass staff with a bass clef. The guitar staff contains a melodic line with a slur over the first three measures. The bass staff contains a bass line with various chords and notes. Above the guitar staff, there are two chord diagrams: Am9 5fr and A/E 7fr. The key signature is three sharps (F#, C#, G#).



Third system of musical notation. It consists of a guitar staff with a treble clef and a bass staff with a bass clef. The guitar staff contains a melodic line with a slur over the first three measures. The bass staff contains a bass line with various chords and notes. Above the guitar staff, there are five chord diagrams: Badd₉₁₁ 7fr, A/E 7fr, Badd₉₁₁ 7fr, A/E 7fr, and F#m11. The key signature is three sharps (F#, C#, G#).

Badd9  7fr

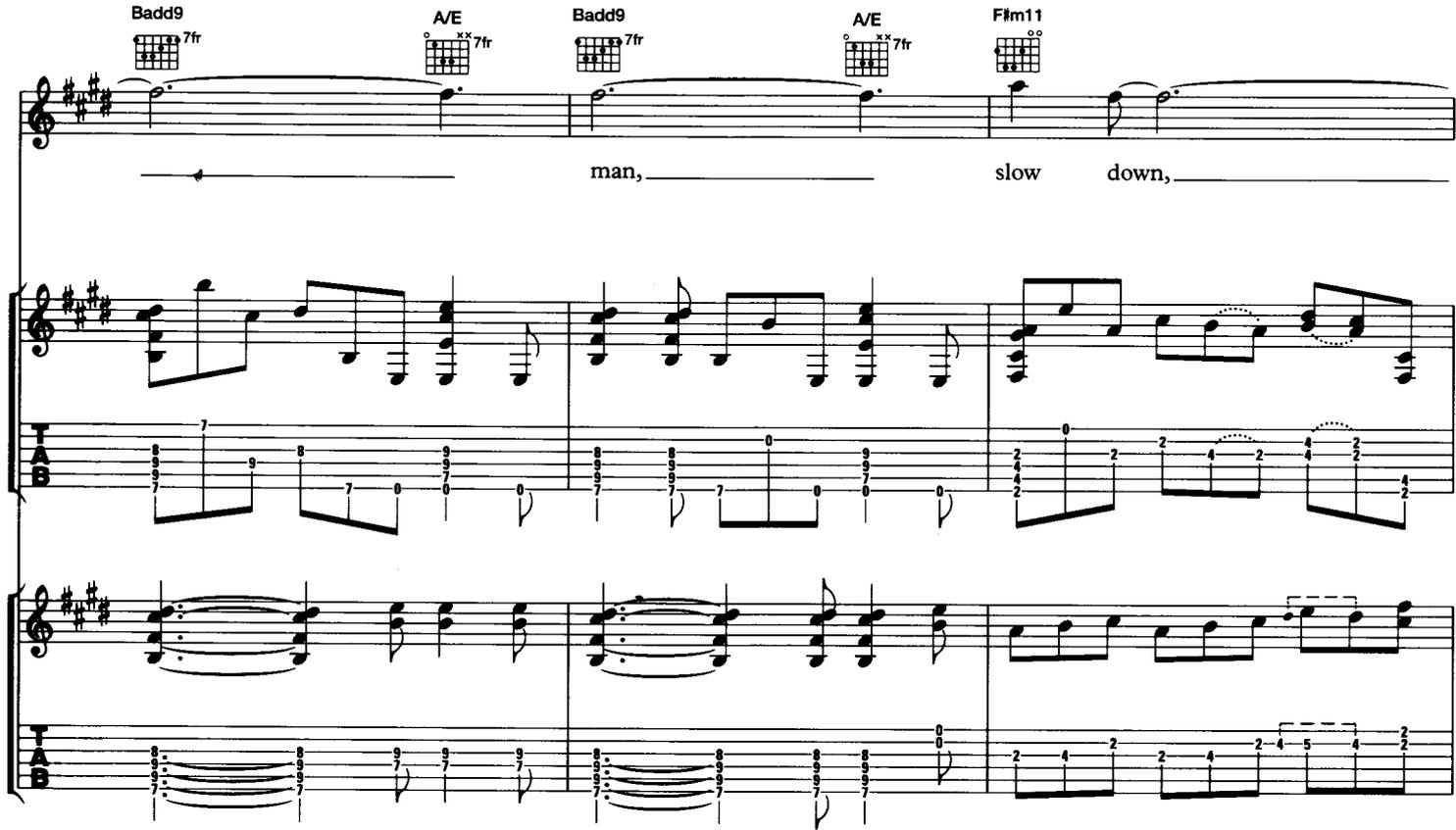
A/E  7fr

Badd9  7fr

A/E  7fr

F#m11 

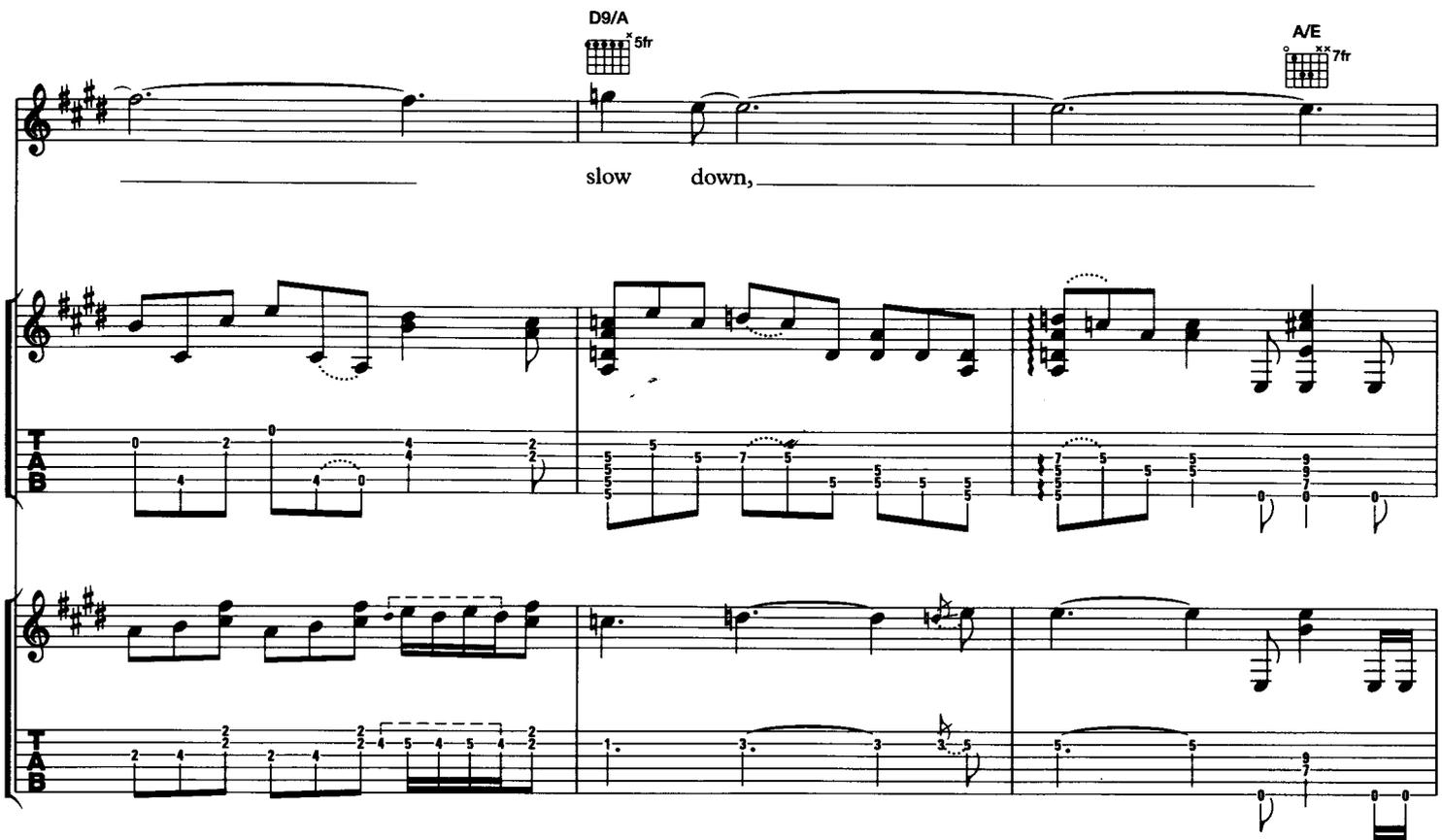
man, _____ slow down, _____



D9/A  5fr

A/E  7fr

slow down, _____



Badd9



A/E



Badd9



A/E



F#m11



i - di - ot - slow down,

8va

D9/A



A/E



slow down.

8va

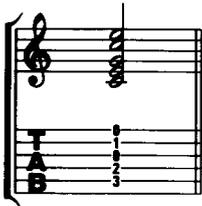
Badd9



Bass arranged for Guitar

Notation and Tablature Explained

Open C chord



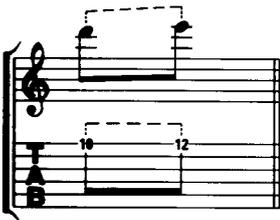
Scale of E major



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

Bent Notes

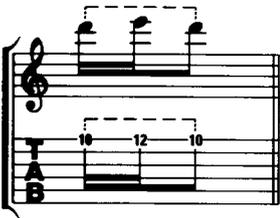
The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol . If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string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

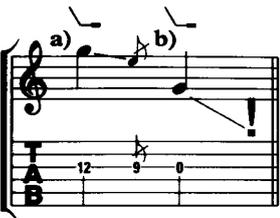


Example 3
Fast bend: Play the D, then bend up one tone to E as quickly as possible.



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.

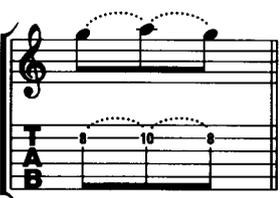
Additional guitaristic techniques have been notated as follows:



Tremolo Bar
Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.
a) Play the G; use the bar to drop the pitch to E.
b) 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
a) Play first note, sound next note by sliding up string. Only the first note is picked.
b) 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.

Slide Guitar

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

Artificial Harmonics

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

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.

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.

Pick Scratch

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

Microtones

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

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.

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 '•' 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.

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

Chord naming

The following chord naming convention has been used:

C Cm C5 Csus4 Csus₂ C(b5) Cdim Caug C6 Cm6 Cmaj7 C7 C7#5 C7b5 Cm7 Cm7b5 Cdim7 Cmaj9 C9 Cm9 C7b9 C7#9 Cadd9 C/b

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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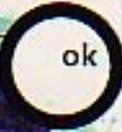


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