

OK COMPUTER

RADIOHEAD



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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
x02006fr



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

In the ne -
In a fast.



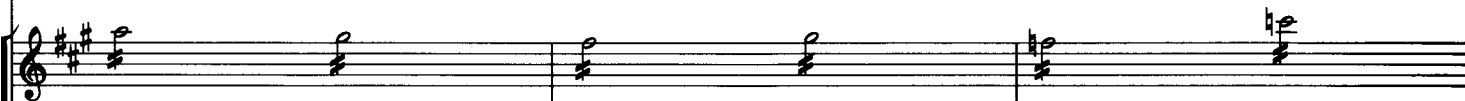
Aadd^{#11}₉
x02007fr

Asus⁴₂
x02007fr



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

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



Aadd9



I am born a - gain. In an in -
an air - bag saved my life.

This system contains the first three measures of the piece. The vocal line starts with a whole note 'I' and a half note 'am'. The guitar accompaniment features a rhythmic pattern of eighth notes. The bass line provides a steady accompaniment with quarter notes.

B7



F#m



Esus4



- ter-stel - lar burst, I am back to save the un

This system contains measures 4 through 6. The vocal line continues with 'ter-stel - lar burst,' and 'I am back to save the un'. The guitar accompaniment uses a complex rhythmic pattern with many beamed eighth notes. The bass line follows a similar rhythmic pattern.

E






1.

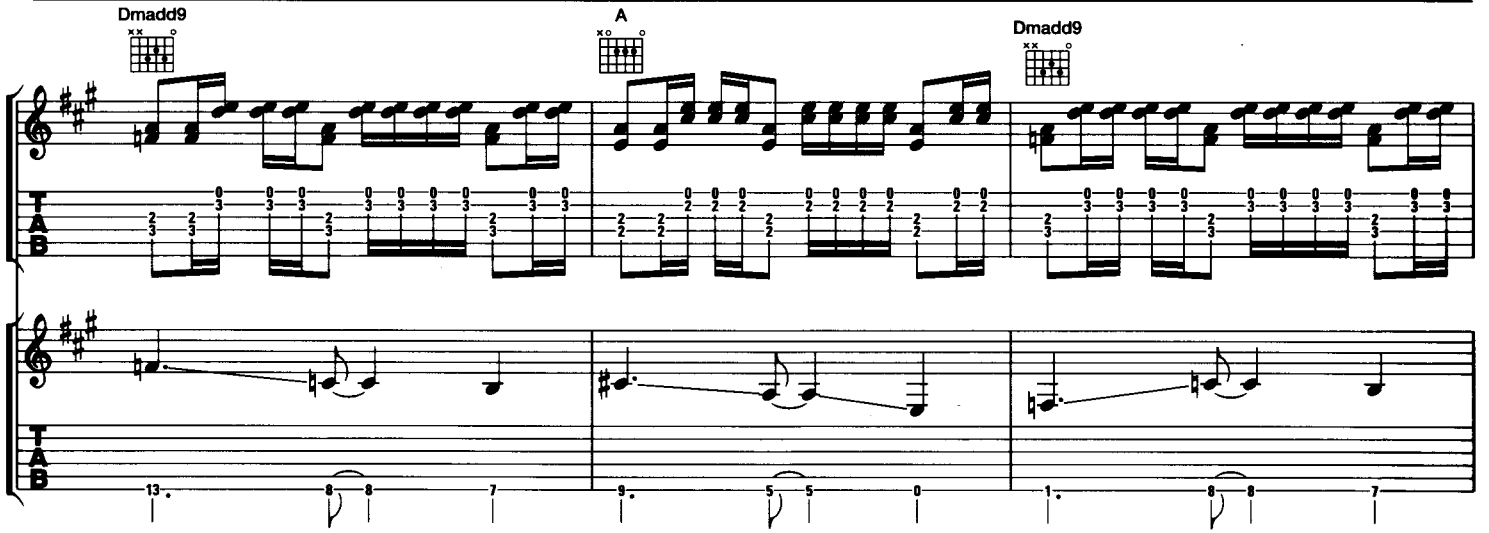
A





i - verse.

This system contains measures 7 through 9. The vocal line begins with 'i - verse.'. The guitar accompaniment features a rhythmic pattern with eighth notes and some rests. The bass line provides a steady accompaniment with quarter notes.

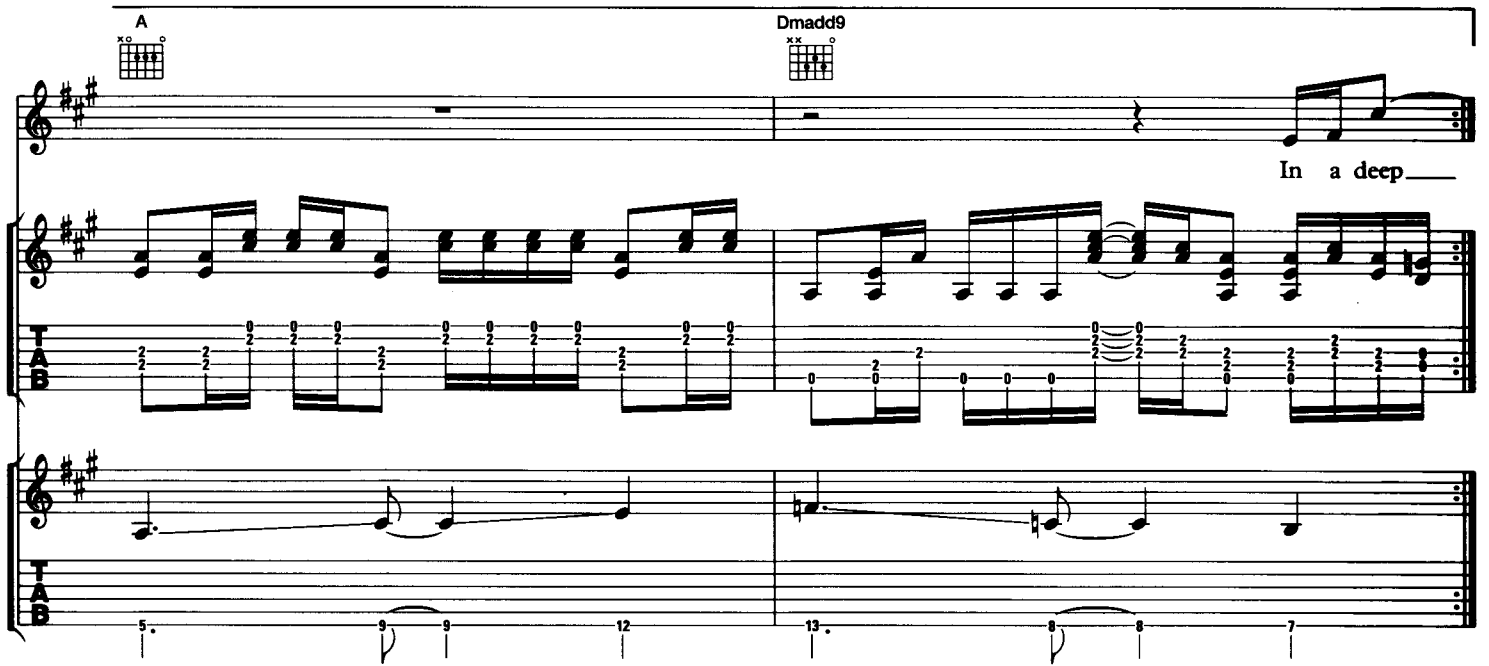
Dmadd9  A  Dmadd9 



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 above it. The second measure has an A chord diagram above it. The third measure has a Dmadd9 chord diagram above it. 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 above it. The second measure has a Dmadd9 chord diagram above it. The text "In a deep" is written below the second measure. The tablature includes various fret numbers and rhythmic markings.

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 above it. The text "doubled *ad lib.* with slide guitar" is written above the second measure. The tablature includes various fret numbers and rhythmic markings.



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 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]

effects *ad lib.*

Ah, _____ Ah, _____

Ah, _____ Ah, _____ effects *ad lib.*



Ah, _____ Ah, _____

Dm⁶
x0 00 10fr

Aadd9
x0 00 9fr

Dm⁶
x0 00 10fr

Ah, _____ Ah. _____

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

1. 9. 5 5 12 13. 8 8 7

Aadd9
x0 00 9fr

Dm⁶
x0 00 10fr

Asus2
x0 00

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

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

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 \flat** **B \flat** **F** **C** **A \flat** **B \flat** **F** **C** **A \flat** **B \flat** **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 ^{xx}8fr A^b ^{xx}4fr B^b ^{xx}6fr F ^{xx}8fr C ^{xx}8fr A^b ^{xx}4fr B^b ^{xx}6fr F ^{xx}8fr

C ^{xx}8fr A^b ^{xx}4fr B^b ^{xx}6fr F ^{xx}8fr C ^{xx}8fr N.C.

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

C ^{xx}8fr A^b ^{xx}4fr B^b ^{xx}6fr F ^{xx}8fr

C ^{xx}8fr A^b ^{xx}4fr B^b ^{xx}6fr F ^{xx}8fr C ^{xx}8fr A^b ^{xx}4fr B^b ^{xx}6fr F ^{xx}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

♩ = 60

Dm 5fr

Ab 4fr

D/A 4fr

This system contains the first three measures of the piece. The top staff is in treble clef with a 6/8 time signature. The bottom staff is guitar tablature. Chord diagrams are provided for Dm (5fr), Ab (4fr), and D/A (4fr). The tempo is marked as quarter note = 60.

D♭/A♭ 3fr

G7 15fr

G6 14fr

8va

This system contains the next three measures. It includes chord diagrams for D♭/A♭ (3fr), G7 (15fr), and G6 (14fr). The word "8va" is written above the staff, indicating an octave shift. The tablature shows notes on the 19th, 18th, 15th, and 17th frets.

Cm/G 12fr

1. G 12fr

2. G 12fr

The

8va

This system contains the final three measures. It includes chord diagrams for Cm/G (12fr), G (12fr), and G (12fr). The word "The" is written below the staff. The word "8va" is written above the staff, indicating an octave shift. The tablature shows notes on the 19th, 15th, 13th, 12th, and 10th frets.

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

2nd time

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

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, of all these weird crea - tures who lock__ up their spi-rits, drill
lost it com - plete - ly. I'd 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 xxx xx x xxx G Gsus4 G Gsus4


up - tight, up - tight,


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


up - tight, up


G7 G6 Cm/G G

tight, Oh

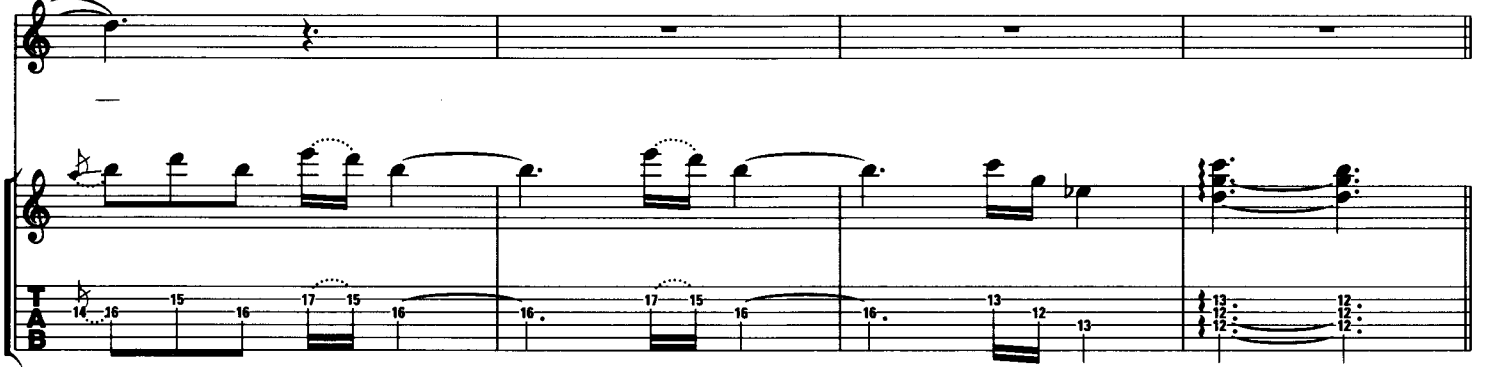
G7  3fr

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 ————— ⊕



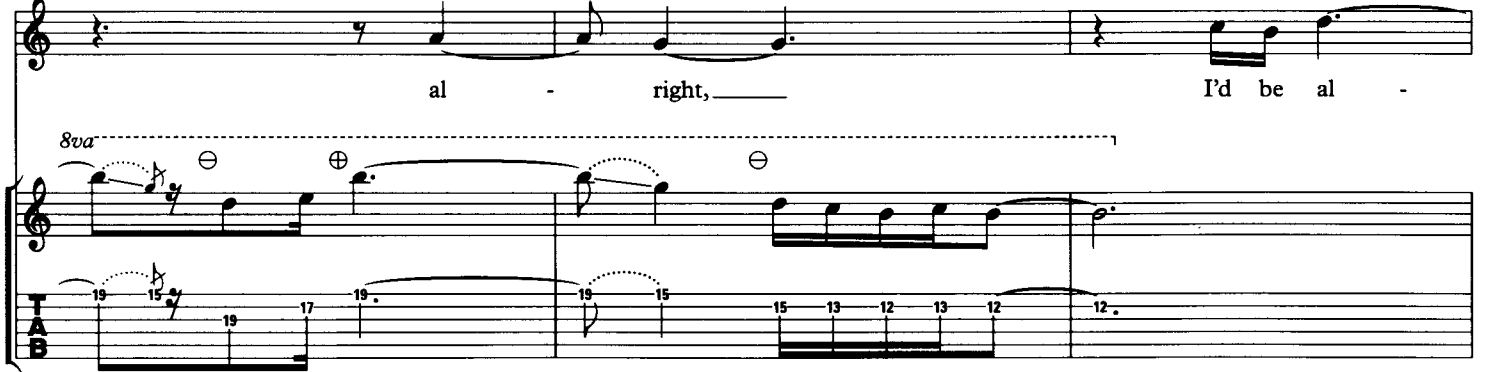
G6  14fr


Cm/G  12fr


G  12fr


al - right, ————— I'd be al -


8va ————— ⊖ ⊕ ⊖



G7  15fr

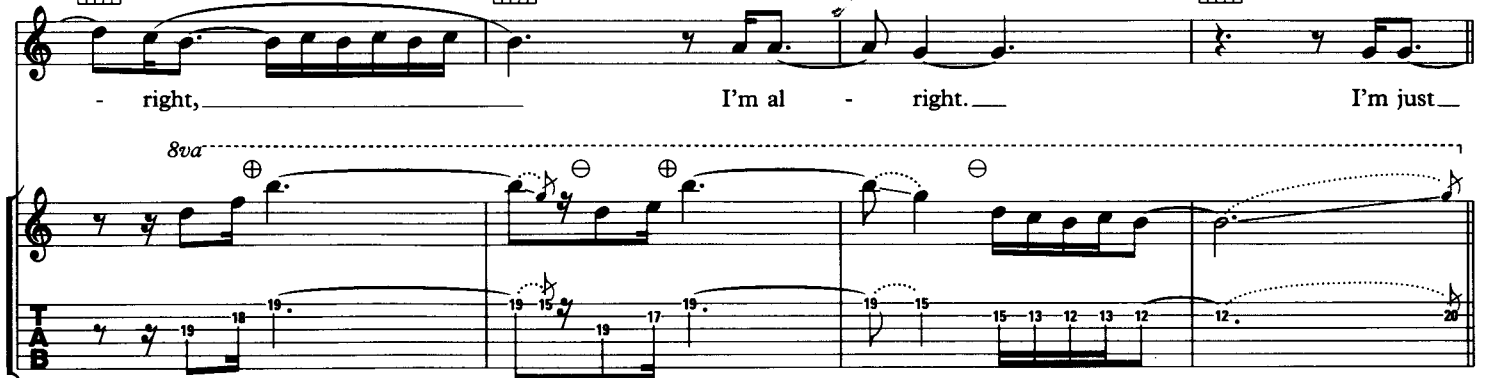
G6  14fr










Cm/G  12fr

G  12fr

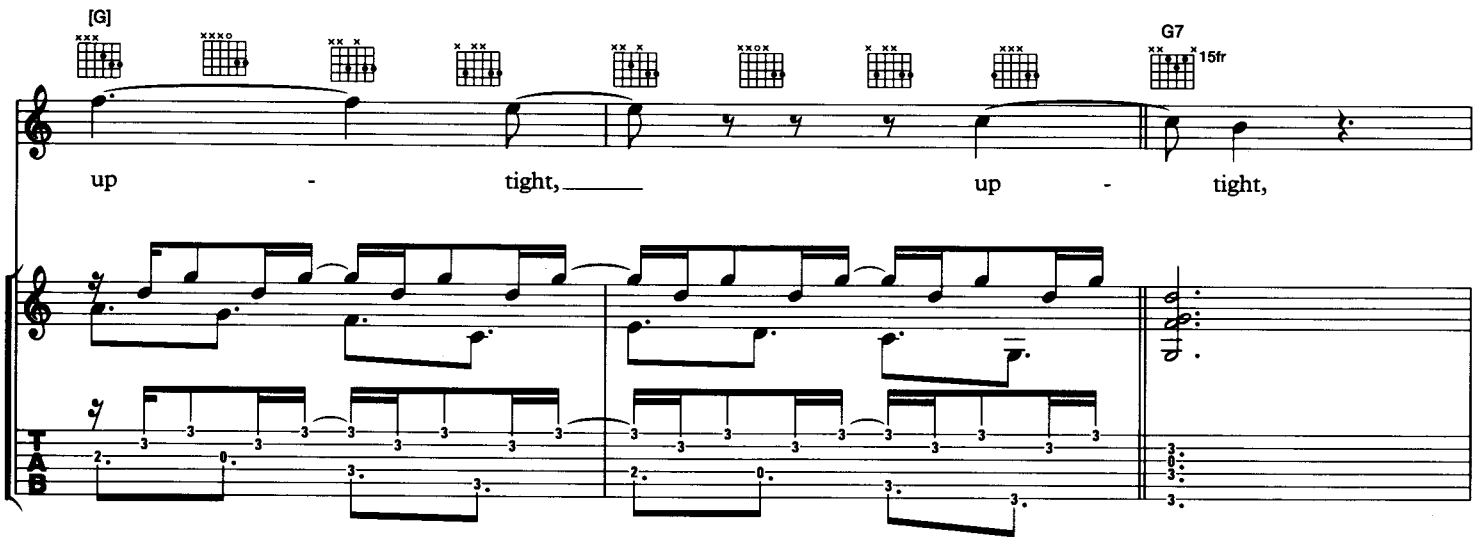
- right, ————— I'm al - right. ————— I'm just —




8va ————— ⊕ ⊖ ⊕ ⊖



[G]          15fr

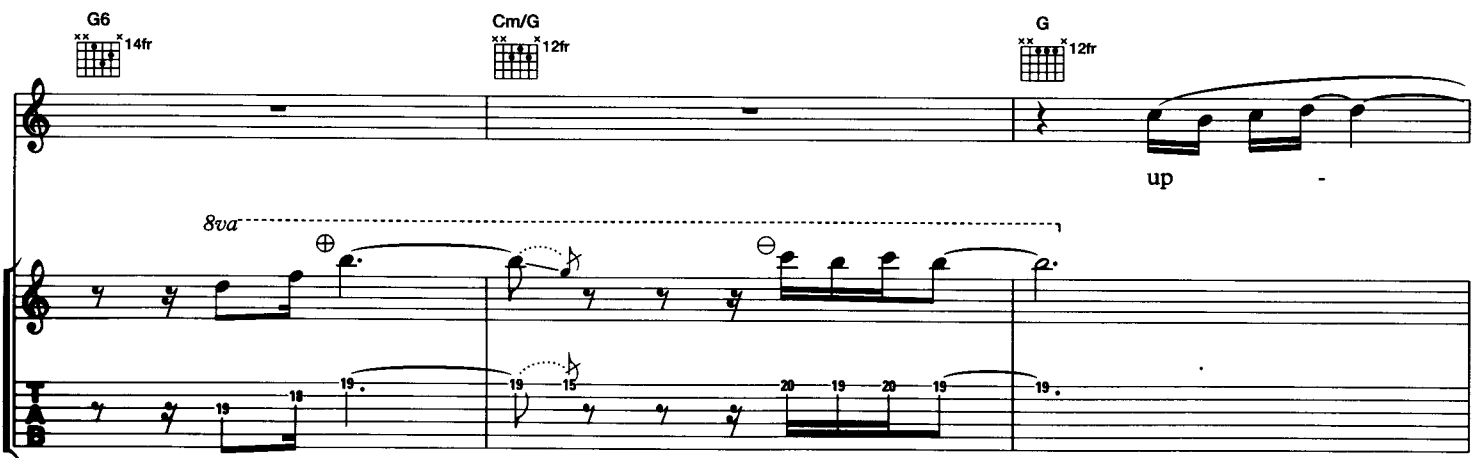
up - tight, _____ up - tight,







G6  14fr Cm/G  12fr G  12fr

up

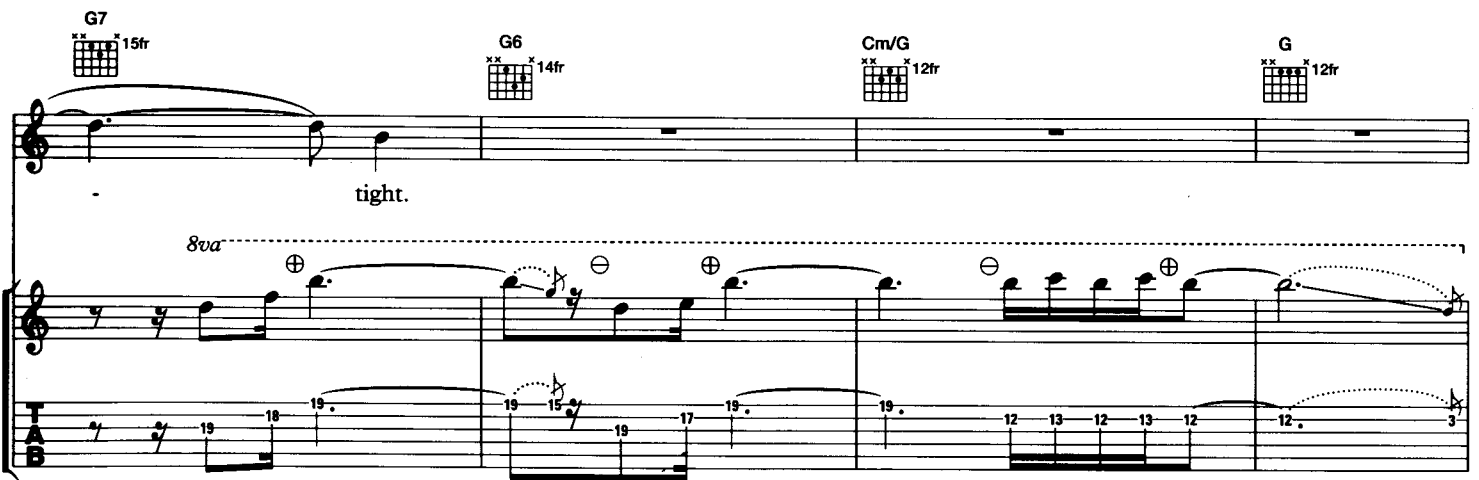
8va






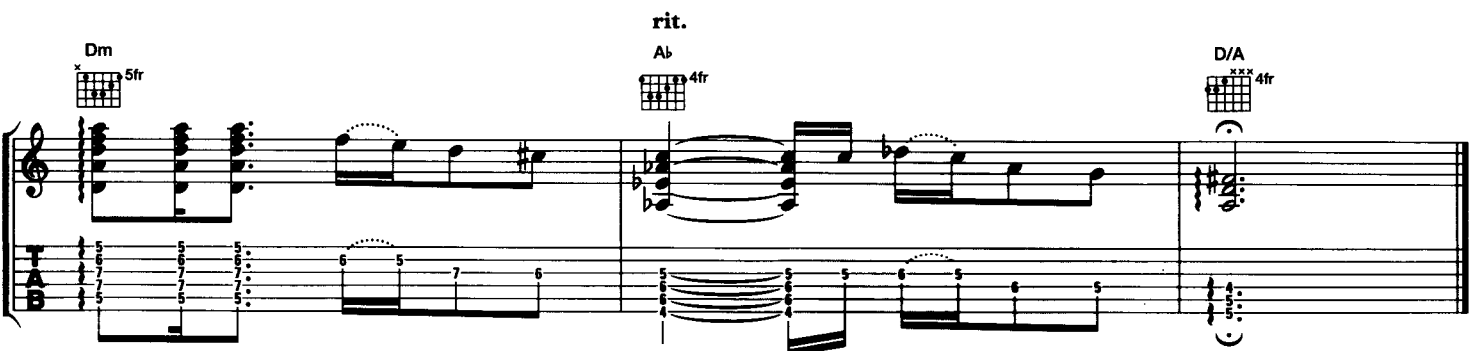
G7  15fr G6  14fr Cm/G  12fr G  12fr

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
x⁰2233

Capo 2 Guitar 1 (Capo 2)
let ring

Bsus2 **Bsus4** **Bm**
x⁰2233 x⁰2233 x⁰2233

Bsus2 **Bsus4** **Bm**
x⁰2233 x⁰2233 x⁰2233




F# **D/A**
x⁰2233 x⁰2233

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



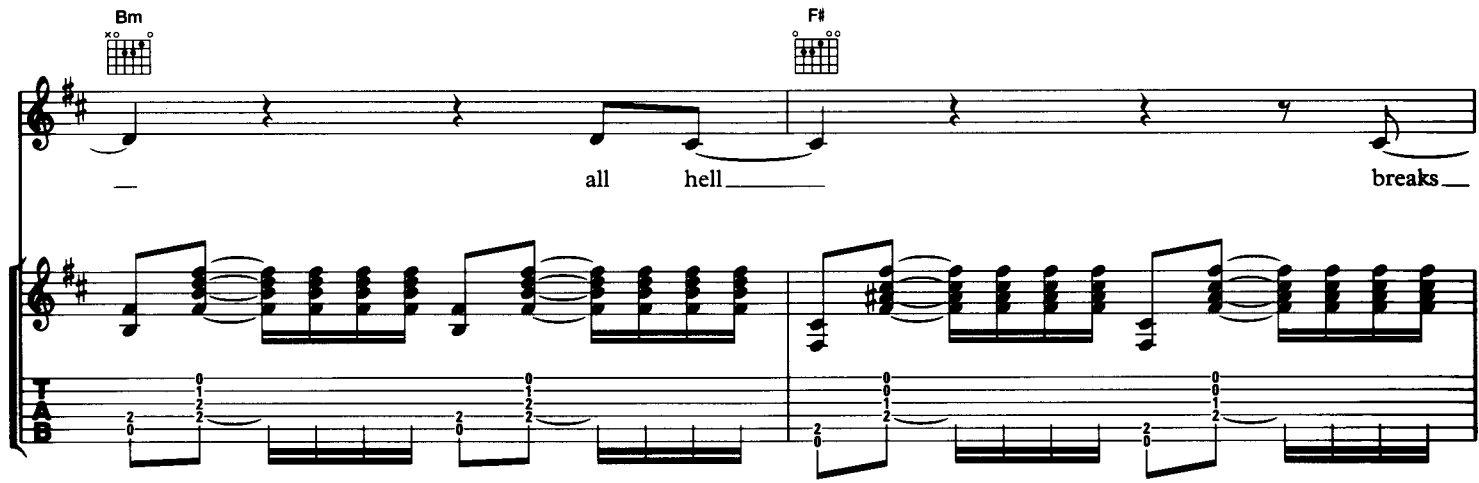
D/A  Eadd9/G#  Emadd9/G 

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.

This system contains the first three measures of the piece. The vocal line starts with a whole note rest, followed by the lyrics "your nerve." The guitar part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The time signature changes from 2/4 to 4/4 in the second measure.

F#sus4



Am11



Breathe,

This system contains the next three measures. The vocal line has a whole note rest followed by the lyrics "Breathe,". The guitar part continues with a similar rhythmic pattern. The time signature changes from 4/4 to 2/4 in the second measure.

E7/G#



keep breath - ing,

This system contains the next three measures. The vocal line has a whole note rest followed by the lyrics "keep breath - ing,". The guitar part continues with a similar rhythmic pattern. The time signature changes from 2/4 to 4/4 in the second measure.

Bsus2



Bm



Bsus2



Bsus4






Bm





can't do this a - lone.


This system contains the final three measures. The vocal line has a whole note rest followed by the lyrics "can't do this a - lone.". The guitar part continues with a similar rhythmic pattern. The time signature changes from 4/4 to 2/4 in the second measure.



F#sus4





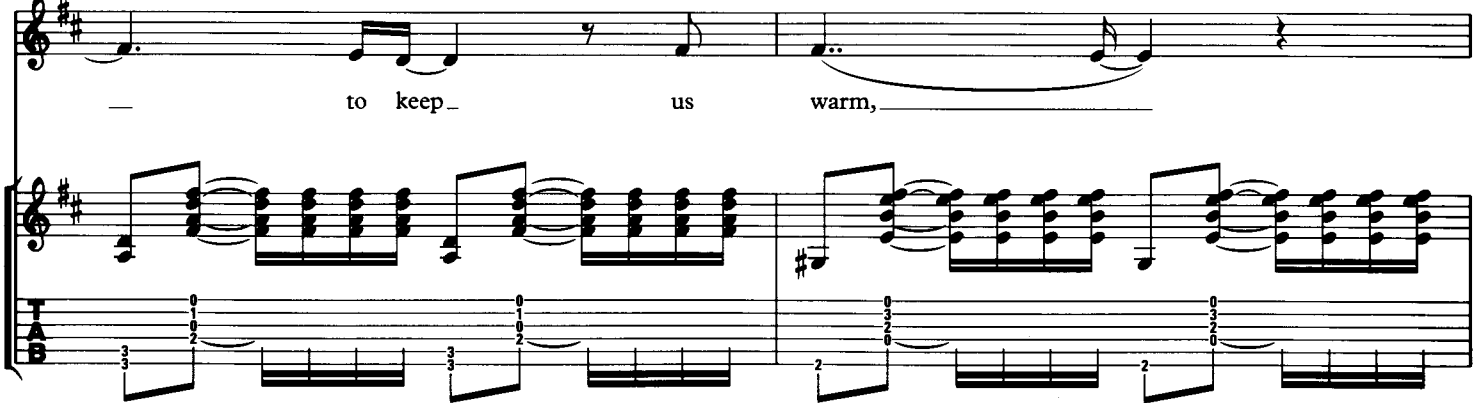
Bm

F#


Sing us a song, a song



D/A

Eadd9/G#


to keep us warm,



Bm

F#


there's such a chill, such a





chill. And

This system contains the first two measures of the piece. The vocal line starts with a half note 'chill.' followed by a quarter rest, then a quarter note 'And'. The guitar 1 part features a rhythmic pattern of eighth notes. The guitar 2 part consists of a simple bass line with notes 2, 2, 2, 2, 2, 2.



you can laugh a spine - less laugh, we

Guitar 2 (no Capo)
8va

This system contains measures 3-6. The vocal line continues with 'you can laugh a spine - less laugh, we'. The guitar 2 part features a series of chords: Bm, C#, F#, and G. The guitar 2 tablature shows fret numbers 19, 21, 17, and 15.



hope your rules and wis - dom choke you. And

8va

This system contains measures 7-10. The vocal line continues with 'hope your rules and wis - dom choke you. And'. The guitar 2 part features a series of chords: C and F#. The guitar 2 tablature shows fret numbers 15, 17, 20, 18, 16, and 18.



now we are one in ev - er - last - ing peace, we hope

8va

This system contains measures 11-14. The vocal line continues with 'now we are one in ev - er - last - ing peace, we hope'. The guitar 2 part features a series of chords: Bm, F#, D/A, Eadd9/G#, and Emadd9/G. The guitar 2 tablature shows fret numbers 19, 21, 18, 17, 17, and 15.

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]

2.

Asus4



Guitar 2 (Capo 7)

let ring

Musical notation for Guitar 2 (Capo 7) with the instruction "let ring". The notation includes a treble clef staff with notes and a bass clef staff with guitar tablature. The key signature has two sharps (F# and C#).

Continuation of the musical notation for Guitar 2 (Capo 7), showing further notes and tablature.

3:07

Let down,

Guitar 1 (no Capo)

Musical notation for Guitar 1 (no Capo) featuring triplets. The notation includes a treble clef staff with notes and a bass clef staff with guitar tablature. The key signature has two sharps (F# and C#).

let down,

Continuation of the musical notation for Guitar 1 (no Capo) featuring triplets. The notation includes a treble clef staff with notes and a bass clef staff with guitar tablature. The key signature has two sharps (F# and C#).

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) and slurs.

⊕ 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, 3, and 4 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) and slurs.

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) and slurs.

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) and slurs.

KARMA POLICE

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

♩ = 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 4/4 time signature and a tempo of 73 bpm. The chords are Am (with the instruction 'let ring'), D9/F#, Em, G, Amadd9, and F. The tablature shows the fretting and picking patterns for each measure.

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

This system contains the next six measures. The chords are Em, G, Amadd9, D, G, G/F#, C, and Cadd9/B. The tablature continues the guitar part with various fretting and picking techniques.

Am Bm D Am D9/F#

Kar - ma pol - ice

This system contains the final six measures. The 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 guitar part continues with the Am and D9/F# chords. The tablature shows the fretting and picking for the guitar part.

Em G Amadd9 F Em G

ar-rest this man, he talks in maths, he buz-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 - nough,

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 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 has a triplet of eighth notes. Chord diagrams for E, Bm, D, G, and D are shown. The tablature includes fret numbers 0, 2, 3, 4, and 5.

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 shows fret numbers 0, 2, 3, 4, and 5.

G D G D E Bm

Ad lib. effects

This system contains the final two measures. Chord diagrams for G, D, G, D, E, and Bm are shown. The tablature includes fret numbers 0, 2, 3, 4, and 5. The final measure is marked with '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
6fr

Adim
4fr

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
6fr

Adim
4fr

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,



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



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),



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



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.

ELECTIONEERING

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

♩ = 150
 Dmadd4

Tuning for
 Guitar boxes

| | | | | | |
|----|---|---|---|---|----|
| D | . | . | . | . | D |
| -2 | . | . | . | . | -2 |



Guitar 1

| | | | | | |
|---|---|---|---|---|---|
| D | . | . | . | . | D |
|---|---|---|---|---|---|

Guitar 2

| | | | | | |
|----|---|---|---|---|---|
| D | . | . | . | . | . |
| -2 | . | . | . | . | . |

cont. sim.

Dmadd4
5fr

I will stop, I will stop at no -
 Ri - ot shields, voo - doo e - con - om -

This system contains the first line of music. The vocal line is in a key with one flat (Bb) and has a 4/4 time signature. The guitar staff and TAB are in the same key and time. The guitar part features a Dmadd4 chord at the 5th fret. The lyrics are: "I will stop, Ri - ot shields, I will stop at no - voo - doo e - con - om -".

C 3fr Am7 5fr

thing.
 ics,

This system contains the second line of music. The guitar part features a C chord at the 3rd fret and an Am7 chord at the 5th fret. The lyrics are: "thing. ics,".

Dmadd4 5fr C 3fr

Say the right things when el - ect - ion - eer - ing.
 it's just bus - iness, cat - tle prods and the I.

This system contains the third line of music. The guitar part features a Dmadd4 chord at the 5th fret and a C chord at the 3rd fret. The lyrics are: "Say the right things when el - ect - ion - eer - ing. it's just bus - iness, cat - tle prods and the I.".


Am7 5fr Dmadd4 5fr

M. F. I trust I can re - ly on
 I trust I can re - ly on

This system contains the fourth line of music. The guitar part features an Am7 chord at the 5th fret and a Dmadd4 chord at the 5th fret. The lyrics are: "M. F. I trust I can re - ly on I trust I can re - ly on".

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. _____ Ha ha ha

Dmadd4



2.

Rubato
N.C.

A tempo

Dmadd4



First system of music. The top staff is a treble clef with a key signature of one flat (Bb). The bottom staff is a guitar TAB with fret numbers: 15, 15, 13, 13, 13, 12, 12, 12, 10, 10, 10, 13, 13, 12, 12, 10.

Second system of music. The top staff continues the melody. The bottom staff has fret numbers: 14, 13, 13, 13, 13, 13, 13, 13, 14, 10, 13, 13, 14, 10, 13, 13, 13, 14, 10, 13, 10.

Third system of music. The top staff continues the melody. The bottom staff has fret numbers: 13, 10, 13, 10, 13, 14, 10, 13, 13, 14, 10, 13, 13, 0, 3, 5, 5, 5, 3, 5, 3, 5, 5.

Fourth system of music. The top staff continues the melody. The bottom staff has fret numbers: 6, 6, (5) 6, 5, 3, 5, 0, 5, 0, 5, 5, 6, 5, 5, 0, 5, 0, 3, 0, 1, 0, 3, 0.

Fifth system of music. The top staff continues the melody. The bottom staff has fret numbers: 3, 5, 13, 13, 13, 12, 6, 6, 6, 5, 13, 13, 12, 15, 15, 17, 15, 6. A dashed line above the staff is labeled "flick selector switch".

Sixth system of music. The top staff continues the melody. The bottom staff has fret numbers: 14, 13, 13, 12, 10, 10, 12, 12, 10, 14, 14, 13, 13.

[D]

CLIMBING UP THE WALLS

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

$\text{♩} = 75$
 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 notation: *cont. sim.*

Guitar tablature system 2. Chords: Em, F#m, G, A, Em, F#m, G. Includes fret numbers 14-16 and 14-14.

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

NO SURPRISES

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

♩ = 74
 F
 Capo 15

Capo 15
let ring
8va

B♭m6 F B♭m6

cont. sim.

Fsus2
 Capo 3

Capo 3

B♭m B♭m(maj7) B♭m6

Fsus2

B♭m B♭m(maj7) B♭m6

A

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,".



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

8va



8va



8va

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

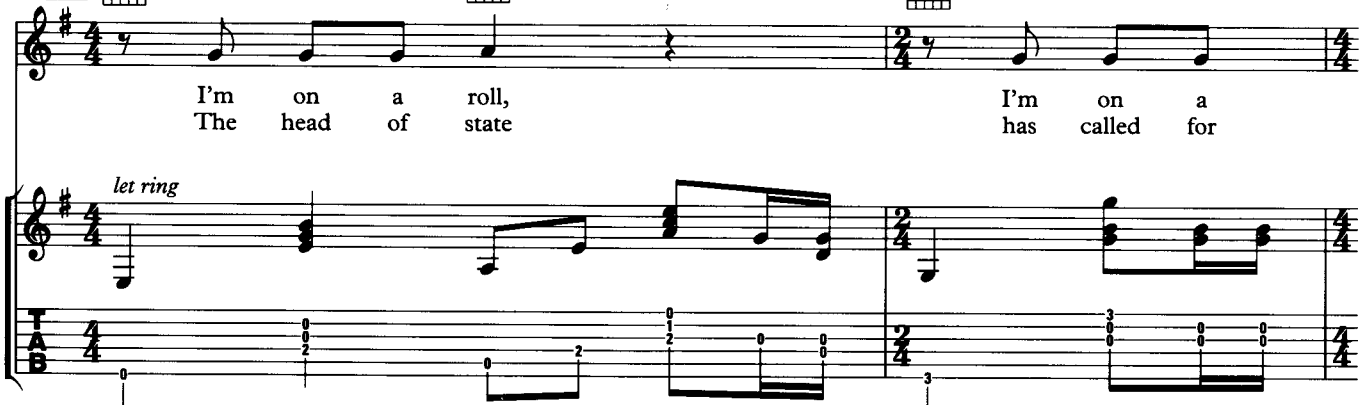


G



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



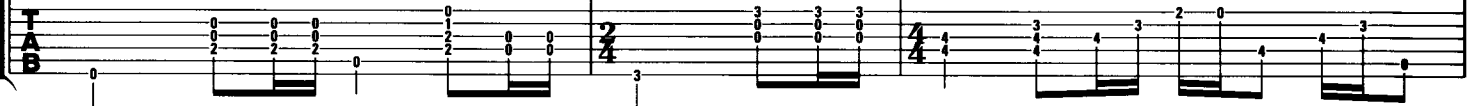
G



Bm



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



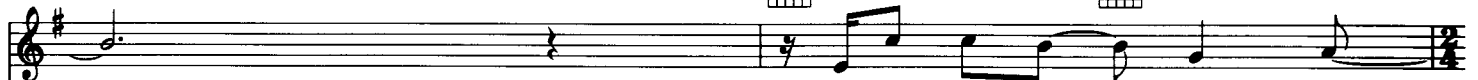
Em



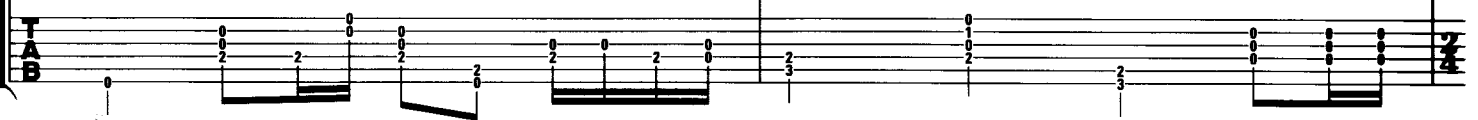
C



G



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



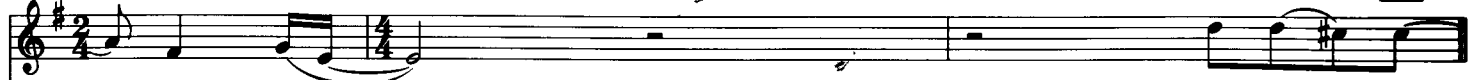
Bm



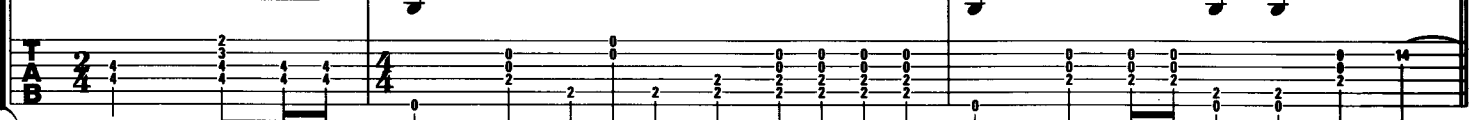
Em



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



Em

Em

3:13

2.
[E]

3:13

2.
[E]

wah-wah
let ring

A

3:49

Em

A

Em

A

Em

C7

B7

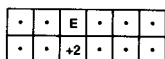
We are stand - ing on the edge.

#8

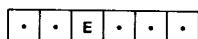
THE TOURIST

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

♩ = 76

Badd⁹₁₁Tuning for
Guitar boxes

Guitar 1

*let ring*

Musical notation for Guitar 1, measures 1-4. Includes treble clef, key signature of three sharps (F#, C#, G#), and a 9/8 time signature. The notation shows a series of chords and single notes. A fretboard diagram for the second measure is shown below the staff:

| | | | | | |
|---|---|----|---|---|---|
| • | • | +2 | • | • | • |
|---|---|----|---|---|---|

Guitar 2



Musical notation for Guitar 2, measures 1-4. Includes treble clef, key signature of three sharps (F#, C#, G#), and a 9/8 time signature. The notation shows a series of chords and single notes. A fretboard diagram for the second measure is shown below the staff:

| | | | | | |
|---|---|----|---|---|---|
| • | • | +2 | • | • | • |
|---|---|----|---|---|---|

F#madd9



Aadd9



Musical notation for measures 5-8. Includes treble clef, key signature of three sharps (F#, C#, G#), and a 9/8 time signature. The notation shows a series of chords and single notes. A fretboard diagram for the 5th fret is shown above the staff:

| | | | | | |
|---|---|---|---|---|---|
| • | • | • | • | • | • |
|---|---|---|---|---|---|

Musical notation for measures 9-12. Includes treble clef, key signature of three sharps (F#, C#, G#), and a 9/8 time signature. The notation shows a series of chords and single notes. A fretboard diagram for the 5th fret is shown above the staff:

| | | | | | |
|---|---|---|---|---|---|
| • | • | • | • | • | • |
|---|---|---|---|---|---|

G#add9
 4fr



It

Badd⁹₁₁
 7fr

F#madd9


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



Aadd9
 5fr

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



G#add9



ghost. _____ I
sparks _____ They

Badd⁹₁₁



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

F#madd9



Aadd9



- ing, _____ At a no - one _____
- ing? _____ thou - sand _____

G#add9



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

The first system of music features a vocal line with lyrics, a piano accompaniment with chords and melodic lines, and a guitar TAB with fret numbers and string indicators. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8.

Badd9



F#madd9



Hey _____ man, _____ slow down, _____

The second system continues the musical score with the vocal line and piano accompaniment. The guitar TAB includes fret numbers and string indicators. The key signature remains three sharps and the time signature is 12/8.

A#add9



Badd9



slow down, _____ i - di - ot _____

The third system concludes the musical score with the vocal line and piano accompaniment. The guitar TAB includes fret numbers and string indicators. The key signature remains three sharps and the time signature is 12/8.

F#madd9



Amadd9



slow down,

slow down.

Musical notation for the first system, including guitar and bass staves.

Badd₁₁⁹



A/E



Badd₁₁⁹



A/E



F#m11



use thumb for bass note

with fuzz feedback

Musical notation for the second system, including guitar and bass staves.

Am9



2.

A/E



Musical notation for the third system, including guitar and bass staves.



Musical notation system 1, measures 1-4. Includes treble and bass staves with notes and tablature. A slur covers the first two measures. The word "let ring" is written above the second staff in measure 4.



Musical notation system 2, measures 5-8. Includes treble and bass staves with notes and tablature.



Musical notation system 3, measures 9-12. Includes treble and bass staves with notes and tablature.

Am9
5fr

The first system of music consists of two systems of staves. The top system has a guitar staff and a bass staff. The guitar staff contains a melodic line with eighth and quarter notes, including a dotted quarter note. The bass staff contains a bass line with eighth and quarter notes. The bottom system also has a guitar staff and a bass staff. The guitar staff contains a melodic line with eighth and quarter notes. The bass staff contains a bass line with eighth and quarter notes, including a dotted quarter note. The key signature is three sharps (F#, C#, G#).

Badd9
7fr


F#m11


The second system of music consists of two systems of staves. The top system has a guitar staff and a bass staff. The guitar staff contains a melodic line with eighth and quarter notes. The bass staff contains a bass line with eighth and quarter notes. The bottom system also has a guitar staff and a bass staff. The guitar staff contains a melodic line with eighth and quarter notes. The bass staff contains a bass line with eighth and quarter notes, including a dotted quarter note. The key signature is three sharps (F#, C#, G#).


Am9
5fr

Hey _____

The third system of music consists of two systems of staves. The top system has a guitar staff and a bass staff. The guitar staff contains a melodic line with eighth and quarter notes. The bass staff contains a bass line with eighth and quarter notes. The bottom system also has a guitar staff and a bass staff. The guitar staff contains a melodic line with eighth and quarter notes. The bass staff contains a bass line with eighth and quarter notes, including a dotted quarter note. The key signature is three sharps (F#, C#, G#).

Badd9  7fr

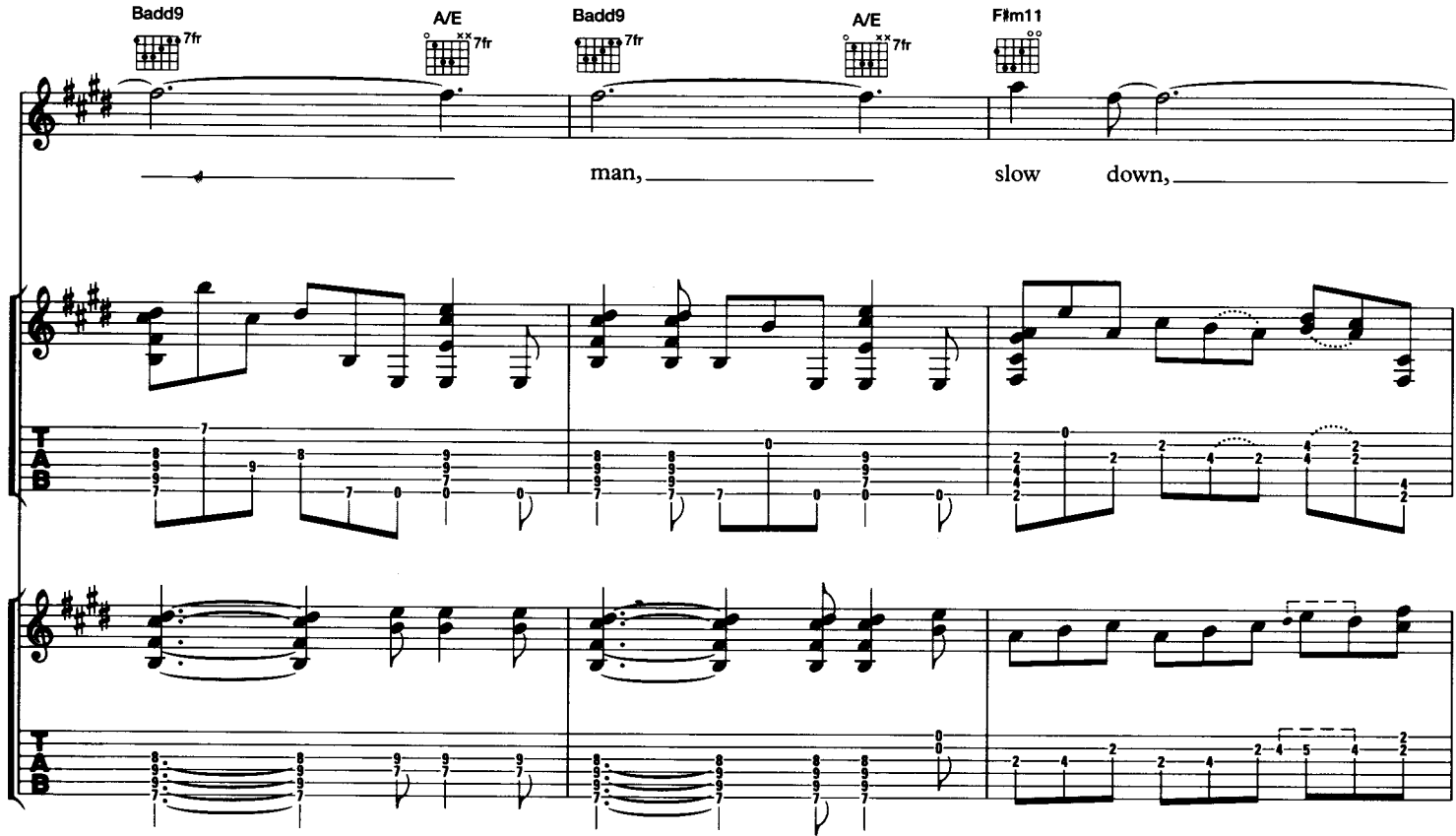
A/E  7fr


Badd9  7fr


A/E  7fr

F#m11 

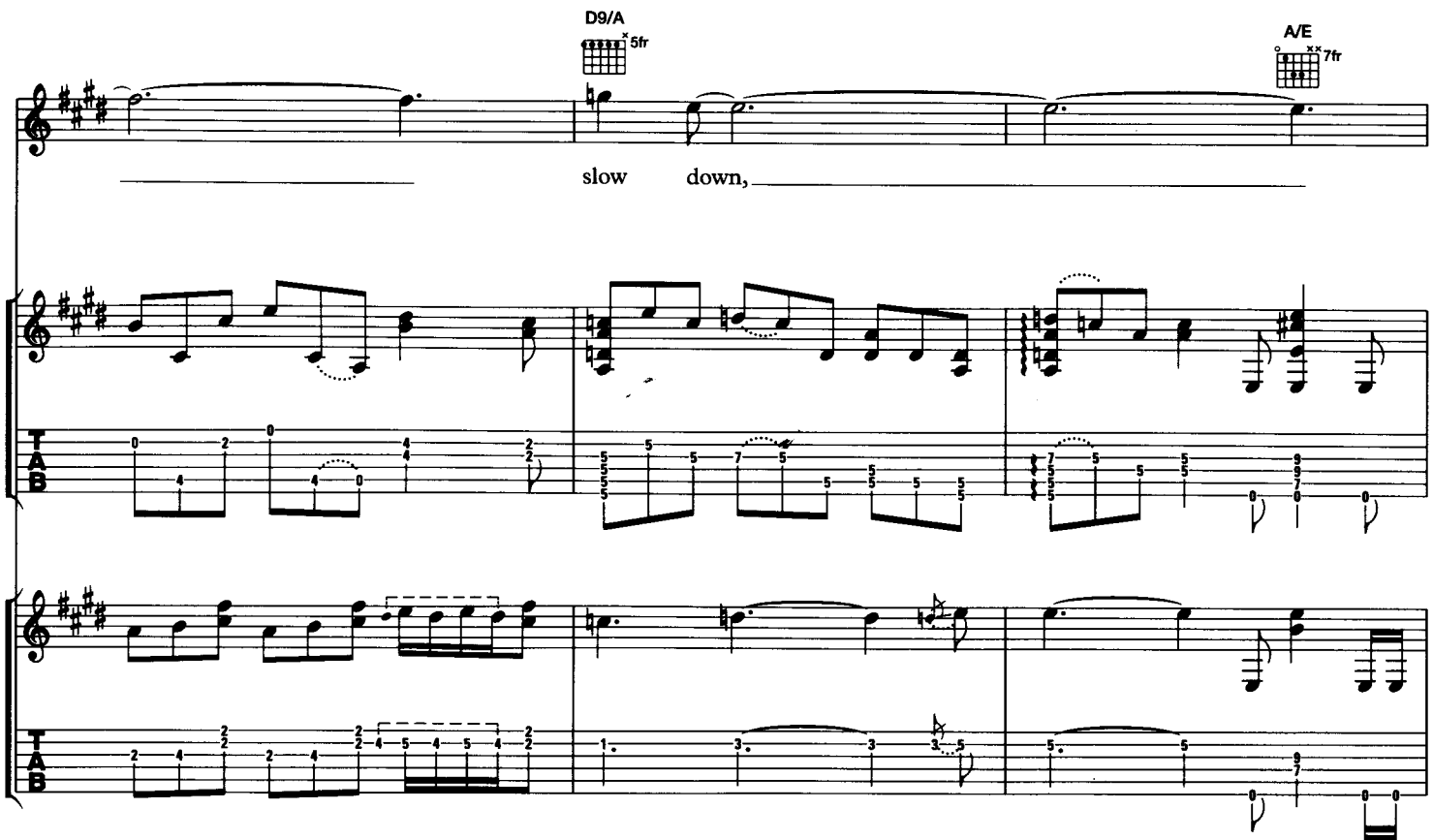
man, _____ slow down, _____



D9/A  5fr

A/E  7fr

slow down, _____



Badd9 7fr A/E 7fr Badd9 7fr A/E 7fr F#m11

i - di - ot - slow down,

8va

Detailed description: This system contains the first five measures of the piece. The vocal line features a melodic line with lyrics 'i - di - ot - slow down,'. The guitar TAB shows various fretted notes and techniques like bends. The piano accompaniment includes chords and melodic lines, with an 8va (octave) marking for the right hand.

D9/A 5fr A/E 7fr

slow down.

8va

Detailed description: This system contains the next five measures. The vocal line continues with 'slow down.'. The guitar TAB includes a 5fr (5th fret) marking. The piano accompaniment features a melodic line with an 8va marking.

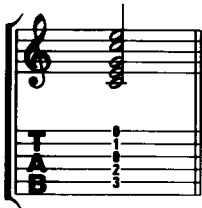
Badd9 7fr

Bass arranged for Guitar

Detailed description: This system contains the final five measures. The guitar TAB shows a complex bass line with many notes. The piano accompaniment continues with chords and melodic lines.

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 's' 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

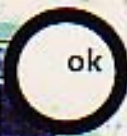
Where there is no appropriate chord box, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis: [C]

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



RADIOHEAD : OK COMPUTER

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



1=2 we hope that you choke

18576397



diluted Very diluted

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