

OK COMPUTER

RADIOHEAD



OK COMPUTER

RADIOHEAD

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AIRBAG

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

$\text{♩} = 86$

Dm₉⁶
x⁰ x⁰ 10fr

Aadd9
x⁰ x⁰ 9fr

Dm₉⁶
x⁰ x⁰ 10fr

Aadd9
x⁰ x⁰ 9fr

Dm₉⁶
x⁰ x⁰ 10fr

Aadd9

Dm⁶

Asus2

Aadd9

Aadd^{#11}₉

Asus⁴₂

Aadd9
x02006fr



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

In the ne -
In a fast.



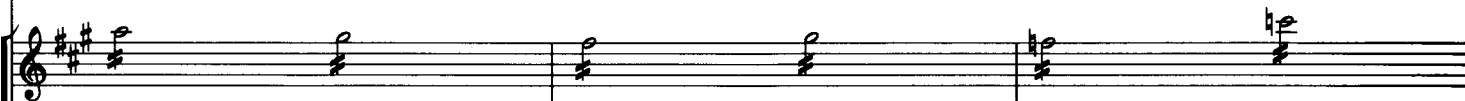
Aadd^{#11}₉
x02007fr

Asus⁴₂
x02007fr



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

scrolling 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.

B7



F#m



Esus4



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




E

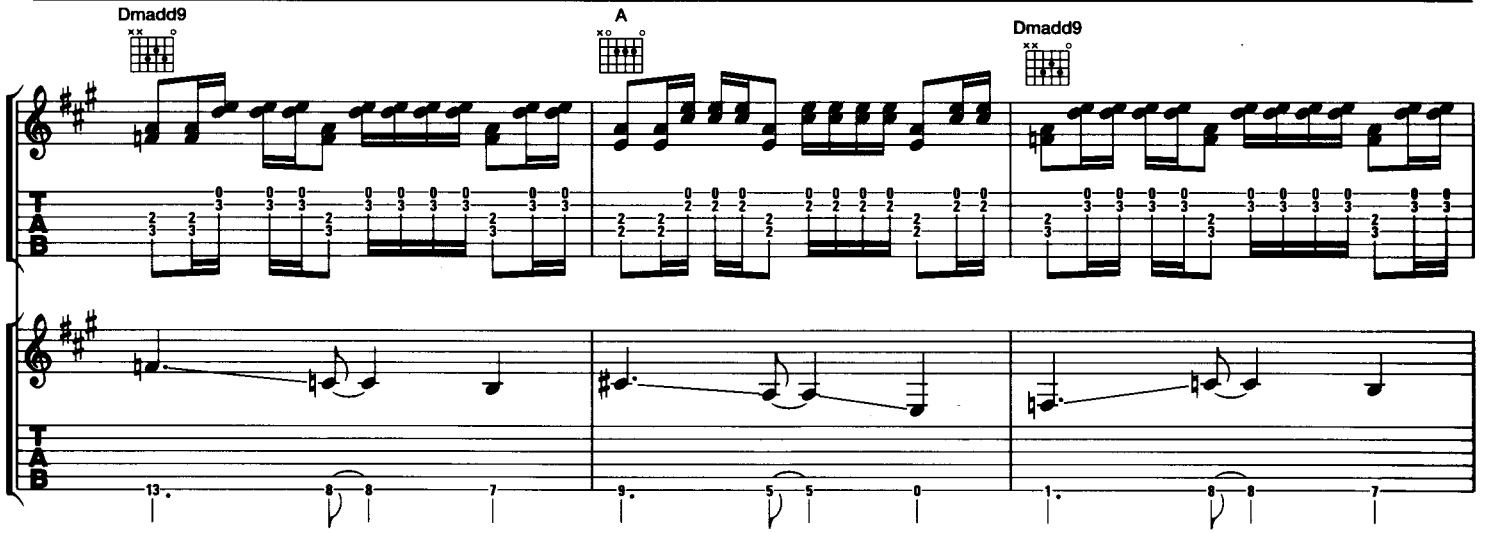


1. **A**





i - verse.

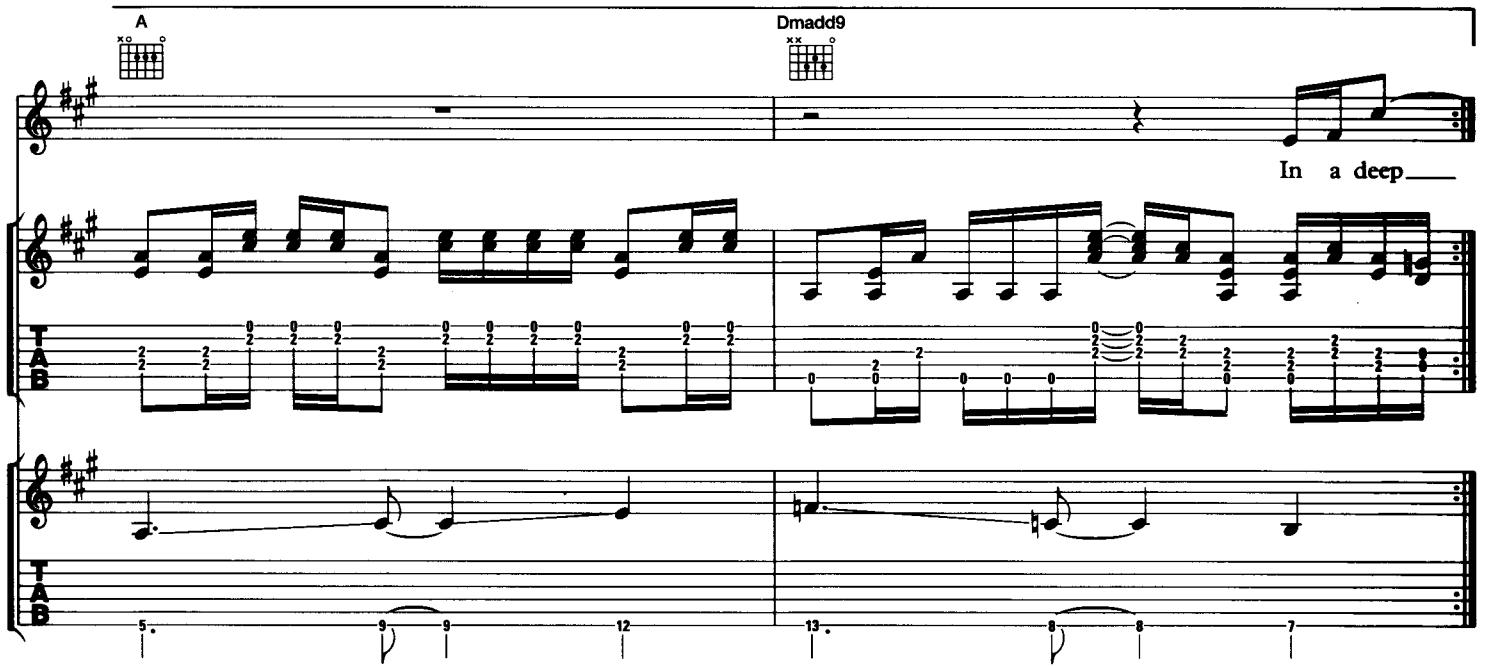
Dmadd9  A  Dmadd9 



This system contains three measures of music. The first measure features a Dmadd9 chord and a melodic line with eighth notes. The second measure features an A chord and a melodic line with eighth notes. The third measure features a Dmadd9 chord and a melodic line with eighth notes. The bass staff contains guitar tablature with fret numbers and pickup indications.

A  Dmadd9 

In a deep



This system contains three measures of music. The first measure features an A chord and a melodic line with eighth notes. The second measure features a Dmadd9 chord and a melodic line with eighth notes. The third measure features a Dmadd9 chord and a melodic line with eighth notes. The bass staff contains guitar tablature with fret numbers and pickup indications. 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 first measure features an Asus2 chord and a melodic line with eighth notes. The second measure features an Asus2 chord and a melodic line with eighth notes. The third measure features an Asus2 chord and a melodic line with eighth notes. The bass staff contains guitar tablature with fret numbers and pickup indications. The text "doubled ad lib. with slide guitar" is written above the first measure.



This system contains three measures of music. The first measure features a melodic line with eighth notes. The second measure features a melodic line with eighth notes. The third measure features a melodic line with eighth notes. The bass staff contains guitar tablature with fret numbers and pickup indications.


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

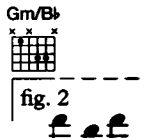
14-12-11-12-11 14-12-11-12-11 14-12-11-12 14-12-11-12-11 14-12-11-12-11 14-12-11-12-11 14-12-11-12-11 14-12-11-12-11 11

9 10 9 5 5 0 1. 8 8 7

PARANOID ANDROID

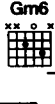
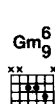
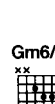
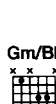
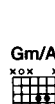
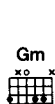
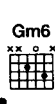
Words and Music by
 Thomas Yorke, Jonathan Greenwood, Philip Selway
 Colin Greenwood and Edward O'Brien

♩ = 84



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

Musical notation for the second system, including guitar and bass staves. Includes 'fig. 1' annotation.



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

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



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

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

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

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


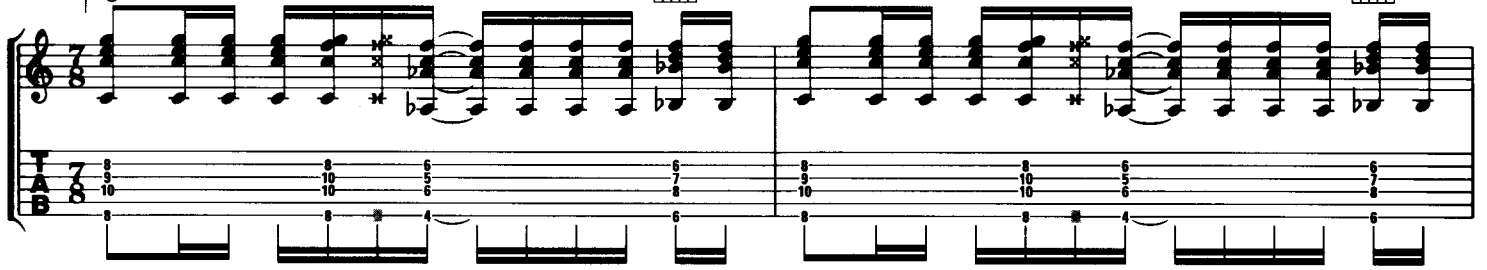



B \flat  6fr


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

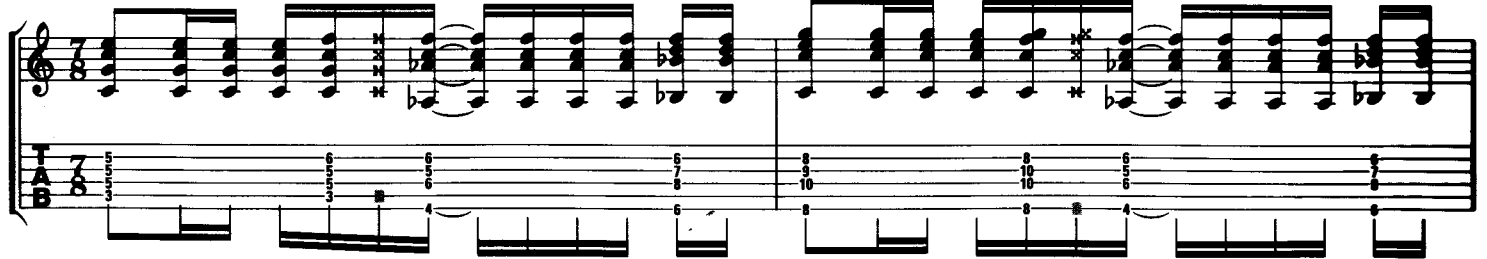
B \flat  6fr


C  8fr


Csus4  8fr


A \flat 6  4fr


B \flat  6fr





C  8fr


Csus4  8fr


A \flat 6  4fr


B \flat  6fr


C  8fr

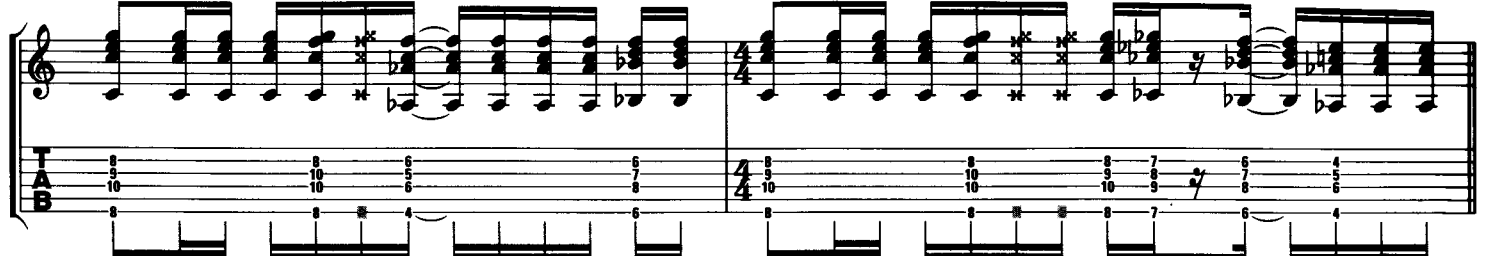
Csus4  8fr


C  8fr

C \flat  7fr

B \flat  6fr


A \flat  4fr



2:46 **A**
 5fr

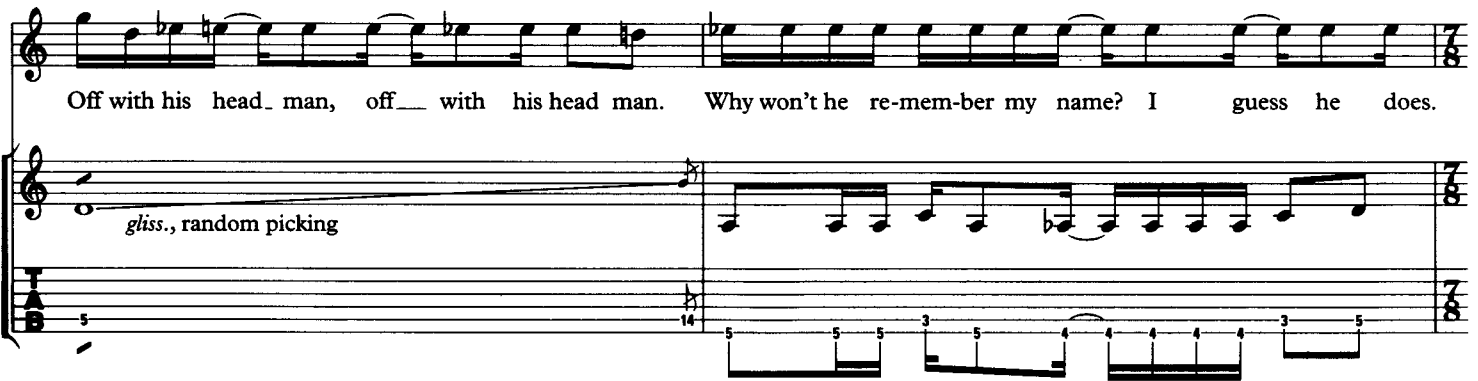
You don't re - mem - ber, you don't re - mem - ber, why don't you re-mem-ber my name?

distortion

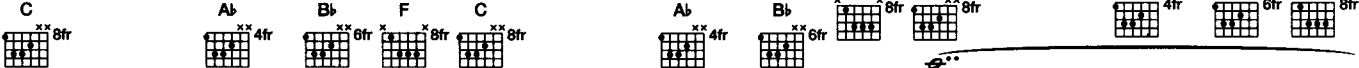
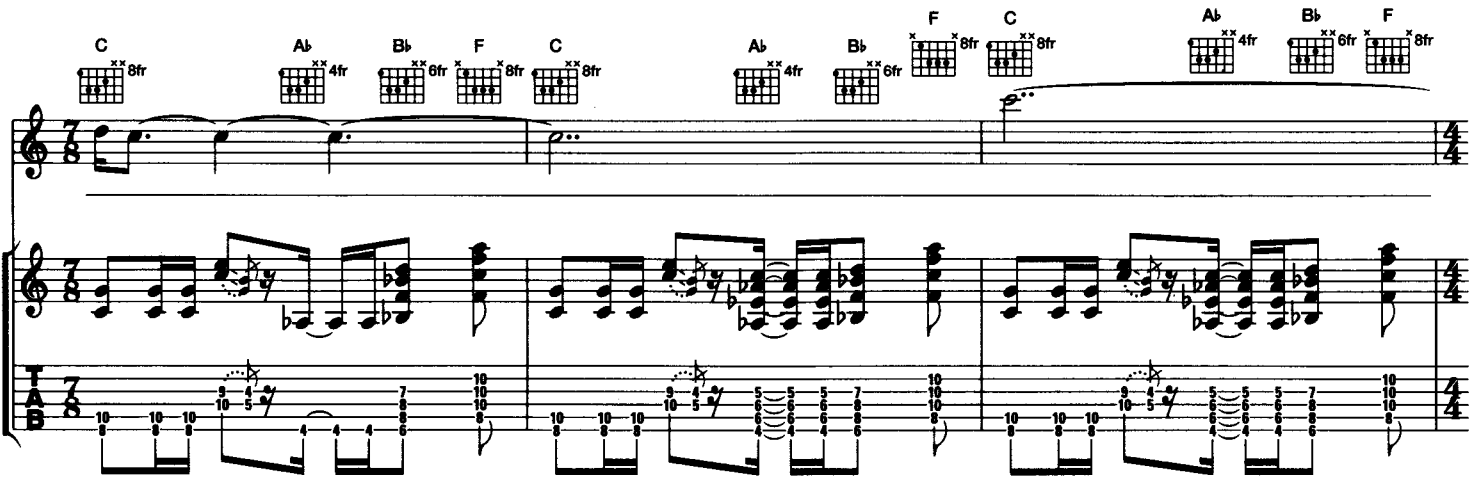


Off with his head man, off with his head man. Why won't he re-mem-ber my name? I guess he does.

gliss., random picking

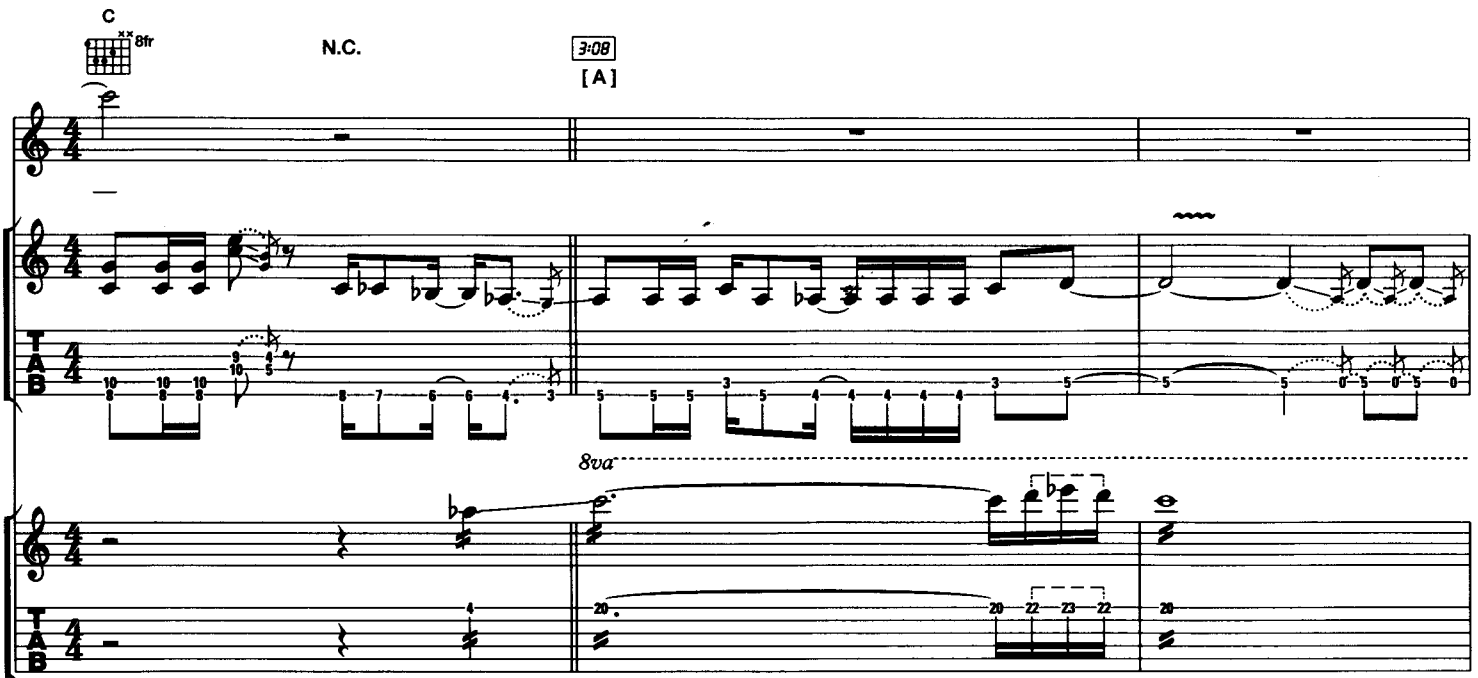


C **A^b** **B^b** **F** **C** **A^b** **B^b** **F** **C** **A^b** **B^b** **F**

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

8va



Musical score system 1. Treble clef with 7/8 time signature. Includes guitar tablature below and an 8va line. Chords: C, Ab, Bb, F, C.

Musical score system 2. Treble clef with 7/8 time signature. Includes guitar tablature below and chord diagrams for C, Ab, Bb, F, C. Chords: C, Ab, Bb, F, C.

Musical score system 3. Treble clef with 7/8 time signature, changing to 4/4 time signature in the second measure. Includes guitar tablature below and chord diagrams for C, Ab, Bb, F, C, N.C., and F.

♩ = 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!

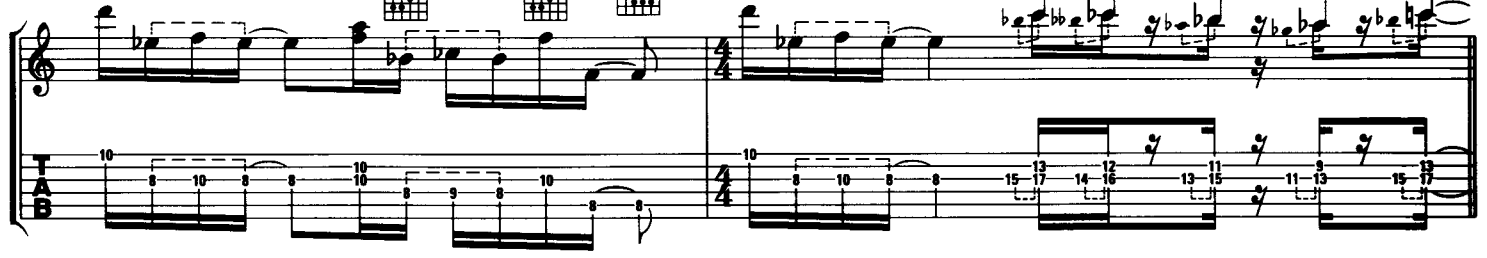
distortion, squelch

with acoustic guitar, fig. 3

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







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













[A]
tremolo picking *ad lib.*


pitch shift, squelch



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



C  8fr Ab  4fr Bb  6fr F  8fr C  8fr Ab  4fr Bb  6fr F  8fr C  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 a double bar line. The top staff has a '8va' marking above the notes. Chord diagrams are provided for D♭/A♭ (3fr), G7 (15fr), and G6 (14fr). The bottom staff shows guitar tablature with fret numbers 3, 5, 3, 4, 5, 4, 4, 3, 4, 3, 1, 19, 18, 19, 19, 15, 19, 17, 19.

Cm/G 12fr

1. G 12fr

2. G 12fr

The

8va

This system contains the final three measures. It includes a double bar line. The top staff has a 'The' lyric under the notes. Chord diagrams are provided for Cm/G (12fr), G (12fr), and G (12fr). The bottom staff shows guitar tablature with fret numbers 19, 15, 15, 13, 12, 13, 12, 13, 12, 12, 3, 12.

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 xxx xx x xxx G Gsus4 G Gsus4

up - tight, up - tight,





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

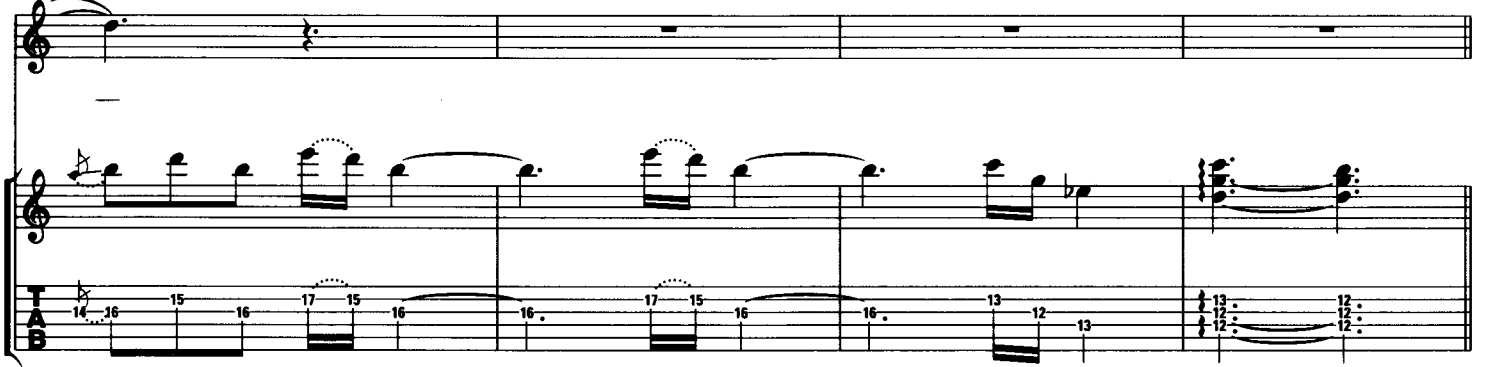
up - tight, up

G7 G6 Cm/G G

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,

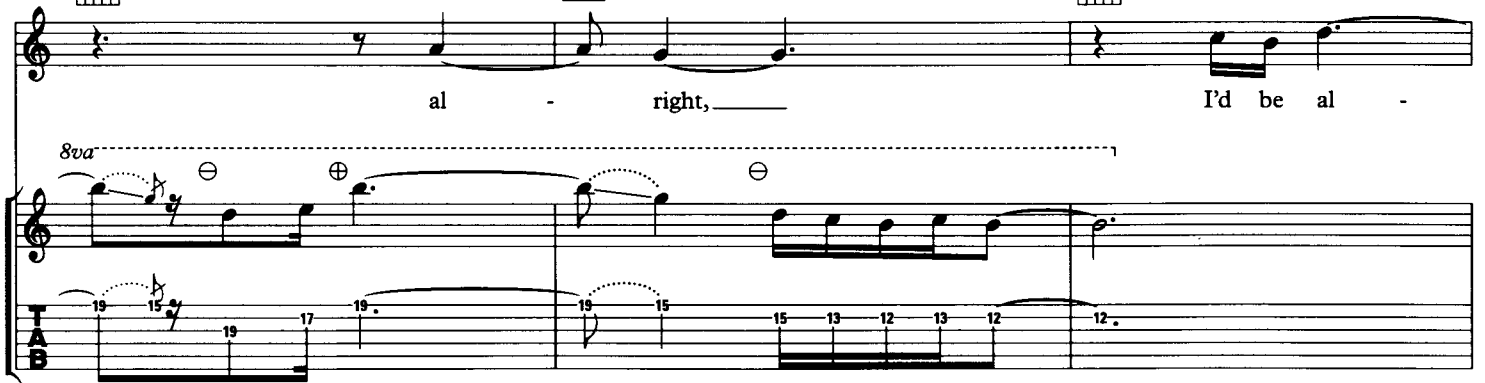
8va ————— ⊕







G6  14fr Cm/G  12fr G  12fr

al - right, ————— I'd be al -

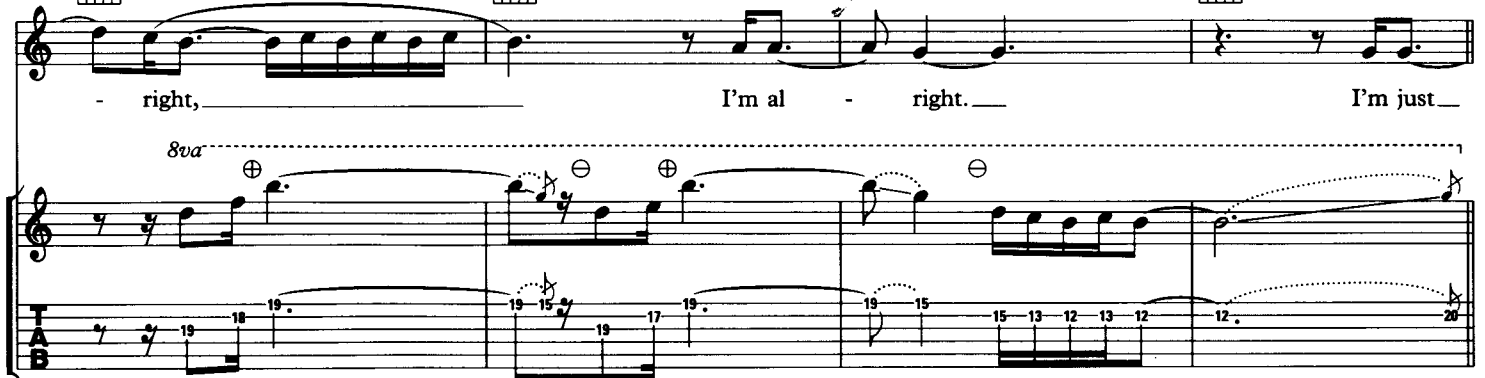
8va ————— ⊖ ⊕ ⊖




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

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

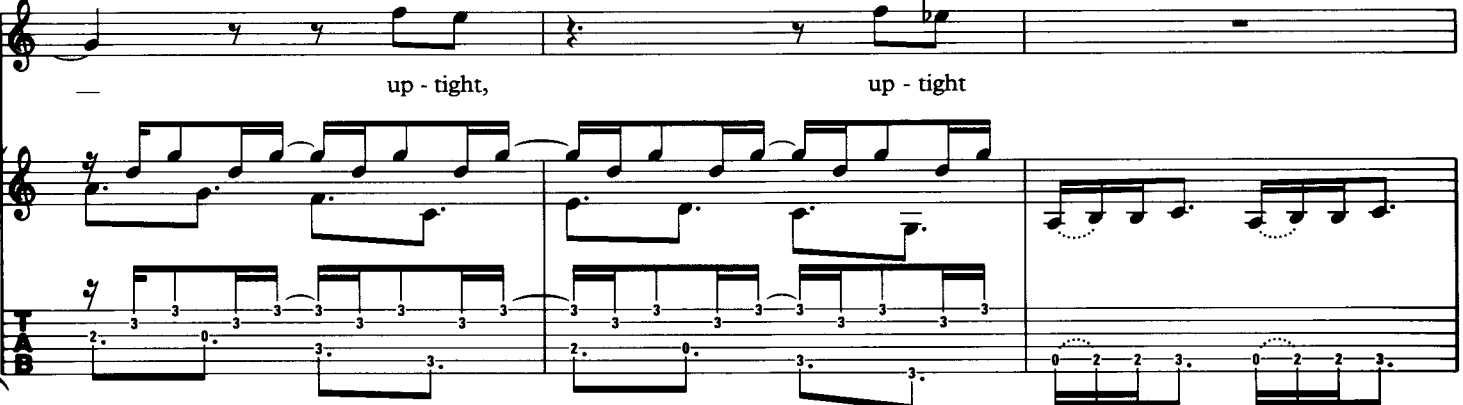
8va ————— ⊕ ⊖ ⊕ ⊖



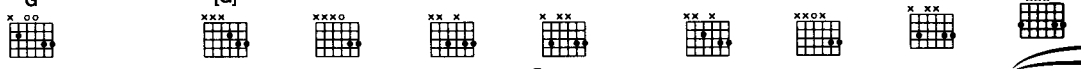
[G] xxx xxxo xx x x xx xx x xxox x xx xxx G Gsus4 G Gsus4



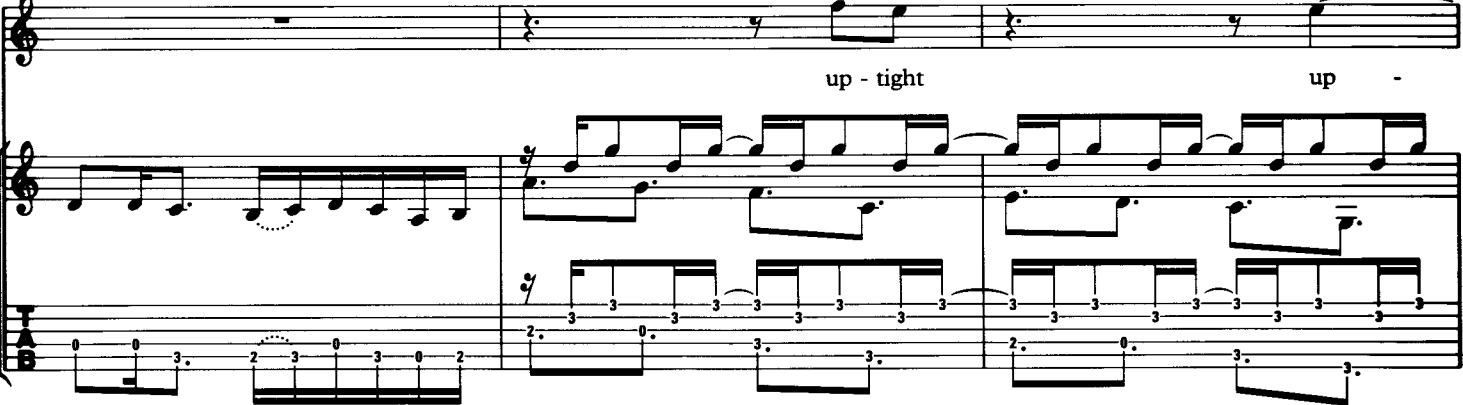
up - tight, up - tight




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




up - tight up -



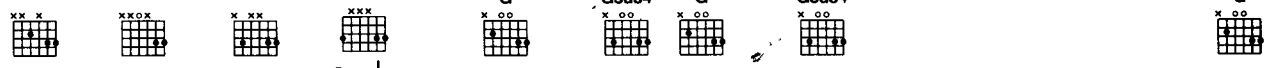
G Gsus4 G Gsus4 G [G] xxx xxxo xx x x xx




tight, up - tight,












xx x xxox x xx xxx G Gsus4 G Gsus4 G

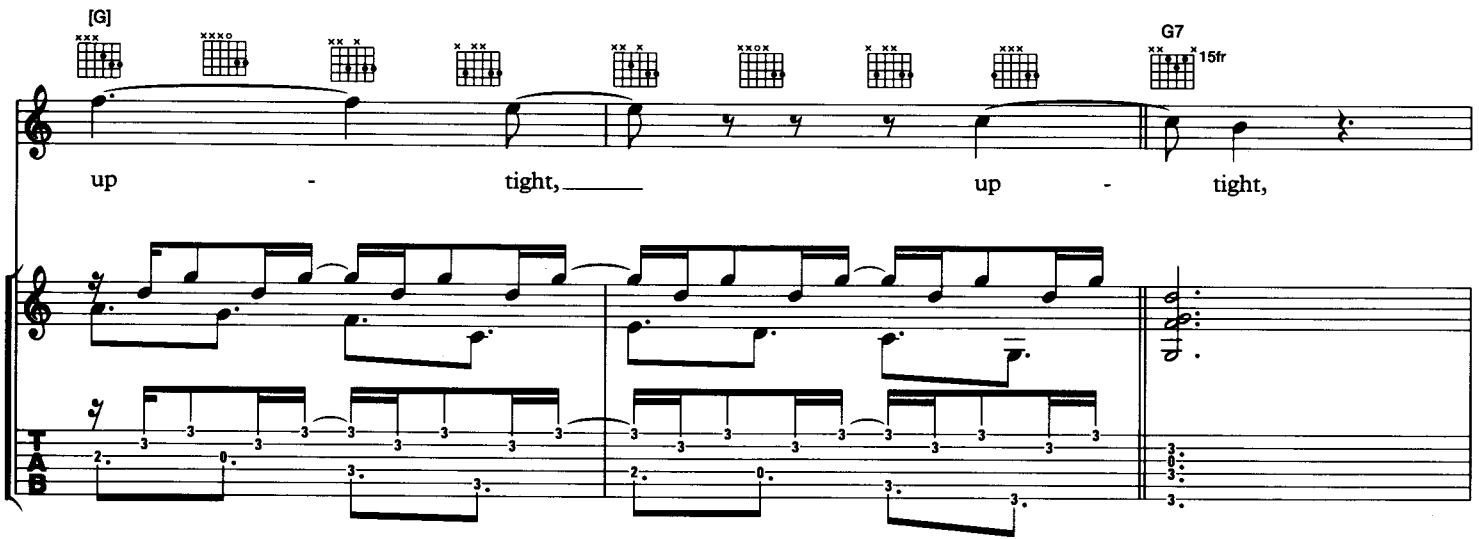





up - tight,



[G]          15fr

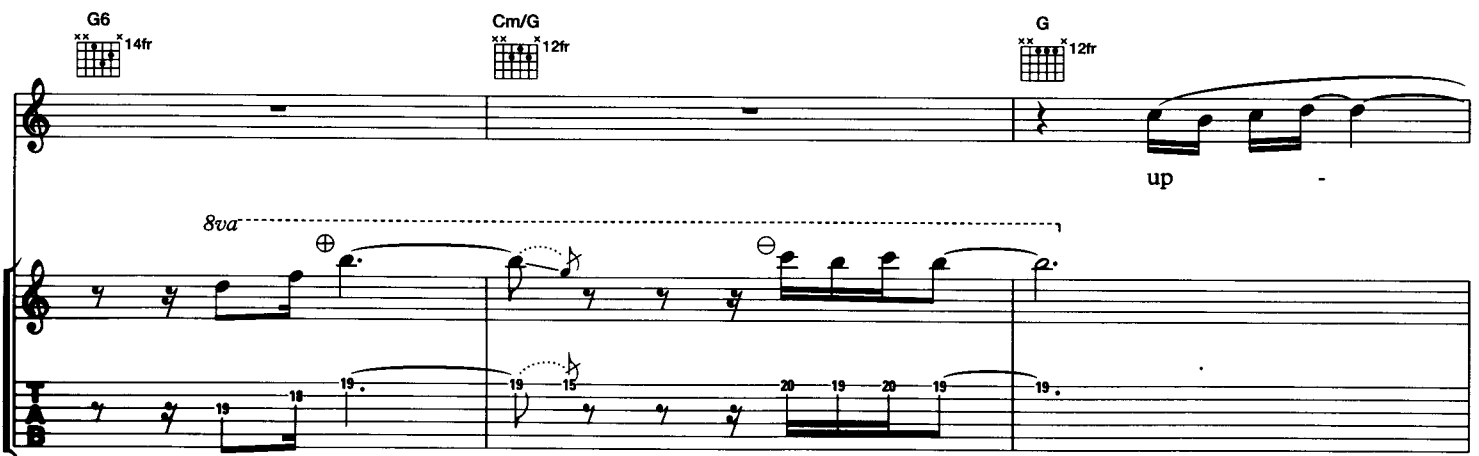
up - tight, _____ up - tight,







G6  14fr Cm/G  12fr G  12fr

up

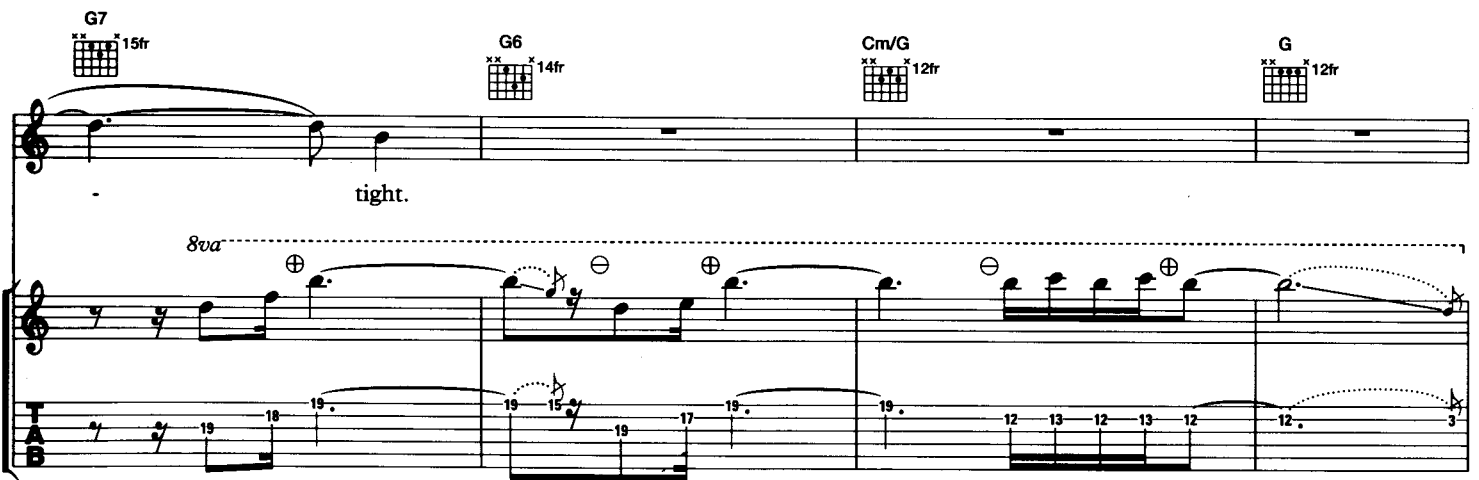
8va






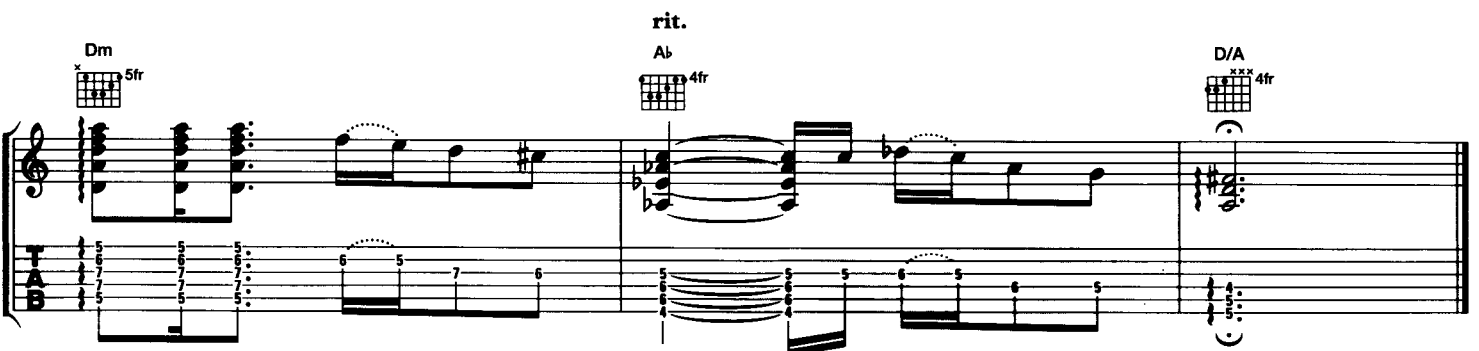
G7  15fr G6  14fr Cm/G  12fr G  12fr

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.

The first system of music features a vocal line with the lyrics "your nerve." The guitar accompaniment consists of a melody line and a bass line with tablature. The key signature has two sharps (F# and C#), and the time signature is 4/4. The system is divided into three measures by bar lines.

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 bass line with tablature. The key signature remains two sharps, and the time signature is 4/4. The system is divided into three measures.

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 bass line with tablature. The key signature remains two sharps, and the time signature is 4/4. The system is divided into three measures.

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 bass line with tablature. The key signature remains two sharps, and the time signature is 4/4. The system is divided into three measures.

F#sus4  **F#** 

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 note. The guitar 1 part features a rhythmic pattern of eighth notes. The guitar 2 part is a simple bass line with a 2-0-2-2 pattern.



you can laugh a spine-less laugh, we

Guitar 2 (no Capo)
8va

This system covers measures 3-6. The vocal line continues with 'you can laugh a spine-less laugh, we'. The guitar 1 part has a steady eighth-note accompaniment. The guitar 2 part uses barre techniques, with fingerings 19, 21, 17, 18, 19, and 15.



hope your rules and wisdom choke you. And

8va

This system covers measures 7-10. The vocal line says 'hope your rules and wisdom choke you. And'. The guitar 1 part continues with eighth notes. The guitar 2 part uses barre techniques with fingerings 15, 15, 15, 17, 20, 20, 19, 18, 19, 16, and 18.



now we are one in ever-lasting peace, we hope

8va

This system covers measures 11-14. The vocal line says 'now we are one in ever-lasting peace, we hope'. The guitar 1 part features a melodic line with some grace notes. The guitar 2 part uses barre techniques with fingerings 19, 21, 19, 18, 18, 19, 17, 19, 17, and 15.

Bm F# Bsus4 B

that you choke, _ that you choke, _ we hope

8va

TAB 14 14 12 11

Bm F# Bsus4 B

that you choke, _ that you choke, _ we hope

TAB 10 9 11 12

Bm F#

that you choke, _ that you

Guitar 1 (Capo 2)

TAB 0

Bsus4 B

choke. _

TAB 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

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



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

Repeats ad lib.

F#m



start - ing and then stop ping, tak - ing off and land -
 legs are go - ing, 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

3:07

Let down,

Guitar 1 (no Capo)

let down,

let down.

Guitar 2 (Capo 7)

This system contains three staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with a long note followed by a phrase that ends with the lyrics "let down." The middle staff is a guitar staff with a treble clef, showing a rhythmic accompaniment of eighth notes with triplets. The bottom staff is a guitar tablature with six lines, corresponding to the guitar staff above, with fret numbers and triplet markings.

This system contains three staves. The top staff is a vocal line with a treble clef and a key signature of two sharps. It features a melodic line with a long note followed by a phrase. The middle staff is a guitar staff with a treble clef, showing a rhythmic accompaniment of eighth notes with triplets. The bottom staff is a guitar tablature with six lines, corresponding to the guitar staff above, with fret numbers and triplet markings.

D.º al Coda

This system contains two staves. The top staff is a guitar staff with a treble clef and a key signature of two sharps, showing a melodic line. The bottom staff is a guitar tablature with six lines, corresponding to the guitar staff above, with fret numbers and triplet markings.

⊕ CODA

Asus4

A chord diagram for the Asus4 chord, showing the fretboard with an 'x' on the 6th string, an 'o' on the 5th string, and dots on the 4th, 3rd, and 2nd strings.

4:39

Guitar 1 (no Capo)
let ring

A

A chord diagram for the A major chord, showing the fretboard with an 'x' on the 6th string, an 'o' on the 5th string, and dots on the 4th, 3rd, and 2nd strings.

This system contains two staves. The top staff is a guitar staff with a treble clef and a key signature of two sharps, showing a melodic line. The bottom staff is a guitar tablature with six lines, corresponding to the guitar staff above, with fret numbers and triplet markings.

Asus4

A chord diagram for the Asus4 chord, showing the fretboard with an 'x' on the 6th string, an 'o' on the 5th string, and dots on the 4th, 3rd, and 2nd strings.

A

A chord diagram for the A major chord, showing the fretboard with an 'x' on the 6th string, an 'o' on the 5th string, and dots on the 4th, 3rd, and 2nd strings.

Asus4

A chord diagram for the Asus4 chord, showing the fretboard with an 'x' on the 6th string, an 'o' on the 5th string, and dots on the 4th, 3rd, and 2nd strings.

rall.

A

A chord diagram for the A major chord, showing the fretboard with an 'x' on the 6th string, an 'o' on the 5th string, and dots on the 4th, 3rd, and 2nd strings.

This system contains two staves. The top staff is a guitar staff with a treble clef and a key signature of two sharps, showing a melodic line. The bottom staff is a guitar tablature with six lines, corresponding to the guitar staff above, with fret numbers and triplet markings.

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. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part is written in standard notation with a 'let ring' instruction under the first measure. Below the staff is a guitar tablature with fret numbers and bar lines. Chord diagrams are provided for Am, D9/F#, Em, G, Amadd9, and F.

Em

G

Amadd9

D

G

G/F#

C

Cadd9/B

This system contains the next six measures. It continues the melodic and harmonic progression. Chord diagrams are provided for Em, G, Amadd9, D, G, G/F#, C, and Cadd9/B. The guitar tablature continues with fret numbers and bar lines.

Am

Bm

D

Am

D9/F#

Kar - ma pol - ice

This system contains the final six measures, including the vocal line. The chords are Am, Bm, D, Am, and D9/F#. The vocal line is written in a treble clef with a key signature of one sharp and a 4/4 time signature. The lyrics 'Kar - ma pol - ice' are written below the vocal staff. The guitar part continues with a complex tablature.

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 three measures of the piece. 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 across the strings.

2. E Bm D G D

This system contains measures 4 through 8. Measure 4 begins with a triplet of eighth notes. Chord diagrams for E, Bm, D, G, and D are shown. The tablature continues with fret numbers 0, 2, 3, and 4.

G D E Bm D

This system contains measures 9 through 13. Chord diagrams for G, D, E, Bm, and D are provided. The tablature shows fret numbers 0, 2, 3, and 4.

G D G D E Bm

Ad lib. effects

This system contains measures 14 through 18. Chord diagrams for G, D, G, D, E, and Bm are shown. The tablature includes fret numbers 0, 2, 3, and 4. 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
---	---	---	---	---	---

The first system of the score consists of two staves. The top staff is for Guitar 1, showing a treble clef, a key signature of one flat (Bb), and a 12/8 time signature. The notation includes chords and melodic lines with fingerings. Below the staff is a guitar tablature line with fret numbers (6, 5, 5, 6, 7, 5, 5, 6, 7, 6, 7, 6, 7, 6, 5, 5, 6, 7, 5, 5) and a tuning box:

-2	-2
----	---	---	---	---	----

. The bottom staff is for Guitar 2, showing a treble clef, a key signature of one flat, and a 12/8 time signature. It includes a tuning box:

D
---	---	---	---	---	---

 and a tablature line that is mostly empty.

The second system continues the musical score. It starts with a treble clef, a key signature of one flat, and a 12/8 time signature. The notation includes chords and melodic lines. A marking *cont. sim.* is present. The guitar tablature for the first part shows fret numbers: 6, 5, 5, 6, 7, 5, 5, 6, 7, 6, 7, 6, 7, 6, 5, 5, 6, 7, 5, 5. The second part of the system has a more complex tablature with fret numbers: 10, 12, 12, 12, 12, 10, 12, 12, 10, 12, 12, 10, 12, 12, 10, 10, 12, 12, 10, 12. The third part of the system has a similar pattern: 12, 10, 12, 12, 10, 12, 12, 10, 12, 12, 10, 12, 12, 10, 12.

Dmadd4
5fr

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

The first system of music features a vocal line with lyrics and a guitar accompaniment. The guitar part includes a TAB line with fret numbers 12 and (6) 8. The key signature has one flat (Bb).

C
3fr

Am7
5fr

thing.
ics,

The second system continues the musical piece. The guitar accompaniment features a consistent rhythmic pattern of eighth notes. The TAB line shows various fret numbers and strumming directions.

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.

The third system of music includes lyrics and guitar accompaniment. The guitar part has a TAB line with fret numbers 7, (6) 8, and 6. The key signature remains Bb.

Am7
5fr


Dmadd4
5fr

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

The fourth system concludes the page with lyrics and guitar accompaniment. The guitar part has a TAB line with fret numbers 7, 7, 7, 12, 12, 10, and 12. The key signature is Bb.

Am7


your vote. —
 your vote. —
 When



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. It features a vocal line with lyrics "some - where we will meet." and "Ha ha ha". A guitar TAB line below shows fret numbers: 2, 7, 2, 4, 4, 5, 5, 7, 7, 5, 5, 6, 5, 6, 5, 6, 5, 10, 12, 10, (12)-13, 10, 12, 10.

Dmadd4



5fr

This system contains the second system of music. The guitar TAB line shows fret numbers: 10, 2, 0, 12, 12, 10, 12, 12, 10, 10-12-10, 10, 12, 10, 10, 2, 0, 12, 12, 10, 12.

This system contains the third system of music. The guitar TAB line shows fret numbers: 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, starting with a double bar line and a first ending bracket. The guitar TAB line shows fret numbers: 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 guitar TAB line shows fret numbers: 5, 5, 5, 3, 5, 7, 7, 7, 5, 0, 3, 3, 5, 3-2, 3-2, 3-2, 2.

Dmadd4



Musical staff 1: Treble clef, Dmadd4 chord. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Rhythmic values: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Fingering: 1, 2, 3, 4, 5, 4, 3, 2.

TAB staff 1: Fret numbers: 15, 15, 13, 13, 13, 12, 12, 12, 10, 10, 10, 13, 13, 12, 12, 10.

Musical staff 2: Treble clef, Dmadd4 chord. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Rhythmic values: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Fingering: 1, 2, 3, 4, 5, 4, 3, 2.

TAB staff 2: Fret numbers: 14, 13, 13, 13, 13, 13, 13, 13, 14, 10, 13, 13, 14, 10, 13, 13, 14, 10, 13, 10.

Musical staff 3: Treble clef, Dmadd4 chord. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Rhythmic values: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Fingering: 1, 2, 3, 4, 5, 4, 3, 2.

TAB staff 3: Fret numbers: 13, 10, 13, 10, 13, 14, 10, 13, 14, 10, 13, 13, 0, 3, 5, 5, 5, 3, 5, 3, 5, 5.

Musical staff 4: Treble clef, Dmadd4 chord. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Rhythmic values: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Fingering: 1, 2, 3, 4, 5, 4, 3, 2.

TAB staff 4: Fret numbers: 6, 6, 5, 6, 5, 3, 5, 0, 5, 0, 5, 0, 5, 0, 5, 0, 3, 0, 1, 0, 3, 0.

Musical staff 5: Treble clef, Dmadd4 chord. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Rhythmic values: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Fingering: 1, 2, 3, 4, 5, 4, 3, 2.

TAB staff 5: Fret numbers: 3, 5, 13, 13, 13, 12, 6, 6, 6, 5, 13, 13, 12, 15, 15, 17, 15, 6.

flick selector switch.....

[D]

Musical staff 6: Treble clef, Dmadd4 chord. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Rhythmic values: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Fingering: 1, 2, 3, 4, 5, 4, 3, 2.

TAB staff 6: Fret numbers: 14, 13, 13, 12, 10, 10, 12, 12, 10, 14, 14, 13, 13.

Musical notation for the first system, featuring a treble clef staff with a key signature of one flat and a guitar tablature staff below it. The tablature includes fret numbers such as 12, 10, 11, 13, and 12.

Musical notation for the second system, including a treble clef staff and a guitar tablature staff. A chord diagram for Dmadd4 is shown above the staff with the instruction "let ring". The tablature includes fret numbers like 13, 12, 10, and 12.

Musical notation for the third system, featuring a treble clef staff with a key signature of one flat and a guitar tablature staff. The tablature includes fret numbers such as 13, 15, 14, and 13.

Musical notation for the fourth system, including a treble clef staff and a guitar tablature staff. The notation includes a "sustain to end" instruction. The tablature includes fret numbers like 13, 14, 15, 13, 12, 14, 14, 14, 14, 14, 13, 13, and 13.

Musical notation for the fifth system, labeled "Guitar 1", featuring a treble clef staff and a guitar tablature staff. The tablature includes fret numbers such as 5, 7, 8, and 7.

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

Em F#m G A Em F#m G

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

This system contains the first two measures of the piece. It features a treble clef with a key signature of one sharp (F#). The guitar part is shown in three staves: a standard six-string guitar, a tenor guitar (T), and a bass guitar (B). Chord diagrams for Em, F#m, G, A, and Em are provided above the staff. The lyrics are written below the treble staff. The guitar tablature includes fret numbers and techniques like palm muting (x) and natural harmonics (o).

A Em

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

This system covers measures 3 and 4. It continues with the same notation as the first system. Chord diagrams for A and Em are shown. The lyrics are split across two lines. The first ending (1.) leads to a repeat sign, and the second ending (2.) leads to a different melodic line. The guitar tablature shows a sequence of fret numbers and techniques.

2. Bm G Em G

This system covers measures 5 and 6. It begins with a second ending (2.) and a repeat sign. Chord diagrams for Bm, G, Em, and G are provided. The guitar part features a complex rhythmic pattern with many beamed notes. The tablature includes fret numbers and techniques like palm muting (x) and natural harmonics (o).

Bm G Em G Bm G Em

This system covers measures 7 and 8. It continues with the same notation as the previous systems. Chord diagrams for Bm, G, Em, G, Bm, G, and Em are shown. The guitar part features a complex rhythmic pattern with many beamed notes. The tablature includes fret numbers and techniques like palm muting (x) and natural harmonics (o).

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. Includes fret numbers 14-16 and 14-14.

Guitar tablature system 3. Chords: A, Em. Includes the instruction *Guitar 1 (Acoustic)*. Includes fret numbers 14-16 and 14-14.

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

Climb-ing up the walls. —





Guitar 1 (Acoustic)

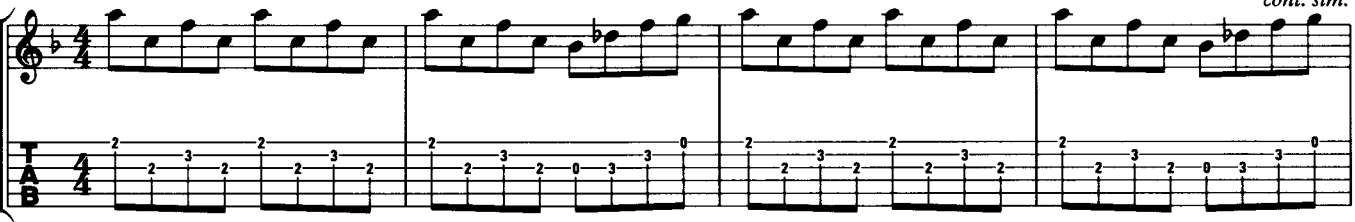
Climb-ing up the walls. —

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   
cont. sim.



Fsus2
 Capo 3 
 Capo 3   



Fsus2    
 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



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

Chord diagrams: 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

Chord diagrams: 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

Chord diagrams: 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".

Chord diagrams: 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

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 Thomas Yorke, Jonathan Greenwood, Philip Selway
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♩ = 66

0:23
1:55

Em



Am

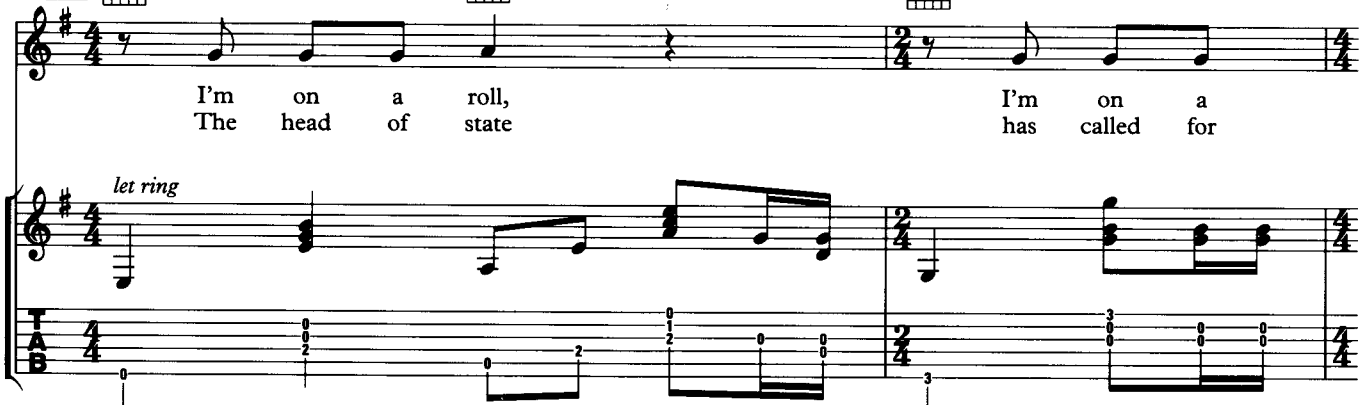


G



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



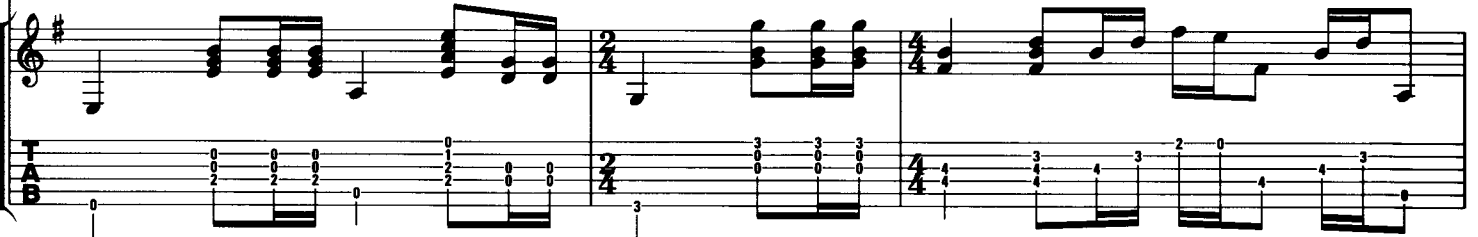
G



Bm



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



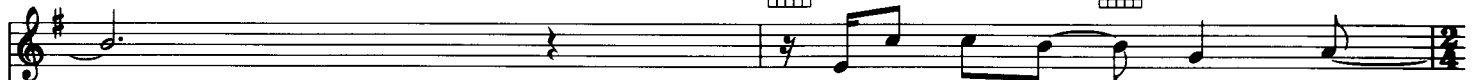
Em



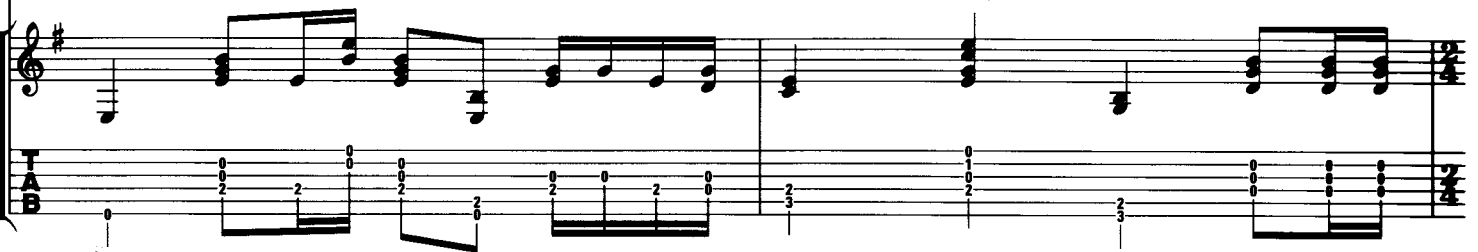
C



G



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



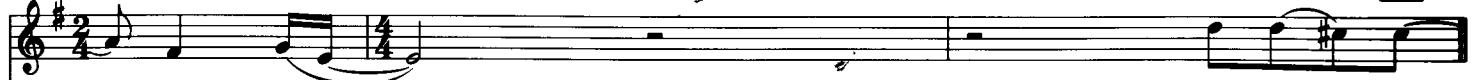
Bm



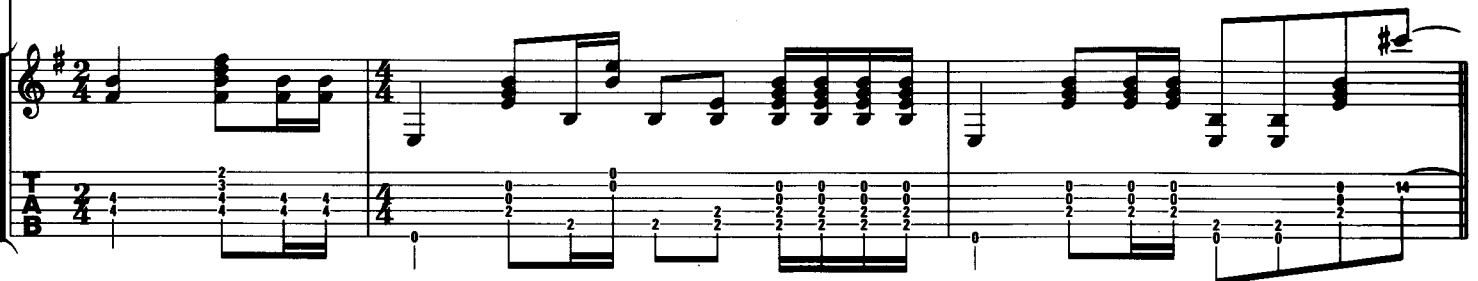
Em



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



Em

TAB

3/13
2.
[E]

TAB

TAB

TAB

TAB

wah-wah
let ring

A

3:49

Em

A

Em

A

Em

C7

B7

We are stand - ing on the edge.

12 14 12 12 14 12 3 2 3 1 0 2 2 1 2

THE TOURIST

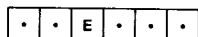
Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway
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♩ = 76

Badd₁₁⁹

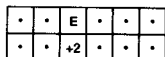


Guitar 1



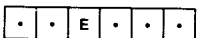
let ring

Tuning for
Guitar boxes



Guitar 1

Guitar 2



F#madd9



Aadd9



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 thou - one _____
 - ing? _____ 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. The guitar TAB includes a G#add9 chord diagram for the 4th fret.

Badd9



F#madd9



Hey _____ man, _____ slow down, _____

The second system of music continues the vocal line with lyrics, piano accompaniment, and guitar TAB. The guitar TAB includes Badd9 and F#madd9 chord diagrams for the 7th fret.

A#add9



Badd9



slow down, _____ i - di - ot _____

The third system of music concludes the vocal line with lyrics, piano accompaniment, and guitar TAB. The guitar TAB includes A#add9 and Badd9 chord diagrams for the 5th and 7th frets.

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 TAB, and guitar chord diagrams for Badd9 11, A/E, Badd9 11, A/E, and F#m11.



Musical notation system 2, measures 5-8. Includes treble and bass staves with TAB, and guitar chord diagrams for Am9 and A/E.



Musical notation system 3, measures 9-12. Includes treble and bass staves with TAB, and guitar chord diagrams for Badd9 11, A/E, Badd9 11, A/E, and F#m11.


Am9
 5fr

Badd9
 7fr


F#m11
 5fr

Am9
 5fr


Hey

Badd9  7fr

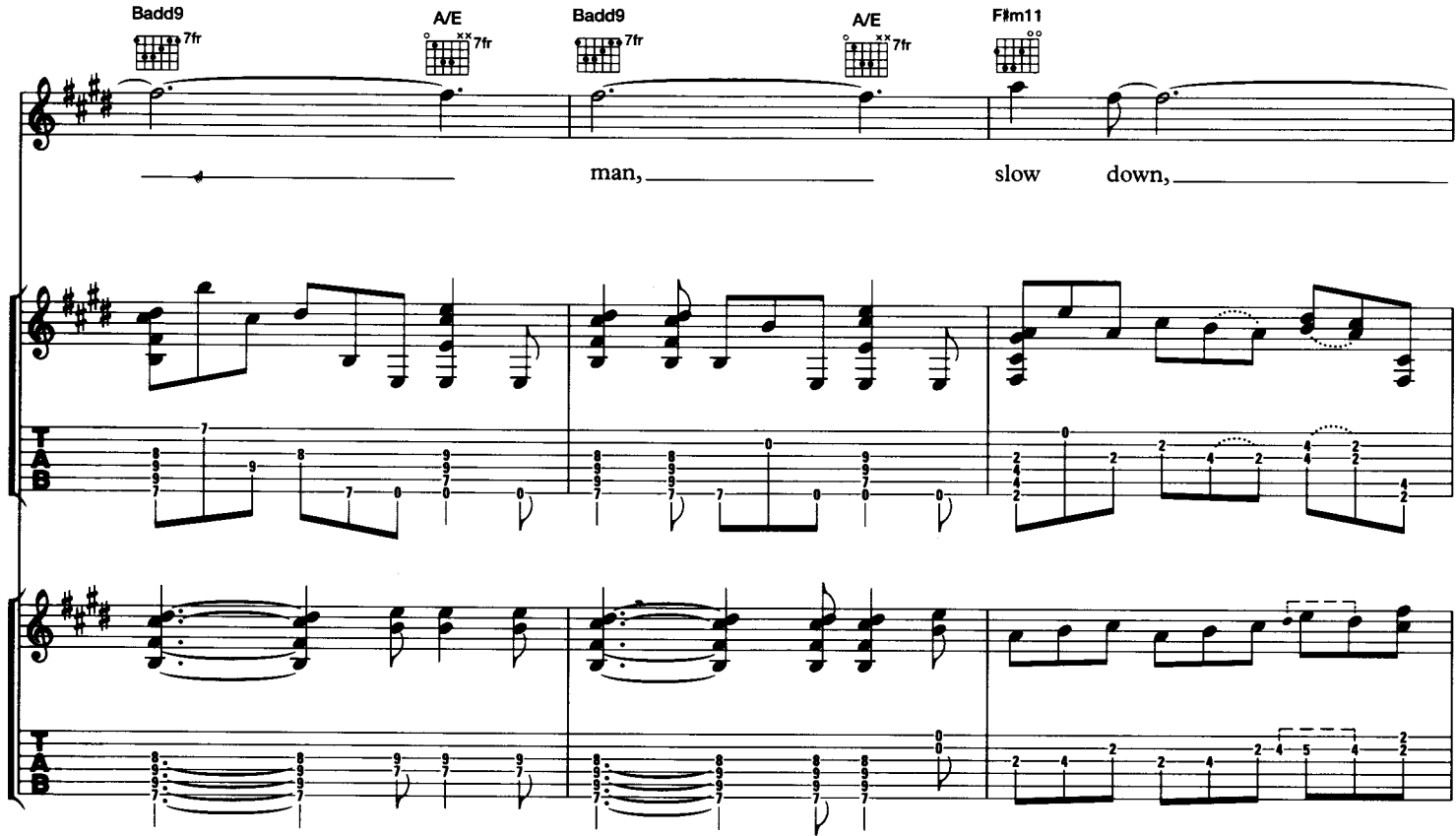
A/E  7fr


Badd9  7fr


A/E  7fr

F#m11 

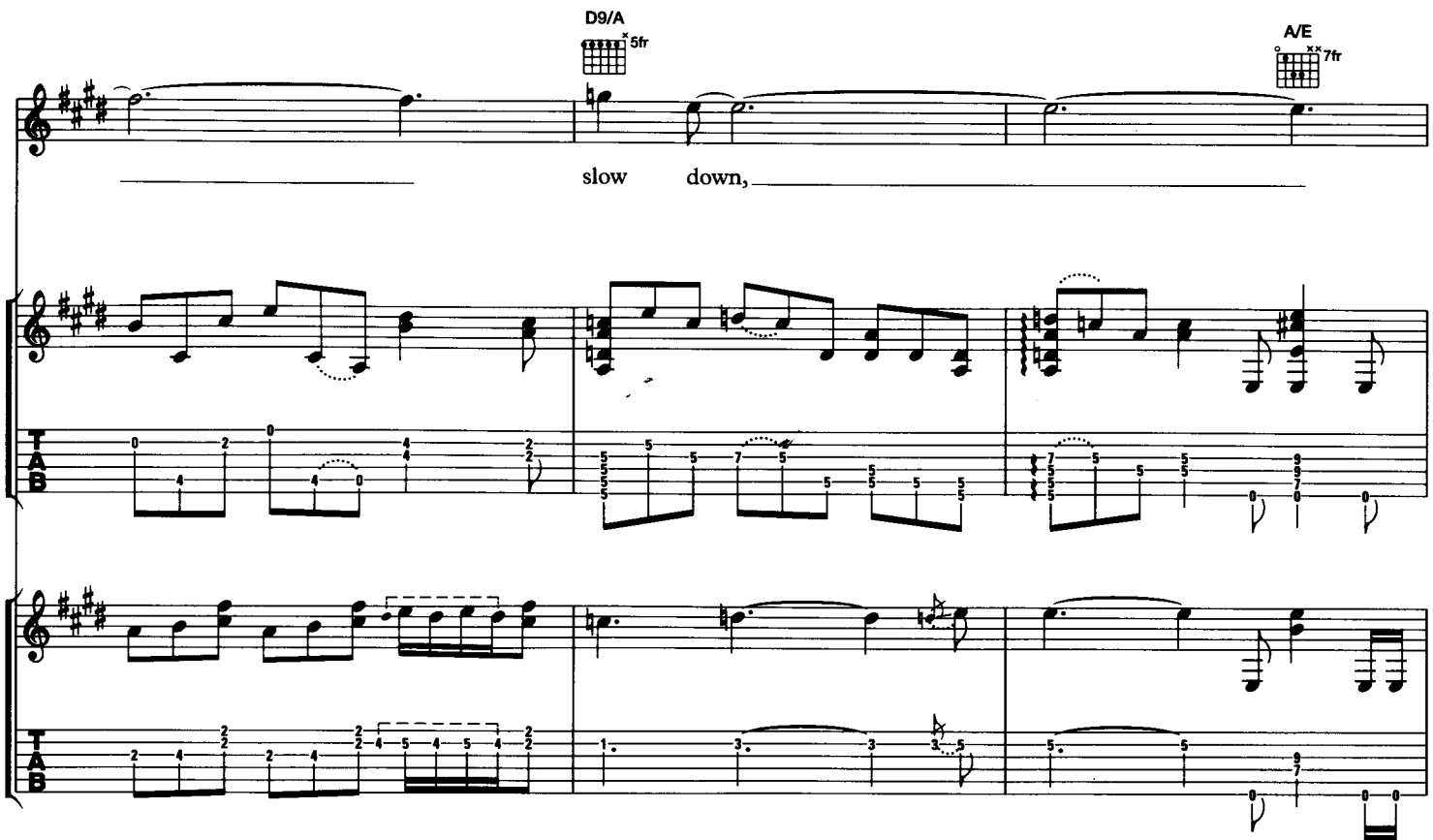
man, _____ slow down, _____



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 three measures of the piece. The vocal line features a melodic line with lyrics 'i - di - ot - slow down,'. The guitar TAB shows a sequence of chords: Badd9 (7fr), A/E (7fr), Badd9 (7fr), A/E (7fr), and F#m11. The piano accompaniment includes a melodic line with an 8va marking and a corresponding TAB with fret numbers like 11, 12, 14, 16, and 17.

D9/A 5fr A/E 7fr

slow down.

8va

Detailed description: This system contains the next three measures. The vocal line continues with 'slow down.'. The guitar TAB shows chords D9/A (5fr) and A/E (7fr). The piano accompaniment features a melodic line with an 8va marking and a TAB with fret numbers such as 14, 16, and 17.

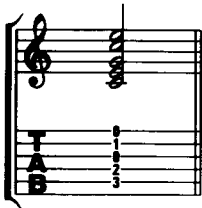
Badd9 7fr

Bass arranged for Guitar

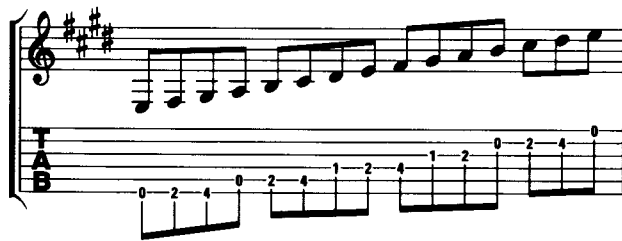
Detailed description: This system contains the final three measures. The guitar TAB shows a Badd9 (7fr) chord. The piano accompaniment includes a melodic line and a TAB. The text 'Bass arranged for Guitar' is written above the piano part.

Notation and Tablature Explained

Open C chord



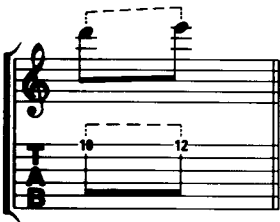
Scale of E major



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:



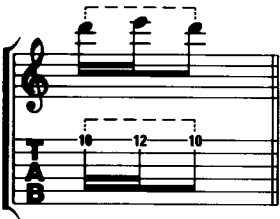
Example 1

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

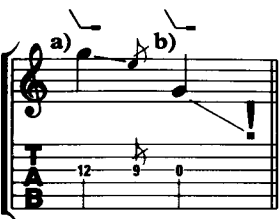
Fast bend: Play the D, then bend up one tone to E as quickly as possible.



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

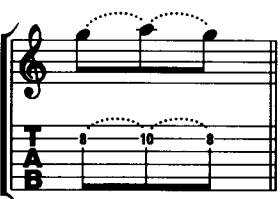
Mute strings by resting the right hand on the strings just above the bridge.

b) Left hand mute

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

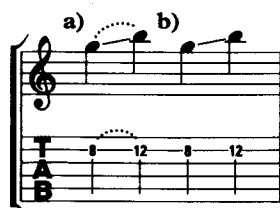
c) Unpitched mute

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

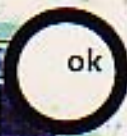
Where there is no appropriate chord box, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis: [C]

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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