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In the next world war deep sleep
in a jack-knifed jujur-naut,
of the innocent,

fig. 1 continues ad lib.

2nd time
I am born again.
In the ne-
In a fast...

on sign,
German car,
I'm am-
azed that I sur-
vived,

scrolling up and down,
--- I am born again. --- an air bag saved my life. ---

--- In an inter-stel lar burst, --- I am back to save the un ---

--- i verse ---
In an inter-stellar burst,

Film

I am back to save the universe.

In an inter-stellar burst,

Film

I am back to save the universe.
from all the un-
with your opin-
-
- born chickens which are of no con-
sequence at

What's that?

What's that?

2nd time

1st time

fig. 3

[A]

[additional musical notation]
[A]

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

Kick-ing squeal-ing  Gu-ci lit-tle pig-ry.      

with fig. 3
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.

gtr., random picking

C       Ab       Bb   F     C

N.C.

[A]
Ah, Acoustic guitar

Ah, rhythm sim.

Ah, Ah.

Rain down rain down, come on rain down on me

from a great height, from a great height.

That's it sir you're leaving the crackle of pig-skin the dust and the screaming. The yuppies net-work-ing, Ah!

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

Yeah!

distortion, squelch

with acoustic guitar, fig. 3
tremolo picking ad lib
pitch shift, squelch
breath of the morn-ing
I wish that they'd sweep down
_ —driving._

I keep for-get-ting.
in a coun-try lane,
_ —driving._

The smell of the warm sum-mer air._
late at night_ when I'm

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

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

(2.) I'd
Up above, aliens hover, making home movies for the folks back home, of all these weird creatures who lock up their spirits, drill holes in themselves and live for their secrets.

They're all uptight,
shut me away. But I'd be alright,
al right. I'd be alright,
right. I'm alright. I'm just
[G]

up-tight, up-tight

G Gus4 G Gus4

up-tight

G Gus4 G Gus4

tight, up-tight,

G Gus4 G Gus4

up-tight,
EXIT MUSIC
(FORE A FILM)

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

Capo 2 Guitar 1 (Capo 2)
let ring

Wake from your sleep, the drying of your

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Eadd9/Gf

---

tears,
to-day
we es-cape,

---

---

Fi
Bsus4
D

---

---

---

Bm

---

---

---

Bm

---

---

---

Fi

---

---

---

---

D/A
Eadd9/Gf
Emadd9/G

---

---

---

your fa-ther
hears
us,
be-fore.
Bm             F4  
--              all hell        breaks--

Bsus4         B  
-- loose.--

Am11

Breathe, keep--

E7/G#4

-- breathing--

Bsus2  Bm  

-- don't lose--
your nerve,

Breathe,

keep breathing,

can't do this alone.
Sing us a song, to keep us warm,

there's such a chill,
Bm

you can laugh a spineless laugh, we

can't

can't

can't

can't

can't

can't

we

can't

can't

can't

can't

Bm

now we are one in everlasting peace, we hope

Bm

Ch

G

F#m

G

C

F#m

C

F#m

C

Bm

F#m

D/A

Eadd9/G Emadd9/G

Guitar 2 (no Capo)
that you choke, that you choke, we hope

Guitar 1 (Capo 2)

that you choke, that you choke.
LET DOWN

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

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.
starting and then stop ping, taking off and land-
legs are going, don’t get sentimental, it
you know where you are with, floor col laps ing, fall-
ing, the emp ti est of feel ings,
always ends up dri vel. 2.3. One day,
bouncing back and 3. (one day,
dis ap pointed peo ple, clinging on to bot-""
Let down and hanging around,
crushed like a bug in the ground.

Let down and hanging around.
KARMA POLICE

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

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ar-rest this man, he talks in maths, he buzzes like a fridge,

he's like a detuned radio.

Karma police arrest this girl, her Hitler hair

Karma police I've given all I can, it's not enough,
do is making me feel ill and we have crashed her party.
I've given all I can but we're still on the payroll.

This is what you get,
this is what you get when you mess with us.
1. For a minute there I lost my self, I lost my self.
2. For a minute there I lost my self, I lost my self.

1.2. Phew, for a minute there I lost my self.

I lost my self.
FITTER HAPPIER

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

\[ j = 76 \]

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),

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),

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,

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

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

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

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

Say the right things when electioneering. It's just business, cattle prods and the I.

I trust I can rely on M.
I trust I can rely on F.
When your vote.

I go forwards you go backwards and

somewhere we will meet.

When

I go forwards you go backwards and
somewhere we will meet.

Dm add 4

Rubato
N.C.

A tempo
CLIMBING UP THE WALLS

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

Guitar 1 (Acoustic)

Bm
G
Em
G
Bm
G
Em
G

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 basement, and if you
best when the light is off... it's always better on the outside, in the

Guitar 2 (Electric)
2nd time only

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get too far inside
you'll only see my reflection.
See her

So tuck the

crack of your waning smile,
fifteen blows to the skull.

face when she sleeps tonight,
I am the pick in the ice,
do not cry

kids in safe tonight,
and shut the eyes in the cupboard.
Do not cry

let ring

out or hit the alarm,
we are friends till we die.
And either way you turn

out or hit the alarm,
you'll get the loneliest feeling
Climbing up the walls,

Climbing up the walls.

Guitar 1 (Acoustic)
heart that's full up like a land fill, a
You look so tired unhappy, bring down the

job that slowly kills you, bruis-es that won't heal.
govern-ment, they don't, they don't speak for us.
I'll take a quiet life, a handshake, some carbon monoxide, with no alarms and no surprises, no alarms and no
surprises, no alarms and no surprises,

silent silence.

This is my final fit, my final bellyache, with

no alarms and no surprises, no alarms and no surprises,
no alarms and no surprises please...
Such a pretty house and such a pretty garden. No alarms and no surprises, no alarms and no surprises please.
I'm on a roll, 
The head of state 
I'm on a roll 
Let ring

This time
by name

but I don't have time
I feel my luck

could change
for him

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Kill me Sarah,
It's gonna be
kill me again
a glorious day!

Em
C
G

it's gonna be
I feel my luck

Bm
Em
A

glorious day.
could change.
Pull me out
of the aerial crash, pull me out of the lake,

I'm your superhero, we are standing on the edge.
wah-wah
let ring

Em

A

Em

A

Em

C7

B7

We are standing on the edge.
Some times I get over charged,
barks at no one else but me,

like it's seen a
else
feet
per

would
know,

sec - ond,

Hey
man,
slow
down,

slow
down,
i-di-ot
slow down, slow down.

use thumb for bass note

with fuzz feedback

A minor 9 str
Badd9

A/E

Badd9

A/E

Fm11

i dot slow down

Bass arranged for Guitar
Notation and Tablature Explained

Open C chord

Scale of E major

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 2
Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.

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

Example 4
Pre-bend: fret the D, bend up one tone to E, then pick.

Example 5
Play the A and D together, then bend the B-string up one tone to sound B.

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.

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

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

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

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

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

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

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

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

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

Chord naming
The following chord naming convention has been used:

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.