

Guitar
Tablature

Guitar · Tablature · Vocal

OK COMPUTER

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AIRBAG	3
PARANOID ANDROID	11
SUBTERRANEAN HOMESICK ALIEN	18
EXIT MUSIC (FOR A FILM)	25
LET DOWN	32
KARMA POLICE	37
FITTER HAPPIER	42
ELECTIONEERING	44
CLIMBING UP THE WALLS	50
NO SURPRISES	54
LUCKY	60
THE TOURIST	65
notation and tablature explained	74
indications sur la notation musicale et les tablatures	76
hinweise zu notation und tabulatur	78
spiegazione della notazione e dell'intavolatura	80



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AIRBAG

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

♩ = 86

Dm₉⁶
 x0 00 10fr

Aadd9
 x0 00 9fr

Musical notation for the first system, including treble clef, 4/4 time signature, and guitar TAB with fret numbers.

Dm₉⁶
 x0 00 10fr

Aadd9
 x0 00 9fr

Dm₉⁶
 x0 00 10fr

Musical notation for the second system, including treble clef, 4/4 time signature, and guitar TAB with fret numbers.

Aadd9

Dm⁶

Asus2

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

Aadd9
x0 x0 00 6fr



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

In the ne -
In a fast.



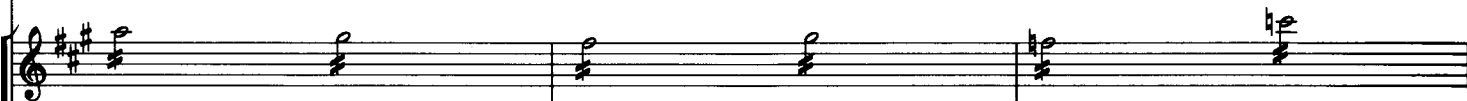
Aadd^{#11}₉
x0 x0 00 7fr

Asus⁴₂
x0 x0 00 7fr



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

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



Dmadd9



A



Dmadd9



Musical notation for the first system, including guitar tablature and chord diagrams for Dmadd9 and A.

A



Dmadd9



In a deep

Musical notation for the second system, including guitar tablature and chord diagrams for A and Dmadd9.

2. Asus2



doubled ad lib. with slide guitar

Musical notation for the third system, including guitar tablature and chord diagrams for Asus2.



[A]

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

Musical notation system 2: Treble clef, key signature of two sharps. The first staff contains a whole note chord with the instruction "Ah," below it. The second staff contains a whole note chord with the instruction "Ah," below it. The third staff is a guitar TAB with fret numbers 3, 3, 2, 0, 3, 2, 2, 2, 2, 2, 6, 5, 3, 2, 2, 5, 7.

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



Musical notation system 4: Treble clef, key signature of two sharps. The first staff contains a whole note chord with the instruction "Ah," below it. The second staff contains a whole note chord with the instruction "Ah," below it. The third staff is a guitar TAB with fret numbers 14, 12, 11, 12, 11, 14, 12, 11, 12, 11, 14, 12, 11, 12, 14, 12, 11, 12, 11, 14, 12, 11, 12.

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

Dm⁶

Aadd9

Dm⁶

Melody line in treble clef with key signature of two sharps (F# and C#). It features a long note with a slur and a fermata, with the vocalization "Ah, _____" written below it.

Electric guitar part in treble clef with key signature of two sharps. It consists of a continuous eighth-note arpeggiated pattern. The fretboard diagram below shows the sequence of frets: 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.

Acoustic guitar part in treble clef with key signature of two sharps. It features a melodic line with slurs and a fermata. The fretboard diagram below shows the sequence of frets: 1, 9, 5, 5, 12, 13, 8, 8, 7.

Aadd9

Dm⁶

Asus2

Melody line in treble clef with key signature of two sharps. It features a long note with a slur and a fermata, with a horizontal line indicating a sustained sound.

Electric guitar part in treble clef with key signature of two sharps. It consists of a continuous eighth-note arpeggiated pattern. The fretboard diagram below shows the sequence of frets: 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.

Acoustic guitar part in treble clef with key signature of two sharps. It features a melodic line with slurs and a fermata. The fretboard diagram below shows the sequence of frets: 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

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.

Gm6/E

Gm⁶₉

Gm6

Gm

Gm/A

Gm/Bb

Gm6/E

Gm⁶₉

Gm6

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

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

Cm

Bb6add4

F9

F9/A

Gm

Gm/A

Gm/Bb

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

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, _____

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.

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

[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

$\text{♩} = 60$

Dm 5fr

Ab 4fr

D/A 4fr

D \flat /A \flat 3fr

G7 15fr

G6 14fr

8va

Cm/G 12fr

1. G 12fr

2. G 12fr

The

8va

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

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

G **G7** **G6**

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

3 3 15 15

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

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

8va

19 18 19

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

(2.) I'd

8va

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

2nd time

xx x xxox x xx xxx

G Gsus4 G Gsus4 G

up - tight,

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

up - tight, up - tight,


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


up - tight, up


G7 G6 Cm/G G


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

tight, Oh

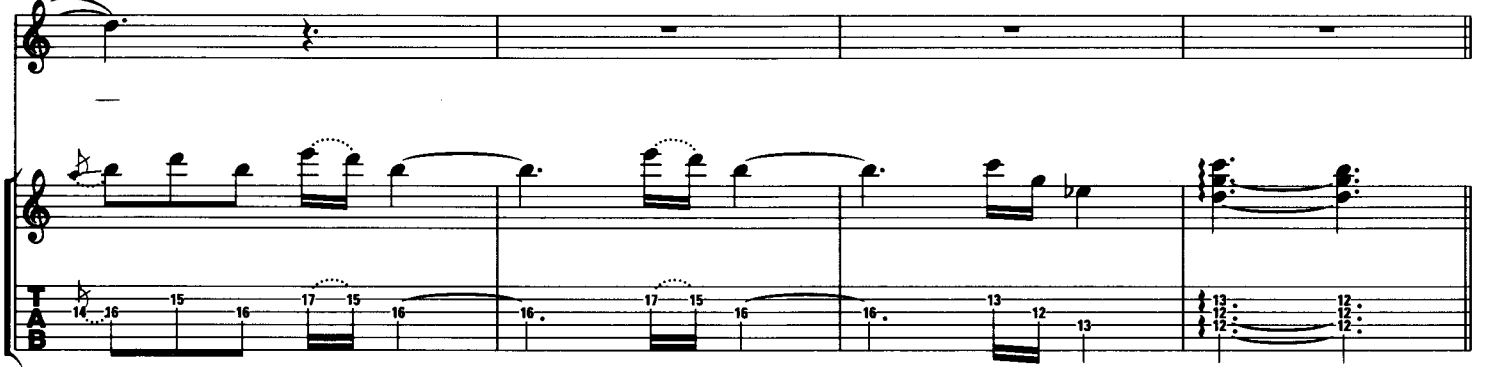
G7  3fr

G6  3fr

Cm/G  3fr

G  3fr

D. al Coda



⊕ CODA


Cm/G  12fr


G7  15fr


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

8va ————— ⊕



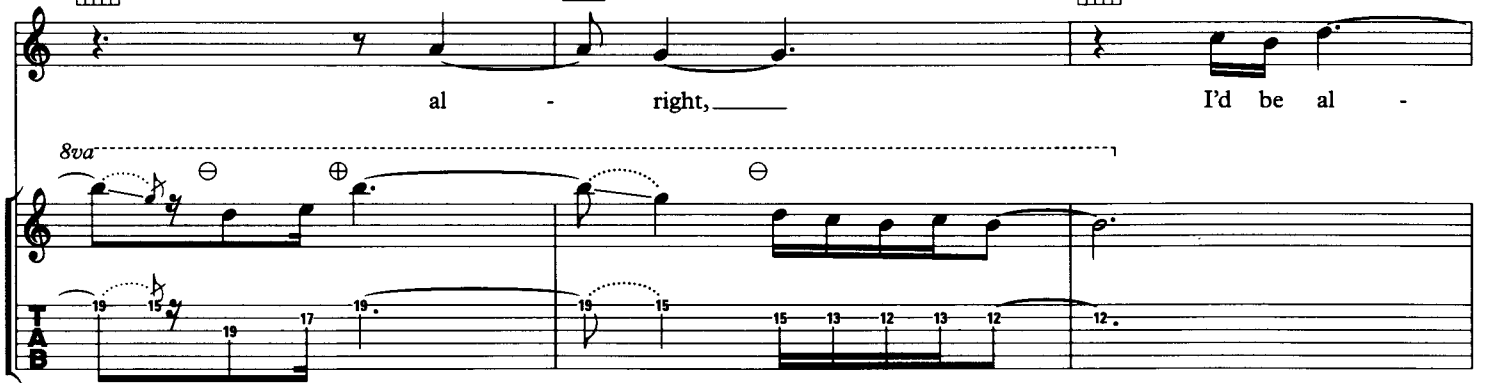
G6  14fr


Cm/G  12fr


G  12fr


al - right, ————— I'd be al -


8va ————— ⊖ ⊕ ⊖



G7  15fr

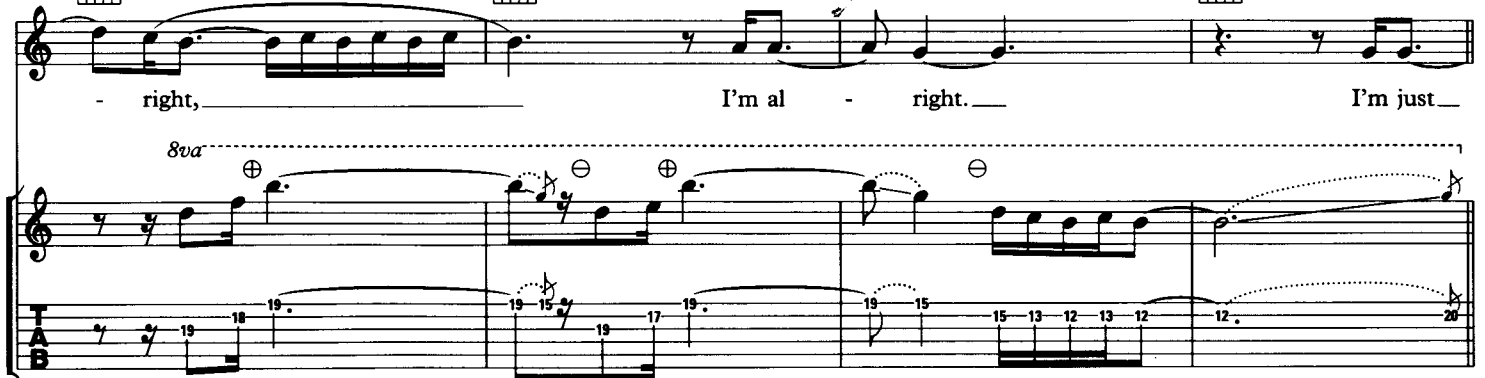
G6  14fr










Cm/G  12fr

G  12fr

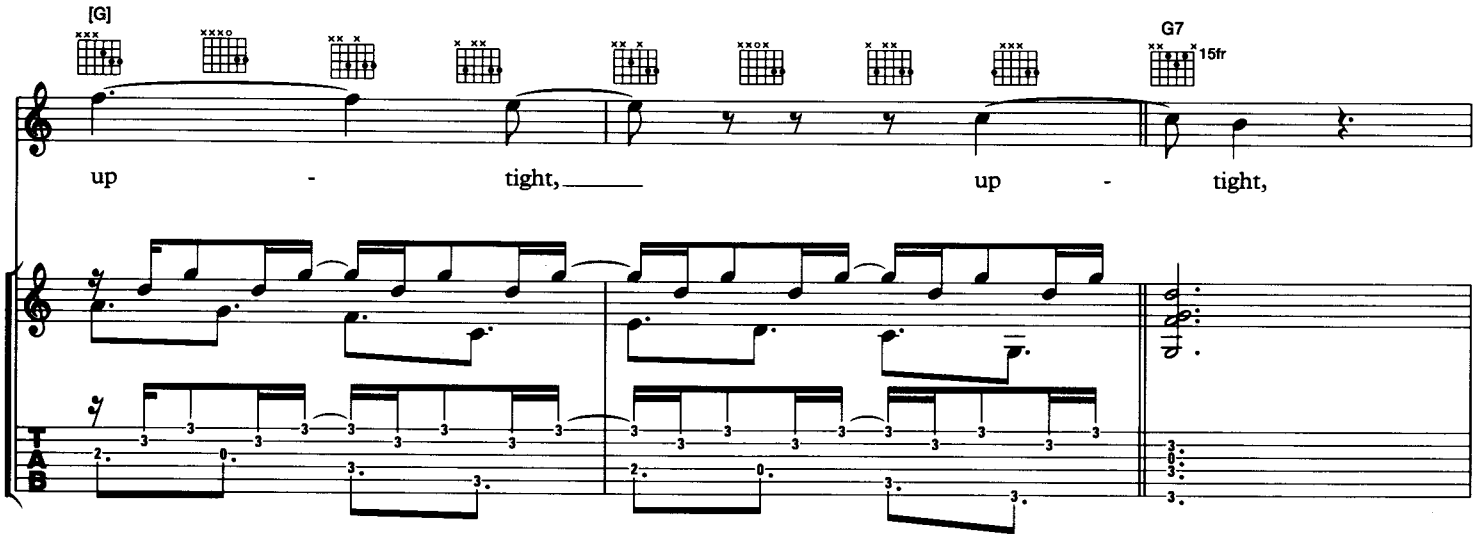
- right, ————— I'm al - right. ————— I'm just —




8va ————— ⊕ ⊖ ⊕ ⊖



[G]          15fr

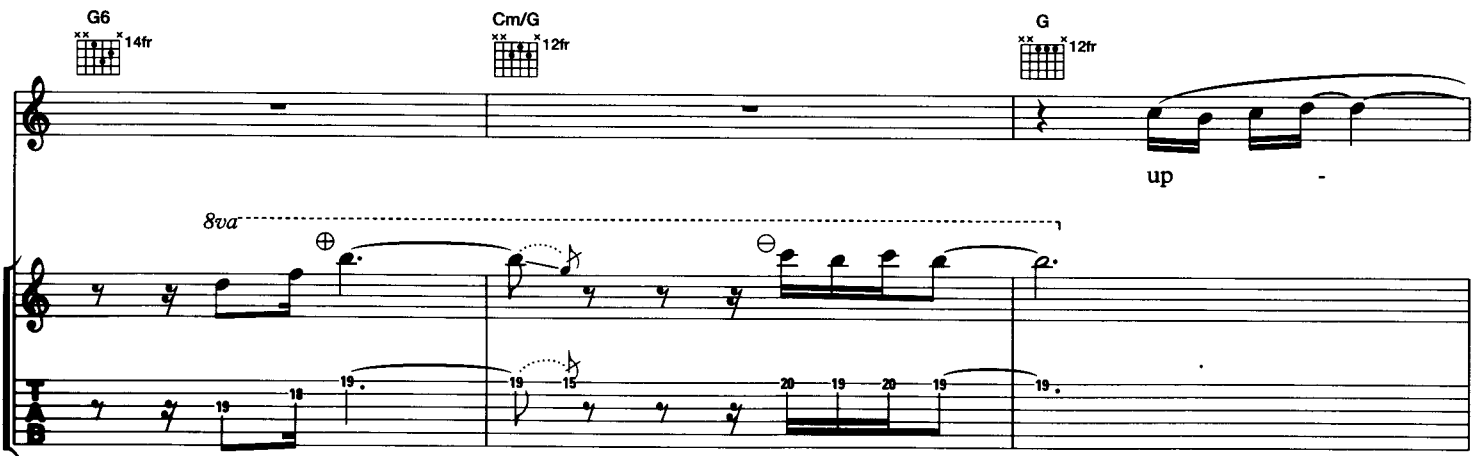
up - tight, _____ up - tight,







G6  14fr Cm/G  12fr G  12fr

up

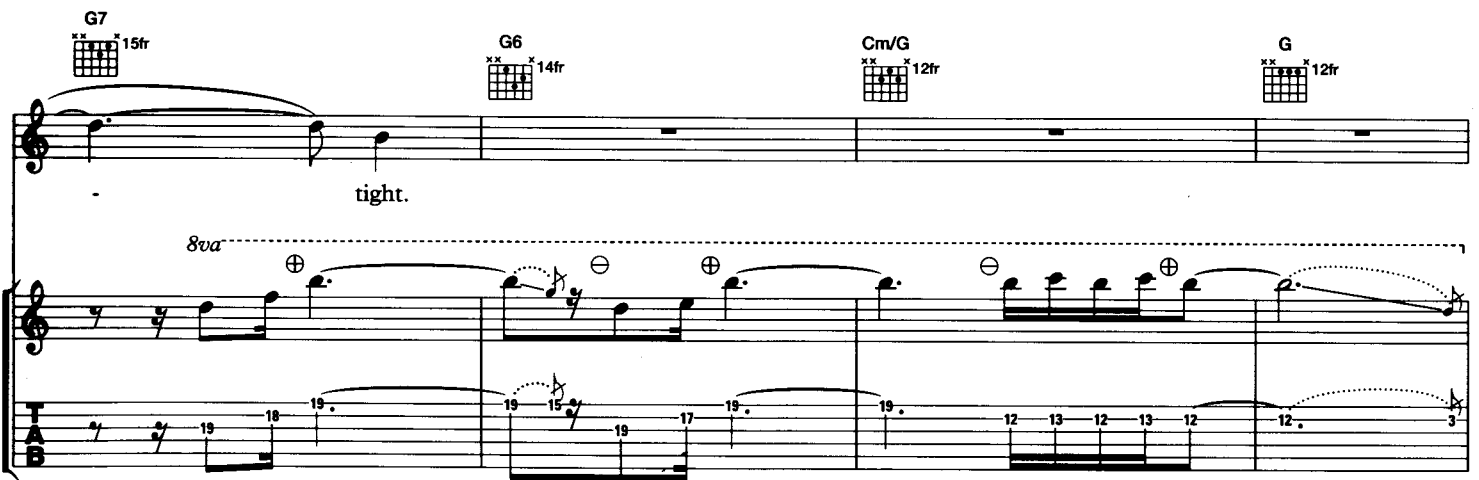
8va






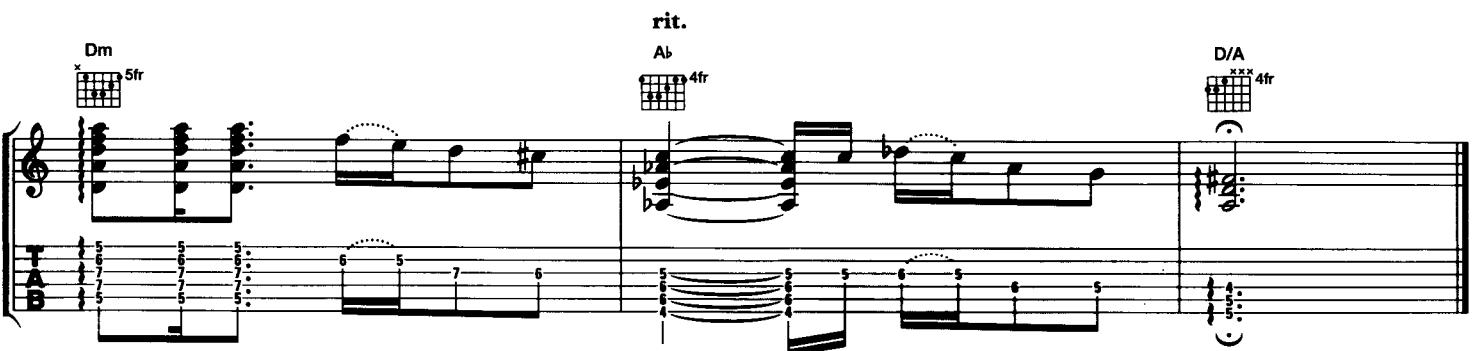
G7  15fr G6  14fr Cm/G  12fr G  12fr

tight.

8va



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



EXIT MUSIC (FOR A FILM)

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

$\text{♩} = 61$ (♩ = ♪)

Bm
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 part consists of a rhythmic accompaniment with chords corresponding to the diagrams above. The bass staff provides a simple bass line.

F#sus4



Am11



Breathe,

The second system of music features a vocal line with the lyrics "Breathe,". The guitar part continues with a rhythmic accompaniment, including a change to a 2/4 time signature. The bass staff follows the guitar accompaniment.

E7/G#



keep breath - ing,

The third system of music features a vocal line with the lyrics "keep breath - ing,". The guitar part continues with a rhythmic accompaniment, including a change to a 4/4 time signature. The bass staff follows the guitar accompaniment.

Bsus2



Bm



Bsus2



Bsus4






Bm





can't do this a - lone.

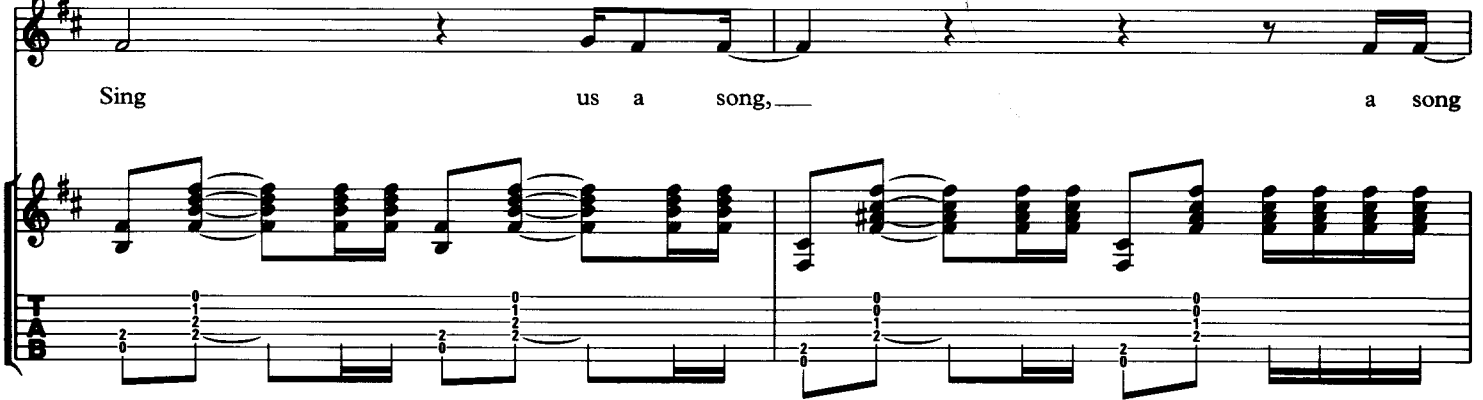
The fourth system of music features a vocal line with the lyrics "can't do this a - lone." The guitar part continues with a rhythmic accompaniment, including a change to a 2/4 time signature. The bass staff follows the guitar accompaniment.



F#sus4





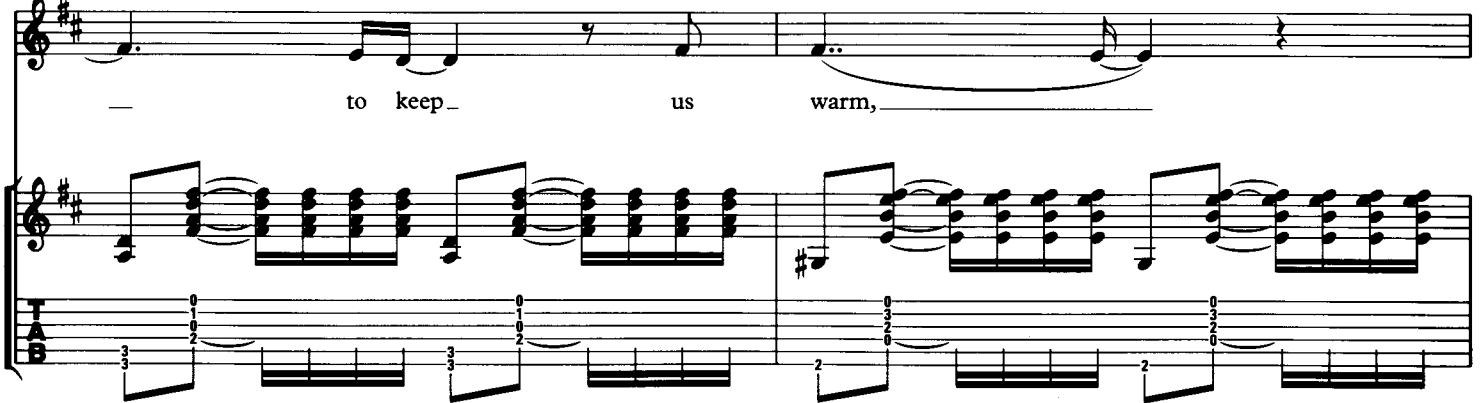
Bm

F#


Sing us a song, — a song



D/A

Eadd9/G#


to keep us warm,



Bm

F#


there's such a chill, — such a



Bsus4



B



chill. And

This system contains the first two measures of the piece. The vocal line starts with a half note 'chill.' followed by a quarter rest. The guitar line features a rhythmic pattern of eighth notes. The guitar tablature shows fret numbers 2 and 0.

Bm



C#



F#



G



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 line consists of power chords. The guitar tablature shows fret numbers 19, 21, 17, 18, 19, and 15.

C



F#



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 line consists of power chords. The guitar tablature shows fret numbers 15, 17, 20, 20, 19, 18, 19, 16, and 18.

Bm



F#



D/A



Eadd9/G#



Emadd9/G



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 line consists of power chords. The guitar tablature shows fret numbers 19, 21, 19, 18, 18, 19, 17, 19, 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

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,

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "Let down_ and hang - ing a - round,". Below the vocal line is a guitar staff with a treble clef, and below that is a TAB staff with six lines. The guitar part consists of a series of eighth notes and quarter notes, with fret numbers indicated below the lines.



crushed like___ a bug in the ground.

The second system of music continues the vocal line with the lyrics "crushed like___ a bug in the ground.". The guitar staff and TAB continue with similar rhythmic patterns and fret numbers.



to Coda ⊕

Let down_ and hang - ing a-round.

The third system of music concludes the vocal line with the lyrics "Let down_ and hang - ing a-round.". The guitar staff and TAB continue with similar rhythmic patterns and fret numbers.

1.
[A]

The fourth system of music is a guitar solo in treble clef. It consists of a series of eighth notes and quarter notes, with fret numbers indicated below the lines. The TAB staff shows the corresponding fret numbers for each note.

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 long note followed by a phrase "let down." with a horizontal line underneath. The middle staff is a guitar staff with a treble clef, showing a melodic line with triplets. The bottom staff is a guitar tablature with six lines, showing 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, featuring a long note with a slur above it. The middle staff is a guitar staff with a treble clef, showing a melodic line with slurs. The bottom staff is a guitar tablature with six lines, showing fret numbers and slurs.

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 with slurs. The bottom staff is a guitar tablature with six lines, showing fret numbers and slurs.

⊕ CODA

Asus4

A chord diagram for Asus4, showing an open string on the 4th fret of the 2nd string, with other strings open.

4:39

Guitar 1 (no Capo)
let ring

A

A chord diagram for the A major chord, showing the 2nd, 4th, and 5th strings on the 2nd, 4th, and 5th frets respectively.

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 with slurs. The bottom staff is a guitar tablature with six lines, showing fret numbers and slurs.

Asus4

A

Asus4

rall.

A

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 with slurs. The bottom staff is a guitar tablature with six lines, showing fret numbers 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 steady eighth-note pattern. Chord diagrams are provided for Am (with a 'let ring' instruction), D9/F#, Em, G, Amadd9, and F.

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

This system contains the next six measures. The guitar part continues with eighth-note patterns. Chord diagrams are provided for Em, G, Amadd9, D, G, G/F#, C, and Cadd9/B.

Am Bm D Am D9/F#

Kar - ma pol - ice

This system contains the final six measures, including the vocal line. Chord diagrams are provided for Am, Bm, D, Am, and D9/F#. The vocal line enters in the final measure with the lyrics 'Kar - ma pol - ice'.

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 G D E

This system contains the first two 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 bass line consists of a simple eighth-note accompaniment.

2. E Bm D G D

This system contains measures 3 through 6. Measure 3 begins with a triplet of eighth notes. Chord diagrams for E, Bm, D, G, and D are shown. The guitar part continues with the eighth-note pattern, while the bass line has some rests in measures 4 and 5.

G D E Bm D

This system contains measures 7 through 10. Chord diagrams for G, D, E, Bm, and D are provided. The guitar part maintains its eighth-note pattern, and the bass line continues with its accompaniment.

G D G D E Bm

Ad lib. effects

This system contains the final four measures of the piece. Chord diagrams for G, D, G, D, E, and Bm are shown. The guitar part concludes with the eighth-note pattern. The final measure includes a circled 'C' and the instruction 'Ad lib. effects'.

FITTER HAPPIER

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

♩ = 76
 N.C.

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

Bbm

Adim



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

Piano arranged for Guitar

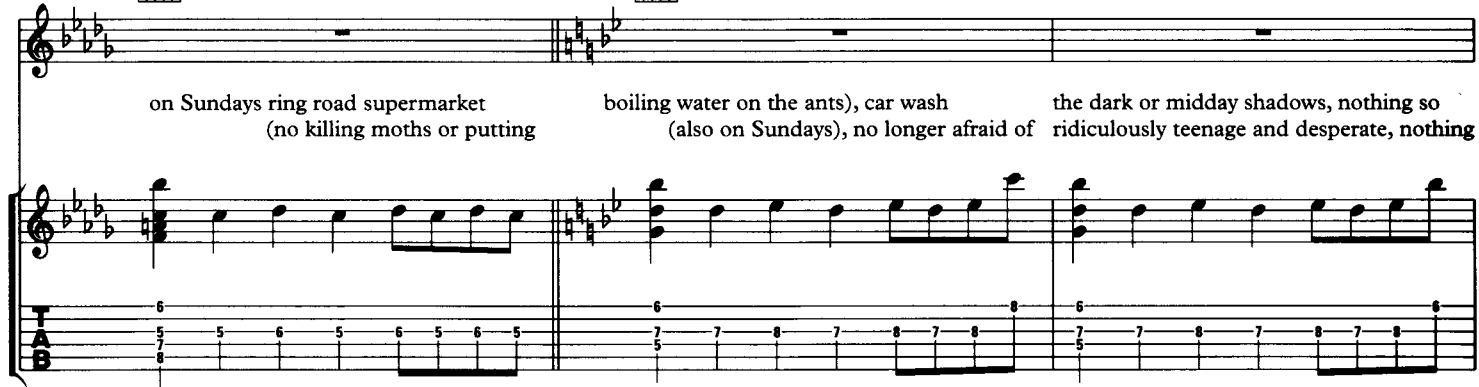
Bbm



Adim

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

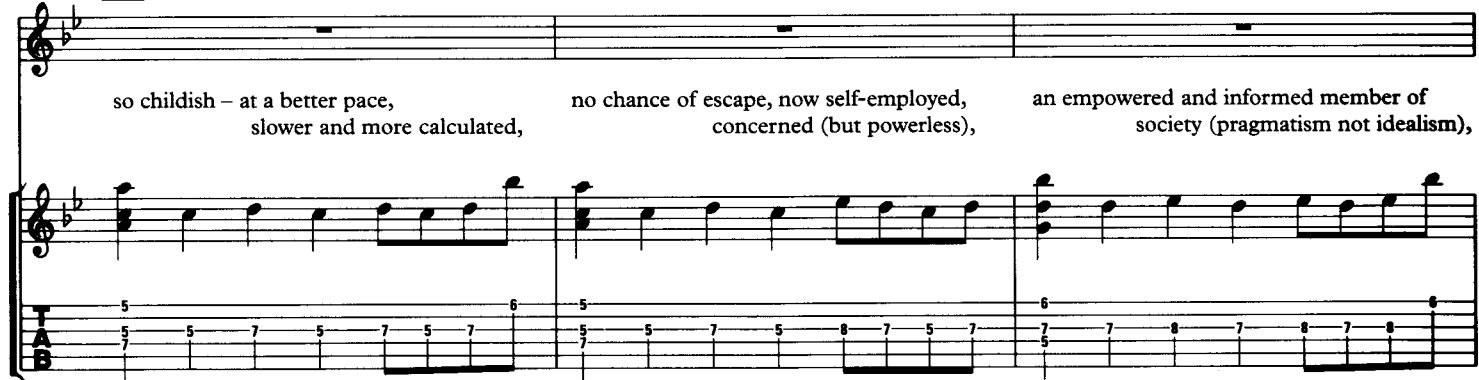
F  5fr **Gm**  5fr


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



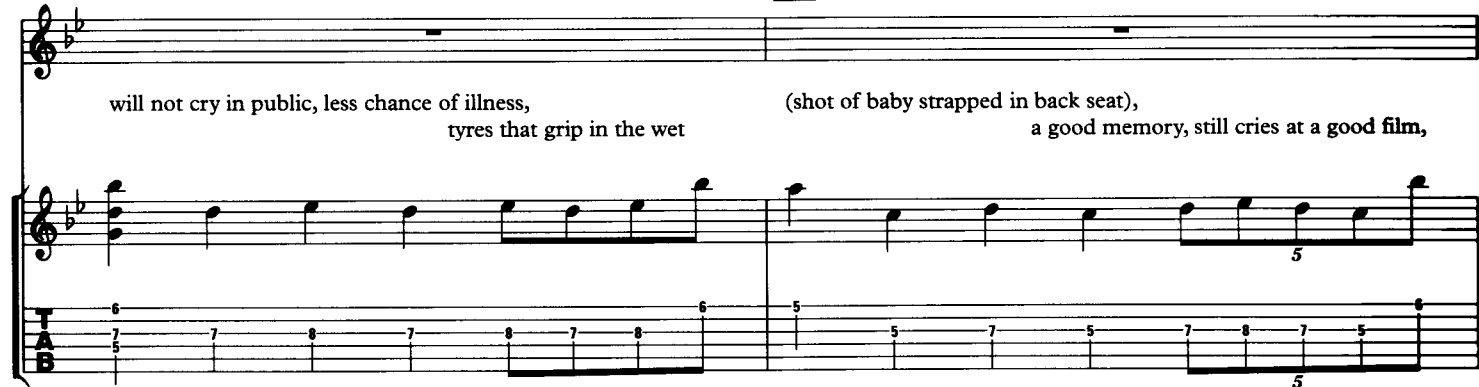
F#dim  4fr **Gm**  5fr


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



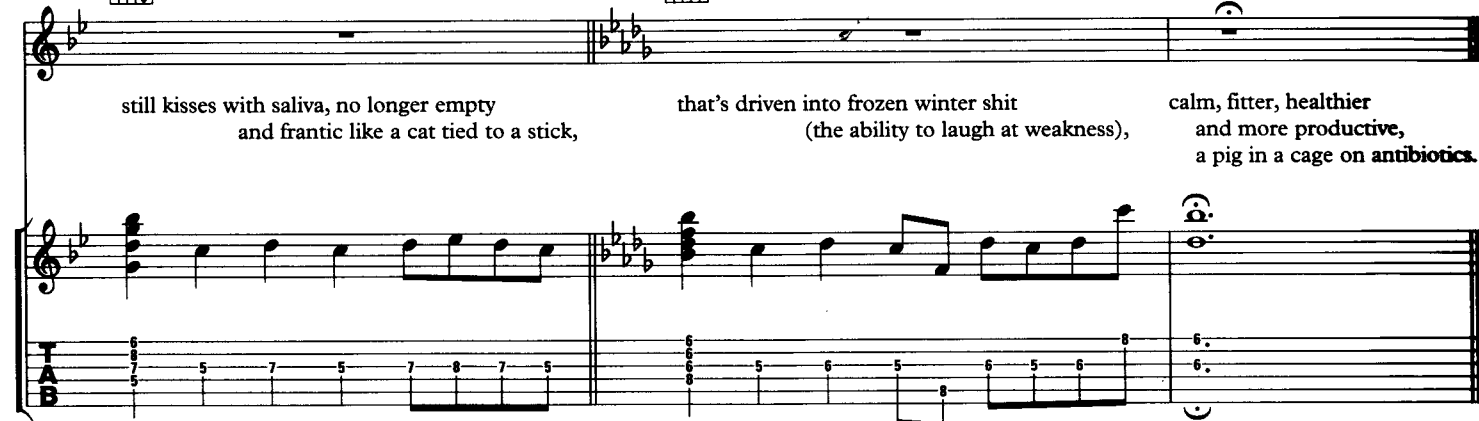
Adim  4fr **rit.**

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



a tempo
Gm  5fr **Bbm**  6fr

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



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
---	---	---	---	---	---

Dmadd4

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

C 3fr

 Am7 5fr

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.


Am7 5fr

 Dmadd4 5fr

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

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. _____ Ha ha ha

1.

Dmadd4



2.

Rubato
N.C.

A tempo

Dmadd4



Musical notation system 1: Treble clef, key signature of one flat, and guitar tablature. The notation includes quarter notes and eighth notes with various articulations like slurs and accents. The guitar tablature shows fret numbers 12, 10, 11, 13, and 12.

Musical notation system 2: Treble clef, key signature of one flat, and guitar tablature. It includes a diagram for a **Dmadd4** chord with the instruction "let ring". The diagram shows a 5-fret barre. The notation includes quarter notes and eighth notes, and the guitar tablature shows fret numbers 13, 12, 10, 12, and 10.

Musical notation system 3: Treble clef, key signature of one flat, and guitar tablature. The notation features complex rhythmic patterns with slurs and accents. The guitar tablature shows fret numbers 13, 15, 14, 13, 12, 14, 14, 14, 14, and 13.

Musical notation system 4: Treble clef, key signature of one flat, and guitar tablature. It includes a **(sustain to end)** instruction. The notation features complex rhythmic patterns with slurs and accents. The guitar tablature shows fret numbers 13, 14, 15, 13, 12, 14, 14, 14, 14, 14, 13, 13, and 13.

Musical notation system 5: Treble clef, key signature of one flat, and guitar tablature. It is labeled **Guitar 1** and consists of a series of chords and single notes. The guitar tablature shows fret numbers 5, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 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. The guitar part features a consistent rhythmic pattern of eighth notes on the 14th and 16th frets. The vocal line has a melody that fits the lyrics. Chord diagrams for Em, F#m, G, and A are provided above the staff.

A Em

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

This system covers the third and fourth measures. The guitar part continues with the eighth-note pattern. The vocal line includes a first ending (marked '1.') and a second ending (marked '2.'). Chord diagrams for A and Em are shown above the staff.

2. Bm G Em G

This system covers the fifth and sixth measures. The guitar part transitions to a more complex rhythmic pattern with triplets and sixteenth notes. The vocal line has a melody. Chord diagrams for Bm, G, Em, and G are provided above the staff.

Bm G Em G Bm G Em

This system covers the seventh and eighth measures. The guitar part continues with the complex rhythmic pattern. The vocal line has a melody. Chord diagrams for Bm, G, Em, G, Bm, G, and Em are provided above the staff.

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)*.

Climb-ing up the walls. —


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

Climb-ing up the walls. —


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



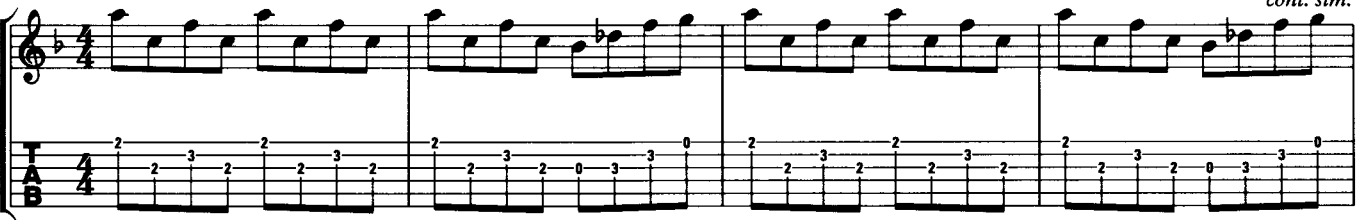
Bbm6



F



Bbm6



cont. sim.

Fsus2
Capo 3



Capo 3



Bbm



Bbmaj7



Bbm6



Fsus2



Bbm



Bbmaj7



Bbm6



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

Fsus2



Bbm



Bbmaj7



Bbm6



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

8va

cont. sim.

TAB

Fsus2



Dmadd b6



Musical notation for the second system, including lyrics and guitar line.

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

8va

TAB

Gm



Gm7



C



Csus4



C



Gm



Gm7



C



Musical notation for the third system, including lyrics and guitar line.

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

TAB

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. The vocal line is in a single staff with lyrics. The piano accompaniment is in a single staff. The guitar tablature is in a single staff with fret numbers. Chord diagrams are placed above the staff.

Capo 15

Chords: F, Bbm6, F, Bbm6

si - lent si - lence.

8va

This system contains the second line of music. The vocal line is in a single staff with lyrics. The piano accompaniment is in a single staff. The guitar tablature is in a single staff with fret numbers. Chord diagrams are placed above the staff. An 8va marking is present above the piano staff.

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. The vocal line is in a single staff with lyrics. The piano accompaniment is in a single staff. The guitar tablature is in a single staff with fret numbers. Chord diagrams are placed above the staff. An 8va marking is present above the piano staff.

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. The vocal line is in a single staff with lyrics. The piano accompaniment is in a single staff. The guitar tablature is in a single staff with fret numbers. Chord diagrams are placed above the staff.

Gm

Gm7

C

Csus4

C

Fsus2

Bbm

Bbmaj7

Bbm6



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

8va

C

Csus4

C

Bbm6

C

Csus4

C



8va

Bbm6

Gm

Bbm6



8va

Fsus2



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,
The head of state

I'm on a
has called for

let ring

roll me
this time _____
by name _____

but I feel my luck _____
don't have time _____

_____ could change _____
_____ for him _____

Bm

Em

C

G

Bm

Em

0:48
2:21

Am

G

Bm



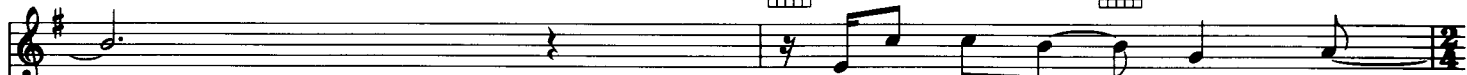
Kill me Sa - rah, kill me a a - gain with love, -
It's gon - na be a glor - ious day! -



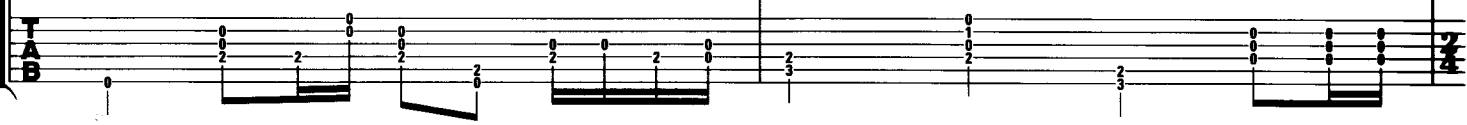
Em

C

G



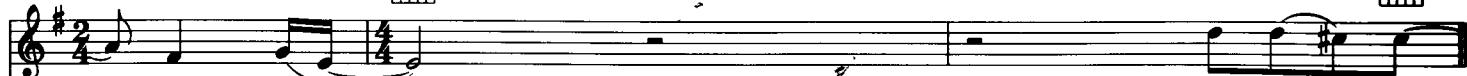
it's gon - na be a glor -
I feel my luck



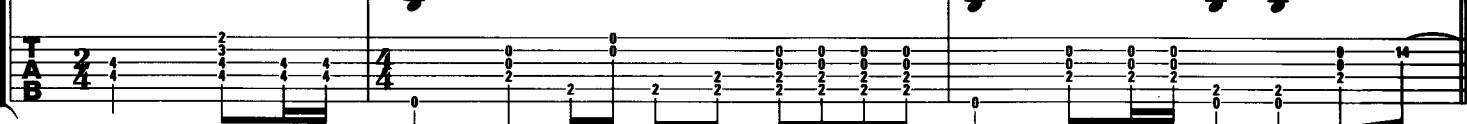
Bm

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

This system shows the beginning of a piece. It starts with a guitar chord diagram for Em (E minor), which consists of the 2nd, 3rd, and 4th strings being fretted at the 2nd, 3rd, and 4th frets respectively, with the 1st, 5th, and 6th strings open. The musical staff contains a sequence of notes and chords, and the guitar tab below it provides fret numbers for each note.

3/13

2.
[E]

The second system begins with a 3/13 time signature and a second ending bracket labeled '2.' with a key signature change to E major. The musical staff and guitar tab continue the piece, with the tab showing fret numbers and some notes marked with an 'x' to indicate muted strings.

This system continues the musical piece with a series of notes and chords in the staff, and the guitar tab below it. The notation includes various rhythmic values and fret numbers.

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wah-wah
let ring

THE TOURIST

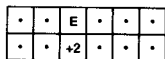
Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway
Colin Greenwood and Edward O'Brien

♩ = 76

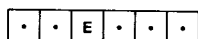
Badd₁₁⁹



Tuning for
Guitar boxes



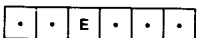
Guitar 1



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 2nd fret is shown below the staff.

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 2nd fret is shown below the staff.

F#madd9



Aadd9



Musical notation for the first system of the second section, 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 below the staff.

Musical notation for the second system of the second section, 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 below 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 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.

Badd9



F#madd9



Hey _____ man, _____ slow down, _____

The second system continues the musical piece with the same vocal line and piano accompaniment. The guitar TAB includes various fret numbers and string indicators, reflecting the changes in the piano accompaniment.

A#add9



Badd9



slow down, _____ i - di - ot _____

The third system concludes the musical piece with the final vocal line and piano accompaniment. The guitar TAB continues with fret numbers and string indicators.

F#madd9



Amadd9



slow down, _____ slow down. _____

This system contains the first system of music. It features a guitar staff with a treble clef and a key signature of two sharps (F# and C#). The music consists of a series of notes, some with slurs and a 'slow down' instruction. Below the guitar staff is a bass staff with a bass clef and a corresponding tablature. The tablature includes fret numbers (2, 4, 5, 7) and a '5fr' marking. Chord diagrams for F#madd9, Amadd9, and A/E are provided at the top.

Badd₁₁⁹



A/E



Badd₁₁⁹



A/E



F#m11



with fuzz feedback

use thumb for bass note

This system contains the second system of music. It features a guitar staff with a treble clef and a key signature of two sharps. The music includes notes with slurs and a 'with fuzz feedback' instruction. Below the guitar staff is a bass staff with a bass clef and a corresponding tablature. The tablature includes fret numbers (9, 7, 6, 4) and a 'use thumb for bass note' instruction. Chord diagrams for Badd11 9, A/E, and F#m11 are provided at the top.

Am9



2.

A/E



This system contains the third system of music. It features a guitar staff with a treble clef and a key signature of two sharps. The music includes notes with slurs and a '2.' marking. Below the guitar staff is a bass staff with a bass clef and a corresponding tablature. The tablature includes fret numbers (4, 3, 2) and a '2.' marking. Chord diagrams for Am9 and A/E are provided at the top.



First system of musical notation including a grand staff with treble and bass clefs, a guitar TAB line, and a piano accompaniment line. The piano part includes the instruction *let ring*.



Second system of musical notation including a grand staff with treble and bass clefs, a guitar TAB line, and a piano accompaniment line.



Third system of musical notation including a grand staff with treble and bass clefs, a guitar TAB line, and a piano accompaniment line.

Am9
5fr

The first system of music consists of two systems of staves. The top system has a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tab staff below it. The bottom system has a treble clef staff with a key signature of three sharps and a guitar tab staff below it. The guitar tabs contain numerical fret numbers and some slurs. The chord diagram for Am9 (5fr) shows the following fretting: 5 on the 2nd string, 7 on the 3rd string, 5 on the 4th string, 5 on the 5th string, 7 on the 6th string, and the 1st string is open.

Badd9
7fr


F#m11

The second system of music consists of two systems of staves. The top system has a treble clef staff with a key signature of three sharps and a guitar tab staff below it. The bottom system has a treble clef staff with a key signature of three sharps and a guitar tab staff below it. The guitar tabs contain numerical fret numbers, including some double fretting (e.g., 11/12) and slurs. The chord diagrams for Badd9 (7fr) and F#m11 show the following fretting: Badd9 (7fr) has 7 on the 2nd string, 9 on the 3rd string, 7 on the 4th string, 9 on the 5th string, and 7 on the 6th string; F#m11 has 4 on the 2nd string, 2 on the 3rd string, 4 on the 4th string, 4 on the 5th string, and 4 on the 6th string.


Am9
5fr


The third system of music consists of two systems of staves. The top system has a treble clef staff with a key signature of three sharps and a guitar tab staff below it. The bottom system has a treble clef staff with a key signature of three sharps and a guitar tab staff below it. The guitar tabs contain numerical fret numbers and slurs. The chord diagram for Am9 (5fr) shows the following fretting: 5 on the 2nd string, 7 on the 3rd string, 5 on the 4th string, 5 on the 5th string, 7 on the 6th string, and the 1st string is open. The word "Hey" is written on the top staff of the second system, followed by a long horizontal line indicating a sustained note.

Badd9  7fr

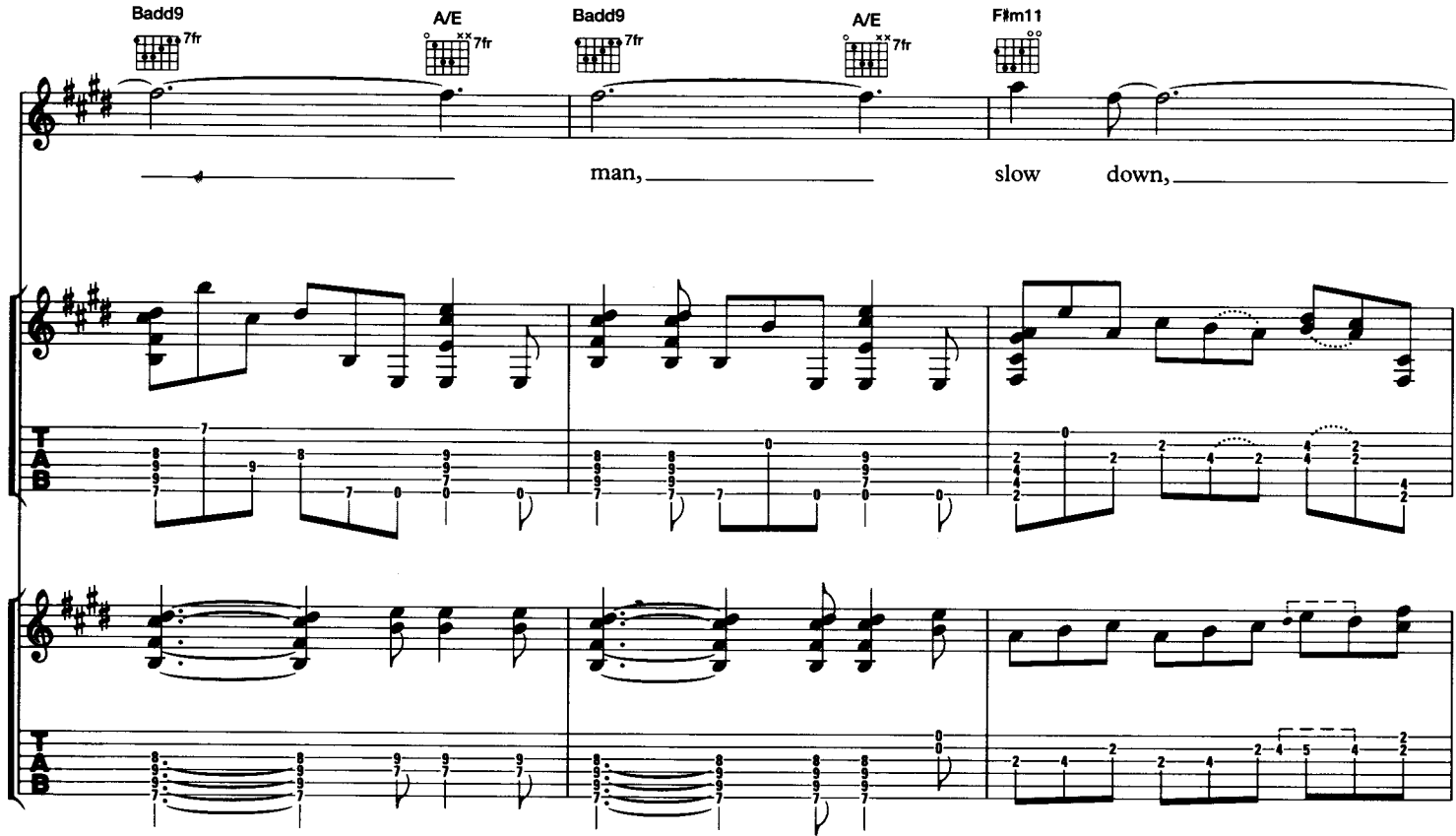
A/E  7fr


Badd9  7fr


A/E  7fr

F#m11 

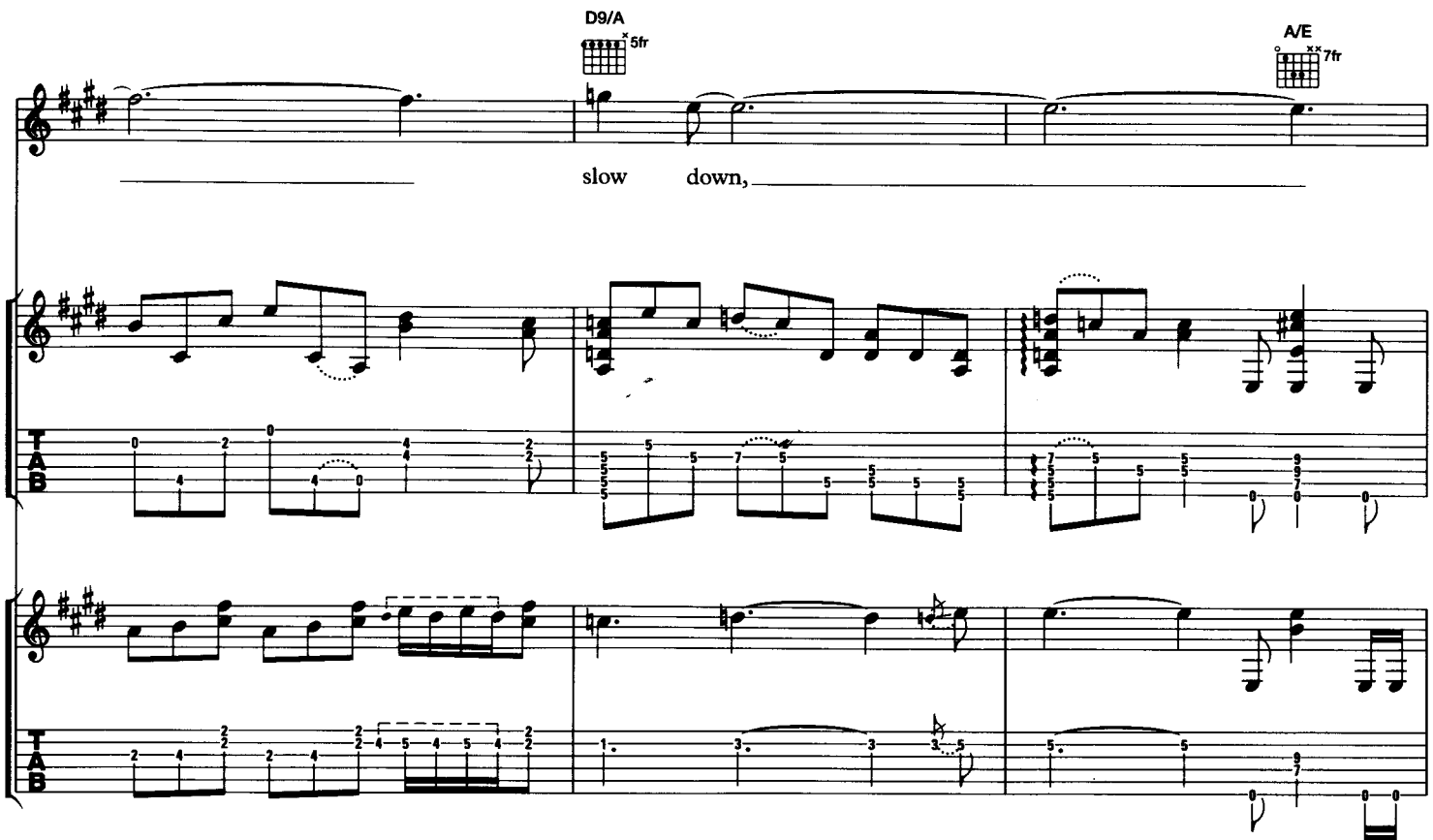
man, _____ slow down, _____






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

D9/A  5fr A/E  7fr

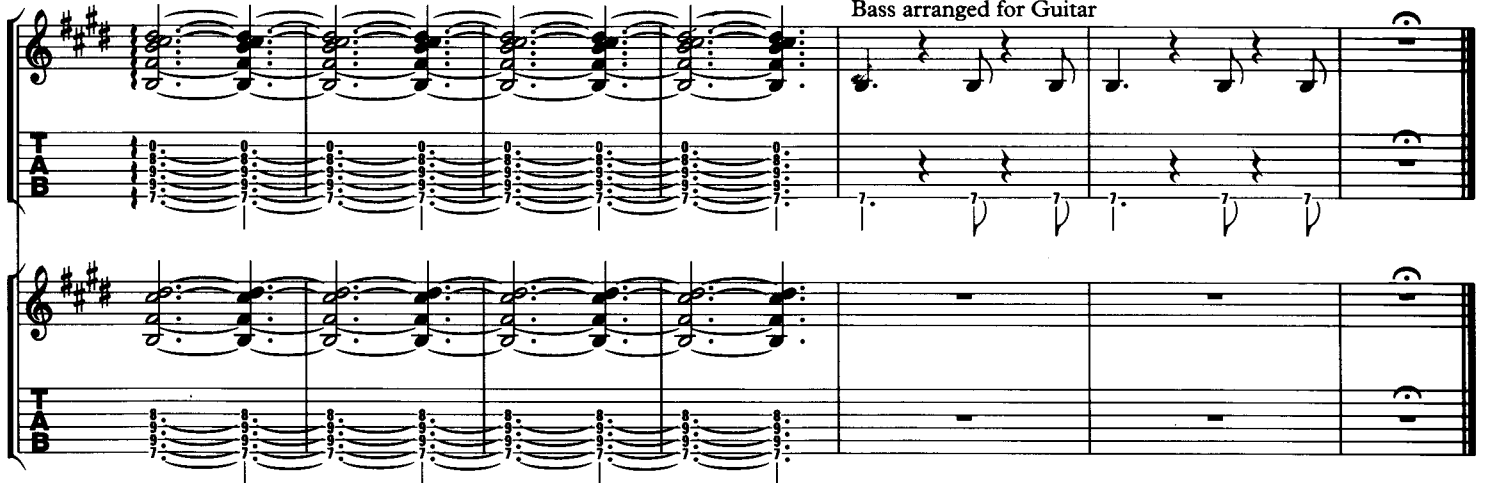
slow down.



8va

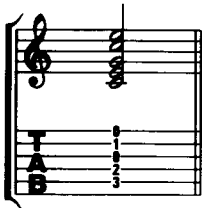
Badd9  7fr

Bass arranged for Guitar



Notation and Tablature Explained

Open C chord



Scale of E major

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

Bent Notes

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

Example 1

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

Example 4

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

Example 2

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

Example 5

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

Example 3

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

Example 6

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

Additional guitaristic techniques have been notated as follows:

Tremolo Bar

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

a) Play the G; use the bar to drop the pitch to E.

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

Mutes

a) Right hand mute

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

b) Left hand mute

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

c) Unpitched mute

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

Hammer on and Pull off

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

Glissando

a) Play first note, sound next note by sliding up string. Only the first note is picked.

b) As above, but pick second note.

Natural Harmonics

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

Slide Guitar

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

Artificial Harmonics

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

Vibrato

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

Pinch Harmonics

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

Pick Scratch

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

Microtones

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

Repeated Chords

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

Special Tunings

Non-standard tunings are shown as 'tuning boxes'. Each box represents one guitar string, the leftmost box corresponding to the lowest pitched string. The symbol '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.

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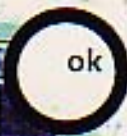


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- 1 AIRBAG
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- 3 SUBTERRANEAN HOMESICK ALIEN
- 4 EXIT MUSIC (FOR A FILM)
- 5 LET DOWN
- 6 KARMA POLICE 7 fitter happier
- 8 ELECTIONEERING
- 9 CLIMBING UP THE WALLS
- 10 NO SURPRISES
- 11 LUCKY
- 12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



1=2 we hope that you choke

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