15 STEP

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

\( \text{\textbf{f}} = 184 \)

Original key down a semitone

N.C.

(Repeat section x3)

(Rehearsal line)

How come I end up where I started?

(Programmed percussion)

(Rehearsal line)

(Repeat section x3)

(Rehearsal line)

You reel me out then you cut the string.

(Programmed drums)

(Play 1st only)

How come I end up where I went wrong?

Won’t take my eyes off the ball again.

(Acoustic drums)
first you reel me out and then you cut the string.

Programmed drums

1. (You) used to be all right, what happened? Did the
   et cetera, your tongue? Did your

2. (You) used to be all right, what happened? Did the
   et cetera, your tongue? Did your
(Children shouting - on 8 only)

String come undone?
Fads for whatever.

One by one,

One by one it comes to us all.

It's as
soft as your pillow.
Fifteen steps, then a sheer drop.

(Children shouting)

(Hey!)
Dm/A
82
Am9
85
up where I started?
How come I end up where I went wrong?
Dm/A
88
Em
Won't take my eyes off the ball again,
you reel me out then you cut the string.
BODYSNATCHERS

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

Tune guitar 6 = D (lowest string)

\[ J = 168 \]

\[ D \]

\[ D^7 \]

\[ D^6 \]

\[ D \]

1. I do not...

\[ bass & vb all Coda \]

\[ 10 \]

\[ D \]

\[ D^7 \]

(1.) un - der - stand...

(8.) re - moved back bone...

what it is...

a pale im - it -
14

- ta-tion

I've done wrong

with the edges

Full of holes, sawn

18

off.

check for pulse,

blink your eyes,

22

one for yes,

two for no.

26
I've no idea what I am talking about.

I'm trapped in this body and can't get out.

Your mouth moves on ly with someone's hand up your ass.

Oh, oh, oh...
To Coda ⊙

D5 sus1/2

\[\text{oh,}\]

1.

D5

\[\text{oh, oh, oh.}\]

2.

D5 sus1/2

\[\text{D.8 al Coda}\]

\[\text{8 You killed the sound}\]

Coda Gm9

\[\text{(Sing small notes 2" only)}\]

\[\text{gone out for you? Because the light's gone out for me.}\]
It is the twenty-first century...

Has the light

It can fol-

- low you like a dog...

and it brought me to my knees...

they got a

skin and they put me in...

On the lines
wrapped round my face,
on the lines wrapped round my face
are for

F/C

an - y one else to see,
are for an - y one else to see
I'm a lie

F Gm Em7 F Gm
NUDE
Words and Music by Thomas Yorke, Jonathan Greenwood, Colin Greenwood, Edward O'Brien and Philip Selway

Free tempo

\[ \text{J.} = 42 \] Swing semi-quavers

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Don’t get any big ideas.
They’re nor gonna happen.
You paint yourself white and fill up with noise.
but there'll be something missing.

Now that you've found it, it's gone.

You've gone off the rails.
So don’t get any big ideas

they’re not gonna happen.

Ooo,
You'll go to Hell for what your
dirty mind is thinking. (Ooo,}

(A) (E) (C#m) (B)
1. In the deepest ocean, why should I stay here?

In the depths of the sea, why should I stay?

2. I'd be craz...
(2.) y not to low,

turn me into phan
toms,

Yeah,

fol
dow where you lead,
yeah,

I fol
to the edge

Your 
yea,

of the eye

they turn

and fall

yeah,

me

off

Yeah,
everybody leaves

mf cresc.

if they get the chance

And this

is my

f cresc.

chance...

I get
- en by the worms and weird

(sub. pp)

(let notes from previous bar ring with pedal until *)

Bm7/6

fish-es.
picked

over by the worms and weird

Bm7/6

fish-es.
weird
I hit the bottom, hit the bottom and escape.

Yeah,
ALL I NEED

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

\[ J = 84 \]

\[ \text{C} \]

1. I'm the next act, waiting in the wings,
2. I am a moth who just wants to share your light,

\[(Play\ small\ notes\ 2\ndots)\]
I'm an animal
I'm just an insect
trapped in your hot car
trying to get out of the night.

I am all the days
I only stick with you.

that you choose to ignore,
because there are no others.
You are all I need,
you're all I need.

I'm in the middle of your picture,
lying in the weeds.
S'all wrong, s'all wrong, s'all wrong, s'all right,

S'all wrong, s'all right, s'all wrong.

S'all right, s'all right, s'all right.
FAUST ARP

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

\[ \text{\( \text{\textit{j = 92}} \)} \]

N.C.

\[ \text{Bm} \]

One, two, three, four...

\[ \text{Bm/A} \]

1. Wake up, wake up, rise and shine, it's on a-gain, off a-gain,
2. Squeeze the tubes and empty bottles, I take a bow, take a bow,

\[ \text{Bm/G} \]

on a-gain, watch me fall like dom- in- oes in pre- ty pat- terns,
take a bow, it's what you feel not what you ought to, what you ought to.

\[ \text{B/F#} \]

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fingers in the black bird pie, I'm tingling, tingling,
elphant that's in the room is tumbling, tumbling.

Bm/G

B/F#

tingling it's what you feel not what you ought to, what you ought to.
tumbling in duplicate and triplicate, plastic bags in

C/Bb

Ab

Db

G

Reasonable and sensible, dead from the neck up— I guess I'm stuffed, stuffed,
duplicate and triplicate, we thought you had it in you but not, not.

G7

Gaug

G

stuffed,
for no real reason. act-ly where do you get off?

Is e-nough, is e-nough, I love you but e-nough is e-nough,

e-nough, of that stuff there's no real rea-son.
You'll go to Hell.

for our.

fathers.

You got melt-
RECKONER

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

J = 104

N.C.
(Drums)

(Play small notes 2*)

Em

D

C

Em

Play x3

C

Em

D

C

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you can't take it with you...

Dancing for your pleasure...

You...
are not to blame for

bitter sweet distractor.

dare not speak its name,
ted to all hu... all hu...
man be... ings...

Because

we separate like ripples on a blank
HOUSE OF CARDS

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

\( \text{\textcopyright 2007 Warner/Chappell Music Ltd} \)
1. I don't want to be your friend,
   (2.) in-frac-ture will col-lapse,
   from vol-tage
   I just want to be your lov-spikes.
matter how it ends,
Throw your keys in the bowl,
no matter how it starts,
kiss your husband...
goodnight.

- get a-bout your house of cards...
and I'll do mine...

Play 1 only.
- get a - bout your house of cards and I'll do mine...
2. The

Gm7

Den-i-al, den-i-al
(Your ears

should be

Ooo,
JIGSAW FALLING INTO PLACE

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

Tune guitar Chords = D (lowest string)

\( \textit{J} = 160 \)

\[ \text{Bm} \]

\[ \text{F#/A#} \]

\[ \text{Dmaj7} \]

\[ \text{D#} \]

\[ \text{Gmaj7} \]

\[ \text{G6 Dmaj7/F#} \]

\[ \text{Gmaj7} \]

\[ \text{Dmaj7/F#} \]

\[ \text{Bm} \]

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1. (tacet) you take my hand, just as you write my number down,
The walls are bending shape, you got a Cheshire grin,
Before you run away from me, before you're lost between the notes,
Come on and let it out, come on and let it out.

(On § sing B♭a higher)
before you've had too much
Closed circuit cameras,
Words are blunt instruments,
just as you take the mike,

before in focus again
before you come at once
words are sawn-off shotguns,
just as you dance, dance.

3º D♭ al Coda
(Repeat section x3)

Mmm,
*Coda*

Bm

---

dance, dance, dance, dance, dance, dance, dance, dance...

(fade to nothing)
A jigsaw falling into place, so there is nothing to explain, you got the
Wish away your nightmare, wish away the nightmare, you got the

(Ooo,

eye each other as you pass, she looks back, and you look back.
light you can feel it on your back, you got the light you can feel it on your back. Your
Not just once, and not just twice.

Not just saw falling into place.
VIDEOTAPE

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

\[ J = 84 \]

C\(\text{Fm}\)  Esus\(^4\)  E  Esus\(^4\)  C\(\text{Fm}\)  Esus\(^4\)  E  Esus\(^4\)  E

\[ \text{P} \]

\(\text{Feed (throughout)}\)

\[ C\text{Fm} \]

\[ \text{Esus}^4 \text{ E} \]

\[ \text{Esus}^4 \text{ E} \]

\[ \text{C}\text{Fm} \]

When I’m__ at the pearly gates__, this’ll be on my vid-e-o-tape, my

\[ \text{Esus}^4 \text{ E} \]

\[ \text{A} \text{ Amaj}^7 \]

\[ \text{C}\text{Fm} \]

\[ \text{Esus}^4 \text{ E} \]

vid-e-o-tape. When Meph-i-sto-phi-lis__ is just be-neath and he’s

\[ \text{A} \text{ Amaj}^7 \]

\[ \text{C}\text{Fm} \]

\[ \text{A/E} \text{ Amaj}^7/E \]

\[ \text{A} \text{ Amaj}^7 \]

reach-ing up to grab__ me. This is__ one for the

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good days and I have it all here in red, blue, green, in red, blue, green.

And
cresc.

you are my centre when I spin away, out of control on video-tape, on video-tape, on video-tape, on video-tape, on...

(fade to nothing)

(B. Vox. loop)

(Oooh, ooh.)

Repeat section x3 ad lib.
This is my way of saying goodbye because I can't do it face to face. I'm talking to you before... No matter what happens now, you shouldn't be afraid because I know today has been the most
46 A/E  Amaj7/E  A  Amaj7  A/C♯  Cm
  per fect day I have ever seen.

49 A/E  Amaj7/E  Fm7  Fm9  A6  Cm7(b5)  Cm  Cm7(b6)  Repeat section x4

53 A/♯d/E  E6  Fm7  Fm9  A6  Cm7(b6)  Cm
  cresc.

56 A/♯d/E  C5  Cm7(b6)  Cm  Cm7(b6)  Cm  Cm7(b6)  Cm
  dim.

1.  2.