

15 STEP

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

♩ = 184

Original key down a semitone

N.C.

(Repeat section x3)

(Programmed percussion)

cont. sim.

How come I end up where I start - ed?

(Programmed drums)

(tap on piano lid to recreate drums)

(Play 1° only)

5

How come I end up where I went wrong? Won't take my eyes off the ball a - gain,




1.

9

you reel me out then you cut the string.

(Acoustic drums)

2.

13   

first you reel_ me out and then you cut the string.

Programmed drums

(small notes 2°)

Em

Esus2

1. D

Dsus2

2. D

Dsus2

17      

Am

D

Dsus2

Em

Esus2

D

Dsus2

20       

1. (You) used to be al - right, _____ what hap - pened? _____ Did the
 2. (You) used to be al - right, _____ what hap - pened? _____ Et

Am

D

Dsus2

Em

Esus2

D

Dsus2

24       

cat get_ your_ tongue? _____ Did your
 cetera, _____ et cetera. _____

To Coda ♠

28





Am  5fr D  5fr Dsus2  5fr Em  7fr Esus2  7fr D  5fr

— string come un - done? —
Fads for what - ever. (Hey!)


(Children shouting - on * only)







32

Am  5fr D  5fr Am9  5fr D9add13  5fr


One by one,



36

Am  5fr D  5fr Am9  5fr D7  5fr

one by one it



40

Am  5fr D  5fr Am9  5fr D9add13  5fr

comes to us all. It's as



44

Am  5fr

D  5fr


Am⁹  5fr


D  5fr

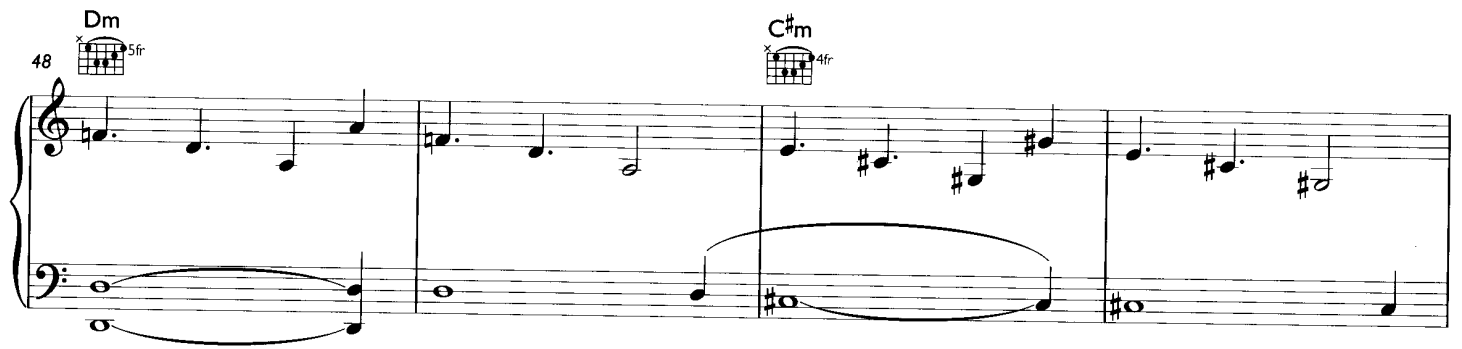
soft _____ as your _____ pil - low _____



48

Dm  5fr

C#m  4fr



52

Am  5fr



56

D. al Coda



♠ Coda

Am



D



Am⁹/E



D



60

Fif-teen

steps,

then a sheer drop.

Am



64

Dm



p

p

Ped.

Em



70

Dm



Am



74

(Children shouting)

(Hey!)

p

p

78 **Dm/A** **Am⁹**

5fr

82 **Dm/A** **Am**

How come I end

5fr

85

up where I start - ed? How come I end up where I went wrong?

88 **Dm/A** **Em**

Won't take my eyes off the ball a-gain, you reel me out then you cut the string-

(R.H.)



92

(Drums)



96



100



104

Repeat ad lib. to fade

BODYSNATCHERS

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

Tune guitar (6) = D (lowest string)

♩ = 168



f *cont. sim.*



6

1. I do not

bass 8vb till Coda



10

(1.) — un - der - stand — what it is —
(2.) — re-moved back bone, — a pale im - it-

14



- ta - tion I've done wrong, Full of holes,
 with the ed - ges sawn

18



off. check for pulse, blink your eyes,

Play 1° only

22





one for yes, two for no.

26




30

D⁶

 4fr

D


I've no id ea what I am talk
 I've no id ea what you are talk



34


D⁷


 4fr

ing a - bout,
 ing a - bout,




38

D⁶

 4fr

D


I'm trapped in this bod y and can't get
 your mouth moves on - ly with some - one's hand up your



42

out.)
 ass.)

Oh, oh, oh, -



To Coda ◊

46

B^b5/D

Dsus⁴/2

oh, _____

50

1. D⁵

2. Dsus⁴/2

D⁵

D. * al Coda

oh, oh, oh.

* You killed the sound

◊ Coda

Gm⁹

Dm

54 (Sing small notes 2° only)

— gone out — for you? — Be-cause the light's — gone out — for me.

mf

57

F/C  C⁹ 

It is the twen - ty - first cen - tur - y, it is the



60



Gm⁷  3fr

1. 2.


twen - ty - first cen - tur - y. Has the light It can fol -



63

Gm⁹  3fr Dm 

- low you like a dog, and it brought me to my knees, they got a



67

F/C  C⁹  Gm⁷  3fr

skin and they put me in, they got a skin and they put me in. On the lines



71 **Gm⁹** **Dm**

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

75 **F/C** **C⁹** **Gm⁷**

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

79 **F** **Gm** **E^b maj⁷** **F** **Gm**

simile

83

E^bmaj⁷ A^bmaj⁷add[#]11 G

86

Yeah...

90

(Play small notes 2°)

94

(vocal ad lib.)



98

102

vocal ad lib.

106

110

I've seen it coming, I've seen it com - ing, I've seen it com - ing, I've seen it com - ing.

NUDE

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

Free tempo

N.C.

p

♩ = 42 Swung semi-quavers



5

(Ooo, _____)

mf



9

000,

000,

Musical score for measures 9-12. It features three staves: two treble clefs and one grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The first two staves contain melodic lines with slurs and ties. The grand staff contains a bass line with eighth notes and chords. The first measure of the grand staff has a 7 7 7 fretting pattern.



13

000.)

000.)

p

Musical score for measures 13-16. It features three staves: two treble clefs and one grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The first two staves contain melodic lines with slurs and ties. The grand staff contains a bass line with eighth notes and chords. The first measure of the grand staff has a 7 fretting pattern. A dynamic marking of *p* (piano) is present in the second measure of the grand staff.

cont. sim.

17

Don't get an-y — big i - deas. —

21

A E C#m

They're — not — gon-na hap - pen. —




24

B7 B6

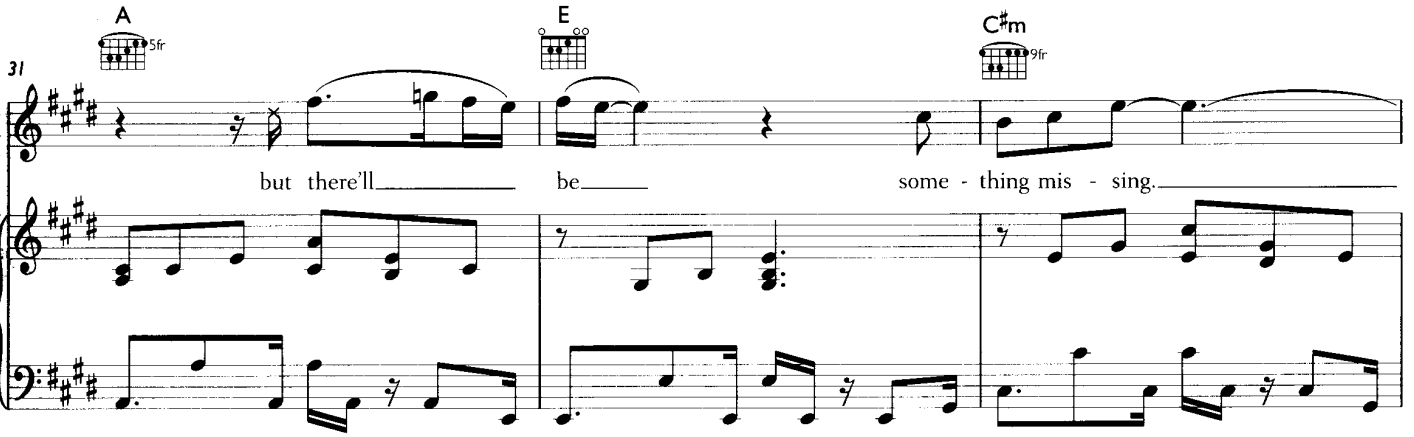
27

G#m G#

You paint your - self white — and fill up with noise

31 **A**  **E**  **C#m** 

but there'll _____ be _____ some - thing mis - sing.



34 **B** 

Now that you've found _____




37 **G#m7**  **Aadd9** 

_____ it, _____ it's _____ gone, _____ now that you feel _____



41 **G#m7**  **Aadd9** 

_____ it, _____ you _____ don't. _____ You've gone off the rails.



45 **C#m7** 4fr **Aadd9** x0 00 6fr

49 **G#5** 4fr **G#m** 4fr **G#** 4fr

So don't get an - y — big i - deas

53 **A** 5fr **E** **C#m** 4fr

they're — not — gon - na hap - pen.

56 **B** 4fr

Ooo, —

59  4fr

You'll go to Hell for what your

(Ooo.)

cresc.

63  5fr   4fr 

dir - ty mind is think - ing. (Ooo, -

mf

p

C#m7
x 0 2 3 4 fr

Aadd9
x 0 2 3 5 fr

69

Musical score for measures 69-72. It features three staves: a vocal line, a second vocal line, and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part is marked *mf*. The vocal lines consist of melodic phrases with long slurs. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

C#m7
x 0 2 3 4 fr

Aadd9
x 0 2 3 5 fr

73

Musical score for measures 73-76. It features three staves: a vocal line, a second vocal line, and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part continues with the same accompaniment pattern as in the previous system. The vocal lines continue with melodic phrases and slurs.

C#m7

Aadd9

77

E

Am

E

Am

81

C

Cadd#11/B

Am7

Am6

E

85

WEIRD FISHES/ARPEGGI

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

♩ = 152

N.C.

Uh. *cont. sim.*

6

Em7


p

10

F#m7


14

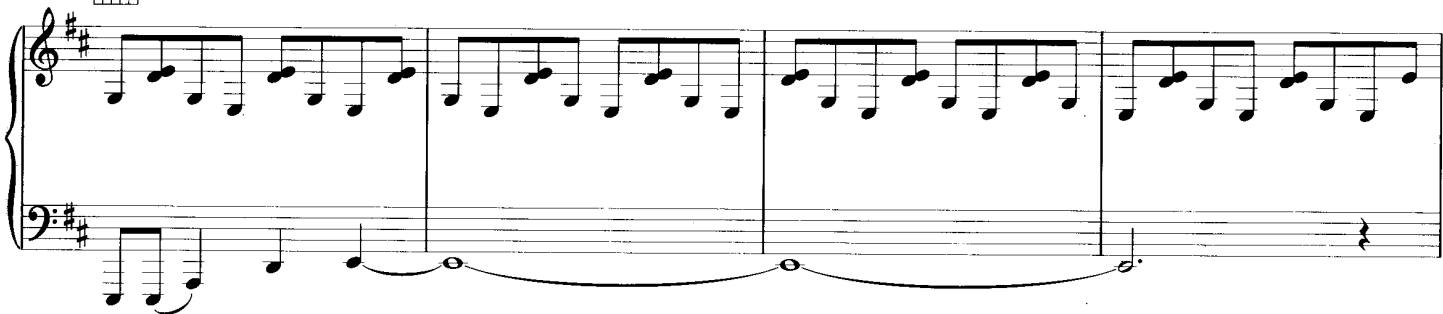
A

18  Em⁹



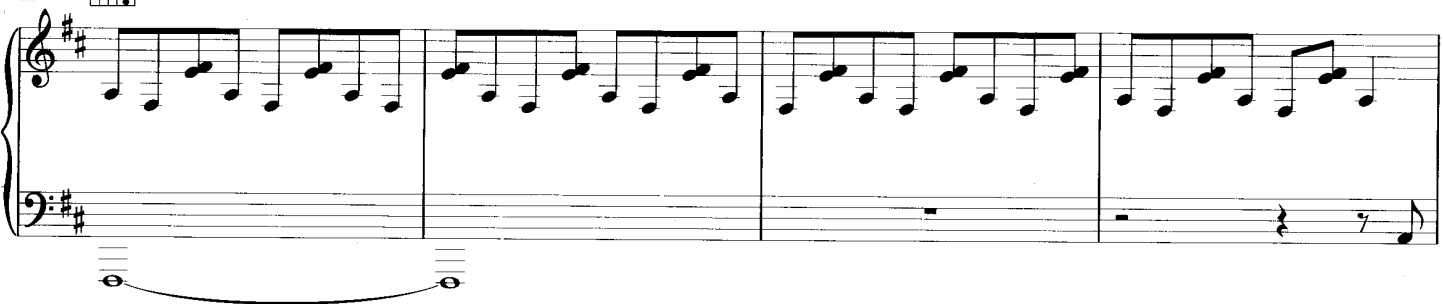
Musical notation for measures 18-21. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef consists of eighth-note chords moving in a stepwise fashion. The bass line in the bass clef features a mix of eighth and quarter notes, with some notes beamed together.

22  Em⁷





Musical notation for measures 22-25. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The melody in the treble clef continues with eighth-note chords. The bass line in the bass clef has a more active eighth-note pattern.

26  F#m⁷ 2fr



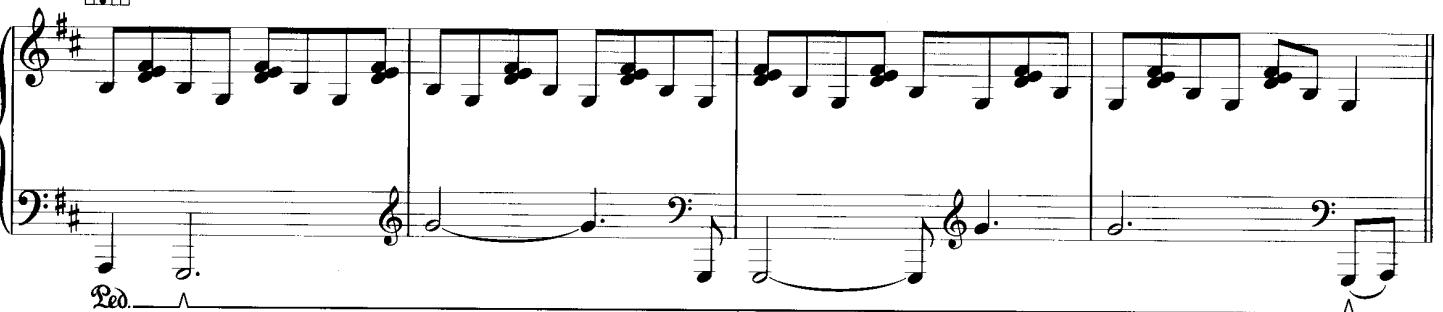
Musical notation for measures 26-29. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The melody in the treble clef continues with eighth-note chords. The bass line in the bass clef has a more active eighth-note pattern.

30  A 5fr  A⁷ 5fr  A⁶



Musical notation for measures 30-33. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The melody in the treble clef continues with eighth-note chords. The bass line in the bass clef has a more active eighth-note pattern.

34  Gmaj^{7/6}



Musical notation for measures 34-37. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The melody in the treble clef continues with eighth-note chords. The bass line in the bass clef has a more active eighth-note pattern. The word "Ped." is written below the bass line at the start of measure 34.



38

1. In the deep - est o - cean, the
Why should I stay here?



42

bot-tom of the sea, your eyes,—
Why should I stay?

(Play small notes 2°)



46


they turn—

(Play small notes 2°)




50

me... 2. I'd be craz -

54  (B. Vox 2° only)




(2.) - y not_ to fol - low,
turn me in - to phan - toms, (Yeah,

mp

58 

fol - low_ where_ you lead_ Your eyes_
I fol - low_ to_ the edge_ of the earth_

yeah,

62   


they turn_
and fall_

yeah.)

66  (Sing small notes 2°)


me_ Yeah,
off_

(secco) Ped. (secco) Ped.

70  *mf cresc.*

ev - ry - bod - y leaves _____


And.

74  *f cresc.*

if they get _____ the chance. _____ And this _____

78  *f cresc.*

is my _____

82  *f cresc.*

chance... I get eat -

A13/C#

86



- en by the worms _____ and weird

sub. pp

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



Bm7/b6

90



fish - es, _____ picked

sub. pp

A13/C#

94



ov - er by _____ the worms _____ and weird

sub. pp

Bm7/b6

98









fish - es, _____ weird




sub. pp

102  
fish - es, - - - - - weird

106  
fish - es. - - - - -

110 N.C.  
p *f*

114    

119   

Bmadd11

124

(Sing 2° & 3°)

I hit the bot -

Cadd#11

128

Bmadd11

Bm7add11/A

tom, hit the bot - tom and es - cape,

Gmaj9/6

133

es - cape.

1.

2.

136

Yeah,

Ped.

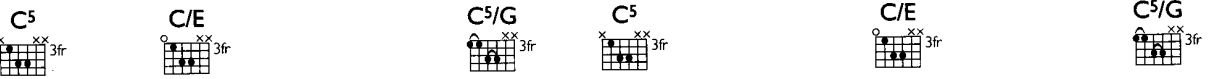
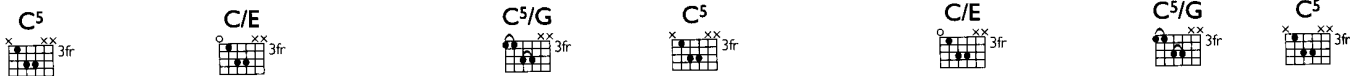
ALL I NEED

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

♩ = 84



p

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

(Play small notes 2°)

8va

mf

(8)

17

C/E C5/G C5

I'm an an - i - mal trapped in your hot car.
I'm just an in - sect trying to get out of the night.

20

C/E C5/G C5 C/E

I am all the days
I on - ly stick with you

23

C5/G C5 C/E C5/G C5

that you choose to ig - nore,
be - cause there are no others.

Play 1° only

27

C⁵ C/E C⁵ C/E C⁵ C/E

You are all I need, you're all I need.

8^{va}

(8)

32

C/E C⁵ C/E C⁵ C/E C⁵/G C⁵

I'm in the middle of your picture, lying in the reeds.

(8)

37

Cmaj3add#11

mf

Ped.

(8)

40

Cmaj³add^{#11}/E Cmaj³add^{#11}/G Cmaj³add^{#11}

(8)

43

Cmaj³add^{#11} Cmaj³add^{#11}/E Cmaj³add^{#11}/G Cmaj³add^{#11}

S'all wrong, s'all wrong, s'all wrong, _____ s'all right, _____

(8)

47

Cmaj³add^{#11}/E Cmaj³add^{#11}/G

_____ s'all wrong, s'all right, s'all wrong,

(8)

50

Cmaj³add^{#11}

s'all right, _____ s'all right, s'all right. _____

(8)

FAUST ARP

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

$\text{♩} = 92$

N.C.

Bm

One, two, three, four...

Bm/A

5



1. Wak - ey, wak - ey, rise and shine, it's on a - gain, - off a - gain, -
2. Squeeze the tubes - and emp - ty bot - tles, I take a - bow, - take a bow, -

Bm/G

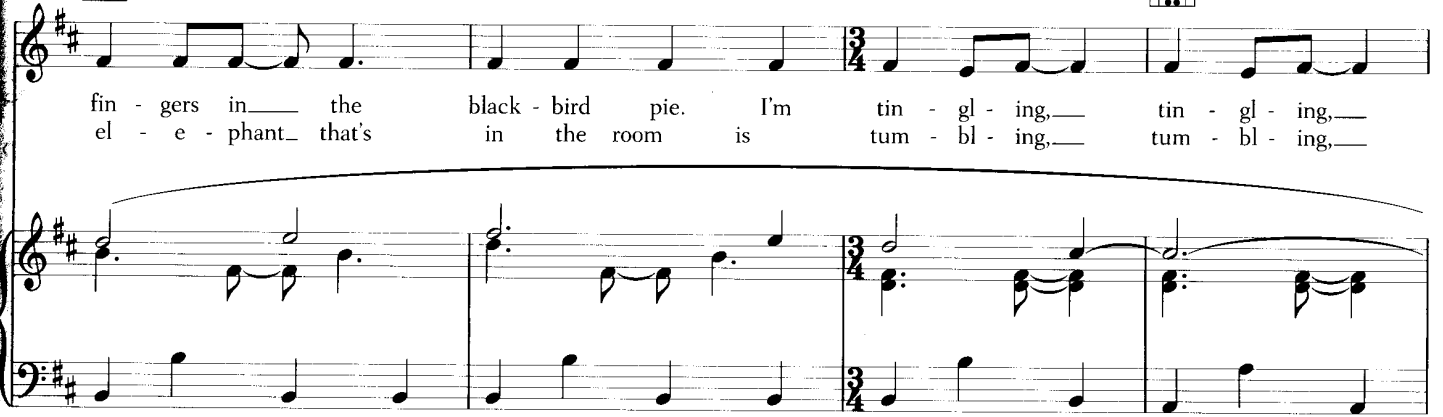
B/F#

9

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

13  





fin - gers in the black - bird pie. I'm tin - gl - ing, tin - gl - ing,
 el - e - phant that's in the room is tum - bl - ing, tum - bl - ing,



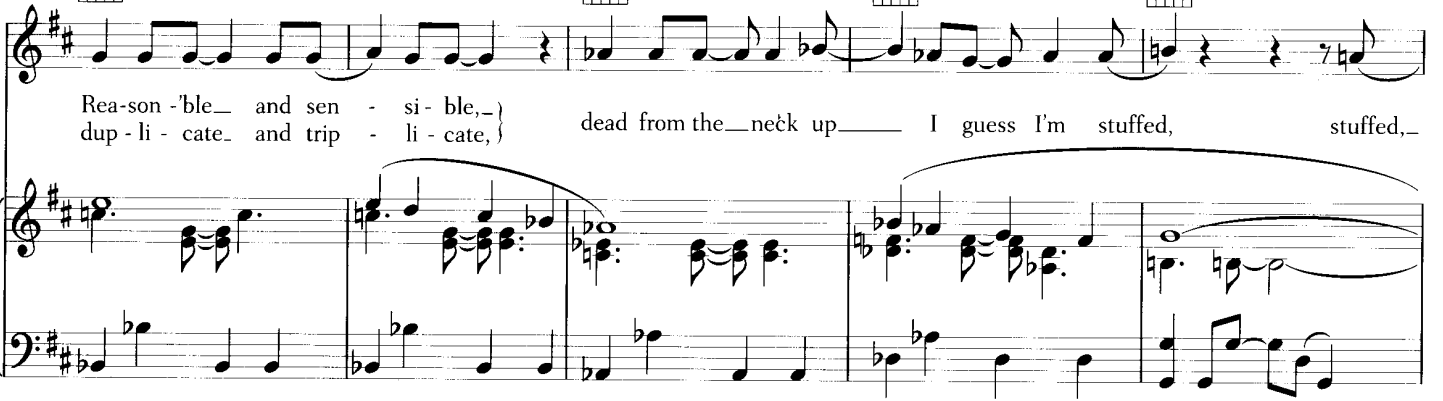
17  




tin - gl - ing, it's what you feel not what you ought to, what you ought to,
 tum - bl - ing in dul - pli - cate and trip - li - cate, plas - tic bags in



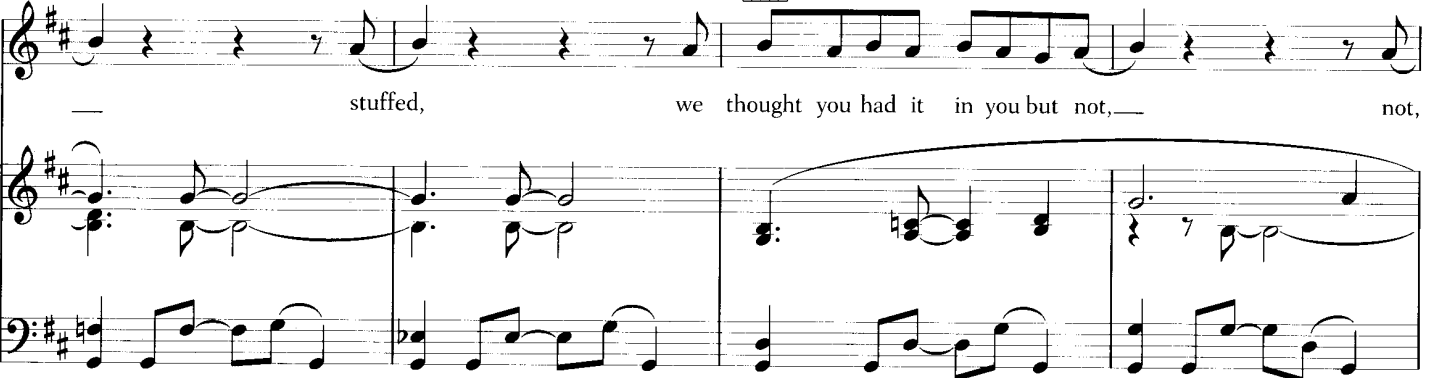
21    




Rea-son -'ble and sen - si - ble, } dead from the neck up I guess I'm stuffed, stuffed,
 dup - li - cate and trip - li - cate, }



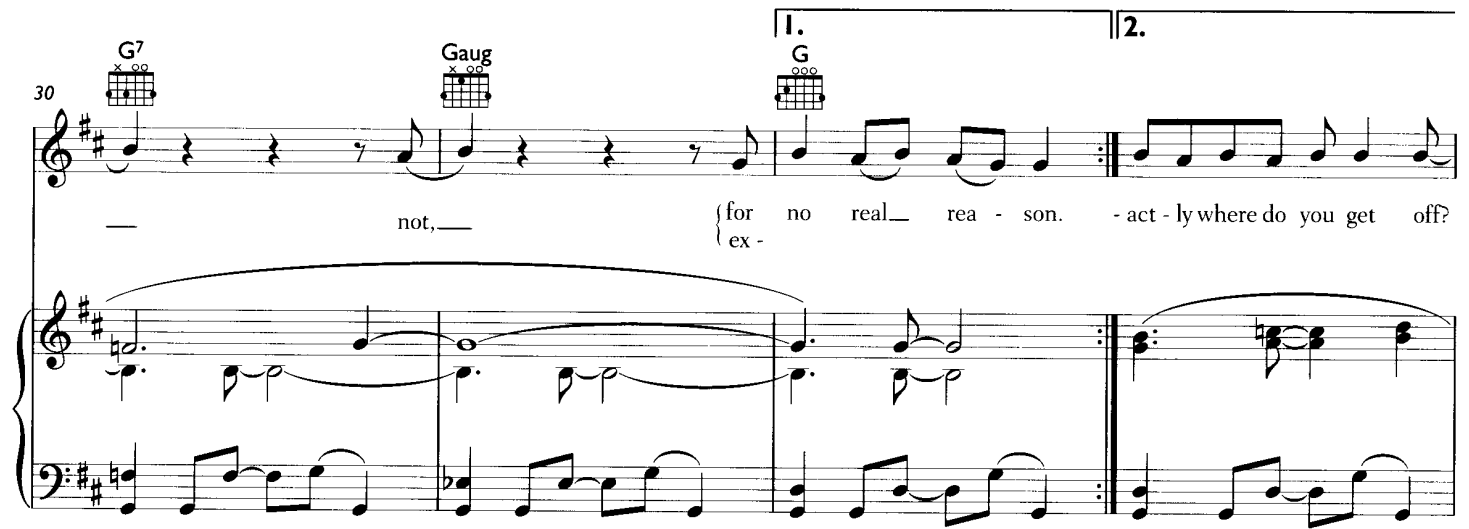
26   




stuffed, we thought you had it in you but not, not,



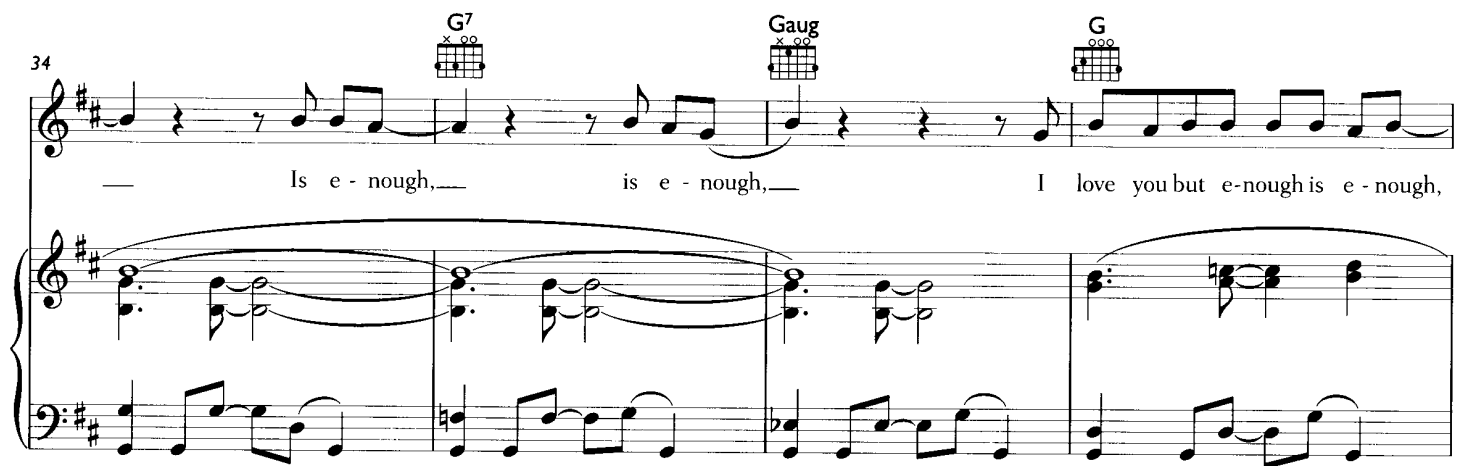
30   **1.**  **2.**




not, — { for no real_ rea - son. - act - ly where do you get off?
ex -



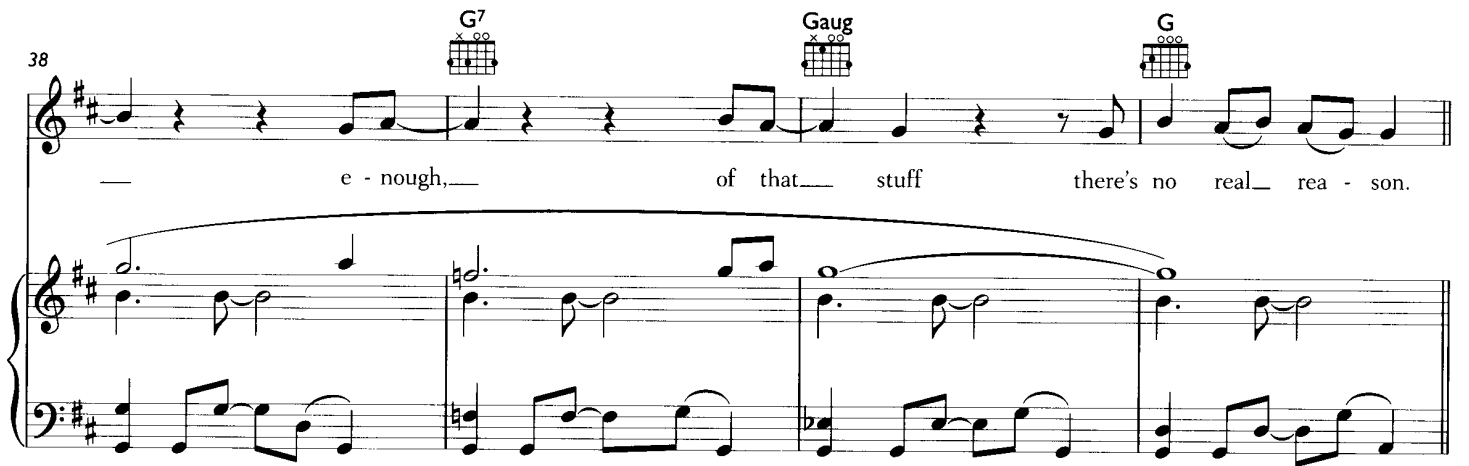
34   

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



38   

e - nough, — of that_ stuff there's no real_ rea - son.



42     



46

C/G G Gadd9 G G/A

You'll go to Hell_

50

Bb6 F#9/A Fadd9/A

for our_

54

C/G G G/A

fath - ers. You got melt -

58

B^b B^bma⁷ B^b6 Fadd⁹/A G

ed to but - ter.

63

G⁷ Gaug G Am⁷/G G

67

G⁷ Gaug G Am⁷/G G

RECKONER

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

♩ = 104

N.C.
(Drums)



(Play small notes 2°)



Play x3



13

Em C Em D

you can't take it with yer.

17

C Em C Em

Danc ing for

21

D C Em C

your plea sure.

25

Em D A C

You



29

are not to blame for



33

bit - - - ter - sweet - - - dis - trac - - - tor.



37


dare - - - not speak - - - it's name,





41


ded - - - i - ca -

45


D  5fr

C  3fr

Em  7fr

C  3fr

ted to all hu... all hu-



49

Em  7fr


D  5fr


A  0

man be - ings.

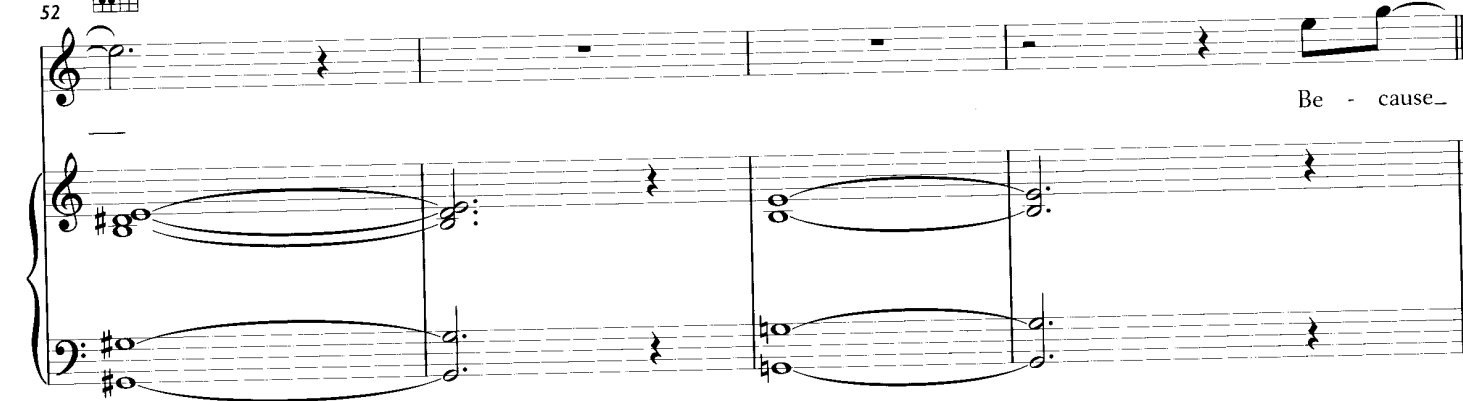


52

G#m^{b6}  4fr


Em/G  0


Be - cause...




56


Freely

Am  0

Cmaj⁷  0

B⁷/D[#]  0

we sep - a - rate like rip - ples on a blank





1.

60

shore...



64

Be-cause

2. a tempo




68


Oh, _____ reck - - - on - er, -




71


74

C  3fr

Em  7fr

D  5fr

take me with yer...



77

C  3fr

Em  7fr


C  3fr


Em  7fr


Ded - - i - ca-




81

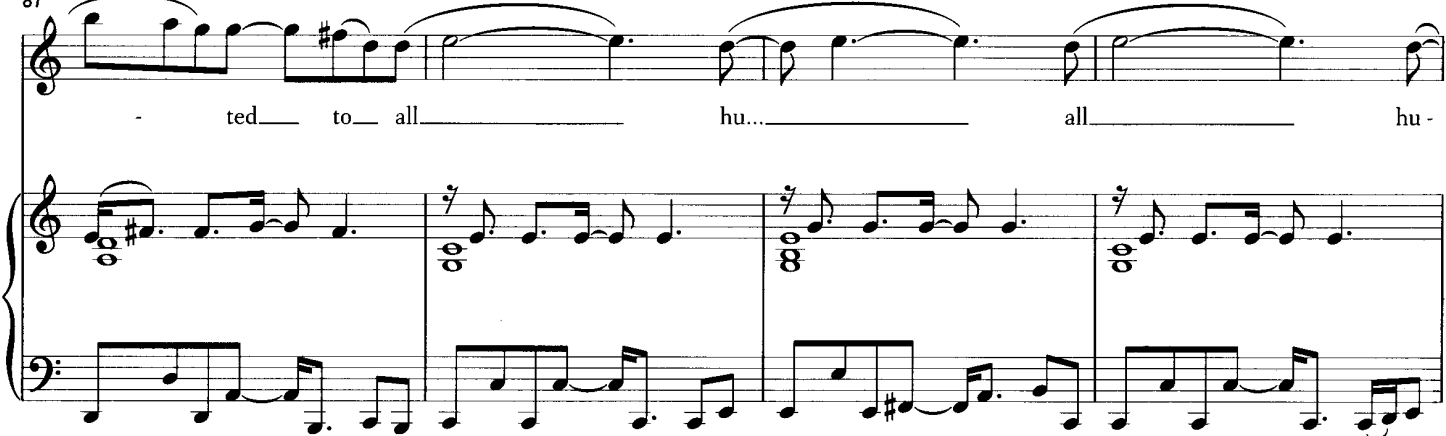
D  5fr

C  3fr

Em  7fr

C  3fr

ted to all hu... all hu -



85

Em D A

man be ings.

88

Em7 Cmaj7add13

(Ah,

92

Em7 Cmaj7add13


ah.)


Repeat ad lib. to fade

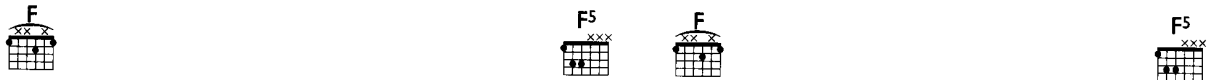
HOUSE OF CARDS

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

♩ = 112







5





9



Fadd9

F5

I.

F

13

2.

Fadd9

F5

16

Ooo,

F

F5

B^bsus⁴

B^b

F5

19

1. I don't want to be your friend,
 (2.) in - fra - struc - ture will col - lapse,
 from vol I just want to be your lov - spikes.
 tage

Fadd9

Play 1° only

F5

Fadd9

G⁵ 3fr

F5

22

- er.

No

26

F F5 B^bsus⁴ B^b F5

mat - ter how it ends, no mat - ter how it starts. —
 Throw your keys in the bowl, kiss your hus - band — goodnight.

29

Fadd9 F5 Fadd9 F5

For -

33

F F5 B^bsus⁴ B^b F5

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

36

Fadd9 F5 Fadd9 F5

for -

Play 1° only

40

F F5 B^bsus⁴ B^b F5

- get a - bout your house of cards_ and I'll_ do_ mine_

43

Fadd9 F5 Fadd9 G⁵ 3fr

_____ Fall_

47

E^badd9/B^b B^b E^badd9/B^b B^b E^badd9/B^b B^b

_____ off_ the ta - - ble_ and get_ swept_ un -

50

Fadd9 F5 Fadd9 F5

der_

54 **Gm7**  (Sing 2^o only)



Den - i - - - al, den - i - al.

Ped.

58 **Fadd9** 



Ped. Ped.

I.
62 **Gm7** 



Den - i - - - al, den - i - al.

Ped.

66 **Fadd9**



2. The

Ped. *Ped.*

Detailed description: This block contains musical notation for measures 66-69. It features a vocal line with a final note and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. Pedal points are indicated below the piano part.


70 **2. Gm7**




- ing.) Den-i - - - al, den-i - - - al. (Your ears

Detailed description: This block contains musical notation for measures 70-73. It includes a vocal line with lyrics and a piano accompaniment. The piano part features a consistent eighth-note bass line and chords in the right hand.

74 **fadd9**



F



(Sing 2° only)

— should be Ooo, burn

Detailed description: This block contains musical notation for measures 74-77. It features a vocal line with lyrics and a piano accompaniment. The piano part continues with an eighth-note bass line and chords. A specific instruction '(Sing 2° only)' is placed above the vocal line for the final measure.



78

- ing.)

ooo, _____

ooo. _____



82

ooo, _____

86

Ped.

(fade to nothing)

JIGSAW FALLING INTO PLACE

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

Tune guitar ⑥ = D (lowest string)

♩ = 160

Bm



5



9



13

17

F#/A# Dmaj7 D6

21

Gmaj7 G6 Dmaj7/F# Gmaj7 Dmaj7/F# Bm

Mmm, -



25

Bm/D Bm

1. (tacet)

Just as_ you take_ my_ hand, just as_ you write_ my_ num - ber down,

The walls are bend - ing_ shape, you got_ a Chesh - ire_ cat_ grin, -

§. Before you run a - way_ from me, - before you're lost be - tween_ the notes, -

Come on_ and let_ it_ out, - come on_ and let_ it_ out, -

(On § sing 8va higher)

mmm,

29

Bm/D



Bm



— just as the drinks ar - rive,
 — all blur - ring in to one,
 the beat goes round and round,
 — come on and let it out,

just as they play your fav - 'rite song.
 this place is on a mis - sion,
 the beat goes round and round.
 come on and let it out.



mmm,—



33

Gmaj7



Bm/F#



Bm/E



Bm/D



— As your bad day dis - ap - pears,
 Be - fore the night owl,
 I nev - er real - ly got there,
 — Before you run a - way from me,

no long - er wound up like a spring,
 be - fore the an - i - mal nois - es.
 I just pre - tend - ed that I had
 before you're lost be - tween the notes,



mmm,—



To Coda ☉

37 **Bm/A** **Gmaj7** **Bm/E** **Bm/D** (1° Repeat section x3 on % Repeat section x2)

— be - fore you've had — too much come back in foc - us a - gain. —
 — Closed cir - cuit cam - er - as, — be - fore you com - at - ose. —
 — Words are blunt in - stru - ments, — words are sawn - off shot - guns.
 — just as you take — the mike, — just as you dance, — dance, — dance,

mmm,


41 **B5/D** **D** **Bm/D** **D** **Bm/D** **D**

3° D.% al Coda
(Repeat section x3)

45 **D** **Bm/D** **D** **Bm/D** (Sing 3° only)

Mmm,



♠ Coda

49 

— dance, dance, — dance, dance, dance, dance, — dance, dance...
(fade to nothing)



53 





57 











61

A jig - saw fal-ling in - to place, so there is no - thing to — ex - plain, — you
Wish away — your night - mare, wish — away — the night - mare, — you got the

(Ooo, —————)



65

eye each oth-er as — you pass, — she looks back, and you — look back. — Your
light you can feel it on — your back, you got the light you can feel it on — your back. —

69

Gmaj7 F#m7 Gmaj7 F#m7add11

Not just once, and not just twice,
jig - saw - fal - ling in - to place.

ooo. Ooo.

73

Bm/D B5

ooo.)

77

Bm/D B5

VIDEOTAPE

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

♩ = 84

C#m Esus⁴ E Esus⁴ C#m Esus⁴ E Esus⁴ E

p

Red. (throughout)

Detailed description: This block shows the piano introduction for the song 'Videotape'. It consists of six measures of music in the key of D major (indicated by two sharps) and 4/4 time. The melody is played in the right hand, and the bass line is in the left hand. The chords are C#m, Esus⁴, E, Esus⁴, C#m, Esus⁴, E, Esus⁴, and E. The dynamics are marked *p* (piano). The tempo is 84 beats per minute. The introduction is marked 'Red. (throughout)', indicating a reduced dynamic level.

7 C#m Esus⁴ E Esus⁴ E C#m

When I'm at the pear - ly gates, this'll be on my vid - e - o - tape, my

Detailed description: This block contains the first line of the song. It starts at measure 7. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The chords are C#m, Esus⁴, E, Esus⁴, E, and C#m. The lyrics are: "When I'm at the pear - ly gates, this'll be on my vid - e - o - tape, my".

11 Esus⁴ E A Amaj⁷ C#m Esus⁴ E

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

Detailed description: This block contains the second line of the song. It starts at measure 11. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The chords are Esus⁴, E, A, Amaj⁷, C#m, Esus⁴, and E. The lyrics are: "vid - e - o - tape. When Meph - i - sto - phi - lis is just be - neath and he's".

15 A Amaj⁷ C#m A/E Amaj⁷/E A Amaj⁷

reach - ing up to grab me. This is one for the

Detailed description: This block contains the third line of the song. It starts at measure 15. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The chords are A, Amaj⁷, C#m, A/E, Amaj⁷/E, A, and Amaj⁷. The lyrics are: "reach - ing up to grab me. This is one for the". There is a triplet of eighth notes in the vocal line at the end of the block.

19

C#m Esus4 E A Amaj7 C#m Esus4 E

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

cresc.

24

A Amaj7 A Amaj7 C#m Esus4 E C#m A/E Amaj7/E

you are_ my_cen-tre when I spin a - way, out of con-trol on vid-e - o - tape, on vid-e - o - tape, on

29

A Amaj7 C#m(b6) C#m A/E Amaj7/E A Amaj7 C#m(b6) C#m A/E C#m/E

vid-e - o - tape, on vid-e - o - tape, on vid-e - o - tape, on vid-e - o - tape, on vid-e - o - tape, on... (fade to nothing)

Repeat section x3 ad lib.

(B. Vox. loop)

(Ooh, ooh.)

mf

35

A Amaj7 C#m(b6) C#m A/E Amaj7/E A Amaj7

This is _____ my way of say - ing good - bye _____ be - cause I can't do it

39

C#m(b6) C#m A/E C#m/E A Amaj7 C#m(b6) C#m

face to face. I'm talk - ing to you be - fore... No mat - ter _____ what hap - pens now, you

mp

43

A/E Amaj7/E A Amaj7 A/E C#m/E

should - n't be _____ a - fraid _____ be - cause I know to - day has been the most

p

46

A/E Amaj7/E A Amaj7 A/C# C#m

per - fect day I have ev - er seen.

49

A/E Amaj7/E F#m7 F#m9 A6 C#m(b6) C#m C#m(b6)

Repeat section x4

Ped.

53

Aadd9/E E6 F#m7 F#m9 A6 C#m/b6 C#m

cresc.

Ped. cont. sim.

56

I. A6 C#5 C#m(b6) C#m C#m(b6) C#m C#m(b6) C#m

dim. p