

# 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, —

9

1.

you reel me out then you cut the string.

(Acoustic drums)

2.

13

Am

D

Dsus<sup>2</sup>



first you reel\_ me out and then you cut the string.

Programmed drums

(small notes 2°)

Musical notation for programmed drums and piano accompaniment for measures 13-16.

1.

2.

Em

Esus<sup>2</sup>

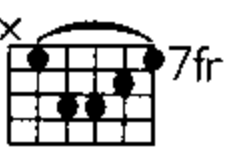
D

Dsus<sup>2</sup>

D

Dsus<sup>2</sup>

17



Musical notation for piano accompaniment for measures 17-19.



Am

D

Dsus<sup>2</sup>

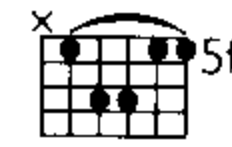
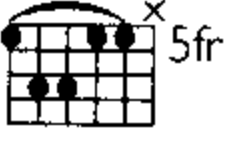
Em

Esus<sup>2</sup>

D

Dsus<sup>2</sup>

20



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

Musical notation for piano accompaniment for measures 20-23.

Am

D

Dsus<sup>2</sup>

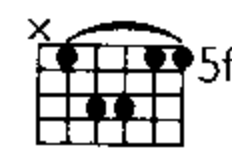
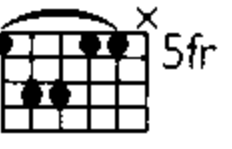
Em

Esus<sup>2</sup>

D

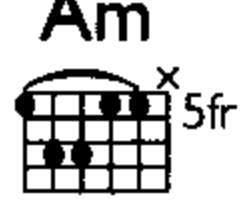
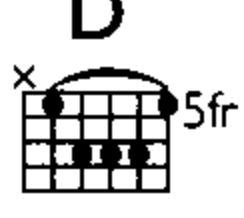
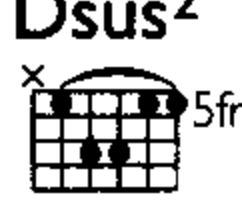
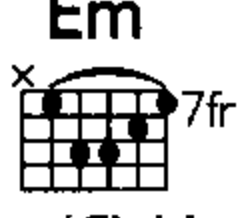
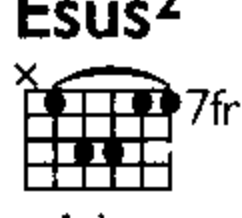
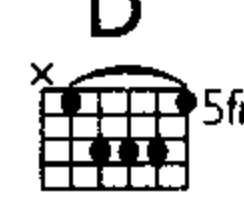

Dsus<sup>2</sup>

24



cat get\_ your\_ tongue? Did your  
cetera, et cetera.

Musical notation for piano accompaniment for measures 24-27.

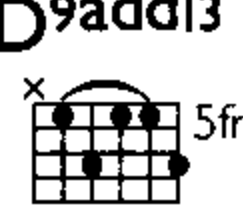
Am  5fr      D  5fr      Dsus<sup>2</sup>  5fr      Em  7fr      Esus<sup>2</sup>  7fr      D  5fr      To Coda 

28

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

(Children shouting - on % only)

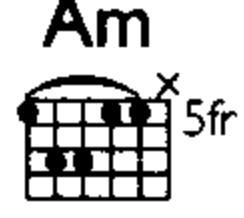
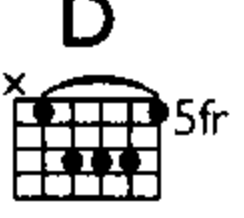

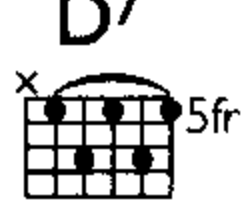


Am  5fr      D  5fr      Am<sup>9</sup>  5fr      D<sup>9</sup>add13  5fr

32

One by one,



Am  5fr      D  5fr      Am<sup>9</sup>  5fr      D<sup>7</sup>  5fr

36

one by one it



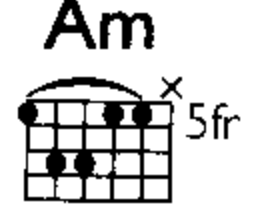
Am  5fr      D  5fr      Am<sup>9</sup>  5fr      D<sup>9</sup>add13  5fr

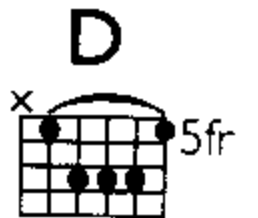
40


comes to us all. It's as

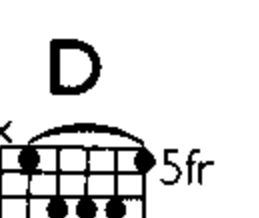


44

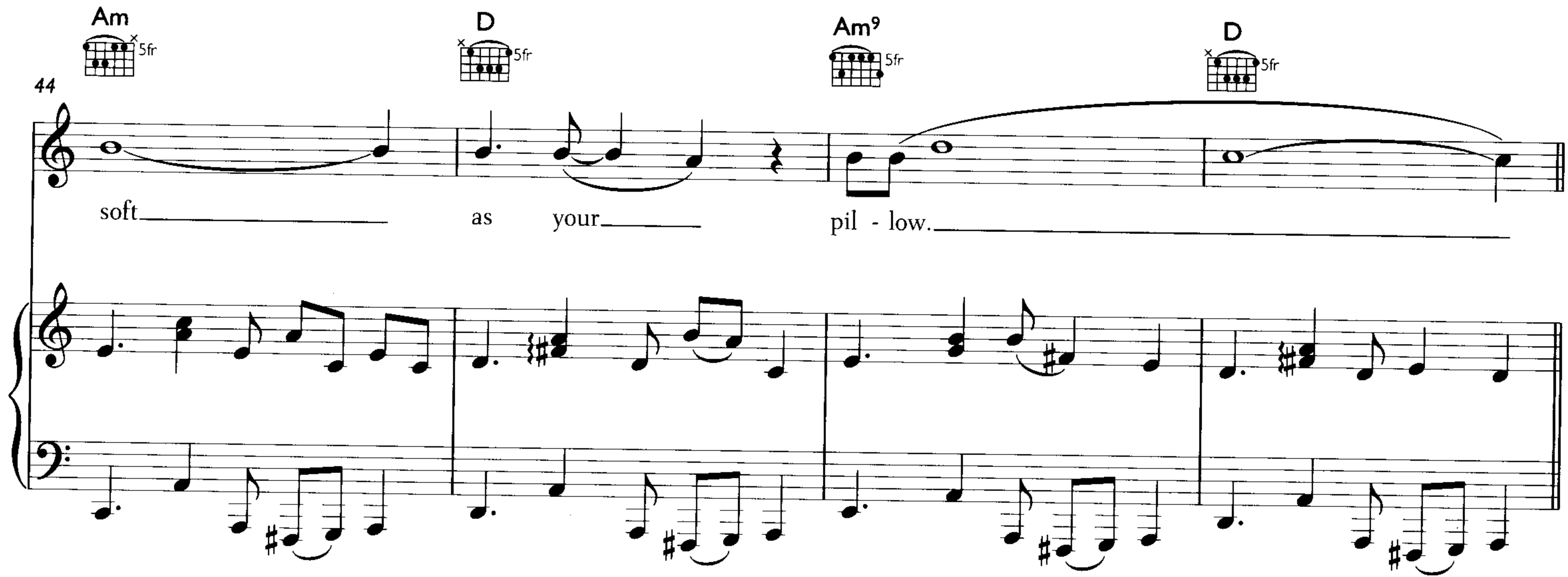
Am  5fr

D  5fr


Am<sup>9</sup>  5fr

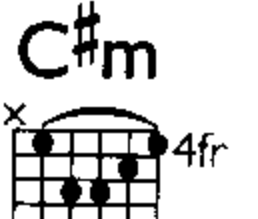
D  5fr

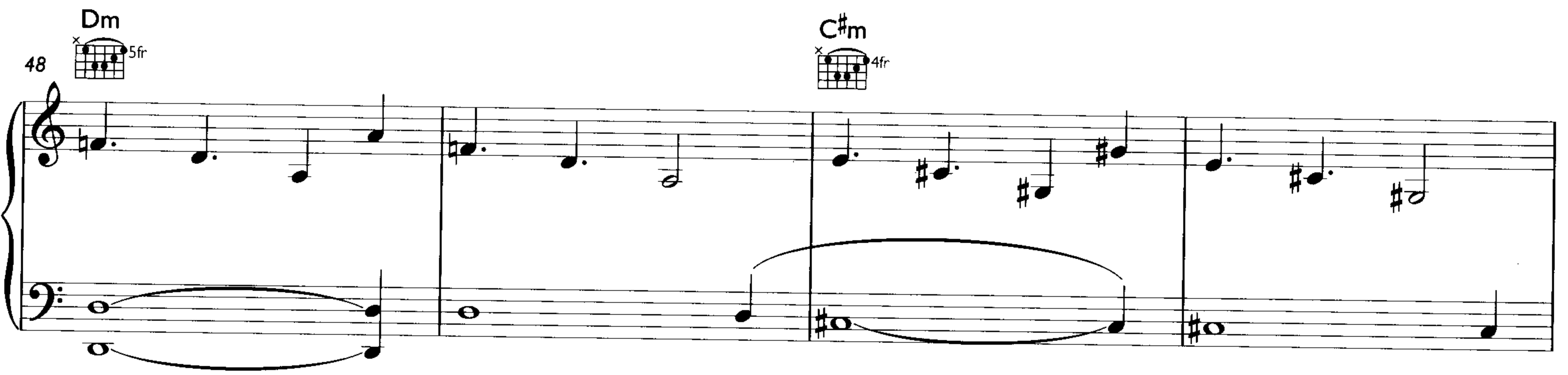
soft \_\_\_\_\_ as your \_\_\_\_\_ pil - low. \_\_\_\_\_



48

Dm  5fr

C#m  4fr



52

Am  5fr



56

**D. al Coda**



♣ Coda

Am



D



Am<sup>9</sup>/E



D



60

Fif-teen steps, then a sheer drop.

Musical notation for measures 60-63, including vocal line and piano accompaniment.

Am



Dm



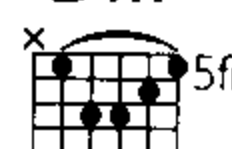
64

Musical notation for measures 64-69, including piano accompaniment with *p* dynamics and a *Ped.* marking.

Em



Dm



70

Musical notation for measures 70-73, including piano accompaniment.

Am





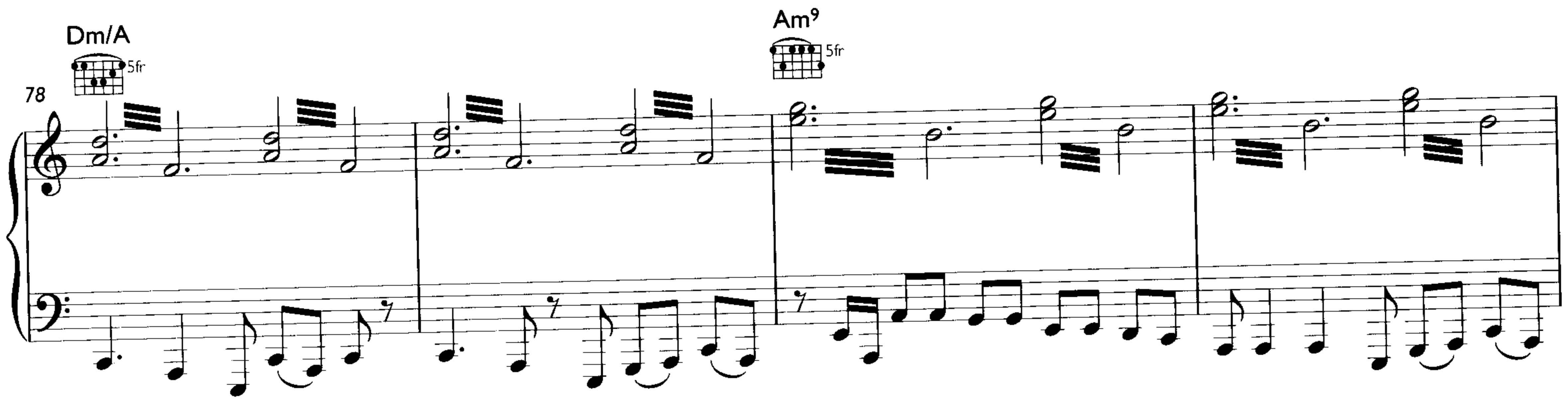
74

(Children shouting)

(Hey!)

Musical notation for measures 74-77, including piano accompaniment with *p* dynamics.

78 **Dm/A**  **Am<sup>9</sup>** 





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

How come I end



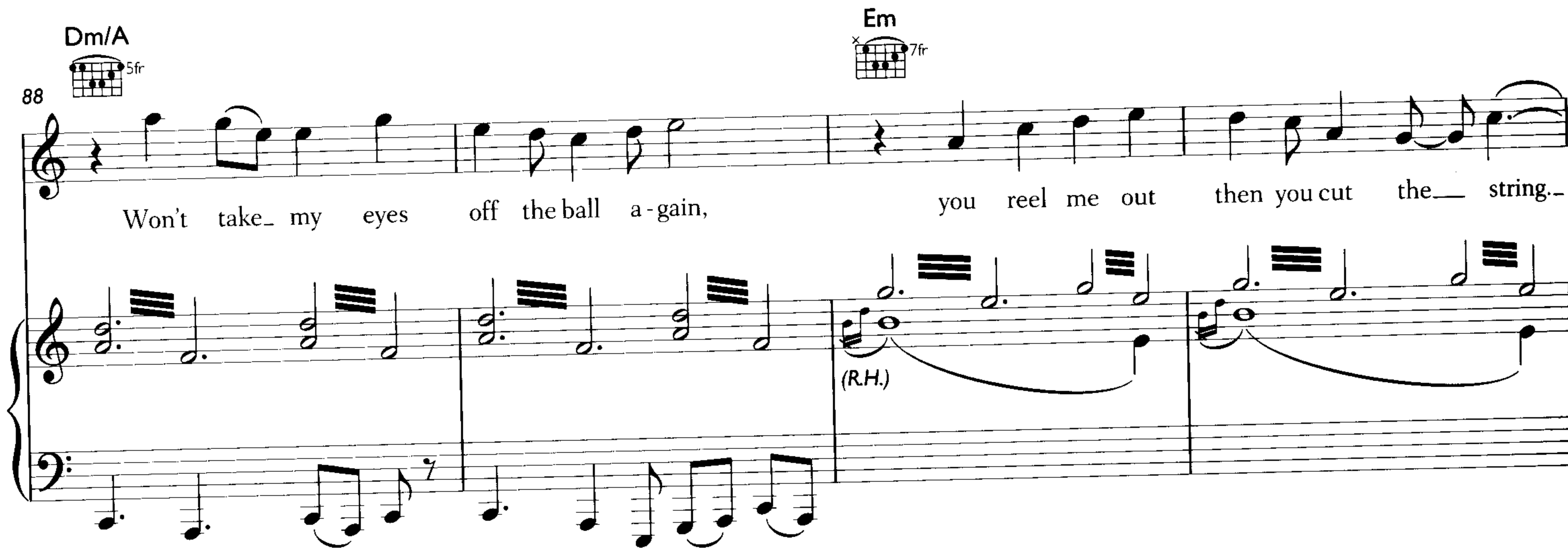
85 up where I start - ed? How come I end up where I went wrong?



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.)



Dm/A



C#m



92

(Drums)

Musical score for measures 92-95. The top staff features a melodic line with a long slur over measures 92-93. The middle staff shows piano accompaniment with chords and eighth notes. The bottom staff shows a bass line with eighth notes. A drum part is indicated by 'x' marks on a staff labeled '(Drums)'.

Dm



C#m



96

Musical score for measures 96-99. The top staff contains a melodic line with many 'x' marks, possibly indicating a specific playing technique. The middle and bottom staves show piano and bass accompaniment with chords and eighth notes.

Em



100

Musical score for measures 100-103. The top staff has a melodic line with 'x' marks. The middle staff shows piano accompaniment. The bottom staff features a melodic line with a long slur over measures 102-103.

Dm



C#m



104

Repeat ad lib. to fade

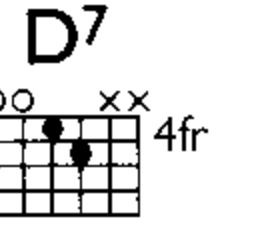
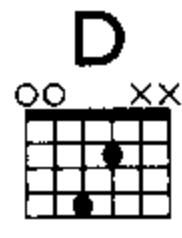
Musical score for measures 104-107. The top staff shows a melodic line with 'x' marks. The middle and bottom staves show piano and bass accompaniment. The piece concludes with a double bar line and repeat dots.

# BODYSNATCHERS

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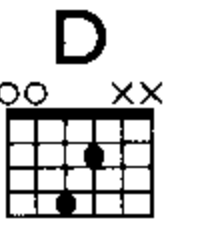
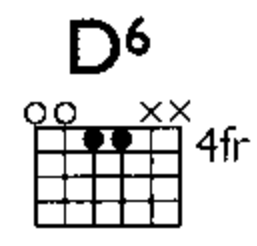
Tune guitar ⑥ = D (lowest string)

♩ = 168



*f*

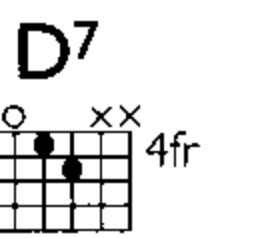
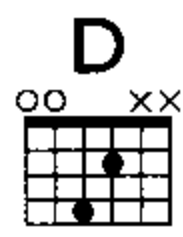
*cont. sim.*



6

I do not

*bass 8vb till Coda*



10

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



14

D6  

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



18

D7 

off. check for pulse, blink your eyes,



Play 1° only

22

D6  

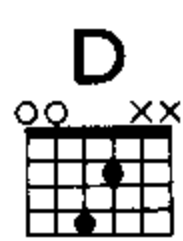
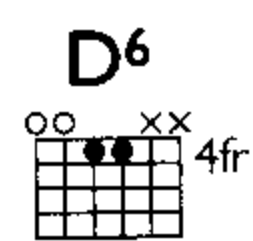
one for yes, two for no.



26

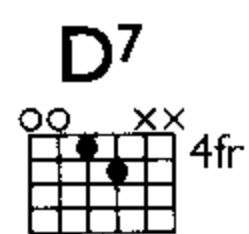
D7 





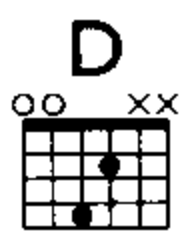
30

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



34

- - ing a - bout,  
- - ing a - bout,



38

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  $\oplus$

B $\flat$ 5/D

Dsus4/2

46

1.

2.

D<sup>5</sup>

Dsus4/2

D<sup>5</sup>

D.  $\%$  al Coda

50

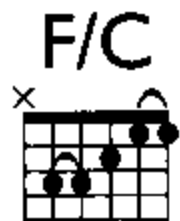
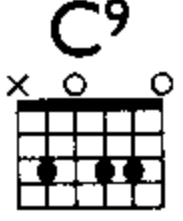
$\oplus$  Coda

Gm<sup>9</sup>

Dm

54


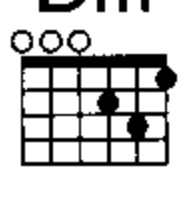
(Sing small notes 2° only)

57  

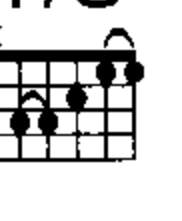
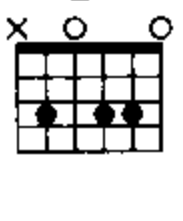

It is the twen - ty - first cen - tur - y, it is the

60  **I.** **2.**

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

63  

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

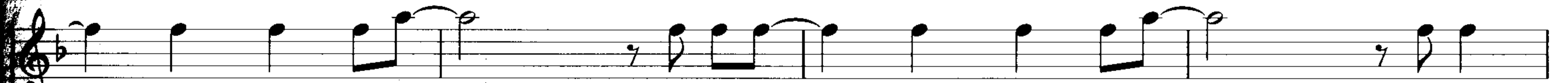
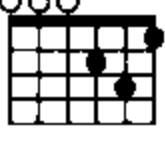
67   

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

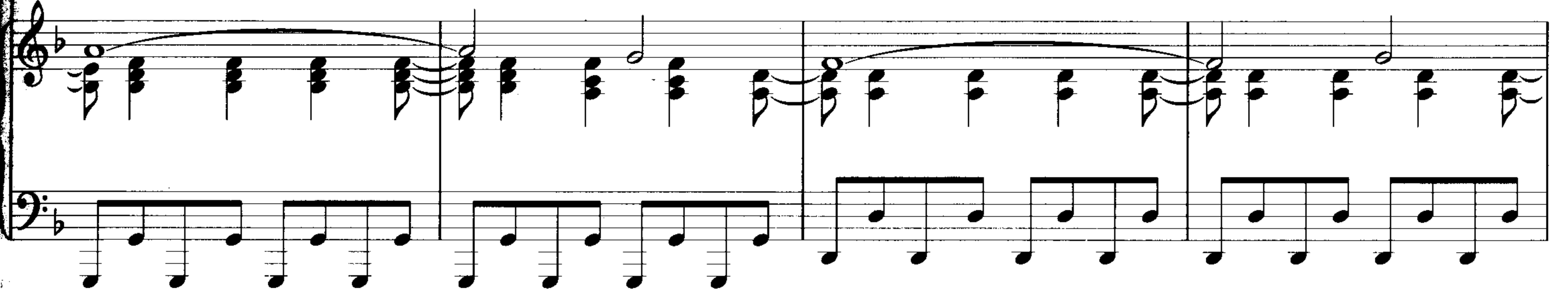
Gm<sup>9</sup>



Dm



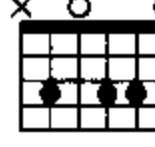
— wrapped round my face, — on the lines — wrapped round my face — are for



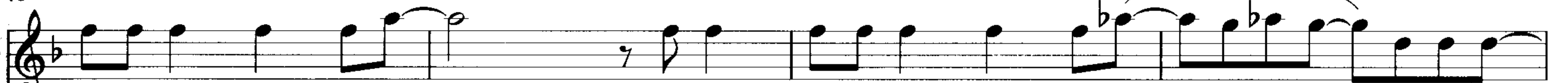
F/C



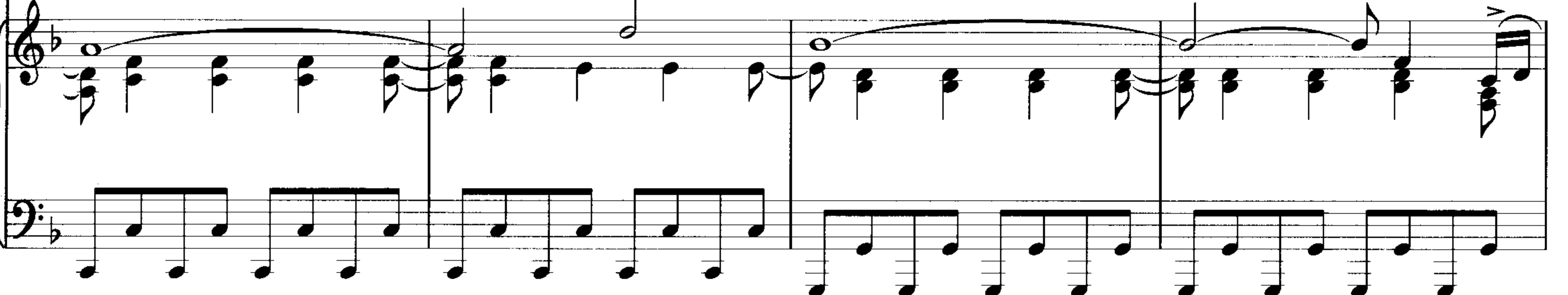
C<sup>9</sup>



Gm<sup>7</sup>



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



F



Gm



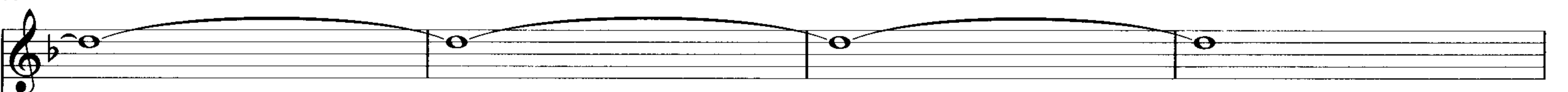
E<sup>b</sup>maj<sup>7</sup>



F



Gm



simile

83

$E^b \text{maj}7$   $A^b \text{maj}7 \text{add} \sharp 11$  G

83 84 85

86

Yeah.

86 87 88 89

90

$D^5$   $Dm7$

(Play small notes 2°)

*f*

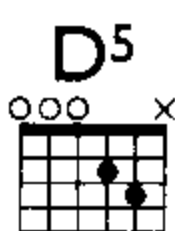
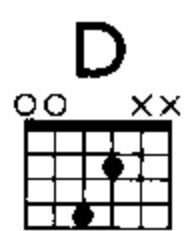
90 91 92 93

94

$Gm^6/D$   $Gm/D$   $Gm^6/D$   $Dm7$

(vocal ad lib.)

94 95 96 97



98

Musical notation for measures 98-101. Measure 98 is a whole rest. Measures 99-101 feature a piano accompaniment with a treble clef and a bass clef. The treble clef part consists of chords and eighth notes, while the bass clef part has a steady eighth-note bass line.

102

Musical notation for measures 102-105. Measure 102 includes the instruction "vocal ad lib." and features a vocal line with a melodic line and a piano accompaniment. Measures 103-105 continue the piano accompaniment with chords and eighth notes.

106

Musical notation for measures 106-109. Measure 106 has a long vocal note. Measures 107-109 feature a piano accompaniment with a treble clef and a bass clef, consisting of chords and eighth notes.

110

Musical notation for measures 110-113. Measure 110 includes the lyrics "I've seen it coming, I've seen it com - ing, I've seen it com - ing, I've seen it com - ing." and features a guitar part with a treble clef and a piano accompaniment with a treble clef and a bass clef. Measures 111-113 continue the piano accompaniment.

# NUDE

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Free tempo

N.C.

*p*

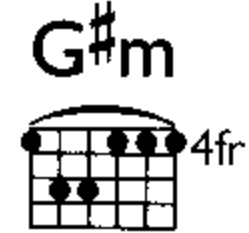
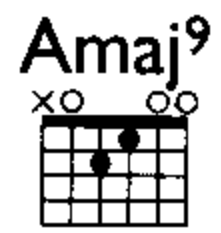
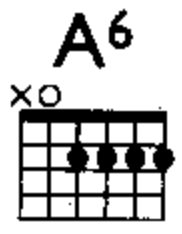
♩ = 42 **Swung semi-quavers**

Aadd9

C#m

5





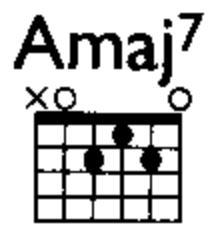
Musical staff 1 (melody) starting at measure 9. Includes a slur over measures 9-12 and a fermata over measure 12.

ooo,

Musical staff 2 (melody) starting at measure 9. Includes a slur over measures 9-12 and a fermata over measure 12.

ooo,

Piano accompaniment for measures 9-12, showing chords and bass line.



Musical staff 1 (melody) starting at measure 13. Includes a slur over measures 13-16 and a fermata over measure 16.

ooo.)

Musical staff 2 (melody) starting at measure 13. Includes a slur over measures 13-16 and a fermata over measure 16.

ooo.)

Piano accompaniment for measures 13-16, including a dynamic marking of *p* at measure 15.

cont. sim.

17

Don't get an-y big i - deas.

21

They're not gon-na hap - pen.

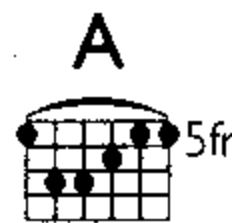
24

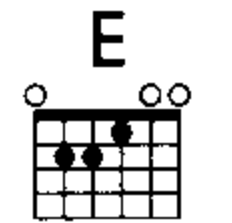
B7 B6


27

You paint your - self white and fill up with noise

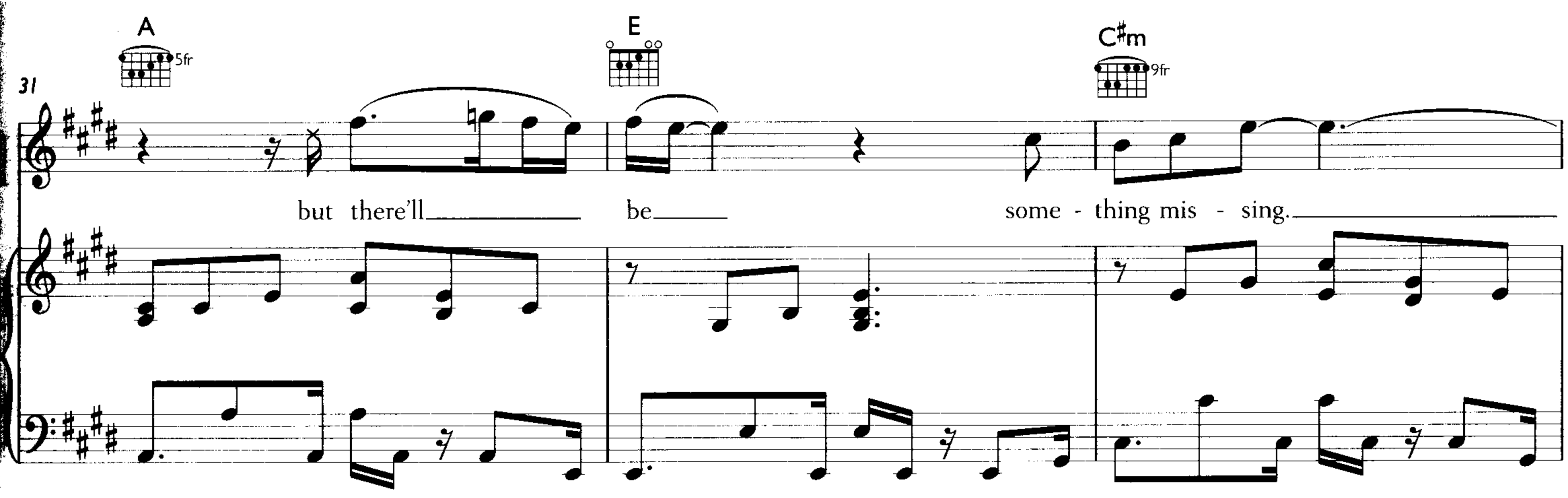
31

A  5fr

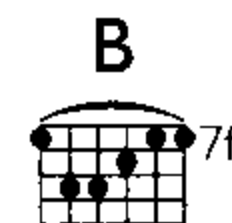
E  0

C#m  9fr

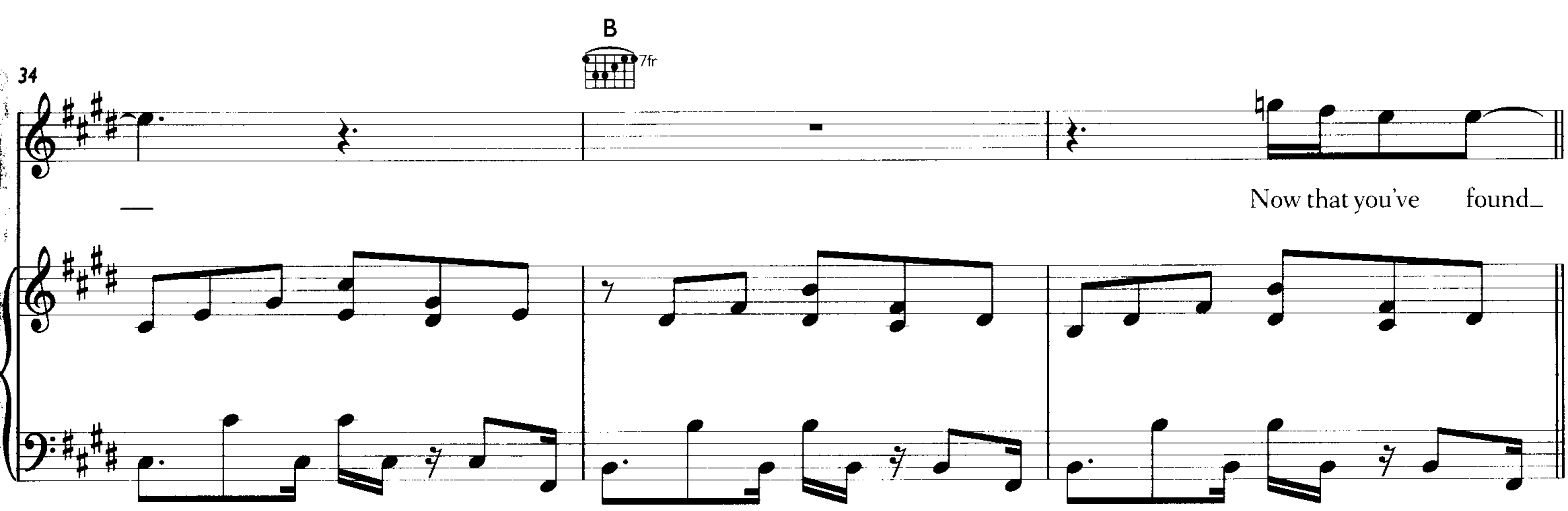
but there'll \_\_\_\_\_ be \_\_\_\_\_ some - thing mis - sing.



34

B  7fr

Now that you've found \_\_\_\_\_



37

G#m7  4fr

Aadd9  5fr

\_\_\_\_\_ it, \_\_\_\_\_ it's \_\_\_\_\_ gone, \_\_\_\_\_ now that you feel \_\_\_\_\_



41

G#m7  4fr

Aadd9  5fr

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



45 **C#m7** 4fr **Aadd9** 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**

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 4 5 fr

69

000, —

(000, —

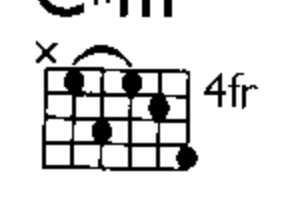
000, —

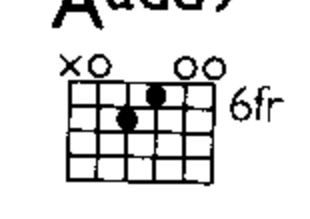
C#m7  
x 0 2 3 4 fr

Aadd9  
x 0 2 3 4 5 fr

73

000. —

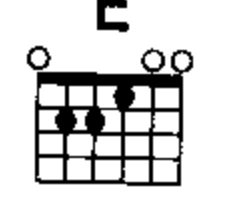
C#m7  


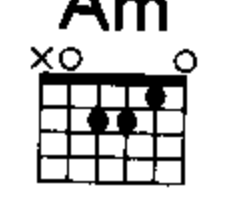
Aadd9  


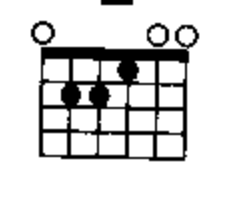
77

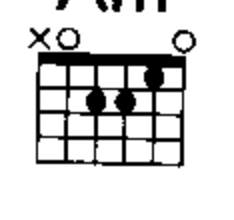


ooo.)

E  


Am  


E  


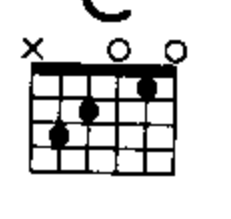
Am  


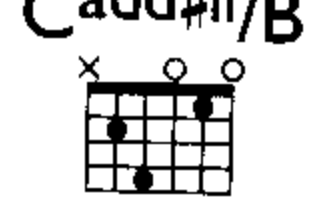
81

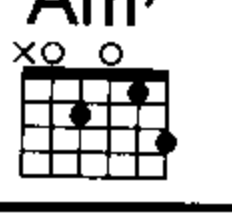


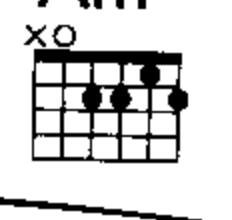
Ooo,

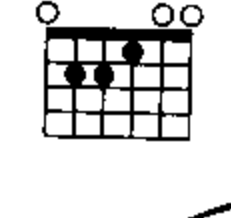
*p*

C  


Cadd#11/B  


Am7  


Am6  


E  


85



ooo,

(Ooo.)

ooo.)

*pp*

# WEIRD FISHES/ARPEGGI

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

♩ = 152

N.C.


The first system of music features a vocal line in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. The vocal line consists of five measures of whole rests, followed by a final measure containing a quarter note G5 and a quarter rest. Above the vocal line, the text "N.C." is written. Below the vocal line, a drum part is shown in treble clef, consisting of a series of eighth notes with 'x' marks above them, indicating a specific drum sound. The drum part is labeled "(Drums)" and includes the instruction "Uh." above the final measure and "cont. sim." below it. The bass line is in bass clef and contains five measures of whole rests.

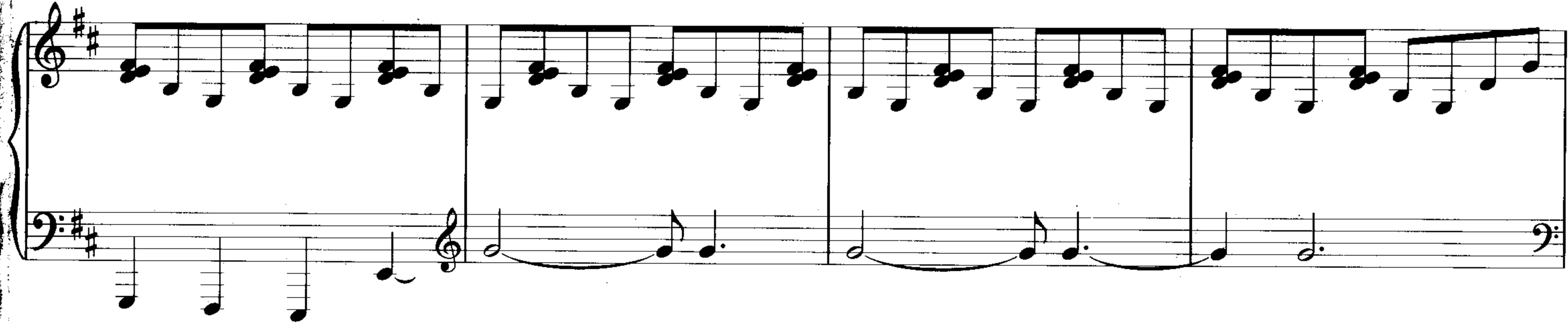
The second system of music is a piano accompaniment in treble and bass clefs. It begins at measure 6. A guitar chord diagram for Em7 is shown above the first measure. The piano part is marked with a dynamic of *p* (piano). The right hand plays a series of arpeggiated chords, while the left hand plays a simple bass line. The system concludes with a fermata over the final note.

The third system of music continues the piano accompaniment from measure 10. A guitar chord diagram for F#m7 is shown above the first measure, with a "2fr" (two-finger) fingering indicated. The piano part continues with arpeggiated chords in the right hand and a bass line in the left hand, ending with a fermata.


The fourth system of music continues the piano accompaniment from measure 14. A guitar chord diagram for A is shown above the first measure, with a "5fr" (five-finger) fingering indicated. The piano part continues with arpeggiated chords in the right hand and a bass line in the left hand, ending with a fermata.

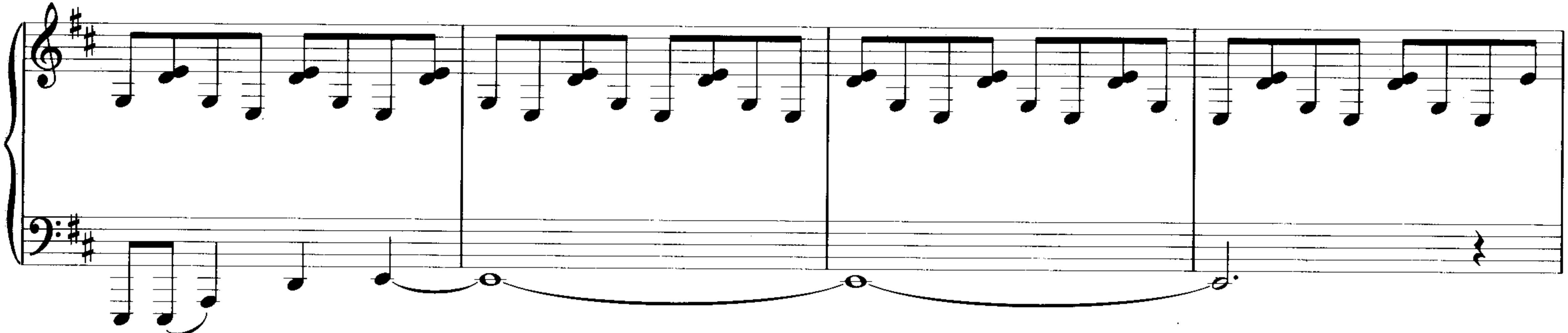


18 **Em<sup>9</sup>**  




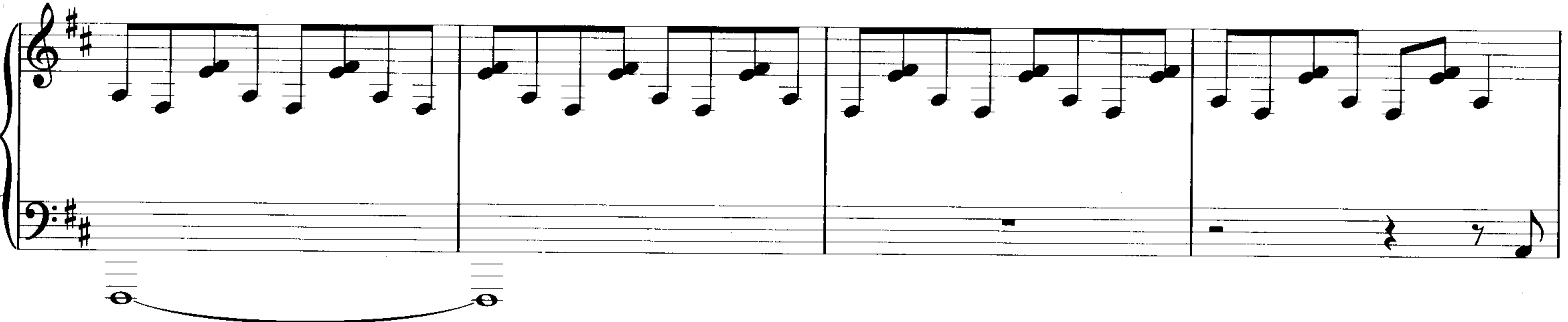
Musical notation for measures 18-21. The treble clef contains a continuous eighth-note accompaniment. The bass clef features a melodic line with a slur over measures 19 and 20.

22 **Em<sup>7</sup>**  


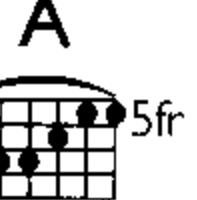


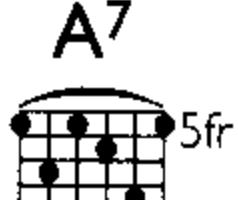
Musical notation for measures 22-25. The treble clef continues with eighth-note accompaniment. The bass clef has a melodic line with a slur over measures 23 and 24.

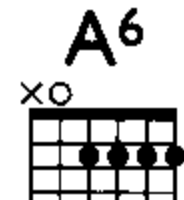
26 **F#m<sup>7</sup>**  

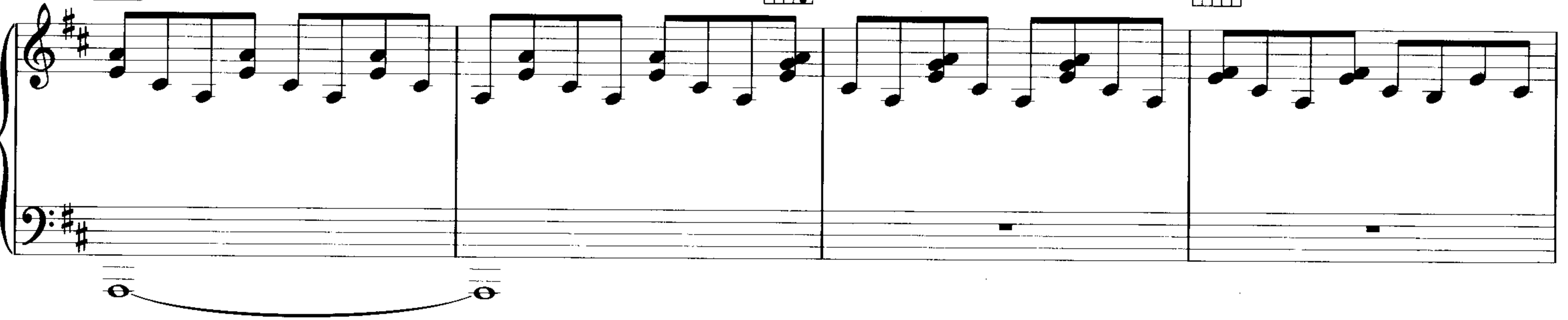



Musical notation for measures 26-29. The treble clef has eighth-note accompaniment. The bass clef has a melodic line with a slur over measures 27 and 28.

30 **A**  


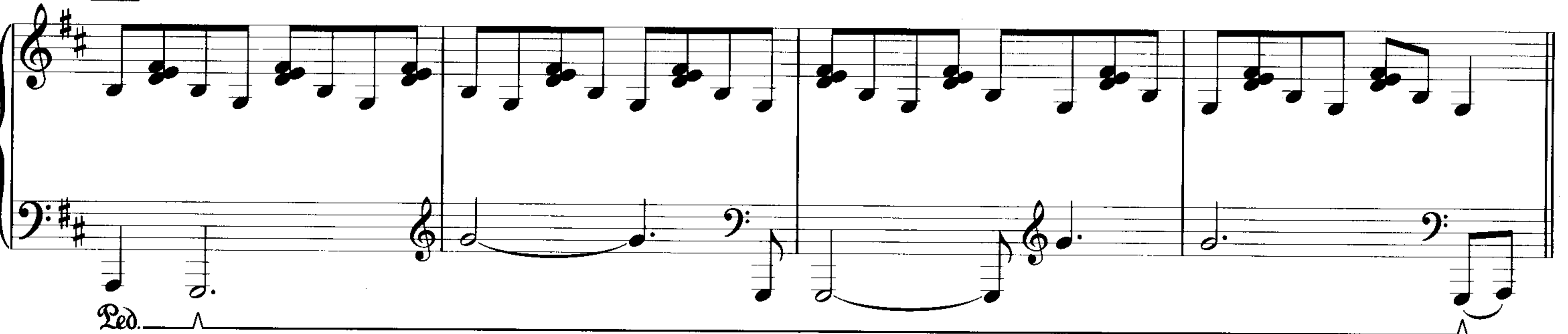
**A<sup>7</sup>**  


**A<sup>6</sup>**  




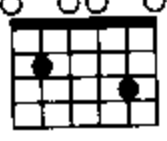
Musical notation for measures 30-33. The treble clef has eighth-note accompaniment. The bass clef has a melodic line with a slur over measures 31 and 32.

34 **Gmaj<sup>7/6</sup>**  

Musical notation for measures 34-37. The treble clef has eighth-note accompaniment. The bass clef has a melodic line with a slur over measures 35 and 36. A *Red.* (ritardando) marking is present at the end of the piece.

Em7



38

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

F#m7

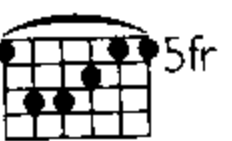


42

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

(Play small notes 2°)

A

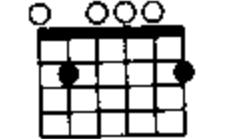


46

they turn—

(Play small notes 2°)

Em9



50

me. — 2. I'd be craz -

Ped.

Em7



(B. Vox 2° only)

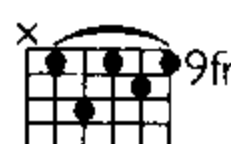
54

(2.) - y not\_ to fol - low,  
turn me in - to phan - toms,

(Yeah,

mp

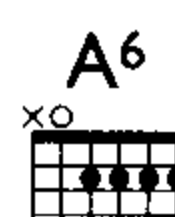
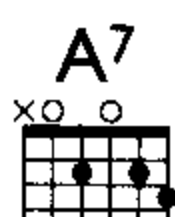
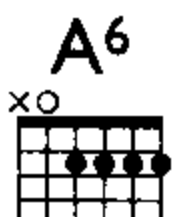
F#m7



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\_  
off\_


Yeah,

(secco)

Ped.

(secco)

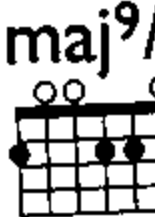
Ped.

70  *Em<sup>9</sup>*

ev - 'ry - bod - y leaves \_\_\_\_\_

*mf cresc.*

*Ped.*

74  *Dmaj<sup>9</sup>/F#*

if they get \_\_\_\_\_ the chance. \_\_\_\_\_ And this \_\_\_\_\_

78  *Dmaj<sup>9</sup>/A*

is my \_\_\_\_\_

*f cresc.*

82  *Gmaj<sup>7</sup>*

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

A13/C#

94

ov - er by \_\_\_\_\_ the worms \_\_\_\_\_ and weird

Bm7/b6

98

fish - es, \_\_\_\_\_ weird



Bmadd11



124

(Sing 2° & 3 °)

I hit the bot -

Musical notation for measures 124-127, including vocal line and piano accompaniment.

Cadd#11



128

Bmadd11



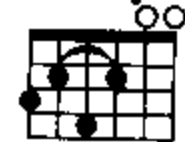
Bm7add11/A



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

Musical notation for measures 128-132, including vocal line and piano accompaniment.

Gmaj9/6



133

es - cape.

Musical notation for measures 133-135, including vocal line and piano accompaniment.

136

1.

2.

Yeah,

Musical notation for measures 136-139, including vocal line and piano accompaniment.

Ped.

# ALL I NEED

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

♩ = 84

C

*p*

7

C<sup>5</sup> C/E C<sup>5</sup>/G C<sup>5</sup> C/E C<sup>5</sup>/G

8<sup>vb</sup>

12

C<sup>5</sup> C/E C<sup>5</sup>/G C<sup>5</sup> C/E C<sup>5</sup>/G C<sup>5</sup>

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°)

*mf*

(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)

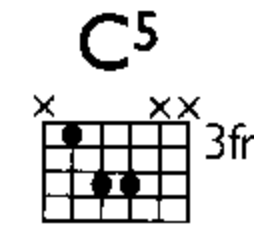
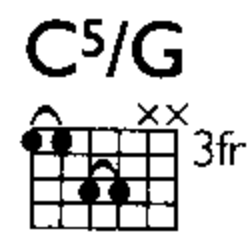
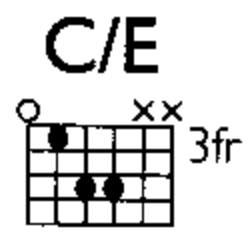
50

Cmaj3add#11

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

(8)

17

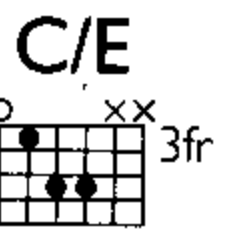
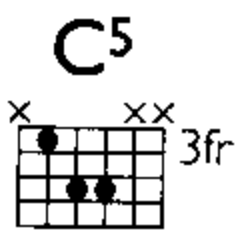
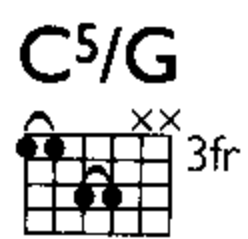
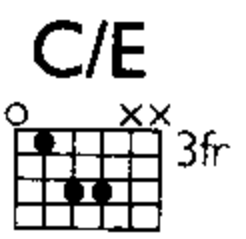


I'm an an - i - mal trapped in your hot car.  
I'm just an in - sect trying to get out of the night.

(8)

(8)

20

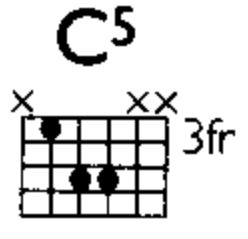
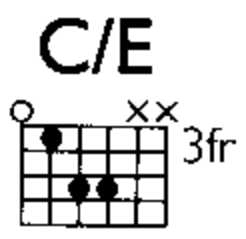
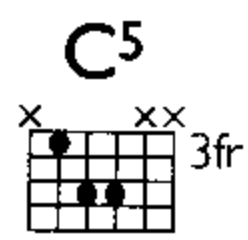
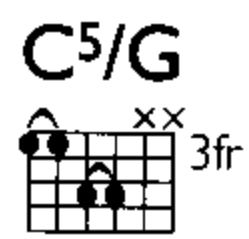


I am all the days  
I on - ly stick with you

(8)

(8)

23

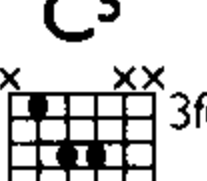

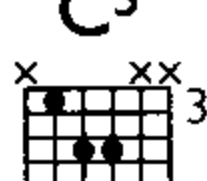
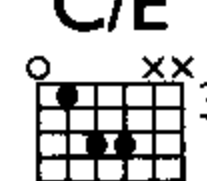
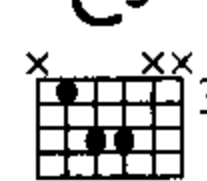
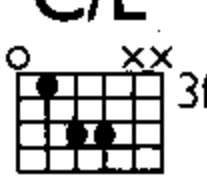


that you choose to ig - nore,  
be - cause there are no others.

(8)

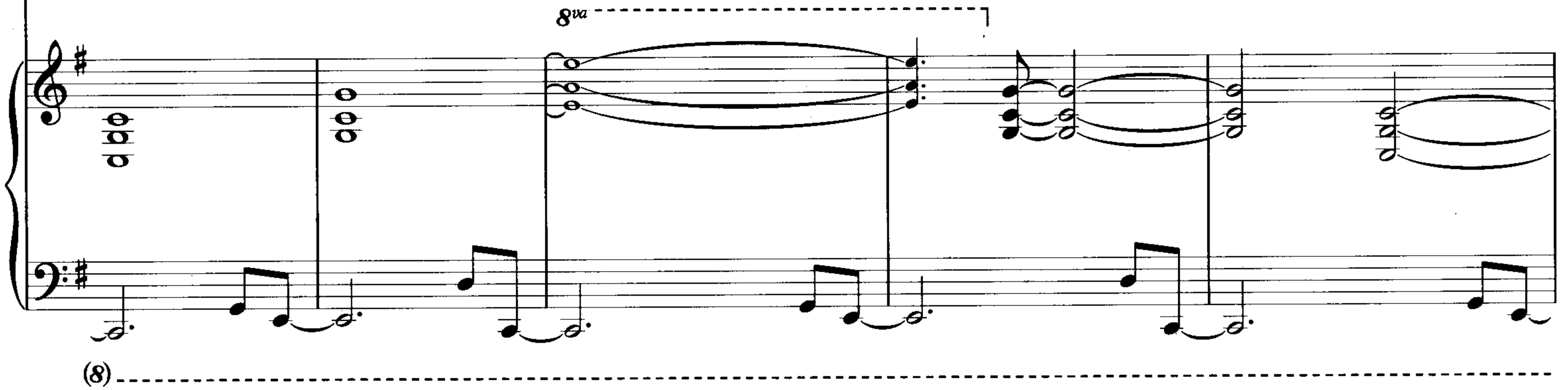
(8)

Play 1° only

27      

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

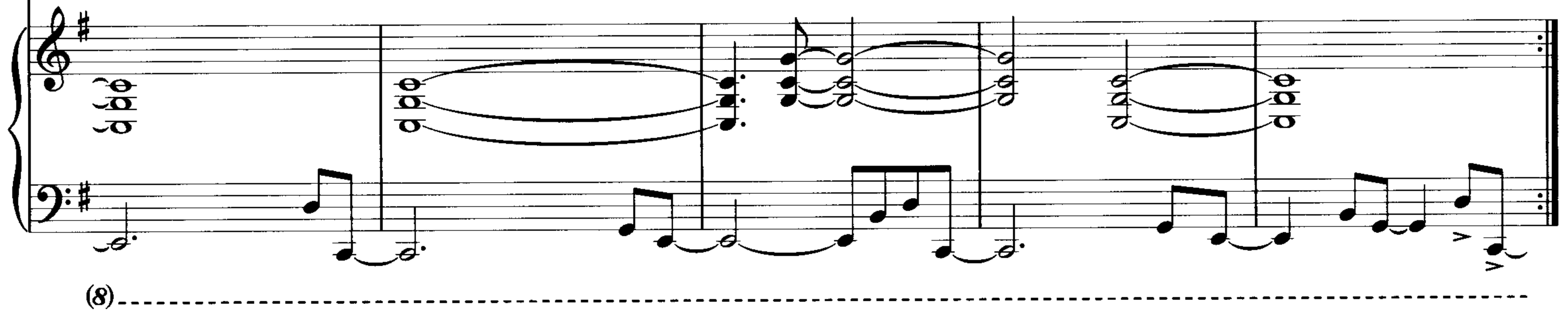
8va



(8)

32 I'm in the mid-dle of your pic - ture, — ly-ing in the reeds. —

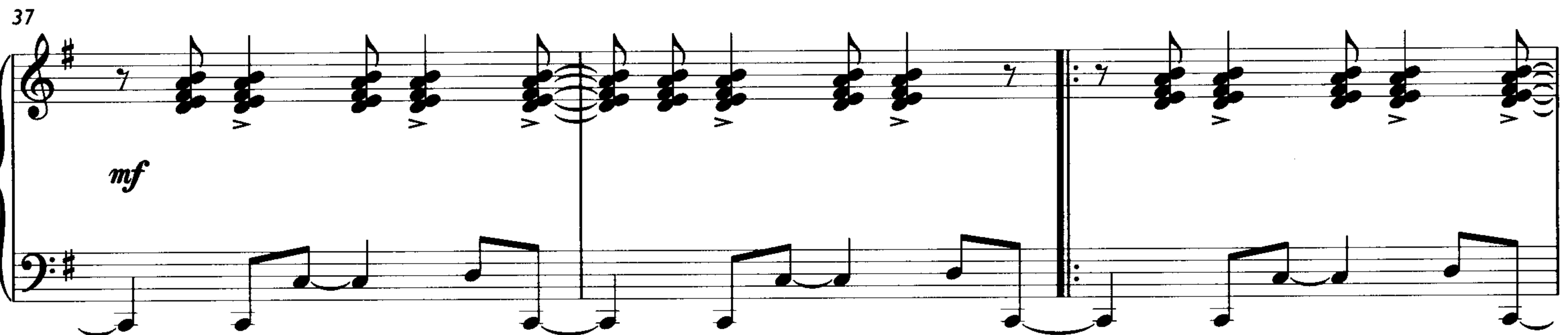


(8)

Cmaj13add#11




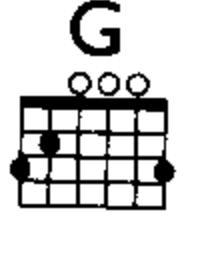
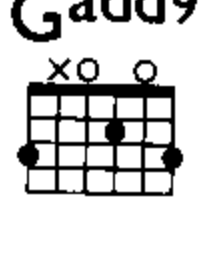
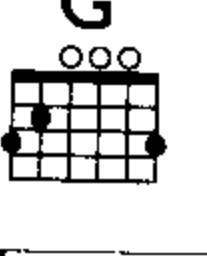

37 *mf*




(8)

Red.

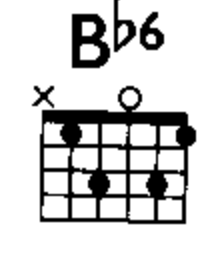
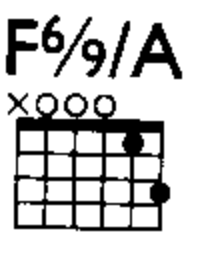
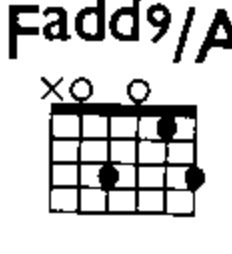
46

C/G  G  Gadd9  G  G/A 


You'll go to Hell



50

Bb6  F6/A  Fadd9/A 

for our



54

C/G  G  G/A 

fath - ers. You got melt -



58

B<sup>b</sup> B<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>6 Fadd<sup>9</sup>/A G

ed to but - ter.

63

G<sup>7</sup> Gaug G Am<sup>7</sup>/G G

67

G<sup>7</sup> Gaug G Am<sup>7</sup>/G G

# FAUST ARP

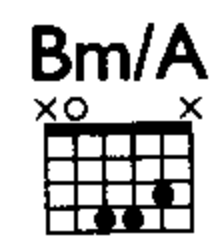
Words and Music by Thomas Yorke, Jonathan Greenwood.  
Colin Greenwood, Edward O'Brien and Philip Selway

$\text{♩} = 92$

N.C.



One, two, three, four...



5

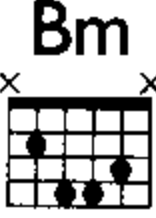

1. Wak - ey, wak - ey, rise and shine, it's on a - gain, — off a - gain, —  
2. Squeeze the tubes — and emp - ty bot - tles, I take a bow, — take a bow, —

Bm/G

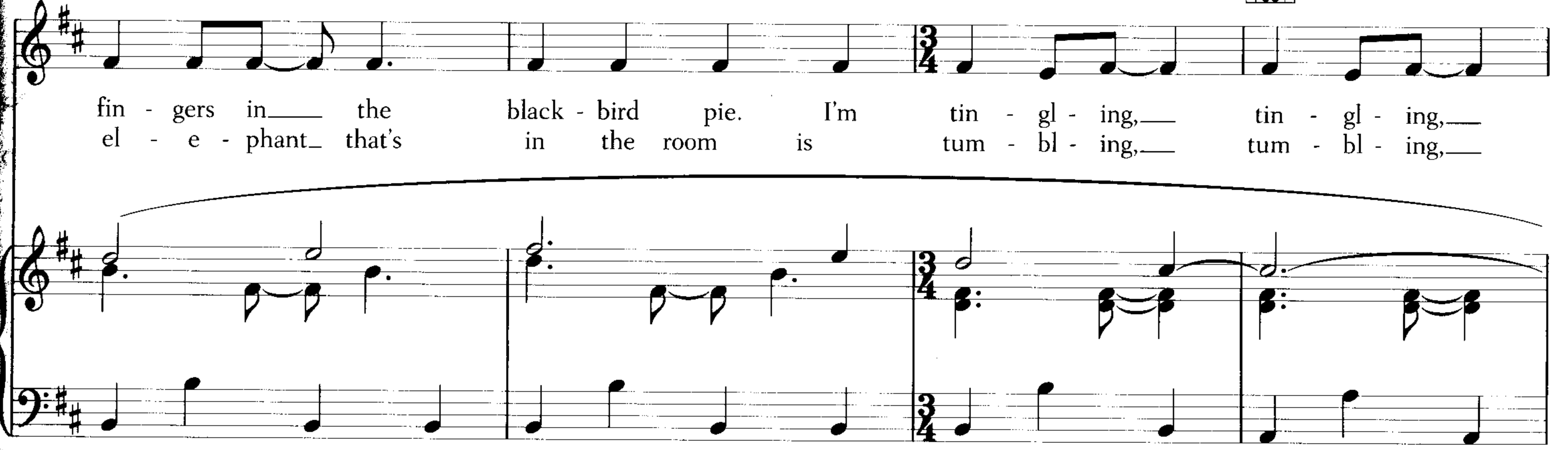


9

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  

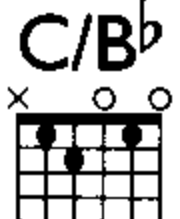
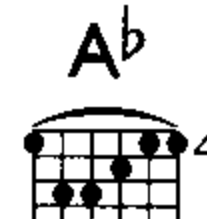
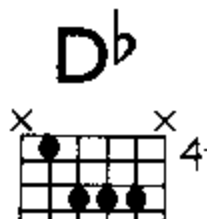

fin - gers in the black - bird pie. I'm tin - gl - ing, tin - gl - ing,  
 el - e - phant that's in the room is tum - bl - ing, tum - bl - ing,



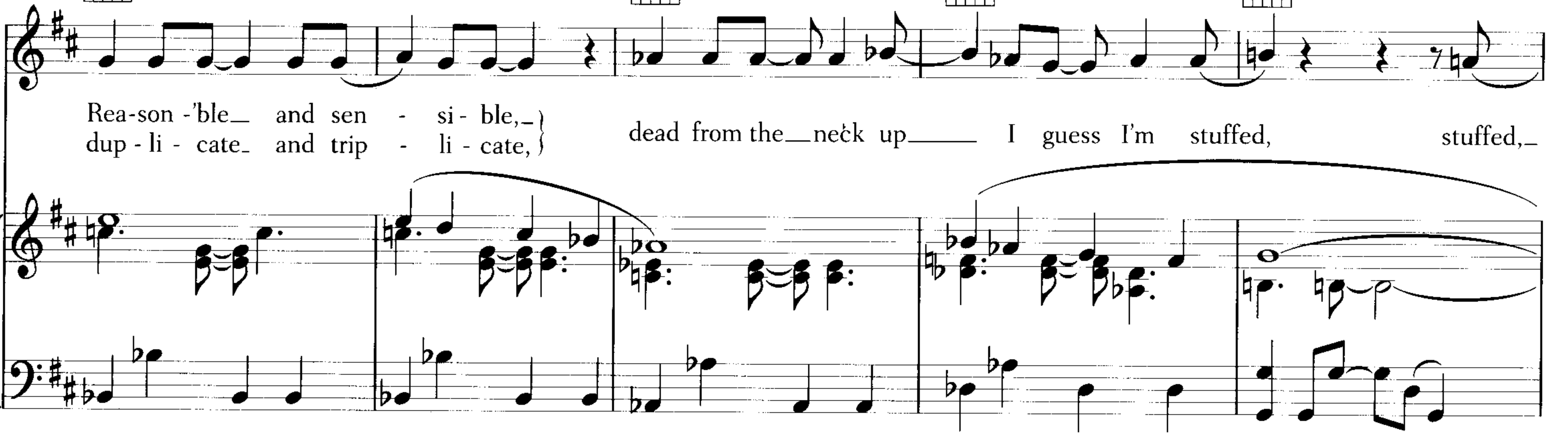
17  

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    

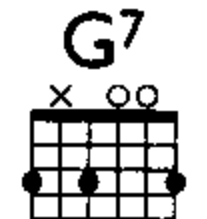

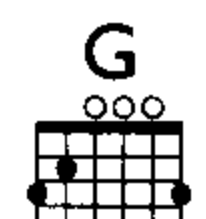
Rea-son - ble and sen - si - ble, } dead from the neck up I guess I'm stuffed, stuffed,  
 dup - li - cate and trip - li - cate, }



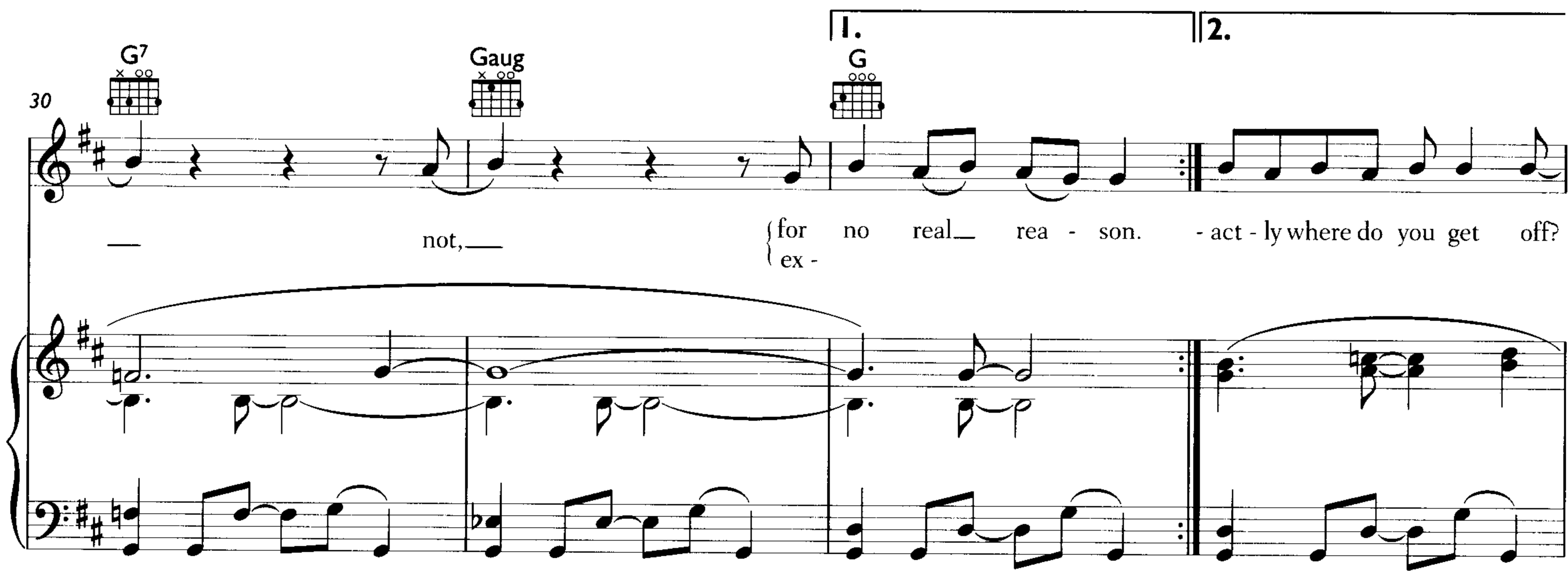
26   

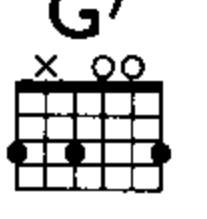

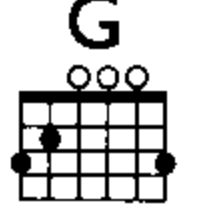
stuffed, we thought you had it in you but not, not,



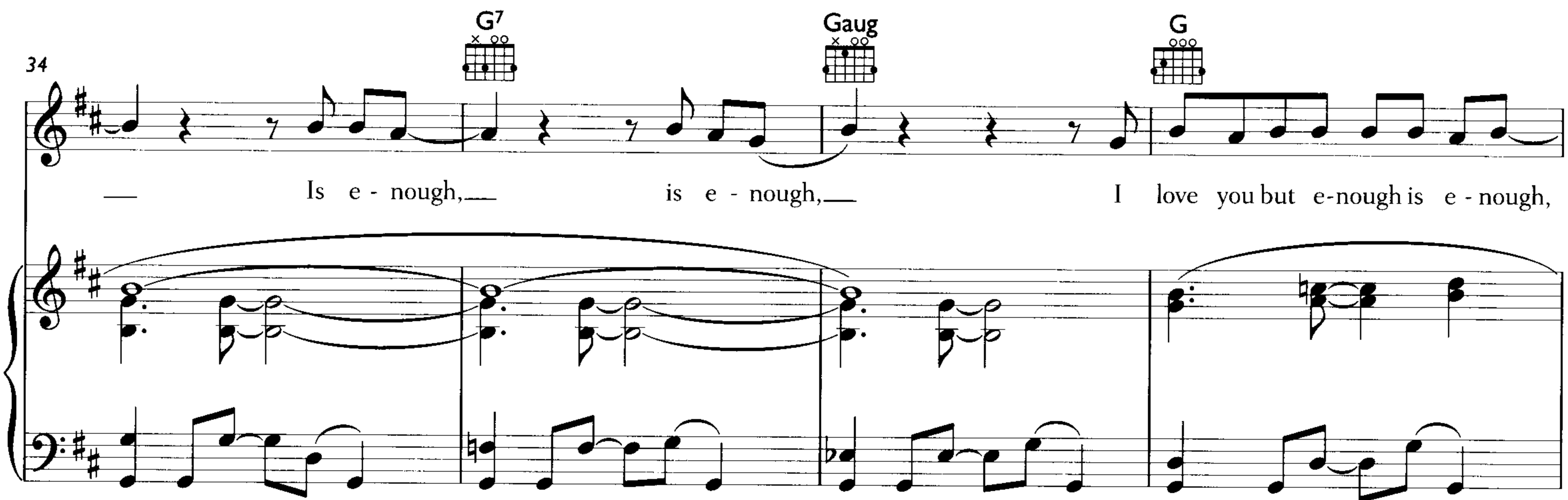
30   1.  2.

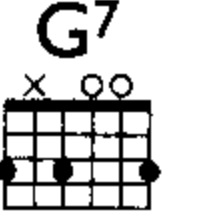

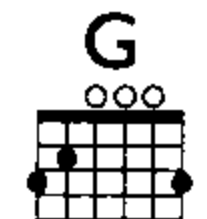
not, — { for no real\_ rea - son. - act - ly where do you get off?  
ex -



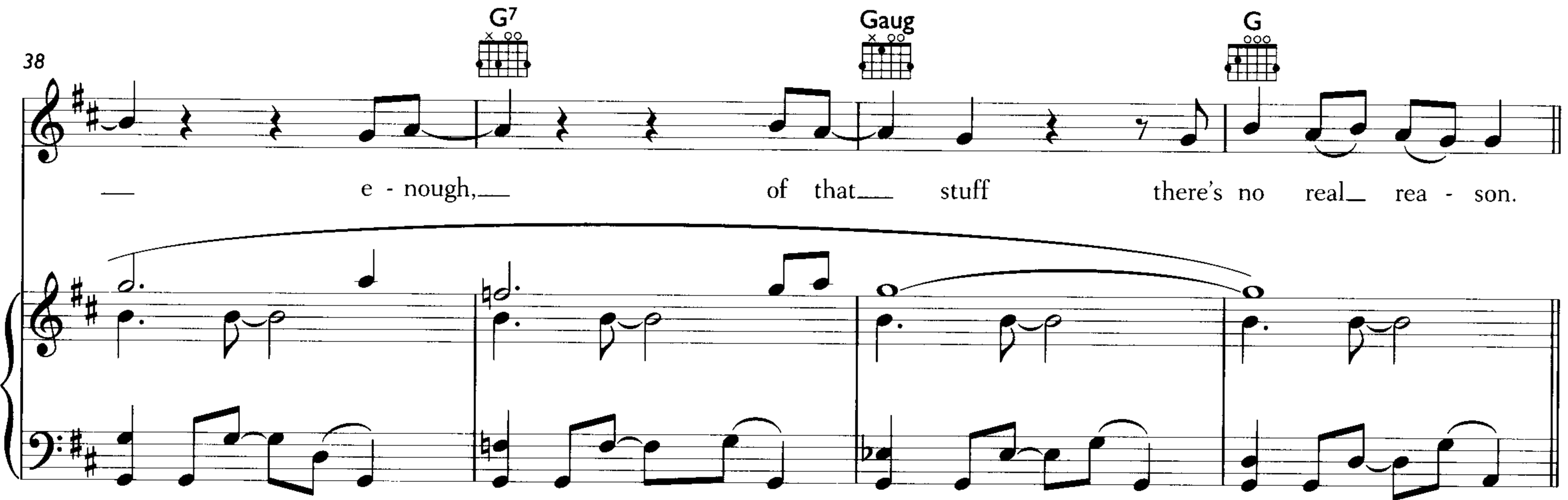
34   

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     





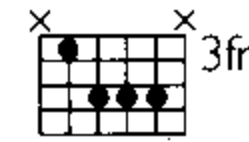
# RECKONER

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

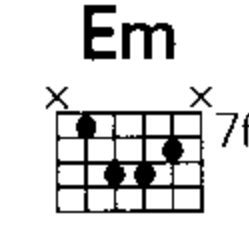
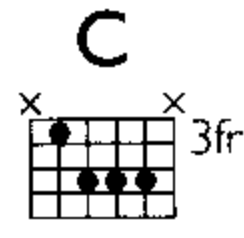
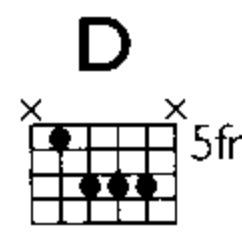
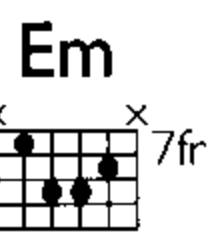
♩ = 104

N.C.  
(Drums)

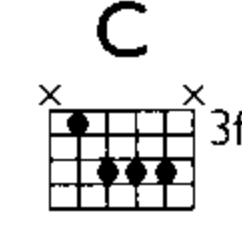
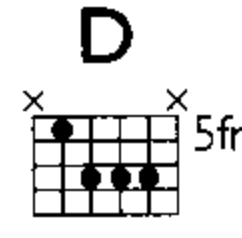
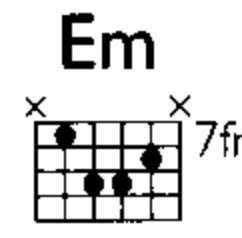
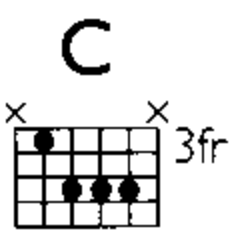
C



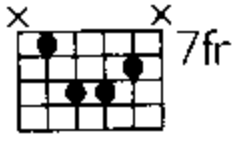
(Play small notes 2°)



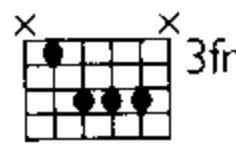
Play x3



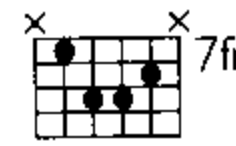
Em



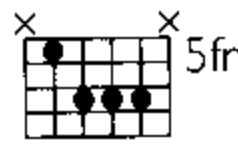
C



Em



D

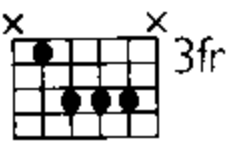


13

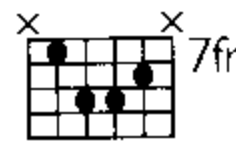
Musical staff with lyrics: you can't take it with yer...

Piano accompaniment for measures 13-16

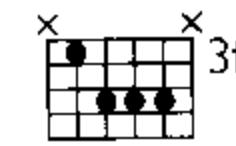
C



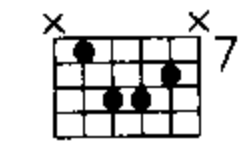
Em



C



Em

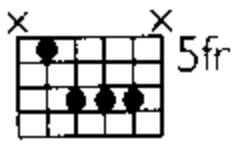


17

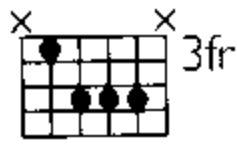
Musical staff with lyrics: Danc ing for

Piano accompaniment for measures 17-20

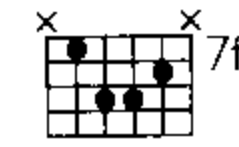
D



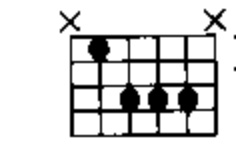
C



Em



C

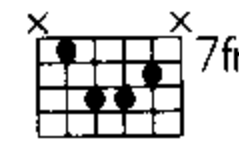


21

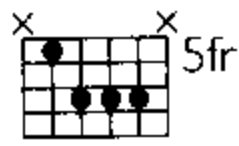
Musical staff with lyrics: your plea sure.

Piano accompaniment for measures 21-24

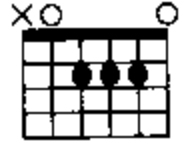
Em



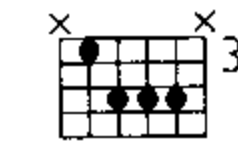
D



A



C



25

Musical staff with lyrics: You

Piano accompaniment for measures 25-28

Em D C Em

29

are not to blame for

C Em D C

33

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

Em C Em D

37

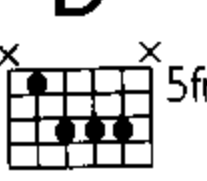
dare not speak it's name,

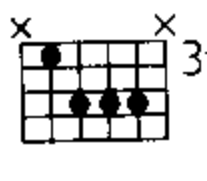
C Em C Em

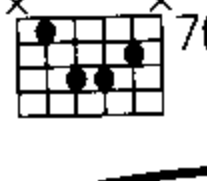
41


ded - - - i - ca -

45


D  5fr

C  3fr

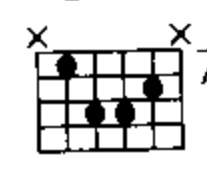
Em  7fr

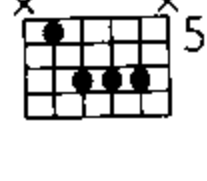
C  3fr

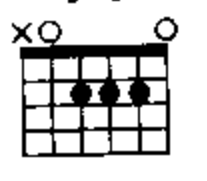
ted to all hu... all hu-




49

Em  7fr


D  5fr

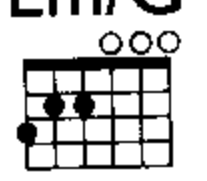
A  0

man be - ings.

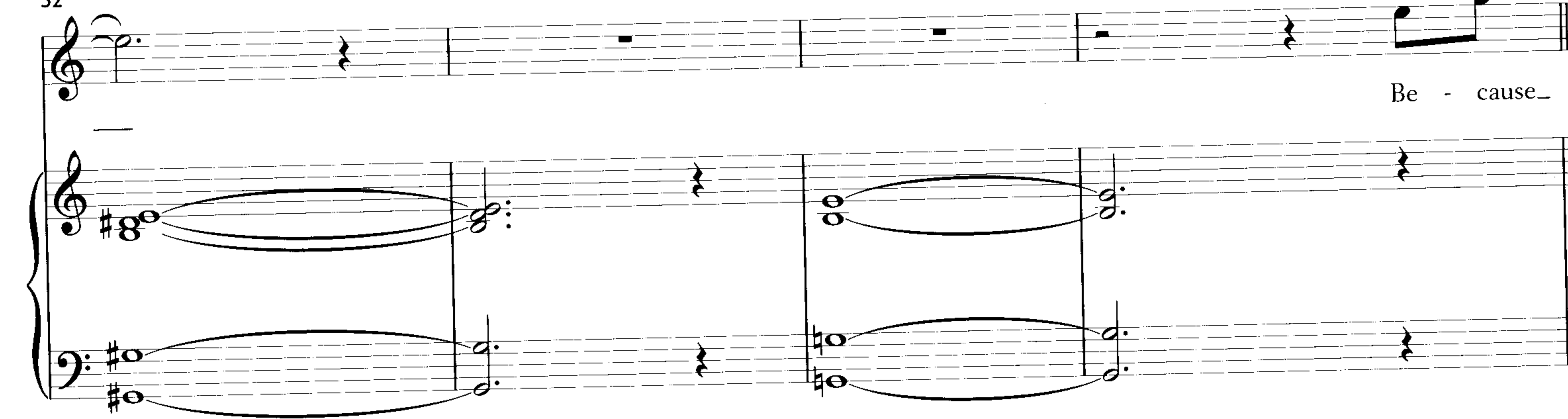


52

G#mb6  4fr

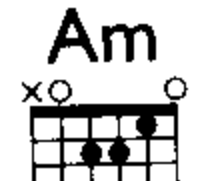
Em/G  000

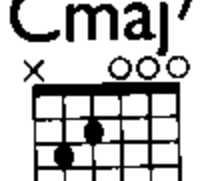
Be - cause

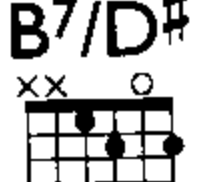


56


Freely

Am  000

Cmaj7  000

B7/D#  000

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



Cmaj7 Am B

60

shore.

G#m<sup>b</sup>6 Em/G

64

Be- cause

2. a tempo

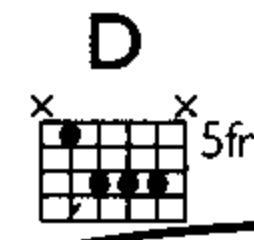
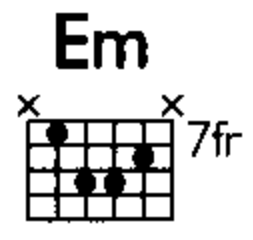
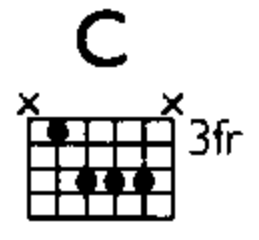
B C Em

68

Oh, reck on - er,

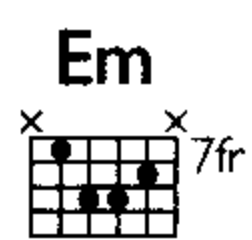
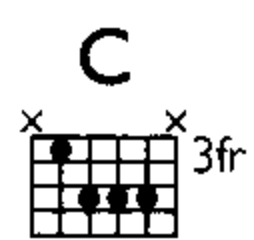
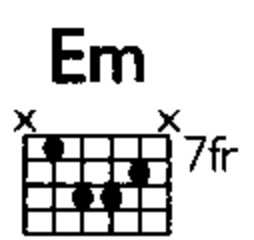
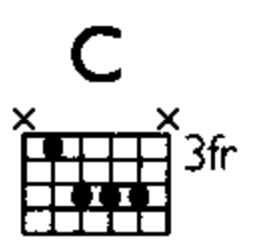
D C Em

71



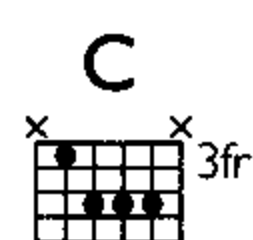
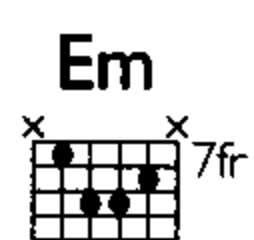
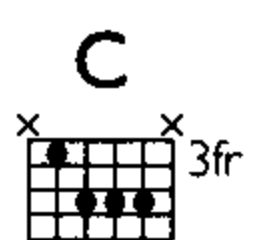
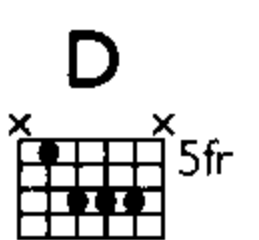
74

take me with yer.



77

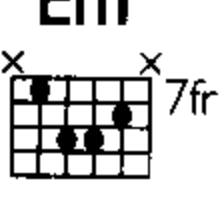
Ded - - i - ca -

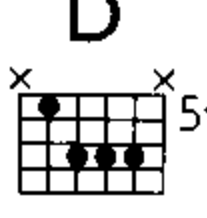


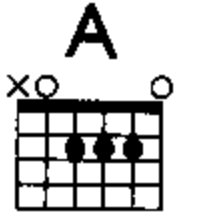
81

ted to all hu... all hu -

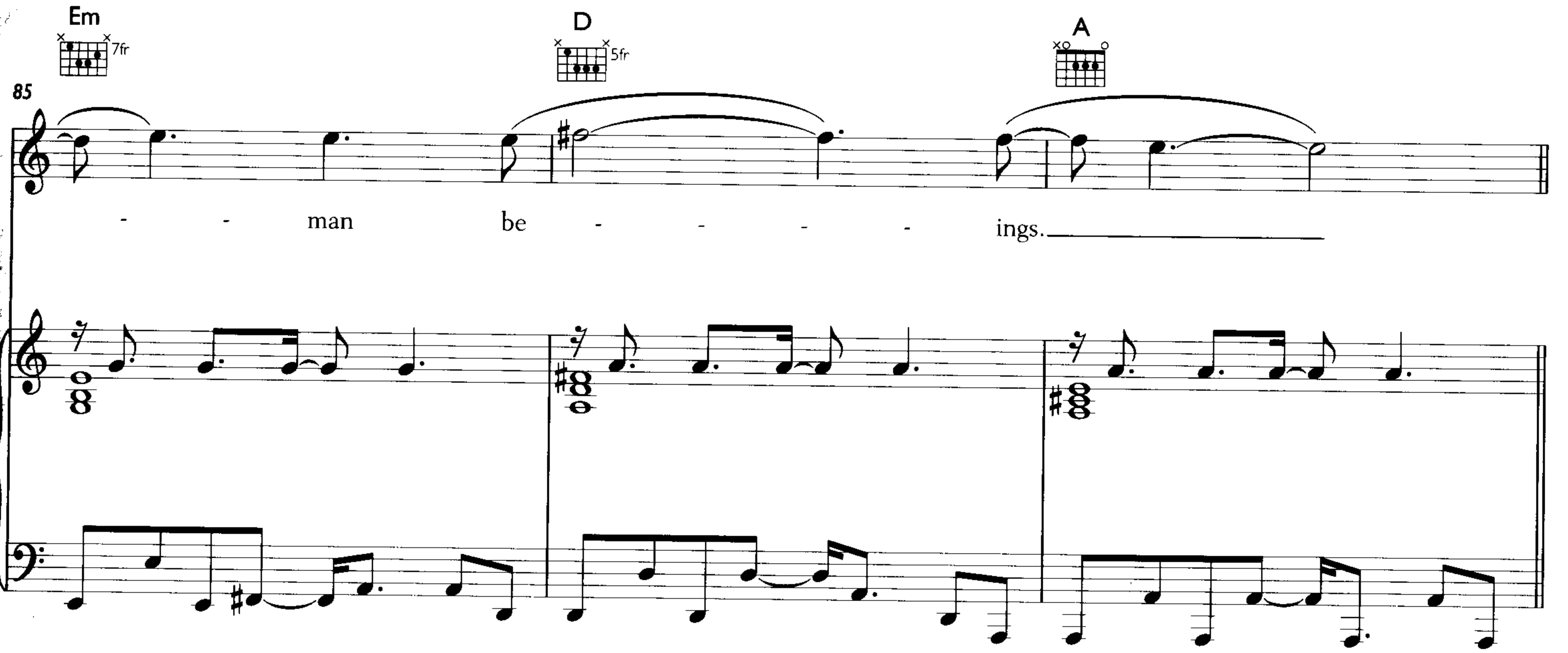
85

Em  7fr

D  5fr

A 

man be - - - - - ings.




88

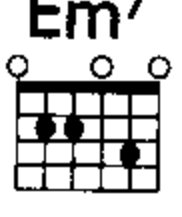
Em7 

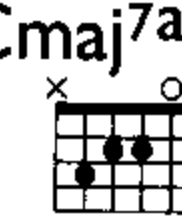
Cmaj7add13 

(Ah,



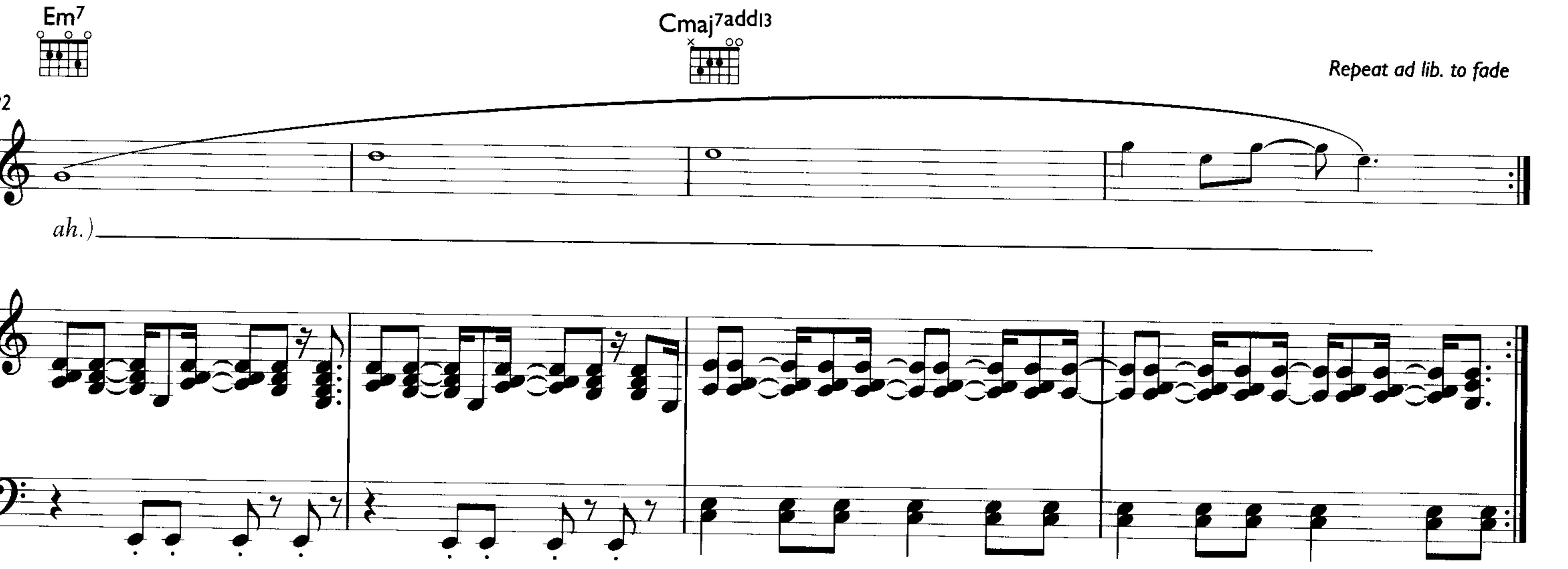
92

Em7 

Cmaj7add13 

ah.)

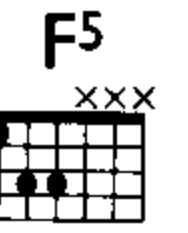
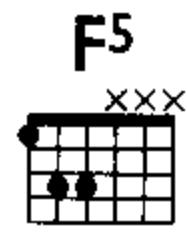
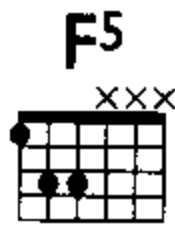
Repeat ad lib. to fade



# HOUSE OF CARDS

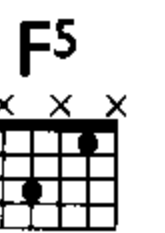
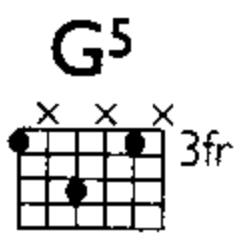
Words and Music by Thomas Yorke, Jonathan Greenwood,  
Colin Greenwood, Edward O'Brien and Philip Selway

♩ = 112



5

Ooo, \_\_\_\_\_



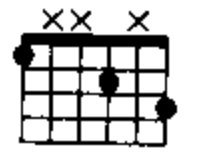
9

ooo, \_\_\_\_\_

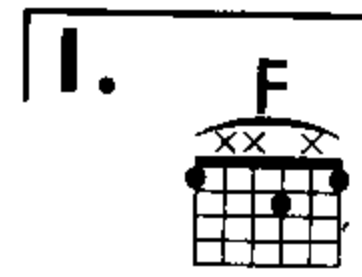
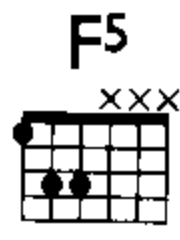
ooo, \_\_\_\_\_



fadd9



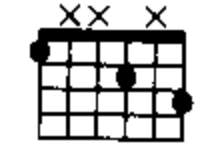
13



Musical notation for measures 13-15, including treble and bass staves.

2.

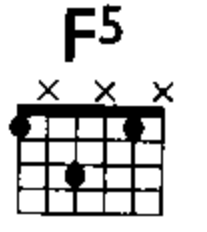
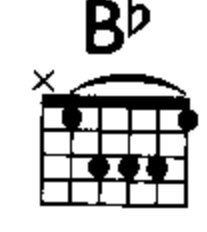
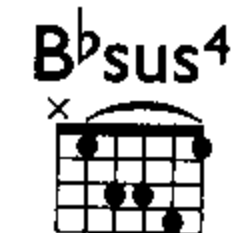
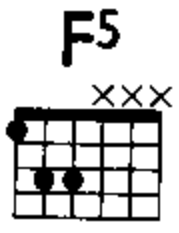
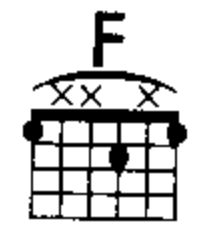
fadd9



16

Musical notation for measures 16-18, including treble and bass staves.

Ooo,

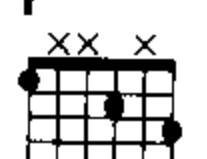


19

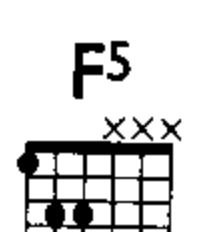
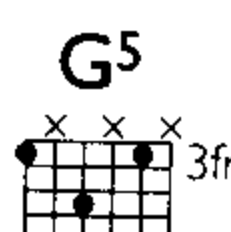
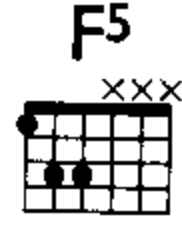
Musical notation for measures 19-21, including treble and bass staves.

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 - tage — spikes.

fadd9



Play 1° only


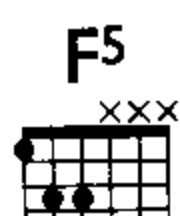

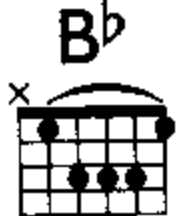
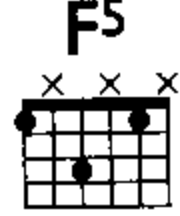


22


Musical notation for measures 22-24, including treble and bass staves.


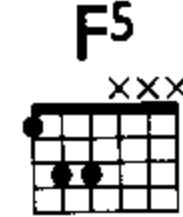
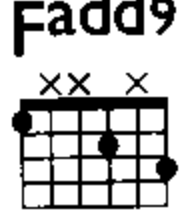
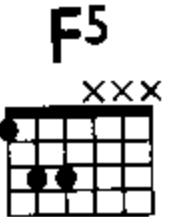
er.

No


26     

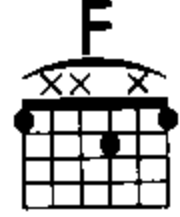
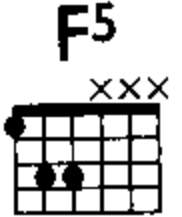

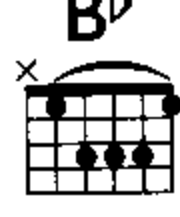
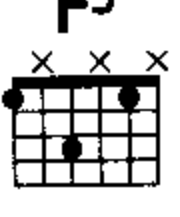
mat - ter how it ends, no mat - ter how it starts. —  
 Throw your keys in the bowl, kiss your hus - band — goodnight.




29    


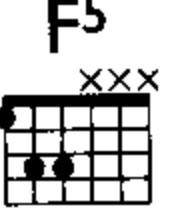
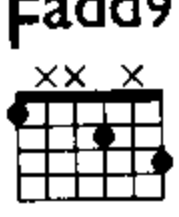
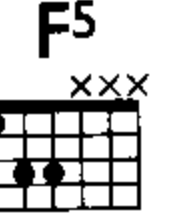
For -



33     


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



36    

for -

**Play 1° only**



40

F F5 B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup> F5

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

43

Fadd9 F5 Fadd9 G5

Fall

47

E<sup>b</sup>add9/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup>add9/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup>add9/B<sup>b</sup> B<sup>b</sup>

off the ta - - ble and get swept un -

50

Fadd9 F5 Fadd9 F5

der.

54 **Gm7**  *(Sing 2° only)*



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

Ped.

58 **Fadd9** 



Ped. Ped.


I. **Gm7** 

62

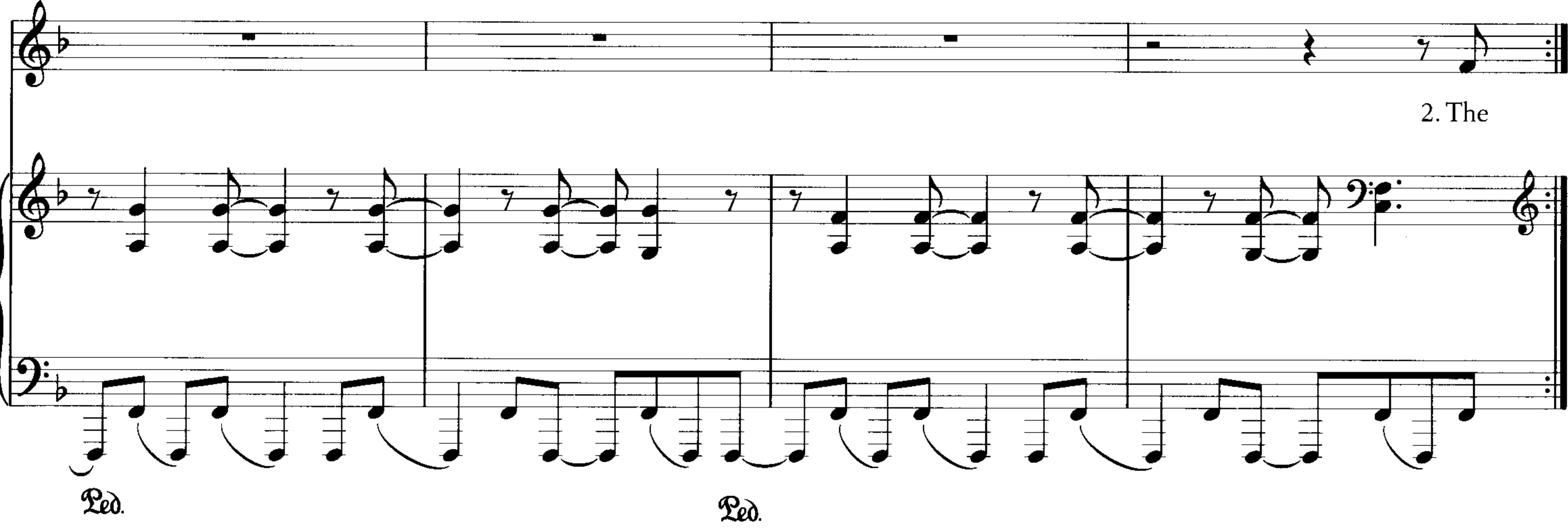


Den - i - - - al, den - i - - - al.


Ped.

66 **Fadd9**  


2. The



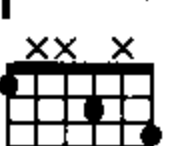
*Ped.* *Ped.*


**2.**  
**Gm7**  
 3fr

70

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



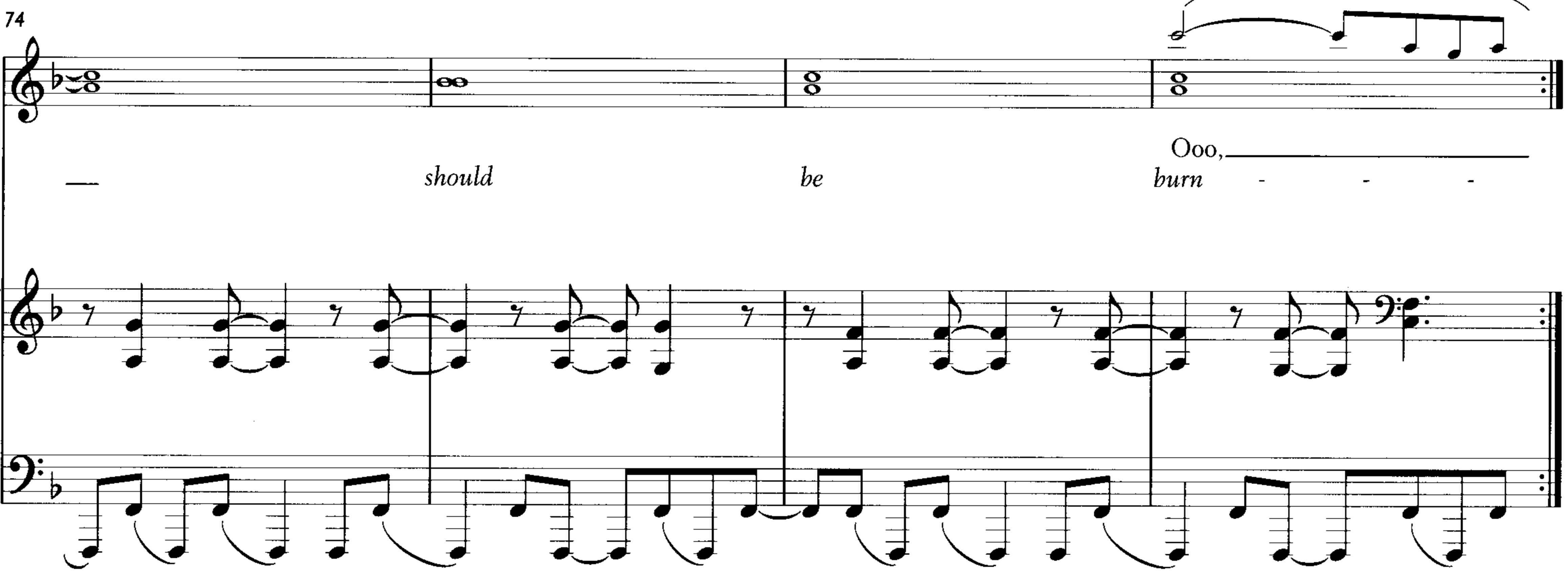
**Fadd9**  


**F**  


(Sing 2° only)

74

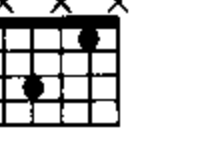
— should be Ooo, burn



Gm7



F5



78

Musical notation for the first system, including a treble clef staff with a melodic line and a bass clef staff with accompaniment. The treble staff has a slur over the first two measures and another slur over the last two measures. The bass staff has a steady eighth-note accompaniment.

- ing.)

000,

000.

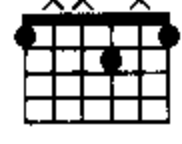
fadd9



F5



F



82

Musical notation for the second system, including a treble clef staff with a melodic line and a bass clef staff with accompaniment. The treble staff has a slur over the last two measures. The bass staff has a steady eighth-note accompaniment.

000,

86

Musical notation for the third system, including a bass clef staff with accompaniment. The system ends with a double bar line and a 'Ped.' marking. The final measure has a 'fade to nothing' instruction with a wedge-shaped dynamic marking.

(fade to nothing)

Ped.

# JIGSAW FALLING INTO PLACE

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

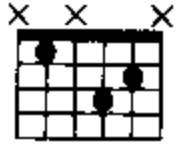
Tune guitar ⑥ = D (lowest string)

♩ = 160

Bm

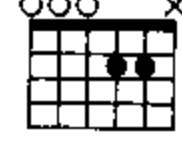


F#/A#

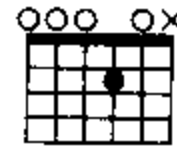


5

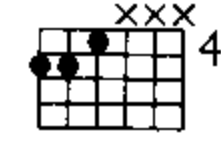
Dmaj7



D6

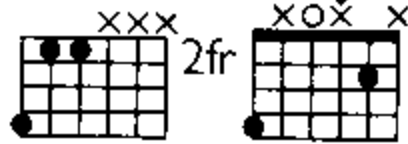


Gmaj7

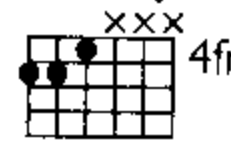


9

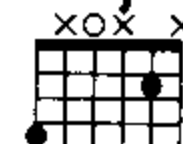
G6 Dmaj7/F#



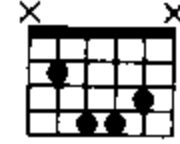
Gmaj7



Dmaj7/F#



Bm



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 number down,

The walls are bending shape, you got a Chesire cat grin,

Before you run a way from me, before you're lost between 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, — just as they play your fav - 'rite song.  
 — all blur - ring in to one, — this place is on a mis - sion, —  
 the beat goes round and round, — the beat goes round and round.  
 — come on and let it out, — come on and let it out.

*mmm,* —

33 **Gmaj7** **Bm/F#** **Bm/E** **Bm/D**

— As your bad day dis - ap - pears, — no long - er wound up like a spring,  
 Be - fore the night owl, — be - fore the ani - mal noises.  
 I nev - er real - ly got there, — I just pre - tend - ed that I had.  
 — Before you run a - way from me, — before you're lost be - tween the notes,

*mmm,* —

To Coda ☉

37

Bm/A 4fr

Gmaj7 4fr

Bm/E 2fr

Bm/D 4fr (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 xx

D xx

Bm/D 4fr

D xx

Bm/D 4fr

3° D.% al Coda

(Repeat section x3)

45

D xx

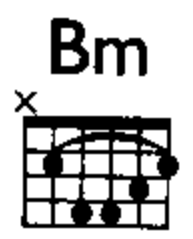
Bm/D 4fr

D xx

Bm/D 4fr (Sing 3° only)

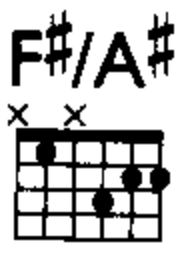
Mmm,



♠ Coda

49 

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

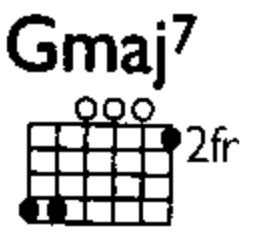


53 

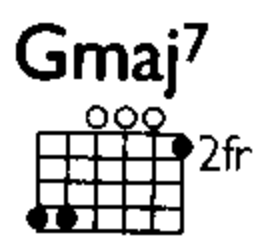
 





57 











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...  
light you can feel it on — your back, you got the light you can feel it on — your back... Your

**F#/A#**  
x x 0 0 2 3

**F#m/A**  
x 0 x 0 2 3

**Dmaj7/13**  
0 0 2 3 2 1

**Dmaj9/13**  
0 0 2 3 2 1

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

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. 2.

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

dim. p

# VIDEOTAPE

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

♩ = 84

Chord diagrams: C#m (4fr), Esus4 (7fr), E (7fr), Esus4 (7fr), C#m (4fr), Esus4 (7fr), E (7fr), Esus4 (7fr), E (7fr).

*p*

*Ped. (throughout)*

7 Chord diagrams: C#m (4fr), Esus4 (7fr), E (7fr), Esus4 (7fr), E (7fr), C#m (4fr).

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

11 Chord diagrams: Esus4 (7fr), E (7fr), A (2fr), Amaj7 (x0), C#m (4fr), Esus4 (7fr), E (7fr).

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

15 Chord diagrams: A (x0), Amaj7 (x0), C#m (4fr), A/E (xx), Amaj7/E (xx), A (x0), Amaj7 (x0).

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

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)**


(Oooh, \_\_\_\_\_ oooh.)

*mf*




35

A Amaj<sup>7</sup> C<sup>#</sup>m(b6) C<sup>#</sup>m A/E Amaj<sup>7</sup>/E A Amaj<sup>7</sup>




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



39

C<sup>#</sup>m(b6) C<sup>#</sup>m A/E C<sup>#</sup>m/E A Amaj<sup>7</sup> C<sup>#</sup>m(b6) C<sup>#</sup>m



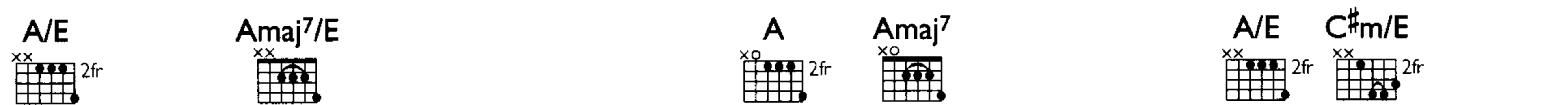
face to face. I'm talk - ing to you be - fore... No mat - ter what hap - pens now, you

*mp*



43

A/E Amaj<sup>7</sup>/E A Amaj<sup>7</sup> A/E C<sup>#</sup>m/E



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

*p*

