

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)

cont. sim.

(Programmed percussion)

How come I end up where I start - ed?..

(Programmed drums)

(tap on piano lid to recreate drums)

(Play 1st only)

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

Am 5fr D 5fr Dsus² 5fr

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

Programmed drums (small notes 2°)

1.

2.

17

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

20

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

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

24

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

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

Am^{5fr} D^{5fr} Dsus²^{5fr} Em^{7fr} Esus²^{7fr} D^{5fr} **To Coda** ♪

28

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

(Children shouting - on * only)

Am^{5fr} D^{5fr} Am⁹^{5fr} D^{9add13}^{5fr}

32

One by one,

Am^{5fr} D^{5fr} Am⁹^{5fr} D⁷^{5fr}

36

one by one it

Am^{5fr} D^{5fr} Am⁹^{5fr} D^{9add13}^{5fr}

40

comes to us all. It's as

44

Am D Am⁹ D

soft as your pil - low.

48

Dm C[#]m

52

Am

56

D. al Coda

♣ Coda

Am  5fr

D  5fr

Am⁹/E  5fr

D  5fr

60

Fif-teen steps, then a sheer drop.

64

Am  5fr

Dm  5fr

70

Em  7fr

Dm  5fr

74

Am  5fr

(Children shouting)

(Hey!)

p

78 **Dm/A** **Am⁹**

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.)

92


Dm/A  5fr


C#m  4fr

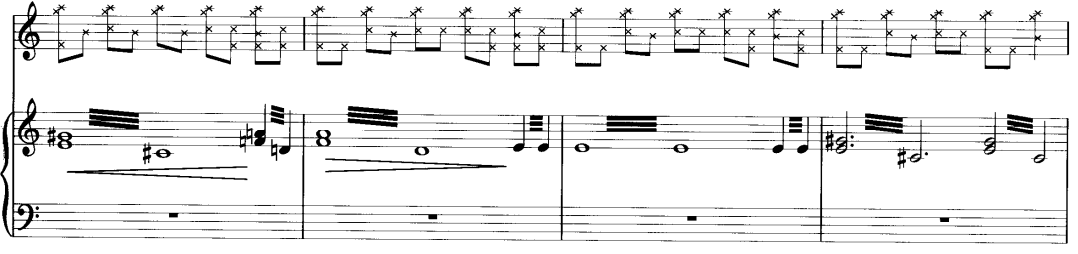
(Drums)




96


Dm  5fr

C#m  4fr




100

Em  4fr




104

Dm  5fr

C#m  4fr

Repeat ad lib. to fade



BODYSNATCHERS

Words and Music by Thomas Yorke, Jonathan Greenwood,
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Tune guitar (6) = D (lowest string)

♩ = 168



f *cont. sim.*



6 I. 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  4fr

D 

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



Musical notation for measures 14-17, including vocal line and piano accompaniment.

18

D⁷ 


off. check for pulse, blink your eyes,




Musical notation for measures 18-21, including vocal line and piano accompaniment.

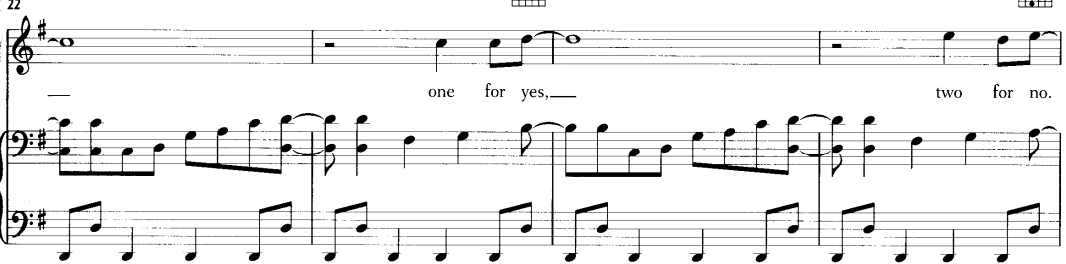
Play I° only

22

D⁶  4fr


D 


one for yes, two for no.



Musical notation for measures 22-25, including vocal line and piano accompaniment.

26

D⁷ 



Musical notation for measures 26-29, including piano accompaniment.

30

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

D⁶ 00 22 4fr

D 00 22 4fr

34

ing a - bout,
ing a - bout,

D⁷ 00 22 4fr

38

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

D⁶ 00 22 4fr

D 00 22 4fr

42

out. }
ass. } Oh, oh, oh, -

To Coda ◊

46 **B^{b5}/D** **Dsus⁴/2**

oh, _____

50 **D⁵** **Dsus⁴/2** **D⁵** **D. * al Coda**

oh, oh, oh. * You killed the sound

◊ Coda

54 **Gm[?]** **Dm**

(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 1. 2.

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

63

Gm⁹ Dm

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

67

F/C C⁹ Gm⁷

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 Ebmaj⁷ F Gm

simile

83

E^bmaj7

A^bmaj7add#11

G

86

Yeah...

90

D⁵

Dm7

(Play small notes 2°)

f

94

Gm⁶/D

Gm/D

Gm⁶/D

Dm7

(vocal ad lib.)

98

D  D5 




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

$\text{♩} = 42$ Swung semi-quavers

Aadd5

C#m

5

(Ooo, _____)

(Ooo, _____)

mf

A6

Amaj⁹

G[#]m

ooo,

ooo,

Amaj⁷

G[#]m

13

ooo.)

ooo.)

p

cont. sim.

17

Don't get an-y— big i - deas.—

21

They're not gon-na hap - pen.—

24

27

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** **Aadd9**

45 **C#m7** **Aadd9**

49 **G#5** **G#m** **G#**

So don't get an-y— big i - deas

49 **G#5** **G#m** **G#**

53 **A** **E** **C#m**

they're not gon-na hap - pen.

53 **A** **E** **C#m**

56 **B**

Ooo,

56 **B**

59  *mf*



You'll go to Hell for what your

(Ooo.)

cresc.

63  *Sfr*   *mf* 



dirty mind is think ing (Ooo.)

mf

p

C#m7
4fr

Aadd9
5fr

69

ooo, ___

(Ooo, ___

mf

C#m7
4fr

Aadd9
5fr

73

ooo, ___


77


C#m7  4fr


Aadd9  6fr




81

E  4fr

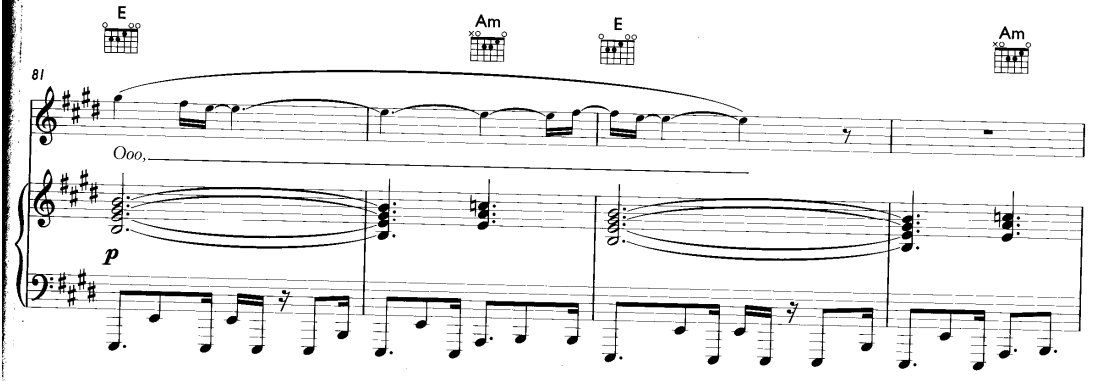
Am  4fr

E  4fr


Am  4fr


Ooo,


p





85

C  4fr

Cadd#11/B  4fr

Am7  4fr

Am6  4fr

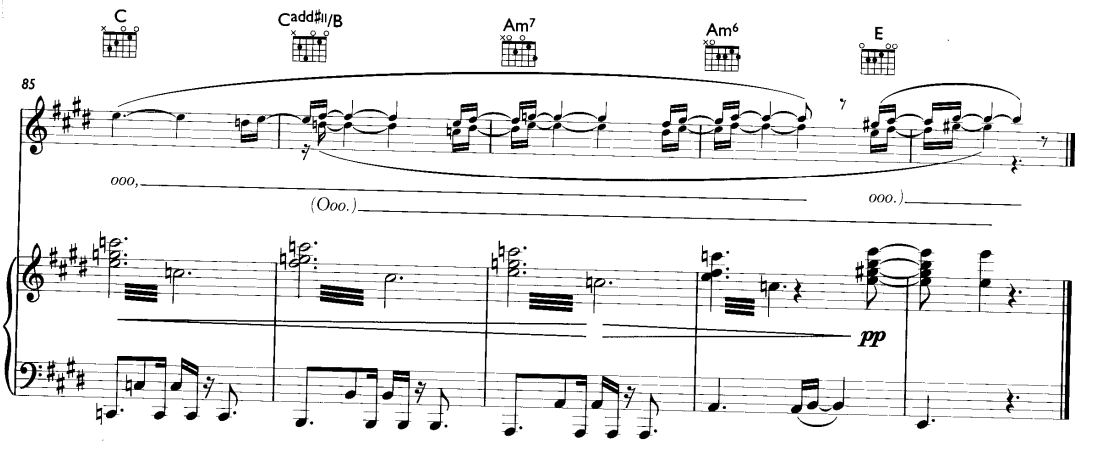
E  4fr

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.

Uh. *cont. sim.*

(Drums)

6 **Em7**

p

10 **F#m7**

14 **A**

18 **Em⁹**

Musical notation for measures 18-21. Treble clef: continuous eighth-note chords. Bass clef: quarter notes and half notes with ties.

22 **Em⁷**

Musical notation for measures 22-25. Treble clef: continuous eighth-note chords. Bass clef: quarter notes and half notes with ties.

26 **F#m⁷** 2fr

Musical notation for measures 26-29. Treble clef: continuous eighth-note chords. Bass clef: quarter notes and half notes with ties.

30 **A** 5fr **A⁷** 5fr **A⁶**


Musical notation for measures 30-33. Treble clef: continuous eighth-note chords. Bass clef: quarter notes and half notes with ties.

34 **Gmaj⁷/6**

Musical notation for measures 34-37. Treble clef: continuous eighth-note chords. Bass clef: quarter notes and half notes with ties.



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 -

(Sing small notes 2°)

54 **Em7** (B. Vox 2^o only)

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

mp

58 **F#m7**

fol - low where you lead. Your eyes,
I fol - low to the edge of the earth

yeah,

62 **A6** **A7** **A6**

they turn
and fall

yeah.)

66 **Gmaj7** (Sing small notes 2^o)

me,
off.

Yeah,

(secco) *Ped.* (secco) *Ped.*

70 **Em⁹**
ev - ry - bod - y leaves _____

mf cresc.

Ped.

74 **Dmaj⁹/F#**
if they get _____ the chance. _____ And this _____

78 **Dmaj⁹/A**
_____ is my _____

f cresc.

82 **Gmaj⁷**
_____ chance. _____ I get eat -

86  
- en by the worms _____ and weird
sub. pp
(let notes from previous bar ring with pedal until *) *

90  
fish - es, _____ picked

94  
ov - er by _____ the worms _____ and weird

98  
fish - es, _____ weird

102  


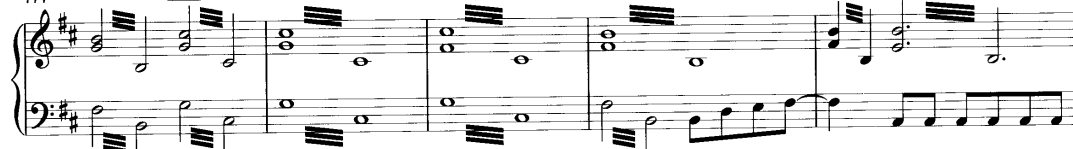
fish - es, - - - - - weird



106  



fish - es. - - - - -


110  

N.C. *p* *f*

114  

119  



124 **Bmadd11** (Sing 2° & 3°)
I hit the bot -

128 **Cadd11** **Bmadd11** **Bm7add11/A**
tom, hit the bot - tom and es - cape.

133 **Gmaj9/6**
es - cape.

136 **I.** **2.**
Yeah,

ALL I NEED

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

♩ = 84

C

p

7

C⁵ C/E C⁵/G C⁵ C/E C⁵/G

8^{ub}-----

12

C⁵ C/E C⁵/G C⁵ C/E C⁵/G C⁵


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^o)


mf

8)-----

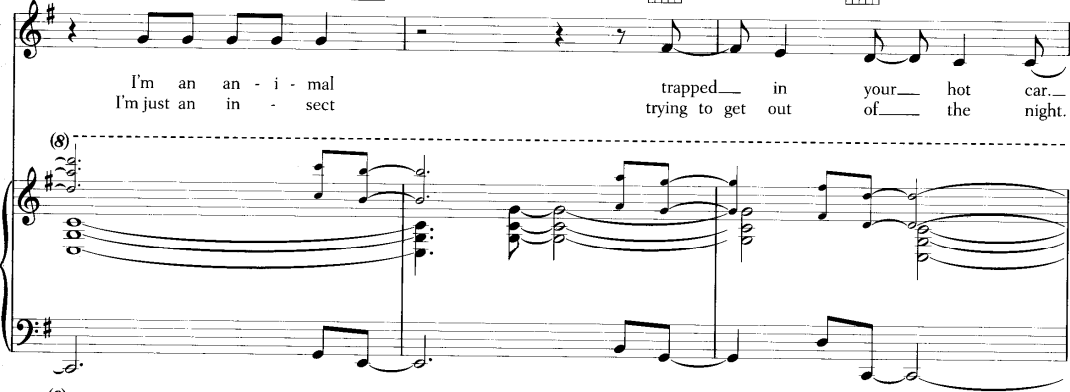
17

C/E  3fr


C⁵/G  3fr


C⁵  3fr


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  3fr

C⁵/G  3fr


C⁵  3fr


C/E  3fr


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





23

C⁵/G  3fr

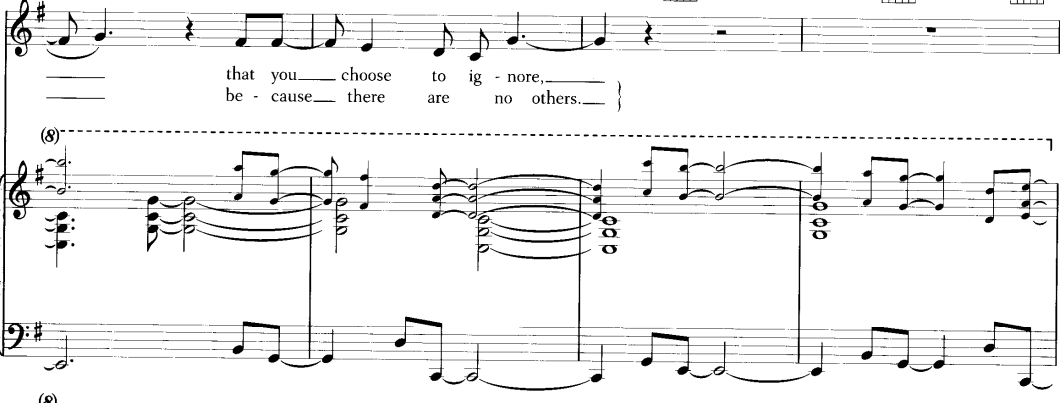
C⁵  3fr

C/E  3fr

C⁵/G  3fr

C⁵  3fr

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.

g^{10a}

(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

Cmaj13add#11

mf

(8)

Ed.

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

♩ = 92

N.C.

Bm

One, two, three, four...

Bm/A

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#

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

Bm

Bm/A

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

Bm/G

B/F#

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

C/Bb

A^b

D^b

G

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

G7

Gaug

G

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

30

G7 Gaug | 1. G | 2.

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

34

G7 Gaug G

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

38

G7 Gaug G

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

42

Bb6 Fadd9/A F#7/A Fadd9/A Am7

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^b maj⁷ 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)

C
3fr
(Play small notes 2°)

5

Em 3fr D 5fr C 3fr Em 7fr Play x3

9

C 7fr Em 7fr D 5fr C 3fr

Reck on-er,

The musical score is written in 4/4 time with a tempo of 104. It begins with a drum part (N.C.) consisting of a series of eighth notes marked with 'x'. The piano accompaniment starts with a C chord (3rd fret) and a melody of eighth notes. The score is divided into systems. The first system (measures 1-4) includes a drum part and a piano accompaniment. The second system (measures 5-8) features a piano accompaniment with chords Em (3fr), D (5fr), C (3fr), and Em (7fr), and a melody. The third system (measures 9-12) includes a vocal line with the lyrics 'Reck on-er,' and a piano accompaniment with chords C (7fr), Em (7fr), D (5fr), and C (3fr). The piano accompaniment consists of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

Em C Em D

13

you can't take it with yer.

C Em C Em

17

Danc ing for

D C Em C

21

your plea sure.

Em D A C

25

You.

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 -

Detailed description of the musical score: The score is for a guitar and piano arrangement. It features a vocal line and a piano accompaniment. The time signature is 7/8. The key signature has one flat (B-flat). The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for Em, D, and C. The lyrics are: 'are not to blame for bit - ter - sweet dis - trac - tor. dare not speak it's name, ded - i - ca -'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

45

D C Em C

ted to all hu... all hu-

49

Em D A

man be - ings.

52

G#m^b6 Em/G

Be - cause_

56

Freely

Am Cmaj7 B7/D#

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

60

Cmaj7 Am B

shore.

64

G#mb6 Em/G

Be- cause

2. a tempo

68

B C Em

Oh, reck on - er,

71

D C Em

74

C Em D

take me with yer...

77

C Em C Em

Ded - i - ca -

81

D C Em C

ted to all hu... all hu -

85

Em D A

man be ings.

88

Em⁷ Cmaj⁷add1₃

(Ah,

92

Em⁷ Cmaj⁷add1₃

Repeat ad lib. to fade

ah.)

HOUSE OF CARDS

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

♩ = 112

The musical score is written in 4/4 time with a tempo of 112 beats per minute. It consists of three systems of music. Each system includes a guitar part with chord diagrams and a piano accompaniment with two staves (treble and bass clef). The guitar part features chords such as Fadd9, F5, and F. The piano accompaniment includes vocal lines with lyrics 'Ooo,' and 'ooo.' and a consistent bass line. The score is marked with measure numbers 5 and 9.

5

9

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13

fadd9

F5

1. F

16

Ooo,

fadd9

F5

2.

19

F

F5

B^bsus⁴

B^b

F5

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.

22

fadd9

F5

fadd9

G5

F5

er.

No

Play 1° only

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

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  *(Sing 2° only)*

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

Red.

58 


Red. *Red.*

I.
62 

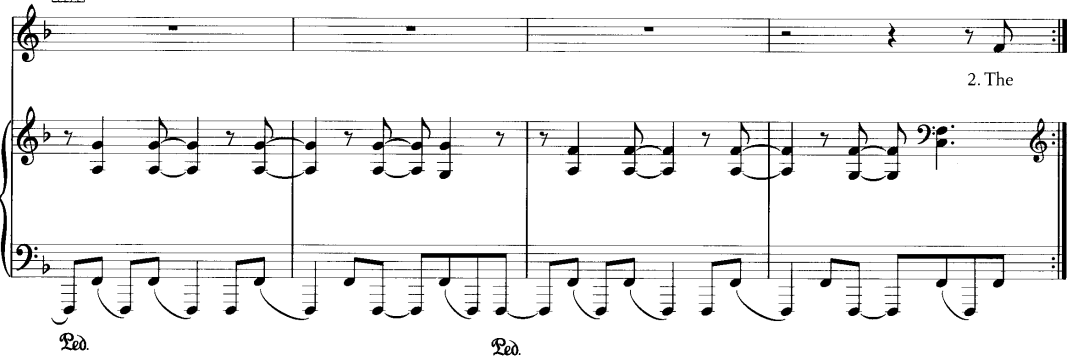
Den - i - - - al, - - - den - i - - - al. - - -

Red.

66 **Fadd9**



2. The



Red. Red.



70 **2. Gm7**




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



74 **Fadd9** **F** (Sing 2^o only)



— should be Ooo, burn






Gm7  3fr 


78



- ing.) ooo, ooo.

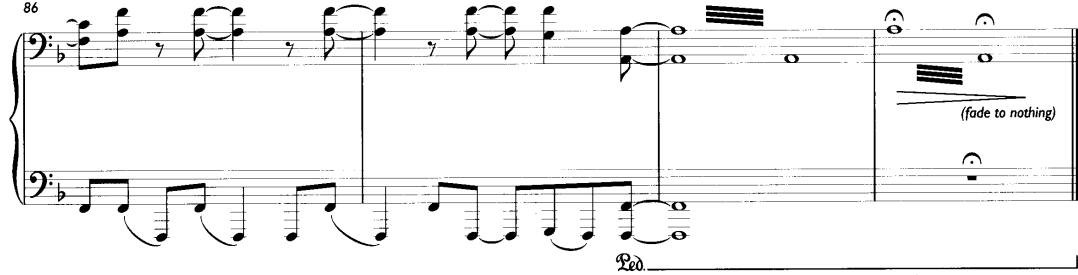
fadd9  F5  F 

82



ooo,

86



(fade to nothing)

Red

JIGSAW FALLING INTO PLACE

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

Tune guitar $\textcircled{6}$ = D (lowest string)

$\text{♩} = 160$




5



9

13

17

F#/A# Dmaj7 D6

21

Gmaj7 4fr G6 Dmaj7/F# Gmaj7 4fr Dmaj7/F# Bm

Mmm, -



25

Bm/D 3fr Bm

1. (tacet)
 Just as you take my hand, just as you write my number down,
 The walls are bending shape, you got a Cheshire 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 an - i - mal - nois - es.
 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, —

37 **Bm/A** **Gmaj7** **Bm/E** **Bm/D** **To Coda** \oplus
(1st Repeat section x3 on \otimes Repeat section x2)

— be - fore you've had too much come back in focus a - gain. —
 — Closed circuit cameras, be - fore you com - at - ose. —
 — Words are blunt instruments, 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**

45 **D** **Bm/D** **D** **3rd D. al Coda** \otimes
(Repeat section x3)
Bm/D
(Sing 3rd only)





Mmm,


◆ Coda






49  Bm


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



53  F#m/A  F#m/A  Dmaj7/13  Dmaj9/13



57  Gmaj7  F#m7  Gmaj7  F#m7add11  Bm



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. —

$F\#/A\#$ $F\#m/A$ $Dmaj7/13$ $Dmaj9/13$

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

$\text{♩} = 84$

p

Ed. (throughout)

7

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

11

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

15

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

Chord diagrams for guitar:

- C#m (4fr)
- Esus4 (7fr)
- E (7fr)
- Esus4 (7fr)
- C#m (4fr)
- Esus4 (7fr)
- E (7fr)
- Esus4 (7fr)
- E (7fr)
- C#m (4fr)
- Esus4 (7fr)
- E (7fr)
- C#m (4fr)
- Esus4 (7fr)
- E (7fr)
- A (2fr)
- Amaj7 (2fr)
- C#m (4fr)
- A/E (2fr)
- Amaj7/E (2fr)
- A (2fr)
- Amaj7 (2fr)

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)

mf

(B. Vox. loop)

(Ooh, _____ ooh.)

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.

— Δ *Ped. cont. sim.*

56

1. 2.

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

dim. *p*