

# Coldplay – Mylo Xyloto

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# Mylo Xylo

Words & Music by Chris Martin, Guy Berryman,  
Jon Buckland, Will Champion & Brian Eno

♩ = 60

B<sup>b</sup> B<sup>b</sup>sus<sup>4</sup>/<sup>2</sup> B<sup>b</sup> F/B<sup>b</sup>

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

B<sup>b</sup>sus<sup>4</sup>/<sup>2</sup> B<sup>b</sup> F/B<sup>b</sup>

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

# Hurts Like Heaven

Words & Music by Chris Martin, Guy Berryman, Jon Buckland, Will Champion & Brian Eno

$\text{♩} = 88$

B $\flat$



1. Writ - ten in graf - fi - ti on a bridge in the park — “Do you

E $\flat$ maj7



ev - er get the feel - ing that you're miss - ing the mark?" It's so cold, it's so

cold. ——— It's so cold, it's so cold. ——— Writ -

B<sup>b</sup>



- ten up in mark-er on a fac - to - ry sign\_ "I strug-ple with the feel-ing that my

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



life is - n't mine." It's so cold, it's so cold.\_\_\_\_\_

F



It's so cold, it's so cold.\_\_\_\_\_ See the ar - row they shot try'n' to

tear us a - part.\_\_\_\_\_ Take the fire from my bel - ly and the beat from my heart.\_\_\_\_\_

E<sup>b</sup>



Still I won't let go. \_\_\_\_\_ Still I won't let go. \_\_\_\_\_ of

B<sup>b</sup>



you. \_\_\_\_\_

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



Ooh. \_\_\_\_\_ 'Cause you do. \_\_\_\_\_

B<sup>b</sup>sus<sup>2</sup>



Oh,

F<sup>6</sup>

E<sup>b</sup>maj<sup>9</sup>

you \_\_\_\_\_ use your heart as a weap-on. \_\_\_\_\_ And it hurts \_\_\_\_\_ like heav-en. \_\_\_\_\_

B<sup>b</sup>

— (Guitar solo ad lib. on D.S.)

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

B<sup>b</sup>

E<sup>b</sup>maj<sup>9</sup>



To Coda ◊

2. On ev-'ry

B<sup>b</sup>



street, ev -'ry car, ev -'ry sur - face a name... To - night the streets are ours... and we're

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



writ - ing and say - ing don't let 'em take con - trol. No, we won't

B<sup>b</sup>



let 'em take con - trol. Yes, I feel a lit - tle bit ner -

- vous. Yes\_\_\_ I feel ner - vous and I can - not re - lax. \_\_\_

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

How come they're out to get us?\_\_\_ How come they're out when they

B<sup>b</sup>/F

don't know the facts?\_ So on a con - crete can - vas un - der cov - er of dark,\_\_\_ on a

E<sup>b</sup>maj<sup>9</sup>

con - crete can - vas I'll go mak - ing my mark. \_\_\_ Armed \_\_\_ with a spray can



soul. I'll be armed with a spray can soul. And

B<sup>b</sup>

you.

E<sup>b</sup>maj<sup>7</sup> 6fr

1. 2. *D.S. al Coda*

Ooh. Oh, 'Cause

⊕ *Coda*



E<sup>b</sup>maj<sup>9</sup> F<sup>6</sup> E<sup>b</sup> 6fr

Whoa.


B $\flat$   Dm 

Whoa. \_\_\_\_\_ Yeah, it's true. When



B $\flat$ /F  E $\flat$ maj $^9$  

you use your heart as a weap-on \_\_\_\_\_ then it hurts like heav-en. \_\_\_\_\_



B $\flat$  

— *Instrumental ad lib.*



E $\flat$ maj $^7$   6fr

*Repeat ad lib. to fade*



# Paradise

Words & Music by Guy Berryman, Chris Martin,  
Jon Buckland, Brian Eno & Will Champion

♩ = 140

1, 2.

3.

Gm C Dm F C F C

Bb F C/E

Bb F C/E

Gm Bb6 F C/E

1.



2.




1. When she was just a girl, she ex-pec - ted the world. But it



flew a-way from her reach. So she ran a-way in her sleep and dreamed of

Gm B<sup>b</sup> F C/E

pa - ra - pa - ra - pa - ra - dise, pa - ra - pa - ra - pa - ra - dise,

Gm B<sup>b</sup> F C

pa - ra - pa - ra - pa - ra - dise ev - 'ry time she closed her eyes.

Dm B<sup>b</sup> F C

Dm B<sup>b</sup> F C

Ooh, ooh.

B $\flat$  F/A C/G

2. When she was just a girl, \_\_\_\_\_ she ex-pec - ted the world. \_\_\_\_\_ But it

B $\flat$  Dm C




flew a-way from her reach, \_\_\_\_\_ and the bul-lets catch in her teeth. \_\_\_\_\_

Gm B $\flat$  F C

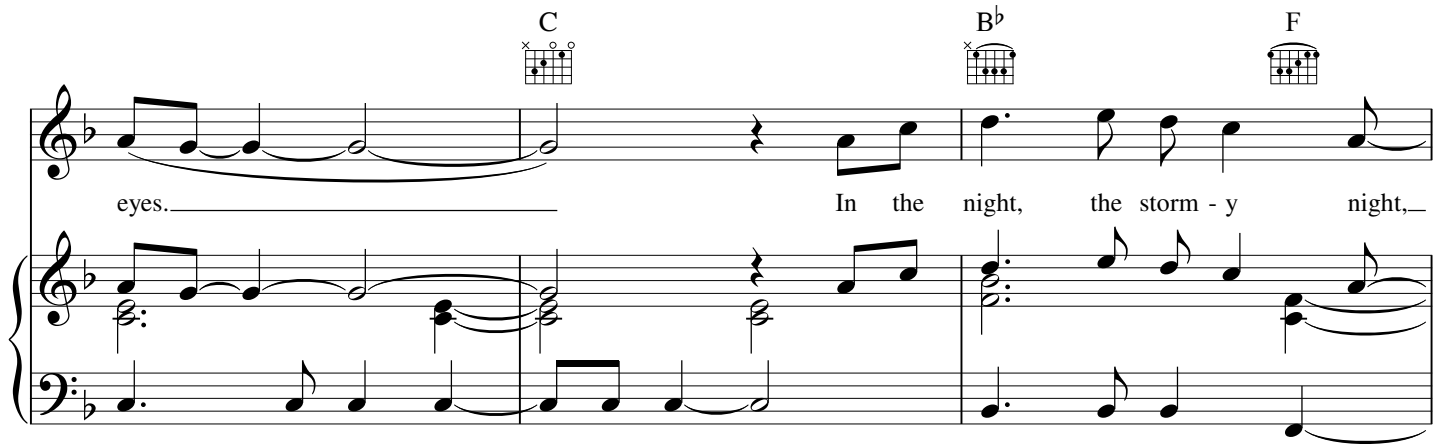
Life goes on, it gets \_\_\_\_\_ so heav - y, \_\_\_\_\_ The wheel \_\_\_\_\_ breaks the but - ter - fly.



Gm F B $\flat$  F

Ev - 'ry tear, a wa - ter - fall. \_\_\_\_\_ In the night, the storm-y night, \_\_\_\_\_ she'll close her \_\_\_\_\_

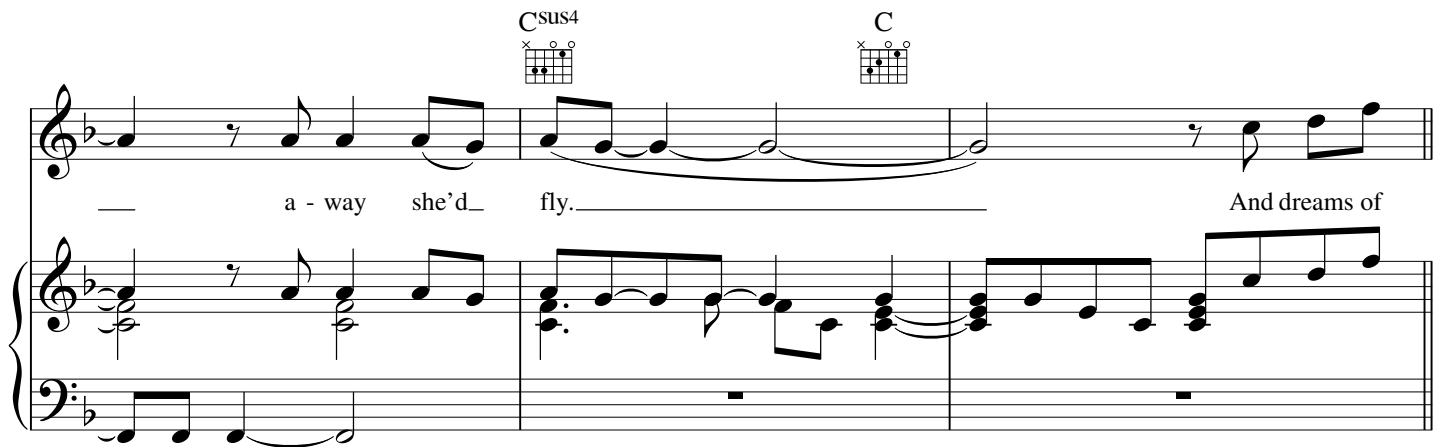
C  B<sup>b</sup>  F 





eyes. \_\_\_\_\_ In the night, the storm - y night, \_\_\_\_\_



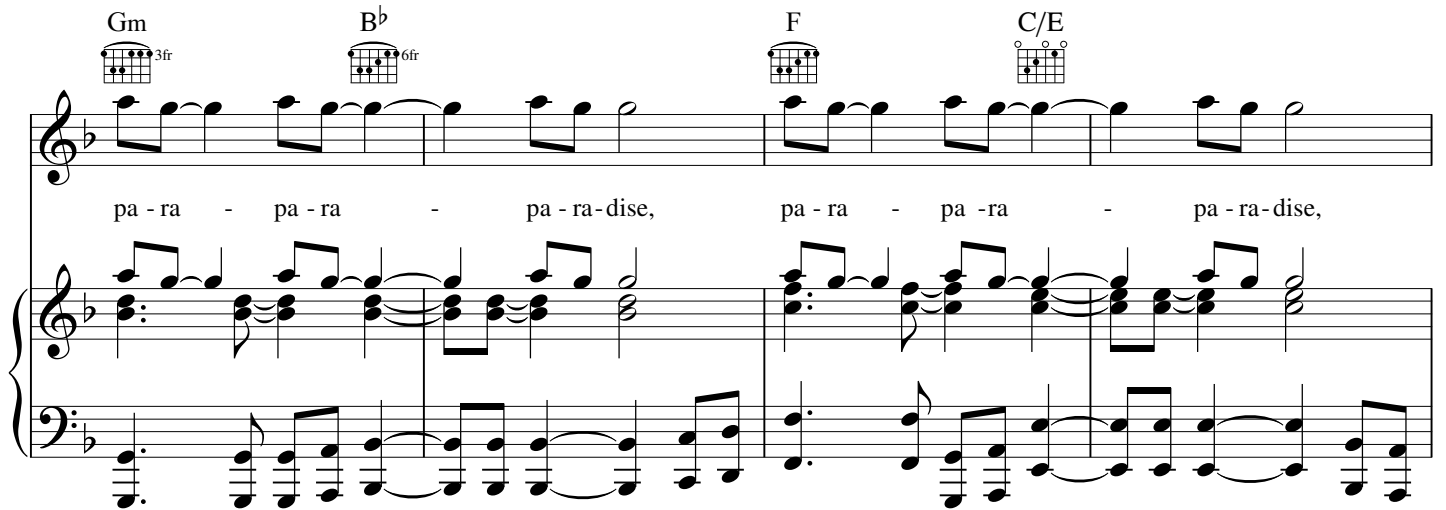
Csus4  C 





\_\_\_\_\_ a - way she'd \_\_\_\_\_ fly. \_\_\_\_\_ And dreams of



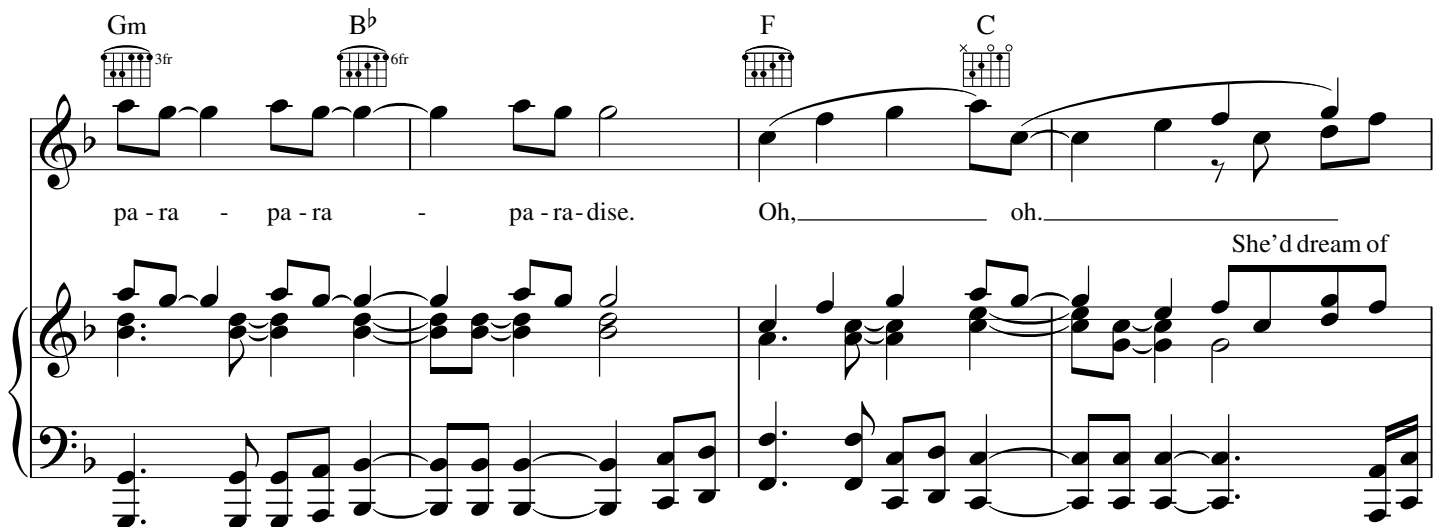
Gm  B<sup>b</sup>  F  C/E 

pa - ra - pa - ra - pa - ra - dise, pa - ra - pa - ra - pa - ra - dise,



Gm  B<sup>b</sup>  F  C 

pa - ra - pa - ra - pa - ra - dise. Oh, \_\_\_\_\_ oh. \_\_\_\_\_ She'd dream of







B<sup>b</sup> F C/E

- ing un - der - neath those storm - y skies. She said oh,

B<sup>b</sup> F C/E

I know the sun must set to rise. This could be

Gm B<sup>b</sup> F C/E

pa - ra - pa - ra - pa - ra - dise, pa - ra - pa - ra - pa - ra - dise, could be

Gm B<sup>b</sup> F C

pa - ra - pa - ra - pa - ra - dise. Oh, oh. This could be

Gm B<sup>b</sup> F C/E

pa - ra - pa - ra - pa - ra - dise, pa - ra - pa - ra - pa - ra - dise, could be

Gm B<sup>b</sup> F C





pa - ra - pa - ra - pa - ra - dise. Oh, oh.

Gm B<sup>b</sup> F C/E

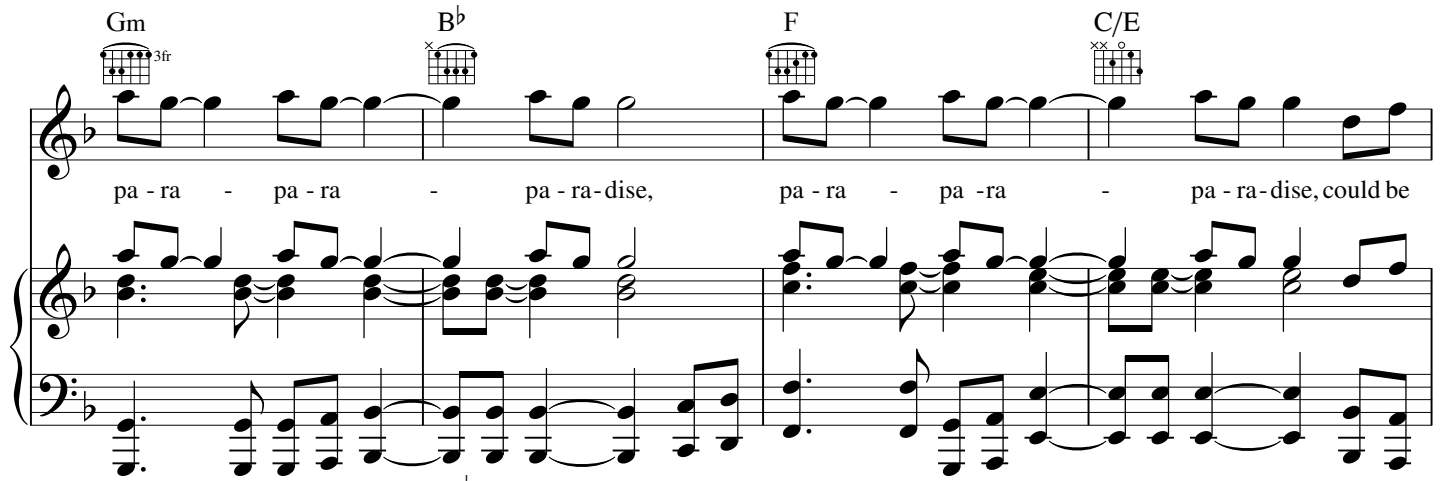
Ooh.





Gm B<sup>b</sup> F C

This could be

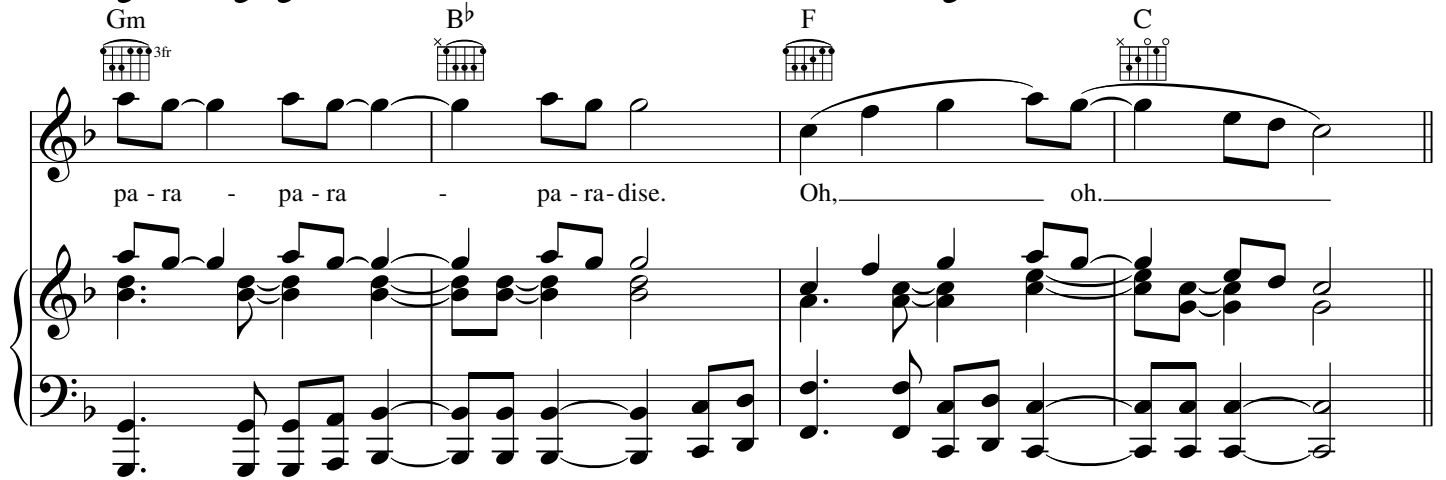
Gm  3fr B $\flat$   F  C/E 




pa - ra - pa - ra - pa - ra - dise, pa - ra - pa - ra - pa - ra - dise, could be



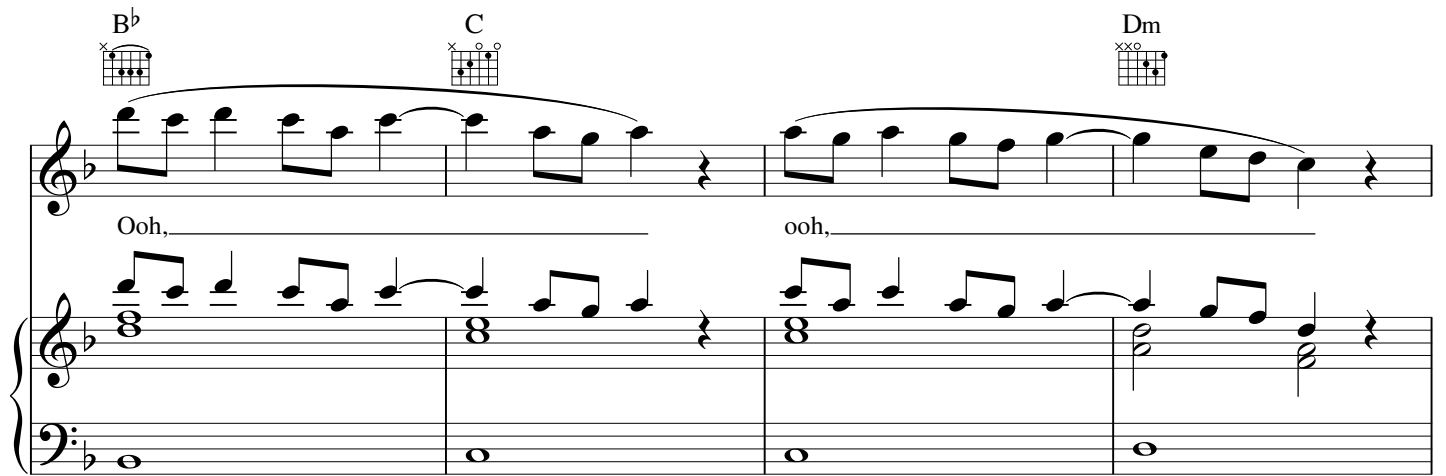
Gm  3fr B $\flat$   F  C 



pa - ra - pa - ra - pa - ra - dise. Oh, oh.



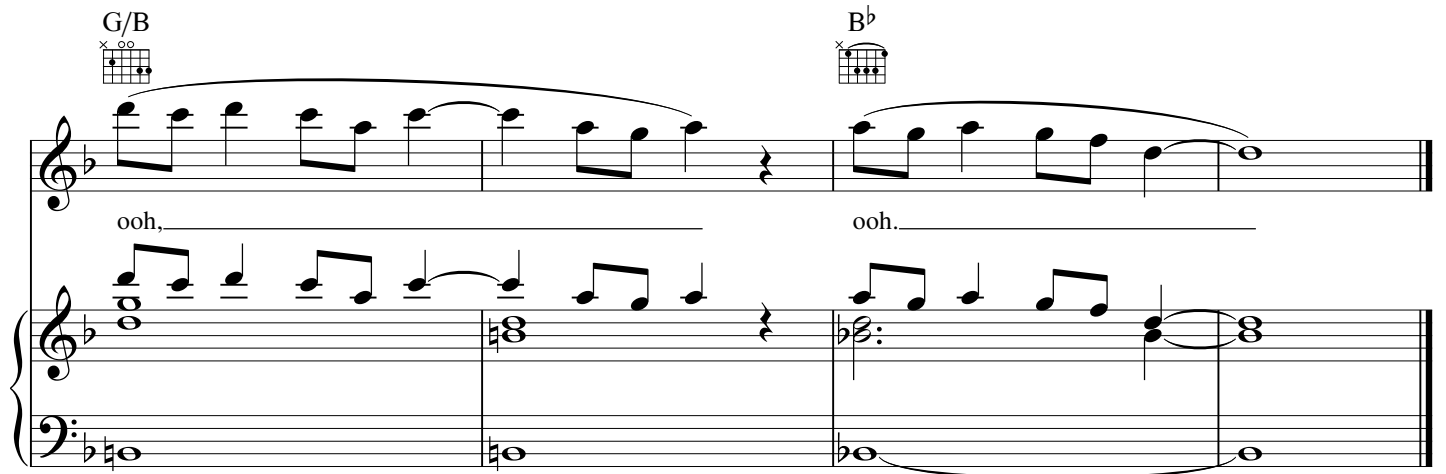
B $\flat$   C  Dm 

Ooh, ooh,



G/B  B $\flat$  

ooh, ooh.



# Charlie Brown

Words & Music by Chris Martin, Guy Berryman,  
Jon Buckland, Will Champion & Brian Eno

♩ = 136

Gm<sup>7</sup>



E<sup>b</sup>



B<sup>b</sup>



Vocals 2° only

Gm



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



Ooh...

1.

Cm<sup>7</sup>






2.


Cm<sup>7</sup>





Ooh...

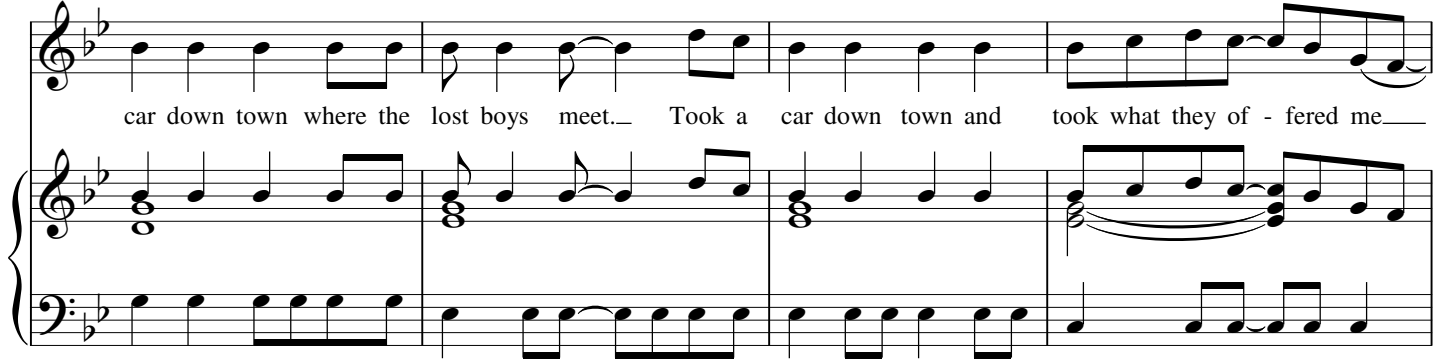
Gm  Eb  Bb 




1. Stole \_\_\_\_\_ a \_\_\_\_\_ key. Took a




Gm  Eb  Cm7 




car down town where the lost boys meet... Took a car down town and took what they of - fered me...



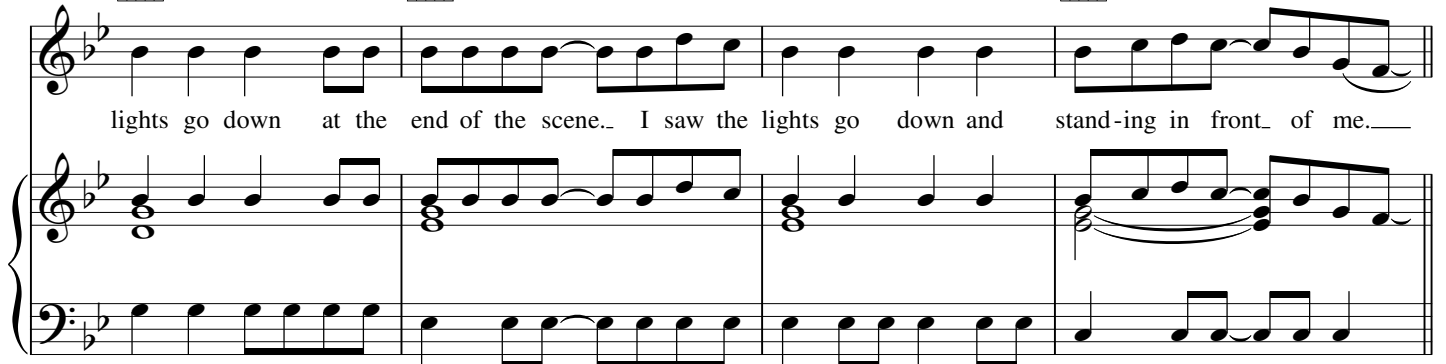
Gm  Eb  Bb 

\_\_\_\_\_ to set \_\_\_\_\_ me \_\_\_\_\_ free. I saw the



Gm  Eb  Cm7 

lights go down at the end of the scene... I saw the lights go down and stand - ing in front\_ of me. \_\_\_\_\_



Gm<sup>7</sup> E<sup>b</sup> B<sup>b</sup>

Ooh.




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

Gm E<sup>b</sup> B<sup>b</sup>

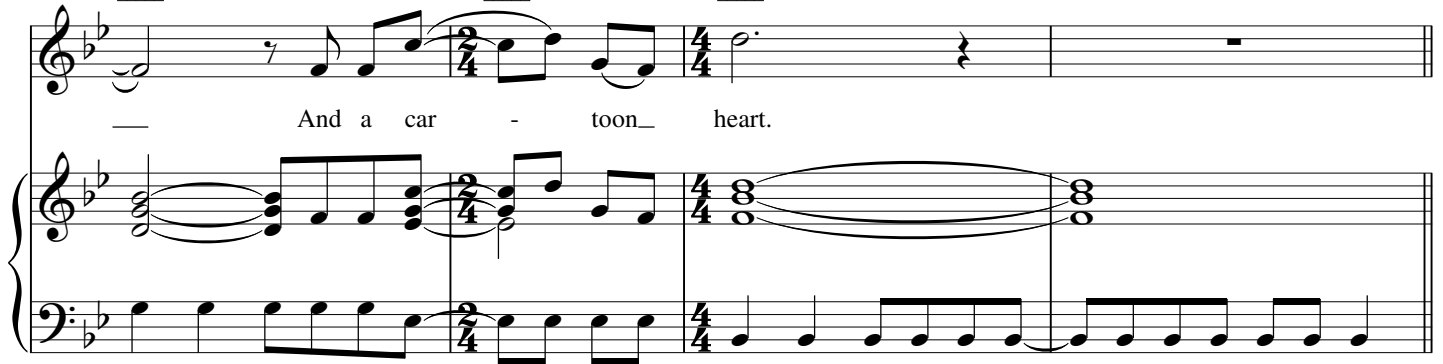
2. In my scare - crow\_ dreams, when they


Gm E<sup>b</sup> Cm<sup>7</sup>

smash my heart in-to smith-er - eens, be a bright red rose, come burst-ing through con - crete.

Gm  3fr      E<sup>b</sup>  6fr      B<sup>b</sup> 

— And a car - toon\_ heart.



E<sup>b</sup>maj7  6fr      Fsus<sup>4</sup> 




Light a fire, a\_ fire, a spark. Light a fire, a flame\_ in my heart.




E<sup>b</sup>add9  3fr      E<sup>b</sup>  6fr      B<sup>b</sup>/E<sup>b</sup>       E<sup>b</sup>  6fr      B<sup>b</sup>/E<sup>b</sup> 

— We'll run wild, we'll be glow - ing\_ in\_ the



Gm<sup>7</sup>  3fr      E<sup>b</sup>  6fr      B<sup>b</sup> 

dark. Ooh.



Gm E<sup>b</sup>maj7 Cm7

We'll be glow - ing in the

Gm7 E<sup>b</sup> B<sup>b</sup>

dark. Ooh.

Gm E<sup>b</sup>maj7 Cm7

Oh. All the

Fsus4 E<sup>b</sup>6 B<sup>b</sup>

boys, all the girls, all that mat - ters in the world. All the  
 boys, all the girls, all the mad - ness that oc - curs. All the



Fsus<sup>4</sup>



B<sup>b</sup>/D



E<sup>b</sup>



highs, all the lows, as the room a-spin-ning goes.

We'll run ri - ot. We'll be glow - ing in the

Gm<sup>7</sup>



E<sup>b</sup>



B<sup>b</sup>



Gm



E<sup>b</sup>



Cm<sup>7</sup>



dark.

Gm<sup>7</sup>



E<sup>b</sup>



B<sup>b</sup>



Gm Ebmaj7 Cm7

Gm7 Eb Bb

Vocals 2° only



Ooh.

1. Gm Ebmaj7 Cm7

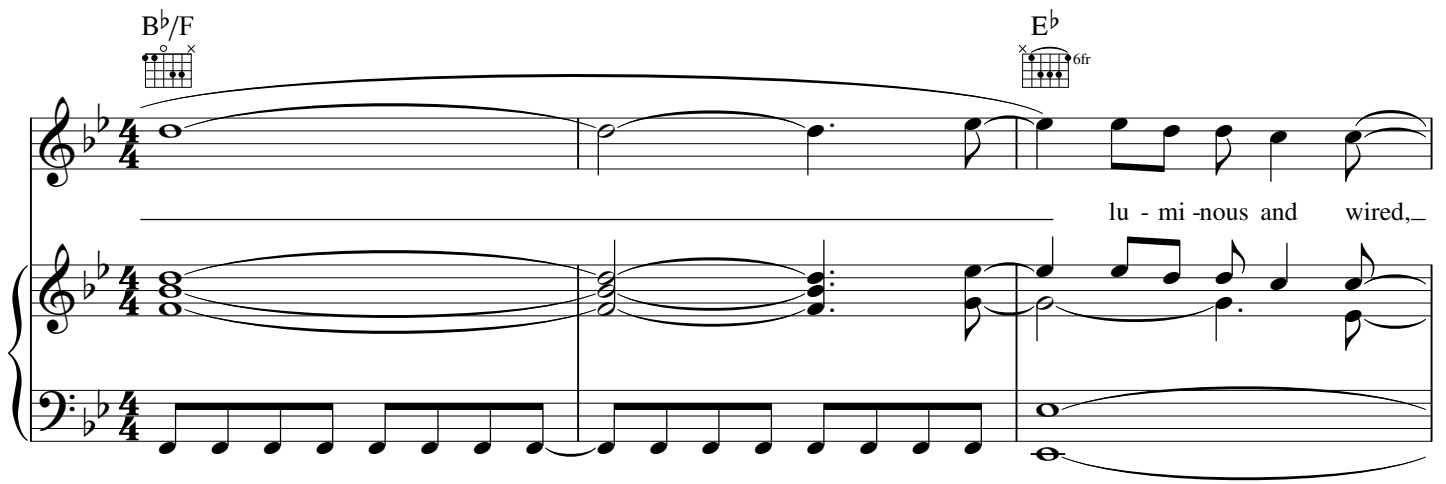
Ah. Ooh.

2. Cm7 Gm Eb

So we'll soar

B<sup>b</sup>/F  E<sup>b</sup> 

lu - mi - nous and wired, -







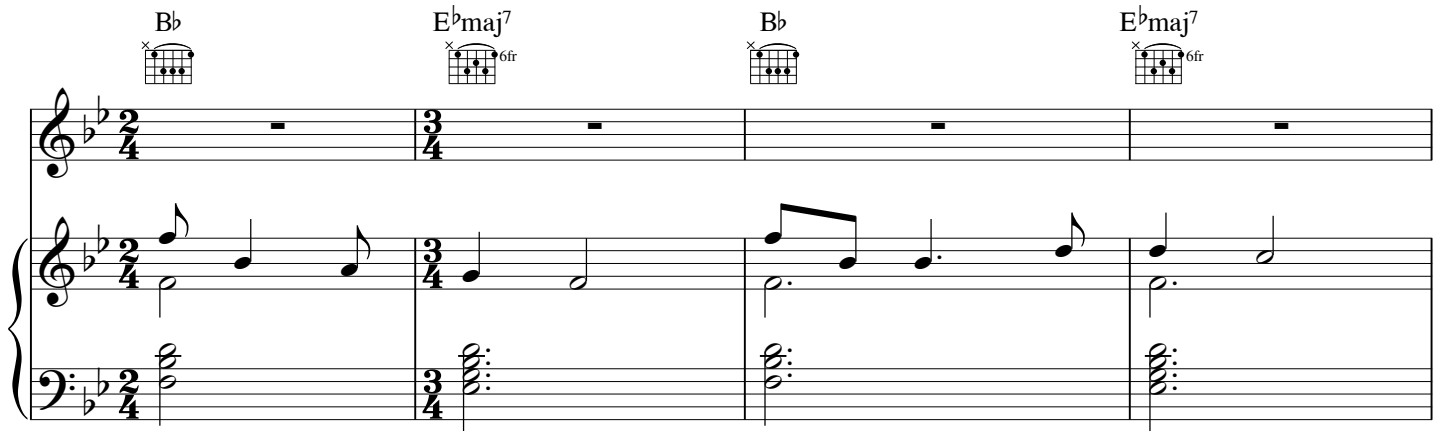
B<sup>b</sup> 






we'll be glow - ing in the dark. -

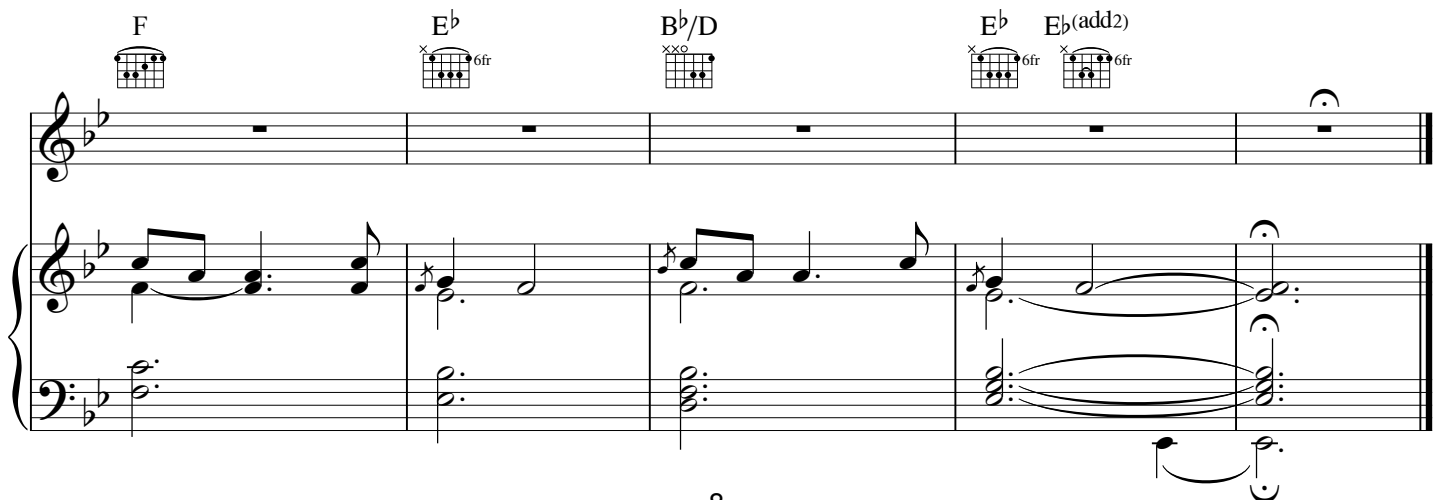


♩ = 80 *Rubato*

B<sup>b</sup>  E<sup>b</sup>maj7  B<sup>b</sup>  E<sup>b</sup>maj7 



F  E<sup>b</sup>  B<sup>b</sup>/D  E<sup>b</sup>  E<sup>b</sup>(add2) 



# Us Against The World

Words & Music by Chris Martin, Guy Berryman,  
Jon Buckland, Will Champion & Brian Eno

♩ = 76



First system of musical notation for the piano accompaniment. The treble clef contains a continuous eighth-note melody. The bass clef contains a bass line with four dotted half notes, each spanning two measures and connected by a slur. The chord is C major.

G/B



Second system of musical notation. The treble clef continues the eighth-note melody. The bass clef continues the bass line with four dotted half notes, each spanning two measures and connected by a slur. The chord is G/B.

Fmaj<sup>9</sup>



Third system of musical notation. The treble clef continues the eighth-note melody. The bass clef continues the bass line with four dotted half notes, each spanning two measures and connected by a slur. The chord is F major 9th.

C



G/B



Fourth system of musical notation. The treble clef continues the eighth-note melody. The bass clef continues the bass line with four dotted half notes, each spanning two measures and connected by a slur. The first two measures are C major, and the last two measures are G/B.



1. Oh,



morn - ing\_\_\_ come burst - ing\_\_\_ the clouds,\_\_\_ a - men.  
 (2.) tight - rope\_\_\_ that I'm walk - ing\_\_\_ just sways\_\_\_ and ties the



Lift off\_\_\_ this blind - fold\_\_\_ let me see\_\_\_ a - gain.  
 Dev - il as he's talk - ing\_\_\_ with those an - gel's eyes. And



Bring back\_\_\_ the wa - ter,\_\_\_ let your ships\_\_\_ roll in,\_\_\_ In my  
 I just\_\_\_ want to be there\_\_\_ when the light - ning strikes.. and the

C                      Csus<sup>2</sup>                      G                      1. Gsus<sup>4</sup>                      2. Gsus<sup>4</sup>

heart she \_\_\_\_\_ left a hole.                      2. The                      And sing  
saints go \_\_\_\_\_ march - ing                      in.

C                      Csus<sup>2</sup>                      C                      Csus<sup>2</sup>

slow \_\_\_\_\_ it \_\_\_\_\_ down.

G                      Gsus<sup>4</sup>                      G                      Gsus<sup>4</sup>

Through cha - os \_\_\_\_\_ as it

Fadd<sup>9</sup>

swirls.                      It's us a - gainst the

C Csus<sup>2</sup> G Gsus<sup>4</sup>

world. 3. Like a

C Csus<sup>2</sup> C Csus<sup>2</sup>

riv - er to a rain - drop, I lost a friend. My

G Gsus<sup>4</sup> G Gsus<sup>4</sup>

drunk - en ha - zard, Dan - iel in a li - on's den. And to -

F

-night I know it all has to be - gin a - gain. So what - ev -

C Csus<sup>2</sup> G Gsus<sup>4</sup>

-er you do, don't let go. And if we could

C Csus<sup>2</sup> C Csus<sup>2</sup>

float a way. Fly up to the sur face and just

G Gsus<sup>4</sup> G Gsus<sup>4</sup>

start a gain. And lift off be fore trou ble just e - rodes

F

us in the rain. Just e - rodes us in the rain. Just e - rodes



C Csus<sup>2</sup> G Gsus<sup>4</sup>

us and see ro - ses in the rain. Say - ing...

C Csus<sup>2</sup> C Csus<sup>2</sup>

Slow it down...

G Gsus<sup>4</sup> G Gsus<sup>4</sup>

Fadd<sup>9</sup>

Slow it down...

C                      Csus<sup>2</sup>                      G                      Gsus<sup>4</sup>

The first system of music consists of four measures. Above the staff are guitar chord diagrams for C, Csus<sup>2</sup>, G, and Gsus<sup>4</sup>. The piano accompaniment features a treble clef with a 7/8 time signature and a bass clef. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line.

C                      Csus<sup>2</sup>                      C                      C/E

The second system continues the piano accompaniment for measures 5 through 8. The chord diagrams above the staff are C, Csus<sup>2</sup>, C, and C/E. The piano accompaniment maintains the same rhythmic structure as the first system.

G                      Gsus<sup>4</sup>                      G                      C/E

The third system covers measures 9 through 12. The chord diagrams above the staff are G, Gsus<sup>4</sup>, G, and C/E. The piano accompaniment continues with the established rhythmic pattern.

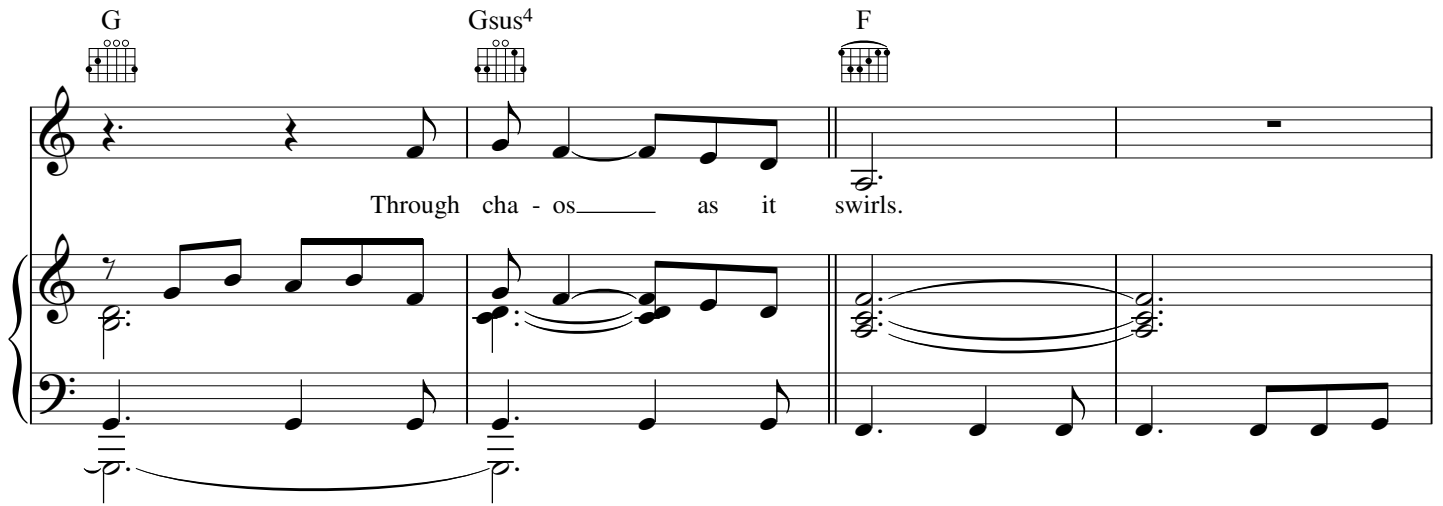
Fadd<sup>9</sup>

The fourth system covers measures 13 through 16. The chord diagram above the staff is Fadd<sup>9</sup>. The piano accompaniment continues with the established rhythmic pattern.

C                      Csus<sup>2</sup>                      G                      Gsus<sup>4</sup>

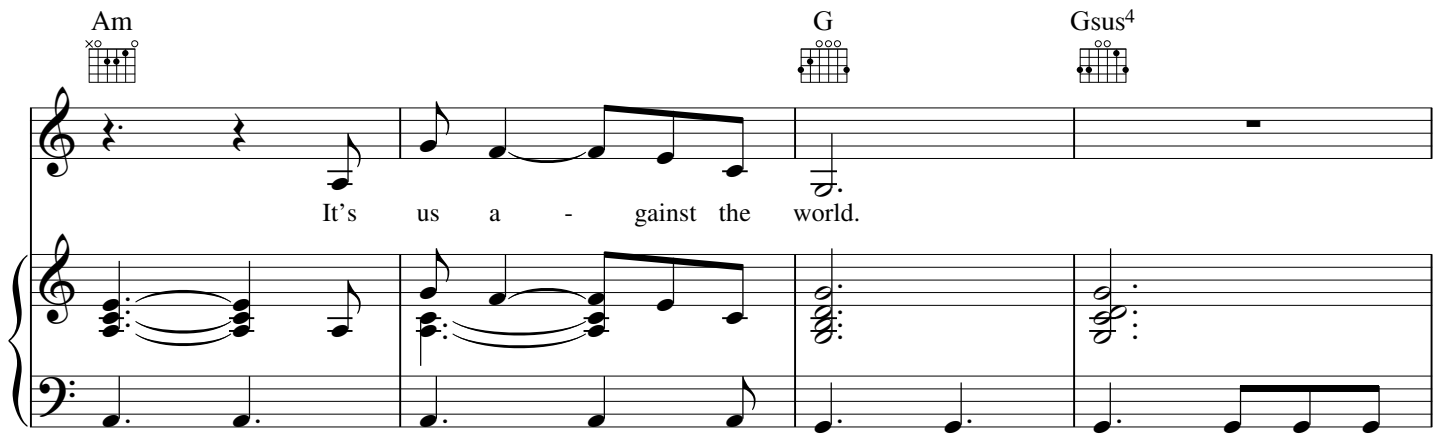
The fifth system covers measures 17 through 20. The chord diagrams above the staff are C, Csus<sup>2</sup>, G, and Gsus<sup>4</sup>. The piano accompaniment continues with the established rhythmic pattern.

G Gsus<sup>4</sup> F



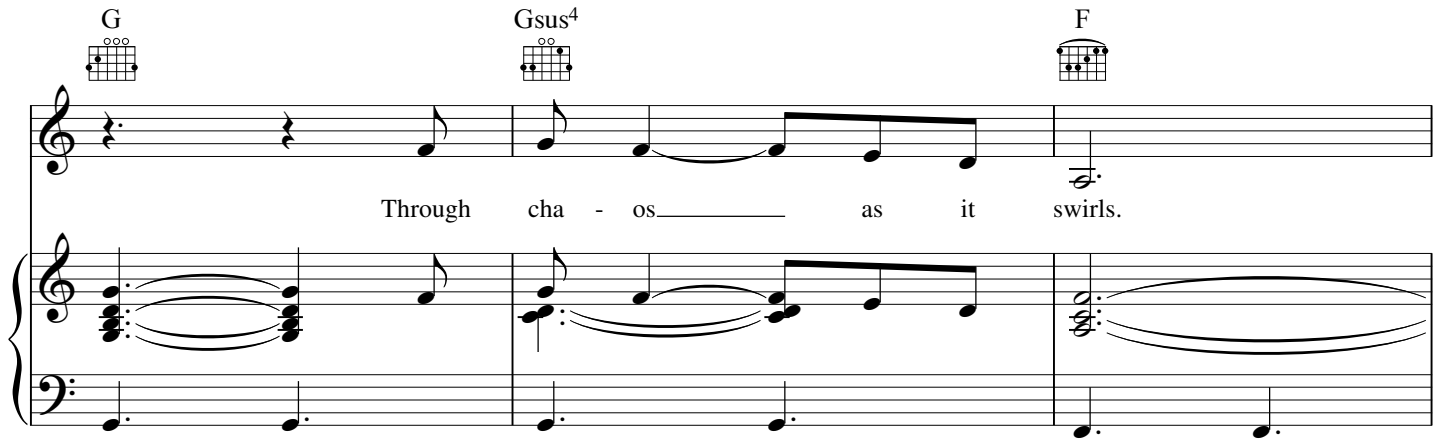
Through cha - os — as it swirls.

Am G Gsus<sup>4</sup>



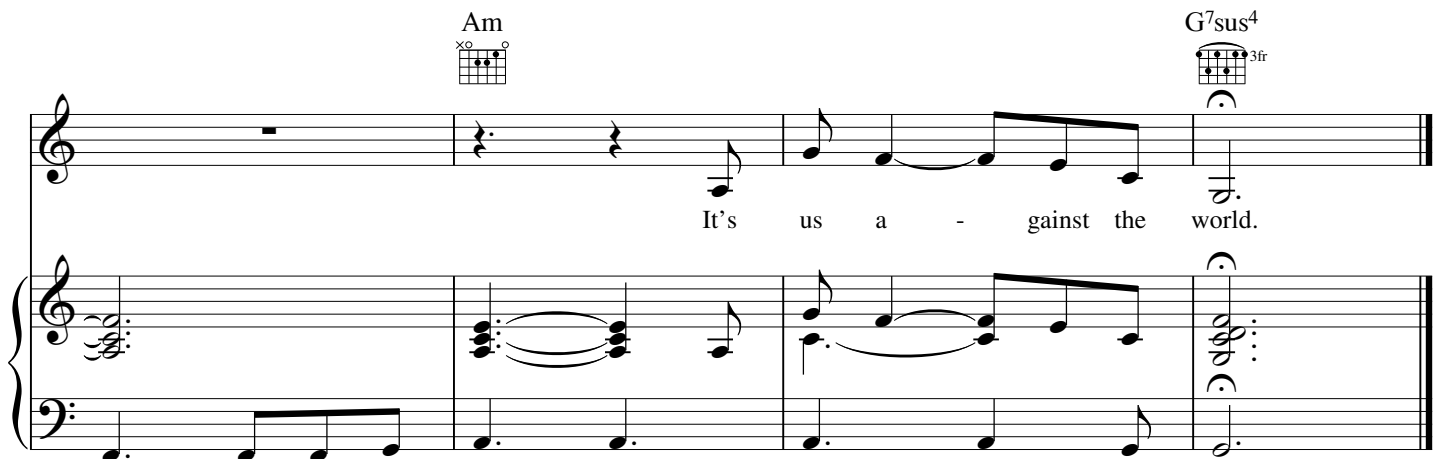
It's us a - gainst the world.

G Gsus<sup>4</sup> F



Through cha - os — as it swirls.

Am G7sus<sup>4</sup> 3fr



It's us a - gainst the world.



First system of a piano score. The treble clef staff contains four measures of sustained chords, each with a slur over it. The bass clef staff contains a continuous eighth-note accompaniment. The key signature has three sharps (F#, C#, G#).

Second system of a piano score. The treble clef staff contains four measures of sustained chords, each with a slur over it. The bass clef staff contains a continuous eighth-note accompaniment. The key signature has three sharps (F#, C#, G#). A guitar chord diagram labeled 'A' is shown above the first measure of the treble staff.

Third system of a piano score. The treble clef staff contains four measures of sustained chords, each with a slur over it. The bass clef staff contains a continuous eighth-note accompaniment. The key signature has three sharps (F#, C#, G#). The system concludes with a double bar line and repeat dots in both staves.

# Every Teardrop Is A Waterfall

Words & Music by Peter Allen, Chris Martin, Brian Eno, Will Champion,  
Jonny Buckland, Guy Berryman & Adrienne Anderson

♩ = 120

D



A/C#



1.

2.

A/C#



D




1. I turn the mu - sic up, I got my

re - cords on. I shut the world out - side un - til the lights come on. May - be the

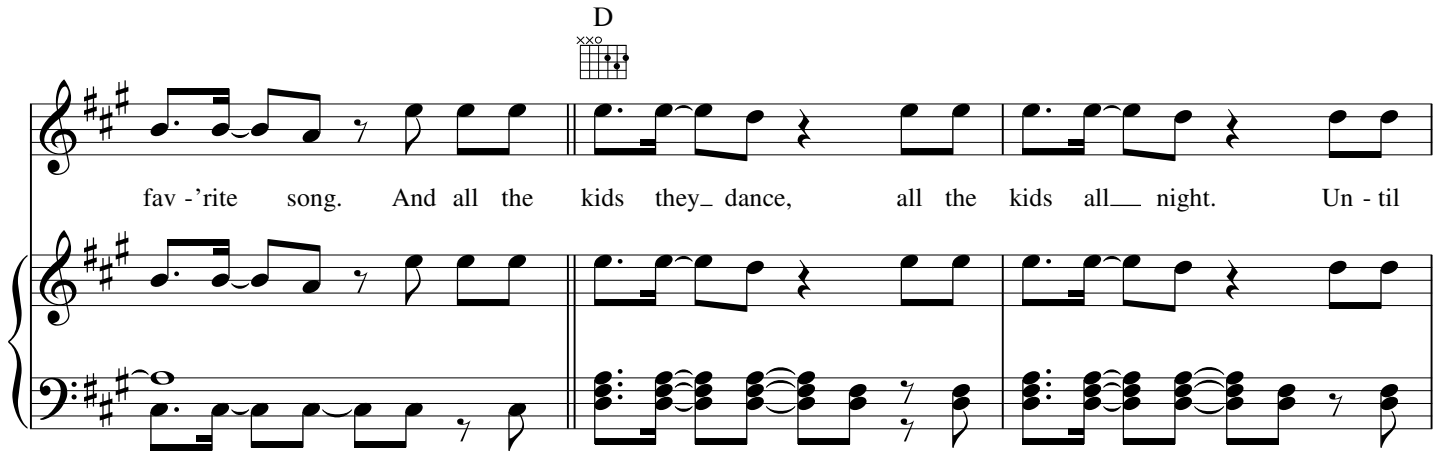
D  A/C# 



street's a - light, may-be the trees are\_ gone, but I feel my heart start\_ beat - ing to my



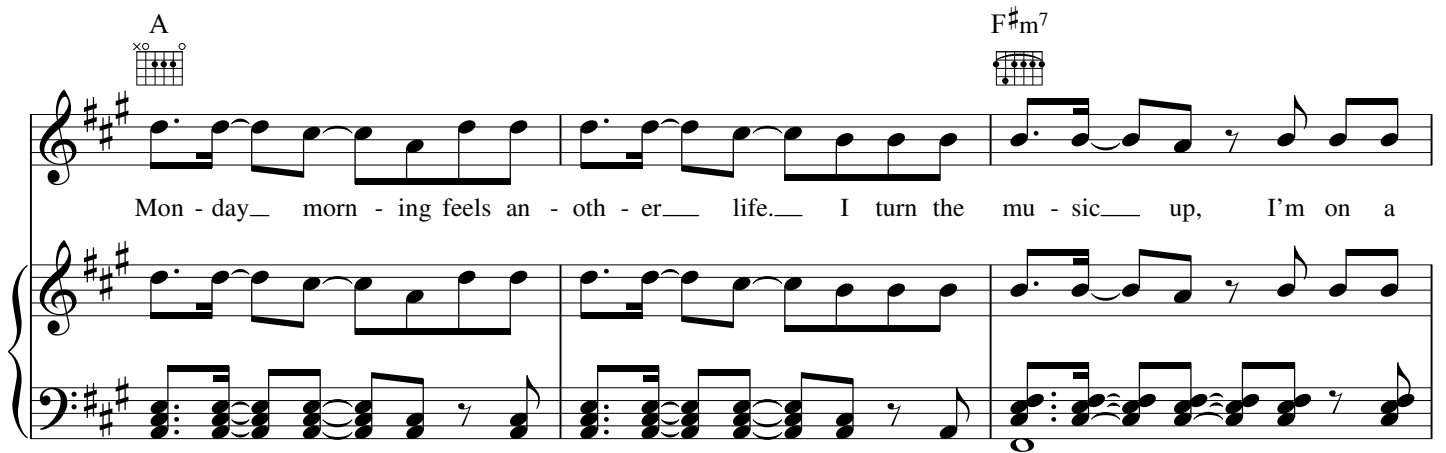
D 


fav -'rite song. And all the kids they\_ dance, all the kids all\_ night. Un - til



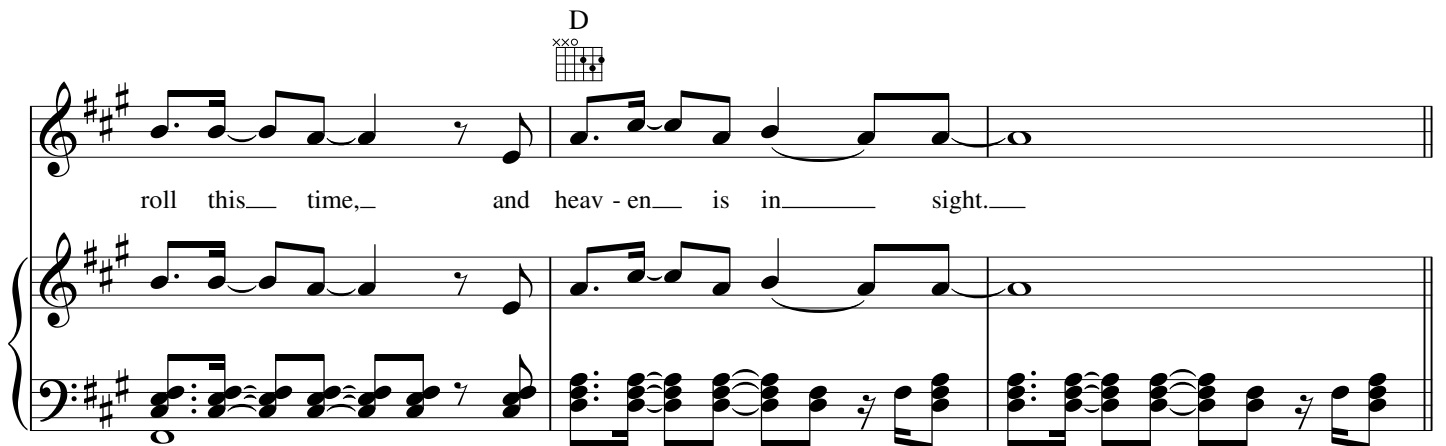
A  F#m7 

Mon - day\_ morn - ing feels an - oth - er\_ life.\_ I turn the mu - sic\_ up, I'm on a



D 

roll this\_ time,\_ and heav - en\_ is in\_ sight.\_



1. 2.

2. I turn the mu - sic\_ up, I got my

re - cords on. From un - der - neath the\_ rub - ble, sing a re - bel\_ song. Don't want to

see an - oth - er gen - er - a - tion\_ drop, I'd ra - ther be a\_ com - ma than



D



a full\_ stop. May-be I'm in the\_ black, may-be I'm on my\_ knees. May-be I'm

A/C#



F#m



in the\_ gap bet-ween the two tra - pe - zes. But my heart is\_\_ beat - ing and my

D



pul - ses\_\_ start;\_ ca - the - drals in my\_\_ heart.\_\_ As we

D



A/C#



saw, oh, this\_ light

F#m



I swear you e-merge blink - ing in - to, to

D



tell me it's al - right. As we soar

A/C#



walls... Ev - 'ry si - ren is a


F#m




D





sym - pho - ny And ev - 'ry tear's a wa - ter - fall,


A/C#  2fr

DSus2 


is a wa-ter-fall, ah. is a wa-ter - fall,





A/C#  2fr

DSus2 


ah, (is a) is a wa - ter - fall...



A/C#  2fr

DSus2 

Ev - 'ry tear (is a) is a wa - ter - fall,



A/C#  2fr

DSus2 

ESus4 

ah. So you can hurt,



Dsus2



hurt me bad. But still I'll raise

The first system of the score features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics "hurt me bad. But still I'll raise" are written below the notes. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with block chords. A guitar chord diagram for Dsus2 is shown above the first measure.

C#m



Dadd9



The second system continues the piano accompaniment with a consistent eighth-note pattern in both hands. The vocal line is mostly silent, with a few notes appearing at the end of the system. Chord diagrams for C#m and Dadd9 are placed above the first and second measures respectively.

A



the flag.

The third system features a vocal line with the lyrics "the flag." The piano accompaniment includes a triplet of eighth notes in the right hand. A guitar chord diagram for A is shown above the first measure.

D



A





D

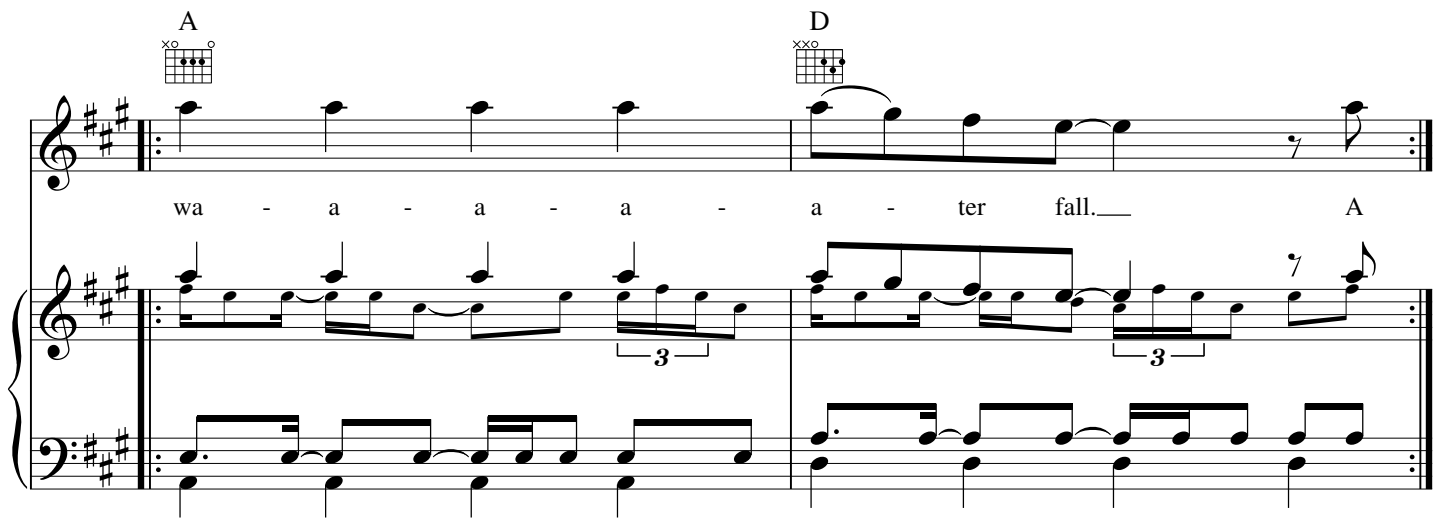


Ooh... It was a

The fourth system begins with a vocal line saying "Ooh..." followed by "It was a". The piano accompaniment continues with eighth-note patterns and triplets. Guitar chord diagrams for D, A, and D are placed above the first, second, and third measures respectively.

A  D 

wa - a - a - a - a - ter fall.\_\_\_\_\_ A




The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a double bar line and a repeat sign, followed by the lyrics 'wa - a - a - a - a - ter fall.' with a long horizontal line indicating a sustained note. The piano accompaniment consists of a right-hand part with eighth-note patterns and triplets, and a left-hand part with a steady eighth-note bass line. Chord diagrams for A and D are provided above the vocal staff.

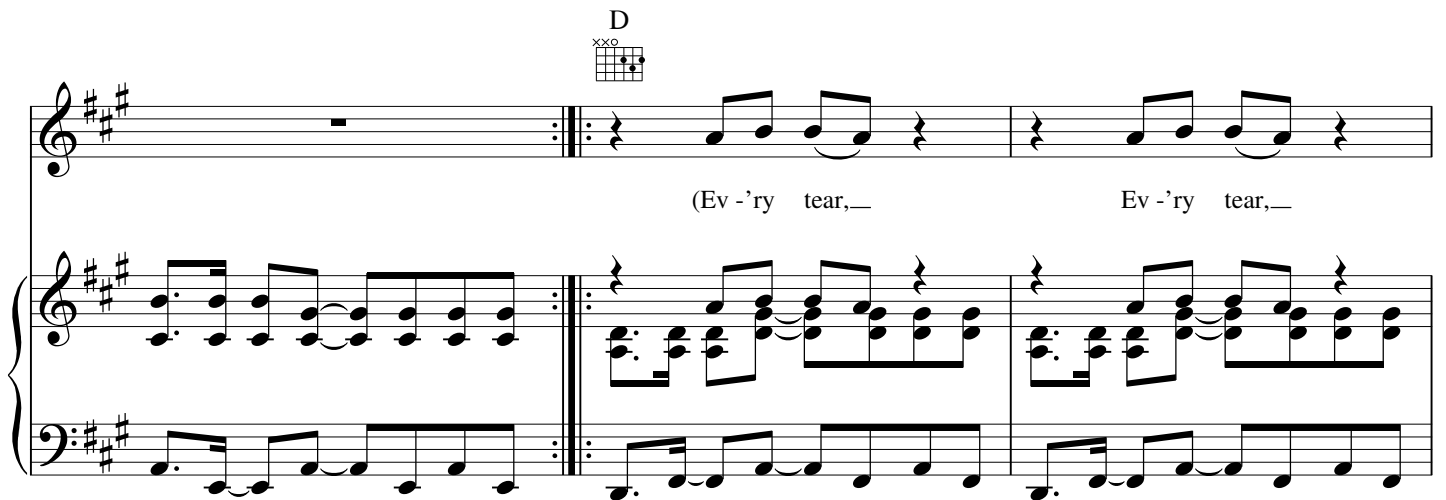
D  A 



The second system shows the piano accompaniment for the first system. It features a right-hand part with a rhythmic pattern of eighth notes and chords, and a left-hand part with a similar eighth-note bass line. Chord diagrams for D and A are shown above the staff.

D 

(Ev - 'ry tear,\_\_\_\_\_ Ev - 'ry tear,\_\_\_\_\_



The third system includes a vocal line and piano accompaniment. The vocal line has a double bar line and repeat sign, followed by the lyrics '(Ev - 'ry tear,\_\_\_\_\_ Ev - 'ry tear,\_\_\_\_\_'. The piano accompaniment continues with the same rhythmic patterns as the previous system. A chord diagram for D is provided above the vocal staff.

A  *Repeat to fade*

ev - 'ry tear\_\_\_\_\_ is a wa - ter - fall.)



The fourth system features a vocal line and piano accompaniment. The vocal line begins with a double bar line and repeat sign, followed by the lyrics 'ev - 'ry tear\_\_\_\_\_ is a wa - ter - fall.)'. The piano accompaniment continues with the same rhythmic patterns. A chord diagram for A is shown above the vocal staff, and the instruction 'Repeat to fade' is written to the right.

# Major Minus

Words & Music by Guy Berryman,  
Chris Martin, Jon Buckland & Will Champion

♩ = 115



The first system of music features a guitar part with a treble clef and a 4/4 time signature. The piano part consists of a right-hand melody and a left-hand bass line. The guitar part has rests in the first two measures, followed by a D chord in the third measure. The piano part begins with a rhythmic pattern of eighth notes and chords.



The second system continues the musical notation. The guitar part has rests in the first two measures, followed by a G chord in the third measure. The piano part continues with its rhythmic accompaniment.



The third system includes lyrics for the vocal line. The guitar part has rests in the first two measures, followed by a D chord in the third measure. The piano part continues with its rhythmic accompaniment.

1. They got one eye watch-ing you, — and  
2. They got one eye watch-ing you, — and

D



one eye on what you do, — so be care - ful who it is — you're talk - ing  
 one eye on what you do, — so be care - ful, 'cause noth - ing — they say is

Bm<sup>7</sup>



Em<sup>7</sup>



to. true. They got one eye watch - ing you, —  
 But then — don't be - lieve a word; — it's just

D



one eye on what you do, — so be care - ful what it is — you're try'n' to do; —  
 us a - gainst the world, and we — just got - ta turn — up to be heard..

Bm7



Cmaj7



and be care - ful when you're walk - ing in - to view, -  
 Hear the croc - o - diles tick - ing 'round the world..

A7



Cmaj7



A7



just be care - ful when you're walk - ing in - to view. -  
 Hear those croc-o - diles tick-ing, they go tick - ing round the world }

Em7



Bm7



Ooh, ooh. Ooh, ooh. Got

Em7



one eye on the road and one on you. Ooh, ooh. Ooh, ooh.



Bm7



1.

2.

Got one eye on the road\_ and one on... (She can one eye on the road\_ and one on...



hear them climb-ing the stairs.\_\_\_\_\_ I got my right side fight-ing while my left hides un-der chairs.)\_

N.C.

*con ped.*

7 *senza ped.*

Em<sup>7</sup>

Bm<sup>7</sup>

*Guitar solo*

Em<sup>7</sup>

Bm<sup>7</sup>

1.

2.

Em<sup>7</sup>



Bm<sup>7</sup>



Ooh, ooh. \_\_\_\_\_ Ooh, ooh. \_\_\_\_\_ Got

Em<sup>7</sup>



one eye on the road\_ and one on you. \_\_\_\_\_ Ooh, ooh. \_\_\_\_\_ Ooh, ooh. \_\_\_\_\_

Bm<sup>7</sup>



N.C.

Got one eye on the road\_ and one on you.

8<sup>vb</sup>...

# U.F.O.

Words & Music by Chris Martin, Guy Berryman,  
Jon Buckland, Will Champion & Brian Eno

♩ = 112

Em<sup>7</sup>



D/C



G<sup>5</sup>



G



C<sup>6</sup>/<sub>9</sub>



Lord I don't know which way I am

G



D/G



G



go - - - ing, which way the riv -

C% G D/G

-er's \_\_\_\_\_ gon - na flow. \_\_\_\_\_ It just \_\_\_\_\_

G C% G Bm7



seems that up - stream \_\_\_\_\_ I keep row - - ing.

Cadd9 D/C G

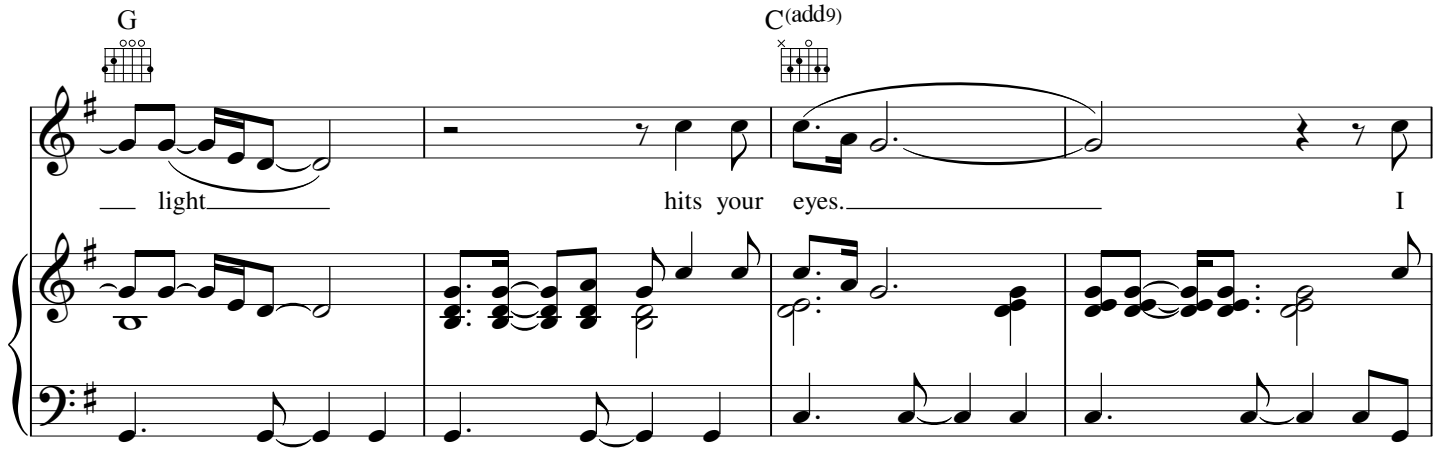
Still got \_\_\_\_\_ such a long way \_\_\_\_\_ to go. \_\_\_\_\_




D/C G D/G

Still got \_\_\_\_\_ such a long way \_\_\_\_\_ to go. \_\_\_\_\_ And that \_\_\_\_\_

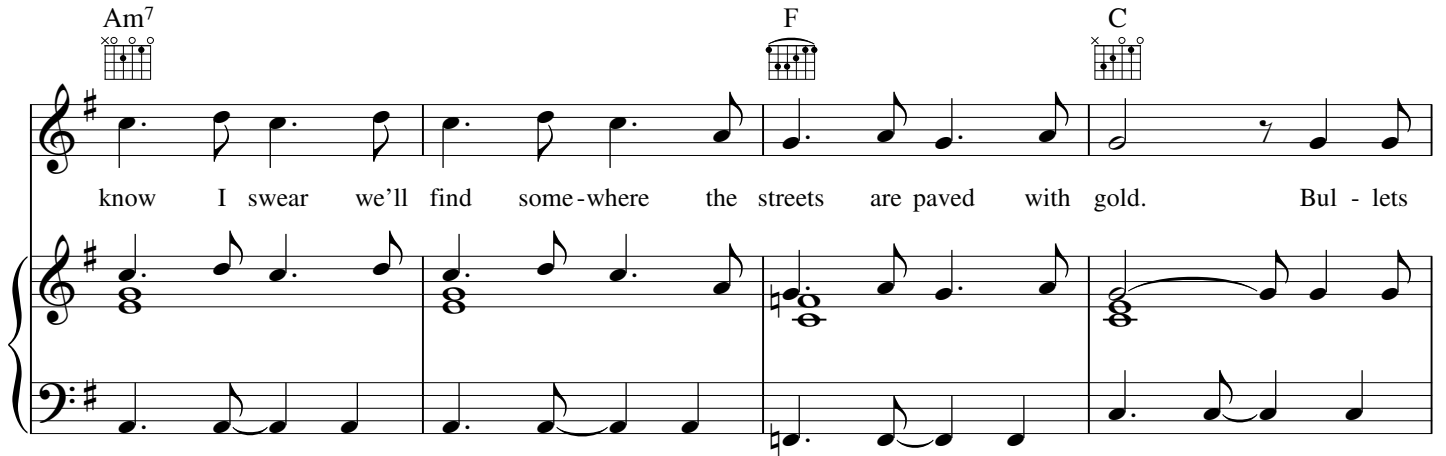
G  C(add9) 



light hits your eyes. I



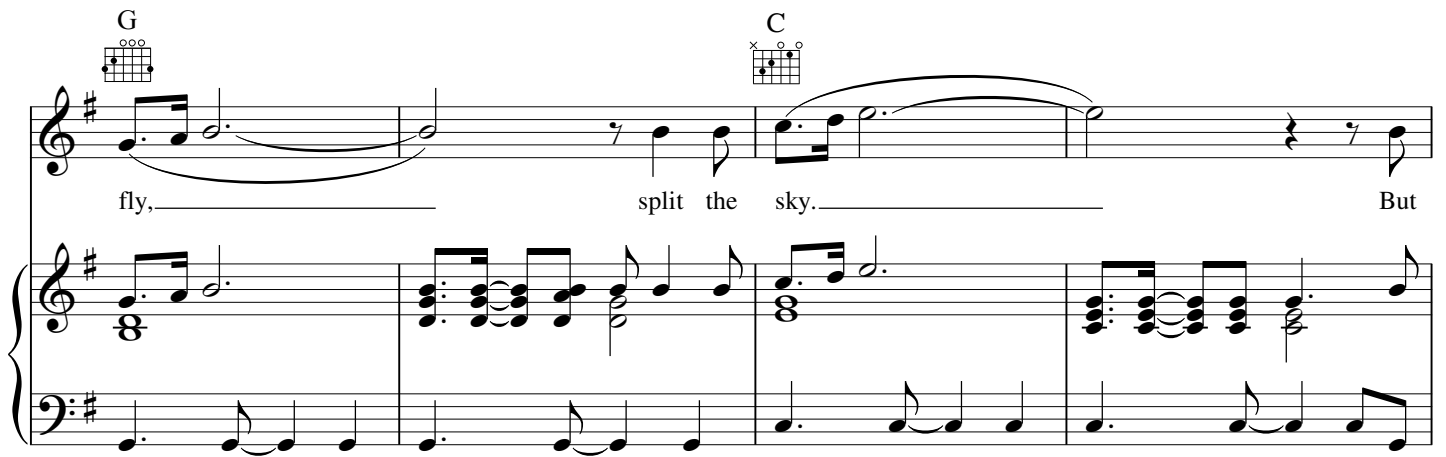
Am7  F  C 




know I swear we'll find some-where the streets are paved with gold. Bul - lets



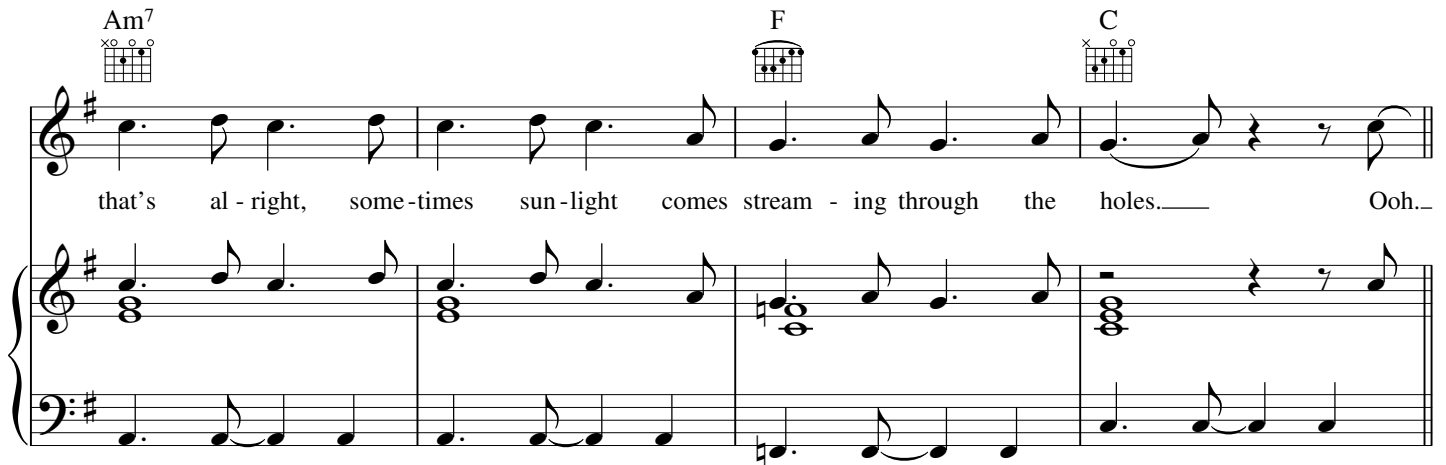
G  C 

fly, split the sky. But



Am7  F  C 

that's al - right, some-times sun-light comes stream - ing through the holes. Ooh...



G C<sup>6</sup> G Bm<sup>7</sup>(omit5)

Ooh...

C(sus2) C<sup>6</sup> D<sup>9</sup>sus<sup>4</sup> G Gmaj<sup>7</sup>

Ooh...

G C<sup>6</sup> G

Bm Cmaj<sup>7</sup> C<sup>6</sup> D<sup>9</sup>sus<sup>4</sup> G

Ooh...

# Princess Of China

Words & Music by Chris Martin, Guy Berryman,  
Jon Buckland, Will Champion & Brian Eno

$\text{♩} = 84$

Am<sup>7</sup>



Dm/F



Am<sup>7</sup>



Dm/F







Oh. \_\_\_\_\_ Oh. \_\_\_\_\_



Oh. \_\_\_\_\_



1. Once up - on a time some - bod - y ran, some - bod - y ran a - way say - ing — “Fast as I can,



I got to go, I got to go.” \_\_\_\_\_

Am<sup>7</sup>



C



Once up-on a time we fell a-part. You're hold-ing in your hands the two halves of my heart.

Dm/F



G<sup>6</sup>



Oh. Oh.

Am<sup>7</sup>



C



Dm/F



G<sup>6</sup>



Am<sup>7</sup>



C



Oh. \_\_\_\_\_ Oh. \_\_\_\_\_

Dm/F



G<sup>6</sup>



Oh. \_\_\_\_\_

Am<sup>7</sup>



Cmaj<sup>7</sup>



2. Once up-on a time we burned bright. Now all we ev-er seem to do is fight.

Dm/F



G<sup>6</sup>



On and on, and on and on and on.

Am<sup>7</sup>



Cmaj<sup>7</sup>



Once up-on a time on the same side. Once up-on a time on the same side in the same

Dm/F



G<sup>6</sup>



game. Now why'd you have to go, have to go and throw wa - ter on my flame?

C



Could-'ve been a prin - cess, you'd be a king. Could have been a cas - tle, worn a ring. But no,

F



G



you let me go. I



could've been a prin - cess, — you'd be a king. Could have been a cas - tle, — worn a ring. But no, —



you let me go. — You stole — my



star. La la la la la la la. La la la la la la



la. La la la la la. You stole — my

Dm



F



star. La la la la la la la.

The first system of the score features a vocal line and a piano accompaniment. The vocal line starts with a dotted quarter note on 'star.', followed by eighth notes for 'La la la la la la la.' The piano accompaniment consists of a treble and bass clef. The treble clef has a series of chords and a long note in the final measure. The bass clef has a steady eighth-note accompaniment.

Am<sup>7</sup>



C



The second system shows the piano accompaniment for the second system. It features a treble and bass clef. The treble clef has a series of chords and a long note in the final measure. The bass clef has a steady eighth-note accompaniment.

Dm/F



The third system shows the piano accompaniment for the third system. It features a treble and bass clef. The treble clef has a series of chords and a long note in the final measure. The bass clef has a steady eighth-note accompaniment.

1.

2.

G<sup>6</sup>



Dm/F



G<sup>6</sup>



N.C.

The fourth system shows the piano accompaniment for the fourth system. It features a treble and bass clef. The treble clef has a series of chords and a long note in the final measure. The bass clef has a steady eighth-note accompaniment.

Am<sup>7</sup>



C



Oh.

Dm/F



Oh. Oh.

1.

G<sup>6</sup>





2.

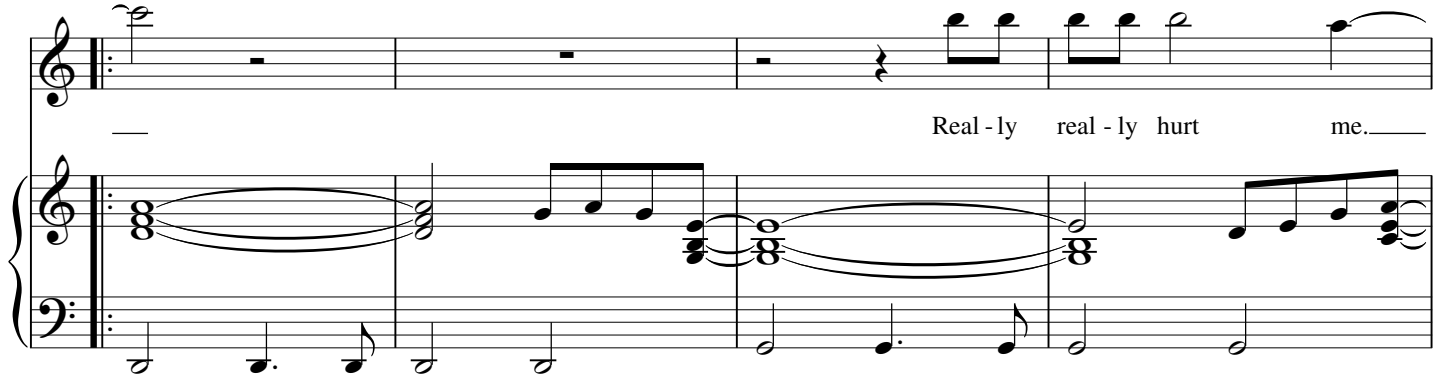
G<sup>6</sup>





'Cause you real - ly hurt me.

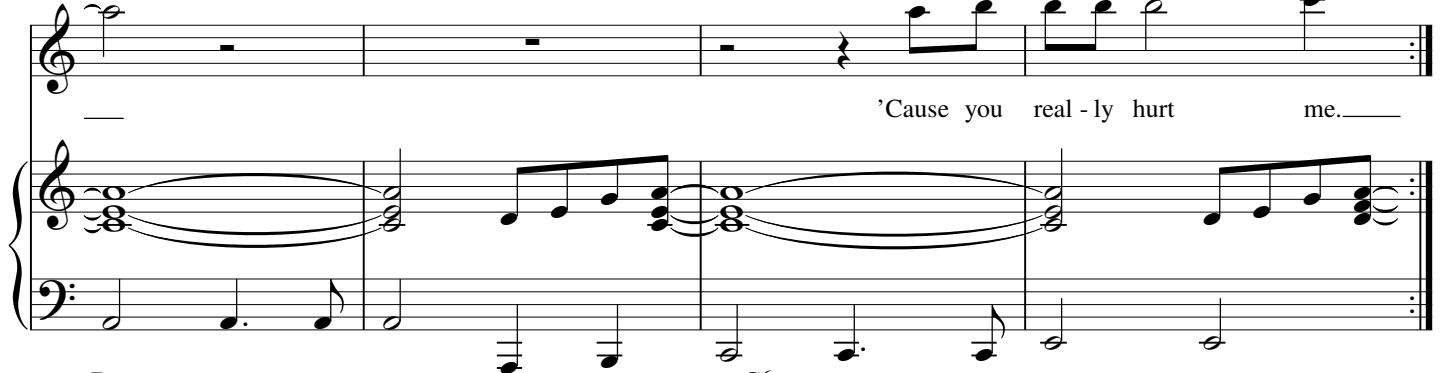
Dm  G6 



Real - ly real - ly hurt me.\_\_\_\_




Am  C6  *Play 3 times ad lib.*


'Cause you real - ly hurt me.\_\_\_\_



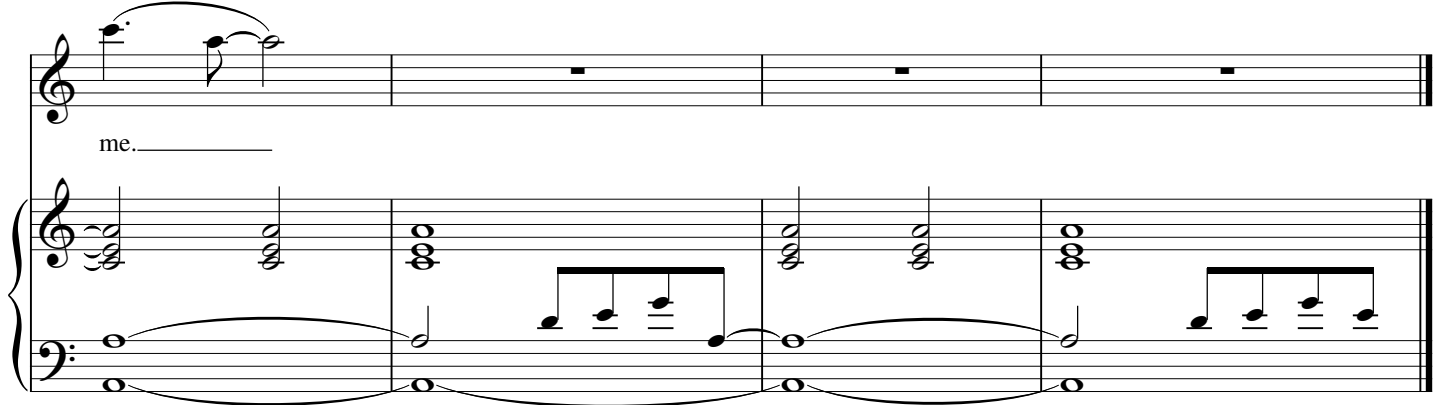
Dm  G6 

No,\_\_\_\_\_ you real - ly hurt\_\_\_\_



Am 

me.\_\_\_\_





# Up In Flames

Words & Music by Chris Martin, Guy Berryman,  
Jon Buckland, Will Champion

♩ = 76

N.C.

The first system of music consists of three staves. The top staff is a vocal line in 4/4 time, starting with a whole rest for three measures. The middle staff is a piano accompaniment, also in 4/4 time, with a whole rest for three measures. The bottom staff is a drum part, starting with a bass drum on the first beat of each measure and a snare drum on the second and fourth beats of each measure.

Drums

The second system of music consists of three staves. The top staff is a vocal line with the lyrics "1. So it's o - ver. This time...". The middle staff is a piano accompaniment. The bottom staff shows guitar chords: E<sup>b</sup>add9/G, Cm, and B<sup>b</sup>sus<sup>4</sup>. The piano accompaniment includes a double bar line and the instruction "cont. sim." below it.

The third system of music consists of three staves. The top staff is a vocal line with the lyrics "I know it's gone. Salt wa - ter,". The middle staff is a piano accompaniment. The bottom staff shows guitar chords: A<sup>b</sup>, Cm, B<sup>b</sup>sus<sup>4</sup>, E<sup>b</sup>add9/G, Cm, B<sup>b</sup>sus<sup>4</sup>, and B<sup>b</sup>. The piano accompaniment includes a double bar line.

tast - ing it \_\_\_\_\_ too long. \_\_\_\_\_ I on - ly know \_\_\_\_\_ I'm \_\_\_\_\_

wrong. Now I know \_\_\_\_\_ it's gone... Up in

flames. \_\_\_\_\_ Up in flames. \_\_\_\_\_

\_\_\_\_\_ Up in flames, \_\_\_\_\_ we have

E<sup>b</sup>/G Cm B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>

slow - - ly gone. 2. So it's

E<sup>b</sup>9/G Cm B<sup>b</sup>sus<sup>4</sup> A<sup>b</sup> Cm B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>

o - ver. This time you're fly - ing on. This

A<sup>b</sup> E<sup>b</sup> B<sup>b</sup> A<sup>b</sup>add<sup>9</sup> Cm

time I know no song can stop it's lone - - ly

B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup> A<sup>b</sup>add<sup>9</sup> E<sup>b</sup> B<sup>b</sup>

burn. Can stop it slow - - ly go - ing... Up in

A<sup>b</sup> Cm B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup> A<sup>b</sup> Cm B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>

flames. Up in flames. Up in

A<sup>b</sup> Eb B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup> E<sup>b</sup>/G Cm B<sup>b</sup>sus<sup>4</sup>

flames, we have slow - ly gone... Up in

1.  
B<sup>b</sup>sus<sup>4</sup> E<sup>b</sup>/G Cm B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>

gone, oh, we have slow - ly gone. Can we pour some wa - ter

A<sup>b</sup>

on?

# A Hopeful Transmission

Words & Music by Chris Martin, Guy Berryman,  
Jon Buckland, Will Champion & Brian Eno

♩ = 116

B E<sup>6</sup> B Bmaj7/D#

Percussion cont. sim.

Emaj<sup>9</sup> E<sup>6</sup>/<sub>9</sub> F#sus<sup>2</sup>/<sub>4</sub> B B/D#

B E<sup>6</sup> B Bmaj7/D#

Emaj<sup>9</sup> E<sup>6</sup>/<sub>9</sub> F#sus<sup>2</sup>/<sub>4</sub> B

# Don't Let Me Break Your Heart

Words & Music by Chris Martin, Guy Berryman,  
Jon Buckland, Will Champion

♩ = 140



B/D#



E



B/E



E



C#m7



E



Bsus4



B/D#



G#7sus4



Eadd9



1. And if I lost the

Bsus<sup>4</sup>      B/D#      G#7sus<sup>4</sup>      Eadd<sup>9</sup>

map,      if I lost it

Bsus<sup>4</sup>      B/D#      G#7sus<sup>4</sup>      Eadd<sup>9</sup>

all      or fell in - to the

Bsus<sup>4</sup>      B/D#      G#7sus<sup>4</sup>      Eadd<sup>9</sup>

trap      then she'd call:

E      B/F#      F#

"When you're tired of rac - ing and you

B/D# E B/E

find you nev - er left the start.

E C#m7 E

Come on ba - by, don't let it break your





Bsus4 B/D# G#7sus4 Eadd9

heart."


Bsus4 B/D# G#7sus4 Eadd9




Though heav - i - ly we




**Bsus<sup>4</sup>** 
**B/D#** 
**G#7sus<sup>4</sup>** 
**Eadd9** 





bled, still on we




**E** 
**Eadd9aug<sup>4</sup>** 
**E** 


crawl. Try to catch a can - non -



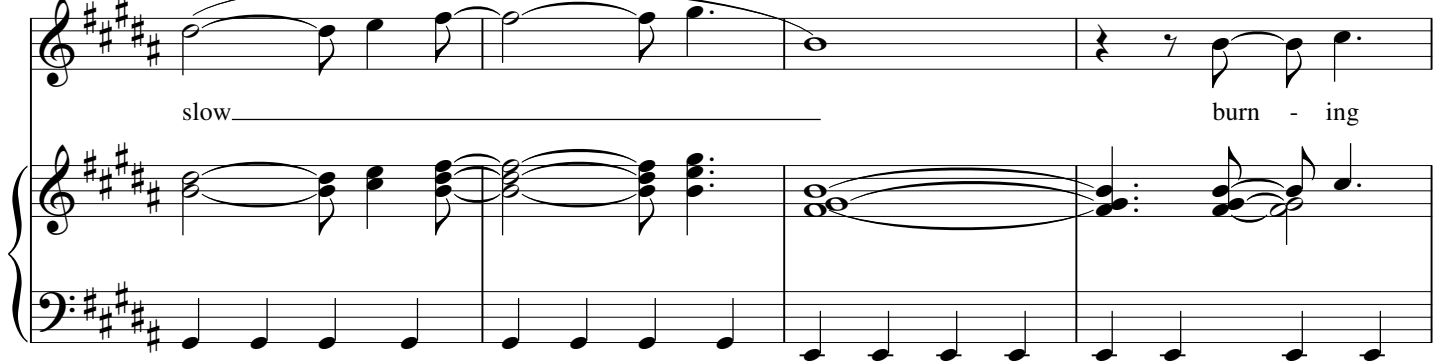
**Bsus<sup>4</sup>** 
**B/D#** 
**G#7sus<sup>4</sup>** 
**Eadd9** 

- ball. And a



**G#m** 
**Eadd9** 

slow burn - ing



G#m Eadd9

tide. \_\_\_\_\_ Oh, \_\_\_\_\_

Bsus<sup>4</sup> B/D# G#7sus<sup>4</sup> Eadd9

through my veins is flow - ing, from my ship - wreck I heard her

Bsus<sup>4</sup> B/D# G#7sus<sup>4</sup> Eadd9

call. And she said...

E B/F# F#

"When you're tired of aim - ing your ar - rows,

B/D# E

still you nev - er hit the mark,

B/E E



oh, and e - ven in your rains

B/F# F# B/D#


and shad - ows, still we're





E B/D E

nev - er gon - na part. Ah.


C#m7  E 





Come on \_\_\_\_\_ ba - by, don't let it \_\_\_\_\_ break your




Bsus4  B/D#  G#7sus4  Eadd9 




heart." Don't let it \_\_\_\_\_ break your  
(Oh.) \_\_\_\_\_



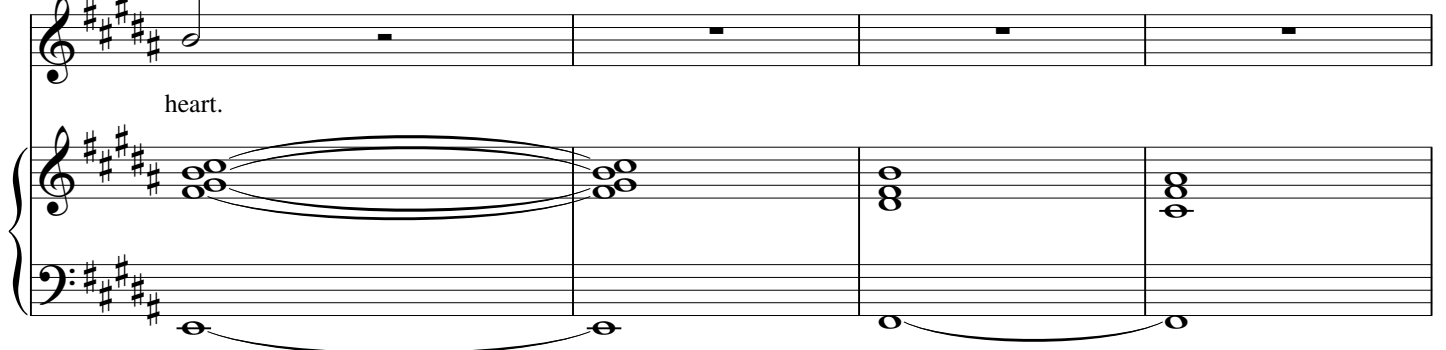
Bsus4  B/D#  G#7sus4  Eadd9 

heart. Don't let it \_\_\_\_\_ break your  
(Oh.) \_\_\_\_\_



E%  B/F#  F# 

heart.



**D#m7**  
**E**  
**B/D#**

**E**  
**B/F#**  
**F#**

**D#m7**  
**E**  
**B/D#**



**E**  
**C#m7**  
**E**  
**N.C.**

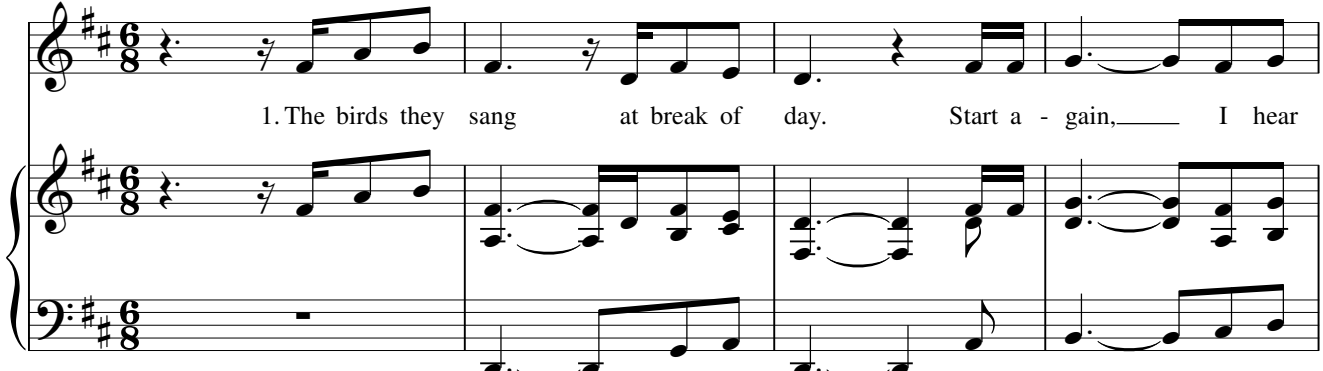
Don't let it \_\_\_ break your heart. *(echo)*

# Up With The Birds



Words & Music by Chris Martin, Guy Berryman,  
Jon Buckland, Will Champion & Brian Eno

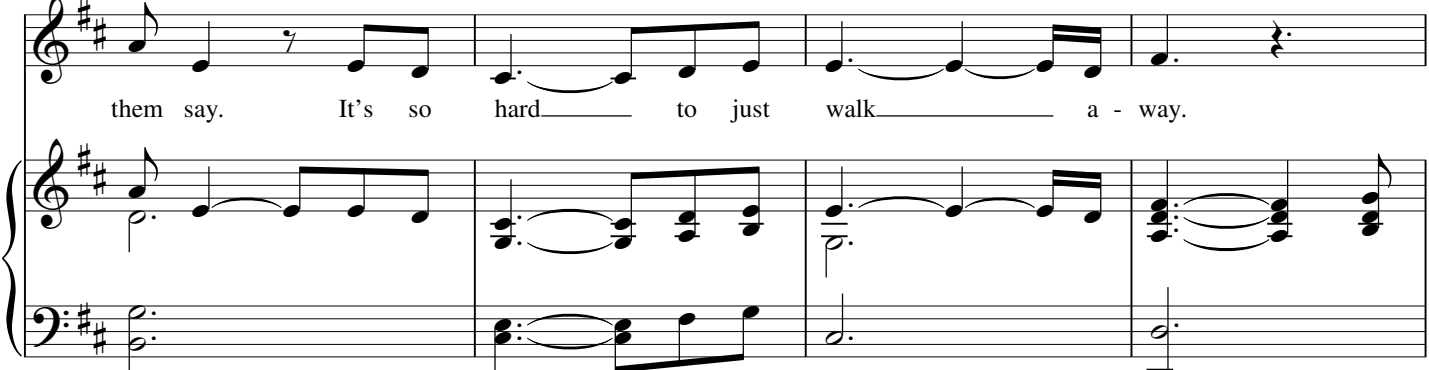
$\text{♩} = 48$  Rubato

D  G/B 



1. The birds they sang at break of day. Start a - gain, I hear

C#dim  D 



them say. It's so hard to just walk a - way.

G/B 



2. The birds they sang, all a choir. Start a - gain a lit - tle

C#dim



D



high-er. It's a spark in a sea of grey. The





sky is blue. Dream that lie till it's true. Then



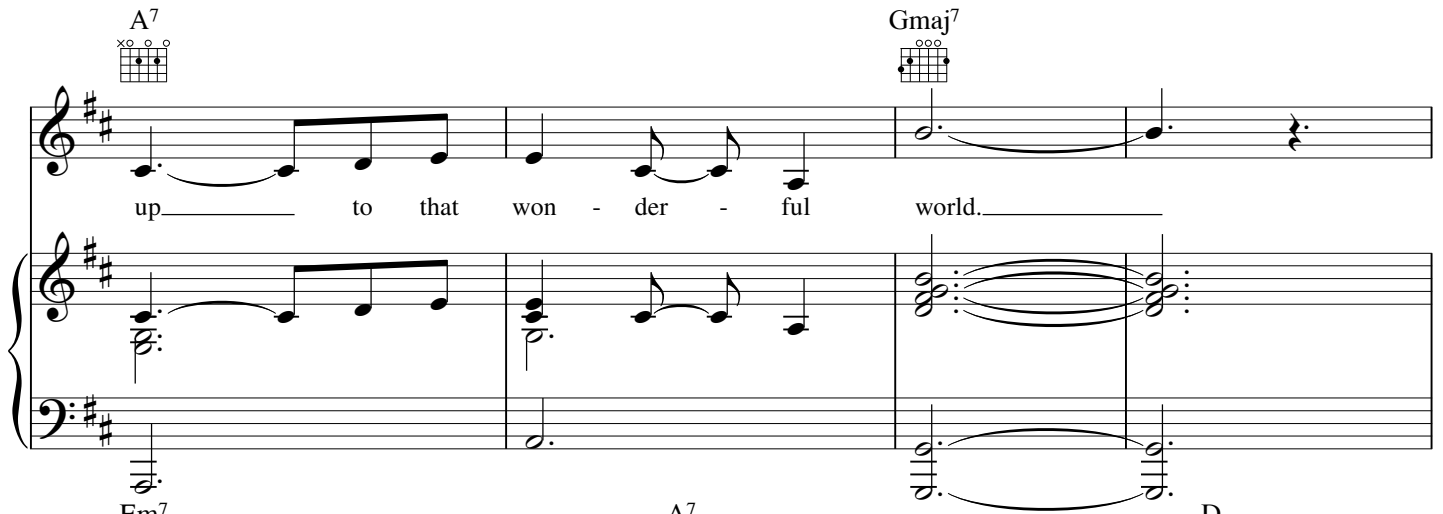
tak - ing back the punch I threw my





arms turn wings, oh, those clumsy things send me

A7  Gmaj7 




up to that won - der - ful world.

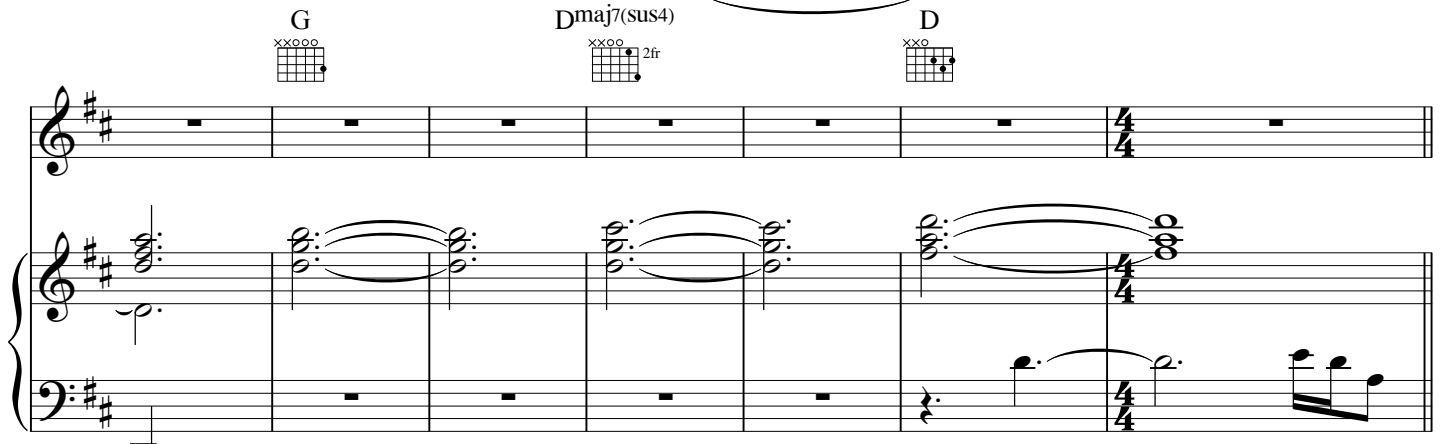


Em7  A7  D 




And then I'm up with the birds.

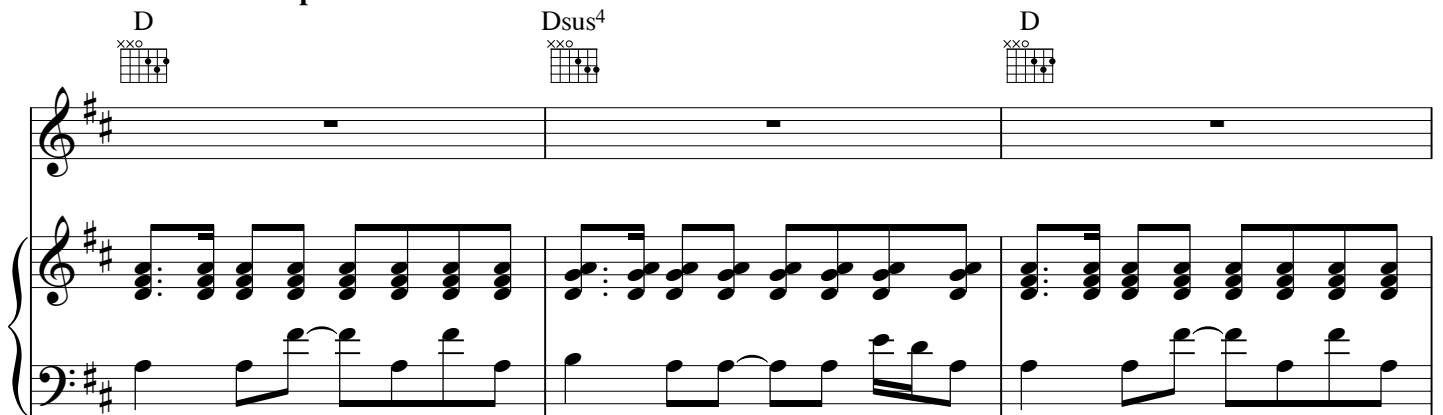


G  Dmaj7(sus4)  D 



♩ = 120 a tempo

D  Dsus4  D 





Dsus<sup>4</sup>



D



Dsus<sup>4</sup>



Musical notation for the first system, including guitar chord diagrams and piano accompaniment.

D



Dsus<sup>2</sup>



D



Musical notation for the second system, including guitar chord diagrams and piano accompaniment.

Might have to go \_\_\_\_\_ where they don't\_

Bm



D



Bm



Gmaj<sup>7</sup>



Musical notation for the third system, including guitar chord diagrams and piano accompaniment.

\_\_\_\_\_ know my name. Float all o - - ver the world\_

G<sup>6</sup>



Gmaj<sup>7</sup>



G<sup>6</sup>



Musical notation for the fourth system, including guitar chord diagrams and piano accompaniment.

\_\_\_\_\_ just to see \_\_\_\_\_ her a - gain. \_\_\_\_\_ But I won't\_

D Bm D Bm

show or feel an - y pain e - ven though

Gmaj7 G6 Gmaj7 G6

all my ar - mour might rust in the rain. A sim - ple plot,

Em7

but I know one day good things

G D Bm7

are com - ing our way.

1. 2.

D Bm7 Bm7

A sim-ple plot, Oh, yeah!

Detailed description: This system contains the first two measures of the piece. It features a guitar part with chords D, Bm7, and Bm7. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a rhythmic bass line. The lyrics 'A sim-ple plot, Oh, yeah!' are written below the vocal line.

G D/F# G A G D/F# G A

Detailed description: This system contains measures 3 through 8. The guitar part has chords G, D/F#, G, A, G, D/F#, G, and A. The piano accompaniment continues with chords in the treble and a rhythmic bass line in the bass. A long slur is placed over the top staff of the piano part.

D Dsus2 D Dsus2

L.H.

Detailed description: This system contains measures 9 through 12. The guitar part has chords D, Dsus2, D, and Dsus2. The piano accompaniment features a treble staff with a melodic line and a bass staff with chords and a rhythmic pattern. The label 'L.H.' is present in the bass staff.

Con pedale

D Dsus2 D Dsus2 D6

Detailed description: This system contains measures 13 through 16. The guitar part has chords D, Dsus2, D, Dsus2, and D6. The piano accompaniment continues with chords in the treble and a rhythmic bass line in the bass. The instruction 'Con pedale' is written below the piano part.