



COLDPLAY  
VIVA LA VIDA  
OR  
DEATH AND ALL HIS FRIENDS

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# LIFE IN TECHNICOLOR

WORDS & MUSIC BY

GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND, WILL CHAMPION & JON HOPKINS

♩ = 64

N.C.

E F#m7 A B

Fade in

1. 2. 3.

E C#m7 F#m7 A B Amaj7add13

♩ = 128

Amaj7add13



First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The music features a melody in the treble clef and a bass line in the bass clef. There are three measures shown. Above the first, second, and third measures, there are guitar chord diagrams for F#m7, F#m7, and Dmaj7 respectively.

Second system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The music features a melody in the treble clef and a bass line in the bass clef. There are three measures shown. Above the second and third measures, there are guitar chord diagrams for F#m7 and Dmaj7 respectively.

Third system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The music features a melody in the treble clef and a bass line in the bass clef. There are three measures shown. Above the first and third measures, there are guitar chord diagrams for A and F#m7 respectively.

Fourth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The music features a melody in the treble clef and a bass line in the bass clef. There are three measures shown. Above the first and second measures, there are guitar chord diagrams for Dmaj7 and A respectively.

Fifth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The music features a melody in the treble clef and a bass line in the bass clef. There are three measures shown. Above the first and second measures, there are guitar chord diagrams for A/E and A respectively.



A

Musical notation for the first system, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). A guitar chord diagram for A major is shown above the treble clef. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

Musical notation for the second system, continuing the piece with similar melodic and accompaniment patterns in the treble and bass clefs.

F#m7

Musical notation for the third system, including a guitar chord diagram for F#m7 above the treble clef. The piece continues with its characteristic melodic and accompaniment structure.

Dmaj7

A

Musical notation for the fourth system, featuring guitar chord diagrams for Dmaj7 and A major above the treble clef. The notation continues with the established melodic and accompaniment patterns.

Esus4

A

Musical notation for the fifth system, including guitar chord diagrams for Esus4 and A major above the treble clef. The piece concludes with the same melodic and accompaniment motifs.



Piano accompaniment for the first system of music, featuring a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music consists of eighth and quarter notes in both hands.

F#m



D



Vocal line for the first system, showing a melodic line with lyrics "Oh, oh." written below the notes.

Piano accompaniment for the second system of music, continuing the piece with similar rhythmic patterns.

A/C#



F#m



D



Piano accompaniment for the third system of music, featuring more complex chordal textures.

A



A/G#



F#m7



Esus4



Piano accompaniment for the fourth system of music, with a focus on sustained chords and melodic lines.

A



Piano accompaniment for the fifth system of music, concluding the piece with a final chord and melodic flourish.



# CEMETERIES OF LONDON

WORDS & MUSIC BY  
GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND & WILL CHAMPION

Original key E♭ minor

♩. = 76

Em<sup>7</sup>



Em



Em<sup>7</sup>



1. At night they would go walk - ing till the break - ing of the day,

Em



Em<sup>7</sup>



the morn - ing is for sleep - ing. Through the

Em



Em<sup>7</sup>



dark streets they go search - ing to see God in their own way, — save the

night time for your weep - ing, your

weep - ing. Sing - ing, la la la la la la la lay.

Em<sup>7</sup> D/E

And the night o - ver Lon - don lay.

Em Cadd9/E Bm<sup>9</sup> 7fr

2. So we rode down to the riv - er where Vic -  
3. God is in the hous - es and

Em<sup>6</sup> Em G



Bm7

Em

G



- tor - i - an ghosts pray, for their curs - es to be bro - ken.  
 God is in my head and all the cem - e - t'ries of Lon - don.

Bmadd9

Em

G



We go un - der - neath the arch - es where the  
 I see God come in my gar - den but I

Bm7

Em

G



witch - es are and they say, "There are ghost towns in the o - cean,  
 don't know what he said, for my heart, it was - n't o - pen,

Bmadd9

Em



the o - cean." } Sing - ing,  
 not o - pen. }

la la la la la la la lay. And t

Cadd9/G Bm<sup>9</sup> Em<sup>6</sup> Em  
*To Coda* ♪

night o - ver Lon - don lay.

Em Gadd#4 Bm<sup>9</sup> Em Gadd#4

Bmadd9 1. 2. N.C. D.S. al C



⊕ Coda Em

D/E



Sing - ing, la la la la la la lay.

Em

Cadd9/E

Bm<sup>9</sup>



There's no light o - ver Lon - don to - day.

Em



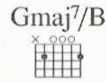
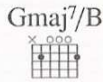
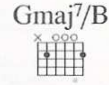
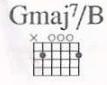
♩ = 76

N.C.

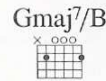
# LOST!

WORDS & MUSIC BY  
GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND & WILL CHAMPION

♩ = 88



1. Just be-cause I'm los - ing, does-n't mean I'm lost, \_\_\_\_\_ does-n't mean I've



stopped, \_\_\_\_\_ does-n't mean I'm a - cross. \_\_\_\_\_

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Em7 C Gmaj7/B D Em7 C  
 2. Just be - cause I'm hurt - ing, does - n't mean I'm hurt, \_\_\_\_\_  
 3. You might be a big fish in a lit - tle pond; \_\_\_\_\_  
 % Instrumental

Gmaj7/B D Em7 C Gmaj7/B D  
 does - n't mean I did - n't get \_\_\_\_\_ what I de - served; \_\_\_\_\_ no bet - ter and no  
 does - n't mean you've won, \_\_\_\_\_ 'cause a - long may come a big - ger

Em7 Cmaj7 Bm7 D  
 worse. \_\_\_\_\_ I just got lost.  
 one. \_\_\_\_\_ And you'll be lost.

*To Coda* ☺

C G D  
 Ev - 'ry riv - er that I tried to cross,  
 Ev - 'ry riv - er that you tried to cross,

ev - 'ry door I ev - er tried was locked. Oh, \_\_\_\_\_ and I'm\_\_\_\_  
 ev - 'ry gun you ev - er held went off. Oh, \_\_\_\_\_ and I'm\_\_\_\_

C G D

just wait - ing till the shine wears off.\_\_\_\_\_  
 just wait - ing till the fir - ing's stopped.

D C

Oh, \_\_\_\_\_ and I'm\_\_\_\_ just

G D

wait - ing till the shine wears off.\_\_\_\_\_

D.S. al Coda



♠ Coda

Bm7 C G

Oh, and I'm just wait-ing till the shine wears off..

2° Instrumental

D C

Oh, and I'm just

G D G/D D

wait - ing till the shine wears off..

Em7 C Gmaj7/B D Em7 C Gmaj7/B

Repeat and fade

WORDS & MUSIC BY  
 GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND & WILL CHAMPION

♩ = 72

Fm



E<sup>b</sup>6



Those who are dead are not dead, they're just liv - ing in my head.

C<sup>7</sup>



Fm



And since I fell for that spell I am liv - ing there as well.

E<sup>b</sup>6



C<sup>7</sup>



D<sup>b</sup>



Oh... Time is so short and I'm

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A<sup>b</sup>/E<sup>b</sup>



C



sure there must be some-thing more.

Fm<sup>7</sup>



E<sup>b</sup>6



Those who are dead are not dead, they're just liv - ing in my head. Oh..

C<sup>7</sup>



Fm<sup>7</sup>



well. And since I fell for that spell I am liv - ing there as well..

E<sup>b</sup>6



C<sup>7</sup>



D<sup>b</sup>



Oh. Time is so short and I'm

sure there must be some-thing more.

Db Eb/Db Dbmaj7 C F9sus4

Oh.

♩ = 136  
F5

Fm



Fm



1.

2.

F



Fm



Musical notation for the first system, including treble and bass clefs with notes and rests.

A<sup>b</sup>

Guitar chord diagram for Ab, 4th fret.

You thought you might be a ghost... You thought you might

Musical notation for the second system with lyrics.

D<sup>b</sup>

Guitar chord diagram for Db, 4th fret.

be a ghost... You did - n't get to heav - en but you made it close... You

Musical notation for the third system with lyrics.

1.

2.

did - n't get to heav - en but you made it close... oh, oh...

Musical notation for the fourth system with lyrics and first/second endings.



**A<sup>b</sup>**

**D<sup>b</sup>**

1. | 2. **Tempo I**

**F<sup>m</sup>**

Oh, oh, Those who are dead are not

**E<sup>aug</sup>** **A<sup>b</sup>/E<sup>b</sup>** **D<sup>m</sup>7<sup>b</sup>5**

dead, they're just liv - ing in my head. Oo.

# LOVERS IN JAPAN

WORDS & MUSIC BY  
GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND & WILL CHAMPION

♩ = 110 Freely

Em<sup>7</sup> Cmaj<sup>7</sup> G<sup>6</sup> Dsus<sup>4</sup>

The first system of music is in 4/4 time and features four measures. Above the staff, guitar chords are indicated: Em<sup>7</sup>, Cmaj<sup>7</sup>, G<sup>6</sup>, and Dsus<sup>4</sup>. Each chord is accompanied by a small diagram showing the fretboard layout. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a single bass note in each measure.

Em<sup>7</sup> Cmaj<sup>7</sup> G<sup>6</sup> D *poco rit.*

The second system continues with four measures. The chords are Em<sup>7</sup>, Cmaj<sup>7</sup>, G<sup>6</sup>, and D. The D chord is marked with *poco rit.* and has a fermata over it. The piano accompaniment in the bass clef shows a steady eighth-note pattern.

a tempo G

The third system is marked *a tempo* and features a G chord. The piano accompaniment in the bass clef continues with eighth notes, while the treble clef has a rhythmic pattern of eighth notes and chords.

D<sup>6</sup> Cmaj<sup>7</sup>

The fourth system continues with two measures of D<sup>6</sup> and two measures of Cmaj<sup>7</sup>. The piano accompaniment in the bass clef remains consistent with eighth notes.

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Introductory piano accompaniment for the first system, featuring a treble clef with chords and a bass clef with a steady eighth-note bass line.



Vocal line for the first system with lyrics: "1. Lov - ers, keep on the road you're on, (2.) - night, may-be we're gon - na run,"

Piano accompaniment for the second system, continuing the bass line and adding chords in the treble.



Vocal line for the second system with lyrics: "run - ners un - til the race is dream - ing of the O - sa - ka"

Piano accompaniment for the third system, featuring a treble clef with chords and a bass clef with a steady eighth-note bass line.



Vocal line for the third system with lyrics: "run. Sol - diers, sun. Oh."

Piano accompaniment for the fourth system, continuing the bass line and adding chords in the treble.

you've got to sol - dier on. Some -  
Dream -

Oh.

Cmaj7

G

- times e - ven the right is wrong.)  
- ing of when the morn - ing comes.)

Em

C

G

They are turn - ing my head out to

D

Em

C

see what I'm all a - bout. Keep - ing my head down.



G D Em

to see what it feels like now. I

G/D C Am

have no doubt, one day { we're the

1. Em7 Cmaj7

gon - na get out. sun will come out.

G D G6

2. To -

This system features three guitar chord diagrams at the top: G major (x02320), C major (x32310), and G major (x02320). The piano accompaniment consists of a treble clef staff with a complex chordal texture and a bass clef staff with a steady eighth-note bass line. The key signature has one sharp (F#).

2. Em Cadd9 G/B

This system features three guitar chord diagrams: E minor (x02120), C major add 9 (x32310), and G major/B (x02320). The piano accompaniment continues with the same rhythmic patterns as the first system.

D Em Cadd9

This system features three guitar chord diagrams: D major (xx0232), E minor (x02120), and C major add 9 (x32310). The piano accompaniment continues with the same rhythmic patterns.

G/B D D/A Em/B

This system features four guitar chord diagrams: G major/B (x02320), D major (xx0232), D major/A (xx0232), and E minor/B (x02120). The piano accompaniment continues with the same rhythmic patterns.



Cadd9



G/B



D



Musical notation for the first system, measures 1-3. The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass clef staff shows a steady eighth-note accompaniment. The treble clef staff contains a melodic line with chords and a rhythmic pattern of eighth notes.

Em/B



Cadd9



G/B



Musical notation for the second system, measures 4-6. The notation continues with the same accompaniment and melodic line, incorporating the chords Em/B, Cadd9, and G/B as indicated by the diagrams above.

D



G



Musical notation for the third system, measures 7-9. The notation continues with the same accompaniment and melodic line, incorporating the chords D and G as indicated by the diagrams above.

Musical notation for the fourth system, measures 10-12. The notation concludes with the same accompaniment and melodic line, ending with a final chord in measure 12.

# REIGN OF LOVE

WORDS & MUSIC BY  
GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND & WILL CHAMPION

♩ = 122

D



A<sup>7</sup>sus<sup>4</sup>



D



G



Gmaj<sup>7</sup>/D



A<sup>7</sup>sus<sup>4</sup>



D



A<sup>7</sup>sus<sup>4</sup>



D



G



Gmaj<sup>7</sup>/D



A<sup>add</sup>11



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D A<sup>7</sup>sus<sup>4</sup> D

Bm D/F# G

Gadd#4/A D

Gmaj<sup>7</sup> Asus<sup>4</sup> To Coda ♪ D

D A<sup>7</sup>sus<sup>4</sup> D

1. Reign of love, I  
 2. *Tacet till* \*  
 3. Reign of love; by the

can't let go; to the sea I of -  
church we're wait - ing. Reign of love,

D G Gmaj7/D Aadd11

fer this heav - y load.  
my knees go pray - ing.

D A7sus4 D Bm D/F#

Lo - cust wind lift me up.  
\* Lo - cust will let us stop.  
How I wish I'd spo - ken up,



G Gadd#4/A D

I'm just a pris - 'ner in a  
 How I wish I'd spo - ken up to the  
 a - way, get car - ried on the

Gmaj7 Asus4 1, 2.  
D

reign of love...  
 reign of love...  
 reign of love...

3. D.C. al Coda Coda D

# YES

WORDS & MUSIC BY  
GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND & WILL CHAMPION

♩ = 85

B<sup>b</sup>m/D<sup>b</sup> G<sup>b</sup>m<sup>6</sup>/D<sup>b</sup> D<sup>b</sup> D<sup>b</sup>7/F G<sup>b</sup>maj7 G<sup>b</sup>m<sup>6</sup>/A D<sup>b</sup>

♩ = 80

F7 Fm7 Fm<sup>6</sup> B<sup>b</sup>m<sup>6</sup>/F Fm

Cadd4/F F7

Fm7 Fm<sup>6</sup> B<sup>b</sup>m<sup>6</sup>/F Fm Cadd4/F

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F7 A<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7

1. When it start - ed we had high hopes, — now my

B<sup>b</sup>m Fm/A<sup>b</sup> Cadd4/G

back's on the line, — my back's on the ropes. —

F7 A<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7 B<sup>b</sup>m Fm/A<sup>b</sup>

When it start - ed we were all right — but night makes a fool — of us in the

Cadd4/G F7 Fm7 Fm<sup>6</sup>

day - light. —

F7 
 B<sup>b</sup>7sus<sup>4</sup> 
 B<sup>b</sup>7 
 B<sup>b</sup>m<sup>6</sup> 
 Fm/A<sup>b</sup>

2. There we were dy - ing of frus - tra - tion, say - ing, "Lord, lead me not in - to temp -  
 3. So, up they picked me by the big toe, I was held from the roof - top, then they

Cadd<sup>4</sup>/G 
 F7

- ta - tion." go. But it's not eas - y when she  
 let - tion." go. Diz - zi - ly scream - ing, "Let the

B<sup>b</sup>7sus<sup>4</sup> 
 B<sup>b</sup>7 
 B<sup>b</sup>m<sup>6</sup> 
 Fm/A<sup>b</sup> 
 C<sup>7</sup>add<sup>4</sup>/G

turns you on. Sin, stay gone.  
 win - dows down." As I crawl to the



F<sup>5</sup>



ground. } *trmw* *trmw* *trmw*

F



A<sup>b</sup>



If you'd on - ly, — if you

B<sup>b</sup>



F<sup>5</sup>



F



F<sup>7</sup>



Fm



Fm(maj<sup>7</sup>)



she  
the  
on - ly say yes, — wheth - er you will's an - y - bod - y's guess...

F



A<sup>b</sup>



B<sup>b</sup>



F<sup>5</sup>



God on - ly, God knows, I'm try - ing my best, — } but I'm  
2° she won't let me rest, — }



To Coda



just so tired of this lone - li - ness.




Hey!



D.S. al Coda



♣ Coda



3/4

3/4

3/4

lone - li - ness. I've be - come so tired of this lone - li - ness.

3/4

3/4

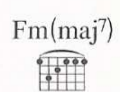
3/4



4/4

4/4

4/4



Coda



3/4

# CHINESE SLEEP CHANT

WORDS & MUSIC BY  
GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND & WILL CHAMPION

♩ = 142

B<sup>7</sup>sus<sup>4</sup>



C<sup>#</sup>7sus<sup>4</sup>



C<sup>#</sup>m<sup>7</sup>



C<sup>#</sup>7sus<sup>4</sup>



C<sup>#</sup>m<sup>7</sup>



B<sup>7</sup>sus<sup>4</sup>



Ah, \_\_\_\_\_ sleep, \_\_\_\_\_ I \_\_\_\_\_ need. \_\_\_\_\_

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Sleep \_\_\_\_\_ sat - is - fies. Sleep \_\_\_\_\_ sat - is - fies. \_\_\_\_\_

Ah, \_\_\_\_\_ sleep, \_\_\_\_\_ I \_\_\_\_\_ need. \_\_\_\_\_

\_\_\_\_\_ Sleep \_\_\_\_\_ sat - is - fies. \_\_\_\_\_

Sleep \_\_\_\_\_ sat - is - fies. \_\_\_\_\_ Sleep. \_\_\_\_\_

Sleep. Sleep.

C#m7

C#7sus4

C#m7

Eadd9

E

Eadd9

E

Sleep. Sleep.

C#7sus4

C#m7

C#7sus4

C#m7

To Coda ◊

Sleep sat - is - fies. Sleep sat - is - fies.



B<sup>7</sup>sus<sup>4</sup>



Fall a - sleep. Fall a - sleep

C<sup>#</sup>7sus<sup>4</sup>



C<sup>#</sup>m<sup>7</sup>



Sleep mys - ti - fies.

C<sup>#</sup>7sus<sup>4</sup>



C<sup>#</sup>m<sup>7</sup>



B<sup>7</sup>sus<sup>4</sup>



Sleep mys - ti - fies. Fall a - sleep. Fal

C<sup>#</sup>7sus<sup>4</sup>



a - sleep. Sleep sat

- is - fies. Sleep sat - is - fies.

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line consists of three measures: the first measure has a quarter note 'is', a quarter note 'fies.', and a quarter rest; the second measure has a half note 'Sleep'; the third measure has a quarter note 'sat', a quarter note 'is', and a quarter note 'fies.'. The piano accompaniment includes a treble clef with chords and a bass clef with a steady eighth-note accompaniment.

E

A chord diagram for the E major chord, showing the fingerings for the strings: 0, 2, 2, 1, 2, 0.

The second system of music continues the piano accompaniment with a treble clef and a bass clef. The treble clef part features a series of chords and melodic lines, while the bass clef part maintains the eighth-note accompaniment.

C#m7

A chord diagram for the C#m7 chord, showing the fingerings: x, 2, 3, 4, 4, x.

The third system of music continues the piano accompaniment. The treble clef part features a series of chords and melodic lines, while the bass clef part maintains the eighth-note accompaniment.

E/G#

A chord diagram for the E/G# chord, showing the fingerings: 0, 2, 2, 1, 2, x.

E/B

A chord diagram for the E/B chord, showing the fingerings: x, 2, 2, 1, 2, 0.

*D.S. al Coda*

⊕ *Coda*

Eadd9

A chord diagram for the Eadd9 chord, showing the fingerings: 0, 2, 2, 1, 2, 0.

The fourth system of music concludes the piece. It features a treble clef and a bass clef. The treble clef part has a final chord and a melodic line. The bass clef part has a final chord and a melodic line. The system ends with a Coda section, indicated by a diamond symbol and the word 'Coda'.



# VIVA LA VIDA

WORDS & MUSIC BY  
GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND & WILL CHAMPION

♩ = 139

D<sup>b</sup>



E<sup>b</sup>7



A<sup>b</sup>



Fm



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand. The vocal line is mostly rests in this system.

D<sup>b</sup>



E<sup>b</sup>7



A<sup>b</sup>



Fm



The second system continues the musical notation. The vocal line begins with the lyrics "1. I used to". The piano accompaniment remains consistent with the first system.

1. I used to

D<sup>b</sup>maj7



E<sup>b</sup>7



A<sup>b</sup>



Fm



The third system continues the musical notation. The vocal line includes the lyrics "rule the world. Seas would rise when I gave the word. Now in the morn-ing I". The piano accompaniment remains consistent with the previous systems.

rule

the world. —

Seas would rise when I gave the word. — Now in the morn-ing I

sleep a - lone, sweep the streets I used to own.

D<sup>b</sup>

E<sup>b</sup>7

A<sup>b</sup>

Fmadd9

D<sup>b</sup>

E<sup>b</sup>7

A<sup>b</sup>

Fmadd9

2. I used to

§ D<sup>b</sup>maj7

E<sup>b</sup>7

A<sup>b</sup>

roll the dice, feel the fear in my en - e - my's eyes...  
 (3.) wild wind, blew down the doors to let me in.







Lis - tened as the crowd would sing, "Now the  
 — Shat - tered win - dows and the sound of drums. — Peo - ple






old king is dead, long live the king." One min - ute I held the key, — next the  
 could - n't be - lieve what I'd be - come. Rev - o - lu - tion - ar - ies wait — for my





walls were closed on me and I dis - cov - ered that my cas - tles stand —  
 head on a sil - ver plate. — Just a pup - pet on a lone - ly string. —





— up - on pil - lars of salt — and pil - lars of sand. } I  
 — Oh, who would ev - er wan - na be king? — }

hear Je - ru - sa - lem bells — a - ring - ing. Ro - man Cav - al - ry choirs — are sing - ing.

Be my mir - ror, my sword, — and shield. — My mis - sion - ar - ies in a for - eign field. —

For some rea - son I can't — ex - plain, — { % , % % I once you'd gone there was  
I know Saint Pe - ter won't call —

nev - er, nev - er an hon - - est word, — and that was  
— my name. Nev - er an hon - - est word, — but that was



A<sup>b</sup>maj7



Fm7



To Coda I ⊕  
To Coda II ⊕

D<sup>b</sup>



when I ruled the world.\_\_\_\_  
when I ruled the world.\_\_\_\_

E<sup>b</sup>7



A<sup>b</sup>



1.

Fm



2.

Fm



*D.S. al Coda I*

3. It was the wick-ed and

⊕ Coda I D<sup>b</sup>



Fm



D<sup>b</sup>



Fm



D<sup>b</sup>



Fm



E<sup>b</sup>7



Oh. Oh.

A<sup>b</sup> Fm<sup>11</sup> D<sup>b</sup>maj<sup>7</sup>

4fr 4fr 4fr

Oh.

E<sup>b</sup>7 A<sup>b</sup> Fm<sup>11</sup>

6fr 4fr

*D.S.S. al Coda II*

Oh. Oh.

⊕ Coda D<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>maj<sup>7</sup> Fm

4fr 6fr 4fr

Ooh.

*Repeat and fade*



# VIOLET HILL

WORDS & MUSIC BY  
GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND & WILL CHAMPION

♩ = 77

C#m



1. Was a long and dark De - cem - ber, from the roof -  
(2.) and dark De - cem - ber when the banks

C#m7



A



Asus2



F#m



- tops I re - mem - ber there was snow, white snow. Clear -  
be - came ca - the - drals and the fox be - came God. Priests

C#m



C#m7



- ly I re - mem - ber, from the win - dows they were watch - ing while we  
clutched on to bi - bles hol - lowed out to fit their ri - fles and the

froze down be - low. When the fu -  
 cross was held a - loft. Bur-

A Asus<sup>4</sup> B  
 - ture's ar - chi - tec - tured by a car - ni - val of id - i - ots on  
 - y me in ar - mour, when I'm dead and hit the ground, my nerves are

C#m B G#m A G#m E  
 show, you'd bet-ter lie low. If you love me, won't you  
 poles that un - froze. And if you love me, won't you

C#m B<sup>6</sup> C#m 1. 2.  
 let me know? 2. Was a long  
 let me know? Guitar



C#m C#sus<sup>2</sup> A Asus<sup>2</sup>

4/4

1. F#m 2. F#m A Asus<sup>4</sup>

I don't wan - na be a sol - dier who the cap -

4/4

B C#m B E/G#

- tain of some sink - ing ship would stow far be - low. So, if you

2/4

A G#m E C#m B<sup>6</sup> C#m

love me, why'd you let me go?

4/4

I took my love down to Vio - let Hill, — there we

C#m G#m A B C#m F#m E C#m B6 G#m

sat in snow. All that time she was si - lent still. So, if you

A G#m E C#m B6

love me — won't you let — me know? —

A G#m A G#m E C#m B C#5

— If you love me — won't you let — me know? —



# STRAWBERRY SWING

WORDS & MUSIC BY  
GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND & WILL CHAMPION

♩ = 85

N.C.

Musical notation for the first system. It features a treble clef staff with a 4/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The melody is mostly rests, with a repeat sign. Below it is a piano accompaniment consisting of a right-hand staff with eighth-note chords and a left-hand staff with a simple bass line of eighth notes. The word "Claps" is written below the bass staff.

N.C.

Musical notation for the second system. It features a treble clef staff with a 4/4 time signature and a key signature of three flats. The melody begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. Below it is a piano accompaniment with a right-hand staff of eighth-note chords and a left-hand staff of eighth notes. The word "Claps" is written below the bass staff.

1. They were sit -

D<sup>b</sup>add9



A<sup>b</sup>



Musical notation for the third system. It features a treble clef staff with a 4/4 time signature and a key signature of three flats. The melody continues with the lyrics: "- ting, they were sit - ting in the straw - ber - ry swing. —". Below it is a piano accompaniment with a right-hand staff of chords and a left-hand staff of eighth notes. The word "Claps" is written below the bass staff.

Ev - 'ry mo - ment was so pre - cious.

A<sup>b</sup> 4fr  
E<sup>b</sup> 6fr

2. They were sit -

D<sup>b</sup>add9 9fr  
A<sup>b</sup> 4fr  
E<sup>b</sup> 6fr

-ting they were talk - ing in the straw - ber - ry swing. —  
(3.) - ber we were walk - ing up to straw - ber - ry swing. —

D<sup>b</sup> 4fr

Ev - 'ry - bod - y was for fight - ing.  
I can't wait — till the morn - ing.





Would-n't wan-na waste a thing. Cold, cold  
 Would-n't wan-na change a thing. Peo - ple



wa - ter, bring me round. Now my feet won't touch the ground.  
 mov - ing all the time. in - side a per - fect - ly straight line.



Cold, cold wa - ter, what you say? } When it's  
 Don't you wan - na curve a - way? }



such, it's such a per - fect day. It's

such a per - fect day. — 2. I re - mem -

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three flats (B-flat major/D-flat minor). The vocal line begins with the lyrics "such a per - fect day." followed by a double bar line and then "2. I re - mem -". The piano accompaniment consists of a flowing eighth-note bass line and a more complex treble line with chords and melodic fragments. Above the vocal staff, two guitar chord diagrams are shown: a 4th fret barre and a 4th fret barre with a 4th finger on the 4th string.

2. such a per - fect day. —

$D^{\flat}b6$   $B^{\flat}m^{add9}$

The second system continues the vocal line with the lyrics "such a per - fect day." followed by a double bar line. The piano accompaniment features a more active treble line with chords and eighth-note patterns. Above the vocal staff, two guitar chord diagrams are shown: a 4th fret barre and a 6th fret barre.

$Fm7$   $B^{\flat}m^{add9}$




The third system shows the piano accompaniment continuing with a steady eighth-note bass line and chords in the treble. Above the system, two guitar chord diagrams are shown: an Fm7 chord and a 6th fret barre.

Ah. — Now the sky\_




$D^{\flat}maj7$

The fourth system features a vocal line with the lyrics "Ah." followed by a long note and then "Now the sky\_". The piano accompaniment continues with a consistent eighth-note bass line and chords. Above the vocal staff, a guitar chord diagram for a 4th fret barre is shown.









could be blue, — I don't mind. — With - out —  
 could be blue, — could be grey. — With - out —

— you it's a waste of time. —  
 — you I'm just miles a - way. —  
 Oh, the sky — could be blue, — I don't mind. —





— With - out — you it's a waste of time. —  
 I° only Oh, the sky —





*Repeat ad lib. and fade*

# DEATH AND ALL HIS FRIENDS

WORDS & MUSIC BY  
GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND & WILL CHAMPION

♩ = 134

E<sup>b</sup>5



E<sup>b</sup>6



A<sup>b</sup>add<sup>#</sup>11/E<sup>b</sup>



A<sup>b</sup>/E<sup>b</sup>



1. All \_\_\_\_\_ win - ter we got car - ried \_\_\_\_\_ a - way o -  
2. Instrumental till \*

E<sup>b</sup>



D<sup>b</sup>



C<sup>sus</sup>4



C<sup>m</sup>



- ver on the roof - tops, let's get mar - ried. \_\_\_\_\_ All

E<sup>b</sup>5



E<sup>b</sup>6



A<sup>b</sup>add<sup>#</sup>11/E<sup>b</sup>



A<sup>b</sup>/E<sup>b</sup>



\_\_\_\_\_ sum - mer, we just hur - ried; \_\_\_\_\_ so come o -

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- ver, just be pa - tient and don't wor - - ry. — \* So come o -




- ver, just be pa - tient and don't wor - - ry. —

— And don't wor - - ry..

1° — Drive!..

2° —

Musical notation system 1. Treble clef: whole notes with a slur. Bass clef: eighth notes. Includes the instruction "Drive!..".

2.   

Musical notation system 2. Treble clef: whole notes. Bass clef: eighth notes with a 7/8 time signature.



Musical notation system 3. Treble clef: whole notes. Bass clef: eighth notes. Includes the instruction "Drive!..".



Musical notation system 4. Treble clef: whole notes with a slur. Bass clef: eighth notes.



Cm



Bb



Eb



Drive!

The first system of music features a guitar part with a treble clef and a key signature of two flats. It begins with a whole rest, followed by a quarter rest, and then a half note G3. The piano accompaniment consists of two staves: the right hand plays a sequence of chords (Cm, Bb, Eb) with eighth notes, and the left hand plays a rhythmic pattern of eighth notes.

Bb



The second system continues the piece. The guitar part has a whole rest followed by a half note G3. The piano accompaniment features a melodic line in the right hand and a rhythmic line in the left hand. A 5/4 time signature change is indicated at the end of the system.

Ab



Cm



Bb



Cm



Bb/D



Eb



Bb



The third system is in 7/4 time. The guitar part has whole rests. The piano accompaniment features a complex rhythmic pattern with chords in the right hand and a steady eighth-note bass line in the left hand.

Ab



Cm



Bb



Ab



Cm



Bb



Cm



Bb/D



The fourth system continues the 7/4 time signature. The guitar part has whole rests. The piano accompaniment features a melodic line in the right hand and a rhythmic line in the left hand.

No, I don't

A<sup>b</sup> Cm B<sup>b</sup> Cm B<sup>b</sup>/D

want to bat-tle from be-gin-ning to end, I don't want a cy-cle of re-cy-cled re-venge, I don't

E<sup>b</sup> B<sup>b</sup> 1. A<sup>b</sup> Cm B<sup>b</sup> 2. A<sup>b</sup> Cm B<sup>b</sup>6

want to fol-low death and all of his friends... No, I don't

A<sup>b</sup> Cm B<sup>b</sup>6 A<sup>b</sup> Cm B<sup>b</sup>6 A<sup>b</sup> Cm B<sup>b</sup>6 A<sup>b</sup>



# THE ESCAPIST

WORDS & MUSIC BY  
GUY BERRYMAN, CHRIS MARTIN, JON BUCKLAND, WILL CHAMPION & JON HOPKINS

$\text{♩} = 64$   
N.C.

*Fade in*

B E C#m7 F#m7 A B

Bsus4 C#m7 F#m7 A 1. B 2. B

E C#m7 F#m7 A B Bsus4 C#m7

And, in the end, we lie...

a - wake and we dream of mak - ing our es - cape. And,

B Bsus<sup>4</sup> C#m<sup>7</sup> F#m<sup>7</sup> A B

in the end, we lie a - wake and we dream of mak - ing

E C#m<sup>7</sup> F#m<sup>7</sup> A B Bsus<sup>4</sup> C#m<sup>7</sup>

our es - cape. *Viola*

F#m<sup>7</sup> A B E C#m<sup>7</sup> F#m<sup>7</sup> A



B Bsus<sup>4</sup> C#m<sup>7</sup> F#m<sup>7</sup> A B

The first system of music features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody consists of quarter notes: B4, C#5, D#5, E5, D#5, C#5, B4. The piano accompaniment is in the bass clef, with the left hand playing a steady quarter-note bass line (B2, C#3, D#3, E3) and the right hand playing chords: B2-E3-A3, B2-E3-A3, B2-E3-A3, B2-E3-A3, B2-E3-A3, B2-E3-A3, B2-E3-A3, B2-E3-A3.

E C#m<sup>7</sup> F#m<sup>7</sup> A B Bsus<sup>4</sup> C#m<sup>7</sup>

The second system continues the melody with quarter notes: E5, D#5, C#5, B4, A4, G#4, F#4, E4. The piano accompaniment in the bass clef features chords: E2-A2-C#3, C#3-F#3-A3, C#3-F#3-A3, C#3-F#3-A3, C#3-F#3-A3, C#3-F#3-A3, C#3-F#3-A3, C#3-F#3-A3.

F#m<sup>7</sup> A B E C#m<sup>7</sup> F#m<sup>7</sup> A

The third system continues the melody with quarter notes: D#4, C#4, B3, A3, G#3, F#3, E3, D#3. The piano accompaniment in the bass clef features chords: C#3-F#3-A3, C#3-F#3-A3, C#3-F#3-A3, C#3-F#3-A3, C#3-F#3-A3, C#3-F#3-A3, C#3-F#3-A3, C#3-F#3-A3.

B E C#m<sup>7</sup> F#m<sup>7</sup> A B

*Repeat and fade*

The fourth system continues the melody with quarter notes: C#4, B3, A3, G#3, F#3, E3, D#3, C#3. The piano accompaniment in the bass clef features chords: C#3-F#3-A3, C#3-F#3-A3, C#3-F#3-A3, C#3-F#3-A3, C#3-F#3-A3, C#3-F#3-A3, C#3-F#3-A3, C#3-F#3-A3. The system concludes with a repeat sign and a double bar line.

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