

PIANO/VOCAL/GUITAR

Florence + the Machine

CEREMONIALS



Florence + the Machine

CEREMONIALS

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ONLY IF FOR A NIGHT

Words & Music by Paul Epworth & Florence Welch

♩ = 80



1. And I had a dream
2. And the grass was so green a - gainst my new clothes



old school. And she was there all pink and gold and glit - ter - y.
and I did cart - wheels in your hon - our. Danc - ing on



I threw my arms a - round her legs. Came to weep - ing.
tip - toes. My own se - cret ce - re - mon - ni - als be - fore the ser - vice be -



—
-gan in the grave — Came to weep - ing. — do - ing hand - stands. } And I



heard your voice as clear as day. — And you told me I should.



con - cen - trate. It was all so strange. — and — so sur - re - al



To Coda ◊

that a ghost should be — so — prac - ti - cal. — On - ly if for — a night.

Am F Am G

And the on - ly so - lu - tion was to stand and fight.

Em F Am G

And my bod - y was loosed and I was set a - light. But you

Am F Am G

came o - ver me like some ho - ly rite. And al -

Em F Am G

-though I was burn - ing you're the on - ly light. On - ly if for a night.

C F Em G

4/4

C F/C G

cont. sim.

Ma -

4/4

Am E F

- dam, my dear, my darl - ling, tell me what all this sigh-ing's a -

4/4

Dm Am G

- bout, tell me what all this sigh-ing's a - bout. And I

D.S. al Coda

4/4

♩ Coda Am



F



Am



G



Vocal ad lib. On - ly if for___ a night.

The first system of music features a vocal line in 4/4 time with a 7-measure rest at the beginning. The lyrics are "On - ly if for___ a night." The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Em



F



Am



G



Repeat 4 times ad lib.

Vocal ad lib. On - ly if for___ a night.

The second system of music is similar to the first, with a vocal line and piano accompaniment. It includes the instruction "Repeat 4 times ad lib." and ends with a double bar line.

Repeat ad lib. to fade

Am

F

Am

G

Em

F

Am

G

Instrumental ad lib.

The instrumental section consists of a single staff with a series of rests, indicating that the instrument should play freely over the vocal line.

The piano accompaniment for the instrumental section features chords in the right hand and a bass line in the left hand, mirroring the style of the previous systems.

SHAKE IT OUT

Words & Music by Paul Epworth, Florence Welch
& Tom Hull



♩ = 120

N.C.

Re-grets col - lect _____ like old friends, here to re - live _____

_____ your dark - est mo - ments. I can see no way, I can see no way. _____

And all of the ghouls _____ come out to play. And ev - er - y de - mon wants his pound of _____

Dm  B^b 

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F C Dm

flesh, but I like to keep some things to my - self. I like to keep

B \flat Gm B \flat

— my is - sues strong. It's al - ways dark - est be - fore the

F

dawn. And I've been a fool and I've been blind. I can nev - er leave the past be -

B \flat F

- hind. I can see no way, I can see no way. I'm al - ways drag - ging that horse a - round.

Dm



Bb



F



— And our love is pas - tured, such a mourn - ful sound. To-night I'm gon - na
 'Cause I am done with my grace - less heart. So to-night I'm gon - na

C



Dm



bu - ry that horse in the ground. So } I like to keep
 cut it out and then re - start. 'Cause } I like to keep

Bb



Gm



C



— my is - sues strong. But it's al - ways dark - est be - fore the

F



Gm



dawn. Shake it out, shake it out, shake it out, shake it out, oh, whoa.

Gm Bb

Shake it out, shake it out, — shake it out, shake it out, — oh, whoa. — And it's hard to dance — with a

Gm F

dev-il on your back. — So shake him off, — oh, whoa. —

Dm Bb

And it's hard to dance — with a dev - il on your back. — (Shake him off.) —




F C

— And giv - en half the chance — would I take an - y of — it back. —

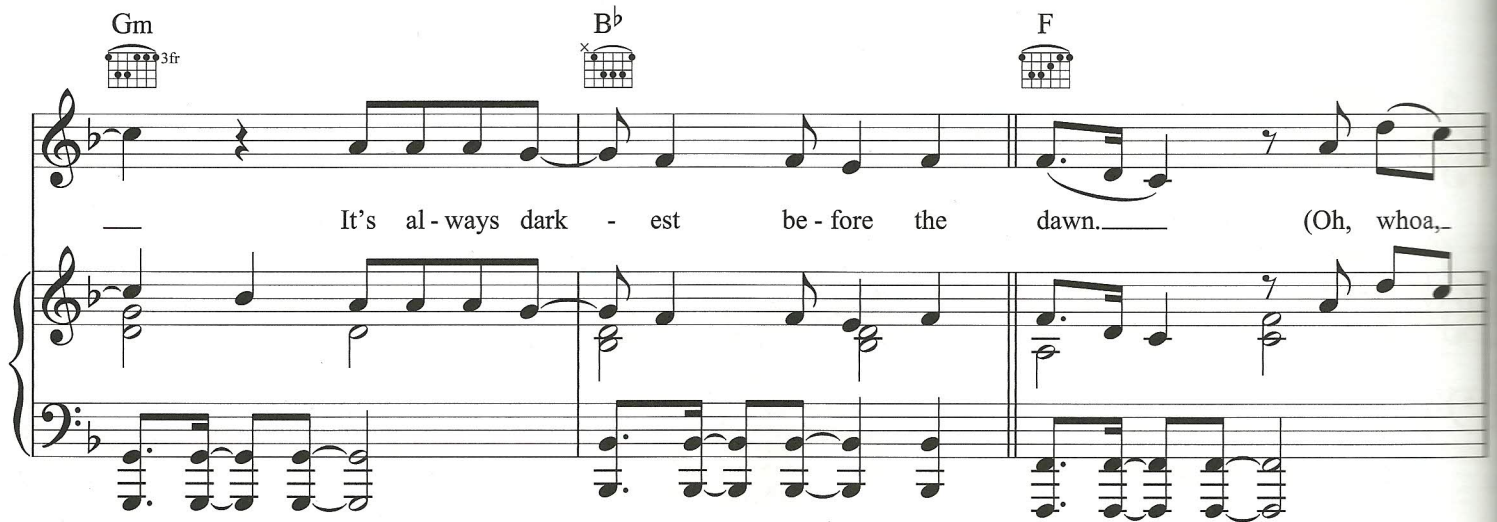
Dm  B \flat 

It's a fine ro - mance, but it's left me so emp - ty. (Shake it off.)





Gm  B \flat  F 

It's al - ways dark - est be - fore the dawn. (Oh, whoa,

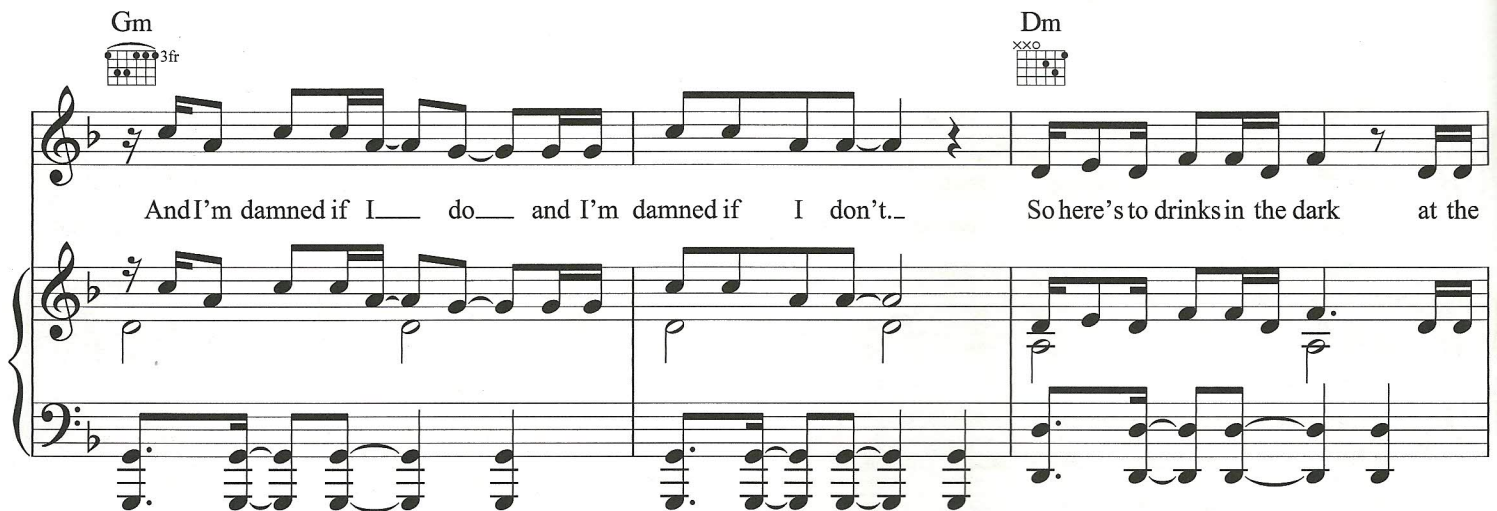


oh whoa.)



Gm  Dm 

And I'm damned if I do and I'm damned if I don't. So here's to drinks in the dark at the



C  Gm 




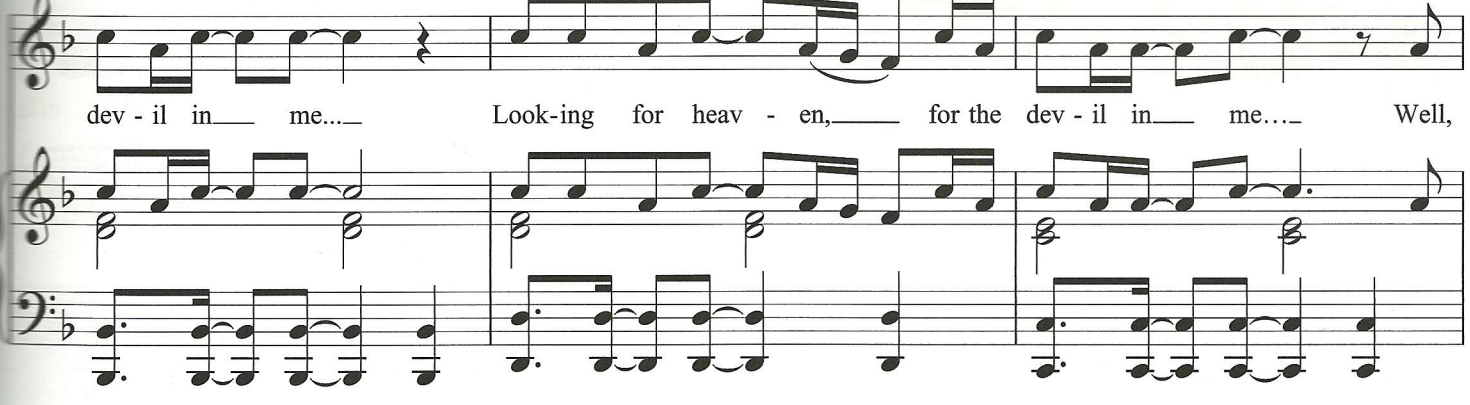
end of my road._____ And I'm read - y to suf - fer_____ and I'm read - y to hope._____

Dm  C  Bb 








It's a shot in the dark and right at my_ throat_ 'Cause look - ing for heav - en, for the

Dm  C 



dev - il in_ me.... Look - ing for heav - en,_____ for the dev - il in_ me.... Well,

Gm  F/A  Bb  C 



what the hell,_____ I'm gon-na let it hap-pen to me,_____ yeah!

F

Shake it out, shake it out, — shake it out, shake it out, — oh, whoa. —

Gm

Shake it out, shake it out, — shake it out, shake it out, — oh, whoa. —

B^b

And it's hard to dance — with a dev - il on your back. — So shake him off, —

F

oh, whoa. —

WHAT THE WATER GAVE ME

F Gm F

Ooh, ooh, ooh, ooh.

Bb Gm F

Ooh, ooh, ooh, ooh.

Gm F Gm

Ooh, ooh, ooh, ooh.

Bb Gm F

Ooh, ooh, ooh, ooh.

WHAT THE WATER GAVE ME

Words & Music by Eg White & Florence Welch

♩ = 124

Cm



E^b



A^b



Gm



8^{vb}

Drums

cont. sim.

Cm



E^b



A^b



Gm



Cm



1. Time, it took us to where the wat-
 2. And oh, poor At - las, the world's a beast of a bur-

E^b



A^b



Gm



Cm



- er was. That's what the wat - er gave me. And
 - den. You've been hold - ing on a long time. And

E^b A^b Gm Cm

time goes quick - er in be - tween the two
all this long - ing and the ships are left

E^b A^b Gm Cm

1° only

of us. But oh, my love don't for - sake me.
to rust. That's what the wat - er gave

E^b F^{sus}2

Take what the wat - er gave me. Lay me }
us. So, lay me }

F^{sus}2 Cm E^b B^b

down. Let the on - ly sound be the

A^bmaj⁷



Cm



E^b



B^b



o - ver - flow. Pock - ets full of stones. Lay me

Fsus²



Cm



E^b



B^b



down. Let the on - ly sound be the

A^bmaj⁷



Csus²



E^b



1.

To Coda

o - - ver - - flow.

Cm



2.

B^b



'Cause they took your loved ones but re -

Fm



-turned them in ex - change for you. But would you have it an - y - oth -

A^b5



B^b5



F5



- er way? Would you have it an - y oth -

A^b5



B^b5



F5



- er way? You could-n't have it an - y - oth - er way.

C5



E^b5



A^b5



G5



'Cause she's a cru - el mis - tress and a



bar - gain must be made. But oh, my love don't for - get



me when I let the wa - ter take me.



N.C.

So lay me down. Let the

on - ly sound be the o - ver - flow. Pock - ets

Fsus² Cm

full of stones. Lay me down. Let the

Detailed description: This system contains the first two systems of musical notation. The top system features a vocal line in treble clef with lyrics 'full of stones. Lay me down. Let the'. The piano accompaniment is shown in grand staff notation (treble and bass clefs). Above the vocal line, guitar chord diagrams for Fsus² and Cm are provided. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

E^b B^b F⁵ Csus²

on - ly sound be the o - ver -

Detailed description: This system contains the third and fourth systems of musical notation. The vocal line continues with the lyrics 'on - ly sound be the o - ver -'. The piano accompaniment continues with similar rhythmic patterns. Above the vocal line, guitar chord diagrams for E^b, B^b, F⁵, and Csus² are provided.

A^bmaj⁷ B^b6

D.S. al Coda

- flow. So lay me

Detailed description: This system contains the fifth and sixth systems of musical notation. The vocal line has a long note for '- flow.' followed by 'So lay me'. The piano accompaniment features a more complex bass line. Above the vocal line, guitar chord diagrams for A^bmaj⁷ and B^b6 are provided. The instruction 'D.S. al Coda' is written at the end of the system.

⊕ Coda E^b6 Fsus² Cm

Vocal ad lib.

- flow.

Detailed description: This system contains the seventh and eighth systems of musical notation. The vocal line has another long note for '- flow.'. The piano accompaniment continues. Above the vocal line, guitar chord diagrams for E^b6, Fsus², and Cm are provided. The instruction 'Vocal ad lib.' is written below the piano accompaniment.



First system of musical notation, including a vocal line and piano accompaniment.

1° only

Fsus²



Cm



Second system of musical notation, including a vocal line and piano accompaniment.



Play 3 times ad lib.

Third system of musical notation, including a vocal line and piano accompaniment.



Fourth system of musical notation, including a vocal line and piano accompaniment.

NEVER LET ME GO



The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle staff is a grand staff (treble and bass clefs) with a complex piano accompaniment. The bass staff is a single bass clef staff with a simple bass line.



The second system of musical notation consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle staff is a grand staff with a piano accompaniment. The bass staff is a single bass clef staff with a simple bass line.

N.C.

The third system of musical notation consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle staff is a grand staff with a piano accompaniment. The bass staff is a single bass clef staff with a simple bass line.

The fourth system of musical notation consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle staff is a grand staff with a piano accompaniment. The bass staff is a single bass clef staff with a simple bass line.

NEVER LET ME GO

Words & Music by Paul Epworth, Florence Welch
& Tom Harpoon

$\text{♩} = 72$



8vb till *
1. Look-ing up from un - der - neath frac - tured moon-light on the

F#m7



E



sea. Re-flec-tions still look the same to me as be-fore I went un - der.

D



A



2. Though the pres - sure's hard to take And it's peace - ful in the deep ca - the - dral where you can - not
it's the on - ly way I can es - cape.

F#m7

E

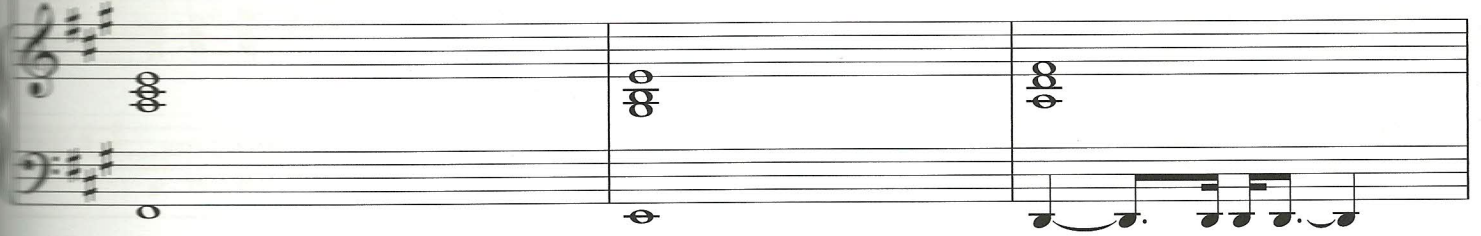
D



breathe. No need to pray, no need to speak.
It seems a heavy choice to make.

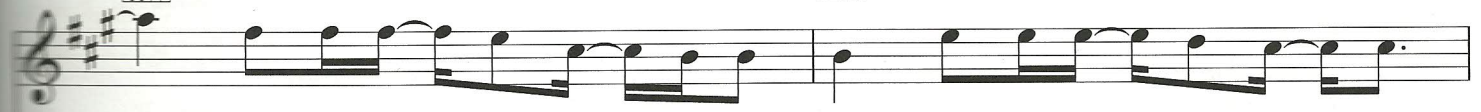
Now I'm un-der- }
But now I am un-der- }

Oh, and it's break-ing o-ver me,

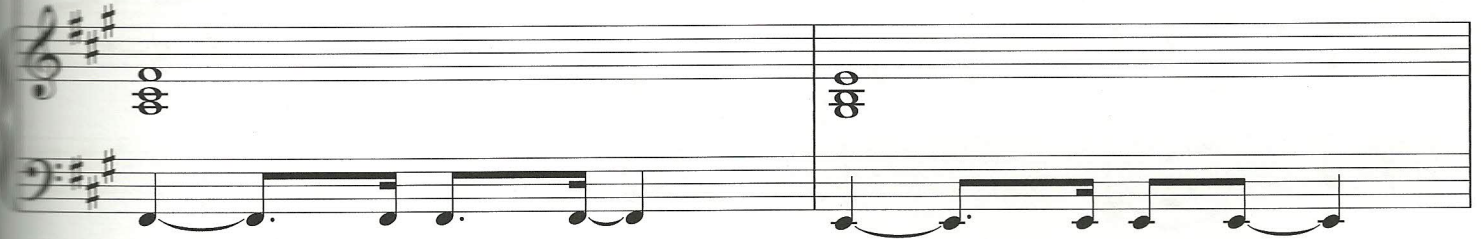


F#m

E



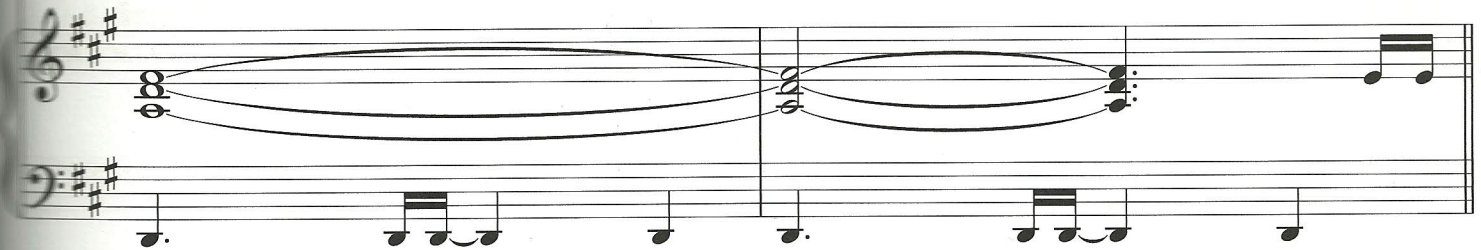
— thou - sand miles down to the sea bed. Found the place to rest my



D



head. (Nev - er let me go. Nev - er let me go.) (Nev - er let me go. Nev - er let me go.) * And the



A

E

F#m

D

A

E



arms of the o - cean are car - ry - ing me. And all this de - vo - tion was



F#m D F#m E F#m D

rush-ing out_ of me_ And the crush-es are heav-en for a sin-ner like_ me_ But the

1. A E F#m E 2. A E

arms of the o - cean_ de-liv-ered me_ (8vb till *) arms of the o - cean_ de-

F#m A/E C#m D F#m E

-liv-ered me_ And it's o - ver_ And I'm go-in' un - der. But I'm not

C#m D F#m E C#m/E D/F#

giv-in' up_ I'm just_ giv-in' in_ Oh_

F#m E C#m D F#m E

Slip-ping un - der-neath. So... So cold and so sweet. In the

A E F#m D

arms of the o - cean, so sweet and so cold. And

A E F#m D F#m E

all this de - vo - tion. I nev-er knew at all. And the crush-es are heav - en for a

F#m D A E

sin-ner re - leased. And the arms of the o - cean *8vb till end* de - liv - ered

D A E F#m

me. (Nev-er let me go. Nev-er let me go.) (Nev-er let me go. Nev-er let me go.) De-liv-ered

First system of musical notation with vocal line and piano accompaniment.

D A E F#m

me. (Nev-er let me go. Nev-er let me go.) (Nev-er let me go. Nev-er let me go.)

Repeat 4 times ad lib.

Second system of musical notation with vocal line and piano accompaniment.

D A E F#m

Third system of musical notation, primarily piano accompaniment.

D A 1. E F#m 2. E F#m

Fourth system of musical notation, primarily piano accompaniment with first and second endings.

BREAKING DOWN

Words & Music by Florence Welch & James Ford

♩ = 112
N.C.



Drums





8vb throughout

1. All a - lone.---
2. All a - lone.---

It was al - ways there, you see.---
E - ven when I was a child,---



— And e - ven on my own _____ it was al - ways
 — I've al - ways known _____ that there was



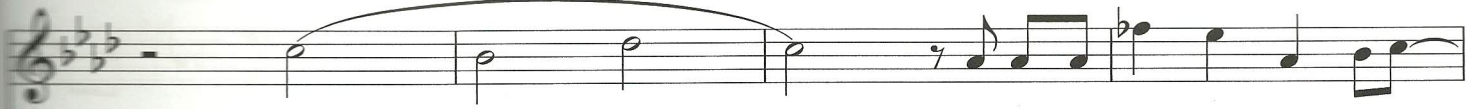
stand - ing next to me. _____
 some - thing to be fright - ened of. And } I can see it com - ing from the edge of the room. _____



— Creep - ing in the street light. _____ Hold - ing my

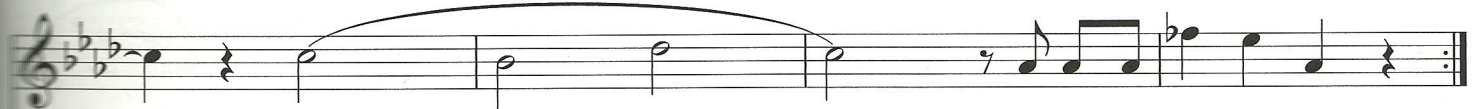
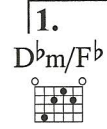
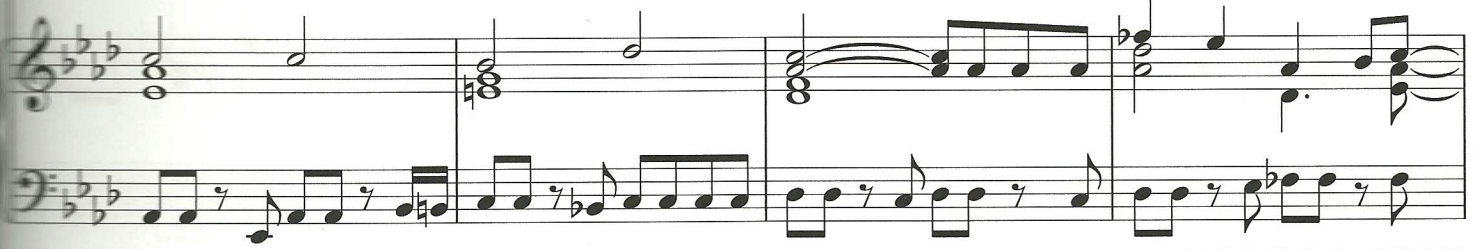


hand in the pale _____ gloom. _____ Can you see it com - ing now?



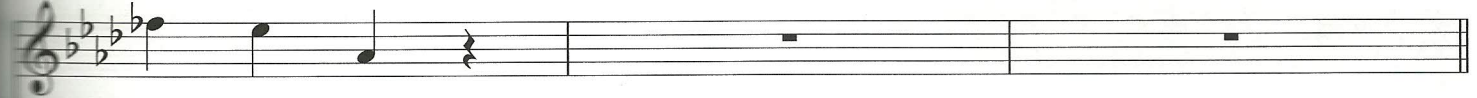
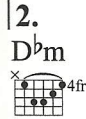
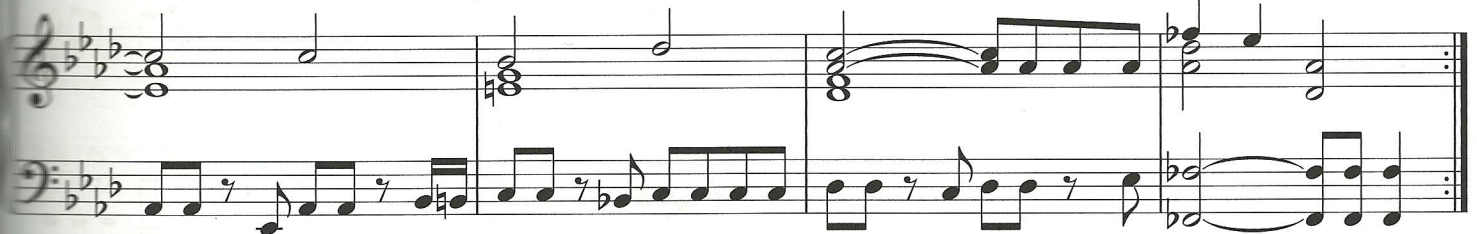
(Oh.)

I think I'm break - ing down a - gain...

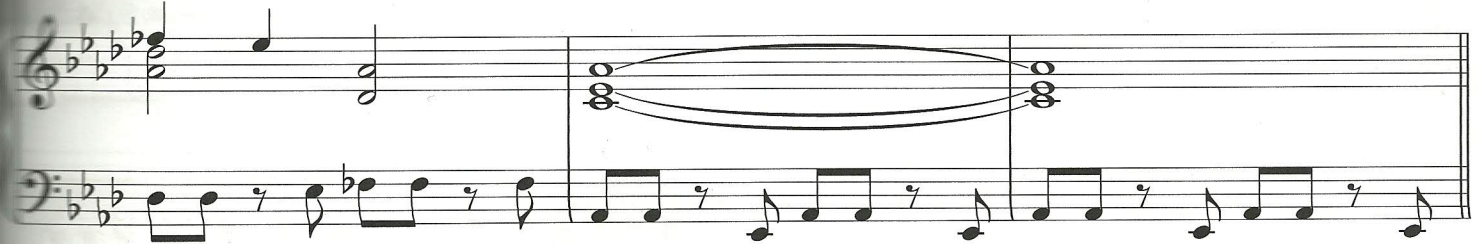


(Oh.)

I think I'm break - ing down.



break - ing down.



All a - lone.

On the edge of sleep.



8^{vb}.]

A^b C⁷ D^b E

My old fa - mil - iar friend_ comes and lies down next to me.

8^{va}..1

E^b G^b D^b

— And I can see you com-ing from the edge of the room. — Smil-ing in the street light. —

E^b G^b D^b B^b

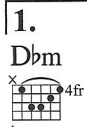
E-ven with my eyes shut tight I still see you com-ing now.

A^b C⁷ D^b

(Oh.) I think I'm



break - ing down a - gain. (Oh.)



1. I think I'm break - ing down a - gain. break - ing down.

2. Repeat ad lib.





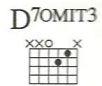
N.C.

8vb

LOVER TO LOVER

Words & Music by Florence Welch & Francis Eg White

♩ = 120




8vb throughout

1. I've been los - in' sleep... I've been
 (2.) tak - in' chanc - es. I've been



keep - in' my - self a - wake... I've been wan - der - in' the streets...
 set - tin' my-self up for the fall... And I've been keep - in' se - crets...

for days___ and days___ and days___ Go - ing from - a }
 from my heart and from___ my soul___ Go - ing from - a }

role to role,___ bed to bed,___

lov - er to lov - er and___ black to red___ But I be - lieve___

I be - lieve___ there's_ no sal - va -

LOVER TO LOVER

Em Bm G D

tion for me now. No space a-mong the clouds.

Em G A

And I feel I'm head-ing down. That's al-

D F G B^b

-right. That's al-right.

C D F

That's al-right. That's al-right.



1.
N.C.

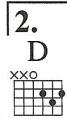
Musical staff with a long melodic line spanning across the first two systems.

Two systems of piano accompaniment, including treble and bass clefs.

Musical staff with a melodic line.

2. And I've been

Two systems of piano accompaniment for the second system.



Musical staff with a melodic line.

Role to role... Bed to bed... And lov - er to lov - er and...

Two systems of piano accompaniment for the third system.



Musical staff with a melodic line.

black to red... And lov - er to lov - er...

Two systems of piano accompaniment for the fourth system.

D



No space a-mong the clouds.. And I

I'm head-in' down. That's al - right. That's al -

D



F/C



- right. That's al - right. That's al -
Role to role. Bed to bed.

G



B^b/F



C/G



D



F/C



- right. That's al - right.
Lov - er to lov - er and black to red. Role to role. Bed.

That's al - right. Oh, yeah...
to bed. Lov - er to lov - er to lov - er to lov - er to lov - er to lov -

D F/C G B^b/F

- er to lov - er to lov - er to lov - er to lov - er to lov - er to lov - er.

C/G D F/C

No sal - va - tion for me now. No sal - va -

G B^b/F | 1. C/G | 2. C/G D

- tion for me now. No sal - va -

8va

NO LIGHT, NO LIGHT

Words & Music by Florence Welch & Isabella Summers

$\text{♩} = 132$

D⁵
x . x x x x 5fr

2° only

Drums

Dm
x x x o



F

C
x o o o

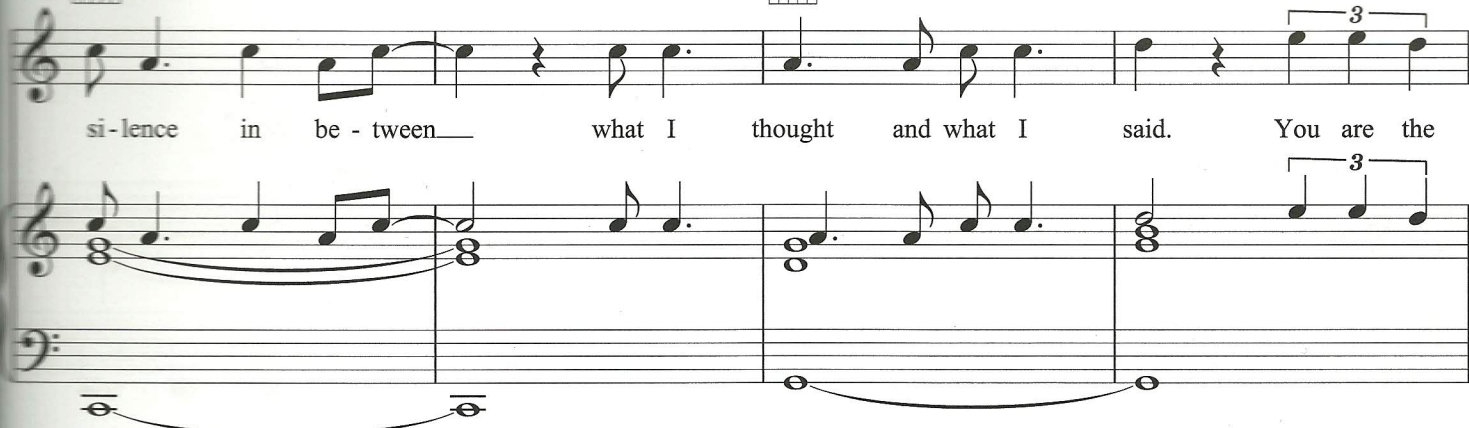
G
o o o o




8vb till *
1. You are the

hole in my head. — You are the space in my bed. — You are the

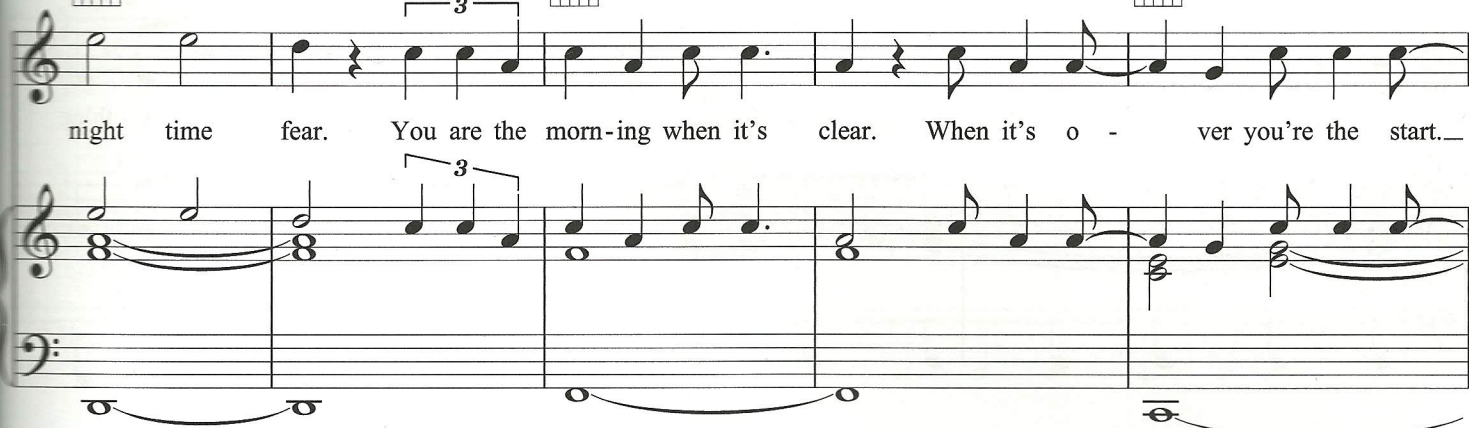
C  G 

si - lence in be - tween what I thought and what I said. You are the



Dm  F  C 

night time fear. You are the morn - ing when it's clear. When it's o - ver you're the start...



G 

— You're my head and you're my heart. * No light,



Drums

Dm  F 

— no light in your bright blue eyes. I nev - er knew day - light could be so



CIT NO LIGHT

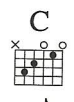
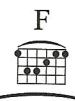


vi - o - lent. A re - ve - la - tion in the light of day.



To Coda II

You can choose what stays and what fades a - way. And I'd do an - y - thing



to make you stay. No light, no light.






To Coda I

Tell me what you want me to say.

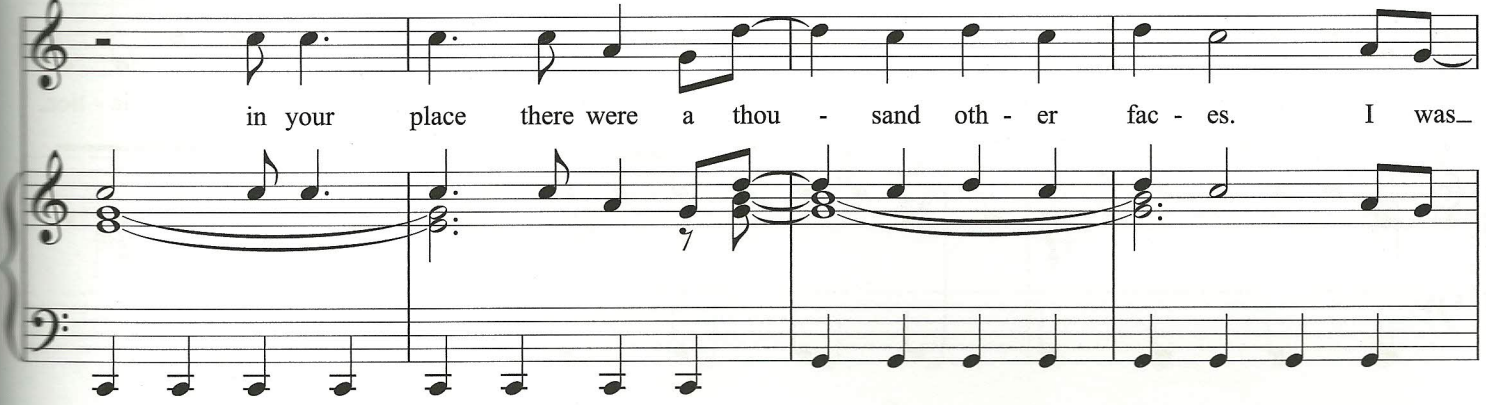
Dm  F 



8vb till *
2. Through the crowd - ed Is - lands, cry - ing out and



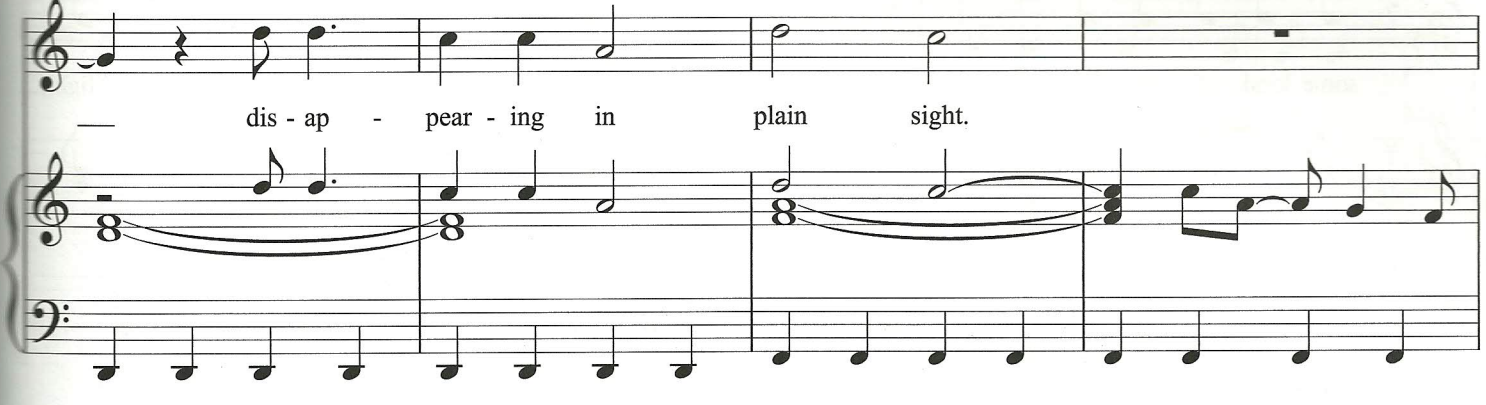
C  G 



in your place there were a thou - sand oth - er fac - es. I was



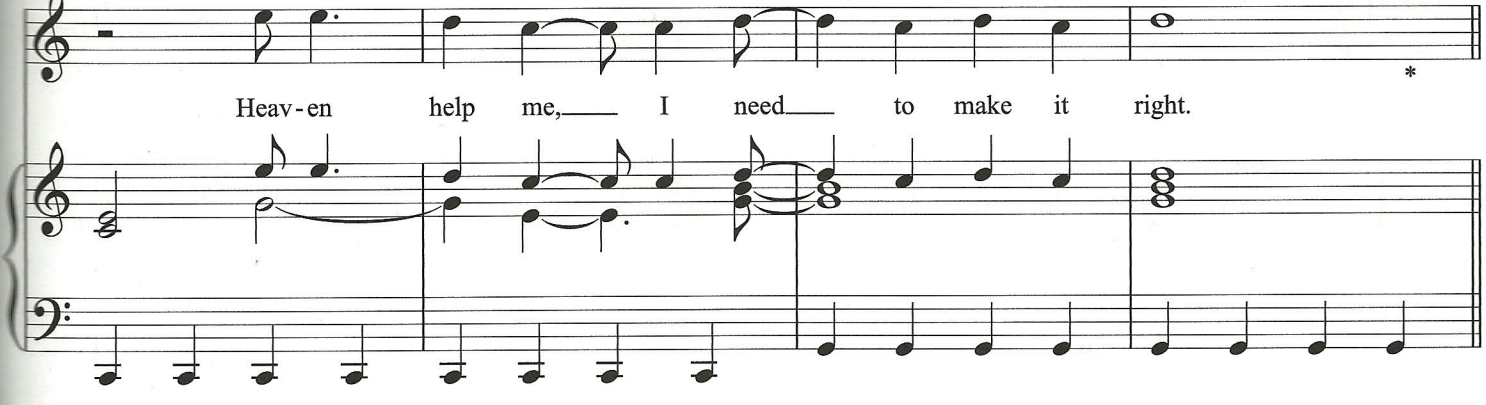
Dm  F 

dis - ap - pear - ing in plain sight.



C  G 

Heav - en help me, I need to make it right. *



Dm



You want a re - ve - la - tion. You wan - na get right.

F



C



But it's a con - ver - sa - tion I just can't have to - night. You want a re - ve - la - tion,

G



D.S. al Coda I

some kind of re - so - lu - tion. You want a re - ve - la - tion. No light,

⊕ *Coda I*



G7



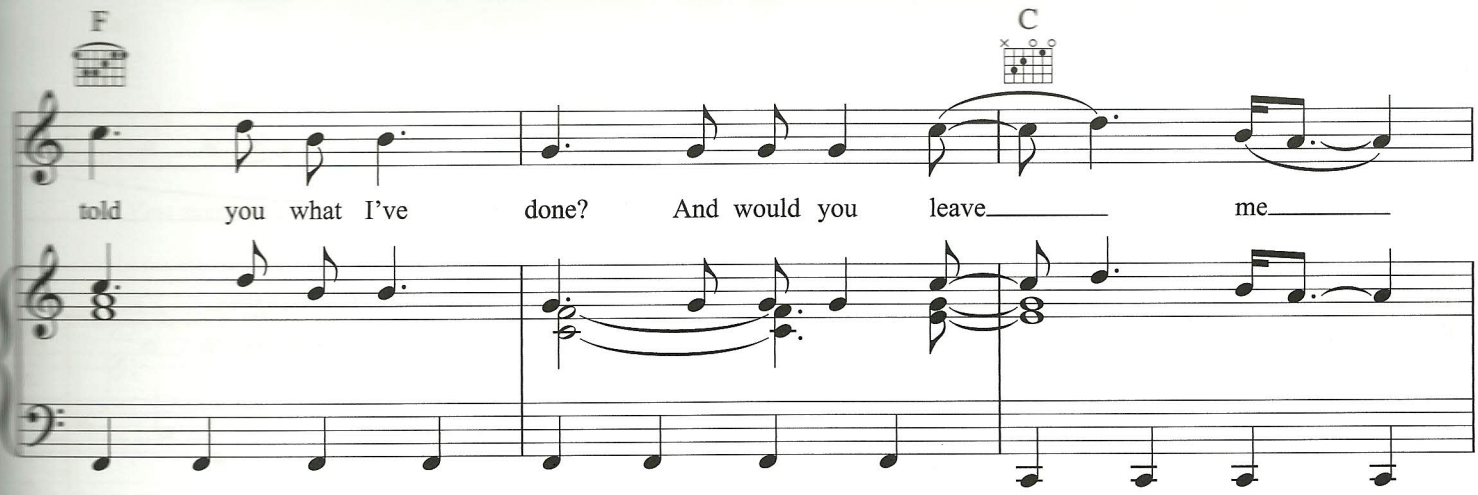
Dm



— me to say. — Would you leave me if I

F  C 

told you what I've done? And would you leave me



G 


if I told you what I've become? 'Cause it's so



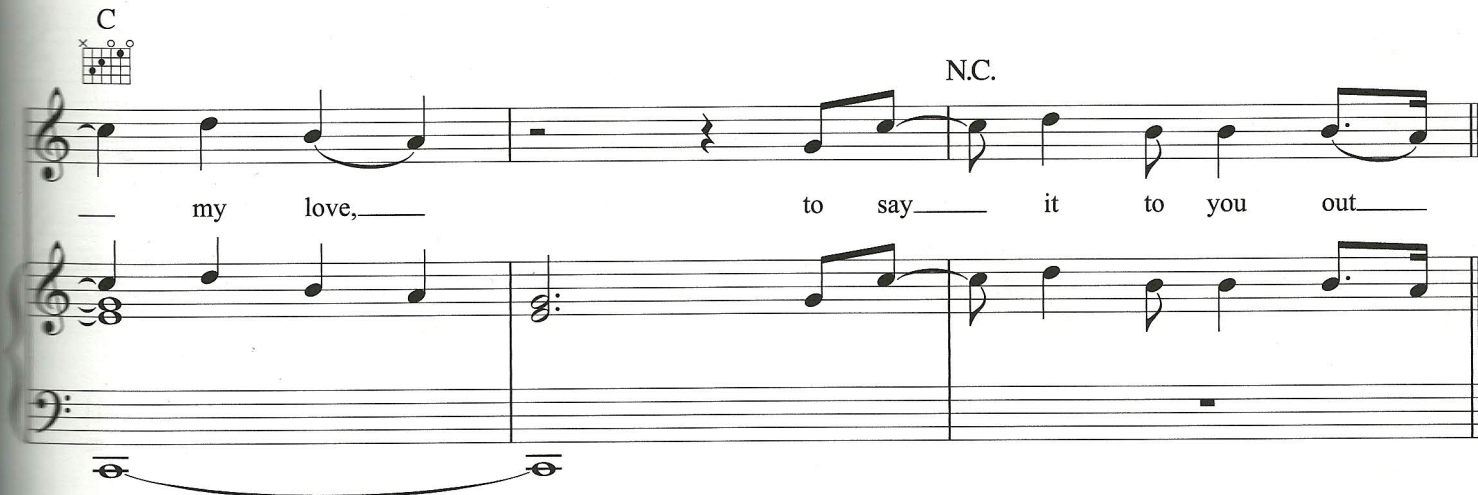
Dm  F 

eas - y to sing it to a crowd. But it's so hard,



C  N.C.

my love, to say it to you out



loud.

D.S. al Coda II

No light

♠ Coda II

Dm



F



And I'd do an - y - thing to make you stay.

C



G7



No light, no light. Tell me what you want me to say.

SEVEN DEVILS



Musical staff with treble clef and 7/8 time signature, containing a melodic line of eighth notes.

You want a re-ve-la-tion. You wan-na get right. But it's a con-ver-sa-tion I just can't have to-night.

Piano accompaniment for the first system, including treble and bass staves with chords and bass notes.

1.



Musical staff with treble clef and 7/8 time signature, containing a melodic line of eighth notes.

You want a re - ve - la - tion, some kind of re - so - lu - tion. You want a re - ve - la - tion.

Piano accompaniment for the second system, including treble and bass staves with chords and bass notes.

2.



Musical staff with treble clef and 7/8 time signature, containing a melodic line of eighth notes.

Tell me what_ you want_ me to say_

Piano accompaniment for the third system, including treble and bass staves with chords and bass notes.

SEVEN DEVILS

Words & Music by Paul Epworth & Florence Welch

♩ = 116

A⁵ A F

1. Ho-ly wa - ter can-not help you now.
 (2.) all_ your love will be ex - or - cised.

ad lib.

G A

A thou - sand ar - mies could-n't
 And we will find you say - ings to be

F G A

keep me out. I don't_ want your mon - ey._
 pa - ra - dox. And it's an e - ven sum, -

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F
G
A

I don't want your crown... See, I've come to burn...
 it's a mel-o-dy... It's a bat-tle cry...

F
G
A

1° only

your King-dom down... Ho-ly wa-ter
 It's a sym-pho-ny...

can - not help you now. See, I've come to burn...

Drums

your King-dom down. And no riv-ers and no...

8^{vb}

THE DEVIL'S

lakes _____ can put the fire out. I'm gon-na raise the stakes _____

I'm gon-na smoke you out. Sev-en dev-ils all a-round you.

A

Sev-en dev-ils in my _____ house. See, they were there when I woke

F G

A F

up this morn- ing, I'll be dead be- fore the day is done.

G A

Sev - en dev - ils all a - round you. Sev - en dev - ils in your -

F G A

house. See, I was dead when I woke up this morn -

F G

-ing and I'll be dead be - fore the day is done.

F G

Be - fore the

F



day is done.

This system contains the first system of music. The vocal line has three measures with lyrics "day", "is", and "done.". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a long note in the first measure and a half-note in the second.

1.

G



2.

G



2. And now Be - fore the

This system contains the second system of music. The vocal line has two measures with lyrics "2. And now" and "Be - fore the". The piano accompaniment continues with the eighth-note pattern and includes a repeat sign in the second measure.

F



day is done.

This system contains the third system of music. The vocal line has three measures with lyrics "day", "is", and "done.". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a long note in the first measure and a half-note in the second.

G



F

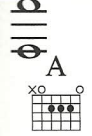


Be - fore the day is done.

This system contains the fourth system of music. The vocal line has four measures with lyrics "Be - fore the day is done.". The piano accompaniment continues with the eighth-note pattern and includes a repeat sign in the second measure.



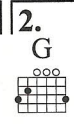
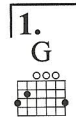
They keep me





out, done till I tear the walls,
done can-not be un-done.



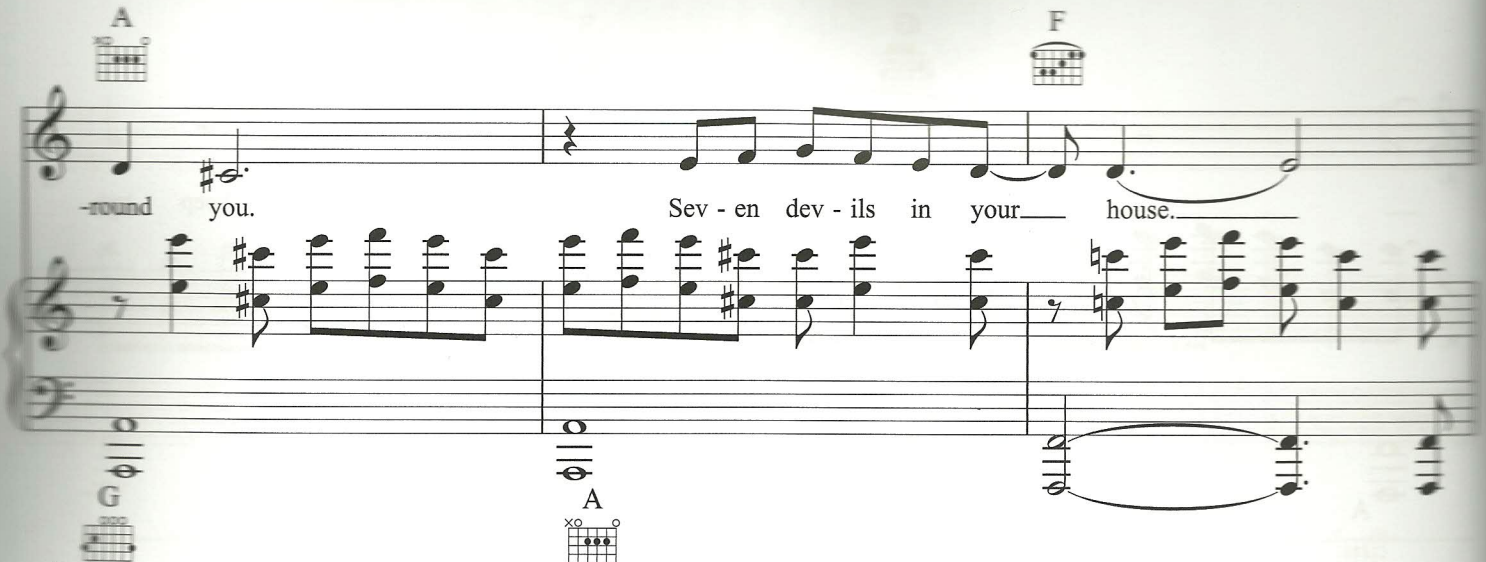
till I save your heart and I take your
In the e-vil's heart. In the ev-il



soul. And what has been Sev-en dev-ils all a -
soul.

A  F 

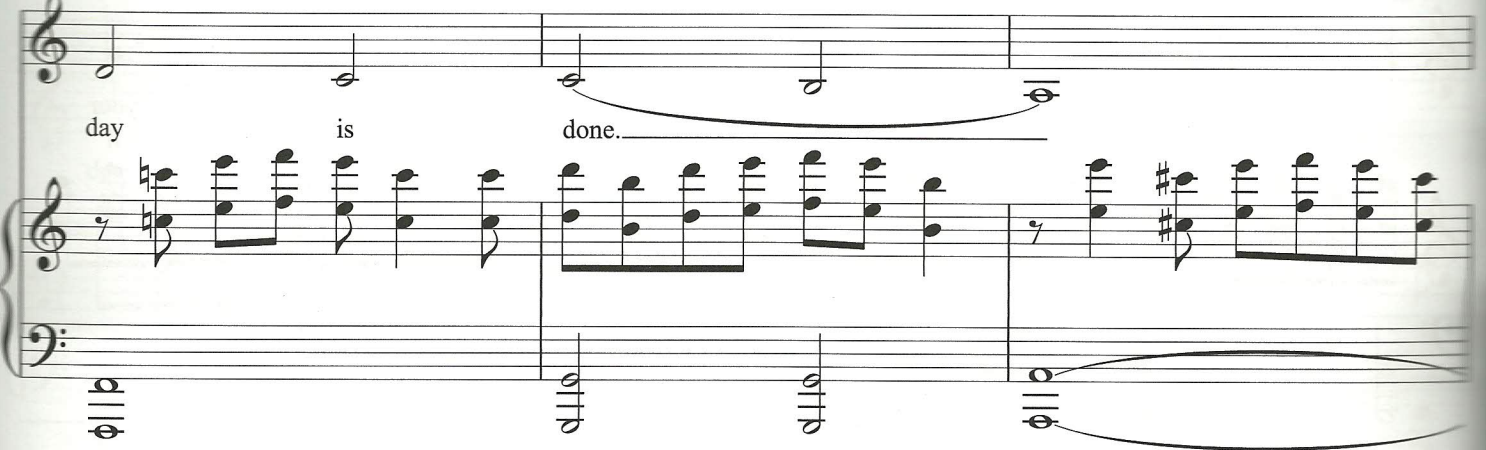
-round you. Sev - en dev - ils in your house.






See, I was dead when I woke up this morn - ing. I'll be dead be - fore the

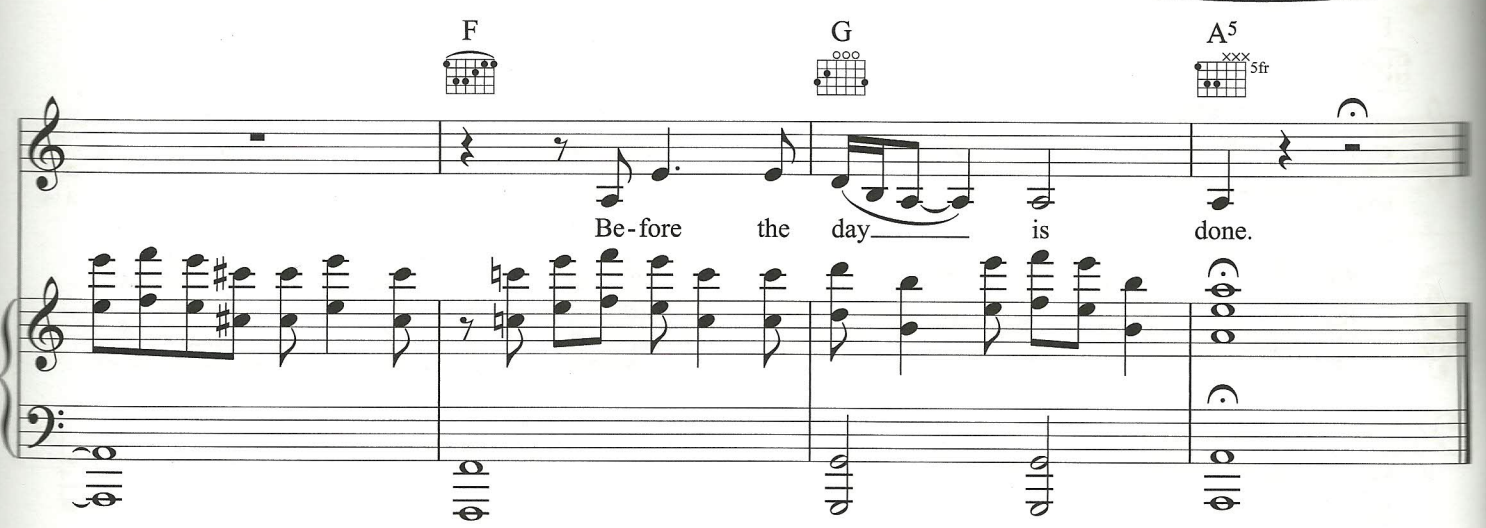


day is done.



F  G  A⁵  Sfr

Be - fore the day is done.



HEARTLINES

Words & Music by Paul Epworth & Florence Welch

♩ = 108
N.C.

Perc.

(Yeah.) _____

(Yeah.) _____

8va

(Yeah.) _____

(Yeah.) _____

(Yeah.) _____

(8)

Dm⁷

F Am

(Yeah.) (Yeah.) (Yeah.)

Dm⁷ F Am

(Yeah.) (Yeah.) (Yeah.)

Am

8vb throughout

1. Oh, the riv - er, oh, the riv - er, it's run - ing free... And oh, the joy, oh, the joy
 2. On the sea and on the sea and land o - ver land... Creep - ing and a crawl - ing like the

Dm F G

it brings to me... But I know it - 'll have to drown me be -
 sea o - ver sand... Still I fol - low heart - lines on your hand..

Am



-fore it can breath eas - y. And I've seen it in the flights of birds, I've
This fan - ta - sy this fal - la - cy this

seen it in you. In the en-trails of the a - ni - mals, the blood run - ing through. But in
tum - bl - ing stone. E - choes of a cit - y that's long o - ver grown. Your

Dm



F



G



Am



or - der to get to the heart of things some-times you have to cut through.
heart is the on - ly place that I call home. Can I

Dm



F



Am



But you can. } You can. You can.
be re - turned?

8vb

Dm



F



Musical staff with treble clef and notes.

You can._____

Just keep

Piano accompaniment staff with treble and bass clefs.

(8)

F



C



G



Musical staff with treble clef and notes.

fol - low - ing_____

the heart - lines

on your

hand._____

Just keep

Piano accompaniment staff with treble and bass clefs.

F



C



G



Musical staff with treble clef and notes.

fol - low - ing_____

the heart lines

on your

hand._____

Keep it

Piano accompaniment staff with treble and bass clefs.

F



C



G



Musical staff with treble clef and notes.

up._____

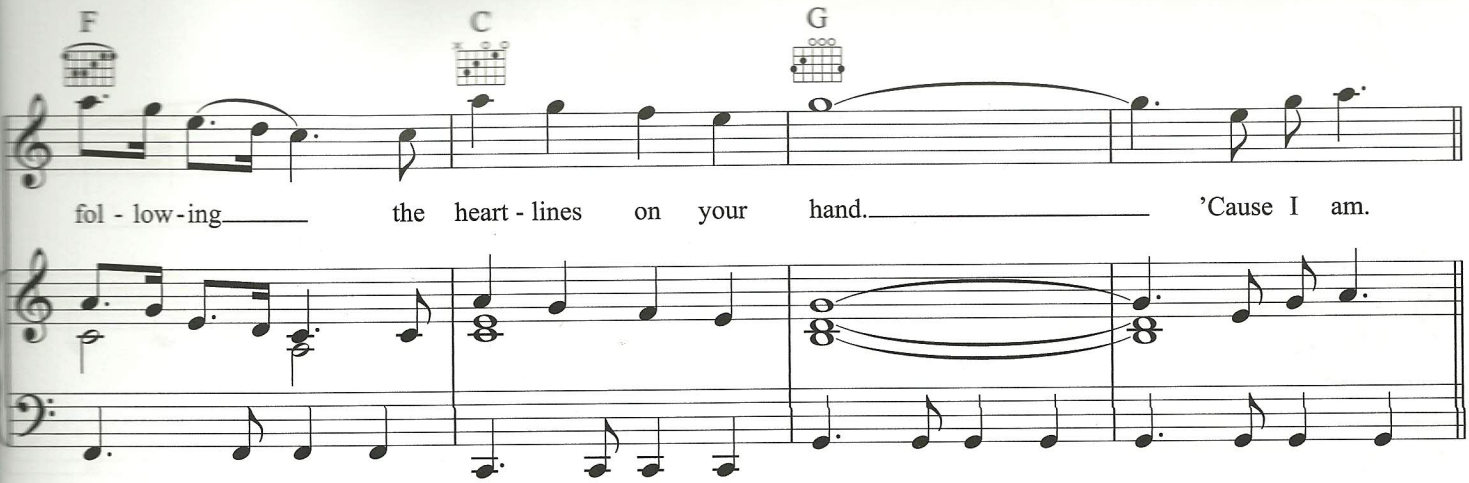
I know you

can._____

Just keep

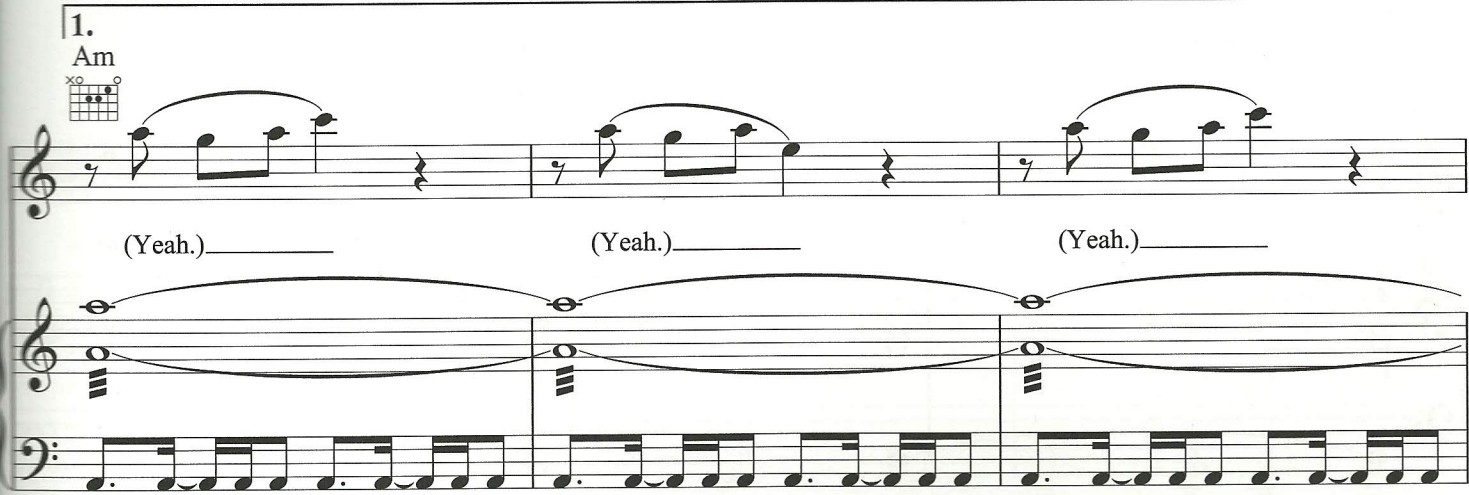
Piano accompaniment staff with treble and bass clefs.

F C G



fol - low - ing the heart - lines on your hand. 'Cause I am.

1. Am



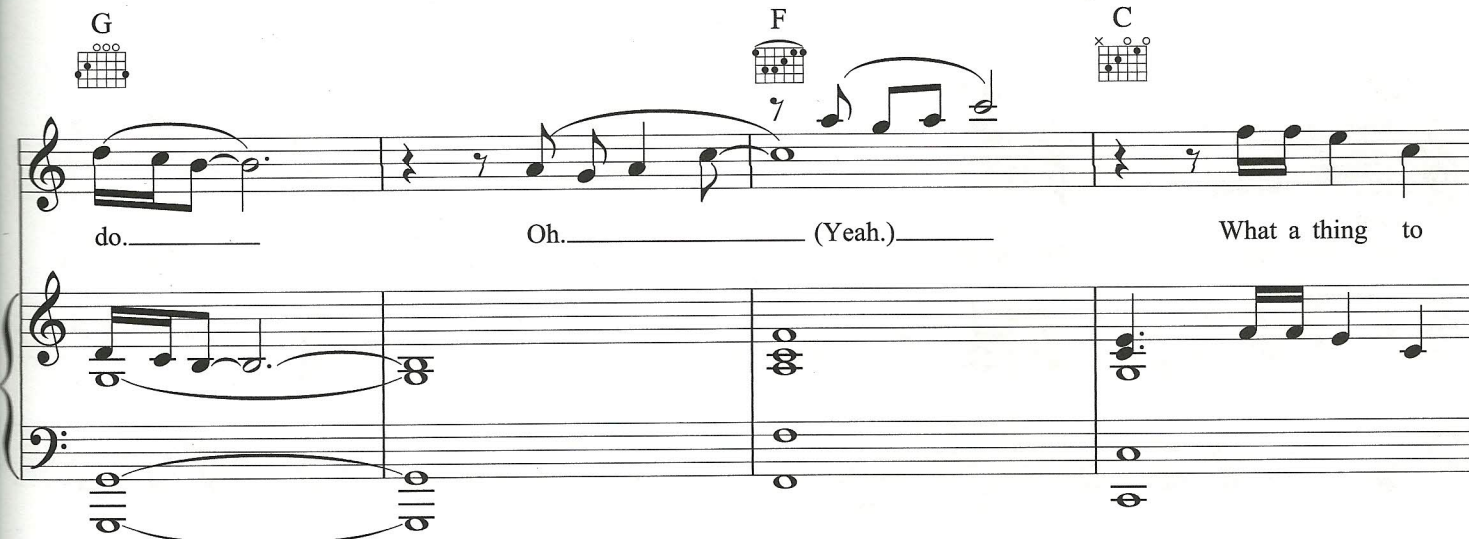
(Yeah.) (Yeah.) (Yeah.)

2. F C



(Yeah.) (Yeah.) What a thing to

G F C



do. Oh. (Yeah.) What a thing to

G F C

choose._____ But know,_____ in some way_____

Detailed description: This system contains the first two lines of music. The top line is a vocal melody starting with a G chord, followed by a rest, then a phrase with an F chord, and ending with a C chord. The lyrics are "choose._____ But know,_____ in some way_____". The piano accompaniment features a treble clef with chords and a bass clef with a simple bass line.

G F

I'm there with you. Up a - gainst the

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with the lyrics "I'm there with you. Up a - gainst the". The piano accompaniment continues with chords and a bass line.

C G

wall_____ on a Wednes - day af - ter Just - keep

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with the lyrics "wall_____ on a Wednes - day af - ter Just - keep". The piano accompaniment continues with chords and a bass line.

F C G

-noon. fol - low - ing_____ the heart - lines on your hand._____ Just keep

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody continues with the lyrics "-noon. fol - low - ing_____ the heart - lines on your hand._____ Just keep". The piano accompaniment continues with chords and a bass line.

F C G

fol - low - ing the heart - lines on your hand.

F C

Keep it up. I know you

G F

can. Just keep fol - low - ing the

C G Am

heart - lines on your hand. 'Cause I am.

SPECTRUM

Words & Music by Paul Epworth & Florence Welch

♩ = 124
N.C.

Bm

G

8vb till *
1. When we first came here we were cold
(2.) we come for you we'll be dressed

F#m

G

and we were clear. With no col - ours on our skin,
up all in blue. With the o - cean in our arms,

F#m

G

we were light and pa - per - thin. And when
kiss your eyes and kiss your palms. And when

Bm G

we first came here we were cold and we were clear
 it's time to pray we'll get dressed up all in grey

F#m G F#m

With no colours on our skin till we let
 With metal on our tongues and sil -

G Bm G

the spec-trum in. } Say my name and ev-'ry
 ver in our lungs. } *

F#m G

col - our il - lu - mi - nates. We are shin - ing.

F#m

G

F#



And we'll nev - er be a - fraid a - gain. Say my

Bm

F#m

G

Bm

A

name as ev - 'ry col - our il - lu - mi - nates

Bm

F#m

G

We are shin - ing. And we'll

Bm

A

Bm

F#m

G

nev - er be a - fraid a - gain. Say my name

Bm A

as ev - 'ry col - our il - lu - mi - nates. We are

Bm F#m G Bm A

To Coda ⊕

shin - ing. And we'll nev - er be a - fraid a - gain.

1. 2. Gmaj7

2. And when And when we come back we'll be

A

dressed in black and you'll scream our names a - loud. And

F#m F#

we won't eat and we won't sleep. We'll drag bod - ies from their graves.

Bm F#m G Bm A

So say my

Bm F#m G Bm A

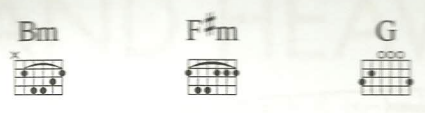
name, and ev - 'ry col - our il - lu - mi - nates.

Bm F#m G Bm A

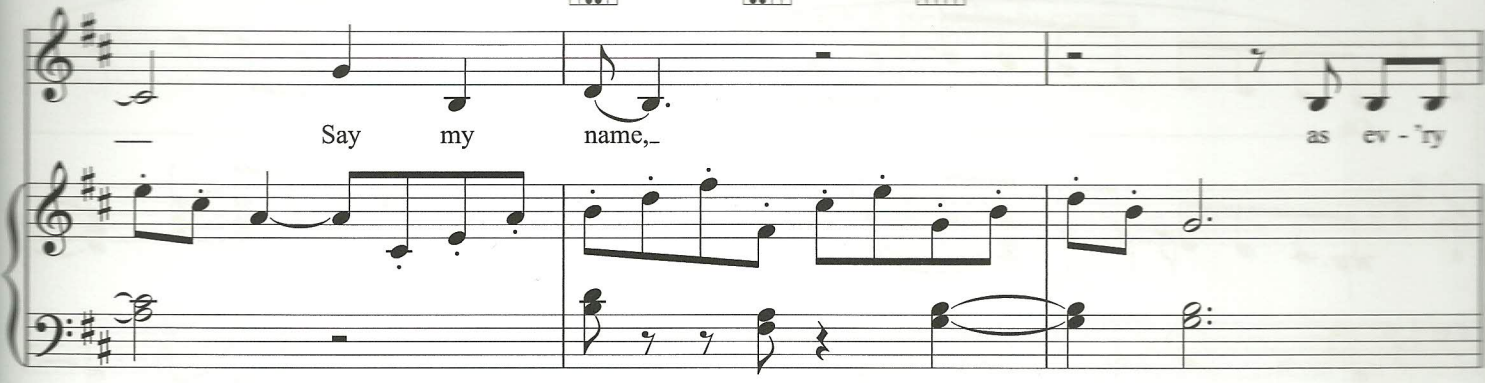
And we are shin - ing. And we'll nev - er be a - fraid a - gain.

SAY THIS AND HEAVEN TOO

Bm F#m G



Say my name, as ev - 'ry

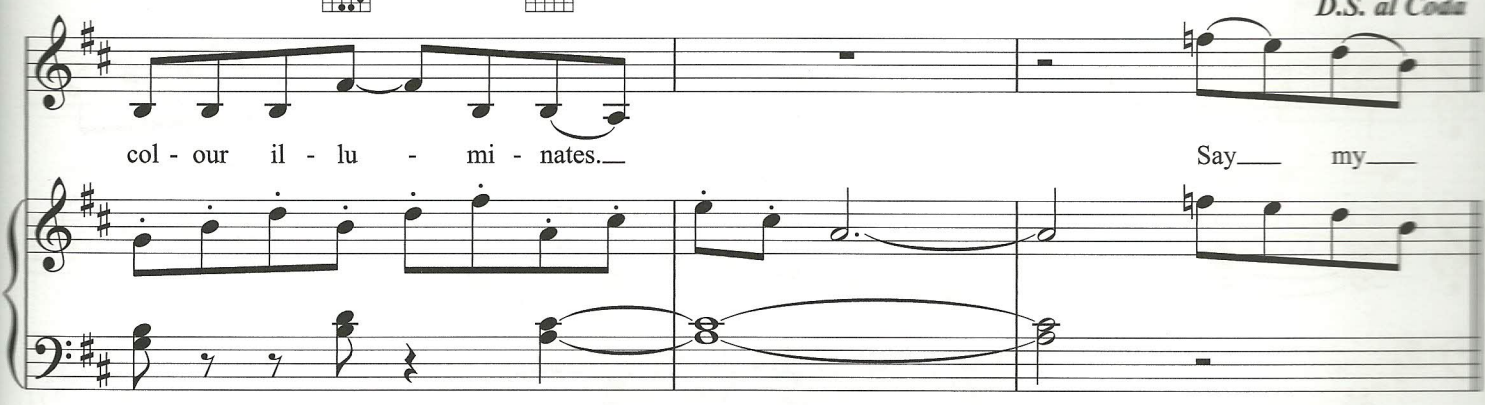


Bm A



col - our il - lu - mi - nates. Say my

D.S. al Coda



♢ Coda A Bm F#m G



Say my name.



Bm A Bm F#m G



Oh. We are shin - ing.



Bm A Bm F#m G

Oh. Say my name.

Bm A

Oh. Say my

Bm F#m G Bm A F#7/A#

name. And we'll nev-er be a - fraid a - gain.

Bm F#m G Bm A

Repeat ad lib. to fade

ALL THIS AND HEAVEN TOO

Words & Music by Florence Welch & Isabella Summers

$\text{♩} = 80$

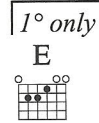


8vb throughout

1. And my heart is hard to trans - late. It has a
(2°) all. 2. And it talks to me on tip - toes. And it



lan - guage of it's own. It talks in tongues and quiet
sings to me in - side. It cries out in the dark - est



1° only

sighs and prayers and pro - cla - ma - tions. In the
night and breaks in morn - ing

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

grand days of great men and the small - est of ges -

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

- tures, in short shal-low gasps.

Dm **Em**

2° (light.) } But with all my ed - u - ca - tion, I can't seem to com-mand it.

F **G**

And the words are all es-cap - ing and com-ing back all dam - aged.

Dm



Em



And I would put them back in po - et - ry if I on - ly knew how.

Fmaj7



G



I can't seem to un - der - stand it. And I would give

C



Am



all this and heav - en too. I would

F



Dm7



G



give it all, if on - ly for a mo - ment that I could just un - der -

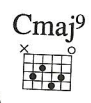


- stand the mean - ing of the word you see. 'Cause I've been



scrawl - ing it for - ev - er but it nev - er makes sense to me at

To Coda ↗



N.C.

all. Mm. Mm. (Oh.)

Percussion

1.

2.

N.C.

D.S. al Coda

Mm. Mm. And I would give

⊕ Coda



all. No, words



are a lan - guage that does - n't de - serve such



treat - ment. And all my stum - bling phra - ses nev - er a - mount -






-ed to an - y - thing worth this feel -

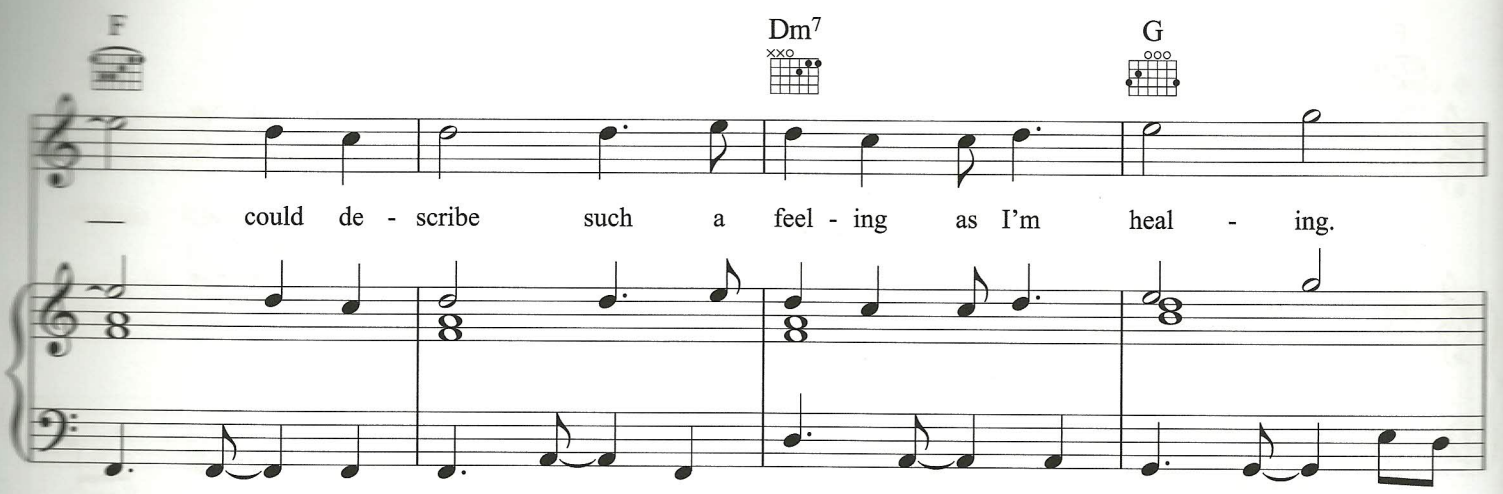
C  Am 



-ing All this heav - en nev - er



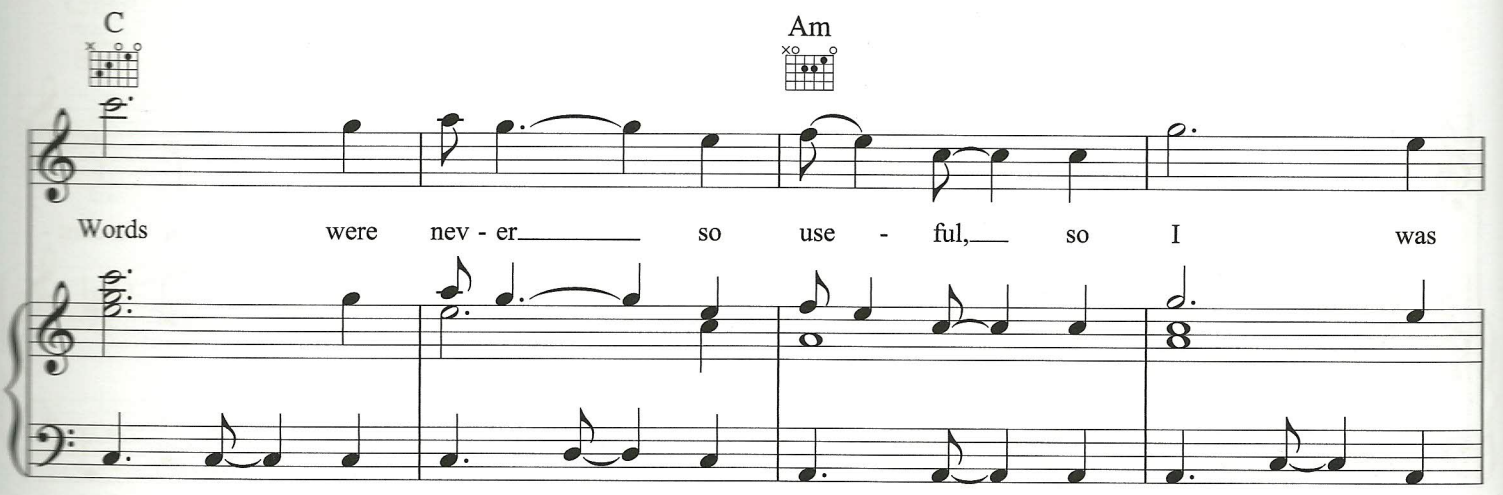
F  Dm7  G 





could de - scribe such a feel - ing as I'm heal - ing.



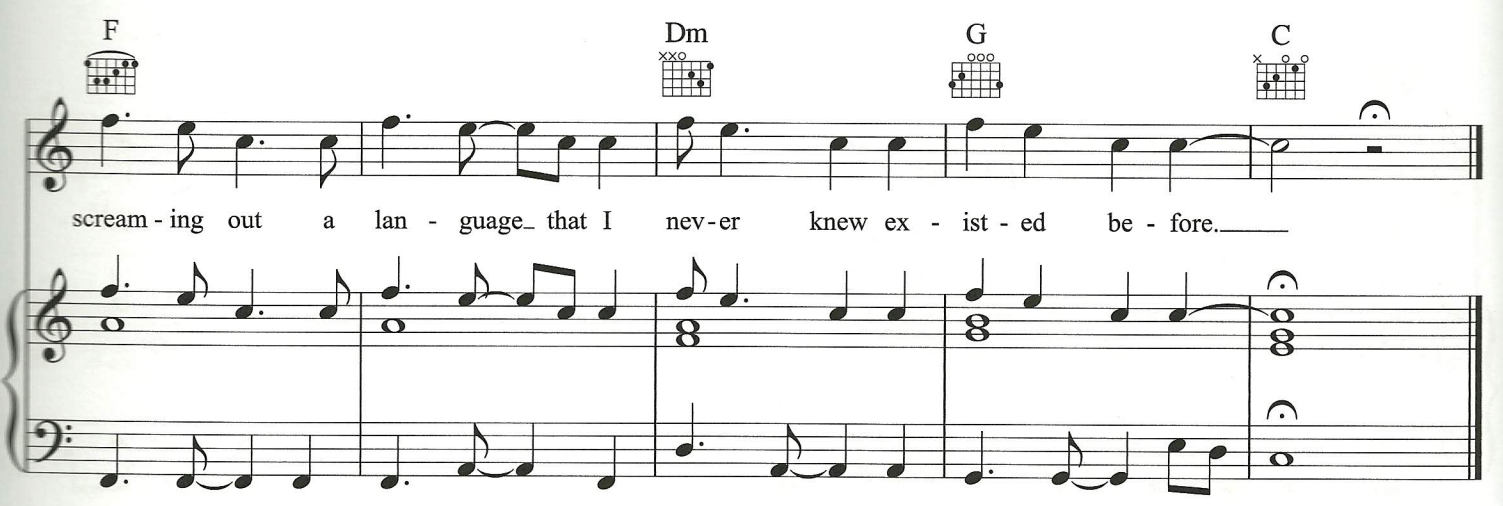
C  Am 

Words were nev - er so use - ful, so I was



F  Dm  G  C 

scream - ing out a lan - guage that I nev - er knew ex - ist - ed be - fore.



LEAVE MY BODY

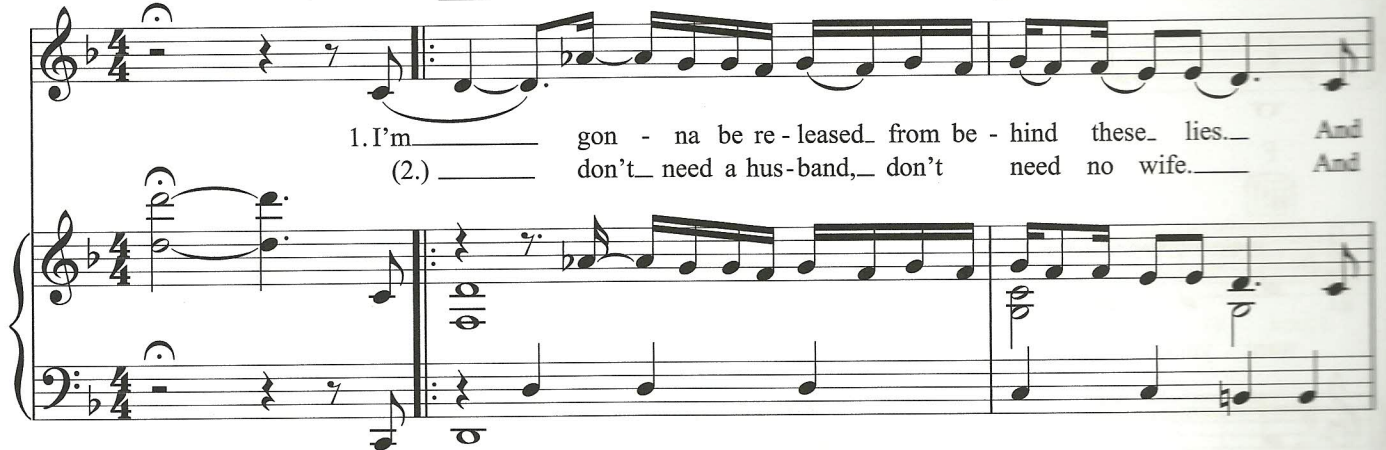
Words & Music by Paul Epworth, Florence Welch
& Tom Harpoon

♩ = 80
N.C.

Dm


C


G/B

1. I'm _____ gon - na be re - leased from be - hind these lies. _____ And
 (2.) _____ don't need a hus - band, don't need no wife. _____ And

Dm


C


G/B

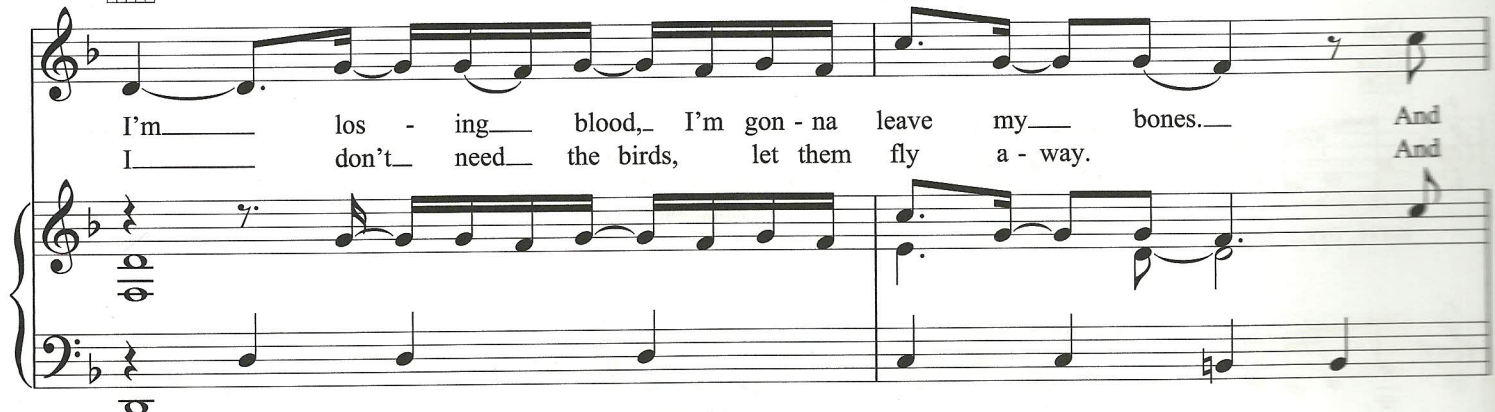



I _____ don't care wheth - er I _____ live or _____ die. _____ And
 I _____ don't need the day I don't need the _____ night. _____ And

Dm


C


G/B

I'm _____ los - ing blood, I'm gon - na leave my _____ bones. _____ And
 I _____ don't need the birds, let them fly a - way. _____ And

LEAVE MY BODY

B^b/D

C

To Coda ☺

I _____ don't want your heart, leaves me cold. } I don't
I _____ don't want the clouds, they nev - er seem to stay. }

F

G

want your fu - ture. I don't need your past. One -

B^b

C

— grand mo - ment is all I ask. I'm gon - na

Dm

F

C

G/B

leave my bod - y (Mov - in' up to high - er ground.) I'm gon - na lose my mind. (His - to - ry keeps

B \flat

C

Dm



pull - ing me down.)— Said, I'm gon - na leave my bod - y (Mov - in' up to

F

C

G/B



high - er ground.) I'm gon - na lose my mind. (His - to - ry keeps

B \flat

C

Dm



D.S. al Coda

pull - in' me, pull - in' me down.) 2. I

\oplus Coda

F

G



want no fu - ture. I don't need no past.

B \flat C G

One grand mo - ment_ is all_ I ask. I don't_ want your_ fu - ture_ I don't need_

B \flat C

— your past_ One grand mo - ment_ is all I ask_ And_ I'm gon-na

Dm F C

leave my bod - y. (Mov - in' up to high - er ground.) I'm gon - na lose_ my

G/B B \flat C

mind. (His - to - ry keeps pull - in' me down.)_ Said, I'm gon - na

Dm



F



C



leave my bod - y. (Mov - in' up to high - er ground.)

I'm gon - na lose my,

G/B



B^b



C



lose my mind. (His - to - ry keeps pull - in' me, pull - in' me down.)

B^b



C



B^b



(Pull - in' me down.) Pull - in' me down. (And it's pull - in' me down.)

C



B^b



C



Pull - in' me down. (And it's pull - in' me down.) Pull - in' me down. (And it's

G/B



Dm



pull-in' me, pull-in' me down.) Pull-in' me, pull-in' me down. I'm gon-na leave my_ bod-y (Mov-in' up to

F



C



G



Bb



C



high-er ground.)

(His-to-ry keeps pull-ing me down.)_ Said, I'm gon-na

I'm gon-na lose_ my mind.---

Dm



F



C



G



leave my_ bod-y (Mov-in' up to high-er ground.)

(His-to-ry keeps

I'm gon-na lose_ my mind.---

1.

Bb



C



2.

Bb



C



Dm



Repeat ad lib.

pull-in' me, pull-in' me.) Said I'm gon-na

pull-in' me, pull-in' me down.)

All the songs from the No. 1 album,
arranged for piano, voice and guitar

ONLY IF FOR A NIGHT
SHAKE IT OUT
WHAT THE WATER GAVE ME
NEVER LET ME GO
BREAKING DOWN
LOVER TO LOVER
NO LIGHT, NO LIGHT
SEVEN DEVILS
HEARTLINES
SPECTRUM
ALL THIS AND HEAVEN TOO
LEAVE MY BODY



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