

Florence + the Machine



LUNGS

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Dog Days Are Over

Words & Music by Florence Welch & Isabella Summers

♩ = 150

G



Am



Em



G



1. Hap-pi- ness — hit her — like a train on a track...

Am



Em





Com-ing to - wards her, — stuck still, no turn -



-ing back. — 2. She



hid a - round cor - ners — and she hid un - der beds. — She
(3.) ev - 'ry bub - ble, — she sank with her drink — and



1.

killed it with kiss - es and from it she fled. — 3. With
washed it a - way — down the kitch - en sink. —

2.



The dog days are o - ver, the



dog days are done. The hors - es are com - ing, so



you'd bet - ter run. Run fast for your moth - er, run fast

for your fa - ther, run for your child - ren, for your sis - ters and b - roth - ers.

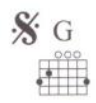
2.



The dog days are over, the



dog days are done. The horses are coming, so



you'd better run. Run fast for your mother, run fast

for your father, run for your children, for your sisters and brothers.

Am



Em



Leave all your lov - ing, your lov - ing be - hind, you can't car - ry it with you if you

G



want to sur - vive. The dog days are o - ver, the

Am



dog days are done. Can you hear the hors - es? 'Cause

Em



To Coda

G



here they come! And

G

I - nev - er want - ed
 ev - - - - 'ry - thing you had - and

Am Em

an - y - thing from you - ex - cept
 what was left af - ter that too. Oh.

1. 2.

G

Hap - pi - ness a - hit her like a
 Struck from a great height by

Am

but - let in the head.
 some - one who should know - bet - ter than

1. | 2.

Em




that. The

G




dog days_ are o - ver, the dog days_ are done..

Am


Em

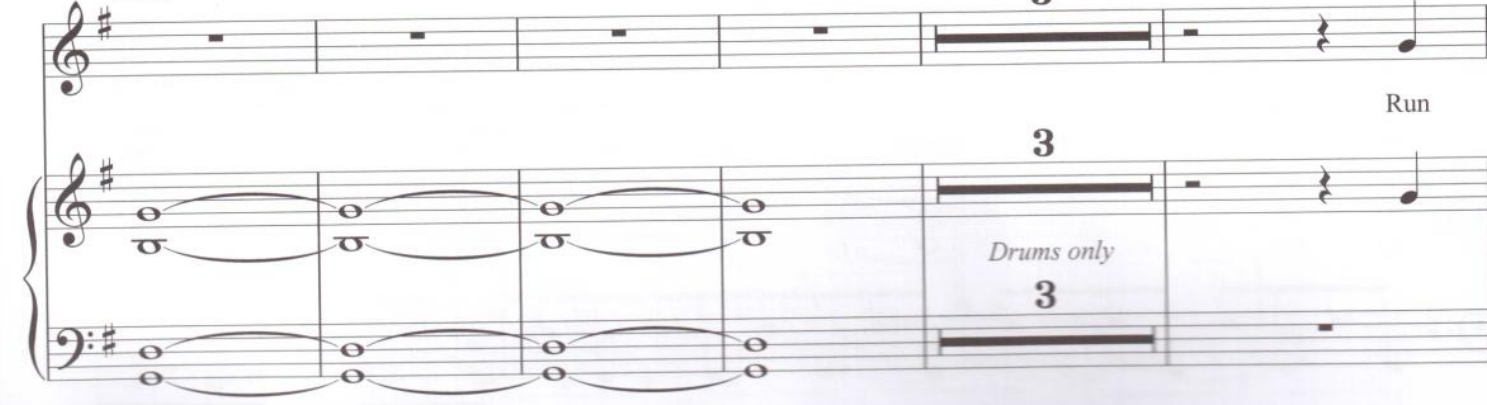



Can you hear_ the hors - es? 'Cause here they_ come..

G


N.C. 3

D.S. al Coda



Run

Drums only 3

♣ Coda

G/F



come. The dog days are o - ver, the

Am



G



G/F



dog days are done. The hors - es are

1.

Am



2.

Am



com - ing, so you bet - ter run. The you bet - ter

C



G



run.

Rabbit Heart (Raise It Up)

Words & Music by Florence Welch & Paul Epworth

♩ = 116

N.C.

Am



1. The look - ing glass_ so shin - y and_ new,
2. I look a - round but I can't find_ you. (Raise it up.)

Drums

G



F



how quick - ly the glam - our fades. I start spin - ning, slip - ping
If on - ly I could see your face. (Raise it up.) I start rush - ing to - wards_

out of time. Was that_ the wrong_ pill to take?_ (Raise it up.)
_ the sky - line. (Raise it up.) I wish_ that I could just be brave... I must be -

1° only

Am



You made a deal— and now it seems you have to of - fer all.

G



F



But will it ev - er be e - nough? (Raise it up.) (Raise it up.)

It's not e - nough... (Raise it up.) (Raise it up.) Here I

Am



G



am, a rab - bit heart - ed girl. Fro -
- come a li - on heart - ed girl. Rea -

F



- zen in the head - lights. It seems I've made -
 - dy for a fight, be - fore I make -

Am



the fi - nal sa - cri - fice. }
 the fi - nal sa - cri - fice. }

Am/C



Fmaj7



G



Am



We raise it up. This of - fer - ing.

Am/C



Fmaj7



G



We raise it up. This is a gift,

Dm7



F



it comes with a price.

Who is the lamb

Am



G



Dm7



and who is the knife?

And Mi - das is King and he holds me so

F



Am



1.

G



tight. And turns me to gold in the sun - light.

2.



N.C.

(Raise it up.)

(Raise it up.)

Drums

(Raise it up.) (Raise it up.) And in the Spring—

I shed my skin and it blows away—




Dm7 F

with the changing winds... The waters turn from blue to



Am G Dm7

red as towards the sky I offer it. This is a gift,




Fmaj7 Am G

it comes with a price. Who is the lamb and who is the knife?

And Mi - das is King and he holds me so

1, 2. Repeat ad lib.

tight. And turns me to gold in the sun - light. This is a gift,




3.

in the sun - light. This is a gift.

I'm Not Calling You A Liar

Words & Music by Florence Welch & Isabella Summers

♩ = 120 (♩ = ♪³)



1. I'm not call-ing you a li - ar, just don't lie to me.
 (2.) li - ar, just don't lie to me.

Perc.

(2° only)



I'm not call-ing you a thief, just don't steal from
 And I love you so much I'm gon-na let you...





me. I'm not call - ing you a ghost, stop haunt - ing
 I'm not call - ing you a thief, just stop and I'll

cont.sim.

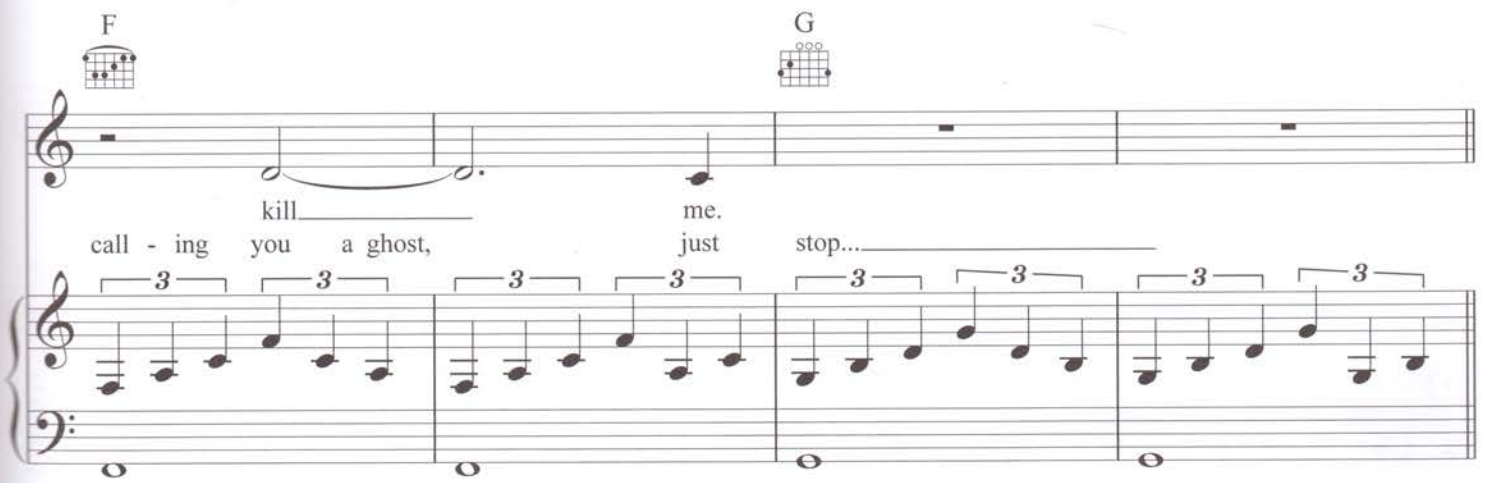
F  G 



me... And I love you so much. I'm gon-na let you, oh, I'm gon-na let you I'm not
love you so much. I'm gon - na let you,




F  G 

kill me. just stop...
call - ing you a ghost,



D  C 

There's a ghost in my lungs and it sighs in my
There's a ghost in my mouth and it talks in my



F  D 

sleep... } Wraps it - self a - round my tongue as it
sleep... }



C F D

soft - ly speaks. Then it walks, then it walks with my

C F D



legs, oh, to fall, to fall, to

1. C F Dm

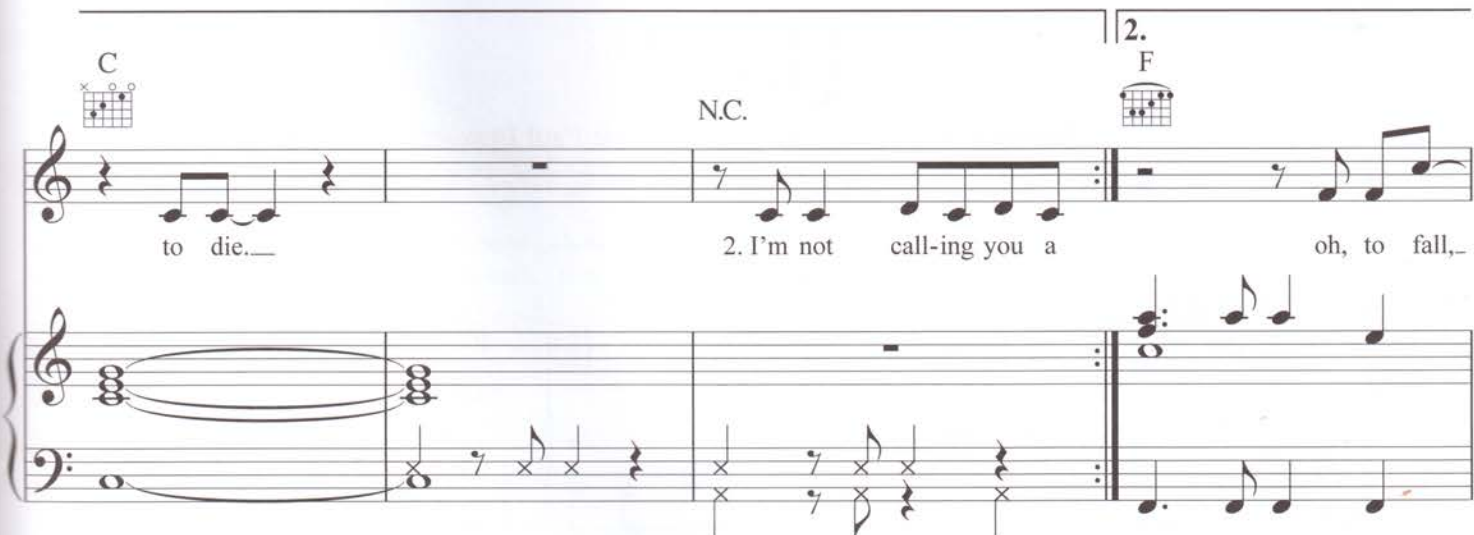
fall at your feet. There but for the

C Dm

grace of God go I. And while you kiss me I am hap - py e-nough

C  N.C.  2.



to die. 2. I'm not call-ing you a oh, to fall,



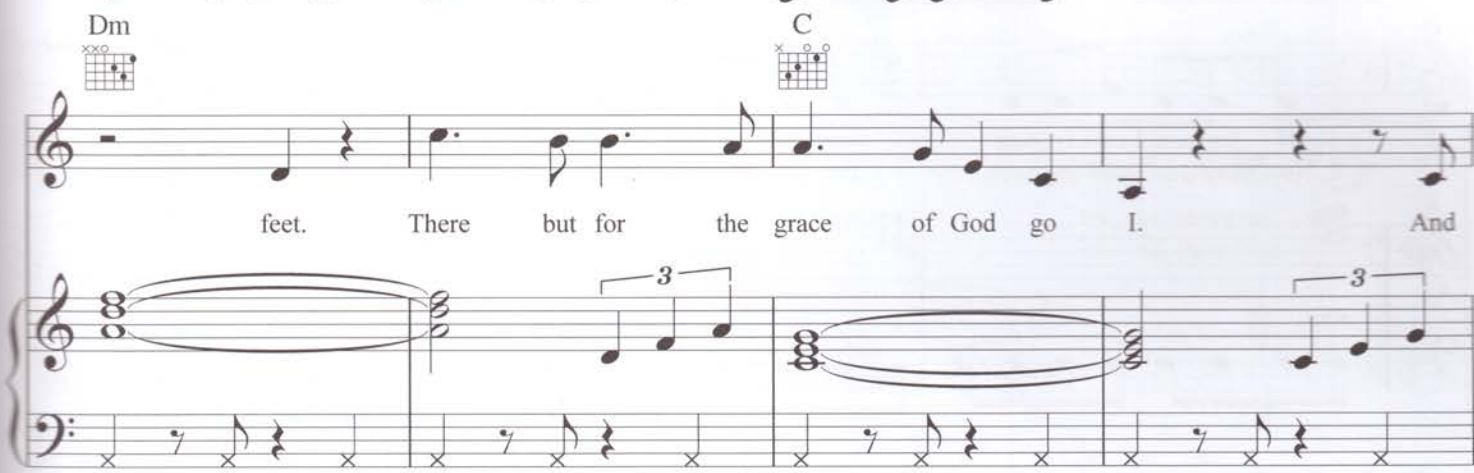
D  C  F 

to fall, to fall, to fall, to fall, to fall at your



Dm  C 

feet. There but for the grace of God go I. And



Dm  C 

when you kiss me I am hap-py e-nough.



Howl

Words & Music by Florence Welch & Paul Epworth

♩ = 132

Dm



Dm



C



B^b



Dm



C



B^b



Perc.

cont. sim.

Dm



C



B^b



1. If you could on - ly see
2. Now there's no hold - ing back,

the beast you've made of me...
I'm ach - ing to at - tack...

I held it in, but now it
My blood is sting - ing with your

Dm



C



seems you set it run - ning free.
voice, I want to pour it out.

Scream - ing in the dark,
The saints can't help me now,

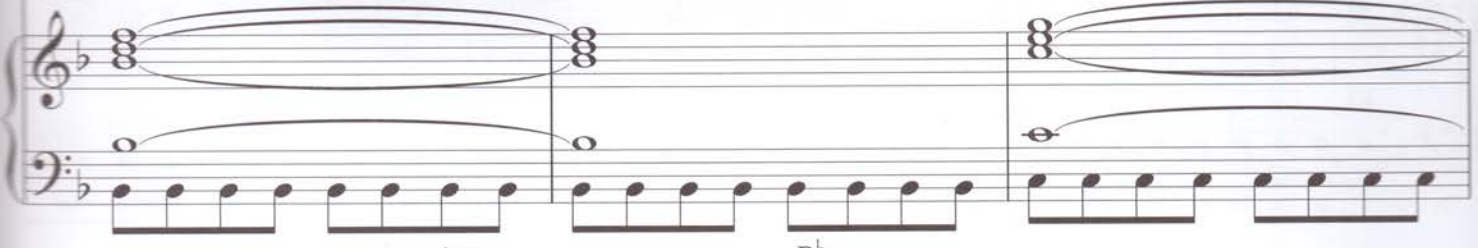
I howl when we're a - part.
the ropes have been un - bound.

B^b

C



Drag my teeth a - cross your chest to taste your beat - ing heart. My fin - gers claw your skin.
I hunt for you with blood - ied feet a - cross the hal - lowed ground. Like some child pos -

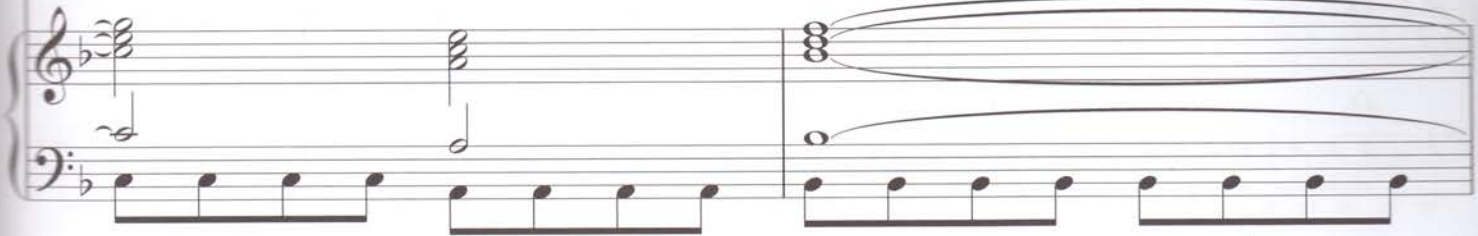


Am

B^b



- sessed, the beast way in. You are the moon that breaks the
howls in my breast.

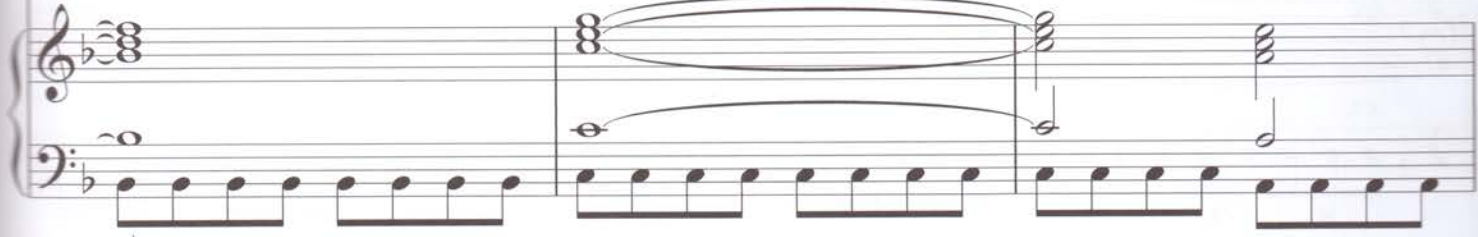


C

Am



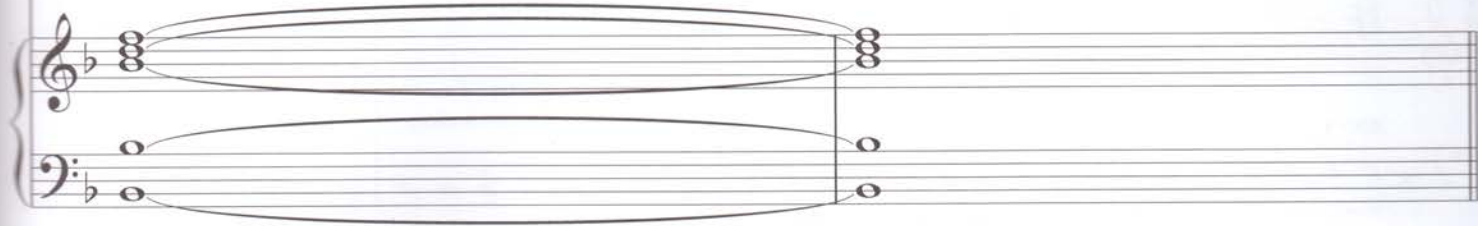
night for which I have to howl. My fin - gers claw your skin, try to tempt my way in.
I hunt to find you, tear out all of your ten - der -



B^b



- ness. You are the moon that breaks the night for which I have to }
And }



Dm C B^b

howl. howl.

Dm C B^b B^b

Howl, howl. Be

1. 2.

Dm C B^b

care - ful of the curse that falls on young lov - ers and

Dm C B^b

starts so soft and sweet and turns them to hunt - ers.

Dm



(Hunt - er. Hunt - er. Hunt - er. Hunt - er.)

Hunt - er. Hunt - er. Hunt - er. Hunt - er.)

B^b



Cadd9



Dm



The fab - ric of your flesh — pure as a wed - ding dress. Un - til I wrap my - self in - side.

B^b



Cadd9



— your arms I can - not — rest. — The saints can't help me now, the ropes have been un - bound.

N.C.

— I hunt for you with blood - ied feet a - cross the hal - lowed

Dm



C



B^b



ground. And

Dm



C



B^b



howl. Be

Dm



C



B^b



care - ful of the curse that falls on young lov - ers and
man who's pure of heart and says his prayers by night may

Dm C B \flat

starts so soft and sweet and turns them to hunters. A
still be - come a wolf when the Au - tumn moon is bright.

Dm C B \flat

If you could on - ly see the beast you made of me. I held it in, but now it

C B \flat C

seems you set it run-ning free. The saints can't help me now, the ropes have been un - bound.

B \flat C N.C.

I hunt for you with blood-ied feet a - cross the hal - lowed ground.

Kiss With A Fist

Words & Music by Florence Welch & Matthew Allchin

♩ = 104

N.C.

You hit me once. I hit you back. You gave a kick.

I gave a slap. You smashed a plate over my head.

Then I set fire to our bed.

Drums

cont. sim.

A



You hit me once. I hit you back. You gave a kick. I gave a

D



A



slap. You smashed a plate o - ver my head. Then I set fire to our

E



D



A



E



bed.

Oh.

A



My black eye casts no shadow. Your red eye sees no blurring.
I broke your jaw once before. I spilled your blood upon the floor.

D



A



Your slaps don't stick, your kicks don't hit. So we remain the same.
You broke my leg in return. So I sit back and watch the bed burn.

E D A

Love sticks, sweat drips... Break the lock_ if it_ don't fit. A

N.C.

kick in the teeth_ is good_ for some... A kiss with a fist is bet-ter than none.

D A

Whoa - oh. A

E D A E

kiss with a fist is bet - ter than none.

A



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The melody consists of quarter and eighth notes.

1, 3. You hit me once. I hit you back. You gave a kick. I gave a slap.

2. Instrumental

Piano accompaniment for the first system, featuring a steady eighth-note bass line and chords in the right hand.

D



A



Musical staff with treble clef and key signature of three sharps. The melody continues with quarter and eighth notes.

You smashed a plate over my head. Then I set fire to our

Piano accompaniment for the second system, continuing the eighth-note bass line and chordal accompaniment.

E



D



1.

A



E



Musical staff with treble clef and key signature of three sharps. The melody includes a long note with a slur and a fermata.

bed.

Oh!

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

2.

A



E



3.

A⁵



Musical staff with treble clef and key signature of three sharps. The melody consists of whole notes.

Oh!

Piano accompaniment for the fourth system, ending with a final chord and a fermata.

Girl With One Eye

Words & Music by Matthew Allchin, David Ashby, Chris Morris,
James McCool & Dominic Peach

♩ = 82

Dm(add9)



§ Dm Gm F A7 Dm

1. She told me not to step on the cracks. I told her
2. I took a knife and cut out her eye. I took it home
3. I slipped my hand un - der her skirt. I said "Don't

Gm

F

A7

Dm

Gm



not to fuss and re - lax. Pret-ty lit - tle thing stopped
 and watched it with - er and die. Well, she's luck-y that I did - n't
 wor-ry, oh, it's not gon-na hurt. My re - pu - ta - tion's kind - a



F

A5

Gm

A7

Dm(add9)



me in my tracks. But now she sleeps with one eye o - pen.
 slip her a smile. That's why she sleeps with one eye o - pen.
 cloud-ed with dirt. That's why you sleep with one eye o - pen.



Gm

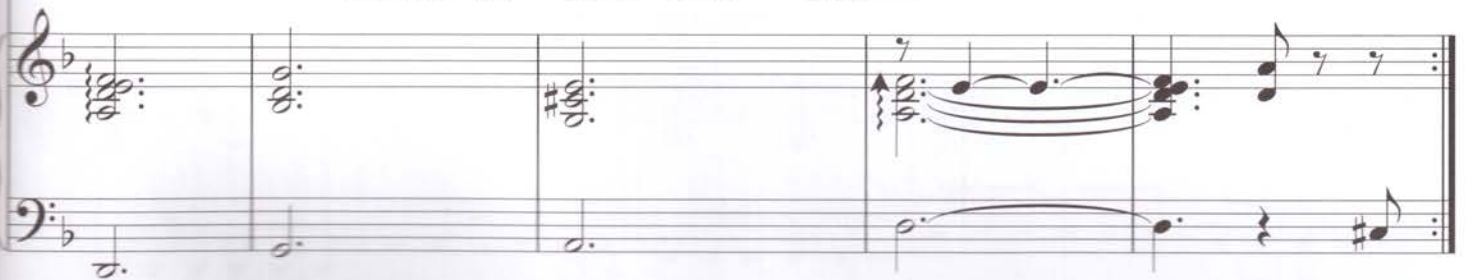
A7

Dm(add9)

1.



But that's the price she'll pay.
 But that's the price she'll pay.
 But that's the price you'll pay."



[2, 3.



I _____ said, "Hey, _____ girl with one _____ eye, _____



get your filth - y fin - gers _____ out of my pie." _____ And



To Coda ◊

I _____ said, "Hey, _____ girl _____ with one _____ eye, _____ I'll

N.C.

D.S. al Coda

cut your lit - tle heart out 'cause you made me cry." _____

♩ Coda



N.C.

cut your lit - tle heart out 'cause you made me




cry." You made me cry.



You made me cry.






You've made me cry.

N.C. Gm 



I said, "Hey

F  A7  Dm  Gm  F 



girl with one eye, — get your filth - y fin - gers — out of my pie." —

A7  N.C. Gm  N.C. F  A7 



I said, "Girl with one eye, —



get your filth - y fin - gers — out — of my — pie. And oh, —

Dm



Gm



Dm/F



A7



I said, "Hey, girl with one eye,

Dm



Gm



Dm/F



A7



get your filth - y fin - gers oh, out o - of my pie."

Dm



Gm



Dm/F



A7



N.C.

I said, "Hey, girl with one eye, I'll cut your lit - tle heart.

Freely

Dm(add9)



out 'cause you've made me cry."

Drumming Song

Words & Music by Florence Welch, Crispin Hunt & James Ford

♩ = 100

N.C.

1. There's a

N.C.

drum-ming noise_ in - side_ my head_ that starts_ when you're a - round_ I
(2.) ran to the_ tow - er_ when the_ church bells chimed_ I

swear that you_ could hear_ it, it_ makes such_ an al - might - y_ sound_ There's a
hoped that they_ would clear_ my mind_ They

drum-ming noise_ in - side_ my head_ that throws_ me to the ground_ I
 left a ring - ing in_ my ear. But that

swear that you_ should hear_ it, it_ makes such_ an al - might - y_ sound. }
 drum's still_ beat - ing loud_ and clear. }

Loud - er than si - rens, loud - er than bells.

Cmaj⁹ A⁹sus⁴

Sweet - er than heav - en_ and hot - ter than hell. 2. I_

1. A⁹sus⁴

2.

A⁹sus⁴



Cmaj⁹



- ter than hell. Loud-er than si - rens and loud - er than bells.

A⁹sus⁴



Cmaj⁹



Sweet-er than heav-en and hot - ter than hell. Loud-er than si - rens and loud - er than bells.

A⁹sus⁴



Em



Sweet-er than heav-en and hot - ter than hell. As I

Em



Cmaj⁷



Am⁹



Cmaj⁷



move my feet to-wards your bod-y I can hear this beat. It fills my head up and gets

Em Cmaj7 A9/C# Cmaj7

To Coda

loud - er___ and loud-er._____ It fills my head up and gets loud - er and loud-er._____

Em

Run___ to the riv - er and dive___ straight_ in. I

Drums

pray___ that the wa - ter will drown_ out the din. But

Cmaj7 Am9 Cmaj7

as the wa - ter fills my mouth it could-n't wash the e - chos out. But as the wa - ter fills my mouth it



could-n't wash the e - chos out. I swal-low the sound and it swal-lows me whole, till there's



noth-ing left in - side my soul; and emp - ty as that beat-ing drum,



but the sound has just be - gun. As I

D.S. al Coda

⊕ *Coda*



There's a drum-ming noise in - side my head that starts when you're a-round. I

Em

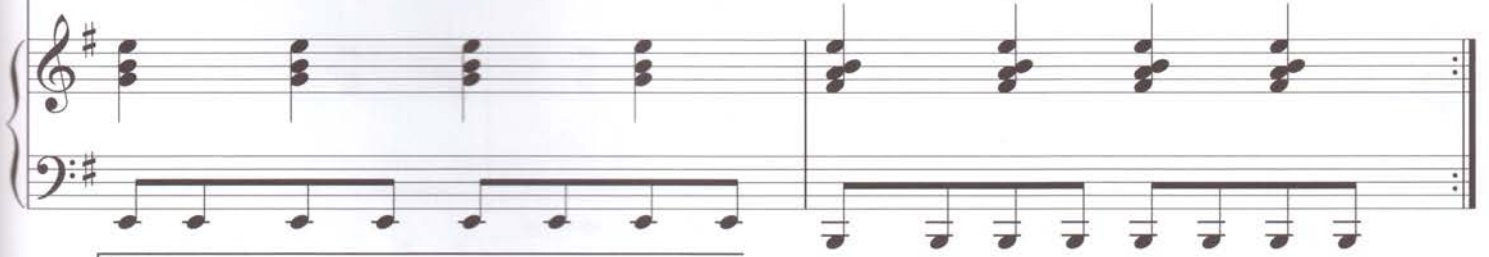


1.

B7sus4



swear that you could hear it, it makes such an al - might - y sound. There's a



2.

B7sus4



Cmaj7



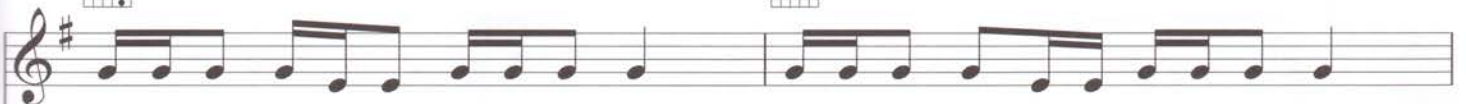
an al - might - y sound. Loud - er than si - rens and loud - er than bells.



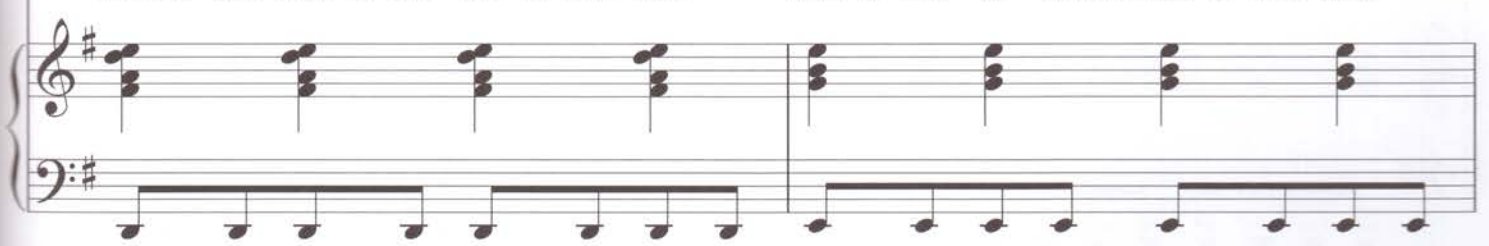
Dadd9



Em



Sweet - er than heav - en and hot - ter than hell. Loud - er than si - rens and loud - er than bells.



B7sus4



Cmaj7






Sweet - er than heav - en and hot - ter than hell.



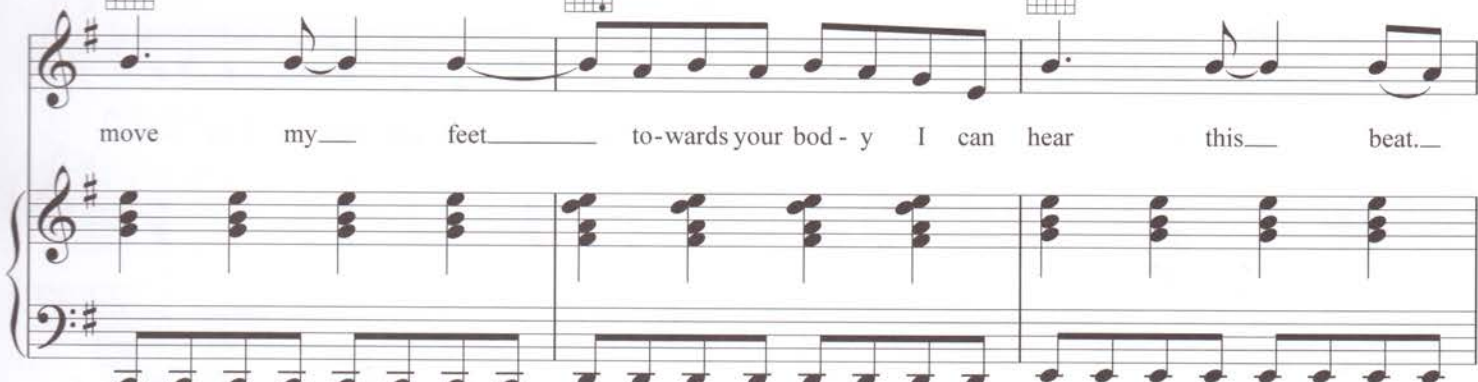
Dadd9  Em  B7sus4 




As I




Cmaj7  Dadd9  Em 

move my feet to-wards your bod - y I can hear this beat.



B7sus4  Cmaj7  Dadd9 

It fills my head up and gets loud - er and loud - er. It fills my head up and gets



B7sus4  N.C.

loud - er and loud - er.



8^{vb}

Cosmic Love

Words & Music by Florence Welch & Isabella Summers

♩ = 70

F C Am

1. A fall - - ing star _____ fell from your heart_
2. And in _____ the dark _____ I can hear your heart - beat,...

F C Am

_____ and land - - ed in my eyes.
_____ I tried _____ to find the sound.

F C Am

I screamed _____ a - loud _____ as it tore through them
But then _____ it stopped _____ and I was in the dark - ness,

F C Am

and now it's left me blind.)
so dark - - ness I be - came.)

F C Am

The stars, the moon, they have all been blown out.

F C Am

You left me in the dark.

F C Am

No dawn, no day. I'm always in this twilight,

1.

F C Am

in the sha-dow of your heart.

2.

Am Fmaj7

heart. Ooh.

C Am

Ooh. Ooh.

Fmaj7

Ooh.



Oh...



I took the stars from my eyes and then I made a man.



knew that some-how I could find my way back then I



heard your heart beat-ing. You were in the dark - ness too. So I

Em F G Am

stayed in the dark - ness with you.---

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a quarter note on G4, followed by a quarter note on A4, a quarter note on B4, and a half note on C5. The piano accompaniment features a treble clef with a triplet of eighth notes (G4, A4, B4) in the first measure, followed by chords in the second and third measures, and a sustained chord in the fourth measure. The bass line consists of a single bass note (G2) in the first measure, followed by sustained bass notes in the subsequent measures.

F C Am

The stars, _____ the moon, _____ they have all been blown out.---

Detailed description: This system contains measures 5 through 8. The vocal line begins with a quarter rest, followed by a quarter note on G4, a quarter note on A4, a quarter note on B4, and a half note on C5. The piano accompaniment continues with chords in the treble and a steady eighth-note bass line.

F C Am

— You left _____ me in the dark.---

Detailed description: This system contains measures 9 through 12. The vocal line starts with a quarter rest, followed by a quarter note on G4, a quarter note on A4, a quarter note on B4, and a half note on C5. The piano accompaniment maintains the chordal accompaniment and eighth-note bass line.

F C Am

No. dawn, _____ no. day... I'm al - ways in this twi - light,---

Detailed description: This system contains measures 13 through 16. The vocal line begins with a quarter rest, followed by a quarter note on G4, a quarter note on A4, a quarter note on B4, and a half note on C5. The piano accompaniment continues with chords and a steady eighth-note bass line.

F C Am

in the shad-ow of your heart.

2. Am F C Am

heart. Ooh. Ooh. Ooh.

F C Am

Ooh. Ooh.

Fmaj7 C Am

Fmaj7 C

Am Fmaj7

C Am

Fmaj7 C

Am

Between Two Lungs

Words & Music by Florence Welch & Isabella Summers

$\text{♩} = 72$

Em



Dm



C



Musical notation for the first system, including guitar chords (Em, Dm, C) and piano accompaniment. The piano part features a percussive accompaniment labeled "Perc." in the bass line.

G



F



Musical notation for the second system, including vocal melody (labeled "Ooh...") and piano accompaniment. The piano part continues with a rhythmic accompaniment.

Am



Musical notation for the third system, including vocal melody (labeled "Ooh...") and piano accompaniment. The piano part continues with a rhythmic accompaniment.


G



Ooh. Ooh.


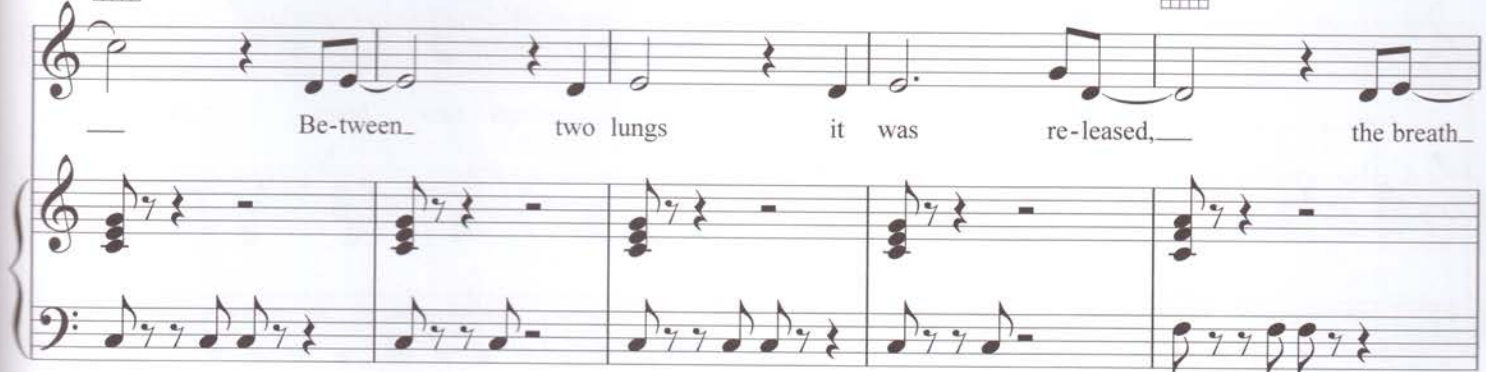


C



Be-tween two lungs it was re-leased, the breath

F

C



that car - - - ried me the sigh that



G



blew me for - ward.

F





'Cause it was



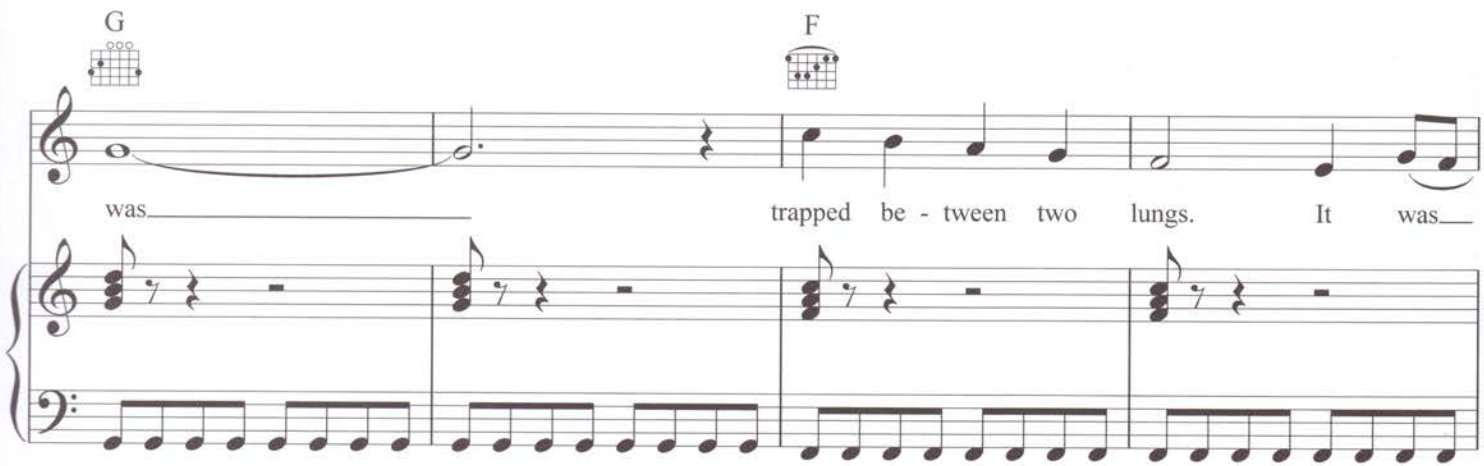
G  F 




trapped, trapped be - tween two lungs. It



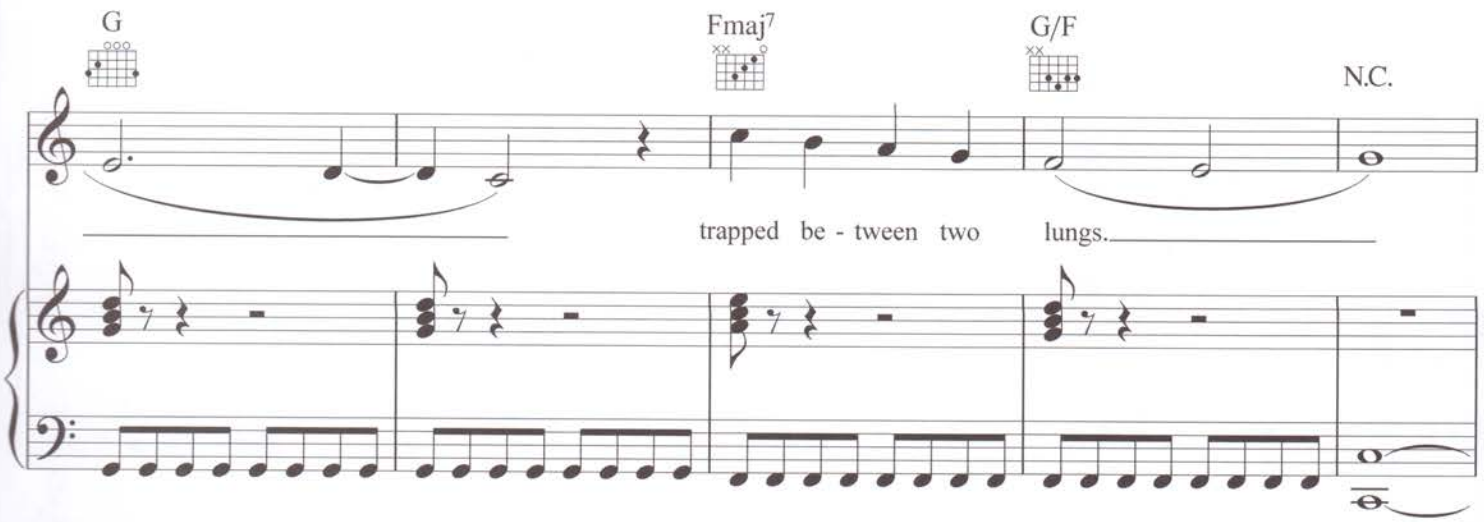
G  F 




was trapped be - tween two lungs. It was



G  Fmaj⁷  G/F  N.C.

trapped be - tween two lungs.



Em  Dm  C 

And my run - ning feet could fly. Each breath scream - ing



N.C.

“We are all too young to die.”

The first system features a vocal line in treble clef with a melody of quarter and eighth notes. The lyrics "We are all too young to die." are written below the notes. The piano accompaniment consists of a grand staff with a treble clef and a bass clef. The bass line has a simple rhythmic pattern of quarter notes with rests.

Perc.

C Dm Em F

The second system shows guitar chord diagrams for C, Dm, Em, and F. Below the diagrams is a grand staff with piano accompaniment. The piano part features a rhythmic pattern of eighth notes and rests in both the treble and bass staves.

C Dm Em F

Be-tween two lungs it was re- leased, the breath that passed from you to me.

The third system includes guitar chord diagrams for C, Dm, Em, and F. The vocal line continues with the lyrics "Be-tween two lungs it was re- leased, the breath that passed from you to me." The piano accompaniment continues with the same rhythmic pattern.

C Dm Em F

It flew be - tween us as we slept, it slipped from in your mouth, in - to mine it

The fourth system includes guitar chord diagrams for C, Dm, Em, and F. The vocal line continues with the lyrics "It flew be - tween us as we slept, it slipped from in your mouth, in - to mine it". The piano accompaniment continues with the same rhythmic pattern.

C Dm Em F

crept. Be-tween two lungs_ it was_ re - leased, _ the breath that passed_ from you_ to me._

C Dm Em F



It flew be - tween_ us as_ we slept, _ it slipped from in your_ mouth, in - to mine it crept._

C Dm Em F

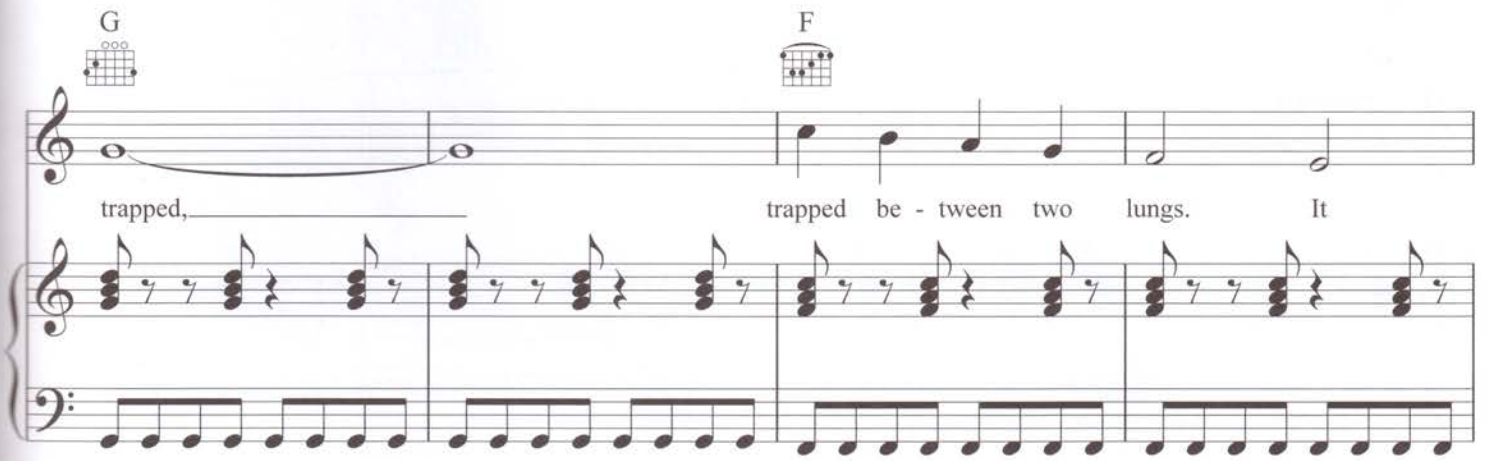
(Mm, mm, mm, mm.)




C Dm Em F

(Mm, mm, mm, mm.) 'Cause it was

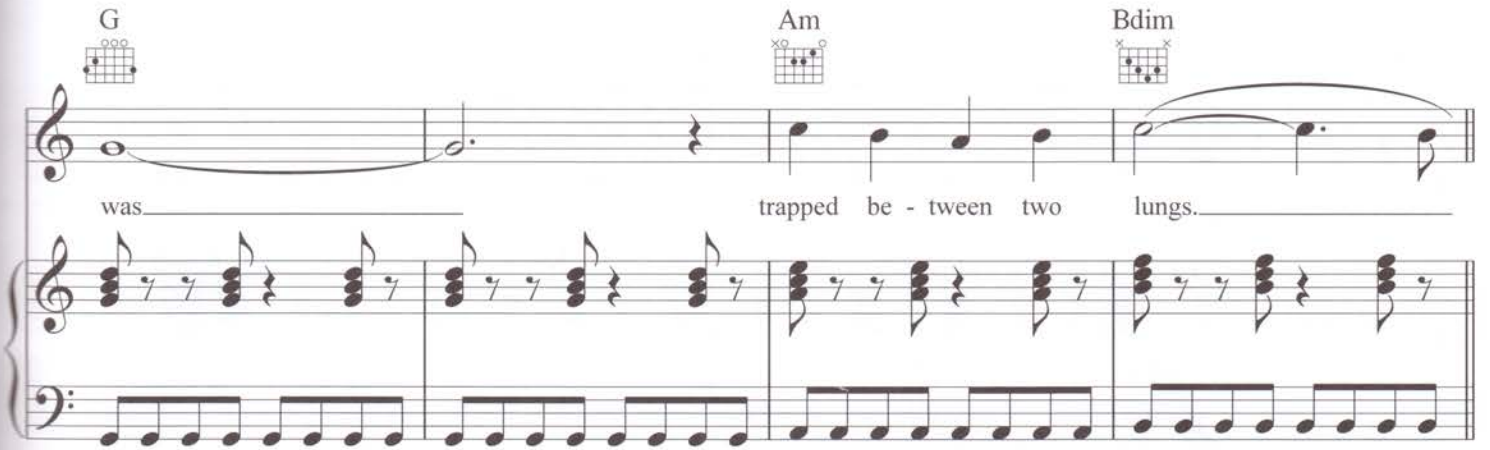
G  F 





trapped, _____ trapped be - tween two lungs. It



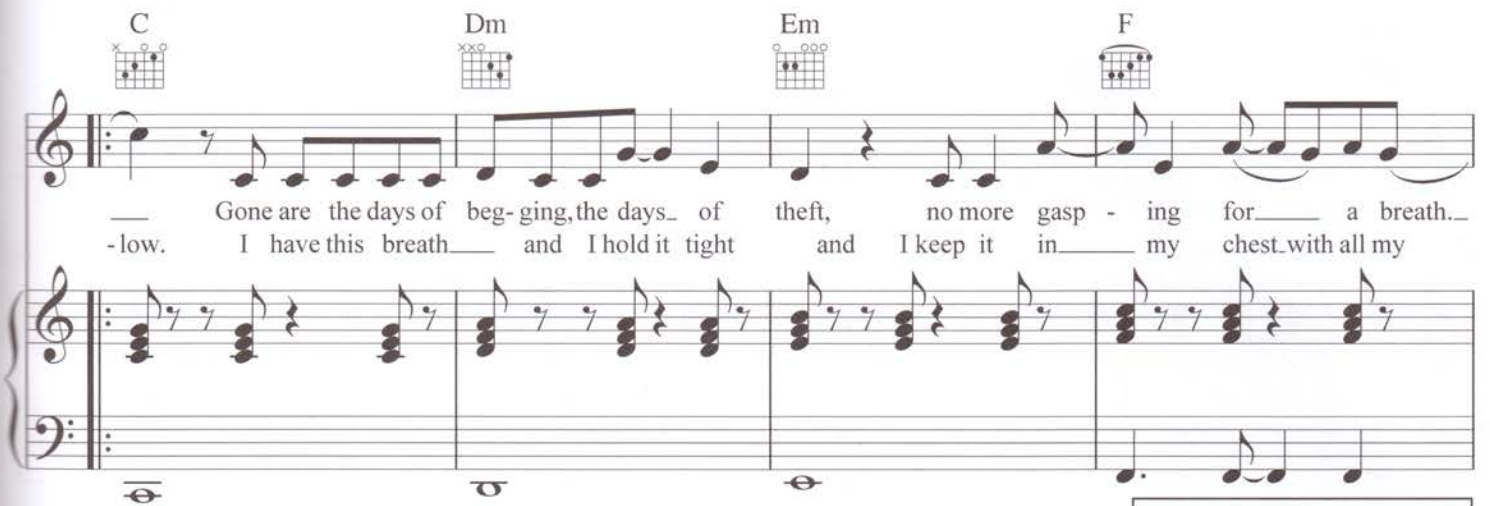
G  Am  Bdim 





was _____ trapped be - tween two lungs. _____



C  Dm  Em  F 

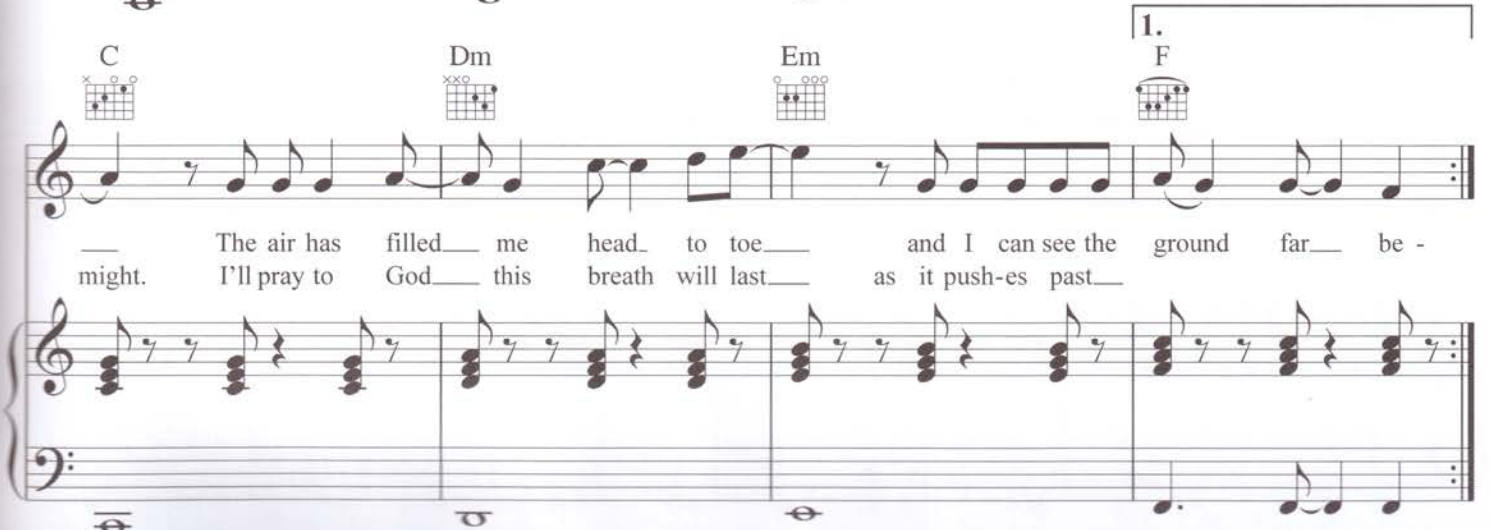
— Gone are the days of beg - ging, the days of theft, no more gasp - ing for _____ a breath. —
 -low. I have this breath _____ and I hold it tight and I keep it in _____ my chest with all my



C  Dm  Em  F 

— The air has filled _____ me head to toe _____ and I can see the ground far _____ be -
 might. I'll pray to God _____ this breath will last _____ as it push - es past _____

1.



2.

F

Gsus⁴



— my lips as I —

my lips as I

F

G



gasp. —

gasp.

Am

Bdim

C



Gasp. —

Gasp.

F



Ooh. —

Ooh.

Am



Ooh.

G



Ooh.

Ooh.

C



Perc.

Hurricane Drunk

Words & Music by Florence Welch & Eg White

$\text{♩} = 92$

A⁶

Gmaj⁷

B

A

1. No walls can keep me pro-TECT - ed.
2. No home, I don't want shel - ter.

A⁶

Gmaj⁷

B

A

No sleep. Noth - in' in - be - tween me and the
No calm. Noth - in' to keep me from the

A⁶

Gmaj⁷

B

A

rain. And you can't save me now. I'm in the grip of a hur - ri - cane.
storm. And you can't hold me down. 'Cause I be - long to the hur - ri - cane.

A⁶ Gmaj⁷ B A

I'm gon - na blow my - self a - way. } I'm go - ing out. -
 It's gon - na blow this soul a - way. }

E C A

I'm gon - na drink my - self to death. And in the crowd

E C A E C

I see you with some-one else. I brace my - self 'Cause I know it's gon - na hurt.

A E Am

But I like to think at least things can't get an - y worse.

1.

N.C.



2.

F#m7(add11)

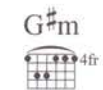


I hope_ that you see me. 'Cause I'm_ star - ing at you.

ad lib. arpeggio



But_ when_ you_ look o - ver you look right_ through_ then you








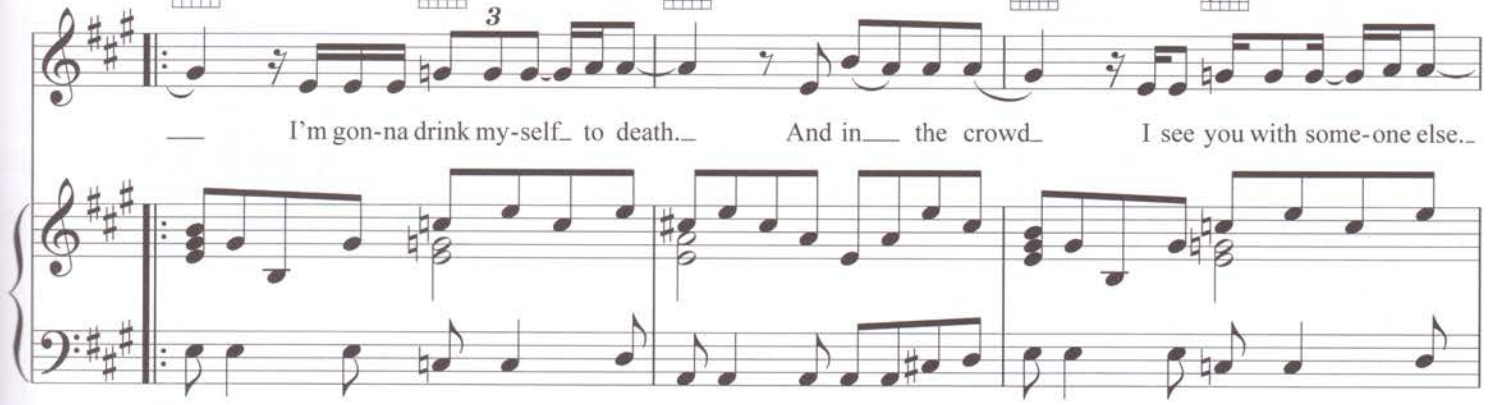
lean and_ kiss her_ on the head. And I nev - er felt_ so a - live_

A  B/A 



and so dead. I'm go - ing out...

E  C  A  E  C 






I'm gon-na drink my-self to death... And in the crowd I see you with some-one else...

A  E  C 



I brace my - self 'cause I know it's gon - na hurt...

A  E  C  A 



I'm go - ing out... I'm go - ing out...

Repeat ad lib. to fade

Blinding

Words & Music by Florence Welch & Paul Epworth

♩ = 108

Em⁷



1.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line consists of four whole rests. The piano accompaniment has a bass line of eighth notes (F#, C, F#, C) and a treble line of chords (Em7) with a fermata over the first two measures.

2.

Em⁷



Em



Em⁷/D



1. It seems that I have been held
(2.) I could hear the thunder and

The second system continues the vocal line and piano accompaniment. The vocal line has two phrases: "1. It seems that I have been held" and "(2.) I could hear the thunder and". The piano accompaniment features a steady bass line and a treble line with a melodic line that moves up stepwise.

Cmaj⁷



Em/B



Em



in some dream - ing state. A tour - ist in the wak -
see the light - ning crack. And all a - round the world.

The third system continues the vocal line and piano accompaniment. The vocal line has two phrases: "in some dream - ing state. A tour - ist in the wak -" and "see the light - ning crack. And all a - round the world.". The piano accompaniment features a steady bass line and a treble line with a melodic line that moves up stepwise.

Em⁷/D



Cmaj⁷



Em/B



- ing world, nev - er quite a - wake. _____
 was wak - ing, I nev - er could go back. _____ 'Cause

Em



Em⁷/D



Cmaj⁷



No kiss, no gen - tle word, could wake me from this slum -
 all the walls of dream - ing, they were torn wide o -

8va

Em⁷/B



Em



Em⁷/D



- ber. Un - til I re - al - ized that it was
 - pen. And fin - al - ly it seemed _____

(8)

Cmaj⁷



Em⁷/B



you who held me un - der. Felt it in my
 that the spell was bro - ken. And all my bones be -

(8)

Am⁹



Cmaj⁷



Em⁷



fists, in my feet, in the hol-lows of my eye - lids. _____
 -gan to shake, my eyes flew o - pen. _____

Dsus²



Am⁹



Cmaj⁷



Shak-ing through my skull, through my spine and down through my ribs. _____
 And all my bones be - gan to shake, my eyes flew o - pen. _____

Em⁷

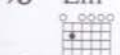


Dsus²



No more dream-ing of the

Em⁷



Em⁷/D



Cmaj⁷



dead as if death it - self was un - done. _____

sim.

Em⁷/B



Em⁷



Em⁷/D



No more call-ing like a crow for a boy for a bod-y in the gar - den...

Cmaj⁷



Em⁷/B



Em⁷



No more dream-ing like a girl so in love, so in

Em⁷/D



Cmaj⁷



Em⁷/B



love. No more dream-ing like a girl so in love, so in love. — No more dream-ing like a

Em⁷



Em⁷/D



girl so in love with the wrong world.

1.

Cmaj7



Em7/B



N.C.

sound effects

2, 3.

Cmaj9



Em7/B



To Coda

2. And

Am



C6



Snow White's stitching up the circuit

Fmaj9(#11)



Dm7



Cmaj7



boards. Syn-apse slipping through the hidden door. Snow White's stitch-

Em⁷/B

Em

N.C.

D.S. al Coda

- ing up your cir - cuit board. No more dream-ing of the

⊕ Coda

Em⁷

Em⁷/D

Cmaj⁹

Snow White's stitch - ing up the cir - cuit boards. Syn-apse slip-

Em⁷/B

Em⁷

Em⁷/D

- ping through the hid - den door. Snow White's stitch - ing up your cir - cuit

Cmaj⁹

Em⁷/B

N.C.

board. (Whispered) Syn-apse slip - ing through the hid - den door.

My Boy Builds Coffins

Words by Florence Welch

Music by Rob Ackroyd & Christopher Lloyd Hayden

♩ = 122

F Dm Am F Dm Am

The first system of music consists of six measures. Above the staff, guitar chords are indicated: F, Dm, Am, F, Dm, and Am. Each chord is accompanied by a small diagram showing the fretboard layout. The piano accompaniment is written in 4/4 time, with the right hand playing chords and the left hand playing a simple bass line.

F Dm Am

The second system of music consists of six measures. Above the staff, guitar chords are indicated: F, Dm, and Am. Each chord is accompanied by a small diagram showing the fretboard layout. The piano accompaniment continues with the same rhythmic pattern as the first system.

F Dm/G Am F Dm

The third system of music consists of six measures. Above the staff, guitar chords are indicated: F, Dm/G, Am, F, and Dm. Each chord is accompanied by a small diagram showing the fretboard layout. The piano accompaniment continues with the same rhythmic pattern.

Am F Dm/G Am

The fourth system of music consists of six measures. Above the staff, guitar chords are indicated: Am, F, Dm/G, and Am. Each chord is accompanied by a small diagram showing the fretboard layout. The piano accompaniment concludes the piece with a final chord in the last measure.

F Am(add11) F

1. My boy builds cof - fins with ham - mers and nails. He does - n't build ships, he has no -
 2. My boy builds cof - fins for bet - ter or worse. Some say it's a bless - ing some say -

Am(add11) F Am(add11)

— use for sails. He does - n't make ta - bles, dress - ers or chairs. He
 — it's a curse. He fits them to - geth - er in sun - shine or rain. Each

F Am(add11) F

can't carve a whis - tle 'cause he just does - n't care. My boy builds cof - fins for the
 one is u - nique, no two are the same. My boy builds cof - fins and I

Am F F/G Am

rich and the poor. Kings and queens have all knocked on his door.
 think it's a shame that when each one's been made he can't see it a - gain. He

F



Dm7



Am



Beg - gars and li - ars, gyp - sies and thieves, they
crafts ev - 'ry one with love and with care then it's

F



F/G



Am



all come to him 'cause he's so ea - ger to please,
thrown in the ground, it just is - n't fair.

F



Dm7



Am



F



F/G



My boy builds cof - fins, he makes them all day - but it's not just for work and it is -

Am



F



Dm7



Am



- n't for play. He's made one for him - self, one for me too.

1.



One of these days he'll make one for you. For



you. For you. For you.

2.



you. For



you. For

F



F/G



Am



you. _____ For

F



Dm7



Am



you. _____

F



Dm7



Am



F



Am/D



Am



Ooh. _____ Ha. _____

F



F/G



Am



Fmaj7



Am



Oh. _____ Oh. _____

You've Got The Love

Words & Music by Anthony Stephens, John Bellamy,
Arnecia Harris & John Truelove





Original key D^b major

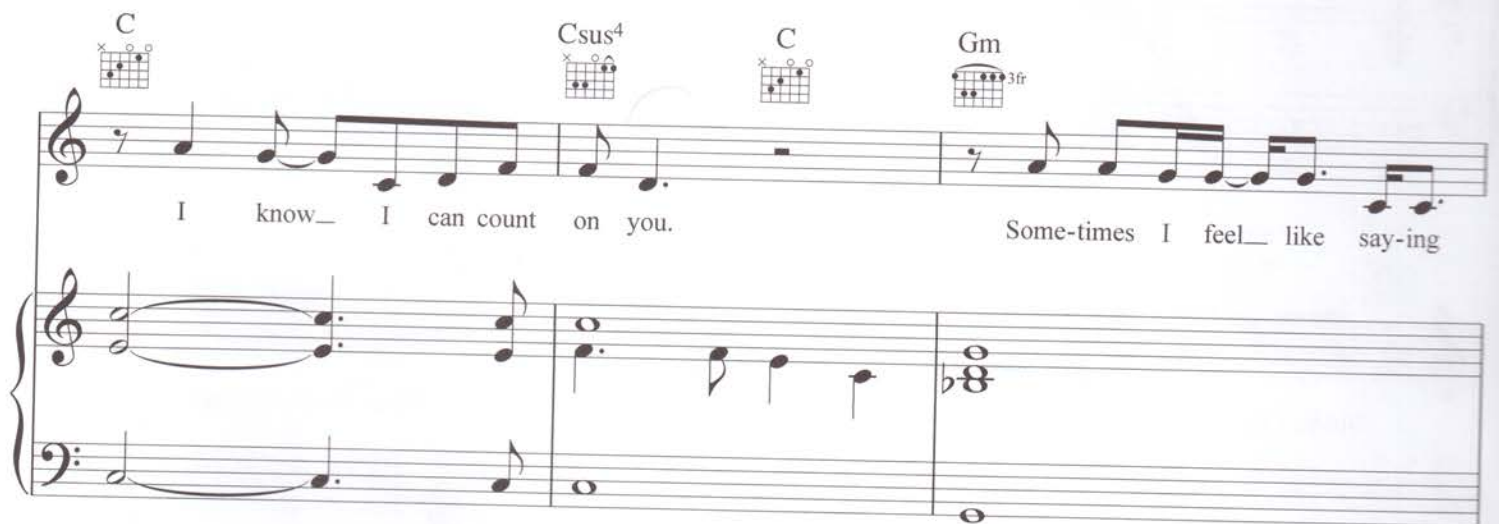
♩ = 108

Gm  3fr 



Some-times I feel__ like throw-ing my hands up in__ the air__

C  Csus⁴  C  Gm  3fr



I know__ I can count on you. Some-times I feel__ like say-ing

F  3 



"Lord, I just don't care."__ But you've got the love__ I need to see me through.

Gm F C

Some-times it seems— the go-ing is just too rough.. And things go wrong no mat-ter what—

Csus⁴ C Gm F

— I do.— Now and then— it seems that— life is just too— much.—

C Csus⁴ C Gm

But you've got the love— I need to see me through. When food is gone— you

F C Csus⁴ C Gm

are— my dail - y meal.— Oh.— When friends— are gone— I know my

F C Csus⁴ C⁵ Csus⁴ C

sa - viour's_ love_ is real_ You_ know_ it's real_

Gm F C Csus⁴ C

'Cause you got the love_ You got the love_ Oh, you_ got the love_

Gm F C Csus⁴ C

You got the love_ You got the love_ Oh, you_ got the love_

Gm F C

Time af - ter time_ I think "Oh, Lord, what's the use?"_ Time_ af - ter time_ I think "It's

Csus⁴

C

Gm

F



just no good.”—

’Cause soon-er or lat-er in life— the things you love_ you lose..

C

But you’ve got the love— I need to see me through.

Gm

F

C

You got the love.—

You got the love.— Oh, you— got the love.—

Csus⁴

C

Gm

F

You got the love.—

You got the love.— Oh, you—

Play 3 times ad lib.



got the love. ————— Some-times I feel like throw-ing my



hands up in the air. 'Cause I know I can count on you. Oh.



Some - times I feel like say - ing "Lord I just don't care.

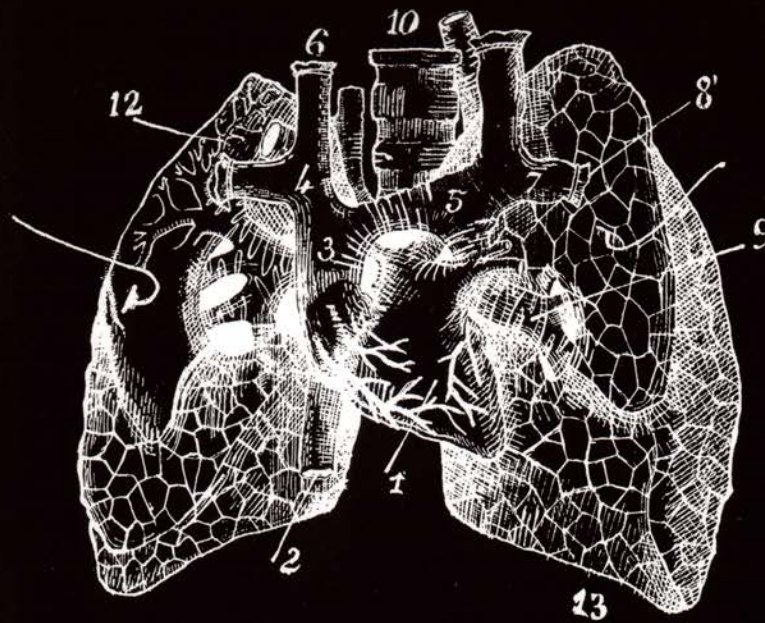


rit.

But you've got the love. I need to see me through.



All the songs from the album,
including the bonus track *You've Got The Love*,
arranged for piano, voice and guitar



1. *Dog Days Are Over*
2. *Rabbit Heart (Raise It Up)*
3. *I'm Not Calling You A Liar*
4. *Howl*
5. *Kiss With A Fist*
6. *Girl With One Eye*
7. *Drumming Song*
8. *Between Two Lungs*
9. *Cosmic Love*
10. *My Boy Builds Coffins*
11. *Hurricane Drunk*
12. *Blinding*
13. *You've Got The Love*



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