

# GOLDPLAY

PIANO  
VOCAL  
GUITAR



# Mylo Xylo

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

♩ = 60

The piano score for 'Mylo Xylo' is written in 2/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as ♩ = 60. The score is divided into four systems, each with four measures. The first system features chords Bb, Bbsus4/2, Bb, and F/Bb. The second system features Ebmaj7/Bb, Cm/Bb (with a 3fr fingerings diagram), Bb, and Bb. The third system features Bbsus4/2, Bb, and F/Bb, with the melody in the right hand consisting of eighth-note triplets. The fourth system features Ebmaj7/Bb, Cm/Bb (with a 3fr fingerings diagram), Bb, and Bb, also with eighth-note triplets in the right hand. The score concludes with a double bar line.

**System 1:** B $\flat$ , B $\flat$ sus $4/2$ , B $\flat$ , F/B $\flat$

**System 2:** E $\flat$ maj7/B $\flat$ , Cm/B $\flat$  (3fr), B $\flat$ , B $\flat$

**System 3:** B $\flat$ sus $4/2$ , B $\flat$ , F/B $\flat$

**System 4:** E $\flat$ maj7/B $\flat$ , Cm/B $\flat$  (3fr), B $\flat$ , B $\flat$

# Hurts Like Heaven

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

$\text{♩} = 88$

B $\flat$



1. Writ - ten in graf - fi - ti on a bridge in the park\_\_\_ "Do you

E $\flat$ maj $^7$



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


cold.\_\_\_ It's so cold, it's so cold.\_\_\_ Writ -

B<sup>b</sup>




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

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



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

F



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

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

E<sup>b</sup>



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

B<sup>b</sup>



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

E<sup>b</sup>ma<sup>7</sup>



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

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



Oh,



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



— (Guitar solo ad lib. on D.S.)



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



To Coda ☐

2. On ev-'ry

B<sup>b</sup>



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

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



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

B<sup>b</sup>



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

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

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

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

B<sup>b</sup>/F

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

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

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



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

you.

Ooh. Oh, 'Cause

♢ Coda

Whoa.

B $\flat$  Dm

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

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

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

B $\flat$

— *Instrumental ad lib.*

E $\flat$ maj $^7$

*Repeat ad lib. to fade*

# Paradise

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

♩ = 140

1, 2. 3.

Gm C Dm F C F C

B $\flat$  F C/E

B $\flat$  F C/E

Gm B $\flat$ 6 F C/E

1.

Gm  $B^b6$  F C

2.

Gm  $B^b$  F C

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

Dm  $B^b$  F/A C/E

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

Dm  $B^b$  F/A C/E

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

Gm B $\flat$  F C/E

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

Gm B $\flat$  F C

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

Dm B $\flat$  F C

Dm B $\flat$  F C

Ooh, ooh.

B $\flat$  F/A C/G

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

B $\flat$  Dm C

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

Gm B $\flat$  F C

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

Gm F B $\flat$  F

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

C B<sup>b</sup> F

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

Csus4 C

a - way she'd fly. And dreams of

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

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

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

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

[illegible]



B $\flat$  F C/E

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

B $\flat$  F C/E

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

Gm B $\flat$  F C/E

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

Gm B $\flat$  F C

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

Gm B $\flat$  F C/E  
 pa - ra - pa - ra - pa - ra-dise, pa - ra - pa - ra - pa - ra-dise, could be  
 pa - ra - pa - ra - pa - ra-dise. Oh, oh.  
 Ooh.  
 This could be






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






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





Ooh, ooh,




ooh, ooh.

# Charlie Brown

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

$\text{♩} = 136$

**Gm<sup>7</sup>**  


**E<sup>b</sup>**  


**B<sup>b</sup>**  


*Vocals 2° only*

**Gm**  


**E<sup>b</sup>ma<sup>7</sup>**  


Ooh...

1. **Cm<sup>7</sup>**  


2. **Cm<sup>7</sup>**  


Ooh...

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

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

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

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

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

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

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

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

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

Ooh.\_\_\_\_\_




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

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

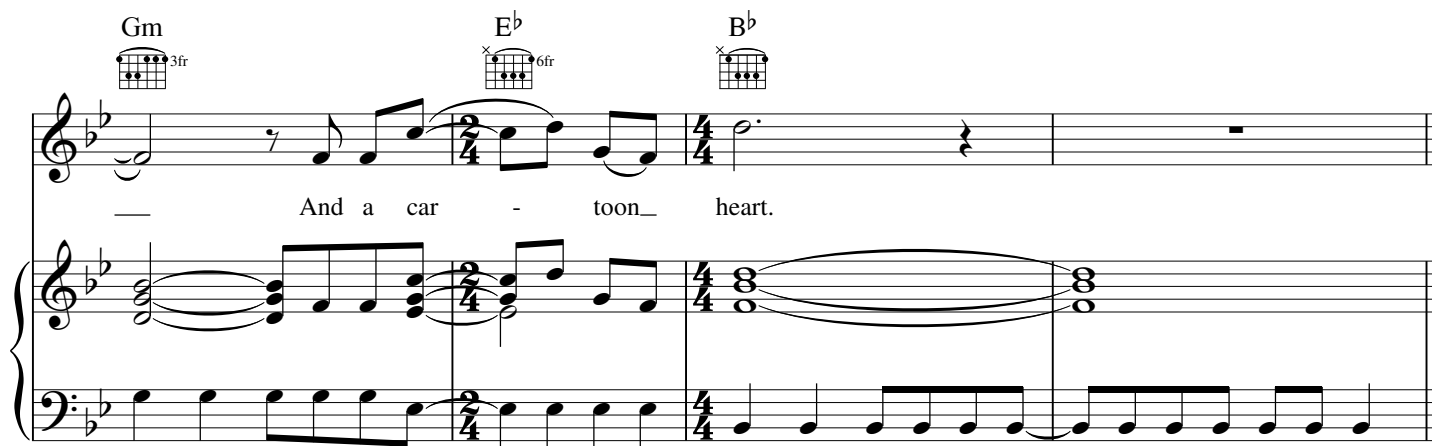
2. In my scare - crow\_ dreams, when they



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

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

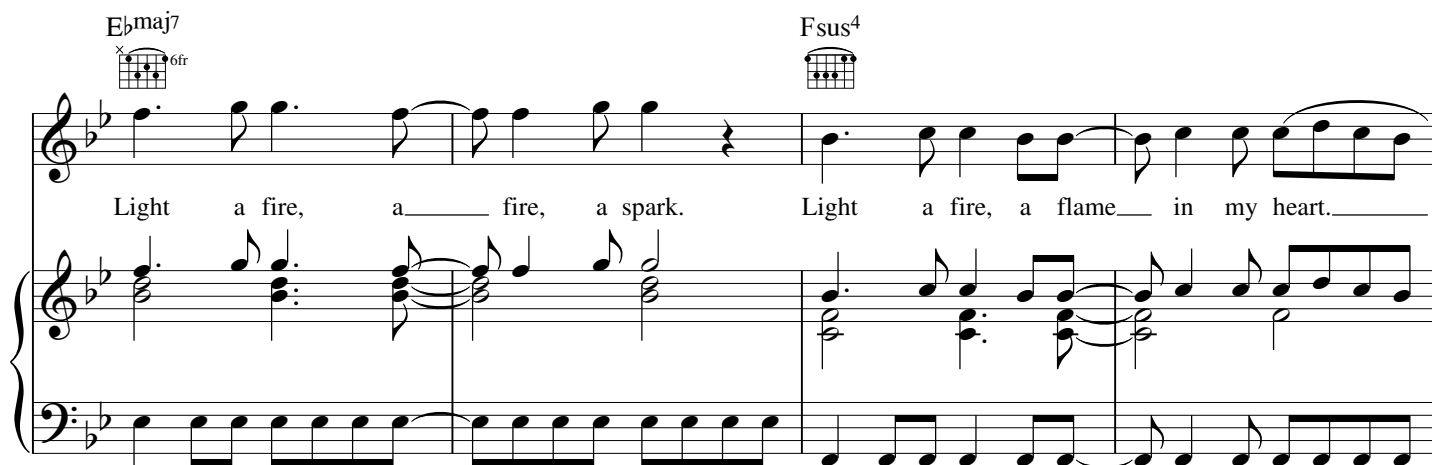
Gm  E<sup>b</sup>  B<sup>b</sup> 






— And a car - toon\_ heart.



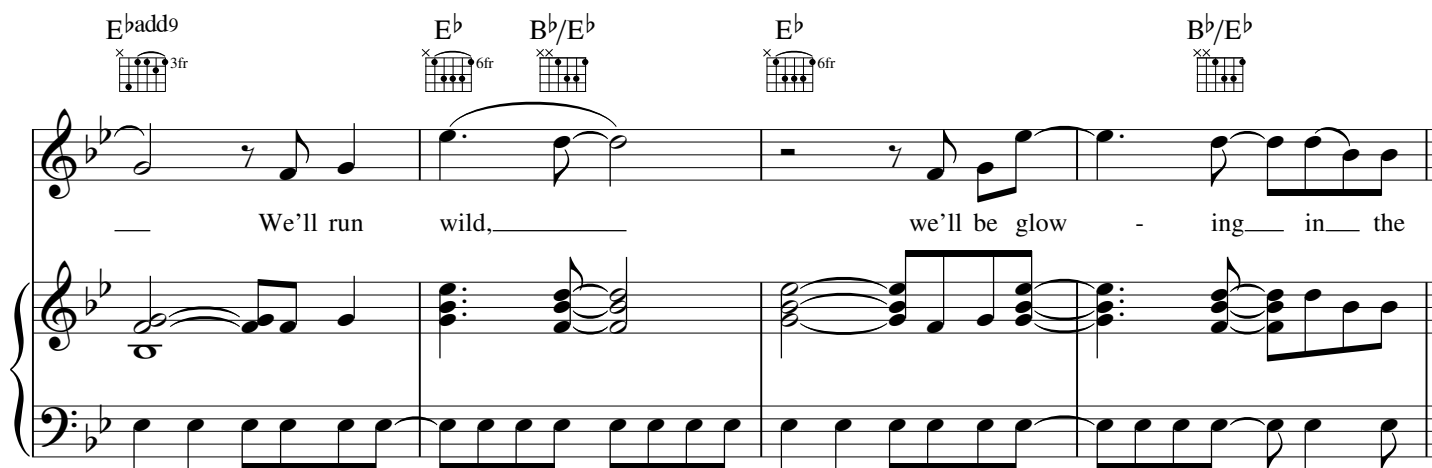
E<sup>b</sup> maj7  F sus<sup>4</sup> 




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



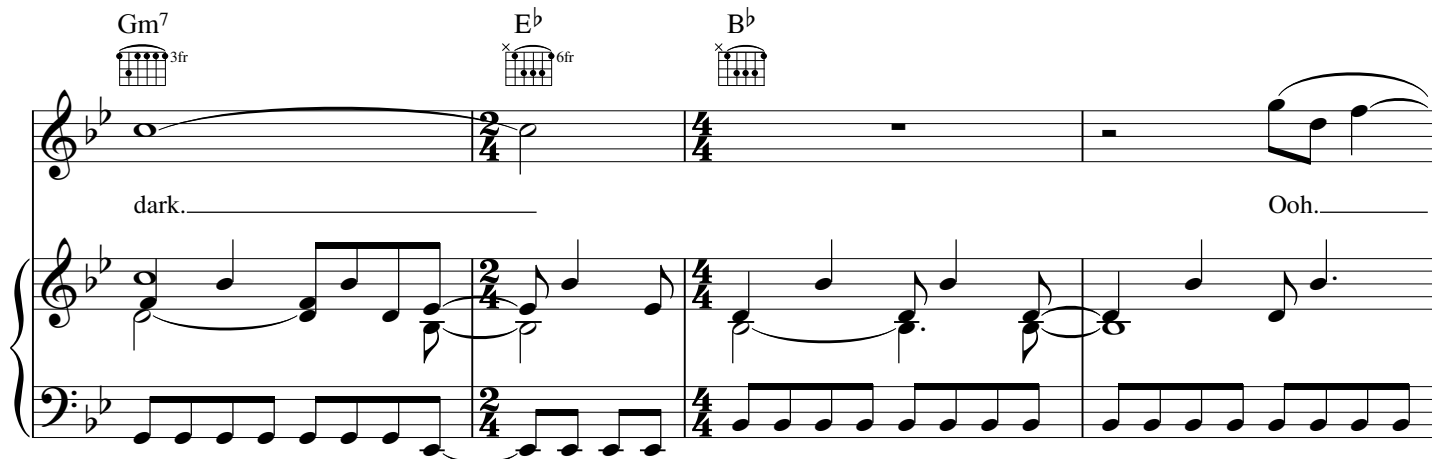
E<sup>b</sup> add9  E<sup>b</sup>  B<sup>b</sup>/E<sup>b</sup>  E<sup>b</sup>  B<sup>b</sup>/E<sup>b</sup> 

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



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

dark.\_ Ooh.\_



Gm 3fr E<sup>b</sup>maj<sup>7</sup> 6fr Cm<sup>7</sup> 3fr

We'll be glow - ing in the

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

dark. Ooh.

Gm 3fr E<sup>b</sup>maj<sup>7</sup> 6fr Cm<sup>7</sup> 3fr

Oh. All the

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

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



**Fsus<sup>4</sup>** **B<sup>b</sup>/D** **E<sup>b</sup>** 6fr




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

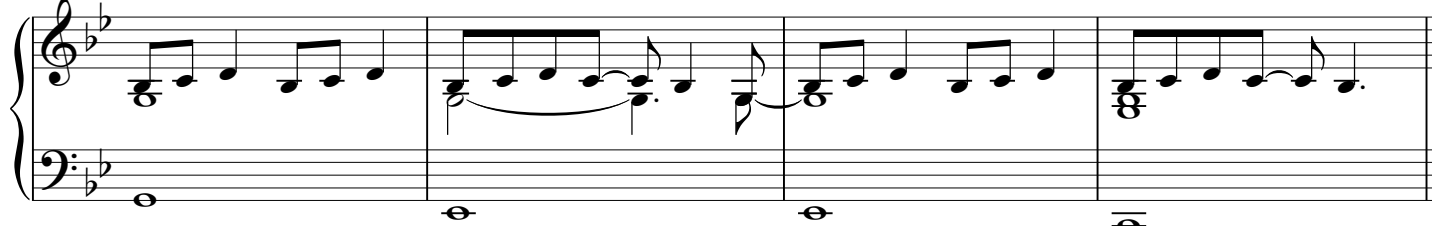
We'll run ri - ot. We'll be glow - ing in the




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

dark.

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


Gm  Ebmaj7  Cm7 






Gm7  Eb  Bb 

Vocals 2° only


Ooh.






1. Gm  Ebmaj7  Cm7 

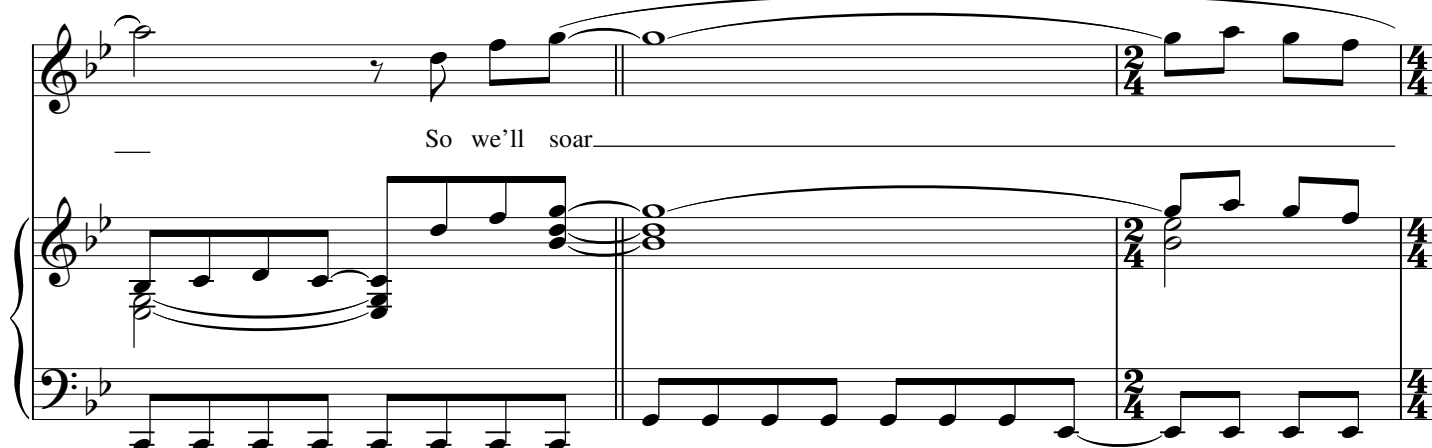
Ah.

Ooh.



2. Cm7  Gm  Eb 

So we'll soar



B<sup>b</sup>/F

E<sup>b</sup> 6fr

lu - mi - nous and wired, -

B<sup>b</sup>

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

♩ = 80 Rubato

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

F E<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup> E<sup>b</sup>(add2) 6fr

# Us Against The World

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

♩. = 76



G/B



Fmaj<sup>9</sup>



C



G/B



C

1. Oh,

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

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

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

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

F

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

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

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

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

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

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

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

Fadd<sup>9</sup>

swirls.      It's us a - gainst the

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

world. 3. Like a

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

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

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

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

F

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

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

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

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

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

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

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

F

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



Chord diagrams: C, Csus<sup>2</sup>, G, Gsus<sup>4</sup>

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

Chord diagrams: C, Csus<sup>2</sup>, C, Csus<sup>2</sup>

Slow it down.

Chord diagrams: G, Gsus<sup>4</sup>, G, Gsus<sup>4</sup>

Chord diagram: Fadd<sup>9</sup>

Slow it down.

Chord diagrams: C, Csus<sup>2</sup>, G, Gsus<sup>4</sup>

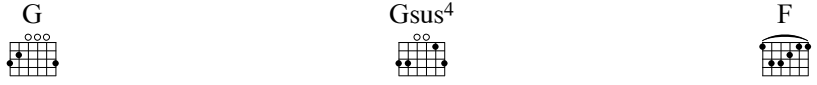
Chord diagrams: C, Csus<sup>2</sup>, C, C/E

Chord diagrams: G, Gsus<sup>4</sup>, G, C/E

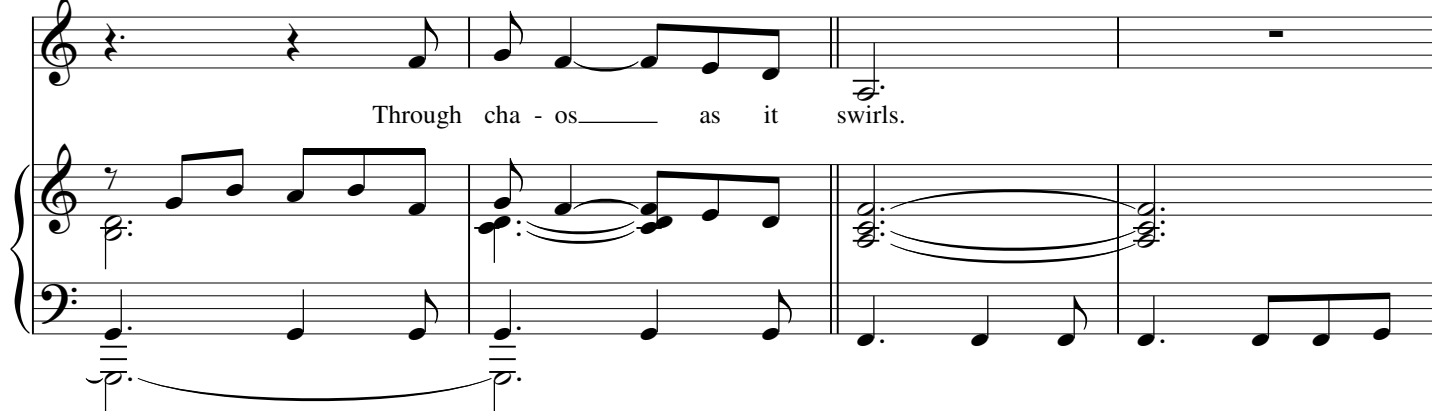
Chord diagram: Fadd<sup>9</sup>

Chord diagrams: C, Csus<sup>2</sup>, G, Gsus<sup>4</sup>


G Gsus<sup>4</sup> F




Through cha - os — as it swirls.




Am G Gsus<sup>4</sup>



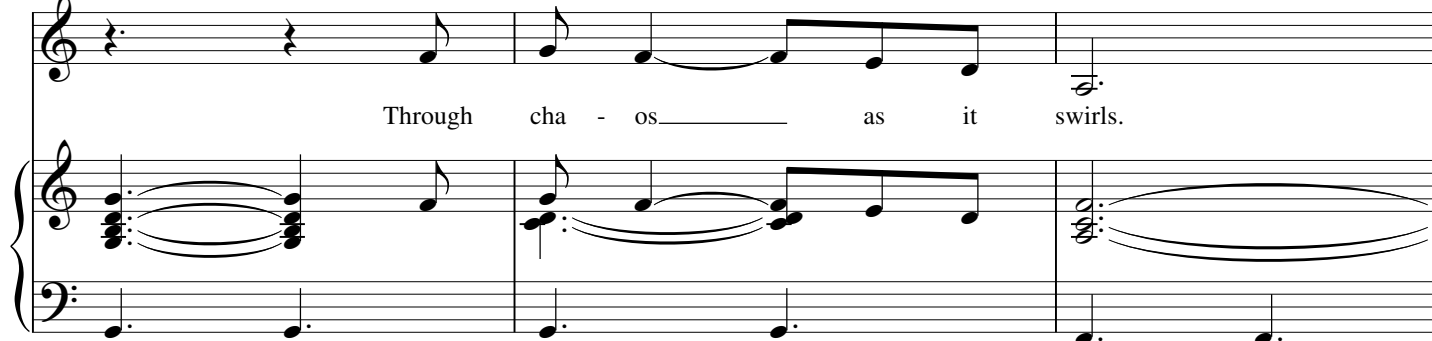
It's us a - gainst the world.




G Gsus<sup>4</sup> F



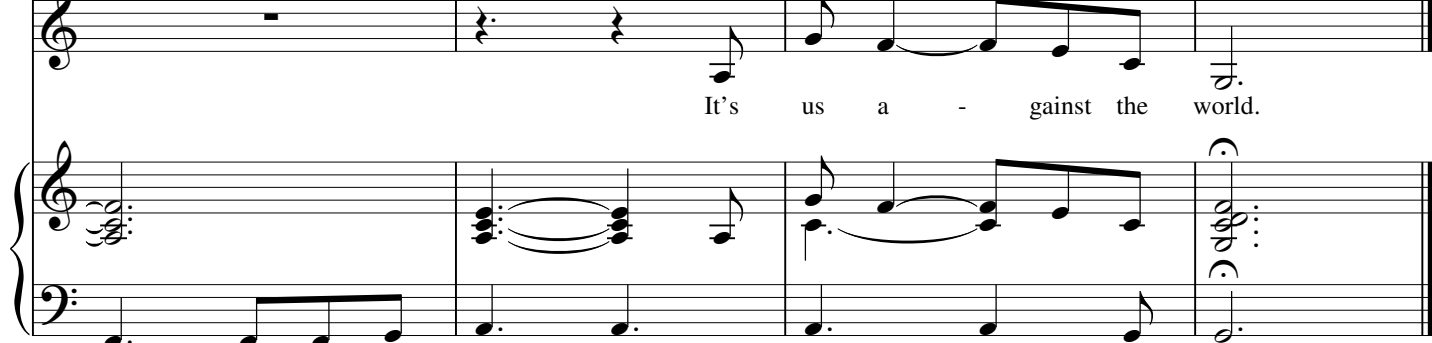
Through cha - os — as it swirls.



Am G<sup>7</sup>sus<sup>4</sup> 3fr



It's us a - gainst the world.



# M.M.I.X.

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

♩ = 128  
Asus<sup>4</sup>  
X O O

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth notes, while the accompaniment consists of a steady eighth-note pattern. The score is divided into four measures, each containing a measure of melody and a measure of accompaniment. The melody is written in a simple, folk-like style, and the accompaniment provides a rhythmic foundation.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of a series of eighth notes, starting on G#4 and descending to E4. The accompaniment consists of a steady eighth-note pattern in the bass. The score is divided into four measures, each containing a measure of melody and a measure of accompaniment. The melody is written in a single line, and the accompaniment is written in a single line. The score is written in a standard musical notation style, with a treble clef and a key signature of three sharps. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of a series of eighth notes, starting on G#4 and descending to E4. The accompaniment consists of a steady eighth-note pattern in the bass. The score is divided into four measures, each containing a measure of melody and a measure of accompaniment. The melody is written in a single line, and the accompaniment is written in a single line. The score is written in a standard musical notation style, with a treble clef and a key signature of three sharps.

First system of a musical score. The treble clef staff has a key signature of three sharps (F#, C#, G#) and contains four measures of sustained triads (F#, C#, G#) connected by horizontal lines. The bass clef staff contains a continuous eighth-note accompaniment pattern in the same key signature.

Second system of the musical score. Above the first measure of the treble staff is a diagram labeled 'A' showing a 6x6 grid with a sequence of 'x' and 'o' marks. The musical notation in this system is identical to the first system, with sustained triads in the treble and eighth-note accompaniment in the bass.

Third system of the musical score. It continues the musical notation from the previous systems, ending with a double bar line. The treble staff shows sustained triads, and the bass staff shows the eighth-note accompaniment.

# Every Teardrop Is A Waterfall

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

♩ = 120

D



A/C#



1.

2.

A/C#



D



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

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

**D**  
xxo

**A/C#**  
x 2fr

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

**D**  
xxo

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




**A**  
xo


**F#m7**




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

**D**  
xxo


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









1. 
 2. 




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






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



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







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



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




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



saw, oh, this\_ light

F#m



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

D



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

A/C#



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


F#m




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


D





A/C#  2fr

DSus2 


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





A/C#  2fr

DSus2 


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



A/C#  2fr

DSus2 

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



A/C#  2fr

DSus2 

ESus4 

— ah. — So you can — hurt, —



Dsus2



hurt me bad. But still I'll raise

The first system of the musical score. The vocal line (treble clef) contains the lyrics "hurt me bad. But still I'll raise". The piano accompaniment (grand staff) features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The key signature has three sharps (F#, C#, G#).

C#m



Dadd9



The second system of the musical score. The vocal line has a long note followed by a rest. The piano accompaniment continues with its complex rhythmic pattern. The key signature remains three sharps.

A



the flag.

The third system of the musical score. The vocal line contains the lyrics "the flag.". The piano accompaniment features a triplet of eighth notes in the right hand. The key signature remains three sharps.

D



A





D



Ooh... It was a

The fourth system of the musical score. The vocal line contains the lyrics "Ooh... It was a". The piano accompaniment features triplet eighth notes in the right hand. The key signature remains three sharps.

**A**

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

7

3

3


**D**



**A**




**D**



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

**A**



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

*Repeat to fade*

# Major Minus

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

♩ = 115



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



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



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



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

Bm<sup>7</sup> Cmaj<sup>7</sup>

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

A<sup>7</sup> Cmaj<sup>7</sup> A<sup>7</sup>

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

Em<sup>7</sup> Bm<sup>7</sup>

Ooh, ooh. Ooh, ooh. Got

Em<sup>7</sup>

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



Bm<sup>7</sup>

1.

2.

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

C

Am<sup>7</sup>

C

Am<sup>7</sup>

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

N.C.

*con ped.*

7 *senza ped.*



*Guitar solo*




1.

2.

Em<sup>7</sup> Bm<sup>7</sup>

Ooh, ooh. Ooh, ooh. Got

Em<sup>7</sup>

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

Bm<sup>7</sup> N.C.

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

8<sup>vb</sup>

# U.F.O.

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

♩ = 112

Em<sup>7</sup>

D/C

G<sup>5</sup>

The first system of musical notation for 'U.F.O.' is in 4/4 time. It features a guitar part with three measures of chords: Em<sup>7</sup>, D/C, and G<sup>5</sup> (with a 3rd fret barre). The piano accompaniment consists of a treble and bass staff. The treble staff has a melody of eighth and quarter notes, while the bass staff provides a steady eighth-note accompaniment.

G

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

The second system of musical notation includes the lyrics 'Lord I don't know which way I am'. The guitar part has two measures of chords: G and C<sup>6</sup>/<sub>9</sub>. The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

G

D/G

G

The third system of musical notation includes the lyrics 'go - - - ing, which way the riv -'. The guitar part has three measures of chords: G, D/G, and G. The piano accompaniment continues with the same melodic and harmonic patterns as the previous systems.

C% G D/G

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

G C% G Bm7



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

Cadd9 D/C G




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

D/C G D/G



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

G  C(add9) 




light hits your eyes. I

Am7  F  C 

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

G  C 

fly, split the sky. But

Am7  F  C 

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

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

Ooh...

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

Ooh...

G C<sup>6</sup> G

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

Ooh...

# Princess Of China

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

♩ = 84

Am<sup>7</sup>

C

Dm/F

G<sup>6</sup>

Am<sup>7</sup>

C

Dm/F

G<sup>6</sup>

The image displays a piano score for the song 'Princess Of China'. It is written in 2/2 time with a tempo of 84 beats per minute. The score is organized into four systems, each with a treble and bass staff. The first system begins with an Am7 chord and a C chord. The second system features Dm/F and G6 chords. The third and fourth systems also feature Am7, C, Dm/F, and G6 chords. The bass line consists of a steady eighth-note pattern, while the treble line features a mix of chords and melodic lines, including some sustained notes in the third and fourth systems. Chord diagrams for Am7, C, Dm/F, and G6 are provided above the corresponding staves.

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



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



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



I got to go, I got to go.” \_\_\_\_\_

Am<sup>7</sup> C

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

Dm/F G<sup>6</sup>

Oh. Oh.

Am<sup>7</sup> C

Dm/F G<sup>6</sup>

Am<sup>7</sup>

C



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

Dm/F

G<sup>6</sup>

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

Am<sup>7</sup>Cmaj<sup>7</sup>

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

Dm/F

G<sup>6</sup>

On and on, and on and on and on.

Am<sup>7</sup>Cmaj<sup>7</sup>

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

Dm/F

G<sup>6</sup>

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

C



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

F



G



you let me go. I



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



you let me go. — You stole — my





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

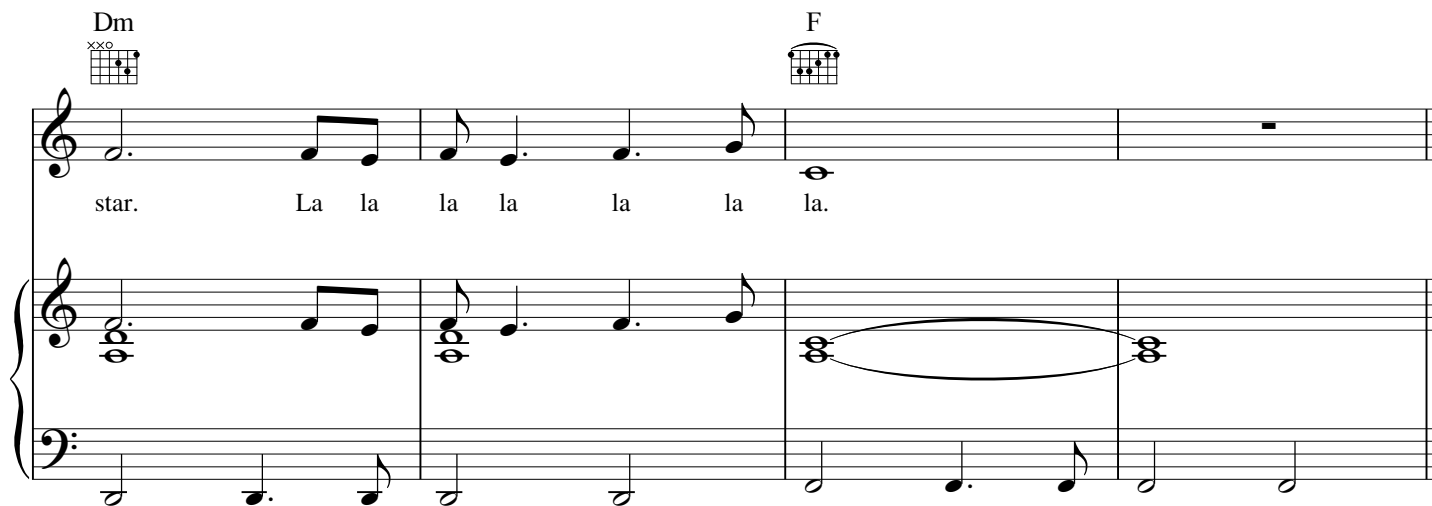




la. La la la la la. You stole — my

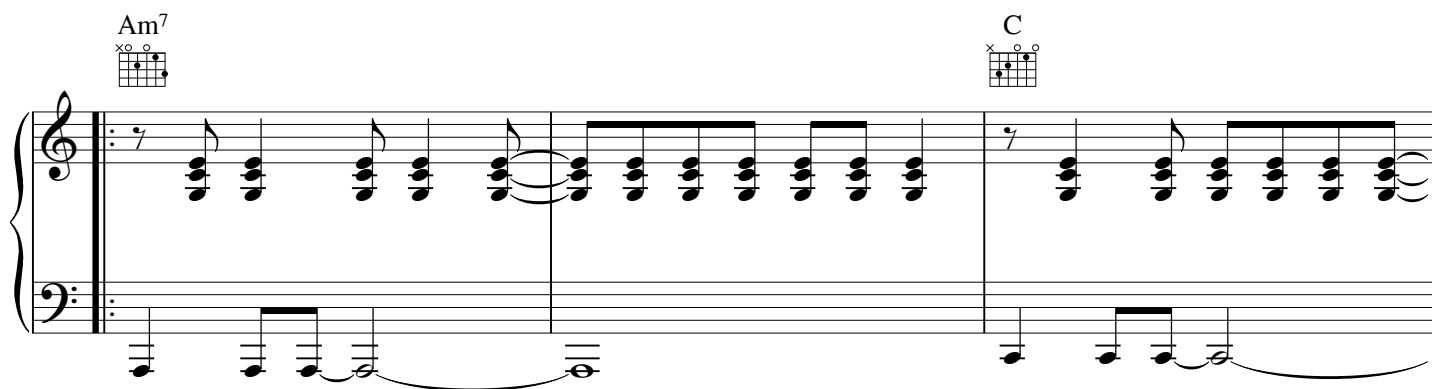



**Dm**  **F** 

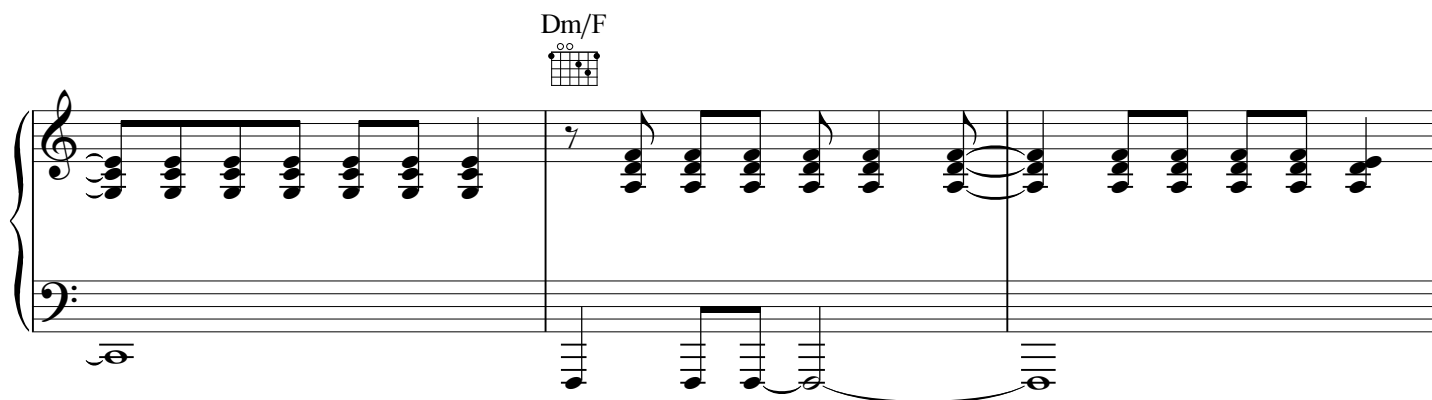
star. La la la la la la.






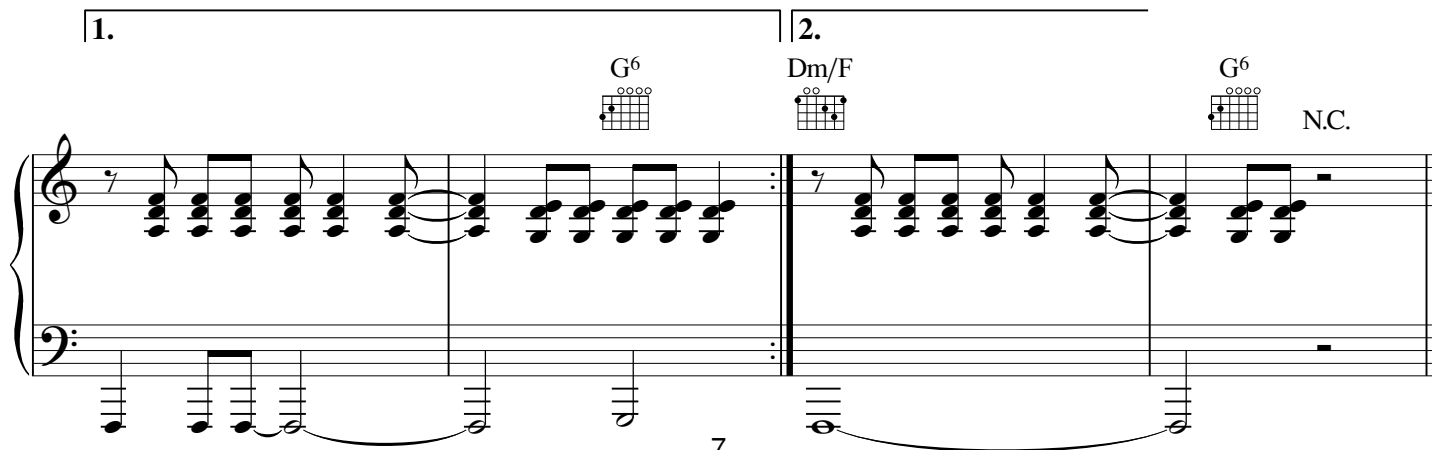
**Am<sup>7</sup>**  **C** 



**Dm/F** 



**1.** **G<sup>6</sup>**  **2.** **Dm/F**  **G<sup>6</sup>**  **N.C.**





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



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

1.



2.



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

**Dm** **G<sup>6</sup>**

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

**Am** **C<sup>6</sup>** *Play 3 times ad lib.*

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

**Dm** **G<sup>6</sup>**

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

**Am**

me.\_\_\_\_



# Up In Flames

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

♩ = 76






N.C.

Drums






1. So it's o - ver. This time...

*cont. sim.*







I know it's gone. Salt wa - ter,







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

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

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

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

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

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

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









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

A<sup>b</sup> E<sup>b</sup> B<sup>b</sup> A<sup>b</sup>add9 Cm








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

B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup> A<sup>b</sup>add9 E<sup>b</sup> B<sup>b</sup>

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















flames. Up in flames. Up in

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

1.

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

2.



on?

3

3

4

# A Hopeful Transmission

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

$\text{♩} = 116$

**B**

**E<sup>6</sup>**

**B**

**Bmaj7/D<sup>#</sup>**

*Percussion*

*cont. sim.*

**Emaj<sup>9</sup>**

**E<sup>6</sup>/<sub>9</sub>** 6fr

**F<sup>#</sup>sus<sup>2</sup>/4**

**B**

**B/D<sup>#</sup>**

**B**

**E<sup>6</sup>**

**B**

**Bmaj7/D<sup>#</sup>**

**Emaj<sup>9</sup>**

**E<sup>6</sup>/<sub>9</sub>** 6fr

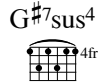
**F<sup>#</sup>sus<sup>2</sup>/4**





**B**

# Don't Let Me Break Your Heart





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

♩ = 140







map, if I lost it

all or fell in - to the

trap then she'd call:





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

B/D# E B/E

find you nev - er left the start.

E C#m7 E

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





Bsus4 B/D# G#7sus4 Eadd9

heart."


Bsus4 B/D# G#7sus4 Eadd9




Though heav - i - ly we













bled, still on we








crawl. Try to catch a can - non -



- ball. And a






slow burn - ing



G#m Eadd9

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

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

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

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

call. And she said...

E B/F# F#

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

B/D#

E

still you nev - er hit the mark,

B/E

E

oh, and e - ven in your rains

B/F#

F#

B/D#

and shad - ows, still we're

E

B/D

E

nev - er gon - na part. Ah.

**System 1:**  
 Come on ba - by, don't let it break your  
 Chords: C<sup>#</sup>m<sup>7</sup>, E

**System 2:**  
 heart.  
 (Oh.) Don't let it break your  
 Chords: B<sup>sus</sup>4, B/D<sup>#</sup>, G<sup>#</sup>7<sup>sus</sup>4, Eadd9

**System 3:**  
 heart.  
 (Oh.) Don't let it break your  
 Chords: B<sup>sus</sup>4, B/D<sup>#</sup>, G<sup>#</sup>7<sup>sus</sup>4, Eadd9

**System 4:**  
 heart.  
 Chords: E<sup>%</sup>, B/F<sup>#</sup>, F<sup>#</sup>

Chord diagrams: **D<sup>#</sup>m7**, **E**, **B/D<sup>#</sup>**

Chord diagrams: **E**, **B/F<sup>#</sup>**, **F<sup>#</sup>**

Chord diagrams: **D<sup>#</sup>m7**, **E**, **B/D<sup>#</sup>**

Chord diagrams: **E**, **C<sup>#</sup>m7**, **E**, **N.C.**

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

# Up With The Birds

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

♩. = 48 Rubato



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

C#dim



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



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




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






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






tak - ing back the punch I threw my






arms turn wings, oh, those clumsy things send me

A<sup>7</sup> Gmaj<sup>7</sup>

up to that won - der - ful world.

Em<sup>7</sup> A<sup>7</sup> D

And then I'm up with the birds.

G Dmaj<sup>7</sup>(sus4) D

♩ = 120 a tempo

D Dsus<sup>4</sup> D



Dsus<sup>4</sup> D Dsus<sup>4</sup>

D Dsus<sup>2</sup> D

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

Bm D Bm Gmaj<sup>7</sup>

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

G<sup>6</sup> Gmaj<sup>7</sup> G<sup>6</sup>

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

D Bm D Bm

show or feel an - y pain e - ven though

Gmaj7 G6 Gmaj7 G6

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

Em7

but I know one day good things

G D Bm7

are com - ing our way.

1. Bm<sup>7</sup> 2. Bm<sup>7</sup>

A sim-ple plot, Oh, yeah!

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

D Dsus<sup>2</sup> D Dsus<sup>2</sup>

Con pedale

D Dsus<sup>2</sup> D Dsus<sup>2</sup> D<sup>6</sup>

All the songs from the album arranged for  
piano, voice and guitar, complete with full lyrics.

MYLO XYLOTO  
HURTS LIKE HEAVEN  
PARADISE  
CHARLIE BROWN  
US AGAINST THE WORLD  
M.A.I.X.  
EVERY TEARDROP IS A WATERFALL  
MAJOR MINUS  
U.F.O.  
PRINCESS OF CHINA  
UP IN FLAMES  
A NOPEFUL TRANSMISSION  
DON'T LET IT BREAK YOUR HEART  
UP WITH THE BIRDS



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