

MURTS LIKE HEAVEN

Words & Music by Chris Martin, Guy Berryman, Jon Buckland,
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♩ = 88

B^b



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

E^bmaj⁷



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^b




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

E^bmaj⁷



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^b
x 6fr

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

The first system of the musical score. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). It contains two measures of music with lyrics "Still I won't let go." and "Still I won't let go of". The piano accompaniment is in grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

B^b
x 6fr

you.

The second system of the musical score. The vocal line continues with the lyric "you." and features a long note with a slur. The piano accompaniment continues with the same rhythmic pattern.

E^bmaj⁷
x 6fr

Ooh. 'Cause you do.

The third system of the musical score. The vocal line includes the lyrics "Ooh." and "'Cause you do." with a long note and a slur. The piano accompaniment continues with the same rhythmic pattern.

B^bsus²
x 6fr

Oh,

The fourth system of the musical score. The vocal line has the lyric "Oh," and features a long note with a slur. The piano accompaniment continues with the same rhythmic pattern.



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



— (Guitar solo ad lib. on D.S.)



E^bmaj⁹



To Coda ☐

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a right hand with a series of triplet eighth notes (G4, A4, B4) and a left hand with a steady eighth-note bass line. The system concludes with a double bar line.

B^b



The second system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "street, ev - 'ry car, ev - 'ry sur - face a name... To - night the streets are ours... and we're". The piano accompaniment maintains the same rhythmic pattern, with the right hand playing eighth notes and the left hand playing a bass line. The system ends with a double bar line.

E^bmaj⁷



The third system of the score features the vocal line with lyrics "writ - ing and say - ing don't let 'em take con - trol. No, we won't". The piano accompaniment continues with the same rhythmic structure. The system concludes with a double bar line.

B^b



The fourth system shows the vocal line with lyrics "let 'em take con - trol. Yes, I feel a lit - tle bit ner -". The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line.

- vous. Yes____ I feel ner - vous and I can - not re - lax.____

E^bmaj⁷

6fr

How come they're out to get us?____ How come they're out when they

B^b/F

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

E^bmaj⁹

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

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

♢ *Coda*

E^bmaj⁹

F⁶



E^b

Whoa.

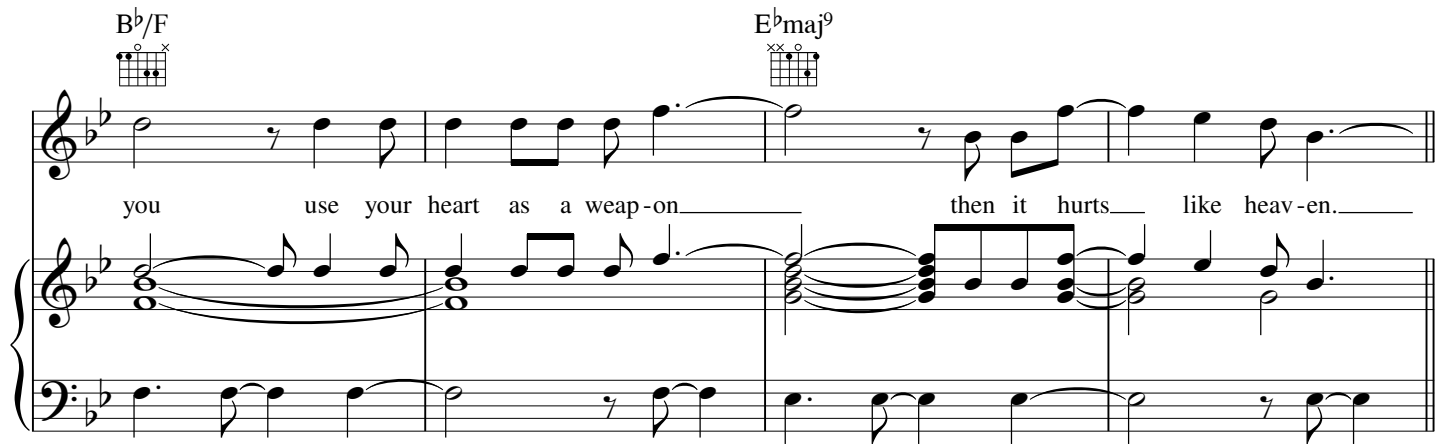
B \flat  Dm 

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

