

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

B^b
x 6fr

you. _____

E^bmaj⁷
x 6fr

Ooh. _____ 'Cause you do. _____

B^bsus²
x 6fr

Oh,



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. It features a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a half note G⁴ and a quarter note A⁴. The piano accompaniment consists of a bass line with eighth notes and a treble line with chords and triplets. The system ends with a double bar line.

B^b



The second system of the musical score. The vocal line continues with the lyrics: "street, ev - 'ry car, ev - 'ry sur - face a name... To - night the streets are ours... and we're". The piano accompaniment continues with a similar pattern of eighth notes and chords. The system ends with a double bar line.

E^bmaj⁷



The third system of the musical score. The vocal line continues with the lyrics: "writ - ing and say - ing don't let 'em take con - trol. No, we won't". The piano accompaniment continues with a similar pattern of eighth notes and chords. The system ends with a double bar line.

B^b



The fourth system of the musical score. The vocal line continues with the lyrics: "let 'em take con - trol. Yes, I feel a lit - tle bit ner -". The piano accompaniment continues with a similar pattern of eighth notes and chords. The system ends with a double bar line.

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

E^bmaj⁷

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*

$E^b\text{maj}^9$

F^6

E^b

Whoa.

B^b Dm

Whoa. _____ Yeah, it's true. When

B^b/F E^bmaj⁹

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

B^b

— *Instrumental ad lib.*

E^bmaj⁷

Repeat ad lib. to fade