

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 (Bb and Eb). 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) with a key signature of two flats. It 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 consists of four measures of whole notes. The piano accompaniment continues with the same eighth-note bass line and chords in the right hand.

E^bmaj⁷
x 6fr

Ooh. 'Cause you do.

The third system of the musical score. The vocal line continues with the lyrics "Ooh." and "'Cause you do." and consists of four measures of whole notes. The piano accompaniment continues with the same eighth-note bass line and chords in the right hand.

B^bsus²
x 6fr

Oh,

The fourth system of the musical score. The vocal line consists of four measures of whole notes, with the lyric "Oh," appearing in the final measure. The piano accompaniment continues with the same eighth-note bass line and chords in the right hand.



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 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 provides harmonic support with chords and moving lines in both hands.

E^bmaj⁷



The third system contains the lyrics "writ - ing and say - ing don't let 'em take con - trol. No, we won't". The musical notation includes a double bar line and repeat signs within the piano accompaniment.

B^b



The fourth system concludes the piece with the lyrics "let 'em take con - trol. Yes, I feel a lit - tle bit ner -". The piano accompaniment features a final sustained chord in the right hand and a melodic line in the left hand.

- 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*

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

F^6

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