

# PRINCESS OF CHINA

Words & Music by Chris Martin, Guy Berryman, Jon Buckland,  
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$\text{♩} = 84$

Am<sup>7</sup>



C



The first system of the piano accompaniment for 'Princess of China'. It consists of two staves, treble and bass. The treble staff features a series of chords, primarily Am7 and C, with some melodic lines. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The system is divided into two measures by a bar line.

Dm/F



G<sup>6</sup>



The second system of the piano accompaniment. It continues the musical themes from the first system, with the treble staff showing more complex chordal textures and the bass staff maintaining a rhythmic foundation. The system is divided into two measures by a bar line.

Am<sup>7</sup>



C



The third system of the piano accompaniment. This system introduces longer note values in the treble staff, with some notes held across bar lines. The bass staff continues with a consistent eighth-note pattern. The system is divided into two measures by a bar line.

Dm/F



G<sup>6</sup>



The fourth system of the piano accompaniment. It concludes the piece with sustained chords in the treble staff and a final rhythmic flourish in the bass staff. The system is divided into two measures by a bar line.

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Incorporating elements of "Takk..." written by Jon Thor Birgisson, Orri Pall Dyrason, Georg Holm, Kjartan Sveinsson. Published by Universal Music Publishing Ltd.

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Am<sup>7</sup> C

Oh. Oh.

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

Oh.

Am<sup>7</sup> C

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

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

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

C



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



F




you let me go. — You stole — my

G






Dm




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

G





Am







la. La la la la la. You stole — my

C

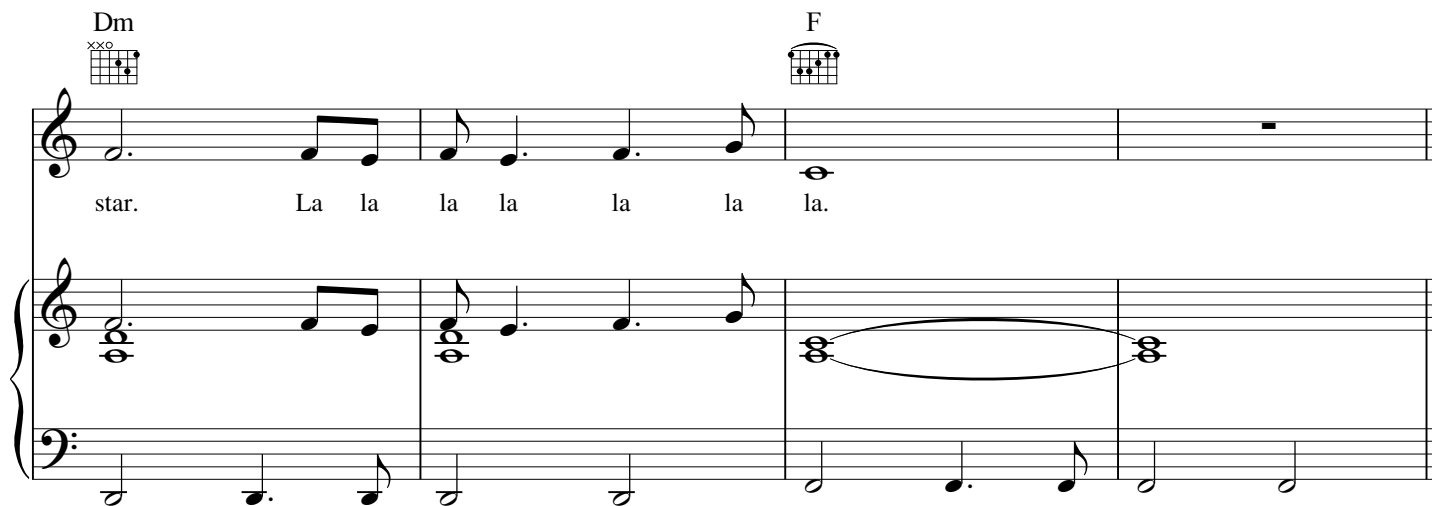




C/E

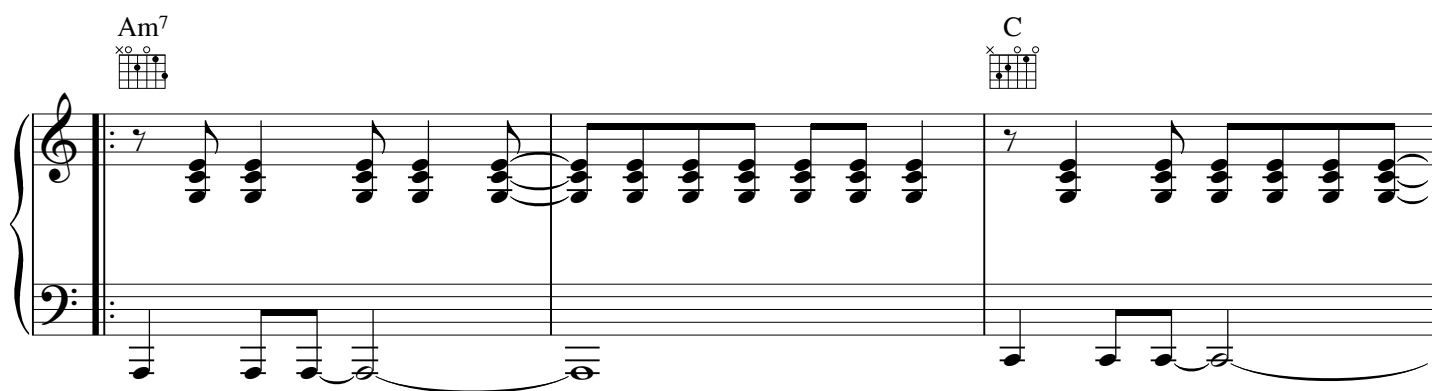




**Dm**  **F** 

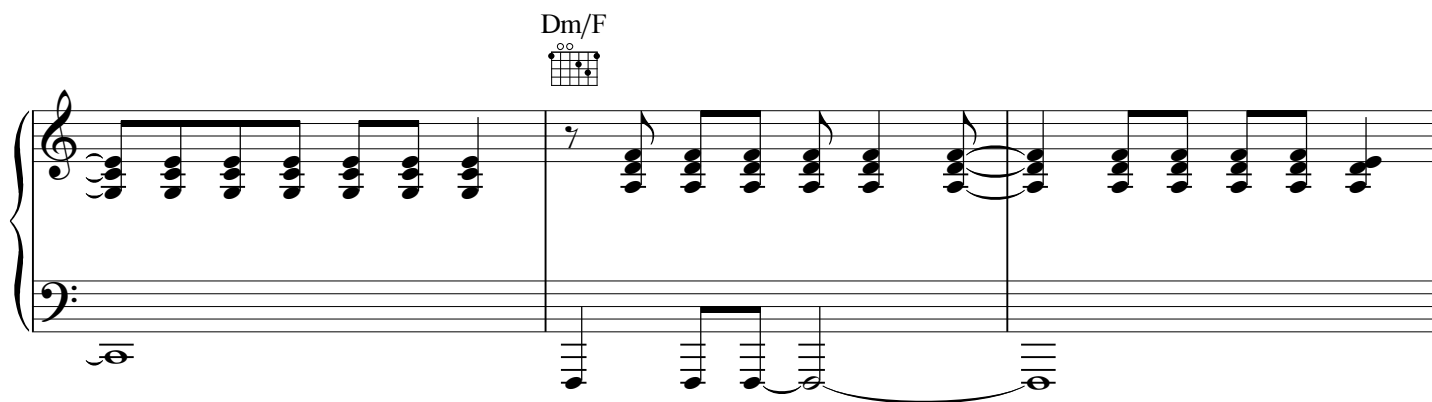
star. La la la la la la la.






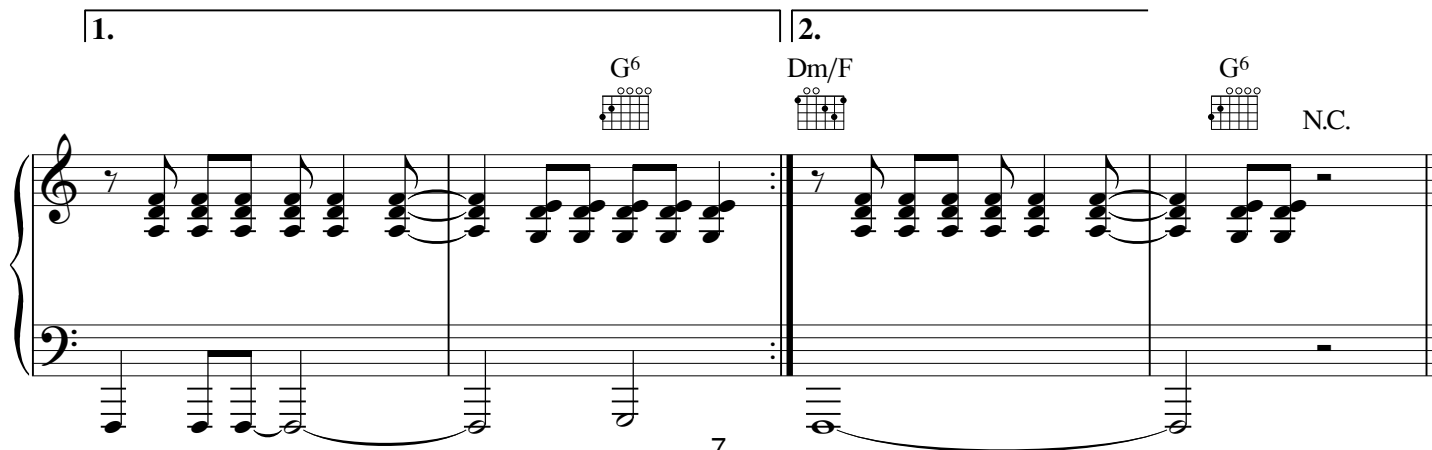
**Am<sup>7</sup>**  **C** 



**Dm/F** 




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



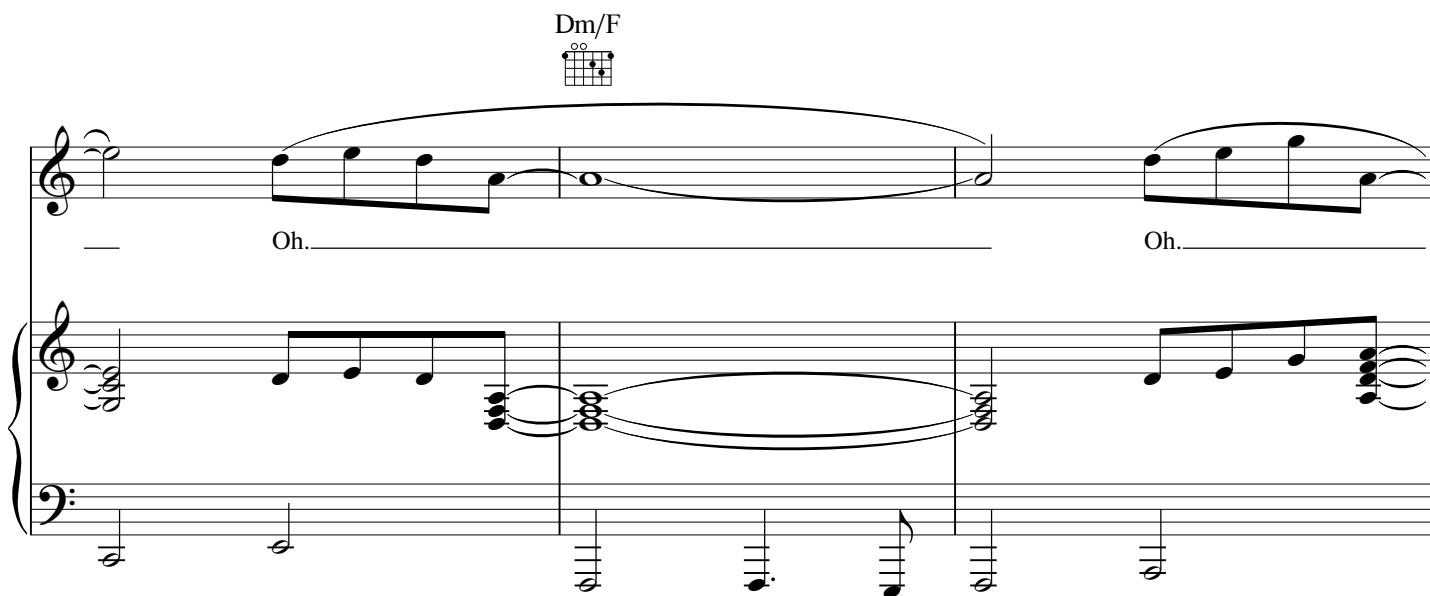
Am<sup>7</sup>  C 

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



Dm/F 

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.\_\_\_\_\_