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MEDIUM  
HIGH

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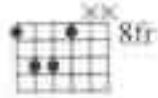
# SQUARE ONE

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

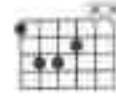
**Tune guitar:**  
6 = E 3 = G  
5 = A 2 = C  
4 = D 1 = D $\sharp$

$\text{♩} = 124$

Cm



F

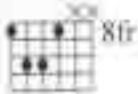


Cm

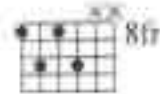


*Con pedale*

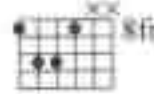
Cm



C $^7$ sus $^4$

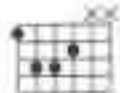


Cm

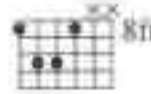


1. You're in con-trol, is there a - ny-where you want to go? —

F



Cm


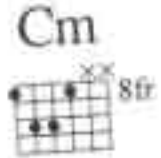


You're in con-trol, is there a - ny-thing you want to know? —

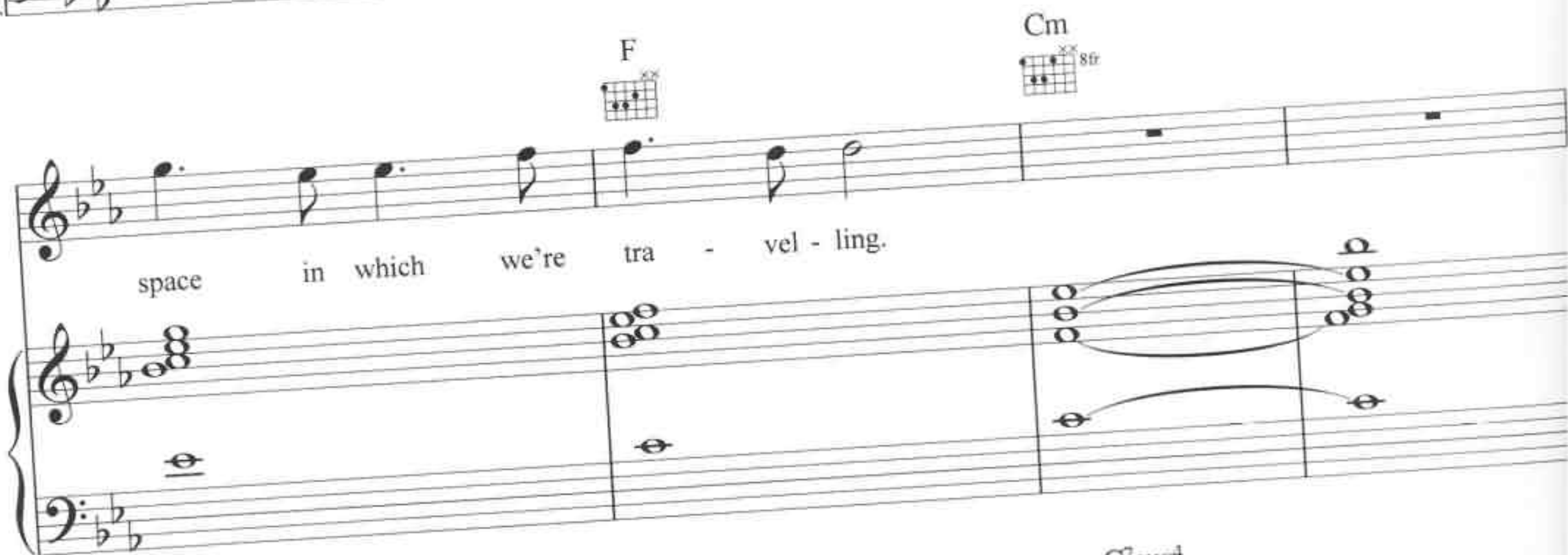
**C7sus4**  **Cm** 

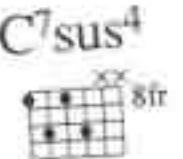

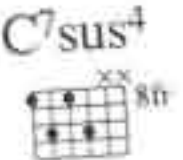
The fu - ture's\_ for dis - co - ver - ing\_ the

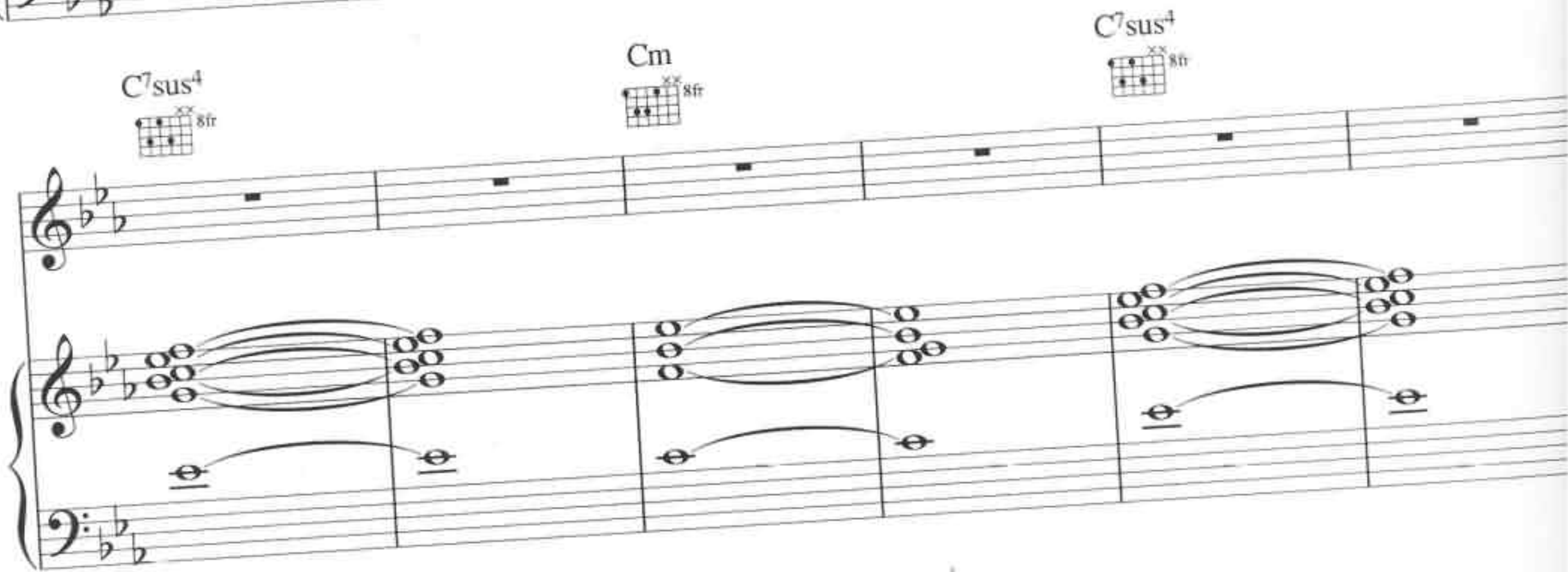


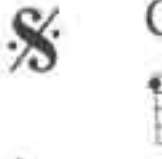
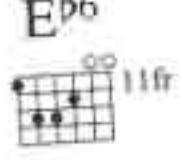
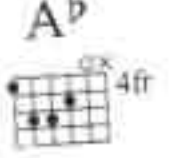
**F**  **Cm** 

space in which we're tra - vel - ling.

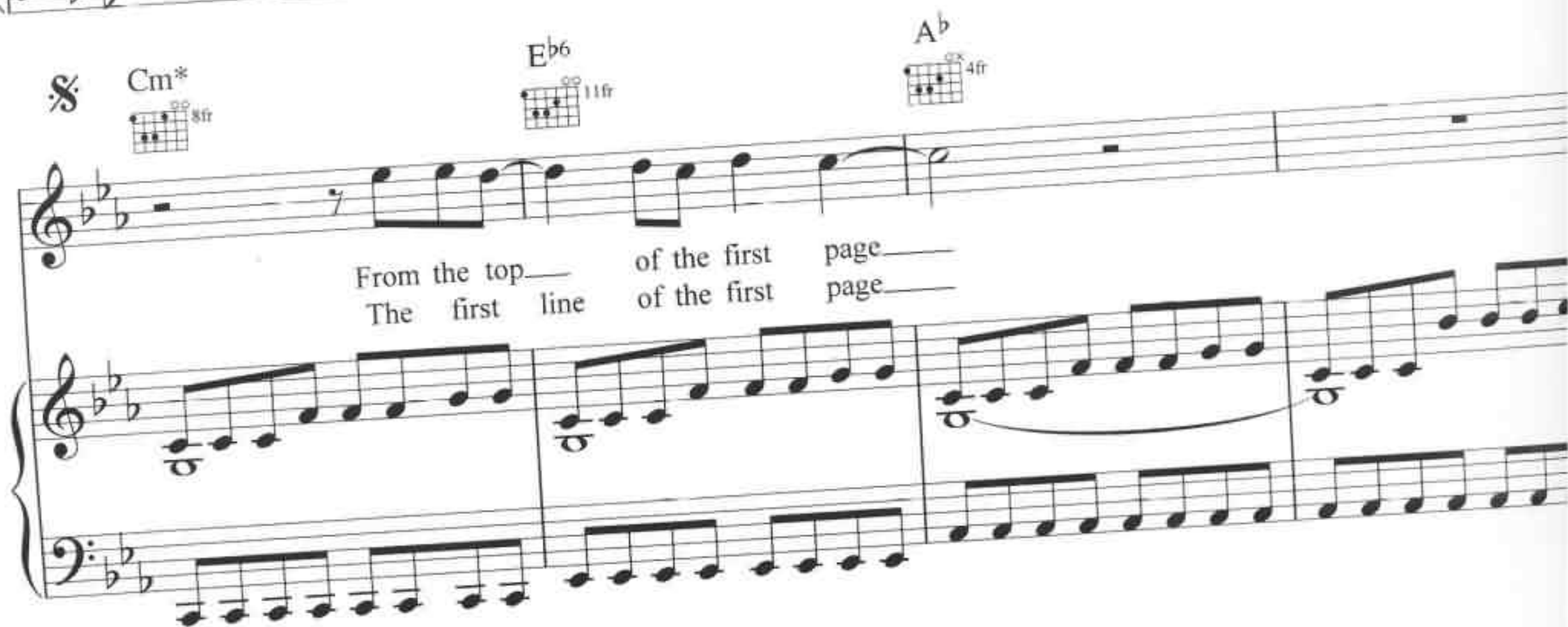



**C7sus4**  **Cm**  **C7sus4** 

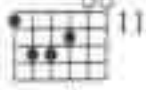


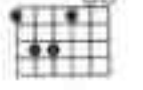
**Cm\***  **E<sup>b</sup>6**  **A<sup>b</sup>** 

From the top\_ of the first page\_  
The first line\_ of the first page\_

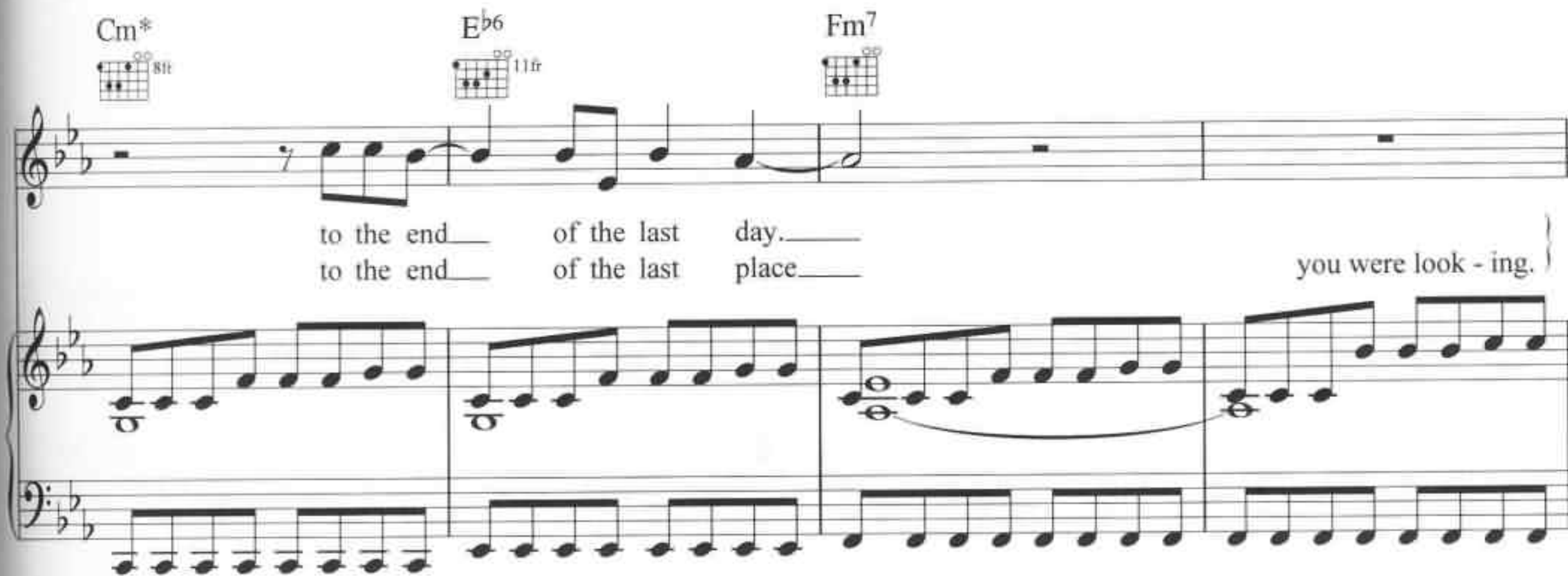



Cm\*  8fr


E<sup>b</sup>6  11fr


Fm<sup>7</sup>  11fr

to the end of the last day.  
to the end of the last place you were look - ing.

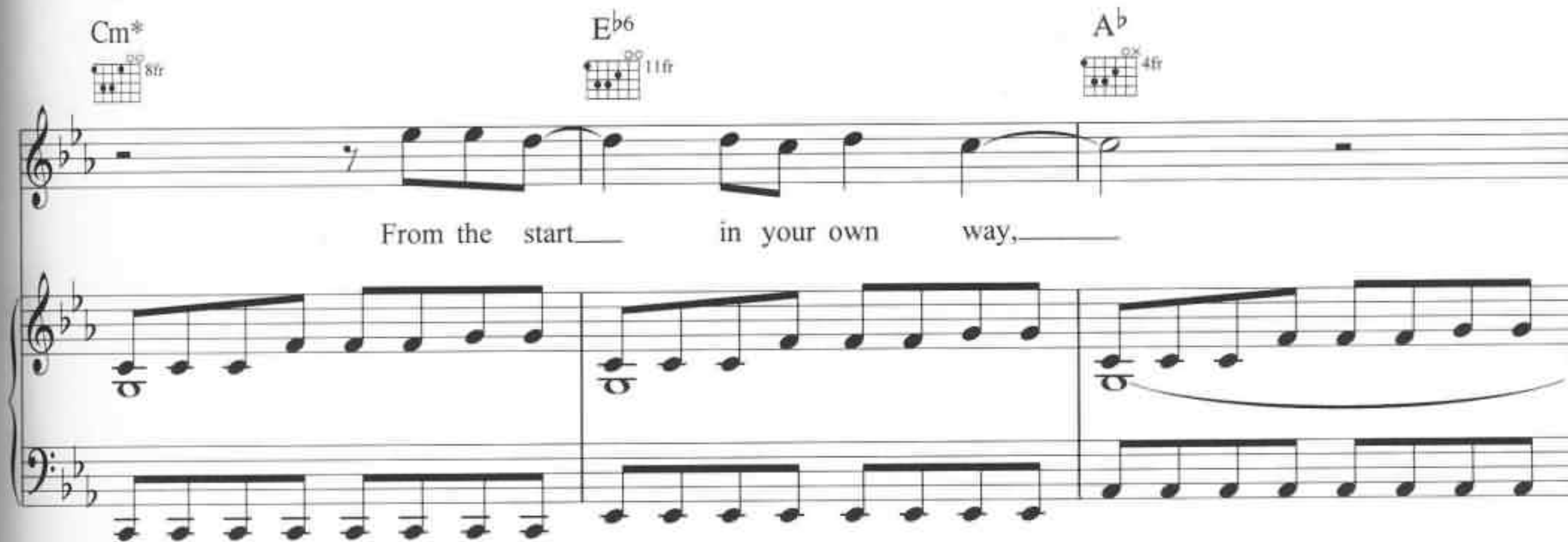


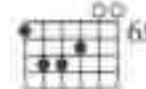
Cm\*  8fr

E<sup>b</sup>6  11fr

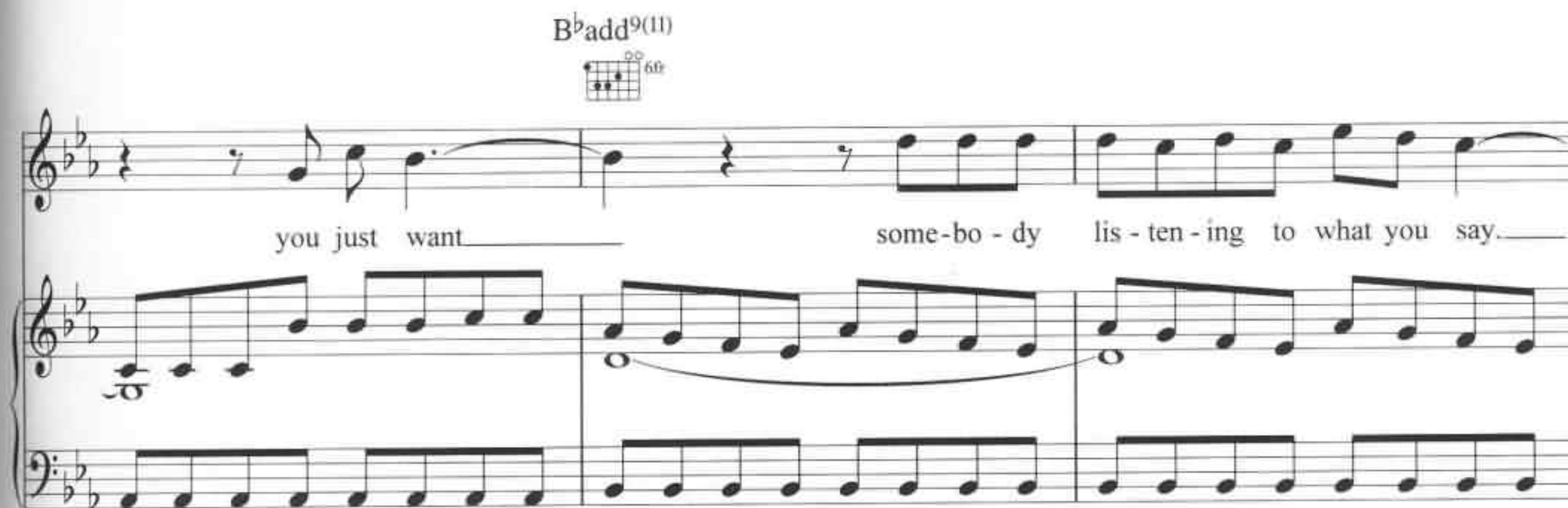
A<sup>b</sup>  4fr


From the start in your own way,

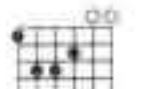


B<sup>b</sup>add<sup>9</sup>(11)  6fr

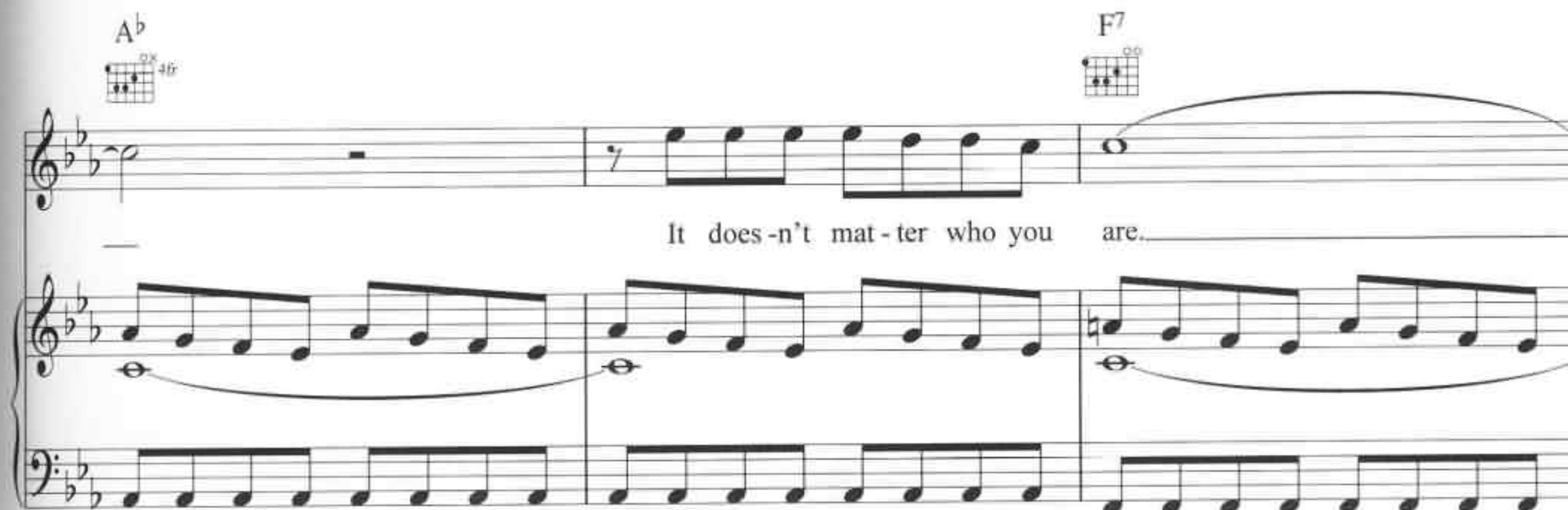
you just want some-bo - dy lis - ten - ing to what you say.



A<sup>b</sup>  4fr

F<sup>7</sup>  11fr

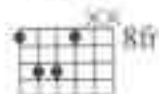
It does - n't mat - ter who you are.



To Coda ☉

The first system of music consists of a vocal line and a piano accompaniment. The vocal line has a single note with a long horizontal line above it, indicating a sustained note. The piano accompaniment features a steady eighth-note pattern in both the right and left hands.

Cm

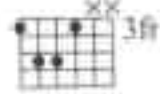


The second system shows the vocal line with rests. The piano accompaniment features chords in the right hand and eighth notes in the left hand. A slur is placed over the first two measures of the right hand.

E<sup>b</sup>6



Gm



Cm

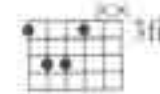


2. Un - der the sur - face try - ing to break through...

E<sup>b</sup>6



Gm



De - ci - pher - ing the codes in you...

Cm

E<sup>b</sup>6

Gm

Vocal line for the first system, starting with a whole rest in the first two measures, followed by eighth notes in the third and fourth measures.

I need a com - pass, draw me a map.

Piano accompaniment for the first system, featuring a melodic line in the right hand and a bass line in the left hand.

Cm

E<sup>b</sup>6

F

Vocal line for the second system, starting with a whole rest in the first two measures, followed by eighth notes in the third and fourth measures.

I'm on the top, I can't get back.

Piano accompaniment for the second system, featuring a melodic line in the right hand and a bass line in the left hand.

Cm

E<sup>b</sup>6

F

Vocal line for the third system, consisting of whole rests in all four measures.

Piano accompaniment for the third system, featuring a melodic line in the right hand and a bass line in the left hand.

Cm

*D.S. al Coda*

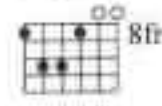
Vocal line for the fourth system, starting with eighth notes in the first two measures, followed by whole rests in the last two measures.

(Oh, oh.)

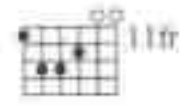
Piano accompaniment for the fourth system, featuring a melodic line in the right hand and a bass line in the left hand.

⊕ Coda

Cm\*

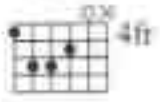


E<sup>b</sup>6

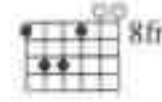


— It does-n't mat-ter who you are.

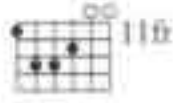
A<sup>b</sup>



Cm\*



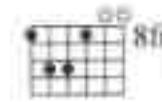
E<sup>b</sup>6



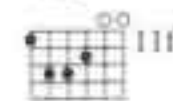
Fm<sup>7</sup>



Cm\*



E<sup>b</sup>6

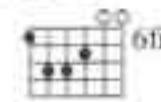


Ooh...

A<sup>b</sup>



B<sup>b</sup>add<sup>9</sup>(11)



You just want some-bo - dy



A<sup>b</sup>

lis - ten - ing to what you say. \_\_\_\_\_ You just want \_\_\_\_\_

Fm<sup>7</sup>

B<sup>b</sup>add<sup>9</sup>(11)

A<sup>b</sup>

some - bo - dy lis - ten - ing to what you say. \_\_\_\_\_

F

It does - n't mat - ter who \_\_\_\_\_ you are. \_\_\_\_\_

F<sup>7</sup>

It does - n't mat - ter who \_\_\_\_\_ you are. \_\_\_\_\_

First system of musical notation. The vocal line consists of three measures of whole rests. The piano accompaniment features a treble clef with chords and a bass clef with a steady eighth-note bass line.

Second system of musical notation, identical in structure to the first system, with vocal rests and piano accompaniment.

A<sup>b</sup>

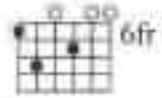
Third system of musical notation. The vocal line begins with a whole rest, followed by the lyrics: "Is there a - ny - bo - dy out there who is". The piano accompaniment includes chords and a bass line.

Fm<sup>7</sup>

Cm\*

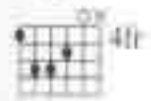
Fourth system of musical notation. The vocal line continues with the lyrics: "lost and hurt and lone - ly too, are they bleed - ing all your col-". The piano accompaniment includes chords and a bass line.

B<sup>b</sup>add<sup>9</sup>(11)

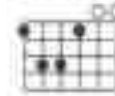


- ours in - to one?\_\_\_ And then you come un - done\_\_\_

A<sup>b</sup>

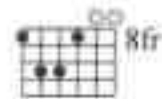


Fm<sup>7</sup>



\_\_\_ as if\_\_\_ you'd been\_\_\_ run through\_\_\_ some cat - a - pult\_\_\_ had

Cm\*

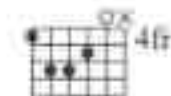


fired\_\_\_ you\_\_\_ You won - der if\_\_\_ your chance - 'll ev - er come\_\_\_

B<sup>b</sup>add<sup>9</sup>(11)



A<sup>b</sup>



\_\_\_ or if you're stuck in\_\_\_ square one. \_\_\_

# WHAT IF

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

♩ = 68

F#m

A

Bm7add4

E7

1. What if there\_ was no light,\_\_\_\_\_ no-thing wrong, no-thing

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as quarter note = 68. The system contains four measures. Above the vocal line, guitar chord diagrams are provided for F#m, A, Bm7add4, and E7. The lyrics are: "1. What if there\_ was no light,\_\_\_\_\_ no-thing wrong, no-thing".

D

F#m

A

Bm7add4

right?\_\_\_\_\_ What if there\_ was no time\_\_\_\_\_

The second system of music continues the vocal line and piano accompaniment. It contains four measures. Above the vocal line, guitar chord diagrams are provided for D, F#m, A, and Bm7add4. The lyrics are: "right?\_\_\_\_\_ What if there\_ was no time\_\_\_\_\_".

E7

D

Bm7

and no rea - son or rhyme?\_\_\_\_\_ What if you\_ should de - cide\_

The third system of music concludes the vocal line and piano accompaniment. It contains four measures. Above the vocal line, guitar chord diagrams are provided for E7, D, and Bm7. The lyrics are: "and no rea - son or rhyme?\_\_\_\_\_ What if you\_ should de - cide\_".

E7 F#m D E7

that you don't want me there by your side, that you don't

F#m D E7

want me there in your life?

F#m A Bm7add4 E7

2. What if I got it wrong and no poem or  
3. Ev-'ry step that you take could be your big-gest mis-

D F#m A Bm7add4

song could put right what I got wrong  
-take. It could bend or it could break

E7 D

or make you feel I be - long?  
that's the risk that you take.

Bm7 E7 F#m D

And what if you should de - cide that you don't want me there by your side,  
2° in your life.

E7 F#m D E7

that you don't want me there in your life?  
2° by your side?

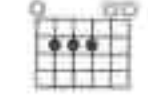
**§** D Bm7

Ooh, that's right,

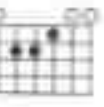
F#m7



Esus4



E



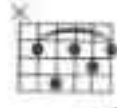
let's take a breath, jump ov - er the side.



D



Bm7



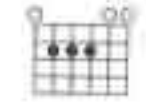
Ooh, that's right,



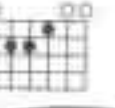
F#m7



Esus4



E



To Coda ☉



how can you know it if you don't ev - en try?

2° when  
§ (they say) you know that dark - ness al - ways turns in - to light.



1.

D



Bm7



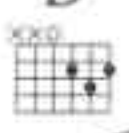

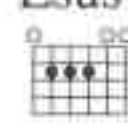

2.

G



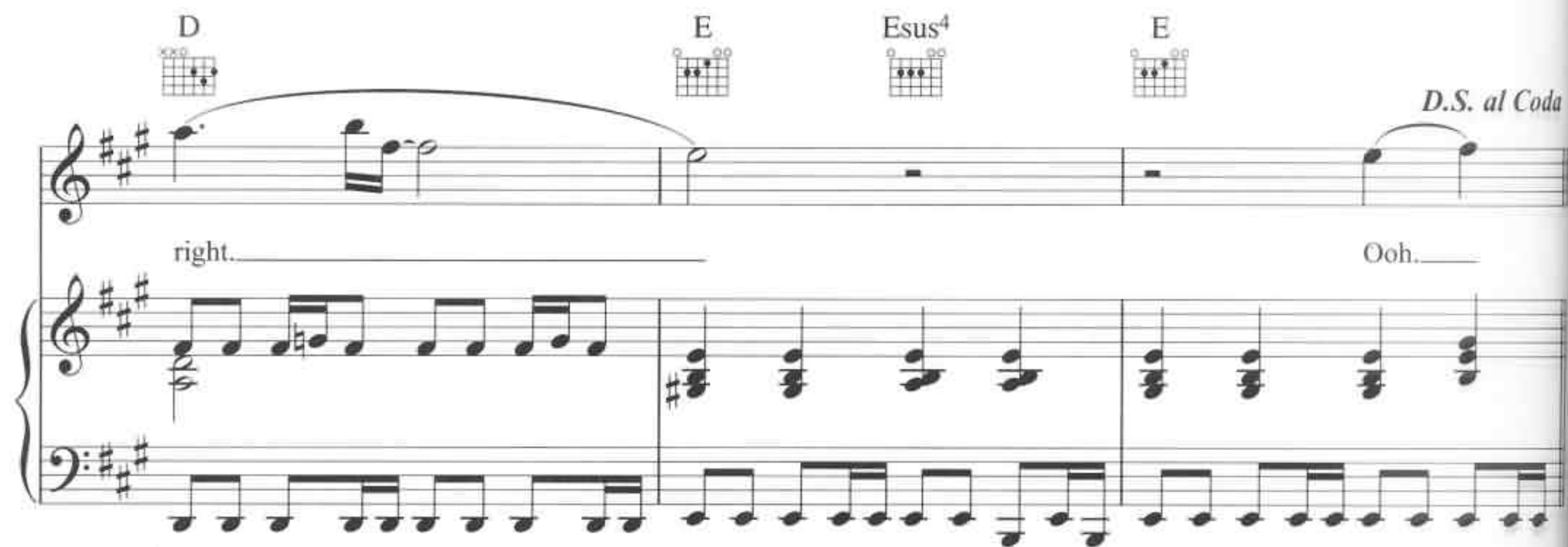
Ooh, that's right. Ooh, that's



D  E  Esus<sup>4</sup>  E 

*D.S. al Coda*

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

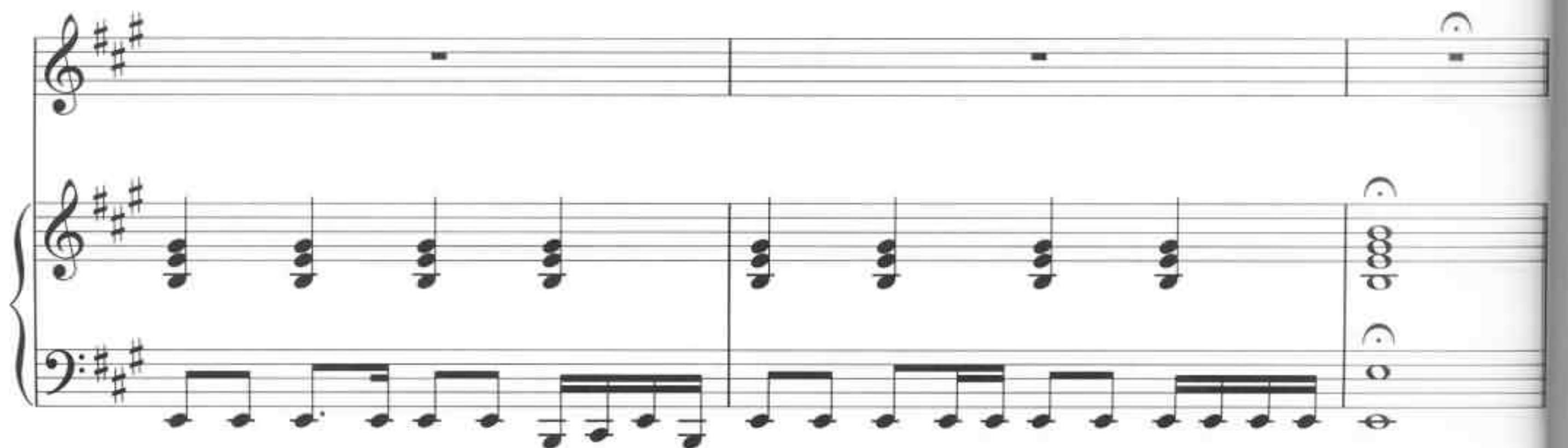


⊕ *Coda* G  D 

Ooh. \_\_\_\_\_ that's right. \_\_\_\_\_



E 



# WHITE SHADOWS

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

**Tune guitar:**

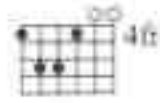
6 = E 3 = G

5 = A 2 = B

4 = D 1 = D#

$\text{♩} = 128$

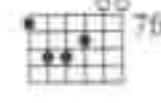
G#m



G#m



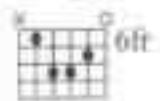
B



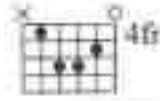
Guitar

The first system of music features a guitar part in the upper staff and a piano accompaniment in the lower two staves. The guitar part begins with a whole rest, followed by a melodic line of eighth notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

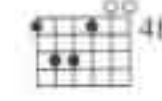
D#m



C#m(add9)

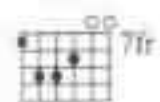


G#m



The second system continues the musical piece. The guitar part has a melodic line with some ties. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. The key signature and time signature remain consistent.

B



D#m



The third system concludes the piece. The guitar part has a melodic line that ends with a double bar line. The piano accompaniment features a final chord in the right hand and a bass line that ends with a double bar line. The key signature and time signature remain consistent.






1. When I was a young boy\_ I tried to\_ lis - ten  
 2. If you ev - er feel like\_ some - thing's\_ mis - sing,  
 3. When I was a young boy\_ I tried to\_ lis - ten.

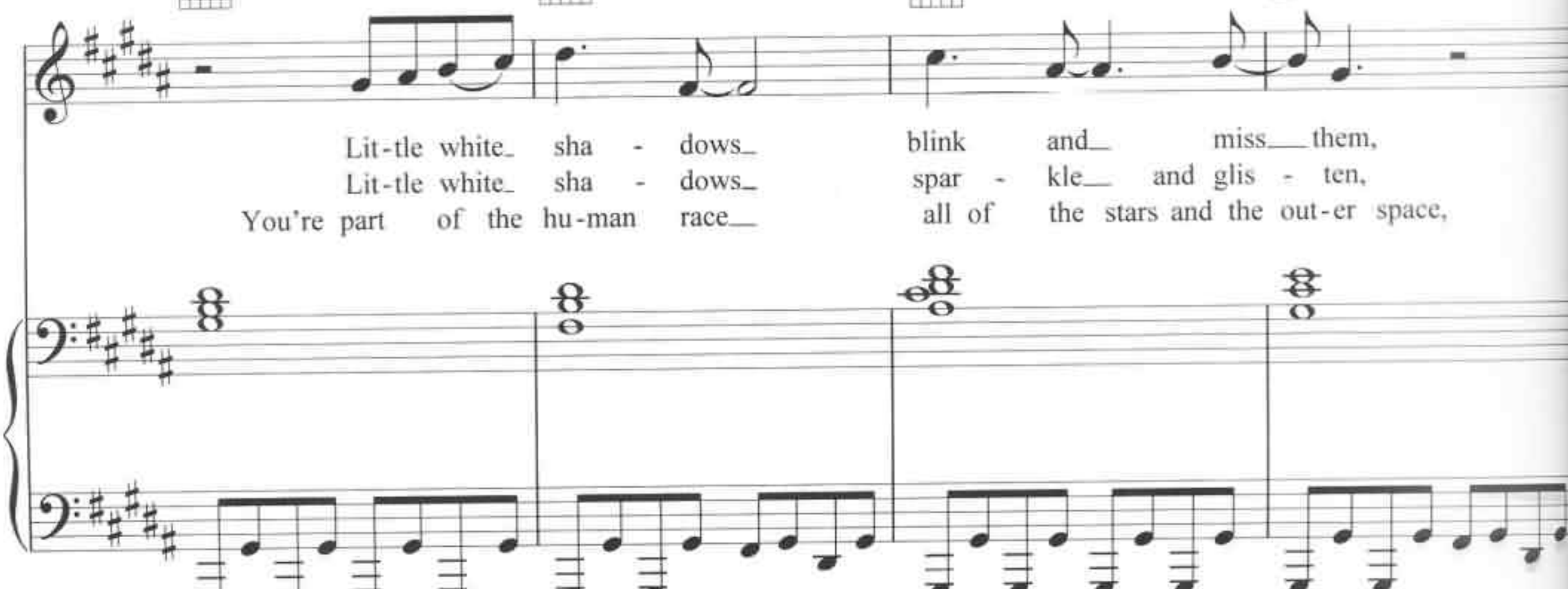
*1° bass tacet till \**



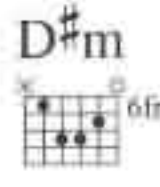
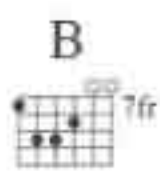


and I want to feel like\_ that\_\_\_\_  
 things you nev - er un - der - stand\_\_\_\_  
 Don't you want to feel like\_ that?\_\_\_\_



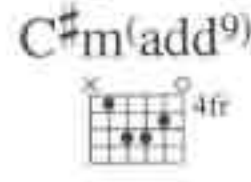


Lit - tle white\_ sha - dows\_ blink and\_ miss\_ them,  
 Lit - tle white\_ sha - dows\_ spar - kle\_ and glis - ten,  
 You're part of the hu - man race\_ all of the stars and the out - er space,



Guitar

part of a sys - tem I am.  
 part of a sys - tem, a plan.  
 part of a sys - tem, I am.



All this noise, I'm wak - ing up.  
 All this noise, I'm wak - ing up.



All the space I'm tak - ing up.  
 All the space I'm tak - ing up.

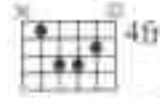


All this sound is break - ing up.  
 I can-not hear, you're break - ing up.

Emaj<sup>7</sup>



C#m(add<sup>9</sup>)



Oh, oh.

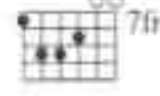
G#m



Emaj<sup>7</sup>

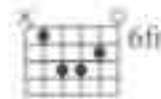


B

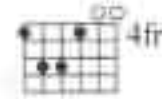


May-be you'll get what you want - ed, may-be you'll stum - ble up -

D#m



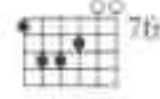
G#m



Emaj<sup>7</sup>



B

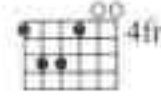


-on it. Ev-'ry-thing you ev - er want - ed in a per - ma - nent state.

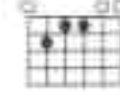
D#m



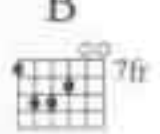
G#m

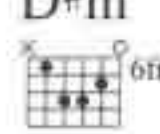


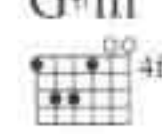
Emaj<sup>7</sup>



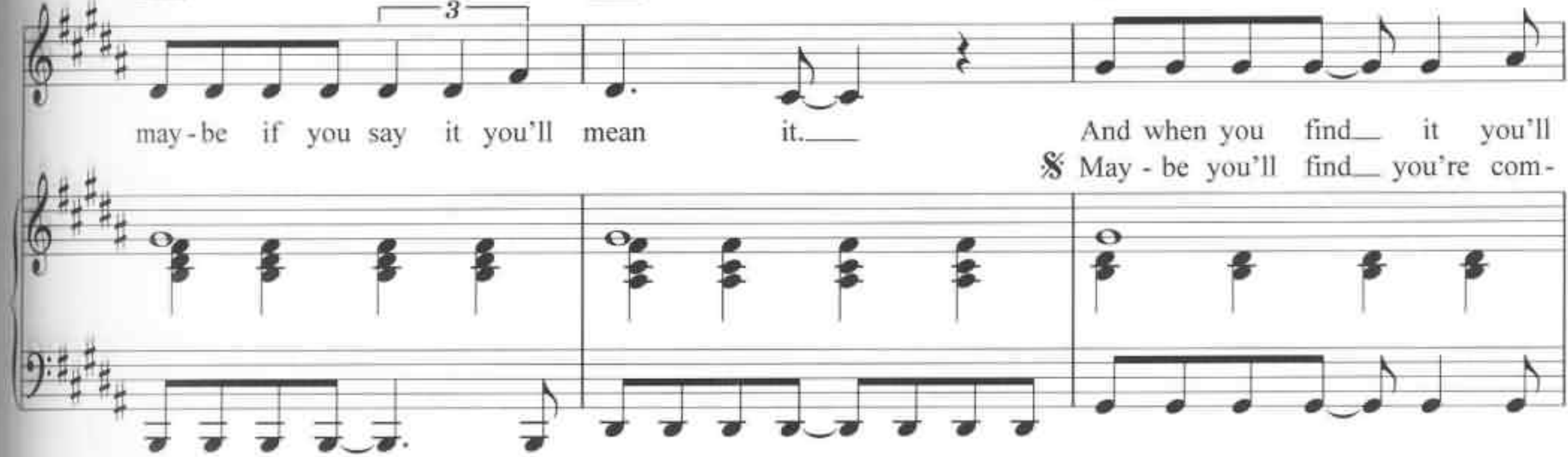
May-be you'll know when you've seen it,

B  7fr

D#m  6fr

G#m  4fr

may - be if you say it you'll mean it. — And when you find it you'll  
 § May - be you'll find you're com -



Ema<sup>7</sup> 

B  7fr

D#m  6fr

*To Coda* ☉  
Guitar

keep it in a per - ma - nent state, — a per - ma - nent  
 plet - ed —



G#m  4fr


B  7fr

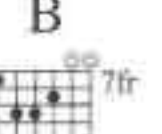
D#m  6fr


C#m(add<sup>9</sup>)  4fr

state.

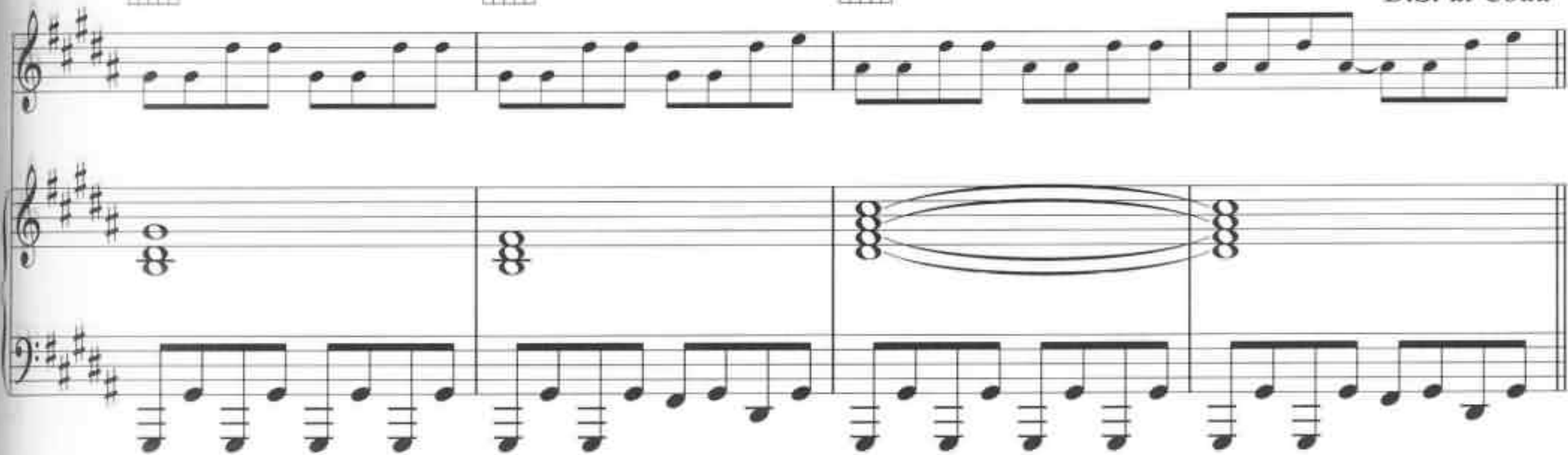


G#m  4fr

B  7fr

D#m  6fr

*D.S. al Coda*



♩ Coda

G<sup>♯</sup>m

Emaj<sup>7</sup>

B

state.

D<sup>♯</sup>m

G<sup>♯</sup>m

Emaj<sup>7</sup>

B

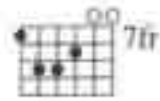
D<sup>♯</sup>m

G<sup>♯</sup>m

Emaj<sup>7</sup>

Swim out on a sea of fa - ces, the tide of the

B

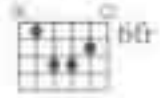


Musical staff with notes and lyrics: hu - man ra - ces. Oh, an an - swer now is what I

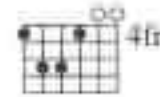
hu - man ra - ces. Oh, an an - swer now is what I

Piano accompaniment for the first system, showing chords and bass line.

D#m



G#m

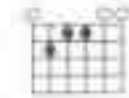


Musical staff with notes and lyrics: need. See it in the new sun rise and

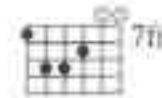
need. See it in the new sun rise and

Piano accompaniment for the second system, showing chords and bass line.

Emaj7



B

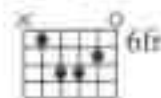


Musical staff with notes and lyrics: see it break - ing on your ho - ri - zon. Oh, come on love,

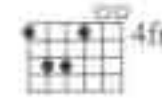
see it break - ing on your ho - ri - zon. Oh, come on love,

Piano accompaniment for the third system, showing chords and bass line.

D#m



G#m



Musical staff with notes and lyrics: stay with me.

stay with me.

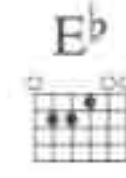
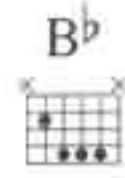
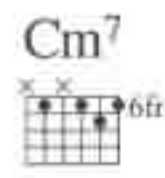
Piano accompaniment for the fourth system, showing chords and bass line.

# FIX YOU

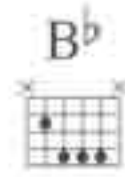
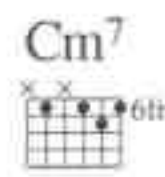
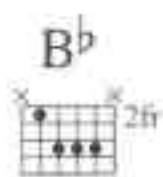
Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

Tune guitar down a semitone

♩ = 70

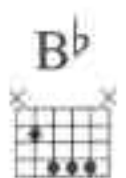


The first system of music features a guitar part with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The guitar part consists of six measures, each corresponding to a chord diagram above it. The piano accompaniment provides harmonic support with chords in the right hand and a melodic line in the left hand.



1. When you try — your best but you don't suc - ceed, — when you get.

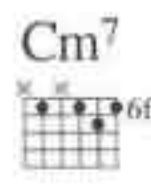
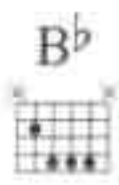
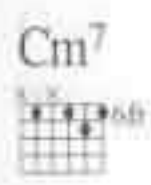
The second system of music includes the vocal line with lyrics. The guitar part continues with six measures, each with a chord diagram above it. The piano accompaniment continues with chords and a melodic line.



— what you want but not what you need, — when you feel — so tired but you can't sleep.

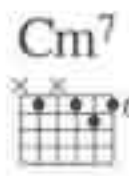
The third system of music includes the vocal line with lyrics. The guitar part continues with six measures, each with a chord diagram above it. The piano accompaniment continues with chords and a melodic line.





Musical staff with lyrics: stuck in re - verse. 2. And the tears

Piano accompaniment for the first system



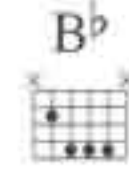
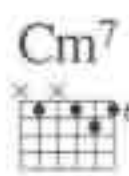
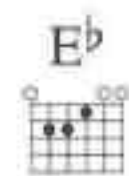
Musical staff with lyrics: come stream - ing down your face, when you lose  
(3.) high up a - bove and down be - low, when you're

Piano accompaniment for the second system



Musical staff with lyrics: some-thing you can't re - place, or you love some-one but it goes to waste,  
too in love to let it go, but if you nev - er try, you'll nev - er know

Piano accompaniment for the third system



Musical staff with lyrics: could it be worse?  
just what you're worth.

Piano accompaniment for the fourth system

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

Lights will guide you home and ig - nite your bones

1. A<sup>b</sup> E<sup>b</sup>/G B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup> E<sup>b</sup> Gm Cm<sup>7</sup> B<sup>b</sup>

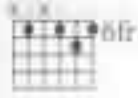
and I will try to fix you.

2. E<sup>b</sup> Gm Cm<sup>7</sup> B<sup>b</sup> E<sup>b</sup>

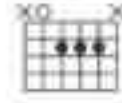
3. And *Guitar*

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

Cm<sup>7</sup>

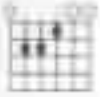


A<sup>b</sup>

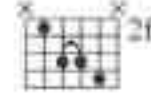


Musical notation for the first system, including treble, guitar, and bass staves.

E<sup>b</sup>



B<sup>b</sup>sus<sup>4</sup>

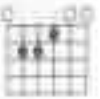


B<sup>b</sup>

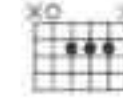


Musical notation for the second system, including treble, guitar, and bass staves. The system ends with the instruction "cont. sim."

E<sup>b</sup>



A<sup>b</sup>

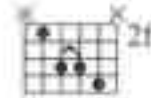


Musical notation for the third system, including treble, guitar, and bass staves. The lyrics "Tears stream down your face" are written below the treble staff.

E<sup>b</sup>



B<sup>b</sup>sus<sup>4</sup>



B<sup>b</sup>



Musical notation for the fourth system, including treble, guitar, and bass staves. The lyrics "when you lose some-thing you can-not re- place" are written below the treble staff.

**Cm7**  **A<sup>b</sup>** 


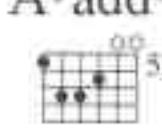
Tears stream\_ down your face\_ and



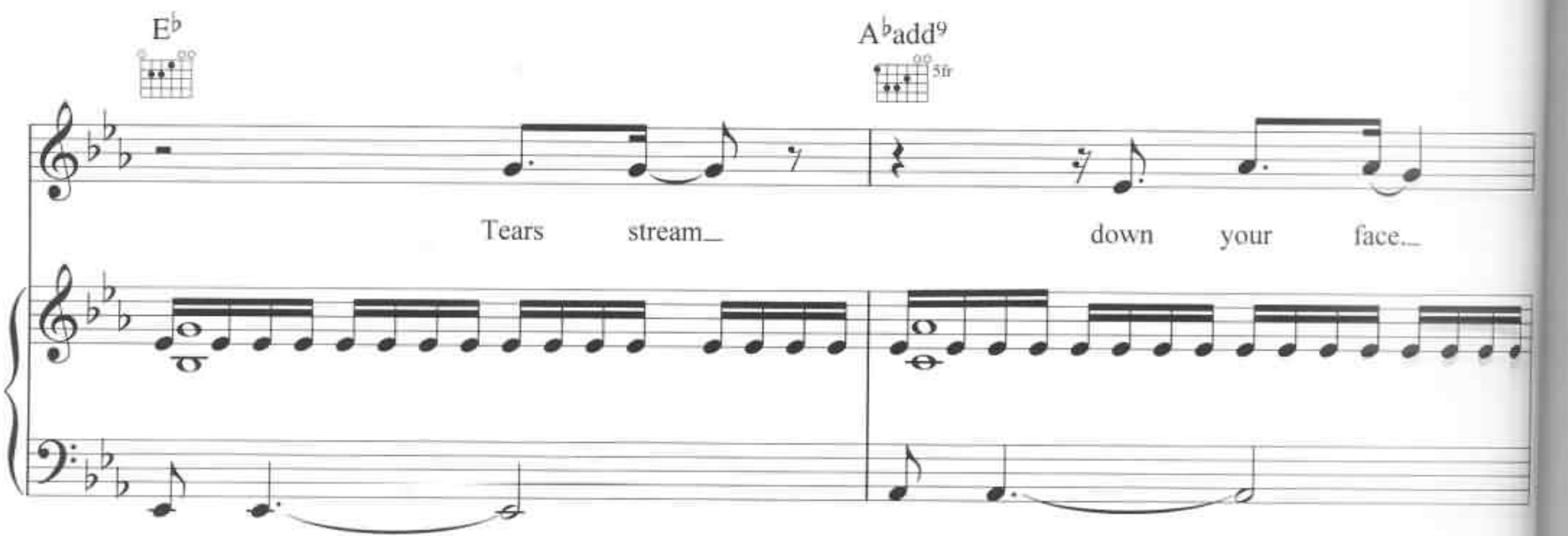
**E<sup>b</sup>**  **B<sup>b</sup>add11** 

I...



**E<sup>b</sup>**  **A<sup>b</sup>add9** 

Tears stream\_ down your face\_

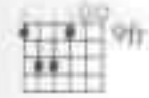


**E<sup>b</sup>**  **Gm** 

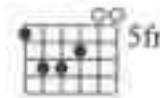
I pro - mise you I\_ will learn from my mis - takes\_



Cm<sup>7\*</sup>



A<sup>b</sup>add<sup>9</sup>

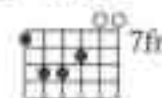


Tears stream down your face and

E<sup>b</sup>



B<sup>b</sup>add<sup>11</sup>



I...

A<sup>b</sup>



E<sup>b</sup>/G



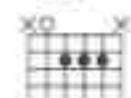
B<sup>b</sup>sus<sup>4</sup>



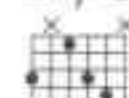
B<sup>b</sup>



A<sup>b</sup>



E<sup>b</sup>/G



Lights will guide you home and ig -

B<sup>b</sup>sus<sup>4</sup>



B<sup>b</sup>



A<sup>b</sup>



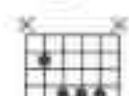
E<sup>b</sup>/G



B<sup>b</sup>sus<sup>4</sup>



B<sup>b</sup>



E<sup>b</sup>



- nite your bones and I will try to fix you.

# TALK

Words & Music by Guy Berryman, Jon Buckland, Will Champion,  
Chris Martin, Karl Bartos, Ralf Huetter & Emil Schult

$\text{♩} = 120$   
Gm

F Gm

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

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

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

1. Oh, bro-ther I can't, I can't get through. I've been

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

try-ing hard to reach you 'cause I don't know what to do.

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

Oh, bro-ther I can't be-lieve it's true. I'm so

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

scared a-bout the fu - ture and I want to talk to you. Oh, I want

E<sup>b</sup> F Gm

to talk to you.

E<sup>b</sup>

You could take a picture of  
(3<sup>o</sup>) don't know where you're going and you

8<sup>vb</sup>

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

some-thing you see.  
want to talk.

You

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

In the fu - ture where will I be?  
feel like you're go - ing where you've been be - fore.



Gm7  
3fr

Bb  
6fr

Eb  
6fr

Gm7  
3fr

Bb  
6fr

You could climb a lad - der up to the sun  
You'll tell a - ny - one who'll lis - ten but you feel ig - nored.

Eb  
6fr

Gm7  
3fr

Bb  
6fr

To Coda II  $\phi$  Eb  
6fr

or write a song no -  
And

Gm7  
3fr

Bb  
6fr

To Coda I  $\phi$  Eb  
6fr

F  
6fr

-bo - dy had sung or do some - thing that's nev - er been done...

Gm7  
3fr

8vb

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

2. Are you lost or in - com - plete? Do you

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a key with two flats (B-flat major/D minor). It starts with a whole rest, followed by quarter notes G4, A4, Bb4, and A4. The second measure has a whole rest, and the third measure has a quarter note G4. The bottom two staves are piano accompaniment. The right hand plays chords in a steady rhythm, while the left hand plays a simple bass line. Above the vocal line, guitar chord diagrams are provided for E<sup>b</sup>, Gm, B<sup>b</sup>, E<sup>b</sup>, Gm, and B<sup>b</sup>.

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

feel like a puz - zle, you can't find your miss - ing piece. Tell me

Detailed description: This system contains the next two lines of music. The vocal melody continues with quarter notes G4, A4, Bb4, and A4, followed by quarter notes G4, F4, E4, and D4. The piano accompaniment continues with similar chords and bass notes. Above the vocal line, guitar chord diagrams are provided for E<sup>b</sup>, Gm, B<sup>b</sup>, E<sup>b</sup>, and F.

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

how you feel. Well, I

Detailed description: This system contains the next two lines of music. The vocal melody has a long phrase starting with a quarter note G4, followed by a half note A4, and then a quarter note Bb4. The piano accompaniment continues. Above the vocal line, guitar chord diagrams are provided for E<sup>b</sup>, Gm, B<sup>b</sup>, E<sup>b</sup>, Gm, and B<sup>b</sup>.

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

feel like they're talk - ing in a lan - guage I don't speak.

Detailed description: This system contains the final two lines of music on the page. The vocal melody continues with quarter notes G4, A4, Bb4, and A4, followed by quarter notes G4, F4, E4, and D4. The piano accompaniment continues. Above the vocal line, guitar chord diagrams are provided for E<sup>b</sup>, Gm, B<sup>b</sup>, and E<sup>b</sup>.

F E<sup>b</sup> F

And they're talk - ing it\_\_\_ to me.\_\_\_

Gm

*D.S. al Coda*

So you

8<sup>vb</sup>

⊖ Coda I

E<sup>b</sup> F

some - thing that's nev - er been done.\_\_\_ Do\_\_\_

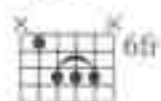
E<sup>b</sup> F Gm<sup>7</sup>

some-thing that's nev - er been done.\_\_\_

Cm



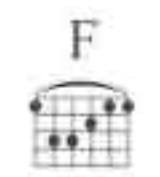
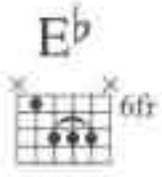
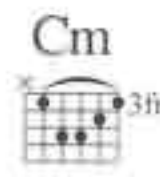
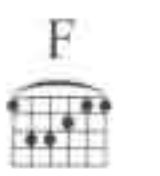
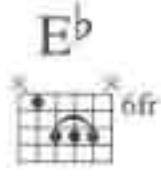
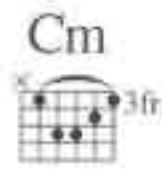
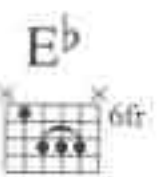
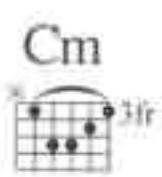
E♭



Gm7



8vb

E<sup>b</sup>

Gm<sup>7</sup>

B<sup>b</sup>

Play 3 times E<sup>b</sup>

⊕ Coda II

E<sup>b</sup>

*D.S. al Coda II*

F

So you

no - thing's real - ly mak - ing a - ny

Gm<sup>7</sup>

B<sup>b</sup>

E<sup>b</sup>

F

sense at all. Let's talk, let's talk. Let's

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

F

Gm

talk, let's talk.

# X&Y

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

♩ = 76

F#m Gmaj7 Bm A6 F#m Gmaj7

Try-ing hard to speak and fight-ing with my weak hand, dri-ven to dis-trac-tion, it's

Bm A6 F#7 Gmaj7 Bm A6

all part of the plan. When some-thing is bro-ken and you try to fix it,

F#m Gmaj7 Eadd9/G# Gmaj7 Eadd9/G# Gmaj7

try-ing to re-pair it a-ny way you can.

Eadd9/G#

Gmaj7

F#m

Gmaj7

I dive in at the deep end,

Bm

A6

F#m

Gmaj7

Bm

A6

you be-come my best friend, I want to love you but I don't know if I can. I

F#7

Gmaj7

Bm

A6

F#7

Gmaj7

know some thing is bro - ken and I'm try'n to fix it. Try-ing to re - pair it

Bm

A6

E/G#

Gmaj7

a - ny way I can. Ooh.

E/G#  
x0004fr

Gmaj7  
x000

E/G#  
x0004fr

Ooh. Ooh.

Gmaj7  
x000

E/G#  
x0004fr

Gmaj7  
x000

Ooh.

Dadd9  
x0002fr

Cadd#4  
x000

E7  
0200

You and me are float - ing on a ti - dal wave

*Con pedale*

Dadd9  
x0002fr

Cadd#4  
x000

to - geth - er. You and me are drift - ing in - to out - er space


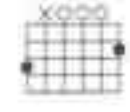

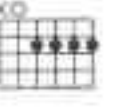











E7  Gmaj7 

and sing - ing ooh.

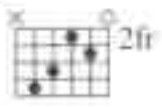
E/G#  Gmaj7  E/G# 

Ooh.

F#m  Gmaj7  Bm  A6  F#  Gmaj7  Bm  A6 

F#m  Gmaj7  Bm  A6  F#  Gmaj7  Bm  A6 

Dadd9



Cadd#4



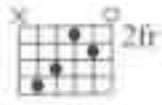
E7



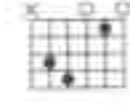
You and me are float - ing on a ti - dal wave

*Con pedale*

Dadd9

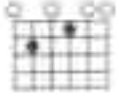


Cadd#4



to - geth - er. You and me are drift - ing in - to out - er space

E7

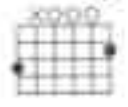


1.

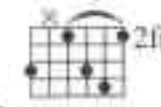
2.

and sing - ing

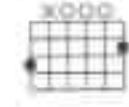
Gmaj7



Eadd9/G#



Gmaj7



ooh.

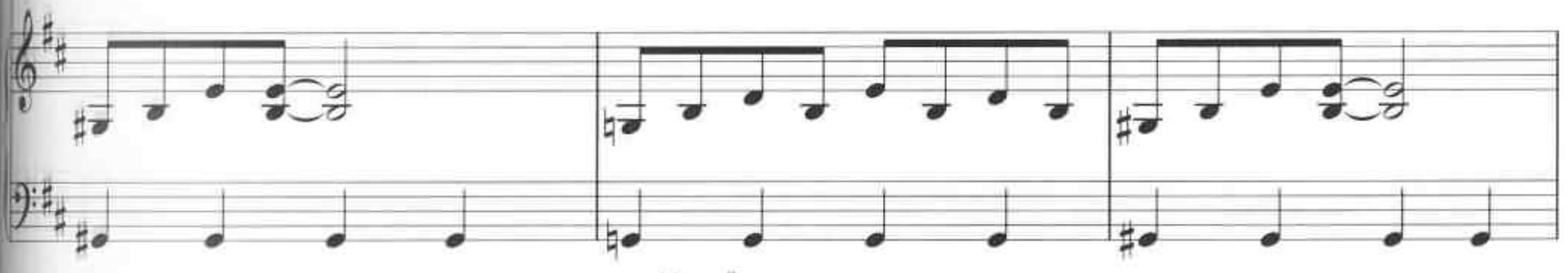
Ooh.


Eadd9/G#  2fr

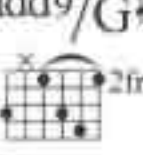
Gmaj7  x000

Eadd9/G#  2fr

Ooh.






Gmaj7  x000


Eadd9/G#  2fr


N.C.

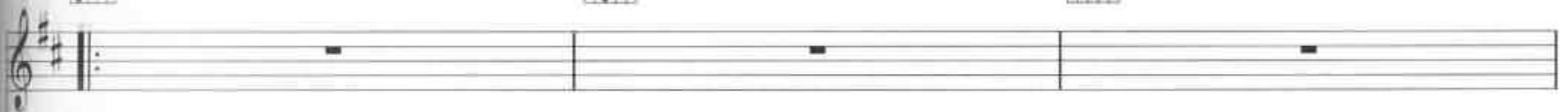
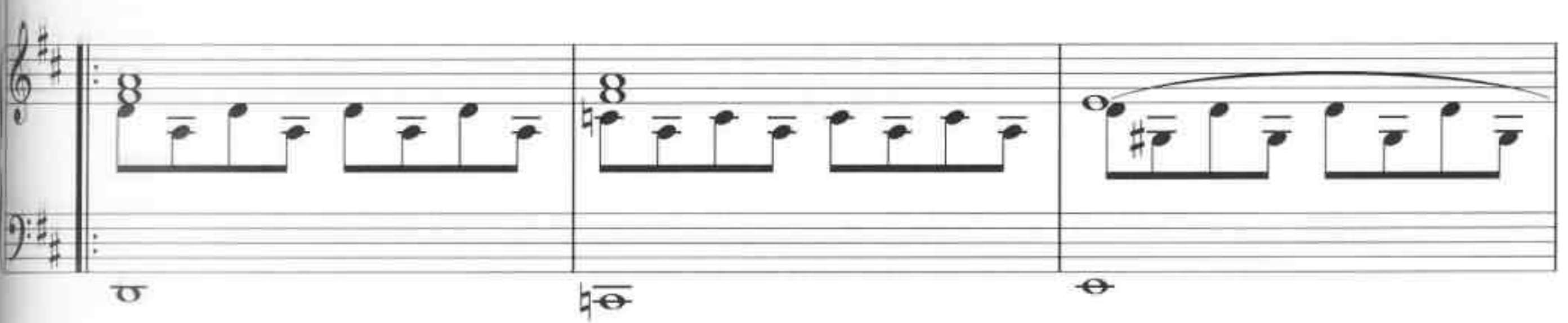
Ooh.




Dadd9  2fr

Cadd#4  x000

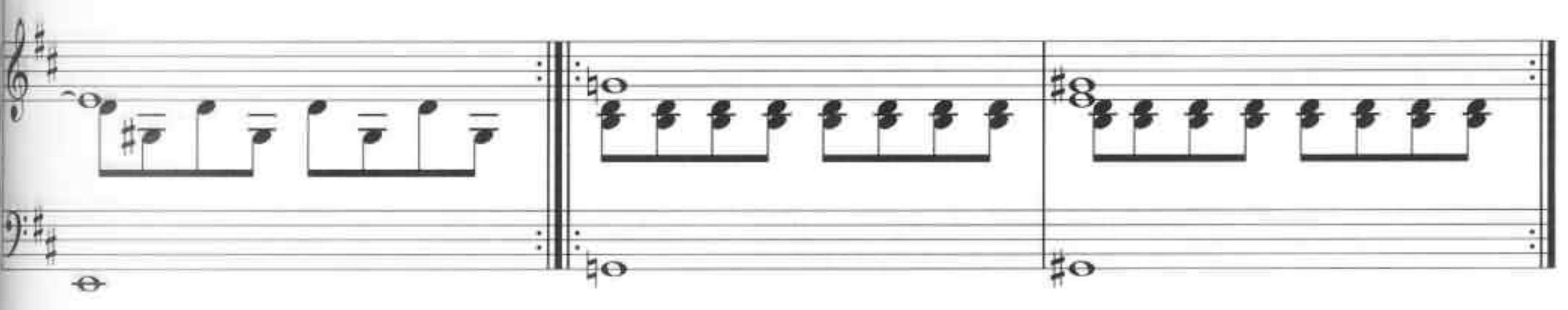
E7  x000

G  x000

E/G#  4fr

Repeat to fade

# SPEED OF SOUND

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

♩ = 124

Asus<sup>4</sup> Em<sup>7</sup>

*A major is (CH)*

The first system of music features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as quarter note = 124. Above the staff, guitar chords are indicated: Asus<sup>4</sup> and Em<sup>7</sup>, each with a corresponding fretboard diagram. The piano accompaniment is written in a grand staff (treble and bass clefs). The bass line includes a circled note in the first measure and a circled chord in the second measure. Handwritten notes in the treble clef staff include "A major is (CH)".

D Asus<sup>4</sup> Em<sup>7</sup>

The second system continues the musical notation with guitar chords D, Asus<sup>4</sup>, and Em<sup>7</sup> indicated above the staff. The piano accompaniment continues in the grand staff.

D A Em<sup>7</sup>

1. How long be - fore I get in, — be - fore it —  
 2. Look up, I look up at night, — pla - nets are mov -  
 3. I - deas that you'll ne - ver find, — all the in - ven -

The third system includes lyrics for three different vocal lines. Above the lyrics, guitar chords D, A, and Em<sup>7</sup> are indicated. The piano accompaniment continues in the grand staff.

D A

— starts, be - fore I be - gin? —      How long be - fore you de - cide, —  
 - ing at the speed of light. —      Climb up, up in the trees, —  
 - tors could ne - ver de - sign —      the build - ings that you put up, —

Em<sup>7</sup> Dsus<sup>4</sup>

— be - fore I know — what it feels — like? —      Where  
 — ev - 'ry chance that you get — is a chance you seize. —      How  
 — Ja - pan and Chi - na all lit up. —      A

A Em<sup>7</sup>

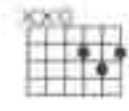
to, where do I go? —      If you ne - ver try —      then you'll ne - ver know. —  
 long am I gon - na stand —      with my head stuck un - der the sand? —  
 sign that could - n't read, —      or a light that I could - n't see. —

D A Em<sup>7</sup>

—      How long do I have to climb —      up on the side —  
 —      I'll start be - fore I can stop, —      be - fore I see —  
 —      Some things you have to be - lieve, —      oth - ers are puz -

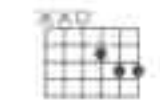
1.

D

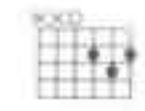


2, 3.

Dsus<sup>4</sup>

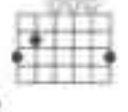


D

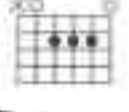


of this moun-tain of mine?—  
 things the right way up.—  
 - zles puz - zl - ing me.—

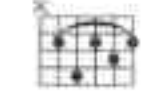
G



A

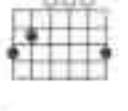


Bm<sup>7</sup>

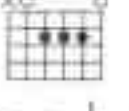


All that noise— and all that sound.—

G



A



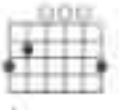
Bm<sup>7</sup>



All those pla - ces I— got found.—

And

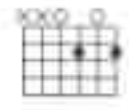
G



Bm<sup>7</sup>



D<sup>6</sup>



birds go fly - ing at the speed of sound— to show you how it all be - gan.—

*Keep using quaver →*

G Bm

Birds— came fly - ing from the un - der - ground, — if you could

F#m7 G

*To Coda* *D.S. al Coda*

see it then you'd un - der - stand. —

*Coda* G F#m7 Gmaj7

Ah, when you see it then you'll un - der - stand. —

D N.C.



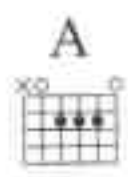
Empty musical staves for the first system, including a treble clef staff with a key signature of three sharps (F#, C#, G#) and a grand staff with piano accompaniment.



Musical staves for the second system. The vocal line includes the lyrics: "All those signs, — I knew what they". A treble clef staff with a key signature of three sharps and a grand staff with piano accompaniment are shown.



Musical staves for the third system. The vocal line includes the lyrics: "meant. Some things you can't in - vent. Some get made..". A treble clef staff with a key signature of three sharps and a grand staff with piano accompaniment are shown.



Musical staves for the fourth system. The vocal line includes the lyrics: "and some\_ get sent. — Ooh. — And". A treble clef staff with a key signature of three sharps and a grand staff with piano accompaniment are shown.



G Bm D<sup>6</sup>

birds go fly - ing at the speed of sound\_ to show you how it all be - gan.\_

G Bm

Birds\_ came fly - ing from the un - der - ground,\_ if you could

F<sup>#</sup>m G F<sup>#</sup>m

see it then you'd un - der - stand.\_ Ah, when you see it then you'll un - der - stand.\_

G Gmaj<sup>9</sup>

*Handwritten annotations: 'yo' with arrows pointing to specific notes in the guitar part.*

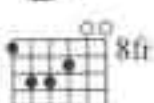
# A MESSAGE

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

**Tune guitar:**  
 6 = F    3 = A $\flat$   
 5 = B $\flat$     2 = A $\flat$   
 4 = E $\flat$     1 = D $\flat$

$\text{♩} = 116$

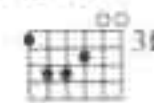
D $\flat$



Fm $\flat$ 6

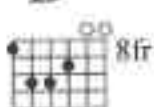


A $\flat$ sus $\flat$ 4

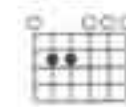


1. My song is love, —  
 2. Your hea - vy heart —  
 3. My song is love, —

D $\flat$

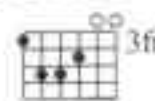


Fm $\flat$ 6

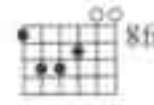


love to the love - less shown —  
 is made of stone. —  
 my song is love — un - known. —

A $\flat$ sus $\flat$ 4



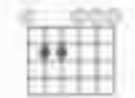
D $\flat$



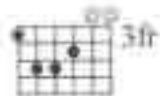
—  
 —  
 —

And it goes up —  
 And it's so hard —  
 And I'm on fire —

Fm<sup>b6</sup>



A<sup>b</sup>sus<sup>4</sup>

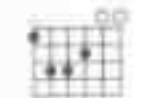


Musical staff with treble clef, key signature of three flats, and a 7-measure rest.

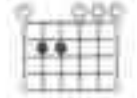
to see \_\_\_\_\_ clear - ly. you don't have  
for you \_\_\_\_\_ clear - ly. You don't have  
You don't have

Piano accompaniment for the first system, including treble and bass staves.

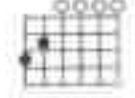
G<sup>b</sup>add<sup>9</sup>



Fm<sup>b6</sup>



A<sup>b</sup>add<sup>11</sup>



1.

Musical staff with treble clef, key signature of three flats, and a 7-measure rest.

to be \_\_\_\_\_ a - lone. }  
to be on \_\_\_\_\_ your own, }  
to be \_\_\_\_\_ a - lone, }

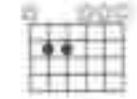
Piano accompaniment for the second system, including treble and bass staves.

2, 3.

G<sup>b</sup>add<sup>9</sup>



Fm<sup>b6</sup>



Musical staff with treble clef, key signature of three flats, and a 7-measure rest.

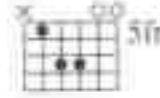
you don't have \_\_\_\_\_ to be on \_\_\_\_\_ your own.

Piano accompaniment for the third system, including treble and bass staves.

A<sup>b</sup>sus<sup>4</sup>



E<sup>b</sup>m<sup>7</sup>(11)



Musical staff with treble clef, key signature of three flats, and a 7-measure rest.

And I'm not

Piano accompaniment for the fourth system, including treble and bass staves.

D<sup>b</sup>

A<sup>b</sup>add<sup>11</sup>

going to take it back.

E<sup>b</sup>m<sup>7</sup>(11)

D<sup>b</sup>

Well I'm not going to say I don't mean that.

A<sup>b</sup>add<sup>11</sup>

E<sup>b</sup>m<sup>7</sup>(11)

You're the target that I'm aim-

D<sup>b</sup>

A<sup>b</sup>add<sup>11</sup>

G<sup>b</sup>add<sup>9</sup>

To Coda  $\phi$

ing at. And I'll get that mes-  
 2° And I'm no -

D<sup>b</sup>



A<sup>b</sup>add<sup>11</sup>

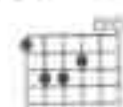


*D.C. al Coda*

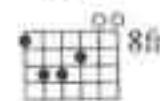
- sage home.

⊕ *Coda*

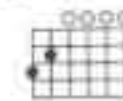
G<sup>b</sup>add<sup>9</sup>



D<sup>b</sup>



A<sup>b</sup>add<sup>11</sup>

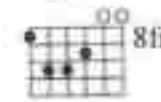


thing on my own,

G<sup>b</sup>add<sup>9</sup>



D<sup>b</sup>

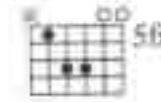


A<sup>b</sup>add<sup>11</sup>



got to get that mes - sage home.

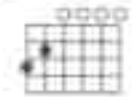
E<sup>b</sup>m<sup>7</sup>(11)



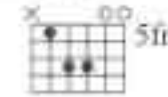
D<sup>b</sup>5



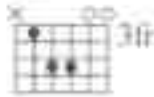
A<sup>b</sup>add<sup>11</sup>



E<sup>b</sup>m<sup>7</sup>(11)

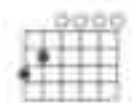


D<sup>b</sup>5

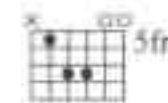


Musical notation for the first system, including vocal line and piano accompaniment.

A<sup>b</sup>add<sup>11</sup>



E<sup>b</sup>m<sup>7</sup>(11)

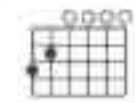


Musical notation for the second system, including vocal line and piano accompaniment. Lyrics: "And I'm not going to stand."

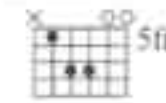
D<sup>b</sup>5



A<sup>b</sup>add<sup>11</sup>



E<sup>b</sup>m<sup>7</sup>(11)

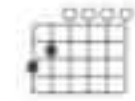


Musical notation for the third system, including vocal line and piano accompaniment. Lyrics: "and wait. Not gon-na leave."

D<sup>b</sup>5

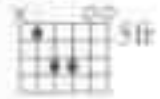


A<sup>b</sup>add<sup>11</sup>

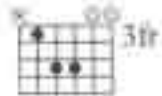


Musical notation for the fourth system, including vocal line and piano accompaniment. Lyrics: "it un - til it's much too late."

E<sup>b</sup>m7(11)



D<sup>b</sup>5

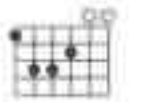


On a plat - form I'm gon - na stand and say

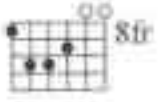
A<sup>b</sup>add11



G<sup>b</sup>add9

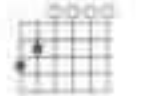


D<sup>b</sup>

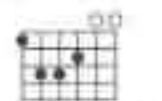


that I'm no - - - thing on my own.

A<sup>b</sup>add11

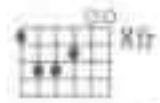


G<sup>b</sup>add9



And I love you please

D<sup>b</sup>



A<sup>b</sup>add11

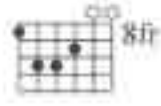


come home.

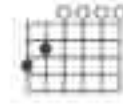
G<sup>b</sup>add9



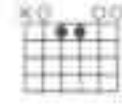
D<sup>b</sup>



A<sup>b</sup>add11

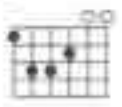


B<sup>b</sup>m7

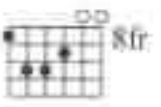


Musical notation for the first system, including vocal line and piano accompaniment.

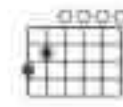
G<sup>b</sup>add9



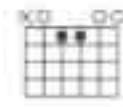
D<sup>b</sup>



A<sup>b</sup>add11

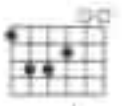


B<sup>b</sup>m7



Musical notation for the second system, including vocal line and piano accompaniment. The word "My" is written below the vocal line.

G<sup>b</sup>add9



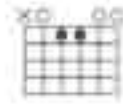
D<sup>b</sup>



A<sup>b</sup>add11

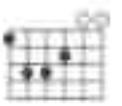


B<sup>b</sup>m7

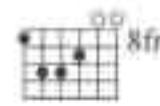


Musical notation for the third system, including vocal line and piano accompaniment. The lyrics "song is love, is love un-known and I've got" are written below the vocal line.

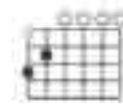
G<sup>b</sup>add9



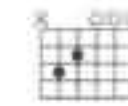
D<sup>b</sup>



A<sup>b</sup>add11



D<sup>b</sup>\*



Musical notation for the fourth system, including vocal line and piano accompaniment. The lyrics "to get that mes-sage home" are written below the vocal line.

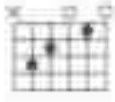


# LOW

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

♩ = 132

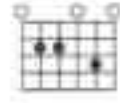
C



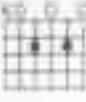
A<sup>7</sup>sus<sup>4</sup>



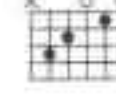
Em<sup>7</sup>



A<sup>7</sup>

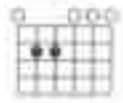


C

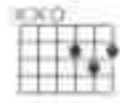




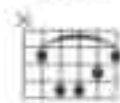
Em



D



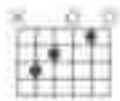
Bm



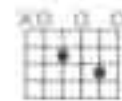
1. You see the world in black and white, no co -  
 2. The sky could fall, could fall on me, the part -  
 3. You see the world in black and white, not paint -



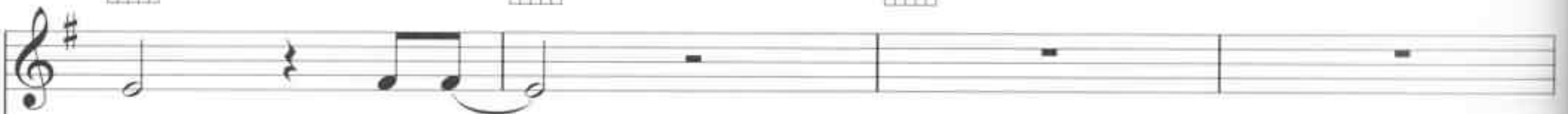
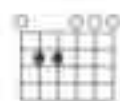
C



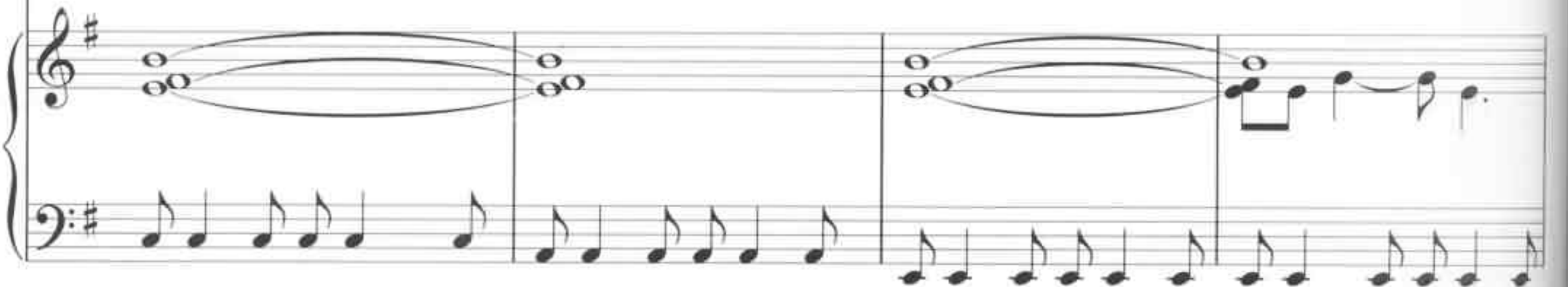
A<sup>7</sup>sus<sup>4</sup>



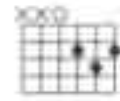
Em



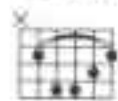
- lour or light.  
 - - ing of the sea.  
 - - ed right.



D



Bm

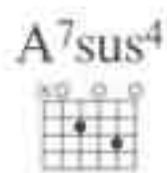


To Coda 1

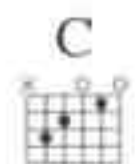


You think you'll nev - er get it right but you're wrong -  
 But you mean more, mean more to me than a - ny co -  
 You see no mean - ing to your life,





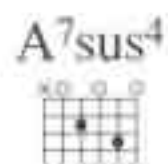
your I you might...  
I can see...



All you ev - er want - ed was love



but you nev - er looked hard e - nough. It's nev - er gon - na



give it - self up. All you ev - er

A7sus4



want - ed to be liv - ing in per - fect sym - me - try.

Em7



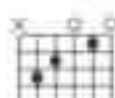
A7sus4



To Coda II ⊕

No-thing is as down or as up as us.

C



Em



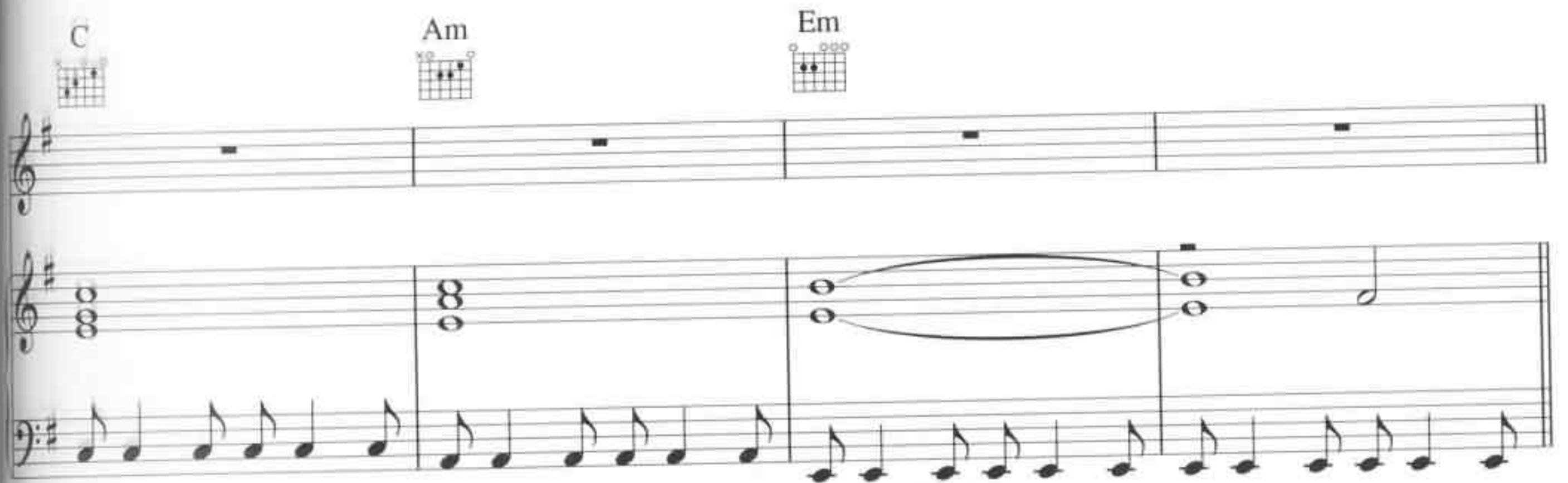
D



Bm



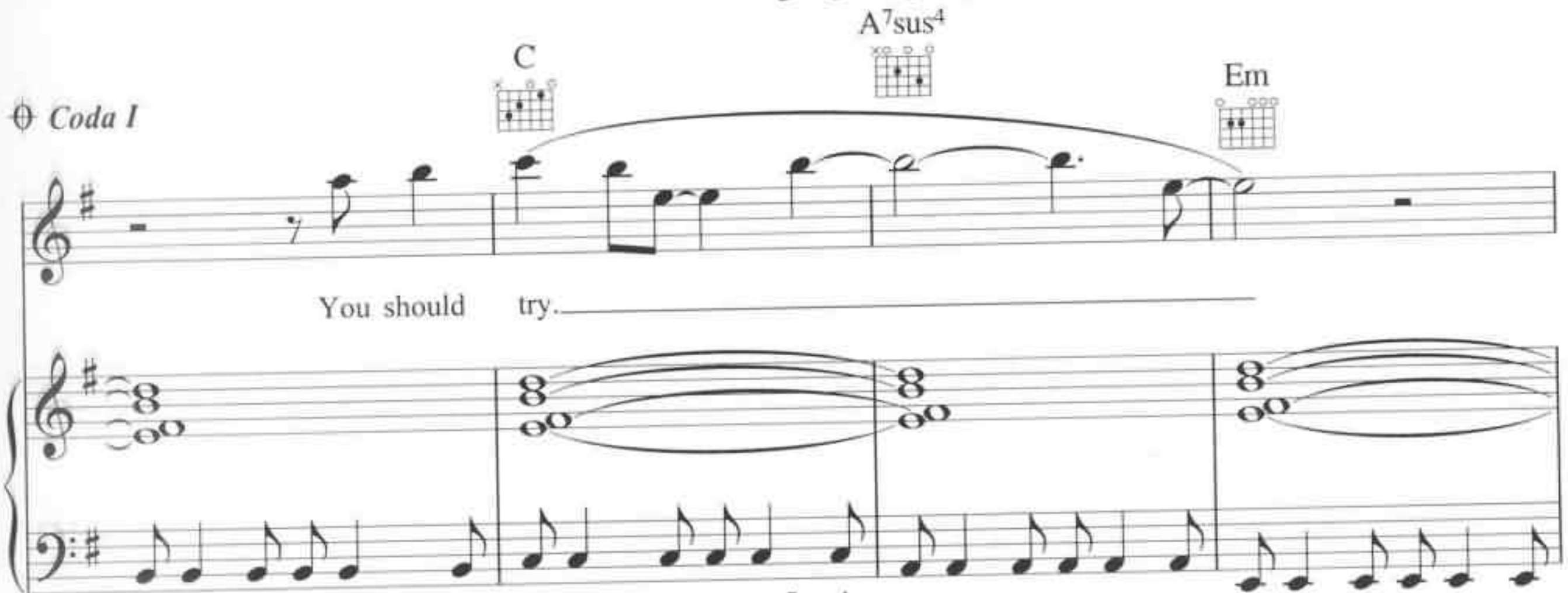
C Am Em



⊕ Coda I

C A7sus4 Em

You should try.



C A7sus4 Em

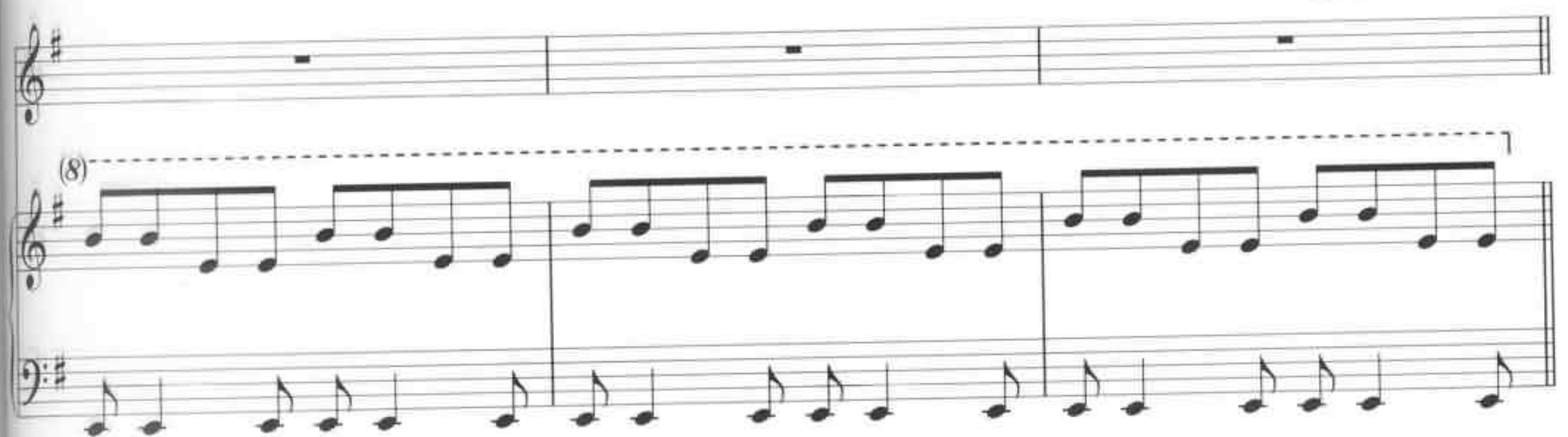
You should try.

8va

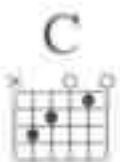


D.S.S. al Coda II

(8)



♩ Coda II

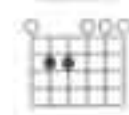


Don't you wan-na see it \_\_\_\_\_ come soon\_\_\_\_  
 Don't you wan-na see it \_\_\_\_\_ come down?\_

A7sus4



Em



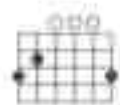
float-ing in a big white \_\_\_\_\_ bal - loon?\_\_\_\_ Or fly - ing on your  
 There for throw-ing your arms \_\_\_\_\_ a - round \_\_\_\_\_ and say "You're not a

A7sus4



own sil - ver spoon \_\_\_\_\_  
 mo - ment too soon." \_\_\_\_\_

G



A7/G



'Cause I feel low \_\_\_\_\_

2° Instrumental

Instrumental section with piano accompaniment.

G

'Cause I feel low.

A7/G

G

Oh. Yeah, I feel low.

C

A7sus4

Oh, no.

1, 2, 3. 4.

G

Oh. Oh.

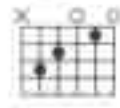
# THE HARDEST PART

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

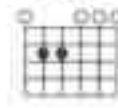
Guitar capo 3rd fret

♩ = 124

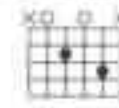
E<sup>b</sup>



Gm



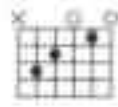
C<sup>7</sup>sus<sup>4</sup>



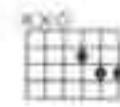
Guitar

Con pedale

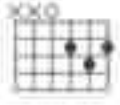
E<sup>b</sup>



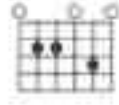
Fsus<sup>4</sup>



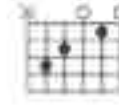
F



Gm<sup>7</sup>



E<sup>b</sup>



1. And the hard - est part was  
2. And the hard - est part was



B $\flat$  Dm $^{11}(\flat 6)$  Gm $^7$

let - ting go, not tak - ing part. Was the hard -  
 let - ting go, not tak - ing part. You real - ly broke.

E $\flat$  B $\flat$  Dm $^{11}(\flat 6)$  Gm $^7$



- est part. And the stran -  
 my heart, oh. And I tried

E $\flat$  B $\flat$  Dm $^{11}(\flat 6)$

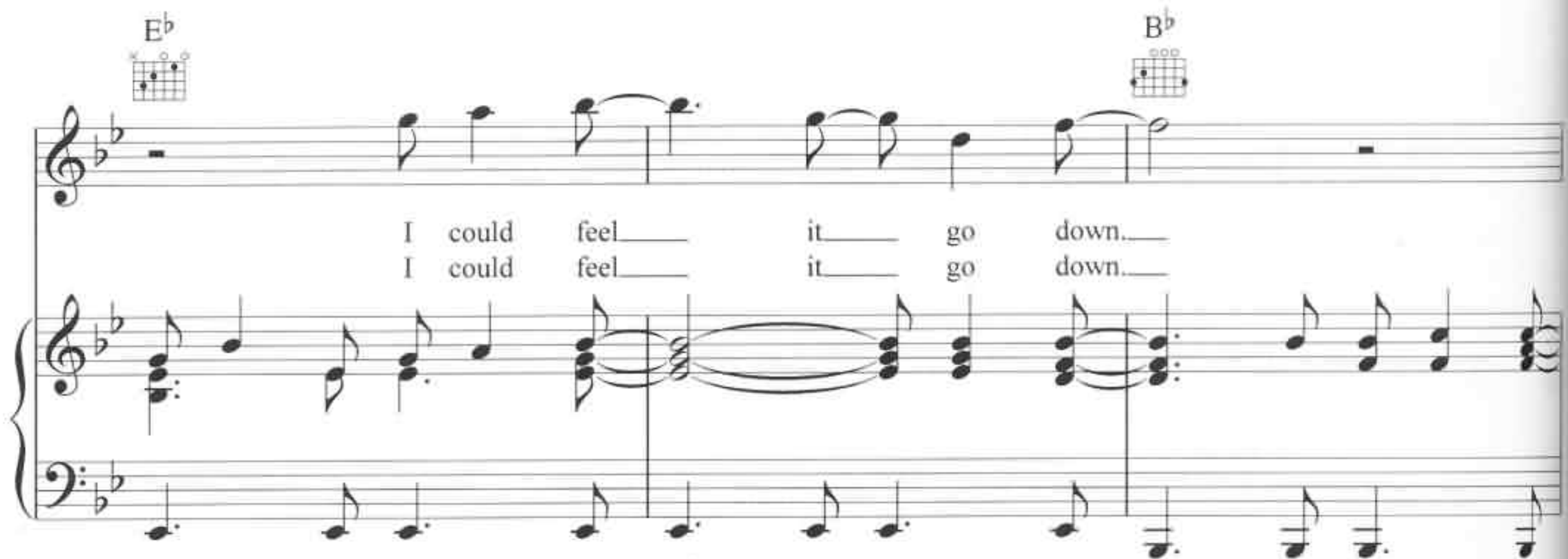
- gest thing was wait - ing for that bell to ring.  
 to sing but I could - n't think of a - ny - thing.

Gm $^7$  E $\flat$  B $\flat$  Dm $^{11}(\flat 6)$

It was the stran - gest start.  
 That was the hard - est part, oh, oh.

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

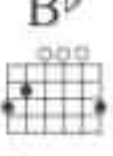
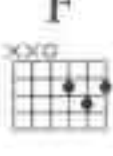
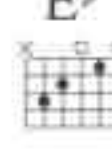
I could feel it go down.  
I could feel it go down.



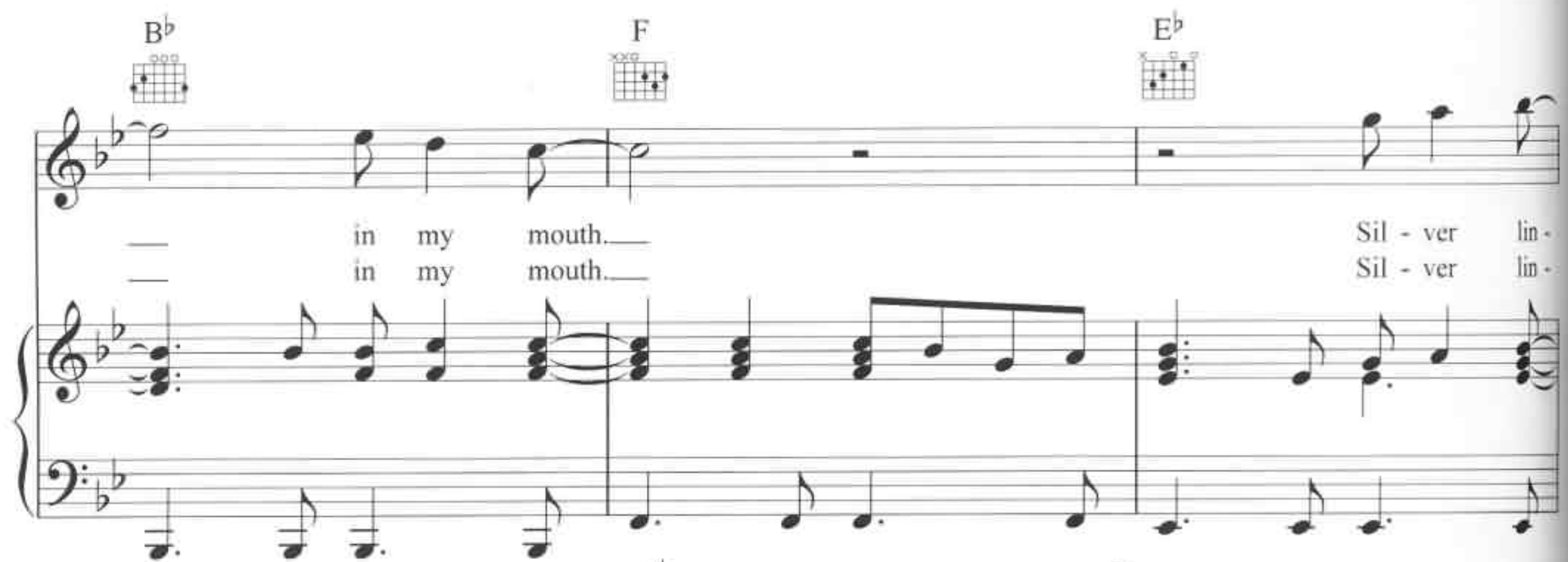
F  E<sup>b</sup> 

Bit - ter - sweet I could taste  
You left the sweet - est taste



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

in my mouth. Sil - ver lin -  
in my mouth. Sil - ver lin -



B<sup>b</sup>  F 

ing the clouds. Oh, and I,  
ing the cloud. Oh, and I,



Gm

F

E<sup>b</sup>

B<sup>b</sup>/D

1.  
Cm

Musical notation for the first system. It features a vocal line with a long melodic phrase, a piano accompaniment with chords and bass line, and guitar chord diagrams for Gm, F, E<sup>b</sup>, B<sup>b</sup>/D, and Cm.

Gm

E<sup>b</sup>

B<sup>b</sup>

wish that I could work it out.

Musical notation for the second system. It includes the lyrics "wish that I could work it out." and guitar chord diagrams for Gm, E<sup>b</sup>, and B<sup>b</sup>.

Dm<sup>11</sup>(b6)

Gm

E<sup>b</sup>

B<sup>b</sup>

Dm<sup>11</sup>(b6)

Musical notation for the third system. It features piano accompaniment with chords and bass line, and guitar chord diagrams for Dm<sup>11</sup>(b6), Gm, E<sup>b</sup>, B<sup>b</sup>, and Dm<sup>11</sup>(b6).

2.

Cm

Gm

F

E<sup>b</sup>

B<sup>b</sup>/D

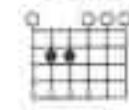
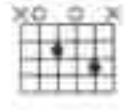
Oh, and I,

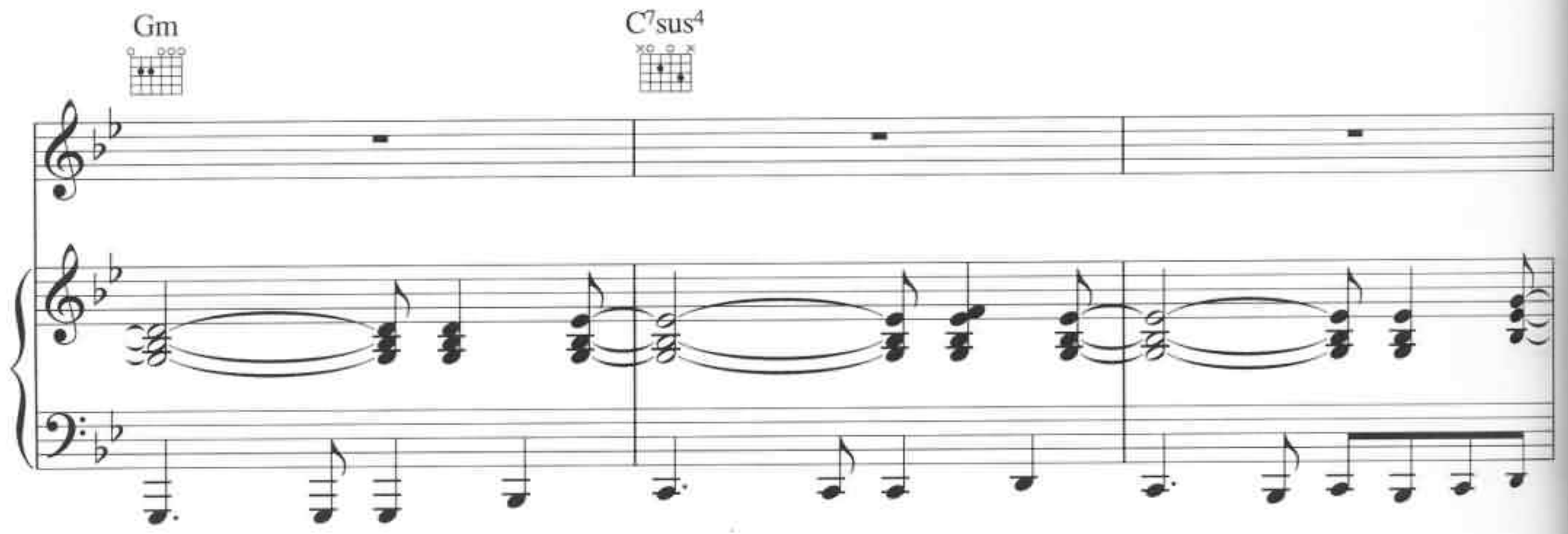
Musical notation for the fourth system. It includes the lyrics "Oh, and I," and guitar chord diagrams for Cm, Gm, F, E<sup>b</sup>, and B<sup>b</sup>/D.


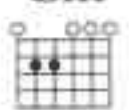
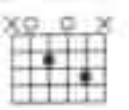
F   

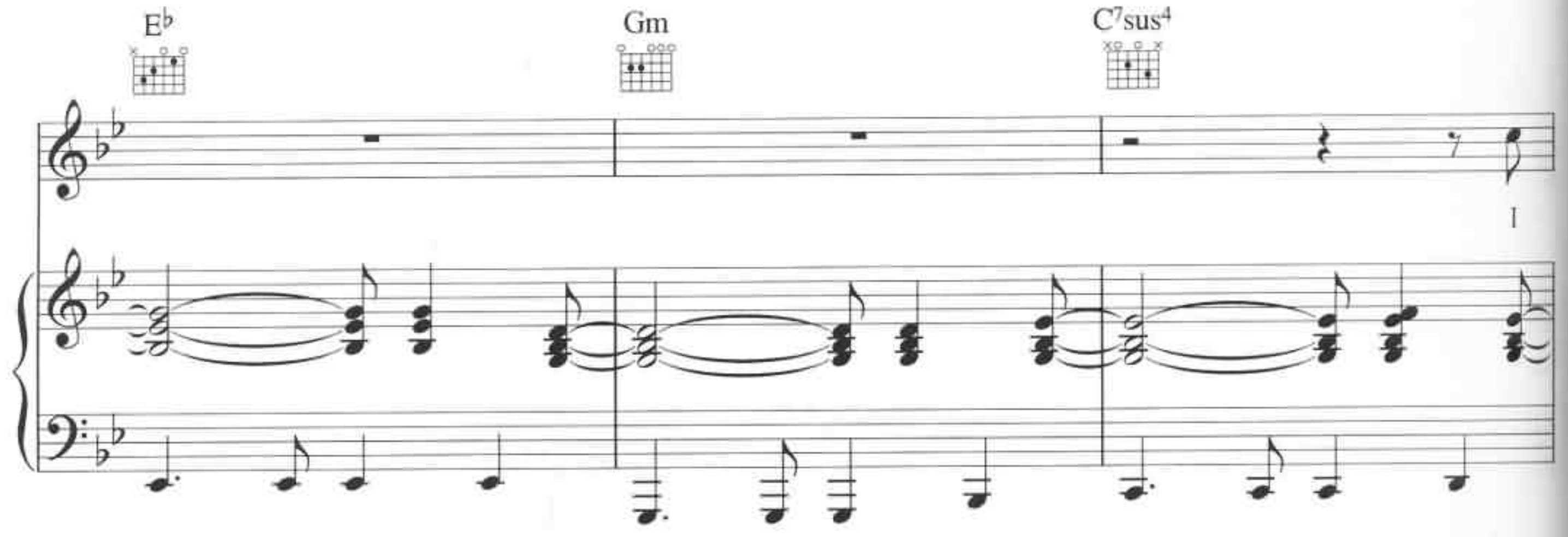
I won-der what it's all a - bout.\_\_\_\_\_

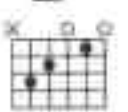
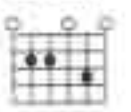
*Con pedale*

Gm  C7sus4 

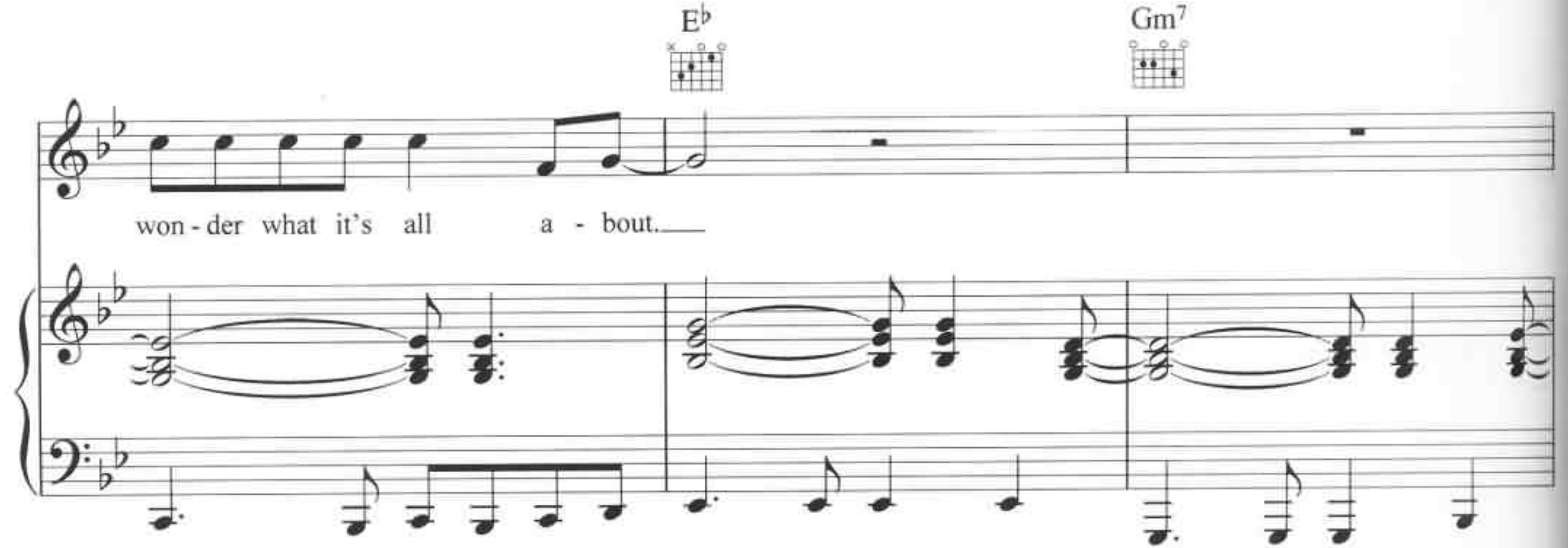


Eb  Gm  C7sus4 

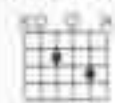


Eb  Gm7 

won-der what it's all a - bout.\_\_\_\_\_



C7sus4



E♭

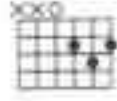


Ev - 'ry - thing I

Fsus4

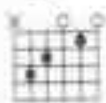


F

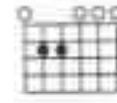


know is wrong.

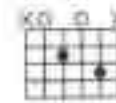
E♭



Gm

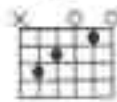


C7sus4

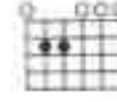


Ev - 'ry - thing I do it just comes un - done.

E♭




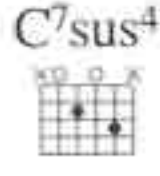
Gm



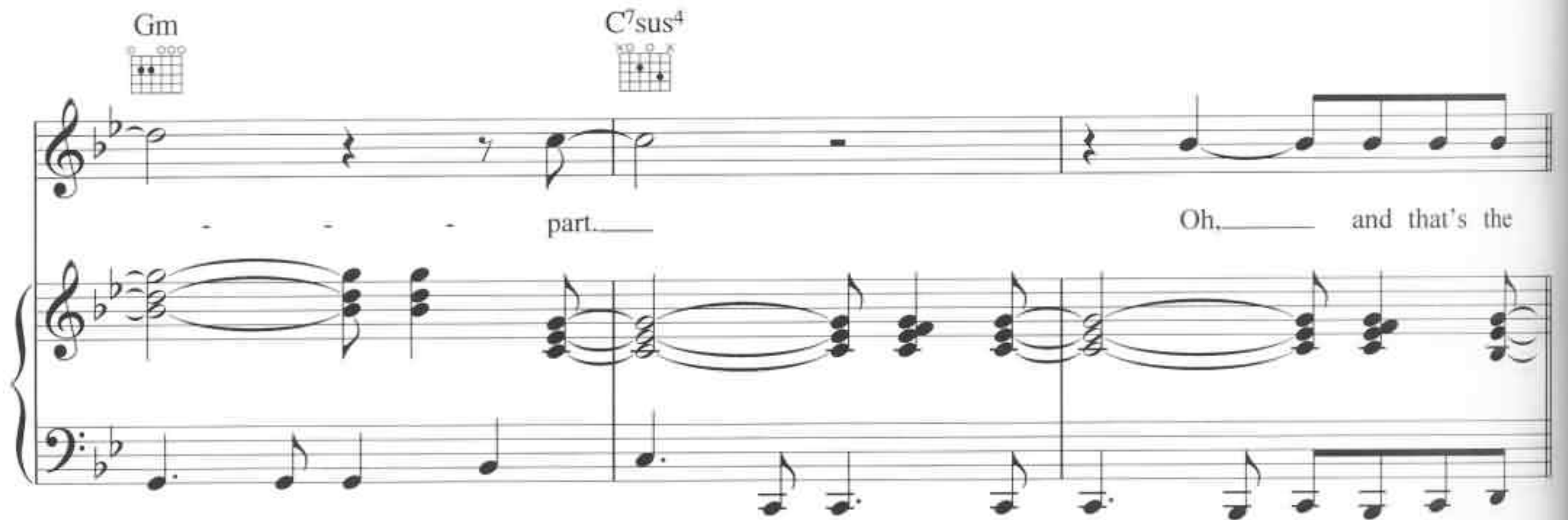
**C7sus4**  **E<sup>b</sup>** 

Ev - 'ry - thing is torn a -



**Gm**  **C7sus4** 


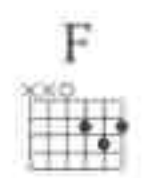

part. Oh, and that's the



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

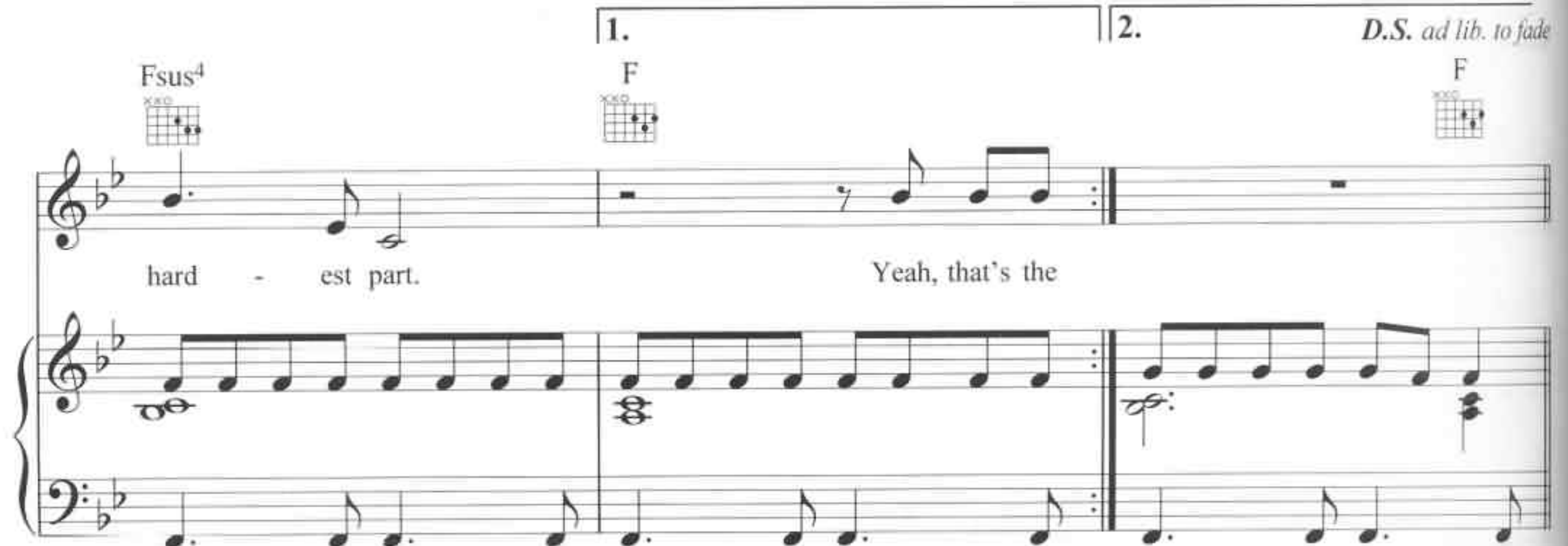
hard - est part. That's the



**Fsus4**  **F**  **F** 

hard - est part. Yeah, that's the

1. | 2. *D.S. ad lib. to fade*



# SWALLOWED IN THE SEA

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

## Tune guitar:

6 = E $\flat$  3 = G $\flat$   
5 = A $\flat$  2 = B $\flat$   
4 = D $\flat$  1 = E $\flat$

$\text{♩} = 72$   
N.C.

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music, each with a vocal line, a piano accompaniment, and guitar chord diagrams.

**System 1:** The vocal line begins with a whole rest, followed by the lyrics "You cut me down... a tree... and brought". The piano accompaniment features a bass line with a whole note chord (E $\flat$ ) and a treble line with a whole note chord (E $\flat$ ). Guitar chords B and F#6 are indicated above the staff.

**System 2:** The vocal line continues with "it back to me, well that's... what made me see... where I...". The piano accompaniment continues with the same bass line and treble line. Guitar chords Emaj7, B, F#6\*, and Emaj7 are indicated above the staff.

**System 3:** The vocal line concludes with "was go- ing wrong... You put me on... a shelf... and kept...". The piano accompaniment continues with the same bass line and treble line. Guitar chords B and F#6 are indicated above the staff.

Emaj7                      B                      F#6\*                      Emaj7

me for\_ your - self, I can on - ly blame\_ my - self, you can

B                      E6                      B

on - ly blame me. And I could write a song a hun-

G#m                      F#6                      E6                      B

dred miles\_ long, well, that's where I be - long and

F#6                      E6                      B

you be - long with me. And I could write it down or



G#m F#6 E6 B

spread it all a - round, get lost and then get found or

F#6 B

swal - lowed in the sea. You

B F#6 E6 B

put me on a line and hung me out to dry, and

F#6 E6 B

dar - ling, that's when I de - cide to go see. You cut

me down to size and opened up my eyes, made

F#6\* E6 B

me re-al-ise what I could not see. And I

F#6\* E6 B

could write a book, the one they'll say that shook the world well,  
could write a song a hundred miles long,

E B G#m F#6\*

and then it took, it took it back from me. And I  
that's where I be-long and you be-long with me. The streets

E B F#6\*

E B G#m F#6\*

— could write\_ it down\_ or spread it all a - round, get  
 — you're walk - ing on\_ a thou - sand hous - es long, well

E B F#6\* To Coda ⊕

lost and then get found\_ and you'll come back\_ to me, not  
 that's where I be - long\_ and you be - long\_ with me. Ah, what

Emaj7 B C#m Emaj7

swal - lowed in\_ the sea. (1° Tacet) Ooh

B F#6\* C#m Emaj7

aah. Ooh

1. **B** **F#6\*** | 2. **B** **F#6\*** *D.S. al Coda*

aah. *And* *l*

*Coda* **E** **B**

good is it to live with no -

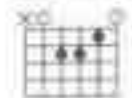
**G#m** **F#6\*** **Emaj7** **B**

- thing left to give? For-get but not for-give not

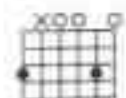
**F#6\*** **E** **B**

lov-ing all you see. Ah, the streets you're walk-ing on a thou -

G#m



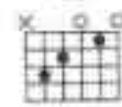
F#6\*



Emaj7



B



- sand hou - ses long, well, that's where I be - long and

F#6\*



Emaj7



B

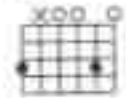


you be - long with me, not swal - lowed in the sea.

G#m



F#6\*



E6



B



You be - long with me, not swal - lowed in the sea. Yeah,

G#m



F#6\*



E6



B



you be - long with me, not swal - lowed in the sea.

# TWISTED LOGIC

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

**Tune guitar:**

6 = E $\flat$  3 = G $\flat$   
5 = A $\flat$  2 = B $\flat$   
4 = D $\flat$  1 = E $\flat$

$\text{♩} = 52$

E $\flat$  E $\flat$ 7 Fm7/E $\flat$  Fm7 $\flat$ 5/E $\flat$

1. Sun - light op - ened up my eyes to see for the

E $\flat$  E $\flat$ 7 Fm7/E $\flat$  Fm7 $\flat$ 5/E $\flat$

first time, it op - ened them up. And

E $\flat$  E $\flat$ 7 Fm7/E $\flat$  Fm7 $\flat$ 5/E $\flat$

to - night ri - vers will run dry \_\_\_\_\_ and not for the

$E^b$ 
 $E^b7$ 
 $Fm^7/E^b$ 
 $Fm^7b5/E^b$

first time ri - vers will run.

$Fdim$ 
 $B/F^\sharp$ 
 $B$ 
 $D^b7$

*Con pedale*  
 $Fdim$ 
 $B/F^\sharp$ 
 $B$ 
 $D^b7$

$E^b$ 
 $E^b7$ 
 $Fm^7/E^b$

2. Hun - dreds of years in the fu - ture  
 (3.) - at - ed, then drilled and in - va - ded.

Fm7b5/Eb Eb Eb7

there could be com - pu - ters look - ing for  
 If some - bo - dy made it, some - one will

Fm7/Eb Fm7/Eb Eb

life on earth.  
 mess on it up.

Eb7 Fm7/Eb Fm7b5/Eb

Don't fight for the wrong side, say what you  
 And you are not wrong to ask who does this be -

Eb Eb7 Ab7/Eb

feel like, say how you feel.  
 long to. It be - longs to all of us.



A<sup>b</sup>m7/E<sup>b</sup>

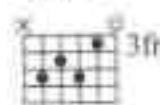


To Coda

B



D<sup>b</sup>9



Musical notation for the first system, including a treble clef staff with a whole rest, and a grand staff with piano accompaniment.

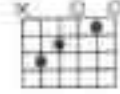
E<sup>b</sup>



A<sup>b</sup>m



B



Musical notation for the second system, including a treble clef staff with a whole rest, and a grand staff with piano accompaniment.

D<sup>b</sup>9



E<sup>b</sup>

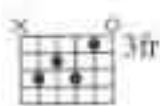


Musical notation for the third system, including a treble clef staff with a whole rest and a vocal line starting with the lyrics "You'll go", and a grand staff with piano accompaniment.

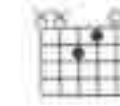
B



D<sup>b</sup>9



E<sup>b</sup>



Musical notation for the fourth system, including a vocal line with lyrics "back - wards but then you'll go for - wards a - gain..." and a grand staff with piano accompaniment.

$A^{\flat}m$ 
B
 $D^{\flat}9$

You'll go back - wards but then you'll go...

$E^{\flat}$ 
 $E^{\flat}7$ 
 $A^{\flat}m7/E^{\flat}$ 
 $Fm7^{\flat}5/E^{\flat}$

Guitar

$E^{\flat}$ 
 $E^{\flat}7$ 
 $A^{\flat}m7/E^{\flat}$ 
 $Fm7^{\flat}5/E^{\flat}$

*D.S. al Coda*

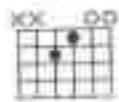
3. Cre -

⊕ *Coda*
 $Fdim$ 
B/F#
B

D<sup>b7</sup>



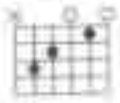
E<sup>b</sup>



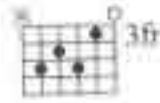
musical notation for the first system, including vocal line and piano accompaniment.

You'll go

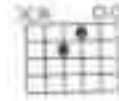
B



D<sup>b9</sup>



E<sup>b</sup>

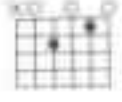


musical notation for the second system, including vocal line and piano accompaniment.

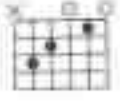
back - wards but then you'll go for - wards a - gain...

*3<sup>o</sup> Instrumental*

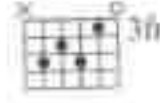
A<sup>b</sup>m



B



D<sup>b9</sup>



musical notation for the third system, including vocal line and piano accompaniment.

You'll go back - wards but then you'll go

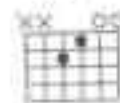
1, 2, 3.

E<sup>b</sup>



4.

E<sup>b</sup>



musical notation for the fourth system, including vocal line and piano accompaniment.

for - wards. You'll go

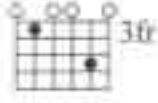
# TILL KINGDOM COME

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

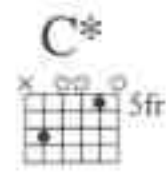
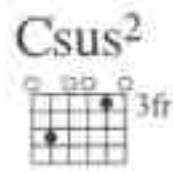
**Tune guitar:**  
 6 = C 3 = G  
 5 = A 2 = B  
 4 = C 1 = C

♩ = 116

C

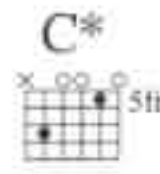
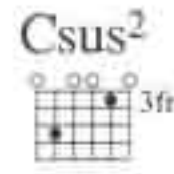
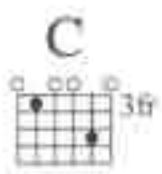


First system of the score. The vocal line consists of three whole rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and sustained bass notes in the left hand. A 'v' symbol is placed below the first bass note, and an '8vb' symbol is placed below the second bass note.



Second system of the score. The vocal line begins with the lyrics: "1. Still my heart and hold my". The piano accompaniment continues with the same rhythmic pattern as the first system.

(8)....



Third system of the score. The vocal line continues with the lyrics: "tongue. I feel my time,". The piano accompaniment continues with the same rhythmic pattern.

Csus<sup>2</sup> C

C<sup>5</sup> Csus<sup>2</sup>

my time has come. Let me in—

C\*

Csus<sup>2</sup> C

un-lock the door.—

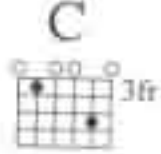
Gsus<sup>4</sup> C\* F<sup>+</sup>sus<sup>4</sup> Csus<sup>2</sup> C\* Cmaj<sup>7</sup>/B

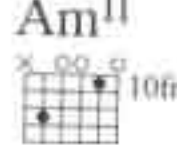
I nev - er felt this way be - fore..


C

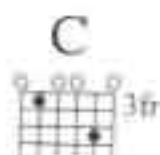
Am<sup>11</sup> F<sup>+</sup>sus<sup>2</sup>

And the wheels just keep on turn -


C  3fr


Am<sup>11</sup>  10fr

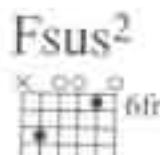
Fsus<sup>2</sup>  6fr

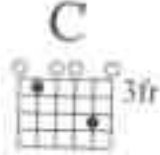
C  3fr


ing, the drum-mer be-gins to drum. I don't




Am<sup>11</sup>  10fr


Fsus<sup>2</sup>  6fr

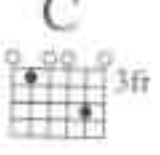
C  3fr


Fsus<sup>2</sup>  6fr

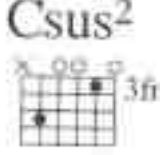
G<sup>7</sup>sus<sup>4</sup>  6fr

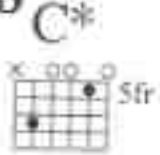
know which way\_ I'm go - ing. I don't know which way\_ I've come\_




C  3fr

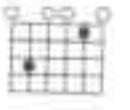
C<sup>5</sup>  3fr

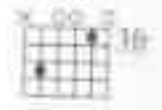
Csus<sup>2</sup>  3fr

C\*  5fr

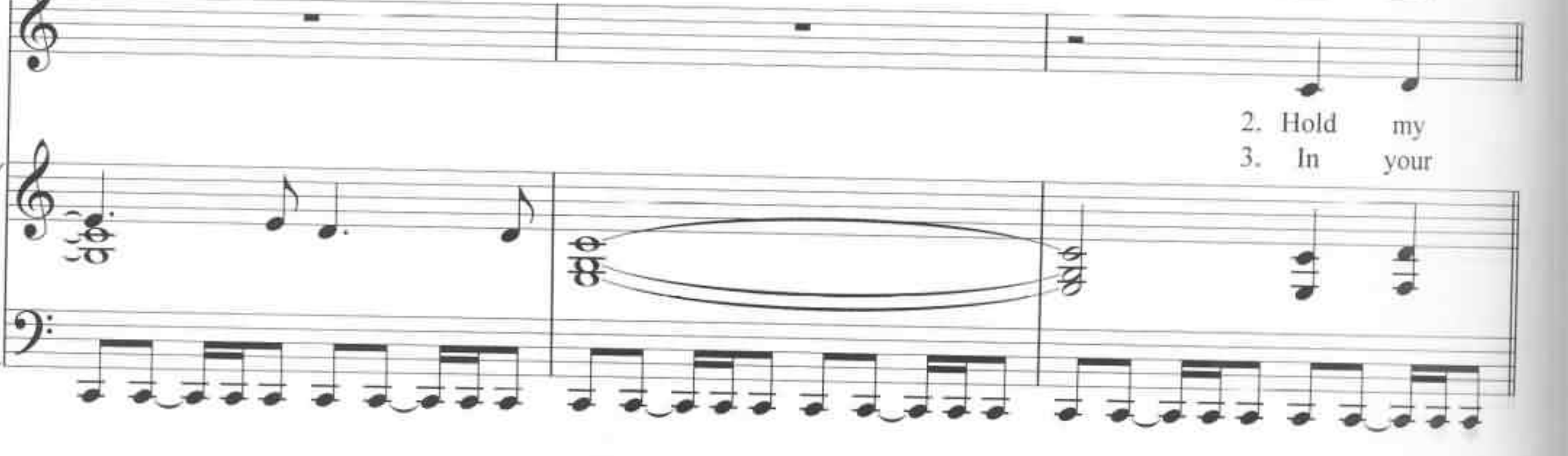
8<sup>vb</sup>



C<sup>5</sup>  3fr

Csus<sup>2</sup>  3fr

2. Hold my  
3. In your



**C\*** **Csus<sup>2</sup>** **C**

head tears in - side your hands,  
and in your blood,

**C<sup>5</sup>** **Csus<sup>2</sup>** **C\*** **Csus<sup>2</sup>**

I need some - one who un - der -  
in your fire and in your

(8) **C** **C<sup>5</sup>** **Csus<sup>2</sup>** **C\***

- stands, I need some - one,  
flood, I heard you laugh,

**Csus<sup>2</sup>** **C** **Gsus<sup>4</sup>** **C\*** **Fsus<sup>4</sup>** **Csus<sup>2</sup>**

some-one who hears. For you I've wait - ed all -  
I heard you sing. I would-n't change a sin -

To Coda I ◊

C<sup>7</sup> Cmaj<sup>7</sup>/B
 

  
C

Fsus<sup>2</sup>

  
C

— these years. — For you I'd wait —  
 — gle thing.

Fsus<sup>2</sup>

  
C

— till king - dom come.

Fsus<sup>2</sup>

Un - til my day, my day is  
 2<sup>o</sup> days, my days are

C
 

  
Fsus<sup>2</sup>

done. And say you'll come }  
 done. Say you'll come }



Gadd<sup>11</sup>



Am<sup>7</sup>



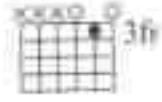
and set me free. —

Just say you'll

C/G



G<sup>7</sup>sus<sup>4</sup>\*



C

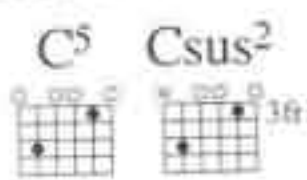


To Coda II ⊕

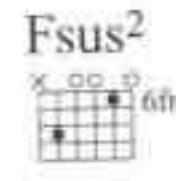
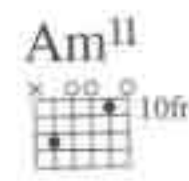
wait,

you'll wait for me. —

D.S. al Coda I

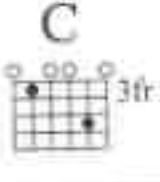
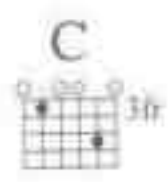


⊕ Coda I



And the wheels just keep on turn -

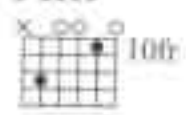
(8) — — — |



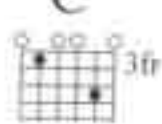
- ing,

the drum-mers be-gins to drum. —

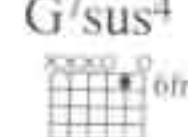
I don't

Am<sup>11</sup>  


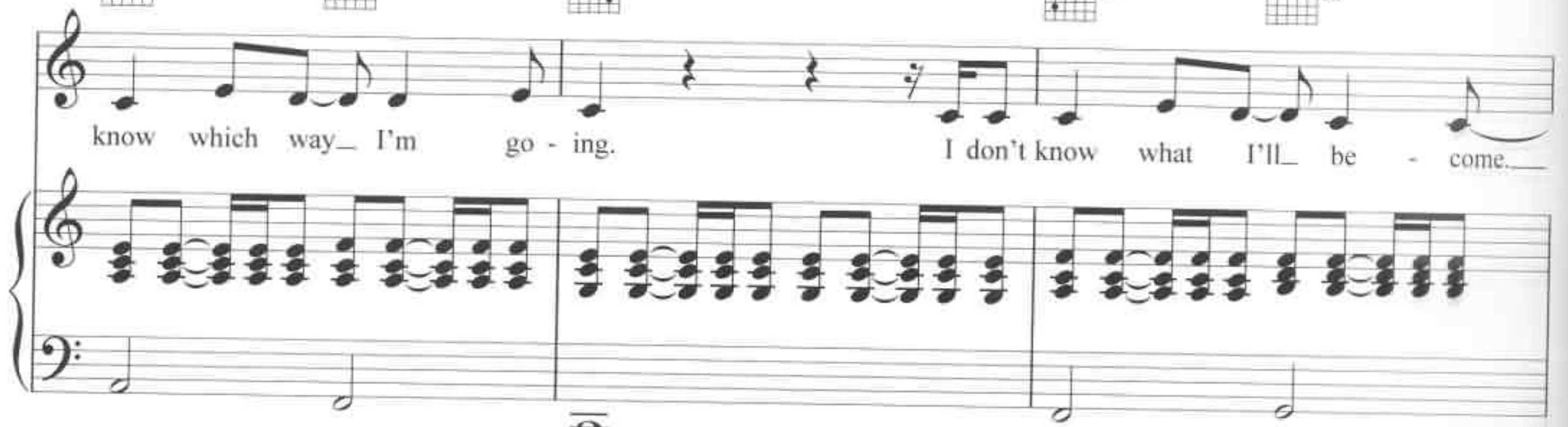
Fsus<sup>2</sup>  



C  


Fsus<sup>2</sup>  


G<sup>7</sup>sus<sup>4</sup>  


know which way\_ I'm go - ing. I don't know what I'll be - come.



C  


*D.S.S. al Coda II*

*Coda II*

For you I'd




Just say you'll



8vb

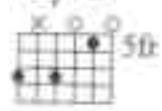
C/G  



G<sup>7</sup>sus<sup>4</sup>\*  


C  


wait, you'll wait for me.



C/G  


G<sup>7</sup>sus<sup>4</sup>\*  


C  


Just say you'll wait, you'll wait for me.



8vb

All the songs from the album arranged for piano, voice & guitar

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SQUARE ONE  
WHAT IF  
WHITE SHADOWS  
FIX YOU  
TALK  
X&Y

---

SPEED OF SOUND  
A MESSAGE  
LOW  
THE HARDEST PART  
SWALLOWED IN THE SEA  
TWISTED LOGIC  
TILL KINGDOM COME



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