Florence + the Machine
CEREMONIALS

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1. And I had a dream about my old school. And she was there all pink and gold and glit-ter-y.
   and I did cart-wheels in your honour. Dancing on tip-toes. My own secret cere-mon-ni-als
   Came to weep-ing be-fore the ser-vise be-

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Em F Am G

Began in the graveyard, doing handstands.

Am F Am G Em F

heard your voice as clear as day.
And you told me I should...

Am G Am F

concentrate.
It was all so strange... and so surreal

Am G Em F Am G

that a ghost should be so practical.
Only if for a night.
And the only solution was to stand and fight.

And my body was loosed and I was set a-light. But you

came over me like some holy rite. And all

though I was burning you're the only light. Only if for a night.
C   F   Em   G
cont. sim.  

Am   E   F
D.S. al Coda

Dam, my dear, my darling, tell me what all this sighing's about.
Coda  Am  F  Am  G

Only if for a night.

Vocal ad lib.

Em  F  Am  G

Repeat 4 times ad lib.

On - ly if for a night.

Vocal ad lib.

Repeat ad lib. to fade

Am  G  Em  F  Am  G

Instrumental ad lib.
SHAKE IT OUT

Words & Music by Paul Epworth, Florence Welch
& Tom Hull

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but I like to keep some things to myself. I like to keep
my issues strong. It's always darkest before the
dawn. And I've been a fool and I've been blind.
I can never leave the past behind. I can see no way, I can see no way.
I'm always dragging that horse around.
And our love is pastured, such a mournful sound. To-night I'm gonna
'Cause I am done with my graceless heart. So to-night I'm gonna

bury that horse in the ground. So 'Cause I like to keep
cut it out and then restart.

my issues strong. But it's always darkest before the
dawn. Shake it out, shake it out, shake it out, shake it out, oh, whoa.
Shake it out, shake it out, shake it out, oh, whoa...
And it's hard to dance with a devil on your back...
So shake him off, oh, whoa...
And it's hard to dance with a devil on your back...
(Shake him off.)

And given half the chance, would I take any of it back...
It's a fine romance, but it's left me so empty. (Shake it off.)

It's always darkest before the dawn. (Oh, whoa.)

And I'm damned if I do and I'm damned if I don't. So here's to drinks in the dark at the
end of my road And I'm ready to suffer and I'm ready to hope.

It's a shot in the dark and right at my throat 'Cause looking for heaven, for the devil in me.

Looking for heaven, for the devil in me.... Well,

what the hell, I'm gonna let it happen to me, yeah!
F

Shake it out, shake it out,  shake it out, shake it out,  oh, whoa:

Gm

Shake it out, shake it out,  shake it out, shake it out,  oh, whoa:

Bb

And it's hard to dance  with a devil on your back  So shake him off:

Gm

F

oh, whoa:

Gm
WHAT THE WATER GAVE ME

Words & Music by Eg White & Florence Welch

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the two_.

of us. But oh, my love don’t for - sake me.

That’s what the wa - ter gave.

Take what the wa - ter gave me. Lay me down. Let the on - ly sound be the
A♭maj7    Cm                  Eb    B♭
o-ver-flow... Pock-ets full of stones... Lay me
Fsus²    Cm                  Eb    B♭
down... Let the only sound... be the

A♭maj7    Csus²              Eb
To Coda φ
o-ver-flow...

Cm           B♭

'Cause they took your loved ones but re-
turned them in exchange for you. But would you have it any other way?

Would you have it any other way? You couldn’t have it any other way.

’Cause she’s a cruel mistress and a
bargain must be made. But oh, my love don't for-

me when I let the water take me.

So lay me down Let the

only sound be the overflow Pockets
full of stones. Lay me down. Let the

only sound be the over

D.S. al Coda

So lay me

Vocal ad lib.
NEVER LET ME GO
Words & Music by Paul Epworth, Florence Welch & Tom Harpoon

1. Looking up from underneath fractured moonlight on the

F#m7
sea. Reflections still look the same to me as before I went under.

D

And it's peaceful in the deep cathedral where you can not

2. Though the pressure's hard to take it's the only way I can escape.
breathe. No need to pray, no need to speak. Now I'm under.
It seems a heavy choice to make. But now I am under.
Oh, and it's breaking over me.

thousand miles down to the sea bed. Found the place to rest my head. (Never let me go. Never let me go.)
(Never let me go. Never let me go.) And the arms of the ocean are carrying me.
And all this devotion was.
rush-ing out of me. And the crush-es are heav-en for a sin-ner like me. But the
arms of the o-cean de-liv-ered me. (8vb till *) arms of the o-cean de-
-liv-ered me. And it's o-ver. And I'm go-in' un-der. But I'm not
giv-ing up, I'm just giv-ing in. Oh.
Slipping underneath _ So _ So cold and so sweet _ In the arms of the ocean _ so _ Sweet and so cold _ And all this devotion _ I never knew at all _ And the crushes are heaven for a sinner released _ And the arms of the ocean _
BREAKING DOWN
Words & Music by Florence Welch & James Ford

\[ J = 112 \]
\[ \text{N.C.} \]

Drums

\[ C^7 \quad D^b \quad F^b \]

\[ A^b \quad C^7/G \quad D^b \quad F^b \]

\[ 8vb throughout \]
1. All a lone... It was always there, you see...
2. All a lone... E-ven when I was a child,
And even on my own
I've always known
it was always that there was

Standing next to me
Something to be frightened of.
And I can see it coming from the edge of the room

Creeping in the street light
Holding my

Hand in the pale gloom
Can you see it coming now?
(Oh.)

I think I'm breaking down again...

(Oh.)

I think I'm breaking down.

break - ing down.

All alone.

On the edge of sleep.
My old familiar friend comes and lies down next to me.

And I can see you coming from the edge of the room. Smiling in the street light.

Even with my eyes shut tight, I still see you coming now.

(Oh.) I think I'm
I think I'm breaking down again.
LOVER TO LOVER
Words & Music by Florence Welch & Francis Eg White

\( \text{D5} \)\(^{\text{st}} \) \( \text{D7OMIT3} \) \( \text{G/D} \)\( \quad \text{D5} \)\(^{\text{st}} \) \( \text{D7OMIT3} \) \( \text{G/D} \)

\( \text{D5} \)\(^{\text{st}} \) \( \text{D7OMIT3} \) \( \text{G/D} \)

8vob throughout

1. I've been los-in' sleep.
   (2.) tak-in' chanc-es.

I've been

keep-in' my-self a-wake.
set-tin' my-self up for the fall.

I've been wan-der-in' the streets.
And I've been keep-in' se-crets.

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for days_ and days_ and days_ Go-ing from-a
from my heart and from_ my soul_ Go-ing from-a

role to role_, bed to bed_

lover to lover and_ black to red_ But I believe_

I believe_ there's_ no sal-va-
- tion for me now.

No space among the clouds.

And I feel I'm heading down.

That's all right.

That's all right.

That's all right.
2. And I've been

Role to role
Bed to bed
And lover to lover and

black to red
And lover to lover...
No space among the clouds...

And I feel

I'm headin' down. That's alright.

That's alright.

That's alright.

Role to role. Bed to bed.

Lover to lover and black to red.

Role to role. Bed...
That's all right...
Lover to lover to lover to lover to lover to lover to lover.

Oh, yeah...
Lover to lover to lover to lover to lover to lover to lover.

No salvation for me now.
Lover to lover to lover to lover to lover to lover to lover.

No salvation for me now.
Lover to lover to lover to lover to lover to lover to lover.

No salvation for me now.
NO LIGHT, NO LIGHT

Words & Music by Florence Welch & Isabella Summers

\[ J = 132 \]

\[ D^5 \]

Drums

\[ Dm \]

\[ F \]

\[ C \]

\[ G \]

\[ 8\text{vth till *} \]

1. You are the

\[ \text{hole in my head.} \]

You are the space in my bed.

You are the
silence in between what I thought and what I said.

You are the night time fear. You are the morning when it's clear. When it's over you're the start...

You're my head and you're my heart. No light...

no light in your bright blue eyes... I never knew daylight could be so
violent.
A revelation in the light of day.

G7
To Coda II

You can choose what stays and what fades away. And I'd do anything

to make you stay.
No light, no light...

G7
To Coda I

Tell me what you want me to say.
2. Through the crowded Islands, crying out and
in your place there were a thousand other faces. I was...
--- disappearing in plain sight.

Heaven help me, I need to make it right.
You want a revelation. You wanna get right.

But it's a conversation I just can't have tonight. You want a revelation,

some kind of resolution. You want a revelation. No light.

D.S. al Coda I

Would you leave me if I...
told you what I've done? And would you leave me

if I told you what I've become? 'Cause it's so

easy to sing it to a crowd. But it's so hard,

my love, to say it to you out
And I'd do anything to make you stay.
No light, no light. Tell me what you want me to say.
You want a revelation. You wanna get right. But it's a conversation I just can't have tonight.

You want a revelation, some kind of resolution. You want a revelation.

Tell me what you want me to say.
SEVEN DEVILS
Words & Music by Paul Epworth & Florence Welch

1. Ho-ly wa-ter
can-not help you now.

(2.) all your love
will be ex-or-cised.

A
Ad lib.

G
A

A thou-sand ar-mies
couldn’t to be
And we will find you say-ings.

F
G
A

keep me out.
para-dox.

I don’t want your mon-ey.
And it’s an e-ven sum.
I don't want your crown...
       it's a melody.
       See, I've come to burn...
       It's a battle cry.

       F
       G
       A
       F
       G
       A

I don't want your crown...
       it's a melody.
       See, I've come to burn...
       It's a battle cry.

       F
       G
       A
       F
       G
       A

I don't want your crown...
       It's a symphony.
       Holy water
       cannot help you now.
       See, I've come to burn

Drums

I don't want your crown...
       It's a symphony.
       Holy water
       cannot help you now.
       See, I've come to burn

Drums

I don't want your crown...
       It's a symphony.
       Holy water
       cannot help you now.
       See, I've come to burn

Drums

I don't want your crown...
       It's a symphony.
       Holy water
       cannot help you now.
       See, I've come to burn

Drums

I don't want your crown...
       It's a symphony.
       Holy water
       cannot help you now.
       See, I've come to burn

Drums
I'm gonna raise the stakes.

I'm gonna smoke you out.

Seven devils all around you.

Seven devils in my house.

See, they were there when I woke up this morning, I'll be dead before the day is done.
Seven devils all around you.

See, I was dead when I woke up this morning.

-ing and I'll be dead before the day is done.
1. G

2. And now...

Before the day is done.

Before the day is done.
They keep me
out, done
till I tear the walls, done.
till I save your heart, heart.
and I take your soul.

In the evil's

And what has been
Sev-en dev-ils all a-
-round you. Seven dev-ils in your house.

See, I was dead when I woke up this morn-ing. I'll be dead be-fore the day is done.

Before the day is done.
HEARTLINE

F

(Yeah.) (Yeah.) (Yeah.)

Am

8vb throughout

1. Oh, the river, oh, the river, it's running free... And oh, the joy, oh, the joy
2. On the sea and on the sea and land over land... Creeping and crawling like the

Am

it brings to me... But I know it'll have to drown me

Dm7

sea over sand... Still I follow heartlines on your hand...

F

56
Am

-fore it can breath eas y. And I've seen it in the flights of birds, I've
This fan ta sy this fal la cy this

seen it in you In the en-trails of the ani mals the blood run ing through But in

Dm

F G Am

tum bl ing stone Echoes of a cit y that's long o ver grown Your

or der to get to the heart of things some times you have to cut through

heart is the only place that I call home Can I

Dm F Am

But you can You can You can

be re turned?
You can just keep following the heart lines on your hand. Just keep following the heart lines on your hand. Keep it up. I know you can. Just keep
following the heart-lights on your hand. 'Cause I am.

1.
Am

Yeah. Yeah. Yeah.

2.
F

Yeah. Yeah. What a thing to

Yeah.

G

Do. Oh. (Yeah.) What a thing to
choose.

But know, in some way.

I'm there with you.

Up against the

wall; on a Wednesday afternoon.

Just keep

following the heart-lines on your hand.

Just keep
following the heartlines on your hand...

Keep it up... I know you can...

Just keep following the heartlines on your hand... 'Cause I am...
SPECTRUM
Words & Music by Paul Epworth & Florence Welch

\[ \begin{align*}
&\text{When we first came here, we were cold,}\quad \text{we'll be dressed}\quad \text{up all in blue.} \\
&\text{And we were clear, with no colors on our skin,} \\
&\text{And when we were light and paper thin.} \\
&\text{Kiss your eyes and kiss your palms.} \\
\end{align*} \]
Bm  
we first came here  we were cold  and we were clear

G  
it's time to pray  we'll get dressed up all in grey

F#m  
With no colours on our skin  till we let

G  
With metal on our tongues  and sil-

Bm  
the spectrum in our lungs  Say my name and every

G  
colour illuminates  We are shining
as ev'-ry col'-our il-lu-minates. We are

shin-ing. And we'll nev-er be a-fraid a-gain.

1.  2.  Gmaj7

2. And when. And when we come back we'll be

dressed in black and you'll scream our names aloud. And
we won't eat and we won't sleep. We'll drag bodies from their graves.

And we are shining. And we'll never be afraid again.
All This And Heaven Too

Say my name,
as ev'ry

col-our il-lu-minates.
Say my

D.S. al Coda

Coda

Say my name.

Oh.
We are shining.
ALL THIS AND HEAVEN TOO
Words & Music by Florence Welch & Isabella Summers

\[ j = 80 \]

\[ E \]

\[ C#m \]

\[ E \]

8vb throughout (2) all.

1. And my heart is hard to translate.
   It has a

2. And it talks to me on tip-toes.
   And it

\[ A \]

\[ E \]

\[ C#m \]

language of its own.

It talks in tongues, and quiet

sings to me inside.

It cries out in the darkest

\[ E \]

\[ A \]

\[ E \]

sighs and prayers and proclamations.

In the

night and breaks in morning

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grand days of great men and the smallest of gestures, in short shallow gasps.

But with all my education, I can't seem to command it...

And the words are all escaping and coming back all damaged...
And I would put them back in poetry if I only knew how.

I can't seem to understand it. And I would give

all this and heaven too. I would

give it all, if only for a moment that I could just unde-
-stand

the meaning of the word you see. 'Cause I've been

scrawling it forever but it never makes sense to me at

all.

N.C.

Mm. (Oh.)

Percussion

1. N.C.  2. And I would give
Coda

C

all.

No, ______ words ______

F

Dm7

G

are a language ______ that doesn't deserve ______ such treatment.

C

Am

treatment. And all my ______ stumbling phrases never amount ______

F

Dm7

G

ed to anything ______ worth ______ this ______ feel ______
All this heaven never
could describe such a feeling as I'm healing.
Words were never so useful, so I was
screaming out a language that I never knew existed before.
LEAVE MY BODY
Words & Music by Paul Epworth, Florence Welch & Tom Harpoon

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1. I'm gonna be released from behind these lies, And
   don't need a husband, don't need no wife, And

   don't care whether I live or die, And
   don't need the day I don't need the night, And

I'm losing blood, I'm gonna leave my bones, And
I don't need the birds, let them fly away. And
I don't want your heart, leaves me cold.
I don't want the clouds, they never seem to stay.

I don't want your future, I don't need your past.

Grand moment is all I ask.
I'm gonna leave my body (Movin' up to higher ground.)
I'm gonna lose my mind.

(Story keeps)
pulling me down.) Said, I'm gonna leave my body (Movin' up to
higher ground.) I'm gonna lose my mind. (History keeps
pullin' me, pullin' me down.)

D.S. al Coda

want no future. I don't need no past.
One grand moment is all I ask. I don't want your future. I don't need your past.

One grand moment is all I ask. And I'm gonna leave my body. (Movin' up to higher ground.)

I'm gonna lose my mind. (History keeps pullin' me down.) Said, I'm gonna
leave my body. (Movin' up to higher ground.)
I'm gonna lose my_

lose my mind. (History keeps pullin' me, pullin' me down.)

(Pullin' me down.) Pullin' me down. (And it's pullin' me down.)

Pullin' me down. (And it's pullin' me down.) Pullin' me down. (And it's
pull-in' me, pull-in' me down. I'm gonna leave my body (Movin' up to higher ground.) Said I'm gonna lose my mind. (History keeps pull-ing me down.)

leave my body (Movin' up to higher ground.) I'm gonna lose my mind. (History keeps pull-in' me, pull-in' me down.)
CEREMONIALS

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