

# MURTS LIKE HEAVEN

Words & Music by Chris Martin, Guy Berryman, Jon Buckland,  
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♩ = 88

B<sup>b</sup>



1. Writ - ten in graf - fi - ti on a bridge in the park — “Do you

E<sup>b</sup>maj7



ev - er get the feel - ing that you're miss - ing the mark?" It's so cold, it's so

cold. ——— It's so cold, it's so cold. ——— Writ -

B<sup>b</sup>



- ten up in mark-er on a fac - to - ry sign\_ "I strug-ple with the feel-ing that my

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



life is - n't mine." It's so cold, it's so cold.\_\_\_\_\_

F



It's so cold, it's so cold.\_\_\_\_\_ See the ar - row they shot try'n' to

tear us a - part.\_\_\_\_\_ Take the fire from my bel - ly and the beat from my heart.\_\_\_\_\_

E<sup>b</sup>



Still I won't let go. \_\_\_\_\_ Still I won't let go. \_\_\_\_\_ of

B<sup>b</sup>



you. \_\_\_\_\_

E<sup>b</sup>ma<sup>7</sup>



Ooh. \_\_\_\_\_ 'Cause you do. \_\_\_\_\_

B<sup>b</sup>sus<sup>2</sup>



Oh,

F<sup>6</sup>

E<sup>b</sup>maj<sup>9</sup>

you \_\_\_\_\_ use your heart as a weap-on. \_\_\_\_\_ And it hurts \_\_\_\_\_ like heav-en. \_\_\_\_\_

B<sup>b</sup>

— (Guitar solo ad lib. on D.S.)

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

B<sup>b</sup>

E<sup>b</sup>maj<sup>9</sup>



To Coda ◊

2. On ev-'ry

B<sup>b</sup>



street, ev-'ry car, ev-'ry sur-face a name... To-night the streets are ours... and we're

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



writ-ing and say-ing don't let 'em take con-trol... No, we won't

B<sup>b</sup>



let 'em take con-trol... Yes, I feel a lit-tle bit ner-

- vous. Yes I feel ner - vous and I can - not re - lax.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics '- vous. Yes I feel ner - vous and I can - not re - lax.' The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

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

A guitar chord diagram for E<sup>b</sup>maj<sup>7</sup> is shown, with a 6th fret indicated. The diagram shows the following fret positions: 6 on the 1st string, 4 on the 2nd string, 4 on the 3rd string, 2 on the 4th string, 2 on the 5th string, and 6 on the 6th string.

How come they're out to get us? How come they're out when they

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics 'How come they're out to get us? How come they're out when they'. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

B<sup>b</sup>/F

A guitar chord diagram for B<sup>b</sup>/F is shown. The diagram shows the following fret positions: 2 on the 1st string, 2 on the 2nd string, 2 on the 3rd string, 2 on the 4th string, 2 on the 5th string, and 2 on the 6th string.

don't know the facts? So on a con - crete can - vas un - der cov - er of dark, on a

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics 'don't know the facts? So on a con - crete can - vas un - der cov - er of dark, on a'. The piano accompaniment continues with the same rhythmic and harmonic structure.

E<sup>b</sup>maj<sup>9</sup>

A guitar chord diagram for E<sup>b</sup>maj<sup>9</sup> is shown. The diagram shows the following fret positions: 6 on the 1st string, 4 on the 2nd string, 4 on the 3rd string, 2 on the 4th string, 2 on the 5th string, and 6 on the 6th string.

con - crete can - vas I'll go mak - ing my mark. Armed with a spray can

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'con - crete can - vas I'll go mak - ing my mark. Armed with a spray can'. The piano accompaniment ends with a final chord and a rest.

soul. I'll be armed with a spray can soul. And

B<sup>b</sup>

you.

E<sup>b</sup> maj<sup>7</sup> 6fr

1. 2. *D.S. al Coda*

Ooh. Oh, 'Cause

⊕ *Coda*



E<sup>b</sup> maj<sup>9</sup> F<sup>6</sup> E<sup>b</sup> 6fr

Whoa.

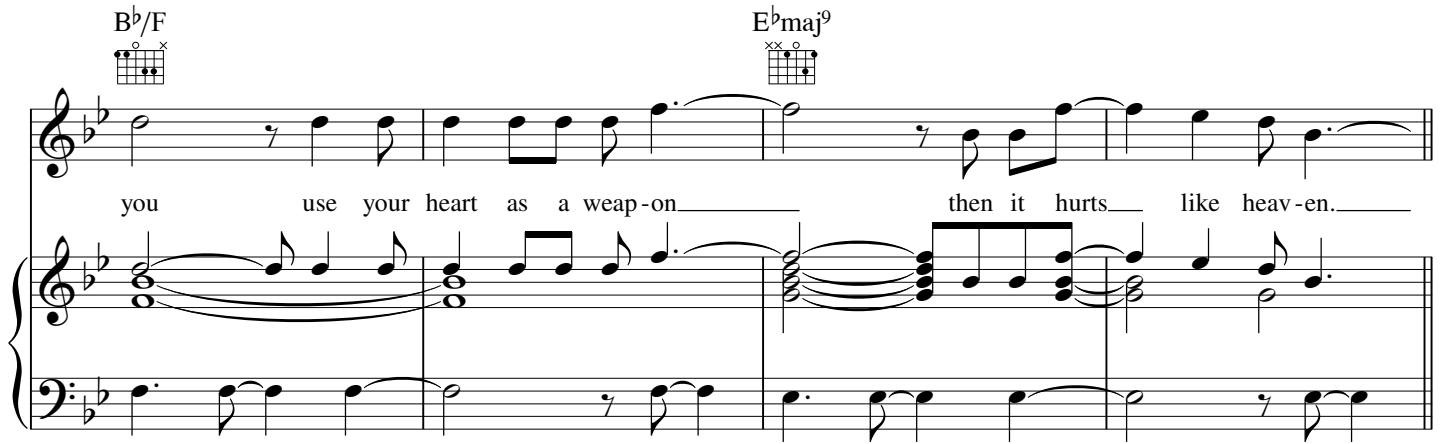
B $\flat$   Dm 

Whoa. \_\_\_\_\_ Yeah, it's true. When



B $\flat$ /F  E $\flat$ maj $^9$  

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



B $\flat$  

— *Instrumental ad lib.*



E $\flat$ maj $^7$   6fr

*Repeat ad lib. to fade*

