

*From: "Coldplay - Viva la Vida or Death and All His Friends"*

## **Violet Hill**

by

CHRIS MARTIN, GUY BERRYMAN,  
WILLIAM CHAMPION and JON BUCKLAND

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# VIOLET HILL

Words and Music by  
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WILLIAM CHAMPION and CHRIS MARTIN

♩ = 76

N.C.

C#m

Was a long and dark - De-cem - ber from the

(40 second fade in)

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a whole rest, followed by a quarter rest, then a quarter note G#4, and a quarter note A4. The piano accompaniment is in grand staff. The right hand starts with a whole note chord of F#4, C#5, and G#5, which then moves to a whole note chord of C#5, F#5, and C#6. The left hand has a whole rest followed by a quarter rest, then a quarter note G#2, and a quarter note A2.

C#m7 C#m9 C#m

B/D#

F#m

roof-tops I re-mem - ber; there was snow, \_\_\_\_\_ white snow. \_\_\_\_\_

This system contains the second two staves of music. The vocal line continues with a quarter note B4, a quarter note A4, a quarter note G#4, and a quarter note F#4. The piano accompaniment continues with chords: C#m7, C#m9, C#m, B/D#, and F#m.

C#m

C#m7

C#m9

1. Clear -ly I \_\_\_\_\_ re-mem - ber from the win - dows they were watch - ing while we  
(2.) \_\_\_\_\_ clutched \_\_\_\_\_ on - to bi - bles hol-lowed out \_\_\_\_\_ to fit their ri - fles. And the  
(3.) *(Guitar solo continues)*

This system contains the third two staves of music. The vocal line has three verses. Verse 1: quarter note G#4, quarter note A4, quarter note G#4, quarter note F#4. Verse 2: quarter note G#4, quarter note A4, quarter note G#4, quarter note F#4. Verse 3: quarter note G#4, quarter note A4, quarter note G#4, quarter note F#4. The piano accompaniment continues with chords: C#m, C#m7, and C#m9.

Amaj7 B/A F#m

froze \_\_\_\_\_ down be - low. \_\_\_\_\_ When the  
 cross \_\_\_\_\_ was held a - loft. \_\_\_\_\_  
 ...end solo) 3. I don't

A Badd9

fu - ture's ar - chi - tec - tured by a car - ni - val of id - i - ots on  
 Bur - y me in hon - or when I'm dead and hit the ground, my love's op -  
 want to be a sol - dier with the cap - tain of some sink - ing ship with

C#m C#m7/B Amaj7 G#m

show, \_\_\_\_\_ you'd bet - ter lie low. \_\_\_\_\_ If you love me \_\_\_\_\_ won't you  
 posed; \_\_\_\_\_ it un - folds. \_\_\_\_\_ If you love me \_\_\_\_\_ won't you  
 snow \_\_\_\_\_ far be - low. \_\_\_\_\_ If you love me \_\_\_\_\_ why'd you

C#m G#m/B C#5 1.2. C#m

let \_\_\_\_\_ me know? \_\_\_\_\_ 2. Was a long and dark De - cem - ber When the  
 let \_\_\_\_\_ me know? \_\_\_\_\_ 3. (Guitar solo...  
 let \_\_\_\_\_ me go? \_\_\_\_\_

C#m7 C#m9 Amaj7 B/A F#m

banks be-came ca-the - drals and the fog \_\_\_\_\_ be-came God. \_\_\_\_\_ Priests \_

3. C#m F#m C#m7/E C#m/G# G#m/D# C#m B C#m G#m

I took my love down to Vio - let Hill. \_ There we sat \_ in \_

A B C#m F#m E E/G# G#m7/B A G#m C#m/E

snow. All that time \_ she was si - lent still. So if you love me, \_ won't you

C#m G#m/B A G#m A G#m C#m E C#m G#m/B C#m

let \_ me know? \_ If you love me, \_ won't you let \_ me know? \_