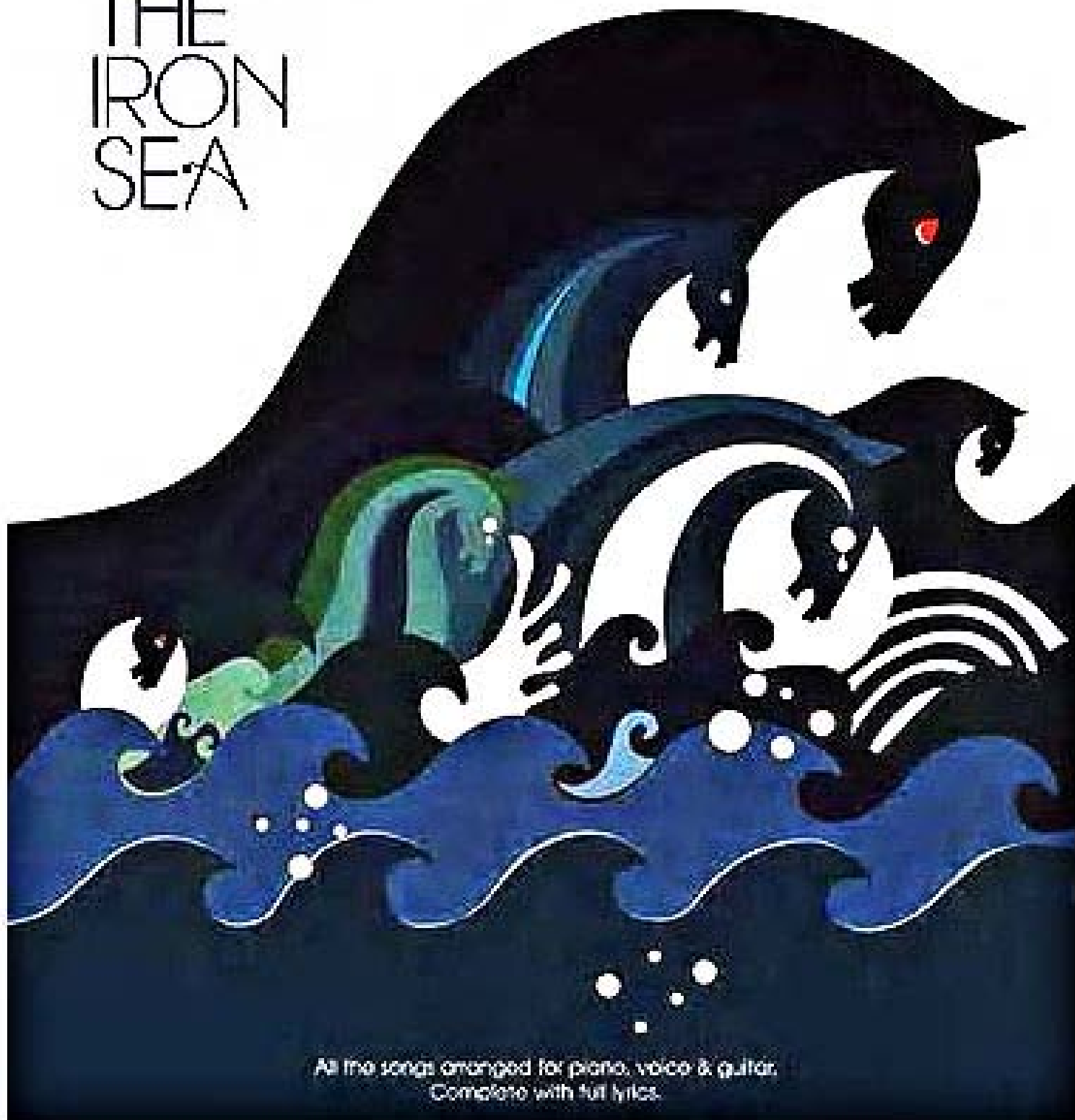


KEANE
UNDER
THE
IRON
SEA



All the songs arranged for piano, voice & guitar.
Complete with full lyrics.

Atlantic

Words & Music by
Tim Rice-Oxley, Tom Chaplin & Richard Hughes

♩ = 130

N.C.

First system of piano introduction in 4/4 time, key of B-flat major. The right hand plays a steady eighth-note pattern, while the left hand is silent.

Second system of piano introduction. The right hand continues the eighth-note pattern, and the left hand begins with a simple bass line.

C^bmaj⁷



F^bdim⁵



First system of the vocal line, starting with a whole note chord and a melodic line.

1st tacet
(2nd) all _____ my _____ days _____ will be.

Third system of piano accompaniment. The right hand continues the eighth-note pattern, and the left hand has a simple bass line. A note in the right hand is marked with a first finger (1).

*2nd L.H. tacet till **

lit _____ by _____ your face _____ 2. I hope

Fourth system of piano accompaniment. The right hand continues the eighth-note pattern, and the left hand has a simple bass line. A note in the right hand is marked with a first finger (1).

C^bmaj⁷ **F^b(b5)**

all the years will hold

B^b7 **E^bm/G^b**

tight our pro - mis - es. 3. I don't

C^bmaj⁷ **F^b(b5)**

wan-na be old and sleep a lone an emp - ty.

B^b7 **E^bm/G^b** 1.

house is not a home 1. I hope

2. $C^b\text{maj}^7$

4. I don't wan-na be old and feel

$F^b\text{b}^7$

 B^b7

a - fraid

$E^b\text{m}/G^b$

 $C^b\text{maj}^7$

5. I don't wan-na be old and sleep

$F^b\text{b}^7$

 B^b7

a lone an emp - ty house is not

E^bm/G^b



C^bma⁷



— a home — I don't wan-na be old — and feel —

F^bb⁵



B^b7



— a - fraud —

E^bm/G^b





E^b

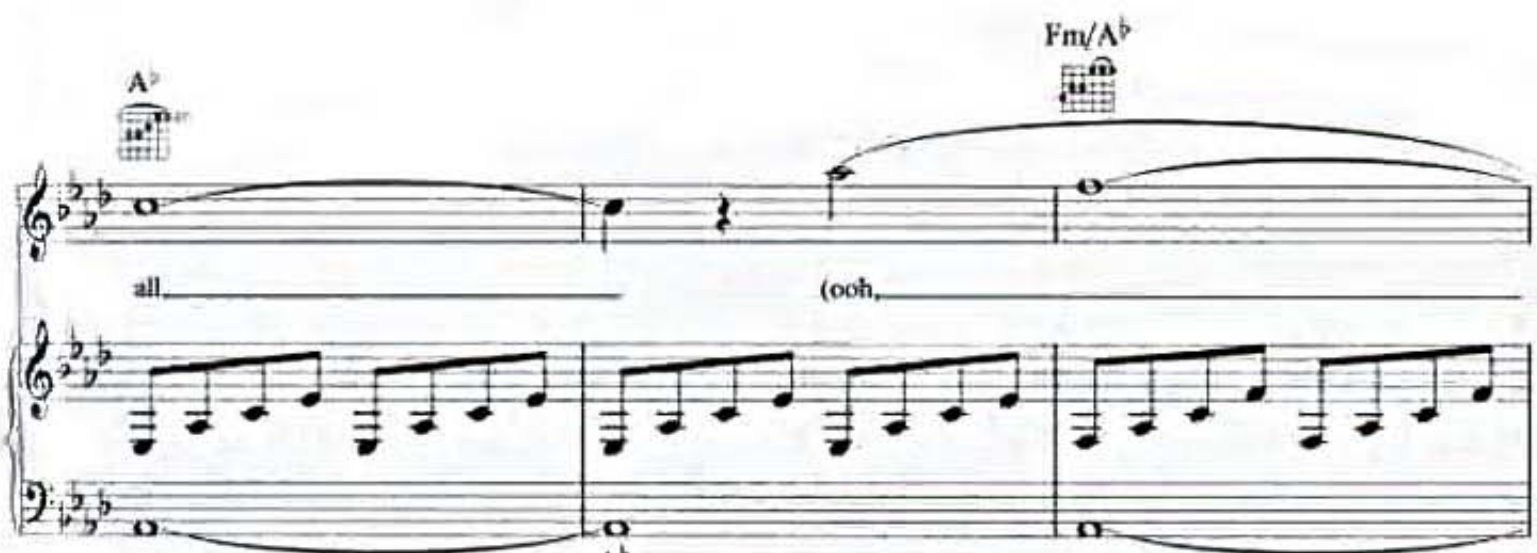


And

if I need an - y - thing — at —

A^b  Fm/A^b 



all _____ (ooh, _____)



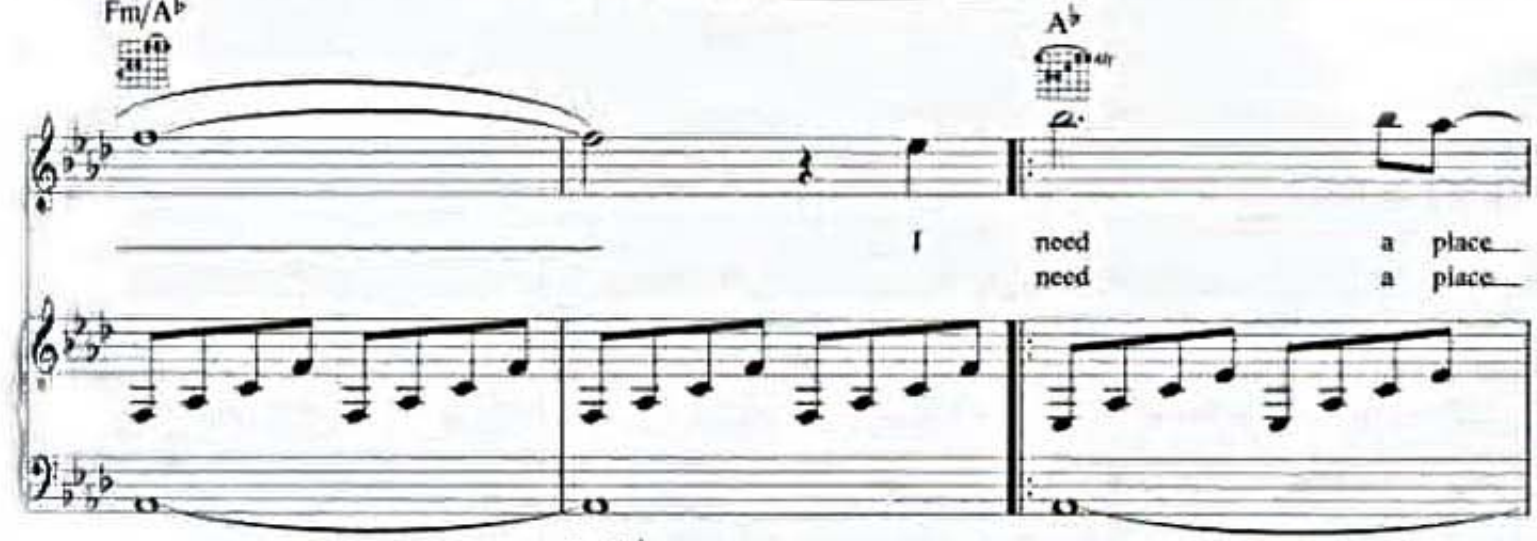
A^b 

ahh, _____ (ooh.) _____



Fm/A^b  A^b 

I need a place
need a place



Fm/A^b 

that's where I hid - den in the deep, where
where I can make my bed: a



Fm

Cm

lone - ly an - gels sing you to your
lov - er's lap where I can lay my

E^bdim

D^b

sleep, though all the world is
head. 'Cos now the room is

B^b7

1.

2.

bro - ken I need the day's
spin - ning

rall.
E^b

E^b7

E^b6

E^b

be - gin - ning

Is It Any Wonder?

Words & Music by
Tim Rice-Oxley, Tom Chaplin & Richard Hughes

♩ = 130
N.C.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The right hand plays a steady eighth-note pattern starting on C4, moving up stepwise. The bass line is silent.

Second system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The right hand continues the eighth-note pattern. The bass line enters with a steady eighth-note pattern starting on C3.

Third system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The right hand continues the eighth-note pattern. The bass line continues with the eighth-note pattern.

F#m



G



Vocal melody line with lyrics. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody consists of quarter and eighth notes. Lyrics are written below the staff.

I I, I al-ways thought that I knew I'd
(2) times it's hard to know where I stand, it's

Piano accompaniment for the vocal line. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The right hand plays chords (F#m and G) with some melodic movement. The bass line continues with the eighth-note pattern.



al-ways have the right to be liv-ing in the king-dom of the
 hard to know where I am. Well, may-be it's a puz-zle I don't



good and true and so on but
 un-der-stand. Some-times I



now I think I was wrong, and you were laugh-ing a-
 get the feel-ing that I'm strand-ed in the wrong



- long, and now I look a fool for think-ing you were on
 time, where love is just a ly-ric in a chil-dren's rhyme,

my side. }
 a sound bite. }
 (3rd) try.

Is it an-y won-der I'm tired?

A

G6

Is it an - y won-der that I feel up-tight? Is it an - y won-der I don't

A

1. D G

2. D D/C# G

know what's right? 2. Some - know what's right, oh, these

days? After all the mi-se-ry made, is it an-y wond-er that I

A

G

A **D D/C^b G**

To Coda 

feel a- fraid? Is it an- y won- der that I feel be - trayed?



F²m F²m⁷ F²m F²m⁷ F²m F²m⁷ G^b G G^b G Gmaj⁹

No - thing left be - side this old ca - the - dral, just the




Em⁹ Em Em⁹ Em Em⁹ Em G^b G *D.S. al Coda*

sad lone - ly spi - res. How do you make it right? Oh... but you...



Coda **D D/C^b G A³**

feel be - trayed?



Nothing In My Way

Words & Music by
Tim Rice-Oxley, Tom Chaplin & Richard Hughes

♩ = 86
B^bm/D^b

E^bm(add9) E^bm E^bm(add9)

The first system of music features a treble clef staff with a whole rest, a piano accompaniment with eighth-note chords, and a bass clef staff with eighth-note chords. Above the treble staff are guitar chord diagrams for B^bm/D^b, E^bm(add9), E^bm, and E^bm(add9).

E^bm A^b

A^bsus⁴ A^b

The second system of music features a treble clef staff with a whole rest, a piano accompaniment with eighth-note chords, and a bass clef staff with eighth-note chords. Above the treble staff are guitar chord diagrams for E^bm, A^b, A^bsus⁴, and A^b.

B^bm

B^bsus⁴

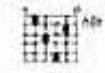
B^bsus⁴

B^bm/D^b

The third system of music features a treble clef staff with a whole rest, a piano accompaniment with eighth-note chords, and a bass clef staff with eighth-note chords. Above the treble staff are guitar chord diagrams for B^bm, B^bsus⁴, B^bsus⁴, and B^bm/D^b. A first ending bracket labeled '1. A' spans the final two measures of the piano accompaniment.

E^bm

E^bm(add9)



turn - ing tide.

A^b7

A^b7sus⁴

A^b7

B^bm

B^b7sus⁴

lov - ers at a great di - vide.

B^bm/D^b



2. Why d'you laugh
3. A tell tale sign.

E^bm

E^bm(add9)

A^b7

when I know that you hurt
you don't know where to draw

A^b7sus⁴ A^b7 B^bm B^bsus⁴

in the side? line

E^bm E^bmadd11 E^bm Fm D^b/F Fm B^bm Fm/A^b

And why d'you say — "It's just an-oth-er day, no-thing

B^bm Fm/A^b E^bm/G^b B^bm

in my way. I don't want to go, I don't want to stay;

E^bm Fm E^bm Fm D^b/F Fm

so there's no-thing left to say?" — And why d'you lie

B^bm

Fm/A^b

B^bm

Fm/A^b

E^bm/G^b

B^bm

when you want to die, when you hurt in-side? Don't know what you lie for a - ny-way,

now there's no-thing left to say... now there's no-thing left to say...

Well for a

lone - ly soul you're hav - ing such a nice time. For a

E^bm⁷ B^bm G^b D^b

lone - ly soul you're hav - ing such a nice time. For a

E^bm⁷ B^bm G^b D^b/F E^bm⁷ B^bm

lone - ly soul it seems to me that you're hav - ing such a nice time. You're hav - ing

1. G^b A^badd11 2. G^b A^badd11 B^bm/D^b

such a nice time. For a such a nice time.

E^bm/D^b *rall.* B^bm/D^b E^bm/D^b B^bm/D^b

Leaving So Soon?

Words & Music by
Tim Rice-Oxley, Tom Chaplin & Richard Hughes

♩ = 144

Am C D

Ab

Fmaj7 Am7 C D

Ab

Fmaj7 C

I. You must think

Dm/C G

I'm a fool — So pro - sa - ic and awk
 2. Now you're here — I bet you're wish-ing you could.

F C Csus⁴ C

ward and — all — D'you think you've
 dis - ap - pear — I'm try - ing

Dm/C Dm/C G

got me down? — D'you think I've nev - er been out
 to be kind — I get the feel-ing you're just —

F C Em⁷

at this town — Do I — seem too
 till - ing time — You look down at

Fmaj7 Am7 Gsus4

ea - get to please to you now? You don't
me. Don't you look down at me now. You don't

F C Em7

know me at all I can't turn it
know me at all A slap in the

Fmaj7 Am Gsus4 G

on, turn it off like you now. No, I'm not like
face, in the face for you now. Just might do...

1.
Fmaj7 C

— you — now —

2.

Fmaj7

G

Am7

now ————— You're leav - ing so soon?

Dm7

G

Am7

Ne - er had a chance to bloom. But you were so

Dm7

G

Am7

quick to change your tune. ————— Don't look back

Dm7

G

if I'm a weight a - round your neck. 'Cos if you

Am⁷ Dm⁷ *To Coda* ♩

don't need me, I don't need

Am C⁶ D Fmaj⁹

you.
Ah

Am C⁶ D Fmaj⁹

Ah If I don't need

Am C⁶ D Fmaj⁹

Ah you

Dm⁷ **G** **C**
 Leav - ing so soon,
 Leav - ing, leav - ing so
 soon?
 soon?

F/A **G/B** **Em⁷**

1. *D.S. al Coda*
 You're

Coda **C** **D** **Fmaj⁹**
 you,
 Ah

A Bad Dream

Words & Music by
Tim Rice-Oxley, Tom Chaplin & Richard Hughes

♩ = 72

N.C.

E^b



G^bmaj⁷



The first system of music features a vocal line with a whole rest in the first measure, followed by a half rest in the second measure, and then a melodic line starting in the third measure. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.



Fm



E^b



The second system continues the vocal line with the lyrics "I, Why do I". The piano accompaniment remains consistent with the first system.

G^bmaj⁷



D^b



Fm



The third system continues the vocal line with the lyrics "have to fly over every town up and down the line? I'll". The piano accompaniment remains consistent with the previous systems.

E^b G^bmaj⁷ D^b

die in the clouds a - bove and you that I de - fend. I do.

Fm G^b E^bm⁷

not love. I wake up, it's a bad dream, no - one on my

A^b Fm G^b

side. I was fight - ing but I just feel too tired to be fight - ing.

E^bm⁷ A^b A^b7

Guess I'm not the fight - ing kind.

2. Where _____ will I _____ meet _____ my fate?

** Instru. till **

E^b **G^bmaj⁷**

Ba - by I'm _____ a man _____ and I was born _____ to hate _____ And

D^b **Fm**

when _____ will I _____ meet _____ my end?

E^b **G^bmaj⁷**

In a bet - ter time _____ you could be _____ my friend. 1

D^b **Fm**

G^b E^bm⁷ A^b

wake up, it's a bad dream, no-one on my— side. I was fight - ing

Fm G^b E^bm⁷

but I just feel too... tired... to be fight - ing. Guess I'm not the fight - ing... kind...

A^b Fm G^b

— Would-n't mind it if you were by my— side... But you're long gone,

E^bm⁷ A^b A^b7

To Coda ♠

yeah, you're long gone now... Yeah...

G^bmaj⁷ E^bm⁷ A^b

Where do we go?

D^b/F G^b E^b7/G

don't ev - en know my strange old

E^bm⁷ A^b7 G^bmaj⁷

face. And I'm think-ing a - bout those days

E^bm⁷ A^b7 G^bmaj⁷

And I'm think-ing a - bout those days

D.S. al Coda

⊕ Coda A^b

G^bmaj⁷

E^bm⁷

Yeah

A^b

Fm

G^b

E^bm⁷

A^b

Fm

G^b

E^bm⁷

A^b11

A^b

Hamburg Song

Words & Music by
Tim Rice-Oxley, Tom Chaplin & Richard Hughes

♩ = c. 60

G Dsus⁴ D Am⁷ G

The first system of music features a guitar part with five chords: G, Dsus⁴, D, Am⁷, and G. Below the guitar part is a piano accompaniment consisting of a treble and bass clef staff. The treble clef staff contains chords and single notes, while the bass clef staff contains a simple bass line.

G Dsus⁴ D

1. I _____ don't want to be a - dored. _____ don't want to be first.

2. Will _____ you see me in the end? _____ Or is _____ it just a

The second system continues the guitar part with chords G, Dsus⁴, and D. It includes two vocal lines with lyrics. The piano accompaniment continues with chords and notes in the treble and bass clefs.

Am⁷ G G

_____ in line _____ or make my-self heard. _____ I'd like _____ to shine a lit-tle

waste of time _____ try-ing to be your friend? _____ Just shine, shine, shine, shine a lit-tle

The third system continues the guitar part with chords Am⁷, G, and G. It includes two vocal lines with lyrics. The piano accompaniment continues with chords and notes in the treble and bass clefs.

Dsus⁴ D Am⁷ G

light _____ to shine a light on your life _____ to make you feel loved.
 light _____ shine a light on my life _____ and warm me up a - gain

C G Am⁷

No, don't want to be the on - ly one you know; I want to be the
 Fool, I won - der if you know your - self at all. You know, that it could
 Say a word, or two to bright - en my day. Do you think, that you could

Dsus⁴ D G Dsus⁴ D C G/B Am⁷

place you call home. I lay _____ my - self down to
 be so sim - ple. I lay _____ my - self down to
 see a way _____ to lay _____ your - self down and

G/B Dsus⁴ D Am⁷ Dsus⁴ D G Dsus⁴ D

make it so, but you don't want to know. I give much more than
 make it so, but you don't want to know. You take much more than
 make it so? But you don't want to know. You take much more than

Am⁷ Dsus⁴ D C

1. Dsus⁴ D D⁷
To Coda

I'd ev - er ask for.
 I'd ev - er ask for.
 I'd ev - er ask for.

2. D⁷sus⁴ D D¹³ D⁷ E^bmaj⁷ D

E^bmaj⁷



D⁷sus⁴ **D** **A^m7** **G**












D⁷sus⁴ **D** **A^m7** **G** **D.S. al Coda**







Coda
 rit.
D⁷sus⁴ **D** **D¹³** **D⁷** **G**







Put It Behind You

Words & Music by
Tim Rice-Oxley, Tom Chaplin & Richard Hughes

$\text{♩} = 140$

F



D⁷/F[♯]



Con pedale

Dm⁷



C



Gsus⁴



G





F






D⁷



 C
  Gsus⁴
 G

1. Time goes by at such a pace. It's
 2. All the things you took for granted


8 Instrumental

 Dm(add⁹)
  Dm
  Dm(add⁹)
  Dm
  Gsus⁴

fun - ny how it's ea - sy to for - get her
 lit - you like a bul - let in the gut. You

 G
  C

face. You hide the cracks. the
 can't get up. Well are you going to ev-en

 G
  Dm(add⁹)
  Dm

acts will find you. Turn your back and
 try? 'Cos if you nev - er ev - en try

Dm(add9) 
 Dm 
 Gsus4 
 G 
To Coda 

leave the lone - ly days be - hind pass you
 time will pass you



F 
D/F# 

now. | You bet - er put it be - hind you now.



Dm7 

You bet - er put it be - hind you now. Too much to hold.



C 
 G7sus4 
 G7 
 F 

on, hold on to.



D⁷

1.

You bet - ter put it be - hind you now.

2.

Dm⁷

You bet - ter put it be - hind you now. Too much to hold.

C **Gsus⁴** **G** **F**

on. to hold on to.

D⁷

D.S. al Coda

You bet - ter do what's best for you.

◆ Coda F



Don't care what she
Time will help you

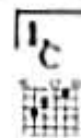
D/F#



Dm7



said on - ly
out Still - you



Gsus4



G



in your head
don't see

2/C



Gsus4



G



F



how

D/F#

The musical score is written for guitar in a 7/8 time signature. It consists of a vocal line and a guitar accompaniment. The lyrics are: "You bet-ter put it be-hind you now. You bet-ter put it be-hind you now. Too much to hold on, to hold on to. You bet-ter do what's best for you." The guitar accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments. Chord diagrams are provided for D/F#, Dm7, C, G, and F. The score ends with a double bar line and a final C chord diagram.

You bet-ter put it be-hind you now. You bet-ter put it be-hind

you now. Too much to hold on,

to hold on to. You bet-ter do what's best

for you.

D/F#

Dm7

C

G

F

C

C

The Iron Sea

Words & Music by
Tim Rice-Oxley, Tom Chaplin & Richard Hughes

♩ = 90
N.C.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four flats (B-flat major/D-flat minor) and the time signature is 4/4. The music begins with a whole note chord in the treble and a whole note chord in the bass. The treble staff continues with a melodic line of quarter notes, while the bass staff remains mostly silent with some whole notes.

The second system of musical notation continues the piece. The treble staff features a melodic line with a long note in the second measure. The bass staff has a rhythmic accompaniment of eighth notes starting in the fourth measure.

The third system of musical notation includes a chord diagram for A^b in the treble clef. The music features a melodic line in the treble and a rhythmic accompaniment of eighth notes in the bass. A double bar line is present in the second measure.

The fourth system of musical notation includes chord diagrams for B^bm and A^b in the treble clef. The treble staff has a melodic line with long notes, and the bass staff has a rhythmic accompaniment of eighth notes.

G^b

E^bm

1, 2.
B^b

3.
B^b

Electronic effects

Crystal Ball

Words & Music by
Tim Rice-Oxley, Tom Chaplin & Richard Hughes

$\text{♩} = 124$

Chord Diagrams:

- G^{\flat}
- $G^{\flat}6$
- $D^{\flat}add9$
- D^{\flat}
- $E^{\flat}m$
- G^{\flat}/F
- $B^{\flat}m$
- D^{\flat}
- G^{\flat}
- G^{\flat}/F
- $D^{\flat}add9$
- $B^{\flat}m7$
- $E^{\flat}m$
- G^{\flat}/D^{\flat}
- $E^{\flat}m$
- G^{\flat}/D^{\flat}
- A^{\flat}
- $B^{\flat}sus^4$
- G^{\flat}
- $G^{\flat}maj^7$

Vocal Lines:

1. Who is the man I see
2. Lines ev - er more un - clear,

E^bm/G^b F⁷sus⁴ A^b B^bsus⁴

where I'm sup - posed to
not sure I'm ev - en

G^b G^bmaj⁷ E^bm/G^b F⁷sus⁴ A^b

be? here. I lost my heart,
The more I look

B^bsus⁴ G^b G^bmaj⁷ E^bm D^b6/4

I bur - ried it too deep
the more I think that I'm

A^b B^bsus⁴ E^bm D^b6

un - der the ir - on sea
start - ing to dis - ap - pear

E^bm E^bm⁷ E^bm⁹ G^b G^b D^backto D^b

Oh, crys - tal ball, crys - tal ball,

E^bm G^b/F B^bm D^b G^b G^b/F





save us all; tell me life is beau - ti - ful, mir - tor mir - tor

D^backto B^bm⁷ E^bm G^b/D^b





on the wall

1. E^bm G^b/D^b 2, 3. E^bm G^b/D^b G^b G^b





Oh, crys - tal ball,

D^badd9  D^b  E^bm  G^b/F 






hear — my song — I'm fad - ing out,

B^bm  D^b  G^b  G^b/F 

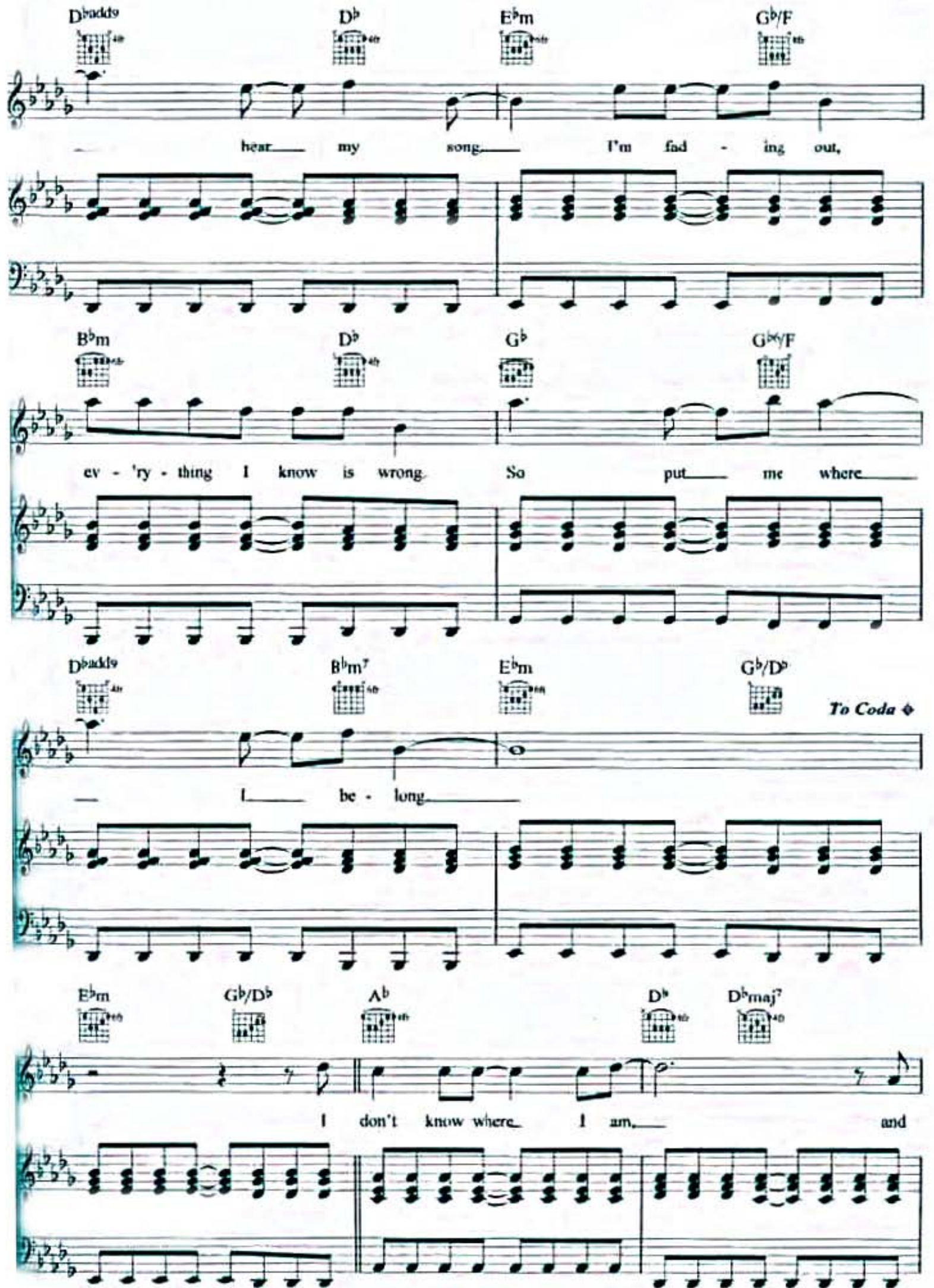
ev - 'ry - thing I know is wrong. So put — me where —

D^badd9  B^bm⁷  E^bm  G^b/D^b  *To Coda* ♠

I — be - long —

E^bm  G^b/D^b  A^b  D^b  D^bmaj⁷ 

I don't know where I am, — and



E^b7sus⁴



E^bm⁷



A^b



Fm⁷



I don't real-ly care_____

I look my-self in the eye_____

B^bm



G^b/B^b



B^bm



G^b



D^b



E^bm



— there's no one there_____

A^b



D^b/F



Fm



E^b7sus⁴



E^bm⁷



fall up-on the earth_____

I call up-on the air_____

A^b



Fm⁷



B^bm



G^b/B^b



B^bm



— but all I get is the same old_____

G^b

D^b

E^bm

♠ Coda

E^bm

G^b/D^b

D.S. al Coda

Solo

cant stare

G^b

B^bm

G^b

1, 2.

B^bm

3.

B^bm

G^b

B^bm

G^b

B^bm

rit.

Try Again

Words & Music by
Tim Rice-Oxley, Tom Chaplin & Richard Hughes

E

I, I fell.

B G#m D#m G#m E6

a - sleep on a late night train. I missed.

B G#m D#m G#m E6

my stop. and I went round a - gain.

B G⁷m D⁷m G⁷m E⁶

Why would I want to see you now? To fix
 2. What I was is - n't what am I'd

L.H. tacet 1°

B G⁷m D⁷m G⁷m E⁶

change it up, make it up some how,
 back but I don't know if I can

F# E C⁷m⁷ F# D⁷m

8 Ba - by, I'll try a - gain, try a - gain,
 Still I'll try try a - gain, try a - gain,

E F# E C⁷m⁷

Ba - by die ev - 'ry night
 Ba - by die ev - 'ry night

F# D#m E C#m7
 To Coda

ev - 'ry time. But I was made.

G#m D#m/F# C#m7 G#m D#m/F#

the way I am I'm not a stone I'm just a man.

C#m7 B F#m/A#

Lay down your arms and I will lay

C#m G#m E B/D# C#m7 F#7

down mine. Rip back the time that we've been wast - ing. God.

B G[♯]m D[♯]m G[♯]m E⁶

I wish you could see me now. You'd pick

B G[♯]m D[♯]m G[♯]m E⁶ *D.S. al Coda*

me up and you'd sort me out.

⊕ *Coda* E F[♯]6/9 Emaj⁷ C[♯]m⁹

F[♯]6/9 D[♯]m Emaj⁷

N.C. *Repeat to fade*

Broken Toy

Words & Music by
Tim Rice-Oxley, Tom Chaplin & Richard Hughes

♩ = 120 ♪ = ♩

D E^bmaj⁷/D D⁷ D⁽⁹⁾ D E^bmaj⁷ E^b

The first system of piano accompaniment consists of a grand staff with treble and bass clefs. The right hand plays a series of chords in a steady rhythm, while the left hand plays a rhythmic bass line with eighth notes.

D E^bmaj⁷/D D⁷ D⁽⁹⁾ D E^bmaj⁷ E^b
(Female voice)

The second system features a vocal line on a single staff with a treble clef. The vocal line includes two long, sustained notes labeled 'Ah'. Below the vocal line is the piano accompaniment, which continues with the same chordal and bass line patterns as the first system.

G Cmaj⁷ G Cmaj⁷ G Cmaj⁷

1. I think you know, be-cause it's old news, the peo-ple you love are hard,
2. I want to stay— an-oth-er sea-son, see sum-mer up-on— this sor-

The third system of piano accompaniment continues the musical piece. The right hand plays chords corresponding to the G and Cmaj7 chords indicated above, while the left hand maintains the rhythmic bass line.

G Cmaj7 G Cmaj7 G Cmaj7

to find. So I think if I were in your shoes,
 - ry land. So don't dust off your gun. with - out a rea - son,

G Cmaj7 G Cmaj7 D Cm/Bb

I would be kind. I look out for you.
 you un - der - stand.

Am7 D Cm/Bb Am7

come rain, come shine. What

D Cm/Bb Am7 D G

good does it do? I guess I'm a toy that is bro -

1.

Cmaj7 C6 D G Cmaj7

ken. I guess we're just old - er now.

2.

F Bb Eb Cm








Who says a riv - er can't leave its wa - ters?

F Bb Eb F Bb/D Bb

Who says you walk in a line? Who says a ci - ty can't


change its bor - ders? Who says you're mine?






Eb Cm F Bb Eb

D  E^bmaj⁷/D  D⁷  D⁽⁹⁾  D  E^bmaj⁷  E^b 


(Female voice)

Ah _____ Ah _____



D  E^bmaj⁷/D  D⁷  D⁽⁹⁾  D 

Ah _____ Ah _____



E^bmaj⁷  E^b  D  E^bmaj⁷/D 

Ah _____



D⁷  D⁽⁹⁾  D  1. E^bmaj⁷  E^b  2. E^bmaj⁷  E^b 

Ah _____



D Gm/B^b Am⁷ D Gm/B^b

look out for you... come rain... come, shine.

Am⁷ D Gm/B^b Am⁷

What good does it do?— I

D G Cmaj⁷ C⁶ D G

guess I'm a re - cord you're tired... of. I guess we're just old - er

Cmaj⁷ D G Cmaj⁷ C⁶

now. I guess I'm a toy... that is bro - ken.

D G Cmaj7

guess we're just old - er now.

The first system of music features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "guess we're just old - er now." are written below the notes. Above the staff, three guitar chord diagrams are provided: D (x00232), G (320033), and Cmaj7 (x32010). Below the vocal staff is a piano accompaniment consisting of two staves: a right-hand treble clef staff with chords and a left-hand bass clef staff with a steady eighth-note bass line.

The second system continues the piano accompaniment from the first system. It consists of two staves: a right-hand treble clef staff with chords and a left-hand bass clef staff with a steady eighth-note bass line. The vocal line is silent in this system.

The third system continues the piano accompaniment. It consists of two staves: a right-hand treble clef staff with chords and a left-hand bass clef staff with a steady eighth-note bass line. The vocal line is silent in this system.

The fourth system concludes the piano accompaniment. It consists of two staves: a right-hand treble clef staff with chords and a left-hand bass clef staff with a steady eighth-note bass line. The vocal line is silent in this system. The system ends with a double bar line and repeat signs on both staves.

The Frog Prince

Words & Music by
Tim Rice-Oxley, Tom Chaplin & Richard Hughes

♩ = 108

N.C.

F

B^bmaj⁷/F

Con pedale Drums

F

B^bmaj⁷

F

B^bmaj⁷

1. An old fai - ry - tale told me the sim -

F

B^bmaj⁷

F

B^bmaj⁷

- ple heart will be prized a - gain. A toad will be our king and up

F B^bmaj⁷ C Dm⁷/C

- ly o - ges our her - oes. Then, you'll shake your fist at the sky.

C Dm⁷/C C B^bmaj⁷

"Oh, why did I re - ly on fa - shions and small

Gm⁷ C⁷ F B^bmaj⁷

fy?" 2. All pro - mis - es bro - ken feed

F B^bmaj⁷ F B^bmaj⁷

— your peo - ple or lose your throne and for - feit your whole king - dom... I'd

F B^bmaj⁷ C Dm⁷/C
 soon-er lose it than still live in it a - lone — You were our gold - en child, —
 — but the gen - tle and the mild — in - her - it — the earth. —
 — while... — Your — prin - ce's
 crown cracks and falls down, — your cas - tle

C7 B^bmaj7 F Gm7

hol - low and cold You've wan - dered so

Dm B^b F Gm7

far from the per - son you are. Let go,

C7 B^bmaj7 B^b6 C7

To Coda

bro - ther, let go 'Cos now we all know

B^bmaj7 Dm C6

Soon some -

Am  B^bmaj⁷  Dm 

- one will put a spell on you... per - fume,



 Am⁷  B^bmaj⁷ 

treasure, sor - ce - ry, ev - 'ry trick they know.



Gm⁷  C⁶  C⁷  *D.S. al Coda*

You will lie in a deep sleep. That's when...



Coda B^bmaj⁷  B^b6  C⁷ 

'Cos now we all



F Gm⁷ Dm

know _____

Instrumental ad lib

Detailed description: This system contains three measures of music. The top staff is a vocal line with a treble clef and a whole note chord. The bottom two staves are piano accompaniment in bass clef. The first measure has a whole note chord F. The second measure has a whole note chord Gm⁷. The third measure has a whole note chord Dm. The vocal line has the word "know" followed by a long horizontal line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

B⁷ F Gm⁷ C⁷

Detailed description: This system contains four measures of piano accompaniment in bass clef. The chords are B⁷, F, Gm⁷, and C⁷. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

1. 2.

B⁷maj⁷ rit. F a tempo

NC Gm⁷

rit.

Detailed description: This system contains four measures of piano accompaniment in bass clef. The first measure is marked "1." and has a chord B⁷maj⁷. The second measure is marked "2." and has a "rit." instruction. The third measure has a chord F. The fourth measure has a "a tempo" instruction and a "NC" instruction. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

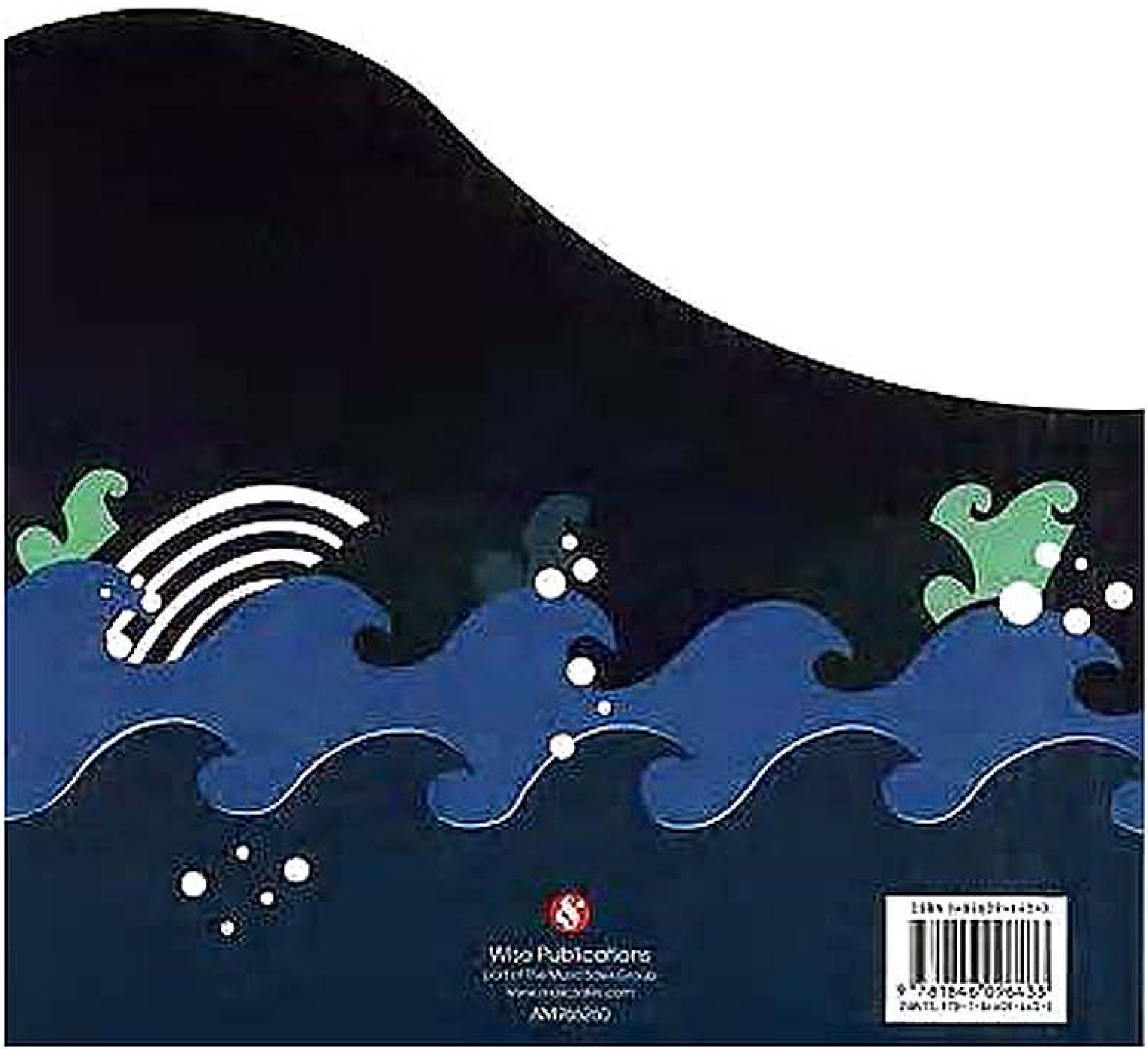
rit.

Gm⁷ *Gm⁷* *Gm⁷* C⁷

Detailed description: This system contains four measures of piano accompaniment in bass clef. The chords are Gm⁷, Gm⁷, Gm⁷, and C⁷. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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7. Put It Behind You
8. The Iron Sea
9. Crystal Ball
10. Try Again
11. Broken Toy
12. The Frog Prince



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