

# WHITE SHADOWS

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

**Two guitars:**  
 1 = F 2 = G  
 3 = A 4 = B  
 5 = D 6 = E

$\text{♩} = 128$

The musical score is arranged in three systems, each with a guitar staff and a piano staff. The guitar staff uses a treble clef and the piano staff uses a bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. Chord diagrams are provided above the guitar staff for each measure. The piano part features a steady bass line in the left hand and chords in the right hand. A tremolo effect is indicated by a wavy line over the piano's right-hand chords in the third system.

**System 1:**  
 Guitar:  $G^{\flat}m$  (1 2 3 4 5 6),  $G^{\flat}m$  (1 2 3 4 5 6),  $B$  (2 3 4 5 6 7)  
 Piano:  $G^{\flat}m$  (1 2 3 4 5 6),  $G^{\flat}m$  (1 2 3 4 5 6),  $B$  (2 3 4 5 6 7)

**System 2:**  
 Guitar:  $D^{\flat}m$  (1 2 3 4 5 6),  $C^{\flat}m$  add 9 (1 2 3 4 5 6),  $G^{\flat}m$  (1 2 3 4 5 6)  
 Piano:  $D^{\flat}m$  (1 2 3 4 5 6),  $C^{\flat}m$  add 9 (1 2 3 4 5 6),  $G^{\flat}m$  (1 2 3 4 5 6)

**System 3:**  
 Guitar:  $B$  (2 3 4 5 6 7),  $D^{\flat}m$  (1 2 3 4 5 6)  
 Piano:  $B$  (2 3 4 5 6 7),  $D^{\flat}m$  (1 2 3 4 5 6)

G<sup>7</sup>m
B
D<sup>7</sup>m
C<sup>7</sup>(add9)

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

*1<sup>st</sup> time repeat only*

G<sup>7</sup>m
B
D<sup>7</sup>m

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

G<sup>7</sup>m
B
D<sup>7</sup>m
C<sup>7</sup>(add9)

Li-de white, shu - down, sink and mis-sion,  
 Li-de white, shu - down, spar - kle and gis - ton,  
 You're part of the hu-man race... all of the stars and the out-er space.

G7m  
[G7m]

D  
[D]

D7m  
[D7m]



part. of a eye - ten - I am  
part. of a eye - ten - a plan  
part. of a eye - ten - I am

Guitar

F#m  
[F#m]

C#m  
[C#m]

C#m  
[C#m]



F#m  
[F#m]

C#m  
[C#m]



All the noise, I'm walk - ing up  
All the noise, I'm walk - ing up

F#m  
[F#m]

C#m  
[C#m]



F#m  
[F#m]

C#m  
[C#m]



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

F#m  
[F#m]

C#m  
[C#m]



F#m  
[F#m]

C#m  
[C#m]



All the sound, it break - ing up  
I cannot hear, you're break - ing up

F#m  
[F#m]

C#m  
[C#m]



Emaj7  
 C#m/adj7

Oh oh

C#m  
 Emaj7  
 B

May-be you'll get what you want - ed - may-be you'll miss - the ap-

D#m  
 C#m  
 Emaj7  
 B

on - it - Ev-ry-thing you, ev-er want - ed - in a per - ma - nent, sta-

D#m  
 C#m  
 Emaj7

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

Partitu

D D<sup>9</sup><sub>F#</sub>  G<sup>7</sup><sub>F#</sub>

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

E<sup>7</sup><sub>B</sub> B  D<sup>9</sup><sub>F#</sub>  *To Coda in  
Guitar*

keep it in a per-sonal state a per-sonal

G<sup>7</sup><sub>F#</sub> D  D<sup>9</sup><sub>F#</sub>  C<sup>7</sup><sub>F#</sub>

me.

G<sup>7</sup><sub>F#</sub> B  D<sup>9</sup><sub>F#</sub>  *D.S. al Coda*

0. Coda

G<sup>7</sup>m

F<sup>7</sup>m

F<sup>7</sup>m

D<sup>7</sup>m

G<sup>7</sup>m

E<sup>7</sup>m

B

D<sup>7</sup>m

G<sup>7</sup>m

F<sup>7</sup>m

B

tu - man - tu - ces Oh, in an - swer now, is what I

D<sup>m</sup>

G<sup>m</sup>

real. See it in the new sun rise and

E<sup>m</sup>

B

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

D<sup>Fm</sup>

G<sup>m</sup>

stay with me