



## Clocks – Coldplay – Buena Vista SSATB

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01 SSATB Combo C

# Clocks

- Buena Vista Club -

*Words and Music by Guy Berryman, Jon Buckland, Will Champion and  
Chris Martin Revised by I. Ferrer & O. Poruondo*

*Arranged by Rob Couture*

*Original Key: Eb Major*

Latin ♩ = 133

Intro

Soprano

Alto

Tenor

Bass

C Instr.

Piano Combo

Synthesizer

Guitar

Bass Guitar

Drum Set

Conga Drums

*C/e G<sup>m</sup>/d D<sup>m</sup> C/e G<sup>m</sup>/d D<sup>m</sup>*

*mf*

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25

S brought me down up - on my knees. Sing - in' come out of things un - said. And a

A Oh, I beg, I beg and plead. Shoot an ap - ple off my head,

T

B

C

P.C. C G<sup>m</sup> D<sup>m7</sup> C G<sup>m</sup> D<sup>m7</sup>

Synth

Gr. Bass D. S. C. Dr.

33

S trou - ble that can't be named. you are.

A A tig - er's wait - ing to be tamed. Sing - in', you are.

T you are.

B Sing - in', you are.

C

P.C. C G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup>

Synth

Gr. Bass D. S. C. Dr.

*Chorus 1*

*f*

*Perc 1-2 Pattern 1*

57

S  
A  
T  
B  
C

come back and take you home. I could not stop that you now know. Sing-in', come out up - on my seas, curse missed op - por - tu - ni - ties. Am I

C G<sup>m</sup> D<sup>m7</sup> C G<sup>m</sup> D<sup>m7</sup>

P.C.

Synth

Gr.

Bass

D. S.

C. Dr.

Chorus 2

65

S  
A  
T  
B  
C

a - part of the cure, or am I part of the di - sease? you are.

C G<sup>m</sup> D<sup>m</sup> C *f* G<sup>m</sup> D<sup>m</sup>

P.C.

Synth

Gr.

Bass

D. S.

C. Dr.

*f*  
Perc 1-2 Pattern 1

89

S  
And noth - - - ing else com - pares,

A  
No - thing else com - - - pares,

T  
No - thing else com - - - pares,

B  
No - thing else com - - - pares,

C

P.C.  
E<sup>b</sup> B<sup>b</sup> F E<sup>b</sup><sup>6</sup>  
cresc.

Synth

Gr. cresc. f

Bass cresc. f

D. S. Perc 1 Pattern 4 Perc 2 Pattern 2

C. Dr.

Interlude

97

S

A

T

B

C

P.C.  
C G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup>  
mf

Synth

Gr.

Bass

D. S. Perc 1 Tacet Perc 2 Tacet Perc 1 Pattern 5 Perc 2 Tacet

C. Dr.

Clocks 9  
01 SSATB Combo C

121

S Home, home, where I want - ed to go. You are.

A Home, home, where I want - ed to go. Home. you are.

T Home, home, where I want - ed to go. you are.

B Home, home, where I want - ed to go. Home. you are.

C

P.C. C G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup>

Synth

Gr. Bass

D. S.

C. Dr.

129

S you are. Home, home.

A Home, home.

T you are. Home, home.

B Home, home.

C

P.C. C G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup>

Synth

Gr. Bass

D. S.

C. Dr.

*Outro*

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Clocks 11  
01 SSATB Combo C

153

S  
Home, home.

A  
Home, home.

T  
Home, home.

B  
Home, home.

C  
Flutter

P.C.  
C G<sup>m</sup> D<sup>m</sup> C *deces.* G<sup>m</sup>

Synth

Gtr.  
*deces.*

Bass  
*deces.*

D. S.

C. Dr.

159

S

A

T

B

C

P.C.  
D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup> C *mp*

Synth

Gtr.

Bass  
*mp*

D. S.  
*Perc 1 Tacet  
Perc 2 Tacet*

C. Dr.



02 SSATB Combo Bb

# Clocks

- Buena Vista Club -

Words and Music by Guy Berryman, Jon Buckland, Will Champion and  
Chris Martin Revised by I. Ferrer & O. Poruondo

Arranged by Rob Couture

Original Key: Eb Major

Latin ♩ = 133

Intro

Soprano

Alto

Tenor

Bass

Bb Instr.

Piano Combo

Synthesizer

Guitar

Bass Guitar

Drum Set

Conga Drums

C/e G<sup>m</sup>/d D<sup>m</sup> C/e G<sup>m</sup>/d D<sup>m</sup>

*mf*

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25

S brought me down up - on my knees. Sing-in' come out of things un - said. And a

A Oh, I beg, I beg and plead. Shoot an ap - ple off my head,

T

B

Bb

P.C. C G<sup>m</sup> D<sup>m7</sup> C G<sup>m</sup> D<sup>m7</sup>

Synth

Gr. Bass

D. S.

C. Dr.

33

S trou - ble that can't be named. you are.

A A tig - er's wait - ing to be tamed. Sing - in', you are.

T you are.

B Sing - in', you are.

Bb

P.C. C G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup>

Synth

Gr. Bass

D. S. Perc 1-2 Pattern 1

C. Dr.

Chorus 1

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# Clocks 5

02 SSATB Combo Bb

57

S  
A  
T  
B  
Bb  
P.C.  
Synth  
Gtr.  
Bass  
D. S.  
C. Dr.

come back and take you home. I could not stop that you now know. Sing-in', come out up - on my seas, curse missed op - por - tu - ni - ties. Am I

C G<sup>m</sup> D<sup>m7</sup> C G<sup>m</sup> D<sup>m7</sup>

65

S  
A  
T  
B  
Bb  
P.C.  
Synth  
Gtr.  
Bass  
D. S.  
C. Dr.

Chorus 2

a - part of the cure, or am I part of the di - sease? you are.

C G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup>

*f*

Perc 1-2 Pattern 1

Clocks 7  
02 SSATB Combo Bb

89

S  
A  
T  
B  
Bb  
P.C.  
Synth  
Gtr.  
Bass  
D. S.  
C. Dr.

And noth - - - ing else com - pares

No - thing else com - - - pares,

No - thing else com - - - pares,

No - thing else com - - - pares,

E<sup>b</sup> B<sup>b</sup> F E<sup>b</sup>6 *cresc.*

*cresc.* *f*

*cresc.* *f*

*f*

Perc 1 Pattern 4  
Perc 2 Pattern 2

Interlude

97

S  
A  
T  
B  
Bb  
P.C.  
Synth  
Gtr.  
Bass  
D. S.  
C. Dr.

C G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup>

*mf*

*Perc 1 Tacet*  
*Perc 2 Tacet*

*Perc 1 Pattern 5*  
*Perc 2 Tacet*

Clocks 9  
02 SSATB Combo Bb

121

S  
Home, home, where I want - ed to go. You are.

A  
Home, home, where I want - ed to go. Home. you are.

T  
Home, home, where I want - ed to go. you are.

B  
Home, home, where I want - ed to go. Home. you are.

Bb

C G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup>

P.C.

Synth

Gr.

Bass

D. S.

C. Dr.

129

S  
you are. Home, home.

A  
Home, home.

T  
you are. Home, home.

B  
Home, home.

Bb

C G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup>

P.C.

Synth

Gr.

Bass

D. S.

C. Dr.

*Outro*

Clocks 11  
02 SSATB Combo Bb

153

S  
Home, home.

A  
Home, home.

T  
Home, home.

B  
Home, home.

Bb  
Flutter

P.C.  
C G<sup>m</sup> D<sup>m</sup> C *decresc.* G<sup>m</sup>

Synth

Gtr.  
*decresc.*

Bass  
*decresc.*

D. S.

C. Dr.

150

S

A

T

B

Bb

P.C.  
D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup> C *mp*

Synth

Gtr.  
*mp*

Bass  
*mp*

D. S.  
Per: 1 Tacet  
Per: 2 Tacet

C. Dr.

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# Clocks

- Buena Vista Club -

*Words and Music by Guy Berryman, Jon Buckland, Will Champion and  
Chris Martin Revised by I. Ferrer & O. Poruondo*

*Arranged by Rob Couture*

*Original Key: Eb Major*



Latin ♩ = 133

Intro

Musical score for Piano Combo, Eb Instr., Synthesizer, Guitar, Bass Guitar, Drum Set, and Conga Drums. The score includes an introduction section with a tempo of 133 beats per minute. The piano part features a melody with accompaniment, marked *mf*. The Eb Instr. part provides harmonic support with chords: C/e, G<sup>m</sup>/d, D<sup>m</sup>, C/e, G<sup>m</sup>/d, D<sup>m</sup>. The vocal parts (Soprano, Alto, Tenor, Bass) are currently blank.

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25

S brought me down up - on my knees. Sing - in' come out of things un - said. And a

A Oh, I beg, I beg and plead. Shoot an ap - ple off my head,

T

B

Eb

P.C. C G<sup>m</sup> D<sup>m7</sup> C G<sup>m</sup> D<sup>m7</sup>

Synth

Gr. Bass D. S. C. Dr.

33

S trou - ble that can't be named. you are. \_\_\_\_\_

A A tig - er's wait - ing to be tamed. Sing - in', \_\_\_\_\_ you are. \_\_\_\_\_

T you are. \_\_\_\_\_

B Sing - in', \_\_\_\_\_ you are. \_\_\_\_\_

Eb

P.C. C G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup>

Synth

Gr. Bass D. S. C. Dr.

*Chorus 1*

*f*

*Perc 1-2 Pattern 1*

57

S  
A  
T  
B

come back and take you home. I could not stop that you now know. Sing-in', come out up - on my seas, curse missed op - por - tu - ni - ties. Am I

Eb

P.C.

Synth

Gr.

Bass

D. S.

C. Dr.

C G<sup>m</sup> D<sup>m7</sup> C G<sup>m</sup> D<sup>m7</sup>

Chorus 2

65

S  
A  
T  
B

a - part of the cure, or am I part of the di - sease? you are.

Eb

P.C.

Synth

Gr.

Bass

D. S.

C. Dr.

C G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup>

*f*

Perc 1-2 Pattern 1

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89

S  
A  
T  
B  
Eb  
P.C.  
Synth  
Gtr.  
Bass  
D. S.  
C. Dr.

And noth - - - ing else com - pares

No - thing else com - - - pares,

No - thing else com - - - pares,

No - thing else com - - - pares,

E<sup>b</sup> B<sup>b</sup> F E<sup>b</sup><sup>6</sup>

*cresc.*

*cresc.*

*f*

*f*

Perc 1 Pattern 4  
Perc 2 Pattern 2

Interlude

97

S  
A  
T  
B  
Eb  
P.C.  
Synth  
Gtr.  
Bass  
D. S.  
C. Dr.

C G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup>

*mf*

Perc 1 Tacet  
Perc 2 Tacet

Perc 1 Pattern 5  
Perc 2 Tacet

Clocks 9  
03 SSATB Combo Eb

121

S Home, home, where I want - ed to go. You are.

A Home, home, where I want - ed to go. Home. you are.

T Home, home, where I want - ed to go. you are.

B Home, home, where I want - ed to go. Home. you are.

Eb

P.C. C G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup>

Synth

Gr. Bass

D. S.

C. Dr.

129

S you are. Home, home.

A you are. Home, home.

T you are. Home, home.

B you are. Home, home.

Eb

P.C. C G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup>

Synth

Gr. Bass

D. S.

C. Dr.

*Outro*

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Clocks 11  
03 SSATB Combo Eb

153

S  
Home, home.

A  
Home, home.

T  
Home, home.

B  
Home, home.

E♭  
Flutter

P.C.  
C G<sup>m</sup> D<sup>m</sup> C *decresc.* G<sup>m</sup>

Synth

Gtr.  
*decresc.*

Bass  
*decresc.*

D. S.

C. Dr.

159

S

A

T

B

E♭

P.C.  
D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup> C *mp*

Synth

Gtr.

Bass  
*mp*

D. S.

C. Dr.

*Perc 1 Tacet  
Perc 2 Tacet*

04 SSATB 4 extra staves

# Clocks

- Buena Vista Club -

*Words and Music by Guy Berryman, Jon Buckland, Will Champion and*

*Chris Martin Revised by I. Ferrer & O. Poruondo*

*Arranged by Rob Couture*

*Original Key: Eb Major*

Intro

Latin  $\text{♩} = 133$

The musical score is arranged for Soprano, Alto, Tenor, and Bass voices, along with Piano Combo, Synthesizer, Guitar, Bass Guitar, Drum Set, and Conga Drums. The Piano Combo part includes a melody with a dynamic marking of *mf* and is accompanied by a bass line. The Piano Combo part is divided into four measures, with chord changes indicated above the staff: C/e, G<sup>m</sup>/d, D<sup>m</sup>, C/e, G<sup>m</sup>/d, and D<sup>m</sup>. The other instruments (Soprano, Alto, Tenor, Bass, Synthesizer, Guitar, Bass Guitar, Drum Set, and Conga Drums) have empty staves, indicating that they are not used in this specific arrangement.

Clocks 3  
04 SSATB 4 extra staves

Vers 1

17

S  
A  
T  
B

Lights go out and I can't be saved  
Tides that I tried to swim a - gainst

1  
2  
3  
4

C  
Gm  
Dm7  
C  
Gm  
Dm7

Bass Section  
*f*

Crit.  
8

Bass  
*mp*  
*mp*  
Proc 1-2 Pattern 2

D. S.  
2

C. Dr.  
2



Chorus 1

33

S trou - ble that can't be named. you \_\_\_\_\_ are \_\_\_\_\_

A A tig - er's wait - ing to be tamed. Sing - in' \_\_\_\_\_ you \_\_\_\_\_ are \_\_\_\_\_

T \_\_\_\_\_ Sing - in' \_\_\_\_\_ you \_\_\_\_\_ are \_\_\_\_\_

B \_\_\_\_\_ Sing - in' \_\_\_\_\_ you \_\_\_\_\_ are \_\_\_\_\_

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

C Gm Dm C Gm Dm

PC. \_\_\_\_\_

Synth \_\_\_\_\_

Gtr. \_\_\_\_\_

Bass \_\_\_\_\_

D. S. \_\_\_\_\_

C. Dr. \_\_\_\_\_

*f*

*Perc 1-2 Pattern 1*



Verse 2

49

S You \_\_\_\_\_ are \_\_\_\_\_ *mf* Con - fu - sion \_\_\_\_\_ nev - er stops. Clos - ing walls and tick - ing clocks gon - na

A Oh, you \_\_\_\_\_ are \_\_\_\_\_ *mf* Con - fu - sion \_\_\_\_\_ nev - er stops. Clos - ing walls and tick - ing clocks gon - na

T Oh, you \_\_\_\_\_ are \_\_\_\_\_ *mf* Con - fu - sion \_\_\_\_\_ nev - er stops. Clos - ing walls and tick - ing clocks gon - na

B Oh, you \_\_\_\_\_ are \_\_\_\_\_ *mf* Con - fu - sion \_\_\_\_\_ nev - er stops. Clos - ing walls and tick - ing clocks gon - na

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

C Gm Dm C Gm Dm7

PC. *mp*

Synth

Gtr. *mp*

Bass *mp*

D. S. *mp* Part 1-2 Pattern 3

C. Dr.



Chorus 2

55

S a - part of the cure, or am I part of the di - sease? you are —

A a - part of the cure, or am I part of the di - sease? you are —

T a - part of the cure, or am I part of the di - sease? you are —

B a - part of the cure, or am I part of the di - sease? Sing - in' — you are —

1  
2  
3  
4

C Gm Dm C Gm Dm

PC. C Gm Dm C Gm Dm

Synth

Gtr. *f*

Bass *f*

D. S. *f*

C. Dr. *f*

*Face 1-2 Pattern 1*



Bridge

S. *mf* And noth . . . ing else com - pares \_\_\_\_\_  
 Oh, noth . . . ing else com - pares \_\_\_\_\_  
 A. And noth . . . ing else com - pares \_\_\_\_\_  
 Oh, noth . . . ing else com - pares \_\_\_\_\_  
 T. And noth . . . ing else com - pares \_\_\_\_\_  
 Oh, noth . . . ing else com - pares \_\_\_\_\_  
 B. No . . . thing com . . . pares, \_\_\_\_\_  
 No . . . thing else com . . . pares, \_\_\_\_\_  
 1. \_\_\_\_\_  
 2. \_\_\_\_\_  
 3. \_\_\_\_\_  
 4. \_\_\_\_\_  
 P.C. *mp* E<sub>3</sub> B<sub>3</sub> F E<sub>3</sub><sup>6</sup> B<sub>3</sub><sup>9</sup> F<sub>3</sub><sup>9</sup>  
 Synth *mp*  
 Gtr. *mp*  
 Bass *mp* Perc 1 Pattern 3 Perc 2 Pattern 2  
 D. S.  
 C. Dr.

Interlude

S  
A  
T  
B  
1  
2  
3  
4  
P.C.  
Synth  
Gtr.  
Bass  
D.S.  
C.Dr.

*mf*  
C  
G<sup>m</sup>  
D<sup>m</sup>  
C  
G<sup>m</sup>  
D<sup>m</sup>

*Perc 1 Theme*  
*Perc 2 Theme*

*Perc 1 Pattern 5*  
*Perc 2 Theme*



Chorus 4

The musical score is arranged in 11 staves from top to bottom: Soprano (S), Alto (A), Tenor (T), Bass (B), four empty staves (1-4), Piano/Chorus (P.C.), Synth, Guitar (Gtr.), Bass, Double Bass (D. S.), and Drums (C. Dr.). The lyrics are: "you are home, home, where I want to go. you are home, home, where I want to go. you are home, home, where I want to go." The piano part features a repeating eighth-note pattern with chords C, Gm, Dm, C, Gm, Dm. The guitar part includes a "Perc 1-2 Pattern 1" in the bass register. The drum part shows a simple rhythmic pattern. The bass part has a melodic line with some accidentals. The synth part is mostly silent. The vocal parts have long notes and some ties.

Clocks 15  
04 SSATB 4 extra staves

129

S  
you \_\_\_\_\_ are \_\_\_\_\_ Home, home.

A  
Home, home.

T  
you \_\_\_\_\_ are \_\_\_\_\_ Home, home.

B  
Home, home.

1  
Home, home.

2  
Home, home.

3  
Home, home.

4  
Home, home.

P.C.  
C Gm Dm C Gm Dm

Synth

Gtr.

Bass

D. S.

C. Dr.

145

S Home, home, home,

A Home, home, home,

T Home, home, home,

B Home, home, home,

1 Home, home, home,

2

3

4

C Gm Dm C Gm Dm

PC.

Synth

Gtr.

Bass

D. S.

C. Dr.

159

S  
A  
T  
B

1  
2  
3  
4

P.C.

Synth

Ch.

Bass

D. S.

C. Dr.

D<sup>m</sup>

C

G<sup>m</sup>

D<sup>m</sup>

C

mp

mp

Perc 1 Tacet  
Perc 2 Tacet





05 SSATB small Combo

# Clocks

- Buena Vista Club -

*Words and Music by Guy Berryman, Jon Buckland, Will Champion and  
Chris Martin Revised by I. Ferrer & O. Poruondo*

*Arranged by Rob Couture*

*Original Key: Eb Major*

Latin ♩ = 133

*Intro*

Soprano

Alto

Tenor

Bass

Piano Combo

Guitar

Bass Guitar

Drum Set

Conga Drums

C/e G<sup>m</sup>/d D<sup>m</sup> C/e G<sup>m</sup>/d

*mf*

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22

S  
can't be saved. brought me down up - on my knees.

A  
Tides that I tried to swim a - gainst Oh, I beg, I

T

B

P.C.  
G<sup>m</sup> D<sup>m7</sup> C G<sup>m</sup>

Gtr.

Bass

D. S.

C. Dr.

28

S  
Sing - in' come out of things un - said. And a trou - ble that

A  
beg and plead. Shoot an ap - ple off my head,

T

B

P.C.  
D<sup>m7</sup> C G<sup>m</sup> D<sup>m7</sup> C

Gtr.

Bass

D. S.

C. Dr.

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Clocks 5  
05 SSATB small Combo

Verse 2

47

S  
are. You are. Con - fu - sion

A  
are. Oh, you are. Con - fu - sion

T  
are. you are. Con - fu - sion

B  
are. Oh, you are. Con - fu - sion

P.C.  
D<sup>m/f</sup> C G<sup>m</sup> D<sup>m</sup> C

Gtr.  
mp

Bass  
mp

D. S.

C. Dr.



54

S  
nev-er stops. Clos - ing walls and tick - ing clocks gon - na come back and take you home. I could not stop that

A  
nev-er stops. Clos - ing walls and tick - ing clocks gon - na come back and take you home. I could not stop that

T  
nev-er stops. Clos - ing walls and tick tick tick tick tick tick tick come back and take you home. I could not stop that

B  
nev-er stops. Clos - ing walls and tick - ing clocks gon - na come back and take you home. I could not stop that

P.C.  
G<sup>m</sup> D<sup>m7</sup> C G<sup>m</sup>

Gtr.

Bass

D. S.

C. Dr.



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72

S  
You are. You

A  
Oh, you are. you

T  
you are. you

B  
Oh, you are. you

P.C.  
D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup>

Gtr.

Bass

D. S.

C. Dr.

Bridge

79

S  
are. And noth - - - ing else com - pares.

A  
are. And noth - - - ing else com - pares.

T  
are. And noth - - - ing else com - pares.

B  
are. No - thing com - - - pares,

P.C.  
D<sup>m</sup> E<sup>b</sup> B<sup>b</sup> F

Gtr.

Bass

D. S.

C. Dr.

*mp* Perc 1 Pattern 3  
Perc 2 Pattern 2

Interlude

97

S

A

T

B

P.C.

C G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup>

*mf*

Gtr.

Bass

D. S.

C. Dr.

Perc 1 Tacet  
Perc 2 Tacet

Perc 1 Pattern 5  
Perc 2 Tacet

104

S

A

T

B

P.C.

D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup>

*f*

Gtr.

Bass

D. S.

C. Dr.

Perc 1-2 Pattern 1

Clocks 11  
05 SSATB small Combo

124

S  
to go. You are. you

A  
go. Home. you are.

T  
to go. you are. you

B  
go. Home. you are.

P.C.  
D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup>

Gtr.

Bass

D. S.

C. Dr.

131

*Outro*

S  
are. Home, home. Home,

A  
Home, home. Home,

T  
are. Home, home. Home,

B  
Home, home. Home,

P.C.  
D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup> C

Gtr.

Bass

D. S.

C. Dr.



152

S  
Home, home.

A  
Home, home.

T  
Home, home.

B  
Home, home.

P.C.  
D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup> C *decresc.* G<sup>m</sup>

Gtr.  
*decresc.*

Bass  
*decresc.*

D. S.

C. Dr.

159

S

A

T

B

P.C.  
D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup> C *mp*

Gtr.

Bass  
*mp*

D. S.

C. Dr.

Perc 1 Tacet  
Perc 2 Tacet

06 SSATB small Combo extra staves

# Clocks

- Buena Vista Club -

Latin ♩ = 133

Intro

Soprano  
 Alto  
 Tenor  
 Bass  
 Piano Combo  
 Guitar  
 Bass Guitar  
 Drum Set  
 Conga Drums

C/e Gm/D Dm C/e Gm/D Dm C Gm

See separate Percussion Charts in PDF file

*Words and Music by Guy Berryman, Jon Buckland, Will Champion and  
 Chris Martin Revised by I. Ferrer & O. Porumbo  
 Arranged by Rob Couture  
 Original Key: Eb Major*

Verse 1

21

S Lights go out and I can't be saved. brought me down up - on my knees. Sing - in'

A Tides that I tried to swim a - gainst Oh, I beg, I beg and plead.

T

B

1

2

C Gm Dm7 C Gm Dm7

PC: mp

Gtr. mp

Bass mp

D. S. *Part 1-2 Pattern 2*

C. Dr.

Chorus 1

37

S  
you \_\_\_\_\_ are. \_\_\_\_\_ you \_\_\_\_\_

A  
you \_\_\_\_\_ are. \_\_\_\_\_ Oh, you \_\_\_\_\_ are. \_\_\_\_\_

T  
you \_\_\_\_\_ are. \_\_\_\_\_ Oh, you \_\_\_\_\_ are. \_\_\_\_\_

B  
you \_\_\_\_\_ are. \_\_\_\_\_ Oh, you \_\_\_\_\_ are. \_\_\_\_\_

1  
2

C Gm Dm C Gm Dm/f C

PC.  
Gtr.  
Bass  
D. S.  
C. Dr.

*f*  
*Perc 1-2 Pattern 1*



71

S  
are: \_\_\_\_\_  
You \_\_\_\_\_  
are: \_\_\_\_\_

A  
are: \_\_\_\_\_  
Oh, \_\_\_\_\_  
you \_\_\_\_\_  
are: \_\_\_\_\_

T  
are: \_\_\_\_\_  
you \_\_\_\_\_  
are: \_\_\_\_\_

B  
are: \_\_\_\_\_  
Oh, \_\_\_\_\_  
you \_\_\_\_\_  
are: \_\_\_\_\_

1  
2

Gtr.  
8

Bass

C, Dr.

Dm C Gm Dm C Gm

88

S — And noth - - - ing else com - pares —

A — No - thing else com - - - pares, —

T — No - thing else com - - - pares, —

B — No - thing else com - - - pares, —

1

2

P.C. F<sup>9</sup> E<sup>b</sup> B<sup>b</sup> F E<sup>b</sup>6

Gtr. *cresc.*

Bass *cresc.*

D. S. *Perc 1 Pattern 4*

C. Dr. *Perc 2 Pattern 2*



Clocks 13  
06 SSATB small Combo extra staves

Chorus 4

105

S  
A  
T  
B

1  
2

C Gm Dm C Gm Dm C

Perc. 1-2 Pattern 1

f

Perc 1 Pattern 1 + Fill Timbales  
Perc 2 Pattern 1

Perc 1-2 Pattern 1

C. Dr.

D. S.

Gtr.

Bass

you —

you —

122

S  
home, where I want - ed \_\_\_ to go. \_\_\_ You \_\_\_ are. \_\_\_ you \_\_\_

A  
\_\_\_ where I want - ed \_\_\_ to go. \_\_\_ Home: you \_\_\_ are. \_\_\_

T  
8 home, where I want - ed \_\_\_ to go. \_\_\_ Home: you \_\_\_ are. \_\_\_ you \_\_\_

B  
\_\_\_ where I want - ed \_\_\_ to go. \_\_\_ Home: you \_\_\_ are. \_\_\_

1  
2

Gm Dm C Gm Dm C

PC.  
Gtr.  
Bass  
D. S.  
C. Dr.

139

S  
Home, home.

A  
Home, home.

T  
Home, home.

B  
Home, home.

1  
2

Dm C Gm Dm C Gm

PC.  
Gtr.  
Bass

D. S.  
C. Dr.





07 SSATB Piano Solo Advanced

# Clocks

- Buena Vista Club -

Words and Music by Guy Berryman, Jon Buckland, Will Champion and  
Chris Martin Revised by I. Ferrer & O. Poruondo

Arranged by Rob Couture

Original Key: Eb Major

Latin ♩ = 133

Intro

Piano Solo Advanced

Chords: C/e, G<sup>m</sup>/d, D<sup>m</sup>, C/e, G<sup>m</sup>/d

mf

Detailed description: This section is the piano introduction for 'Clocks'. It is written in 4/4 time with a tempo of 133 beats per minute. The key signature has one flat (Bb). The notation consists of a grand staff with a treble and bass clef. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The bass line consists of a steady eighth-note accompaniment. The dynamics are marked 'mf'.

P.S.A.

Chords: D<sup>m</sup>, C, G<sup>m</sup>, D<sup>m</sup>

7

Detailed description: This system contains the first five measures of the main body of the piece. The melody continues with quarter notes D4, E4, F4, and G4. The bass line remains a steady eighth-note accompaniment. The dynamics are not explicitly marked but follow the 'mf' from the intro.

P.S.A.

Chords: C, G<sup>m</sup>, D<sup>m</sup>, C, G<sup>m</sup>

13

Detailed description: This system contains the next five measures of the main body of the piece. The melody continues with quarter notes A4, Bb4, C5, and Bb4. The bass line remains a steady eighth-note accompaniment.

Chorus 1

34

S can't be named. you \_\_\_\_\_

A A tig - er's wait - ing to be tamed. Sing - in', \_\_\_\_\_ you \_\_\_\_\_

T \_\_\_\_\_ you \_\_\_\_\_

B \_\_\_\_\_ Sing - in', \_\_\_\_\_ you \_\_\_\_\_

P.S.A. G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup>

39

S \_\_\_\_\_ are. \_\_\_\_\_ You \_\_\_\_\_ are. \_\_\_\_\_

A \_\_\_\_\_ are. \_\_\_\_\_ Oh, you \_\_\_\_\_ are. \_\_\_\_\_

T \_\_\_\_\_ are. \_\_\_\_\_ you \_\_\_\_\_ are. \_\_\_\_\_

B \_\_\_\_\_ are. \_\_\_\_\_ Oh, you \_\_\_\_\_ are. \_\_\_\_\_

P.S.A. D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup>/f

56

S  
tick-ing clocks gon-na come back and take you home. I could not stop that you now know. Sing-in',

A  
tick-ing clocks gon-na come back and take you home. I could not stop that you now know. Sing-in',

T  
tick tick tick tick tick tick tick come back and take you home. I could not stop that you now know. Sing-in',

B  
tick - ing clocks gon-na come back and take you home. I could not stop that you now know. Sing-in',

P.S.A.  
D<sup>m7</sup> C G<sup>m</sup> D<sup>m7</sup>

61

S  
come out up - on my seas, curse missed op - por - tu - ni - ties. Am I a - part \_\_\_\_\_

A  
come out up - on my seas, curse missed op - por - tu - ni - ties. Am I a - part \_\_\_\_\_

T  
come out up - on my seas, curse missed op - por - tu - ni - ties. Am I a - part \_\_\_\_\_

B  
come out up - on my seas, \_\_\_\_\_ curse missed op - por - tu - ni - ties. a - part \_\_\_\_\_

P.S.A.  
C G<sup>m</sup> D<sup>m7</sup> C

Bridge

77

S You \_\_\_\_\_ are. \_\_\_\_\_ And noth - - - ing else

A you \_\_\_\_\_ are. \_\_\_\_\_ And noth - - - ing else

T you \_\_\_\_\_ are. \_\_\_\_\_ And noth - - - ing else

B you \_\_\_\_\_ are. \_\_\_\_\_ No - thing

C G<sup>m</sup> D<sup>m</sup> E<sup>b</sup>

P.S.A. *mp*

83

S com-pares \_\_\_\_\_ Oh, noth - - - ing else com-pares \_\_\_\_\_

A com-pares \_\_\_\_\_ Oh, noth - - - ing else com-pares \_\_\_\_\_

T com-pares \_\_\_\_\_ No - thing else com - pares, \_\_\_\_\_

B com - - - - pares, No - thing else com - pares, \_\_\_\_\_

B<sup>b</sup> F E<sup>b</sup>6 B<sup>b</sup>9 F<sup>9</sup>

P.S.A.

Chorus 4

113

S  
you \_\_\_\_\_ are \_\_\_\_\_ Home, home, \_\_\_\_\_ where I

A  
you \_\_\_\_\_ are \_\_\_\_\_ Home, home, \_\_\_\_\_ where I

T  
you \_\_\_\_\_ are \_\_\_\_\_ Home, home, \_\_\_\_\_ where I

B  
you \_\_\_\_\_ are \_\_\_\_\_ Home, home, \_\_\_\_\_ where I

P.S.A.  
C G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup>

119

S  
want - ed \_\_\_\_\_ to go. Home, home, where I want - ed

A  
want - ed \_\_\_\_\_ to go. Home, home, \_\_\_\_\_ where I want - ed \_\_\_\_\_ to

T  
want - ed \_\_\_\_\_ to go. Home, home, where I wan - ted

B  
want - ed \_\_\_\_\_ to go. Home, home, \_\_\_\_\_ where I want - ed \_\_\_\_\_ to

P.S.A.  
D<sup>m</sup> C G<sup>m</sup>

136

S  
Home, home. Home,

A  
Home, home. Home,

T  
Home, home. Home,

B  
Home, home. Home,

P.S.A.  
D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup> C

142

S  
home. Home, home.

A  
home. Home, home.

T  
home. Home, home.

B  
home. Home, home.

P.S.A.  
G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup>



08 SSATB Piano Solo Intermediate

# Clocks

- Buena Vista Club -

Words and Music by Guy Berryman, Jon Buckland, Will Champion and  
Chris Martin Revised by I. Ferrer & O. Poruondo

Arranged by Rob Couture

Original Key: Eb Major

Latin ♩ = 133

Intro

Piano Solo Intermediate

Chords: C/e, G<sup>m</sup>/d, D<sup>m</sup>, C/e, G<sup>m</sup>/d

mf

Detailed description: This section is the piano introduction for 'Clocks'. It is written in 4/4 time with a tempo of 133 beats per minute. The music is in Eb major. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line. The dynamics are marked mezzo-forte (mf).

P.S.I.

Chords: D<sup>m</sup>, C, G<sup>m</sup>, D<sup>m</sup>

Detailed description: This system contains the first six measures of the main body of the piece. The right hand continues the eighth-note rhythmic pattern, and the left hand plays a bass line with some syncopation. The dynamics are not explicitly marked but follow the mf of the intro.

P.S.I.

Chords: C, G<sup>m</sup>, D<sup>m</sup>, C, G<sup>m</sup>

f

Detailed description: This system contains the next six measures of the piece. The right hand continues the eighth-note rhythmic pattern, and the left hand plays a bass line. The dynamics are marked forte (f).

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31

S  
And a trou - ble that can't be named.

A  
Shoot an ap - ple off my head, A tig - er's wait - ing

T

B

P.S.I.  
D<sup>m7</sup> C G<sup>m</sup>

*Chorus 1*

36

S  
you \_\_\_\_\_ are. \_\_\_\_\_ You \_\_\_\_\_

A  
to be tamed. Sing - in', \_\_\_\_\_ you \_\_\_\_\_ are. \_\_\_\_\_ Oh,

T  
you \_\_\_\_\_ are. \_\_\_\_\_ you \_\_\_\_\_

B  
Sing - in', \_\_\_\_\_ you \_\_\_\_\_ are. \_\_\_\_\_ Oh,

P.S.I.  
D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup> C  
*f*

54

S  
nev-er stops. Clos - ing walls and tick - ing clocks gon - na come back and take you home. I

A  
nev-er stops. Clos - ing walls and tick - ing clocks gon - na come back and take you home. I

T  
nev-er stops. Clos - ing walls and tick tick tick tick tick tick tick come back and take you home. I

B  
nev-er stops. Clos - ing walls and tick - ing clocks gon - na come back and take you home. I

P.S.I.  
G<sup>m</sup> D<sup>m7</sup> C G<sup>m</sup>

59

S  
could not stop that you now know. Sing-in', come out up - on my seas, curse missed op - por -

A  
could not stop that you now know. Sing-in', come out up - on my seas, curse missed op - por -

T  
could not stop that you now know. Sing-in', come out up - on my seas, curse missed op - por -

B  
could not stop that you now know. Sing-in', come out up - on my seas, curse missed op - por -

P.S.I.  
D<sup>m7</sup> C G<sup>m</sup>

Bridge

76

S  
— You — are. — And noth-

A  
— you — are. — And noth-

T  
— you — are. — And noth-

B  
— you — are. —

P.S.I.  
D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup> E<sup>b</sup>  
*mp*

82

S  
- - - ing else com-pares — Oh, noth - - - ing else com-pares —

A  
- - - ing else com-pares — Oh, noth - - - ing else com-pares —

T  
- - - ing else com-pares — No - thing else com - pares, —

B  
No - thing com - - - pares, No - thing else com - pares, —

P.S.I.  
B<sup>b</sup> F E<sup>b</sup>6 B<sup>b</sup>9

Chorus 4

113

S  
you are. Home, home, where I

A  
you are. Home, home, where I

T  
you are. Home, home, where I

B  
you are. Home, home, where I

P.S.I.  
C G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup>

119

S  
want - ed to go. Home, home, where I want - ed

A  
want - ed to go. Home, home, where I want - ed to

T  
want - ed to go. Home, home, where I want - ed

B  
want - ed to go. Home, home, where I want - ed to

P.S.I.  
D<sup>m</sup> C G<sup>m</sup>

136

S  
Home, home. Home,

A  
Home, home. Home,

T  
Home, home. Home,

B  
Home, home. Home,

P.S.I.  
D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup> C

142

S  
home. Home, home.

A  
home. Home, home.

T  
home. Home, home.

B  
home. Home, home.

P.S.I.  
G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup>



09 SSTB

# Clocks

- Buena Vista Club -

Words and Music by Guy Berryman, Jon Buckland, Will Champion and  
Chris Martin Revised by I. Ferrer & O. Poruondo

Arranged by Rob Couture

Original Key: Eb Major

Latin ♩ = 133

Intro

Verse 1

20

Soprano

Alto

Lights go out and I can't be saved.

25

S

A

Tides that I tried to swim a - gainst  
brought me down up - on my knees. Sing - in'

29

S

A

Oh, I beg, I beg and plead.  
come out of things un - said. And a  
Shoot an ap - ple off my head,

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44

S  
— you — are. — You —

A  
— you — are. — Oh, you —

T  
— you — are. — you —

B  
— you — are. — Oh, you —

Verse 2

51

S  
— are. — Con - fu - sion — nev - er stops. Clos - ing walls and

A  
— are. — Con - fu - sion — nev - er stops. Clos - ing walls and

T  
— are. — Con - fu - sion — nev - er stops. Clos - ing walls and

B  
— are. — Con - fu - sion nev - er stops. — Clos - ing walls and

63

S  
curse missed op - por - tu - ni - ties. Am I a - part\_\_\_ of the cure, or

A  
curse missed op - por - tu - ni - ties. Am I a - part\_\_\_ of the cure, or

T  
8  
curse missed op - por - tu - ni - ties. Am I a - part\_\_\_ of the cure, or

B  
curse missed op - por - tu - ni - ties. a - part\_\_\_ of the cure, or

*Chorus 2*

67

S  
am I part of the di - sease? you \_\_\_\_\_ are.

A  
am I part of the di - sease? you \_\_\_\_\_ are.

T  
8  
am I part of the di - sease? you \_\_\_\_\_ are.

B  
am I part of the di - sease? Sing-in', \_\_\_\_\_ you \_\_\_\_\_ are.

85

S Oh, noth - ing else com-pares \_\_\_\_\_ And noth - ing else

A Oh, noth - ing else com-pares \_\_\_\_\_ No-thing else com -

T No-thing else com - pares, \_\_\_\_\_ No-thing else com -

B No-thing else com - pares, \_\_\_\_\_ No-thing else com -

*Interlude*

91

S com-pares \_\_\_\_\_ **16**

A pares, \_\_\_\_\_ **16**

T pares, \_\_\_\_\_ **16**

B pares, \_\_\_\_\_ **16**

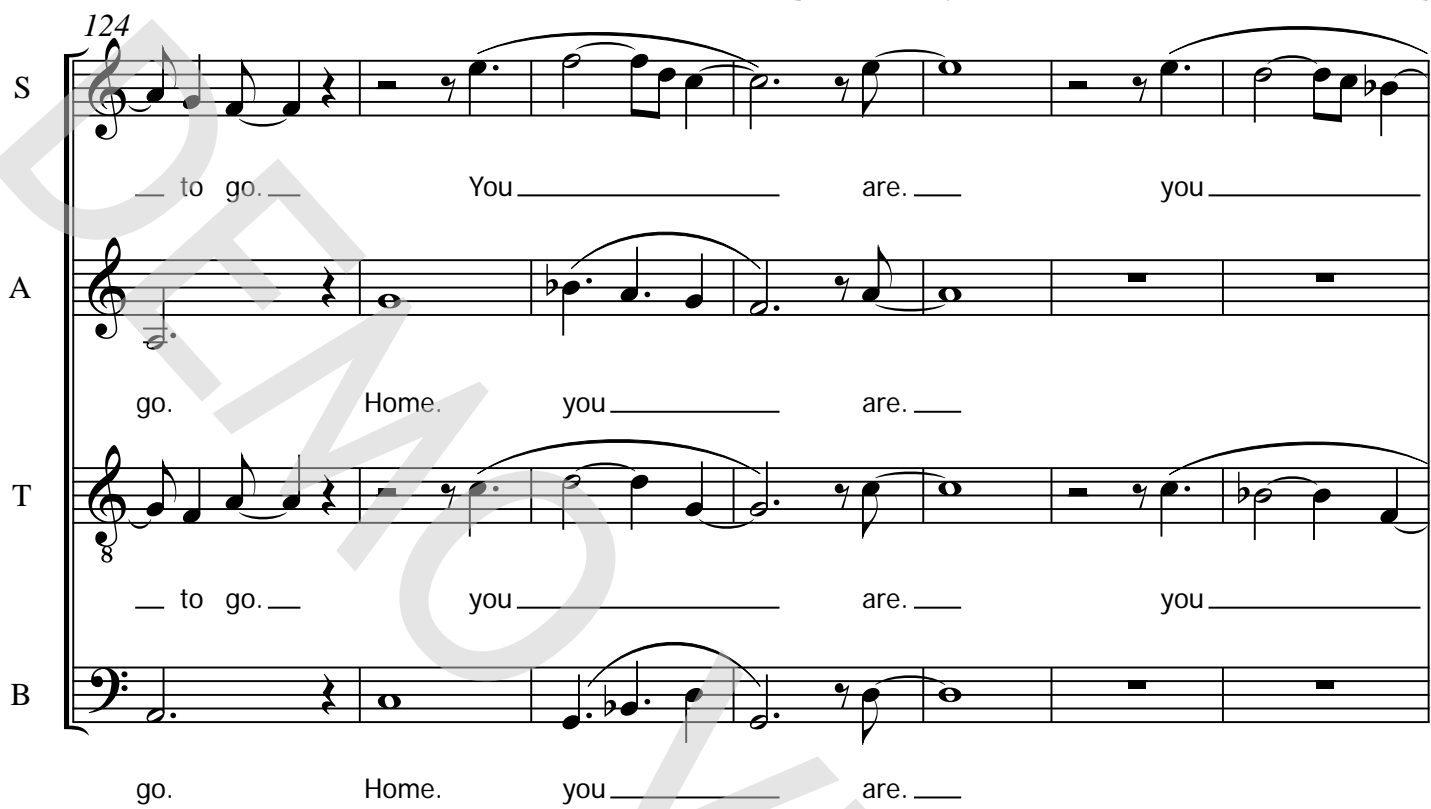
124

S  
to go. You are. you

A  
go. Home. you are.

T  
to go. you are. you

B  
go. Home. you are.



*Outro*

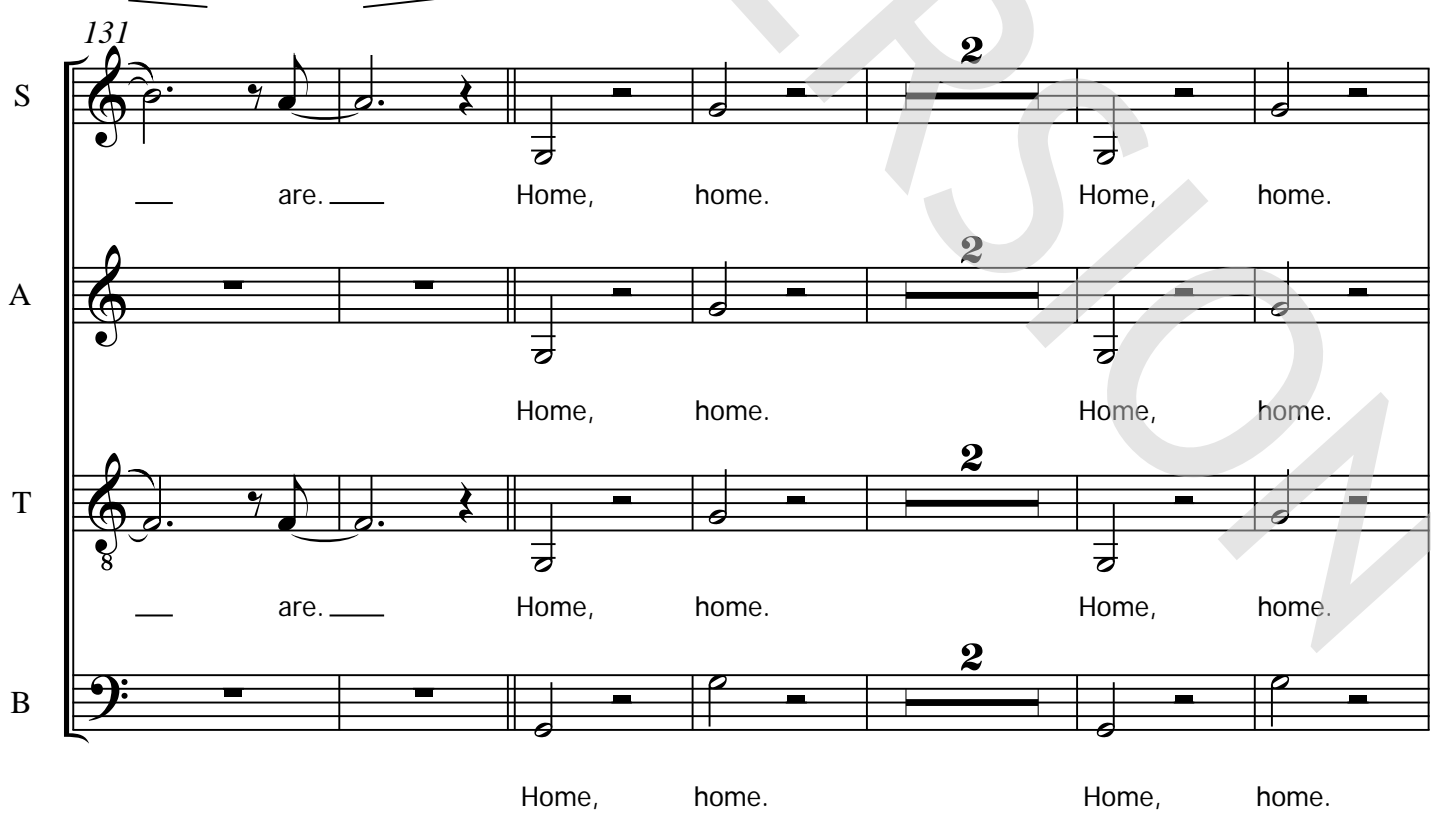
131

S  
are. Home, home. Home, home.

A  
Home, home. Home, home.

T  
are. Home, home. Home, home.

B  
Home, home. Home, home.





10 C Instrument

# Clocks

- Buena Vista Club -

Latin ♩ = 133

Words and Music by Guy Berryman, Jon Buckland, Will Champion and Chris Martin Revised by I. Ferrer & O. Poruondo

Arranged by Rob Couture

Original Key: Eb Major

### Intro

16 16

### Chorus 1

37 3

### Verse 2

45 4 16

### Chorus 2

69 4

### Bridge

### Interlude

78 15 8

### Chorus 4

105 4 12

125 3

### Outro

133 3

138 3



11 Bb Instrument

# Clocks

- Buena Vista Club -

Latin ♩ = 133

Words and Music by Guy Berryman, Jon Buckland, Will Champion and  
Chris Martin Revised by I. Ferrer & O. Poruondo

Arranged by Rob Couture

Original Key: Eb Major

### Intro

16

### Verse 1

### Chorus 1

21 16

42 3 4

### Verse 2

### Chorus 2

53 16 4

### Bridge

77 15

### Interlude

97 8 4

### Chorus 4

113 12

### Outro

130 3

137 3



12 Eb Instrument

# Clocks

- Buena Vista Club -

Latin ♩ = 133

Words and Music by Guy Berryman, Jon Buckland, Will Champion and  
Chris Martin Revised by I. Ferrer & O. Poruondo

Arranged by Rob Couture

Original Key: Eb Major

### Intro

16

*f*

### Verse 1

### Chorus 1

21 16

42 3 4

### Verse 2

### Chorus 2

53 16 4

### Bridge

77 15

### Interlude

97 8 4

### Chorus 4

113 12

### Outro

130 3

137 3



13 Piano Combo

# Clocks

- Buena Vista Club -

Words and Music by Guy Berryman, Jon Buckland, Will Champion and  
Chris Martin Revised by I. Ferrer & O. Poruondo

Arranged by Rob Couture

Original Key: Eb Major

Latin ♩ = 133

## Intro

The musical score is written for piano in 4/4 time, featuring a Latin rhythm with a tempo of 133 beats per minute. It consists of four systems of music, each with a treble and bass clef staff. The first system is labeled 'Intro' and includes the chords C/e, G<sup>m</sup>/d, and D<sup>m</sup>. The second system starts at measure 5 and includes the chords C/e, G<sup>m</sup>/d, D<sup>m</sup>, and C. The third system starts at measure 10 and includes the chords G<sup>m</sup>, D<sup>m</sup>, and C. The fourth system starts at measure 14 and includes the chords G<sup>m</sup>, D<sup>m</sup>, and C. The score includes a dynamic marking of *mf* (mezzo-forte) in the first system. A large, faint watermark 'DEMO' is visible across the page.

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41 C G<sup>m</sup> D<sup>m</sup>/f

45 C G<sup>m</sup> D<sup>m</sup>/f

49 C G<sup>m</sup> D<sup>m</sup> Verse 2 C

54 G<sup>m</sup> D<sup>m</sup>7 C G<sup>m</sup>

59 D<sup>m</sup>7 C G<sup>m</sup>

83  $B\flat$  F  $E\flat^6$

87  $B\flat^9$   $F^9$   $E\flat$

91  $B\flat$  F  $E\flat^6$  *cresc.*

*Interlude*  
95 C  $G^m$   
*f* *mf*

99  $D^m$  C  $G^m$

123

D<sup>m</sup> C G<sup>m</sup>

128

D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup>

Outro

133

C G<sup>m</sup> D<sup>m</sup> C

138

G<sup>m</sup> D<sup>m</sup> C

142

G<sup>m</sup> D<sup>m</sup> C

# Clocks

- Buena Vista Club -

Words and Music by Guy Berryman, Jon Buckland, Will Champion and  
Chris Martin Revised by I. Ferrer & O. Poruondo

Arranged by Rob Couture

Original Key: Eb Major

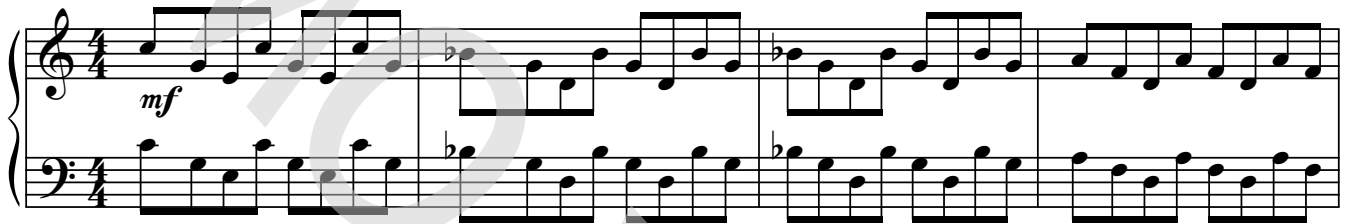
Latin ♩ = 133

Intro

C/e

G<sup>m</sup>/d

D<sup>m</sup>



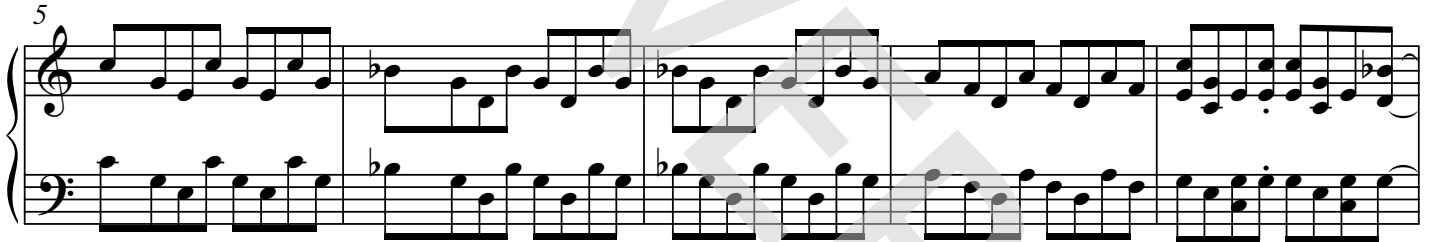
Musical notation for the first system of the piano solo, measures 1-4. The piece is in 4/4 time with a tempo of 133. The first system consists of four measures. The first measure is marked *mf*. The chords are C/e, G<sup>m</sup>/d, D<sup>m</sup>, and D<sup>m</sup>.

C/e

G<sup>m</sup>/d

D<sup>m</sup>

C



Musical notation for the second system of the piano solo, measures 5-8. The second system consists of four measures. The chords are C/e, G<sup>m</sup>/d, D<sup>m</sup>, and C.

G<sup>m</sup>

D<sup>m</sup>

C



Musical notation for the third system of the piano solo, measures 9-12. The third system consists of four measures. The chords are G<sup>m</sup>, D<sup>m</sup>, and C.

G<sup>m</sup>

D<sup>m</sup>

C



Musical notation for the fourth system of the piano solo, measures 13-16. The fourth system consists of four measures. The chords are G<sup>m</sup>, D<sup>m</sup>, and C.

40  $D^m$  C  $G^m$

44  $D^m/f$  C  $G^m$

48  $D^m/f$  C  $G^m$

52  $D^m$  Verse 2 C  $G^m$   $D^m7$

57 C  $G^m$   $D^m7$  C

82

B $\flat$  F E $\flat$ <sup>6</sup>

87

B $\flat$ <sup>9</sup> F<sup>9</sup> E $\flat$  B $\flat$

92

F E $\flat$ <sup>6</sup>  
*cresc.*

*f*

*Interlude*

97

C G<sup>m</sup> D<sup>m</sup>

*mf*

101

C G<sup>m</sup> D<sup>m</sup>

125 C G<sup>m</sup> D<sup>m</sup>

Musical notation for measures 125-128. Treble clef, bass clef. Chords: C, G<sup>m</sup>, D<sup>m</sup>.

129 C G<sup>m</sup> D<sup>m</sup>

Musical notation for measures 129-132. Treble clef, bass clef. Chords: C, G<sup>m</sup>, D<sup>m</sup>.

*Outro*  
133 C G<sup>m</sup> D<sup>m</sup>

*Outro*  
Musical notation for measures 133-136. Treble clef, bass clef. Chords: C, G<sup>m</sup>, D<sup>m</sup>.

137 C G<sup>m</sup> D<sup>m</sup>

Musical notation for measures 137-140. Treble clef, bass clef. Chords: C, G<sup>m</sup>, D<sup>m</sup>.

141 C G<sup>m</sup> D<sup>m</sup>

Musical notation for measures 141-144. Treble clef, bass clef. Chords: C, G<sup>m</sup>, D<sup>m</sup>.

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# Clocks

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Original Key: Eb Major

Latin ♩ = 133

Intro

C/e G<sup>m</sup>/d D<sup>m</sup>

5 C/e G<sup>m</sup>/d D<sup>m</sup> C

10 G<sup>m</sup> D<sup>m</sup> C

14 G<sup>m</sup> D<sup>m</sup> C

41 C G<sup>m</sup> D<sup>m</sup>/f

45 C G<sup>m</sup> D<sup>m</sup>/f

49 C G<sup>m</sup> D<sup>m</sup>

Verse 2  
53 C G<sup>m</sup> D<sup>m</sup>7 C

*mp*

58 G<sup>m</sup> D<sup>m</sup>7 C

85  $E_b^6$   $B_b^9$   $F^9$   $E_b$

90  $B_b$   $F$   $E_b^6$  *cresc.*

95 *Interlude*  $C$   $G^m$   $f$   $mp$

100  $D^m$   $C$   $G^m$

104  $D^m$   $C$   $G^m$   $f$

128

D<sup>m</sup> C G<sup>m</sup>

132

*Outro*  
D<sup>m</sup> C G<sup>m</sup>

136

D<sup>m</sup> C G<sup>m</sup>

140

D<sup>m</sup> C G<sup>m</sup>

144

D<sup>m</sup> C G<sup>m</sup>



16 Synthesizer

# Clocks

- Buena Vista Club -

Words and Music by Guy Berryman, Jon Buckland, Will Champion and Chris Martin Revised by I. Ferrer & O. Poruondo

Arranged by Rob Couture

Original Key: Eb Major

Latin ♩ = 133

### Intro

16 *Brass Section*

*f*

### Verse 1

### Chorus 1

21 16

42 3 4

### Verse 2

### Chorus 2

53 16 4

### Bridge

77 *mp* 15

### Interlude

97 8 4

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# Clocks

- Buena Vista Club -

Latin ♩ = 133

Words and Music by Guy Berryman, Jon Buckland, Will Champion and  
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Arranged by Rob Couture

Original Key: Eb Major

*Intro*

*Verse 1*

20

C G<sup>m</sup> D<sup>m7</sup>

*mp*

C G<sup>m</sup> D<sup>m7</sup> C

G<sup>m</sup> D<sup>m7</sup> C G<sup>m</sup>

*Chorus 1*

35

D<sup>m</sup> C G<sup>m</sup>

D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup>/f

40

C G<sup>m</sup> D<sup>m</sup>/f C

45

*Verse 2*

50

G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup>

*mp*

55

D<sup>m7</sup> C G<sup>m</sup>

18 Bass Guitar

# Clocks

- Buena Vista Club -

Words and Music by Guy Berryman, Jon Buckland, Will Champion and  
Chris Martin Revised by I. Ferrer & O. Poruondo

Arranged by Rob Couture

Original Key: Eb Major



Latin ♩ = 133

### Intro

12 C G<sup>m</sup> D<sup>m</sup>

*f*

### Verse 1

17 C G<sup>m</sup> D<sup>m7</sup> C

*mp*

22 G<sup>m</sup> D<sup>m7</sup> C G<sup>m</sup>

28 D<sup>m7</sup> C G<sup>m</sup> D<sup>m7</sup> C

### Chorus 1

34 G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup>

*f*

40 D<sup>m</sup> C G<sup>m</sup> D<sup>m/f</sup>

45 C G<sup>m</sup> D<sup>m/f</sup> C

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# Clocks

- Buena Vista Club-

Percussion 1: Guiro + Timbales

Words and Music by Guy Berryman, Jon Buckland, Will Champion and  
Chris Martin Revised by I. Ferrer & O. Poruondo

Arranged by Rob Couture

Original Key: Eb

♩ = 133

Intro

11

PATTERN 1  
Guiro

Timbales

Continue

Verse 1

21

PATTERN 2

Continue

*mp*

Chorus 1

37

PATTERN 1

Continue

*f*

Verse 2

53

PATTERN 3

Continue

*mp*

Chorus 2

69

PATTERN 1

Continue

*f*

Bridge

81

PATTERN 3

Continue

*mp*

93

PATTERN 4

Interlude

4

*f*

101

PATTERN 5

PATTERN 1

Continue

*mf*

*f*

Chorus 3

111

PATTERN 1 + Fill Timbales

PATTERN 1

Continue

165

# Clocks

- Buena Vista Club-

## Percussion 2: Agogo Bells + Shekere

Words and Music by Guy Berryman, Jon Buckland, Will Champion and  
Chris Martin Revised by I. Ferrer & O. Poruondo

Arranged by Rob Couture

Original Key: Eb

♩ = 133

### Intro

12

PATTERN 1 -  
Agogo Bells

Continue

### Verse 1

21

PATTERN 2

Continue

*mp*

### Chorus 1

37

PATTERN 1 -

Continue

*f*

### Verse 2

53

PATTERN 2

Continue

*mp*

### Chorus 2

69

PATTERN 1 -

Continue

*f*

### Bridge

81

PATTERN 2

Continue

*mp*

### Interlude

96

8

PATTERN 1 -

Continue

*f*

165



# Clocks

- Buena Vista Club -

Words and Music by Guy Berryman, Jon Buckland, Will Champion and Chris Martin Revised by I. Ferrer & O. Poruondo

Arranged by Rob Couture

Original Key: Eb Major

Latin ♩ = 133

### Intro

C/e G<sup>m</sup>/d D<sup>m</sup>

5 C/e G<sup>m</sup>/d D<sup>m</sup> C

10 G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup>

15 D<sup>m</sup> C G<sup>m</sup>

### Verse 1

20 D<sup>m7</sup> C G<sup>m</sup> D<sup>m7</sup>

Lights go out and I can't be saved. Tides that I tried to swim a - gainst

25 C G<sup>m</sup> D<sup>m7</sup> C

brought me down up - pon my knees. Oh, I beg, I beg and plead. Sing-in' come out of

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**Chorus 2**

69 C G<sup>m</sup> D<sup>m</sup> C G<sup>m</sup>

you are. You are.

**Bridge**

76 D<sup>m</sup> C G<sup>m</sup> D<sup>m</sup> E<sup>b</sup>

You are. And nothing else

83 B<sup>b</sup> F E<sup>b</sup>6 B<sup>b</sup>9 F<sup>9</sup>

com-pares Oh, nothing else com-pares

89 E<sup>b</sup> B<sup>b</sup> F E<sup>b</sup>6

And nothing else com-pares

**Interlude**

97 C G<sup>m</sup> D<sup>m</sup>

*mf*

101 C G<sup>m</sup> D<sup>m</sup>

105 C G<sup>m</sup> D<sup>m</sup>



21 Lyrics

# Clocks

- Buena Vista Club -

*Words and Music by Guy Berryman, Jon Buckland, Will Champion and  
Chris Martin Revised by I. Ferrer & O. Poruondo*

*Arranged by Rob Couture*

*Original Key: Eb Major*

Verse 1:

The lights go out and I can't be saved. Tides that I tried to swim against  
brought me down upon my knees. Oh I beg, I beg and plead. Singin'

Come out of things unsaid. Shoot an apple off my head, and a  
Trouble that can't be named. A tiger's waiting to be tamed. Singin'

Chorus 1:

You are (4x)

Verse 2:

Confusion never stops. Closing walls and ticking clocks

Gonna come back and take you home.

I could not stop that you now know. Singin'

Come out upon my seas, Curse missed opportunities

Am I a part of the cure, Or am I part of the disease? Singin'

Chorus 2:

You are, (3x)

Bridge:

And nothing else compares, Oh, nothing else compares,

And nothing else compares,

Interlude

Chorus 3:

You are, Home, home where I wanted to go

Home, home where I wanted to go

You are, You are,

Outro

Home, home. (6x)