

# BORDERLINE

Words and Music by ED SHEERAN  
and AARON DESSNER

Fast



Sad-ness al - ways finds an in. —

*mp*



Sneaks its way — past, in - fect - ing ev - 'ry-thing.



And ev - 'ry chap - ter has an end.

Dmaj<sup>7</sup> Bm<sup>9</sup> Amaj<sup>7</sup>/E

But this is one mo - men - tous se -

A/C# Dmaj<sup>7</sup>

- quel, don't you think? And the black - birds, they fly

Amaj<sup>7</sup>/E A/C# Dmaj<sup>7</sup>

like a frown on the sky - line.

D A E(add4)

Right now, I feel I'm run - ning from the light.

D A E(add4)

En - gulfed in dark - ness, shield - ed from my eyes.

D A E(add4)

One foot in, one out, I'm stuck on the bor - der-line.

D<sup>5</sup> A E(add4)

Which way will I?

Dmaj<sup>7</sup> Amaj<sup>7</sup>/E A/C#

mp

Guess I should take this on the chin. —  
So I will pour an - oth - er drink.

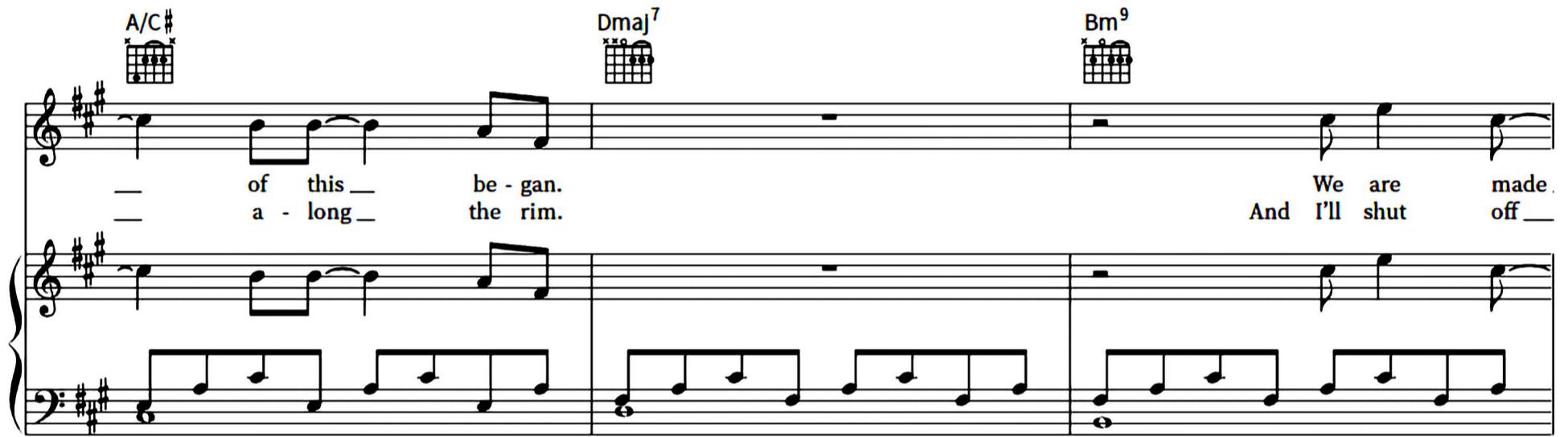
**Dmaj<sup>7</sup>**  **Ama<sup>7</sup>/E** 

But I don't e - ven know\_ how all\_  
 And try to drown\_ the pain\_ with salt\_



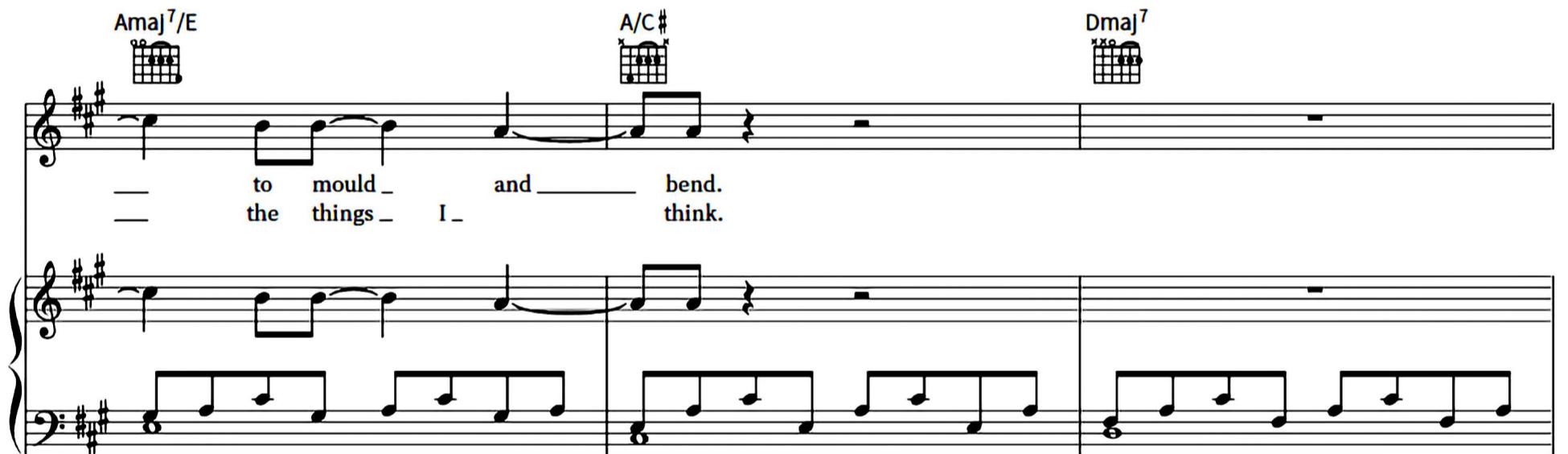
**A/C#**  **Dmaj<sup>7</sup>**  **Bm<sup>9</sup>** 

of this\_ be - gan. We are made\_  
 a - long\_ the rim. And I'll shut off\_



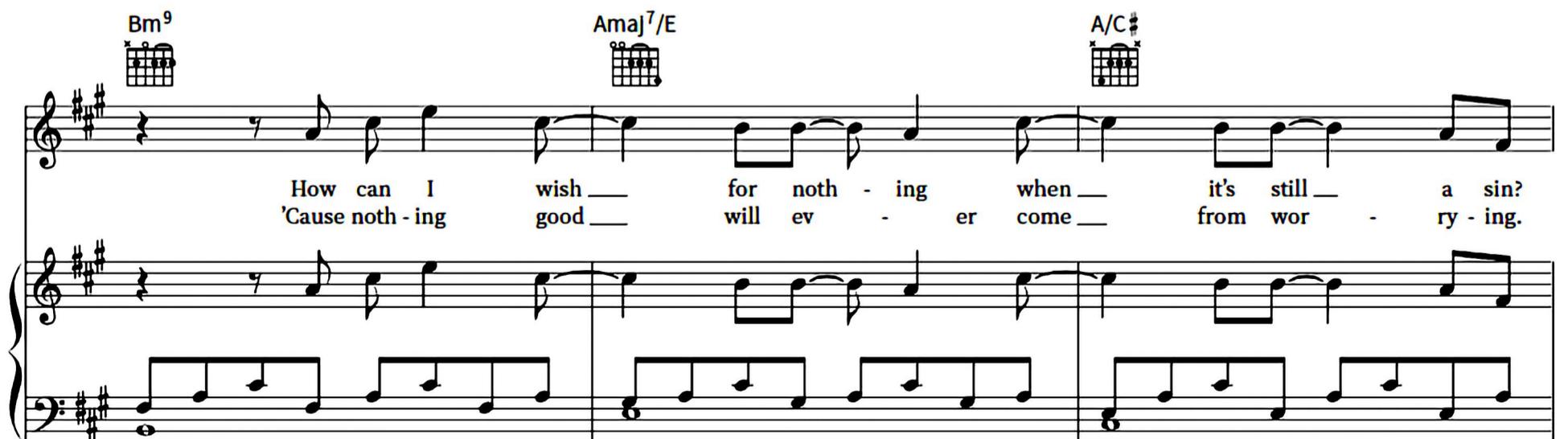
**Ama<sup>7</sup>/E**  **A/C#**  **Dmaj<sup>7</sup>** 

to mould\_ and\_ bend.  
 the things\_ I\_ think.



**Bm<sup>9</sup>**  **Ama<sup>7</sup>/E**  **A/C#** 

How can I wish\_ for noth - ing when\_ it's still\_ a sin?  
 'Cause noth - ing good\_ will ev - er come\_ from wor - ry - ing.



Dmaj<sup>7</sup> D A

Right now, I

E (add4) D A

feel I'm run - ning from the light. — En - gulfed in

E (add4) D A

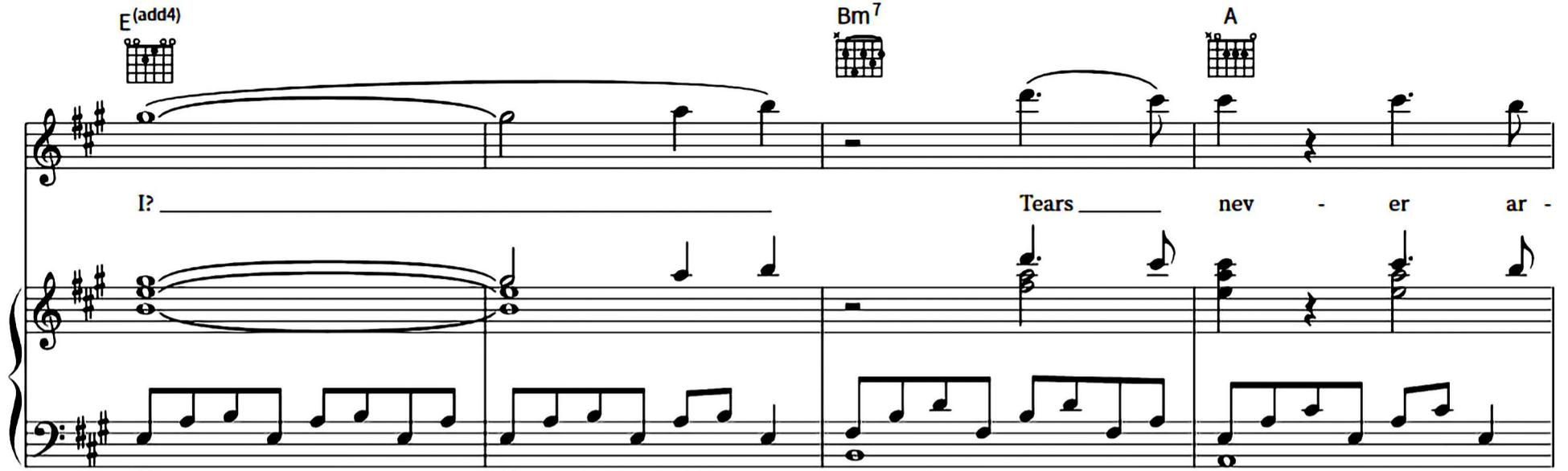
dark - ness, shield - ed from my eyes. — One foot in, one

E (add4) D<sup>5</sup> A

out, I'm stuck on the bor - der-line. Which way will —

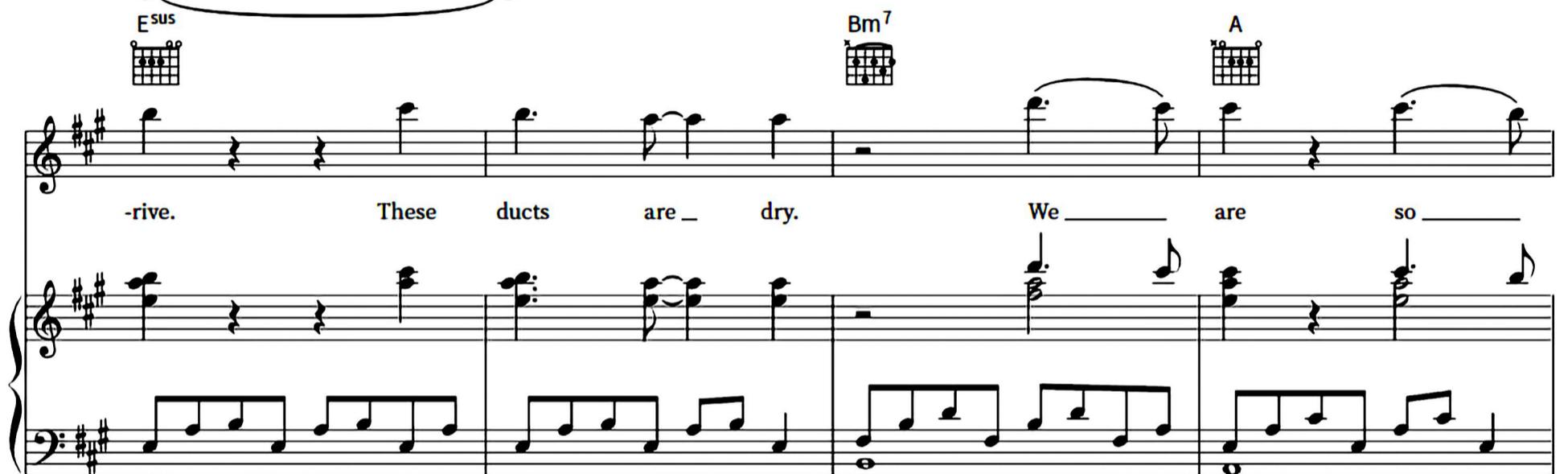
E(add4)  Bm<sup>7</sup>  A 

I? \_\_\_\_\_ Tears \_\_\_\_\_ nev - er ar -



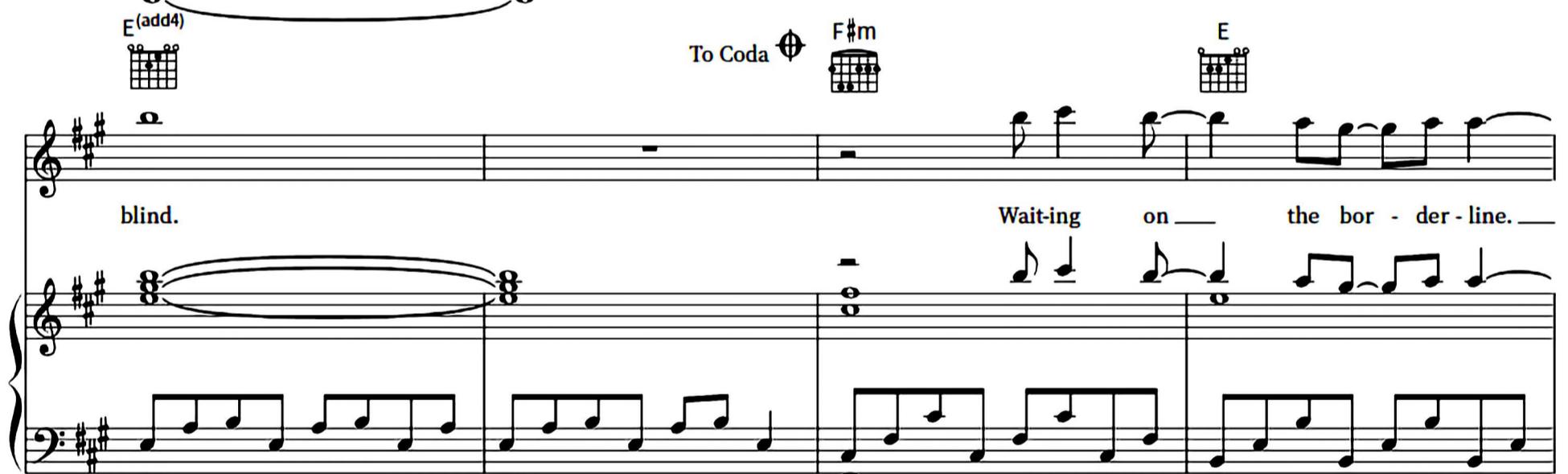
E<sup>sus</sup>  Bm<sup>7</sup>  A 

-rive. These ducts are \_ dry. We \_\_\_\_\_ are so \_\_\_\_\_



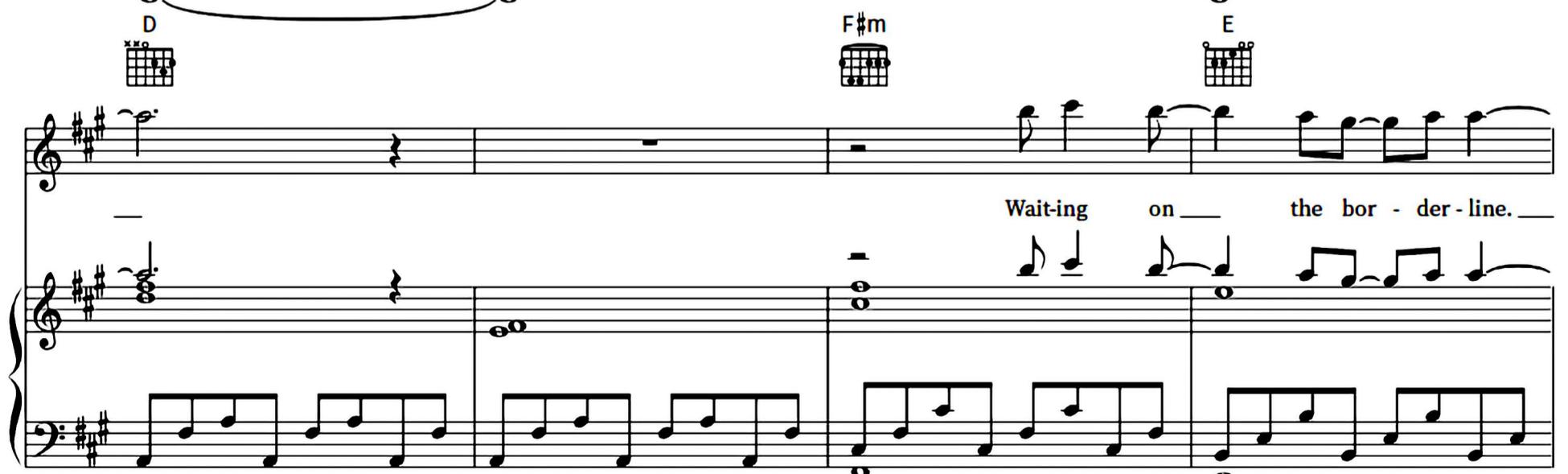
E(add4)  To Coda  F#m  E 

blind. Waiting on \_\_\_\_\_ the bor - der - line. \_\_\_\_\_



D  F#m  E 

Waiting on \_\_\_\_\_ the bor - der - line. \_\_\_\_\_

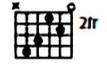


D.S. al Coda

D



D (add9)



The first system of music consists of two staves. The upper staff is in treble clef and contains a single note, D5, with a fermata. The lower staff is in bass clef and contains a melodic line of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5. There are three measures of music, with the first measure containing a whole note chord D and the second and third measures containing a whole note chord D (add9). The key signature has three sharps (F#, C#, G#).

E (add4)



The second system of music consists of two staves. The upper staff is in treble clef and contains a whole note chord E (add4) with a fermata. The lower staff is in bass clef and contains a melodic line of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5. There are two measures of music, with the first measure containing a whole note chord E (add4) and the second measure containing a whole note chord D. The key signature has three sharps (F#, C#, G#).