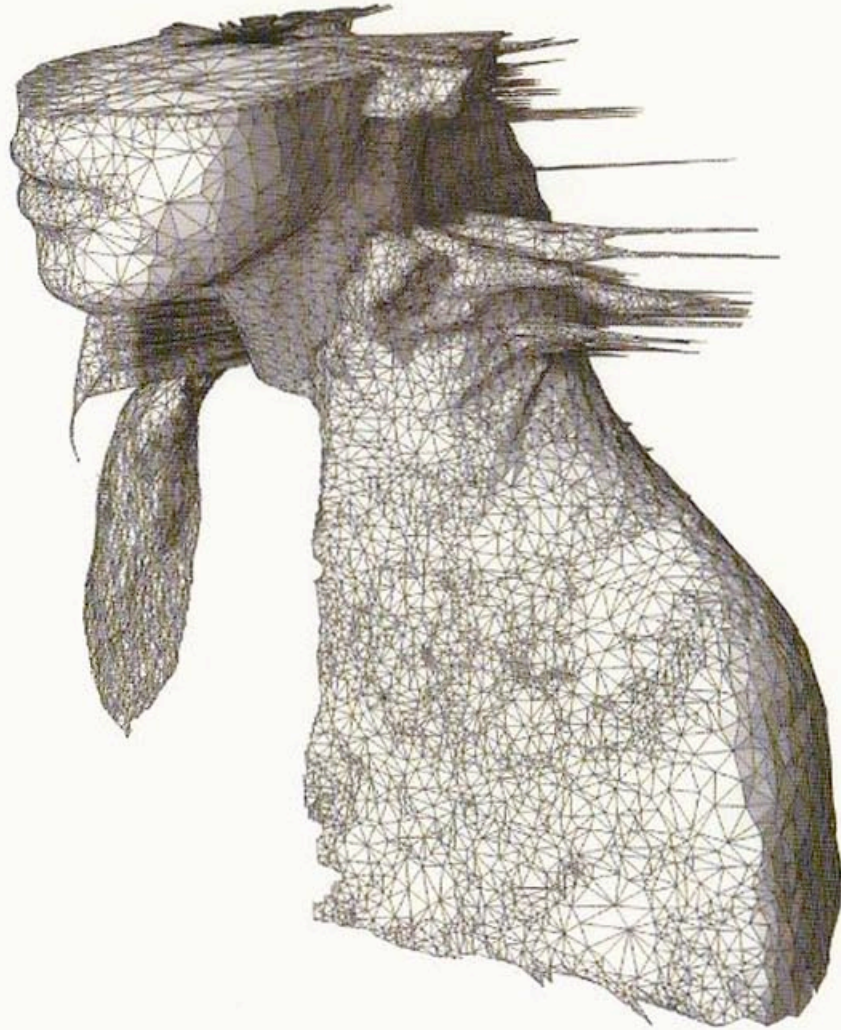


COLDPLAY

A RUSH OF BLOOD TO THE HEAD

All the songs from the album arranged for piano, voice & guitar. Complete with lyrics & guitar chord boxes.



Politik

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

$\text{♩} = 84$



The piano introduction consists of three measures. The right hand plays a series of chords in a descending sequence, while the left hand plays a steady eighth-note bass line. The first measure is marked with a forte (*f*) dynamic.



1. Look at earth from out - er space, —
(Verse 2 see block lyric)

The piano accompaniment for this line features a steady eighth-note bass line and chords in the right hand. A piano (*pp*) dynamic marking is present. A slur is placed under the bass line across the two measures.



ev - 'ry - one must find — a place. — Give me time and give

The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. A slur is placed under the bass line across the two measures.

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Fsus⁴



— me space, — give me real, don't give — me fake. —



Fsus⁴



Give me strength, re - serve — con - trol, — give me heart and give



— me soul. — Give me time, give us — a kiss, —

Fsus⁴



1^o Only



tell me your own po - li - tik. —

Fsus⁴



(2^o) - li - tik And op - en up your



Fm



eyes, op - en up your eyes.



Op - en up your eyes, op - en up your



1.



2.

eyes. Just op - en up your

C⁷ 3fr

Fm

eyes_____

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a whole note chord, followed by a half note and a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord diagrams for C⁷ 3fr and Fm are shown above the vocal staff.

D⁹ 4fr

A^b 4fr

The second system continues the piano accompaniment from the first system. It features a consistent eighth-note pattern in the right hand and a bass line in the left hand. Chord diagrams for D⁹ 4fr and A^b 4fr are shown above the vocal staff.

E⁷sus⁴

E^b

Fm

Give me love ov - er

2^o Instrumental

The third system includes a vocal line and piano accompaniment. The vocal line has a double bar line and then continues with the lyrics "Give me love ov - er". The piano accompaniment includes a section labeled "2^o Instrumental". Chord diagrams for E⁷sus⁴, E^b, and Fm are shown above the vocal staff.

D⁹

A^b 4fr

love ov - er love ov - er this, ahh

The fourth system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "love ov - er love ov - er this, ahh". The piano accompaniment maintains the eighth-note pattern. Chord diagrams for D⁹ and A^b 4fr are shown above the vocal staff.

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The guitar chords are indicated above the vocal line: E^bsus⁴, E^b, and Fm in the first system; D^b6 and A^b 4fr in the second system; and E^bsus⁴, E^b, and Fm in the third system. The piano accompaniment features a steady eighth-note chordal pattern in the right hand and a simple bass line in the left hand.

give me

love ov - er, love ov - er, love ov - er this,

aah.

Verse 2:
 Give me one, 'cause one is best
 In confusion confidence
 Give me peace of mind and trust
 Don't forget the rest of us.
 Give me strength, reserve, control
 Give me heart and give me soul
 Wounds that heal, and cracks that fix
 Tell me your own politik.

And open up your eyes *etc.*

In My Place

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

Guitar chords capo 2nd fret

♩ = 72

N.C.

Drums

cont. sim.

A

A/G#

C#m 2fr

E

A

F#m

C#m 2fr

E

A

A/G#

C#m 2fr

E

A

A/G#

C#m 2fr

E

1. In my place, in my place were lines that I could - n't
 (Verse 2 see block lyric)

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A F^m C^m E A A/G[#]

change. I was lost, oh yeah. I was lost, I was lost,

C^m E A F^m C^m E

crossed lines I should - n't have crossed. I was lost, oh yeah.

D A E D

Yeah, how long must you wait for it? Yeah, how

A E D A E

long must. you pay for it? Yeah, how long must. you wait for

1. 2.

D E E

it? Ah, for it? it?

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics 'it? Ah, for it? it?'. Above the staff are guitar chord diagrams for D, E, and E. The second line is a piano accompaniment with treble and bass staves. The first line of the piano part features a rhythmic pattern of eighth notes and quarter notes, while the second line features a more melodic line with some grace notes.

A A/G² C²m E A F²m

Detailed description: This system contains the third line of music, which is a piano accompaniment. Above the staff are guitar chord diagrams for A, A/G², C²m, E, A, and F²m. The piano part continues with a consistent rhythmic accompaniment in the bass and a more active melodic line in the treble.

1. 2.

C²m E C²m E A A/G²

Sing it please, please, please...

Detailed description: This system contains the fourth line of music. The top line is a vocal melody with lyrics 'Sing it please, please, please...'. Above the staff are guitar chord diagrams for C²m, E, C²m, E, A, and A/G². The piano accompaniment continues with the same rhythmic pattern.

C²m E A F²m C²m E

come back and sing to me, to me, me. Come on and sing it

Detailed description: This system contains the fifth line of music. The top line is a vocal melody with lyrics 'come back and sing to me, to me, me. Come on and sing it'. Above the staff are guitar chord diagrams for C²m, E, A, F²m, C²m, and E. The piano accompaniment continues with the same rhythmic pattern.

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

out, now, now come on and sing it out to me, me,

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

come back and sing. In my place, in my place were lines that I could -n't

A F#m rit. C#m E A

change and I was lost, oh yeah. Oh yeah.

Verse 2:

I was scared, I was scared
 Tired and under-prepared
 But I'll wait for it.
 And if you go, if you go
 And leave me down here on my own
 Then I'll wait for you, yeah.

Yeah, how long must you wait *etc.*

God Put A Smile Upon Your Face

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

Tune Guitar down one and a half tones

♩ = 124



1^o Tacet Guitar



1. Where do we go, no - bo - dy knows...
(Verses 2 & 3 see block lyrics)



I've got to say I'm on my way down.



God give me style and give me grace.



God put a



smile up - on my face.

Amaj⁷ 8fr

E⁶ 3fr

Fadd⁹ 5fr

And ah _____ when you work _____ it out _____ I'm worse _____

Amaj⁷ 5fr

_____ than you _____ Yeah, _____ when you work _____

E⁶ 3fr

Fadd⁹ 5fr

Amaj⁷ 8fr

_____ it out _____ I _____ want - ed _____ to _____ And

E⁶ 3fr

Fadd⁹ 5fr

ah _____ when you work _____ out where to draw _____ the line _____

Amaj⁷


E⁶


pfadd⁹


your guess is as good as



To Coda Φ

D^b


E⁶


mine.

Guitar



E⁷


Dmaj⁷


D^b




E⁶


E^{b7}


Dmaj⁷


D.S. al Coda



⊕ Coda

D^b

E⁶

E^b7



It's as

Dmaj⁷

D^b

E⁶

E^b7



good as mine. It's as

Dmaj⁷

D^b

E⁶



good as mine.

E^b7

Dmaj⁷

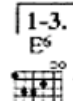
D^b



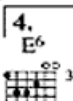
It's as good as mine. Na



na na na na. Na na na na. It's good as



mine. As



good as



Where do we go, no - bo - dy knows.



Don't ev - er say you're on your way _____ down _____ when,





God gave you style and gave you grace. _____





And put a smile up - on your face. _____



Verse 2:
 Where do we go to draw the line?
 I've got to say I wasted all your time honey, honey
 Where do I go to fall from grace?
 God put a smile upon your face, yeah.

Verse 3:
 Where do we go, nobody knows
 Don't ever say you're on your way down, when
 God gave you style and gave you grace
 And put a smile upon your face.

Now when you work it out *etc.*

The Scientist

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

♩ = 76



The first system of music features a guitar part with a treble clef and a 4/4 time signature. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The guitar part consists of four measures of whole rests, corresponding to the chords Dm7, Bb, F, and Fsus2. The piano part features a steady eighth-note bass line and a treble line with chords and moving lines.



The second system of music continues the guitar and piano accompaniment from the first system. It consists of four measures of whole rests for the guitar and corresponding piano accompaniment.



The third system of music includes the vocal line for the first time. The guitar part has a treble clef and a 4/4 time signature. The piano accompaniment is in grand staff notation. The lyrics are: "1. Come up to meet— you, tell you I'm sor - ry, you don't know how love-". A note below the lyrics reads "(Verse 2 see block lyric)". The system consists of four measures.

Fsus² Dm⁷ B^b

- ly you are. I had to find you, tell you I need

F Fsus² C/F Dm⁷

— you, tell you I'll set you a - part. Tell me your sec -

B^b F Fsus² C/F Dm⁷

- rets and ask me your ques - tions, oh, let's go back to the start. Run - ning in cir -

B^b F F Fsus² C/F

- cles, com - ing up tails, heads on a si - lence a - part.

B^b **F**

No - bo - dy said it was ea - sy. Oh, it's such a shame

Fsus² **B^b**

for us to part, No - bo - dy said it was ea - sy.

F **C/F** **Fsus²** **C**

No - one ev - er said it would be this hard. (so)

C/G **1. F** **B^b**

Oh, take me back to the start. (I'm go - ing)

Chord diagrams: F, Dm7, B^b

The first system features a treble clef with a whole rest. The piano accompaniment consists of a bass line with eighth notes and a treble line with chords and eighth notes.

Chord diagrams: F, F^{sus}2, 2. F, B^b

The second system includes a treble clef with a whole rest and a second ending marked '2.'. The piano accompaniment continues with eighth notes in the bass and chords in the treble.

Chord diagrams: F, Dm7

The third system features a treble clef with a whole rest. The piano accompaniment continues with eighth notes in the bass and chords in the treble.

Chord diagrams: B^b, F

The fourth system features a treble clef with a whole rest. The piano accompaniment continues with eighth notes in the bass and chords in the treble.

Dm7 B^b F
 Ooh...

Dm7 B^b F
 Ah ooh...

Dm7 B^b F
 Ah ooh...

Verse 2:
 I was just guessing at numbers and figures
 Pulling your puzzles apart.
 Questions of science, science and progress
 That must speak as loud as my heart.
 Tell me you love me, come back and haunt me
 Oh, and I rush to the start
 Running in circles, chasing our tails
 Coming back as we are.

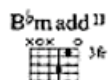
Nobody said it was easy *etc.*

Clocks

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

Guitar chords capo 1st fret

$\text{♩} = 130$



1. The lights go out and I can't be saved, tides that I tried to
(Verse 2 see black lyric)

Fm7

E^b

B^bm add 11

swim a - gainst... Have brought me down up - on my knees,

Fm7

E^b

oh, I beg, I beg and plead... Sing - ing; come out with

B^bm add 11



Fm7

things un - said... Shoot, an ap - ple off my head... And a

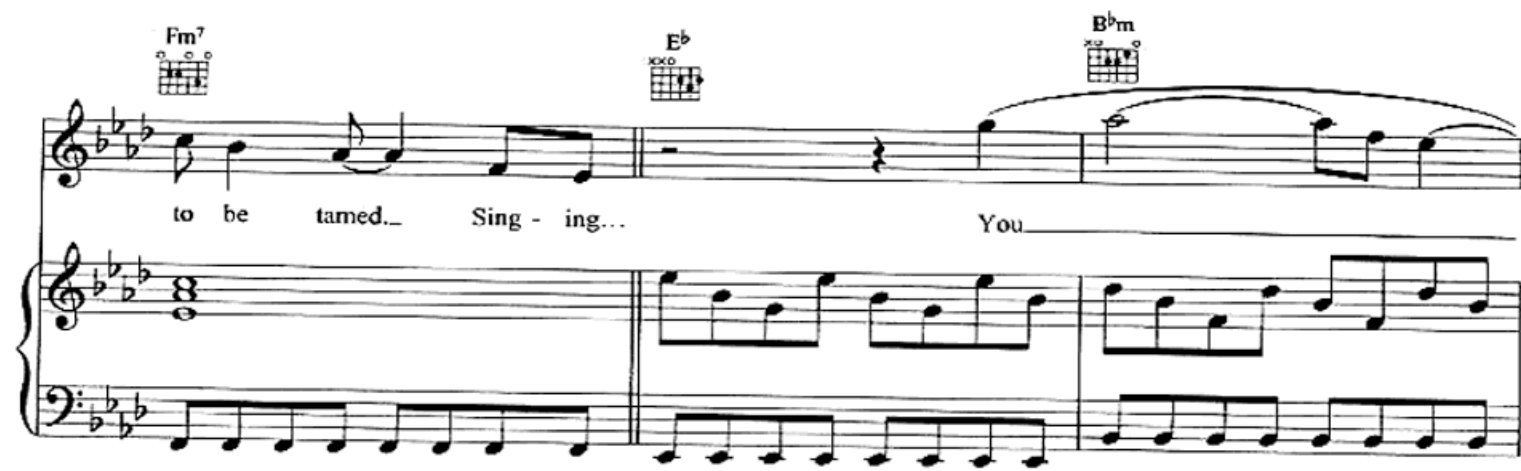
E^b



B^bm add 11

trou - ble that can't be named. A ti - ger's wait - ing

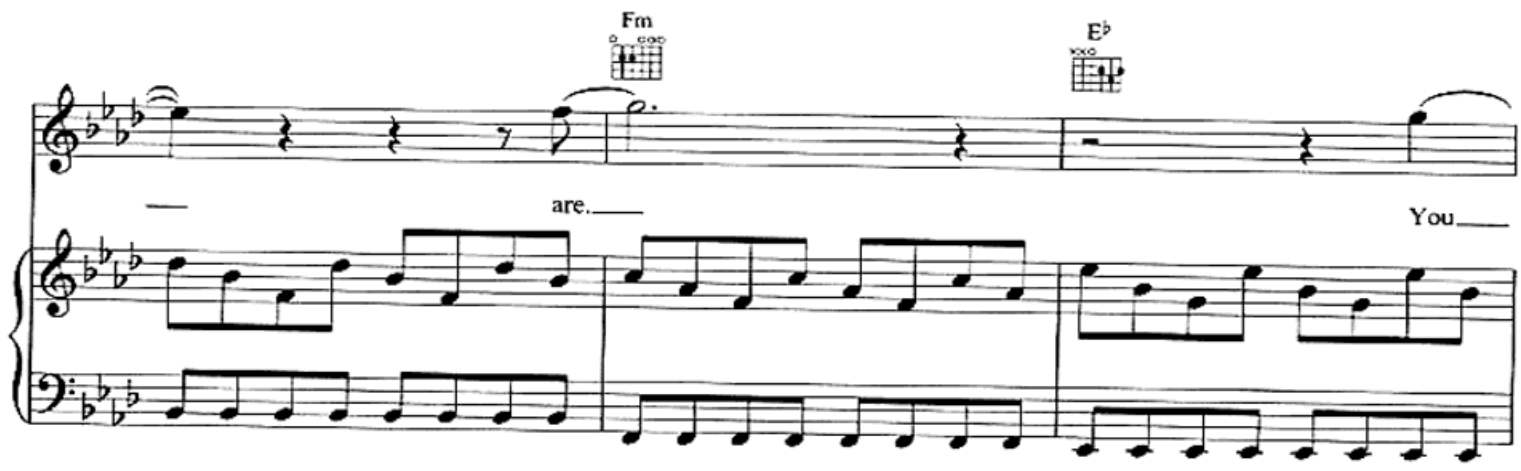
Fm7  Eb  Bbm 

to be tamed... Sing - ing... You



Fm  Eb 



are... You



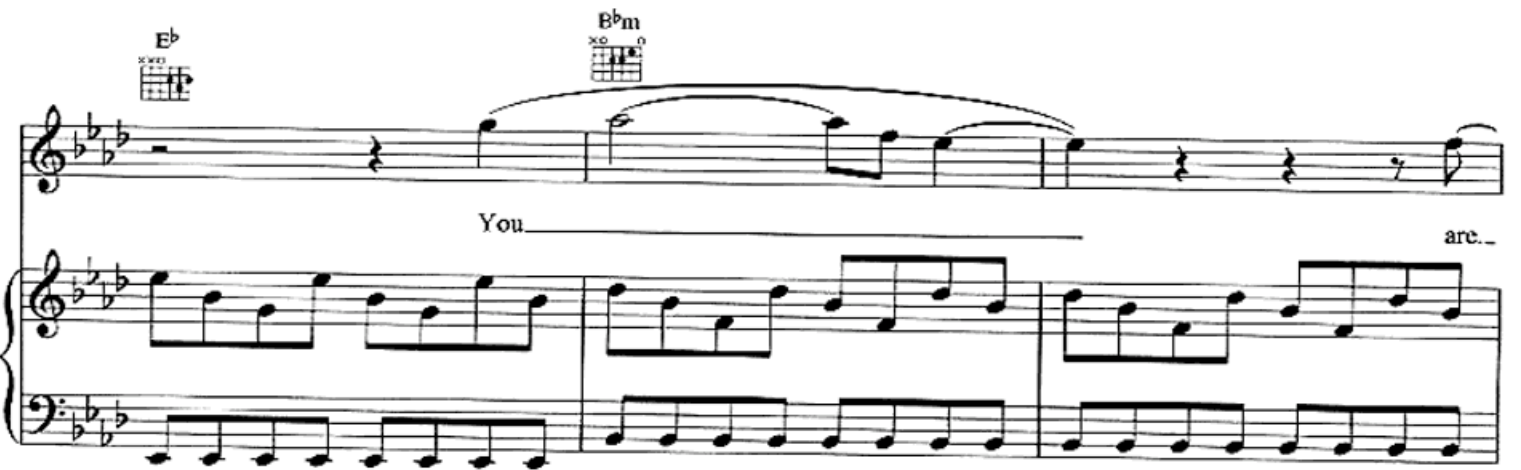
Bbm  Fm 

are...



Eb  Bbm 

You are...



Fm  E^b  B²m 

You _____



Fm  E^b 

are. _____

1 & 2^o Tacet You _____





B²m⁷  Fm/A^b 


are. _____

Play 4 times



G²maj⁷  D^b  A²6 

And no - thing else com - pares. _____



E^b B^bm⁷ Fm/A^b *Play 4 times*

1 & 2^o *Tacet* You _____ are _____

E^b B^bm⁷ Fm/A^b *Play 4 times*

Home, home _____ where I want to go.

E^b B^bm⁷ Fm⁷ *Repeat ad lib. to fade*

Verse 2:
 Confusion that never stops
 The closing walls and the ticking clocks
 Gonna come back and take you home
 I could not stop that you now know, singing...
 Come out upon my seas
 Cursed missed opportunities
 Am I a part of the cure?
 Or I am a part of the disease, singing...
 You are *etc.*

Daylight

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

$\text{♩} = 136$

F#5



The first system of the musical score consists of three staves. The top staff is a single treble clef line with a melodic line. The middle and bottom staves are a grand staff (treble and bass clefs) with piano accompaniment. The key signature has five sharps (F#, C#, G#, D#, A#) and the time signature is 4/4. The tempo is marked as quarter note = 136. The first measure of the piano part is marked with a guitar chord diagram for F#5. The first staff of the system is labeled "Indian Strings". The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and some chords.

The second system of the musical score consists of three staves, continuing the melody and piano accompaniment from the first system. The notation and key signature remain the same.

The third system of the musical score consists of three staves. The piano part in this system includes a measure with a guitar chord diagram for E0. The notation continues the melody and accompaniment.

Gmaj⁷(b5) F#5 E6

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of a series of eighth and quarter notes. The piano accompaniment is a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord diagrams are provided for Gmaj⁷(b5), F#5, and E6.

Gmaj⁷(b5) F#5

1. To my

The second system continues the vocal and piano parts. The vocal line includes the lyrics "1. To my". The piano accompaniment remains consistent. Chord diagrams for Gmaj⁷(b5) and F#5 are shown.

E6 Gmaj⁷(b5) F#5

sur prise — and my de -

(Verse 2 see block lyric)

The third system features a vocal line with a long note for "sur" and a fermata over "prise". The piano accompaniment continues. Chord diagrams for E6, Gmaj⁷(b5), and F#5 are provided. A note "(Verse 2 see block lyric)" is included.

E6 Gmaj⁷(b5) F#5

light I saw

The fourth system concludes the vocal and piano parts. The vocal line includes the lyrics "light" and "I saw". The piano accompaniment ends with a final chord. Chord diagrams for E6, Gmaj⁷(b5), and F#5 are shown.

E⁶ Gmaj⁷(b5) F#5

sun . . . rise. . . I saw

E⁶ Gmaj⁷(b5) F#5

sun . . . light.

E⁶ Gmaj⁷(b5)

I am no . . .

F#5 E⁶

-thing . . . in the dark.

Gmaj⁷(b5)

F#5



And the clouds

E6

Gmaj⁷(b5)

F#5



burst... to show...

E6

Gmaj⁷(b5)

F#5



day... light...

A⁺maj⁷

D⁺maj⁷



Ooh... and the sun... will shine.

F# Amaj7

Yeah, _____ on this heart _____ of mine.

Dmaj7

Ooh, _____ and I re - al - ise.

F# Amaj7

Who _____ can - not live _____ with - out.

Amaj7 Dmaj7

Ooh _____ come a - part _____ with - out?

1. $F\sharp$

Indian Strings

Yeah.
2^o Day -

$E6$

$Gmaj7(b9)$ $F\sharp5$

$E6$ $Gmaj7(b9)$ $F\sharp5$

2. F#5



2. Ov - er light.



Slow - ly break - ing through...

Gmaj7(b9)



F#5



Repeat ad lib. to fade

— a day - light.

Slow - ly break - ing through, a day - light.

Verse 2:

On a hilltop
On a sky-rise
Like a first-born child
On the full tilt
And in full flight
Defeat darkness
Breaking daylight.

Ooh and the sun will shine *etc.*

Green Eyes

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

$\text{♩} = 128$ $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$



1. Hon - ey, you — are a rock —
(Verse 2 see block lyric)



up - on which I stand.

Bmadd11



And I come



here to talk,



I hope you un - - der - stand.

That green eyes, yeah, the spot -



light - shines up - on you.

E/G#
x02320

And

Bm add11
x02320

Dsus2
x02320

how could_ a - ny - bo - dy_

A
x02220



de - ny_ you?

E/G#
x02320


F#m7
x02320




Bm add11
x02320

1


A  Dsus² 

came here with a load _____ and it feels so much light -



A  G⁶  Dsus²/F[♯] 



er _____ now I met you _____



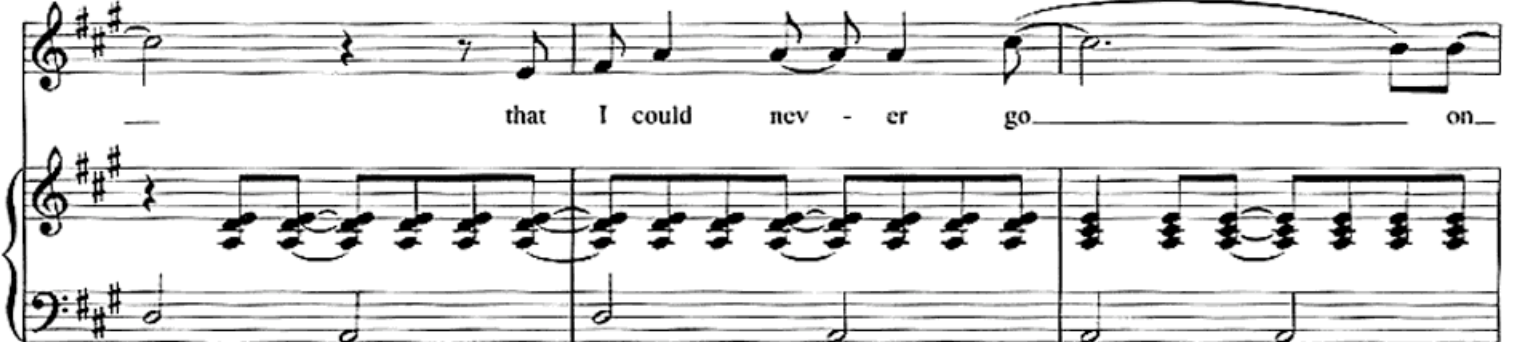
Bmadd¹¹  A 

And ho - ney you should know



Dsus²  A 

that I could nev - er go _____ on _____



G6  Dsus2 

with - out _____ you.



1. 

Bmadd¹¹

Green eyes...



2. 

Bm

Green eyes... Green eyes...



A 

Oh, oh, oh... Oh, oh, oh...



Bm

Oh, oh, oh.

A

E/G# 2fr

Bm add¹¹

Ho - ney, you are a rock

A

E/G# 2fr

Bm add¹¹

up - on which I stand.

Verse 2:

Honey, you are the sea
 Upon which I float
 And I came here to talk
 I think you should know
 That Green Eyes
 You're the one that I wanted to find
 And anyone who tried to deny you
 Must be out of their mind.

Because I came here with a load*etc.*

Warning Sign

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

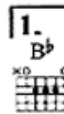
Guitar chords capo 1st fret

♩ = 72

g^badd9



2° Guitar



1. A



warn - ing - sign, — I — missed the good part then I

(Verse 2 see block lyric)

*1° Tacet till **






re - al - ised... I — start - ed look - ing and the






bub - ble — burst... I — start - ed look - ing for ex -





- cu - ses...



*

A^b E^b B^b F^{sus}⁴ F

Come on in, I've got to tell you what a

A^b E^b B^b F^{sus}⁴ F

state I'm in. I've got to tell you in my

A^b E^b B^b F^{sus}⁴ F

loud - est tones that I start - ed look - ing for a

A^b E^b B^b F^{sus}⁴ F

warn - ing sign.

E^b

When the truth is

Gm

I miss you.

B^b

F/A

Yeah, the truth is

E^b

Gm

that I miss you so.

B^b

1.

F/A



A^b



E^b



Guitar

The first system of music features a guitar part on a single staff and a piano accompaniment on two staves. The guitar part begins with a whole note F/A chord, followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex eighth-note melody in the right hand.

B^b



Fsus⁴



F



A^b



E^b



The second system continues the musical piece. The guitar part features a sequence of chords: B^b, Fsus⁴, F, A^b, and E^b. The piano accompaniment maintains its rhythmic pattern, with the right hand playing a melodic line that interacts with the guitar's melody.

B^b



Fsus⁴



F



2.

F/A



2. A

And I'm tired.

The third system introduces a second ending for the guitar part, marked with a double bar line and a '2.' above it. The piano accompaniment continues to provide harmonic support for the vocal line.

A^b maj⁷



Gm⁷



I should not have

The fourth system concludes the piece. The guitar part features a melodic line with a trill-like figure and a triplet of eighth notes. The piano accompaniment provides a final harmonic backdrop.

B \flat F/A 2 fr

let _____ you _____ go.

B \flat Fm 7 /B \flat A \flat E \flat maj 7 /G

Oh.

B \flat Fm 7 /A \flat 3 fr A \flat E \flat maj 7 /G

So I

B \flat Fm 7 /A \flat 3 fr A \flat E \flat maj 7 /G

crawl back in - to_ your op - en_ arms_ Yes_ I

crawl back in - to_ your op - en_ arms_ And_ I

crawl back in - to_ your op - en_ arms_ Yes_ I

crawl back in - to_ your op - en_ arms_

Verse 2:
 A warning sign
 You came back to haunt me
 And I realised that you were an island
 And I passed you by
 When you were an island to discover.

Come on in
 I've got to tell you what a state I'm in
 I've got to tell you in my loudest tones
 That I started looking for a warning sign.

When the truth is I miss you *etc.*

A Whisper

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

Guitar chords capo 3rd fret

$\text{♩} = 108$ $\text{♪} = \text{♪}^3$



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E^bmaj⁷ **Gm**

A whis - per, a whis - per, a whis - per, a whis - per.

Csus⁴/2 **C** **Csus⁴/2** **C** **Csus⁴/2** **C**

I hear the sound of the tick - ing of clocks, who re - mem - bers your face who re -

Csus⁴/2 **C** **Gm**

mem - bers you when you are gone.

2° Tacet

Csus⁴/₂

C

I hear the sound of the

Csus⁴/₂

C

Csus⁴/₂

C

Csus⁴/₂

C

tick - ing of clocks, come back and look for me, look for me when I am

Gm

E^bmaj⁷

lost. And just a whis - per, a whis - per,

Gm

a whis - per, a whis - per, Just a

E^bmaj⁷



Gm



— a whis - per, — a whis - per, — a whis - per, — a whis - per. —

To Coda ⊕

Dm⁷



B^bmaj⁷



C



Night _____ turns to day. _____ And I still have these ques - tions.

Dm⁷



B^bmaj⁷



Brid - - ges will break. _____ Should I go

C  Dm7 

for - wards or back - wards? _____ And night _____ turns to



B^bmaj7  C  C/B^b  *D.S. al Coda*

day, _____ and I still get no ans - wers. _____



♩ *Coda* B^b  C  G  B^b  C  G 



B^b  C  G  B^b  C  G  *Repeat ad lib. to fade*



A Rush Of Blood To The Head

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

Tune top E string down two tones to C

♩ = 68

Am



I. He said, I'm gon - na buy this place and burn it down.

C



Em(b9)



I'm gon - na put it six feet un - der - ground.

Am




He said I'm gon - na buy this place and watch it fall.

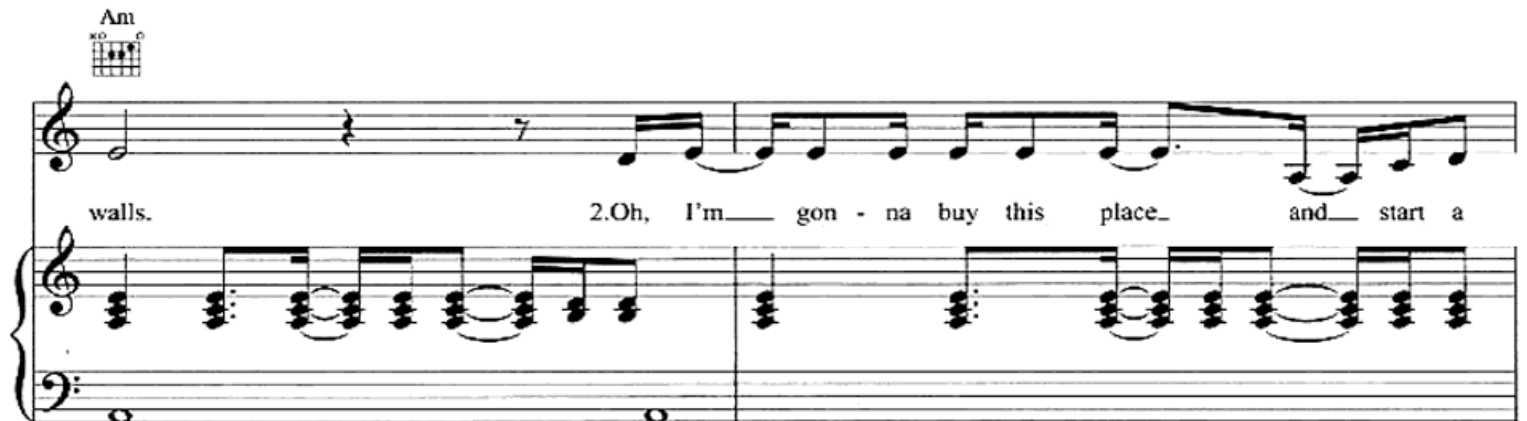
C  Em^(b6) 

stand here be - side me ba - by in the crum - bling



Am 


walls. 2.Oh, I'm gon - na buy this place and start a



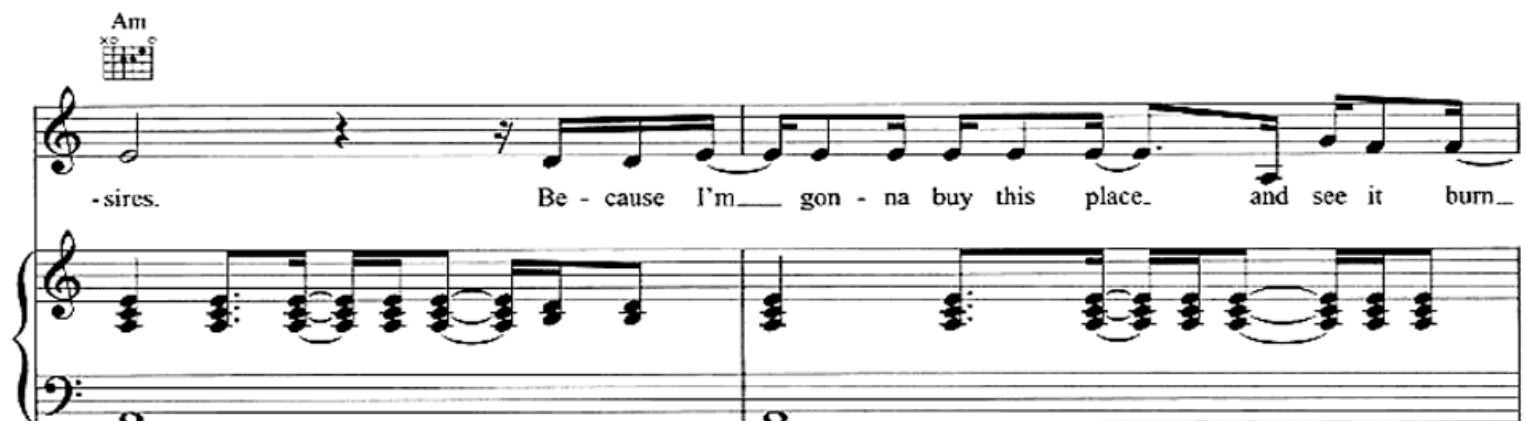
C  Em^(b6) 

fire. Stand here un - til I fill all your heart's de -



Am 

-sires. Be - cause I'm gon - na buy this place and see it burn



C/G  Em(b6) 

do — back the things it did — to you — in re -



Am 

- turn. Ha, ———



F  Fsus2  F 

ha. ——— Ha, ——— ha. ———



Fsus2  Am 

3. He said I'm — gon - na buy a gun — and start a war —



C  

if — you can tell me some - thing worth — fight - ing



Am  C 

for. Oh, and I'm — gon - na buy this place, — is what I — say, —



Em(b9)  Am 

blame it up - on a rush — of blood to the head. — Hon -



F  D7  5fr

- ey, all the move - ments you're start - ing to make, — see me crum -





- ble and fall on my face. And I know the mis - takes that I've made.



See it all dis - ap - pear with - out a trace. And they call



as they beck - on you on. They said start as you mean to go on.



Am C

Start as you mean to go on.

Em(b6) To Coda Am

4. He said I'm

C

gon - na buy this place and see it go. Stand

Em(b6) Am

here be - side my ba - by, watch the or - ange glow.

Am  C 

Some will laugh. and some just sit and cry. — But you



Em(b6)  Am  *D.S. al Coda*

— just sit down there — and you won - der why. — So I'm



Φ *Coda*

Am 

So meet me by — the bridge, oh meet me by — the lake. —



C  Em(b6) 

— When am I gon - na see — that pret - ty face — a - gain? —




Am




Oh, meet me on the road, oh, meet me where I




C




said. Blame it all up - on a rush of blood to the




Am⁷




D/A




Am⁷




D/A




head.




Am⁷




D/A





Am⁷



D/A



Am

Amsterdam

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

♩ = 72



The first system of music consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff with a treble clef and a key signature of two flats (Bb, Eb). It contains three measures of whole notes, corresponding to the chords Eb, Bb, and Eb. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. It features a steady bass line and a melodic line in the right hand.



The second system of music continues the guitar and piano parts. The guitar part has three measures of whole notes with chords Fsus4, F, and A7. The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.



The third system of music includes the guitar and piano parts, along with the vocal line. The guitar part has three measures of whole notes with chords Eb, Bb, and Eb. The piano accompaniment continues. The vocal line is written on a single staff with a treble clef and a key signature of two flats. It begins with the lyrics "1. Come on, oh," and includes a long note in the second measure.

F^{sus4} F A^b E^b B^b F^{sus4} F A^b

my star is fad - ing and I _____ swerve out of con - trol. _____

E^b B^b F^{sus4} F A^b E^b B^b

If _____ I'd _____ if I'd on - ly wait - ed I'd not be stuck here in this...

F A^b E^b B^b F^{sus4} F A^b

hole. _____

E^b B^b F^{sus4} F A^b E^b B^b

2. Come here, oh,
 (Verse 3 see block lyric)

my star is fad - ing... and I... swerve out of con - trol...

— And I... swear I wait - ed and wait - ed... I've got to get out of this...

— hole... But time is on your side...

— it's on your side... now... Not push - ing you down

Fadd⁹ *A^bmaj⁷* *E^b* *To Coda* 

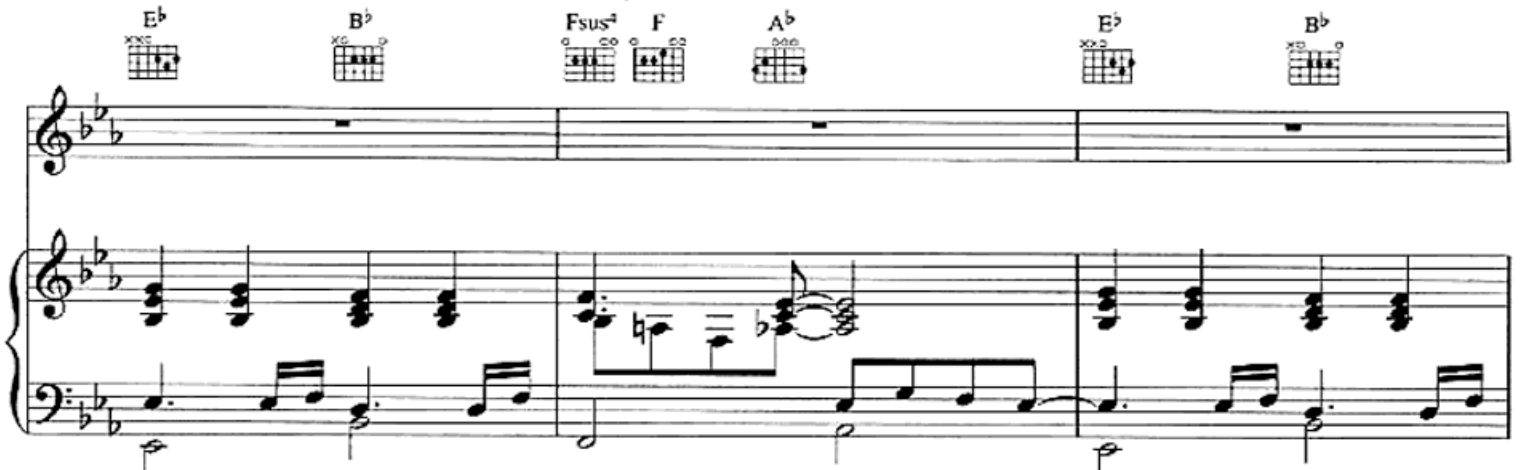
and all a - round, no it's no cause for con - cern.



B^b *E^b* *B^b* *Fsus⁴* *F* *A^b*



E^b *B^b* *Fsus⁴* *F* *A^b* *E^b* *B^b*



Fsus⁴ *F* *A^b* *E^b* *B^b* *F* *A^b* *D.S. al Coda*

2/4



♠ Coda



Stuck on the end.



of this ball and chain and I'm on my way back down





yeah. — Stood on the edge, — tied to the noose — sick to the sto -







- - - mach — You can say what you mean — but it won't change a thing.







— I'm sick of our se - - - cets. — Stood on the edge. —







— tied to the noose — and you came a - long — and you cut me — loose. —



B^b Fadd⁹ A^bmaj⁷

You came a - long—

E^b B^b Fadd⁹

— and you cut me— loose—

A^bmaj⁷ E^b B^b

You came a - long— and you cut me— loose—

Verse 3:
 Come on, oh, my star is fading
 And I see no chance of release
 And I know I'm dead on the surface
 But I am screaming underneath.

And time is on your side *etc.*

Piano/vocal/guitar arrangements of all the songs from the album.

COLDPLAY
A RUSH OF BLOOD TO THE HEAD

Politik
In My Place
God Put A Smile Upon Your Face
The Scientist
Clocks
Daylight
Green Eyes
Warning Sign
A Whisper
A Rush Of Blood To The Head
Amsterdam

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