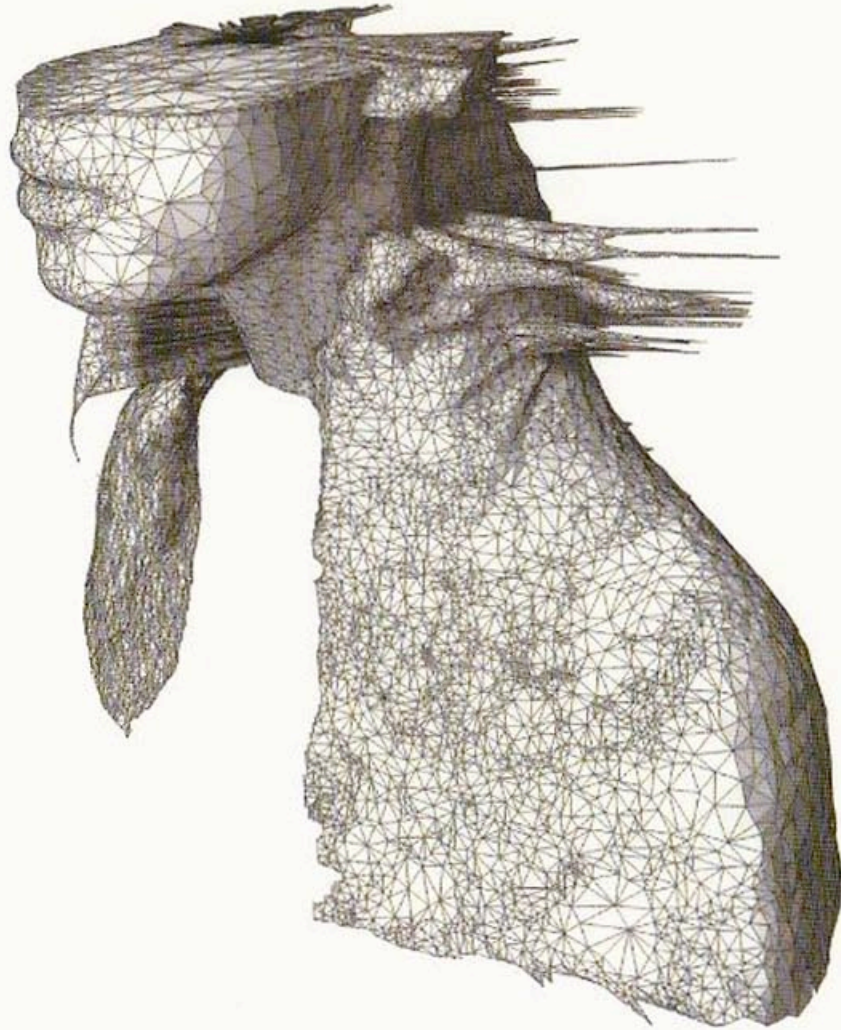


COLDPLAY

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 the treble clef, while the left hand plays a steady eighth-note bass line in the bass clef. The first measure is marked with a forte (*f*) dynamic.



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

The musical notation shows the vocal line and piano accompaniment for the first line of lyrics. The piano part 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 piano accompaniment for the second and third measures.



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

The musical notation shows the vocal line and piano accompaniment for the second line of lyrics. The piano part continues with a steady eighth-note bass line and chords in the right hand. A slur is placed under the piano accompaniment for the second and third 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

Fsus⁴

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

Fsus⁴ *1^o Only* Fsus⁴

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 piano accompaniment in the lower staves. 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 rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with a half note and a quarter rest. 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. The right hand plays a consistent eighth-note pattern, while the left hand has a half note and a quarter rest. 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 half note chord, followed by a half note and a quarter rest, then the lyrics "Give me love ov - er". The piano accompaniment features a half note and a quarter rest, followed by a section labeled "2^o Instrumental" with a repeat sign. 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 has a half note chord, followed by a half note and a quarter rest, then the lyrics "love ov - er love ov - er this, ahh". The piano accompaniment has a half note and a quarter rest. Chord diagrams for D⁹ and A^b (4fr) are shown above the vocal staff.

Chord diagrams: E^b_{sus4} , E^b , Fm , D^{bb} , A^b_{4fr} .

Lyrics: 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.

The musical score is divided into four systems. The first system shows the piano introduction with a drum part. The second and third systems are instrumental piano accompaniment. The fourth system includes the vocal melody with lyrics.

System 1: Piano introduction. Drums: *Drums* (first two measures), *cont. sim.* (last two measures). Chords: A, A/G#.

System 2: Chords: C#m 2fr, E, A, F#m, C#m 2fr, E.

System 3: Chords: A, A/G#, C#m 2fr, E, A, F#m.

System 4: Chords: C#m 2fr, E, A, A/G#, C#m 2fr, E. Lyrics: 1. In my place, in my ___ place were lines that I ___ could - n't (Verse 2 see block lyric). A triplet of eighth notes is marked with a '3' above it.

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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?

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

1. 2.

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

Sing it please, please, please...

C#m E A F#m C#m E

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

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
 3fr

E⁶
 3fr

pfadd⁹
 5fr

your guess is as good as



To Coda Φ

D^b


E⁶
 3fr

mine.

Guitar



E⁷


Dmaj⁷


D^b




E⁶
 1fr

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

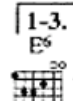
D^b



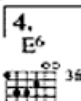
It's as good as mine. Na



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 piano accompaniment for 'The Scientist'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (Bb) and the time signature is 4/4. The music features a steady eighth-note bass line and a treble line with chords and moving lines. Above the staff, four chord diagrams are provided: Dm7, Bb, F, and Fsus2.




The second system of piano accompaniment for 'The Scientist'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (Bb) and the time signature is 4/4. The music continues with the same eighth-note bass line and treble line. Above the staff, four chord diagrams are provided: Dm7, Bb, F, and Fsus2.




The third system of 'The Scientist', featuring a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has one flat (Bb) and the time signature is 4/4. The lyrics are: "1. Come up to meet— you, tell you I'm sor - ry, you don't know how love-". Below the lyrics, it says "(Verse 2 see block lyric)". Above the vocal line, three chord diagrams are provided: Dm7, Bb, and F.





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








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









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









- 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)

F Dm7 B^b

The first system of music features a treble clef staff with a key signature of one flat (Bb) and a common time signature. Above the staff are three guitar chord diagrams: F (x232133), Dm7 (xx0232), and Bb (x21232). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

F Fsus² 2. F B^b

The second system continues the piece. It includes guitar chord diagrams for F, Fsus² (xx0232), a second ending for F (2. F), and Bb. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A repeat sign is present at the beginning of the system.

F Dm7

The third system continues the piece. It includes guitar chord diagrams for F and Dm7. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

B^b F

The fourth system continues the piece. It includes guitar chord diagrams for Bb and F. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

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.

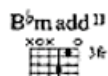
Nobody said it was easy *etc.*

Clocks

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

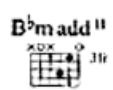
Guitar chords capo 1st fret

$\text{♩} = 130$



1. The lights go out and I can't be saved, tides that I tried to

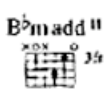
(Verse 2 see black lyric)



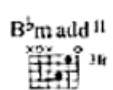
swim a - gainst... Have brought me down up - on my knees,





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



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





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

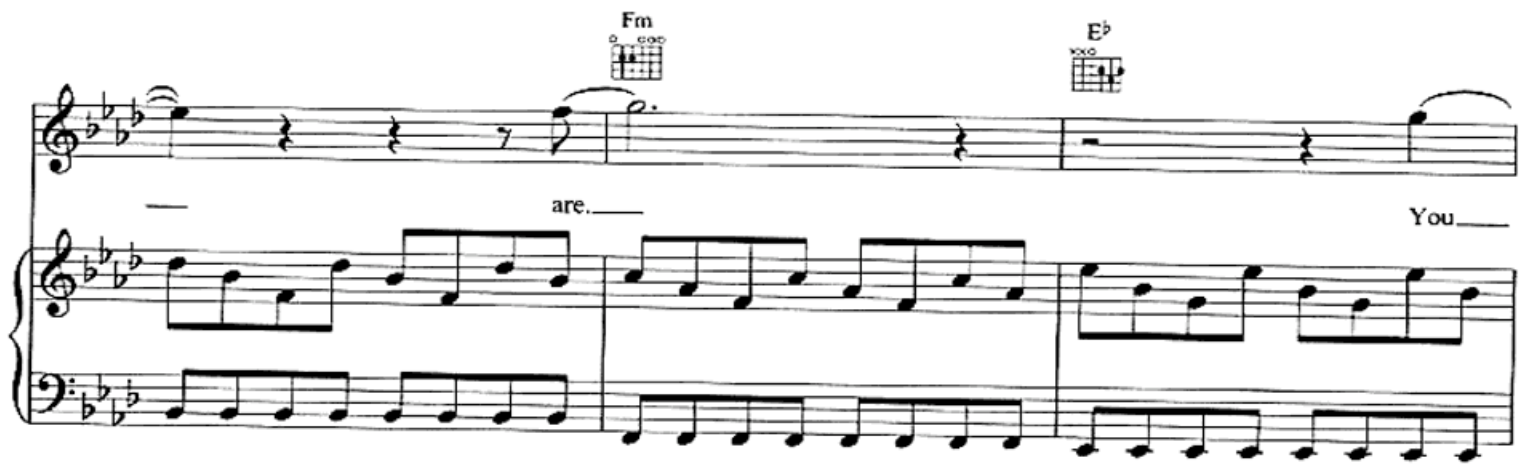
Fm7  Eb  Bbm 

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



Fm  Eb 



are... You



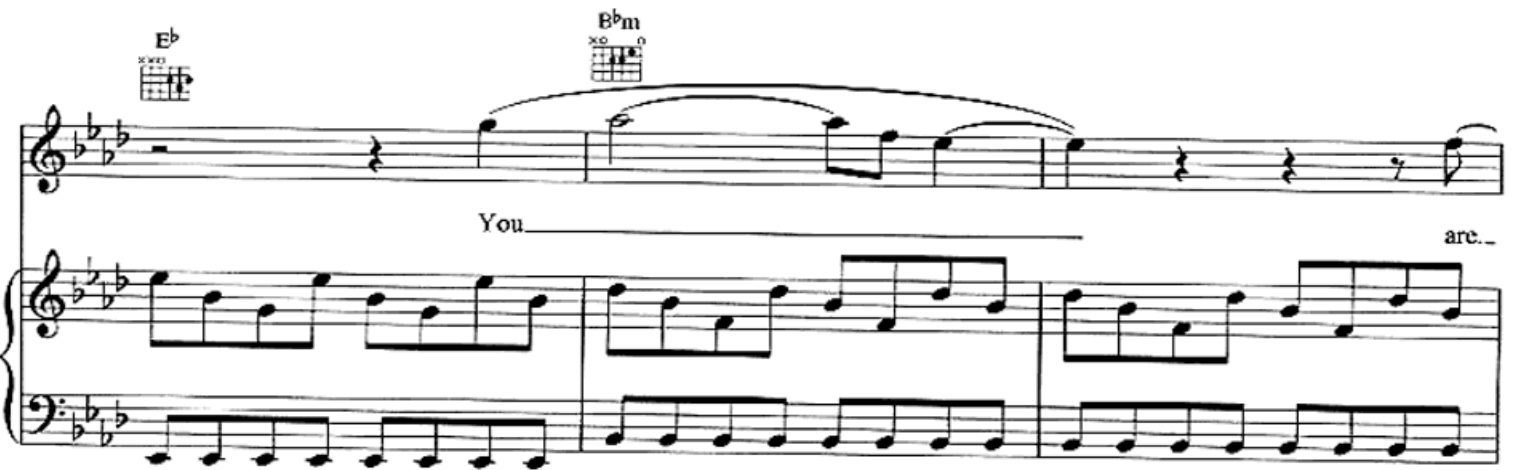
Bbm  Fm 

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. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has five sharps (F#, C#, G#, D#, A#) and the time signature is 4/4. The tempo is 136 bpm. The piano part includes the instruction "Indian Strings" and "Con pedale".



The second system of the musical score, continuing the vocal and piano parts from the first system.

E^o



The third system of the musical score, concluding the piece with the E^o chord diagram indicated above the staff.

Gmaj7(b5) F#5 E6

First system of musical notation. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). Above the vocal staff are three guitar chord diagrams: Gmaj7(b5) with a 2fr barre, F#5, and E6. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Gmaj7(b5) F#5

1. To my

Second system of musical notation. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. Above the vocal staff are two guitar chord diagrams: Gmaj7(b5) with a 2fr barre and F#5. The lyrics "1. To my" are written below the vocal staff. The piano accompaniment continues with chords and a bass line.

E6 Gmaj7(b5) F#5

sur prise and my de -

(Verse 2 see block lyric)

Third system of musical notation. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. Above the vocal staff are three guitar chord diagrams: E6, Gmaj7(b5) with a 2fr barre, and F#5. The lyrics "sur prise and my de -" are written below the vocal staff. A note in the vocal staff is marked with a fermata and the instruction "(Verse 2 see block lyric)". The piano accompaniment continues with chords and a bass line.

E6 Gmaj7(b5) F#5

light I saw

Fourth system of musical notation. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. Above the vocal staff are three guitar chord diagrams: E6, Gmaj7(b5) with a 2fr barre, and F#5. The lyrics "light I saw" are written below the vocal staff. The piano accompaniment continues with chords and a bass line.

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)

F⁵



And the clouds

E⁶

Gmaj⁷(b5)

F⁵



burst... to show...

E⁶

Gmaj⁷(b5)

F⁵



day... light...

A^{maj}⁷

D^{maj}⁷



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 -

$E6$

$Gmaj7(b9)$ $F\sharp5$

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

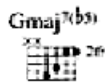
2. F#5



2. Ov - er light.



Slow - ly break - ing through...



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.



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
xx0232

how could_ a - ny - bo - dy_

A
x02220



de - ny_ you?

E/G#
x02320


F#m7
x33232




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. Bmadd^{tt} 

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

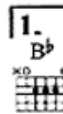
Guitar chords capo 1st fret

$\text{♩} = 72$

$\text{e}^{\flat}\text{badd}9$



2° Guitar



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

Detailed description: This system shows the first two measures of a musical phrase. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. A guitar chord diagram for E^b is shown above the vocal staff.

Gm

B^b

I miss you.

Detailed description: This system continues the phrase with two more measures. The vocal line has a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same rhythmic pattern. Guitar chord diagrams for Gm and B^b are provided above the vocal staff.

F/A

E^b

Yeah, the truth is

Detailed description: This system shows the third and fourth measures. The vocal line begins with a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment remains consistent. Guitar chord diagrams for F/A and E^b are shown above the vocal staff.

Gm

B^b

that I miss you so.

Detailed description: This system concludes the phrase with two final measures. The vocal line has a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment continues to the end. Guitar chord diagrams for Gm and B^b are provided above the vocal staff.

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 plays 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 moves in parallel motion with the guitar's chord changes.

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 a harmonic and rhythmic foundation for the melody.

A^b maj⁷



Gm⁷



I should not have

The final system on the page features a melodic phrase in the guitar part that spans across the system, marked with a slur and a '3' indicating a triplet. The piano accompaniment concludes with a final chord and a steady bass line.

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

B^b Fm⁷/A^b A^b E^bmaj⁷/G

crawl back in - to_ your op - en_ arms_... And. I

B^b Fm⁷/A^b A^b E^bmaj⁷/G

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

B^b Fm⁷/A^b Gm

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

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

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

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 ⊕

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

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  Em^{b9} 

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  5th

- 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.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody starting with a 7-measure rest, followed by the lyrics "Start as you mean to go on." The bottom two lines are piano accompaniment. Above the system are two guitar chord diagrams: Am (x02020) and C (x32010).

Em^(b6) Am

To Coda ↻

4. He said I'm

Detailed description: This system contains the second and third lines of music. The top line has a 7-measure rest followed by the lyrics "4. He said I'm". The bottom two lines are piano accompaniment. Above the system are two guitar chord diagrams: Em^(b6) (020200) and Am (x02020). A "To Coda" symbol is placed between the two systems.

C


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

Detailed description: This system contains the fourth and fifth lines of music. The top line continues the lyrics "gon - na buy this place and see it go." and ends with "Stand". The bottom two lines are piano accompaniment. A guitar chord diagram for C (x32010) is positioned above the second line of music.

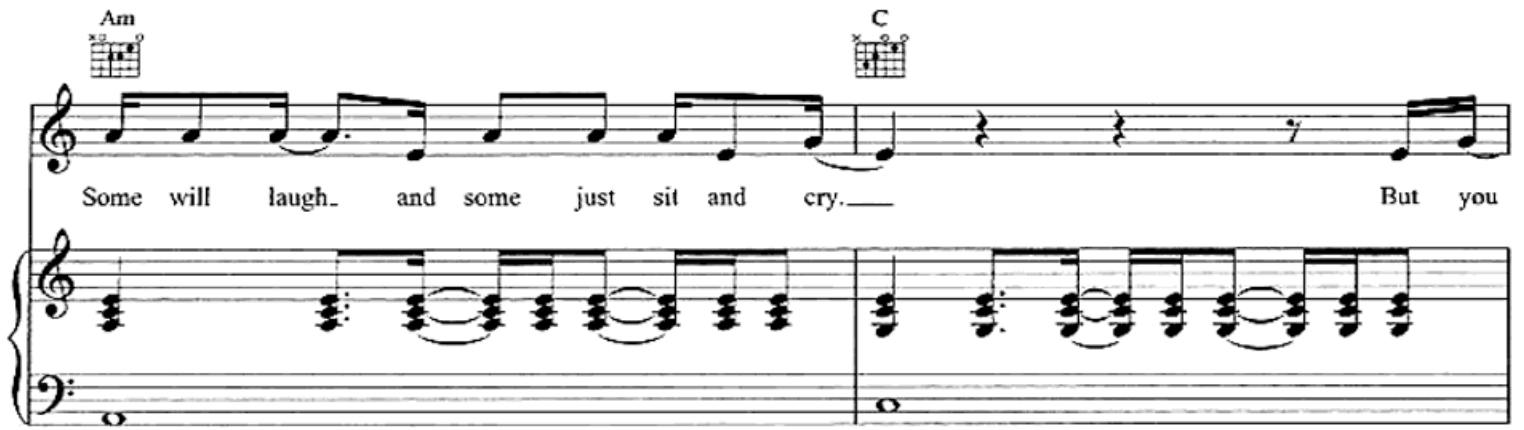
Em^(b6) Am

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

Detailed description: This system contains the sixth and seventh lines of music. The top line continues the lyrics "here be - side my ba - by, watch the or - ange glow." The bottom two lines are piano accompaniment. Above the system are two guitar chord diagrams: Em^(b6) (020200) and Am (x02020).

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 wonder 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 gonna 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



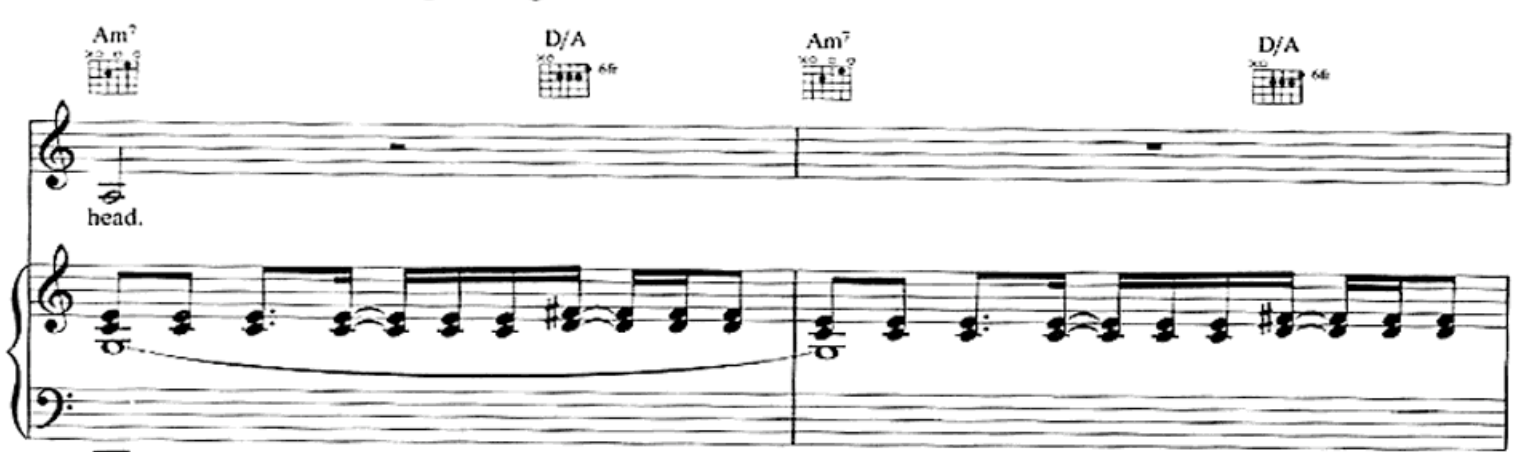
Am⁷




D/A




head.




Am⁷




D/A




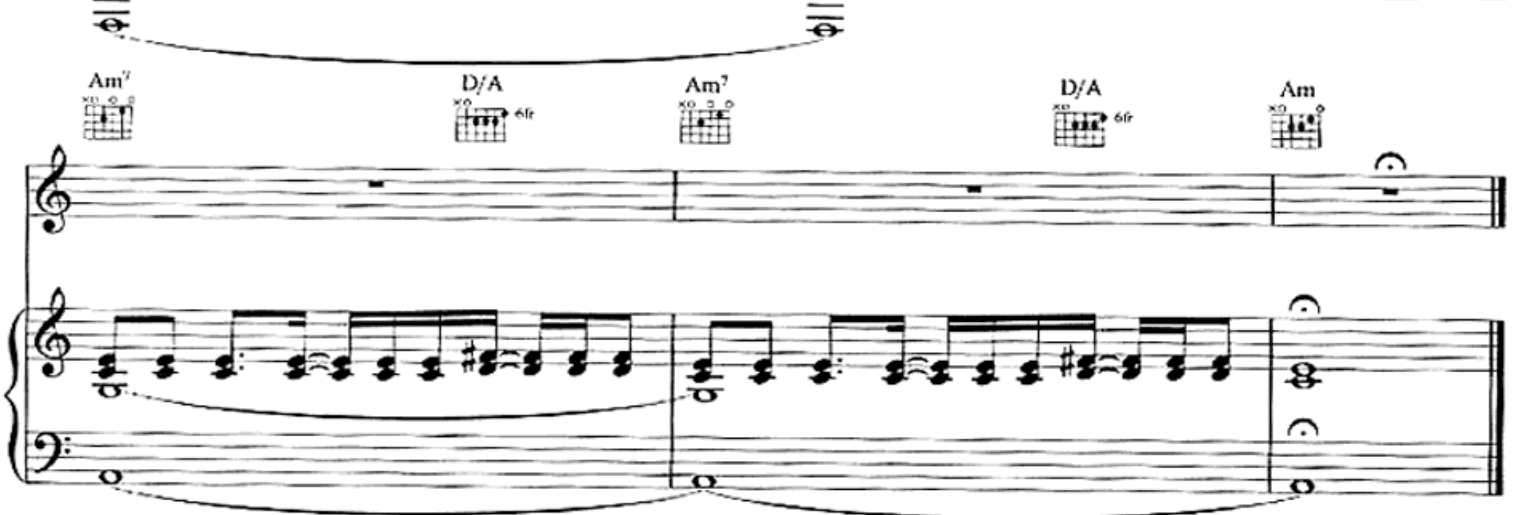
Am⁷



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, written on a single staff with a treble clef, begins with the lyrics "1. Come on, oh,". The piano part features a melodic line in the right hand and a bass line in the left hand.

Fsus⁴ F A^b E^b B^b Fsus⁴ F A^b

my star is fading and I swerve out of control.

E^b B^b Fsus⁴ F A^b E^b B^b

If I'd if I'd only waited I'd not be stuck here in this...

F A^b E^b B^b Fsus⁴ F A^b

hole.

E^b B^b Fsus⁴ 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* 

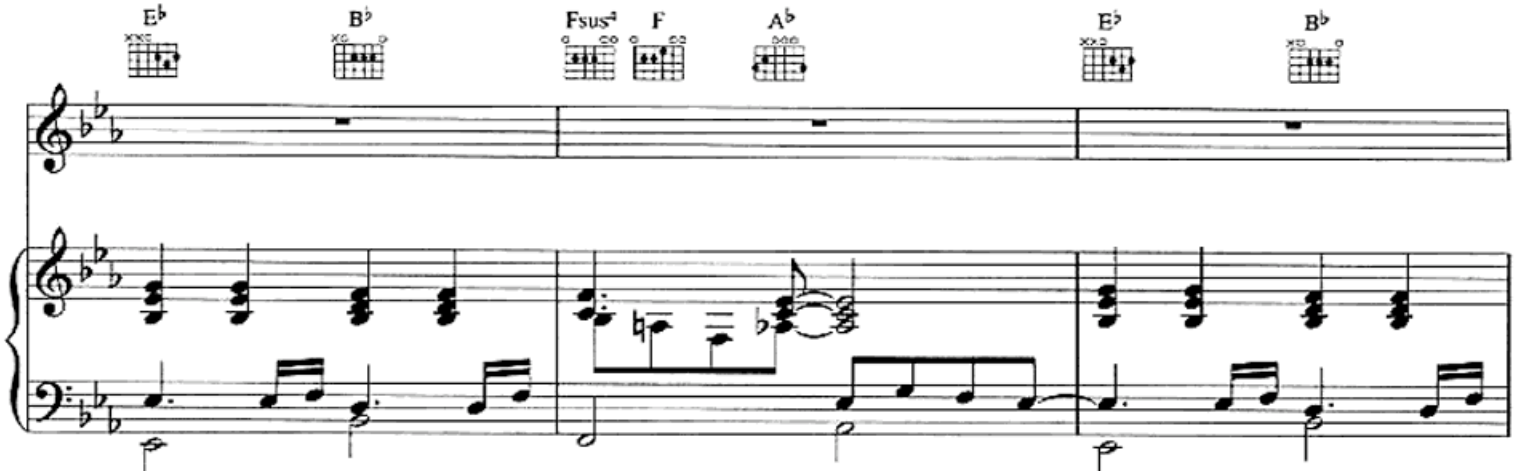
and all a - round, no it's no cause for con - cern.



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*



♣ Coda



Stuck on the end.



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

B^b F A^bmaj⁷

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

E^b B^b F

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

A^bmaj⁷ E^b B^b

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

F A^bmaj⁷ E^b

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
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