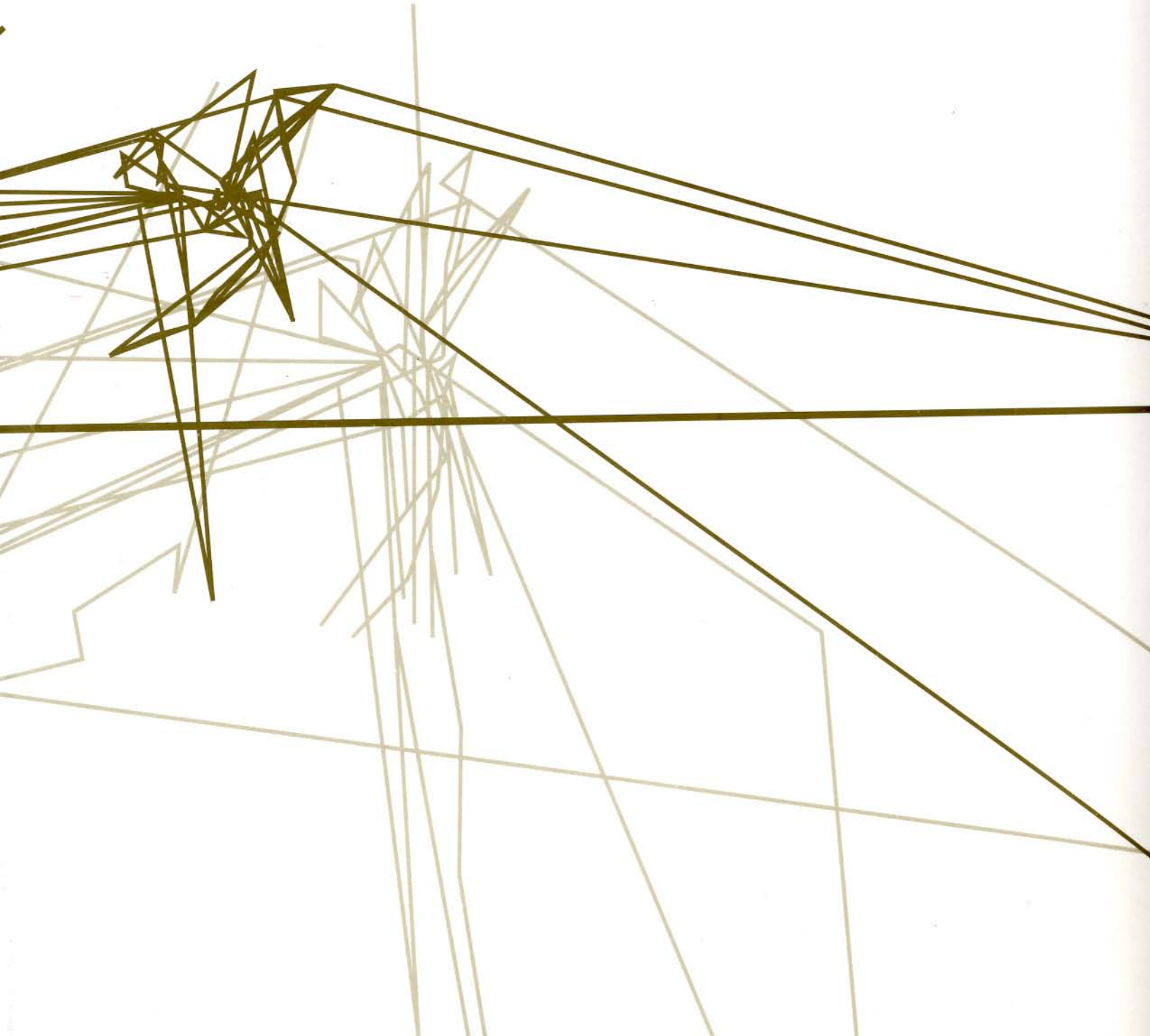


COLDPLAY LIVE 2003

All songs from the album arranged for piano, voice & guitar



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Politik

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

♩ = 84



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



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

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° Only



tell me your own po - li - tik.

Fsus⁴



And op - en up your
- li - tik

C



Fm



eyes, _____ op - en up your eyes, _____

C



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

Fm



1.

Fm⁷



2.

eyes, _____ Just op - en up your



eyes.....




You'll give me love ov - er

2° Instrumental



love ov - er love ov - er this, ah

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.*

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. Tacet Guitar

The first system of music features a guitar part that is silent (tacet) and a piano accompaniment. The piano part consists of a treble clef staff with chords and a bass clef staff with a melodic line. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.



The second system continues the musical notation from the first system, with the guitar part still silent and the piano accompaniment providing harmonic support.



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

The third system includes the vocal line for the first time, with the lyrics "1. Where do we go, no - bo - dy knows. —". The piano accompaniment continues to support the vocal line.



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
3fr

E6
3fr

F#add9
5fr

And ah when you work it out I'm worse

Amaj7
6fr

than you. Yeah, when you work

E6
3fr

F#add9
5fr

Amaj7
8fr

it out I want - ed to. And

E6
3fr

F#add9
5fr

ah when you work out where to draw the line


Amaj7


E6


F#add9


your guess is as good as





To Coda ⊕


E6


mine. Guitar





Eb7


Dmaj7


Db




E6


Eb7


Dmaj7


D.S. al Coda



♩ Coda



It's as



good as mine. It's as



good as mine.



It's as good as mine. Na

E⁶ E^{b7} Dmaj⁷

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

A⁷ 8fr E⁶ 3fr F^{#add9} 5fr

mine. As

4. E⁶ 3fr F^{#add9} 5fr

good as

D^b E⁶ 3fr E^{b7} Dmaj⁷

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.

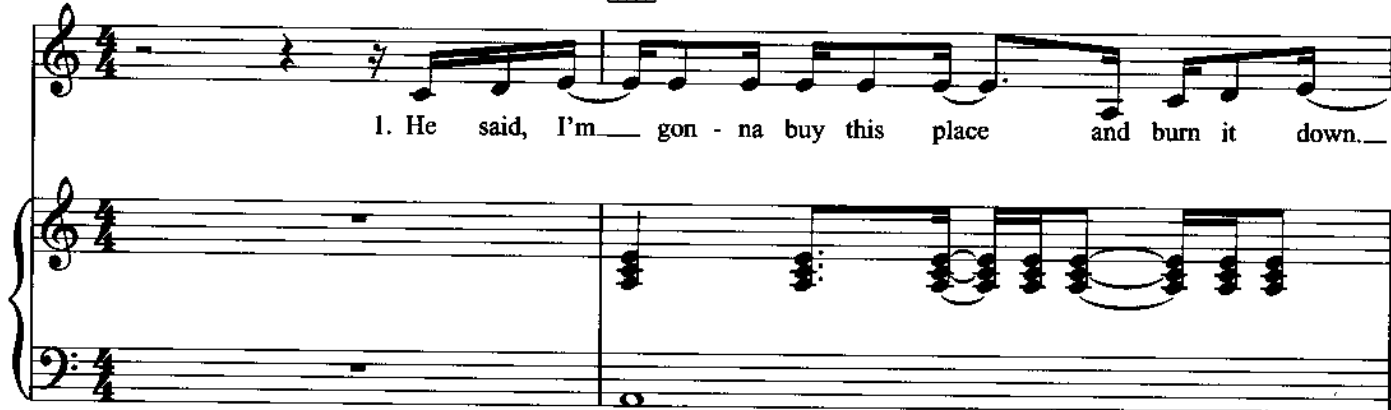
Now when you work it out *etc.*

A Rush Of Blood To The Head

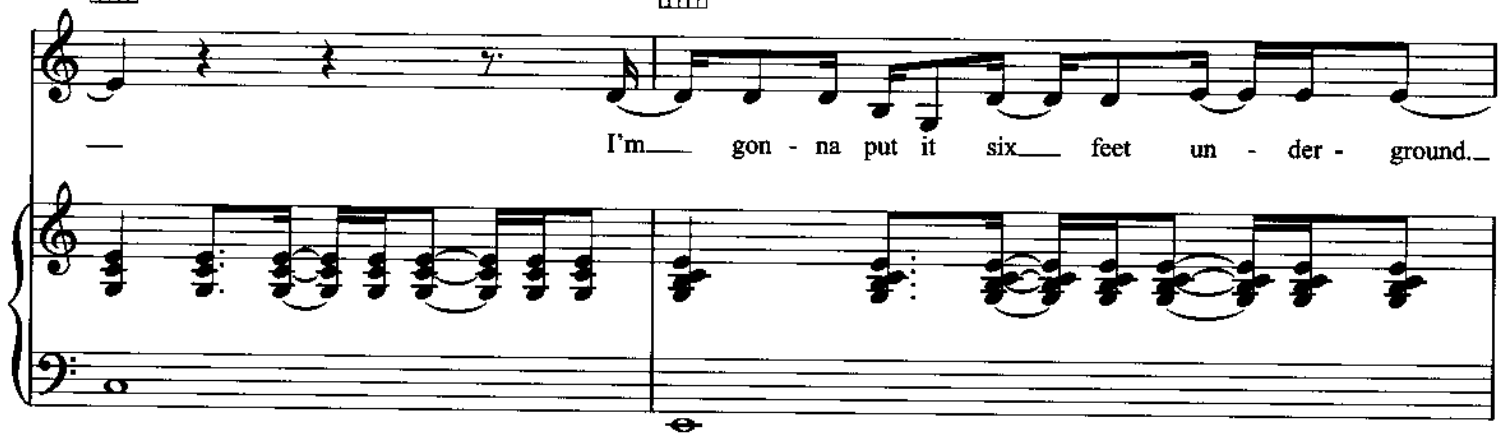
Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

Tune top E string down two tones to C

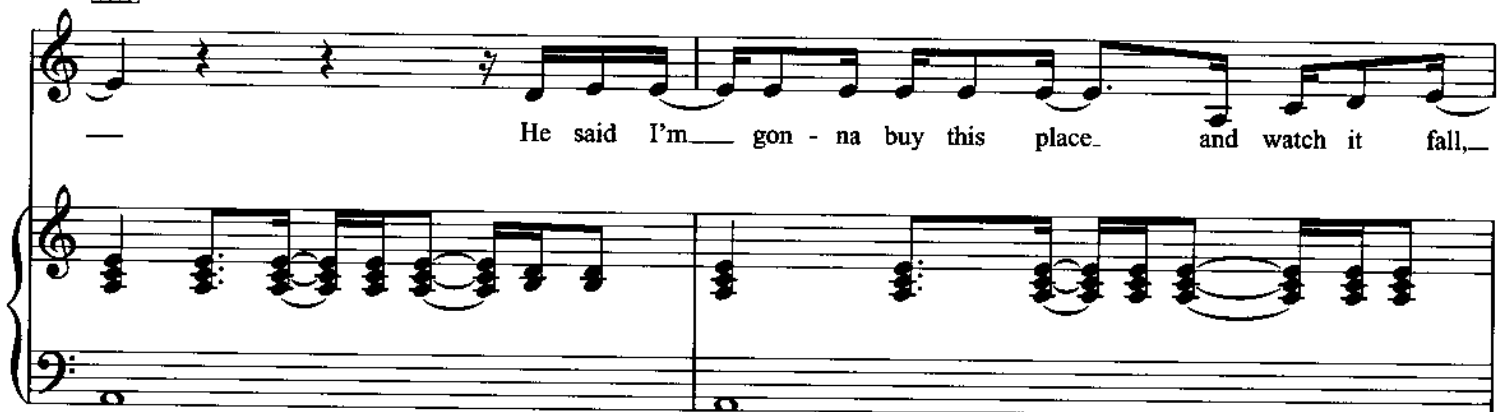
$\text{♩} = 68$



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



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



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



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



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



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



-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



- tum. Ha,

F



Fsus2(#11)



F



ha Ha ha

Fsus2(#11)



Am



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



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



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



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



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

F

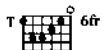


- ble and fall... on my face... And I know... the mis - takes... that I've... made...

D7



B^badd⁹



F



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

D7



B^badd⁹



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

Am



C



Em(^b6)



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*

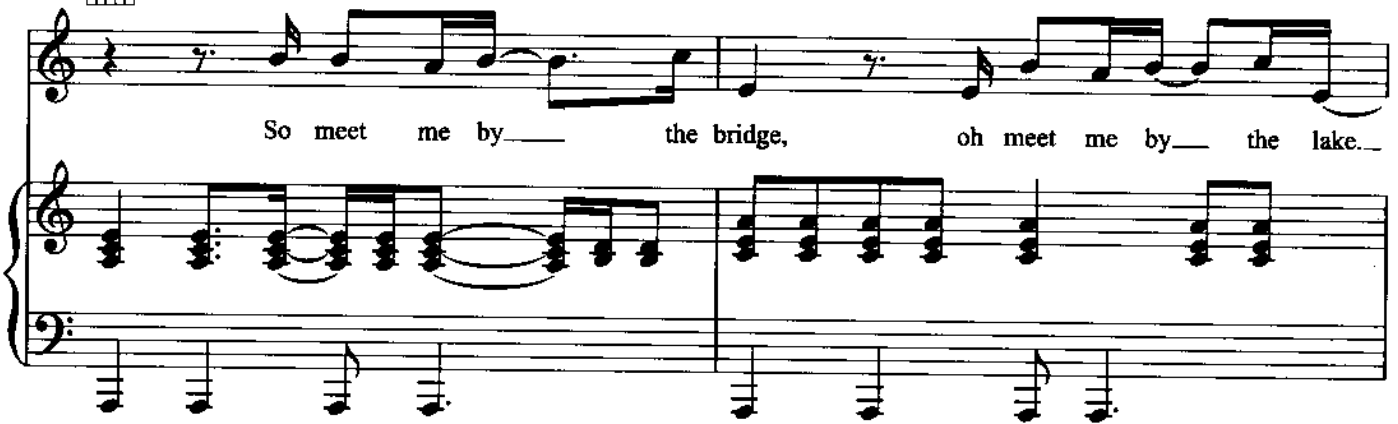
— just sit_ down_ there_ and you won - der why. — So I'm



♠ *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? —





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



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



head.



Daylight

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

$\text{♩} = 136$

F#5



Indian Strings

Con pedale

E6

Gmaj7(b5)



F#5



E6



First system of musical notation. The vocal line (top staff) contains a melodic phrase. The piano accompaniment (bottom two staves) features a steady bass line and chords in the right hand.

Gmaj7(b5)



F#5



Second system of musical notation. The vocal line continues with the lyrics "1. To my". The piano accompaniment provides harmonic support.

E6



Gmaj7(b5)



F#5



Third system of musical notation. The vocal line includes the lyrics "sur - prise - and my de -". A note in the vocal line is marked with a fermata. The piano accompaniment continues.

E6



Gmaj7(b5)



F#5



Fourth system of musical notation. The vocal line includes the lyrics "light I saw". The piano accompaniment concludes the system.

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)
 xx 0 2 3 3 0

F#5
 xxx 0 2 3 3 0

And the clouds_

E6
 0 2 2 3 3 0

Gmaj7(b5)
 xx 0 2 3 3 0

F#5
 xxx 0 2 3 3 0

burst_ to show_

E6
 0 2 2 3 3 0

Gmaj7(b5)
 xx 0 2 3 3 0



F#5
 xxx 0 2 3 3 0

day light_

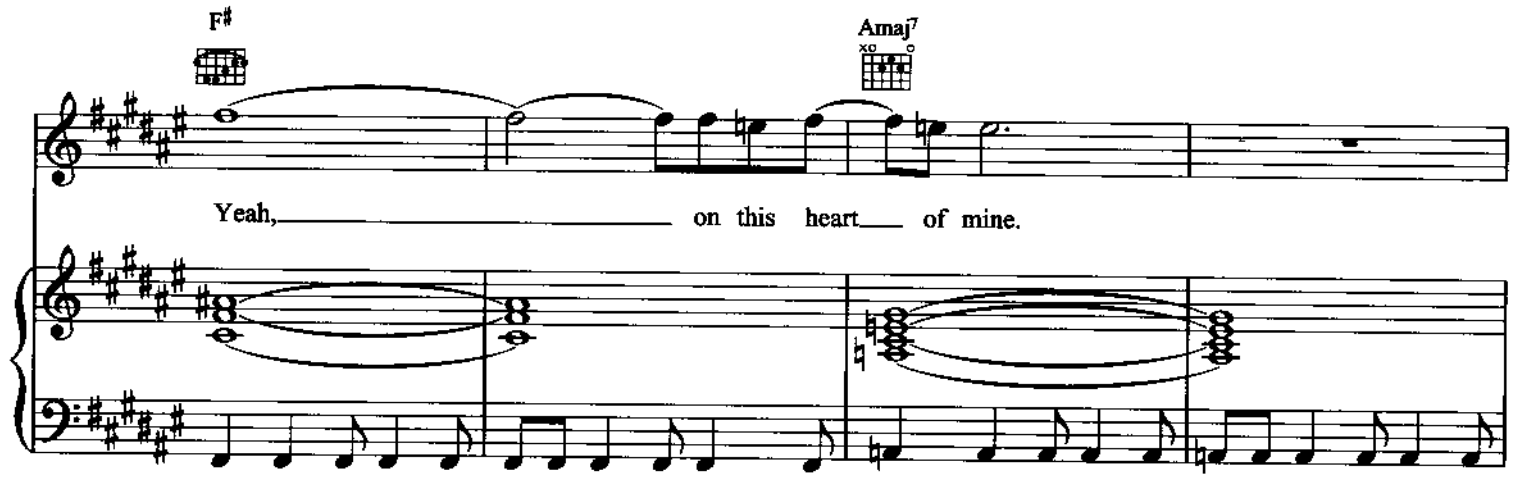
Amaj7
 x0 2 2 3 3 0

Dmaj7
 xxx 0 2 3 3 0

Ooh, and the sun will shine.

F#  Amaj7 

Yeah, _____ on this heart _____ of mine.



Dmaj7 

Ooh, _____ and I re - al - ise.



F#  Amaj9 

Who _____ can - not live _____ with - out.



Amaj7  Dmaj7 

Ooh _____ come a - part _____ with - out?



1.

F#



Indian Strings

Yeah.

2° Day -

E6



Gmaj7(b5)



F#5



E6



Gmaj7(b5)




F#5

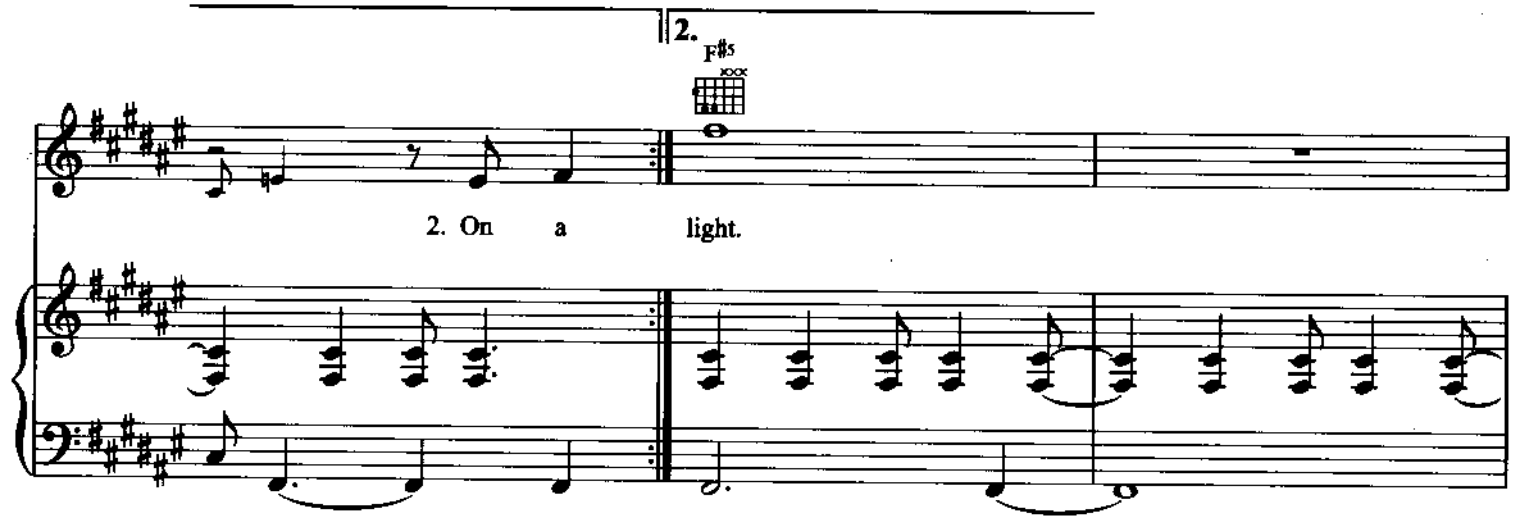


|| 2.

F#5



2. On a light.




B6



Slow - ly break - ing through_



Gmaj7(b5)  2f

F#5 

— a day - light. Slow - ly break - ing through_ a day - light.

Repeat ad lib. to fade






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.*


TROUBLE







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

Guitar: Tune top string to D


$\text{♩} = 70$






G  Em⁷  Bm 




G  Em⁷  1. Bm  2. Bm  G  Em⁷ 

1. Oh no, 1



Bm⁷  F  Am  G  Em⁷ 

see a spi - der web_ is tan - gled up_ with me. And I lost my head,



Bm⁷ F Am G

and thought_ of all_ the stu - pid things_ I'd_ said.

G Em⁷ Bm G Em⁷

Bm⁷ G Em⁹ Bm^{*} F⁶ Amadd¹¹

2. Oh no, what's this? A spi - der web_ and I'm caught in the mid - c
(Verse 3 see block lyric)

G Em⁹ Bm^{*} F⁶ Amadd¹¹

So I turned to run, and thought_ of all_ the stu - pid things_ I'd

G Aadd¹¹ Em⁷

done. And ah, I nev - er meant to cause you trou - ble. And

Aadd¹¹ Em⁷

ah, I nev - er meant to do you wrong. And

Aadd¹¹ Em⁷

ah, well if I ev - er caused you trou - ble, then

To  Coda

Aadd¹¹ Em⁷ G Em⁷

oh no, I nev - er meant to do you harm.

Bm G Em⁷ Bm⁷ *D. § at Coda*

Chord diagrams: Bm (x223332), G (320033), Em⁷ (020130), Bm⁷ (x223332).

⊕ CODA

Em⁷ G Em⁹ Bm⁺ G Em⁹ Bm⁺

Chord diagrams: Em⁷ (020130), G (320033), Em⁹ (020130), Bm⁺ (x223332), G (320033), Em⁹ (020130), Bm⁺ (x223332).

G Em⁹ Bm⁺ G Em⁹ Bm⁺ Em F⁷m







Chord diagrams: G (320033), Em⁹ (020130), Bm⁺ (x223332), G (320033), Em⁹ (020130), Bm⁺ (x223332), Em (022100), F⁷m (x223332).

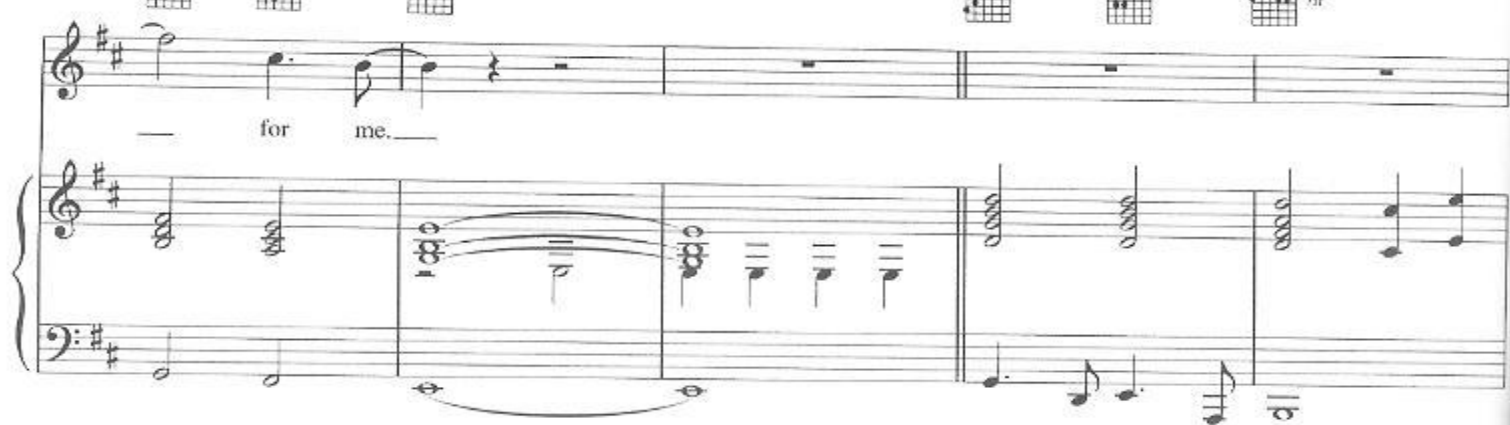
They spun a web_

G⁺ F⁷m Em F⁷m G⁺ F⁷m Em F⁷m










Chord diagrams: G⁺ (x223332), F⁷m (x223332), Em (022100), F⁷m (x223332), G⁺ (x223332), F⁷m (x223332), Em (022100), F⁷m (x223332).


for me, and they spun a web_ for me, and they spun a web_

G*  3fr
 F#m  2fr
 Em 
 G 
 Em7 
 Bm*  7fr



for me.

G 
 Em7 
 Bm*  7fr
 G 
 Em7 
 Bm*  7fr
 G 
 Em7 
 Bm 



Verse 3:

Oh no, I see a spider web and it's me in the middle.
 So I twist and turn, but here am I in my little bubble.

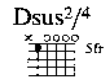
Singing out ah, I never meant to cause you trouble,
 Ah, I never meant to do you wrong.
 And ah, well if I ever caused you trouble,
 Then oh no, I never meant to do you harm.

One I Love

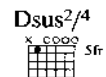
Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

Tune Guitar
6 = E 3 = G
5 = A 2 = A
4 = D 1 = E

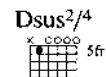
♩ = 136



The first system of music features a guitar part on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked as quarter note = 136. The guitar part consists of four measures, each corresponding to a chord diagram: A5, C6, G6, and Dsus2/4. Below the guitar staff is a piano accompaniment consisting of two staves (treble and bass clefs) in 4/4 time, providing harmonic support for the guitar.



The second system continues the guitar and piano accompaniment. The guitar part has four measures with the same chord sequence: A5, C6, G6, and Dsus2/4. The piano accompaniment continues with two staves. The lyrics "Oh yeah!" and "Yeah!" are written below the guitar staff, corresponding to the second and fourth measures respectively.



The third system features a guitar part on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked as quarter note = 136. The guitar part consists of four measures, each corresponding to a chord diagram: A5, C6, G6, and Dsus2/4. Below the guitar staff is a piano accompaniment consisting of two staves (treble and bass clefs) in 4/4 time, providing harmonic support for the guitar. The word "Guitar" is written below the first measure of the guitar staff.

A⁵ A⁵/G A⁵/F[#] A⁵

say it's for - ev - er. Could you, could you come on,
 'cause it's now or it's nev - er. It's gon-na tear us a - part,

A⁵/G A⁵/F[#] A⁵ A⁵/G A⁵/F[#]

ah, come on for - ev - er?
 ah, tell me for - ev - er.

A⁵ A⁵/G A⁵/F[#] A⁵

Your shoul - ders, your knees and your back are what keeps me to -
 It's gon - na tear us a - part love, or keep us to -

A⁵/G A⁵/F[#] A⁵ C⁶

-geth - er.)
 -geth - er.)

G⁶ Dsus²/₄ A⁵ C⁶

'Cause you're the one I love.---

G⁶ Dsus²/₄ A⁵ C⁶


'Cause you're the one I love.---

G⁶ Dsus²/₄ A⁵ C⁶


'Cause you're the one I love.--- Ah,--- ah.---

G⁶ Dsus²/₄ A⁵


A⁵




Ooh, ooh,




D[#] 8fr




A⁵




ooh, Guitar





C




G⁹




Dsus2/4 5fr


A⁵




C



G⁹



Vocals ad lib.



Dsus²/4



A⁵



C⁶



The first system of music features a guitar part on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves (treble and bass clefs). The piano part consists of chords in the right hand and a rhythmic bass line in the left hand. The guitar part is mostly whole notes.

G%



Dsus²/4



A⁵



The second system continues the musical piece. The guitar part has a treble clef and a key signature of one sharp. The piano part continues with chords and a bass line. The guitar part includes some eighth notes and rests.

A⁵



Guitar

The third system features a guitar part on a single staff with a treble clef and a key signature of one sharp. The piano accompaniment is on two staves. The guitar part has a melodic line with eighth notes. The piano part has sustained chords in the right hand and a bass line in the left hand.

A⁵/F



A⁵/E



A⁵



1.

The fourth system features a guitar part on a single staff with a treble clef and a key signature of one sharp. The piano accompaniment is on two staves. The guitar part has a melodic line with eighth notes. The piano part has sustained chords in the right hand and a bass line in the left hand. A first ending bracket labeled '1.' is present at the end of the system.

2.



Sing oh, oh, oh.



Sing - ing oh, oh, oh.



Sing it to me oh, oh, oh.



Sing it to me oh, oh, ah.

Don't Panic

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

♩ = 122

Fmaj⁷



Am



C



Fmaj⁷



1, 2. Bones, sink - ing like stones, all — that we've fought — for —
(Verse 3 Instrumental)

Fmaj⁹



fr⁵ Am

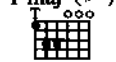


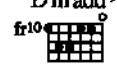
C



Homes, pla - ces we've grown, all — of us are

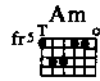
Fmaj⁷


Fmaj⁹(#11)


Dm add⁹


done for. — And we live in a

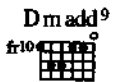


Am


G⁶


beau - ti - ful world, — yeah, we do, — yeah, we do. —



Dm add⁹


Fmaj⁷





Fmaj⁹






Fmaj⁷


Fmaj⁹


— We live in a beau - ti - ful world. —



1, 2. Fmaj⁷ Fmaj⁹ Fmaj⁷




3. Fmaj⁷ Fmaj⁹ Fmaj⁷ Am





Guitar solo



C Fmaj7 Fmaj9 Am

The first system of music features a vocal line and piano accompaniment. The guitar chord diagrams are: C (x02231), Fmaj7 (xx0233), Fmaj9 (xx0233), and Am (x02231).

C Fmaj7

The second system continues the musical piece with a vocal line and piano accompaniment. The guitar chord diagrams are: C (x02231) and Fmaj7 (xx0233).

Am C Fmaj7 Fmaj9

Oh, all— that I know, there's no-thing here to run from, - cos

The third system includes the vocal line with lyrics: "Oh, all— that I know, there's no-thing here to run from, - cos". The guitar chord diagrams are: Am (fr 5th x02231), C (x02231), Fmaj7 (xx0233), and Fmaj9 (xx0233).

Am C Fmaj7

yeah, ev - 'ry - bo - dy here's got some - bo - dy to lean on. —

The fourth system includes the vocal line with lyrics: "yeah, ev - 'ry - bo - dy here's got some - bo - dy to lean on. —". The guitar chord diagrams are: Am (x02231), C (x02231), and Fmaj7 (xx0233).

Shiver

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

Guitar tuned:

- ① = D# ④ = B
- ② = B ⑤ = A
- ③ = G ⑥ = E

♩ = 78

Chord diagrams shown in the score:

- Emaj7
- Emaj¹³/F#
- Emaj7
- Emaj¹³/F#
- B
- F#m¹¹
- Aadd⁹
- G#m
- B
- F#m¹¹
- Aadd⁹
- G#m
- Aadd⁹
- G#m
- Aadd⁹
- G#m

1. So I



look in your di - rec - tion but you pay me no at - ten - tion — do you? —
(Verse 2 see block lyric)



And I







know you don't lis - ten to me cos you say you see straight through me — don't







you?

But on and on —

from the mo - ment I wake to the mo - ment I sleep,

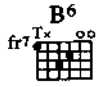
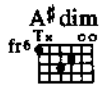
I'll be there by your side, just you try and stop me.



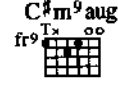
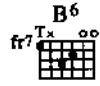
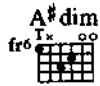
I'll be wait - ing in line just to see if you care.



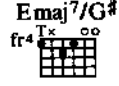
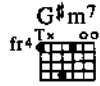
Oh, oh.



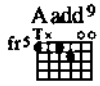
Did you want me to change, — well I'd — change for good,



and I want you to know — that you'll al - ways — get your



way. I want - ed to — say — don't you shi - ver.



Shi - ver.

A add⁹ fr⁵  G#m  B fr⁷  A add⁹ fr⁵  G#m⁷ fr⁴ 

Shi - ver. Ooh. I'll



A add⁹ fr⁵  1. G#m  2. G#m 

al - ways - be wait - ing - for you. 2. So you you.



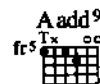
E maj⁷ 



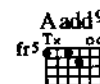
B fr⁷  A add⁹ fr⁵ 

Yeah, I'll al - ways - be wait - ing for you.





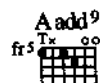
Yeah, I'll al - ways - be wait - ing for you.



Yeah, I'll al - ways - be wait - ing for you.



For you I will al - ways - be wait - ing. And it's



you - I see, - but you don't see - me. - And it's you - I hear, - oh, so

Aadd⁹ G#m B F#m¹¹ Aadd⁹ G#m

loud and so clear. I'll sing it loud and clear. And I'll

Aadd⁹ G#m Emaj⁷ Esus²

al - ways - be wait - ing - for you. So I look in your di - rec - tion, but you

Emaj⁷ Esus² Emaj⁷ Esus² Emaj⁷ Esus²

pay me no at - ten - tion and you know how much I need you, but you nev - er ev - en see me. —

Verse 2:

So you know how much I need you
 But you never even see me do you?
 And is this my final chance of getting you?

But on and on, from the moment I wake *etc.*

See You Soon

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

Tune Guitar

6 = E 3 = D
5 = G 2 = B
4 = D 1 = D

♩ = 80

C#m B/E E Badd11 C#m B/E E

Badd11 C#m B/E E Badd11

A5/E E Badd11

C#m Badd11

1. So you lost_ your trust,_____ and you nev - er should_ have,_____
2. So they came_ for you,_____ they come snap - ping at your

C#m Badd11

— no you nev - er should have. —
heels, they come snap - ping at your... heels. }

C#m Badd11

But don't break your back. — if you ev - er hear... this, —

C#m Badd11

— well don't an - swer that. —

A E B⁶/11

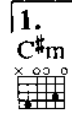
'Cause in a bull - et proof... vest... with the win - dows all... closed.



I'll be do - in' my best, and I'll see you soon.



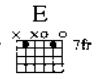
And in a te - le - scope lens, and when all you want's friends



I'll see you soon.



2.



Guitar

Badd11



Ah - hoo,

Badd11



Badd11



You lost your trust.

Badd11



C#m



I know you lost your trust.

Badd11



C#m



Oh, don't lose your trust.

Badd11



C#m



And oh, don't lose your trust.

Badd11



rit.



Everything's Not Lost

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

$\text{♩} = 68$ $\text{♩} = \text{♩}$

E $\text{G}^{\#}\text{dim}$ $\text{F}^{\#}\text{aug}$

1. And when I count - ed up my de - mons

E $\text{G}^{\#}\text{dim}$ $\text{F}^{\#}\text{aug}$

saw there was one for ev - 'ry day.

E $\text{G}^{\#}\text{dim}$ $\text{F}^{\#}\text{aug}$

But with the good ones on my shoul - ders

F#m7/B



E



I drove the oth - er ones a - way.

E



Emaj7



E7



F#7aug



So if you ev - er feel ne - glec - ted

E



Emaj7



E7



A/C#



and if you think that all is lost,

E



Emaj7



E7



A/E



well, I'll be count - ing up my de - mons, yeah,

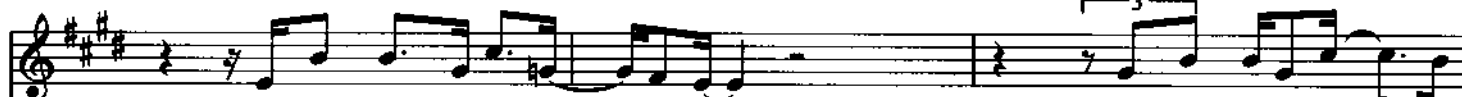
A F#m⁷/B E E
 Guitar

hop - ing ev - 'ry - thing's not lost.

E⁷ E⁶ E E⁷ E⁶

E E⁷ E⁶

E E⁷ E⁶

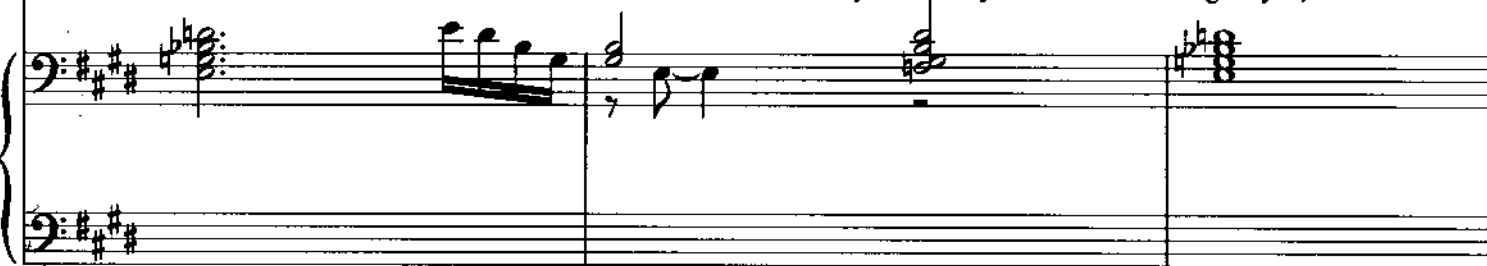


2. When you thought that it was ov - er, you could feel it all a -



- round.

When ev' - ry - bo - dy's out to get you,



don't you let it drag you down.

So if you ev-er feel ne-



glec - ted

and if you think that all is lost,





'Cause if you ev-er feel ne-



- glec - ted and if you think that all is lost,



well, I'll be coun - ting up my de - mons yeah,

F#m7/B E 4fr

hop - ing ev - 'ry - thing's not lost. Sing - ing

E 4fr E7 3fr E6 2fr

ah, ah, ah, yeah. Ah, ah, yeah.
2° So come on yeah, Ah, ah, yeah.

E 4fr E7 3fr E6 2fr

Ah, ah, yeah. an' ev - 'ry - thing's not lost.
a - come on yeah, an' ev - 'ry - thing's not lost.

E 4fr E7 3fr E6 2fr E 4fr

Ah, ah, yeah. Ah, ah, yeah. Ah, ah, yeah.

E7 3fr

E6 2fr

E 4fr

an' ev - 'ry - thing's not lost. Come on yeah.

E7 3fr

E6 2fr

E 4fr

Ah, ah, yeah. Oh, come on yeah.

E7 3fr

E6 2fr

E 4fr

Bm

Oh, come on yeah. Ah, ah, yeah.

F#m9 2fr

Come on yeah, an' ev - 'ry - thing's not

E 4fr

Bm

lost. Sing out yeah. Ah, ah, yeah.

F#m⁹ 2fr

Come on yeah, an' ev - 'ry - thing's not lost.

E 4fr

Bm

F#m⁹ 2fr

Come on yeah. Ah, ah, yeah. Sing out yeah,

E 4fr

Bm

F#m⁹ 2fr

an' ev - 'ry - thing's not lost.

Moses

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

Guitar
Capo 2nd fret
6 = E 3 = G
5 = A 2 = A
4 = D 1 = E

♩ = 130

B⁵
(A⁵)



F[#]m
(Em)



The first system of music features a guitar part on a single staff and a piano accompaniment on two staves. The guitar part consists of a single whole note chord, B⁵ (A⁵), in the key of D major. The piano accompaniment is in 4/4 time, with a tempo of 130. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line.

E/B
(D/A)



B⁵
(A⁵)



The second system continues the musical notation. It includes a guitar part on a single staff and a piano accompaniment on two staves. The guitar part features a melodic line in the right hand and a bass line in the left hand. The piano accompaniment provides harmonic support with a consistent rhythmic pattern. A double bar line is present, indicating a section change.

Guitar

F[#]m
(Em)



E/B
(D/A)



The third system of music continues the notation. It features a guitar part on a single staff and a piano accompaniment on two staves. The guitar part has a melodic line in the right hand and a bass line in the left hand. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

B⁵
(A⁵)



F[#]m
(Em)



E/B
(D/A)



B⁵
(A⁵)



F[#]m
(Em)



1. Come on — now, — don't you wan-na
2. Come on — now, — don't you wan-na
3. Come on — now, — don't you wan-na

E/B
(D/A)



B⁵
(A⁵)



F[#]m
(Em)



see this thing — that's —
know if you're a ref - uge,
see just what a dif - frence

E/B
(D/A)



B⁵
(A⁵)



— hap - pen - ning to — me? — Like Mo -
— some - where I can — go? — And you're air —
you have made — to me? — And I'll been wait -

F#m
(Em)

E/B
(D/A)

ses, had pow - er ov - er sea,
that, air that I can breathe.
ing no mat - ter what you say,

B⁵
(A⁵)

F#m
(Em)

so you've got a pow - er ov - er
You're my gold en op - por - tu - ni -
and I'll keep wait - ing for days and days and

1.
E/B
(D/A)

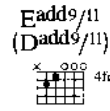
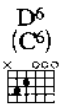
2, 3.
E/B
(D/A)

D⁶
(C⁶)

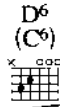
me. - ty. } And oh,
days. }

Eadd9/11
(Dadd9/11)

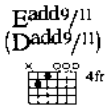
oh, yes I would, if I on - ly could,



and you know I would.

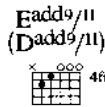


Now ba - by I,



oh, ba - by I,

To Coda ⊕



I wish.

D.S. al Coda

♠ Coda

Eadd9/11
(Dadd9/11)



B⁵
(A⁵)



F[#]m
(Em)



wish.

Oh, yeah.

E/B
(D/A)



B⁵
(A⁵)



F[#]m
(Em)



I

wish.

E/B
(D/A)



B⁵
(A⁵)



Ooh.

F#m
(Em)



E/B
(D/A)



Mm, _____

B⁵
(A⁵)



F#m
(Em)



oh, _____ oh, _____

E/B
(D/A)

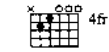


D⁶
(C⁶)



If the sky's_ gon - na fall_

Eadd9/11
(Dadd9/11)



D⁶
(C⁶)



down, let it fall_ on me.

Eadd9/11
(Dadd9/11)



If you're gon - na break down_ you can break on

D6
(C6)



Eadd9/11
(Dadd9/11)



me. If the sky's_ gon - na fall down let it_

D6
(C6)



Eadd9/11
(Dadd9/11)



_ fall on me. Oh Lord, let it fall_

B5
(A5)



F#m
(Em)



on me.

Guitar

E/B
(D/A)



B⁵
(A⁵)



Musical notation for the first system, including treble and bass staves with piano accompaniment.

1. Repeat ad lib.

F[#]m
(Em)



E/B
(D/A)



Musical notation for the second system, including treble and bass staves with piano accompaniment.

2.

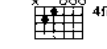
E/B
(D/A)



D⁶
(C⁶)



Eadd9/11
(Dadd9/11)



D⁶
(C⁶)



Musical notation for the third system, including treble and bass staves with piano accompaniment.

Eadd9/11
(Dadd9/11)



D⁶
(C⁶)



Eadd9/11
(Dadd9/11) rit.



F[#]m
(Em)



Musical notation for the fourth system, including treble and bass staves with piano accompaniment.

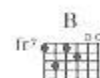
YELLOW

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

Guitar Tuned:

- ① = D \sharp ④ = B
② = B ⑤ = A
③ = G ⑥ = E

$\text{♩} = 88$



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B
fr7

F#6
fr2

1. Look at the stars, look how they shine for you,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has four sharps (F#, C#, G#, D#). The vocal line begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. There is a quarter rest, then another eighth-note sequence: G4, A4, B4, C5, D5, E5, F#5, G5. The line ends with a half note G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Emaj7

and ev-'ry-thing you do. Yeah, they were all yel-low.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. There is a quarter rest, then a dotted quarter note G4, followed by eighth notes: A4, B4, C5, D5, E5, F#5, G5. The line ends with a quarter rest. The piano accompaniment continues with the same rhythmic pattern.

B
fr7

F#6
fr2

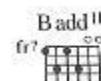
I came a-long, I wrote a song for you,
(Verse 2 see block lyric)

The third system features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. There is a quarter rest, then another eighth-note sequence: G4, A4, B4, C5, D5, E5, F#5, G5. The line ends with a half note G4. The piano accompaniment continues with the same rhythmic pattern.

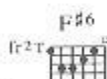
Emaj7

and all the things you do.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. There is a quarter rest, then a dotted quarter note G4, followed by eighth notes: A4, B4, C5, D5, E5, F#5, G5. The line ends with a quarter rest. The piano accompaniment continues with the same rhythmic pattern.



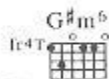
And it was called yel - low. So then I took my



turn, oh, what a thing to've done.



And it was all yel - low.



Your skin, oh yeah, your skin and bones turn in

to some - thing beau - ti - ful. And you know,

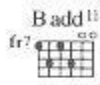
you know I love you so. You know I love you so.

1.
B add 11

2.
B add 11



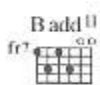
It's



true, look how they shine for you.



Look how they shine for you. Look how they shine for.



Look how they shine for you,

E maj⁷

look how they shine— for you.

B

Look how they shine. Look at the stars, look how they shine for

F[♯]m11

E maj⁷

— you and all the things that you do.

Verse 2:

I swam across, I jumped across for you
 Oh, what a thing to do
 Cos you were all yellow
 I drew a line, I drew a line for you
 Oh, what a thing to do
 And it was all yellow.

Your skin, oh yeah, your skin and bones
 Turn into something beautiful
 And you know, for you I'd bleed myself dry
 For you I'd bleed myself dry.

Fsus² **Dm⁷** **B^b**

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

F **Fsus²** **C/F** **Dm⁷**

— you, and 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 in tails, heads are a science a - part.

B^b **F**

No - bo - dy said it was ea - sy. 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

Chord diagrams: F, Fsus² 3fr, F, B^b

|| 2.

Chord diagrams: F, Dm7

Chord diagrams: B^b, F

The musical score is arranged in three systems. Each system contains a vocal line and a piano accompaniment. The piano accompaniment is a consistent eighth-note pattern. The vocal lines are in D minor. The first system has a vocal line with a melodic phrase and the lyric 'Ooh...'. The second system has a vocal line with a melodic phrase and the lyrics 'Ah ooh...'. The third system has a vocal line with a melodic phrase and the lyrics 'Ah ooh...'. The piano accompaniment continues throughout. The score ends with a double bar line and a repeat sign.

Verse 2:
 I was just guessing at numbers and figures
 Pulling the puzzles apart.
 Questions of science, science and progress
 Do not speak as loud as my heart.
 Tell me you love me, and come back and haunt me
 Oh, when I rush to the start
 Running in circles, chasing tails
 Comin' a-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

♩ = 130

E^b B^bm Fm

E^b B^bm Fm

E^b B^bm Fm

E^b B^bm add 11 3fr

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

Fm⁷

E^b

B^bm add¹¹

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 add¹¹

Fm⁷

things un - said...

Shoot,

an ap -

ple off my

head...

And a

E^b

B^bm add¹¹

trou - ble

that

can't be




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A

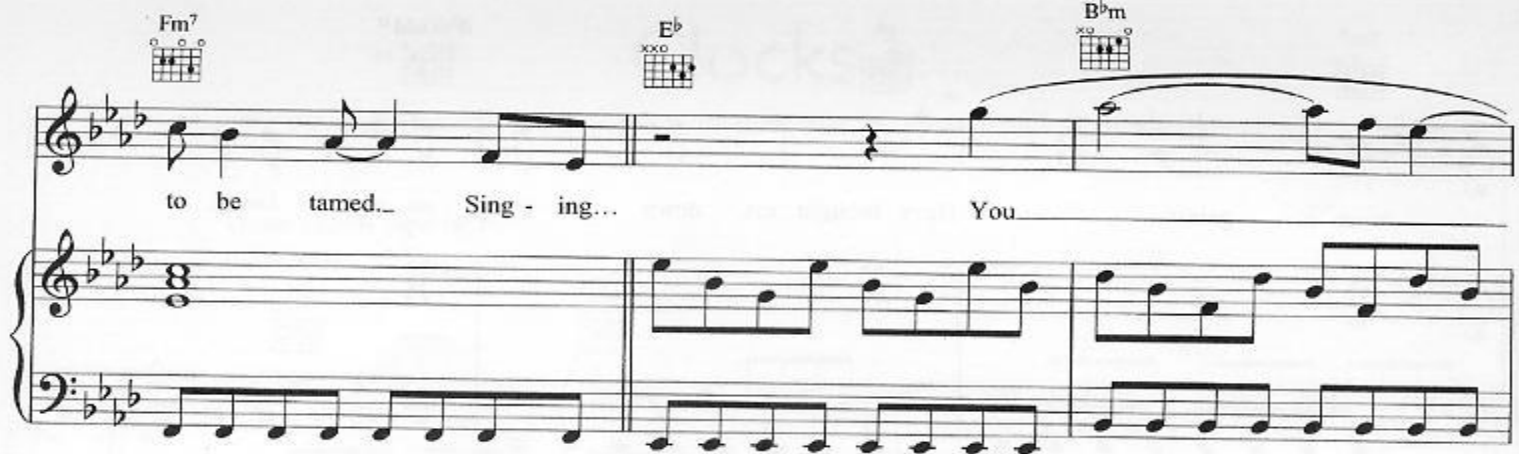
ti - ger's

wait -

ing

Fm7  Eb  Bbm 

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



Fm  Eb 

are... You



Bbm  Fm 

are...



Eb  Bbm 



You are...



Fm  Eb  Bbm 

You



Fm  Eb 

are. _____

1 & 2° Tacet You






Bbm7  Fm/Ab 

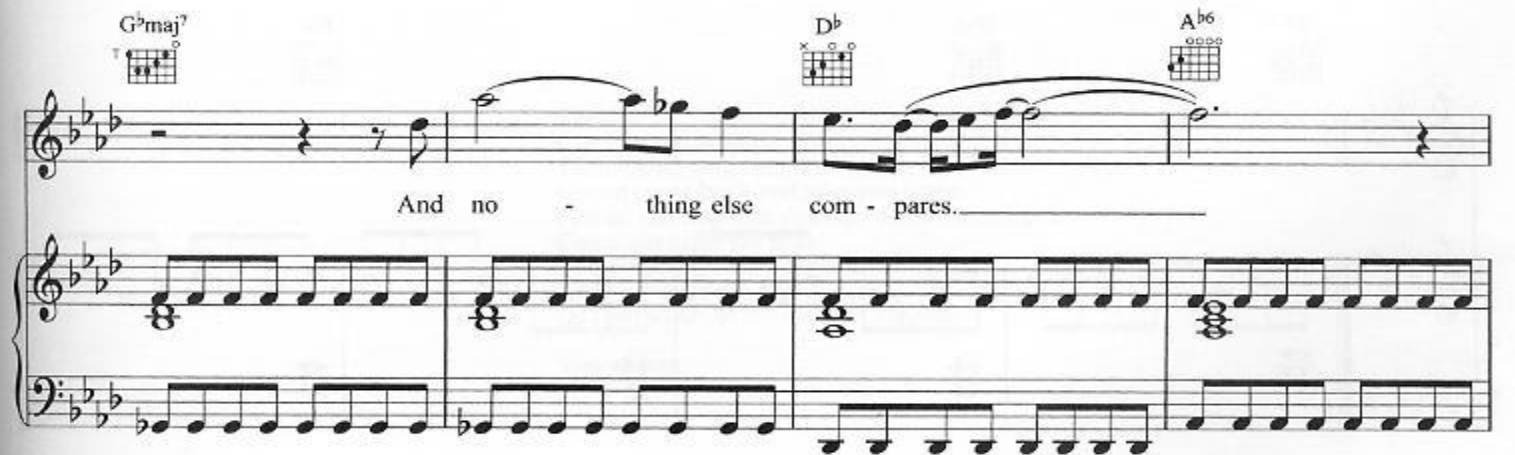
are. _____

Play 4 times



Gbmaj7  Db  Ab6 

And no - thing else com - pares. _____



G^bmaj⁷



D^b



A^b6



And no - thing else com - pares.

G^bmaj⁷



D^b



A^b6



And no - thing else com - pares.

G^bmaj⁷



G^bmaj⁹



G^bmaj⁷



G^bmaj⁹



E^b



B^bm



Fm



E^b *B^bm⁷* *Fm/A^b* *Play 4 times*

1 & 2° 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.

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.*





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

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

rit.

A F#m 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.*

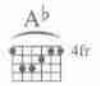
Amsterdam

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

♩ = 72



The first system of music features a guitar part with six chords: Eb 6fr, Bb, Fsus4, Ab 4fr, Eb 6fr, and Bb. The piano accompaniment consists of a treble and bass clef. The treble clef part plays chords and melodic lines, while the bass clef part provides a rhythmic accompaniment with eighth and quarter notes.



The second system continues the guitar and piano accompaniment. The guitar part uses the chords: Fsus4, Ab 4fr, Eb 6fr, Bb, Fsus4, and Ab 4fr. The piano part continues with its melodic and harmonic accompaniment.



The third system includes the guitar and piano accompaniment, along with the vocal line. The guitar part uses the chords: Eb 6fr, Bb, F, Ab 4fr, Eb 6fr, and Bb. The piano part continues. The vocal line begins with the lyrics: "1. Come on, oh,".

my star is fading and I swerve out of control.

And if I'd if I'd on - ly wait - ed I'd not be stuck here in this

hole.

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. I'm push - ing you down

*f*add9 A^bmaj7⁷ 4fr E^b 6fr

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

To Coda

B^b E^b 6fr B^b Fsus⁴ A^b 4fr

E^b 6fr B^b F A^b 4fr E^b 6fr B^b

F A^b 4fr E^b 6fr B^b F A^b 4fr

D.S. al Coda




♣ Coda



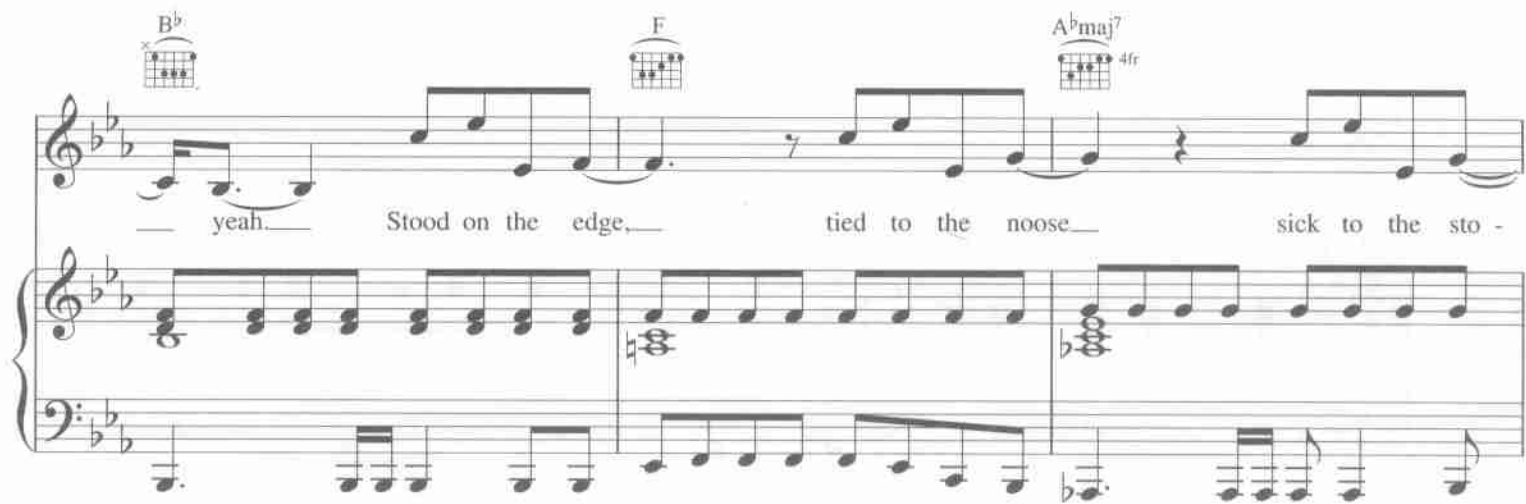
Stuck on the end_



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 the se - crets. Stood on the edge.







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







You came a - long —





— and you cut me — loose. —





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

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

And time is on your side *etc.*

Life Is For Living

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

♩ = 120




Now



I nev - er meant to do you wrong, ————— well that's what I came here to say...



And if I was wrong then I'm sor - ry,






don't let it stand in our way. 'Cause my head just aches when I






think of the things that I should - n't have done. 'Cause





life is for liv - ing, we all know and I don't want to live it a - lone.





I sing ah _____ and I sing ah _____



Yeah I sing ah _____



Guitar



B^b B^b Gm⁷ Fsus⁴ F

This system contains the first five measures of music. The guitar part is shown in a single staff with chord diagrams for B^b, B^b, Gm⁷, Fsus⁴, and F. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

E^b Cm⁷ B^b Gm⁷

This system contains the next five measures. The guitar part includes chord diagrams for E^b, Cm⁷ (with a 3rd finger instruction), B^b, and Gm⁷. The piano accompaniment continues with chords and a bass line.

Fsus⁴ F E^b Cm⁷ B^b

'Cause in...

This system contains the next five measures. The guitar part includes chord diagrams for Fsus⁴, F, E^b, Cm⁷ (with a 3rd finger instruction), and B^b. The piano accompaniment continues. The lyrics "'Cause in..." are written below the vocal line.

Gm⁷ Fsus⁴ F E^b Cm⁷

the end there's on - - - ly us...

This system contains the final five measures. The guitar part includes chord diagrams for Gm⁷, Fsus⁴, F, E^b, and Cm⁷ (with a 3rd finger instruction). The piano accompaniment concludes the piece. The lyrics "the end there's on - - - ly us..." are written below the vocal line.

B^b Gm⁷ Fsus⁴ F

And oh my friend, there's on -

E^b Cm⁷ 3fr B^b Gm⁷

ly love. *Vocals ad lib.*

Fsus⁴ F E^b Cm⁷ 3fr B^b Gm⁷

'Cause in the end

Fsus⁴ F E^b rit. Cm⁷ 3fr B^b

there's on ly us.

All the songs from the live album arranged for piano, voice & guitar

Politik
God Put A Smile Upon Your Face
A Rush Of Blood To The Head
Daylight
Trouble
One I Love
Don't Panic
Shiver
See You Soon
Everything's Not Lost
Moses
Yellow
The Scientist
Clocks
In My Place
Amsterdam
Life Is For Living



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