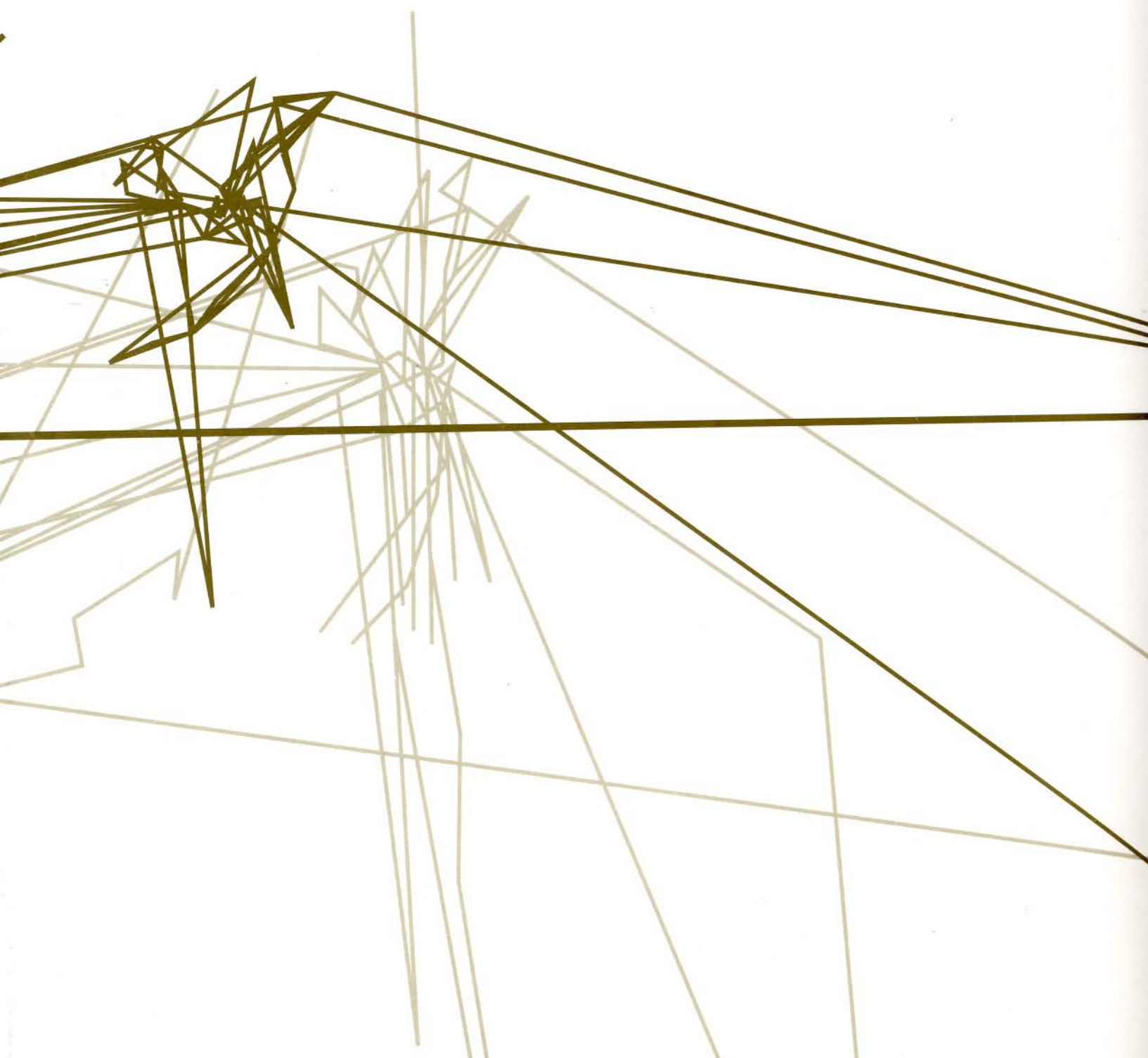


COLDPLAY LIVE 2003

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





You'll 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.*

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 on a single staff and a piano accompaniment on a grand staff. The guitar part begins with a rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.



The second system continues the musical notation from the first system, with the guitar part and piano accompaniment.



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

The third system of music includes the vocal line for the first verse and the piano accompaniment.



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

F#add9
 5fr

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



Amaj7
 8fr

_____ 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
8fr

E6
3fr

F#add9
5fr

your guess is as good as

To Coda

D^b

E6
3fr

mine.

Guitar

E^b7

Dmaj7

D^b

E6
3fr

E^b7

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

♩ = 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

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 rhythmic pattern of eighth and sixteenth notes.

Gmaj7(b5)



F#5



Second system of musical notation. The vocal line continues the melody. The piano accompaniment provides harmonic support.

1. To my

E6



Gmaj7(b5)



F#5



Third system of musical notation. The vocal line includes a long note with a fermata. The piano accompaniment continues.

sur
(Verse 2 see block lyric)

prise

and my de -

E6



Gmaj7(b5)



F#5



Fourth system of musical notation. The vocal line concludes the phrase. The piano accompaniment ends with a final chord.

light

I saw

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)

 2fr

F#5

And the clouds_

E6

Gmaj7(b5)

 2fr

F#5

burst_ to show_

E6

Gmaj7(b5)

 2fr



F#5

day light_

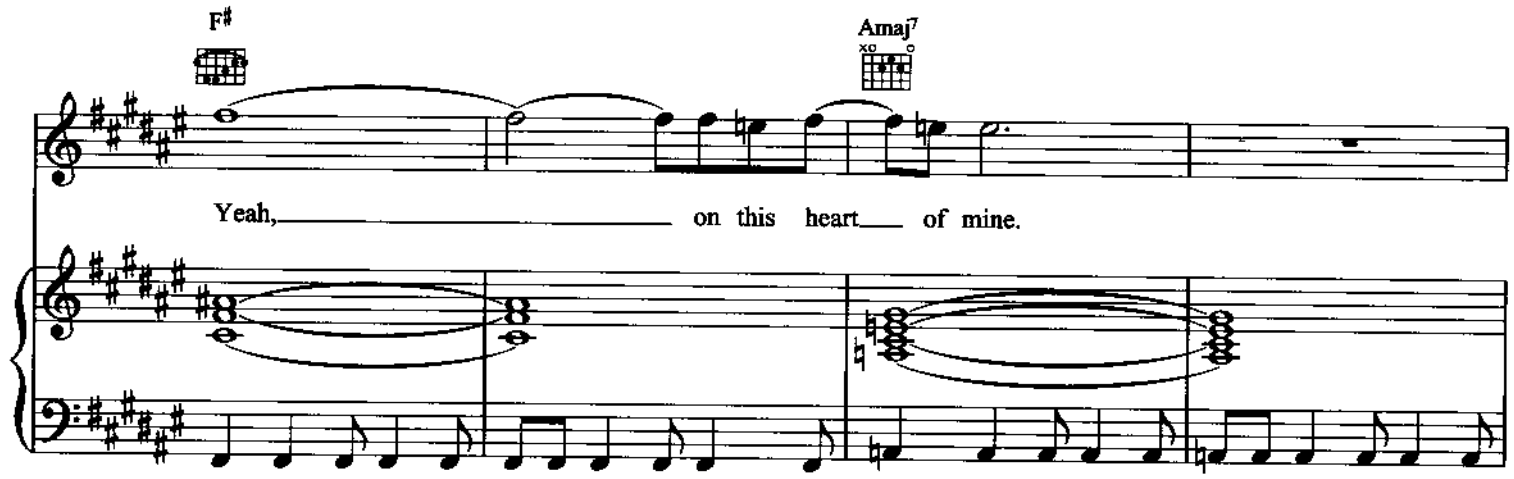
Amaj7

Dmaj7

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)

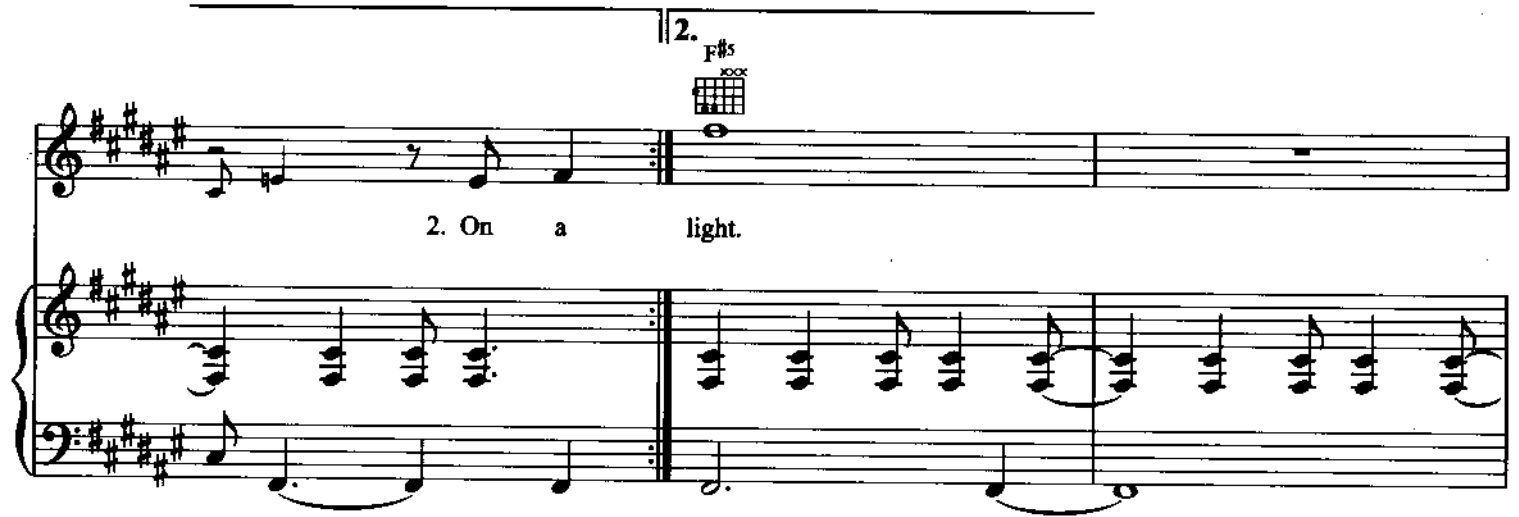


F#5



2. 



2. On a light.





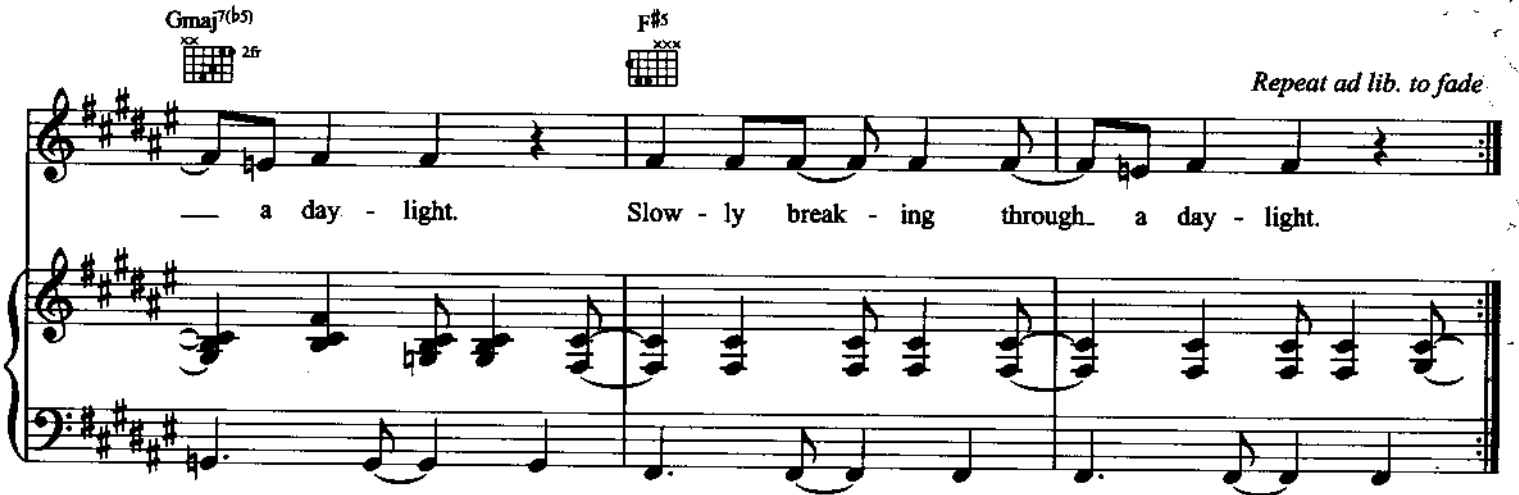
Slow - ly break - ing through_



— 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


♩ = 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* F# Amadd11

2. Oh no, what's this? A spi - der web_ and I'm caught in the mid - d

(Verse 3 see block lyric)

G Em9 Bm* F# 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*




⊕ CODA








Em⁷  G  Em⁹  Bm⁺  G  Em⁹  Bm⁺ 



G  Em⁹  Bm⁺  G  Em⁹  Bm⁺  Em  F[♯]m 







They spun a web_

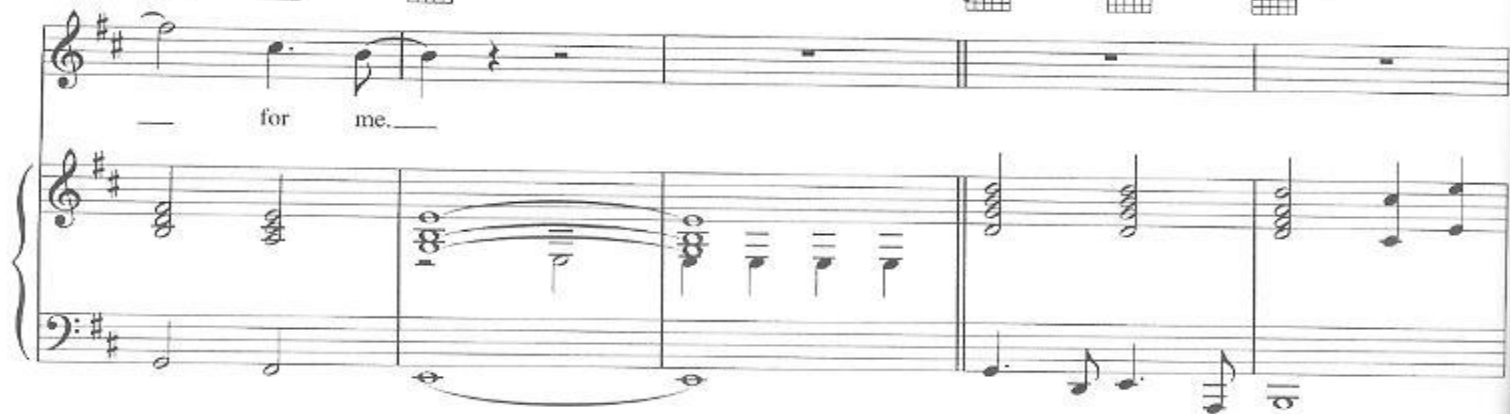


G^{*}  F[♯]m  Em  F[♯]m  G^{*}  F[♯]m  Em  F[♯]m 










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.

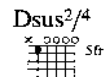
Singing out ah, I never meant to cause you trouble,
 Ah, I never meant to do you wrong.
 And ah, well if I ever caused you trouble,
 Then oh no, I never meant to do you harm.

One I Love

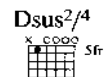
Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

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

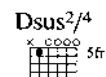
♩ = 136



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) with a 4/4 time signature. The piano part provides harmonic support with chords and melodic lines.



The second system continues the musical notation. The guitar part has four measures with the same chord sequence: A5, C6, G6, and Dsus2/4. The piano accompaniment continues with chords and melodic lines. The vocal line is introduced in the second measure with the lyrics "Oh yeah!" and continues in the fourth measure with "Yeah!_".



The third system features a guitar part on a single staff with a treble clef and a key signature of one sharp (F#). 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) with a 4/4 time signature. The piano part provides harmonic support with chords and melodic lines. 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 has a whole rest in the first measure, followed by a series of eighth notes in the second and third measures.

G%



Dsus²/4



A⁵



The second system continues the musical piece. The guitar part has whole rests in the first three measures, followed by eighth notes in the fourth measure. The piano accompaniment continues with chords and a bass line. The final measure of the system features a long, sustained chord in the piano right hand.

A⁵



Guitar

The third system shows the guitar part with eighth notes in the first measure, followed by quarter notes in the second and third measures. The piano accompaniment continues with chords and a bass line. The final measure of the system features a long, sustained chord in the piano right hand.

A⁵/F



A⁵/E



A⁵



1.

The fourth system shows the guitar part with eighth notes in the first measure, followed by quarter notes in the second and third measures. The piano accompaniment continues with chords and a bass line. The final measure of the system features a long, sustained chord in the piano right hand.

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
 fr¹⁰

done for. — And we live in a

Am
 fr⁵

G⁶
 fr³

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

Dm add⁹
 fr¹⁰

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 (x02321), Fmaj7 (xx0232), Fmaj9 (xx0232), and Am (x02210).

C Fmaj7

The second system continues the musical piece with a vocal line and piano accompaniment. The guitar chord diagrams are: C (x02321) and Fmaj7 (xx0232).

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 x02210), C (x02321), Fmaj7 (xx0232), and Fmaj9 (xx0232).

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 (x02210), C (x02321), and Fmaj7 (xx0232).

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

Emaj7 Emaj¹³/F# Emaj7

Emaj¹³/F# B F#m¹¹ Aadd⁹ G#m

B F#m¹¹ Aadd⁹ G#m B F#m¹¹

Aadd⁹ G#m Aadd⁹ G#m

1. So I



Musical staff with treble clef and key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes.

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

Piano accompaniment for the first system, showing the left and right hands with chords and bass notes.



Musical staff with treble clef, mostly containing rests.

And I

Piano accompaniment for the second system, featuring a rhythmic pattern of eighth notes in the right hand.



Musical staff with treble clef and key signature of two sharps. The melody continues with eighth and quarter notes.

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

Piano accompaniment for the third system, showing the left and right hands.







Musical staff with treble clef, mostly containing rests.





you?

But on and on —

Piano accompaniment for the fourth system, featuring a rhythmic pattern of eighth notes in the right hand.

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.



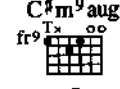
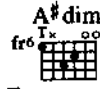
I'll be wait - ing in line just to see if you care.



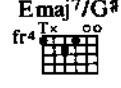
Oh, oh.



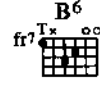
Did you want me to change, — well I'd — change for good,







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



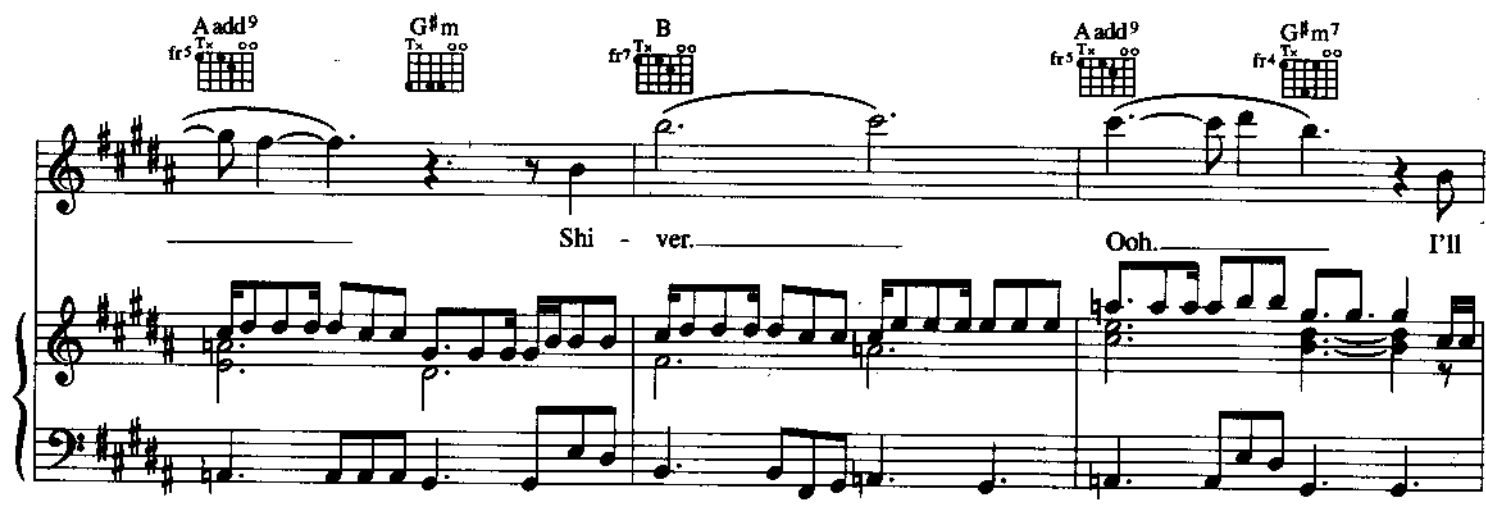
way. I want - ed to — say — don't you shi - ver.



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.





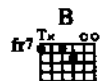
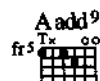
Yeah, I'll al - ways - be wait - ing for you.



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

Chord diagrams: C#m, B/E 5fr, E 7fr, Badd11, C#m, B/E 5fr, E 7fr

Chord diagrams: Badd11, C#m, B/E 5fr, E 7fr, Badd11

Chord diagrams: A5/E 8fr, E 7fr, Badd11

Chord diagrams: 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

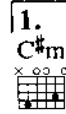
'Cause in a bull - et proof vest — with the win - dows all closed.



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.

C#m

B/E

E

Badd11

C#m

B/E

E

Guitar

Badd11

C#m

B/E

E

Ah - hoo.

Badd11

C#m

Badd11

C#m

B/E

E

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

♩ = 68

E G#dim F#7aug

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

E G#dim F#7aug

saw there was one for ev - 'ry day.

E G#dim F#7aug

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

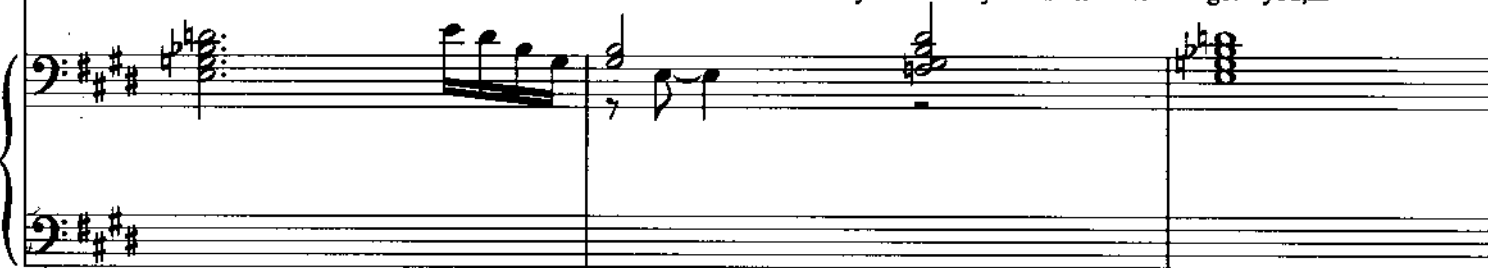


2. When you thought that it was ov - er, you could feel it all a -



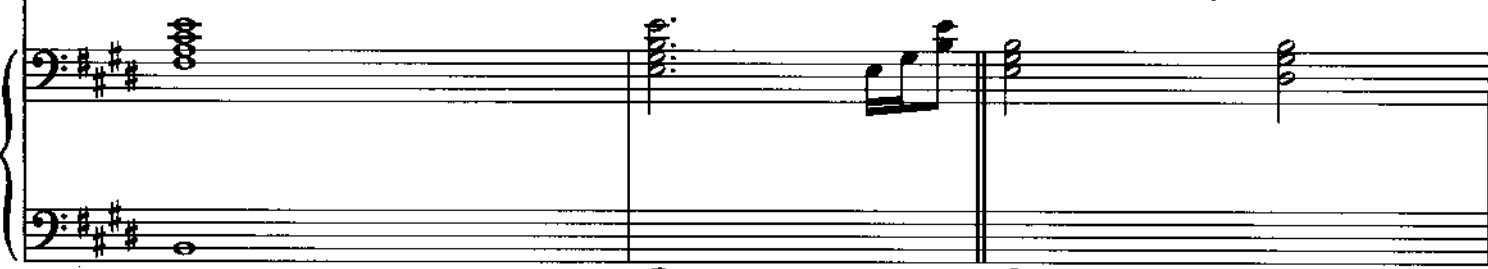
- round.

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 beats per minute. 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 of music continues the guitar and piano parts. The guitar part features a melodic line in the right hand, starting with a double bar line. The piano accompaniment continues with the same rhythmic pattern. The key signature remains D major.

F[#]m
(Em)



E/B
(D/A)



The third system of music concludes the guitar and piano parts. The guitar part features a melodic line in the right hand, continuing from the previous system. The piano accompaniment continues with the same rhythmic pattern. The key signature remains D major.

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,

D⁶
(C⁶)

Eadd⁹/11
(Dadd⁹/11)

and you know I would.

D⁶
(C⁶)

Now ba - by I,

Eadd⁹/11
(Dadd⁹/11)

D⁶
(C⁶)

oh, ba - by I,

To Coda ⊕

Eadd⁹/11
(Dadd⁹/11)

D.S. al Coda

I wish.

♠ 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)

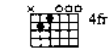


D⁶
(C⁶)



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.

1. Repeat ad lib.

F[#]m
(Em)



E/B
(D/A)



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

2.

E/B
(D/A)



D⁶
(C⁶)



Eadd9/11
(Dadd9/11)



D⁶
(C⁶)



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

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.

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,

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. Chord diagrams for B (fr7) and F#6 (fr2) are shown above the vocal line.

Emaj7

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

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. A chord diagram for Emaj7 is shown above the vocal line.

B
fr7

F#6
fr2

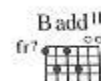
I came a-long, I wrote a song for you,
(Verse 2 see block lyric)

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. Chord diagrams for B (fr7) and F#6 (fr2) are shown above the vocal line.

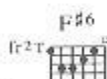
Emaj7

and all the things you do.

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. A chord diagram for Emaj7 is shown above the vocal line.



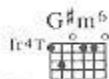
And it was called yel - low. So then I took my



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
fr⁷

2.

B add 11
fr⁷

It's

B
fr⁷

B add 11
fr⁷

F#6
fr²

true, look how they shine for you.

E maj7

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

B
fr⁷

B add 11
fr⁷

F#6
fr²

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.

The Scientist

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

♩ = 76

Dm⁷



B^b



F



Fsus²



3fr

The first system of music consists of a guitar staff with a whole rest in each of the four measures, and a piano accompaniment. The piano accompaniment features a treble clef with a 4/4 time signature and a bass clef. The right hand plays chords in the treble clef, while the left hand plays a steady eighth-note bass line.

Dm⁷



B^b



F



Fsus²



3fr

The second system of music is identical to the first, featuring a guitar staff with whole rests and a piano accompaniment with chords and a bass line.

Dm⁷



B^b



F



The vocal line begins with a double bar line and a repeat sign. It consists of a single measure with a melodic line in the treble clef.

1. Come up to meet— you, tell you I'm sor - ry, you don't know how love-

(Verse 2 see block lyric)

The piano accompaniment for the first measure, featuring chords in the treble clef and a bass line in the bass clef.

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

Measures 1-4. Treble clef: whole rests. Piano accompaniment: eighth-note bass line, chords in right hand.

Chord diagrams: F, Fsus² 3fr, F, B^b

2.

Measures 5-8. Treble clef: whole rests. Piano accompaniment: eighth-note bass line, chords in right hand. Measure 6 includes a second ending.

Chord diagrams: F, Dm7

Measures 9-12. Treble clef: whole rests. Piano accompaniment: eighth-note bass line, chords in right hand.

Chord diagrams: B^b, F

Measures 13-16. Treble clef: whole rests. Piano accompaniment: eighth-note bass line, chords in right hand.

The musical score is arranged in three systems. Each system consists of a vocal line and a piano accompaniment. The piano accompaniment features a consistent eighth-note rhythmic pattern in both hands. The vocal lines are marked with lyrics: 'Ooh...', 'Ah ooh...', and 'Ah ooh...'. Above the vocal lines, guitar chord diagrams are provided for Dm7, Bb, and F. The piano accompaniment concludes with a final chord progression of Dm7, Bb, and F.

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

Chord diagrams: E^b , $B^b m$, $F m$

Chord diagrams: E^b , $B^b m$, $F m$

Chord diagrams: E^b , $B^b m$, $F m$

Chord diagrams: E^b , $B^b m \text{ add } 11$

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,

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

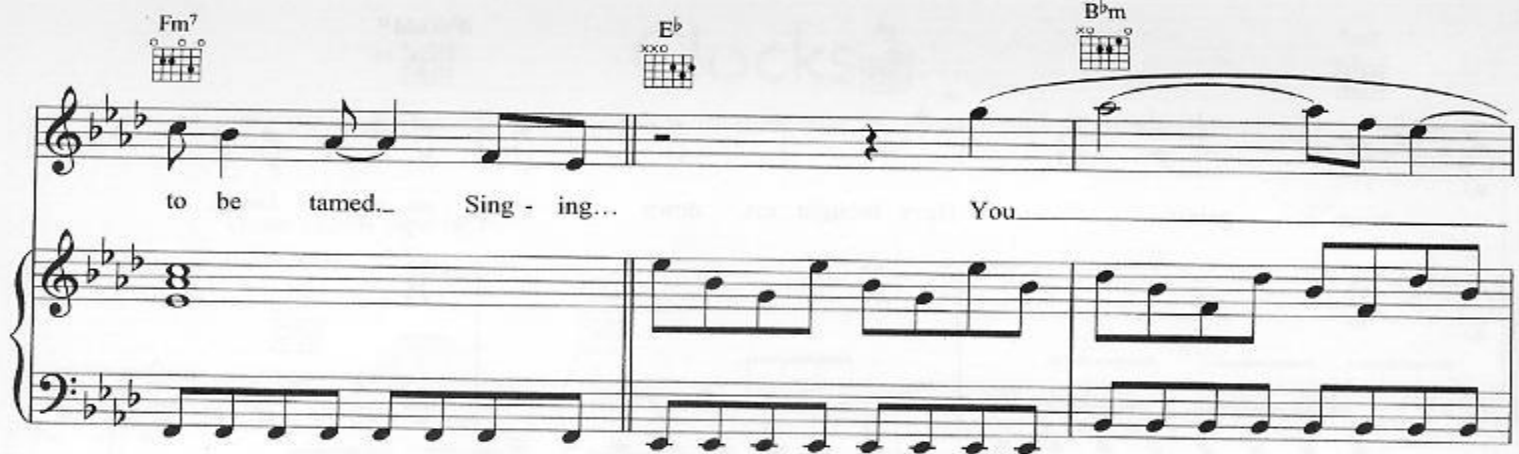
trou - ble

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  Eb  Bbm 

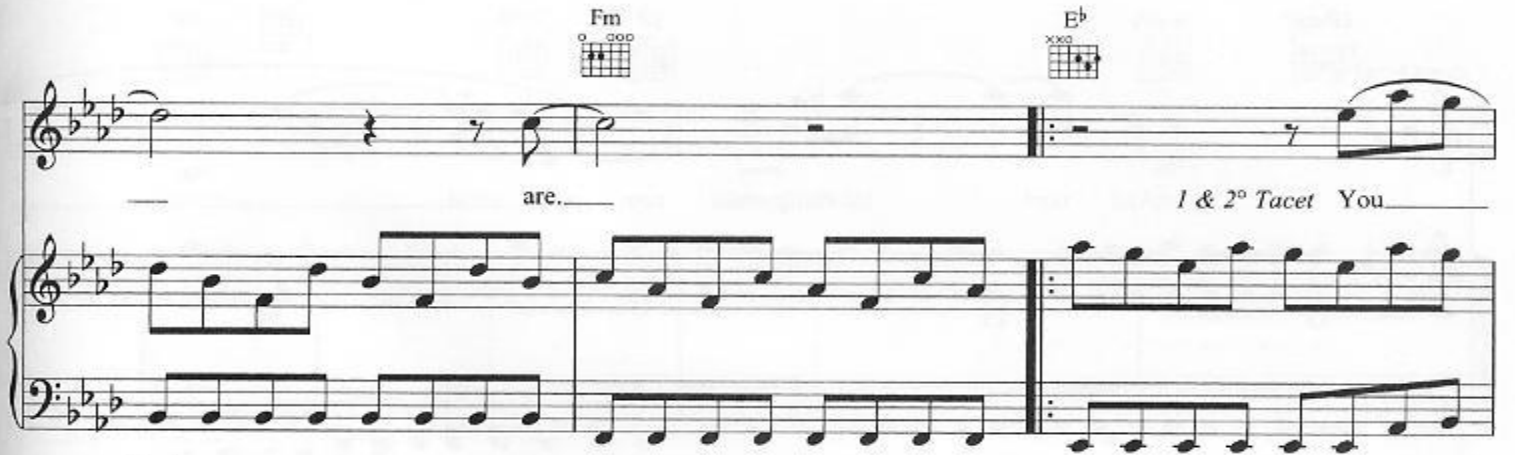
You



Fm  Eb 

are. _____

1 & 2° Tacet You






Bbm7  Fm/Ab 

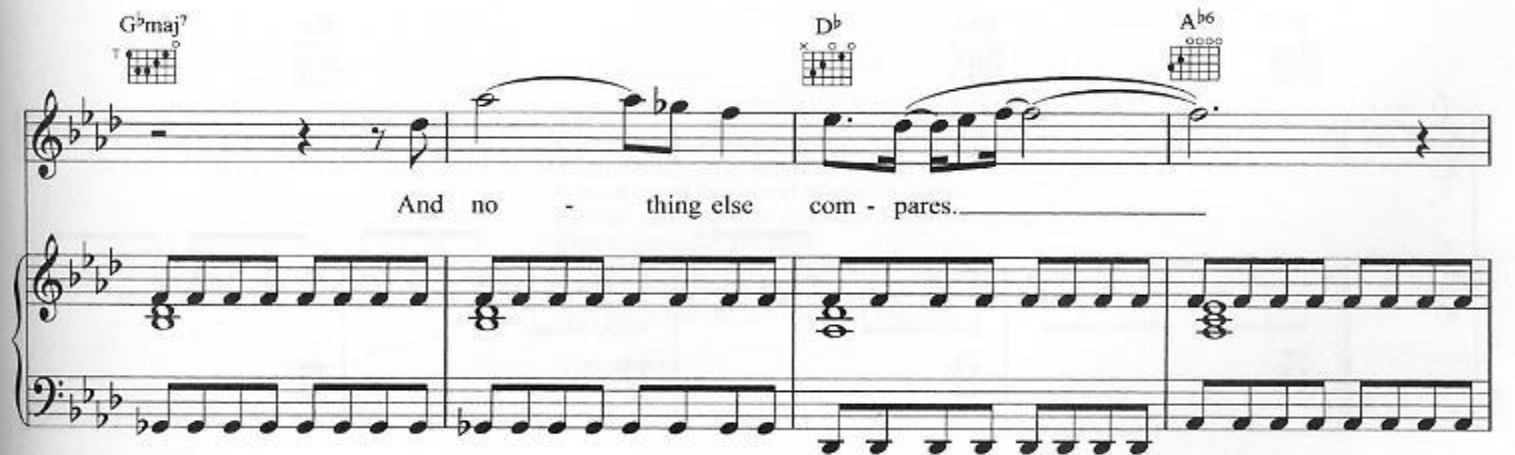
are. _____

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 staff in 4/4 time, with a key signature of two flats (Bb and Eb). The melody in the treble staff is primarily chordal, while the bass staff 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 maintains the same rhythmic and harmonic structure as the first system.



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

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^bmaj7 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



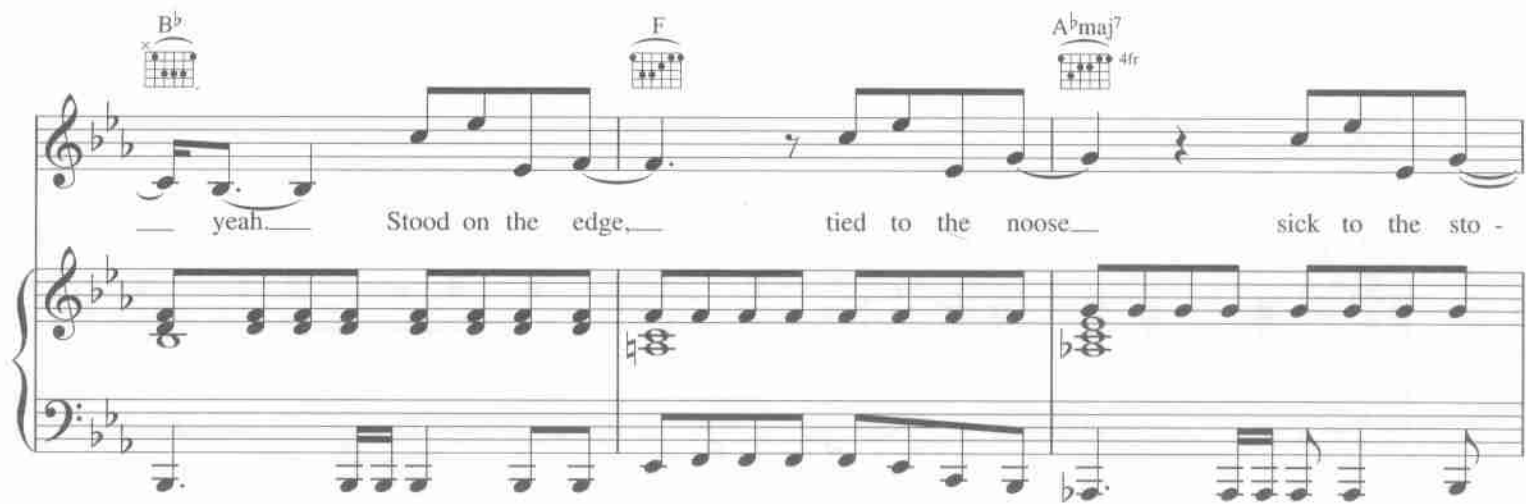
Stuck on the end_



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. It features a guitar part with chord diagrams for B^b, B^b, Gm⁷, Fsus⁴, and F. The piano accompaniment consists of a treble and bass clef with various 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 five measures. The guitar part has chord diagrams for Fsus⁴, F, E^b, Cm⁷ (with a 3rd finger instruction), and B^b. A vocal line begins with the lyrics "'Cause in". The piano accompaniment is shown below.

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 vocal line concludes with the lyrics "the end there's on - - - ly us.". The piano accompaniment is shown below.

B^b Gm⁷ Fsus⁴ F

And oh my friend, there's on -

E^b Cm⁷ B^b Gm⁷

ly love. *Vocals ad lib.*

Fsus⁴ F E^b Cm⁷ B^b Gm⁷

'Cause in the end

Fsus⁴ F E^b rit. Cm⁷ 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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