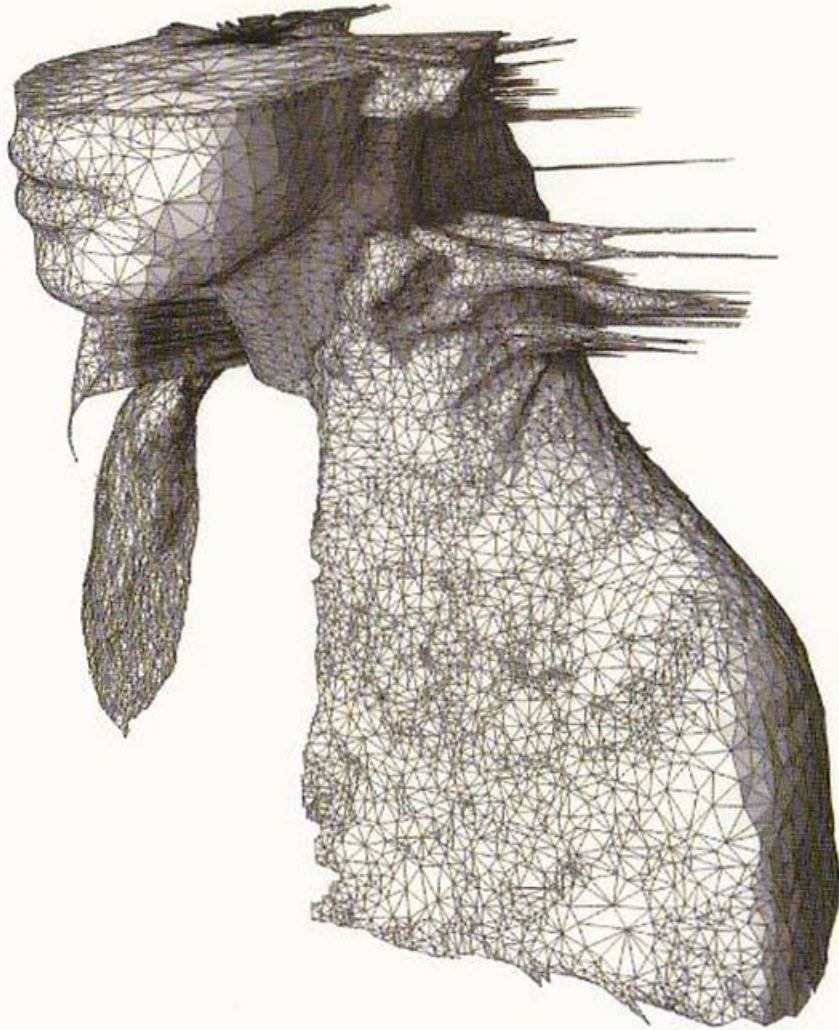


COLDPLAY

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

$\text{♩} = 84$



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



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

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Fsus⁴



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



Fsus⁴



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



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

Fsus⁴



1^o Only



tell me your own po - li - tik. —

Fsus⁴



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



Fm



eyes, op - en up your eyes.



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



1.



2.

eyes. Just op - en up your

C⁷ 3fr Fm

eyes.

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a whole note chord, followed by a half note and a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord diagrams for C⁷ (3fr) and Fm are shown above the 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 provides a bass line. Chord diagrams for D⁹ (4fr) and A^b (4fr) are shown above the 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 repeat sign and then continues with the lyrics "Give me love ov - er". The piano accompaniment features a 2^o instrumental section. Chord diagrams for E⁷sus⁴, E^b, and Fm are shown above the staff.

D⁹ A^b 4fr

love ov - er love ov - er this, ahh

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

Musical score for a song, featuring guitar chords and piano accompaniment. The score is divided into three systems.

System 1:

- Guitar chords: $E^b \text{ sus}^4$, E^b , Fm
- Lyrics: "give me"

System 2:

- Guitar chords: D^b6 , A^b 4fr
- Lyrics: "love ov - er, love ov - er, love ov - er this,"

System 3:

- Guitar chords: $E^b \text{ sus}^4$, E^b , Fm
- Lyrics: "aah."

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

And open up your eyes *etc.*

In My Place

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

Guitar chords capo 2nd fret

♩ = 72

N.C.

Drums

cont. sim.

A

A/G#

C#m 2fr

E

A

F#m

C#m 2fr

E

A

A/G#

C#m 2fr

E

A

A/G#

C#m 2fr

E

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

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

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

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

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

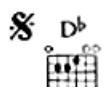
Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

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

F#add9 5fr

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

Amaj⁷ 5fr

_____ 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



*pp*add⁹



your guess is as good as

To Coda

D^b



E⁶



mine.

Guitar

E⁷



Dmaj⁷



D^b



E⁶



E⁷



Dmaj⁷



D.S. al Coda

⊕ Coda

D^b

E⁶

E^b7



It's as

Dmaj⁷

D^b

E⁶

E^b7



good as mine. It's as

Dmaj⁷

D^b

E⁶



good as mine.

E^b7

Dmaj⁷

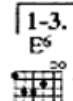
D^b



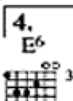
It's as good as mine. Na



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



mine. As



good as



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

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

God gave you style and gave you grace. _____

And put a smile up - on your face. _____

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

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

Now when you work it out *etc.*

The Scientist

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

♩ = 76






The first system of music consists of a guitar part on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The guitar part has four measures of whole rests. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.




The second system of music is similar to the first, with a guitar part of whole rests and piano accompaniment. The piano accompaniment continues with the same rhythmic and harmonic patterns.



The third system of music includes a vocal line on a treble clef staff. 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)". The piano accompaniment continues in the same style as the previous systems.

- 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

This system shows the first three measures of music. Above the staff are guitar chord diagrams for F, Dm7, and B^b. The piano accompaniment is written in bass clef, featuring a steady eighth-note bass line in the left hand and chords in the right hand.

F F^{sus}2 2. F B^b

This system shows measures 4 through 7. It includes guitar chord diagrams for F, F^{sus}2, F (marked with a '2.'), and B^b. The piano accompaniment continues with a consistent bass line and chordal accompaniment.

F Dm7

This system shows measures 8 through 11. It includes guitar chord diagrams for F and Dm7. The piano accompaniment maintains the same rhythmic and harmonic structure.

B^b F

This system shows measures 12 through 15. It includes guitar chord diagrams for B^b and F. The piano accompaniment concludes the piece with the same eighth-note bass line and chordal accompaniment.

Dm7 B^b F
 Ooh...

Dm7 B^b F
 Ah ooh...

Dm7 B^b F
 Ah ooh...

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

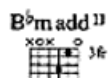
Nobody said it was easy *etc.*

Clocks

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

Guitar chords capo 1st fret

$\text{♩} = 130$



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

Fm⁷

E^b

B^bm 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

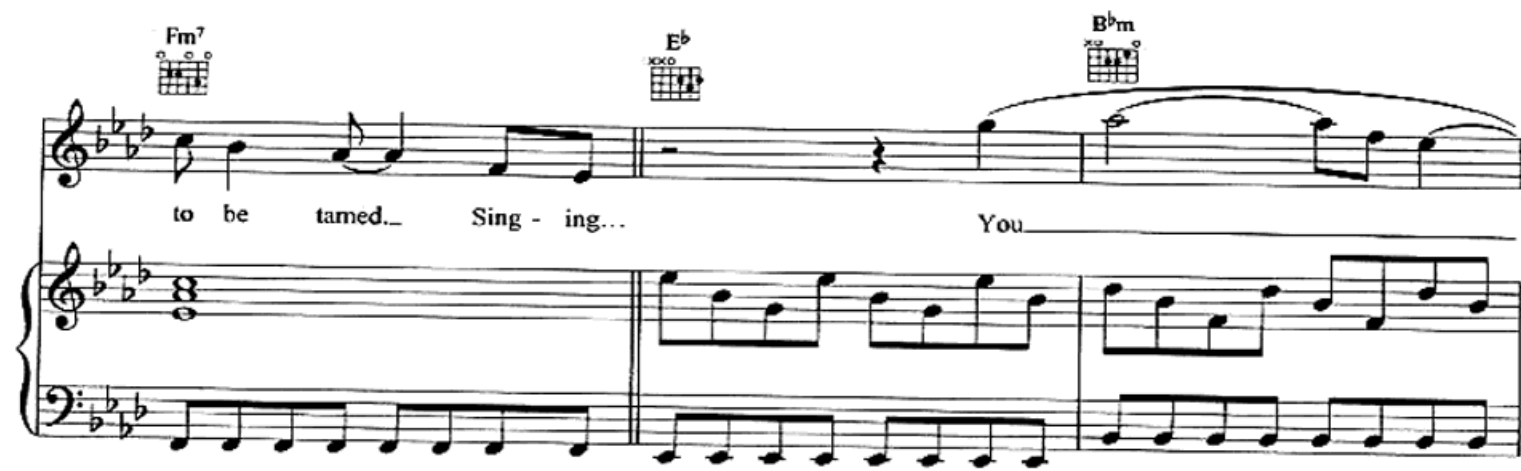
E^b



B^bm add¹¹

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

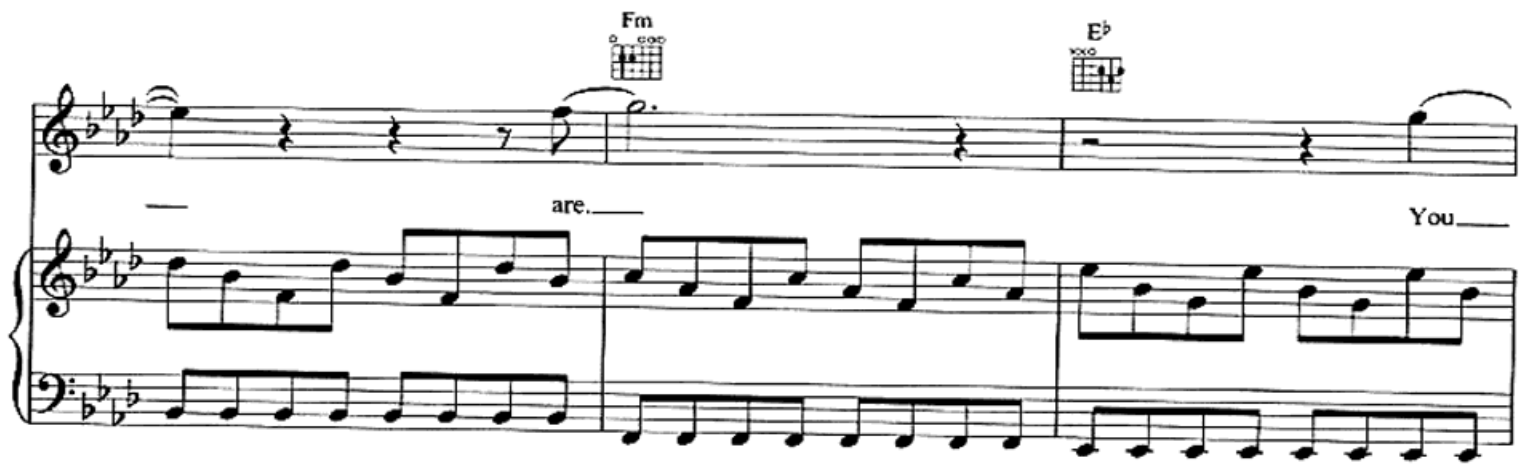
Fm7  Eb  Bbm 

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



Fm  Eb 



are... You



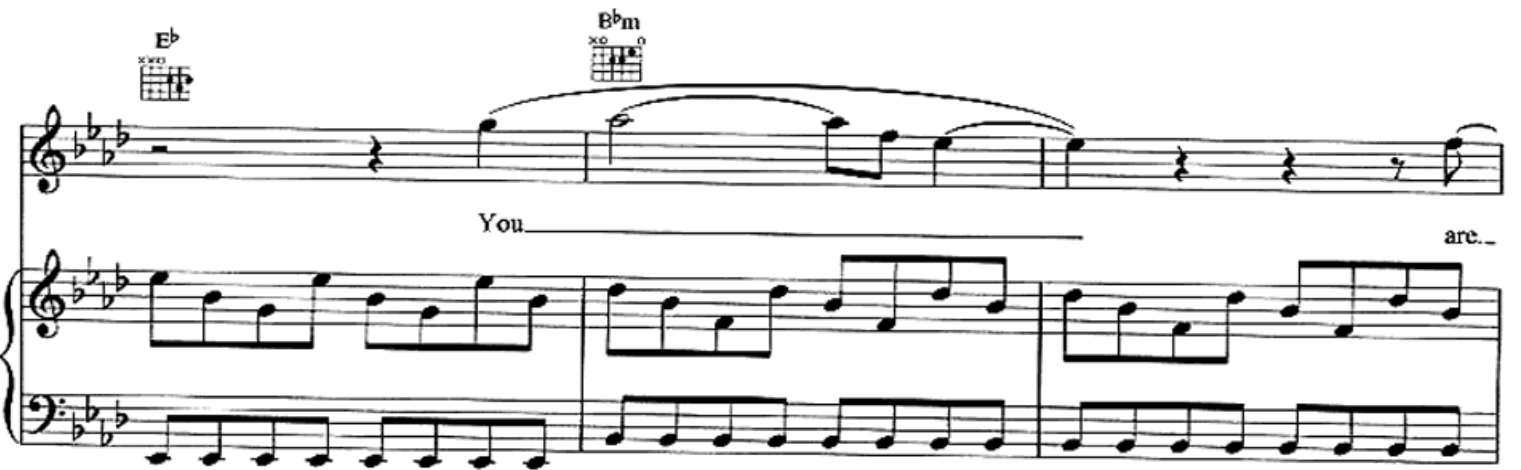
Bbm  Fm 

are...




Eb  Bbm 

You are...



Fm  Eb  Bbm 

You



Fm  Eb 

are. _____

1 & 2^o Tacet You _____



Bbm7  Fm/Ab 


are. _____

Play 4 times



G7maj7  Db  Ab6 

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



Indian Strings

Con pedale

The first system of the musical score consists of two staves. The top staff is a single treble clef line with a melodic line. The bottom staff is a grand staff (treble and bass clefs) with a piano accompaniment. The key signature is F# major (three sharps) and the time signature is 4/4. The tempo is marked as quarter note = 136. The first measure of the piano accompaniment is marked 'Con pedale'.



The second system of the musical score continues the melody and piano accompaniment from the first system. It consists of two staves: a single treble clef line and a grand staff. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

E^o

A guitar chord diagram for the E^o chord. It shows a six-string guitar with the following fret positions: 2nd fret on the 2nd string, 2nd fret on the 3rd string, 2nd fret on the 4th string, 2nd fret on the 5th string, and 2nd fret on the 6th string. The strings are numbered 1 to 6 from top to bottom.

The third system of the musical score concludes the piece. It consists of two staves: a single treble clef line and a grand staff. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

Gmaj⁷(b5)



F#5



E6



The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three sharps (F#, C#, G#). The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and moving lines.

Gmaj⁷(b5)



F#5



The second system continues the musical piece. The vocal line includes the lyrics "1. To my". The piano accompaniment maintains its rhythmic and harmonic structure.



The third system features a vocal line with a long note and the lyrics "sur prise" and "and my de -". A note in the vocal line is marked with a "7" (7th fret). The piano accompaniment continues with its characteristic accompaniment.



The fourth system shows the vocal line with the lyrics "light" and "I saw". The piano accompaniment concludes the system with its final chords and 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)

F#5



And the clouds

E6

Gmaj⁷(b5)

F#5



burst... to show...

E6

Gmaj⁷(b5)

F#5



day... light...

A⁺maj⁷

D⁺maj⁷



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

F# Amaj7

Yeah, _____ on this heart _____ of mine.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a whole note chord F# and continues with a melodic line of eighth notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex treble line with some chords. Chord diagrams for F# and Amaj7 are provided above the vocal staff.

Dmaj7

Ooh, _____ and I re - al - ise.

The second system continues the musical score. The vocal line starts with a whole note chord Dmaj7 and then follows a melodic line. The piano accompaniment maintains the same rhythmic pattern as the first system. A chord diagram for Dmaj7 is shown above the vocal staff.

F# Amaj7

Who _____ can - not live _____ with - out.

The third system of the score. The vocal line begins with a whole note chord F# and then continues with a melodic line. The piano accompaniment remains consistent. Chord diagrams for F# and Amaj7 are placed above the vocal staff.

Amaj7 Dmaj7

Ooh _____ come a - part _____ with - out?

The final system on the page. The vocal line starts with a whole note chord Amaj7 and then continues with a melodic line. The piano accompaniment concludes with a final chord in the right hand. Chord diagrams for Amaj7 and Dmaj7 are shown above the vocal staff.

1. $F\sharp$

Indian Strings

Yeah.
2° Day -

$E6$

$Gmaj7(b9)$ $F\sharp5$

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

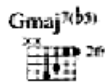
2. F#5



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)

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as 128. The vocal line begins with a rest, followed by the lyrics 'Hon - ey, you' and 'are a rock'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.



up - on which I stand.

The second system continues the vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics 'up - on which I stand'. The piano accompaniment continues with similar chordal textures.

Bmadd11



And I come

The third system concludes the vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics 'And I come'. The piano accompaniment continues with similar chordal textures.



here to talk,



I hope you un - - der - stand.

That green eyes, yeah, the spot -



light - shines up - on you.

E/G#
x02233

And

Bm add11

x02233

Dsus2

x02233

how could_ a - ny - bo - dy_

A

x02232

de - ny_ you?

E/G#

x02233



F#m7

x02232


Bm add11




x02233

1


A  Dsus² 

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



A  G⁶  Dsus²/F⁷ 



er _____ now I met you _____



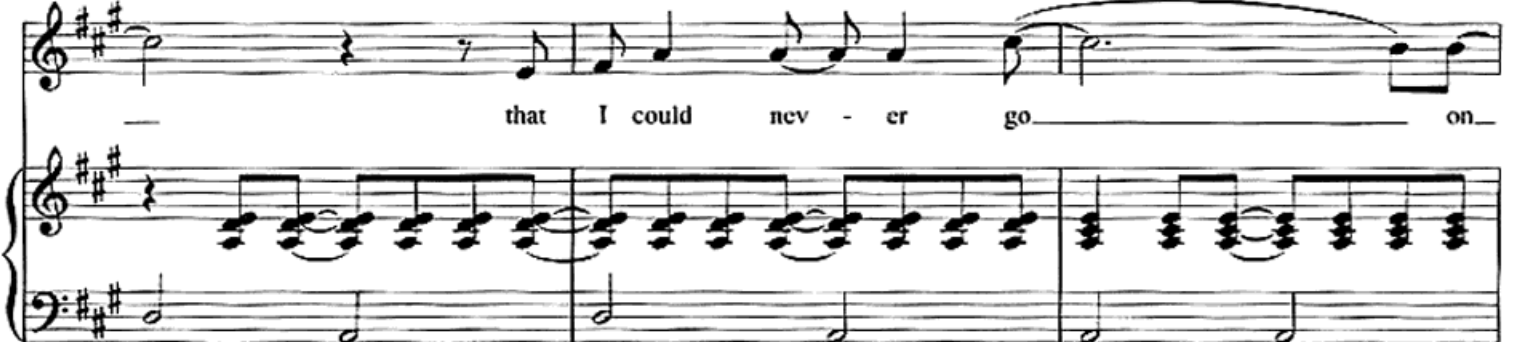
Bmadd¹¹  A 

And ho - ney you should know



Dsus²  A 


that I could nev - er go _____ on _____



G6  Dsus2 


with - out _____ you.



1. 

Bmadd¹¹

Green eyes...




2. 

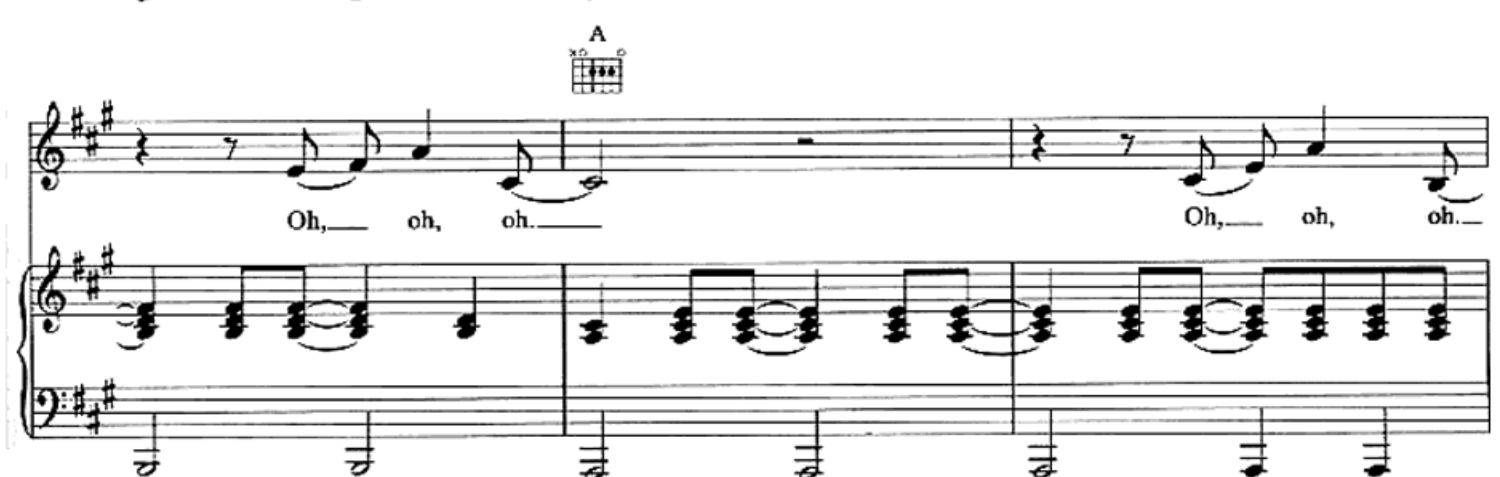
Bm

Green eyes... Green eyes...



A 

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



Bm

Oh, oh, oh.

A

E/G# 2fr

Bm add¹¹

Ho - ney, you are a rock

A

E/G# 2fr

Bm add¹¹

up - on which I stand.

Verse 2:

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

Because I came here with a load*etc.*

Warning Sign

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

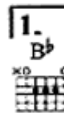
Guitar chords capo 1st fret

$\text{♩} = 72$

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



2^o 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 the piece. 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 staff.

Gm

B^b

I miss you.

Detailed description: This system covers measures 3 and 4. The vocal line continues with a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment maintains the eighth-note pattern. Guitar chord diagrams for Gm and B^b are provided above the staff.

F/A

E^b

Yeah, the truth is

Detailed description: This system covers measures 5 and 6. The vocal line has a whole rest in measure 5, followed by a quarter note G4, a quarter note A4, and a half note B4 in measure 6. The piano accompaniment continues with the eighth-note pattern. Guitar chord diagrams for F/A and E^b are shown above the staff.

Gm

B^b

that I miss you so.

Detailed description: This system covers measures 7 and 8. The vocal line has a whole rest in measure 7, followed by a quarter note G4, a quarter note A4, and a half note B4 in measure 8. The piano accompaniment continues with the eighth-note pattern. Guitar chord diagrams for Gm and B^b are shown above the staff.

1.

F/A



A^b



E^b



Guitar

The first system of music features a guitar line in the upper staff and a piano accompaniment in the lower two staves. The guitar line 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 and a more complex treble line with chords and melodic fragments.

B^b



Fsus⁴



F



A^b



E^b



The second system continues the musical piece. The guitar line features a series of eighth notes, with chords B^b, Fsus⁴, and F. The piano accompaniment maintains its rhythmic pattern, with the treble staff showing more complex chordal textures.

B^b



Fsus⁴



F



2.

F/A



2fr

2. A

And I'm tired.

The third system introduces a second ending for the guitar line, marked '2. A'. The piano accompaniment continues with its characteristic eighth-note bass line and treble accompaniment.

A^bmaj⁷



Gm⁷



I should not have

The fourth system features a melodic line in the guitar staff, starting with an A^bmaj⁷ chord and moving to Gm⁷. The piano accompaniment provides a steady accompaniment. The lyrics 'I should not have' are positioned below the guitar 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

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



§



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E^bmaj⁷ **Gm**

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

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

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

Csus⁴/2 **C** **Gm**

mem - bers you when you are gone.

2° Tacet

Csus⁴/₂

C

I hear the sound of the

Csus⁴/₂

C

Csus⁴/₂

C

Csus⁴/₂

C

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

Gm

E^bmaj⁷

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

Gm

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

E^bmaj⁷



Gm



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

To Coda ⊕

Dm⁷



B^bmaj⁷



C



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

Dm⁷



B^bmaj⁷



Brid - - ges will break. _____ Should I go

C  Dm7 

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



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

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



♩ *Coda* B^b  C  G  B^b  C  G 



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



A Rush Of Blood To The Head

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

Tune top E string down two tones to C

♩ = 68

Am



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

C



Em(b9)



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

Am




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

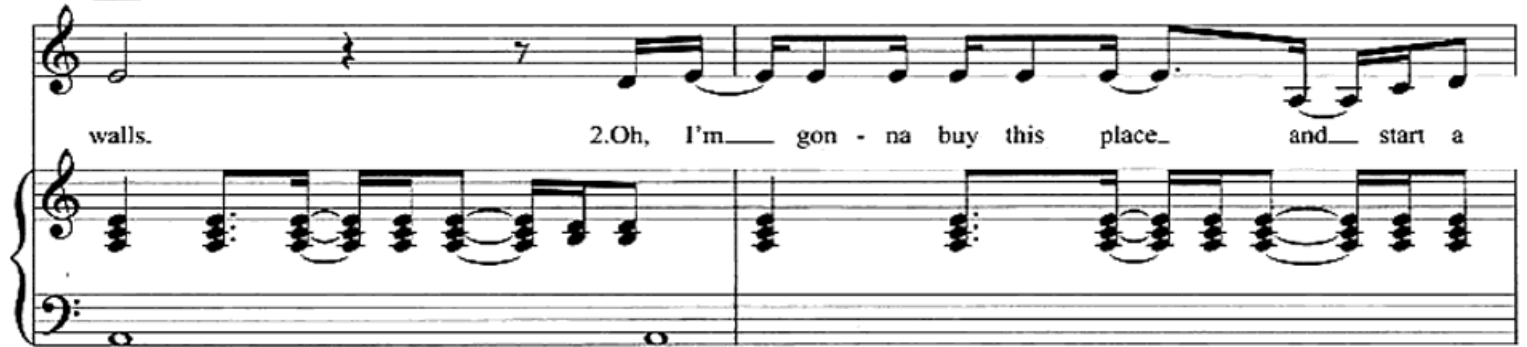
C  Em^(b6) 

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



Am 


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



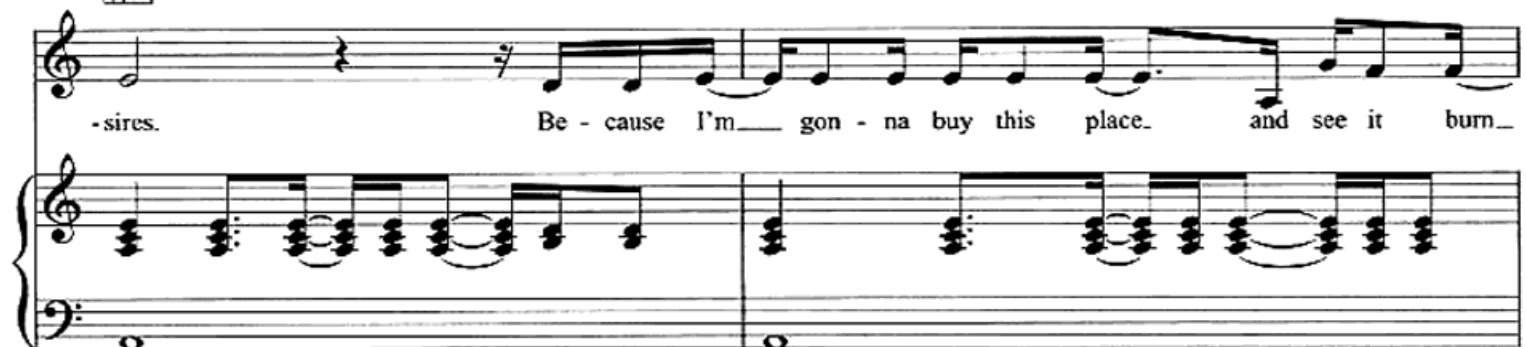
C  Em^(b6) 

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



Am 

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



C/G  Em(b6) 

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



Am 

- turn. Ha, —



F  Fsus2(7)  F 

ha. — Ha, — ha. —



Fsus2(7)  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  5^b

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





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



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



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



Am  C 

Start as you mean to go on.



Em(b6)  Am  To Coda 



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? —




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




Em^(6/8)




Am⁷




head.




D/A




Am⁷




D/A




Am⁷




D/A





Am⁷



D/A



Am

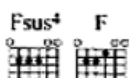
Amsterdam

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

♩ = 72



The first system of music consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. It contains three measures of whole notes. The piano accompaniment is on two staves (treble and bass clefs) and features a rhythmic pattern of eighth notes in the bass and chords in the treble.



The second system of music continues the vocal line and piano accompaniment. The vocal line has three measures of whole notes. The piano accompaniment maintains the same rhythmic pattern as the first system.



The third system of music includes the vocal line and piano accompaniment. The vocal line has three measures of whole notes, with the lyrics "1. Come on, oh," written below the notes. The piano accompaniment continues with the same rhythmic pattern.

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.

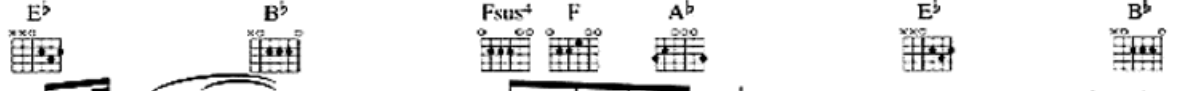
E^b B^b Fsus⁴ F A^b E^b B^b

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* 

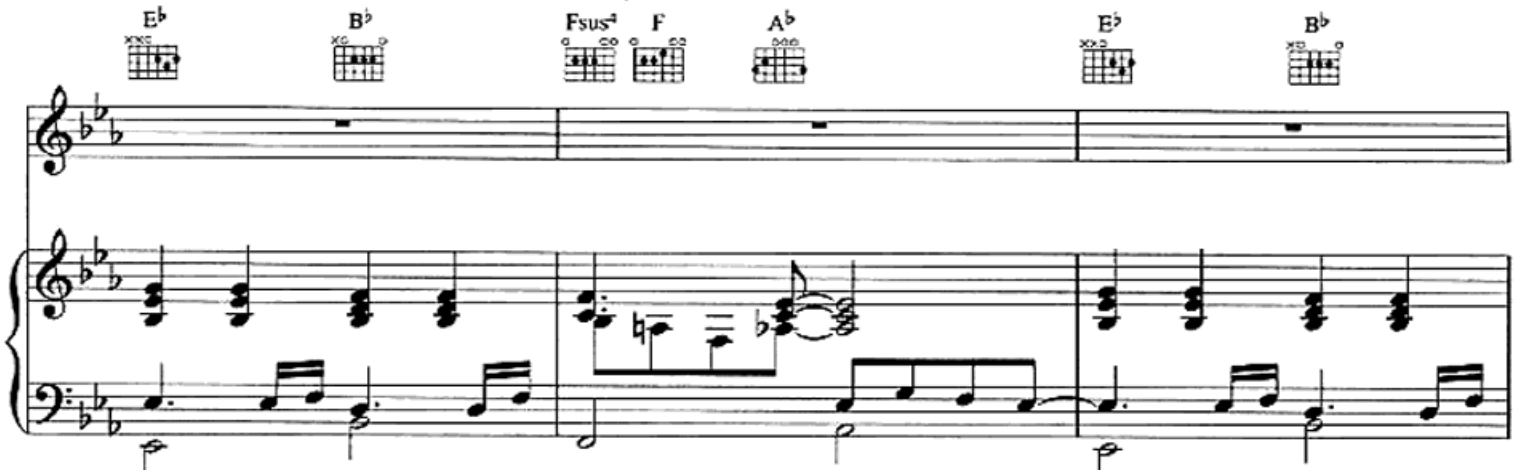
and all a - round, no it's no cause for con - cern.



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
Amsterdam

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