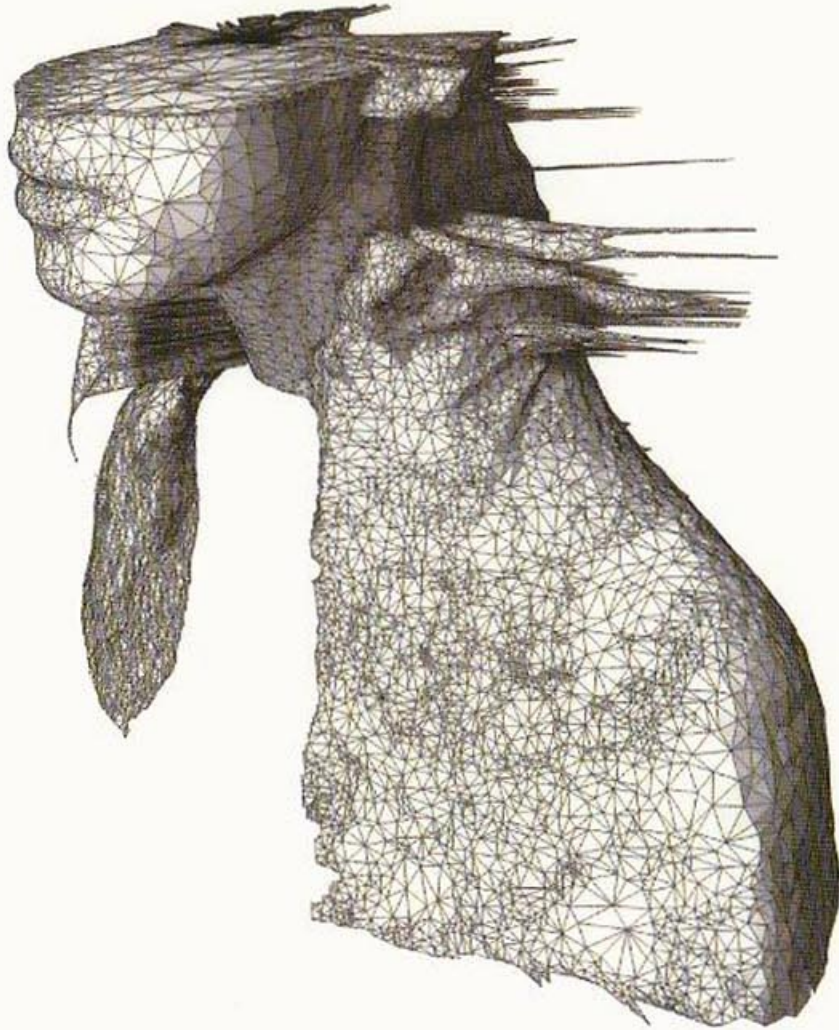


COLDPLAY

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.

Detailed description: This system contains the first two measures of music. The vocal line starts with a whole note chord C7 (3rd fret) and a half note Fm. The piano accompaniment features a complex rhythmic pattern of eighth notes in the right hand and a bass line with a half note chord C7 (3rd fret) and a half note Fm.

D⁹ 4fr

A^b 4fr

Detailed description: This system contains the next two measures of music. The piano accompaniment continues with the same rhythmic pattern. The right hand has a half note chord D9 (4th fret) and a half note Ab (4th fret). The bass line has a half note chord D9 (4th fret) and a half note Ab (4th fret).

E⁷sus⁴

E^b

Fm

Give me love ov - er

2^o Instrumental

Detailed description: This system contains the next two measures of music. The vocal line starts with a whole note chord E7sus4 and a half note Eb, followed by the lyrics "Give me love ov - er". The piano accompaniment continues with the same rhythmic pattern. The right hand has a half note chord E7sus4 and a half note Eb. The bass line has a half note chord E7sus4 and a half note Eb.

D⁹

A^b 4fr

love ov - er love ov - er this, ahh

Detailed description: This system contains the final two measures of music. The vocal line starts with a whole note chord D9 and a half note Ab (4th fret), followed by the lyrics "love ov - er love ov - er this, ahh". The piano accompaniment continues with the same rhythmic pattern. The right hand has a half note chord D9 and a half note Ab (4th fret). The bass line has a half note chord D9 and a half note Ab (4th fret).

The musical score consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a consistent rhythmic pattern of eighth-note chords in the right hand and a steady bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

System 1: Chords: $E^b \text{ sus}^4$, E^b , Fm . Lyrics: "give me".

System 2: Chords: D^b , A^b 4fr. Lyrics: "love ov - er, love ov - er, love ov - er this,".

System 3: 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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A F^m C^m E A A/G[#]

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

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

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

D A E D

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

A E D A E

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

1. 2.

D E E

it? Ah, for it? it?

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics 'it? Ah, for it? it?'. Above the first two measures are guitar chord diagrams for D, E, and E. The piano accompaniment is shown in two staves (treble and bass clef) with chords and moving lines.

A A/G² C^m 2fr E A F^m

Detailed description: This system contains the third line of music. Above the first six measures are guitar chord diagrams for A, A/G², C^m 2fr, E, A, and F^m. The piano accompaniment continues with chords and moving lines.

1. 2.

C^m 2fr E C^m 2fr E A A/G²

Sing it please, please, please...

Detailed description: This system contains the fourth line of music. Above the first four measures are guitar chord diagrams for C^m 2fr, E, C^m 2fr, and E. Above the next two measures are diagrams for A and A/G². The vocal melody has lyrics 'Sing it please, please, please...'. The piano accompaniment continues.

C^m 2fr E A F^m C^m 2fr E

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

Detailed description: This system contains the fifth line of music. Above the first six measures are guitar chord diagrams for C^m 2fr, E, A, F^m, C^m 2fr, and E. The vocal melody has lyrics 'come back and sing to me, to me, me. Come on and sing it'. The piano accompaniment continues.

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

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has four flats (B-flat major), and the time signature is 4/4. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.



The second system continues the musical notation with a vocal line and piano accompaniment, maintaining the same key signature and time signature as the first system.



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

The third system includes the vocal line with the lyrics "1. Where do we go, no - bo - dy knows..." and the piano accompaniment. The piano accompaniment continues with chords and a bass 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 8fr

E⁶ 3fr

F⁷add9 5fr

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

Amaj⁷ 5fr

_____ than you. _____ Yeah, _____ when you work_

E⁶ 3fr

F⁷add9 5fr

Amaj⁷ 8fr

_____ it out I want - ed to. _____ And

E⁶ 3fr

F⁷add9 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

E^{b7}



Dmaj⁷



D^b



E⁶



E^{b7}



Dmaj⁷



D.S. al Coda

⊕ Coda

D^b

E⁶

E^b7



It's as

Dmaj⁷

D^b

E⁶

E^b7



good as mine. It's as

Dmaj⁷

D^b

E⁶



good as mine.

E^b7

Dmaj⁷

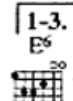
D^b



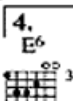
It's as good as mine. Na



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



mine. As



good as



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

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

God gave you style and gave you grace. _____

And put a smile up - on your face. _____

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

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

Now when you work it out *etc.*

The Scientist

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

♩ = 76



The first system of music consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff with a treble clef and a key signature of one flat (Bb). It contains four measures of whole notes, corresponding to the chords Dm7, Bb, F, and Fsus2. The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note bass line and a treble line with chords and moving lines.



The second system of music continues the guitar and piano accompaniment from the first system. It follows the same structure with four measures of whole notes for the guitar and piano accompaniment.



The third system of music introduces a vocal line. The guitar part has four measures of whole notes (Dm7, Bb, F, F). The piano accompaniment continues. The vocal line is written on a single staff with a treble clef and a key signature of one flat. It contains four measures of music with lyrics: "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)".

Fsus² Dm⁷ B^b

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

F Fsus² C/F Dm⁷

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

B^b F Fsus² C/F Dm⁷

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

B^b F F Fsus² C/F

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

B^b **F**

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

Fsus² **B^b**

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

F **C/F** **Fsus²** **C**

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

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

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

Chord diagrams: F, Dm7, B^b

The first system of music features a guitar part with three measures of whole rests, indicated by chord diagrams for F, Dm7, and B^b. The piano accompaniment is written in bass clef, consisting of a steady eighth-note bass line in the left hand and a series of chords in the right hand.

Chord diagrams: F, Fsus², 2. F, B^b

The second system continues the guitar part with four measures of whole rests (F, Fsus², 2. F, B^b). The piano accompaniment features a more active bass line with eighth-note patterns and chords in the right hand.

Chord diagrams: F, Dm7

The third system shows the guitar part with two measures of whole rests (F, Dm7). The piano accompaniment maintains its rhythmic pattern with eighth notes and chords.

Chord diagrams: B^b, F

The fourth system concludes with two measures of whole rests (B^b, F). The piano accompaniment continues with its characteristic eighth-note bass line and chords.

The musical score consists of three systems. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (Bb). The tempo is marked with a 'C' (Crescendo) and a 'C' (Crescendo) symbol. The lyrics are: 'Ooh...', 'Ah ooh.', and 'Ah ooh.'. Chords Dm7, Bb, and F are indicated above the vocal line. The piano accompaniment features a steady eighth-note pattern in the bass and a more complex melodic line in the treble.

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

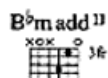
Nobody said it was easy *etc.*

Clocks

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

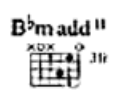
Guitar chords capo 1st fret

$\text{♩} = 130$



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

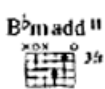
(Verse 2 see black lyric)



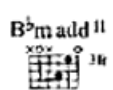
swim a - gainst... Have brought me down up - on my knees,





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



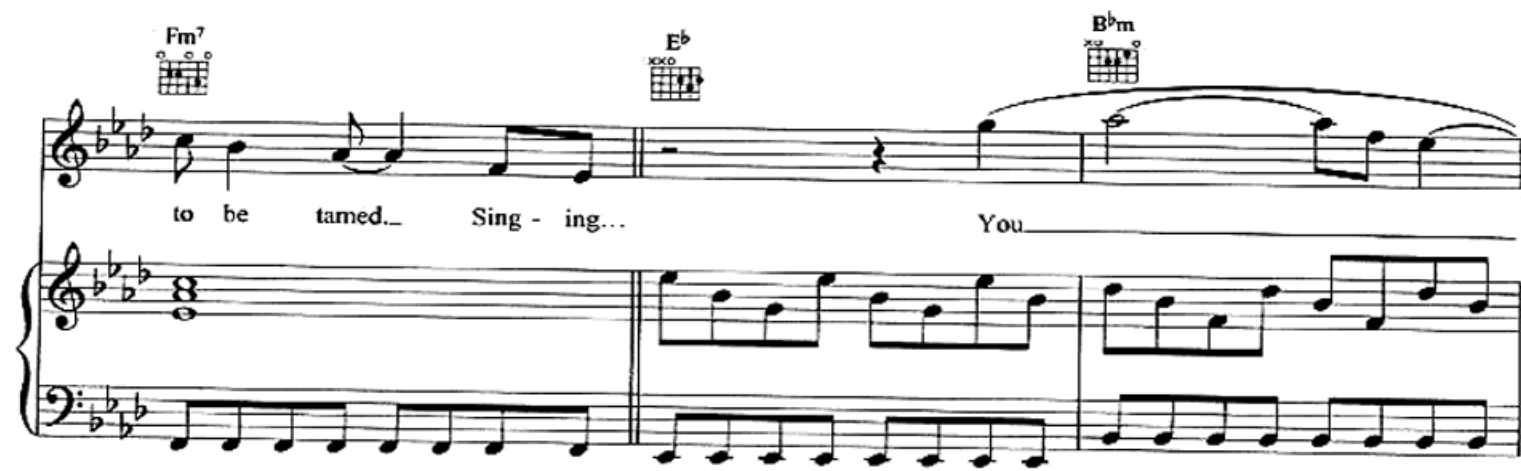
things un - said... Shoot, an ap - ple off my head... And a





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

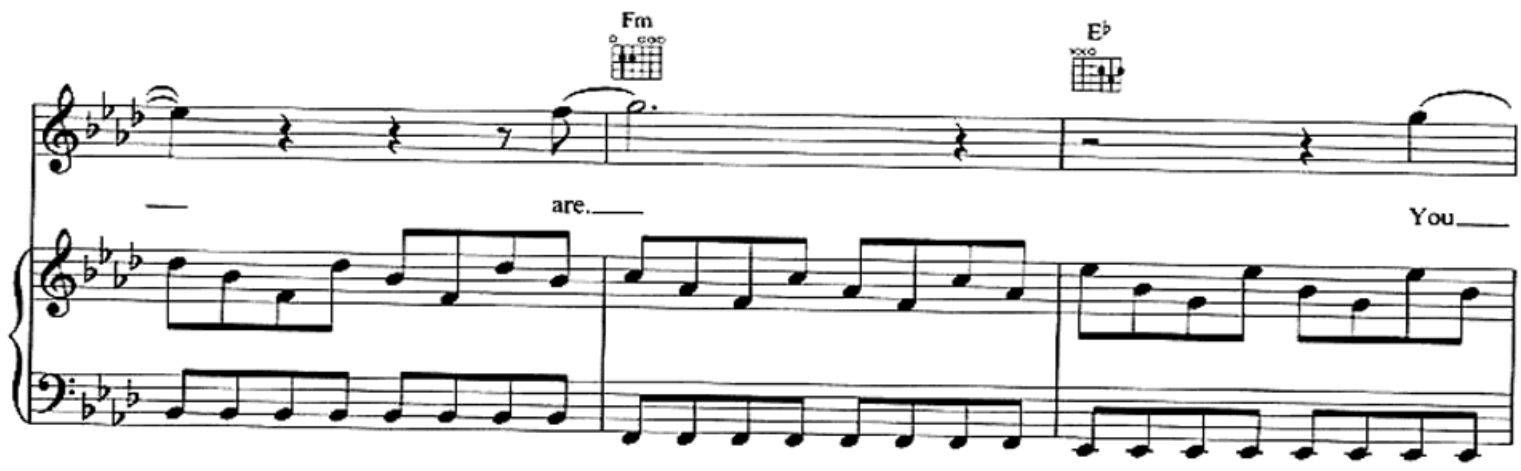
Fm7  Eb  Bbm 

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



Fm  Eb 



are... You



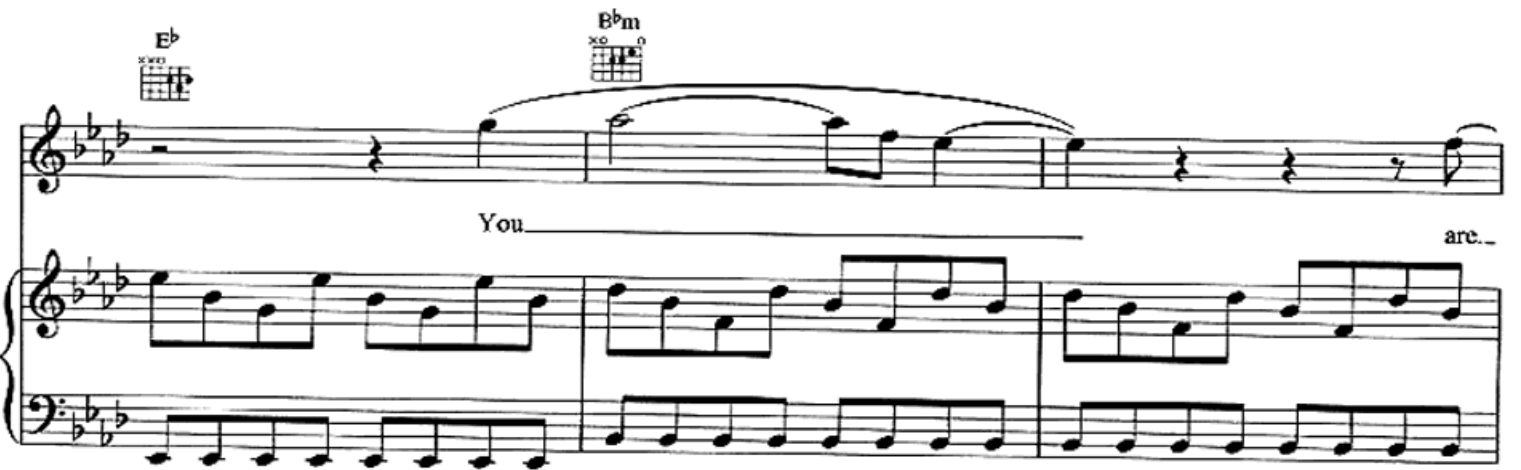
Bbm  Fm 



are...



Eb  Bbm 

You are...



Fm  Eb  Bbm 

You



Fm  Eb 

are. _____

1 & 2° 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 three staves. The top staff is a single treble clef line with a melodic line. The middle and bottom staves are a grand staff (treble and bass clefs) with piano accompaniment. The key signature is F# major (three sharps) and the time signature is 4/4. The tempo is marked as quarter note = 136. The first system includes the instruction 'Indian Strings' under the top staff and 'Con pedale' under the bottom staff.



The second system of the musical score consists of three staves, continuing the melodic and piano accompaniment from the first system.

E^o



The third system of the musical score consists of three staves, concluding the piece. It includes the instruction 'E^o' above the top staff.

Gmaj7(b5) F#5 E6

First system of musical notation. The guitar part features three chords: Gmaj7(b5) (2fr), F#5, and E6. The vocal line consists of a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Gmaj7(b5) F#5

1. To my

Second system of musical notation. The guitar part features two chords: Gmaj7(b5) (2fr) and F#5. The vocal line continues with the lyrics "1. To my". The piano accompaniment continues with harmonic support.

E6 Gmaj7(b5) F#5

sur prise and my de -

(Verse 2 see block lyric)

Third system of musical notation. The guitar part features three chords: E6, Gmaj7(b5) (2fr), and F#5. The vocal line includes the lyrics "sur prise and my de -" and a reference "(Verse 2 see block lyric)". The piano accompaniment continues with harmonic support.

E6 Gmaj7(b5) F#5

light I saw

Fourth system of musical notation. The guitar part features three chords: E6, Gmaj7(b5) (2fr), and F#5. The vocal line includes the lyrics "light I saw". The piano accompaniment continues with harmonic support.

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 music 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. 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 piece. The vocal line starts with a whole note chord Dmaj7. 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 features a vocal line starting with a whole note chord F#. The piano accompaniment continues with its established pattern. Chord diagrams for F# and Amaj7 are placed above the vocal staff.

Amaj7 Dmaj7

Ooh _____ come a - part _____ with - out?

The fourth system shows the vocal line starting with a whole note chord Amaj7. The piano accompaniment concludes with a final chord in the right hand. Chord diagrams for Amaj7 and Dmaj7 are provided above the vocal staff.

1.
F#



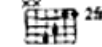
Indian Strings

Yeah.

2° Day -



Gmaj7(b5)



26

F#5



E6



Gmaj7(b5)



26

F#5



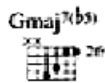
2. F#5



2. Ov - er light.



Slow - ly break - ing through...



Repeat ad lib. to fade

— a day - light.

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

Verse 2:

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

Ooh and the sun will shine etc.

Green Eyes

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

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



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



up - on which I stand.

Bmadd11



And I come



here to talk,



I hope you un - - der - stand.

That green eyes, yeah, the spot -



light - shines up - on you.

E/G#
x02321

And

Bm add11
x02321

Dsus2
xx0232

how could_ a - ny - bo - dy_

A
x02220



de - ny_ you?

E/G#
x02321


F#m7
x02321




Bm add11
x02321

1


A  Dsus² 

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



A  G⁶  Dsus²/F[♯] 



er _____ now I met you _____



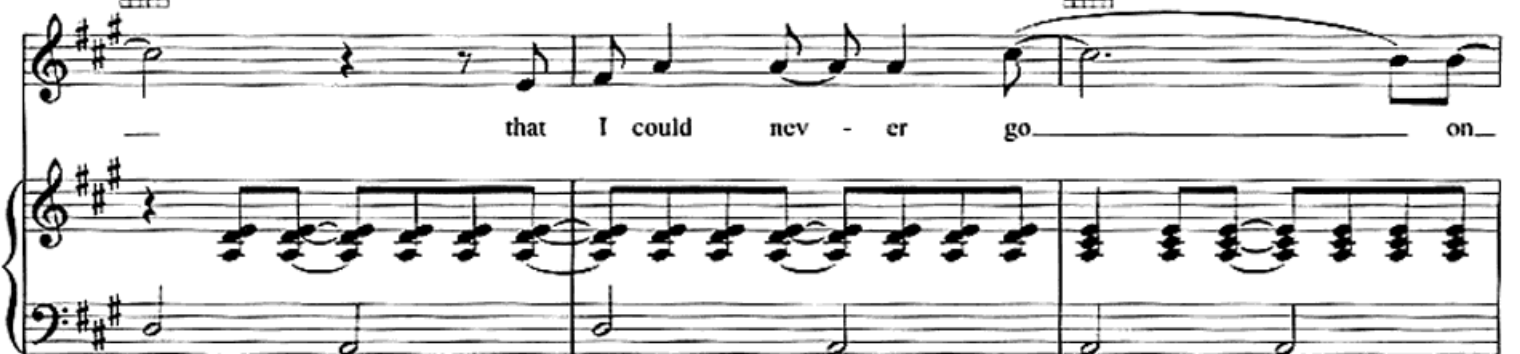
Bmadd¹¹  A 

And ho - ney you should know



Dsus²  A 

that I could nev - er go _____ on _____



G6  Dsus2 

with - out _____ you.



1. 

Bmadd¹¹

Green eyes...




2. 

Bm

Green eyes... Green eyes...



A 

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



Bm

Oh, oh, oh.

A

E/G# 2fr

Bm add¹¹

Ho - ney, you are a rock

A

E/G# 2fr

Bm add¹¹

up - on which I stand.

Verse 2:

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

Because I came here with a load*etc.*

Warning Sign

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

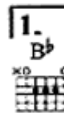
Guitar chords capo 1st fret

$\text{♩} = 72$

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



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 contains 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 vocal staff.

Gm

B^b

I miss you.

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

F/A

E^b

Yeah, the truth is

Detailed description: This system contains the next two measures. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same rhythmic pattern. Guitar chord diagrams for F/A and E^b are provided above the vocal staff.

Gm

B^b

that I miss you so.

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

1.

F/A



A^b



E^b



Guitar

B^b



Fsus⁴



F



A^b



E^b



B^b



Fsus⁴



F



2.

F/A



2. A

And I'm tired.

A^bmaj⁷



Gm⁷



I should not have

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

Ebmaj7

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.

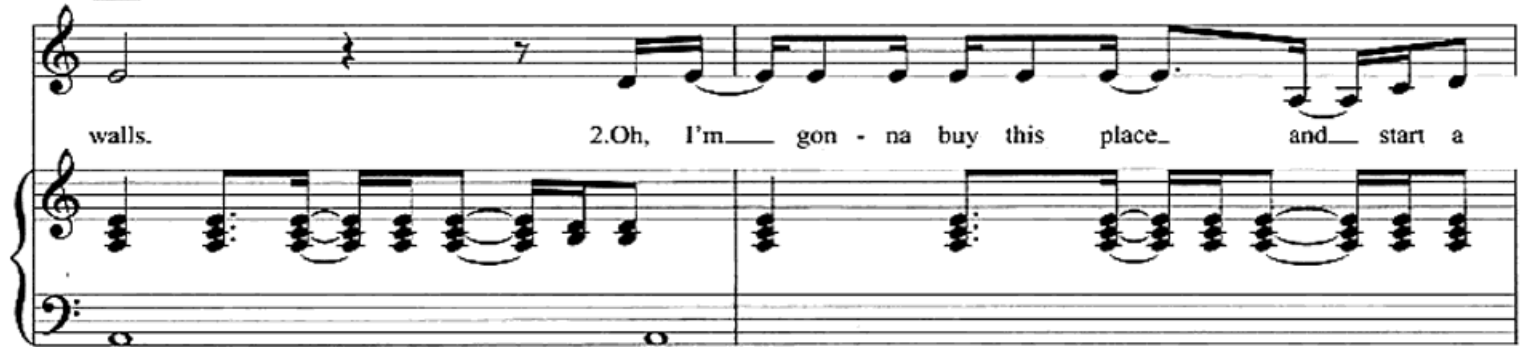
C  Em^(b6) 

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



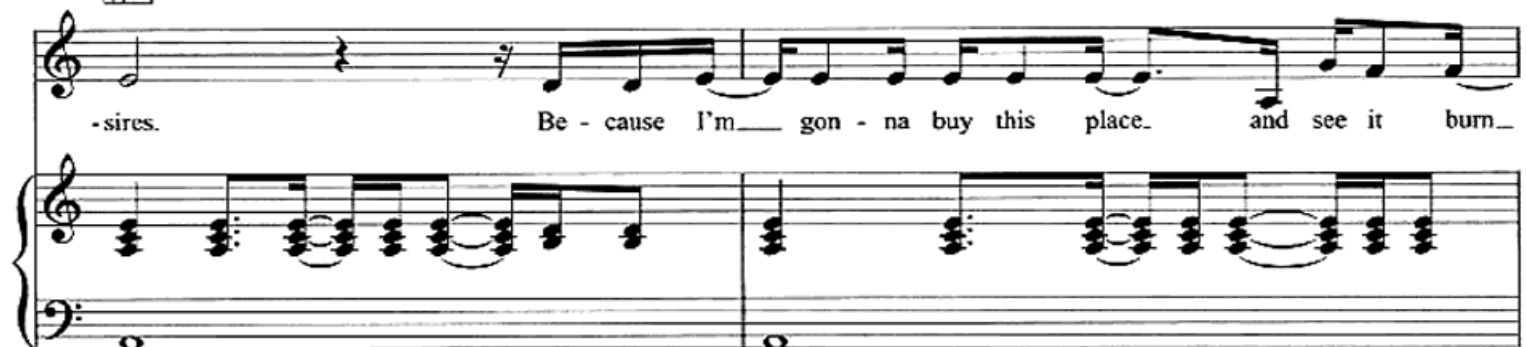
C  Em^(b6) 

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  5th

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





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



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



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



Am C

Start as you mean to go on.

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



Φ *Coda* Am 

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



C  Em(b6) 

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



Am

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

C

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

Em^(5/6)

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 guitar part and a piano accompaniment. The guitar part is written 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, corresponding to the chords Eb, Bb, and Eb. The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.



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



The third system of music includes the guitar and piano parts, along with the beginning of the vocal line. The guitar part has three measures of whole notes with chords Eb, Bb, and Eb. The piano accompaniment continues. The vocal line starts in the second measure with the lyrics "1. Come on, oh,".

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

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

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


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

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


hole. _____

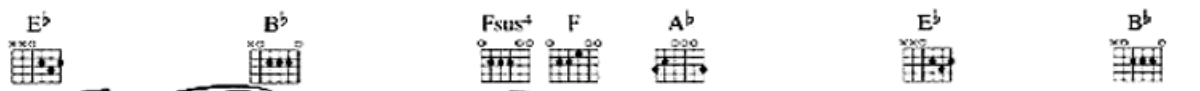
E^b B^b F^{sus4} F A^b E^b B^b

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




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





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





— hole... But time is on your side...





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



Fadd⁹ *A^bmaj⁷* *E^b* *To Coda* 

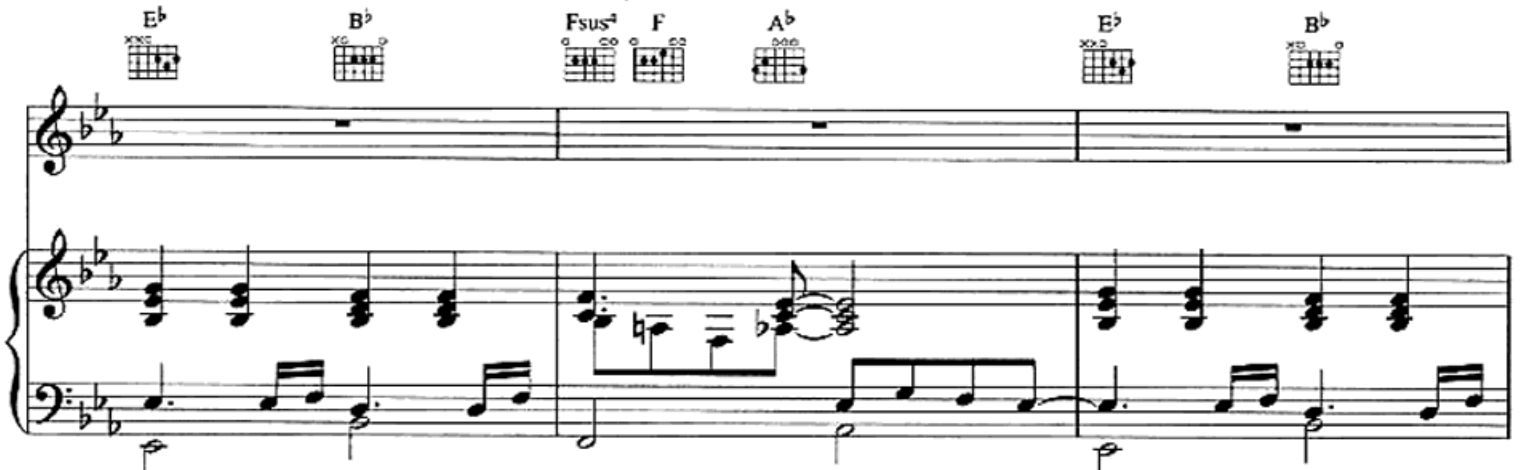
and all a - round, no it's no cause for con - cern.



B^b *E^b* *B^b* *Fsus⁴* *F* *A^b*



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



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



♣ Coda



First system of musical notation. The vocal line has a whole rest. The piano accompaniment consists of a treble and bass clef with chords and moving lines.



Second system of musical notation. The vocal line has a whole rest. The piano accompaniment continues with chords and moving lines.



Third system of musical notation. The vocal line has a whole rest. The piano accompaniment continues with chords and moving lines.

Stuck on the end.



Fourth system of musical notation. The vocal line has a whole rest. The piano accompaniment continues with chords and moving lines.

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

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

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

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

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

B^b Fadd⁹ A^bmaj⁷

You came a - long—

E^b B^b Fadd⁹

— and you cut me— loose—

A^bmaj⁷ E^b B^b

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

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

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

COLDPLAY
A RUSH OF BLOOD TO THE HEAD

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

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