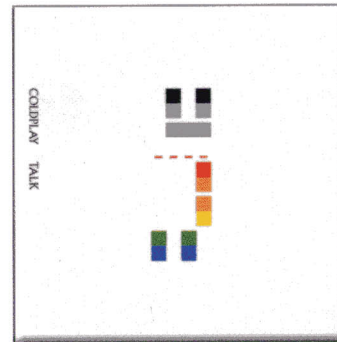
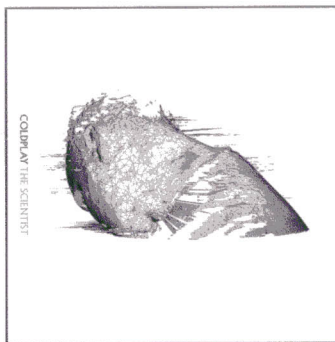
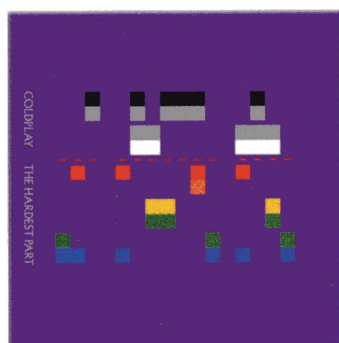
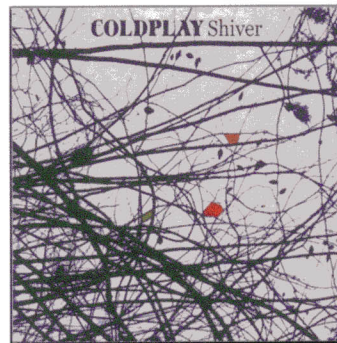
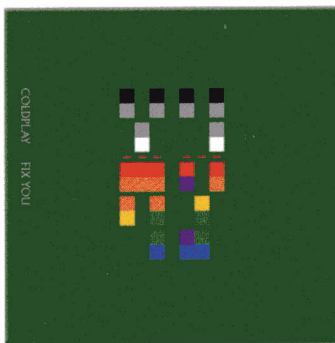


COLDPLAY

THE SINGLES & B-SIDES

Arranged for piano, voice & guitar

PIANO/VOCAL/GUITAR



COLDPLAY

THE SINGLES & B-SIDES

- | | |
|-----------------------------------|--|
| 1.36 8 | Murder 110 |
| Animals 3 | No More Keeping My Feet
On The Ground 118 |
| Bigger Stronger 12 | One I Love 126 |
| Brothers And Sisters 18 | Only Superstition 133 |
| Careful Where You Stand 25 | Pour Me 138 |
| Clocks 34 | Proof 143 |
| Crests Of Waves 40 | The Scientist 146 |
| Don't Panic 47 | See You Soon 151 |
| Easy To Please 50 | Shiver 156 |
| Fix You 60 | Sleeping Sun 170 |
| For You 66 | Speed Of Sound 174 |
| God Put A Smile Upon Your Face 53 | Such A Rush 163 |
| Gravity 70 | Talk 180 |
| The Hardest Part 74 | Things I Don't Understand 188 |
| Help Is Round The Corner 81 | Trouble 194 |
| High Speed 86 | What If 199 |
| How You See The World No. 2 90 | The World Turned
Upside Down 204 |
| I Bloom Blaum 96 | Yellow 210 |
| I Ran Away 100 | |
| In My Place 106 | |

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ANIMALS

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

♩ = 70 (♩♩ = ³♩)



Play 4 times



1. An - i - mals, we are, dis - pos - a - ble, col - laps - i - ble and raw.
 2. An - i - mal, I am, and I'm look - ing for an an - swer just like you.
 3. An - i - mal, you are, dis - pos - a - ble, de - fence - less, yes, and



— In you go, in - to some crowd - ed room. And
 — But I should know which way to turn. An
 — watch your mouth, boys, watch your mouth. An



an - i - mals_ that climb, and they're climb - ing o - er you_ un - til_ you_ say
 an - i - mal_ that runs, and I ran_ a - way_ from you_ be - cause I'm
 an - i - mal_ that runs, and I made_ all my_ ex - cus - es to_ you,___



1.



___ 'off you go,___ off_ you go.' Oh,___
 scared. Now 'off you go,___ off_ you go.'
 and I missed my___ chance by a



oh,___ oh,___ Oh,___



2, 3.



stone's throw. } But if you're gon-na go, go now.



And if you're gon-na go, go now. And I for-got to tell you how,



To Coda



so if you're gon-na go, go now.



D.S. al Coda

Musical score for the first system. The vocal line consists of four measures of rests. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with chords corresponding to the diagrams above.

♠ *Coda*



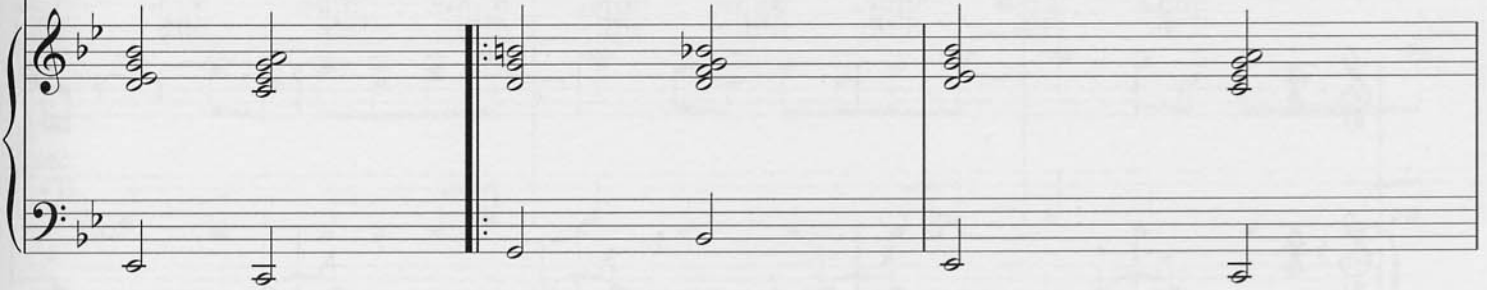
Musical score for the first Coda system. The vocal line includes the lyrics "go now." and "Go now," with a triplet of eighth notes. The piano accompaniment provides harmonic support with chords and a melodic line.



Musical score for the second Coda system. The vocal line includes the lyrics "go now." and "Go now." with a triplet of eighth notes. The piano accompaniment provides harmonic support with chords and a melodic line.



And I crum - ble, crum-ble and fall, crum-ble and fall like an an - i - mal... I



1.

2.



crum - ble, crum-ble and fall, crum-ble and fall like an an - i - mal. Yes, I crum-ble and fall like an an - i - mal.



Play 6 times



1.36

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

♩ = 132

A♭sus2 F A♭sus2 F A♭sus2 F A♭sus2 F A♭sus2

Stuck

F A♭sus2 F A♭sus2 F A♭sus2

(1.) — in a cor - ner are mon - keys in ca - ges that don't — have a num - ber to fight —
 (2.) - ters and broth - ers who fight — one an - oth - er will mourn — and de - ceive us, will find —

F G A♭sus2

— one an - oth - er, — try — to re - cov - er. —
 — us and keep us, — take — us or leave us. —



Climb up the lad - der, look up
How soon is now? Yeah, how



and you see birds, blind as each oth - er, how long can we suf - fer?
long is nev - er? I'm noth - ing but nor - mal, we're some - thing to - geth - er,



We're as blind as each oth - er.
come on stick to - geth - er.

F

A^bsus²

F

A^bsus²

F

C⁷

C⁷sus⁴

C⁷

C⁷sus⁴

On the cloud that you're sit - ting there's one born

C⁷

C⁷sus⁴

C⁷

ev - 'ry min - ute, so much to dis - cov - er,

C⁷sus⁴

A^bsus²

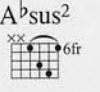
F

A^bsus²

I've be - come a be - liev - er.



1.



2.-Sis

2.



Yeah! —

Yeah! —

Yeah!



Yeah! —

BIGGER STRONGER

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

$\text{♩} = 68$

Am



1. I wan - na be big -

Am



F#m7b5



- ger, strong - er, drive a fast - er car, —

C



D⁹



to take me an - y-where in — sec - onds, — to take me an - y-where I wan - na go,

Am

F#m7b5



Musical staff with lyrics: ___ and drive_ a - round, a fast - er car. ___

___ and drive_ a - round, a fast - er car. ___

Piano accompaniment for the first system, including treble and bass staves.

C

D9



Musical staff with lyrics: I will set - tle for noth - ing less, ___ I will set - tle for noth - ing less. ___

I will set - tle for noth - ing less, ___

I will set - tle for noth - ing less. ___

Piano accompaniment for the second system, including treble and bass staves.

Am



Musical staff with lyrics: 2. I wan - na be big -

2. I wan - na be big -

Piano accompaniment for the third system, including treble and bass staves.

Am

F#m7b5





Musical staff with lyrics: (2.) - ger, strong - er, drive_ a fast - er car, ___

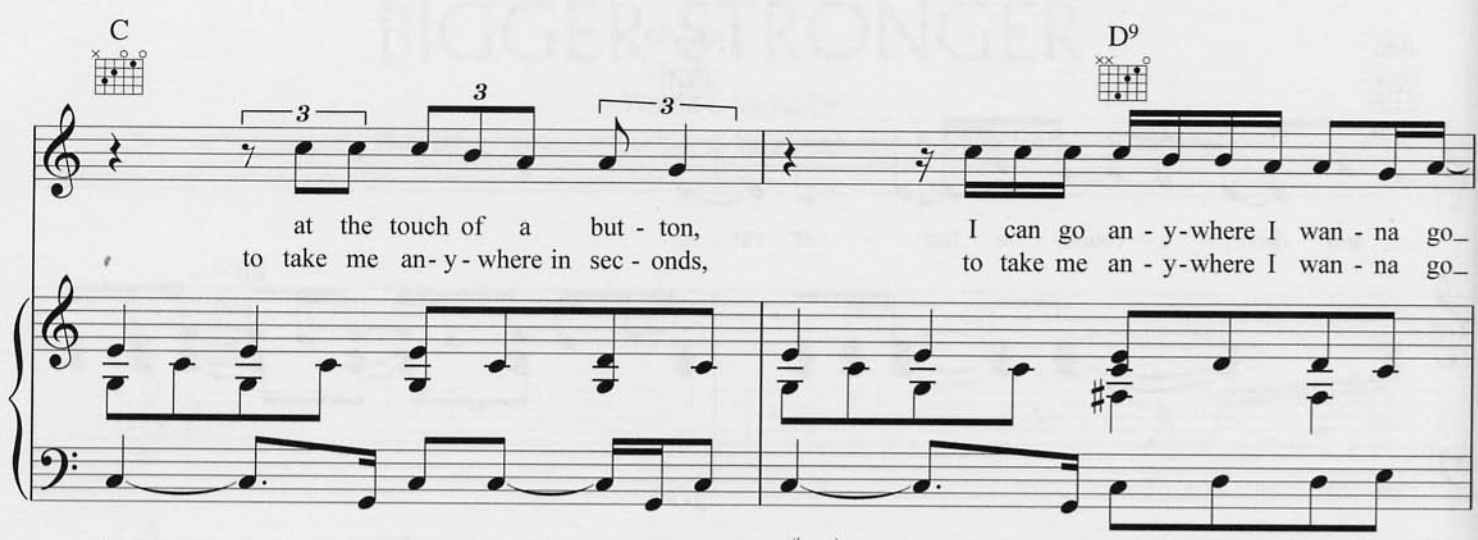
(2.) - ger, strong - er, drive_ a fast - er car, ___

(3.) - ger, strong - er, drive_ a fast - er car, ___

Piano accompaniment for the fourth system, including treble and bass staves.

C  D⁹ 



at the touch of a but - ton, I can go an - y-where I wan - na go -
 to take me an - y- where in sec - onds, to take me an - y-where I wan - na go -



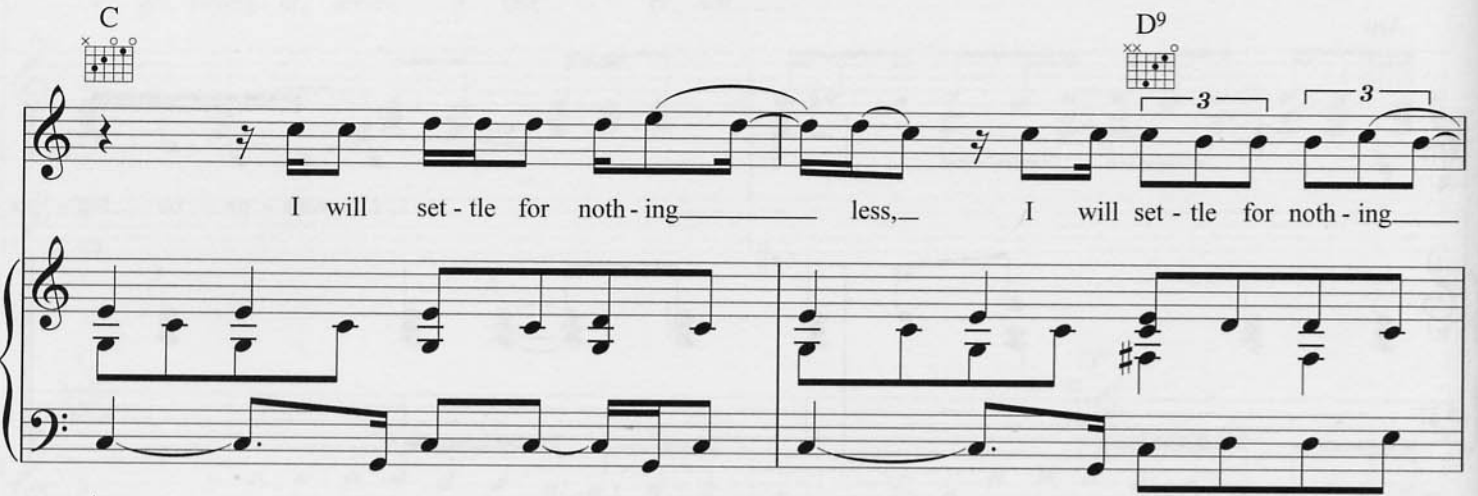
Am  F#m^{7b5} 

and drive a - round, my fast - er car.



C  D⁹ 

I will set - tle for noth - ing less, I will set - tle for noth - ing



Am 



less. I think I wan - na change.




Dm  A/C#  Gm7  C 

_____ my at - ti - tude, _____ I think I wan - na change_



Gm  Em7b5  Asus2  A 

_____ my ox - y - gen, _____ I think I wan - na change_



Dm  A/C#  Gm7  C  Gm  Em7b5 

_____ my air, _____ my am - 'rous_ fear, _____ but I don't wan - na



A  *To Coda* \oplus Am7  Dsus2 

choke.



Am⁷

D⁶

Am⁷



Musical notation for the first system, including piano accompaniment and guitar chord diagrams.

D⁶

Am

D



D.S. al Coda

3. I wan-na be big -

Musical notation for the second system, including piano accompaniment and the vocal line.

♠ *Coda*

Fmaj⁷

G

C

D



Guitar

Musical notation for the third system, including guitar and piano accompaniment.

Fmaj⁷

G

C

D



Repeat ad lib.

Musical notation for the fourth system, including guitar and piano accompaniment.



Guitar ad lib.



Big - ger_____ and bet - ter, big - ger_____ and



bet - ter. Big - ger, strong - er, drive_ a fast - er car,_____



at the touch of a but - ton,_____ I can go an - y - where I wan - na go._____

BROTHERS AND SISTERS

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

♩ = 74

C#add9



1.

2.

C#add9



D#m7

F#m/E

A6

1-3.

F#m7

4.

F#m7





Musical notation for the first system, including a vocal line and piano accompaniment.



1.

Musical notation for the second system, including a vocal line and piano accompaniment.

2.
F#m7



C#madd11

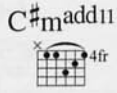


G#m7



Musical notation for the third system, including a vocal line and piano accompaniment.

Broth - ers___ and sis - ters___ u - nite. ___ It's the



Musical notation for the fourth system, including a vocal line and piano accompaniment.

time___ of___ your lives. It's the time of___ your lives. ___ Break -

A⁶

A^{ma}j⁷

C[#]m^{add}11

G[#]m⁷

A⁶

A^{ma}j⁷



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a melody line.

down, break - down. Got - ta spread love a - round. Got - ta

Piano accompaniment for the first system, including treble and bass staves.

A⁶

A^{ma}j⁷

F[#]m



Musical staff with treble clef, key signature of three sharps, and a melody line.

spread it all a - round.

Piano accompaniment for the second system, including treble and bass staves.

C[#]m

G[#]m

A



Musical staff with treble clef, key signature of three sharps, and a melody line.

Broth - ers and sis - ters feel fine. It's the time of your
Broth - ers and sis - ters feel fine. It's the time of your

Piano accompaniment for the third system, including treble and bass staves.

C[#]m

G[#]m

A



Musical staff with treble clef, key signature of three sharps, and a melody line.

lives. It's the time of your lives. There's no sound, no sound
lives. It's the time of your lives. Break - down, break - down.

Piano accompaniment for the fourth system, including treble and bass staves.

C#m



G#m



A



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

like this feel - ing you've found, like this feel - ing you've found.
Got - ta spread love a - round. Got - ta spread it all round.

Piano accompaniment for the first system, including treble and bass staves with chords and a bass line.

F#m



Musical staff with treble clef and key signature of three sharps. The melody is mostly rests with a few notes.

But just stay

Piano accompaniment for the second system, including treble and bass staves with chords and a bass line.

C#



C#7



F#m/D#



B/D#



Musical staff with treble clef and key signature of three sharps. The melody includes notes and rests.

down

'cause some - times you'll

Piano accompaniment for the third system, including treble and bass staves with chords and a bass line.

Eadd9



F#m



D#6

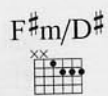


Musical staff with treble clef and key signature of three sharps. The melody includes notes and rests.

feel.

So stay

Piano accompaniment for the fourth system, including treble and bass staves with chords and a bass line.



down. Some - times__ you'll



feel. _____



And it's me they're look - ing for. _____



And it's me, I will nev - er sur - vive. _____

A



F#m



F#m7



B7



But we'll be a - round so long.

A6



Amaj7



A6



1.

Amaj7



2.

Amaj7



C#



D#m7



F#m/E



A6



Guitar

F#m7



C#



D#m7



F#m/E



G#m7



F#m7



C#



D#m7



F#m/E



A6



G#m7



First system of musical notation. The vocal line (treble clef) contains a whole note chord F#m7, followed by a half note C#, a half note D#m7, and a whole note G#m7. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

C#



D#m7



F#m/E



A6



G#m7



A6



Second system of musical notation. The vocal line (treble clef) contains a whole note chord C#, followed by a half note D#m7, a half note F#m/E, and a whole note G#m7. The piano accompaniment (grand staff) continues with the same rhythmic pattern as the first system.

Amaj7



A6



Amaj7



C#m



G#m



Third system of musical notation. The vocal line (treble clef) contains a whole rest, followed by a half note G#m, a half note A6, and a whole note Amaj7. The piano accompaniment (grand staff) continues with the same rhythmic pattern.

Broth - ers___ and sis - ters___ u - nite.---

A



Amaj7



A



Amaj7



C#m



G#7



A6



Fourth system of musical notation. The vocal line (treble clef) contains a whole rest, followed by a half note A, a half note Amaj7, a half note A, a half note Amaj7, a half note C#m, a half note G#7, and a whole note A6. The piano accompaniment (grand staff) continues with the same rhythmic pattern.

— It's the time of___ your lives. It's the time of___ your lives.

CAREFUL WHERE YOU STAND

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

♩ = 103

C#m⁹



B/D#



C#m⁹



1.

B/D#



2.

B/D#



C#m⁹



1. I feel _____ safe,

B/D#



C#m⁹



B/D#



I feel _____ warm,

when you're

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here, and I do no wrong.



I am cured when I'm by your.



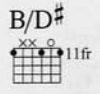
side, I'm al right,



I'm al right. 2. I am



(2.) — safe when I am with — you,
 (3.) — safe when I am with — you,



and I feel — warm if you want me —
 and I feel — warm when you want me —



— to. I am cured —
 — to. I am cured —

F#m11



C#m9



when I'm by your side, I'm al - right.
 when you are a - round, I'm al - right.

F#m11



F#(add11)



F#m11



F#(add11)



Aadd9



Amaj9



Aadd9



And

Bm(add9)



Gadd9



E



care-ful where you stand, my love,

Gadd9



Bm(add9)



Gadd9



and care-ful where you lay your head.

E



Gadd9



Badd9



It's true,

G#m(add9)



Gadd9



F#m(add9/11)



we're al-ways look-ing out for one-an-oth-

1.

E⁹sus⁴



E



E⁹sus⁴



E



er. 3. I feel

2.

E



Aadd⁹/E



Am(add⁹)/E



- er.

E



Aadd⁹/E



Am(add⁹)/E



E



And so I'd

Aadd9/E



Am(add9)/E



E



— like a qui - et time — please, — and yeah, I'd

Aadd9/E



Am(add9)/E



Bm(add9)



— like a qui - et time.

Gadd9



E



Gadd9



—

Bm(add9)



Gadd9



E



—

Gadd9



Bm(add9)



Gadd9



Ooh now, now,

E



Gadd9



Bm(add9)



ooh. And ooh now,

Gadd9



E



Gadd9



now, ooh. And

Badd9



G#m(add9)



Gadd9



care - - - ful where you stand,

F#m(add9/11)



Badd9



G#m(add9)



Musical staff with lyrics: and care - - - ful where you

and care - - - ful where you

Piano accompaniment for the first system

Gadd9



F#m(add9/11)



Badd9



Musical staff with lyrics: stand.

stand.

Piano accompaniment for the second system

G#m(add9)



Gadd9



rit.

Musical staff with lyrics: rit.

Piano accompaniment for the third system

CLOCKS

Words & Music by

Guy Berryman, Jon Buckland, Will Champion & Chris Martin

Guitar capo 1st fret

♩ = 130

E^b
(D)



B^bm
(Am)



Fm
(Em)



E^b
(D)



B^bm
(Am)



Fm
(Em)



E^b
(D)



B^bm
(Am)



Fm
(Em)



E^b
(D)



B^bmadd¹¹
(Amadd¹¹)



1. The lights go out and I can't be saved, tides that I tried to
2. Con - fu - sion that nev - er stops, the clos - ing walls and the

Fm7
(Em7)



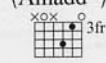
E♭

(D)



B♭madd11

(Amadd11)



swim a - gainst_ have brought me down up - on my knees,_
tick - ing clocks. Gon - na come back and take you home,_ I



Fm7

(Em7)



E♭

(D)

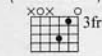


oh, I beg, I beg and plead._ Sing - ing: come out with
could not stop now that you know._ Sing - ing: come out u -



B♭madd11

(Amadd11)



Fm7

(Em7)



things un - said._ Shoot an ap - ple off my head._ And a
- pon my seas,_ cursed missed op - por - tu - ni - ties._ Am I



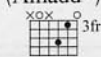
E♭

(D)



B♭madd11

(Amadd11)



trou - ble that can't be named._ A ti - ger's wait - ing
a part of the cure?_ Or am I part of



Fm7
(Em7)



E♭
(D)



B♭m
(Am)



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

the dis - ease?_ }

Fm
(Em)



E♭
(D)



are. You

B♭m
(Am)



Fm
(Em)



are.

E♭
(D)



B♭m
(Am)



You are...

Fm
(Em)



E^b
(D)



B^bm
(Am)



— You —

Fm
(Em)



E^b
(D)



are. — 1 & 2° Tacet You —

B^bm7
(Am7)



Fm/A^b
(Em/G)



Play 4 times

are. —

G^bmaj7
(Fmaj7)



D^b
(C)



A^b6
(G⁶)



And noth - ing else com - pares. —

G^bmaj⁷
(Fmaj⁷)



D^b
(C)



A^b6
(G⁶)



And noth - ing else com - pares.



G^bmaj⁷
(Fmaj⁷)



D^b
(C)



A^b6
(G⁶)



And noth - ing else com - pares.



G^bmaj⁷
(Fmaj⁷)



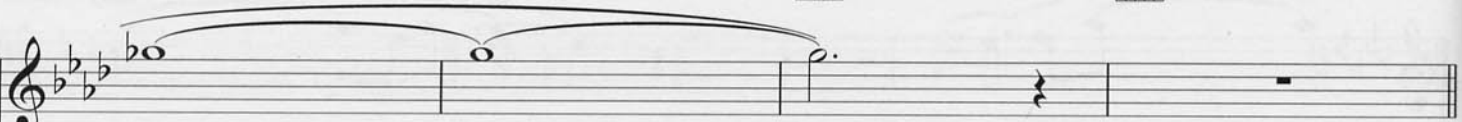
G^bmaj⁹
(Fmaj⁹)



G^bmaj⁷
(Fmaj⁷)



G^bmaj⁹
(Fmaj⁹)



E^b

(D)



B^bm

(A^m)



F^m

(E^m)



E^b
(D)

B^bm⁷
(Am⁷)

Fm/A^b
(Em/G)

Play 4 times

1 & 2° Tacet You _____ are.____

1 & 2° Tacet

E^b
(D)

B^bm⁷
(Am⁷)

Fm/A^b
(Em/G)

Play 4 times

Home, home, _____ where I want to go.

Home,

home, _____

where I want

to

go.

E^b
(D)

B^bm⁷
(Am⁷)

Fm/A^b
(Em/G)

Repeat ad lib. and fade

CRESTS OF WAVES

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

Moderately ♩ = 120

B⁷sus⁴ 2fr
C[#]m 4fr
F[#]m⁷
G[#]m⁷ 4fr

C[#]m 4fr
F[#]m⁷
G[#]m⁷ 4fr
C[#]m 4fr
F[#]m⁷

G[#]m⁷ 4fr
F[#]m⁷
G[#]m⁷ 4fr
B⁷sus⁴ 2fr

1. It could be
2. It could be



worse, I could be a - lone, I could be locked in here on my own.
 worse, bit - ter or sweet, it could be snapped from the jaws of de - feat.



Or like a stone that sud - den - ly drops, and it nev - er stops,
 Or like a light, lit up on a beach, wear your heart on your sleeve,



no. I could be lost or I could be saved,
 oh. You want to stop be - fore you be - gin,



F#m7



G#m7



F#m7



call - ing out from be - neath the waves. — Beat - en
 you want to sink when you know you can swim. — You want to

C#m



A



F#m7



G#m7



down by this o - cean rain, — nev - er a - gain, — nev - er a - gain.
 stop just be - fore you be - gin, — nev - er give in, — nev - er give in. —

B7sus4



C#m



F#m7



G#m7



Oh, —————



oh, _____ oh.



_____ Scream-ing out from the crests of waves. _____



Noth-ing mat - ters _____ ex - cept life _____



and the love you make. Noth-ing mat - ters

The first system of the musical score features a vocal line in the treble clef and piano accompaniment in both treble and bass clefs. The key signature has four sharps (F#, C#, G#, D#). The vocal line begins with a half note G5, followed by quarter notes A5, B5, and C6, then a half note B5, a quarter rest, and quarter notes A5, G5, and F#5. A long slur covers the final two measures, which contain a half note G5 and a quarter note F#5. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.



ex - cept life and the love you make. Noth-ing mat -

The second system continues the musical score. The vocal line starts with a half note G5, a quarter rest, and quarter notes A5, B5, and C6, then a half note B5, a quarter rest, and quarter notes A5, G5, and F#5. A long slur covers the final two measures, which contain a half note G5 and a quarter note F#5. The piano accompaniment continues with chords and a bass line.



- ters ex - cept life and the love you make.

The third system concludes the musical score. The vocal line begins with a half note G5, a quarter rest, and quarter notes A5, B5, and C6, then a half note B5, a quarter rest, and quarter notes A5, G5, and F#5. A long slur covers the final two measures, which contain a half note G5 and a quarter note F#5. The piano accompaniment continues with chords and a bass line.

F#m7



G#7



DON'T PANIC

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a whole rest.

Ex - cept life_

Piano accompaniment for the first system, including treble and bass staves with chords and a bass line.

C#m



F#m7



G#m7



Musical staff with treble clef, key signature of three sharps, and a melodic line with a slur.

and the love you make. Oh,

Piano accompaniment for the second system, including treble and bass staves with chords and a bass line.

C#m



F#m7



G#m7



C#m



F#m7



Musical staff with treble clef, key signature of three sharps, and a melodic line with a slur.

oh, oh.

Piano accompaniment for the third system, including treble and bass staves with chords and a bass line.

1.



Musical staff with vocal line and piano accompaniment for the first measure of section 1.

Scream-ing out from the crests of waves.---

Piano accompaniment for the first measure of section 1.

2.



Musical staff with vocal line and piano accompaniment for the second measure of section 2.

out from the crests of waves.--- but you're long - ing to be saved.

Piano accompaniment for the second measure of section 2.



Musical staff with vocal line and piano accompaniment for the third measure of section 2.

Scream-ing out from the crests of waves.---

Piano accompaniment for the third measure of section 2.

DON'T PANIC

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

♩ = 122

Fmaj⁷



Am



C



Fmaj⁷



Bones, sink - ing like stones, all that we've fought for.

(Verse 3 Instrumental)

Fmaj⁹



Am



C



Homes, places we've grown, all of us are

Fmaj⁷



Dm add⁹



done for.____

And we live in a

beau - ti - ful world,____

yeah, we do,____ yeah, we do..

Am



G⁶



Dm add⁹



Fmaj⁷



Fmaj⁹



Fmaj⁷



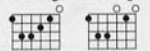
Fmaj⁹



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

1, 2.

Fmaj⁷ Fmaj⁹



Fmaj⁷



3.

Fmaj⁷ Fmaj⁹ Fmaj⁷



Am



Guitar solo

C



Fmaj7



Fmaj9



Am



C



Fmaj7



Am



C



Fmaj7



Fmaj9



Oh, all that I know, there's noth-ing here to run from, 'cause



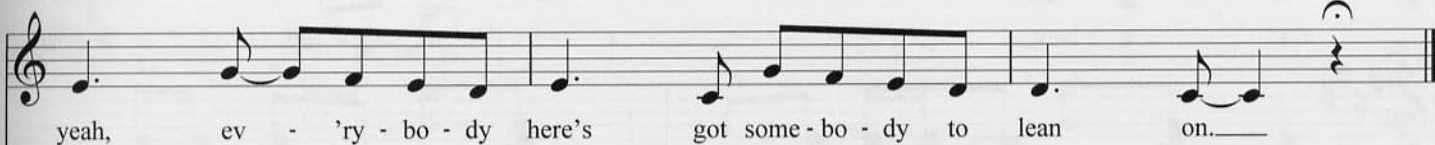
Am



C



Fmaj7



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



EASY TO PLEASE

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

$\text{♩} = 74$

$C\#m(\text{add}9)$



$C\#m(\text{add}9)$



Love,

Con pedale

$B\text{add}9$



I hope we get old. —
2° grow

I hope we can

$F\#m^9$



find a way —

of see - ing — it all. —

Esus⁴



C[#]m(add9)



Love,

Badd9



I hope we can be.

F[#]m⁹



I hope I can find a way

E6



of let - ting you see that

A B/A Amaj7 A B/A

I'm so easy to please. So—

Amaj7 B6 Amaj7 B6 Amaj7

easy.

B6 Amaj7 B6 Amaj7

1.

2. N.C.

8va

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 the score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is three flats (B-flat major) and the time signature is 4/4. The tempo is marked as quarter note = 124. The guitar part is marked as '1° Tacet Guitar'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.



The second system continues the musical score with the same vocal and piano parts. The piano accompaniment features a consistent harmonic pattern of chords and a steady bass line.



The third system shows the vocal line with lyrics and the piano accompaniment. The piano part continues with the same harmonic structure.

1. Where do we go? No-bod-y knows.____
(Verses 2 & 3 see block lyrics)

The fourth system shows the piano accompaniment for the final part of the system, continuing the harmonic and bass line patterns.

D^b

F^b6

E^b7

I've got to say, I'm on my way down.

Dmaj⁷

D^b

F^b6

God give me style and give me grace.

E^b7

Dmaj⁷

D^b

God put a

F^b6

E^b7

Dmaj⁷

smile up - on my face.

Amaj7



E6



F#add9



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

Amaj7



_____ than you. _____ Yeah, _____ when you work

E6



F#add9



Amaj7



_____ it out, _____ I _____ want - ed to. _____

E6



F#add9



And ah, _____ when you work _____ out where to draw _____ the line, _____

Amaj7

E6

F#add9

your guess is as good as

To Coda ⊕

D^b

F^b6

mine.

Guitar

E^b7

Dmaj7

D^b

F^b6

E^b7

Dmaj7

D.S. al Coda

♩ Coda

D^b

F^b6

E^b7

It's as

Dmaj⁷

D^b

F^b6

E^b7

good as mine. It's as

Dmaj⁷

D^b

F^b6

good as mine.

E^b7

Dmaj⁷

D^b

It's as good as mine. Na_

F^b6



E^b7


Dmaj7


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




Amaj7


1-3.
 E⁶


F#add9


mine. As



4.
 E⁶


F#add9


good as



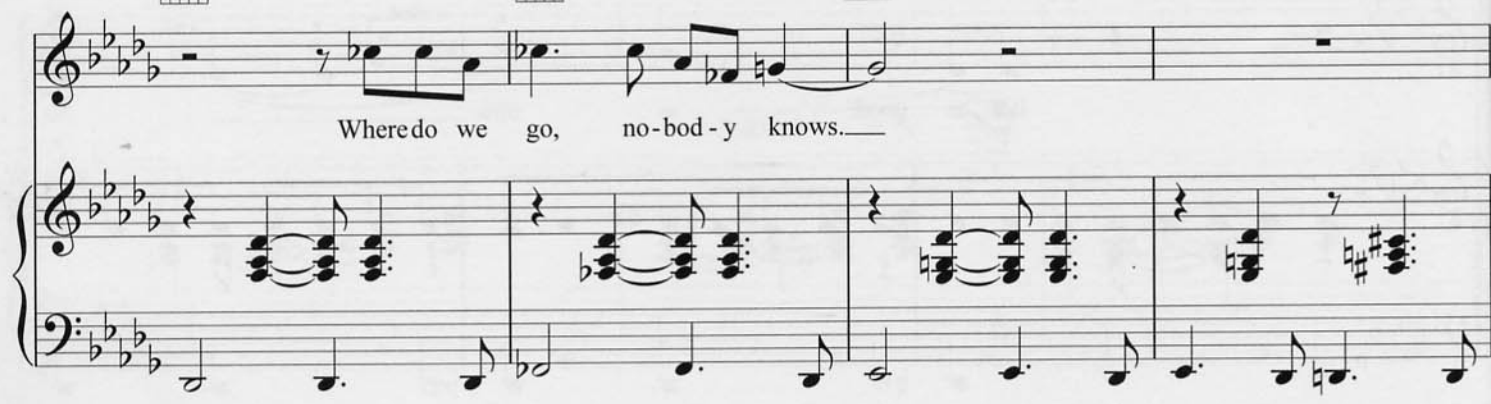
D^b


F^b6


E^b7


Dmaj7


Where do we go, no-bod-y 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.*

FIX YOU

Words & Music by

Guy Berryman, Jon Buckland, Will Champion & Chris Martin

Tune guitar down a semitone

♩ = 70



The first system of music features a guitar part with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature is two flats (Bb and Eb) and the time signature is 4/4. The guitar part consists of whole notes corresponding to the chords Eb, Gm, Cm7, Bb, Eb, and Gm. The piano accompaniment includes a melody in the right hand and a bass line in the left hand.



The second system of music continues the guitar and piano accompaniment. The guitar part includes a melodic line with a double bar line and repeat signs. The lyrics "1. When you try your best but you don't suc - ceed, when you get" are written below the guitar staff. The piano accompaniment continues with the same harmonic structure.

1. When you try your best but you don't suc - ceed, when you get

when you get



The third system of music continues the guitar and piano accompaniment. The guitar part features a triplet of eighth notes. The lyrics "what you want but not what you need, when you feel so tired but you can't sleep," are written below the guitar staff. The piano accompaniment continues with the same harmonic structure.

what you want but not what you need,

when you feel so tired but you can't sleep,



stuck in re - verse. _____ 2. And the tears



(2.) _____ come stream - ing down your face, _____ when you lose _____
 (3.) high up a - bove and down be - low, _____ when you're



_____ some-thing you can't re - place, _____ or you love _____ some-one but it goes to waste, _____
 too in love to let it go, _____ but if you nev - er try, you'll nev - er know _____



_____ could it be worse? _____
 _____ just what you're worth. _____

A^b E^b/G B^bsus⁴ B^b A^b E^b/G B^bsus⁴ B^b

Lights will guide you home and ig - nite your bones

1. A^b E^b/G B^bsus⁴ B^b E^b Gm Cm⁷ B^b

and I will try to fix you.

2. E^b Gm Cm⁷ B^b E^b

3. And

Guitar

A^b E^b B^bsus⁴ B^b

Cm7



A^b



First system of musical notation. Treble clef staff contains a melodic line with eighth notes. Piano accompaniment is in the left hand, and bass clef staff contains a single bass note.

E^b



B^bsus⁴



B^b



Second system of musical notation. Treble clef staff continues the melodic line. Piano accompaniment continues in the left hand. Bass clef staff contains a single bass note. The system ends with a double bar line and the instruction *cont. sim.*

cont. sim.

E^b



A^b



Third system of musical notation. Treble clef staff has a rest followed by a melodic phrase. Lyrics: "Tears stream_ down your face_". Piano accompaniment continues in the left hand. Bass clef staff contains a single bass note.

Tears stream_ down your face_

E^b



B^bsus⁴



B^b



Fourth system of musical notation. Treble clef staff has a rest followed by a melodic phrase. Lyrics: "when you lose some - thing you can-not re - place_". Piano accompaniment continues in the left hand. Bass clef staff contains a single bass note.

when you lose some - thing you can-not re - place_


Cm⁷


A^b


Tears stream_ down your face_ and




E^b


B^badd¹¹


I...



E^b


A^badd⁹



Tears stream_ down your face_



E^b


Gm


I pro - mise you I_ will learn from my mis - takes_



Cm7

A^badd⁹

Tears stream down your face and

E^b

B^badd¹¹

I...

A^b

E^b/G

B^bsus⁴

B^b

A^b

E^b/G

Lights will guide you home and ig -

B^bsus⁴

B^b

A^b

E^b/G

B^bsus⁴

B^b

E^b

- nite your bones and I will try to fix you.

FOR YOU

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

♩ = 69

B B F#m7

B6 F#m7 B F#m7

B6 F#m7 B F#m7

If you're lost and feel a-lone, _____
Ev-'ry one of us is hurt, _____
Ev-'ry one of us is scared, _____

B⁶

F[#]m⁷

B



cir-cum-na - vi-gate_ the globe,____
and ev-'ry one of us__ is scarred,____
ev-'ry one of us__ is hurt,____

all you ev - er have_ to hope____
ev-'ry-one_ of us__ is scared,
ev-'ry-one_ of us__ has hope____



F[#]m⁷

B⁶

F[#]m⁷

B



To Coda ⊕



for__ too.____
not__ you.____
for__ you.

And the way you seem to flow,
And when__ your eyes



8^{va}

F[#]m⁷

B⁶

F[#]m⁷



close, cir-cum-na - vi-gate_ in hope,____
your head hurts



(8)

B F#m7 B6 F#m7

and they seem to lose con-trol___ with___ you.___
 and your eyes feel like stone.___

(8)

B F#m7 B F#m7

Ah._____ Ah._____

B F#m7 B F#m7

Ah._____ Ah._____

1.

2.

F#m7



B



F#m7



B6



F#m7



D.S. al Coda

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

♠ Coda

B6



F#m7



B6



For_ you_

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

F#m7



B6



F#m7



Play 5 times

For_ you_

For_ you_

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

B6



F#m7



B6



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

GRAVITY

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

$\text{♩} = 60$

E^b/B^b



Cm^7



Gm



A^badd^9



E^b



Cm^7



Gm



A^b



1. Ba-

E^b



Cm^7



Gm



(1.) - by,
(2.) - by,

it's been a long
when your wheels

time
stop

com - ing,
turn - ing

such a
and you

long, feel long let time. — And I can't start run - ning, —
 and it seems like trou - bles. —

— such a long, long time. — Can you
 have come all a - round. — I can

hear my heart beat - ing? — Can you hear that sound? — 'Cause I
 hear your heart beat - ing. — I can hear that sound. — But I

can't help think - ing, — and I won't stop now. —
 can't help think - ing, — and I won't look now. —

E^b  **A^b** 

And then I _____ looked up at the sun_ and I could see, **3**



E^b  **Cm⁷**  **A^badd9** 

oh, the way_ that grav-i-ty pulls on you and me._____ And then I_



E^b  **Cm⁷** 

_ looked up at the sky_ and saw the sun,_____ and the way_ that grav-i-ty push-es on ev-'ry-one._____



A^badd9 

1. **Fm⁷**  **Fm⁷** 

On ev-'ry - one._____ **2.** Ba -



2.

Fm7

Fm7

E^b

Cm7

On ev-'ry - one. (Ooh. Ooh.)

Gm

A^badd9

E^b

(8) Ooh.) On ev-'ry - one. (Ooh.)

Cm7

Gm

A^badd9

E^b

(8) Ooh. Ooh.) On ev-'ry - one. (Ooh.)

Cm7

Gm

A^badd9

E^b

(8) Ooh. Ooh.)

THE HARDEST PART

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

Guitar capo 3rd fret

♩ = 124

E^b

(C)



Gm

(Em)



C⁷sus⁴

(A⁷sus⁴)



Guitar

Con pedale

The first system of music features a guitar part on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The guitar part begins with a whole rest, followed by a series of eighth notes in a descending line. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines. The tempo is marked as quarter note = 124.

E^b

(C)



Fsus⁴

(Dsus⁴)



The second system continues the musical notation from the first system. The guitar part continues with eighth notes, and the piano accompaniment maintains its rhythmic pattern. The system concludes with a double bar line.

F

(D)



Gm⁷

(Em⁷)



E^b

(C)



1. And the hard - est part was
2. And the hard - est part was

The third system includes the vocal melody and piano accompaniment. The guitar part is shown with a double bar line and a repeat sign. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a double bar line.

B^b

(G)

Dm¹¹(b6)

(Bm¹¹(b6))

Gm⁷

(Em⁷)



let - ting go, — not tak - ing part. —
let - ting go, — not tak - ing part. —

Was the hard -
You real - ly broke —

E^b

(C)

B^b

(G)

Dm¹¹(b6)

(Bm¹¹(b6))

Gm⁷

(Em⁷)



- est part. —
— my heart, —

oh.

And the stran -
And I tried —

E^b

(C)

B^b

(G)

Dm¹¹(b6)

(Bm¹¹(b6))



- gest to thing — was wait - ing for — that bell — to ring. —
— to sing — but I could - n't think — of an - y - thing.

Gm⁷

(Em⁷)

E^b

(C)

B^b

(G)

Dm¹¹(b6)

(Bm¹¹(b6))



It was the stran - gest start. —
That was the hard - est part, —

oh,

oh.

E^b

(C)



B^b

(G)



I could feel it go down.
I could feel it go down.

F

(D)



E^b

(C)



You Bit - ter - sweet I could taste
left the sweet - est taste

B^b

(G)



F

(D)



E^b

(C)



in my mouth. Sil - ver lin -
in my mouth. Sil - ver lin -

B^b

(G)



F

(D)



ing the clouds. Oh, and I,
ing the cloud. Oh, and I,

Gm (Em) F (D) E^b (C) B^b/D (G⁶/B) **1.** Cm (Am)

Gm (Em) E^b (C) B^b (G)

wish that I could work it out.

Dm¹¹(b6) (Bm¹¹(b6)) Gm (Em) E^b (C) B^b (G) Dm¹¹(b6) (Bm¹¹(b6))

2.
Cm (Am)

Gm (Em) F (D) E^b (C) B^b/D (G⁶/B)

Oh, and I,

F
(D)

E^b
(C)



I won-der what it's all a - bout.---

Con pedale

Gm
(Em)

C⁷sus⁴
(A⁷sus⁴)



E^b
(C)

Gm
(Em)

C⁷sus⁴
(A⁷sus⁴)



I

E^b
(C)

Gm⁷
(Em⁷)



won-der what it's all a - bout.---

C7sus4
(A7sus4)



E^b

(C)



HELP IS ROUND THE CORNER

The first system of piano accompaniment features a treble clef with a key signature of two flats (B-flat and E-flat). The right hand plays a series of chords, primarily triads and dyads, with some notes beamed together. The bass clef provides a steady accompaniment with quarter and eighth notes.

Fsus4
(Dsus4)



F

(D)



The second system of piano accompaniment continues the piece. The treble clef has a whole rest in the first two measures, followed by a melodic line. The bass clef continues with a rhythmic accompaniment. The lyrics 'Ev - 'ry - thing I' are positioned below the treble clef.

Ev - 'ry - thing I

E^b

(C)



Gm

(Em)



C7sus4

(A7sus4)



The third system of piano accompaniment features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The lyrics 'know is wrong.' are positioned below the treble clef.

know

is

wrong.

E^b

(C)



Gm

(Em)



The fourth system of piano accompaniment features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The lyrics 'Ev - 'ry - thing I do, it just comes un - done.' are positioned below the treble clef.

Ev - 'ry - thing I do,

it just comes un - done.

C7sus4
(A7sus4)



E♭
(C)



Ev - 'ry - thing is torn a -

Gm
(Em)



C7sus4
(A7sus4)



part. Oh, and that's the

E♭
(C)



hard - est part. That's the

1.

F
(D)



2.

D.S. ad lib. and fade

F
(D)



Fsus4
(Dsus4)



hard - est part. Yeah, that's the

HELP IS ROUND THE CORNER

Words & Music by

Guy Berryman, Jon Buckland, Will Champion & Chris Martin

Moderato $\text{♩} = 70$ ($\text{♩} = \overset{3}{\text{♩}}$)



Piano accompaniment for the first system, featuring a treble and bass clef. The music is in 4/4 time and D-flat major. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a simple bass line.



Vocal line for the first system. The melody is in 4/4 time. It includes a triplet of eighth notes and a quarter note. The lyrics are: "1. Stuck here, in the middle of nowhere (2.) my head just won't stop ach-ing,"

Piano accompaniment for the second system, continuing the rhythmic pattern from the first system.



Vocal line for the second system. The melody includes a triplet of eighth notes and a pair of eighth notes. The lyrics are: "with a head ache, and a heavy heart. and I'm sat here lick-ing my

Piano accompaniment for the third system, concluding the piece with a final chord.

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— wounds. Oh well, noth - ing
And I'm shat - tered, -



was go - ing quite right here, and I'm
but it real - ly does-n't mat - ter, 'cause my



tired, I can't play my part.
res - cue is gon - na be here soon.

D^b/F



G^bmaj⁷



Musical staff with treble clef, key signature of three flats, and a 3-measure rest followed by a melodic line.

Oh, come on, come on, oh what a

Piano accompaniment for the first system, including treble and bass staves.

E^b⁹



G^bmaj⁷



Musical staff with treble clef, key signature of three flats, and a melodic line with a 3-measure rest.

state I'm in. Oh, come on, come

Piano accompaniment for the second system, including treble and bass staves.

E^b⁹



Musical staff with treble clef, key signature of three flats, and a melodic line with a 3-measure rest.

on, why won't it just sink in, that

Piano accompaniment for the third system, including treble and bass staves.



help is just a-round the cor - ner



for us?

1. | 2.

2. Oh, — That help

D^b  **A^b6add11** 



is just a round the cor - ner




D^b 

for us?



E^b9  **G^b** 

Oh, that help is



A^b6add11  **D^b** 

just a-round the cor - ner for us?



HIGH SPEED

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

Tune Guitar

6 = D 3 = G

5 = G 2 = B

4 = D 1 = D

♩ = 76 B^b6/9 Csus²/4 B^b6/9

1. Csus²/4 2. Csus²/4 G add 9*

* Alternate different Gadd9 shapes

E^bmaj⁷#11



Gadd⁹



1. Can an - y - bo - dy fly — this thing? —
2. Can an - y - bo - dy stop — this thing? —

E^bmaj7^{#11}



E^bmaj7



E^bmaj9



Be-fore my head ex - plodes, — be-fore my head starts to ring.

Gadd⁹



E^bmaj7



We've been liv-³ing life.

E^bmaj9



Gadd⁹



in - side a bub-ble.

B^b6



Cadd⁹



Gadd⁹



We've been liv-³ing life in - side a bub-ble.

B^b6/9



Csus²/4



And con - fi - dence in you — is con - fi - dence in me,

B^b6/9



Csus²/4



Gadd⁹



is con - fi - dence in — high — speed..

1.

2^o only In — high — speed..

instrumental ad lib.

2. Gadd⁹



High — speed..

Bb6/9



And high speed

Csus2/4



Bb6/9



Csus2/4



you want... High speed you want.

Bb6/9



Csus2/4



Bb6/9



High speed you want...

Csus2/4



Bb6/9



High speed you want.

Repeat and fade

HOW YOU SEE THE WORLD No. 2

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

Original Key: A \flat minor

$\text{♩} = 66$

N.C.

Am

E7

1. They put the world in a tin can, — black mar-ket con-tra-band. — And it

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment starts with a whole rest, followed by a quarter note G3, an eighth note A3, a quarter note B3, and a quarter note C4. The system concludes with a quarter note D4, an eighth note E4, a quarter note F4, and a quarter note G4.

Am

E7

hurt just a lit-tle bit, — when they sliced and pack-aged it. In a

The second system of music continues the vocal and piano parts. The vocal line starts with a quarter note D4, an eighth note E4, a quarter note F4, and a quarter note G4. The piano accompaniment begins with a quarter note G3, an eighth note A3, a quarter note B3, and a quarter note C4. The system ends with a quarter note D4, an eighth note E4, a quarter note F4, and a quarter note G4.

Am

E7

long black trench-coat, two hands a-round the throat. Oh, —

The third system of music concludes the vocal and piano parts. The vocal line starts with a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment begins with a quarter note G3, an eighth note A3, a quarter note B3, and a quarter note C4. The system ends with a quarter note D4, an eighth note E4, a quarter note F4, and a quarter note G4.

F Am E7 Am

— you wan-na get it right some-times, — 2. There'sso much to be scared of — and not
 (3.) some-thing miss-ing, — seems like there's

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef, with lyrics underneath. Above the staff are four chord diagrams: F (first fret), Am (second fret), E7 (second fret), and Am (second fret). The bottom two staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in a 4/4 time signature and features a key signature of one sharp (F#).

E7 Am

much to make sense of. — How did the clowns ev-er get con-trol? — Aw, if you
 no-bod-y lis-ten-ing. — If you're run-ning in a cir-cle, — how can you

Detailed description: This system contains the second two lines of the musical score. The top line is the vocal melody in treble clef, with lyrics underneath. Above the staff are two chord diagrams: E7 (second fret) and Am (second fret). The bottom two staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music continues in the same 4/4 time signature and key signature.

E7 Am E7

hear, can you let me know? — How can they in-vade it, when it's so com-pli-cat-ed? Oh, —
 be too care-ful? — We don't wan-na be man-trapped, we don't wan-na be shrink-wrapped. Oh, —

Detailed description: This system contains the final two lines of the musical score. The top line is the vocal melody in treble clef, with lyrics underneath. Above the staff are three chord diagrams: E7 (second fret), Am (second fret), and E7 (second fret). The bottom two staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music concludes in the same 4/4 time signature and key signature.

Fmaj7

Am

E7

F

Am



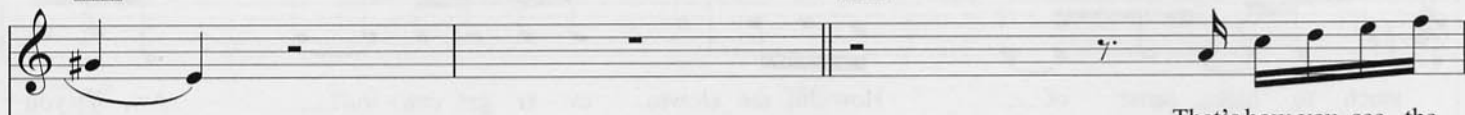
— you wan-na get it right, some - times, —
 — just wan-na get it right, some - times, —

you just wan-na get it right, some - times..
 we just wan-na get it right, some - times..

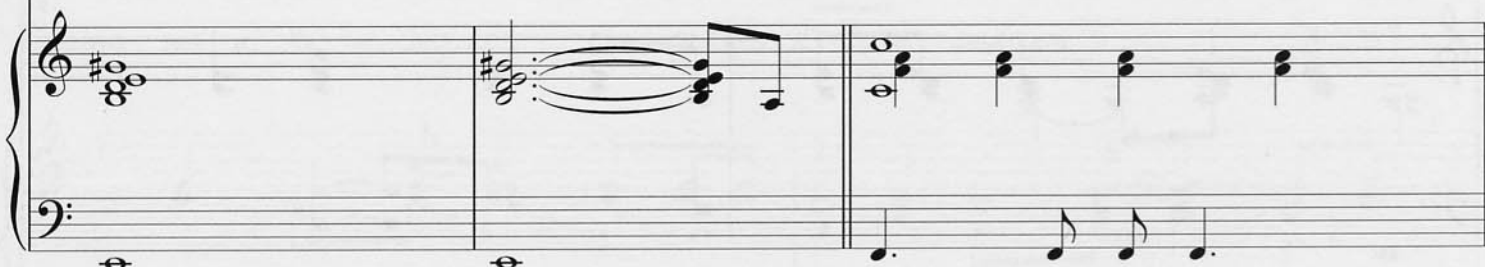


E7

F



That's how you see the
 That's how you see the



Am

Em

Fmaj7



world, how man-y times can you say,
 world, how man-y times have you heard,

you can't be - lieve what you heard? —
 that you can't — be-lieve a word. —



F



Am



Em



That's how you see the world, don't you wor-ry your-self, you're not
That's how you see the world, ah, don't you wor-ry your-self, 'cause no -



1.

Dadd9/F#



Fmaj7



E



Am



gon-na get hurt. _____ Ooh, _____
-bod-y can hurt _____



E7



Am



E7



3. And there's



2.

Fmaj7



E



Fmaj7



E



Fmaj7



E



you,

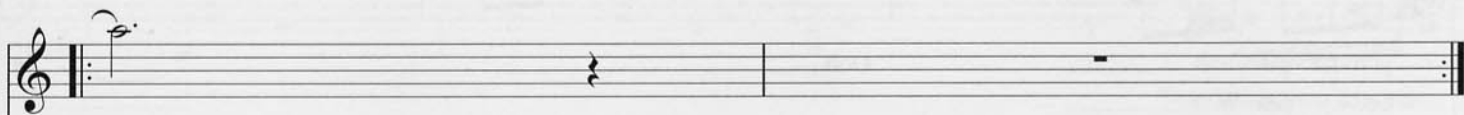
oh,

ooh.



1.

Asus²/₄

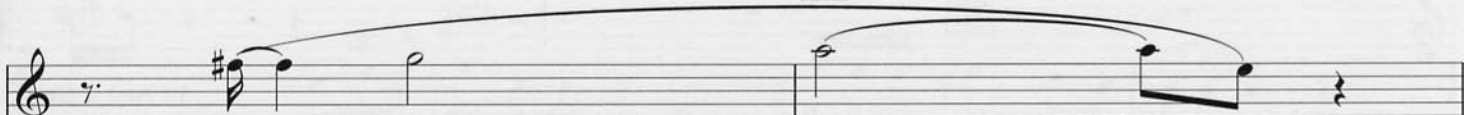


2.

F



Dm



Oh.



Asus²/₄

F

Dm

The first system of the score shows a vocal line with a whole rest in the first measure, followed by a melodic phrase in the second measure. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Asus²/₄

F

Dm

The second system continues the vocal line with the lyrics "That's how _____ you see the". The piano accompaniment maintains its rhythmic accompaniment.

Asus²/₄

F

Dm

Asus⁴

The third system concludes the vocal line with the lyrics "world, that's how _____ you see the world." The piano accompaniment ends with a final chord in the right hand.

I BLOOM BLAUM

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

♩ = 80

Dadd9(#11)



Con pedale

D



Dadd9(#11)



Gmadd11



Dadd9(#11)



Dar - ling, - those - tired - eyes

Gmadd11



Dadd9(#11)



go with me all the time.

Gmadd11



And in the dead of

Dadd9(#11)



Gmadd11



night

Dadd9(#11)



tell me you will be mine.

A Asus⁴/₂ A Asus⁴/₂

Where do you go to, pret-ty babe?

A Asus⁴/₂ A Asus⁴/₂

Where do you go to when the night wind's a-way?

A Asus⁴/₂ A Asus⁴/₂

Ask me so sweet-ly, what do I do?

A Asus⁴/₂ A Asus⁴/₂

And who do I sing Well, hon-ey I sing a-bout you.

B7

Gmadd11



Musical notation for the first system, including treble and bass staves with chords B7 and Gmadd11.

Dadd9(#11)



Musical notation for the second system, including treble and bass staves with chord Dadd9(#11).

B7

Gmadd11



Musical notation for the third system, including treble and bass staves with chords B7 and Gmadd11. The word "You." is written above the treble staff.

Dadd9(#11)



rit.

D



Musical notation for the fourth system, including treble and bass staves with chords Dadd9(#11) and D. The word "rit." is written above the treble staff.

I RAN AWAY

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

♩ = 110

N.C.

One, two, three, Will.

Drums

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains four measures of rests, with the lyrics "One, two, three, Will." written below. The middle staff is a grand piano staff with treble and bass clefs, also in 4/4 time. It contains four measures of rests. The bottom staff is a drum set part, indicated by the word "Drums" above it. It shows a consistent rhythmic pattern of eighth notes on the snare and bass drums, with a hi-hat pattern on the top line.

C#m7



Emaj7/G# Aadd9



Emaj7/G# C#m7



Emaj7/G# Aadd9



Emaj7/G#



The piano accompaniment for the first system is shown in a grand piano staff with treble and bass clefs. The right hand plays a series of chords in the treble clef, corresponding to the guitar chord diagrams above. The left hand plays a simple bass line in the bass clef, consisting of quarter notes.

C#m7



Emaj7/G# Aadd9



Emaj7/G# C#m7



Emaj7/G# Aadd9



Emaj7/G#



The piano accompaniment for the second system is shown in a grand piano staff with treble and bass clefs. The right hand plays a series of chords in the treble clef, corresponding to the guitar chord diagrams above. The left hand plays a simple bass line in the bass clef, consisting of quarter notes.

C#m7



Emaj7/G#



Aadd9



Emaj7/G#



1. I ran a - way from you, — that's all I ev - er do,
2. And when I come on in, — my eyes were closed.

C#m7



Emaj7/G#



Aadd9



Emaj7/G#



and though I start - ed here, — I ran a - way from you. —
I can feel it near, — sun's so close. —

C#m7



Emaj7/G#



Aadd9



Emaj7/G#



I'm gon - na come on in — and see it through,
When I come on out — in my own

C#m7



Emaj7/G#



Aadd9



Emaj7/G#



style.

C#m7

Emaj7/G#

Aadd9

Emaj7/G#

I ran a - way from you, ——— that's all I ev - er do. ———
 A star a - rose ——— in my own cage. ———

C#m7

Emaj7/G#

Aadd9

Emaj7/G#

— And when I heard your call ——— to come back to you, —
 — I'm stuck in life ——— and in a cage.

C#m7

Emaj7/G#

Aadd9

Emaj7/G#

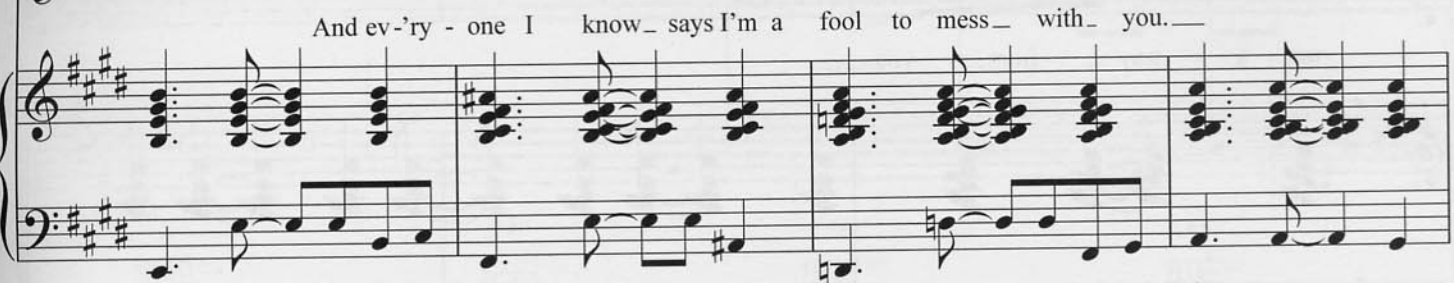
I know I should stay ——— but I don't have the sto - mach to. ———
 Just to spin on a star, ——— I sing it for... ———

C#m7

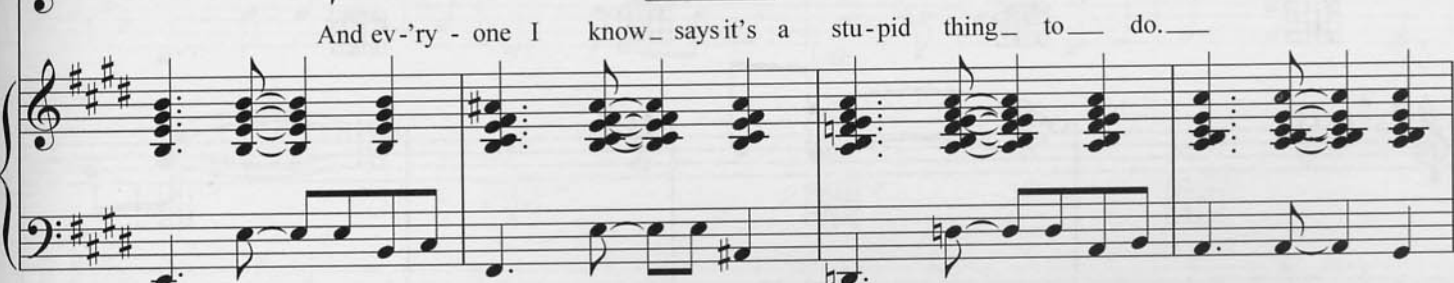
Emaj7/G#

Aadd9

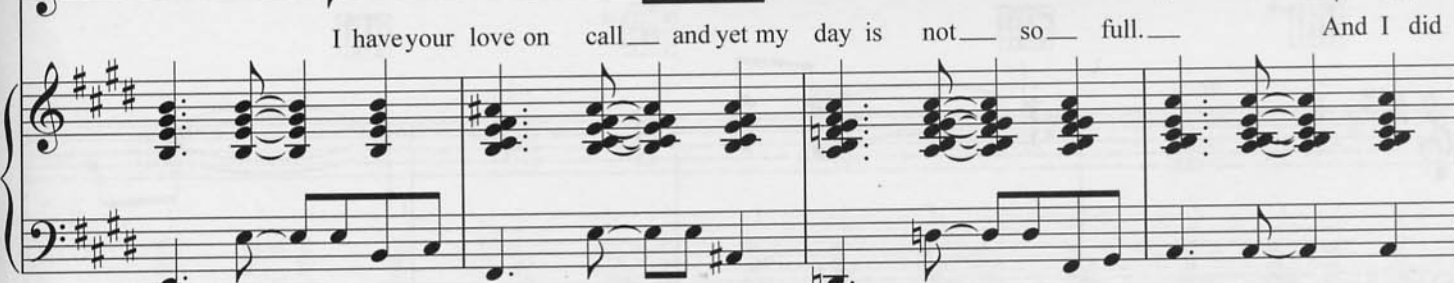
E  12fr F#11  14fr D%  10fr Aadd9  5fr








E  12fr F#11  14fr D%  10fr Aadd9  5fr

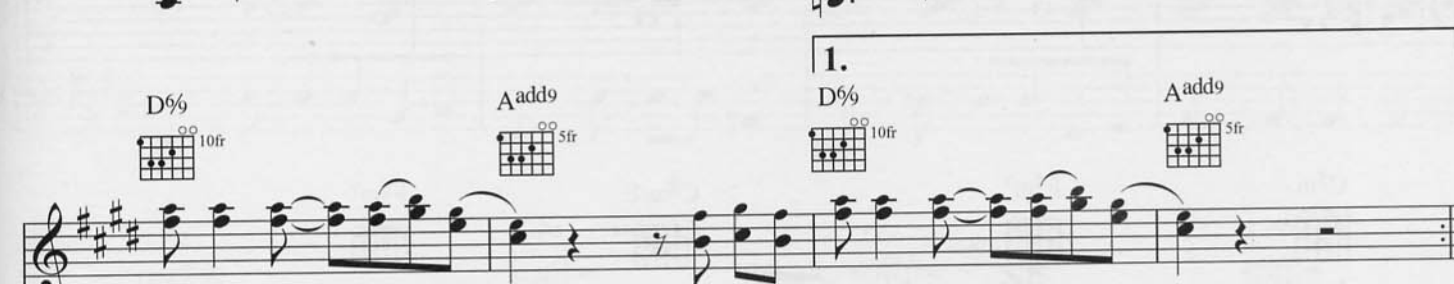



E  12fr F#11  14fr D%  10fr Aadd9  5fr

D%  10fr Aadd9  5fr

1.
D%  10fr Aadd9  5fr




2.

D9



Aadd9



ran a - way — from — you. —

C#m



F#m7



C#m/E



F#m7



C#m



F#m7



C#m/E



F#m7



C#m



F#m7

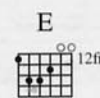
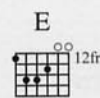
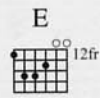
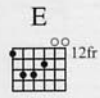
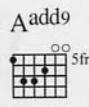
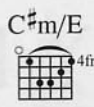
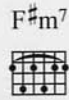
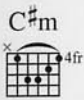


C#m/E



F#m7





IN MY PLACE

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

Guitar chords capo 2nd fret

♩ = 72
N.C.

A (G) A/G# (G/F#)

Drums

cont. sim.

C#m (Bm) E7 (D7) A (G) F#m (Em) C#m (Bm) E7 (D7)

A (G) A/G# (G/F#) C#m (Bm) E7 (D7) A (G) F#m (Em)

C#m (Bm) E7 (D7) A (G) A/G# (G/F#) C#m (Bm) E7 (D7)

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

A (G) F#m (Em) C#m (Bm) E7 (D7) A (G) A/G# (G/F#)

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

C#m (Bm) E7 (D7) A (G) F#m (Em) C#m (Bm) E7 (D7)

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

D (C) A (G) F# (E) D (C)

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

A (G) F# (E) D (C) A (G) F# (E)

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

1. 2.

D (C) E7 (D7) E7 (D7)

it? Ah, for it? it?

D (C) guitar chord: x02321. E7 (D7) guitar chord: xx0232. E7 (D7) guitar chord: xx0232.

A (G) A/G# (G/F#) C#m (Bm) E7 (D7) A (G) F#m (Em)

A (G) guitar chord: x02321. A/G# (G/F#) guitar chord: x02321. C#m (Bm) guitar chord: x24432. E7 (D7) guitar chord: xx0232. A (G) guitar chord: x02321. F#m (Em) guitar chord: x24432.

1. 2.

C#m (Bm) E7 (D7) C#m (Bm) E7 (D7) A (G) A/G# (G/F#)

Sing it, please, please, please.

C#m (Bm) guitar chord: x24432. E7 (D7) guitar chord: xx0232. C#m (Bm) guitar chord: x24432. E7 (D7) guitar chord: xx0232. A (G) guitar chord: x02321. A/G# (G/F#) guitar chord: x02321.

C#m (Bm) E7 (D7) A (G) F#m (Em) C#m (Bm) E7 (D7)

Comeback and sing to me, to me, me. Come on and sing it

C#m (Bm) guitar chord: x24432. E7 (D7) guitar chord: xx0232. A (G) guitar chord: x02321. F#m (Em) guitar chord: x24432. C#m (Bm) guitar chord: x24432. E7 (D7) guitar chord: xx0232.

A (G)
 A/G# (G/F#)
 C#m (Bm)
 E7 (D7)
 A (G)
 F#m (Em)

out, now, now. Come on and sing it out to me, me.

C#m (Bm)
 E7 (D7)
 A (G)
 A/G# (G/F#)
 C#m (Bm)
 E7 (D7)

Come back and sing. In my place, in my place were lines that I could -n't

rit.

A (G)
 F#m (Em)
 C#m (Bm)
 E7 (D7)
 A (G)

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.*

MURDER

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

♩ = 72

B⁵(#7)



A⁵(#7)/B



1, 3. Mur - - - der, _____ com - ing to
2. Mur - - - der _____ see it all a -

B⁵(#7)



A⁵(#7)/B



B⁵(#7)



A⁵(#7)/B



get us, _____ they're com-ing to get us _____ and the way we _____ hide._
-round us, _____ see it all a - round us _____ and the way we _____ hide._

1-2.

B⁵(#7)



A⁵(#7)/B



3.

B⁵(#7)



A⁵(#7)/B



way we_

B⁵

D⁶

A⁶

F^{#sus4/A#}

F^{#(9)/A#}

hide.

B

F^{#/A#}

A⁶

Bm

D

A⁶

F^{#/A#}

1. Tie me to a tree, —
 2. Come (and) spit at us, —

Bm

D

A⁶

F^{#/A#}

tie my hands a - bove my head. —
 come and throw your weight a - round. —

Bm D A⁶ F[#]/A[#]

Sing a song to me,
Come and fight with us,

Bm D A⁶ F[#]/A[#]





sing a song like what you said.
try and knock us to the ground.

1° only
B⁵ D⁶ A⁶ F[#]sus⁴/A[#] F[#]([#]9)/A[#]


Ho, whoa, whoa, whoa, whoa, whoa, whoa, whoa.

Bm D A⁶ F[#]/A[#]

And they're gon - na mur - der me,

Bm  D  A6  F#/A# 

and they're gon - na track _____ me down. _____



Bm  D  A6  F#/A# 

And ev - en be - fore _____ I _____ sleep, _____


{ I cry _____
I scream _____



B  F#/A#  1. A6 

_____ mur - - - - - der. _____
_____ mur - - - - -



F#add11  A5(#7) 



F#add11



A5(#7)



F#add11



A5(#7)



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

F#add11



A5(#7)



2.



Musical notation for the second system, including treble and bass staves with piano accompaniment. The word "der." is written below the treble staff.

F#m



E6%



Musical notation for the third system, including treble and bass staves with piano accompaniment. The word "Mur" is written below the treble staff.

F#m



E6%



Bm



Musical notation for the fourth system, including treble and bass staves with piano accompaniment. The word "der." is written below the treble staff.

F#m6



E6%



Bm



Oh, now, what could it pos - si - bly gain?

F#m6



1.

E6%



Bm



Oh, what could it pos - si - bly gain?

E6%



Bm



D



pos - si - bly gain?

A6



F#/A#



Bm



D



Yeah,

A6  F#/A#  Bm  D 

and I cry mur - der, mur - der.



A6  F#/A#  B  F#/A# 

I cry mur -



der,



F#add11  A5(#7)  F#add11  A5(#7) 



F#add11



A5(#7)



F#add11



A5(#7)



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody consists of quarter and eighth notes.

1, 3. Mur - der, _____ they're all com - ing to get us, _____ all com - ing to
2. Mur - der, _____ see it all a - round us, _____ see it all a -

Piano accompaniment for the first system, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Play 3 times

F#add11



A5(#7)



F#add11



A5(#7)



Musical staff with treble clef, continuing the melody from the first system.

get us _____ and the way we _____ hide.
- round us _____ and the way we _____ hide.

Piano accompaniment for the second system, continuing the eighth-note accompaniment.

L.H. tacet 3°

F#sus4



N.C.

Musical staff with treble clef, continuing the melody.

Mur - der, _____ see it all a - round you, _____ see it all a -

Piano accompaniment for the third system, featuring a long sustained chord in the right hand.

Musical staff with treble clef, continuing the melody.

- round you _____ and the way we _____ hide.

Piano accompaniment for the fourth system, concluding the piece.

NO MORE KEEPING MY FEET ON THE GROUND

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

♩ = 100

N.C. B F#m E B F#m E

Bm E B F#m E/B

B

Bsus⁴



1. Some-times I wake up, and I'm fall-ing a - sleep, I think that
 2. Some-times I feel ov - er - charged, it's sur - pris - ing, sur-

may-be the cur - tains are clos-ing on me. But I wake up, yes, I wake
 -pris-ing - ly good, to be mov - ing a - round. So I wake up, yes, I wake

1.

B



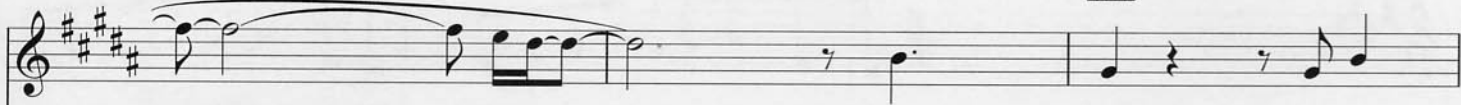
— up, smil - ing.
 — up, smil - ing.

2.

B



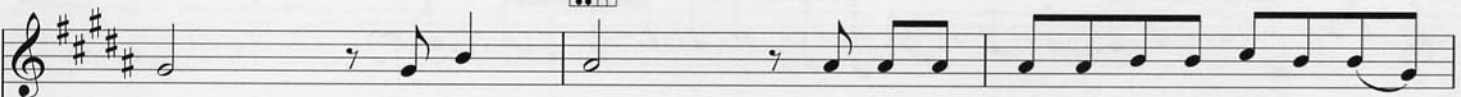
E



So what? I feel



F#



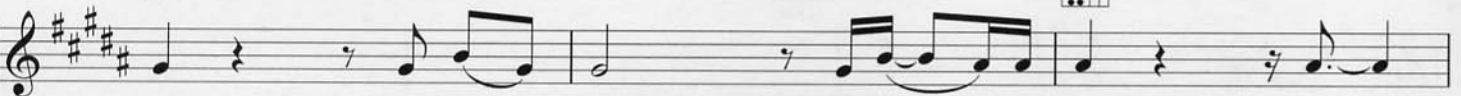
fine, I'm o - kay. I've seen the light - er side of life, I'm al -



E



F#



- right, I feel good, so I'll go, I'll



B



try to start mov - ing.

Bsus⁴



3. Some-times I wake_ up, and I'm fall - ing a - sleep,_ but I've

got to get go - ing, so much that I want - ed to do, — that I wake_

B



— up smil - ing.

The first system of the score features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics "up smil - ing." are written below the notes. The piano accompaniment consists of a right hand with chords and a left hand with a rhythmic pattern of eighth notes.

§ A



F#7



And this could be my — last chance, — of

The second system continues the vocal line with the lyrics "And this could be my — last chance, — of". The piano accompaniment includes a right hand with chords and a left hand with a rhythmic pattern. A guitar chord diagram for A is shown above the first measure, and an F#7 chord diagram is shown above the third measure.

A



sav - ing my in - no - cence. — And this could be my — last chance,

The third system features the vocal line with the lyrics "sav - ing my in - no - cence. — And this could be my — last chance,". The piano accompaniment continues with chords and a rhythmic pattern. A guitar chord diagram for A is shown above the first measure.

F#



To Coda ϕ

B



3

no more keep - ing my feet on the ground.

Bsus⁴



4. Some - times I feel___ ov - er - charged,___ it's sur - pris - ing, sur - pris ing - ly good___ to be

mov - ing a - round, and I___ know___ I'll wake up smil - ing.

B



E



So 1. what? I feel _____
 (2.) - right, I feel _____

1.

2.

F#



D.S. al Coda

fine, I feel o - kay. I've seen the light-er side of life, I'm al -
 good, so I'll go. _____ 2. Well, it's time to start mov - ing, yeah.

♠ *Coda*

B



ground.

I'm not gon-na keep— them, I'm not gon-na keep— them down.

I'm not gon-na keep— them, I'm

rit.

not gon-na keep— them down.—

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



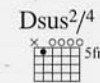
Musical notation for the first system, including piano accompaniment and guitar chords. The system consists of a guitar staff with a treble clef and a 4/4 time signature, and a piano accompaniment with a grand staff (treble and bass clefs). The guitar staff shows four measures of rests, with chord diagrams for A5, C6, G6%, and Dsus2/4 above each measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.



Musical notation for the second system, including vocal lines and piano accompaniment. The system consists of a guitar staff with a treble clef and a 4/4 time signature, and a piano accompaniment with a grand staff. The guitar staff shows four measures of rests, with chord diagrams for A5, C6, G6%, and Dsus2/4 above each measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The vocal line includes the lyrics "Oh, yeah!" and "Yeah!".

Oh, yeah!

Yeah!



Musical notation for the third system, including guitar and piano accompaniment. The system consists of a guitar staff with a treble clef and a 4/4 time signature, and a piano accompaniment with a grand staff. The guitar staff shows four measures of eighth notes, with chord diagrams for A5, C6, G6%, and Dsus2/4 above each measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The word "Guitar" is written below the first measure of the guitar staff.



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

1° only



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



Musical notation for the third system, including treble and bass staves with piano accompaniment. Includes lyrics: "1. Could you, could you come back, come back to -", "2. Could you, could you come home, could you tell me what -".



Musical notation for the fourth system, including treble and bass staves with piano accompaniment. Includes lyrics: "- geth - er?", "- ev - er?", "Put your - self on the band,", "And tie your - self to a mast, my love,".

A⁵ A⁵/G A⁵/F[#] A⁵

and see us for - ev - er. Could you, could you come home,
'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 home for - ev - er?
it'll soon be for - ev - er.

A⁵/G A⁵/F[#] A⁵

Sure there's things in the band____ that keep us to -
tear us a - part love,____ or keep us to -

A⁵/G A⁵/F[#] A⁵ C⁶

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

G%

Dsus²/4

A⁵

C⁶



Musical staff with treble clef, key signature of one sharp (F#), and a whole rest.

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

Piano accompaniment for the first system, including bass and grand staff.

G%

Dsus²/4

A⁵

C⁶



Musical staff with treble clef, key signature of one sharp (F#), and a whole rest.

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

Piano accompaniment for the second system, including bass and grand staff.

G%

Dsus²/4

A⁵

C⁶



Musical staff with treble clef, key signature of one sharp (F#), and a whole rest.

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

Ah,---

ah.---

Piano accompaniment for the third system, including bass and grand staff.

G%

Dsus²/4

A⁵



Musical staff with treble clef, key signature of one sharp (F#), and a whole rest.

Piano accompaniment for the fourth system, including bass and grand staff.

A⁵



Ooh, _____ ooh, _____

The first system of the score consists of three staves. The top staff is a vocal line with a whole note rest followed by a melodic phrase starting on a half note G4 and moving up to a quarter note A4. The middle and bottom staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

D[#]



A⁵



ooh. _____

Guitar

The second system continues the vocal line with a melodic phrase starting on a half note G4 and moving up to a quarter note A4. A guitar part is introduced in the top staff, playing a melodic line. The piano accompaniment continues in the middle and bottom staves.

C⁶



G⁶



Dsus²/4



The third system is primarily piano accompaniment. The top staff has a melodic line, while the middle and bottom staves provide harmonic support with chords and a bass line.

A⁵



C⁶



G⁶



Vocals ad lib.

The fourth system features piano accompaniment in the middle and bottom staves. The top staff is a vocal line with a whole note rest, labeled "Vocals ad lib.", indicating a section for improvisation.

Dsus²/₄
X 0 0 0 0 5fr

A⁵
X 0 0 0 0

C⁶
X 0 0 0 0

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

G⁶
X 0 0 0 0 0

Dsus²/₄
X 0 0 0 0 5fr

A⁵
X 0 0 0 0

The second system continues the musical piece. The piano part features a prominent chordal texture in the right hand and a steady bass line. The guitar part has a few notes in the first two measures, followed by rests. The system concludes with a double bar line.

A⁵
X 0 0 0 0

Guitar

The third system shows the guitar part with a melodic line in the treble clef. The piano part continues with its accompaniment. The system ends with a double bar line.

A⁵/F
X 0 0 0 0

A⁵/E
X 0 0 0 0

A⁵
X 0 0 0 0

1.

The fourth system features the guitar part with a melodic line. The piano part includes a double bar line in the first measure, followed by a melodic line in the right hand and a bass line in the left hand. The system concludes with a double bar line.

2.

A⁵/F

A⁵/E

A⁵



Sing oh, oh, oh.

A⁵/F

A⁵/E

A⁵



Sing-ing oh, oh, oh.

A⁵/F

A⁵/E

A⁵



Sing it to me oh, oh, oh.

A⁵/F

A⁵/E

A⁵



Sing it to me oh, oh, ah.

ONLY SUPERSTITION

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

First system of musical notation for 'Only Superstition'. It features a grand staff with treble and bass clefs. The key signature is one flat (B-flat major) and the time signature is common time (C). Above the treble staff, guitar chord diagrams are provided for F, Em, and G. The melody in the treble staff consists of eighth and quarter notes, while the bass line in the bass staff provides a steady accompaniment.

Second system of musical notation. It continues the piece with the same grand staff and chord diagrams (F, Em, G) above the treble staff. The musical notation follows the same rhythmic and melodic patterns as the first system.

Third system of musical notation. The chord diagrams above the treble staff include F, Em, G, Am, Am/G, F, and Am/G. The treble staff shows a melodic line with a long note on the final measure, which is the start of the vocal line.

1. A card - board head I see,

Fourth system of musical notation, continuing the piano accompaniment. It features the same grand staff and chord diagrams as the previous systems. The bass line continues with a consistent rhythmic pattern.

Am Am/G F Am/G Am Am/G F Am/G

— has found its way___ to me._____ It's out,___ and it's out,___ and it's out,_____

Am Am/G F Am/G Am Am/G F Am/G

mak-ing me cry._____

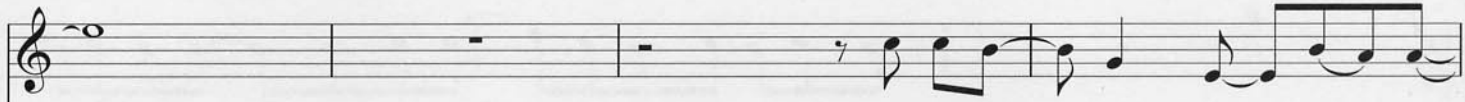
2. I sleep___ but I will___ not move,_____

3. Keep clean___ for the thou - sandth time,_____

Am Am/G F Am/G Am Am/G F Am/G

— I'm too scared to leave___ my room._____ But I won't_ be de - feat - ed, oh, no._____

— stand still and wait___ in line._____ Some num - bers are bet - ter than oth - ers, oh



no.)

What if cards don't go my way?



Then it's sure to spoil my day. But in voices loud and clear, you say to me



it's only superstition.

It's only your imagination.



F Em G F Em G

- na - tion. { It's on - ly all of the things — that you fear, — and the things
 It's on - ly all of the things — that you fear, — and the things

1.

F Em G

— from which you can't es - cape. — }
 — that you can - not ex - plain. — }

2.

Am G E

And it's mak - ing me cry, — Lord. — And it's mak - ing me cry, —

G

E

G

E



And I'm slip-ping a - way, Lord...

And I'm slip-ping a - way.



F

F7

F7/A

Am

Am

Em/G



It's on - ly su - per - sti - tion, on - ly your im - ag - i -



Dm7/F

F13

F

F9

Em7/G

Dm7/F



- na - tion.

It's on - ly su - per - sti - tion, on - ly su - per - sti - tion.



POUR ME

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

♩ = 76

A⁵



A⁵



A⁵



A⁵/E



A⁵/F



A⁵



A⁵/F



A⁵



A⁵/F



A⁵(add9)/G



N.C.

1. Pour me, float-ing out to sea, an op-por-tu - ni-ty that went bad.

A E F A

Pour you, now what you gon - na do?_ Now

F A F G A⁵ A⁵/E

what you gon - na do?_ You just cry._

A⁵/F A⁵ A⁵/F A⁵ A⁵/F A⁵(add9)/G

A E F A F A

2. Pour me, so blind I could-n't see the for - est for the trees. I don't know why...
3. Pour me, float - ing out to sea, an op - por - tu - ni - ty that went bad...



Pour you, you split_ your-self_ in two and now
Pour you, now what you gon - na do? Oh,



what you gon - na do?_ You just cry...
what you gon - na do?_ You just cry... } I hear_ you



come near - er. I hear_ you but I don't un-der-stand... I hear_ you



To Coda \oplus D.S. al Coda

come near - er. I hear_ you but I don't un-der-stand..

Coda

F#m7b5

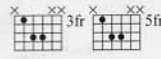
F

C5

D5

F5

B5



don't un - der - stand.. I don't un - der - stand..

C5

D5

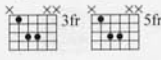
F5

B5

C5

D5

F5



I don't un - der - stand..

B5

C5

D5

F5

B5



Vocal ad lib.

N.C.

F5

A5

F5

G5



A⁵ E⁵ F⁵ A⁵ E⁵ F⁵ A⁵ F⁵ G⁵

Ooh... Ooh... Ooh... Ah...

C^{#m} D B^b C D F^{#m7b5} F

2° Vocal ad lib.

N.C. F/A A F G

A E F A F A rit. F G A

PROOF

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

♩ = 64



1. So I wait-ed for you.—
2. So I wait-ed all day.—

What would-n't I do?—
What would-n't I say?—

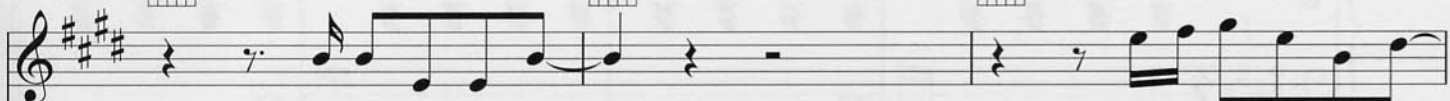
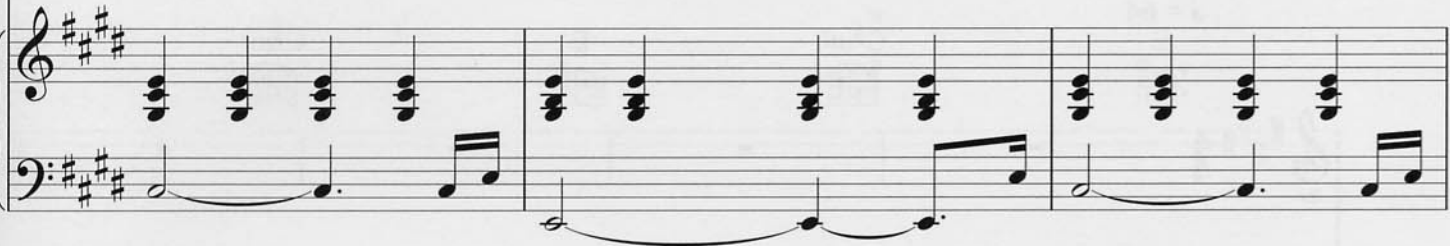


And I'm cov-ered, it's true.—
Are there things in your way?—

I'm cov-ered in you.—
Things hap-pen that way.—



And if I ev - er want proof, —



I find it in you. —

Yeah, I hon - est - ly do. —



In you I find proof. —



Light — and dark. —

Bright — spark. —



B



C#m7



G#m



B



Light _____ and dark. _____ And then _____ light. _____



1.
E



C#m7




E



C#m7




2.
E



C#m7



E



C#m7



Light. _____ Light. _____



E



C#m7



E



C#m7



B



E



Light. _____ Light. _____



THE SCIENTIST

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

♩ = 76

Dm⁷



B^b



F



Fsus²



The first system of music consists of a guitar staff and a piano grand staff. The guitar staff is in 4/4 time with a key signature of one flat (Bb). It contains four measures of whole rests, with chord diagrams for Dm7, Bb, F, and Fsus2 above each measure. The piano grand staff features a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

Dm⁷



B^b



F



Fsus²



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

Dm⁷



B^b



F



The vocal melody line for the first system, starting with a double bar line and repeat sign. It consists of a series of eighth and quarter notes in a Bb key signature.

1. Come up to meet you, tell you I'm sor - ry, you don't know how love -
2. I was just gues - sing at num - bers and fig - ures, pull - ing the puz -

The piano accompaniment for the second system, featuring a right-hand part with chords and a left-hand part with a steady eighth-note bass line.



- ly you are. _____ I had to find you, tell you I need
 - zles a - part. _____ Ques-tions of sci - ence, sci- ence and pro -



— you, and tell you I'll set you a - part. _____ Tell me your sec-
 - gress that must speak as loud as my heart. _____ Tell me you love



- rets and ask me your ques - tions, oh, let's go back to the start. _____ Run - ning in cir-
 — me, come back and haunt me, oh, and I rush to the start. _____ Run - ning in cir-



- cles, com - ing up tails, _____ heads on a si - lence a - part. _____
 - cles, chas - ing our tails, _____ com - ing back as we are. _____

B^b F

No - bod - y said it was eas - y, Oh, it's such a shame

Fsus² B^b

for us to part. No - bod - y said it was eas - y.

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 }



First system of musical notation. It consists of a single treble clef staff with a whole rest in each of the four measures. Below it is a grand staff (treble and bass clefs) with a piano accompaniment. The bass line features a steady eighth-note pattern, while the treble line has chords and some melodic movement.



Second system of musical notation. The treble clef staff shows a whole rest in the first two measures, followed by a repeat sign and a melodic phrase in the third measure, and a whole rest in the fourth. The piano accompaniment continues with a consistent rhythmic pattern.



Third system of musical notation. The treble clef staff has whole rests in all four measures. The piano accompaniment features a more active treble line with eighth-note patterns and chords.



Fourth system of musical notation. The treble clef staff has whole rests in all four measures. The piano accompaniment continues with a consistent rhythmic pattern, similar to the previous systems.

Dm7



Bb



F



Ooh...

Dm7



Bb



Ah,

ooh...

F



Ah,

ooh...

Dm7



Bb



F



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






1. So you lost your trust,
2. So they came for you,

and you nev - er should have,
they come snap-ping at your



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



But don't break your back _____ if you ev - er see this, _____



well, don't an - swer that. _____



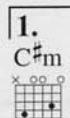
'Cause in a bul - let - proof vest _____ with the win-dows all closed _____



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



B/E



E



You lost your trust.

Badd11



C#m



I know, you lost your trust.

Badd11



C#m



I know, don't lose your trust.

Badd11



C#m



I know, don't lose your trust.

Badd11



rit.

A



SHIVER

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

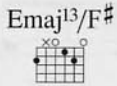
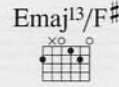
Tune Guitar

6 = E 3 = G

5 = A 2 = B

4 = B 1 = D#

♩ = 78



E



Esus²



E



Esus²



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

B



Bmaj⁷



B



Bmaj⁷



And I

E



Esus²



E



Esus²



know you don't lis - ten to me 'cause you say you see straight through me, don't

B



Bmaj⁷



B



Badd¹¹



you?

But on and on



from the mo - ment I wake _____ till 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. _____

G#m7

A#dim

B6

A#dim

Did you want me to change? Well, I changed for good,

G#m7

A#dim

B6

C#m9aug

and I want you to know that you'll always get your

B6

A#dim

G#m7

Emaj7/G#

way. I want-ed to say, don'tyou shiv - er...

B6

F#m11

Aadd9

G#m

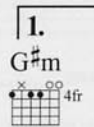
B6

F#m11

Shiv - er.



Sing it loud and clear. I'll



1. al - ways_ be wait - ing_ for you. 2. So you you.




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

Emaj7



B



Aadd9



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

Emaj7



B



Aadd9



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

Emaj7



For_ you I will al - ways_ be wait - ing. And it's

B



F#m11



Aadd9



G#m



B



F#m11



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

Aadd⁹G[#]m

B

F[#]m¹¹Aadd⁹G[#]m

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

Aadd⁹G[#]mEmaj⁷Esus²

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

Emaj⁷Esus²Emaj⁷Esus²Emaj⁷Esus²

pay me no at - ten - tion and you know how much I need you, but you nev - er e - ven 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.*

SUCH A RUSH

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

♩ = 74

Cm



F



Cm



F



First system of musical notation for 'Such a Rush'. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The music features a piano accompaniment with a steady bass line and a treble line with eighth and quarter notes. Chord diagrams for Cm (3fr), F, Cm (3fr), and F are placed above the staff.

Cm



F



Fsus⁴



Cm



F



Second system of musical notation for 'Such a Rush'. It continues the piano accompaniment with the same key signature and time signature. Chord diagrams for Cm (3fr), F, Fsus⁴, Cm (3fr), and F are placed above the staff.

Cm



F



Fsus⁴



Cm



F



Fsus⁴



Third system of musical notation for 'Such a Rush'. It continues the piano accompaniment. Chord diagrams for Cm (3fr), F, Fsus⁴, Cm (3fr), F, and Fsus⁴ are placed above the staff.

Cm



F



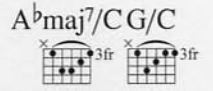
Cm



Cm(maj⁷)



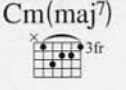
Fourth system of musical notation for 'Such a Rush'. It concludes the piano accompaniment. Chord diagrams for Cm (3fr), F, Cm (3fr), and Cm(maj⁷) (3fr) are placed above the staff.



1. Such a rush to do noth - ing at all. —



— Such a fuss to do noth - ing at all. — Such a rush —



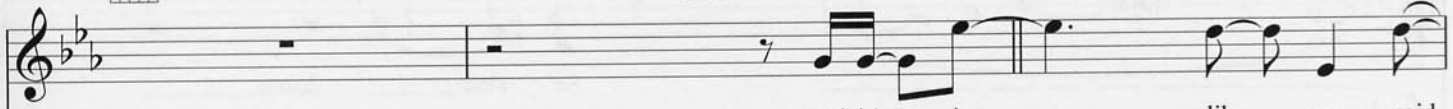
— to do noth - ing at — all.



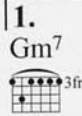
2. Such a rush to get no-where at all. — Such a fuss —
 3. Such a rush to do noth - ing at all. — Such a fuss —



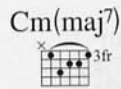
to do noth - ing at all. _____ Such a rush. _____
 to get no - where at all. _____ Such a rush, such a _____ rush. _____



And it's just _____ like you said,



it's just like you said. _____



A^bmaj⁷

Gsus⁴

G

A^bmaj⁷

So slow down please, just slow down.

Gsus⁴

G

A^bmaj⁷

Gsus⁴

G

So slow down

A^bmaj⁷

Gsus⁴

G

Cm

please, just slow down.

F

Cm

F

Cm

3



Such a rush,

poco a poco accel.



— such a rush, — such a rush, — such a rush. — Such a rush,



— such a rush, — such a rush, — such a rush. — Such a rush, — such a rush, — such a rush,



— such a rush. — Such a rush, — such a rush, — such a rush.



Look at all the peo - ple_ go - ing aft - er_ mo - ney, far_



_ too ma - ny peo - ple_ look - ing for their_ mon - ey. Ev -



- 'ry - bod - y's out there_ try - ing to get_ mon - ey. Why -



_ can't you just tell me?_ Try - ing to get_ mon - ey, rush.

Cm⁷ F Cm⁷

Such a rush, —

F F^{sus}⁴ Cm⁷ F

they all — rush, — such a rush. —

poco rit.
Cm⁷ F Cm

Such a rush, — such a rush, — such a rush, —

F Cm F

— such a rush. — a rush, — such a rush. —

SLEEPING SUN

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

♩ = 108

E^b7



E^b7sus⁴



E^b7



§ E^b7



B^bm⁷



D^b



A^b



1. Climb up__ your moun - tain. Nine - teen__ and count - ing.
2. When you've got a se - cret, then you've got to keep it.
3. And you,__ as I saw, a piece in a jig - saw.

E^b7



B^bm⁷



D^b



A^b



E^b7



B^bm⁷



You have__ got sev - en, I have__ got one. Blind - ed__ and hurt - ing,
When you have a ques - tion, an - swers will come. Run - ning__ and hid - ing,
Run up and a - round and jump up__ real tall. Run round the hous - es,



this I'm de - serv - ing. I've got my se - crets, you've on - ly got the sleep - ing -
 take and di - vid - ing. You've got your se - crets, I've on - ly got the sleep - ing -
 North and the South as you've got your an - swers, we have - n't got the sleep - ing -





— sun.
 — sun.
 — sun.



1. 

2, 3. 

Sleep - ing — sun.



E^b7sus⁴



E^b7



Sing - ing

The first system of music features a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

E^b7



mm,

The second system continues the musical piece. The vocal line has three measures of music, each starting with a half note G4, followed by quarter notes A4 and B4. The piano accompaniment remains consistent with the first system.

mm. Ah, ah,

The third system features vocal lines with lyrics "mm.", "Ah,", and "ah,". The piano accompaniment continues with the same rhythmic pattern.

E^b



To Coda

ah, ah,

The fourth system concludes the page with vocal lines and lyrics "ah," and "ah,". The piano accompaniment ends with a final chord and a whole rest in the bass line.

First system of music. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two flats (B-flat and E-flat). The top staff contains three measures of whole rests. The grand staff contains three measures of music. The right hand plays a sequence of chords with a descending eighth-note melody. The left hand plays a simple bass line with whole notes.

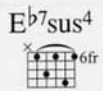
♢ Coda E^b



Second system of music, starting with the Coda symbol. It consists of three staves. The top staff has three measures of whole rests. The grand staff contains three measures of music. The right hand continues with the descending eighth-note melody. The left hand plays a bass line with eighth notes.



Third system of music. It consists of three staves. The top staff has three measures of whole rests. The grand staff contains three measures of music. The right hand plays chords with a descending eighth-note melody. The left hand plays a bass line with eighth notes.




Fourth system of music. It consists of three staves. The top staff has three measures of whole rests. The grand staff contains three measures of music. The right hand plays chords with a descending eighth-note melody. The left hand plays a bass line with eighth notes.

SPEED OF SOUND

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

♩ = 124

Asus4


Em7




Musical notation for the first system, including piano accompaniment and guitar chords.

D


Asus4


Em7



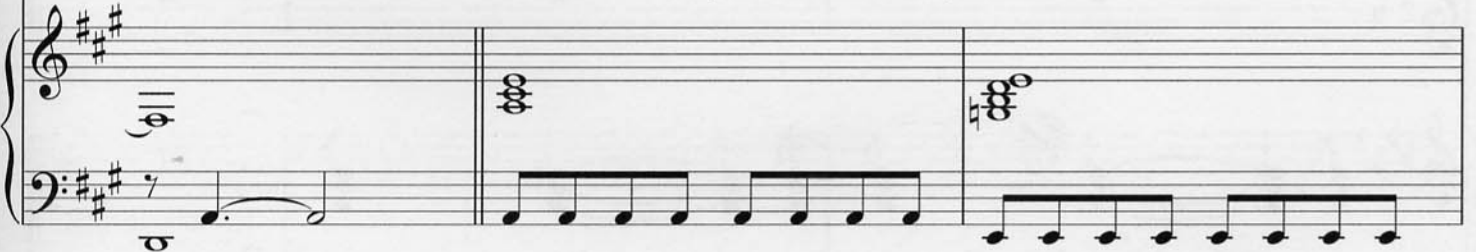

Musical notation for the second system, including piano accompaniment and guitar chords.

D


A

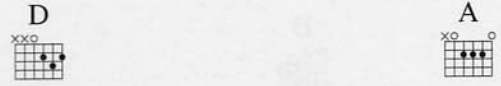

Em7


1. How long be - fore I get in, _____ be - fore it _____
 2. Look up, I look up at night, _____ plan - ets are mov -
 3. I - deas that you'll ne - ver find, _____ all the in - ven -

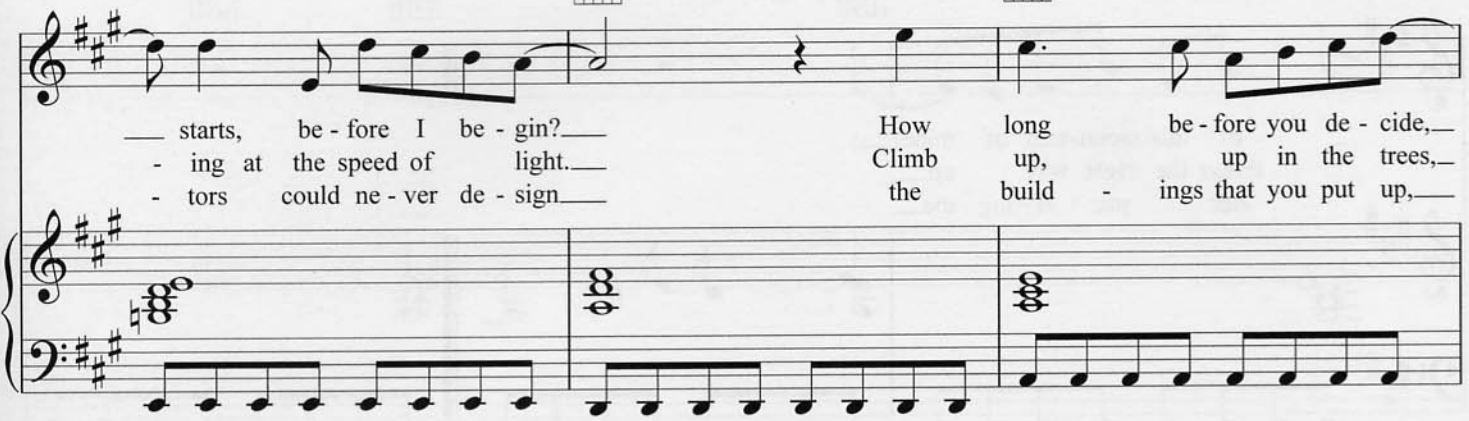


Musical notation for the third system, including piano accompaniment and guitar chords.


D A




— starts, be - fore I be - gin? — How long be - fore you de - cide, —
 - ing at the speed of light. — Climb up, up in the trees, —
 - tors could ne - ver de - sign — the build - ings that you put up, —



Em⁷ Dsus⁴



— be - fore I know — what it feels — like? — Where
 — ev - 'ry chance that you get — is a chance you seize. — How
 — Ja - pan and Chi - na all lit up. — A



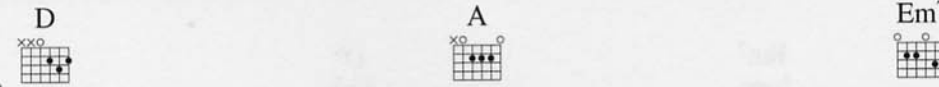
A Em⁷




to, where do I go? — If you ne - ver try — then you'll ne - ver know. —
 long am I gon - na stand — with my head stuck un - der the sand? —
 sign that could - n't read, — or a light that I could - n't see. —



D A Em⁷



— How long do I have to climb — up on the side —
 — I'll start be - fore I can stop, — be - fore I see —
 — Some things you have to be - lieve, — oth - ers are puz -



1.



2, 3.



of this moun-tain of mine?—
 things the right way up.—
 zles puz - zl - ing me.—



All that noise— and all that sound.—



All those plac - es I— got found.— And




birds go fly - ing at the speed of sound— to show you how it all be - gan—

G  Bm 

Birds— came fly - ing from the un - der - ground,— if you could



F#m7  *To Coda* G  *D.S. al Coda*

see it then you'd un - der - stand.——



Coda G  F#m7  Gmaj7 

Ah, when you see it then you'll un - der - stand.——



D  N.C.





Musical notation for the first system, including piano accompaniment and a guitar chord diagram for D major.

Musical notation for the second system, including piano accompaniment and guitar chord diagrams for G and A major.

All those signs, — I knew what they

Musical notation for the third system, including piano accompaniment and guitar chord diagrams for Bm7, E7, and G.

meant. Some things you can't in - vent. Some get made_

Musical notation for the fourth system, including piano accompaniment and guitar chord diagrams for A, Bm7, and E7.

— and some_ get sent. — Ooh. — And

G Bm D6

birds go fly - ing at the speed of sound_ to show you how it all be - gan._

G Bm

Birds_ came fly - ing from the un - der - ground, if you could

F#m G F#m

see it then you'd un - der - stand._ Ah, when you see it then you'll un - der - stand._

G Gmaj9

TALK

Words & Music by

Guy Berryman, Chris Martin, Karl Bartos, Jon Buckland,
Will Champion, Emil Schult & Ralf Hütter

♩ = 120

Gm



F

Gm



E^b

Gm

B^b

E^b

Gm

B^b



E^b

Gm

B^b

E^b

F



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E \flat Gm B \flat E \flat Gm B \flat

1. Oh, broth-er I can't, I can't get through. I've been

E \flat Gm B \flat E \flat F

try-ing hard to reach you 'cause I don't know what to do.

E \flat Gm B \flat E \flat Gm B \flat

Oh, broth-er I can't be-lieve it's true. I'm so

E \flat Gm B \flat E \flat F

scared a-bout the fu-ture and I want to talk to you. Oh, I want

E^b

F

Gm



to talk to you.

Piano accompaniment for the first system.

E^b



You could take a pic - ture of

(3°) don't know where you're go - ing and you

Piano accompaniment for the second system.

Gm⁷

B^b

E^b

Gm⁷

B^b



some-thing you see. —

want to talk. —

You

Piano accompaniment for the third system.

E^b

Gm⁷

B^b

E^b



In the fu - ture where will I be? —

feel like you're go - ing where you've been be - fore. —

Piano accompaniment for the fourth system.



You could climb a ladder up to the sun
You'll tell an-y-one who'll lis-ten but you feel ig - nored.



To Coda II

or write a song no -
And



To Coda I



- bod - y had sung or do some-thing that's nev - er been done.



8^{ub}

E^b 6fr Gm 3fr B^b 6fr E^b 6fr Gm 3fr B^b 6fr

2. Are you lost or in - com - plete? Do you

E^b 6fr Gm 3fr B^b 6fr E^b 6fr F

feel like a puz - zle, you can't find your miss - ing piece. Tell me

E^b 6fr Gm 3fr B^b 6fr E^b 6fr Gm 3fr B^b 6fr

how you feel. Well, I

E^b 6fr Gm 3fr B^b 6fr E^b 6fr

feel like they're talk - ing in a lan - guage I don't speak.

F Eb F

And they're talk - ing it ___ to me. ___

Gm

D.S. al Coda

So you

8vb

⊕ Coda I

Eb F

some - thing that's nev - er been done. ___ Do ___

Eb F Gm7

some-thing that's nev - er been done. ___

Cm E^b Gm⁷
 x 3fr x 6fr x 3fr

F Cm E^b Gm⁷ F
 x 3fr x 3fr x 6fr x 3fr

Cm E^b Gm⁷ F
 x 3fr x 6fr x 3fr

Cm E^b Gm⁷ F
 x 3fr x 6fr x 3fr



Play 3 times

First system of music, including vocal line and piano accompaniment. The key signature has two flats (B♭ and E♭).

⊕ Coda II



D.S. al Coda II



Second system of music, including vocal line and piano accompaniment. The key signature has two flats (B♭ and E♭).

Second system of music, including vocal line and piano accompaniment. The key signature has two flats (B♭ and E♭).



Third system of music, including vocal line and piano accompaniment. The key signature has two flats (B♭ and E♭).



Fourth system of music, including vocal line and piano accompaniment. The key signature has two flats (B♭ and E♭).

THINGS I DON'T UNDERSTAND

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

♩ = 136

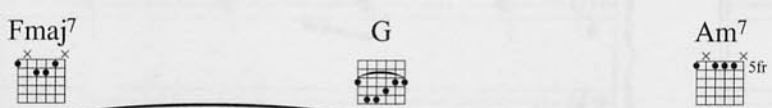
C G Am



Guitar tacet 1°



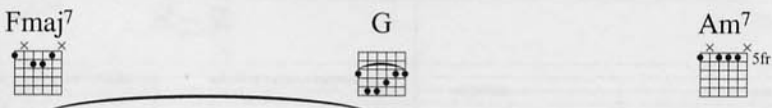
Fmaj7 G Am7



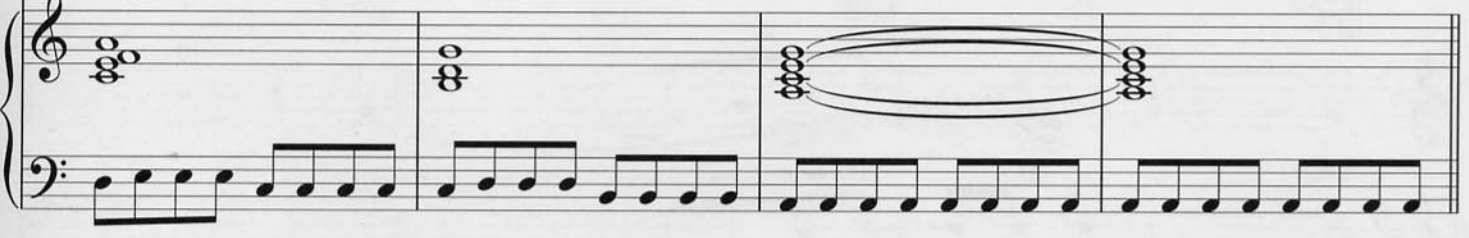
repeat 1° only






Fmaj7 G Am7

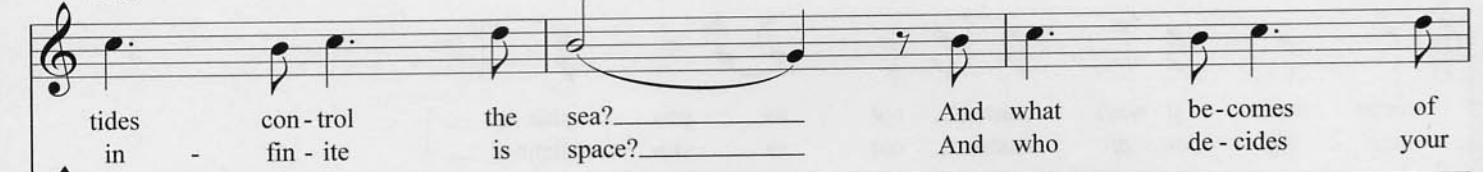
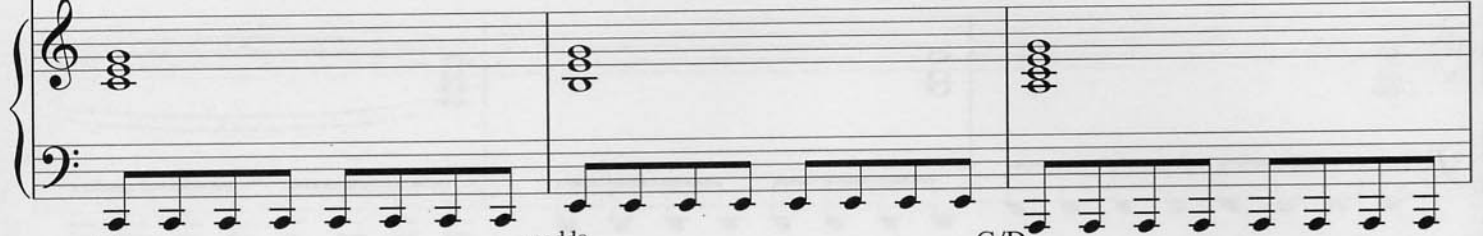





- 1. How
- 2. How




C  Em  Am7 



tides in con-trol fin-ite the sea? is space? And what be-comes of your And who de-cides your


Em  Fadd9  G/D 

me? How lit-tle things can slip out of your hands. fate? Why ev-'ry-thing will dis-solve in-to sand.




Am7  C 

How of-ten peo-ple de- How to a-void de-




Em  Am7  Em 

change, no two re-main the same. Why - feat, when truth and fic-tion meet. Why




Fadd9



G/D



Am7



things don't al-ways turn out as you plan. }
 noth - ing ev - er turns out as you planned. }

Fmaj9



G/D



These are things that I don't un - der - stand.

Am7



Fmaj9



Yeah, these are things that I

G/D



Am7





don't un - der - stand. (I

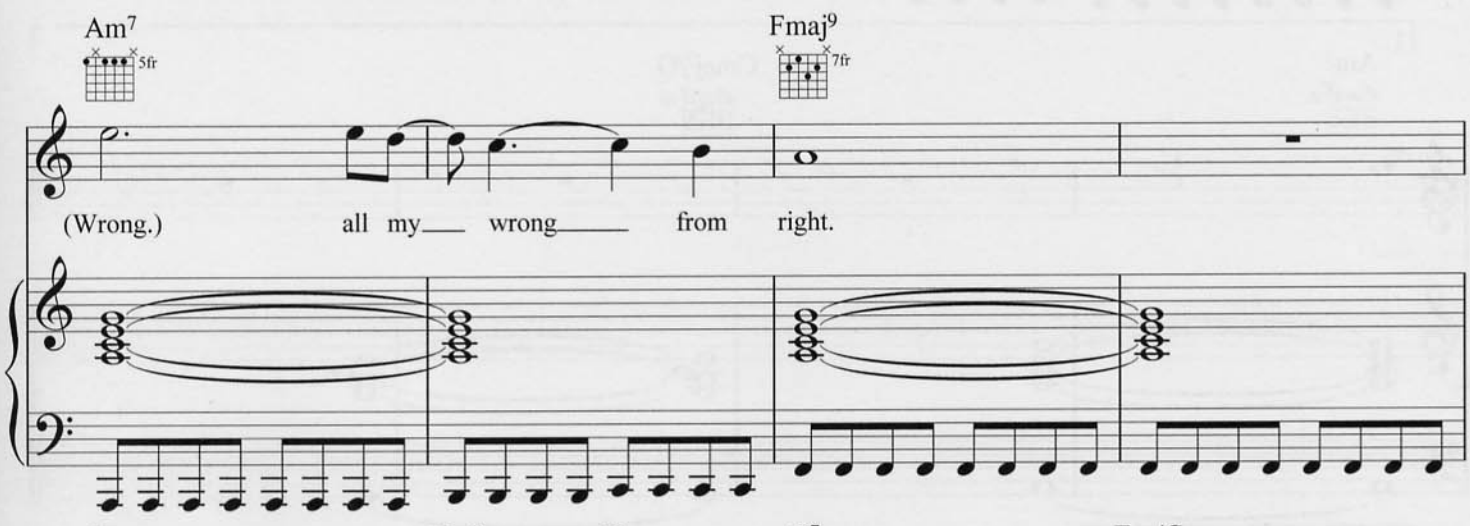
Dm  **Em⁷**  **F**  **G⁷**  **Em/G** 

can't.) And I can't de - cide



Am⁷  **Fmaj⁹** 

(Wrong.) all my wrong from right.



Dm  **Em⁷**  **F**  **G⁷**  **Em/G** 

(Day.) All my day from night.



Am⁷  **Fmaj⁹** 

(Dark.) All my dark from light. (I



Dm

Em⁷

F

G⁷

Em/G

love.)

But I _____ love _____ this _____ light. _____

1. Am⁷

Cmaj⁷/G

2. F

C

G

Am

Guitar

Fmaj7

G

Am7



First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with a long slur over the first two measures. The grand staff contains a piano accompaniment with chords in the treble and a bass line in the bass.

Fmaj7

G

Am7



Second system of musical notation, identical in structure to the first system, featuring a treble staff with a melodic line and a grand staff with piano accompaniment.

Fmaj7

G

Am7



Third system of musical notation. The treble staff contains rests in all three measures. The grand staff continues with piano accompaniment, including a long slur in the treble part.

Fmaj7

G

Am7



Fourth system of musical notation. The treble staff contains rests in the first three measures and a half note in the fourth. The grand staff features piano accompaniment with chords in the treble and a bass line.

Bm7



F



Am



G



G



Em7



then thought of all the stupid things I'd said.

Bm



G



Em7



Bm7



2. Oh no, what's this?
3. Oh no, I see,

A spi - der - web_ and I'm caught in the mid - dle.
a spi - der - web_ and it's me in the mid - dle.

So I turned to run, and
So I twist, and turn,

then thought of all the stupid things I'd
but here am I in my little bub -

G

Aadd11

Em7



done.
- ble.

And
Singing out,)

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



Musical notation for the first system, including treble and bass staves with notes and rests.

♠ Coda

Em⁷

G

Em⁹

Bm



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

G

Em⁹

Bm

G

Em⁹



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

Bm

G

Em⁹

Bm

Em

F#m



Musical notation for the fourth system, including treble and bass staves with notes and rests. Includes the lyrics "They spun a web" under the vocal line.



for me, and they spun a web for me,



and they spun a web for me.




WHAT IF

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

♩ = 68

F#m



A



Bm7add4



E7



1. What if there was no light, _____ noth-ing wrong, noth-ing

D



F#m



A



Bm7add4



right? _____ What if there_ was no time _____

E7



D



Bm7



and no rea - son or rhyme? _____ What if you_ should de - cide_

E7 F#m D E7

that you don't want me there by your side, that you don't

F#m D E7

want me there in your life?

F#m A Bm7add4 E7

2. What if I got it wrong and no poem or
3. Ev-'ry step that you take could be your big-gest mis-

D F#m A Bm7add4

song -take. could put right what I got wrong
It could bend or it could break,

E7 D

or make you feel I be - long?
that's the risk that you take.

Bm7 E7 F#m D

And what if you should de - cide that you don't want me there { by your side,
in your life,

E7 F#m D E7

that you don't want me there { in your life?
by your side?

§ D Bm7

Ooh, that's right,

F#m7



Esus4



E



let's take a breath, jump o - ver the side.

D



Bm7



Ooh, that's right,

F#m7



Esus4



E



To Coda

(1.) how can you know it if you don't e - ven try?
(2.) how can you know it when you don't e - ven try?
(3.) they say you know that dark - ness al - ways turns in - to light.

1.



Bm7



2.



Ooh, that's right. Ooh, that's

D

E

Esus⁴

E

D.S. al Coda

right. _____ Ooh. _____

⊕ *Coda*

G

D

Ooh, _____ that's right. _____

E

THE WORLD TURNED UPSIDE DOWN

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

Moderato ♩ = 70



1. X & Y, _____ the



land, sea, riv-ers, trees, the stars, the sky. _____ That and this, _____ we're



part of a big-ger plan don't know what it is. _____ Don't know what it is. _____

E⁶ E⁷ E E⁷ E E⁷

E E⁷ E⁶ E⁷ E E⁷

You and me, the land, sun, trees, the sky, the stars, the
 2. X is Y, the land, sun, trees, the sky, the stars, the

E⁶ E⁷ E E⁷

sea. Three hun-dred and six - ty - five de - grees,
 sky. Three hun-dred and six - ty - five de - grees,

E⁶ E⁷ E E⁷

I am a puz-zle, you're the mis-sing piece. Hang on a mi-nute, just a mi-nute, please. I'll come
 All of the sur-face and the un - der - neath. Search-ing your mel-low and out-sings your key. Ah,

E6 E7 E E7

and ev-'ry-thing un-der the sun____
and ev-'ry-thing un-der the sun.____

E6 E7 E E7

and ev-'ry-thing un-der the sun.____
and ev-'ry-thing un-der the sun.____

E6 E7 Amaj7 B11

What is this feel-ing that I can't ex - plain and



why am I ne-ver gon-na sleep a - gain? _____ What is this thing I've ne-ver seen be fore? A



lit-tle boy lost in a break-ing storm. _____ Hide and sob and a-way they fly _____ to



write your name in the sum-mer sky. _____ Life has real-ly on-ly just be-gun, _____ life

E

D

E

— that comes and ev - 'ry - thing un - der the sun. —

E7

E6

B

E


And you don't know_ but you've been warned. —

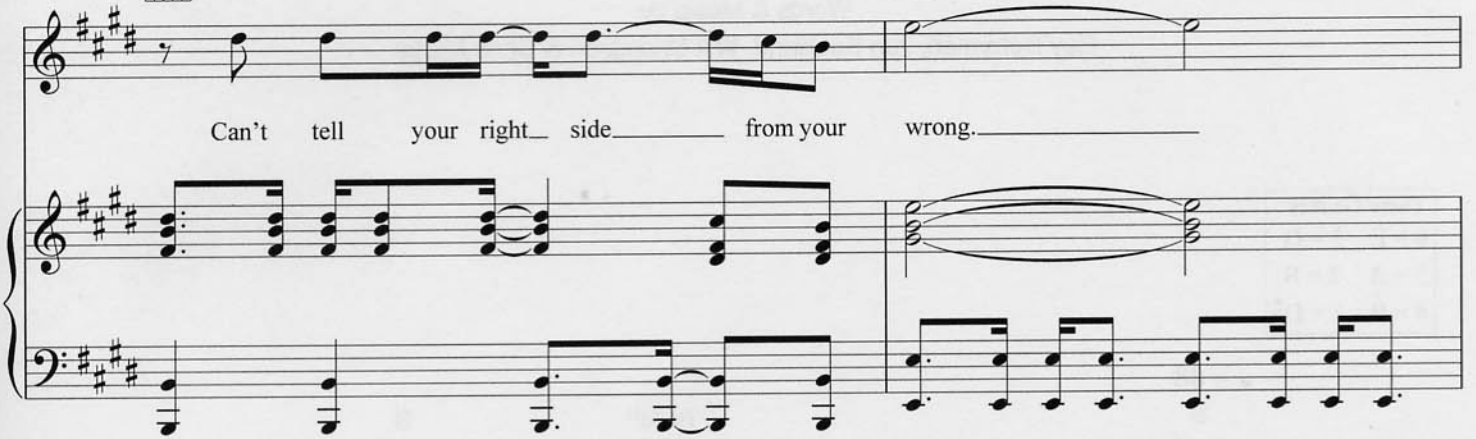
B

E



Can't see the calm_ un - til the storm. —

YELLOW

B  **E** 

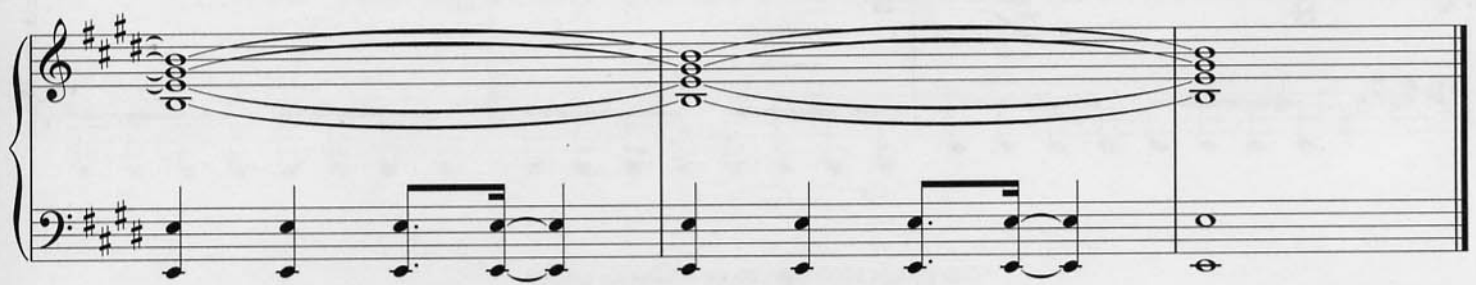
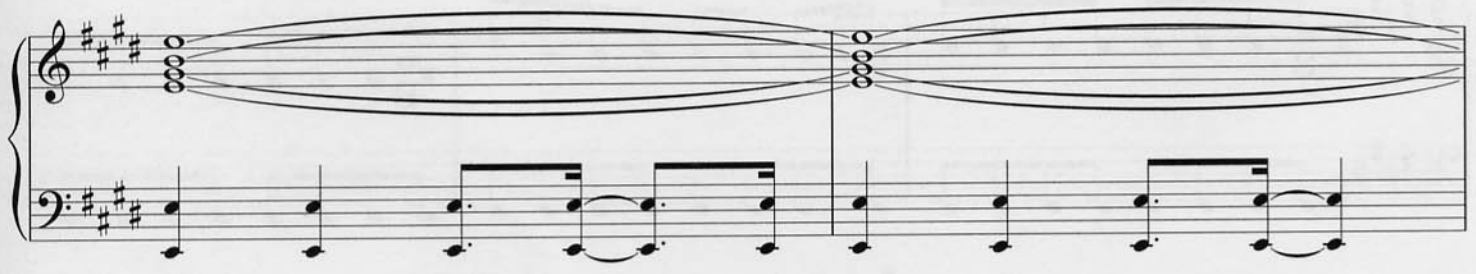


Can't tell your right side from your wrong.

B  **B7**  **E** 



Can't see the wave you're riding on.



YELLOW

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

Tune Guitar

6 = E 3 = G

5 = A 2 = B

4 = B 1 = D \sharp

$\text{♩} = 88$

B



Badd 11



B



Badd 11



B



Badd 11



F \sharp 6



Emaj 7



B



Badd 11



B



F#6



1. Look at the stars,

look how they shine for_____ you,

and ev - 'ry - thing you_ do._____

Yeah, they were all_ yel - low.

B



F#6



I came a - long,
(Verse 2 see block lyric)

I wrote a song for_____ you,

and all the things you_____ do._____

Emaj7



B



Badd11



Musical staff with lyrics: "And it was called yel - low. So then I took my _____"

Piano accompaniment for the first system, including treble and bass clefs.

Musical staff with lyrics: "_____ turn, oh, what a thing to've done. _____"

Piano accompaniment for the second system, including treble and bass clefs.

B



Badd11



B



Musical staff with lyrics: "And it was all _____ yel - low."

Piano accompaniment for the third system, including treble and bass clefs.

Emaj7



G#m6



F#6



Emaj7



Musical staff with lyrics: "Your skin, _____ oh yeah, your skin and bones _____ turn _____ in -"

Piano accompaniment for the fourth system, including treble and bass clefs.

G#m6



F#6



Emaj7



- to some - thing beau - ti - ful.

And you know,

G#m6



F#6



Emaj7



Eadd9



— you know I love you so.

You know I love you so.

B



Badd11



F#6



Emaj7



1. **B** **Badd11** **Badd11** 2. **Badd11**

B **Badd11** **Badd11**

7fr 7fr 7fr

It's

B **Badd11** **F#6**

B **Badd11** **F#6**

7fr 7fr 7fr

true, look how they shine for you.

Emaj7

Emaj7

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

B **Badd11** **F#6**

B **Badd11** **F#6**

7fr 7fr 7fr

you. Look how they shine for you,

Emaj⁷

look how they shine for you.

B



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

F[#]m¹¹Emaj⁷

— you and all the things that you do.

Verse 2:

I swam across, I jumped across for you.
 Oh, what a thing to do,
 'Cause 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.

COLDPLAY

THE SINGLES & B-SIDES

All 38 of Coldplay's Singles & B-sides
Arranged for piano, voice & guitar

1.36

Animals

Bigger Stronger

Brothers And Sisters

Careful Where You Stand

Clocks

Crests Of Waves

Don't Panic

Easy To Please

Fix You

For You

God Put A Smile Upon Your Face

Gravity

The Hardest Part

Help Is Round The Corner

High Speed

How You See The World No. 2

I Bloom Blaum

I Ran Away

In My Place

Murder

No More Keeping My Feet

On The Ground

One I Love

Only Superstition

Pour Me

Proof

The Scientist

See You Soon

Shiver

Sleeping Sun

Speed Of Sound

Such A Rush

Talk

Things I Don't Understand

Trouble

What If

The World Turned

Upside Down

Yellow