

It's Easy To Play Coldplay.

Easy to read, simplified arrangements of twelve hit songs.
Includes 'Don't Panic', 'Yellow', 'In My Place', 'Clocks', 'Trouble',
'The Scientist' and 'A Rush Of Blood To The Head',
Piano/vocal with guitar chord symbols.



It's Easy To Play Coldplay.

Amsterdam	· 2
Clocks	· 8
Don't Panic	· 14
Everything's Not Lost	· 16
Green Eyes	· 20
In My Place	· 25
A Rush Of Blood To The Head	· 28
The Scientist	· 38
Sparks	· 35
Trouble	· 42
Warning Sign	· 47
Yellow	· 52

Published by
Wise Publications
8/9 Frith Street, London W1D 3JB, England.

Exclusive Distributors:
Music Sales Limited
Distribution Centre, Newmarket Road, Bury St. Edmunds, Suffolk IP33 3YB, England.
Music Sales Pty Limited
120 Rothschild Avenue, Rosebery, NSW 2018, Australia.

Order No. AM977801
ISBN 1-84449-139-0
This book © Copyright 2003 by Wise Publications.

Unauthorised reproduction of any part of this publication by
any means including photocopying is an infringement of copyright.

Music arranged by Jack Long.
Music processed by Paul Ewers Music Design.
Cover photograph courtesy London Features International.
Printed in the United Kingdom by Caligraving Limited, Thetford, Norfolk.

Your Guarantee of Quality
As publishers, we strive to produce every book to the highest commercial standards.
The music has been freshly engraved and the book has been carefully designed to
minimise awkward page turns and to make playing from it a real pleasure.
Particular care has been given to specifying acid-free, neutral-sized paper made from
pulp which have not been elemental chlorine bleached.
This pulp is from farmed sustainable forests and was produced with special regard for the environment.
Throughout, the printing and binding have been planned to ensure a sturdy,
attractive publication which should give years of enjoyment.
If your copy fails to meet our high standards, please inform us and we will gladly replace it.

www.musicsales.com

This publication is not authorised for sale in
the United States of America and /or Canada

Wise Publications
part of The Music Sales Group

London / New York / Paris / Sydney / Copenhagen / Berlin / Madrid / Tokyo

Amsterdam

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

♩ = 72

E^b

B^b

F

A^b

The first system of musical notation for 'Amsterdam' is in 4/4 time with a tempo of 72 beats per minute. It features a piano accompaniment with a treble and bass clef. The key signature is E-flat major (three flats). The first four measures consist of a steady bass line in the left hand and chords in the right hand. The fifth measure begins a melodic line in the right hand, which continues through the sixth measure. The system concludes with a final chord in the right hand.

E^b

B^b

F

A^b

E^b

B^b

The second system of musical notation continues the piano accompaniment. It features the same bass line and chordal structure as the first system. The melodic line in the right hand continues from the previous system, with some notes beamed together. The system ends with a final chord in the right hand.

F

A^b

E^b

B^b

F

A^b

The third system of musical notation continues the piano accompaniment. The bass line and chords remain consistent. The melodic line in the right hand continues, with some notes beamed together. The system ends with a final chord in the right hand.

E^b

B^b

F

A^b

E^b

B^b

The fourth system of musical notation includes the vocal line and lyrics. The piano accompaniment continues with the same bass line and chords. The vocal line is written in the treble clef and includes the lyrics: "1. Come on, — oh my star is fad - ing, and I — swerve". The lyrics are aligned with the notes of the vocal line.

F A^b E^b B^b F A^b

out of con - trol. If I'd, if I'd on - ly wait - ed,

E^b B^b F A^b E^b B^b

I'd not be stuck here in this hole.

F A^b E^b B^b F A^b

2. Come here, oh my star is fading,
3. Come on, oh my star is fading,

E^b B^b F A^b

and I swerve out of con - trol.
and I see no chance of re - lease.

E^b B^b F A^b

And I swear I wait - ed and wait - ed.
 And I know I'm dead on the sur - face,

E^b B^b F

I've got to get out of this hole.
 but I am scream - ing un - der - neath.

A^bmaj⁹ Fadd⁹ A^bmaj⁷

But } time is on your side, it's on your side
 And }

E^b B^b Fadd⁹ A^bmaj⁷

now; not push - ing you down. And, all a - round,

E^b To Coda ⊕ B^b

it's no cause for con - cern.

E^b B^b F A^b E^b B^b

Musical notation for the first system, measures 1-4. Treble clef, bass clef, key signature of two flats. Chords: Eb, Bb, F, Ab, Eb, Bb. Measure 3 has a melodic line in the treble clef.

F A^b E^b B^b F A^b

Musical notation for the second system, measures 5-8. Treble clef, bass clef, key signature of two flats. Chords: F, Ab, Eb, Bb, F, Ab. Measure 5 has a melodic line in the treble clef.

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

Musical notation for the third system, measures 9-12. Treble clef, bass clef, key signature of two flats. Chords: Eb, Bb, F, Ab. Measure 10 has a time signature change to 2/4, and measure 12 has a time signature change to 4/4.

♠ *Coda*

B Fadd⁹ A^bmaj⁷ A^b6

Musical notation for the Coda section, measures 13-16. Treble clef, bass clef, key signature of two flats. Chords: B, Fadd9, Abmaj7, Ab6. Measure 13 has a melodic line in the treble clef.

E^b B^b6 B^b Fadd⁹ A^bmaj⁷

Musical notation for the final system, measures 17-20. Treble clef, bass clef, key signature of two flats. Chords: Eb, Bb6, Bb, Fadd9, Abmaj7.

A^b6 E^b B^b6 B^b

Stuck on the end

F A^bmaj7 E^b B^bsus2

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

F A^bmaj7

yeah. Stood on the edge, tied to the noose,

E^b B^b

sick to the sto - - - mach.

F

You can say what you mean, but it won't change a thing;

A^bmaj⁷ E^b B^bsus² F

I'm sick of our se - - crets. Stood on the edge,

A^bmaj⁷ E^b B^b

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

Fadd⁹ A^bmaj⁷

You came a - long

E^b B^b Fadd⁹ A^bmaj⁷

and you cut me loose.

E^b B^b

You came a - long and you cut me loose.

Clocks

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

♩ = 130

E^b

B^bm

The first system of musical notation for 'Clocks' consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The treble clef part features a melody of eighth notes. The bass clef part provides accompaniment with chords and single notes. The system is divided into three measures. The first measure has a chord of E-flat major (E^b), and the subsequent two measures have a chord of B-flat minor (B^bm).

Fm

E^b

B^bm

The second system of musical notation continues the piece. It begins with a double bar line and repeat dots. The treble clef part continues with eighth-note patterns. The bass clef part has a more active line with eighth and sixteenth notes. The system is divided into three measures. The first measure has a chord of F minor (Fm), the second measure has a chord of E-flat major (E^b), and the third measure has a chord of B-flat minor (B^bm).

Fm

E^b

The third system of musical notation continues the piece. The treble clef part continues with eighth-note patterns. The bass clef part has a more active line with eighth and sixteenth notes. The system is divided into three measures. The first measure has a chord of F minor (Fm), the second measure has a chord of E-flat major (E^b), and the third measure has a chord of E-flat major (E^b).

B^bm

Fm

The fourth system of musical notation continues the piece. The treble clef part continues with eighth-note patterns. The bass clef part has a more active line with eighth and sixteenth notes. The system is divided into three measures. The first measure has a chord of B-flat minor (B^bm), the second measure has a chord of B-flat minor (B^bm), and the third measure has a chord of F minor (Fm). The system ends with the instruction '1. The'.

© Copyright 2002 BMG Music Publishing Limited.
Used by permission.
All Rights Reserved. International Copyright Secured.

E^b B^bm

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

Fm E^b B^bm

swim a - gainst have brought me down up - on my knees,
 tick - ing clocks: gon - na come back and take you home I

Fm E^b

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

B^bm Fm

things un - said; shoot an ap - ple off my head; and a
 on the seas, curse missed op - por - tu - ni - ties. Am I

E^b B^bm

trou - ble that can't be named: a ti - ger's wait - ing
 a part of the cure, or am I part of

Fm

E^b

B^bm

to be tamed. } Sing - ing...
the dis - ease? }

You

Fm

E^b

are.

You

B^bm

Fm

are.

E^b

B^bm

You

are.

Fm

E^b

B^bm

You

Fm Eb

are. 3° & 4° You

Bbm Fm Play 4 times

are.

Gbmaj7

And no - - - thing else

Db Ab6

com - pares,

Gbmaj7

and no - - - thing else

Db A^b6

com - pares,

G^bmaj⁷

and no - - - - - thing else

Db A^b6

com - pares,

G^bmaj⁷

and no - - - - - thing else

E^b B^bm

E^b B^bm

Fm Eb

3° & 4° You

Bbm Fm

are.

Play 4 times

Eb Bbm

Home, home, where I

Fm Eb

want - ed to go.

Play 4 times

Bbm Fm

Repeat to fade

Don't Panic

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

♩ = 122

Am

C

Fmaj⁷

1, 2. Bones sink - ing like stones, all_ that we've fought for...
3. Instrumental

This system contains the first three measures of the song. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat (F major). The time signature is 4/4. The first measure has a chord of Am, the second C, and the third Fmaj⁷. The lyrics are '1, 2. Bones sink - ing like stones, all_ that we've fought for...'. The third measure has a fermata over the final chord.

Am

C

Fmaj⁷

Homes, pla - ces we've grown, all_ of us are done for...

This system contains the next three measures. The chords are Am, C, and Fmaj⁷. The lyrics are 'Homes, pla - ces we've grown, all_ of us are done for...'. The third measure has a fermata over the final chord.

Dm

Am

G⁶

And we live in a beau-ti-ful world... Yeah we do, _ yeah we do...

This system contains the next three measures. The chords are Dm, Am, and G⁶. The lyrics are 'And we live in a beau-ti-ful world... Yeah we do, _ yeah we do...'. The third measure has a fermata over the final chord.

Dm

Fmaj⁷

1, 2.

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

This system contains the final three measures. The chords are Dm, Fmaj⁷, and a final Dm. The lyrics are '_ We live in a beau-ti-ful world...'. The third measure has a fermata over the final chord.

3.

Am

C

Musical notation for the first system, measures 1-3. The treble clef contains a melody of eighth notes, and the bass clef contains a bass line of eighth notes. Measure 1 starts with a treble clef chord and a bass line. Measure 2 has a treble clef chord and a bass line. Measure 3 has a treble clef chord and a bass line.

Fmaj7

Am

Musical notation for the second system, measures 4-6. The treble clef contains a melody of eighth notes, and the bass clef contains a bass line of eighth notes. Measure 4 starts with a treble clef chord and a bass line. Measure 5 has a treble clef chord and a bass line. Measure 6 has a treble clef chord and a bass line.

C

Fmaj7

Musical notation for the third system, measures 7-9. The treble clef contains a melody of eighth notes, and the bass clef contains a bass line of eighth notes. Measure 7 starts with a treble clef chord and a bass line. Measure 8 has a treble clef chord and a bass line. Measure 9 has a treble clef chord and a bass line.

Am

C

Fmaj7

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

Musical notation for the fourth system, measures 10-12. The treble clef contains a melody of eighth notes, and the bass clef contains a bass line of eighth notes. Measure 10 starts with a treble clef chord and a bass line. Measure 11 has a treble clef chord and a bass line. Measure 12 has a treble clef chord and a bass line.

Am

C

Fmaj7

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

Musical notation for the fifth system, measures 13-15. The treble clef contains a melody of eighth notes, and the bass clef contains a bass line of eighth notes. Measure 13 starts with a treble clef chord and a bass line. Measure 14 has a treble clef chord and a bass line. Measure 15 has a treble clef chord and a bass line.

Everything's Not Lost

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

$\text{♩} = 68$ $\text{♪} = \text{♪} = \text{♪}$

E G#dim F#7aug

1. And when I count - ed up my de - mons,___
2. When you thought that it was ov - er,___

E G#dim F#7aug

saw there was one for ev - 'ry day._____
you could feel it all a - round._____

E G#dim F#7aug

But, with the good ones__ on__ my shoul - ders,___
When ev - 'ry - bo - dy's__ out__ to get you,___

B¹¹ E

I drove the oth - er__ ones__ a - way.
don't you let it__ drag__ you down.

© Copyright 2000 BMG Music Publishing Limited.
Used by permission.
All Rights Reserved. International Copyright Secured.



E Emaj⁷ E⁷ F#⁷aug

So if you ev - er feel_ ne - glec - ted,

E Emaj⁷ E⁷ A

and if you think that all is lost,_____

E Emaj⁷ E⁷ A

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

To Coda ⊕

B¹¹ E

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

E⁷ E⁶ E

E7 E6 E E7 E6

1. E7 E6 2. E7 E6 *D.S. al Coda*

⊕ *Coda*

E E E7 Aadd⁹/E

lost. _____ Sing - ing out: Ah, ah, ah, yeah. — Ah, ah, yeah. —
 (lost) Come on, yeah. — Ah, ah, yeah. —
 (lost) Ah, ah, yeah. — Ah, ah, yeah. —

1, 2. E7 Aadd⁹/E 3. E7 Aadd⁹/E

Ah, ah, yeah, — and ev - 'ry - thing's not and ev - 'ry thing's not
 Come on, yeah, — and ev - 'ry - thing's not
 Ah, ah, yeah, —

E E7 Aadd⁹/E E

lost. Come on yeah. — Ah, ah, yeah. — Oh, come on, — yeah. —

E⁷ Aadd⁹/E E Bm

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

F#m⁹ E

Come on, yeah. And ev - 'ry - thing's not lost. Sing out, yeah.

Bm F#m⁹

Sing out, yeah. Come on, yeah, and ev - 'ry - thing's not

E Bm F#m⁹

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

E Bmadd¹¹ F#m⁹

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

Green Eyes

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

$\text{♩} = 128$ $\text{♪} = \overset{3}{\text{♩}}$

A E/G# Bmadd¹¹

1. Hon - ey, you are a rock
2. Hon - ey, you are the sea

Detailed description: This system contains the first three measures of the song. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The first measure is marked with a chord of A. The second measure is marked with E/G#. The third measure is marked with Bmadd¹¹. The melody is in the treble clef, and the bass line is in the bass clef. There are two vocal lines: '1. Hon - ey, you are a rock' and '2. Hon - ey, you are the sea'. The lyrics are written below the vocal lines.

A E/G#

up - on which I stand.
up - on which I float.

Detailed description: This system contains measures 4, 5, and 6. The first measure is marked with A. The second measure is marked with E/G#. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are 'up - on which I stand.' and 'up - on which I float.'.

Bmadd¹¹ A

And I come
And I came

Detailed description: This system contains measures 7, 8, and 9. The first measure is marked with Bmadd¹¹. The second measure is marked with A. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are 'And I come' and 'And I came'.

E/G# Bmadd¹¹

here to talk.
here to talk.

Detailed description: This system contains measures 10, 11, and 12. The first measure is marked with E/G#. The second measure is marked with Bmadd¹¹. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are 'here to talk.' and 'here to talk.'.

A E/G# Bmadd¹¹

I hope you un - der - stand,
I think you should know,

that green eyes,
that green eyes,
yeah the spot -
you're the one

D A

light
that I want - ed to find.
shines up - on you.

E/G# A⁵

And
And a - ny - one

Bmadd¹¹ D

how could
who
tried to de - ny
a - ny - bo - dy
you must

A

be out of their mind. de - ny you?

E/G# F#m7 Bmadd11

I
Be - cause I

Dmaj7

came here with a load, and
came here with a load, and

A

it feels so much light er
it feels so much light er

G D/F#

now since I met you.
since I met you.

Bmadd¹¹

And hon - ey, you should know
And hon - ey, you should know

Dmaj⁷

A

that I could nev - er go on
that I could nev - er go on

G

Dmaj⁷

with - out you,
with - out you,

1.

Bmadd¹¹

green eyes.

2.

Bm

green eyes,

A

green eyes, oh, oh, oh.

Bm

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

A

Oh, oh. Hon - ey, you.

E/G# Bmadd¹¹

are a rock.

A E/G# Bmadd¹¹

up - on which I stand.

In My Place

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

♩ = 72

Musical notation for the first system of the piano accompaniment. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as ♩ = 72. The system contains four measures with the following chords: A, A/G#, C#m, and E7. The melody in the treble clef consists of quarter notes and eighth notes, while the bass clef provides a simple harmonic accompaniment.

Musical notation for the second system of the piano accompaniment. It continues the melody and accompaniment from the first system. The system contains four measures with the following chords: A, F#m7, C#m, and E7.

Musical notation for the third system of the piano accompaniment, which includes the vocal melody. The system contains four measures with the following chords: A, A/G#, C#m, and E7. A triplet of eighth notes is marked with a '3' above it in the final measure. The lyrics are as follows:

1. In my place, in my place — were lines that I could - n't
2. I was scared, I was scared, tired and un - der pre -

Musical notation for the fourth system of the piano accompaniment, which includes the vocal melody. The system contains four measures with the following chords: A, F#m7, C#m, E7, A, and A/G#. A triplet of eighth notes is marked with a '3' above it in the first measure. The lyrics are as follows:

change. — I was lost, oh yeah.
-pared; — but I'll wait for it.

I was lost, I was
And if you go, if you

C#m E7 A F#m7 C#m E7

lost, crossed lines I should-n't have crossed. I was lost, oh yeah.
 go and leave me down here on my own, then I'll wait for you, yeah.

D A E/G# E D

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

A E/G# E D A E/G# E

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

1. 2.

D E E

it, ah for it? it?

A A/G# C#m E7 A F#m7

1.

C#m

E7

2.

C#m

E7

A

A/G#

Sing it

please,

please,

please.

C#m

E7

A

F#m7

C#m7

E7

Come back and sing to

me,

to me,

me.

Come on and sing it

A

A/G#

C#m

E7

A

F#m7

out

now,

now.

Come on and sing it

out

to me,

me,

C#m7

E7

A

A/G#

C#m

E7

come back and sing.

In my place, in my

place were lines that I could - n't

rit.

A

F#m7

C#m

E7

A

change; and I was lost,

oh yeah,

oh,

yeah.

A Rush Of Blood To The Head

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

♩ = 68

Am

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

C

Em⁷

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

Am

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

C

Em⁷

stand here be - side me, ba - by, in the crumb - ling

© Copyright 2002 BMG Music Publishing Limited.
Used by permission.
All Rights Reserved. International Copyright Secured.

Am

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

C

Em⁷

3

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

Am

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

C

Em⁷

do back the things it did to you in re -

Am

- turn. Ha,

F Cmaj7/F F

ha, ha,

Cmaj7/F

ha. 3. He said I'm

Am C

gon - na buy a gun and start a war, if

Em7 Am

you can tell me some - thing worth fight - ing for. Oh, and I'm

C

gon - na buy this place is what I say.

Em⁷ Am

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

F

- ney, all the move ments you're start - ing to make

D⁷

see me crum - ble and fall on my face.

F

And I know the mis - takes that I've made

D⁷ B^bmaj⁷

see it all dis - ap - pear with - out a trace.

F

And they call as they beck - on you on.

D⁷ B^bmaj⁷

They said start as you mean to go on.

Am C Em⁷

Am

Start as you mean to go on.

To Coda ⊕

C Em⁷ Am

4. He said I'm_

gon - na buy this place_ and see it go. Stand

C

Em7 Am

here be - side me, ba - by, watch the_ or - ange glow.

C

Some will laugh, and some just sit and cry; but you

Em7 Am D.S. al Coda

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

⊕ Coda

Am

So meet me by_ the bridge, oh meet me by_ the lake.

C

Em⁷

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

Am

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

C

Em⁷

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

Am

D/A

Am

D/A

head.

Am

D/A

Am

D/A

Am

Sparks

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

♩ = 45

Dmaj⁷

Bm

Bm/A

Dmaj⁷

Bm

Bm/A

Dmaj⁷

Bm

Bm/A

Dmaj⁷

Bm

Bm/A

Dmaj⁷

Bm

Dmaj⁷

1. Did I drive you a - way? _____
2. My heart is yours. _____

Well, I know what you'll
It's you that I

Bm

Em⁹

Em⁹/F#

say: you'll say oh, _____
hold on to; _____

sing one you
that's what I

Dmaj⁷ D Dmaj⁷

know.
do.

But I pro - mise you
And I know I was

Bm Dmaj⁷ Bm

this: _____
wrong, _____

I'll al - ways look out for
but I won't let you down;

Em Em⁹/F# Dmaj⁷

you. _____

oh yeah, I will; yeah I will; yes I will. _____

That's what I'll do,

D Bm F#/C# Bm/D D7/F#

say
I said

I,
I.

Bm⁶ Gmaj⁷ Bm F#/C#

and say
I cry

I.
I.

Bm/D D7/F# *To Coda* ⊕ Bm⁶ Gmaj⁷ *D.C. al Coda*

⊕ *Coda* Bm⁶ Gmaj⁷ Dmaj⁷

And I saw sparks.

Bm Bm/A Dmaj⁷ 1. Bm Bm/A

Yeah, I saw sparks. I saw

2. Bm Bm/A Dmaj⁷ Bm Bm/A

see me now. La, ooh.

Dmaj⁷ Bm Bm/A D

La, ooh.

The Scientist

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

♩ = 76

Dm⁷ B^b F F^{sus}²

The piano introduction consists of four measures in 4/4 time. The first measure has a Dm7 chord, the second a Bb chord, the third an F chord, and the fourth an Fsus2 chord. The melody in the right hand starts on a G4, moves to A4, Bb4, and C5, while the bass line in the left hand plays a simple rhythmic pattern of quarter notes: G3, A3, Bb3, C4.

Dm⁷ B^bmaj⁷ F

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

The vocal entry begins with a Dm7 chord. The melody starts on a G4, moving to A4, Bb4, and C5. The accompaniment features a steady bass line of quarter notes: G3, A3, Bb3, C4. The lyrics are split into two lines, with the first line ending on a measure with a Bbmaj7 chord and the second line ending on a measure with an F chord.

F Dm⁷ B^bmaj⁷

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

The accompaniment continues with an F chord in the first measure, a Dm7 chord in the second, and a Bbmaj7 chord in the third. The bass line remains consistent with quarter notes: G3, A3, Bb3, C4. The melody in the right hand continues with quarter notes: D5, E5, F5, G5.

F F Dm⁷

— you, 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__

The accompaniment continues with an F chord in the first measure, an F chord in the second, and a Dm7 chord in the third. The bass line remains consistent with quarter notes: G3, A3, Bb3, C4. The melody in the right hand continues with quarter notes: A4, Bb4, C5, D5.

B^bmaj⁷ **F**

- rets_ and ask me your quest - ions; oh, let's go back to the start.____
 me, come back and haunt me; oh, and I rush to the start.____

Dm⁷ **B^bmaj⁷** **F**

Run - ning in cir - cles, com - ing up tails; heads on a si -
 Run - ning in cir - cles, chas - ing our tails; com - ing back

F **B^b**

- lence a - part.____ } No - bo - dy said it was ea - sy.____
 as we are.____ }

F **Fsus²** **B^b**

Oh, it's_ such a shame_ for us to part.____ No - bo - dy said_

F **C/F** **F⁶**

it was ea - sy.____ No_ one ev - er said_ it would be {this_ } hard.____
 so_ }

C

1.
F

{ Oh take me }
{ I'm go - ing } back to the start.

B^b

F

F/E

Dm⁷

B^b

F

Fsus²

2.
F

B^b

F

Dm⁷ B^b F

Dm⁷ B^b

Ooh.

F

Dm⁷ B^b F

Ah, ooh.

Dm⁷ B^b F

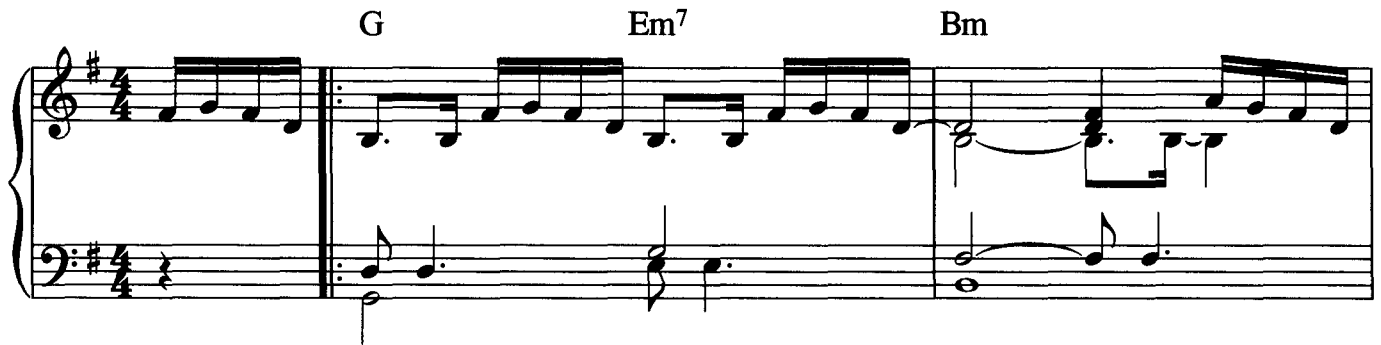
Ah, ooh.

Trouble

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

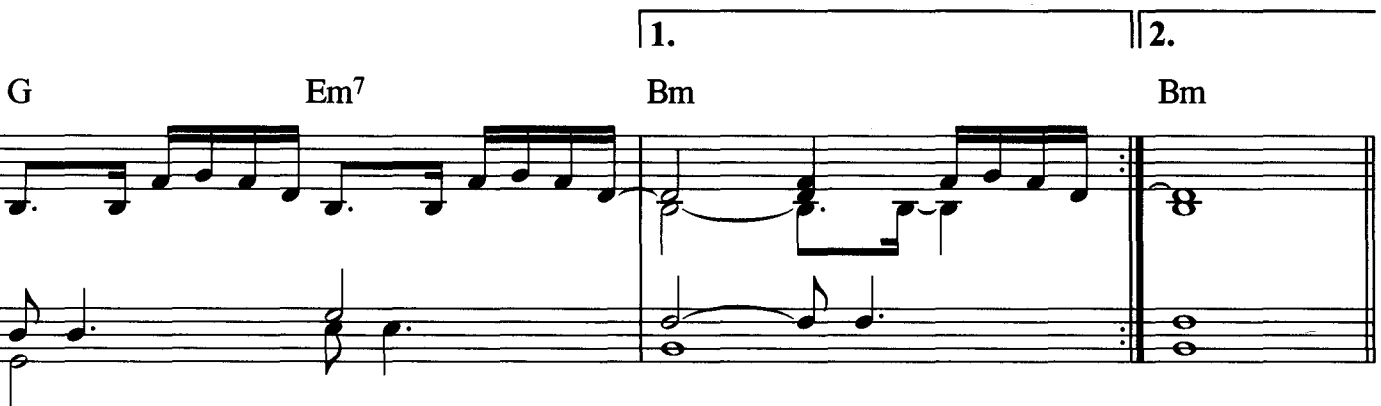
♩ = 70

G Em⁷ Bm



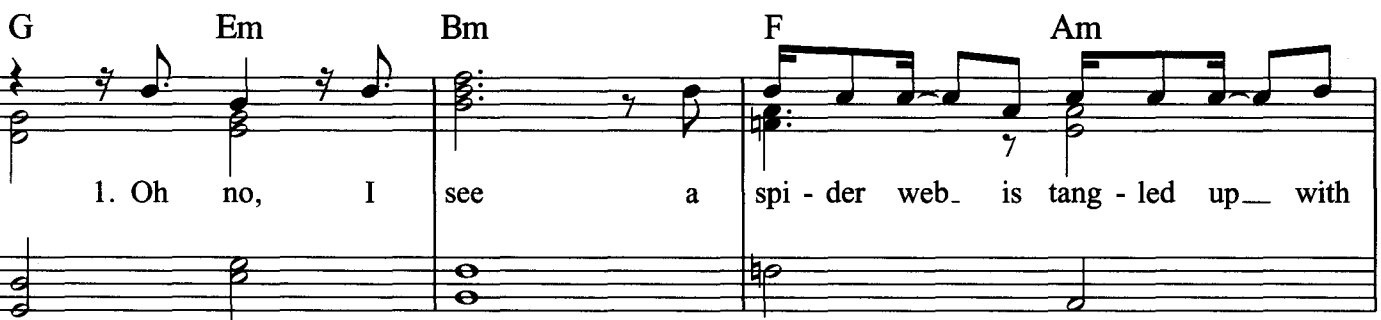
G Em⁷ Bm Bm

1. 2.



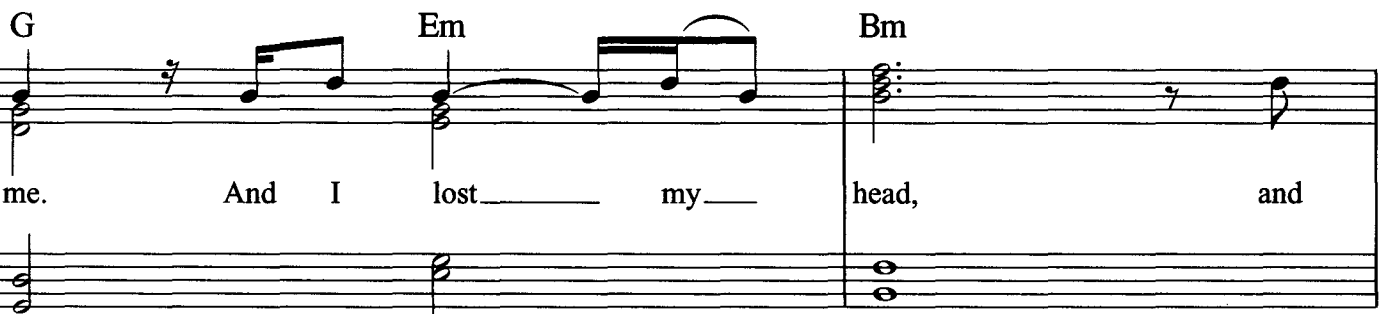
G Em Bm F Am

1. Oh no, I see a spi - der web_ is tang - led up_ with



G Em Bm

me. And I lost_ my_ head, and



© Copyright 2000 BMG Music Publishing Limited.
Used by permission.
All Rights Reserved. International Copyright Secured.

F Am G

thought of all the stu - pid things I'd said.

Em⁷ Bm

G Em⁷ Bm

2. Oh no, what's
3. Oh no, I

Bm F Am

this? A spi - der web, and I'm caught in the mid - dle.
see a spi - der web, and it's me in the mid - dle.

G Em Bm

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

F Am G

thought of all the stu - pid things I'd done. And
 here am I in the lit - tle bub - ble. Sing - ing out

A Em⁷

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

A Em

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

A Em⁷

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

To Coda ⊕ A Em

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

G Em⁷ Bm

G Em⁷ Bm *D.S. al Coda*

⊕ *Coda*

Em G Em⁹ Bm⁷

harm.

G Em⁹ Bm⁷ G Em⁹

Bm⁷ G Em⁹ Bm⁷

Em F#m Gmaj7 F#m Em F#m

They spun a web for me, and they spun a

Gmaj9 F#m Em F#m Gmaj7 F#m

web for me, and they spun a web for

Em G Em7

me.

Bm7 G Em7 Bm7

G Em7 Bm7 G Em7 Bm7

Warning Sign

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

♩ = 72

A^b E^b B^b F A^b E^b B^b F

Musical notation for the first system of the piano accompaniment, featuring chords and a bass line.

A^bmaj⁷ E^b B^b6 F⁷ A^bmaj⁷ E^b B^b6 F⁷

1. A

Musical notation for the second system of the piano accompaniment, featuring chords and a bass line.

A^b E^b B^b F

warn - ing sign: I missed the good part then I
warn - ing sign: you came back to haunt me and I

Musical notation for the third system of the piano accompaniment, featuring chords and a bass line.

A^b E^b B^b F

re - al - ised. I start - ed look - ing and the
re - al - ised. that you were an is - land, and I

Musical notation for the fourth system of the piano accompaniment, featuring chords and a bass line.

A^b
 E^b
 B^b
 F

bub - ble burst. passed you by I start - ed look - ing for ex -
 when you were an is - land to dis -

A^b
 E^b
 B^b
 F
 A^b
 E^b

- cu - ses. }
 - cov - er. } Come on in,

B^b
 F
 $A^b \text{maj}^7$
 E^b

I've got to tell you what a state I'm in,

B^b
 F
 A^b
 E^b

I've got to tell you in my loud - est tones

B^b
 F
 $A^b \text{maj}^7$
 E^b

that I start - ed look - ing for a warn - ing sign.

B^b F Fsus⁴ F

When the truth_

E^b Gm B^b

is_ I miss you_

F/A E^b Gm

Yeah, the truth is_ that I miss_

1. B^b F/A A^bmaj⁷ E^b

you so_

B^b6 F⁷ A^bmaj⁷ E^b B^b6 F⁷

2. A

2.

A^bmaj⁷

Gm

3

And I'm tired. I should not have

B^b

F/A

let you go.

B^b

B^b11

A^b

Oh.

E^bmaj⁷/G

B^b

Fm⁷/A^b

Oh.

A^b

E^bmaj⁷/G

B^b

So I crawl

Fm7/A^b A^bmaj7 E^bmaj7/G

back in - to__ your op - en___ arms. Yes, - I

B^b Fm7/A^b A^bmaj7

crawl back in - to__ your op - en___ arms.

E^bmaj7/G B^b Fm7/A^b

And_ I crawl back in - to__ your

A^bmaj7 E^bmaj7/G B^b

op - en___ arms. Yes, - I crawl

Fm7/A^b A^bmaj7 Gm

back in - to__ your op - - en___ arms.

Yellow

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

♩ = 88

C⁵

Csus⁴

The first system of piano accompaniment is in 4/4 time. The right hand plays a series of chords in the treble clef, starting with C⁵ and moving to C⁵ and C⁵ again. The left hand plays a steady eighth-note bass line in the bass clef.

G⁶

G^{6/9}

F^{6/9}

The second system of piano accompaniment continues the 4/4 time signature. The right hand plays chords in the treble clef, labeled G⁶, G^{6/9}, and F^{6/9}. The left hand continues with the eighth-note bass line.

Fadd⁹

C⁵

Csus⁴

The third system of piano accompaniment continues the 4/4 time signature. The right hand plays chords in the treble clef, labeled Fadd⁹, C⁵, and C⁵. The left hand continues with the eighth-note bass line.

C

1. Look at the stars,

look how they shine for _____

The fourth system shows the vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line starts with the lyrics "1. Look at the stars, look how they shine for _____". The piano accompaniment continues with the eighth-note bass line.

G⁶

— you, — and ev - 'ry - thing you do. —

Fmaj⁷

— Yeah, they were all — yel - low. —

C

I came a - long,
2. I swam a - cross,
I wrote a song for —
I jumped a - cross for —

G⁶ Fmaj⁷

— you — and all the things you do,
— you; — oh what a thing to do,

C

and it was called — yel - low. —
'cause you were all — yel - low. — I drew a line,

So then I took my turn;
I drew a line for you;

G⁶

oh what a thing to've done,
oh what a thing to do,

and it was all yel-low.
and it was all yel-low.

Fmaj⁷

C Csus⁴ C C⁷

Your skin, oh yeah, your skin and bones

Fmaj⁷ Am⁷ G⁶

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

Fmaj⁷ Am⁷ G⁶ Fmaj⁷

Am⁷ G⁶ Fmaj⁷

— you know I love you so. — You know I love you so.
 for you I bleed my - self dry. For you I'd bleed my - self

C⁵ Csus⁴ G⁶

(dry.)

G⁶ F⁶ Fadd⁹

C⁵ Csus⁴ Csus⁴

1. 2.
 Csus⁴ Csus⁴

It's

C⁵

true, — look how they shine — for

G⁶ G^{6%} F

you. _____ Look how they shine for you, _____

C⁵

look how they shine. Look how they shine for

G⁶ Fmaj⁹

you, _____ look how they shine for you, _____

C

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

Gm⁷ Fmaj⁷

you _____ and all the things that you do. _____

The 'It's Easy To Play' series offers you easy-to-read, simplified arrangements of music from the world's favourite performers and great composers. Ideal for beginners, the music is newly engraved and includes chord symbols and lyrics where appropriate.

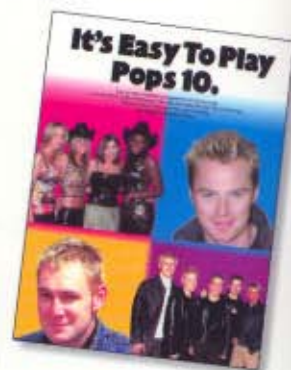
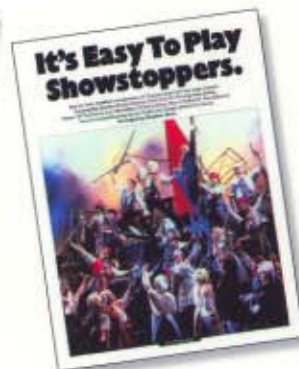
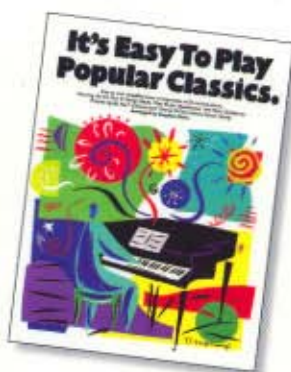
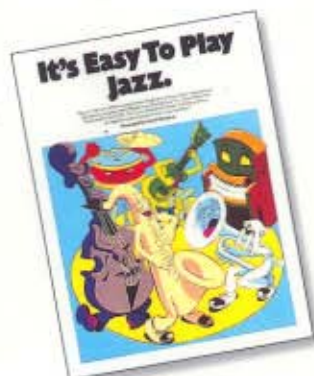
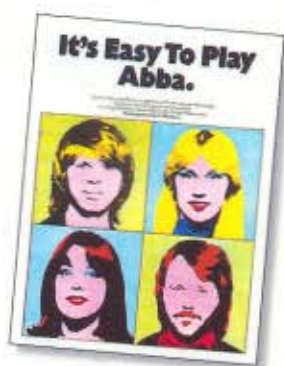
Abba
AM22195
Bach
AM71721
Burt Bacharach
AM937497
Ballads
AM63025
The Beatles 1
NO17907
The Beatles 2
NO90342
Beethoven
AM71739
The Bee Gees
AM966790
Big Chart Hits
AM975161

Clayderman 1
AM61599
Clayderman 2
AM65921
Classic Film Themes
AM956241
Classical Themes
AM31659
Classics 1
AM19563
Classics 2
AM60252
Phil Collins
AM65913
The Corrs
AM958815

Hymns
AM23698
Jazz 1
AM15280
Elton John
AM61714
Norah Jones
AM977603
Jerome Kern
AM80268
Latin
AM18995
Love Songs
AM956220
Marches
AM24969
Michael Jackson
AM77348

Pops 1
AM27228
Pops 2
AM37904
Pops 3
AM65905
Pops 7
AM936441
Pops 8
AM952480
Pops 9
AM958848
Pops 10
AM963260
Popular Classics
AM952490

Spice Girls
AM956186
Sports Themes
AM955306
Cat Stevens
AM24274
Strauss
AM83791
Swing
AM20140
Tchaikovsky
AM82926
The Thirties
AM68313
The Forties
AM68321
The Sixties
AM68347



Blues
AM15264
Blur
AM936265
Bon Jovi
AM936287
Boogie-Woogie
AM23706
Boyzone
AM966515
Mariah Carey
AM941985
The Carpenters
AM23342
Chart Hits
AM963259
Children's Songs
AM29489
Chopin
AM71747
Christmas Songs
AM22641

Country 'n' Western
AM19530
Celine Dion
AM944042
Bob Dylan
AM78890
Duke Ellington
AM65939
Familiar Songs
AM36419
Folk
AM18987
Gershwin
AM68511
Gilbert & Sullivan
AM24225
Gospels
AM950390
Buddy Holly
AM90141
Whitney Houston
AM941480

More Jazz
AM62258
Movie Music
AM953865
Mozart
AM71754
90s Film Songs
AM956208
No.1 Hits
AM952501
Nursery Rhymes
AM37706
Oasis
AM936276
Roy Orbison
AM77363
Opera
AM32152
Piano Duets
AM62514
Pop Hits
AM956219

Popular Irish Music
AM958826
Pub Songs
AM69279
Ragtime
AM14143
Rock 'n' Roll
AM19555
Schubert
AM71762
Showstoppers
AM956230
Showtunes
AM26907
Paul Simon
PS10214
Smash Hits
AM962929
**Songs Of England
Scotland & Ireland**
AM31857

The Seventies
AM68354
The Nineties
AM944394
TV Themes 2
AM89468
Top 50 Hits 1
AM95251
Top 50 Hits 2
AM952523
Top 50 Hits 3
AM958650
Top 50 Hits 4
AM958661
Paul Weller
AM942524
Waltzes
AM20421
Westlife
AM970409
Stevie Wonder
AM40007

Wise Publications
part of The Music Sales Group

AM977801

ISBN 1-84449-139-

