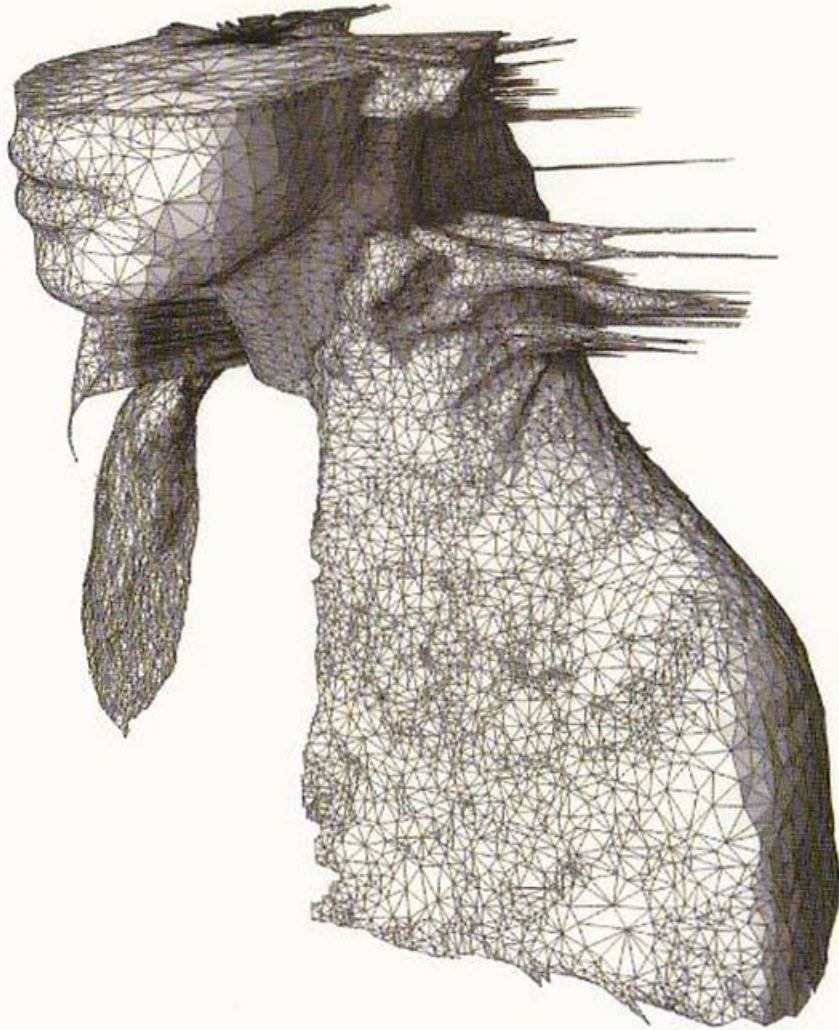


COLDPLAY

A RUSH OF BLOOD TO THE HEAD

All the songs from the album arranged for piano, voice & guitar. Complete with lyrics & guitar chord boxes.



Politik

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

$\text{♩} = 84$



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



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

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Fsus⁴



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



Fsus⁴



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



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

Fsus⁴



1^o Only



tell me your own po - li - tik. —

Fsus⁴



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



Fm



eyes, op - en up your eyes.



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



Fm⁷



eyes. Just op - en up your

C⁷ 3fr

Fm

eyes.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a whole note chord, followed by a half note and a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with a few notes in the left hand. Chord diagrams for C⁷ 3fr and Fm are shown above the vocal staff.

D⁹ 4fr

A^b 4fr

The second system continues the piano accompaniment. The right hand plays a consistent eighth-note chordal pattern, while the left hand provides a simple bass line. Chord diagrams for D⁹ 4fr and A^b 4fr are shown above the vocal staff.

E⁷sus⁴

E^b

Fm

Give me love ov - er

2^o Instrumental

The third system includes the vocal line and piano accompaniment. The vocal line has a double bar line and then continues with the lyrics "Give me love ov - er". The piano accompaniment has a double bar line and then continues with a section labeled "2^o Instrumental". Chord diagrams for E⁷sus⁴, E^b, and Fm are shown above the vocal staff.

D^b

A^b 4fr

love ov - er love ov - er this, ahh

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "love ov - er love ov - er this, ahh". The piano accompaniment continues with the same eighth-note pattern. Chord diagrams for D^b and A^b 4fr are shown above the vocal staff.

$E^b \text{ sus}^4$ E^b Fm

give me

D^b6 A^b 4fr

love ov - er, love ov - er, love ov - er this,

$E^b \text{ sus}^4$ E^b Fm

aah.

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

And open up your eyes *etc.*

In My Place

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

Guitar chords capo 2nd fret

♩ = 72

N.C.

Drums

cont. sim.

A

A/G#

C#m 2fr

E

A

F#m

C#m 2fr

E

A

A/G#

C#m 2fr

E

A

A/G#

C#m 2fr

E

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

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A F^m C^m E A A/G[#]

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

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

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

D A E D

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

A E D A E

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

1. 2.

D E E

it? Ah, for it? it?

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics 'it? Ah, for it? it?'. Above the staff are guitar chord diagrams for D, E, and E. The second line is a piano accompaniment with treble and bass staves. The first line of the piano part features a complex rhythmic pattern with many beamed notes.

A A/G² C²m E A F²m

Detailed description: This system contains the third line of music. Above the staff are guitar chord diagrams for A, A/G², C²m, E, A, and F²m. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

1. 2.

C²m E C²m E A A/G²

Sing it please, please, please...

Detailed description: This system contains the fourth line of music. Above the staff are guitar chord diagrams for C²m, E, C²m, E, A, and A/G². The vocal melody has lyrics 'Sing it please, please, please...'. The piano accompaniment features a consistent eighth-note accompaniment.

C²m E A F²m C²m E

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

Detailed description: This system contains the fifth line of music. Above the staff are guitar chord diagrams for C²m, E, A, F²m, C²m, and E. The vocal melody has lyrics 'come back and sing to me, to me, me. Come on and sing it'. The piano accompaniment continues with the same eighth-note accompaniment.

A A/G# C#m E A F#m

out, now, now come on and sing it out to me, me,

C#m E A A/G# C#m E

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

A F#m rit. C#m E A

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

Verse 2:

I was scared, I was scared
 Tired and under-prepared
 But I'll wait for it.
 And if you go, if you go
 And leave me down here on my own
 Then I'll wait for you, yeah.

Yeah, how long must you wait *etc.*

God Put A Smile Upon Your Face

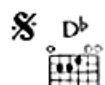
Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

Tune Guitar down one and a half tones

♩ = 124



1^o Tacet Guitar



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



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



God give me style and give me grace.



God put a



smile up - on my face.

Amaj⁷ 8fr

E⁶ 3fr

F⁷add9 5fr

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

Amaj⁷ 5fr

_____ than you. _____ Yeah, _____ when you work_

E⁶ 3fr

F⁷add9 5fr

Amaj⁷ 8fr

_____ it out I want - ed to. _____ And

E⁶ 3fr

F⁷add9 5fr

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

Amaj⁷
3fr

E⁶
3fr

pp^{ad}
5fr

your guess is as good as



To Coda

D^b
3fr

E⁶
3fr

mine.

Guitar



E^{b7}
3fr

Dmaj⁷
3fr

D^b
3fr



E⁶
3fr

E^{b7}
3fr

Dmaj⁷
3fr

D.S. al Coda



⊕ Coda

D^b

E⁶

E^b7



It's as

Dmaj⁷

D^b

E⁶

E^b7



good as mine. It's as

Dmaj⁷

D^b

E⁶



good as mine.

E^b7

Dmaj⁷

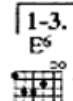
D^b



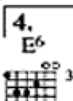
It's as good as mine. Na



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



mine. As



good as



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

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

God gave you style and gave you grace. _____

And put a smile up - on your face. _____

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

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

Now when you work it out *etc.*

The Scientist

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

♩ = 76



The first system of music features a guitar part with a treble clef and a 4/4 time signature. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part features a steady eighth-note bass line and chords in the right hand.






The second system of music continues the guitar and piano accompaniment from the first system, maintaining the same structure and tempo.




The third system of music includes the vocal line for the first time. The guitar part has a treble clef and a 4/4 time signature. The piano accompaniment has two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The lyrics are written below the vocal line.

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

(Verse 2 see block lyric)

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








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









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









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



B^b **F**

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

Fsus² **B^b**

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

F **C/F** **Fsus²** **C**

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

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

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
























Dm7 B^b F
 Ooh...

Dm7 B^b F
 Ah ooh...

Dm7 B^b F
 Ah ooh...

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

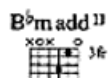
Nobody said it was easy *etc.*

Clocks

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

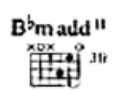
Guitar chords capo 1st fret

$\text{♩} = 130$



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

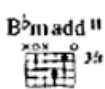
(Verse 2 see black lyric)



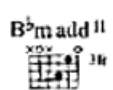
swim a - gainst... Have brought me down up - on my knees,





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



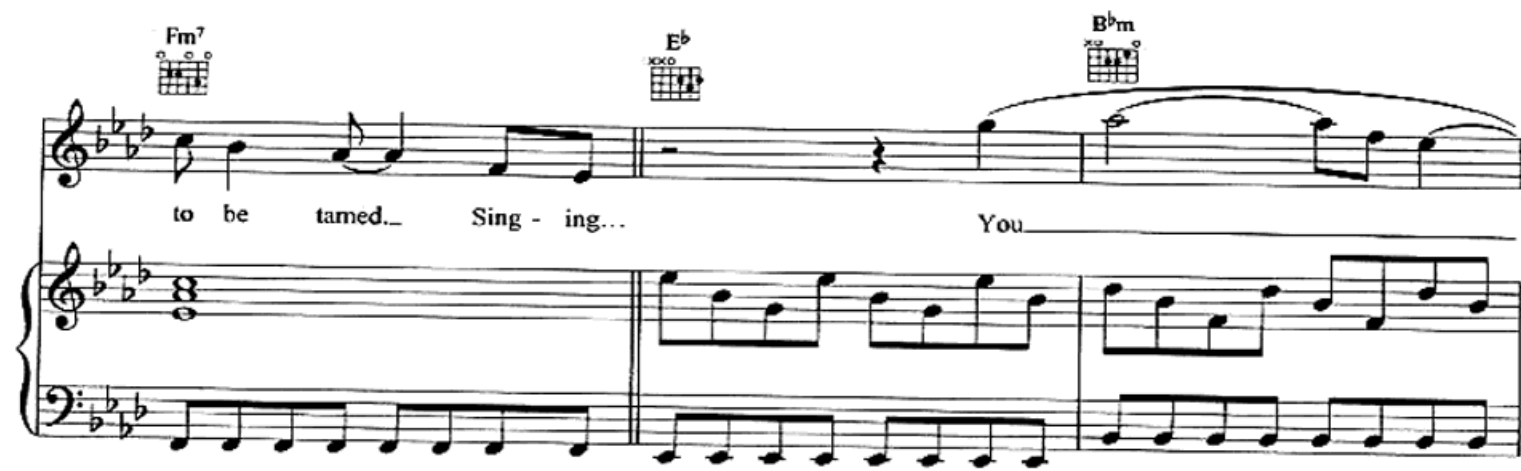
things un - said... Shoot, an ap - ple off my head... And a





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

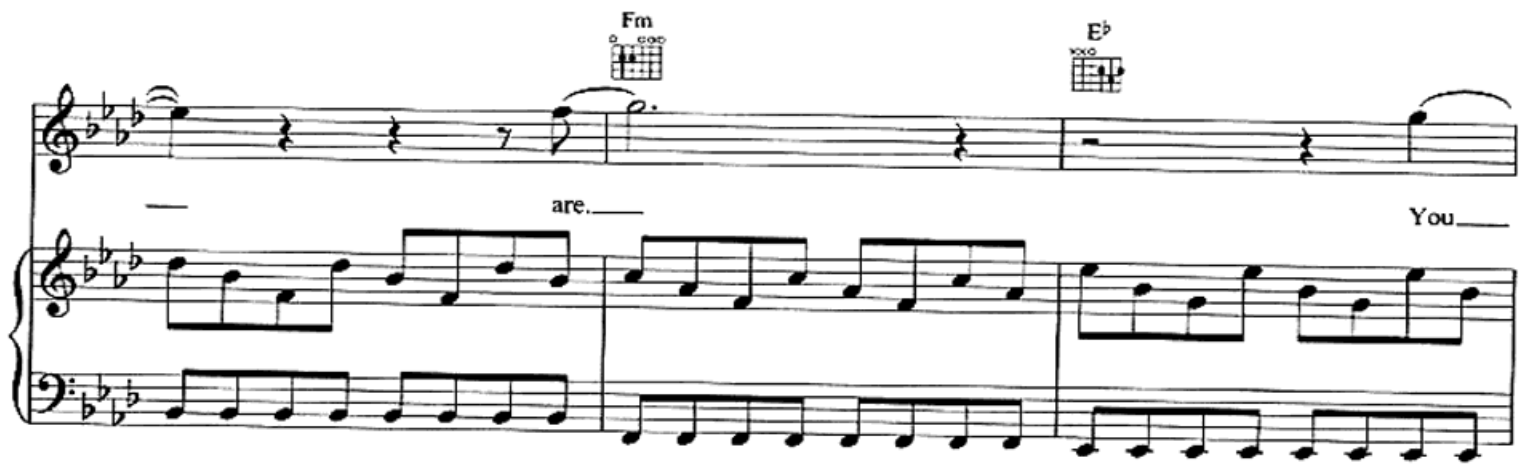
Fm7  Eb  Bbm 

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



Fm  Eb 



are... You



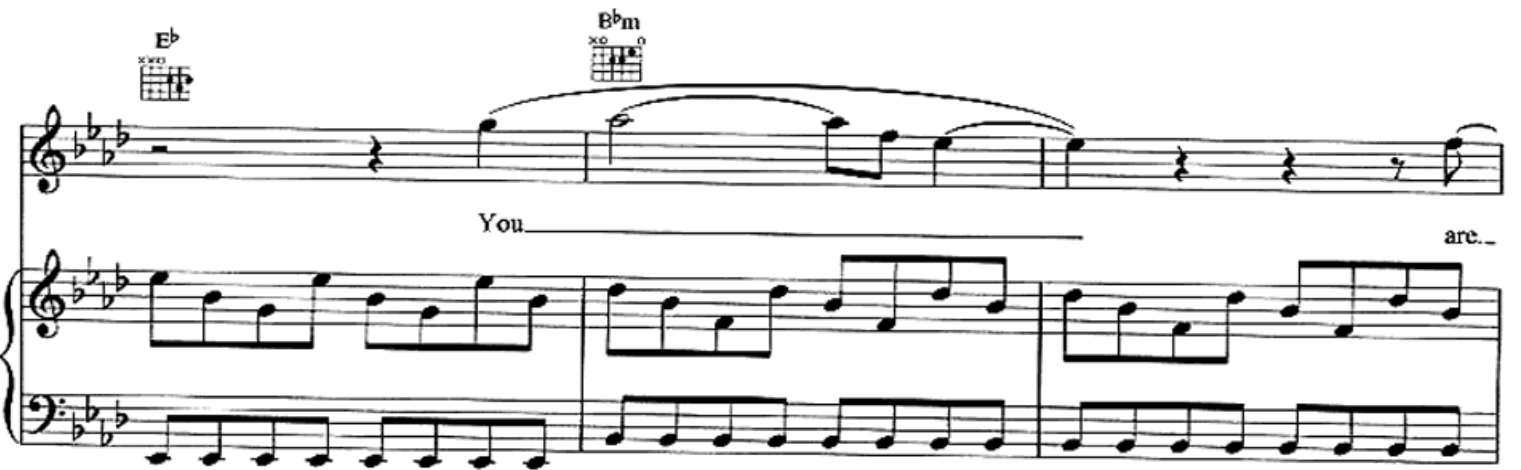
Bbm  Fm 

are...




Eb  Bbm 

You are...



Fm  Eb  Bbm 

You



Fm  Eb 

are. _____

1 & 2^o Tacet You _____



Bbm7  Fm/Ab 


are. _____

Play 4 times



G7maj7  Db  Ab6 

And no - thing else com - pares. _____



E^b B^bm⁷ Fm/A^b *Play 4 times*

1 & 2^o *Tacet* You _____ are _____

E^b B^bm⁷ Fm/A^b *Play 4 times*

Home, home _____ where I want to go.

E^b B^bm⁷ Fm⁷ *Repeat ad lib. to fade*

Verse 2:
 Confusion that never stops
 The closing walls and the ticking clocks
 Gonna come back and take you home
 I could not stop that you now know, singing...
 Come out upon my seas
 Cursed missed opportunities
 Am I a part of the cure?
 Or I am a part of the disease, singing...

You are *etc.*

Daylight

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

$\text{♩} = 136$

F#5



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

The second system of the musical score continues the melody and piano accompaniment from the first system. It consists of three staves in the same key signature and time signature.

The third system of the musical score continues the melody and piano accompaniment. It consists of three staves. The key signature changes to E major (two sharps) at the beginning of this system, indicated by a key signature change symbol. The tempo remains 136. A guitar chord diagram for E0 is shown above the top staff.

Gmaj7(b5) F#5 E6

First system of musical notation. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). Above the vocal staff are three guitar chord diagrams: Gmaj7(b5) (2fr), F#5, and E6. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Gmaj7(b5) F#5

1. To my

Second system of musical notation. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. Above the vocal staff are two guitar chord diagrams: Gmaj7(b5) (2fr) and F#5. The lyrics "1. To my" are written below the vocal staff.

E6 Gmaj7(b5) F#5

sur prise and my de -

(Verse 2 see block lyric)

Third system of musical notation. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. Above the vocal staff are three guitar chord diagrams: E6, Gmaj7(b5) (2fr), and F#5. The lyrics "sur prise and my de -" are written below the vocal staff. A note in the vocal staff is marked with a "7" (finger number). A note in the piano accompaniment is marked with a "7" (finger number). A note in the piano accompaniment is marked with a "7" (finger number).

E6 Gmaj7(b5) F#5

light I saw

Fourth system of musical notation. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. Above the vocal staff are three guitar chord diagrams: E6, Gmaj7(b5) (2fr), and F#5. The lyrics "light I saw" are written below the vocal staff.

E⁶ Gmaj⁷(b5) F#5

sun . . . rise. I saw

E⁶ Gmaj⁷(b5) F#5

sun . . . light.

E⁶ Gmaj⁷(b5)

I am no . . .

F#5 E⁶

-thing in the dark.

Gmaj⁷(b5)

F#5



And the clouds

E6

Gmaj⁷(b5)

F#5



burst... to show...

E6

Gmaj⁷(b5)

F#5



day... light...

A⁺maj⁷

D⁺maj⁷



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

F# Amaj7

Yeah, _____ on this heart _____ of mine.

Dmaj7

Ooh, _____ and I re - al - ise.

F# Amaj7

Who _____ can - not live _____ with - out.

Amaj7 Dmaj7

Ooh _____ come a - part _____ with - out?

1.
F#



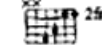
Indian Strings

Yeah.

2° Day -



Gmaj7(b5)



26

F#5



E6



Gmaj7(b5)



26

F#5



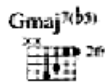
2. F#5



2. Ov - er light.



Slow - ly break - ing through...



Repeat ad lib. to fade

— a day - light.

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

Verse 2:

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

Ooh and the sun will shine etc.

Green Eyes

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

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



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



up - on which I stand.

Bmadd11



And I come



here to talk,



I hope you un - - der - stand.

That green eyes, - - - - - yeah, the spot -



light - - - - - shines up - on you.

E/G#
x02321

And

Bm add11
x02321

Dsus2
xx0232

how could_ a - ny - bo - dy_

A
x02220



de - ny_ you?

E/G#
x02321


F#m7
x23211




Bm add11
x02321

1


A  Dsus² 

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



A  G⁶  Dsus²/F[♯] 



er _____ now I met you _____



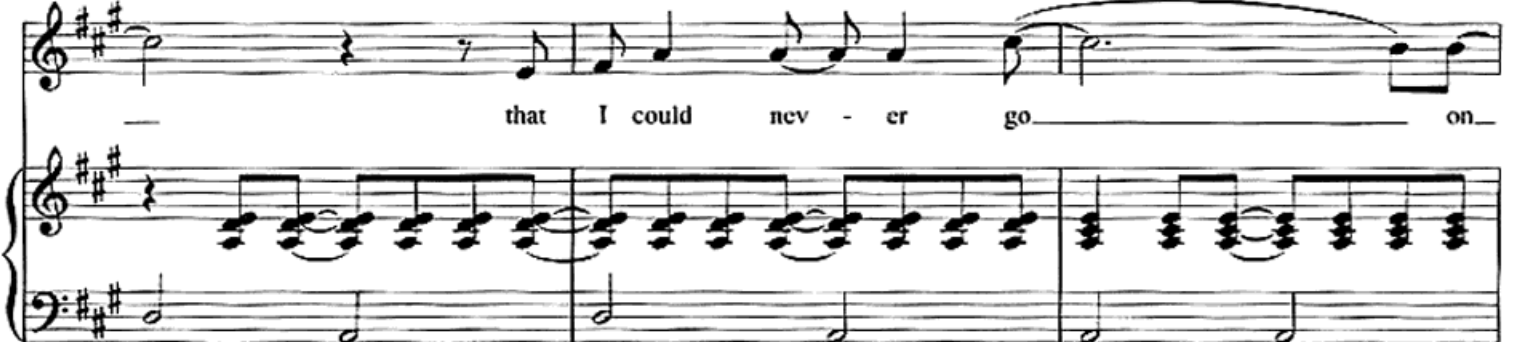
Bmadd¹¹  A 

And ho - ney you should know



Dsus²  A 


that I could nev - er go _____ on _____



G6  Dsus2 

with - out _____ you.



1.  Bmadd¹¹

Green eyes...



2.  Bm

Green eyes... Green eyes...



A 

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



Bm

Oh, oh, oh.

A

E/G# 2fr

Bm add¹¹

Ho - ney, you are a rock

A

E/G# 2fr

Bm add¹¹

up - on which I stand.

Verse 2:

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

Because I came here with a load*etc.*

Warning Sign

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

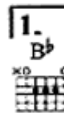
Guitar chords capo 1st fret

$\text{♩} = 72$

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



2° Guitar



warn - ing - sign, — I — missed the good part then I
 (Verse 2 see block lyric)

*1° Tacet till **

re - al - ised... I — start - ed look - ing and the

bub - ble — burst... I — start - ed look - ing for ex -

- cu - ses...

*

A^b E^b B^b F^{sus}⁴ F

Come on in, I've got to tell you what a

A^b E^b B^b F^{sus}⁴ F

state I'm in. I've got to tell you in my

A^b E^b B^b F^{sus}⁴ F

loud - est tones that I start - ed look - ing for a

A^b E^b B^b F^{sus}⁴ F

warn - ing sign.

E^b

When the truth is

Detailed description: This system shows the first two measures of a musical phrase. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. A guitar chord diagram for E^b is shown above the staff.

Gm

B^b

I miss you.

Detailed description: This system shows the next two measures. The vocal line continues with a quarter note G4, a quarter note F4, and a half note E4. The piano accompaniment continues with the same rhythmic pattern. Guitar chord diagrams for Gm and B^b are provided above the staff.

F/A

E^b

Yeah, the truth is

Detailed description: This system shows the third and fourth measures. The vocal line has a whole rest followed by a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment continues. Guitar chord diagrams for F/A and E^b are shown above the staff.

Gm

B^b

that I miss you so.

Detailed description: This system shows the final two measures. The vocal line has a whole rest followed by a quarter note G4, a quarter note F4, and a half note E4. The piano accompaniment concludes the phrase. Guitar chord diagrams for Gm and B^b are provided above the staff.

1.

F/A



A^b



E^b



Guitar

B^b



Fsus⁴



F



A^b



E^b



B^b



Fsus⁴



F



2.

F/A



2. A

And I'm tired.

A^bmaj⁷



Gm⁷



I should not have

B \flat F/A 2 fr

let _____ you _____ go.

B \flat Fm 7 /B \flat A \flat E \flat maj 7 /G

Oh _____

B \flat Fm 7 /A \flat 3 fr A \flat E \flat maj 7 /G

So I

B \flat Fm 7 /A \flat 3 fr A \flat E \flat maj 7 /G

crawl back in - to_ your op - en_ arms_ Yes_ I

B^b Fm⁷/A^b A^b E^bmaj⁷/G

crawl back in - to_ your op - en_ arms_ And_ I

B^b Fm⁷/A^b A^b E^bmaj⁷/G

crawl back in - to_ your op - en_ arms_ Yes_ I

B^b Fm⁷/A^b Gm

crawl back in - to_ your op - en_ arms_

Verse 2:

A warning sign
 You came back to haunt me
 And I realised that you were an island
 And I passed you by
 When you were an island to discover.

Come on in
 I've got to tell you what a state I'm in
 I've got to tell you in my loudest tones
 That I started looking for a warning sign.

When the truth is I miss you *etc.*

A Whisper

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

Guitar chords capo 3rd fret

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



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E^bmaj⁷ **Gm**

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

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

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

Csus⁴/2 **C** **Gm**

mem - bers you when you are gone.

2° Tacet

Csus4/2

C

I hear the sound of the

Csus4/2

C

Csus4/2

C

Csus4/2

C

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

Gm

E^bmaj⁷

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

Gm

— a whis - per, a whis - per, Just a

E^bmaj⁷



Gm



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

To Coda ⊕

Dm⁷



B^bmaj⁷



C



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

Dm⁷



B^bmaj⁷



Brid - - ges will break. _____ Should I go

C  

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



B^bmaj⁷  C  C/B^b  *D.S. al Coda*

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



♩ *Coda* B^b  C  G  B^b  C  G 



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



A Rush Of Blood To The Head

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Tune top E string down two tones to C

♩ = 68

Am



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

C



Em(b9)



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

Am




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

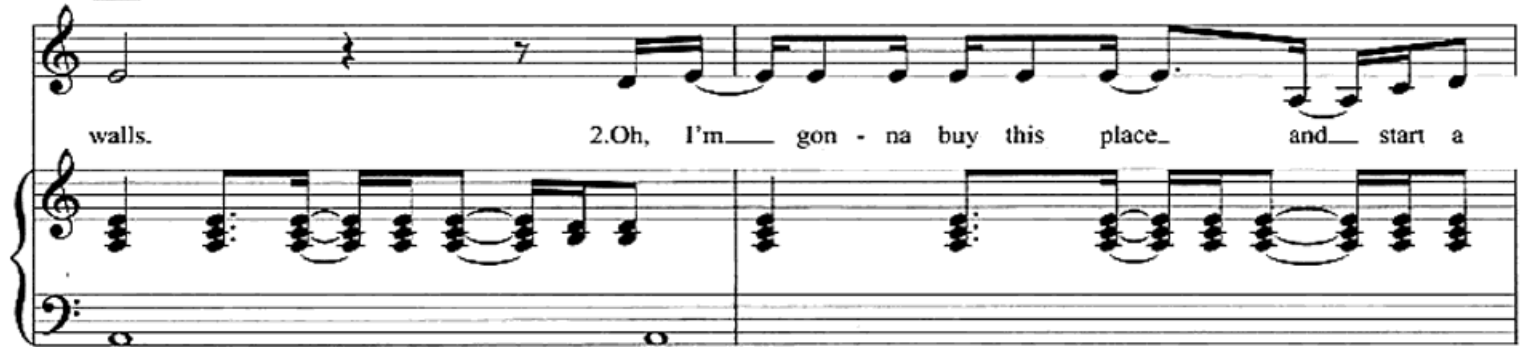
C  Em^(b6) 

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



Am 

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



C  Em^(b6) 

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



Am 

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



C/G  Em(b6) 

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



Am 

- turn. Ha, —————



F  Fsus2(7)  F 

ha. ————— Ha, ————— ha. —————



Fsus2(7)  Am 

3. He said I'm — gon - na buy a gun — and start a war —



C  Em^{b9} 

if — you can tell me some - thing worth — fight - ing



Am  C 

for. Oh, and I'm — gon - na buy this place, — is what I — say, —



Em^{b9}  Am 

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



F  D⁷  5th

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





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



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



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



Am  C 

Start as you mean to go on.



Em(b6)  Am  To Coda 



4. He said I'm




C 



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



Em(b6)  Am 

here be - side my ba - by, watch the or - ange glow.



Am  C 

Some will laugh_ and some just sit and cry._ But you



Em(b6)  Am  *D.S. al Coda*

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



Coda Am 

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



C  Em(b6) 

_ When am I gon - na see_ that pret - ty face_ a - gain?_




Am




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




C




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




Am⁷




D/A




Am⁷




D/A




head.




Am⁷




D/A





Am⁷



D/A



Am

Amsterdam

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♩ = 72



The first system of music consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. It contains three measures of whole rests. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. The right hand plays chords in the first two measures, followed by a melodic line in the third measure. The left hand plays a rhythmic pattern of eighth notes.



The second system of music consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains three measures of whole rests. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. The right hand plays chords in the first two measures, followed by a melodic line in the third measure. The left hand plays a rhythmic pattern of eighth notes.



The third system of music consists of a guitar part, a vocal line, and a piano accompaniment. The guitar part is written on a single staff with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains three measures of whole rests. The vocal line is written on a single staff with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains three measures of notes: a quarter note, a quarter note, and a quarter note. The lyrics "1. Come on, oh," are written below the vocal line. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. The right hand plays chords in the first two measures, followed by a melodic line in the third measure. The left hand plays a rhythmic pattern of eighth notes.

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

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

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


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

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


hole. _____

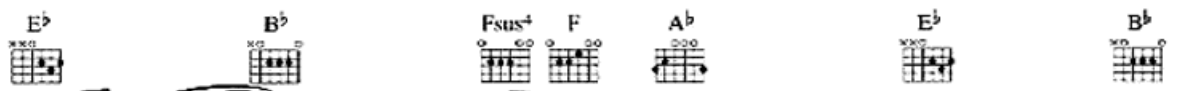
E^b B^b F^{sus4} F A^b E^b B^b

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




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





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





— hole... But time is on your side...





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



Fadd⁹ *A^bmaj⁷* *E^b* *To Coda* 

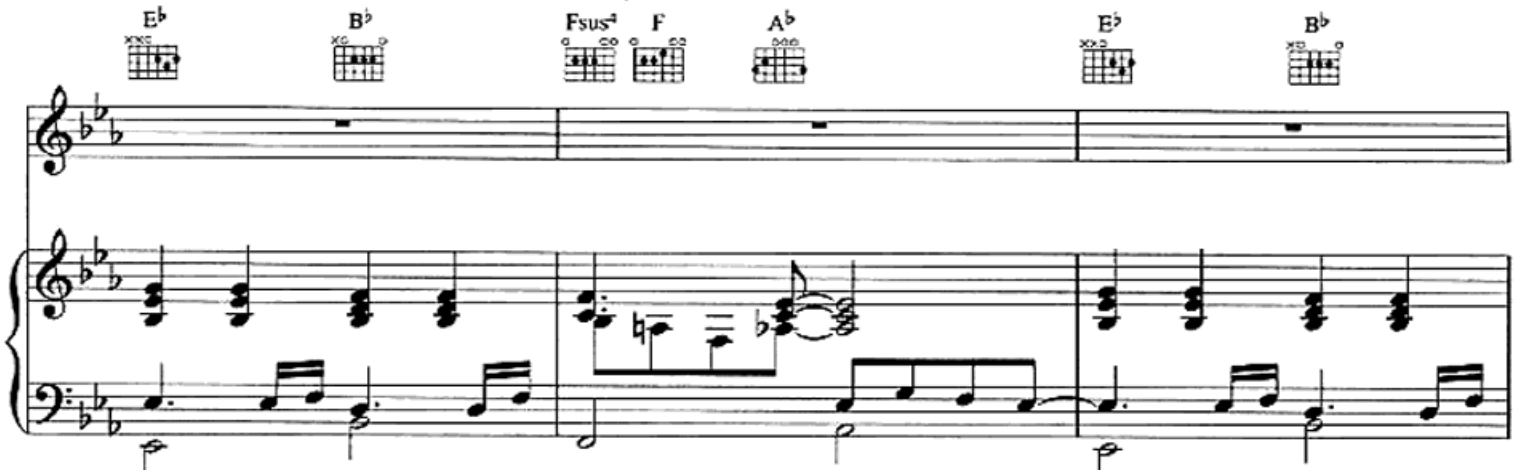
and all a - round, no it's no cause for con - cern.



B^b *E^b* *B^b* *Fsus⁴* *F* *A^b*



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



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



♣ Coda



Stuck on the end.



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

B^b F A^bmaj⁷

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

E^b B^b F

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

A^bmaj⁷ E^b B^b

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

F A^bmaj⁷ E^b

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

B^b Fadd⁹ A^bmaj⁷

You came a - long—

E^b B^b Fadd⁹

— and you cut me— loose—

A^bmaj⁷ E^b B^b

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

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

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

COLDPLAY
A RUSH OF BLOOD TO THE HEAD

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

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