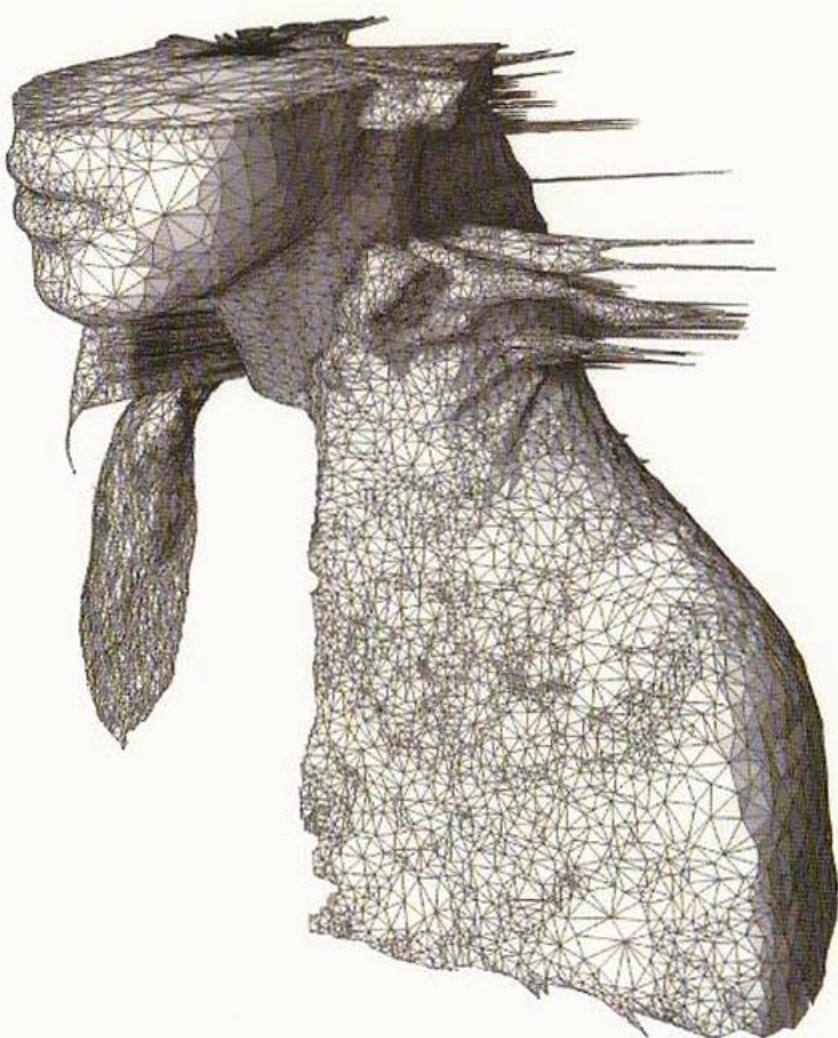


# COLDPLAY

# 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

$J = 84$



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

*pp*

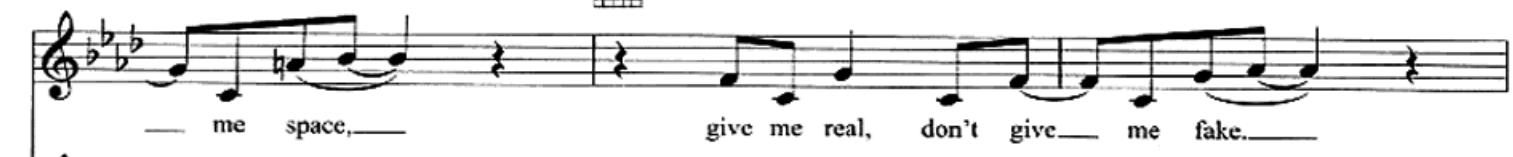


ev - ry - one must find a place.

Give me time and give

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Fsus<sup>4</sup>



C  
x 3fr

Fsus<sup>4</sup>



C  
x 3fr



Fsus<sup>4</sup>

I° Only

C  
x 3fr



Fsus<sup>4</sup>



(2<sup>o</sup>) - li - tik And op - en up your

C<sup>7</sup>



Fm



eyes,

op - en up your eyes.

C<sup>7</sup>



Op - en up your eyes.

op - en up your

Fm



1.

Fm<sup>7</sup>



2.

eyes.

Just op - en up your


*3fr*


*4fr*

eyes.


*4fr*


*4fr*


*xx*


*xx*


*4fr*

— Give me love ov - er

*2° Instrumental*


*xx*


*4fr*

love ov - er      love ov - er this,

ahh \_\_\_\_\_


*xx*


*xx*

$E\flat$ sus<sup>4</sup>  
 $E\flat$   
 $Fm$

*give me*

$D\flat$   
 $A\flat$  4fr

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

$E\flat$ sus<sup>4</sup>  
 $E\flat$   
 $Fm$

*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

$\text{♩} = 72$

N.C.

The musical score consists of four staves. The top two staves are for piano/vocal, with the right hand playing chords and the left hand providing harmonic support. The bottom two staves are for bass. Chords are indicated above the staves, and specific notes are marked with 'x'. The first section ends with a repeat sign and a double bar line. The second section begins with a new key signature and includes lyrics. The score concludes with a final section ending with a double bar line.

Chords and markings:

- Top staff (Piano/Vocal):
  - Measure 1: A (x) 2fr
  - Measure 2: A/G# (x) 2fr
  - Measure 3: A (x) 2fr
  - Measure 4: A/G# (x) 2fr
  - Measure 5: A (x) 2fr
  - Measure 6: A/G# (x) 2fr
- Middle staff (Piano/Vocal):
  - Measure 1: C#m (x) 2fr
  - Measure 2: E (x) 2fr
  - Measure 3: A (x) 2fr
  - Measure 4: F#m (x) 2fr
  - Measure 5: C#m (x) 2fr
  - Measure 6: E (x) 2fr
- Bottom staff (Bass):
  - Measure 1: D (x) 2fr
  - Measure 2: D (x) 2fr
  - Measure 3: D (x) 2fr
  - Measure 4: D (x) 2fr
  - Measure 5: D (x) 2fr
  - Measure 6: D (x) 2fr

Lyrics (Verse 1):

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

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

change. I was lost, oh yeah.

I was lost, I was lost,

8

C#m                      E                      A                      F#m                      C#m                      E

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

8

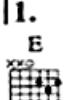
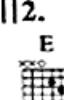
D                      A                      E                      D

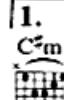
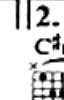
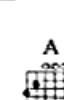
Yeah, how long must you wait for it? Yeah, how

8

A                      E                      D                      A                      E

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

1.    
 ir? Ah, for it? it?  
 A A/G<sup>#</sup> C<sup>#</sup>m E A F#m

1.    
 2.      
 Sing it please, please, please...

C<sup>#</sup>m E A F#m C<sup>#</sup>m E  
 come back and sing to me, to me, me. Come on and sing it



A                    A/G#                    C#m                    E                    A                    F#m  
 out,                now,                now                come on and sing it out                to me,                me,  
 C#m                    E                    A                    A/G#                    C#m                    E  
 — come back and sing.                In my place, in my place                were lines                that I could -n't  
 rit.  
 A                    F#m                    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

I° 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.



— your guess is as good as

*To Coda ♪*

mine.

Guitar

E<sup>7</sup> 8<sup>th</sup>

Dm<sup>7</sup>

E<sup>7</sup> 8<sup>th</sup>

D<sup>7</sup>

*D.S. al Coda*

*Coda*

Dmaj<sup>cc</sup>      D<sup>cc</sup>

E<sup>cc</sup>      E<sup>cc</sup> 36

E<sup>cc</sup> 37

It's as

good as mine. It's as

Dmaj<sup>cc</sup>      D<sup>cc</sup>

E<sup>cc</sup> 38

good as mine.

E<sup>cc</sup>

Dmaj<sup>cc</sup>

E<sup>cc</sup> 39

It's as good as mine. Na...

E<sup>cc</sup>

Dmaj<sup>cc</sup>

D<sup>cc</sup>

E<sup>6</sup>  
  
 — na na na na. Na na na na. It's good as

E<sup>7</sup>  
  
 mine. As

Dmaj<sup>7</sup>  
  
 1-3.  
 E<sup>6</sup>  

 F#add9

4.  
 E<sup>6</sup>  

 F#add9  
  
 good as —

D<sup>b</sup>  
  
 Where do we go, no - bo - dy knows.

E<sup>6</sup>  
  
 E<sup>7</sup>  
  
 Dmaj<sup>7</sup>

D<sup>b</sup>                      E<sup>6</sup>                      E<sup>b7</sup>                      Dmaj<sup>7</sup>  
 Don't ev - er say you're on your way \_\_\_\_\_ down \_\_\_\_\_ when,  
  
 D<sup>b</sup>                      E<sup>6</sup>                      E<sup>b7</sup>                      Dmaj<sup>7</sup>  
 God gave you style and gave you grace.  
  
 D<sup>b</sup>                      E<sup>6</sup>                      E<sup>b7</sup>                      Dmaj<sup>7</sup>  
 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

$\text{♩} = 76$



Dm<sup>7</sup>  
x x o o

B♭  
x x o o

F  
x x o o

Fsus<sup>2</sup>  
x x o o

Dm<sup>7</sup>  
x x o o

B♭  
x x o o

F  
x x o o

Fsus<sup>2</sup>  
x x o o

Dm<sup>7</sup>  
x x o o

B♭  
x x o o

F  
x x o o

I. Come up to meet you, tell you I'm sorry, you don't know how love-  
(Verse 2 see block lyric)

- ly you are. I had to find you, tell you I need  
 F Dm<sup>7</sup> B<sup>b</sup>  
 you, tell you I'll set you a - part. Tell me your sec  
 C/F Dm<sup>7</sup>  
 B<sup>b</sup> F Fsus<sup>2</sup> C/F Dm<sup>7</sup>  
 - rets and ask me your ques - tions, oh, let's go back to the start. Run-ning in cir  
 B<sup>b</sup> F Fsus<sup>2</sup> C/F  
 - cles, com - ing up tails, heads on a si - lence a - part.  
 F Fsus<sup>2</sup> C/F


B<sup>b</sup>  

F

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


Fsus<sup>2</sup>  

B<sup>b</sup>

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


F  

C/F  

Fsus<sup>2</sup>  

C

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


C/G  

1.  
F  

B<sup>b</sup>

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



Musical score for measures 1-4. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The score consists of four measures. Measures 1 and 2 feature a steady eighth-note pattern in the bass line. Measure 3 begins with a single eighth note in the bass line followed by a sixteenth-note pattern. Measure 4 concludes with a sixteenth-note pattern in the bass line.



Musical score for measures 5-8. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The score consists of four measures. Measures 5 and 6 feature a steady eighth-note pattern in the bass line. Measure 7 begins with a single eighth note in the bass line followed by a sixteenth-note pattern. Measure 8 concludes with a sixteenth-note pattern in the bass line.



Musical score for measures 9-12. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The score consists of four measures. Measures 9 and 10 feature a steady eighth-note pattern in the bass line. Measure 11 begins with a single eighth note in the bass line followed by a sixteenth-note pattern. Measure 12 concludes with a sixteenth-note pattern in the bass line.



Musical score for measures 13-16. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The score consists of four measures. Measures 13 and 14 feature a steady eighth-note pattern in the bass line. Measure 15 begins with a single eighth note in the bass line followed by a sixteenth-note pattern. Measure 16 concludes with a sixteenth-note pattern in the bass line.

Dm<sup>7</sup>  
xxo

B♭

F

Ooh...

Dm<sup>7</sup>  
xxo

B♭

F

Ah ooh...

Dm<sup>7</sup>  
xxo

B♭

F

Ah ooh...

B

B

B

*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

♩ = 130



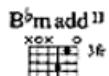
Music score for the first section of 'Clocks'. Treble staff: eighth-note patterns. Bass staff: quarter-note chords. Chords shown: E♭Δ, B♭Δ, B♭Δ, FΔ.



Continuation of the musical score for 'Clocks'. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Chords: E♭Δ, B♭Δ, B♭Δ, FΔ.



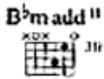
Continuation of the musical score for 'Clocks'. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Chords: E♭Δ, B♭Δ, B♭Δ, FΔ.



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

Continuation of the musical score for 'Clocks'. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Chords: E♭Δ, B♭Δ add 11, B♭Δ add 11.

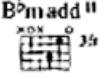




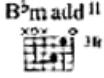
swim a - gainst... Have brought me down up - on my knees,  
**8** **8** **8**




oh, I beg, I beg and plead... Sing - ing; come out with  
**8** **8** **8**




things un - said... Shoot, an ap - ple off my head... And a  
**8** **8** **8**

trou - ble that can't be named. A ti - ger's wait - ing  
**8** **8** **8**

Fm7

E♭

B♭m

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

You

Fm

E♭

are...

You

Fm

are...

You

are...

 Fm       E♭       B♭m  
 You  
 Fm       E♭  
 are.      *I & 2° Tacet* You  
 B♭m7       Fm/A♭  
*Play 4 times*  
 are.  
 Gmaj7       D♭        
 And no - thing else com - pares.

*I & 2<sup>o</sup> Tacet You \_\_\_\_\_ are.*

*Home, home— where I want to go.*

*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 curse?  
Or I am a part of the disease, singing...

You are etc.

# Daylight

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

$\text{♩} = 136$

F#5



*Indian Strings*

*Con pedale*

E<sup>6</sup>

Gmaj<sup>7(b5)</sup>  


F#5  

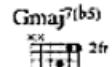

E6  


Gmaj<sup>7(b5)</sup>  


F#5  


I. To my

E6  

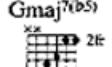

Gmaj<sup>7(b5)</sup>  


F#5  


sur -  
*(Verse 2 see block lyric)*

prise -  
 and my de -

E6  


Gmaj<sup>7(b5)</sup>  


F#5  


light  
 I saw

E<sup>6</sup>

Gmaj<sup>7(b5)</sup>

F#5

sun rise. I saw

E<sup>6</sup>

Gmaj<sup>7(b5)</sup>

F#5

sun light. I am no

F#5

E<sup>6</sup>

-thing in the dark.

Gmaj<sup>7(b5)</sup>  
x x 2fr

F#5  
xxx

And the clouds

E6  
o

Gmaj<sup>7(b5)</sup>  
x x 2fr

F#5  
xxx

burst—  
to show—

E6  
o

Gmaj<sup>7(b5)</sup>  
x x 2fr

F#5  
xxx

day

light—

Amaj<sup>7</sup>  
x o

Dmaj<sup>7</sup>  
x o

Ooh,— and the sun\_\_ will shine.

F#

Amaj<sup>7</sup>

Yeah, \_\_\_\_\_ on this heart \_\_\_\_\_ of mine.

Dmaj<sup>7</sup>

Ooh, \_\_\_\_\_ and I re - al - ise.

F#

Amaj<sup>9</sup>

Who \_\_\_\_\_ can - not live \_\_\_\_\_ with - out.

Amaj<sup>7</sup>

Dmaj<sup>7</sup>

Ooh \_\_\_\_\_ come a - part \_\_\_\_\_ with - out?

I.  
 F#  
  
*Indian Strings*

Yeah.  
 2° Day -

E#
 

Gmaj7(b5)  
 2r

F#5  


E5  


Gmaj7(b5)  
 2r

F#5  


2. F<sup>#</sup>s

2. Ov - er light.

E<sup>5</sup>

Slow - ly break - ing through...

Gmaj7(b9)

F<sup>#</sup>s*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

♩ = 128



1. Hon - ey, you \_\_\_\_\_  
(Verse 2 see block lyric)

are a rock \_\_\_\_\_



up - on which I stand.



And I come

E/G<sup>#</sup>  
x o o 26

Bm addII  
x o o

— here — to talk,

A  
x o o

E/G<sup>#</sup>  
x o o 2f

Bm addIII  
x o o

I hope you un - der - stand...

That green eyes, — yeah, the spot -

Dsus2  
x x o o

A  
x o o

— light — shines up - on you..

E/G<sup>#</sup>  
x o o 2f



And

Bm addII

Dsus2

how could...

a - ny - bo - dy —

A  
x o o 2f

de - ny —

you?

E/G<sup>#</sup>  
x o o 2f

F#m7  
x o o 2f

Bm addII  
x o o 2f

1

A

Dsus<sup>2</sup>

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

A

G<sup>6</sup>Dsus<sup>2</sup>/F#

er\_\_\_\_\_ now I met you.....

BmaddII

A

And ho - ney you should know

Dsus<sup>2</sup>

A

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




with - out you.

**1.**

Bmadd11  


Green eyes...

**2.**

Bm  


Green eyes... Green eyes...

A  


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

Bm

Oh, oh, oh.  
Oh, oh.

A      E/G# 2e      Bm add II

Ho - ney, you\_\_\_\_ are a rock\_\_\_\_

A      E/G# 2e      Bm add II

up - on which\_\_\_\_ I stand\_\_\_\_

C      C

*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

$\text{J} = 72$

E<sup>x</sup> B<sup>x</sup> D<sup>0</sup> G<sup>0</sup>

X X 4fr

A continuation of the musical score. It shows two more measures of eighth-note chords for the piano. Above the piano staff, there is a section for "2° Guitar" with four chord diagrams: A<sup>0</sup>, E<sup>x</sup>, B<sup>0</sup>, and F<sup>0</sup>.A continuation of the musical score. It shows two more measures of eighth-note chords for the piano. The 2nd guitar part continues with chords A<sup>0</sup>, E<sup>x</sup>, B<sup>0</sup>, and F<sup>0</sup>.A continuation of the musical score. It shows two more measures of eighth-note chords for the piano. The 2nd guitar part continues with chords A<sup>0</sup>, E<sup>x</sup>, B<sup>0</sup>, and F<sup>0</sup>. The section ends with a bracket labeled "1. A".A continuation of the musical score. It shows two more measures of eighth-note chords for the piano. The 2nd guitar part continues with chords A<sup>0</sup>, E<sup>x</sup>, B<sup>0</sup>, and F<sup>0</sup>.

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A<sup>b</sup>                      E<sup>b</sup>                      B<sup>b</sup>                      Fsus<sup>4</sup>                      F

warn - ing sign,  
 (Verse 2 see block lyric)

I missed the good part then I

I° Tacet till \*

A<sup>b</sup>                      E<sup>b</sup>                      B<sup>b</sup>                      Fsus<sup>4</sup>                      F

re - al - ised.

I start - ed look - ing and the

bub - ble burst.

I start - ed look - ing for ex-

- cu - - scs.

\*

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

 state I'm \_\_\_\_\_ in, \_\_\_\_\_ I've \_\_\_\_\_ got to tell you in my  

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

 warn - ing\_\_\_\_ sign\_\_\_\_



E<sup>b</sup>

When the truth is \_\_\_\_\_

Gm



B<sup>b</sup>

I miss you. \_\_\_\_\_

F/A



26

Yeah, the truth is \_\_\_\_\_

Gm



B<sup>b</sup>

that I miss you. \_\_\_\_\_ so. \_\_\_\_\_

**1.**  
 F/A        
 2fr

A♭        
 E♭      

*Guitar*

B♭        
 Fsus<sup>4</sup>        
 F      

A♭        
 E♭      

B♭        
 Fsus<sup>4</sup>        
 F      

**2.**  
 F/A        
 2fr

2. A —

And I'm tired.

A♭maj<sup>7</sup>        
 Gm<sup>7</sup>      

I should not have



B<sup>b</sup>  
 F/A  
 E/B

let you go.

B<sup>b</sup>  
 Fm<sup>7</sup>/B<sup>b</sup>  
 A<sup>b</sup>  
 E<sup>b</sup>maj<sup>7</sup>/G

Oh.

B<sup>b</sup>  
 Fm<sup>7</sup>/A<sup>b</sup>  
 A<sup>b</sup>  
 E<sup>b</sup>maj<sup>7</sup>/G

So I

B<sup>b</sup>  
 Fm<sup>7</sup>/A<sup>b</sup>  
 A<sup>b</sup>  
 E<sup>b</sup>maj<sup>7</sup>/G

crawl back in - to your op - en arms... Yes I

B<sup>b</sup>  
 Fm<sup>7</sup>/A<sup>b</sup>  
 A<sup>b</sup>  
 Ebmaj<sup>7</sup>/G

crawl back in - to\_ your op - en\_ arms... And\_ I  
 crawl back in - to\_ your op - en\_ arms... Yes\_ I  
 crawl back in - to\_ your op - en\_ arms...

B<sup>b</sup>  
 Fm<sup>7</sup>/A<sup>b</sup>  
 A<sup>b</sup>  
 Ebmaj<sup>7</sup>/G

*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

$\text{J} = 108$



§



E<sup>b</sup>maj<sup>7</sup>

Gm

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

3 3 3 3 3 3 3 3

Csus<sup>4/2</sup> 3 C 3 Csus<sup>4/2</sup> 3 C 3 Csus<sup>4/2</sup> 3 C 3

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

Csus<sup>4/2</sup> 3 C 3 Gm 3

mem - bers you when you are gone.

*2° Tacet*

Csus<sup>4/2</sup>

C

I hear the sound of the

Csus<sup>4/2</sup>

C

Csus<sup>4/2</sup>

C

Csus<sup>4/2</sup>

C

tic - ing of clocks,

come back and look for me, look for me when I am

Gm

E<sup>3</sup>maj<sup>7</sup>

lost.

And just a whis - per, a whis - per,-

Gm

— a whis - per, a whis - per.

Just a


**E7maj7**  

**Gm**

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


**Dm7**      3      3      3      3      3      3      3      3  

**B7maj7**      3      3      3      3      3      3      3  

**C**      3      3      3

*To Coda ♪*

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


**Dm7**  

**B7maj7**

Brid - - ges will break. \_\_\_\_\_ Should I go

C  

 for - wards or back - wards? \_\_\_\_\_

Dm<sup>7</sup>  

 And night \_\_\_\_\_ turns to

B<sup>b</sup>maj<sup>7</sup>  

 day. \_\_\_\_\_ and I still get no ans - wers.

C  

 C/B<sup>b</sup>  

 D.S. al Coda

♪ Coda B<sup>b</sup>  

 C G  


 B<sup>b</sup>  

 C G  



Repeat ad lib. to fade

# A Rush Of Blood To The Head

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

Tune top E string down two tones to C

♩ = 68



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



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



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



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



walls.

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



fire.

Stand\_ here un - til I fill\_ all your heart's de -



-sires.

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

C/G

Em(<sup>b6</sup>)

do\_\_\_\_ back the things it did\_\_\_\_ to you\_\_\_\_ in re-

Am

- turn. Ha,

F

ha. Ha. ha.

Fsus<sup>2(F10)</sup>

F

ha. Ha. ha.

Fsus<sup>2(B10)</sup>

Am

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

C  
  
 Em(b6)  
  
 if you can tell me some - thing worth\_ fight - ing  
 3

Am  
  
 for. Oh, and I'm\_gon - na buy this place,\_ is what I\_\_\_\_ say,  
 Hon -

Em(b6)  
  
 blame it up - on a rush\_ of blood to the head...

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

D7

F

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

D<sup>7</sup>B<sup>b</sup>add<sup>9</sup>

F

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

Em(<sup>b6</sup>)

Am  
C  

Start as you mean to go on.

Em(b6)  
To Coda ♪ Am  

4.Hc said I'm

— gon - na buy this place. and sec 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

Am<sup>7</sup>  


D/A 6f  


Am<sup>7</sup>  


D/A 6f  


head.

Am<sup>7</sup>  


D/A 6f  


Am<sup>7</sup>  


D/A 6f  


Am  


# Amsterdam

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

$\text{♩} = 72$



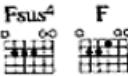
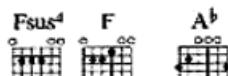
The sheet music consists of six staves. The top staff is for the vocal part, starting with a rest. The second staff is for the piano/bass part, featuring eighth-note chords. The third staff is for the guitar part, showing chords and strumming patterns. The fourth staff continues the piano/bass part. The fifth staff continues the guitar part. The sixth staff is for the vocal part, starting with a rest and followed by lyrics.

Chords shown in the guitar part:

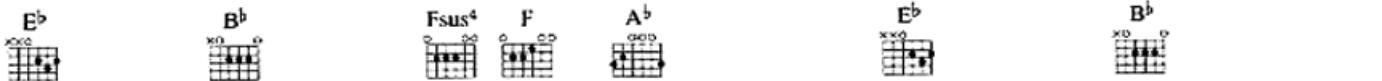
- E♭ (x x o)
- B♭ (x o o)
- Fsus<sup>4</sup> (o oo)
- F (o oo)
- A♭ (oo o)
- E♭ (x x o)
- B♭ (x o o)
- Fsus<sup>4</sup> (o oo)
- F (o oo)
- A♭ (oo o)
- E♭ (x x o)
- B♭ (x o o)
- F (o oo)
- A♭ (oo o)
- E♭ (x x o)
- B♭ (x o o)
- F (o oo)
- A♭ (oo o)
- E♭ (x x o)
- B♭ (x o o)
- F (o oo)
- A♭ (oo o)
- E♭ (x x o)
- B♭ (x o o)

Lyrics (in the sixth staff):

1. Come on, \_\_\_\_\_ oh,



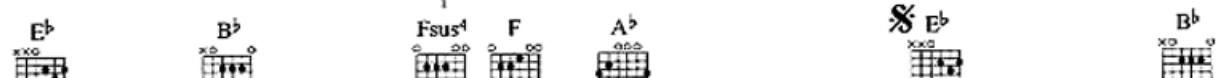
my star is fading and I swerve out of control.



If I'd if I'd only waited I'd not be stuck here in this...



— hole.



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



F<sup>sus4</sup> F A<sup>b</sup>      E<sup>b</sup>      B<sup>b</sup>      F<sup>sus4</sup> F A<sup>b</sup>  
 my star is fad - ing... and I swerve out of con - trol.  
 E<sup>b</sup> B<sup>b</sup> F<sup>sus4</sup> F A<sup>b</sup> E<sup>b</sup> B<sup>b</sup>  
 — And I swear I wait - ed and wait - ed... I've got to get out of this  
 F A<sup>b</sup> Fadd<sup>9</sup>  
 — hole. But time is on your side,  
 A<sup>b</sup> E<sup>b</sup> B<sup>b</sup>  
 — it's on your side. now. Not push - ing you down

Fadd<sup>9</sup>A<sup>b</sup>maj<sup>7</sup>E<sup>b</sup>*To Coda ♪*

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

B<sup>b</sup>E<sup>b</sup>B<sup>b</sup>Fsus<sup>4</sup> FA<sup>b</sup>E<sup>b</sup>B<sup>b</sup>Fsus<sup>4</sup> FA<sup>b</sup>E<sup>b</sup>B<sup>b</sup>Fsus<sup>4</sup> FA<sup>b</sup>E<sup>b</sup>B<sup>b</sup>

F

A<sup>b</sup>*D.S. al Coda*

*Coda* B<sup>b</sup>

Fadd<sup>9</sup>

A<sup>b</sup>maj<sup>7</sup>

A<sup>b</sup>6



E<sup>b</sup>

B<sup>b</sup>

Fadd<sup>9</sup>



A<sup>b</sup>maj<sup>7</sup>

A<sup>b</sup>6

E<sup>b</sup>

B<sup>b</sup>

Stuck on the end



F

A<sup>b</sup>maj<sup>7</sup>

E<sup>b</sup>

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






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



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



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



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

$B^{\flat}$   
 $Fadd^9$   
 $A^{\flat}maj^7$   
  
 You came a - long -  
  
 $E^{\flat}$   
 $B^{\flat}$   
 $Fadd^9$   
  
 and you cut me loose.  
  
 $A^{\flat}maj^7$   
 $E^{\flat}$   
 $B^{\flat}$   
  
 You came a - long - and you cut me loose.  
  
 $A^{\flat}maj^7$   
 $E^{\flat}$   
 $B^{\flat}$

*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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