

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

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Amsterdam

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

♩ = 72

E^b

B^b

F

A^b



E^b

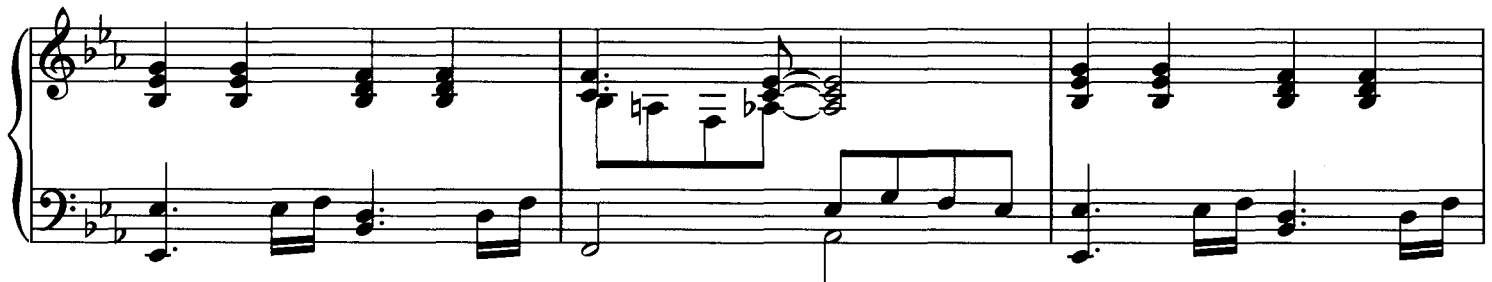
B^b

F

A^b

E^b

B^b



F

A^b

E^b

B^b

F

A^b



E^b

B^b

F

A^b

E^b

B^b



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 oh my star is fad - ing,
3. Come on, oh oh my star is fad - ing,

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 scream - out of this hole.
but I am scream - ing un - der neath.

A^bmaj⁹ Fadd⁹ A^bmaj⁷

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

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.

Chord progression: E^b B^b F A^b E^b B^b

Chord progression: F A^b E^b B^b F A^b

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

♢ *Coda*

Chord progression: B Fadd⁹ A^b maj⁷ A^b 6

Chord progression: E^b B^b 6 B^b Fadd⁹ A^b maj⁷

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



Fm

E^b

B^bm



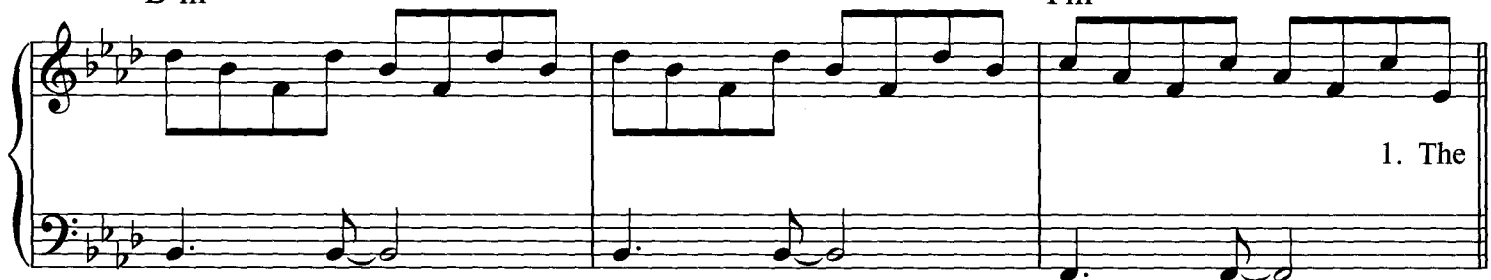
Fm

E^b



B^bm

Fm



1. The

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

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* *B^bm*

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

Fm *E^b*

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

B^bm *Fm*

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

E^b *B^bm*

Fm

E^bB^bm

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

You

Fm

E^b

are.

You

B^bm

Fm

are.

E^bB^bm

You

are.

Fm

E^bB^bm

You

are. Fm E^b

3° & 4° You

B^bm Fm Play 4 times

are.

G^bmaj⁷

And no - - - thing else

D^b A^b6

com - pares,

G^bmaj⁷

and no - - - thing else

D^b A^b6
 com - pares,

G^bmaj7
 and no - - - - - thing else

D^b A^b6
 com - pares,

G^bmaj7

E^b B^bm

Musical notation for the first system, measures 1-4. Treble and bass staves. Chords: Fm, Eb. Lyrics: 3° & 4° You.

Musical notation for the second system, measures 5-8. Treble and bass staves. Chords: Bbm, Fm. Lyrics: are. Play 4 times.

Musical notation for the third system, measures 9-12. Treble and bass staves. Chords: Eb, Bbm. Lyrics: Home, home, where I.

Musical notation for the fourth system, measures 13-16. Treble and bass staves. Chords: Fm, Eb. Lyrics: want - ed to go. Play 4 times.

Musical notation for the fifth system, measures 17-20. Treble and bass staves. Chords: Bbm, Fm. Lyrics: 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 first measure is in Am, the second in C, and the third in Fmaj⁷. The lyrics are '1, 2. Bones sink - ing like stones, all__ that we've fought for...'. The third measure is marked '3. Instrumental'.

Am

C

Fmaj⁷

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

This system contains the next three measures. The first measure is in Am, the second in C, and the third in Fmaj⁷. The lyrics are 'Homes, pla - ces we've grown, all__ of us are done for...'.

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 first measure is in Dm, the second in Am, and the third in G⁶. The lyrics are 'And we live in a beau-ti-ful world... Yeah we do, yeah we do...'.

Dm

Fmaj⁷

1, 2.

— We live in a beau-ti-ful world...

This system contains the final three measures. The first measure is in Dm, the second in Fmaj⁷, and the third is marked '1, 2.'. The lyrics are '— We live in a beau-ti-ful world...'.

3. Am C

Fmaj⁷ Am

C Fmaj⁷

Am C Fmaj⁷

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

Am C Fmaj⁷

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

Everything's Not Lost

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

$\text{♩} = 68$ $\text{♪} = \text{♩}$

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.



E

Emaj⁷E⁷F[#]7aug

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

E

Emaj⁷E⁷

A

and if you think that all is lost,_____

E

Emaj⁷E⁷

A

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

To Coda ⊕

B¹¹

E

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

E⁷E⁶

E

⊕ Coda

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

♩ = 128 ♪ = $\frac{3}{4}$ ♩

A E/G# Bmadd¹¹

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

A E/G#

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

Bmadd¹¹ A

And I come
And I came

E/G# Bmadd¹¹

here to talk.
here to talk.

A E/G# Bmadd¹¹

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

that that green 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
a - ny - bo tried to de - ny dy
you must

A

be out of their de - ny you? mind.

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 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.

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

A

A/G#

C#m

E7

A

F#m7

C#m

E7

A

A/G#

C#m

E7

3

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 -

A

3

F#m7

C#m

E7

A

A/G#

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 3 A 3 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

it, ah for it? it?

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.

The first system of music is in 4/4 time with a tempo of 68. It features a piano accompaniment in the left hand and a vocal melody in the right hand. The key signature is one flat (B-flat major or D minor). The melody starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The lyrics are: "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.

The second system of music continues the melody. The piano accompaniment in the left hand has a half note G2, followed by a quarter note A2, a quarter note Bb2, and a half note C3. The lyrics are: "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,

The third system of music continues the melody. The piano accompaniment in the left hand has a half note G2, followed by a quarter note A2, a quarter note Bb2, and a half note C3. The lyrics are: "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

The fourth system of music continues the melody. The piano accompaniment in the left hand has a half note G2, followed by a quarter note A2, a quarter note Bb2, and a half note C3. The lyrics are: "stand here be - side me, ba - by, in the crumb - ling"

Am

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

C Em⁷

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 Bbmaj⁷

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

C

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

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

head.

Sparks

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

♩ = 45

Dmaj⁷

Bm

Bm/A

Dmaj⁷

Bm

Bm/A

The first system of piano accompaniment for 'Sparks' is in D major, 6/8 time. It consists of four measures. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line. The chords are Dmaj⁷, Bm, Bm/A, Dmaj⁷, Bm, and Bm/A.

Dmaj⁷

Bm

Bm/A

Dmaj⁷

Bm

Bm/A

The second system of piano accompaniment continues the melody and bass line from the first system. It also consists of four measures with the same chord progression: Dmaj⁷, Bm, Bm/A, Dmaj⁷, Bm, and Bm/A.

Dmaj⁷

Bm

Dmaj⁷

The first system of the vocal melody for 'Sparks' is in D major, 6/8 time. It consists of four measures. The melody is written in a single line with a treble clef. The lyrics are: 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[#]

The second system of the vocal melody for 'Sparks' continues the melody and bass line from the first system. It also consists of four measures with the same chord progression: Bm, Em⁹, and Em⁹/F[#]. The lyrics are: say: hold on you'll say oh, 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: _____ I'll al - ways look out for
 wrong, _____ but I won't let you down;

Em Em⁹/F# Dmaj⁷

you. _____ That's what I'll do,
 oh yeah, I will; yeah I will; yes I will.

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 \oplus Bm⁶ Gmaj⁷ D.C. al Coda

\oplus Coda Bm⁶ Gmaj⁷ Dmaj⁷

And I saw sparks.

1. Bm Bm/A Dmaj⁷ 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

Chord progression: Dm⁷ B^b F Fsus²

The piano introduction consists of four measures in 4/4 time. The first measure has a Dm⁷ chord, the second a B^b chord, the third an F chord, and the fourth an Fsus² chord. The melody in the right hand is a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass line in the left hand consists of quarter notes: D3, C3, B2, A2, G2, F2, E2, D2.

Chord progression: 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 melody begins on a D4 note. The piano accompaniment features a steady eighth-note bass line and a right-hand melody of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Chord progression: 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 vocal melody continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern as the previous section.

Chord progression: 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 vocal melody concludes the phrase. The piano accompaniment continues with the same eighth-note patterns.

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.

Bb F F/E

Dm7 Bb F Fsus2

2.
F Bb

F

Chord progression: Dm⁷ B^b F

Chord progression: Dm⁷ B^b

Vocal entry: Ooh.

Chord progression: F

Chord progression: Dm⁷ B^b F

Vocal entry: Ah, ooh.

Chord progression: Dm⁷ B^b F

Vocal entry: Ah, ooh.

Trouble

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

♩ = 70

G Em⁷ Bm

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It consists of two measures. The first measure has a G major chord in the right hand and a G2 note in the left hand. The second measure has an Em7 chord in the right hand and an E2 note in the left hand. The melody in the right hand is a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.

1.

2.

G Em⁷ Bm Bm

The piano accompaniment for the first two lines of the song. The first line consists of two measures: G major in the right hand with G4 and A4 in the left hand, and Em7 in the right hand with E2 and G2 in the left hand. The second line consists of two measures: Bm in the right hand with B4 and A4 in the left hand, and Bm in the right hand with B4 and A4 in the left hand. The melody in the right hand is a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.

G Em Bm F Am

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

The piano accompaniment for the first line of the song. It consists of two measures. The first measure has a G major chord in the right hand and a G2 note in the left hand. The second measure has an Em chord in the right hand and an E2 note in the left hand. The melody in the right hand is a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.

G Em Bm

me. And I lost_ my_ head, and

The piano accompaniment for the second line of the song. It consists of two measures. The first measure has a G major chord in the right hand and a G2 note in the left hand. The second measure has an Em chord in the right hand and an E2 note in the left hand. The melody in the right hand is a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.

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

A **To Coda** **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



A^b maj⁷

E^b

B^b6

F⁷

A^b maj⁷

E^b

B^b6

F⁷

1. A



A^b

E^b

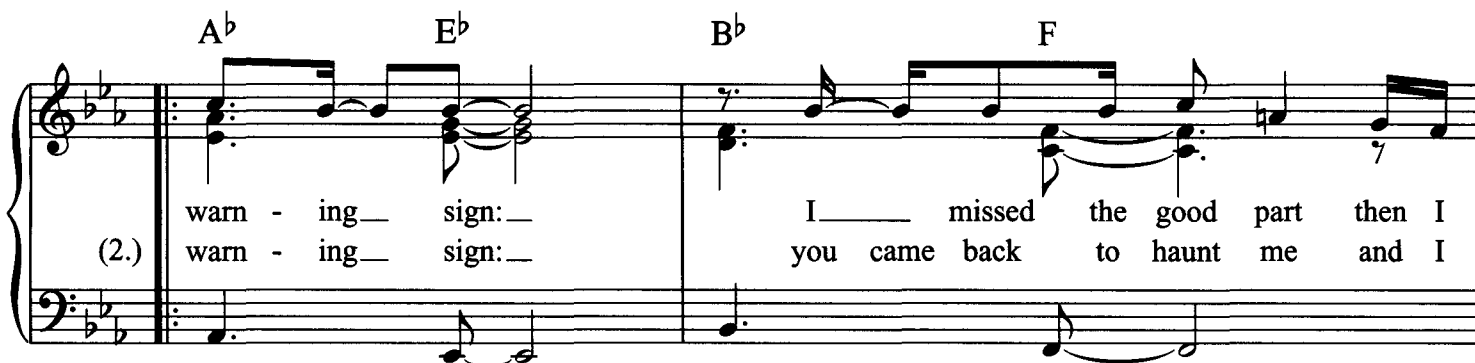
B^b

F

(2.)

warn - ing sign:
warn - ing sign:

I missed the good part then I
you came back to haunt me and I



A^b

E^b

B^b

F

re - al - ised.
re - al - ised.

I start - ed look - ing and the
that you were an is - land, and I



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bub - ble burst.
 passed you by

I start - ed look - ing for ex -
 when you were an is - land to dis -

- cu - ses.
 - cov - er.

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.

B \flat F Fsus 4 F

When the truth__

E \flat Gm B \flat

__ is__ I miss you.__

F/A E \flat Gm

Yeah, the truth__ is__ that I miss__

1. B \flat F/A A \flat maj 7 E \flat

__ you__ so.__

B \flat 6 F 7 A \flat maj 7 E \flat B \flat 6 F 7

2. A

2.

A^bmaj⁷

Gm

3

And I'm tired. I should not have

This system contains measures 2, 3, and 4. The melody is in the right hand, and the bass line is in the left hand. Measure 2 has a whole note chord in the right hand and a half note in the left. Measure 3 has a whole note chord in the right hand and a half note in the left. Measure 4 has a whole note chord in the right hand and a half note in the left. The lyrics are "And I'm tired." under measure 2 and "I should not have" under measure 4. There is a triplet of eighth notes in the right hand of measure 4.

B^b

F/A

let you go.

This system contains measures 5, 6, and 7. The melody is in the right hand, and the bass line is in the left hand. Measure 5 has a whole note chord in the right hand and a half note in the left. Measure 6 has a whole note chord in the right hand and a half note in the left. Measure 7 has a whole note chord in the right hand and a half note in the left. The lyrics are "let you go." under measure 5. There is a triplet of eighth notes in the right hand of measure 5.

B^b

B^b11

A^b

Oh.

This system contains measures 8, 9, and 10. The melody is in the right hand, and the bass line is in the left hand. Measure 8 has a whole note chord in the right hand and a half note in the left. Measure 9 has a whole note chord in the right hand and a half note in the left. Measure 10 has a whole note chord in the right hand and a half note in the left. The lyrics are "Oh." under measure 8. There is a triplet of eighth notes in the right hand of measure 8.

E^bmaj⁷/G

B^b

Fm⁷/A^b

Oh.

This system contains measures 11, 12, and 13. The melody is in the right hand, and the bass line is in the left hand. Measure 11 has a whole note chord in the right hand and a half note in the left. Measure 12 has a whole note chord in the right hand and a half note in the left. Measure 13 has a whole note chord in the right hand and a half note in the left. The lyrics are "Oh." under measure 11. There is a triplet of eighth notes in the right hand of measure 11.

A^b

E^bmaj⁷/G

B^b

So I crawl

This system contains measures 14, 15, and 16. The melody is in the right hand, and the bass line is in the left hand. Measure 14 has a whole note chord in the right hand and a half note in the left. Measure 15 has a whole note chord in the right hand and a half note in the left. Measure 16 has a whole note chord in the right hand and a half note in the left. The lyrics are "So I crawl" under measure 14. There is a triplet of eighth notes in the right hand of measure 14.

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 for 'Yellow' is in 4/4 time. The right hand plays a series of chords in the treble clef, while the left hand plays a steady eighth-note bass line in the bass clef. The first measure is marked with a C⁵ chord, and the second measure is marked with a C⁵ chord. The third measure is marked with a C⁵ chord, and the fourth measure is marked with a C⁵ chord.

G⁶

G⁶/₉

F⁶/₉

The second system of piano accompaniment for 'Yellow' continues the 4/4 time signature. The right hand plays a series of chords in the treble clef, while the left hand plays a steady eighth-note bass line in the bass clef. The first measure is marked with a G⁶ chord, the second measure with a G⁶/₉ chord, and the third measure with a F⁶/₉ chord.

Fadd⁹

C⁵

Csus⁴

The third system of piano accompaniment for 'Yellow' continues the 4/4 time signature. The right hand plays a series of chords in the treble clef, while the left hand plays a steady eighth-note bass line in the bass clef. The first measure is marked with a Fadd⁹ chord, the second measure with a C⁵ chord, and the third measure with a C⁵ chord.

C

1. Look at the stars,

look how they shine for _____

The fourth system of piano accompaniment for 'Yellow' includes the vocal melody in the right hand. The right hand plays a series of chords in the treble clef, while the left hand plays a steady eighth-note bass line in the bass clef. The first measure is marked with a C chord, and the second measure is marked with a C chord. The vocal melody is written in the treble clef, with the lyrics '1. Look at the stars, look how they shine for _____' written below it.

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

— you —
— you; —

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

Fmaj⁷

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;

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.

C Csus4 C C7

Your skin,
oh yeah, your skin and bones

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

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 1. Csus⁴ 2. Csus⁴

It's

C⁵

true, — look how they shine — for

you. _____

Look how they shine for

you, _____

Chords: G⁶, G⁶, F

look how they shine.

Look how they shine for

Chord: C⁵

you, _____

look how they shine for

you, _____

Chords: G⁶, Fmaj⁹

Look how they shine.

Look at the stars

look how they shine for

Chord: C

— you —

and all the things that you — do. —

Chords: Gm⁷, Fmaj⁷

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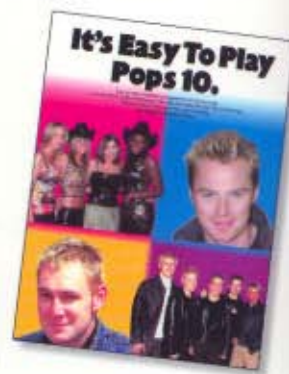
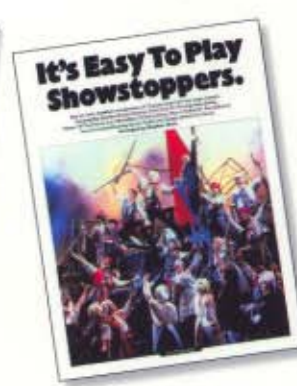
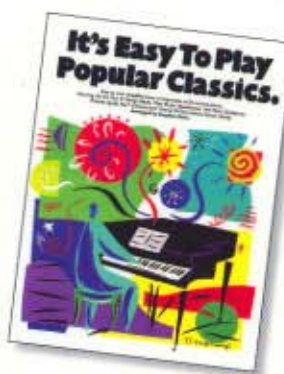
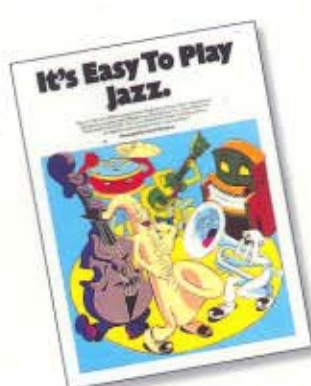
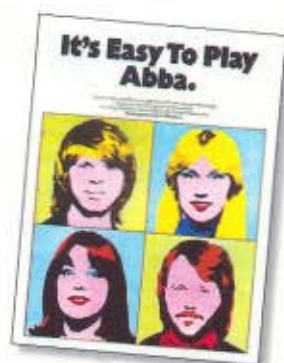
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