

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.

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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
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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.

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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 three flats (B-flat major). 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 a treble and bass clef. 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.

F

A^b

E^b

B^b

F

A^b

The third system of musical notation continues the piano accompaniment. It features a treble and bass clef. 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 fourth system of musical notation includes the vocal line and piano accompaniment. It features a treble and bass clef. 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.

1. Come on, — oh my star is fad - ing, and I — swerve

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 }
 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.

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 three 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 three 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 three 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 three 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 three 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 music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a steady eighth-note melody in the right hand and a bass line in the left hand. Chords E^b and B^bm are indicated above the first two measures.

Fm E^b B^bm

The second system of music continues the piece. It features a repeat sign in the first measure of the upper staff. Chords Fm, E^b, and B^bm are indicated above the measures.

Fm E^b

The third system of music continues the piece. Chords Fm and E^b are indicated above the measures.

B^bm Fm

1. The

The fourth system of music continues the piece. Chords B^bm and Fm are indicated above the measures. The system ends with the instruction '1. The'.

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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 piece. 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 starts with an Am chord, the second with a C chord, and the third with an Fmaj7 chord. The lyrics are written below the treble staff.

Am

C

Fmaj⁷

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

This system contains the next three measures. It follows the same chord progression as the first system: Am, C, and Fmaj7. The lyrics continue below the treble staff.

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 continue below the treble staff.

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 continue below the treble staff.

3. Am C

Musical notation for the first system, measures 1-3. Measure 1 has a treble clef and a 3-measure repeat sign. Chords are Am and C.

Fmaj⁷ Am

Musical notation for the second system, measures 4-6. Chords are Fmaj⁷ and Am.

C Fmaj⁷

Musical notation for the third system, measures 7-9. Chords are C and Fmaj⁷.

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. Includes lyrics. Chords are Am, C, and Fmaj⁷.

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. Includes lyrics. Chords are Am, C, and Fmaj⁷.

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.

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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 is A major (three sharps) 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 lyrics are 'up - on which I stand.' and 'up - on which I float.'. The melody continues in the treble clef, and the bass line continues in the bass clef.

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 lyrics are 'And I come' and 'And I came'. The melody continues in the treble clef, and the bass line continues in the bass clef.

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 lyrics are 'here to talk.' and 'here to talk.'. The melody continues in the treble clef, and the bass line continues in the bass clef.

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

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 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

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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

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

Em7 Am

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

C

— just sit — down — there — and you won - der why. — So I'm —

Em7 Am *D.S. al Coda*

⊕ *Coda*

So meet me by — the bridge, — oh meet me by — the lake. —

Am

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, _____ sing one you
hold on to; _____ 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.

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

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 half note D4, followed by quarter notes E4, F4, G4, and A4. The bass line in the left hand starts on a half note D3, followed by quarter notes C3, B2, and A2.

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 in the second measure with the lyrics '1. Come up to meet you, tell you I'm sor - ry; you don't know how love -' and '2. I was just guess - ing at num - bers and fig - ures, pull - ing your puz -'. The piano accompaniment features a steady bass line and a melody in the right hand that rises and then falls.

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 line continues with '- ly you are. I had to find you, tell you I need -' and '- zles a - part. Ques - tions of sci - ence, sci - ence and pro -'. The piano accompaniment maintains the same harmonic structure.

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 line concludes with '- you, tell you I'll set you a - part. Tell me your sec -' and '- gress, that must speak as loud as my heart. Tell me you love -'. The piano accompaniment ends with a final chord in the fourth measure.

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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 F^{sus}₂ 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

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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. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a series of chords in the right hand and a simple bass line in the left hand. The chords are A^b, E^b, B^b, F, A^b, E^b, B^b, and F.

A^b maj⁷ E^b B^b6 F⁷ A^b maj⁷ E^b B^b6 F⁷

1. A

Musical notation for the second system of the piano accompaniment. It continues the grand staff from the first system. The right hand features more complex chordal textures, including A^b maj⁷, E^b, B^b6, and F⁷. A first ending bracket labeled '1. A' spans the final two measures of this system.

A^b E^b B^b F

Musical notation for the third system, including the first two lines of lyrics. The right hand has a melodic line with some grace notes. The lyrics are:
(2.) warn - ing sign: I missed the good part then I
warn - ing sign: you came back to haunt me and I

A^b E^b B^b F

Musical notation for the fourth system, including the final two lines of lyrics. The right hand continues the melodic line. The lyrics are:
re - al - ised. I start - ed look - ing and the
re - al - ised. that you were an is - land, and I

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, moving from G⁶ to G^{6/9} and then to 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, moving from Fadd⁹ to C⁵ and then to C⁵ and C⁵ again. 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 the 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, I wrote a song for —
2. I swam a - cross, 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.
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. _____

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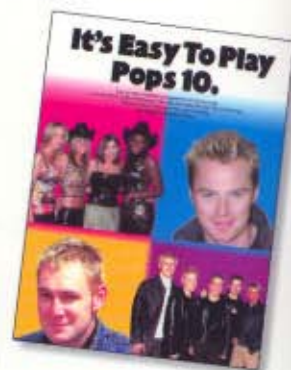
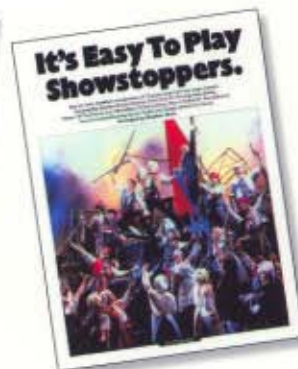
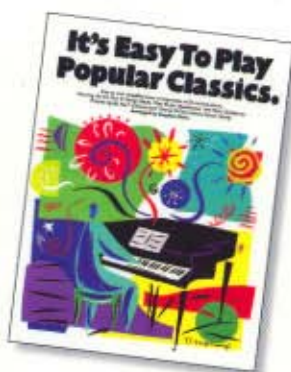
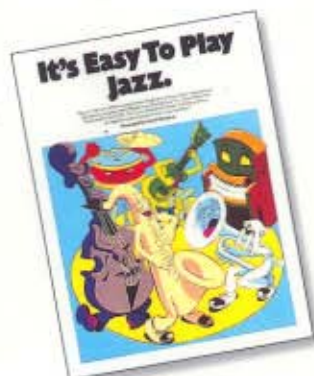
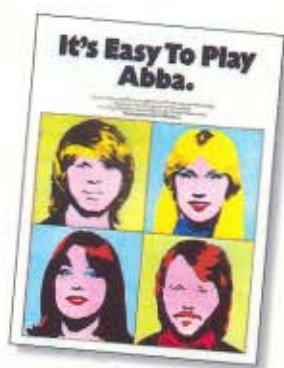
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