

# 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<sup>b</sup>

B<sup>b</sup>

F

A<sup>b</sup>

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 (E-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 fifth measure.

E<sup>b</sup>

B<sup>b</sup>

F

A<sup>b</sup>

E<sup>b</sup>

B<sup>b</sup>

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

F

A<sup>b</sup>

E<sup>b</sup>

B<sup>b</sup>

F

A<sup>b</sup>

The third system of musical notation continues the piano accompaniment. It features the same bass line and chordal structure. The melodic line in the right hand continues, with some notes beamed together. The system concludes with a final chord in the fifth measure.

E<sup>b</sup>

B<sup>b</sup>

F

A<sup>b</sup>

E<sup>b</sup>

B<sup>b</sup>

The fourth system of musical notation includes the vocal line and lyrics. The piano accompaniment continues with the same bass line and chordal structure. The vocal line is written in the treble clef and includes the lyrics: "1. Come on, — oh my star is fad - ing, and I — swerve". The system concludes with a final chord in the fifth measure.

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

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

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

I'd not be stuck here in this hole.

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

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

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

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

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

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

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

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

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

A<sup>b</sup>maj<sup>9</sup> Fadd<sup>9</sup> A<sup>b</sup>maj<sup>7</sup>

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

E<sup>b</sup> B<sup>b</sup> Fadd<sup>9</sup> A<sup>b</sup>maj<sup>7</sup>

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

E<sup>b</sup> To Coda ⊕ B<sup>b</sup>

it's no cause for con - cern.

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

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

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

♠ *Coda*

B 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>6 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>6      B<sup>b</sup>

Stuck on the end

F      A<sup>b</sup>maj7      E<sup>b</sup>      B<sup>b</sup>sus2

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

F      A<sup>b</sup>maj7

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

E<sup>b</sup>      B<sup>b</sup>

sick to the sto mach.

F

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



A<sup>b</sup>maj<sup>7</sup> E<sup>b</sup> B<sup>b</sup>sus<sup>2</sup> F

I'm sick of our secrets. Stood on the edge,

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

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

Fadd<sup>9</sup> A<sup>b</sup>maj<sup>7</sup>

You came a long

E<sup>b</sup> B<sup>b</sup> Fadd<sup>9</sup> A<sup>b</sup>maj<sup>7</sup>

and you cut me loose.

E<sup>b</sup> B<sup>b</sup>

You came a long and you cut me loose.

# Clocks

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

♩ = 130

The first system of music consists of two staves. The treble clef staff contains a melody of eighth notes, and the bass clef staff contains a bass line of eighth notes. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked as quarter note = 130. Chords E<sup>b</sup> and B<sup>b</sup>m are indicated above the first two measures.

The second system of music consists of two staves. The treble clef staff contains a melody of eighth notes, and the bass clef staff contains a bass line of eighth notes. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Chords Fm, E<sup>b</sup>, and B<sup>b</sup>m are indicated above the first, second, and third measures respectively.

The third system of music consists of two staves. The treble clef staff contains a melody of eighth notes, and the bass clef staff contains a bass line of eighth notes. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Chords Fm and E<sup>b</sup> are indicated above the second and third measures respectively.

The fourth system of music consists of two staves. The treble clef staff contains a melody of eighth notes, and the bass clef staff contains a bass line of eighth notes. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Chords B<sup>b</sup>m and Fm are indicated above the first and second measures respectively. The system ends with the instruction "1. The".

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E<sup>b</sup> B<sup>b</sup>m

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<sup>b</sup> B<sup>b</sup>m

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<sup>b</sup>

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<sup>b</sup>m 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<sup>b</sup> B<sup>b</sup>m

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<sup>b</sup>

B<sup>b</sup>m

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

You

Fm

E<sup>b</sup>

are.

You

B<sup>b</sup>m

Fm

are.

E<sup>b</sup>

B<sup>b</sup>m

You

are.

Fm

E<sup>b</sup>

B<sup>b</sup>m

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<sup>b</sup>6

com - pares,

G<sup>b</sup>maj7

and no - - - - - thing else

Db A<sup>b</sup>6

com - pares,

G<sup>b</sup>maj7

and no - - - - - thing else

E<sup>b</sup> B<sup>b</sup>m

E<sup>b</sup> B<sup>b</sup>m

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

Fmaj<sup>7</sup>

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 treble clef staff has a key signature of one flat and a 4/4 time signature. The bass clef staff provides a simple accompaniment. The lyrics are written below the treble staff.

Am

C

Fmaj<sup>7</sup>

Homes, pla - ces we've grown, all\_ of us are done for...

This system contains the next three measures. The musical notation and accompaniment continue from the first system. The lyrics are written below the treble staff.

Dm

Am

G<sup>6</sup>

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

This system contains the next three measures. The treble clef staff features a 7/4 time signature for the first two measures, which then changes back to 4/4. The lyrics are written below the treble staff.

Dm

Fmaj<sup>7</sup>

1, 2.

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

This system contains the final three measures of the piece. The treble clef staff features a 7/4 time signature for the first two measures, which then changes back to 4/4. The lyrics are written below the treble staff.



3.

Am

C

Musical notation for the first system, measures 1-3. The treble clef contains a melodic line with eighth and quarter notes, and the bass clef contains a bass line with quarter notes. Measure 1 starts with a 3-measure rest. Chords are indicated as Am and C.

Fmaj7

Am

Musical notation for the second system, measures 4-6. The treble clef contains a melodic line with eighth and quarter notes, and the bass clef contains a bass line with quarter notes. Measure 4 starts with a 7-measure rest. Chords are indicated as Fmaj7 and Am.

C

Fmaj7

Musical notation for the third system, measures 7-9. The treble clef contains a melodic line with eighth and quarter notes, and the bass clef contains a bass line with quarter notes. Measure 7 starts with a 7-measure rest. Chords are indicated as C and Fmaj7.

Am

C

Fmaj7

Musical notation for the fourth system, measures 10-12. The treble clef contains a vocal line with lyrics and piano accompaniment. The bass clef contains a bass line. Chords are indicated as Am, C, and Fmaj7.

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

Am

C

Fmaj7

Musical notation for the fifth system, measures 13-15. The treble clef contains a vocal line with lyrics and piano accompaniment. The bass clef contains a bass line. Chords are indicated as Am, C, and 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

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

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,\_\_\_

B<sup>11</sup> E

I drove the oth - er\_\_ ones\_\_ a - way.  
don't you let it\_\_ drag\_\_ you down.

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E Emaj<sup>7</sup> E<sup>7</sup> F<sup>#7</sup>aug

So if you ev - er feel\_ ne - glec - ted,

E Emaj<sup>7</sup> E<sup>7</sup> A

and if you think that all is lost,\_\_\_\_\_

E Emaj<sup>7</sup> E<sup>7</sup> A

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

*To Coda* ⊕

B<sup>11</sup> E

hop - ing ev - 'ry - thing's not lost.\_\_\_\_\_

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

E7 E6 E E7 E6

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

⊕ *Coda*

E E E7 Aadd<sup>9</sup>/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 Aadd<sup>9</sup>/E 3. E7 Aadd<sup>9</sup>/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 Aadd<sup>9</sup>/E E

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

E<sup>7</sup> Aadd<sup>9</sup>/E

E Bm

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

F#m<sup>9</sup> E

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

Bm F#m<sup>9</sup>

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

E Bm F#m<sup>9</sup>

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

E Bmadd<sup>11</sup> F#m<sup>9</sup>

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# Bmadd<sup>11</sup>

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

Detailed description: This system of musical notation is for the first system of the song. It features a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Above the staff, the tempo is marked as quarter note = 128 and there is a triplet symbol. The system is divided into three measures. The first measure has a chord symbol 'A' above it. The second measure has 'E/G#' above it. The third measure has 'Bmadd<sup>11</sup>' above it. The vocal line is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: '1. Hon - ey, you are a rock' and '2. Hon - ey, you are the sea'.

A E/G#

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

Detailed description: This system of musical notation is for the second system. It features a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Above the staff, the chord symbols 'A' and 'E/G#' are placed above the first and second measures respectively. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 'up - on which I stand.' and 'up - on which I float.'.

Bmadd<sup>11</sup> A

And I come  
And I came

Detailed description: This system of musical notation is for the third system. It features a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Above the staff, the chord symbols 'Bmadd<sup>11</sup>' and 'A' are placed above the first and second measures respectively. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 'And I come' and 'And I came'.

E/G# Bmadd<sup>11</sup>

here to talk.  
here to talk.

Detailed description: This system of musical notation is for the fourth system. It features a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Above the staff, the chord symbols 'E/G#' and 'Bmadd<sup>11</sup>' are placed above the first and second measures respectively. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 'here to talk.' and 'here to talk.'.

A E/G# Bmadd<sup>11</sup>

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# A<sup>5</sup>

And  
And a - ny - one

Bmadd<sup>11</sup> 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 I met you.  
since I met you.



Bmadd<sup>11</sup>

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

Dmaj<sup>7</sup>

A

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

G

Dmaj<sup>7</sup>

with - out you,  
with - out you,

1.

Bmadd<sup>11</sup>

green eyes.

2.

Bm

green eyes,

A

green eyes, oh, oh, oh.

Bm

Oh, oh, oh.

A

Oh, oh. Hon - ey, you.

E/G# Bmadd<sup>11</sup>

are a rock.

A E/G# Bmadd<sup>11</sup>

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

Piano accompaniment for the first system of 'In My Place'. The music is in 4/4 time with a tempo of 72 beats per minute. The key signature has two sharps (F# and C#). The system consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features a sequence of chords: A, A/G#, C#m, and E7. The bass line provides a simple harmonic accompaniment.

A

F#m7

C#m

E7

Piano accompaniment for the second system of 'In My Place'. The system consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features a sequence of chords: A, F#m7, C#m, and E7. The bass line continues the harmonic accompaniment.

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 -

Piano accompaniment for the third system of 'In My Place', including the vocal melody and lyrics. The system consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features a sequence of chords: A, A/G#, C#m, E7, and a triplet of eighth notes. The lyrics are: "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

Piano accompaniment for the fourth system of 'In My Place', including the vocal melody and lyrics. The system consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features a sequence of chords: A, a triplet of eighth notes, F#m7, C#m, E7, A, and A/G#. The lyrics are: "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

Em<sup>7</sup>

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<sup>7</sup>

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

Em<sup>7</sup>

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

Em<sup>7</sup>

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.



Em<sup>7</sup> 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

D<sup>7</sup>

see me crum - ble and fall on my face.

F

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

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

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

F

And they call as they beck - on you on.

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

They said start as you mean to go on.

Am C Em<sup>7</sup>

Am

Start as you mean to go on.

To Coda ⊕

C Em<sup>7</sup> 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 Em<sup>7</sup>

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 Em<sup>7</sup>

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

Dmaj<sup>7</sup> Bm Bm/A Dmaj<sup>7</sup> Bm Bm/A

Dmaj<sup>7</sup> Bm Bm/A Dmaj<sup>7</sup> Bm Bm/A

Dmaj<sup>7</sup> Bm Dmaj<sup>7</sup>

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

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

Bm Em<sup>9</sup> Em<sup>9</sup>/F#

say: you'll say oh, \_\_\_\_\_ sing one you  
hold on to; \_\_\_\_\_ that's what I

**Dmaj<sup>7</sup> D Dmaj<sup>7</sup>**

know.  
do.

But I pro - mise you  
And I know I was

**Bm Dmaj<sup>7</sup> Bm**

this: \_\_\_\_\_  
wrong, \_\_\_\_\_

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

**Em Em<sup>9</sup>/F# Dmaj<sup>7</sup>**

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.

**Bm<sup>6</sup> Gmaj<sup>7</sup> Bm F#/C#**

and say  
I cry

I.  
I.

Bm/D D7/F# *To Coda* ⊕ Bm<sup>6</sup> Gmaj<sup>7</sup> *D.C. al Coda*

⊕ *Coda* Bm<sup>6</sup> Gmaj<sup>7</sup> Dmaj<sup>7</sup>

And I saw sparks.

1. Bm Bm/A Dmaj<sup>7</sup> Bm Bm/A

Yeah, I saw sparks. I saw

2. Bm Bm/A Dmaj<sup>7</sup> Bm Bm/A

see me now. La, ooh.

Dmaj<sup>7</sup> Bm Bm/A D

La, ooh.

# The Scientist

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

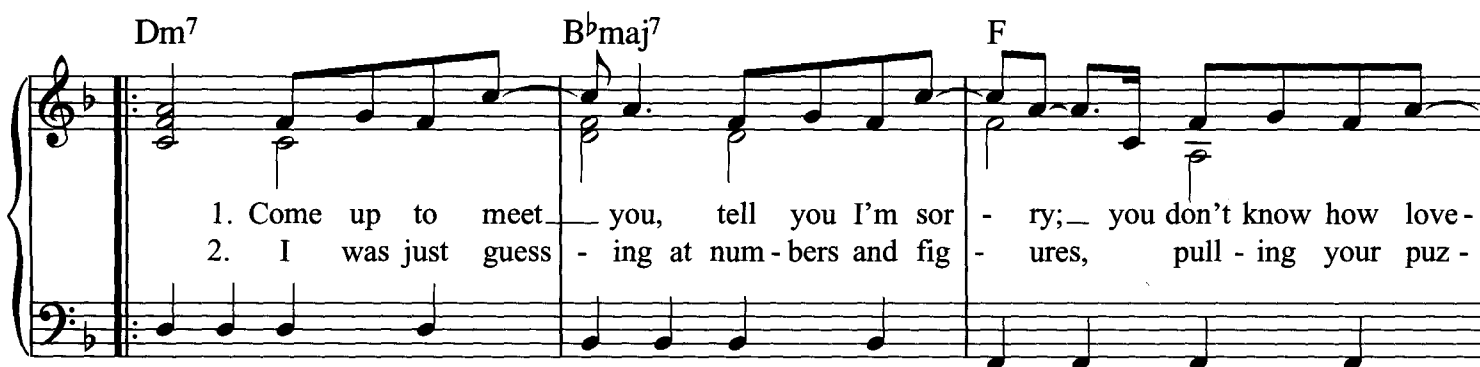
♩ = 76

Dm<sup>7</sup> B<sup>b</sup> F F<sup>sus</sup><sup>2</sup>



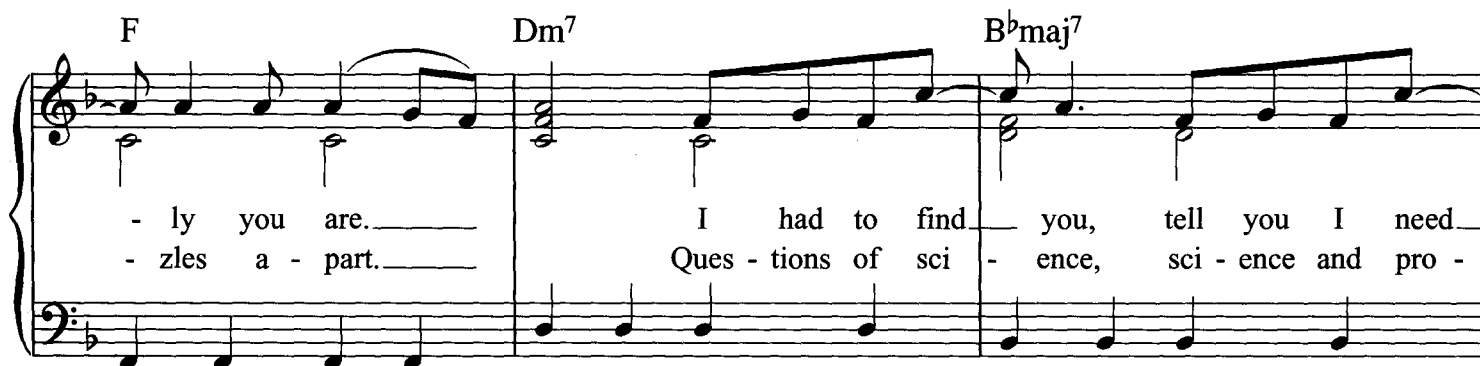
Dm<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> F

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 -



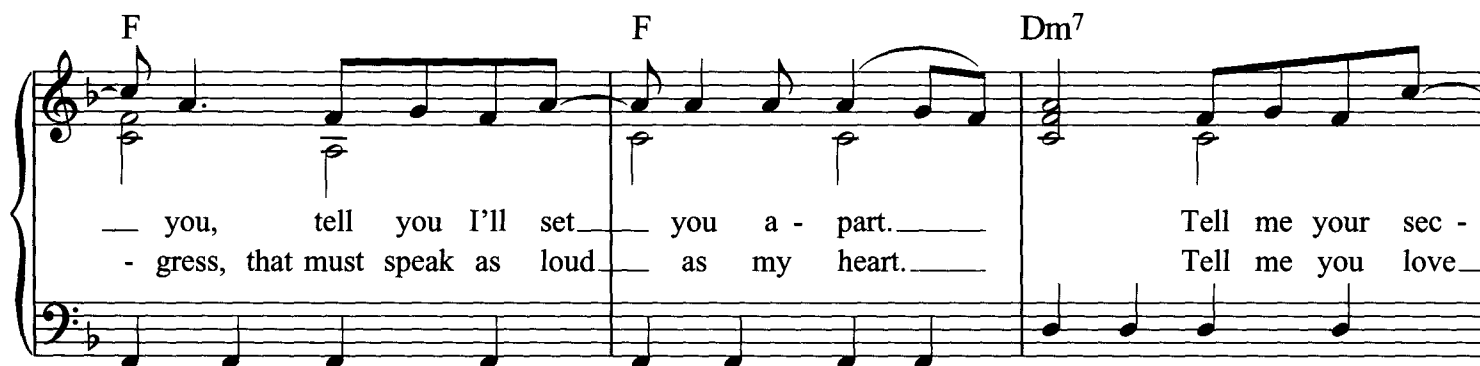
F Dm<sup>7</sup> B<sup>b</sup>maj<sup>7</sup>

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



F F Dm<sup>7</sup>

- 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 -



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**B<sup>b</sup>maj<sup>7</sup>** **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.\_\_\_\_

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

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

**F** **Fsus<sup>2</sup>** **B<sup>b</sup>**

Oh, it's\_ such a shame\_ for us to part.\_\_\_\_ No - bo - dy said\_

**F** **C/F** **F<sup>6</sup>**

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<sup>b</sup>

F

F/E

Dm<sup>7</sup>

B<sup>b</sup>

F

Fsus<sup>2</sup>

2.

F

B<sup>b</sup>

F

Dm<sup>7</sup> B<sup>b</sup> F

Dm<sup>7</sup> B<sup>b</sup>

Ooh.

F

Dm<sup>7</sup> B<sup>b</sup> F

Ah, ooh.

Dm<sup>7</sup> B<sup>b</sup> F

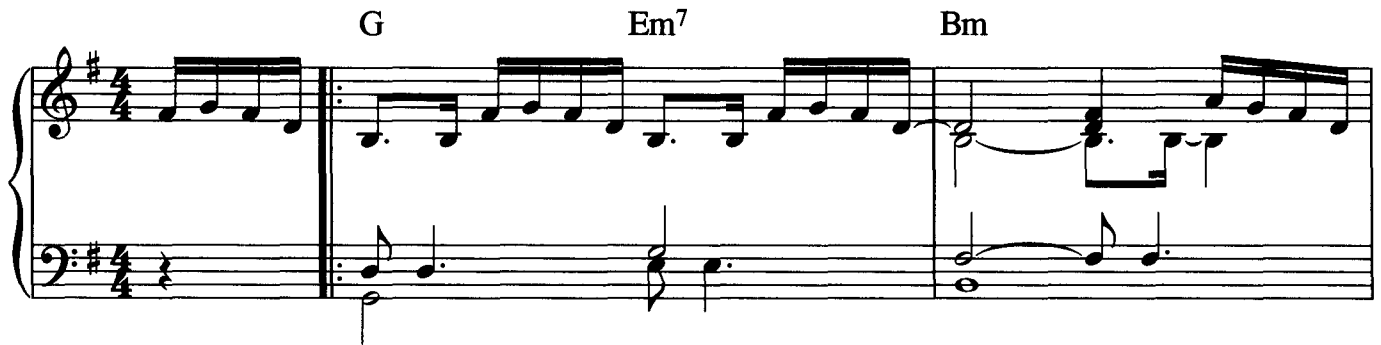
Ah, ooh.

# Trouble

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

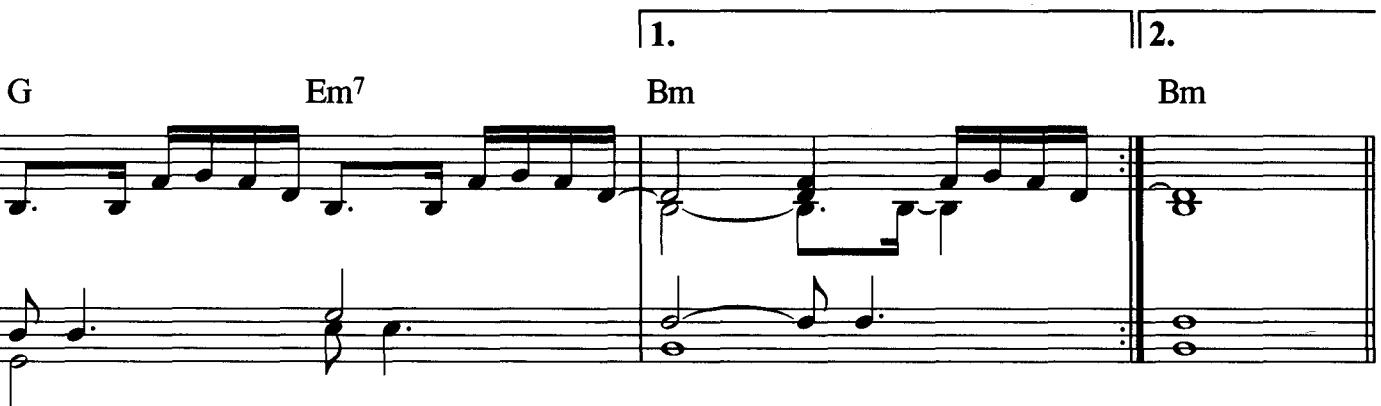
♩ = 70

G Em<sup>7</sup> Bm



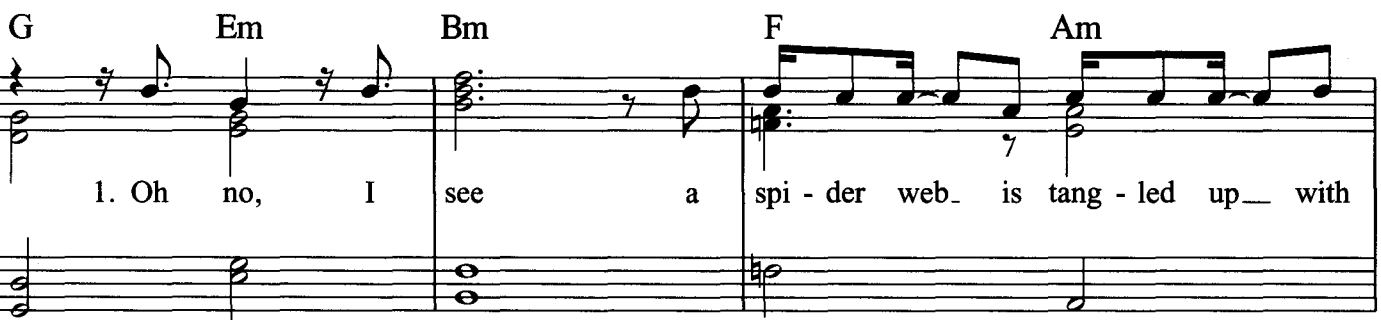
G Em<sup>7</sup> Bm Bm

1. 2.



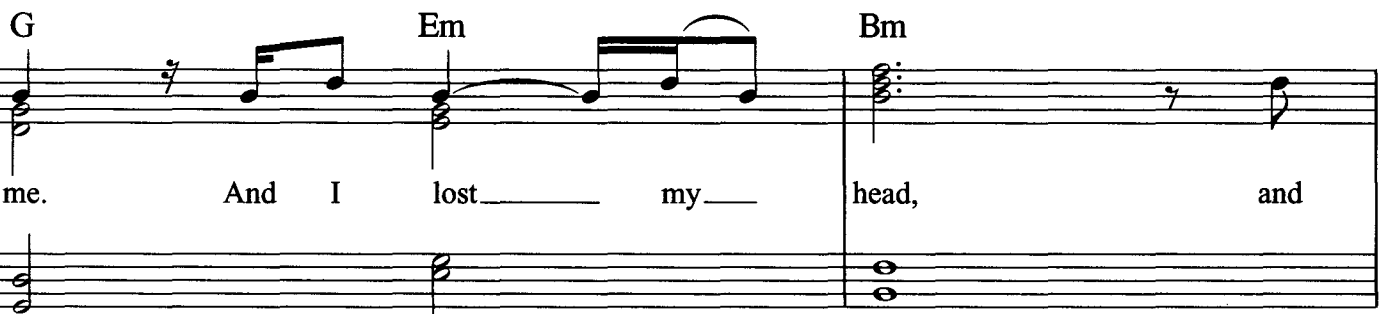
G Em Bm F Am

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.

Em<sup>7</sup> Bm

G Em<sup>7</sup> 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 stupid things I'd done. And  
 here am I in the little bubble. Sing - ing out

A Em<sup>7</sup>

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 Em<sup>7</sup>

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 Em<sup>7</sup> Bm

G Em<sup>7</sup> Bm *D.S. al Coda*

⊕ *Coda*

Em G Em<sup>9</sup> Bm<sup>7</sup>

harm.

G Em<sup>9</sup> Bm<sup>7</sup> G Em<sup>9</sup>

Bm<sup>7</sup> G Em<sup>9</sup> Bm<sup>7</sup>

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

Musical notation for the first system of the piano accompaniment, featuring a treble and bass clef with a 4/4 time signature. The melody in the treble clef consists of quarter notes, while the bass clef provides a simple harmonic accompaniment with quarter notes.

A<sup>b</sup> maj<sup>7</sup> E<sup>b</sup> B<sup>b</sup>6 F<sup>7</sup> A<sup>b</sup> maj<sup>7</sup> E<sup>b</sup> B<sup>b</sup>6 F<sup>7</sup>

1. A

Musical notation for the second system of the piano accompaniment, continuing the melody and accompaniment from the first system. It includes a first ending bracket labeled '1. A'.

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

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

Musical notation for the third system of the piano accompaniment, including the vocal melody and lyrics. The lyrics are: "warn - ing - sign: I missed the good part then I / (2.) warn - ing - sign: you came back to haunt me and I".

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

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

Musical notation for the fourth system of the piano accompaniment, including the vocal melody and lyrics. 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<sup>b</sup> F F<sup>sus4</sup> F

When the truth\_

E<sup>b</sup> G<sup>m</sup> B<sup>b</sup>

is\_ I miss you\_

F/A E<sup>b</sup> G<sup>m</sup>

Yeah, the truth is\_ that I miss\_

1. B<sup>b</sup> F/A A<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>

you so\_

B<sup>b6</sup> F<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> E<sup>b</sup> B<sup>b6</sup> F<sup>7</sup>

2. A

2.

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

Gm

3

And I'm tired. I should not have

B<sup>b</sup>

F/A

let you go.

B<sup>b</sup>

B<sup>b</sup>11

A<sup>b</sup>

Oh.

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

B<sup>b</sup>

Fm<sup>7</sup>/A<sup>b</sup>

Oh.

A<sup>b</sup>

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

B<sup>b</sup>

So I crawl

Fm7/A<sup>b</sup> A<sup>b</sup>maj7 E<sup>b</sup>maj7/G

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

B<sup>b</sup> Fm7/A<sup>b</sup> A<sup>b</sup>maj7

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

E<sup>b</sup>maj7/G B<sup>b</sup> Fm7/A<sup>b</sup>

And\_ I crawl back in - to\_\_ your

A<sup>b</sup>maj7 E<sup>b</sup>maj7/G B<sup>b</sup>

op - en\_\_ arms. Yes, - I crawl

Fm7/A<sup>b</sup> A<sup>b</sup>maj7 Gm

back in - to\_\_ your op - - en\_\_ arms.

# Yellow

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

♩ = 88

C<sup>5</sup>

Csus<sup>4</sup>

The first system of piano accompaniment 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 C<sup>5</sup> chord, and the second measure is marked with a C<sup>5</sup> chord. The third measure is marked with a C<sup>5</sup> chord, and the fourth measure is marked with a C<sup>5</sup> chord. The fifth measure is marked with a C<sup>5</sup> chord, and the sixth measure is marked with a C<sup>5</sup> chord. The seventh measure is marked with a C<sup>5</sup> chord, and the eighth measure is marked with a C<sup>5</sup> chord. The ninth measure is marked with a C<sup>5</sup> chord, and the tenth measure is marked with a C<sup>5</sup> chord. The eleventh measure is marked with a C<sup>5</sup> chord, and the twelfth measure is marked with a C<sup>5</sup> chord. The thirteenth measure is marked with a C<sup>5</sup> chord, and the fourteenth measure is marked with a C<sup>5</sup> chord. The fifteenth measure is marked with a C<sup>5</sup> chord, and the sixteenth measure is marked with a C<sup>5</sup> chord. The seventeenth measure is marked with a C<sup>5</sup> chord, and the eighteenth measure is marked with a C<sup>5</sup> chord. The nineteenth measure is marked with a C<sup>5</sup> chord, and the twentieth measure is marked with a C<sup>5</sup> chord. The twenty-first measure is marked with a C<sup>5</sup> chord, and the twenty-second measure is marked with a C<sup>5</sup> chord. The twenty-third measure is marked with a C<sup>5</sup> chord, and the twenty-fourth measure is marked with a C<sup>5</sup> chord. The twenty-fifth measure is marked with a C<sup>5</sup> chord, and the twenty-sixth measure is marked with a C<sup>5</sup> chord. The twenty-seventh measure is marked with a C<sup>5</sup> chord, and the twenty-eighth measure is marked with a C<sup>5</sup> chord. The twenty-ninth measure is marked with a C<sup>5</sup> chord, and the thirtieth measure is marked with a C<sup>5</sup> chord. The thirty-first measure is marked with a C<sup>5</sup> chord, and the thirty-second measure is marked with a C<sup>5</sup> chord. The thirty-third measure is marked with a C<sup>5</sup> chord, and the thirty-fourth measure is marked with a C<sup>5</sup> chord. The thirty-fifth measure is marked with a C<sup>5</sup> chord, and the thirty-sixth measure is marked with a C<sup>5</sup> chord. The thirty-seventh measure is marked with a C<sup>5</sup> chord, and the thirty-eighth measure is marked with a C<sup>5</sup> chord. The thirty-ninth measure is marked with a C<sup>5</sup> chord, and the fortieth measure is marked with a C<sup>5</sup> chord. The forty-first measure is marked with a C<sup>5</sup> chord, and the forty-second measure is marked with a C<sup>5</sup> chord. The forty-third measure is marked with a C<sup>5</sup> chord, and the forty-fourth measure is marked with a C<sup>5</sup> chord. The forty-fifth measure is marked with a C<sup>5</sup> chord, and the forty-sixth measure is marked with a C<sup>5</sup> chord. The forty-seventh measure is marked with a C<sup>5</sup> chord, and the forty-eighth measure is marked with a C<sup>5</sup> chord. The forty-ninth measure is marked with a C<sup>5</sup> chord, and the fiftieth measure is marked with a C<sup>5</sup> chord. The fifty-first measure is marked with a C<sup>5</sup> chord, and the fifty-second measure is marked with a C<sup>5</sup> chord. The fifty-third measure is marked with a C<sup>5</sup> chord, and the fifty-fourth measure is marked with a C<sup>5</sup> chord. The fifty-fifth measure is marked with a C<sup>5</sup> chord, and the fifty-sixth measure is marked with a C<sup>5</sup> chord. The fifty-seventh measure is marked with a C<sup>5</sup> chord, and the fifty-eighth measure is marked with a C<sup>5</sup> chord. The fifty-ninth measure is marked with a C<sup>5</sup> chord, and the sixtieth measure is marked with a C<sup>5</sup> chord. The sixty-first measure is marked with a C<sup>5</sup> chord, and the sixty-second measure is marked with a C<sup>5</sup> chord. The sixty-third measure is marked with a C<sup>5</sup> chord, and the sixty-fourth measure is marked with a C<sup>5</sup> chord. The sixty-fifth measure is marked with a C<sup>5</sup> chord, and the sixty-sixth measure is marked with a C<sup>5</sup> chord. The sixty-seventh measure is marked with a C<sup>5</sup> chord, and the sixty-eighth measure is marked with a C<sup>5</sup> chord. The sixty-ninth measure is marked with a C<sup>5</sup> chord, and the seventieth measure is marked with a C<sup>5</sup> chord. The seventy-first measure is marked with a C<sup>5</sup> chord, and the seventy-second measure is marked with a C<sup>5</sup> chord. The seventy-third measure is marked with a C<sup>5</sup> chord, and the seventy-fourth measure is marked with a C<sup>5</sup> chord. The seventy-fifth measure is marked with a C<sup>5</sup> chord, and the seventy-sixth measure is marked with a C<sup>5</sup> chord. The seventy-seventh measure is marked with a C<sup>5</sup> chord, and the seventy-eighth measure is marked with a C<sup>5</sup> chord. The seventy-ninth measure is marked with a C<sup>5</sup> chord, and the eightieth measure is marked with a C<sup>5</sup> chord. The eighty-first measure is marked with a C<sup>5</sup> chord, and the eighty-second measure is marked with a C<sup>5</sup> chord. The eighty-third measure is marked with a C<sup>5</sup> chord, and the eighty-fourth measure is marked with a C<sup>5</sup> chord. The eighty-fifth measure is marked with a C<sup>5</sup> chord, and the eighty-sixth measure is marked with a C<sup>5</sup> chord. The eighty-seventh measure is marked with a C<sup>5</sup> chord, and the eighty-eighth measure is marked with a C<sup>5</sup> chord. The eighty-ninth measure is marked with a C<sup>5</sup> chord, and the ninetieth measure is marked with a C<sup>5</sup> chord. The ninety-first measure is marked with a C<sup>5</sup> chord, and the ninety-second measure is marked with a C<sup>5</sup> chord. The ninety-third measure is marked with a C<sup>5</sup> chord, and the ninety-fourth measure is marked with a C<sup>5</sup> chord. The ninety-fifth measure is marked with a C<sup>5</sup> chord, and the ninety-sixth measure is marked with a C<sup>5</sup> chord. The ninety-seventh measure is marked with a C<sup>5</sup> chord, and the ninety-eighth measure is marked with a C<sup>5</sup> chord. The ninety-ninth measure is marked with a C<sup>5</sup> chord, and the hundredth measure is marked with a C<sup>5</sup> chord.

G<sup>6</sup>

G<sup>6/9</sup>

F<sup>6/9</sup>

The second system of piano accompaniment continues the 4/4 time signature. The right hand plays chords in the treble clef, and the left hand plays a steady eighth-note bass line in the bass clef. The first measure is marked with a G<sup>6</sup> chord, the second with a G<sup>6</sup> chord, the third with a G<sup>6</sup> chord, the fourth with a G<sup>6</sup> chord, the fifth with a G<sup>6</sup> chord, the sixth with a G<sup>6</sup> chord, the seventh with a G<sup>6</sup> chord, the eighth with a G<sup>6</sup> chord, the ninth with a G<sup>6</sup> chord, the tenth with a G<sup>6</sup> chord, the eleventh with a G<sup>6</sup> chord, the twelfth with a G<sup>6</sup> chord, the thirteenth with a G<sup>6</sup> chord, the fourteenth with a G<sup>6</sup> chord, the fifteenth with a G<sup>6</sup> chord, the sixteenth with a G<sup>6</sup> chord, the seventeenth with a G<sup>6</sup> chord, the eighteenth with a G<sup>6</sup> chord, the nineteenth with a G<sup>6</sup> chord, the twentieth with a G<sup>6</sup> chord, the twenty-first with a G<sup>6</sup> chord, the twenty-second with a G<sup>6</sup> chord, the twenty-third with a G<sup>6</sup> chord, the twenty-fourth with a G<sup>6</sup> chord, the twenty-fifth with a G<sup>6</sup> chord, the twenty-sixth with a G<sup>6</sup> chord, the twenty-seventh with a G<sup>6</sup> chord, the twenty-eighth with a G<sup>6</sup> chord, the twenty-ninth with a G<sup>6</sup> chord, the thirtieth with a G<sup>6</sup> chord, the thirty-first with a G<sup>6</sup> chord, the thirty-second with a G<sup>6</sup> chord, the thirty-third with a G<sup>6</sup> chord, the thirty-fourth with a G<sup>6</sup> chord, the thirty-fifth with a G<sup>6</sup> chord, the thirty-sixth with a G<sup>6</sup> chord, the thirty-seventh with a G<sup>6</sup> chord, the thirty-eighth with a G<sup>6</sup> chord, the thirty-ninth with a G<sup>6</sup> chord, the fortieth with a G<sup>6</sup> chord, the forty-first with a G<sup>6</sup> chord, the forty-second with a G<sup>6</sup> chord, the forty-third with a G<sup>6</sup> chord, the forty-fourth with a G<sup>6</sup> chord, the forty-fifth with a G<sup>6</sup> chord, the forty-sixth with a G<sup>6</sup> chord, the forty-seventh with a G<sup>6</sup> chord, the forty-eighth with a G<sup>6</sup> chord, the forty-ninth with a G<sup>6</sup> chord, the fiftieth with a G<sup>6</sup> chord, the fifty-first with a G<sup>6</sup> chord, the fifty-second with a G<sup>6</sup> chord, the fifty-third with a G<sup>6</sup> chord, the fifty-fourth with a G<sup>6</sup> chord, the fifty-fifth with a G<sup>6</sup> chord, the fifty-sixth with a G<sup>6</sup> chord, the fifty-seventh with a G<sup>6</sup> chord, the fifty-eighth with a G<sup>6</sup> chord, the fifty-ninth with a G<sup>6</sup> chord, the sixtieth with a G<sup>6</sup> chord, the sixty-first with a G<sup>6</sup> chord, the sixty-second with a G<sup>6</sup> chord, the sixty-third with a G<sup>6</sup> chord, the sixty-fourth with a G<sup>6</sup> chord, the sixty-fifth with a G<sup>6</sup> chord, the sixty-sixth with a G<sup>6</sup> chord, the sixty-seventh with a G<sup>6</sup> chord, the sixty-eighth with a G<sup>6</sup> chord, the sixty-ninth with a G<sup>6</sup> chord, the seventieth with a G<sup>6</sup> chord, the seventy-first with a G<sup>6</sup> chord, the seventy-second with a G<sup>6</sup> chord, the seventy-third with a G<sup>6</sup> chord, the seventy-fourth with a G<sup>6</sup> chord, the seventy-fifth with a G<sup>6</sup> chord, the seventy-sixth with a G<sup>6</sup> chord, the seventy-seventh with a G<sup>6</sup> chord, the seventy-eighth with a G<sup>6</sup> chord, the seventy-ninth with a G<sup>6</sup> chord, the eightieth with a G<sup>6</sup> chord, the eighty-first with a G<sup>6</sup> chord, the eighty-second with a G<sup>6</sup> chord, the eighty-third with a G<sup>6</sup> chord, the eighty-fourth with a G<sup>6</sup> chord, the eighty-fifth with a G<sup>6</sup> chord, the eighty-sixth with a G<sup>6</sup> chord, the eighty-seventh with a G<sup>6</sup> chord, the eighty-eighth with a G<sup>6</sup> chord, the eighty-ninth with a G<sup>6</sup> chord, the ninetieth with a G<sup>6</sup> chord, the ninety-first with a G<sup>6</sup> chord, the ninety-second with a G<sup>6</sup> chord, the ninety-third with a G<sup>6</sup> chord, the ninety-fourth with a G<sup>6</sup> chord, the ninety-fifth with a G<sup>6</sup> chord, the ninety-sixth with a G<sup>6</sup> chord, the ninety-seventh with a G<sup>6</sup> chord, the ninety-eighth with a G<sup>6</sup> chord, the ninety-ninth with a G<sup>6</sup> chord, and the hundredth with a G<sup>6</sup> chord.

Fadd<sup>9</sup>

C<sup>5</sup>

Csus<sup>4</sup>

The third system of piano accompaniment continues the 4/4 time signature. The right hand plays chords in the treble clef, and the left hand plays a steady eighth-note bass line in the bass clef. The first measure is marked with a Fadd<sup>9</sup> chord, the second with a Fadd<sup>9</sup> chord, the third with a Fadd<sup>9</sup> chord, the fourth with a Fadd<sup>9</sup> chord, the fifth with a Fadd<sup>9</sup> chord, the sixth with a Fadd<sup>9</sup> chord, the seventh with a Fadd<sup>9</sup> chord, the eighth with a Fadd<sup>9</sup> chord, the ninth with a Fadd<sup>9</sup> chord, the tenth with a Fadd<sup>9</sup> chord, the eleventh with a Fadd<sup>9</sup> chord, the twelfth with a Fadd<sup>9</sup> chord, the thirteenth with a Fadd<sup>9</sup> chord, the fourteenth with a Fadd<sup>9</sup> chord, the fifteenth with a Fadd<sup>9</sup> chord, the sixteenth with a Fadd<sup>9</sup> chord, the seventeenth with a Fadd<sup>9</sup> chord, the eighteenth with a Fadd<sup>9</sup> chord, the nineteenth with a Fadd<sup>9</sup> chord, the twentieth with a Fadd<sup>9</sup> chord, the twenty-first with a Fadd<sup>9</sup> chord, the twenty-second with a Fadd<sup>9</sup> chord, the twenty-third with a Fadd<sup>9</sup> chord, the twenty-fourth with a Fadd<sup>9</sup> chord, the twenty-fifth with a Fadd<sup>9</sup> chord, the twenty-sixth with a Fadd<sup>9</sup> chord, the twenty-seventh with a Fadd<sup>9</sup> chord, the twenty-eighth with a Fadd<sup>9</sup> chord, the twenty-ninth with a Fadd<sup>9</sup> chord, the thirtieth with a Fadd<sup>9</sup> chord, the thirty-first with a Fadd<sup>9</sup> chord, the thirty-second with a Fadd<sup>9</sup> chord, the thirty-third with a Fadd<sup>9</sup> chord, the thirty-fourth with a Fadd<sup>9</sup> chord, the thirty-fifth with a Fadd<sup>9</sup> chord, the thirty-sixth with a Fadd<sup>9</sup> chord, the thirty-seventh with a Fadd<sup>9</sup> chord, the thirty-eighth with a Fadd<sup>9</sup> chord, the thirty-ninth with a Fadd<sup>9</sup> chord, the fortieth with a Fadd<sup>9</sup> chord, the forty-first with a Fadd<sup>9</sup> chord, the forty-second with a Fadd<sup>9</sup> chord, the forty-third with a Fadd<sup>9</sup> chord, the forty-fourth with a Fadd<sup>9</sup> chord, the forty-fifth with a Fadd<sup>9</sup> chord, the forty-sixth with a Fadd<sup>9</sup> chord, the forty-seventh with a Fadd<sup>9</sup> chord, the forty-eighth with a Fadd<sup>9</sup> chord, the forty-ninth with a Fadd<sup>9</sup> chord, the fiftieth with a Fadd<sup>9</sup> chord, the fifty-first with a Fadd<sup>9</sup> chord, the fifty-second with a Fadd<sup>9</sup> chord, the fifty-third with a Fadd<sup>9</sup> chord, the fifty-fourth with a Fadd<sup>9</sup> chord, the fifty-fifth with a Fadd<sup>9</sup> chord, the fifty-sixth with a Fadd<sup>9</sup> chord, the fifty-seventh with a Fadd<sup>9</sup> chord, the fifty-eighth with a Fadd<sup>9</sup> chord, the fifty-ninth with a Fadd<sup>9</sup> chord, the sixtieth with a Fadd<sup>9</sup> chord, the sixty-first with a Fadd<sup>9</sup> chord, the sixty-second with a Fadd<sup>9</sup> chord, the sixty-third with a Fadd<sup>9</sup> chord, the sixty-fourth with a Fadd<sup>9</sup> chord, the sixty-fifth with a Fadd<sup>9</sup> chord, the sixty-sixth with a Fadd<sup>9</sup> chord, the sixty-seventh with a Fadd<sup>9</sup> chord, the sixty-eighth with a Fadd<sup>9</sup> chord, the sixty-ninth with a Fadd<sup>9</sup> chord, the seventieth with a Fadd<sup>9</sup> chord, the seventy-first with a Fadd<sup>9</sup> chord, the seventy-second with a Fadd<sup>9</sup> chord, the seventy-third with a Fadd<sup>9</sup> chord, the seventy-fourth with a Fadd<sup>9</sup> chord, the seventy-fifth with a Fadd<sup>9</sup> chord, the seventy-sixth with a Fadd<sup>9</sup> chord, the seventy-seventh with a Fadd<sup>9</sup> chord, the seventy-eighth with a Fadd<sup>9</sup> chord, the seventy-ninth with a Fadd<sup>9</sup> chord, the eightieth with a Fadd<sup>9</sup> chord, the eighty-first with a Fadd<sup>9</sup> chord, the eighty-second with a Fadd<sup>9</sup> chord, the eighty-third with a Fadd<sup>9</sup> chord, the eighty-fourth with a Fadd<sup>9</sup> chord, the eighty-fifth with a Fadd<sup>9</sup> chord, the eighty-sixth with a Fadd<sup>9</sup> chord, the eighty-seventh with a Fadd<sup>9</sup> chord, the eighty-eighth with a Fadd<sup>9</sup> chord, the eighty-ninth with a Fadd<sup>9</sup> chord, the ninetieth with a Fadd<sup>9</sup> chord, the ninety-first with a Fadd<sup>9</sup> chord, the ninety-second with a Fadd<sup>9</sup> chord, the ninety-third with a Fadd<sup>9</sup> chord, the ninety-fourth with a Fadd<sup>9</sup> chord, the ninety-fifth with a Fadd<sup>9</sup> chord, the ninety-sixth with a Fadd<sup>9</sup> chord, the ninety-seventh with a Fadd<sup>9</sup> chord, the ninety-eighth with a Fadd<sup>9</sup> chord, the ninety-ninth with a Fadd<sup>9</sup> chord, and the hundredth with a Fadd<sup>9</sup> chord.

C

1. Look at the stars,

look how they shine for \_\_\_\_\_

The fourth system of piano accompaniment continues the 4/4 time signature. The right hand plays a vocal line in the treble clef, and the left hand plays a steady eighth-note bass line in the bass clef. The first measure is marked with a C chord, the second with a C chord, the third with a C chord, the fourth with a C chord, the fifth with a C chord, the sixth with a C chord, the seventh with a C chord, the eighth with a C chord, the ninth with a C chord, the tenth with a C chord, the eleventh with a C chord, the twelfth with a C chord, the thirteenth with a C chord, the fourteenth with a C chord, the fifteenth with a C chord, the sixteenth with a C chord, the seventeenth with a C chord, the eighteenth with a C chord, the nineteenth with a C chord, the twentieth with a C chord, the twenty-first with a C chord, the twenty-second with a C chord, the twenty-third with a C chord, the twenty-fourth with a C chord, the twenty-fifth with a C chord, the twenty-sixth with a C chord, the twenty-seventh with a C chord, the twenty-eighth with a C chord, the twenty-ninth with a C chord, the thirtieth with a C chord, the thirty-first with a C chord, the thirty-second with a C chord, the thirty-third with a C chord, the thirty-fourth with a C chord, the thirty-fifth with a C chord, the thirty-sixth with a C chord, the thirty-seventh with a C chord, the thirty-eighth with a C chord, the thirty-ninth with a C chord, the fortieth with a C chord, the forty-first with a C chord, the forty-second with a C chord, the forty-third with a C chord, the forty-fourth with a C chord, the forty-fifth with a C chord, the forty-sixth with a C chord, the forty-seventh with a C chord, the forty-eighth with a C chord, the forty-ninth with a C chord, the fiftieth with a C chord, the fifty-first with a C chord, the fifty-second with a C chord, the fifty-third with a C chord, the fifty-fourth with a C chord, the fifty-fifth with a C chord, the fifty-sixth with a C chord, the fifty-seventh with a C chord, the fifty-eighth with a C chord, the fifty-ninth with a C chord, the sixtieth with a C chord, the sixty-first with a C chord, the sixty-second with a C chord, the sixty-third with a C chord, the sixty-fourth with a C chord, the sixty-fifth with a C chord, the sixty-sixth with a C chord, the sixty-seventh with a C chord, the sixty-eighth with a C chord, the sixty-ninth with a C chord, the seventieth with a C chord, the seventy-first with a C chord, the seventy-second with a C chord, the seventy-third with a C chord, the seventy-fourth with a C chord, the seventy-fifth with a C chord, the seventy-sixth with a C chord, the seventy-seventh with a C chord, the seventy-eighth with a C chord, the seventy-ninth with a C chord, the eightieth with a C chord, the eighty-first with a C chord, the eighty-second with a C chord, the eighty-third with a C chord, the eighty-fourth with a C chord, the eighty-fifth with a C chord, the eighty-sixth with a C chord, the eighty-seventh with a C chord, the eighty-eighth with a C chord, the eighty-ninth with a C chord, the ninetieth with a C chord, the ninety-first with a C chord, the ninety-second with a C chord, the ninety-third with a C chord, the ninety-fourth with a C chord, the ninety-fifth with a C chord, the ninety-sixth with a C chord, the ninety-seventh with a C chord, the ninety-eighth with a C chord, the ninety-ninth with a C chord, and the hundredth with a C chord.

G<sup>6</sup>

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

Fmaj<sup>7</sup>

— 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 —

G<sup>6</sup> Fmaj<sup>7</sup>

— 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;

G<sup>6</sup>

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.

Fmaj<sup>7</sup>

C Csus<sup>4</sup> C C<sup>7</sup>

Your skin, oh yeah, your skin and bones

Fmaj<sup>7</sup> Am<sup>7</sup> G<sup>6</sup>

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

Fmaj<sup>7</sup> Am<sup>7</sup> G<sup>6</sup> Fmaj<sup>7</sup>



Am<sup>7</sup> G<sup>6</sup> Fmaj<sup>7</sup>

— 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

C<sup>5</sup> Csus<sup>4</sup> G<sup>6</sup>

(dry.)

G<sup>6</sup> F<sup>6</sup> Fadd<sup>9</sup>

C<sup>5</sup> Csus<sup>4</sup> Csus<sup>4</sup>

1. 2.  
 It's

C<sup>5</sup>

true, — look how they shine — for

G<sup>6</sup> G<sup>6%</sup> F

you. \_\_\_\_\_ Look how they shine for you, \_\_\_\_\_

C<sup>5</sup>

look how they shine. Look how they shine for

G<sup>6</sup> Fmaj<sup>9</sup>

you, \_\_\_\_\_ look how they shine for you, \_\_\_\_\_

C

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

Gm<sup>7</sup> Fmaj<sup>7</sup>

— you \_\_\_\_\_ and all the things that you \_\_\_\_\_ do. \_\_\_\_\_



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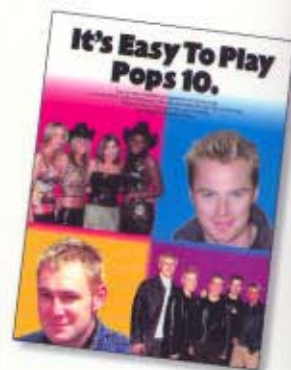
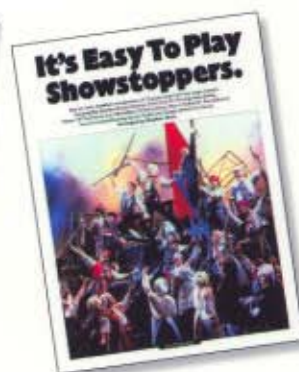
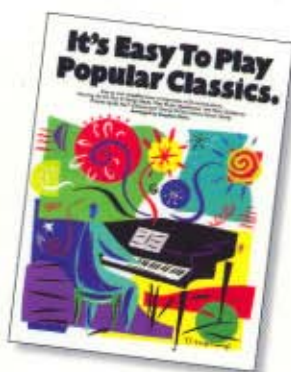
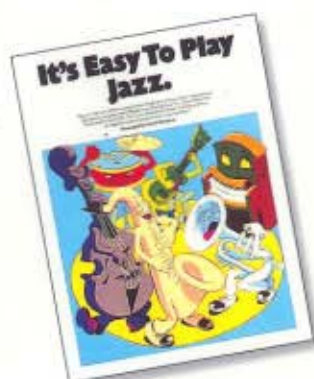
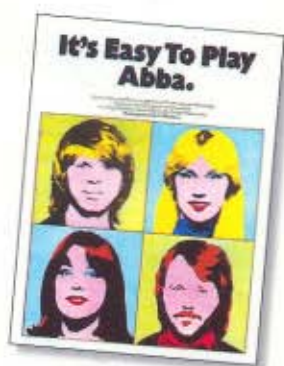
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