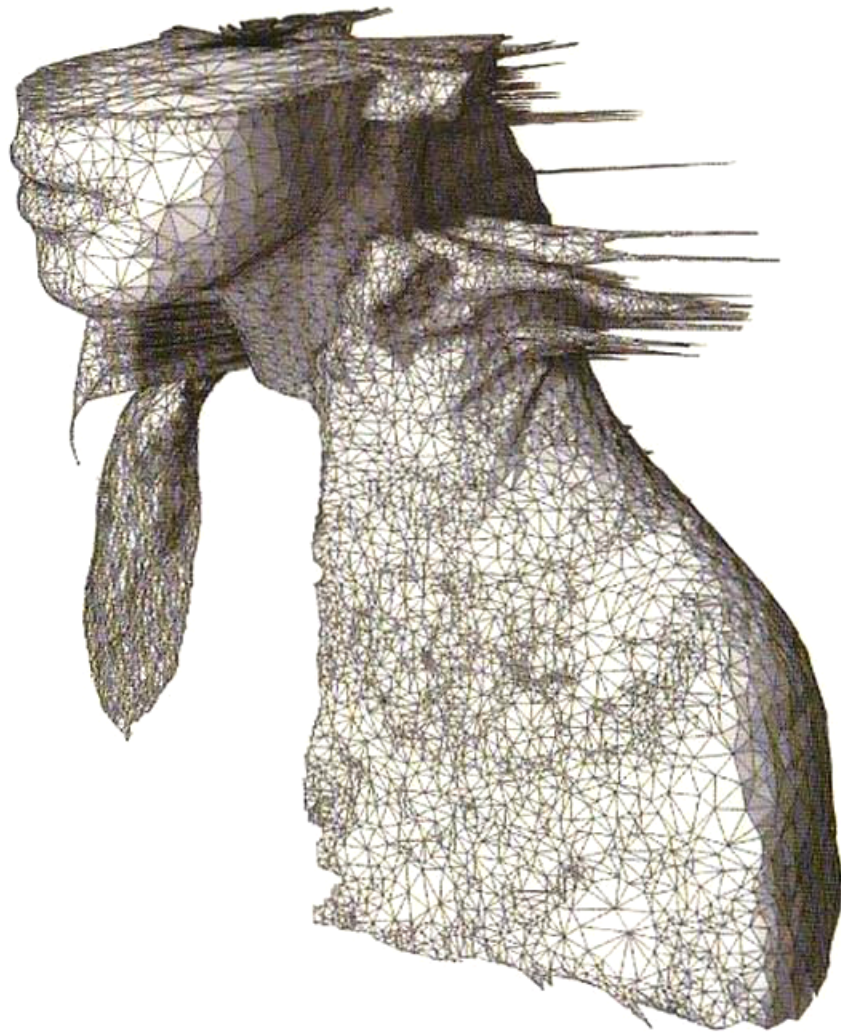


COLDPLAY

A RUSH OF BLOOD TO THE HEAD

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



FRESHEETS.ORG

Politik

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

$\text{♩} = 84$



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



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

© Copyright 2002 BMG Music Publishing Limited, Bedford House, 69-79 Fulham High Street, London SW6 3JW.
Used by permission. All Rights Reserved. International Copyright Secured.

Fsus⁴



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



Fsus⁴



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



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

Fsus⁴



1^o Only



tell me your own po - li - tik. —

Fsus⁴



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



Fm



eyes, op - en up your eyes.



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



1.



2.

eyes. Just op - en up your

C⁷ 3fr

Fm

eyes.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note chord C7 (3rd fret) and a half note Fm. The piano accompaniment features a complex arpeggiated pattern in the right hand and a simple bass line in the left hand. Chord diagrams for C7 (3fr) and Fm are provided above the staff.

D⁹ 4fr

A^b 4fr

Detailed description: This system contains the next two measures. The piano accompaniment continues with the arpeggiated pattern. The vocal line is silent. Chord diagrams for D9 (4fr) and Ab (4fr) are provided above the staff.

E⁷sus⁴

E^b

Fm

Give me love ov - er

2^o Instrumental

Detailed description: This system contains the next two measures. The vocal line begins with the lyrics "Give me love ov - er". The piano accompaniment includes a section labeled "2^o Instrumental" starting in the second measure. Chord diagrams for E7sus4, Eb, and Fm are provided above the staff.

D⁹

A^b 4fr

love ov - er love ov - er this, ahh

Detailed description: This system contains the final two measures. The vocal line continues with the lyrics "love ov - er love ov - er this, ahh". The piano accompaniment continues with the arpeggiated pattern. Chord diagrams for D9 and Ab (4fr) are provided above the staff.

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

give me

D^b6 A^b 4fr

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

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

aah.

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

 And open up your eyes *etc.*

In My Place

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

Guitar chords capo 2nd fret

♩ = 72

N.C.

Drums

cont. sim.

A

A/G#

C#m 2fr

E

A

F#m

C#m 2fr

E

A

A/G#

C#m 2fr

E

A

A/G#

C#m 2fr

E

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

© Copyright 2002 BMG Music Publishing Limited, Bedford House, 69-79 Fulham High Street, London SW6 3JZ
 Used by permission. All Rights Reserved. International Copyright Secured

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

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

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

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

D A E D

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

A E D A E

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

1. 2.

D E E

it? Ah, for it? it?

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

1. 2.

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

Sing it please, please, please...

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

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

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

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

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

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

A F#m rit. C#m E A

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

Verse 2:

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

Yeah, how long must you wait *etc.*

God Put A Smile Upon Your Face

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

Tune Guitar down one and a half tones

♩ = 124



1^o Tacet Guitar

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has four flats (B-flat major), and the time signature is 4/4. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.



The second system continues the musical notation with a vocal line and piano accompaniment, maintaining the same key signature and time signature as the first system.



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

The third system includes the vocal line with the lyrics "1. Where do we go, no - bo - dy knows..." and the piano accompaniment. The piano accompaniment continues with chords and a bass line.



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



God give me style and give me grace.



God put a



smile up - on my face.

Amaj⁷ 8fr

E⁶ 3fr

F⁷add9 5fr

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

Amaj⁷ 5fr

_____ than you. _____ Yeah, _____ when you work_

E⁶ 3fr

F⁷add9 5fr

Amaj⁷ 8fr

_____ it out I want - ed to. _____ And

E⁶ 3fr

F⁷add9 5fr

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

Amaj⁷



E⁶



*pp*add⁹



your guess is as good as

To Coda

D^b



E⁶



mine.

Guitar

E⁷



Dmaj⁷



D^b



E⁶



E⁷



Dmaj⁷



D.S. al Coda

⊕ Coda

D^b

E⁶

E^b7



It's as

Dmaj⁷

D^b

E⁶

E^b7



good as mine. It's as

Dmaj⁷

D^b

E⁶



good as mine.

E^b7

Dmaj⁷

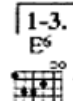
D^b



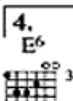
It's as good as mine. Na



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



mine. As



good as



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

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

God gave you style and gave you grace. _____

And put a smile up - on your face. _____

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

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

Now when you work it out *etc.*

The Scientist

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

♩ = 76






The first system of music consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff with a treble clef and a key signature of one flat (Bb). It contains four measures of whole notes, corresponding to the chords Dm7, Bb, F, and Fsus2. The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note bass line and a treble line with chords and moving lines.




The second system of music continues the guitar and piano accompaniment from the first system. It consists of four measures of whole notes for the guitar and corresponding piano accompaniment.



The third system of music introduces a vocal line. The guitar part continues with four measures of whole notes. The piano accompaniment is also present. The vocal line is written on a single staff with a treble clef and a key signature of one flat. It contains the lyrics: "1. Come up to meet— you, tell you I'm sor - ry, you don't know how love-". Below the lyrics, it says "(Verse 2 see block lyric)".

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








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









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









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



B^b **F**

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

Fsus² **B^b**

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

F **C/F** **Fsus²** **C**

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

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

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

Chord diagrams: F, Dm7, B^b

The first system of music features a guitar part with three measures of whole rests, each with a chord diagram above it: F (first measure), Dm7 (second measure), and B^b (third measure). The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a steady eighth-note bass line.

Chord diagrams: F, Fsus², 2. F, B^b

The second system continues the piece. It includes a repeat sign after the first two measures. The guitar part has four measures of whole rests with chord diagrams: F, Fsus², 2. F, and B^b. The piano accompaniment features a treble clef staff with chords and a bass clef staff with a steady eighth-note bass line.

Chord diagrams: F, Dm7

The third system shows the guitar part with two measures of whole rests and chord diagrams: F and Dm7. The piano accompaniment continues with a treble clef staff of chords and a bass clef staff of eighth notes.

Chord diagrams: B^b, F

The fourth system features the guitar part with two measures of whole rests and chord diagrams: B^b and F. The piano accompaniment continues with a treble clef staff of chords and a bass clef staff of eighth notes.

Dm7 B^b F
 Ooh...

Dm7 B^b F
 Ah ooh...

Dm7 B^b F
 Ah ooh...

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

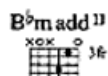
Nobody said it was easy *etc.*

Clocks

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

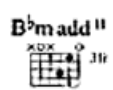
Guitar chords capo 1st fret

$\text{♩} = 130$



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

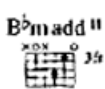
(Verse 2 see black lyric)



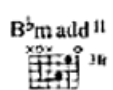
swim a - gainst... Have brought me down up - on my knees,






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



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





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

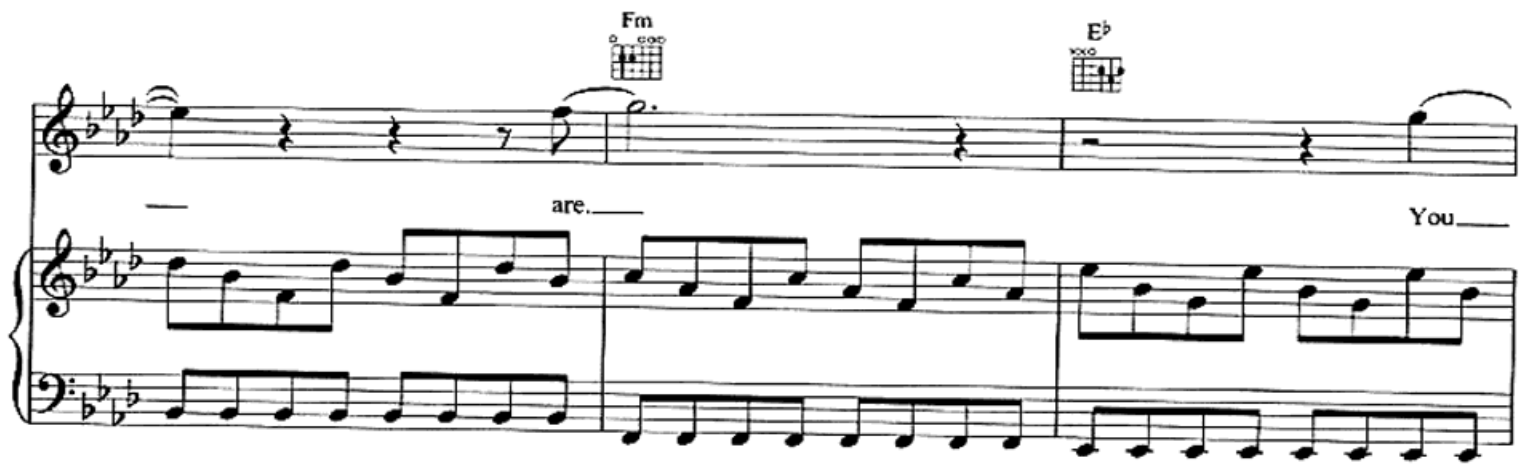
Fm7  Eb  Bbm 

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



Fm  Eb 



are... You



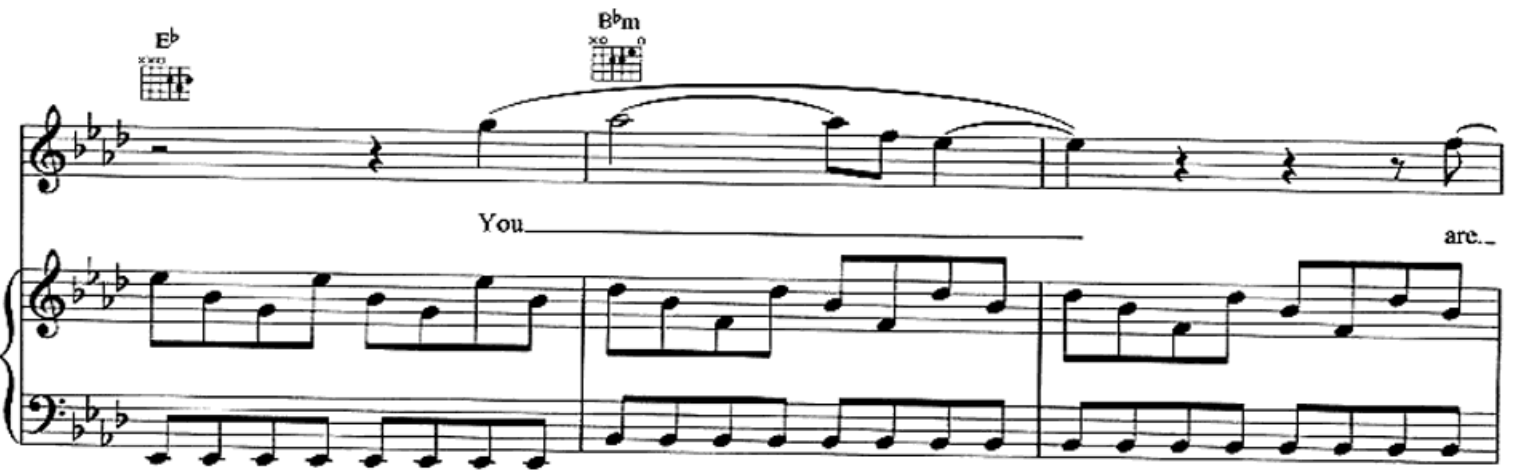
Bbm  Fm 


are...



Eb  Bbm 

You are...



Fm  Eb  Bbm 

You



Fm  Eb 

are. _____

1 & 2° Tacet You _____



Bbm7  Fm/Ab 


are. _____

Play 4 times



G7maj7  Db  Ab6 

And no - thing else com - pares. _____



E^b B^bm⁷ Fm/A^b *Play 4 times*

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

E^b B^bm⁷ Fm/A^b *Play 4 times*

Home, home _____ where I want to go.

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

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

You are *etc.*

Daylight

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

$\text{♩} = 136$

F#5



The first system of the musical score for 'Daylight' consists of three staves. The top staff is a single treble clef line with a melodic line. The middle and bottom staves are a grand staff (treble and bass clefs) with piano accompaniment. The key signature is F# major (three sharps) and the time signature is 4/4. The tempo is marked as quarter note = 136. The first measure of the piano part includes the instruction 'Indian Strings' and 'Con pedale'. A guitar chord diagram for F#5 is shown above the first measure of the piano part.

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

The third system of the musical score continues the melody and piano accompaniment. It consists of three staves. A guitar chord diagram for E0 is shown above the first measure of the piano part in this system.

Gmaj7(b5) F#5 E6

xx0233 2fr

xx0233

022000

Gmaj7(b5) F#5

xx0233 2fr

xx0233

1. To my

E6 Gmaj7(b5) F#5

022000

xx0233 2fr

xx0233

sur prise and my de -

(Verse 2 see block lyric)

E6 Gmaj7(b5) F#5

022000

xx0233 2fr

xx0233

light I saw

E⁶ Gmaj⁷(b9) F#5

sun . . . rise. . . I saw

E⁶ Gmaj⁷(b9) F#5

sun . . . light. . .

E⁶ Gmaj⁷(b9)

I am no . . .

F#5 E⁶

-thing . . . in the dark. . .

Gmaj⁷(b5)

F#5



And the clouds

E6

Gmaj⁷(b5)

F#5



burst... to show...

E6

Gmaj⁷(b5)

F#5



day... light...

A⁺maj⁷

D⁺maj⁷



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

F# Amaj7

Yeah, _____ on this heart _____ of mine.

Dmaj7

Ooh, _____ and I re - al - ise.

F# Amaj7

Who _____ can - not live _____ with - out.

Amaj7 Dmaj7

Ooh _____ come a - part _____ with - out?

1.
F#



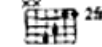
Indian Strings

Yeah.

2° Day -



Gmaj7(b5)



26

F#5



E6



Gmaj7(b5)



26

F#5



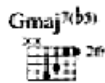
2. F#5



2. Ov - er light.



Slow - ly break - ing through...



Repeat ad lib. to fade

— a day - light.

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

Verse 2:

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

Ooh and the sun will shine *etc.*

Green Eyes

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

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



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



up - on which I stand.

Bmadd11



And I come



here to talk,



I hope you un - - der - stand.

That green eyes, yeah, the spot -



light - shines up - on you.

E/G#
x02321

And

Bm add11
x02321

Dsus2
x02321

how could_ a - ny - bo - dy_

A
x02220



de - ny_ you?

E/G#
x02321


F#m7
x02321




Bm add11
x02321

1


A  Dsus² 

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



A  G⁶  Dsus²/F⁷ 


er _____ now I met you _____



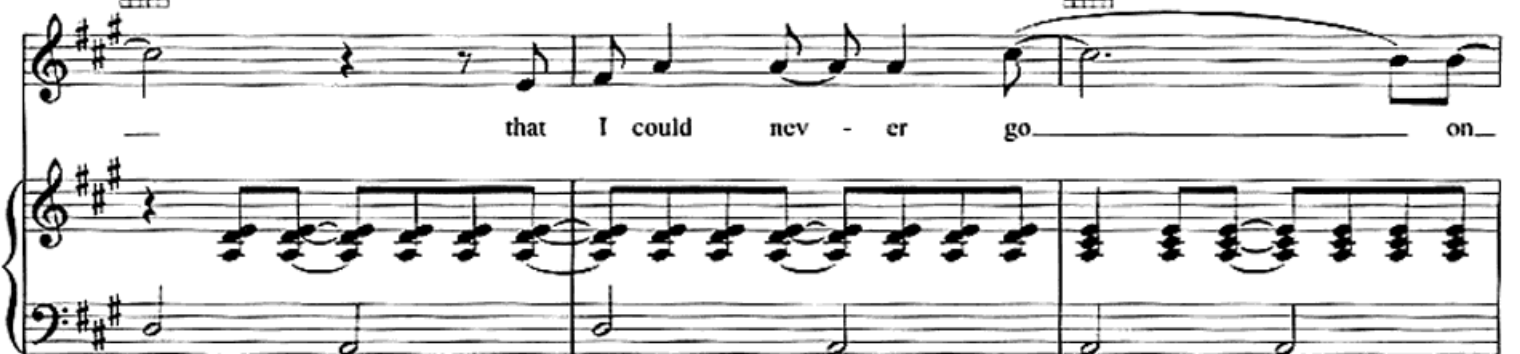
Bmadd¹¹  A 

And ho - ney you should know



Dsus²  A 

that I could nev - er go _____ on _____



G6  Dsus2 

with - out _____ you.



1.  Bmadd¹¹

Green eyes...



2.  Bm

Green eyes... Green eyes...



A 

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



Bm

Oh, oh, oh.

A

E/G# 2fr

Bm add¹¹

Ho - ney, you are a rock

A

E/G# 2fr

Bm add¹¹

up - on which I stand.

Verse 2:

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

Because I came here with a load*etc.*

Warning Sign

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

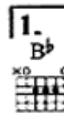
Guitar chords capo 1st fret

$\text{♩} = 72$

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



2^o Guitar



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

*1° Tacet till **

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

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

- cu - ses...

*

A^b E^b B^b F^{sus}⁴ F

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

A^b E^b B^b F^{sus}⁴ F

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

A^b E^b B^b F^{sus}⁴ F

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

A^b E^b B^b F^{sus}⁴ F

warn - ing sign.

E^b

When the truth is

Gm

I miss you.

B^b

F/A

Yeah, the truth is

E^b

Gm

that I miss you so.

B^b

1.

F/A



A^b



E^b



Guitar

B^b



Fsus⁴



F



A^b



E^b



B^b



Fsus⁴



F



2.

F/A



2. A

And I'm tired.

A^bmaj⁷



Gm⁷



I should not have

B \flat F/A 2 fr

let _____ you _____ go.

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

Oh.

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

So I

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

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

B^b Fm⁷/A^b A^b E^bmaj⁷/G

crawl back in - to_ your op - en_ arms_... And. I

B^b Fm⁷/A^b A^b E^bmaj⁷/G

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

B^b Fm⁷/A^b Gm

crawl back in - to_ your op - en_ arms_...

Verse 2:

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

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

When the truth is I miss you *etc.*

A Whisper

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

Guitar chords capo 3rd fret

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



§



© Copyright 2002 BMG Music Publishing Limited, Bedford House, 69-79 Fulham High Street, London SW6 3JW
Used by permission. All Rights Reserved. International Copyright Secured

E^bmaj⁷ **Gm**

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

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

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

Csus⁴/2 **C** **Gm**

mem - bers you when you are gone.

2° Tacet

Csus4/2

C

I hear the sound of the

Csus4/2

C

Csus4/2

C

Csus4/2

C

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

Gm

Ebmaj7

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

Gm

a whis - per, a whis - per, Just a

E^bmaj⁷



Gm



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

To Coda ⊕

Dm⁷



B^bmaj⁷



C



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

Dm⁷



B^bmaj⁷



Brid - - ges will break. _____ Should I go

C  

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



B^bmaj⁷  C  C/B^b  *D.S. al Coda*

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



♩ *Coda* B^b  C  G  B^b  C  G 



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



A Rush Of Blood To The Head

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

Tune top E string down two tones to C

♩ = 68

Am



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

C



Em(b9)



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

Am




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

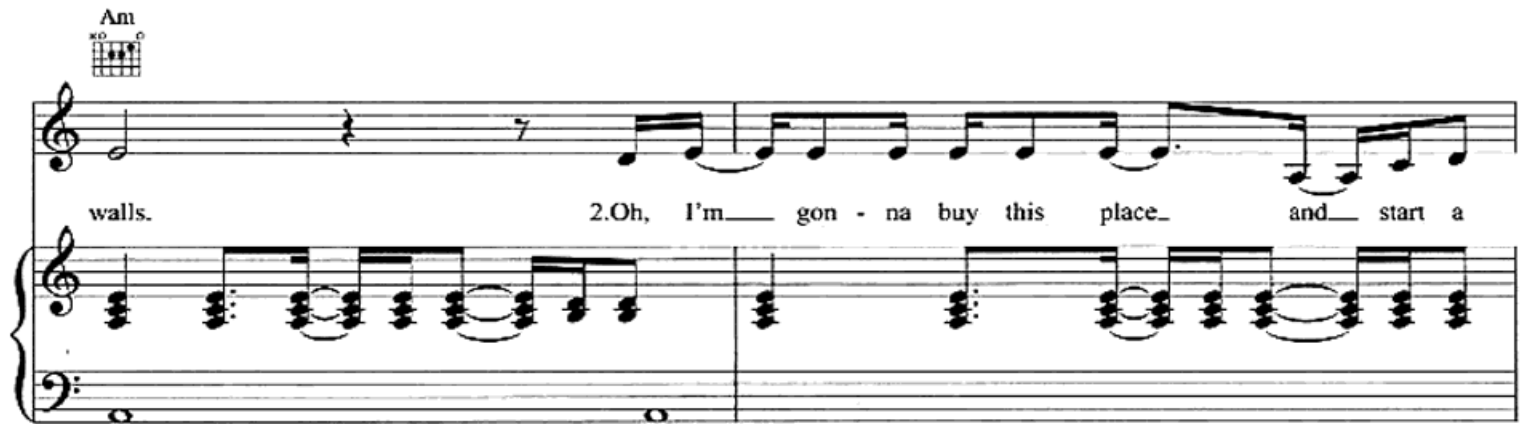
C  Em^(b6) 

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



Am 


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



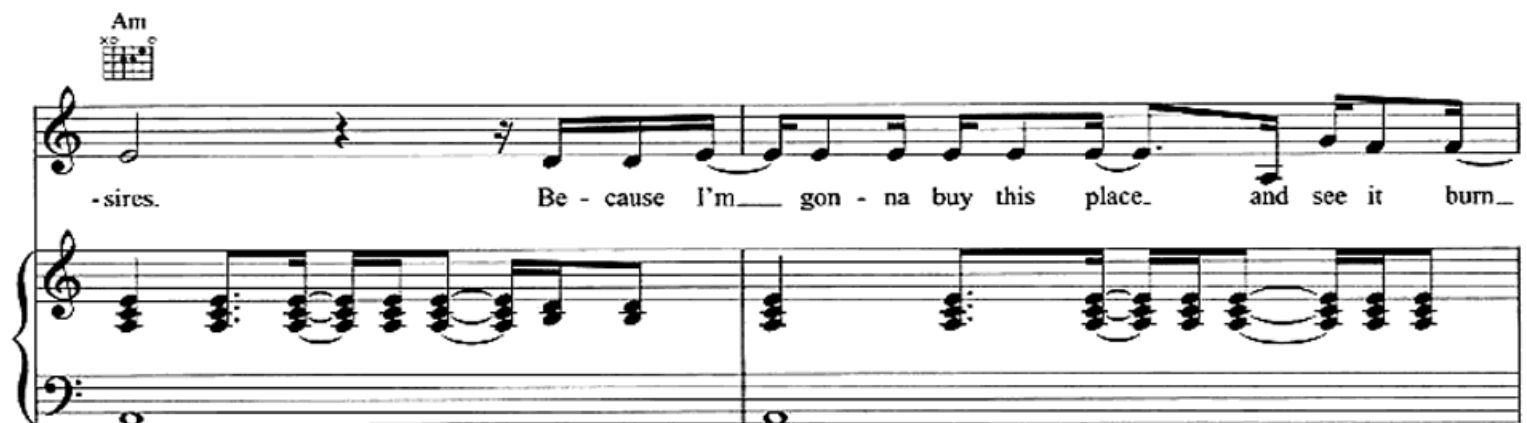
C  Em^(b6) 

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



Am 

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



C/G  Em(b6) 

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



Am 

- turn. Ha, —————



F  Fsus2(7)  F 

ha. ————— Ha, ————— ha. —————



Fsus2(7)  Am 

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



C  Em^{b9} 

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



Am  C 

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



Em^(b9)  Am 

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



F  D⁷  5th

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





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



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



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



Am C

Start as you mean to go on.

Em(b6) Am

To Coda ↻



4. He said I'm

C


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

Em(b6) Am

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

Am  C 

Some will laugh. and some just sit and cry. — But you



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

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



Φ Coda

Am 

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



C  Em(b6) 

— When am I gon - na see — that pret - ty face — a - gain? —



Am

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

C

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

Em^(5b)

Am⁷

head.

D/A

Am⁷

D/A

Am⁷

D/A

Am⁷

D/A

Am

Amsterdam

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

♩ = 72



The first system of music features a guitar part on a single staff with a treble clef and a piano accompaniment on two staves (treble and bass clefs). The guitar part consists of whole notes: Eb, Bb, F, Ab, Eb, Bb. The piano accompaniment includes a bass line with eighth notes and a treble line with chords and melodic fragments.



The second system continues the guitar and piano accompaniment. The guitar part has whole notes: F, A7, Eb, Bb, F, F, Ab. The piano accompaniment continues with a consistent bass line and treble accompaniment.



The third system includes the guitar and piano accompaniment, followed by a vocal line. The guitar part has whole notes: Eb, Bb, F, Ab, Eb, Bb. The piano accompaniment continues. The vocal line begins with the lyrics "1. Come on, oh,".

1. Come on, oh,

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

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

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


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

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


hole. _____

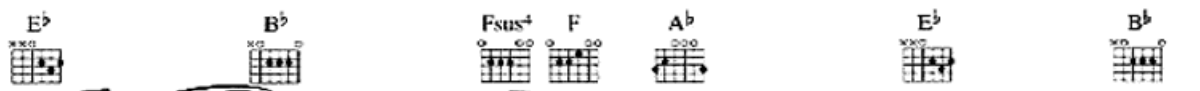
E^b B^b F^{sus4} F A^b E^b B^b

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





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






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





— hole... But time is on your side...





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



Fadd⁹ *A^bmaj⁷* *E^b* *To Coda* 

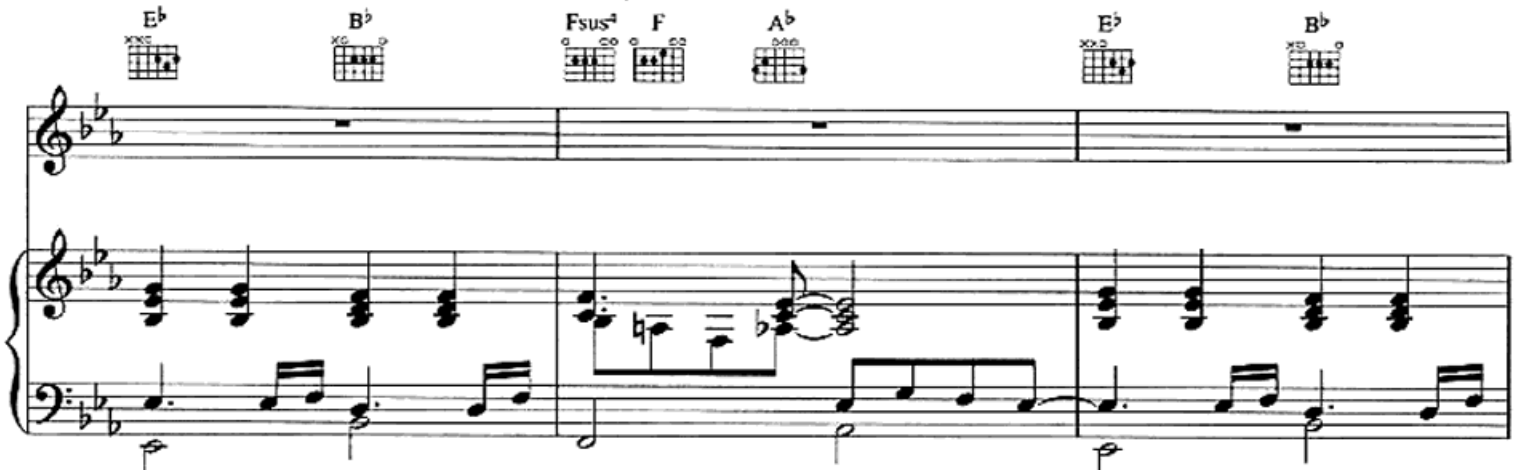
and all a - round, no it's no cause for con - cern.



B^b *E^b* *B^b* *Fsus⁴* *F* *A^b*



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



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

2/4



♩ Coda



First system of musical notation. The vocal line has a whole rest in the first measure, followed by a half note G4 in the second measure. The piano accompaniment features a bass line with a half note G2 and a treble line with chords and eighth notes.



Second system of musical notation. The vocal line has whole rests in the first two measures, followed by a half note G4 in the third measure. The piano accompaniment continues with chords and eighth notes.



Third system of musical notation. The vocal line has whole rests in the first two measures, followed by a half note G4 in the third measure. The piano accompaniment continues with chords and eighth notes.

Stuck on the end.



Fourth system of musical notation. The vocal line has a half note G4 in the first measure, followed by a half note G4 in the second measure, and a half note G4 in the third measure. The piano accompaniment continues with chords and eighth notes.

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

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

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

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

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

B^b Fadd⁹ A^bmaj⁷

You came a - long—

E^b B^b Fadd⁹

— and you cut me— loose—

A^bmaj⁷ E^b B^b

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

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

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

COLDPLAY
A RUSH OF BLOOD TO THE HEAD

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

DISTRIBUTED BY
HAL LEONARD
CORPORATION
00306535
\$14.95



0 73999 18531 7

ISBN 0-7119-9606-7



9 780711 996069