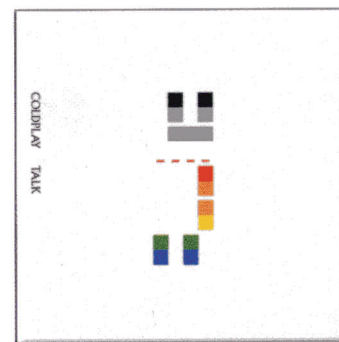
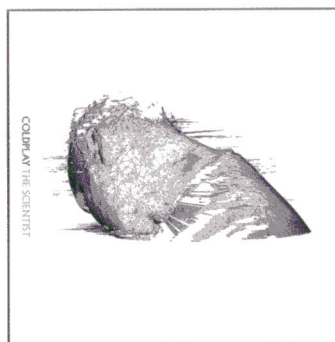
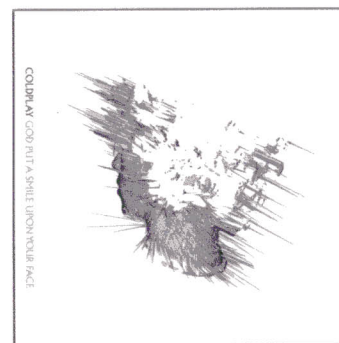
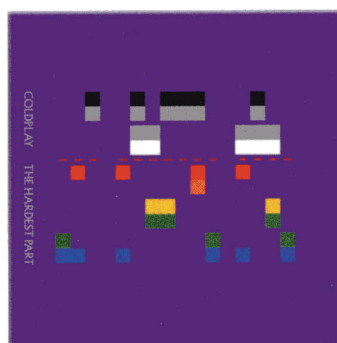
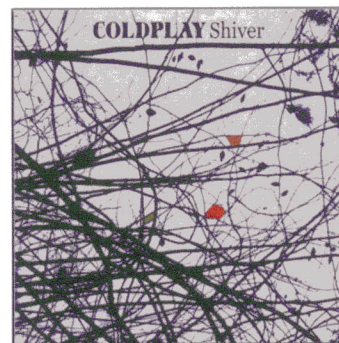
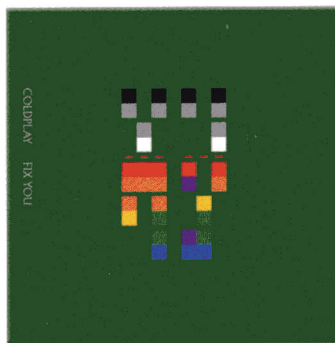
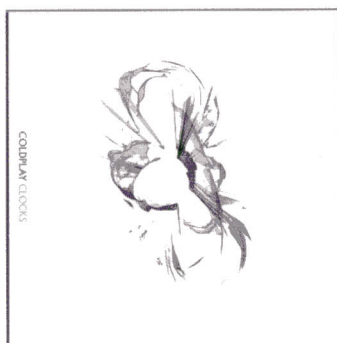


COLDPLAY

THE SINGLES & B-SIDES

Arranged for piano, voice & guitar

PIANO/VOCAL/GUITAR



COLDPLAY

THE SINGLES & B-SIDES

1.36 8	Murder 110
Animals 3	No More Keeping My Feet On The Ground 118
Bigger Stronger 12	One I Love 126
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ANIMALS

Words & Music by

Guy Berryman, Jon Buckland, Will Champion & Chris Martin

$\text{♩} = 70$ ($\text{♩} = \text{♩} \text{ } \text{♩}$)



Play 4 times



1. An - i - mals, we are, dis - pos - a - ble, col - laps - i - ble and raw.
 2. An - i - mal, I am, and I'm look - ing for an an - swer just like you.
 3. An - i - mal, you are, dis - pos - a - ble, de - fence - less, yes, and



— In you go, in - to some crowd - ed room. And
 — But I should know which way to turn. An
 — watch your mouth, boys, watch your mouth. An





an - i - mals_ that climb, and they're climb - ing o - er you_ un - til_ you_ say
an - i - mal_ that runs, and I ran_ a - way_ from you_ be - cause I'm
an - i - mal_ that runs, and I made_ all my_ ex - cus - es to_ you, _

1.



— 'off you go, _ off_ you go.' _ Oh, _
scared. Now 'off you go, _ off_ you go.'
and I missed my _ chance by a



oh, _ oh. _ Oh. _

2, 3.

E^bmaj⁷

Cm⁶

E^bmaj⁷

F⁶



stone's throw. } But if you're gon-na go, go now.

E^bmaj⁷

F⁶

E^bmaj⁷



And if you're gon-na go, go now.

And I for-got to tell you how,

F⁶

E^bmaj⁷

F⁶



To Coda

so if you're gon-na go,

go now.



D.S. al Coda

♢ *Coda*





And I crum - ble, crum-ble and fall, crum-ble and fall like an an - i - mal... I

1.

2.



crum - ble, crum-ble and fall, crum-ble and fall like an an - i - mal. Yes, I crum-ble and fall like an an - i - mal.

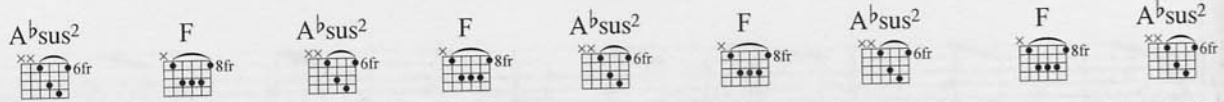


Play 6 times

1.36

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

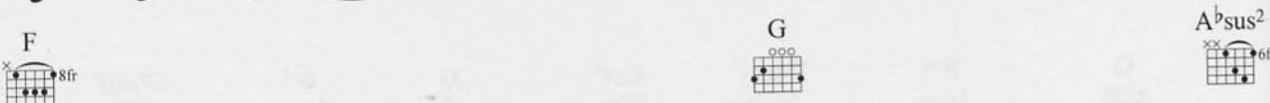
♩ = 132



Stuck



(1.) — in a cor - ner are mon - keys in ca - ges that don't — have a num - ber to fight —
(2.) - ters and broth - ers who fight — one an - oth - er will mourn — and de - ceive us, will find —



— one an - oth - er, — try — to re - cov - er. —
— us and keep us, — take — us or leave us. —

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Climb up the lad - der, look up
How soon is now? Yeah, how



and you see birds, blind as each oth - er, how long can we suf - fer?
long is nev - er? I'm noth - ing but nor - mal, we're some - thing to - geth - er,



We're as blind as each oth - er.
come on stick to - geth - er.



On the cloud that you're sit - ting there's one born



ev - 'ry min - ute, so much to dis - cov - er,



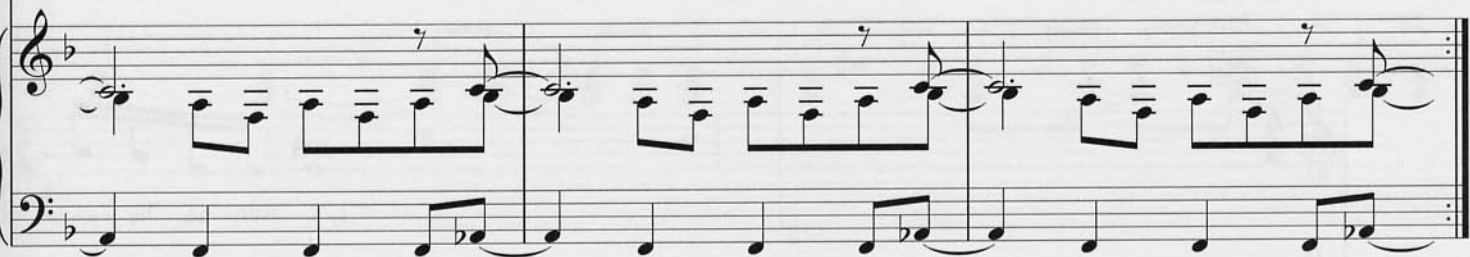
I've be - come a be - liev - er.



1.



2.-Sis



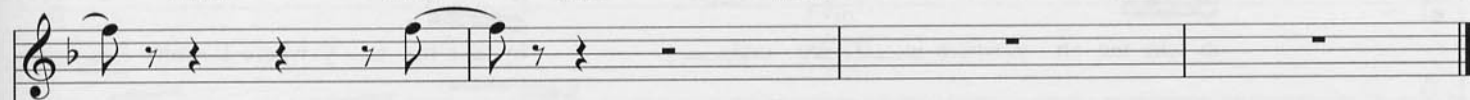
2.



Yeah!—

Yeah!—

Yeah!



Yeah!—



BIGGER STRONGER

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

♩ = 68

Am



1. I wan - na be big -

Am



F#m7b5



- ger, strong - er, drive_ a fast - er car, —

C



D9



to take me an - y-where in_ sec - onds, — to take me an - y-where I wan - na go,

Am

F#m7b5



— and drive_ a - round, a fast - er car. —

C

D⁹

I will set - tle for noth - ing less, —

I will set - tle for noth - ing less. —

Am



2. I wan - na be big -

Am

F#m7b5



(2.) - ger, strong - er, drive_ a fast - er car, —

(3.) - ger, strong - er, drive_ a fast - er car, —

C  D⁹ 

at the touch of a but - ton,
to take me an - y - where in sec - onds,
I can go an - y - where I wan - na go_
to take me an - y - where I wan - na go_

Am  F^{#m7b5} 

— } and drive_ a - round, my — fast - er car. —

C  D⁹ 

I will set - tle for noth - ing — less, — I will set - tle for noth - ing —

Am 

— less. — I think I wan - na change_






my at - ti - tude, I think I wan - na change






my ox - y - gen, I think I wan - na change








my air, my am - 'rous fear, but I don't wan - na





choke.

To Coda 

Am⁷ D⁶ Am⁷

D⁶ Am D

D.S. al Coda

3. I wan-na be big -

⌂ Coda

Fmaj⁷ G C D

Guitar

Fmaj⁷ G C D

Repeat ad lib.

Am

Am⁷

D

Am

Am⁷

D

Guitar ad lib.

Am

Am⁷

D

Am

Am⁷

Big - ger_____ and bet - ter,

big - ger_____ and

D

Am

F[♯]m⁷b⁵

bet - ter.

Big - ger, strong - er, drive_ a fast - er car,___

C

D⁹

Am

at the touch of a but - ton,___

I can go an - y - where I wan - na go.___

BROTHERS AND SISTERS

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

♩. = 74

C#add9



The first system of music consists of three measures. The top staff is a single treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It contains whole rests for all three measures. The bottom staff is a grand staff (treble and bass clefs) with the same key signature and time signature. It features a piano accompaniment with chords in the right hand and a simple bass line in the left hand.

1.

2.

C#add9



The second system of music consists of three measures. The top staff is a single treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It contains whole rests for the first two measures, followed by a melodic line in the third measure. The bottom staff is a grand staff with the same key signature and time signature, featuring piano accompaniment. A 'Guitar' part is indicated below the second measure of the top staff.

D#m7

F#m/E

A6

1-3.

F#m7

4.

F#m7



The third system of music consists of four measures. The top staff is a single treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It contains whole rests for the first two measures, followed by a melodic line in the third measure, and a final note in the fourth measure. The bottom staff is a grand staff with the same key signature and time signature, featuring piano accompaniment.

Chord diagrams: C# (x 4fr), D#m7, F#m/E, A6, F#m7.

1. Chord diagrams: C# (x 4fr), D#m7, F#m/E, A6, F#m7.

2. Chord diagrams: F#m7, C#madd11 (x 4fr), G#m7 (x 4fr), A6, Amaj7.

Broth - ers___ and sis - ters___ u - nite. It's the

Chord diagrams: A6, Amaj7, C#madd11 (x 4fr), G#m7 (x 4fr), A6, Amaj7.

time___ of___ your lives. It's the time of___ your lives. Break -

A⁶Ama^{j7}C^{#m}add11G^{#m}7A⁶Ama^{j7}

down, break - down.____

Got - ta spread love

a - round.____

Got - ta

A⁶Ama^{j7}F^{#m}

spread it all____ a - round.____

C^{#m}G^{#m}

A



Broth - ers____ and sis - ters____ feel fine.

It's the time of____ your

Broth - ers____ and sis - ters____ feel fine.

It's the time of____ your

C^{#m}G^{#m}

A



lives.

It's the time of your____ lives.____

There's no____ sound, no sound____

lives.

It's the time of your____ lives.____

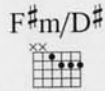
Break - down, break - down.____



like this feel - ing you've found, — like this feel - ing you've found. —
Got - ta spread love a - round. — Got - ta spread it all round. —



But just stay



down 'cause some - times — you'll



feel. — So stay —

down. Some - times. — you'll

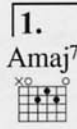
feel. —

And it's me they're look - ing for. —

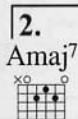
And it's me, I will nev - er sur - vive. —



But we'll be a - round so long.



1.



2.

Guitar



F#m7

C#

D#m7

F#m/E

A6

G#m7

C#

D#m7

F#m/E

A6

G#m7

A6

Amaj7

A6

Amaj7

C#m

G#m

Broth - ers and sis - ters u - nite.

A

Amaj7

A

Amaj7

C#m

G#7

A6

It's the time of your lives. It's the time of your lives.

CAREFUL WHERE YOU STAND

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

♩ = 103

C#m⁹



B/D#



C#m⁹



The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally a quarter note B4. The piano accompaniment features a bass line with a quarter note G2, followed by a half note A2, and a treble line with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally a quarter note B4.

1.

B/D#

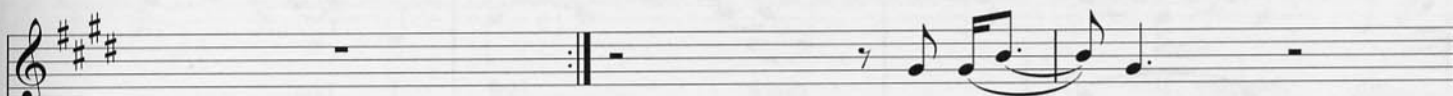


2.

B/D#



C#m⁹



The vocal line for the first two measures of the chorus. It starts with a quarter rest, followed by a quarter note G4, then a half note A4, and finally a quarter note B4.

1. I feel _____ safe,



The piano accompaniment for the first two measures of the chorus. It features a bass line with a quarter note G2, followed by a half note A2, and a treble line with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally a quarter note B4.

B/D#



C#m⁹



B/D#



The vocal line for the next two measures of the chorus. It starts with a quarter rest, followed by a quarter note G4, then a half note A4, and finally a quarter note B4.

I feel _____ warm,

when you're



The piano accompaniment for the next two measures of the chorus. It features a bass line with a quarter note G2, followed by a half note A2, and a treble line with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally a quarter note B4.



here, and I do no wrong.



I am cured when I'm by your.



side, I'm al - right,



I'm al - right. 2. I am



(2.) — safe when I am with — you,
(3.) — safe when I am with — you,



and I feel — warm if you want me —
and I feel — warm when you want me —



— to. I am cured —
— to. I am cured —

F#m¹¹C#m⁹

when I'm by your side, I'm al - right.
when you are a - round, I'm al - right.

F#m¹¹

F#(add11)

F#m¹¹

F#(add11)

Aadd⁹Amaj⁹Aadd⁹

And

Bm(add9)

Gadd⁹

E



care-ful where you stand, my love,

Gadd9



Bm(add9)



Gadd9



and care-ful where you lay your head.

E



Gadd9



Badd9



It's true,

G#m(add9)



Gadd9



F#m(add9/11)



we're al-ways look-ing out for one an-oth-

1.

E⁹sus⁴

E

E⁹sus⁴

E



er.

3. I feel

2.

E

Aadd⁹/EAm(add⁹)/E

- er.

E

Aadd⁹/EAm(add⁹)/E

E



And so I'd

A add9/E



Am(add9)/E



E



like a qui - et

time_____

please,___

and yeah, I'd_

A add9/E



Am(add9)/E



Bm(add9)



like a qui - et

time.

Gadd9



E



Gadd9



Bm(add9)



Gadd9



E



Gadd9



Bm(add9)



Gadd9



Ooh now, now,

E



Gadd9



Bm(add9)



ooh. And ooh now,

Gadd9



E



Gadd9



now, ooh. And

Badd9



G#m(add9)



Gadd9



care - - ful where you stand,

F#m(add9/11)

Badd9

G#m(add9)



and care - - - ful where you

Gadd9

F#m(add9/11)

Badd9



stand.

G#m(add9)

Gadd9

rit.



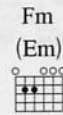
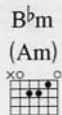
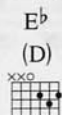
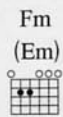
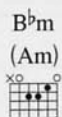
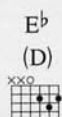
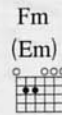
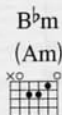
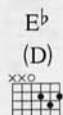
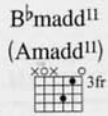
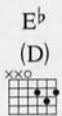
rit.

CLOCKS

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

Guitar capo 1st fret

♩ = 130

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

Fm7
(Em7)

E^b

(D)

B^bmadd¹¹

(Amadd¹¹)



swim a - gainst_ have brought me down up - on my knees,_
tick-ing clocks. Gon - na come back and take you home,_ I

Fm7

(Em7)



E^b

(D)



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

B^bmadd¹¹

(Amadd¹¹)



Fm7

(Em7)



things un - said._ Shoot an ap - ple off my head._ And a
- pon my seas,_ cursed missed op - por - tu - ni - ties._ Am I

E^b

(D)



B^bmadd¹¹

(Amadd¹¹)



trou - ble that can't be named._ A ti - ger's wait - ing
a part of the cure?_ Or am I part of

Fm⁷
(Em⁷)



E^b
(D)



B^bm
(Am)



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

You

Fm
(Em)



E^b
(D)



are.____

You

B^bm
(Am)



Fm
(Em)



are.____

E^b
(D)



B^bm
(Am)



You

are...

Fm
(Em)



E^b
(D)



B^bm
(Am)



You



Fm
(Em)



E^b
(D)



are.

1 & 2° Tacet You



B^bm⁷
(Am⁷)



Fm/A^b
(Em/G)



Play 4 times



are.



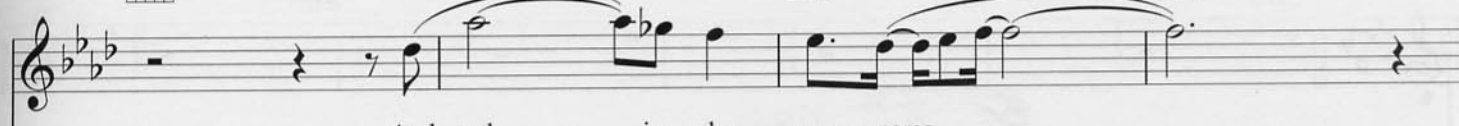
G^bmaj⁷
(Fmaj⁷)



D^b
(C)



A^b
(G⁶)



And noth - ing else com - pares.



G^bmaj⁷
(Fmaj⁷)



D^b
(C)



A^b₆
(G⁶)




And noth - ing else com - pares. _____

G^bmaj⁷
(Fmaj⁷)



D^b
(C)



A^b₆
(G⁶)




And noth - ing else com - pares. _____

G^bmaj⁷
(Fmaj⁷)



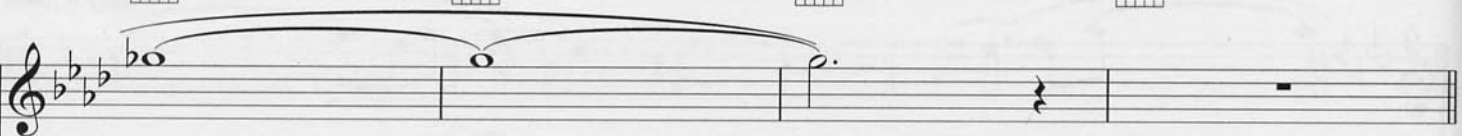
G^bmaj⁹
(Fmaj⁹)



G^bmaj⁷
(Fmaj⁷)



G^bmaj⁹
(Fmaj⁹)

E^b
(D)

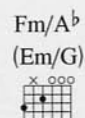
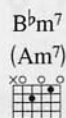
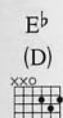


B^bm
(Am)



Fm
(Em)

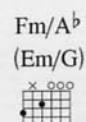
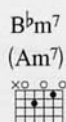
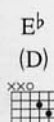


Play 4 times

1 & 2° Tacet You

are.



Play 4 times

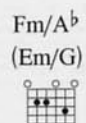
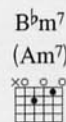
Home,

home,

where I want

to

go.



Repeat ad lib. and fade

CRESTS OF WAVES

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

Moderately ♩ = 120

B⁷sus⁴ 2fr

C[#]m 4fr

F[#]m⁷

G[#]m⁷ 4fr

C[#]m 4fr

F[#]m⁷

G[#]m⁷ 4fr

C[#]m 4fr

F[#]m⁷

G[#]m⁷ 4fr

F[#]m⁷

G[#]m⁷ 4fr

B⁷sus⁴ 2fr

1. It could be
2. It could be



worse, I could be a - lone,
worse, bit - ter or sweet,

I could be locked in here on my own.
it could be snapped from the jaws of de- feat.



Or like a stone that sud - den - ly drops, and it nev - er stops,
Or like a light, lit up on a beach, wear your heart on your sleeve,



no.
oh.

I could be lost or I could be saved,
You want to stop be - fore you be - gin,



F#m7 G#m7 F#m7

call - ing out from be - neath the waves. — Beat - en
 you want to sink when you know you can swim. — You want to

C#m A F#m7 G#m7

down by this o - cean rain, — nev - er a - gain, — nev - er a - gain.
 stop just be - fore you be - gin, — nev - er give in, — nev - er give in. —

B7sus4 C#m F#m7 G#m7

Oh, —



oh, _____ oh. _____



_____ Scream-ing out from the crests of waves. _____



Noth-ing mat - ters _____ ex - cept life_



and the love you make. Noth-ing mat - ters

F#m7



G#m7



A



ex - cept life and the love you make. Noth-ing mat -

F#m7



G#m7



- ters ex - cept life and the love you make.

F#m7



G#7



Ex - cept life_

C#m



F#m7



G#m7



and the love you make. Oh,



F#m7



G#m7



F#m7



oh,

oh.

1.

B7sus4

x



2fr

_____ Scream-ing out from the crests of waves. _____

The musical score consists of three staves. The top staff is a single melodic line in treble clef, featuring a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a half note, followed by a quarter note, and then a series of eighth and sixteenth notes, ending with a half note. The middle staff is a piano accompaniment in treble clef, featuring a key signature of three sharps and a 4/4 time signature. It begins with a half note, followed by a quarter note, and then a series of eighth and sixteenth notes, ending with a half note. The bottom staff is a piano accompaniment in bass clef, featuring a key signature of three sharps and a 4/4 time signature. It begins with a half note, followed by a quarter note, and then a series of eighth and sixteenth notes, ending with a half note.

2.

G[#]m⁷



4fr

out from the crests of waves. — but you're long - ing to be saved.

$G^{\sharp m7}$



4fr

— Scream-ing out from the crests of waves. —

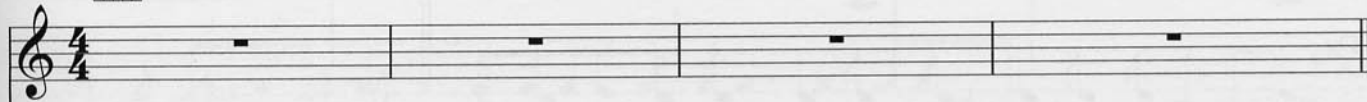
The musical score consists of three staves. The top staff is a single melodic line in treble clef, key of D major (two sharps), and 4/4 time. It begins with a whole note D4, followed by a quarter rest, then a quarter note E4, a quarter note F#4, and a quarter note G4. This is followed by a repeat sign and a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, and a quarter note B4. The middle staff is a piano accompaniment in treble clef, key of D major, and 4/4 time. It begins with a whole note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. This is followed by a repeat sign and a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G4. The bottom staff is a piano accompaniment in bass clef, key of D major, and 4/4 time. It begins with a whole note D3, followed by a quarter note E3, a quarter note F#3, and a quarter note G3. This is followed by a repeat sign and a quarter note D3, a quarter note E3, a quarter note F#3, and a quarter note G3.

DON'T PANIC

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

♩ = 122

Fmaj⁷



Am



C



Fmaj⁷



Bones, sink - ing like stones, all that we've fought for.

(Verse 3 Instrumental)



Fmaj⁹



Am



C



Homes, places we've grown, all of us are



Fmaj7

Dm add9



done

for.____

And we live in a

Am



G6



beau - ti - ful world,____

yeah, we do,____ yeah, we do...

Dm add9



Fmaj7

Fmaj9

Fmaj7

Fmaj9



We live in a beau - ti - ful world.____

1, 2.

Fmaj7 Fmaj9

Fmaj7



3.

Fmaj7

Fmaj9

Fmaj7



Am



Guitar solo



The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line starts with a C major chord, followed by an F major 7th chord, and then an F major 9th chord. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.



The second system of musical notation continues the vocal and piano parts. It features the same chord progression as the first system, with a C major chord, F major 7th chord, and F major 9th chord.



The third system of musical notation includes the vocal line with the lyrics "Oh, all that I know, there's noth-ing here to run from, 'cause". The piano accompaniment continues with the same harmonic structure.



The fourth system of musical notation includes the vocal line with the lyrics "yeah, ev - 'ry - bo - dy here's got some - bo - dy to lean on.". The piano accompaniment concludes the piece with a final chord.

EASY TO PLEASE

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

$\text{♩} = 74$

$\text{C}^{\sharp}\text{m}(\text{add}9)$



$\text{C}^{\sharp}\text{m}(\text{add}9)$



Love,

Con pedale

$\text{Badd}9$



I hope we___ get old.____
2° grow

I hope we___ can

$\text{F}^{\sharp}\text{m}9$



find

a way___

of see - ing_____ it all. _

Esus⁴



C[#]m(add9)



Love, _____

Badd9



I hope we _____ can be.

F[#]m⁹



I hope I _____ can find a way _____

E⁶



of let - ting _____ you see that

A B/A Amaj⁷ A B/A

I'm so eas - y to please. So—

Amaj⁷ B⁶ Amaj⁷ B⁶ Amaj⁷

eas - - - - - y.

B⁶ Amaj⁷ B⁶ Amaj⁷

1.

2. N.C.

8va

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

$\text{♩} = 124$



1° Tacet Guitar



1. Where do we go? No-bod-y knows.____
(Verses 2 & 3 see block lyrics)



I've got to say, I'm on my way_____ down.



God give me style and give me grace.____



God put a



smile up - on my face._____



And ah, _____ when you work _____ it out, _____ I'm worse



_____ than you. _____ Yeah, _____ when you work



_____ it out, _____ I _____ want - ed to. _____



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

Amaj7
E6
F#add9


your guess is as good as



To Coda

D^b
F^b6


mine.

Guitar

E^b7
Dmaj7
D^b
F^b6
E^b7
Dmaj7


D.S. al Coda



♣ Coda

D^b



F^b6



E^b7



It's as

Dmaj⁷



D^b



F^b6



E^b7



good as mine. It's as

Dmaj⁷



D^b



F^b6



good as mine.

E^b7



Dmaj⁷



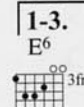
D^b



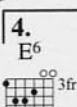
It's as good as mine. Na



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



mine. As



good as



Where do we go, no-bod-y 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.*

FIX YOU

Words & Music by

Guy Berryman, Jon Buckland, Will Champion & Chris Martin

Tune guitar down a semitone

$\text{♩} = 70$



Gm



Cm7



Bb



Eb



Gm



Eb



Gm



Cm7



Bb



1. When you try___ your best but you don't suc - ceed,___ when you get___



Gm



Cm7



Bb



Eb



Gm



___ what you want but not what you need,___ whenyou feel___ so tired but you can't sleep,___



stuck in re - verse.

2. And the tears



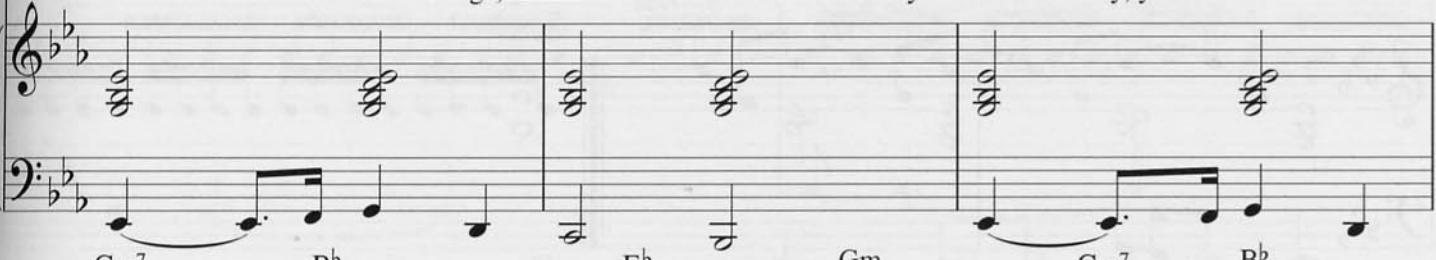
(2.) — come stream - ing down your face,
(3.) high up a - bove and down be - low,

when you lose
when you're



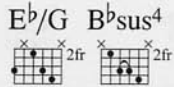
— some-thing you can't re - place,
too in love to let it go,

or you love some-one but it goes to waste,
but if you nev - er try, you'll nev - er know



could it be worse?
just what you're worth.

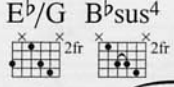






Lights will guide you home and ig - nite your bones


and I will try to fix you.

1.











3. And

Guitar






Cm⁷A^b

E^bB^bsus⁴B^b
*cont. sim.*E^bA^b

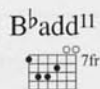
Tears stream down your face.

E^bB^bsus⁴B^b

when you lose some-thing you can-not re- place.



Tears stream_ down your face_ and



I...



Tears stream_ down your face_

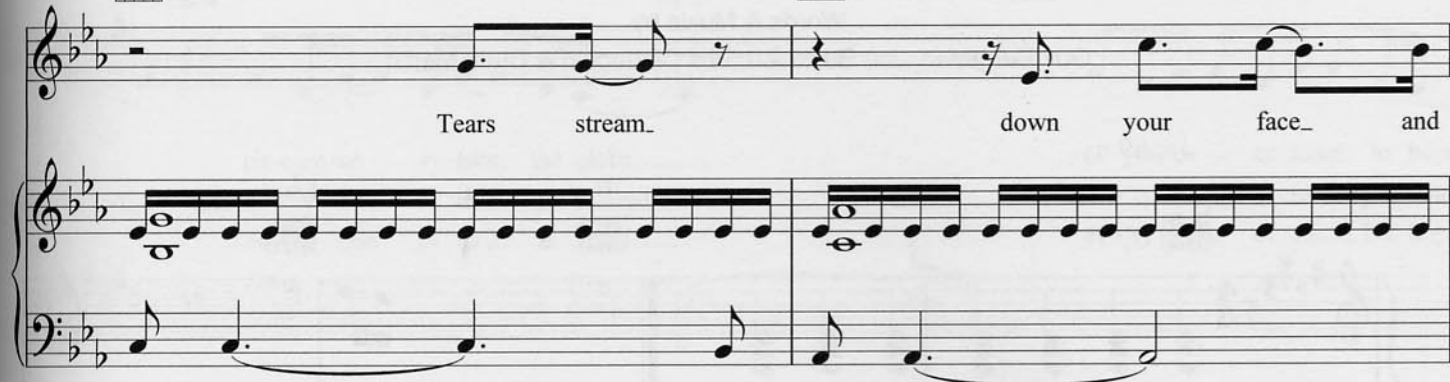


I pro - mise you I_ will learn from my mis - takes_

Cm7


A^badd9


Tears stream down your face and



E^b


B^badd11


I...



A^b


E^b/G

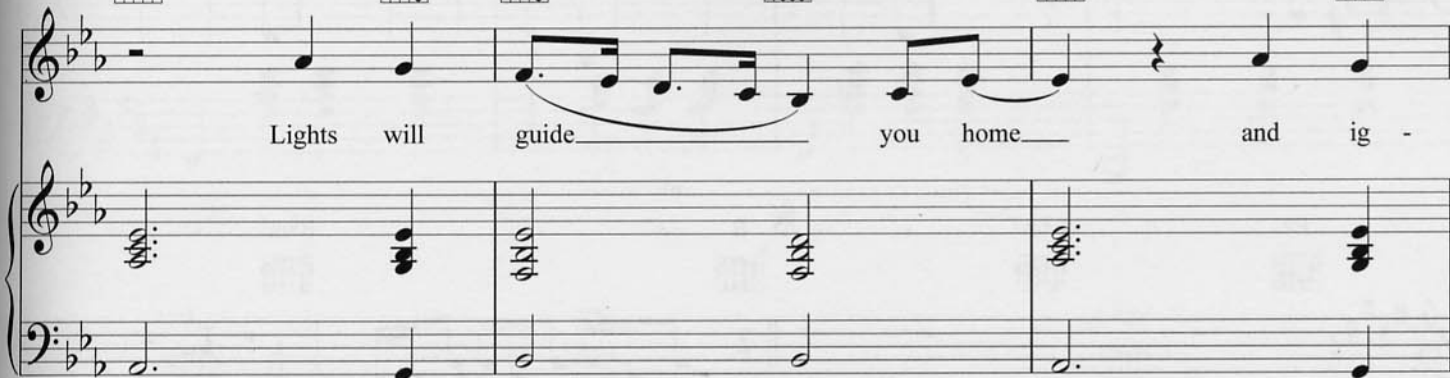

B^bsus4


B^b


A^b


E^b/G


Lights will guide you home and ig -



B^bsus4


B^b


A^b

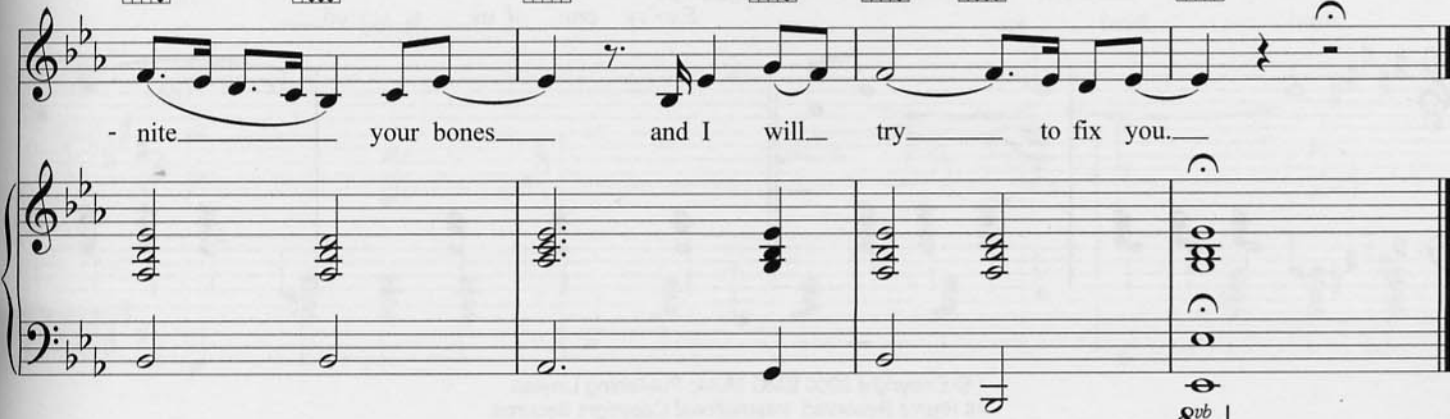

E^b/G


B^bsus4


B^b


E^b


- nite your bones and I will try to fix you.



8^{vb}

FOR YOU

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

$\text{♩} = 69$

Chord diagrams: B, B, F#m7

Chord diagrams: B6, F#m7, B, F#m7

Chord diagrams: B6, F#m7, B, F#m7

If you're lost and feel a-lone,____
Ev-'ry one of us is hurt,____
Ev-'ry one of us is scared,____

B⁶F[♯]m⁷

B



cir-cum-na - vi-gate_ the globe,____
 and ev-'ry one of us_ is scarred,____
 ev-'ry one of us_ is hurt,____

all you ev - er have_ to hope_
 ev-'ry-one_ of us_ is scared,
 ev-'ry-one_ of us_ has hope_

F[♯]m⁷B⁶F[♯]m⁷

B

To Coda ⊕

for_ too.____
 not_ you.____
 for_ you.

And the way you seem to flow,
 And when_ your eyes

8^{va}F[♯]m⁷B⁶F[♯]m⁷

close,

cir- cum-na - vi- gate_ in hope,____
 your head hurts

(8)

B F#m7 B6 F#m7

and they seem to lose con-trol___ with___ you.___
and your eyes feel like stone.___

(8)

B F#m7 B F#m7

Ah._____ Ah._____

1.

B F#m7 B F#m7

Ah._____ Ah._____

2.

F#m7

B

F#m7

B6

F#m7

D.S. al Coda

Coda

B6

F#m7

B6

For_ you._

For_ you.

For_ you._

Play 5 times

GRAVITY

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

$\text{♩} = 60$

$\text{E}^{\flat}/\text{B}^{\flat}$



Cm^7



Gm



$\text{A}^{\flat}\text{add}^9$



$\text{E}^{\flat}$



Cm^7



Gm



$\text{A}^{\flat}$



1. Ba -

$\text{E}^{\flat}$



Cm^7



Gm



(1.) - by, it's been a long time com - ing, — such a
(2.) - by, when your wheels stop turn - ing — and you





long, feel long let time. — down, — And I can't start like run - ning, —
 and it seems trou - bles —





— such a long, long time. — Can you
 have come all a - round. — I can






hear my heart beat - ing? — Can you hear that sound? — 'Cause I
 hear your heart beat - ing. — I can hear that sound. — But I





can't help think - ing, — and I won't stop now..
 can't help think - ing, — and I won't look now..

E^b  **A^b** 

And then I _____ looked up at the sun_ and I could see, _

3

E^b  **Cm⁷**  **A^badd9** 

oh, the way_ that grav-i-ty pulls on you and me._____ And then I_

E^b  **Cm⁷** 

_ looked up at the sky_ and saw the sun,_____ and the way_ that grav-i-ty push-es on ev-'ry-one._____

A^badd9  **1. Fm⁷**  **Fm⁷** 

On ev-'ry - one._____ 2. Ba -

2.

Fm⁷Fm⁷E^bCm⁷8^{va}

On ev-'ry - one.

(Ooh.)

Ooh.

Gm

A^badd9E^b

(8)

8^{va}

Ooh.)

On ev-'ry - one.

(Ooh.)

Cm⁷

Gm

A^badd9E^b

(8)

8^{va}

Ooh.

Ooh.)

On ev-'ry - one.

(Ooh.)

Cm⁷

Gm

A^badd9E^b

(8)

Ooh.

Ooh.)

THE HARDEST PART

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

Guitar capo 3rd fret

♩ = 124

E^b

(C)



Gm

(Em)



C⁷sus⁴

(A⁷sus⁴)



Guitar

Con pedale

E^b

(C)



Fsus⁴

(Dsus⁴)



F

(D)



Gm⁷

(Em⁷)



E^b

(C)



1. And the hard - est part was
2. And the hard - est part was





let - ting go, — not tak - ing part. — Was the hard -
 let - ting go, — not tak - ing part. — You real - ly broke —






- est part. — And the stran -
 — my heart, — oh. And I tried —





- gest to thing — was wait - ing for — that bell — to ring. —
 — to sing — but I could - n't think — of an - y - thing.






— It was the stran - gest start. — oh, oh.
 That was the hard - est part, —

E^b (C)

B^b (G)

I could feel it go down.
I could feel it go down.

F (D)

E^b (C)

You Bit - ter - sweet I could taste
left the sweet - est taste

B^b (G)

F (D)

E^b (C)

in my mouth.
in my mouth.

Sil - ver lin -
Sil - ver lin -

B^b (G)

F (D)

ing the clouds.
ing the cloud.

Oh, and I,
Oh, and I,

1.

Gm
(Em)F
(D)E^b
(C)B^b/D
(G⁶/B)Cm
(Am)

I

Gm
(Em)E^b
(C)B^b
(G)

wish that I could work it out.

Dm¹¹(b6)
(Bm¹¹(b6))Gm
(Em)E^b
(C)B^b
(G)Dm¹¹(b6)
(Bm¹¹(b6))

2.

Cm
(Am)Gm
(Em)F
(D)E^b
(C)B^b/D
(G⁶/B)

Oh, and I,

F
(D)

E^b
(C)

I won-der what it's all a - bout.____

Con pedale

Gm
(Em)

C⁷sus⁴
(A⁷sus⁴)

E^b
(C)

Gm
(Em)

C⁷sus⁴
(A⁷sus⁴)

I

E^b
(C)

Gm⁷
(Em⁷)

won-der what it's all a - bout.____

C⁷sus⁴
(A⁷sus⁴)



E^b
(C)



Fsus⁴
(Dsus⁴)



F
(D)



E^b
(C)



Gm
(Em)



C⁷sus⁴
(A⁷sus⁴)



E^b
(C)



Gm
(Em)



C7sus4
(A7sus4)



E♭
(C)



Ev - 'ry - thing is torn a -

Gm
(Em)



C7sus4
(A7sus4)



part. _____ Oh, _____ and that's the

E♭
(C)



hard - est part. That's the

Fsus4
(Dsus4)



1.

F
(D)



2.

D.S. ad lib. and fade

F
(D)



hard - est part. Yeah, that's the

HELP IS ROUND THE CORNER

Words & Music by

Guy Berryman, Jon Buckland, Will Champion & Chris Martin

Moderato $\text{♩} = 70$ ($\text{♩} = \text{♩}^3$)



1. Stuck
(2.) my

here,—
head—

in the mid - dle of
just won't stop

no - where
ach - ing,—



with a head - ache,—
and I'm sat here—

and a hea - vy heart.—
lick - ing my



—
wounds.

Oh well, noth - ing
And I'm shat - tered, —



was go - ing quite right — here, — and I'm
but it real - ly does-n't mat - ter, — 'cause my



tired, —
res - cue

I can't play my part. —
is gon - na be here soon. —



Oh, come on, come on, oh what a



state I'm in. Oh, come on, come



on, why won't it just sink in, that



help is just a-round the cor - ner



for us?

1.

2.

2. Oh, That help




is just a round the cor - ner

for us?





Oh, that help is

just a-round the cor - ner for us?




HIGH SPEED

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

Tune Guitar

6 = D 3 = G

5 = G 2 = B

4 = D 1 = D

♩ = 76 B^b6/9

Csus²/4

B^b6/9

1.

Csus²/4

2.

Csus²/4

G add 9*

* Alternate different Gadd9 shapes

E^bmaj⁷#11

Gadd⁹

1. Can an - y - bo - dy fly — this thing? —
2. Can an - y - bo - dy stop — this thing? —

E^bmaj⁷#11E^bmaj⁷E^bmaj⁹

Be-fore my head ex - plodes, — be-fore my head starts to ring.

We've been liv - ing life.

in - side a bub-ble.

We've been liv - ing life in - side a bub-ble.

B $\flat$ 6/9Csus 2 /4

And con - fi - dence in you — is con - fi - dence in me,

B $\flat$ 6/9Csus 2 /4Gadd 9 

— is con - fi - dence in — high — speed..

1.

2 $^{\circ}$ only In — high — speed. —*instrumental ad lib.*2. Gadd 9 

High — speed. —

HOW DO YOU SEE THE WORLD No. 2

$B^b6/9$

And high speed

$Csus^2/4$ $B^b6/9$ $Csus^2/4$

you want. High speed you want.

$B^b6/9$ $Csus^2/4$ $B^b6/9$

High speed you want.

$Csus^2/4$ $B^b6/9$

High speed you want.

Repeat and fade

High speed you want.

3 3

HOW YOU SEE THE WORLD No. 2

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

Original Key: A♭ minor

♩ = 66

N.C.

Am

E7

1. They put the world in a tin can, — black mar-ket con-tra-band. — And it

Am

E7

hurt just a lit-tle bit, — when they sliced and pack-aged it. In a

Am

E7

long black trench-coat, two hands a-round the throat. Oh, —






— you wan-na get it right some-times, — 2. There's so much to be scared of — and not
 (3.) some-thing miss-ing, — seems like there's






much to make sense of. — How did the clowns ev-er get con-trol? — Aw, if you
 no-bod-y lis-ten-ing. — If you're run-ning in a cir-cle, — how can you







hear, can you let me know? — How can they in-vade it, when it's so com-pli-cat-ed? Oh, —
 be too care-ful? — We don't wan-na be man-trapped, we don't wan-na be shrink-wrapped. Oh, —





— you wan-na get it right, some - times, —
— just wan-na get it right, some - times, —

you just wan-na get it right, some - times..
we just wan-na get it right, some - times..



That's how you see the
That's how you see the



world, how man-y times can you say, you can't be - lieve what you heard? —
world, how man-y times have you heard, that you can't be-lieve a word. —

F Am Em

That's how you see the world, don't you wor-ry your-self, you're not
 That's how you see the world, ah, don't you wor-ry your-self, 'cause no -

1. Dadd9/F# Fmaj7 E Am

gon-na get hurt. Ooh,
 -bod-y can hurt

E7 Am E7

3. And there's

2.

Fmaj⁷



E



Fmaj⁷



E



Fmaj⁷



E



you,

oh,

ooh.

1.

Asus²/₄



2.

F



Dm



Oh.

Asus²/₄

F

Dm

Asus²/₄

F

Dm

That's how _____ you see the

Asus²/₄

F

Dm

Asus⁴

world, _____ that's how _____ you see the world.

I BLOOM BLAUM

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

♩ = 80

Dadd9(#11)



Con pedale

D



Dadd9(#11)



Gmadd11



Dadd9(#11)



Dar - ling, - those - tired - eyes

Gmadd11



Dadd9(#11)



go with me all the time.

Gmadd11



And in the dead of

Dadd9(#11)



Gmadd11



night

Dadd9(#11)



tell me you will be mine.






Where do you go to, pret-ty babe?






Where do you go to when the night wind's a - way?






Ask me so sweet - ly, what do I do?






And who do I sing Well, hon - ey I sing a - bout you.

B7

Gmadd11

Dadd9(#11)

B7

Gmadd11

You..

Dadd9(#11)

rit.

D

I RAN AWAY

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

♩ = 110

N.C.

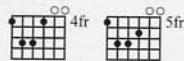
One, two, three, Will.

Drums

C#m7



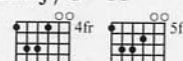
Emaj7/G# Aadd9



Emaj7/G# C#m7



Emaj7/G# Aadd9



Emaj7/G#



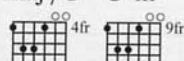
C#m7



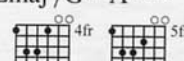
Emaj7/G# Aadd9



Emaj7/G# C#m7

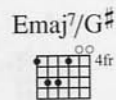
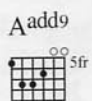
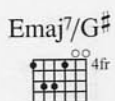
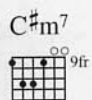


Emaj7/G# Aadd9

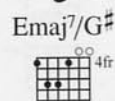
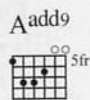
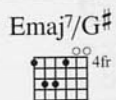


Emaj7/G#

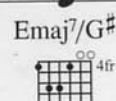
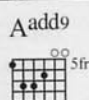
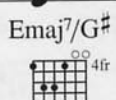
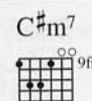




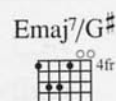
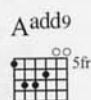
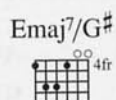
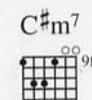
1. I ran a - way from you, ——— that's all I ev - er do,
2. And when I come on in, ——— my eyes were closed.



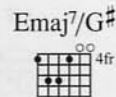
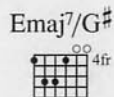
and though I start - ed here, ——— I ran a - way from you. —
I can feel it near, ——— sun's so close. —



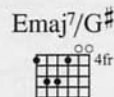
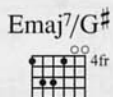
I'm gon - na come on in ——— and see it through,
When I come on out ——— in my own



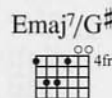
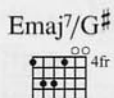
style.



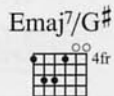
I ran a - way from you, ——— that's all I ev - er do. ———
A star a - rose ——— in my own cage. ———



— And when I heard your call ——— to come back to you, —
— I'm stuck in life ——— and in a cage.



I know I should stay ——— but I don't have the sto - mach to. ———
Just to spin on a star, ——— I sing it for... ———



2.

D $\frac{9}{\flat}$



Aadd9



ran a - way — from — you. —

C $\sharp$ m



F $\sharp$ m7

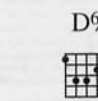
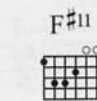
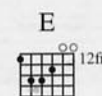
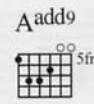
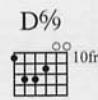
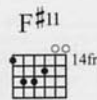
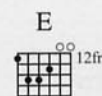
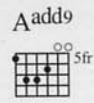
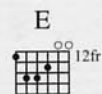
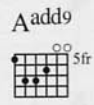
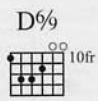
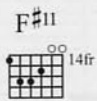
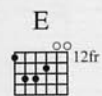
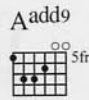
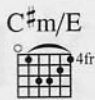
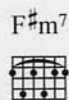
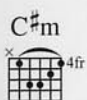


C $\sharp$ m/E



F $\sharp$ m7



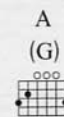


IN MY PLACE

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

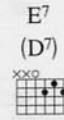
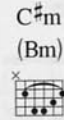
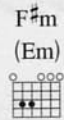
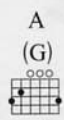
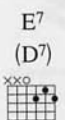
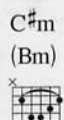
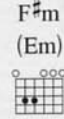
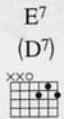
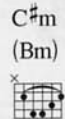
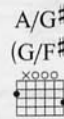
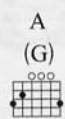
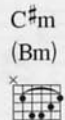
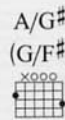
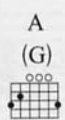
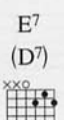
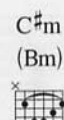
Guitar chords capo 2nd fret

♩ = 72
N.C.

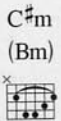
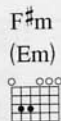
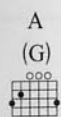


Drums

cont. sim.

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



change.

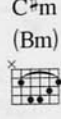
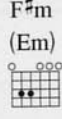
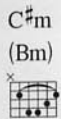
I was lost,

oh,

yeah.

I was lost,—

I was lost,



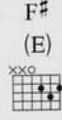
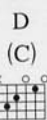
crossed lines

I should-n't have crossed.

I was lost,

oh

yeah.

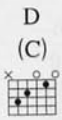
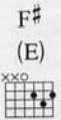
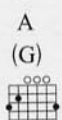


Yeah,—

how long must you wait for—

it? Yeah,—

how



long must_ you pay for—

it? Yeah,—

how long must_ you wait for—

1. 2.

D (C) E7 (D7) E7 (D7)

it? Ah, for it? it?

A (G) A/G# (G/F#) C#m (Bm) E7 (D7) A (G) F#m (Em)

1. 2.

C#m (Bm) E7 (D7) C#m (Bm) E7 (D7) A (G) A/G# (G/F#)

Sing it, please, please, please.

C#m (Bm) E7 (D7) A (G) F#m (Em) C#m (Bm) E7 (D7)

Comeback and sing to me, to me, me. Come on and sing it

A (G) A/G# (G/F#) C#m (Bm) E7 (D7) A (G) F#m (Em)

out, now, now. Come on and sing it out to me, me.

C#m (Bm) E7 (D7) A (G) A/G# (G/F#) C#m (Bm) E7 (D7)

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

rit.

A (G) F#m (Em) C#m (Bm) E7 (D7) A (G)

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.*

MURDER

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

♩ = 72

B⁵(#7)



A⁵(#7)/B



1, 3. Mur - - - der, com - ing to
2. Mur - - - der see it all a -

B⁵(#7)



A⁵(#7)/B



B⁵(#7)



A⁵(#7)/B



get us, they're com-ing to get us and the way we hide._
-round us, see it all a-round us and the way we hide._

1-2.

B⁵(#7)



A⁵(#7)/B



3.

B⁵(#7)



A⁵(#7)/B



way we_

B⁵



D⁶



A⁶



F[#]sus⁴/A[#]



F[#]([#]9)/A[#]



hide.

B



F[#]/A[#]



A⁶



Bm



D



A⁶



F[#]/A[#]



1. Tie me to a tree, —
2. Come (and) spit at us, —

Bm



D



A⁶



F[#]/A[#]



tie my hands a - bove my — head. —
come and throw your — weight a - round. —

Bm D A⁶ F[#]/A[#]

Sing a song to me,
Come and fight with us,

Bm D A⁶ F[#]/A[#]

sing a song like what you said.
try and knock us to the ground.

1^o only
B⁵ D⁶ A⁶/₉ F[#]sus⁴/A[#] F[#]([#]9)/A[#]

Ho, whoa, whoa, whoa, whoa, whoa, whoa, whoa.

Bm D A⁶ F[#]/A[#]

And they're gon - na mur - der me,

Bm D A⁶ F[#]/A[#]

and they're gon - na track me down.

Bm D A⁶ F[#]/A[#]

And ev - en be - fore I sleep, { I cry
I scream

B F[#]/A[#] 1. A⁶

mur - - - - - der.
mur - - - - -

F[#]add11 A⁵([#]7)

4fr

F#add11



A5(#7)



F#add11



A5(#7)



First system of musical notation. The top staff is a vocal line with a whole rest. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a simple bass line. The key signature has two sharps (F# and C#).

F#add11



A5(#7)

2.
A⁶

Second system of musical notation. The vocal line has a whole rest followed by a melodic phrase. The piano accompaniment continues with similar patterns. The key signature changes to three sharps (F#, C#, G#) at the end of the system.

F#m



E6%



Bm



Third system of musical notation. The vocal line has a whole rest followed by a melodic phrase. The piano accompaniment continues with similar patterns. The key signature is three sharps (F#, C#, G#).

F#m



E6%



Bm



Fourth system of musical notation. The vocal line has a whole rest followed by a melodic phrase. The piano accompaniment continues with similar patterns. The key signature is three sharps (F#, C#, G#).

F#m6



E6%



Bm



Oh, now, what could it pos - si - bly gain?

1.

F#m6



E6%



Bm



Oh, what could it pos - si - bly gain?

E6%



Bm



D



pos - si - bly gain?

A6



F#/A#



Bm



D



Yeah,

A⁶ F[♯]/A[♯] Bm D

and I cry mur - der, mur - - der.

A⁶ F[♯]/A[♯] B F[♯]/A[♯]

I cry mur - - -

- der,

F[♯]add11 A⁵([♯]7) F[♯]add11 A⁵([♯]7)

F#add11



A5(#7)



F#add11



A5(#7)



1, 3. Mur - der, _____ they're all com-ing to get us, _____ all com-ing to
 2. Mur - der, _____ see it all a - round us, _____ see it all a -



Play 3 times

F#add11



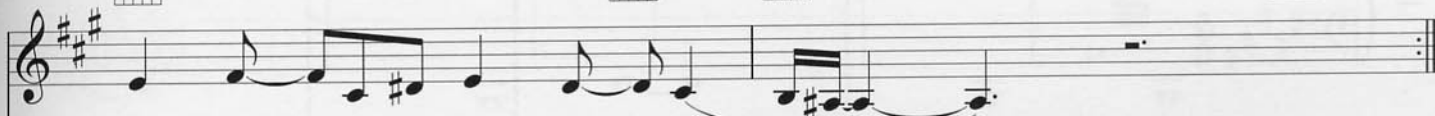
A5(#7)



F#add11



A5(#7)



get us _____ and the way we _____ hide.
 - round us _____ and the way we _____ hide.



L.H. tacet 3°

F#sus4



N.C.



Mur - der, _____ see it all a - round you, _____ see it all a -



- round you _____ and the way we _____ hide.



NO MORE KEEPING MY FEET ON THE GROUND

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

♩ = 100

N.C.

B

F#m

E

B

F#m

E

The first system of the piano accompaniment is in 4/4 time. It begins with a whole rest in the treble clef and a whole note chord in the bass clef. The treble clef then plays a series of chords: B, F#m, E, B, F#m, and E. The bass clef plays a corresponding bass line with eighth and quarter notes.

Bm

E

B

F#m

E/B

The second system continues the piano accompaniment. It features a Bm chord in the treble clef and a bass line with eighth and quarter notes. The system concludes with a 4/4 time signature change.

B

The third system of the piano accompaniment features a B chord in the treble clef and a bass line with eighth and quarter notes. The system concludes with a 4/4 time signature change.

Bsus⁴



1. Some-times I wake up, and I'm fall-ing a - sleep, I think that
2. Some-times I feel ov - er - charged, it's sur - pris - ing, sur -

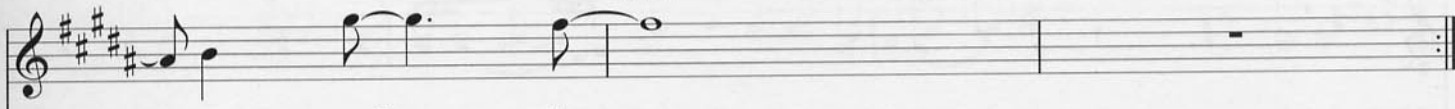


may-be the cur - tains are clos-ing on me. But I wake up, yes, I wake
-pris-ing - ly good, to be mov - ing a - round. So I wake up, yes, I wake



1.

B



— up, smil - ing.
— up, smil - ing.



2.

B

E

So what? I feel

F#

fine,

I'm o - kay.

I've seen the light - er side of life, I'm al -

E

F#

- right,

I feel — good,

so I'll — go, —

I'll —

B



try to start mov - ing.

Bsus⁴

3. Some-times I wake_ up, and I'm fall - ing a - sleep,_ but I've

got to get go - ing, so much that I want - ed to do, —

that I wake_

B



— up smil - ing. —

§

A



F#7



And this could be my — last chance, — of

A



sav - ing my in - no - cence. — And this could be my — last chance,

F#

To Coda ϕ

B



no more keep - ing my feet on the ground.

Bsus⁴

4. Some - times I feel___ ov - er - charged,___ it's sur - pris - ing, sur - pris ing - ly good___ to be

mov - ing a - round, and I___ know___ I'll wake up smil - ing.

B



E



So 1. what? I feel____
(2.) - right, I feel____

1.

2.

F#

*D.S. al Coda*

fine, I feel o - kay. I've seen the light-er side of life, I'm al -
good, so I'll go._____ 2. Well, it's time to start mov - ing, yeah.

♢ Coda

B



ground.

I'm not gon-na keep__ them, I'm not gon-na keep__ them down.

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4. The piano accompaniment (grand staff) features a complex texture with many beamed sixteenth notes in the bass and chords in the treble.

I'm not gon-na keep__ them, I'm

The second system of the musical score. The vocal line continues with a whole rest, followed by a quarter note G4, and then eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4. The piano accompaniment continues with similar rhythmic patterns.

not gon-na keep__ them down.__

rit.

The third system of the musical score. The vocal line concludes the phrase with a long note G4 tied across the bar line, followed by a final note E4. The piano accompaniment features a final cadence with a double bar line and repeat signs. The marking "rit." (ritardando) is placed above the vocal line.

ONE I LOVE

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

Tune Guitar

6 = E 3 = G

5 = A 2 = A

4 = D 1 = E

♩ = 136

A⁵



C⁶



G%



Dsus²/₄



A⁵



C⁶



G%



Dsus²/₄



Oh, yeah!

Yeah!

A⁵



C⁶



G%



Dsus²/₄



Guitar



Musical notation for the first system, featuring a treble and bass staff with piano accompaniment. The key signature is one sharp (F#).

1° only



Musical notation for the second system, featuring a treble and bass staff with piano accompaniment. The key signature is one sharp (F#).



Musical notation for the third system, featuring a treble and bass staff with piano accompaniment. The key signature is one sharp (F#). Includes lyrics: 1. Could you, could you come back, 2. Could you, could you come home, could you tell me what-



Musical notation for the fourth system, featuring a treble and bass staff with piano accompaniment. The key signature is one sharp (F#). Includes lyrics: - geth - er? - ev - er? And Put your - self on the band, tie your - self to a mast, my love,

A⁵ A⁵/G A⁵/F[#] A⁵

and see us for - ev - er.
'cause it's now or it's nev - er.

Could you, could you come home,
It's gon - na tear us a - part, -

A⁵/G A⁵/F[#] A⁵ A⁵/G A⁵/F[#]

ah, come home for - ev - er?
it'll soon be for - ev - er.

A⁵/G A⁵/F[#] A⁵

Sure there's things in the band____
tear us a - part love,____

that keep us to -
or keep us to -

A⁵/G A⁵/F[#] A⁵ C⁶

- geth - er.)
- geth - er.)

G%  Dsus²/₄  5fr A⁵  C⁶ 

'Cause you're the one I love.____



G%  Dsus²/₄  5fr A⁵  C⁶ 

'Cause you're the one I love.____



G%  Dsus²/₄  5fr A⁵  C⁶ 

'Cause you're the one I love.____ Ah,____ ah.____



G%  Dsus²/₄  5fr A⁵ 





First system of musical notation. The vocal line (treble clef) features a long note with the lyrics "Ooh, _____ ooh, _____". The piano accompaniment (grand staff) includes chords and melodic lines in both hands.



Second system of musical notation. The vocal line includes the lyric "ooh.". The piano accompaniment continues with various chords and melodic patterns.



Third system of musical notation. The piano accompaniment features a complex melodic line in the right hand and a steady bass line in the left hand.



Fourth system of musical notation. The vocal line is marked "Vocals ad lib." and contains several rests. The piano accompaniment continues with chords and a melodic line.















Guitar







1.



2.



Sing oh, oh, oh.



Sing-ing oh, oh, oh.



Sing it to me oh, oh, oh.



Sing it to me oh, oh, ah.

ONLY SUPERSTITION

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

Chord diagrams: F, Em, G

Chord diagrams: F, Em, G, F, Em, G

Chord diagrams: F, Em, G, Am, Am/G, F, Am/G

1. A card - board head I see, _____

Am Am/G F Am/G Am Am/G F Am/G

— has found its way — to me. — It's out, — and it's out, — and it's out, —

Am Am/G F Am/G Am Am/G F Am/G

mak-ing me cry. — 2. I sleep — but I will — not move, —
3. Keep clean — for the thou - sandth time, —

Am Am/G F Am/G Am Am/G F Am/G

— I'm too scared to leave — my room. — But I won't — be de - feat - ed, oh, no. —
— stand still and wait — in line. — Some num - bers are bet - ter than oth - ers, oh



- na - tion.

{ It's on - ly all of the things that you fear, and the things
It's on - ly all of the things that you fear, and the things



1.



— from which you can't es - cape. — }
— that you can - not ex - plain. — }



2.



And it's mak - ing me cry, Lord. And it's mak - ing me cry,



G E G E

And I'm slip-ping a - way, Lord. And I'm slip-ping a - way.

F F7 F7/A Am Am Em/G

It's on - ly su - per - sti - tion, on - ly your im - ag - i -

Dm7/F F13 F F9 Em7/G Dm7/F

- na - tion. It's on - ly su - per - sti - tion, on - ly su - per - sti - tion.

POUR ME

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

$\text{♩} = 76$

A⁵



A⁵



A⁵



A⁵/E



A⁵/F



A⁵



A⁵/F



A⁵



A⁵/F



A⁵(add9)/G



N.C.

1. Pour me, float-ing out to sea, an op-por-tu - ni-ty that went bad.

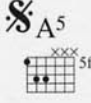





Pour you, now what you gon - na do?_ Now



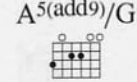





what you gon - na do?_ You just cry._












2. Pour me, — so blind I could-n't see the for - est for the trees. I don't know why...
 3. Pour me, — float - ing out to sea, an op - por - tu - ni - ty that went bad...



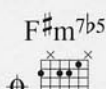
Pour you, you split your-self in two and now
Pour you, now what you gon - na do? Oh,



what you gon - na do? You just cry.
what you gon - na do? You just cry. I hear you



come near - er. I hear you but I don't un-der-stand. I hear you



come near - er. I hear you but I don't un-der-stand..

To Coda D.S. al Coda

Coda

F#m7b5

F

C5

D5

F5

B5

don't un - der - stand..

I don't un - der - stand..

C5

D5

F5

B5

C5

D5

F5

I don't un - der - stand..

B5

C5

D5

F5

B5

Vocal ad lib.

N.C.

F5

A5

F5

G5

A⁵ E⁵ F⁵ A⁵ E⁵ F⁵ A⁵ F⁵ G⁵
 5fr 5fr 3fr

Ooh. Ooh. Ooh. Ah.

C[#]m D B^b C D F[#]m^{7b5} F
 4fr

2° Vocal ad lib.

N.C. F/A A F G

A E F A F A rit. F G A
 5fr 5fr 5fr 5fr 5fr 5fr 5fr 5fr 5fr

PROOF

Words & Music by

Guy Berryman, Jon Buckland, Will Champion & Chris Martin

♩ = 64

E

C#m7

E

C#m7

1. So I wait-ed for you.____
2. So I wait-ed all day.____

E

C#m

G#m

C#m

What would-n't I do?____
What would-n't I say?____

E

C#m

G#m

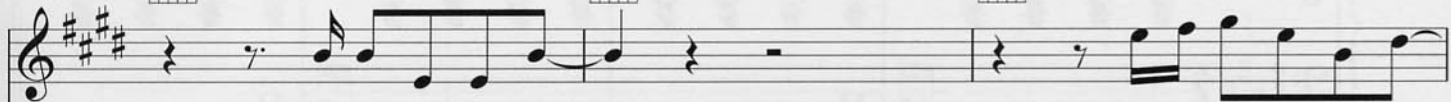
And I'm cov-ered, it's true.____
Are there things in your way?____

I'm cov-ered in you.____
Things hap-pen that way.____



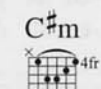
— }
— }

And if I ev - er want proof, —



I find it in you. —

Yeah, I hon - est - ly do. —



In you I find proof. —



Light — and dark. —

Bright — spark. —



B C[#]m⁷ G[#]m B

Light_____ and dark._____ And then_____ light._____

1. E C[#]m⁷ E C[#]m⁷

2. E C[#]m⁷ E C[#]m⁷

Light._____ Light._____

E C[#]m⁷ E C[#]m⁷ B E

Light._____ Light._____

THE SCIENTIST

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

♩ = 76

Dm⁷



B^b



F



Fsus²



The first system of piano accompaniment consists of a grand staff with a treble and bass clef. The key signature has one flat (Bb) and the time signature is 4/4. The melody in the treble clef is composed of chords: Dm7, Bb, F, and Fsus2. The bass line is a continuous eighth-note pattern: Bb, A, G, F, E, D, C, Bb.

Dm⁷



B^b



F



Fsus²



The second system of piano accompaniment continues the grand staff from the first system. It maintains the same key signature (Bb), time signature (4/4), and bass line. The melody in the treble clef continues with the same chord progression: Dm7, Bb, F, and Fsus2.

Dm⁷



B^b



F



The third system of piano accompaniment includes the vocal melody in the treble clef. The key signature (Bb) and time signature (4/4) remain. The bass line continues with the same eighth-note pattern. The vocal melody is written in a single line with two verses of lyrics.

1. Come up to meet you, tell you I'm sor - ry, you don't know how love -
2. I was just gues - sing at num - bers and fig - ures, pull - ing the puz -



- ly you are. _____
- zles a - part. _____

I had to find you, tell you I need
Ques-tions of sci - ence, sci- ence and pro -



— you, and tell you I'll set you a - part. _____
- gress that must speak as loud as my heart. _____

Tell me your sec-
Tell me you love



- rets and ask me your ques - tions, oh, let's go back to the start. _____
— me, come back and haunt me, oh, and I rush to the start. _____

Run - ning in cir-
Run - ning in cir-



- cles, com - ing up tails, _____ heads on a si - lence a - part. _____
- cles, chas - ing our tails, _____ com - ing back as we are. _____

B^b **F**

No - bod - y said it was eas - y, Oh, it's such a shame

Fsus² **B^b**

for us to part. No - bod - y said it was eas - y.

F **C/F** **Fsus²** **C**

No - one ev - er said it would be { this } hard.

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

{ Oh, take me } back to the start. { I'm go - ing }

F Dm⁷ B^b

F F^{sus}₂ 2. F B^b

F Dm⁷

B^b F



Musical notation system 1. Treble clef staff with a melodic line and a vocal line below it. The vocal line has the lyrics "Ooh...". Piano accompaniment is shown in grand staff notation below.

Musical notation system 2. Treble clef staff with a melodic line and a vocal line below it. The vocal line has the lyrics "Ah, ooh...". Piano accompaniment is shown in grand staff notation below.

Musical notation system 3. Treble clef staff with a melodic line and a vocal line below it. The vocal line has the lyrics "Ah, ooh...". Piano accompaniment is shown in grand staff notation below.

Musical notation system 4. Treble clef staff with a melodic line and a vocal line below it. The vocal line has the lyrics "Ah, ooh...". Piano accompaniment is shown in grand staff notation below.

SEE YOU SOON

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

Tune Guitar

6 = E 3 = D

5 = G 2 = B

4 = D 1 = D

♩ = 80

C#m



B/E



E



Badd11



C#m



B/E



E



Badd11



C#m



B/E



E



Badd11



A⁵/E



E



Badd11



C#m



Badd11



1. So you lost your trust, and you nev - er should have,
2. So they came for you, they come snap-ping at your



no you nev - er should have. }
heels, they come snap - ping at your heels. }



But don't break your back if you ev - er see this,



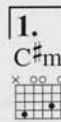
well, don't an - swer that.



'Cause in a bul - let - proof vest with the win - dows all closed.



I'll be do - in' my best, and I'll see you soon.



I'll see you soon.



2.

C#m



B/E



E



Badd11



C#m



B/E



E



Guitar

Badd11



C#m



B/E



E



Ah - hoo.

Badd11



C#m



B/E



E



You lost your trust.

Badd11



C#m



I know, you lost your trust.

Badd11



C#m



I know, don't lose your trust.

Badd11



C#m



I know, don't lose your trust.

Badd11



rit.

A



SHIVER

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

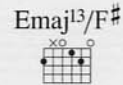
Tune Guitar

6 = E 3 = G

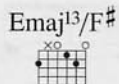
5 = A 2 = B

4 = B 1 = D[#]

♩. = 78



First system of musical notation for 'SHIVER'. It consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. The music features a steady eighth-note melody in the treble and a bass line with chords in the bass. Above the staff, guitar chord diagrams are provided for Emaj7, Emaj13/F#, and Emaj7.



Second system of musical notation for 'SHIVER'. It continues the melody and bass line from the first system. Above the staff, guitar chord diagrams are provided for Emaj13/F#, B, F#m11, Aadd9, and G#m.



Third system of musical notation for 'SHIVER'. It continues the melody and bass line. Above the staff, guitar chord diagrams are provided for B, F#m11, Aadd9, G#m, B, and F#m11.



Fourth system of musical notation for 'SHIVER'. It concludes the piece with a final melody and bass line. Above the staff, guitar chord diagrams are provided for Aadd9, G#m, Aadd9, and G#m. The system ends with the lyrics '1. So I'.

E

Esus²

E

Esus²

look in your di - rec - tion but you pay me no at - ten - tion__ do you?__

(Verse 2 see block lyric)

B

Bmaj⁷

B

Bmaj⁷

And I

E

Esus²

E

Esus²

know you don't lis - ten to me 'cause you say you see straight through me,__ don't

B

Bmaj⁷

B

Badd¹¹

you?

But on and on__



from the mo - ment I wake till the mo - ment I sleep,



I'll be there by your side, just you try and stop me.



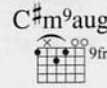
I'll be wait - ing in line just to see if you care.



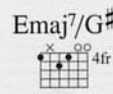
Oh, oh.



Did you want me to change? Well, I changed for good,



and I want you to know that you'll always get your



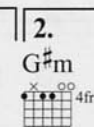
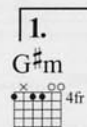
way. I want-ed to say, don't you shiv - er...



Shiv - er.



Sing it loud and clear. I'll



al - ways_ be wait - ing_ for you. 2. So you you.



Yeah, I'll al - ways_ be wait - ing for you..

Emaj⁷

B

Aadd⁹

Yeah, I'll al - ways_ be wait - ing for you...

Emaj⁷

B

Aadd⁹

Yeah, I'll al - ways_ be wait - ing for you...

Emaj⁷

For_ you I will al - ways_ be wait - ing. And it's

B

F#m¹¹Aadd⁹

G#m



B

F#m¹¹

you_ I see,_ but you don't see_ me._ And it's you_ I hear,_ oh, so

Aadd⁹G[#]m

B

F[#]m¹¹Aadd⁹G[#]m

loud and so clear. I'll sing it loud and clear. And I'll

Aadd⁹G[#]mEmaj⁷Esus²

al - ways be wait - ing for you. So I look in your di - rec - tion, but you

Emaj⁷Esus²Emaj⁷Esus²Emaj⁷Esus²

pay me no at - ten - tion and you know how much I need you, but you nev - er e - ven see me.

Verse 2:

So you know how much I need you,
But you never even see me do you?
And is this my final chance of getting you?

But on and on, from the moment I wake *etc.*

SUCH A RUSH

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

♩ = 74

Cm



F



Cm



F



Cm



F



Fsus⁴



Cm



F



Cm



F



Fsus⁴



Cm



F



Fsus⁴



Cm



F

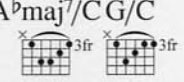


Cm



Cm(maj⁷)



 Cm
  Csus²
  G/C
  Cm
  A^bmaj⁷/C G/C

1. Such a rush to do noth - ing at all. —



 Cm
  Csus²
  G/C
  Cm
  A^b/C
  Fm

— Such a fuss to do noth - ing at all. — Such a rush —



 Gm⁷
  G⁷
  Cm
  Cm(maj⁷)

— to do noth - ing at — all.



 Cm
  Csus²
  G/C
  Cm
  A^bmaj⁷/C G/C
  Cm
  Csus²

2. Such a rush to get no-where at all. — Such a fuss —
 3. Such a rush to do noth - ing at all. — Such a fuss —



G/C Cm A^b/C Fm Gm⁷ G⁷



to do noth - ing at all.____ Such a rush.____
to get no - where at all.____ Such a rush, such a____ rush.____

Cm F Fm



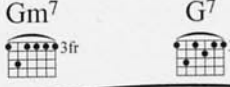
And it's just like you said,

B^b Fm



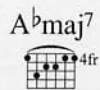
it's just like you said.

1. Gm⁷ G⁷



2. Cm Cm(maj⁷) Gm⁷ G⁷





So slow down please, just slow down.



So slow down



please, just slow down.



3






Such a rush,

poco a poco accel.






— such a rush, — such a rush, — such a rush. — Such a rush,









— such a rush, — such a rush, — such a rush. — Such a rush, — such a rush, — such a rush,






— such a rush. — Such a rush, — such a rush, — such a rush.

Cm F

Look at all the peo - ple__ go - ing aft - er__ mo - ney,__ far__

Cm F

— too ma - ny peo - ple__ look - ing for their__ mon - ey.__ Ev -

Cm F

- 'ry - bod - y's out there__ try - ing to get__ mon - ey.__ Why -

Cm F

— can't you just tell me?__ Try - ing to get__ mon - ey,__ rush.





Such a rush, —






they all — rush, — such a rush. —

poco rit.





Such a rush, — such a rush, — such a rush, —





— such a rush. — a rush, — such a rush. —

SLEEPING SUN

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

♩ = 108

E^b7



E^b7sus⁴



E^b7



E^b7



B^bm⁷



D^b



A^b



1. Climb up___ your moun - tain. Nine - teen___ and count - ing.
2. When you've got a se - cret, then you've got to keep it.
3. And you,___ as I saw, a piece in a jig - saw.

E^b7



B^bm⁷



D^b



A^b



E^b7



B^bm⁷



You have___ got sev - en, I have___ got one. Blind - ed___ and hurt - ing,
When you have a ques - tion, an - swers will come. Run - ning___ and hid - ing,
Run up and a - round and jump up___ real tall. Run round the hous - es,








this I'm de - serv - ing. I've got my se - crets, you've on - ly got the sleep - ing -
 take and di - vid - ing. You've got your se - crets, I've on - ly got the sleep - ing -
 North and the South as you've got your an - swers, we have - n't got the sleep - ing -




— sun.
 — sun.
 — sun.

1. 
 2, 3. 

Sleep - ing — sun.

E^b7sus⁴E^b7

Sing - ing

E^b7

mm,

mm,

mm,

mm,

Ah,

ah,

To Coda

E^b

ah,

ah,

First system of musical notation. The top staff is a single treble clef with a whole rest. The bottom system consists of a grand staff (treble and bass clefs). The treble staff has a whole rest, and the bass staff has a whole note chord consisting of E-flat, G, and B-flat.

♢ Coda E^b



Second system of musical notation. The top staff is a single treble clef with a whole rest. The bottom system consists of a grand staff. The treble staff has a whole rest. The bass staff has a whole note chord consisting of E-flat, G, and B-flat, with a slur over the notes.



Third system of musical notation. The top staff is a single treble clef with a whole rest. The bottom system consists of a grand staff. The treble staff has a whole rest. The bass staff has a whole note chord consisting of E-flat, G, and B-flat, with a slur over the notes.

E^b7sus⁴

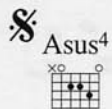


Fourth system of musical notation. The top staff is a single treble clef with a whole rest. The bottom system consists of a grand staff. The treble staff has a whole rest. The bass staff has a whole note chord consisting of E-flat, G, and B-flat, with a slur over the notes.

SPEED OF SOUND

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

♩ = 124





1. How long be - fore I get in, be - fore it
2. Look up, I look up at night, plan - ets are mov -
3. I - deas that you'll ne - ver find, all the in - ven -




— starts, be - fore I be - gin? — How long be - fore you de - cide, —
 - ing at the speed of light. — Climb up, up in the trees, —
 - tors could ne - ver de - sign — the build - ings that you put up, —




— be - fore I know — what it feels — like? — Where
 — ev - 'ry chance that you get — is a chance you seize. — How
 — Ja - pan and Chi - na all lit up. — A




to, where do I go? — If you ne - ver try — then you'll ne - ver know. —
 long am I gon - na stand — with my head stuck un - der the sand? —
 sign that could - n't read, — or a light that I could - n't see. —





— How long do I have to climb — up on the side —
 — I'll start be - fore I can stop, — be - fore I see —
 — Some things you have to be - lieve, — oth - ers are puz -

1. D  2, 3. Dsus⁴  D 

— of this moun-tain of mine? —
 — things the right way up. — }
 — zles puz - zl - ing me. — }

G  A  Bm⁷ 

All that noise — and all that sound. —

G  A  Bm⁷ 

All those plac - es I — got found. — And

G  Bm⁷  D⁶ 

birds go fly - ing at the speed of sound — to show you how it all be - gan. —

G  Bm 

Birds came fly - ing from the un - der - ground, if you could



F#m7  G  *To Coda*  *D.S. al Coda*

see it then you'd un - der - stand.



 *Coda* G  F#m7  Gmaj7 

Ah, when you see it then you'll un - der - stand.



D  N.C.





First system of musical notation. The vocal line is a whole rest. The piano accompaniment consists of a treble and bass staff. The bass line features a steady eighth-note pattern. The treble line has a half note followed by a quarter note, then a half note, and finally a whole note with a fermata.



Second system of musical notation. The vocal line begins with a whole rest, followed by the lyrics "All those signs,—" and "I knew what they". The piano accompaniment continues with the eighth-note bass line and a treble line with half and quarter notes.



Third system of musical notation. The vocal line includes the lyrics "meant.", "Some things you can't in - vent.", and "Some get made_". The piano accompaniment features a treble line with a triplet of eighth notes and a bass line with eighth notes.



Fourth system of musical notation. The vocal line includes the lyrics "— and some_ get sent. —", "Ooh. —", and "And". The piano accompaniment continues with the eighth-note bass line and a treble line with half and quarter notes.





birds go fly - ing at the speed of sound_ to show you how it all be - gan._




Birds_ came fly - ing from the un - der - ground, if you could





see it then you'd un - der - stand._ Ah, when you see it then you'll un - der - stand._




TALK

Words & Music by

Guy Berryman, Chris Martin, Karl Bartos, Jon Buckland,
Will Champion, Emil Schult & Ralf Hütter

♩ = 120

Gm



F

Gm



E^b

Gm

B^b

E^b

Gm

B^b



E^b

Gm

B^b

E^b

F










1. Oh, broth-er I can't, I can't get through. I've been







try-ing hard to reach you 'cause I don't know what to do.








Oh, broth-er I can't be-lieve it's true. I'm so







scared a-bout the fu-ture and I want to talk to you. Oh, I want





to talk to you.



You could take a pic - ture of
 (3°) don't know where you're go - ing and you







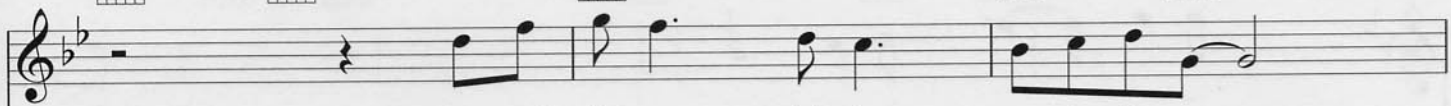
some-thing you see.____
 want to talk.____

You





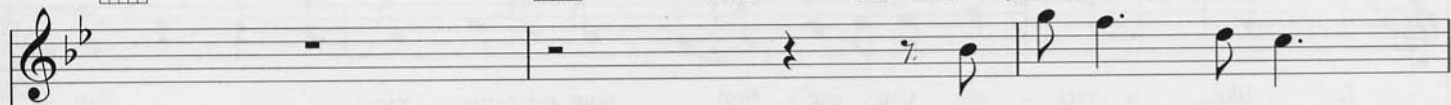

In the fu - ture where will I be?____
 feel like you're go - ing where you've been be - fore.____



You could climb a lad - der up to the sun____
You'll tell an - y - one who'll lis - ten but you feel ig - nored.____



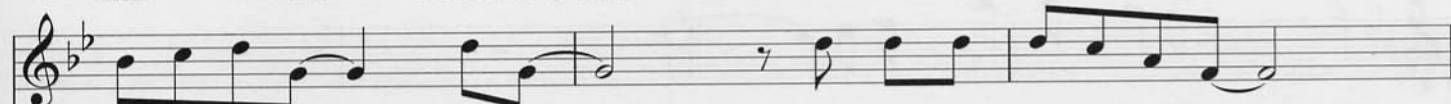
To Coda II ⊕



or write a song no -
And



To Coda I ⊕



- bod - y had sung____ or do____ some-thing that's nev - er been done.____










2. Are you lost — or in - com - plete? Do you







feel like — a puz - zle, you can't find — your miss - ing piece. — Tell me








how — you feel. — Well, I






feel like — they're talk - ing in — a lan - guage I don't speak. —





And they're talk - ing it to me.



D.S. al Coda

So you

 *Coda I*



some - thing that's nev - er been done. Do





some-thing that's nev - er been done.

System 1:

- Guitar: Cm (3fr), Eb (6fr), Gm⁷ (3fr)
- Piano: Introduction with 3rd fret B-flat in the bass.

System 2:

- Guitar: F, Cm (3fr), Eb (6fr), Gm⁷ (3fr), F
- Piano: Melody and accompaniment.

System 3:

- Guitar: Cm (3fr), Eb (6fr), Gm⁷ (3fr), F
- Piano: Melody and accompaniment.

System 4:

- Guitar: Cm (3fr), Eb (6fr), Gm⁷ (3fr), F
- Piano: Melody and accompaniment.

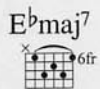


Play 3 times

♢ Coda II



D.S. al Coda II



THINGS I DON'T UNDERSTAND

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

♩ = 136

C

G

Am

Guitar tacet 1°

repeat 1° only

1. How
2. How





tides in con-trol the sea? And what be-comes of
 in - fin - ite is space? And who de - cides your





me? How lit - tle things can slip out of your hands.
 fate? Why ev - 'ry - thing will dis-solve in - to sand.




How of - ten peo - ple
 How to a - void de -





change, no two re - main the same. Why
 - feat, when truth and fic - tion meet. Why

Fadd9



G/D

Am⁷

things don't al-ways turn out as you plan. }
noth - ing ev - er turns out as you planned. }

Fmaj⁹

G/D



These are things that I don't un - der - stand.

Am⁷Fmaj⁹

Yeah, these are things that I

G/D

Am⁷

don't un - der - stand. (I







can't.) And I _____ can't _____ de - cide _____




(Wrong.) all my _____ wrong _____ from right.







(Day.) All my _____ day _____ from night. _____

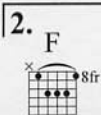
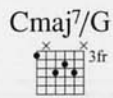
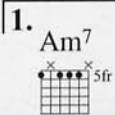



(Dark.) All my _____ dark _____ from light. (I



love.)

But I _____ love _____ this light. _____



Guitar

















Musical score for guitar and piano. The score is divided into four systems, each with a guitar staff and a piano staff. The guitar staffs show chords (Fmaj7, G, Am7) and melodic lines. The piano staffs show accompaniment, including arpeggiated chords and sustained notes. The first system has a long melodic line in the guitar. The second system has a similar pattern. The third system has a long melodic line in the guitar. The fourth system has a long melodic line in the guitar.

TROUBLE

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

Guitar: Tune top string to D

♩ = 70



The first system of musical notation for the song 'TROUBLE'. It features a guitar part at the top with a treble clef and a 4/4 time signature. The guitar part starts with a whole rest, followed by a repeat sign, and then a whole rest. Below the guitar part is a piano accompaniment with a grand staff (treble and bass clefs). The piano part starts with a whole rest, followed by a repeat sign, and then a whole rest. The piano part consists of a melody in the right hand and a bass line in the left hand.

The second system of musical notation for the song 'TROUBLE'. It features a guitar part at the top with a treble clef and a 4/4 time signature. The guitar part starts with a whole rest, followed by a repeat sign, and then a whole rest. Below the guitar part is a piano accompaniment with a grand staff (treble and bass clefs). The piano part starts with a whole rest, followed by a repeat sign, and then a whole rest. The piano part consists of a melody in the right hand and a bass line in the left hand.

The third system of musical notation for the song 'TROUBLE'. It features a guitar part at the top with a treble clef and a 4/4 time signature. The guitar part starts with a whole rest, followed by a repeat sign, and then a whole rest. Below the guitar part is a piano accompaniment with a grand staff (treble and bass clefs). The piano part starts with a whole rest, followed by a repeat sign, and then a whole rest. The piano part consists of a melody in the right hand and a bass line in the left hand.








then thought of all the stu - pid things I'd said.












2. Oh no, what's this? A spi - der - web and I'm caught in the mid - dle.
 3. Oh no, I see, a spi - der - web and it's me in the mid - dle.







So I turned to run, then thought of all the stu - pid things I'd
 So I twist, and turn, but here am I in my lit - tle bub -





done. - ble. And } Singing out, } ah, — I nev-er meant to cause you trou - ble. — And




ah, — I nev - er meant to do — you wrong. — And




ah, — well if I ev - er caused you trou - ble, — then

To Coda ☐






oh, no, I nev-er meant to do — you harm. —

Bm G Em⁷ Bm⁷ 7fr

⌘ *Coda*

Em⁷ G Em⁹ Bm 7fr

G Em⁹ Bm 7fr G Em⁹

Bm 7fr G Em⁹ Bm 7fr Em F#m 2fr

They spun a web








for me, and they spun a web for me,







and they spun a web for me.















WHAT IF

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

♩ = 68

F#m



A



Bm7add4



E7



1. What if there was no light, _____ noth-ing wrong, noth-ing

D



F#m



A



Bm7add4



right? _____

What if there_ was no time _____

E7



D



Bm7



and no rea - son or rhyme? _____

What if you_ should de - cide_






that you don't want me there by your side, that you don't





want me there in your life?






2. What if I got it wrong and no po - em or
 3. Ev-'ry step that you take could be your big - gest mis -






song -take. could put right what I got wrong
 It could bend or it could break,

E7

D

or make you feel I be - long?
that's the risk that you take.

Bm7

E7

F#m

D

And what if you should de - cide that you don't want me there { by your side,
in your life,

E7

F#m

D

E7

that you don't want me there { in your life?
by your side?

§

D

Bm7

Ooh, that's right,

F#m7



Esus4



E



let's take a breath, jump o - ver the side._____

D



Bm7



Ooh,_____ that's right,_____

F#m7



Esus4



E



To Coda ☐

(1.) how can you know it if you don't e - ven try?_____
 (2.) how can you know it when you don't e - ven try?_____
 (3.) they say you know that dark - ness al - ways turns in - to light._____

1.



Bm7



2.



Ooh,_____ that's right._____ Ooh,_____ that's

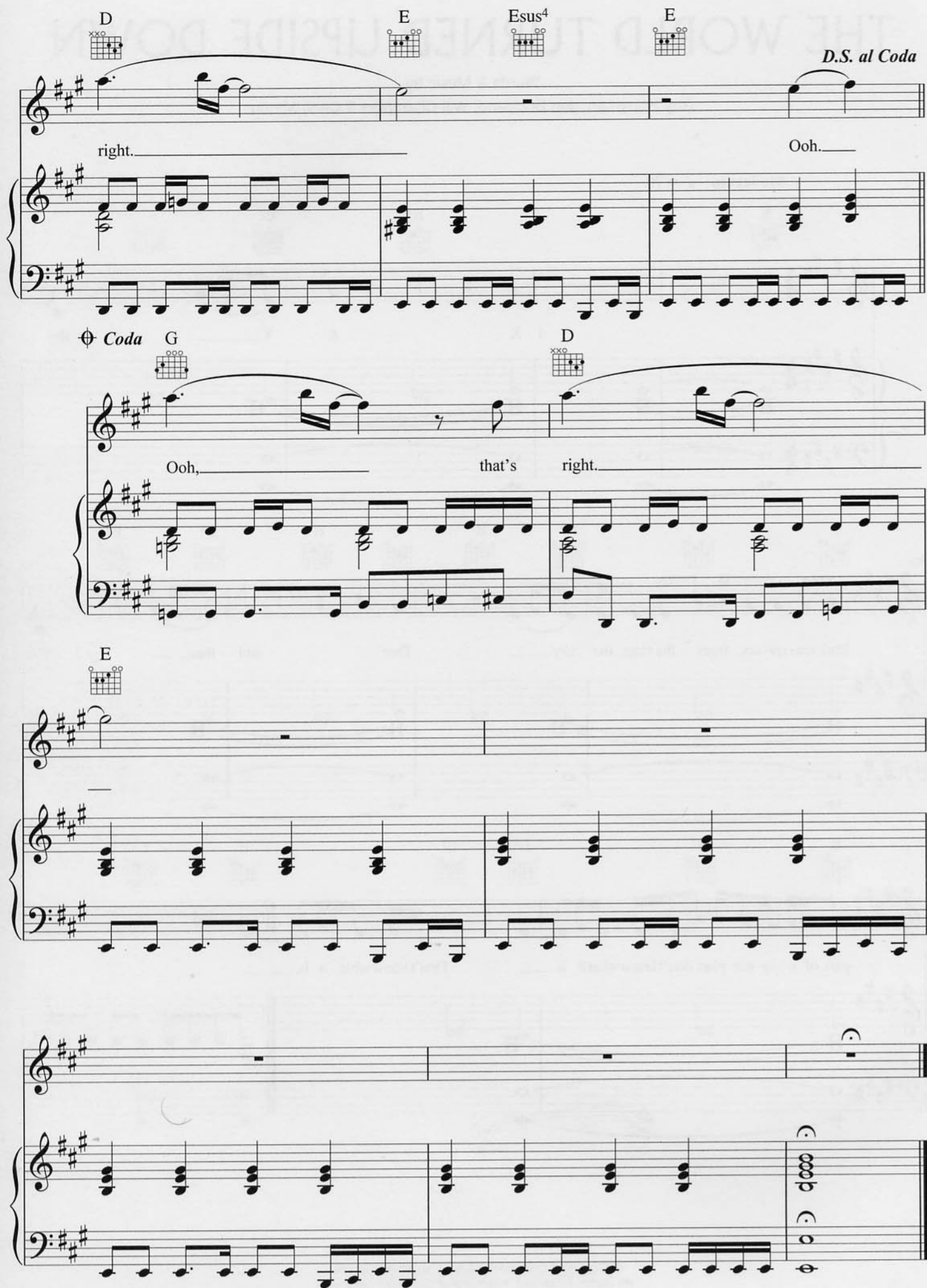
D  E  Esus⁴  E  *D.S. al Coda*

right. _____ Ooh. _____

Coda G  D 

Ooh, _____ that's right. _____

E 



THE WORLD TURNED UPSIDE DOWN

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

Moderato ♩ = 70



1. X & Y, _____ the



land, sea, rivers, trees, the stars, the sky. _____ That and this, _____ we're



part of a bigger plan don't know what it is. _____ Don't know what it is. _____



Musical notation for the first system, featuring a treble and bass staff with a piano accompaniment. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.



You and me, the land, sun, trees, the sky, the stars, the
2. X is Y, the land, sun, trees, the sky, the stars, the

Musical notation for the second system, continuing the piano accompaniment with a consistent rhythmic pattern in the bass staff and harmonic support in the treble staff.



sea. Three hun-dred and six - ty - five de - grees,
sky. Three hun-dred and six - ty - five de - grees,

Musical notation for the third system, featuring a piano accompaniment with a steady bass line and a treble staff with sustained chords.



I am a puz-zle, you're the mis-sing piece. Hang on a mi-nute, just a mi-nute, please. I'll come
All of the sur-face and the un - der - neath. Search-ing your mel-low and out-sings your key. Ah,

Musical notation for the fourth system, concluding the piano accompaniment with a final melodic flourish in the bass staff and sustained chords in the treble staff.

E⁶E⁷

E

E⁷

and ev-'ry-thing un-der the sun____
and ev-'ry-thing un-der the sun.____

E⁶E⁷

E

E⁷

and ev-'ry-thing un-der the sun.____
and ev-'ry-thing un-der the sun.____

E⁶E⁷Amaj⁷B¹¹

What is this feel-ing that I can't ex - plain and



why am I ne-ver gon-na sleep a - gain? _____ What is this thing I've ne-ver seen be fore? A



lit-tle boy lost in a break-ing storm. _____ Hide and sob and a-way they fly _____ to



write your name in the sum-mer sky. _____ Life has real-ly on - ly just be - gun, _____ life

E D E

— that comes and ev - 'ry - thing un - der the sun. —

First system of music with vocal line and piano accompaniment. The vocal line starts with a whole note rest, followed by a half note, and then a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the bass and a more complex melody in the treble.

E⁷ E⁶

Second system of music. The vocal line continues with a half note and a quarter note. The piano accompaniment features a steady eighth-note pattern in the bass and a melody in the treble.

B E

And you don't know_ but you've been warned. —

Third system of music. The vocal line begins with a quarter rest, followed by a half note and a quarter note. The piano accompaniment continues with a steady eighth-note pattern in the bass and a melody in the treble.

B E

Can't see the calm_ un - til the storm. —

Fourth system of music. The vocal line starts with a quarter rest, followed by a half note and a quarter note. The piano accompaniment features a steady eighth-note pattern in the bass and a melody in the treble.

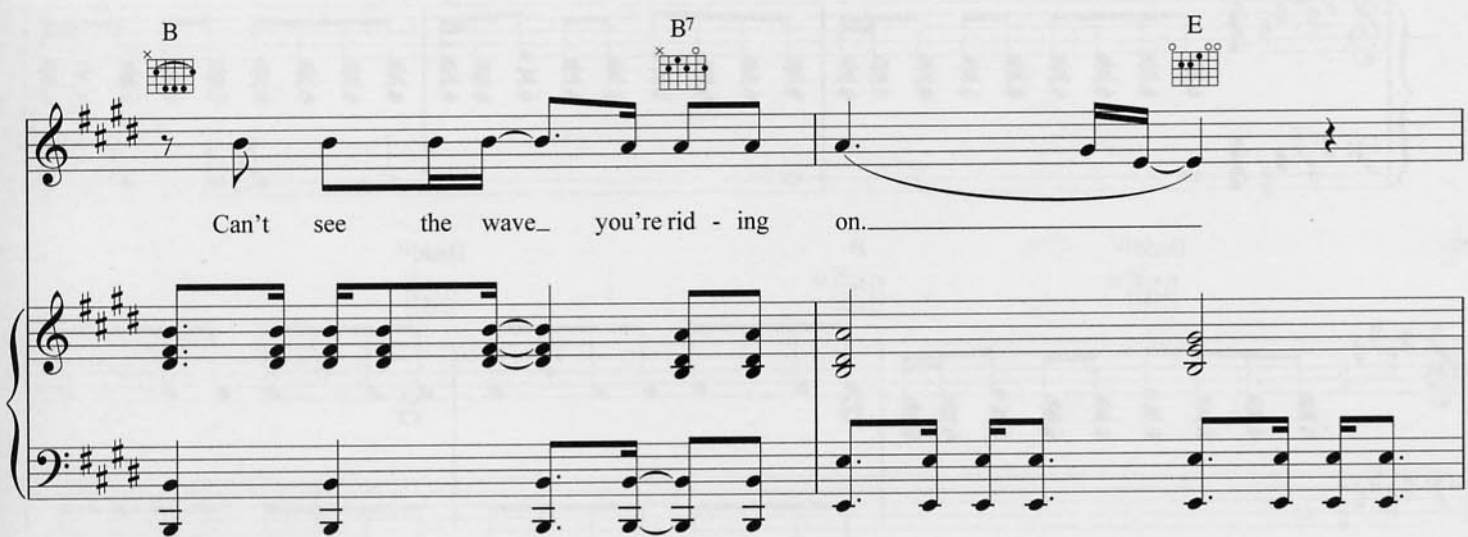
B  **E** 

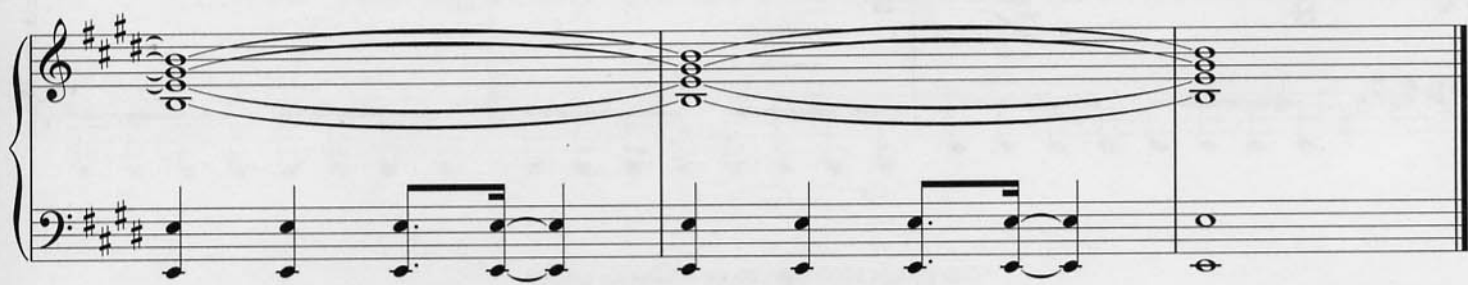
Can't tell your right side from your wrong.



B  **B7**  **E** 

Can't see the wave you're riding on.





YELLOW

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

Tune Guitar

6 = E 3 = G

5 = A 2 = B

4 = B 1 = D $\sharp$

$\text{♩} = 88$

B



Badd 11



B



Badd 11



B



Badd 11



F $\sharp$ 6



Emaj 7



B



Badd 11



B



F#6



1. Look at the stars,

look how they shine for_____ you,

and ev - 'ry - thing you_ do._____

Yeah, they were all_ yel - low.

B



F#6

I came a - long,
(Verse 2 see block lyric)

I wrote a song for_____ you,

and all the things you_____ do._____

And it was called yel - low. So then I took my_____

— turn, oh, what a thing to've__ done._____

And it was all__ yel - low.

Your skin,_____ oh yeah, your skin and bones__ turn__ in -



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



— you know I love you so. You know I love you so.



1.

B



Badd¹¹



2.

Badd¹¹





It's

true, look how they shine for you.

Look how they shine for you. Look how they shine for

you. Look how they shine for you.

you. Look how they shine for you.

you.

Emaj⁷

look how they shine for you.

B

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

F[#]m¹¹

you and all the things that you do.

Emaj⁷

Verse 2:

I swam across, I jumped across for you.
 Oh, what a thing to do,
 'Cause you were all yellow.

I drew a line, I drew a line for you.
 Oh, what a thing to do,
 And it was all yellow.

Your skin, oh yeah, your skin and bones
 Turn into something beautiful.
 And you know, for you I'd bleed myself dry,
 For you I'd bleed myself dry.

COLDPLAY

THE SINGLES & B-SIDES

All 38 of Coldplay's Singles & B-sides
Arranged for piano, voice & guitar

1.36

Animals

Bigger Stronger

Brothers And Sisters

Careful Where You Stand

Clocks

Crests Of Waves

Don't Panic

Easy To Please

Fix You

For You

God Put A Smile Upon Your Face

Gravity

The Hardest Part

Help Is Round The Corner

High Speed

How You See The World No. 2

I Bloom Blaum

I Ran Away

In My Place

Murder

No More Keeping My Feet
On The Ground

One I Love

Only Superstition

Pour Me

Proof

The Scientist

See You Soon

Shiver

Sleeping Sun

Speed Of Sound

Such A Rush

Talk

Things I Don't Understand

Trouble

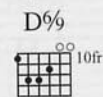
What If

The World Turned
Upside Down

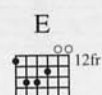
Yellow



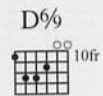
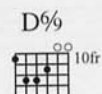
And ev-'ry - one I know_ says I'm a fool to mess_ with_ you. —



And ev-'ry - one I know_ says it's a stu-pid thing_ to_ do. —



I have your love on call_ and yet my day is not_ so_ full. — And I did



not know what_ to_ do, — and so I ran a - way_ from you. —

