

It's Easy To Play Coldplay.

Easy to read, simplified arrangements of twelve hit songs.
Includes 'Don't Panic', 'Yellow', 'In My Place', 'Clocks', 'Trouble',
'The Scientist' and 'A Rush Of Blood To The Head',
Piano/vocal with guitar chord symbols.



It's Easy To Play Coldplay.

Amsterdam	· 2
Clocks	· 8
Don't Panic	· 14
Everything's Not Lost	· 16
Green Eyes	· 20
In My Place	· 25
A Rush Of Blood To The Head	· 28
The Scientist	· 38
Sparks	· 35
Trouble	· 42
Warning Sign	· 47
Yellow	· 52

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Amsterdam

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

♩ = 72

E^b

B^b

F

A^b

The first system of musical notation for 'Amsterdam' is in 4/4 time with a tempo of 72 beats per minute. It features a piano accompaniment with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The first four measures consist of chords in the right hand and a simple bass line in the left hand. The fifth measure begins a melodic line in the right hand, which continues through the sixth and seventh measures. The eighth measure is a whole note chord.

E^b

B^b

F

A^b

E^b

B^b

The second system of musical notation continues the piano accompaniment. It follows the same structure as the first system, with chords in the right hand and a bass line in the left hand. The melodic line in the right hand continues from the previous system.

F

A^b

E^b

B^b

F

A^b

The third system of musical notation continues the piano accompaniment. The melodic line in the right hand continues, with some notes beamed together. The bass line remains simple.

E^b

B^b

F

A^b

E^b

B^b

The fourth system of musical notation includes the vocal line and lyrics. The lyrics are: "1. Come on, — oh my star is fad - ing, and I — swerve". The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are aligned with the notes of the vocal line.

F A^b E^b B^b F A^b

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

E^b B^b F A^b E^b B^b

I'd not be stuck here in this hole.

F A^b E^b B^b F A^b

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

E^b B^b F A^b

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

E^b B^b F A^b

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

E^b B^b F

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

A^bmaj⁹ Fadd⁹ A^bmaj⁷

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

E^b B^b Fadd⁹ A^bmaj⁷

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

E^b To Coda ⊕ B^b

it's no cause for con - cern.

E^b B^b F A^b E^b B^b

Musical notation for the first system, measures 1-4. Chords: E^b, B^b, F, A^b, E^b, B^b. Includes treble and bass staves with notes and rests.

F A^b E^b B^b F A^b

Musical notation for the second system, measures 5-8. Chords: F, A^b, E^b, B^b, F, A^b. Includes treble and bass staves with notes and rests.

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

Musical notation for the third system, measures 9-12. Chords: E^b, B^b, F, A^b. Includes *D.S. al Coda*. Time signature changes from 2/4 to 4/4. Includes treble and bass staves with notes and rests.

♠ *Coda*

B Fadd⁹ A^bmaj⁷ A^b6

Musical notation for the fourth system, measures 13-16. Chords: B, Fadd⁹, A^bmaj⁷, A^b6. Includes treble and bass staves with notes and rests.

E^b B^b6 B^b Fadd⁹ A^bmaj⁷

Musical notation for the fifth system, measures 17-20. Chords: E^b, B^b6, B^b, Fadd⁹, A^bmaj⁷. Includes treble and bass staves with notes and rests.

A^b6 E^b B^b6 B^b

Stuck on the end

F A^bmaj7 E^b B^bsus2

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

F A^bmaj7

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

E^b B^b

sick to the sto - - - mach.

F

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

A^bmaj⁷ E^b B^bsus² F

I'm sick of our se - - crets. Stood on the edge,

A^bmaj⁷ E^b B^b

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

Fadd⁹ A^bmaj⁷

You came a - long

E^b B^b Fadd⁹ A^bmaj⁷

and you cut me loose.

E^b B^b

You came a - long and you cut me loose.

Clocks

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

♩ = 130

E^b $B^b m$

$F m$ E^b $B^b m$

$F m$ E^b

$B^b m$ $F m$

1. The

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E^b B^bm

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

Fm E^b B^bm

swim a - gainst have brought me down up - on my knees,
 tick - ing clocks: gon - na come back and take you home I

Fm E^b

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

B^bm Fm

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

E^b B^bm

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

Fm

E^b

B^bm

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

You

Fm

E^b

are.

You

B^bm

Fm

are.

E^b

B^bm

You

are.

Fm

E^b

B^bm

You

Fm Eb

are. 3° & 4° You

Bbm Fm Play 4 times

are.

Gbmaj7

And no - - - thing else

Db Ab6

com - pares,

Gbmaj7

and no - - - thing else

Db A^b6

com - pares,

G^bmaj7

and no - - - - thing else

Db A^b6

com - pares,

G^bmaj7

G^bmaj7

E^b B^bm

E^b B^bm

Fm Eb

3° & 4° You

Bbm Fm

are.

Play 4 times

Eb Bbm

Home, home, where I

Fm Eb

want - ed to go.

Play 4 times

Bbm Fm

Repeat to fade

Don't Panic

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

♩ = 122

Am

C

Fmaj⁷

1, 2. Bones sink - ing like stones, all_ that we've fought for...
3. Instrumental

This system contains the first three measures of the piece. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat (F major). The time signature is 4/4. The first measure has a chord of Am, the second C, and the third Fmaj⁷. The lyrics are '1, 2. Bones sink - ing like stones, all_ that we've fought for...'. The third measure includes the instruction '3. Instrumental'.

Am

C

Fmaj⁷

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

This system contains the next three measures. The chords are Am, C, and Fmaj⁷. The lyrics are 'Homes, pla - ces we've grown, all_ of us are done for...'. The notation continues with a melodic line in the treble clef and a bass line in the bass clef.

Dm

Am

G⁶

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

This system contains three measures. The chords are Dm, Am, and G⁶. The lyrics are 'And we live in a beau-ti-ful world... Yeah we do, _ yeah we do...'. The notation includes a melodic line in the treble clef and a bass line in the bass clef.

Dm

Fmaj⁷

1, 2.

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

This system contains three measures. The chords are Dm, Fmaj⁷, and Fmaj⁷. The lyrics are '_ We live in a beau-ti-ful world...'. The notation includes a melodic line in the treble clef and a bass line in the bass clef.

3.

Am

C

Fmaj7

Am

C

Fmaj7

Am

C

Fmaj7

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

Am

C

Fmaj7

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

Everything's Not Lost

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

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

E G#dim F#7aug

1. And when I count - ed up my de - mons,___
2. When you thought that it was ov - er,___

E G#dim F#7aug

saw there was one for ev - 'ry day._____
you could feel it all a - round._____

E G#dim F#7aug

But, with the good ones__ on__ my shoul - ders,___
When ev - 'ry - bo - dy's__ out__ to get you,___

B¹¹ E

I drove the oth - er__ ones__ a - way.
don't you let it__ drag__ you down.

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E Emaj7 E7 F#7aug

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

E Emaj7 E7 A

and if you think that all is lost, _____

E Emaj7 E7 A

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

To Coda ⊕

B11 E

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

E7 E6 E

E7 E6 E E7 E6

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

⊕ *Coda*

E E E7 Aadd⁹/E

lost. _____ Sing - ing out: Ah, ah, ah, yeah. — Ah, ah, yeah. —
 (lost) Come on, yeah. — Ah, ah, yeah. —
 (lost) Ah, ah, yeah. — Ah, ah, yeah. —

1, 2. E7 Aadd⁹/E 3. E7 Aadd⁹/E

Ah, ah, yeah, — and ev - 'ry - thing's not and ev - 'ry thing's not
 Come on, yeah, — and ev - 'ry - thing's not
 Ah, ah, yeah, —

E E7 Aadd⁹/E E

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

E⁷ Aadd⁹/E

E Bm

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

F#m⁹ E

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

Bm F#m⁹

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

E Bm F#m⁹

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

E Bmadd¹¹ F#m⁹

and ev - 'ry - thing's not lost.

Green Eyes

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

$\text{♩} = 128$ $\text{♪} = \overset{3}{\text{♩}}$

A E/G# Bmadd¹¹

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

Detailed description: This system contains the first three measures of the song. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The first measure is marked with a chord of A. The second measure is marked with E/G#. The third measure is marked with Bmadd¹¹. The melody is in the treble clef, and the bass line is in the bass clef. There are two vocal lines: '1. Hon - ey, you are a rock' and '2. Hon - ey, you are the sea'. The lyrics are written below the vocal lines.

A E/G#

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

Detailed description: This system contains measures 4, 5, and 6. The first measure is marked with A. The second measure is marked with E/G#. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are 'up - on which I stand.' and 'up - on which I float.'.

Bmadd¹¹ A

And I come
And I came

Detailed description: This system contains measures 7, 8, and 9. The first measure is marked with Bmadd¹¹. The second measure is marked with A. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are 'And I come' and 'And I came'.

E/G# Bmadd¹¹

here to talk.
here to talk.

Detailed description: This system contains measures 10, 11, and 12. The first measure is marked with E/G#. The second measure is marked with Bmadd¹¹. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are 'here to talk.' and 'here to talk.'.

A E/G# Bmadd¹¹

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

that green eyes,
that green eyes,
yeah the spot -
you're the one

D A

light
that I want - ed to find.
shines up - on you.

E/G# A⁵

And
And a - ny - one

Bmadd¹¹ D

how could
who
tried to de - ny
a - ny - bo - dy
you must

A

be out of their mind. de - ny you?

E/G# F#m7 Bmadd11

I
Be - cause I

Dmaj7

came here with a load, and
came here with a load, and

A

it feels so much light er
it feels so much light er

G D/F#

now since I met you.
since I met you.

Bmadd¹¹

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

Dmaj⁷

A

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

G

Dmaj⁷

with - out you,
with - out you,

1.

Bmadd¹¹

green eyes.

2.

Bm

green eyes,

A

green eyes, oh, oh, oh.

Bm

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

A

Oh, oh. Hon - ey, you.

E/G#

Bmadd¹¹

are a rock

A

E/G#

Bmadd¹¹

up - on which I stand.

In My Place

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

♩ = 72

A A/G# C#m E7

A F#m7 C#m E7

A A/G# C#m E7 3

1. In my place, in my place — were lines that I could - n't
2. I was scared, I was scared, tired and un - der pre -

A 3 F#m7 C#m E7 A A/G#

change. — I was lost, oh yeah.
-pared; — but I'll wait for it.

I was lost, I was
And if you go, if you

C#m E7 A F#m7 C#m E7

lost, crossed lines I should-n't have crossed. I was lost, oh yeah. }
 go and leave me down here on my own, then I'll wait for you, yeah. }

D A E/G# E D

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

A E/G# E D A E/G# E

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

1. 2.

D E E

it, ah for it? it?

A A/G# C#m E7 A F#m7

1.

C#m

E7

2.

C#m

E7

A

A/G#

Sing it

please,

please,

please.

C#m

E7

A

F#m7

C#m7

E7

Come back and sing to

me,

to me,

me.

Come on and sing it

A

A/G#

C#m

E7

A

F#m7

out

now,

now.

Come on and sing it

out

to me,

me,

C#m7

E7

A

A/G#

C#m

E7

come back and sing.

In my place, in my

place were lines that I could - n't

rit.

A

F#m7

C#m

E7

A

change; and I was lost,

oh yeah,

oh,

yeah.

A Rush Of Blood To The Head

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

♩ = 68

Am

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

This system shows the first line of music in 4/4 time with a tempo of 68. The key signature is one flat (Am). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "1. He said, I'm gon - na buy this place and burn it down."

C

Em⁷

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

This system shows the second line of music. The key signature changes to C major. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "I'm gon - na put it six feet un - der - ground."

Am

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

This system shows the third line of music. The key signature returns to one flat (Am). The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "He said, I'm gon - na buy this place and watch it fall,"

C

Em⁷

stand here be - side me, ba - by, in the crumb - ling

This system shows the fourth line of music. The key signature changes to C major. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "stand here be - side me, ba - by, in the crumb - ling"

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Am

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

C

Em⁷

3

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

Am

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

C

Em⁷

do back the things it did to you in re -

Am

- turn. Ha,

F Cmaj7/F F

ha, ha,

Cmaj7/F

ha. 3. He said I'm

Am C

gon - na buy a gun and start a war, if

Em7 Am

you can tell me some - thing worth fight - ing for. Oh, and I'm

C

gon - na buy this place is what I say.

Em⁷ Am

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

F

- ney, all the move ments you're start - ing to make

D⁷

see me crum - ble and fall on my face.

F

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

D⁷ B^bmaj⁷

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

F

And they call as they beck - on you on.

D⁷ B^bmaj⁷

They said start as you mean to go on.

Am C Em⁷

Am

Start as you mean to go on.

To Coda ⊕

C Em⁷ Am

4. He said I'm_

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

C

Em7 Am

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

C

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

Em7 Am D.S. al Coda

just sit_ down_ there_ and you won - der why. So I'm

⊕ Coda

Am

So meet me by_ the bridge, oh meet me by_ the lake.

C

Em⁷

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

Am

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

C

Em⁷

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

Am

D/A

Am

D/A

head.

Am

D/A

Am

D/A

Am

Sparks

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

♩ = 45

Dmaj⁷ Bm Bm/A Dmaj⁷ Bm Bm/A

Dmaj⁷ Bm Bm/A Dmaj⁷ Bm Bm/A

Dmaj⁷ Bm Dmaj⁷

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

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

Bm Em⁹ Em⁹/F#

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

Dmaj⁷ **D** **Dmaj⁷**

know.
do.

But I pro - mise you
And I know I was

Bm **Dmaj⁷** **Bm**

this: _____
wrong, _____

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

Em **Em⁹/F#** **Dmaj⁷**

you. _____
oh yeah, I will; yeah I will; yes I will. _____

That's what I'll do,

D **Bm** **F#/C#** **Bm/D** **D⁷/F#**

say
I said

I,
I.

Bm⁶ **Gmaj⁷** **Bm** **F#/C#**

and say
I cry

I.
I.

Bm/D D7/F# *To Coda* ⊕ Bm⁶ Gmaj⁷ *D.C. al Coda*

⊕ *Coda* Bm⁶ Gmaj⁷ Dmaj⁷

And I saw sparks.

1. Bm Bm/A Dmaj⁷ Bm Bm/A

Yeah, I saw sparks. I saw

2. Bm Bm/A Dmaj⁷ Bm Bm/A

see me now. La, ooh.

Dmaj⁷ Bm Bm/A D

La, ooh.

The Scientist

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

♩ = 76

Dm⁷ B^b F F^{sus}²

The piano introduction consists of four measures in 4/4 time. The first measure has a Dm7 chord, the second a Bb chord, the third an F chord, and the fourth an Fsus2 chord. The melody in the right hand starts on a D4, moves to E4, then F4, and has a quarter rest in the fourth measure. The bass line in the left hand starts on a D3, moves to E3, then F3, and has a quarter rest in the fourth measure.

Dm⁷ B^bmaj⁷ F

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

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

F Dm⁷ B^bmaj⁷

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

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

F F Dm⁷

- you, tell you I'll set you a - part. Tell me your sec -
- gress, that must speak as loud as my heart. Tell me you love

The vocal line concludes with '- you, tell you I'll set you a - part. Tell me your sec -' and '- gress, that must speak as loud as my heart. Tell me you love' across the three measures. The piano accompaniment provides a consistent harmonic backdrop.

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B^bmaj⁷ F

- rets_ and ask me your quest - ions; oh, let's go back to the start.
 me, come back and haunt me; oh, and I rush to the start.

Dm⁷ B^bmaj⁷ F

Run - ning in cir - cles, com - ing up tails; heads on a si -
 Run - ning in cir - cles, chas - ing our tails; com - ing back

F B^b

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

F F^{sus}2 B^b

Oh, it's_ such a shame_ for us to part._ No - bo - dy said_

F C/F F⁶

_ it was ea - sy._ No_ one ev - er said_ it would be {this_ } hard._
 so_ }

C

1.
F

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

B^b

F

F/E

Dm⁷

B^b

F

Fsus²

2.
F

B^b

F

Dm⁷ B^b F

Dm⁷ B^b

Ooh.

F

Dm⁷ B^b F

Ah, ooh.

Dm⁷ B^b F

Ah, ooh.

Trouble

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

♩ = 70

G Em⁷ Bm

The first system of piano accompaniment consists of three measures. The first measure is a whole rest in both staves. The second measure features a treble clef line with eighth notes (G4, A4, B4, C5) and a bass clef line with a whole note G3. The third measure features a treble clef line with a half note G4 and a half note F#4, and a bass clef line with a whole note B2.

1. Bm Em⁷ Bm 2. Bm

The second system of piano accompaniment consists of four measures. The first measure has a treble clef line with eighth notes (G4, A4, B4, C5) and a bass clef line with a whole note G3. The second measure has a treble clef line with eighth notes (G4, A4, B4, C5) and a bass clef line with a whole note G3. The third measure has a treble clef line with a half note G4 and a half note F#4, and a bass clef line with a whole note B2. The fourth measure has a treble clef line with a whole rest and a bass clef line with a whole note B2.

G Em Bm F Am

The first line of lyrics is: "1. Oh no, I see a spi - der web_ is tang - led up_ with". The piano accompaniment consists of four measures. The first measure has a treble clef line with a quarter rest and a bass clef line with a whole note G3. The second measure has a treble clef line with a quarter note G4 and a quarter note F#4, and a bass clef line with a whole note G3. The third measure has a treble clef line with a quarter note G4 and a quarter note F#4, and a bass clef line with a whole note B2. The fourth measure has a treble clef line with a quarter note G4 and a quarter note F#4, and a bass clef line with a whole note B2.

G Em Bm

The second line of lyrics is: "me. And I lost_ my_ head, and". The piano accompaniment consists of four measures. The first measure has a treble clef line with a quarter note G4 and a quarter note F#4, and a bass clef line with a whole note G3. The second measure has a treble clef line with a quarter note G4 and a quarter note F#4, and a bass clef line with a whole note G3. The third measure has a treble clef line with a quarter note G4 and a quarter note F#4, and a bass clef line with a whole note B2. The fourth measure has a treble clef line with a quarter note G4 and a quarter note F#4, and a bass clef line with a whole note B2.

F Am G

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

Em⁷ Bm

G Em⁷ Bm

2. Oh no, what's
3. Oh no, I

Bm F Am

this? A spi - der web, and I'm caught in the mid - dle.
see a spi - der web, and it's me in the mid - dle.

G Em Bm

So I turned to run, and
So I twist and turn, but

F Am G

thought of all the stu - pid things I'd done. And
 here am I in the lit - tle bub - ble. Sing - ing out

A Em⁷

ah, I nev - er meant to cause you trou - ble. And
 ah, I nev - er meant to cause you trou - ble.

A Em

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

A Em⁷

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

To Coda ⊕ A Em

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

G Em⁷ Bm

G Em⁷ Bm *D.S. al Coda*

⊕ *Coda*

Em G Em⁹ Bm⁷

harm.

G Em⁹ Bm⁷ G Em⁹

Bm⁷ G Em⁹ Bm⁷

Em F#m Gmaj7 F#m Em F#m

They spun a web for me, and they spun a

Gmaj9 F#m Em F#m Gmaj7 F#m

web for me, and they spun a web for

Em G Em7

me.

Bm7 G Em7 Bm7

G Em7 Bm7 G Em7 Bm7

Warning Sign

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

♩ = 72

A^b E^b B^b F A^b E^b B^b F

Musical notation for the first system of the piano accompaniment, featuring a treble and bass clef with a 4/4 time signature. The melody in the treble clef consists of chords and moving lines, while the bass clef provides a steady accompaniment. The system is divided into four measures.

A^bmaj⁷ E^b B^b6 F⁷ A^bmaj⁷ E^b B^b6 F⁷

1. A

Musical notation for the second system of the piano accompaniment, continuing the melody and accompaniment from the first system. It is divided into four measures.

A^b E^b B^b F

warn - ing - sign: -
(2.) warn - ing - sign: -

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

Musical notation for the third system of the piano accompaniment, including the vocal melody and lyrics. The system is divided into four measures.

A^b E^b B^b F

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

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

Musical notation for the fourth system of the piano accompaniment, including the vocal melody and lyrics. The system is divided into four measures.

A^b
 E^b
 B^b
 F

bub - ble _____ burst. _____
 passed you _____ by _____

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

A^b
 E^b
 B^b
 F
 A^b
 E^b

- cu - ses. _____ }
 - cov - er. _____ }

Come on _____ in, _____

B^b
 F
 $A^b \text{maj}^7$
 E^b

I've _____ got to tell you what a state I'm _____ in. _____

B^b
 F
 A^b
 E^b

I've _____ got to tell you in my loud - est _____ tones _____

B^b
 F
 $A^b \text{maj}^7$
 E^b

that I _____ start - ed look - ing for a warn - ing _____ sign. _____

B^b F Fsus⁴ F

When the truth_

E^b Gm B^b

_ is_ I miss_ you._

F/A E^b Gm

Yeah, the truth is_ that I miss_

1. B^b F/A A^bmaj⁷ E^b

_ you_ so._

B^b6 F⁷ A^bmaj⁷ E^b B^b6 F⁷

2. A

2.

A^bmaj⁷

Gm

3

And I'm tired. I should not have

B^b

F/A

let you go.

B^b

B^b11

A^b

Oh.

E^bmaj⁷/G

B^b

Fm⁷/A^b

Oh.

A^b

E^bmaj⁷/G

B^b

So I crawl

Fm7/A^b A^bmaj7 E^bmaj7/G

back in - to__ your op - en__ arms. Yes, - I

B^b Fm7/A^b A^bmaj7

crawl back in - to__ your op - en__ arms.

E^bmaj7/G B^b Fm7/A^b

And_ I crawl back in - to__ your

A^bmaj7 E^bmaj7/G B^b

op - en__ arms. Yes, - I crawl

Fm7/A^b A^bmaj7 Gm

back in - to__ your op - - en__ arms.

Yellow

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

♩ = 88

C⁵

Csus⁴

The first system of piano accompaniment is in 4/4 time. The right hand plays a series of chords in the treble clef, starting with C⁵ and moving to C⁵ and C⁵ again. The left hand plays a steady eighth-note bass line in the bass clef.

G⁶

G^{6/9}

F^{6/9}

The second system of piano accompaniment continues the 4/4 time signature. The right hand plays chords in the treble clef, labeled G⁶, G^{6/9}, and F^{6/9}. The left hand continues with the eighth-note bass line.

Fadd⁹

C⁵

Csus⁴

The third system of piano accompaniment continues the 4/4 time signature. The right hand plays chords in the treble clef, labeled Fadd⁹, C⁵, and C⁵. The left hand continues with the eighth-note bass line.

C

1. Look at the stars,

look how they shine for _____

The fourth system shows the vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line starts with the lyrics "1. Look at the stars, look how they shine for _____". The piano accompaniment continues with the eighth-note bass line.

G⁶

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

Fmaj⁷

— Yeah, they were all — yel - low. —

C

I came a - long,
2. I swam a - cross,
I wrote a song for —
I jumped a - cross for —

G⁶ Fmaj⁷

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

C

and it was called — yel - low. —
'cause you were all — yel - low. —
I drew a line,

So then I took my turn;
I drew a line for you;

G⁶

oh what a thing to've done,
oh what a thing to do,

and it was all yel-low.
and it was all yel-low.

Fmaj⁷

C Csus⁴ C C⁷

Your skin, oh yeah, your skin and bones

Fmaj⁷ Am⁷ G⁶

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

Fmaj⁷ Am⁷ G⁶ Fmaj⁷

Am⁷ G⁶ Fmaj⁷

— you know I love you so. — You know I love you so.
 for you I bleed my - self dry. For you I'd bleed my - self

C⁵ Csus⁴ G⁶

(dry.)

G⁶ F⁶ Fadd⁹

C⁵ Csus⁴ Csus⁴

1. 2.
It's

C⁵

true, — look how they shine — for

G⁶ G^{6%} F

you. _____ Look how they shine for you, _____

C⁵

look how they shine. Look how they shine for

G⁶ Fmaj⁹

you, _____ look how they shine for you, _____

C

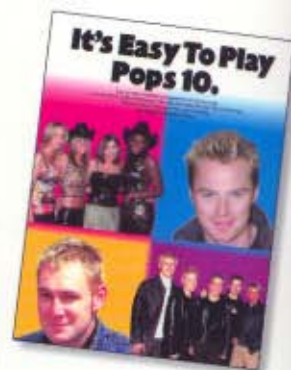
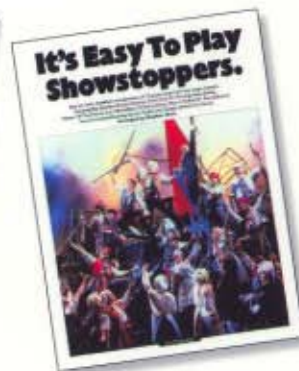
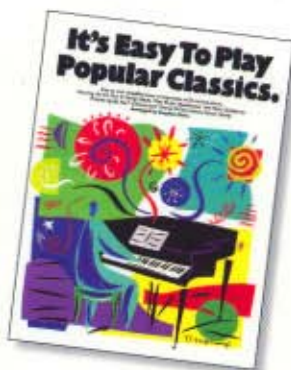
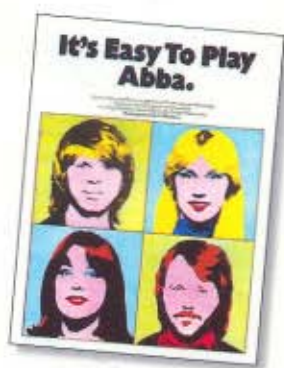
Look how they shine. Look at the stars look how they shine for

Gm⁷ Fmaj⁷

— you _____ and all the things that you _____ do. _____

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