

It's Easy To Play Coldplay.

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



It's Easy To Play Coldplay.

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Amsterdam

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

♩ = 72

E^b

B^b

F

A^b

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

E^b

B^b

F

A^b

E^b

B^b

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

F

A^b

E^b

B^b

F

A^b

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

E^b

B^b

F

A^b

E^b

B^b

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

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

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

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

I'd not be stuck here in this hole.

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

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

E^b B^b F A^b

E^b B^b F A^b

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

E^b B^b F A^b

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

E^b B^b F

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

A^bmaj⁹ Fadd⁹ A^bmaj⁷

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

E^b B^b Fadd⁹ A^bmaj⁷

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

E^b To Coda ⊕ B^b

it's no cause for con - cern.

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

Musical notation for the first system, measures 1-4. Treble clef, bass clef, key signature of three flats. Chords: Eb, Bb, F, Ab, Eb, Bb. Measure 3 has a melodic line in the treble clef.

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

Musical notation for the second system, measures 5-8. Treble clef, bass clef, key signature of three flats. Chords: F, Ab, Eb, Bb, F, Ab. Measure 5 has a melodic line in the treble clef.

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

Musical notation for the third system, measures 9-12. Treble clef, bass clef, key signature of three flats. Chords: Eb, Bb, F, Ab. Measure 10 has a time signature change to 2/4, and measure 12 has a time signature change to 4/4.

♠ *Coda*

B Fadd⁹ A^bmaj⁷ A^b6

Musical notation for the Coda section, measures 13-16. Treble clef, bass clef, key signature of three flats. Chords: B, Fadd⁹, A^bmaj⁷, A^b6. Measure 13 has a melodic line in the treble clef.

E^b B^b6 B^b Fadd⁹ A^bmaj⁷

Musical notation for the final system, measures 17-20. Treble clef, bass clef, key signature of three flats. Chords: Eb, B^b6, B^b, Fadd⁹, A^bmaj⁷.

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.

E^b B^bm

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

Fm E^b B^bm

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

Fm E^b

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

B^bm Fm

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

E^b B^bm

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

Fm

E^b

B^bm

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

You

Fm

E^b

are.

You

B^bm

Fm

are.

E^b

B^bm

You

are.

Fm

E^b

B^bm

You

Fm Eb

are. 3° & 4° You

Bbm Fm Play 4 times

are.

Gbmaj7

And no - - - thing else

Db Ab6

com - pares,

Gbmaj7

and no - - - thing else

Db A^b6

com - pares,

G^bmaj7

and no - - - - - thing else

Db A^b6

com - pares,

G^bmaj7

and no - - - - - thing else

E^b B^bm

E^b B^bm

Fm Eb

3° & 4° You

Bbm Fm

are.

Play 4 times

Eb Bbm

Home, home, where I

Fm Eb

want - ed to go.

Play 4 times

Bbm Fm

Repeat to fade

Don't Panic

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

♩ = 122

Am

C

Fmaj⁷

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

Am

C

Fmaj⁷

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

Dm

Am

G⁶

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

Dm

Fmaj⁷

1, 2.

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

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 of musical notation is for the first system of the song. It features a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Above the staff, the tempo is marked as quarter note = 128 and a triplet quarter note is shown. The system is divided into three measures. The first measure is labeled 'A' and contains a piano introduction. The second measure is labeled 'E/G#' and contains the vocal line for the first two lines of lyrics. The third measure is labeled 'Bmadd¹¹' and contains the piano accompaniment for the same lyrics. The lyrics are: '1. Hon - ey, you are a rock' and '2. Hon - ey, you are the sea'.

A E/G#

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

Detailed description: This system of musical notation is for the second system of the song. It features a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Above the staff, the system is divided into three measures. The first measure is labeled 'A' and contains the piano accompaniment. The second measure is labeled 'E/G#' and contains the vocal line for the first two lines of lyrics. The third measure is labeled 'E/G#' and contains the piano accompaniment for the same lyrics. 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 of musical notation is for the third system of the song. It features a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Above the staff, the system is divided into three measures. The first measure is labeled 'Bmadd¹¹' and contains the piano accompaniment. The second measure is labeled 'A' and contains the piano accompaniment. The third measure is labeled 'A' and contains the vocal line for the first two lines of lyrics. The lyrics are: 'And I come' and 'And I came'.

E/G# Bmadd¹¹

here to talk.
here to talk.

Detailed description: This system of musical notation is for the fourth system of the song. It features a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Above the staff, the system is divided into three measures. The first measure is labeled 'E/G#' and contains the piano accompaniment. The second measure is labeled 'Bmadd¹¹' and contains the vocal line for the first two lines of lyrics. The third measure is labeled 'Bmadd¹¹' and contains the piano accompaniment for the same lyrics. 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.

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

Musical notation for the first system, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as ♩ = 72. The system contains four measures with chords A, A/G#, C#m, and E7. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple accompaniment.

Musical notation for the second system, continuing the melody and accompaniment. It features four measures with chords A, F#m7, C#m, and E7. The treble clef continues with eighth and quarter notes, and the bass clef provides accompaniment.

Musical notation for the third system, including lyrics. It features four measures with chords A, A/G#, C#m, E7, and a triplet of eighth notes. The lyrics are:
1. In my place, in my place — were lines that I could - n't
2. I was scared, I was scared, tired and un - der pre -

Musical notation for the fourth system, including lyrics. It features four measures with chords A, a triplet of eighth notes, F#m7, C#m, E7, A, and A/G#. The lyrics are:
change. — I was lost, oh yeah.
-pared; — but I'll wait for it.
I was lost, I was
And if you go, if you

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

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

D A E/G# E D

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

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

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

1. 2.

D E E

it, ah for it? it?

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

1.

C#m

E7

2.

C#m

E7

A

A/G#

Sing it

please,

please,

please.

C#m

E7

A

F#m7

C#m7

E7

Come back and sing to

me,

to me,

me.

Come on and sing it

A

A/G#

C#m

E7

A

F#m7

out

now,

now.

Come on and sing it

out

to me,

me,

C#m7

E7

A

A/G#

C#m

E7

come back and sing.

In my place, in my

place were lines that I could - n't

rit.

A

F#m7

C#m

E7

A

change; and I was lost,

oh yeah,

oh,

yeah.

A Rush Of Blood To The Head

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

♩ = 68

Am

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

C

Em⁷

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

Am

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

C

Em⁷

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

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Am

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

C

Em⁷

3

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

Am

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

C

Em⁷

do back the things it did to you in re -

Am

- turn. Ha,

F Cmaj7/F F

ha, ha,

Cmaj7/F

ha. 3. He said I'm

Am C

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

Em7 Am

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

C

gon - na buy this place is what I say.

Em⁷

Am

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

Ho -

F

- ney,

all the move

ments you're start - ing to make

D⁷

see me crum

ble and fall on my face.

F

And I know

the mis - takes that I've made

D⁷

B^bmaj⁷

see it all

dis - ap - pear with - out a trace.

F

And they call as they beck - on you on.

D⁷ B^bmaj⁷

They said start as you mean to go on.

Am C Em⁷

Am

Start as you mean to go on.

To Coda ⊕

C Em⁷ Am

4. He said I'm...

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

C

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

Em7 Am

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

C

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

Em7 Am D.S. al Coda

⊕ Coda

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

Am

C Em⁷

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

Am

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

C Em⁷

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

Am D/A Am D/A

head.

Am D/A Am D/A Am

head.

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

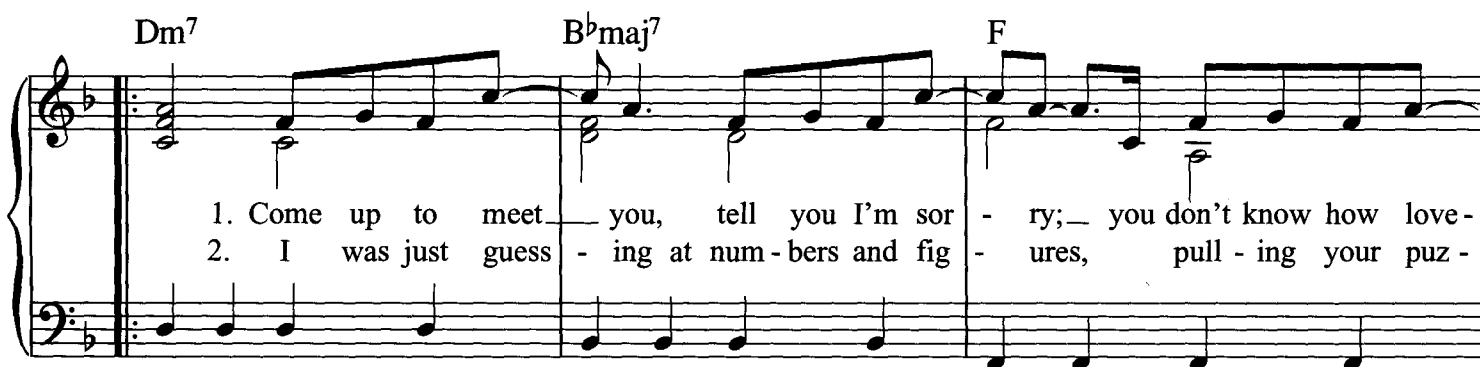
♩ = 76

Dm⁷ B^b F F^{sus}²



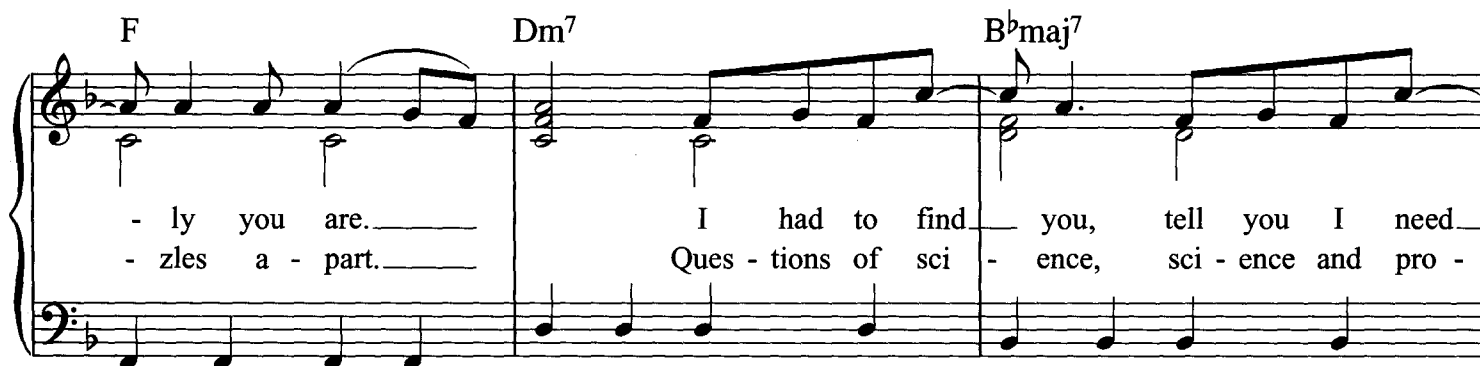
Dm⁷ B^bmaj⁷ F

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 -



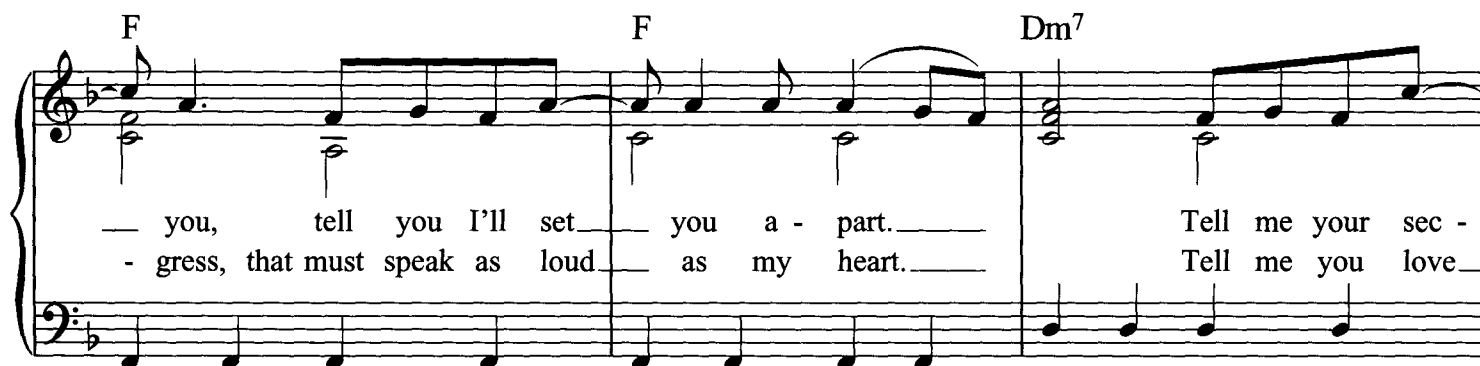
F Dm⁷ B^bmaj⁷

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



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 -



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B^bmaj⁷ F

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

Dm⁷ B^bmaj⁷ F

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

F B^b

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

F F^{sus}2 B^b

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

F C/F F⁶

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

C

1.
F

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

B^b

F

F/E

Dm⁷

B^b

F

Fsus²

2.

F

B^b

F

Dm⁷ B^b F

Dm⁷ B^b

Ooh.

F

Dm⁷ B^b F

Ah, ooh.

Dm⁷ B^b F

Ah, ooh.

Trouble

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

♩ = 70

G Em⁷ Bm

G Em⁷ Bm Bm

1. 2.

G Em Bm F Am

1. Oh no, I see a spi - der web_ is tang - led up_ with

G Em Bm

me. And I lost_ my_ head, and

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F Am G

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

Em⁷ Bm

G Em⁷ Bm

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

Bm F Am

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

G Em Bm

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

F Am G

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

A Em7

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

A Em

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

A Em7

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

A Em To Coda

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

1. A

Musical notation for the second system of the piano accompaniment, 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.
 Csus⁴ Csus⁴

It's

C⁵

true, — look how they shine — for

G⁶ G^{6%} F

you. _____ Look how they shine for you, _____

C⁵

look how they shine. Look how they shine for

G⁶ Fmaj⁹

you, _____ look how they shine for you, _____

C

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

Gm⁷ Fmaj⁷

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

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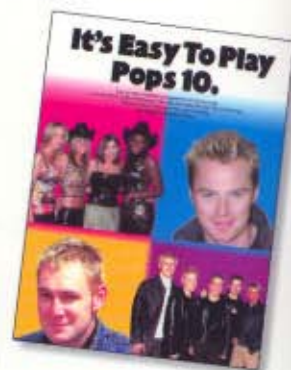
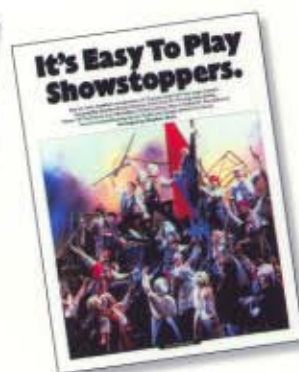
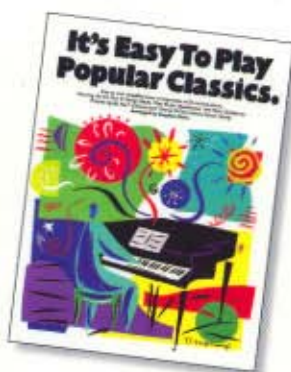
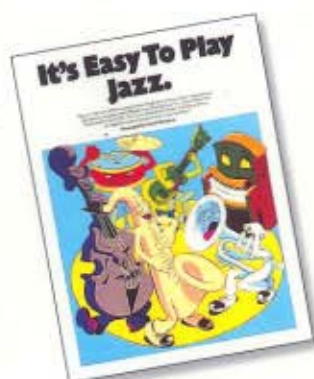
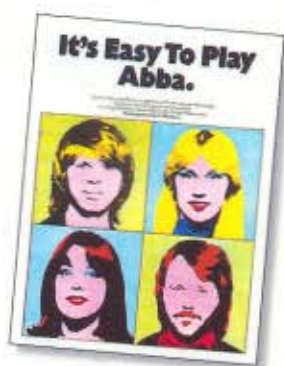
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