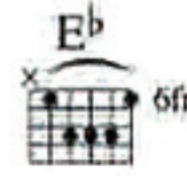
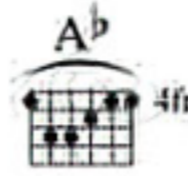
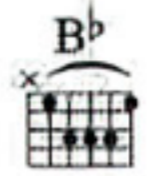


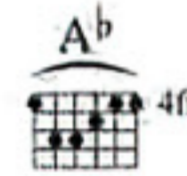
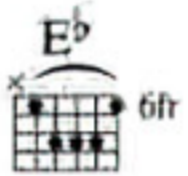
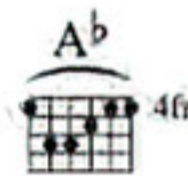
Amsterdam

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

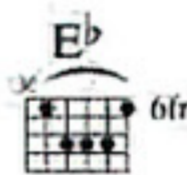
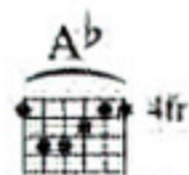
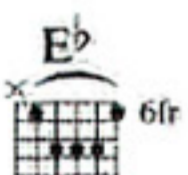
♩ = 72



The first system of music consists of three staves. The top staff is a guitar line with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. It contains three measures of whole rests. The middle and bottom staves are a piano accompaniment with a grand staff (treble and bass clefs). The piano part begins with a series of chords in the right hand and a rhythmic bass line in the left hand. The first measure has a whole rest in the guitar part. The second measure features a melodic line in the piano right hand. The third measure has a whole rest in the guitar part.



The second system of music consists of three staves. The top staff is a guitar line with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains three measures of whole rests. The middle and bottom staves are a piano accompaniment. The piano part continues with chords and a bass line. The first measure has a whole rest in the guitar part. The second measure has a melodic line in the piano right hand. The third measure has a whole rest in the guitar part.



The third system of music consists of three staves. The top staff is a guitar line with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains three measures of whole rests. The middle and bottom staves are a piano accompaniment. The piano part continues with chords and a bass line. The first measure has a whole rest in the guitar part. The second measure has a melodic line in the piano right hand. The third measure has a whole rest in the guitar part. Below the piano part, there is a vocal line starting with the lyrics "1. Come on, oh,".

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Fsus⁴ A^b E^b B^b Fsus⁴ A^b

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

E^b B^b Fsus⁴ A^b E^b B^b

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

F A^b E^b B^b Fsus⁴ A^b

_____ hole. _____

E^b B^b Fsus⁴ A^b E^b B^b

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

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

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

hole. But time is on your side,

it's on your side now. I'm push - ing you down

Fadd9 *A^bmaj⁷* *E^b* *To Coda* 

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



B^b *E^b* *B^b* *Fsus⁴* *A^b*

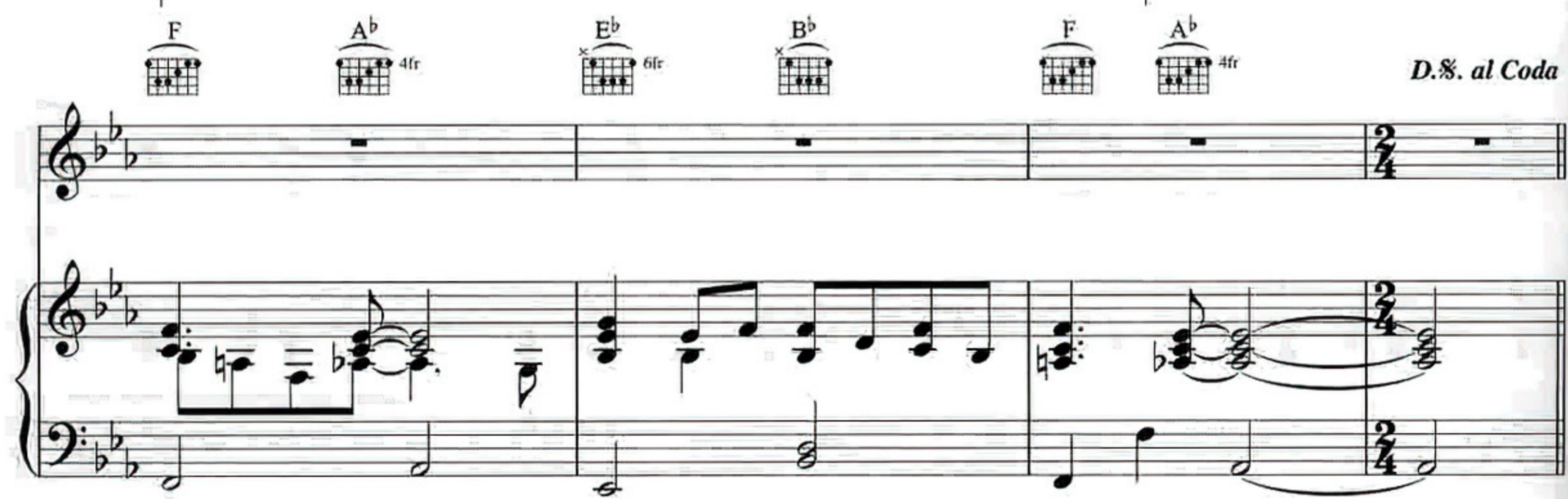


E^b *B^b* *F* *A^b* *E^b* *B^b*

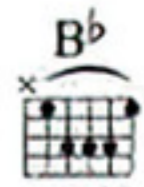


F *A^b* *E^b* *B^b* *F* *A^b* *D.Œ. al Coda*

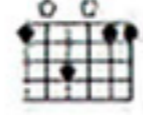
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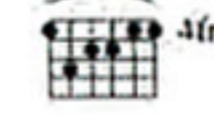
♩ Coda



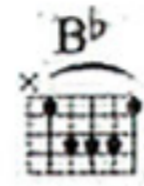
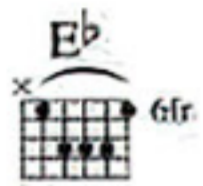
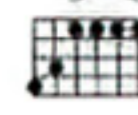
Fadd9



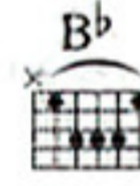
A^bmaj⁷



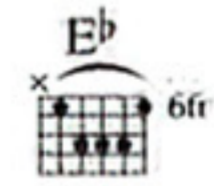
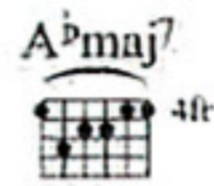
A^b6



Fadd9



Stuck on the end.



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

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

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

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

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

B \flat Fadd9 A \flat maj7
 You came a - long

E \flat B \flat Fadd9
 and you cut me loose.

A \flat maj⁹ E \flat B \flat
 You came a - long and you cut me loose.

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

And time is on your side etc.