

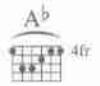
# Amsterdam

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

♩ = 72



The first system of music consists of a guitar staff and a piano staff. The guitar staff has a treble clef and a key signature of two flats (Bb, Eb). It contains six measures of rests, with chord diagrams for Eb 6fr, Bb, Fsus4, Ab 4fr, Eb 6fr, and Bb above each measure. The piano staff has a grand staff (treble and bass clefs) and a key signature of two flats. It contains six measures of music. The first four measures are chords, and the last two measures contain a melodic line in the right hand and a bass line in the left hand.



The second system of music consists of a guitar staff and a piano staff. The guitar staff has a treble clef and a key signature of two flats. It contains six measures of rests, with chord diagrams for Fsus4, Ab 4fr, Eb 6fr, Bb, Fsus4, and Ab 4fr above each measure. The piano staff has a grand staff and contains six measures of music, continuing the piano accompaniment from the first system.



The third system of music consists of a guitar staff and a piano staff. The guitar staff has a treble clef and a key signature of two flats. It contains six measures of rests, with chord diagrams for Eb 6fr, Bb, F, Ab 4fr, Eb 6fr, and Bb above each measure. The piano staff has a grand staff and contains six measures of music. The first four measures are chords, and the last two measures contain a melodic line in the right hand and a bass line in the left hand. The lyrics "1. Come on, oh," are written below the piano staff.

my star is fading and I swerve out of control.

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

hole.

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

*f*add9      A<sup>b</sup>maj7<sup>7</sup> 4fr      E<sup>b</sup> 6fr

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

To Coda

B<sup>b</sup>      E<sup>b</sup> 6fr      B<sup>b</sup>      Fsus<sup>4</sup>      A<sup>b</sup> 4fr

E<sup>b</sup> 6fr      B<sup>b</sup>      F      A<sup>b</sup> 4fr      E<sup>b</sup> 6fr      B<sup>b</sup>

F      A<sup>b</sup> 4fr      E<sup>b</sup> 6fr      B<sup>b</sup>      F      A<sup>b</sup> 4fr

D.S. al Coda




♣ Coda



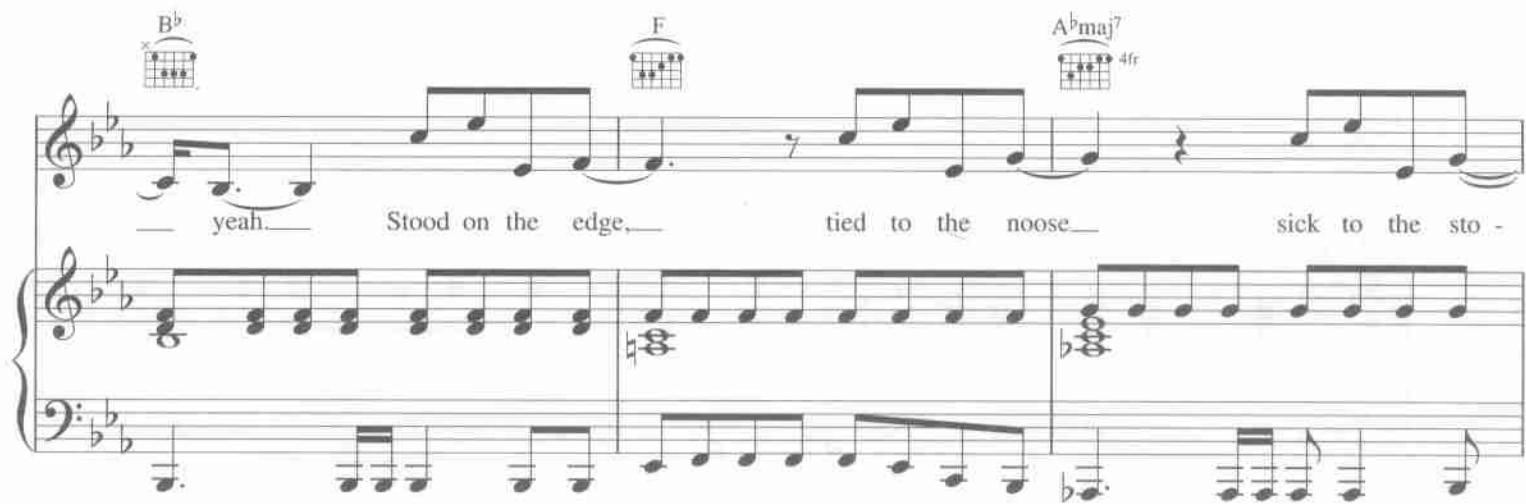
Stuck on the end\_



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.



You came a - long —

— and you cut me — loose. —

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.*