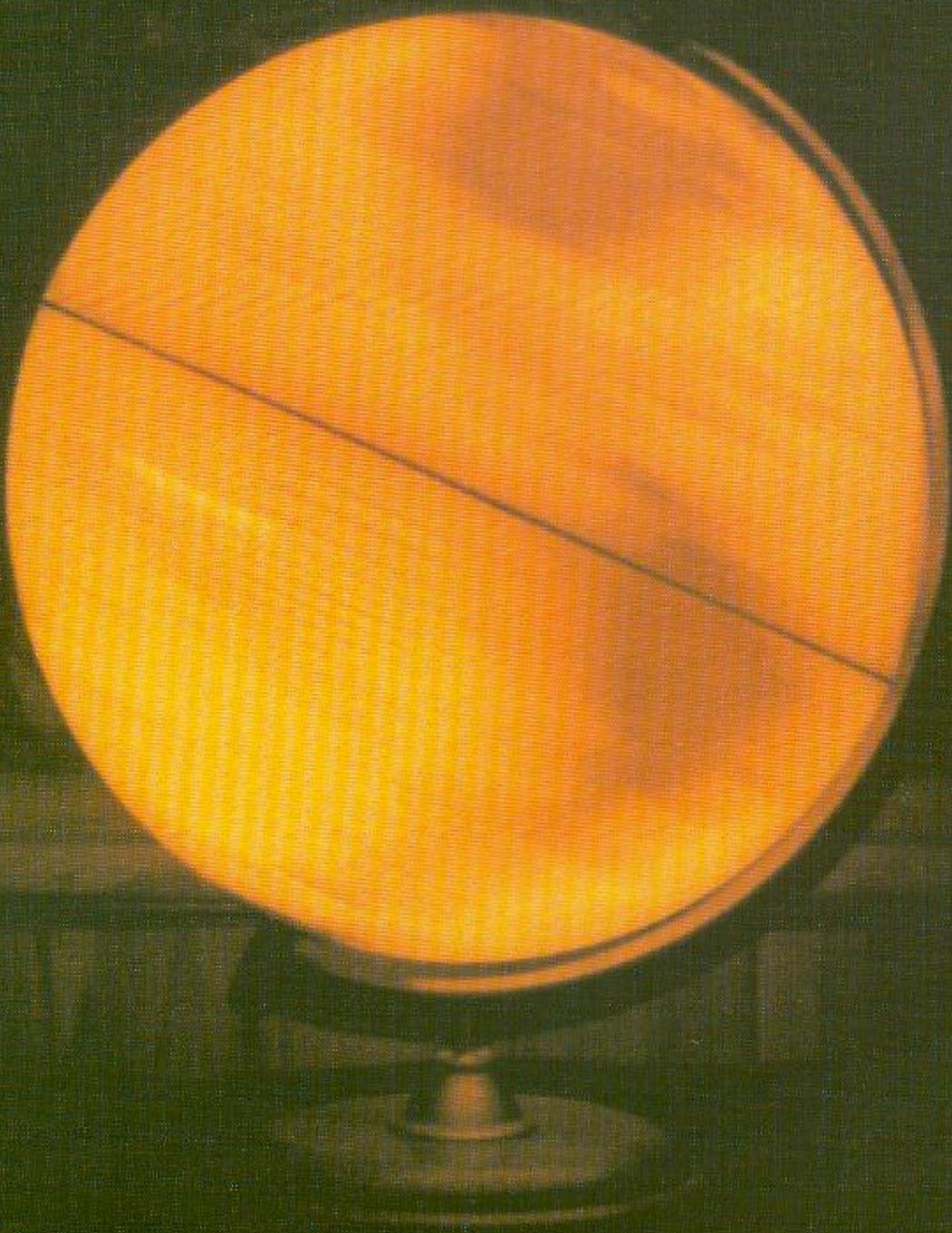


# COLDPLAY · PARACHUTES



All the songs from the album arranged for piano, voice and guitar.  
Including complete lyrics & guitar chord boxes.

## DON'T PANIC

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

**Bones**  
**Verse 3**  
**Instrumental**

**122**  
**Fmaj7**

**Am**  
  
**C**  
  
**Fmaj7**

1, 2, Bones, sink - ing like stones, all — that we've fought — for.  
*(Verse 3 Instrumental)*

**E major 9**  
  
**Am**  
  
**C**

Homes, pla - ces we've grown, all — of us are





C F maj<sup>7</sup> F maj<sup>9</sup> Am



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



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

# SHIVER

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

Guitar tuned:

(1) = D<sup>#</sup> (4) = B

(2) = B (5) = A

(3) = G (6) = E

♩ = 78

The sheet music consists of six staves of musical notation for guitar. Each staff begins with a treble clef, a key signature of F# major (one sharp), and a time signature of 12/8. The first staff starts with a power chord (D#5) followed by a bass note. The second staff starts with a power chord (B5) followed by a bass note. The third staff starts with a power chord (F#m11) followed by a bass note. The fourth staff starts with a power chord (Aadd9) followed by a bass note. The fifth staff starts with a power chord (G#m) followed by a bass note. The sixth staff starts with a power chord (B5) followed by a bass note. The notation includes various guitar techniques such as hammer-ons, pull-offs, and slides. Chord diagrams are provided above each staff, indicating the fingerings for the chords used in each measure.






look in your di - rec - tion but you pay me no at - ten - tion do you?  
*(Verse 2 see block lyric)*






And 1






know you don't lis - ten to me cos you say you see straight through me don't  
 you?






But on and on






fr<sup>x</sup> C<sup>#</sup>m<sup>13</sup>      fr<sup>x</sup> C<sup>#</sup>m<sup>9</sup>      fr<sup>x</sup> C<sup>#</sup>m<sup>13</sup>      fr<sup>x</sup> C<sup>#</sup>m<sup>9</sup>  
 from the mo - ment I wake to the mo - ment I sleep

8:                            8:

F<sup>#</sup>m<sup>13</sup>      B/F<sup>#</sup>      F<sup>#</sup>m<sup>13</sup>      B/F<sup>#</sup>  
 I'll be there by your side, just you try and stop me.

8:                            8:

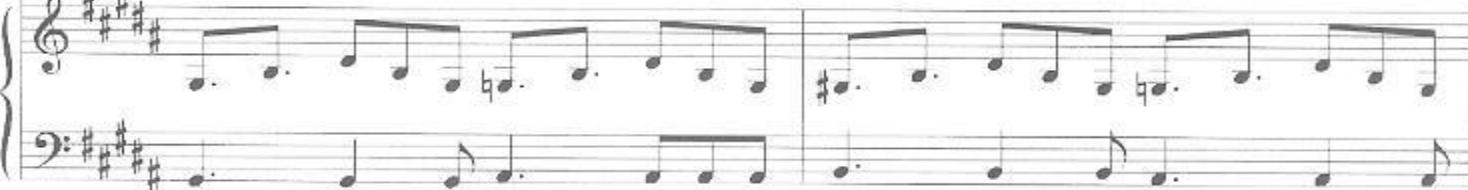
C<sup>#</sup>m<sup>13</sup>  
 I'll be wait - ing in line just to see if you care.

8:                            8:

fr<sup>x</sup> B  
 Oh, oh.

8:

G<sup>#</sup>m<sup>7</sup>                      A<sup>#</sup>dim                      B<sup>6</sup>                      A<sup>#</sup>dim  


Did you want me to change, well I'd change for good,  
  
 and I want you to know that you'll al - ways get your

G<sup>#</sup>m<sup>7</sup>                      A<sup>#</sup>dim                      B<sup>6</sup>                      C<sup>#</sup>m<sup>9</sup>aug  


way. I want ed to say don't you shi - ver.

B<sup>6</sup>                      A<sup>#</sup>dim                      G<sup>#</sup>m<sup>7</sup>                      Emaj<sup>7</sup>/G<sup>#</sup>  


Shi - ver.

B<sup>6</sup>                      F<sup>#</sup>m<sup>II</sup>                      Aadd<sup>9</sup>                      G<sup>#</sup>m                      B<sup>6</sup>                      F<sup>#</sup>m<sup>II</sup>  


Shi - ver.

fr3 A add<sup>9</sup> G<sup>#</sup>m B  
 fr3 A add<sup>9</sup> G<sup>#</sup>m7

Shi - ver. Ooh. I'll

A add<sup>9</sup> 1. G<sup>#</sup>m 2. G<sup>#</sup>m  
 fr3 T<sub>x</sub> oo

al - ways - be wait - ing for you. 2. So you you.

E maj<sup>7</sup>

fr3 T<sub>x</sub> oo B A add<sup>9</sup>  
 Yeah, I'll al - ways - be wait - ing for you.

E maj<sup>7</sup>  
fr7 T<sub>x</sub> oo

B  
fr7 T<sub>x</sub> oo

A add<sup>9</sup>  
fr5 T<sub>x</sub> oo

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

E maj<sup>7</sup>  
fr7 T<sub>x</sub> oo

B  
fr7 T<sub>x</sub> oo

A add<sup>9</sup>  
fr5 T<sub>x</sub> oo

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

E maj<sup>7</sup>  
fr7 T<sub>x</sub> oo

For you I will al - ways be wait - ing. And it's

B  
fr7 T<sub>x</sub> oo

F#m<sup>11</sup>  
fr7 T<sub>x</sub> oo

A add<sup>9</sup>  
fr5 T<sub>x</sub> oo

G#m  
fr7 T<sub>x</sub> oo

B  
fr7 T<sub>x</sub> oo

F#m<sup>11</sup>  
fr7 T<sub>x</sub> oo

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

A add<sup>9</sup>  
 G<sup>#</sup>m  
 B  
 F<sup>#</sup>m<sup>11</sup>  
 A add<sup>9</sup>  
 G<sup>#</sup>m

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

A add<sup>9</sup>  
 G<sup>#</sup>m  
 Emaj<sup>7</sup>  
 Esus<sup>2</sup>

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

Emaj<sup>7</sup>  
 Esus<sup>2</sup>  
 Emaj<sup>7</sup>  
 Esus<sup>2</sup>  
 Emaj<sup>7</sup>  
 Esus<sup>2</sup>

pay me no at - ten - tion and you know how much I need you, but you nev - er ev - en 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.*

# SPIES

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

Guitar tuned:

- (1) = C♯ (4) = C♯  
(2) = B (5) = A  
(3) = G (6) = E

♩ = 78

N.C.

C♯m

F♯m

E♭

1. I a-wake to find no peace of mind,  
*(Verse 2 see block lyric)*

I said 'How do—'



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fr3  
 you live as a fugitive?"  
Down


fr4  
Down


fr3  
 here where I can not see so clear,  
I said "What do


fr4  
 I know?" Show me the right way to go.  
And the spies


fr4  
 came out of the water,  
and you're feel-


fr4  
Down

fr<sup>3</sup> A  

 ing so bad 'cause you know that the spies

fr<sup>4</sup> G<sup>7</sup>m<sup>11</sup>  


E<sup>7</sup>m  
 hide out in e - ve - ry cor - ner. But you can't touch

E<sup>6</sup>  


fr<sup>3</sup> A  
 them, no, 'cause they're all spies.

fr<sup>7</sup> Badd<sup>9</sup>  


C<sup>7</sup>m<sup>11</sup>  
 fr<sup>9</sup>  


A  
 fr<sup>9</sup>  


B<sup>6</sup><sub>9</sub>  
 fr<sup>7</sup>  


Badd<sup>9</sup>  
 fr<sup>7</sup>  


Pianist's part: Measures 1-2: eighth-note chords in G major. Measures 3-4: eighth-note chords in E minor. Measures 5-6: eighth-note chords in E major. Measures 7-8: eighth-note chords in B major. Measures 9-10: eighth-note chords in B major.

B<sup>9</sup>  
 fr7 B add<sup>9</sup>  
 C#m  
 They're all spies.

A  
 B 6<sup>9</sup>  
 B add<sup>9</sup>  
 B<sup>9</sup>  
 B add<sup>9</sup>

B/A  
 A  
 E<sup>9</sup>/B  
 B add<sup>9</sup>  
 And if we don't hide here they're gon-na find us.

F#m<sup>13</sup>  
 G<sup>9</sup>m<sup>13</sup>  
 F#m<sup>13</sup>  
 B add<sup>9</sup>  
 And if we don't hide now they're gon-na catch us where we sleep.

fr<sup>5</sup> B/A      fr<sup>3</sup> A      fr<sup>5</sup> E<sup>6</sup>/B      fr<sup>7</sup> B add9  
 And if we don't hide here they're gon na find us.  
 fr<sup>10</sup> D<sup>#</sup>m<sup>7</sup><sub>5</sub>      fr<sup>4</sup> G<sup>#</sup>sus<sup>4</sup>      fr<sup>4</sup> G<sup>#</sup>add<sup>11</sup>      fr<sup>9</sup> C<sup>#</sup>m<sup>13</sup>  
 fr<sup>9</sup> A      fr<sup>7</sup> B<sup>6</sup><sub>9</sub>      fr<sup>7</sup> B add9  
 fr<sup>9</sup> B<sup>6</sup><sub>9</sub>      fr<sup>7</sup> B add9      fr<sup>9</sup> C<sup>#</sup>m<sup>13</sup>      fr<sup>9</sup> A  
 fr<sup>9</sup> B<sup>6</sup><sub>9</sub>      fr<sup>7</sup> B add9      fr<sup>9</sup> C<sup>#</sup>m<sup>13</sup>      fr<sup>9</sup> A

fr7 B<sup>6</sup><sub>9</sub>      fr7 B add<sup>9</sup>      fr7 B<sup>6</sup><sub>9</sub>      fr7 B add<sup>9</sup>  





Spies

{  
 Treble clef: G major (B D F# A C E)  
 Bass clef: C major (E G B D)  
 Key signature: G major (3 sharps)

came out of the wa - ter      and you're feel-

fr5 A      fr5 G<sup>#</sup> add II  



ing so good 'cause you know      that those

fr5 B/A      fr5 F#

spies hide out in e - ve - ry cor - ner      and they can't touch

fr5 F#m      fr5 E<sup>6</sup>  



A  
 you, no,  
 'cause they're just spies.  

 B add<sup>9</sup>  
 8

C#m<sup>13</sup>  

 A

B7  

 B add<sup>9</sup>  

 B7  

 B add<sup>9</sup>  
 Play 4 times  

 C#m<sup>13</sup>

They're just spies.  

 B7  

 B add<sup>9</sup>  

 B7  

 B add<sup>9</sup>  

 G

*Verse 2:*  
 I awake to see that no-one is free  
 We're all fugitives  
 Look at the way we live  
 Down here I cannot sleep from fear, no  
 I said, "Which way do I turn?"  
 Oh, I forget ev'rything I learn.

And the spies came out of the water *etc.*

# SPARKS

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

Guitar: Tune 1st string to D, capo 6th fret

**J = 48**

\***B♭m⁷**  
(E♭m⁹)

**B♭m(maj⁹)**  
(E♭maj⁹)

**B♭m⁷/D♭**  
(E♭m⁹/G)

**D⁹**  
(G⁹)

6

6

6

6

**G dim**  
(D♭dim)

**G♭maj⁷**  
(Cmaj⁹)

**D♭maj⁷**  
(Gmaj⁹)

6

6

6

6

(p.)

**B♭m⁷**  
(E♭m⁹)

**D♭maj⁷**  
(Gmaj⁹)

**B♭m⁷**  
(E♭m⁹)

6

6

6

6

**D♭maj⁷**  
(Gmaj⁹)

**B♭m⁷**  
(E♭m⁹)

6

6

6

6

1. Did I drive you a - way?  
(Verse 2 see block lyric)

6

6

6

6

\*Symbols in parentheses represent chord names with respect to capoed guitar (TAB 0 = 6th fret).  
Symbols above represent actual sounding chords.

D<sup>b</sup>maj<sup>7</sup>  
 (Gmaj<sup>7</sup>)  
 fr4 x ooo

B<sup>b</sup>m<sup>7</sup>  
 (Em<sup>7</sup>)  
 fr5 x ooo

E<sup>b</sup>m add<sup>9/11</sup>  
 (Amadd<sup>9/11</sup>)  
 fr5 T ooo

Well I know what you'll say,  
 you'll say — oh,  
 sing one you know.—

D<sup>b</sup>  
 (G)  
 fr1 T ooo

D<sup>b</sup>maj<sup>7</sup>  
 (Gmaj<sup>7</sup>)  
 fr4 x ooo

B<sup>b</sup>m<sup>7</sup>  
 (Em<sup>7</sup>)  
 fr5 x ooo

But I pro-mise you this.—

D<sup>b</sup>maj<sup>7</sup>  
 (Gmaj<sup>7</sup>)  
 fr4 x ooo

B<sup>b</sup>m<sup>7</sup>  
 (Em<sup>7</sup>)  
 fr5 x ooo

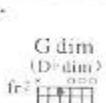
E<sup>b</sup>m add<sup>9/11</sup>  
 (Amadd<sup>9/11</sup>)  
 fr5 T ooo

I'll al-ways look out for you.

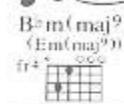


That's what I'll do,

Say I—



And say I—



To Coda ♪ Gdim  
(D dim)



D.%, al Coda

♪ Coda



and I saw

D<sup>b</sup>maj<sup>7</sup>  
(Gmaj<sup>7</sup>)  
fr4 x ooo

B<sup>b</sup>m<sup>7</sup>  
(Em<sup>7</sup>)  
fr5 x ooo

D<sup>b</sup>maj<sup>7</sup>  
(Gmaj<sup>7</sup>)  
fr4 x ooo

sparks.

Yeah, I saw sparks.

1.  
B<sup>b</sup>m<sup>7</sup>  
(Em<sup>7</sup>)  
fr5 x ooo

2.  
B<sup>b</sup>m<sup>7</sup>  
(Em<sup>7</sup>)  
fr5 x ooo

D<sup>b</sup>maj<sup>7</sup>  
(Gmaj<sup>7</sup>)  
fr4 x ooo

I saw

See me now.

(ooh.)

La

B<sup>b</sup>m<sup>7</sup>  
(Em<sup>7</sup>)  
fr5 x ooo

D<sup>b</sup>maj<sup>7</sup>  
(Gmaj<sup>7</sup>)  
fr4 x ooo

B<sup>b</sup>m<sup>7</sup>  
(Em<sup>7</sup>)  
fr3 x ooo

D<sup>b</sup>maj<sup>7</sup>  
(Gmaj<sup>7</sup>)  
fr4 x ooo

Ooh.

La

Ooh.

*Verse 2:*

My heart is yours  
It's you that I hold on to  
That's what I do.  
And I know I was wrong  
But I won't let you down  
Oh, yeah I will, yeah I will  
Yes I will.

I said I  
I cry I.

# YELLOW

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

Guitar Tuned:

- (1) = D<sup>#</sup> (4) = B  
(2) = B (5) = A  
(3) = G (6) = E

$\text{♩} = 88$

The sheet music consists of six staves of guitar notation. The top staff shows a repeating pattern of chords: B (fr7), B add II (fr7), and B (fr7). The second staff starts with B add II (fr7), followed by a bass note, then B (fr7) and a bass note. The third staff starts with B add II (fr7), followed by a bass note, then B (fr7) and a bass note. The fourth staff starts with B add II (fr7), followed by a bass note, then B (fr7) and a bass note. The fifth staff starts with F#7 (fr7), followed by a bass note, then E maj7 (fr7) and a bass note. The sixth staff starts with B (fr7), followed by a bass note, then B add II (fr7) and a bass note.

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B  


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

E maj<sup>7</sup>  

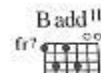

and ev'-ry-thing you do. Yeah, they were all yel - low.

B  


I came a-long. I wrote a song for you,  
*(Verse 2 see block lyric)*

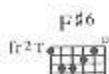
E maj<sup>7</sup>  


and all the things you do.



And it was called— yel - low.—

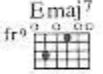
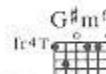
So then I took my——



— turn,

oh, what a thing to've done.—

And it was all— yel - low.—



Your skin,—

oh yeah, your skin and bones—

turn— in —

G<sup>#</sup>m<sup>6</sup>  
 fr4 T

F<sup>#</sup>6  
 fr2 T

Emaj<sup>7</sup>  
 fr9

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

8

G<sup>#</sup>m  
 fr4

F<sup>#</sup>6  
 fr2 T

Emaj<sup>7</sup>  
 fr9

E add<sup>9</sup>  
 fr2 T

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

8

B  
 fr7

B add<sup>11</sup>  
 fr2 T

F<sup>#</sup>6  
 fr2 T

- - -

8

8

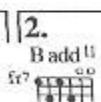
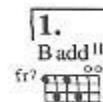
Emaj<sup>7</sup>  
 fr2 T

- - -

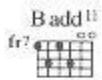
8

8

8



It's



true,

look how they shine for you.

Look how they shine for you.

Look how they shine for.

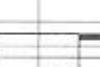


Look how they shine for you.

Look how they shine for.



Look how they shine for you,





E major 7

look how they shine for you.

8

8



fr<sup>7</sup>

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

8

8



F#m<sup>II</sup>

you and all the things that you do.

8

8

*Verse 2:*

I swam across, I jumped across for you  
Oh, what a thing to do  
Cos 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.

# PARACHUTES

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

Guitar tuned:

- (1) = D♯ (4) = B  
(2) = B (5) = A  
(3) = G (6) = E

♩ = 136



The musical score consists of four staves. The top staff is for guitar, showing chords B, G♯m, B, and G♯m. The second staff is for the bass line. The third staff is for the vocal line, with lyrics provided below it. The fourth staff is for the piano or keyboard. The vocal part begins with a melodic line, followed by a section where the lyrics are spoken over a piano accompaniment.

1. In a haze, a stor - my haze, I'll be 'round, I'll be

The sheet music consists of six staves of musical notation. The top staff shows a vocal line with lyrics "lov - ing you — al - ways." and a guitar part with chords G<sup>#</sup>m and F<sup>#</sup>m. The second staff continues the vocal line and begins a new section with lyrics "ways." and a guitar part with chord E. The third staff shows a continuation of the vocal line and a guitar part with chord B. The fourth staff shows a continuation of the vocal line and a guitar part with chord G<sup>#</sup>m. The fifth staff shows a continuation of the vocal line with lyrics "here I am and I'll wait in line — al - ways." and a guitar part with chord B. The sixth staff shows a continuation of the vocal line with lyrics "ways." and a guitar part with chord E.

# HIGH SPEED

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

Guitar tuned:

- ① = D    ④ = D  
② = B    ⑤ = G  
③ = G    ⑥ = D

$\text{♩} = 76$

The sheet music consists of two staves. The top staff is for guitar (6 strings) and the bottom staff is for bass. Chords are indicated above the staves with fingerings for each string. The first section starts with a B<sup>b</sup> 6/9 chord (fr3), followed by a C sus 2/4 chord (fr3), and then a B<sup>b</sup> 6/9 chord (fr3). The second section begins with a C sus 2/4 chord (fr3), followed by a G add 9\* chord (fr6, fr5, fr6). The lyrics "Can a - ny - bo - dy fly this thing?" and "stop this thing?" are written below the bass staff.

\*Alternate different Gadd9 shapes

Chords shown: B<sup>b</sup> 6/9, C sus 2/4, G add 9\*

Lyrics:

1. Can a - ny - bo - dy fly this thing?
2. Can a - ny - bo - dy stop this thing?

E<sup>b</sup> maj<sup>7</sup>  
 fr<sup>7</sup> x o o

E<sup>b</sup> maj<sup>7</sup>  
 fr<sup>8</sup> x o o

E<sup>b</sup> maj<sup>9</sup>  
 fr<sup>6</sup> x o o

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

G add<sup>9</sup>  
 fr<sup>6</sup> x o o

E<sup>b</sup> maj<sup>7</sup>  
 fr<sup>8</sup> x o o

We've been liv - ing life—

E<sup>b</sup> maj<sup>9</sup>  
 fr<sup>6</sup> x o o

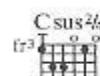
G add<sup>9</sup>  
 fr<sup>6</sup> x o o

in - side a bub-ble.

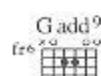
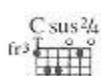
B<sup>b</sup> 6  
 fr<sup>6</sup> x o o

C add<sup>9</sup> G add<sup>9</sup>  
 fr<sup>3</sup> x o o fr<sup>6</sup> x o o

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



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

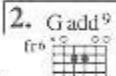


is con - fi - dence in high speed.—

1.

2° only (In high speed.)

*Instrumental ad lib.*



High speed.—


  
 And high-speed




  
 you want. — High speed — you want. —




  
 High speed — you want. —




  
 High speed — you want. —



Repeat to fade
  
 High speed — you want.









# WE NEVER CHANGE

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

Guitar tuned:

① = C♯ ④ = D

② = B ⑤ = A

③ = G ⑥ = E

♩ = 140

F♯m add II

E6

F♯m add II

1. I wan - na live -

(2.) — life and nev - er be cruel -

life and al - ways be true. —

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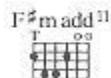
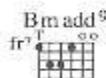
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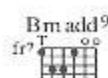
And I wan - na live \_\_\_\_\_ life



and be good to you. And



I wan - na fly \_\_\_\_\_ and nev - er come down



and live \_\_\_\_\_ my -

F<sup>#</sup>m add II



life —

and have friends a - round.

E 6



But we nev - er change do we? —

A add<sup>9</sup>



No,

C<sup>#</sup>m<sup>7</sup>



no.

A add<sup>9</sup>



C<sup>#</sup>m<sup>7</sup>  
 fr<sup>T</sup> 
  
 We nev - er learn do we?— So

Bm add<sup>9</sup>  
 fr<sup>T</sup> 
  
 F<sup>#</sup>m add<sup>11</sup>  
 fr<sup>T</sup> 
  
 I wan - na live in a wood - en

E<sup>6</sup>  
 fr<sup>T</sup> 
  
 house. 1. 2. I wan - na live where mak -

Bm add<sup>9</sup>  
 fr<sup>T</sup> 
  
 F<sup>#</sup>m add<sup>11</sup>  
 fr<sup>T</sup> 
  
 - ing more friends

39



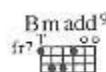
would be ea - sy.



Oh, and I don't have a soul to save.



Yes, and I sin ev - 'ry sin - gle



day.



# EVERYTHING'S NOT LOST

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

A handwritten musical score for 'Everything's Not Lost'. The score consists of three systems of music. The top system starts with a treble clef, a key signature of four sharps, and a tempo of 68. It includes three guitar chords: E, G<sup>#</sup>dim, and F<sup>#7</sup>aug. The lyrics are: '1. And when I count - ed up my de - mons, (Verse 2 see block lyric)'. The middle system continues with the same key signature and tempo, featuring the same three chords. The lyrics are: 'saw there was one for ev - - - ry day.' The bottom system also follows the same key signature and tempo, with the same three chords. The lyrics are: 'But with the good ones— on— my shoul - ders'. The score uses a mix of standard musical notation and specific markings like 'fr2' and '3'.

F#m7/B  
fr2

E  
oo



§

E  
oo

E maj7  
oo

E7  
oo

F#7 aug  
fr2



E  
oo

E maj7  
oo

E7  
oo

A/C#  
oo

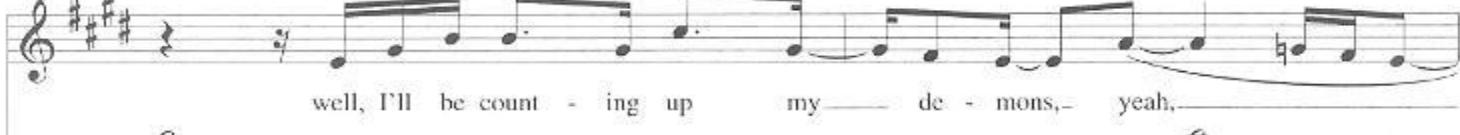


E  
oo

E maj7  
oo

E7  
oo

A/C#  
oo



*To Coda ♀*

A

F#m7/B  
fr2 x x xE  
Guitar  
fr3 x x x

hop - ing ev - 'ry - thing's - not

lost.

8

fr4 E  
fr3 x x xfr3 E7  
fr2 x x xfr2 E6  
fr1 x x xfr1 E  
fr0 x x x

8

8

8

fr3 E7  
fr2 x x xfr2 E6  
fr1 x x xfr1 E  
fr0 x x x

8

8

8

fr3 E7  
fr2 x x xfr2 E6  
fr1 x x xfr1 E  
fr0 x x xfr3 E7  
fr2 x x xfr2 E6  
fr1 x x x

2° D. &amp; al Coda

8

8

8

8

*Φ Coda*



lost.

Sing - ing out

ah,

$2^{\circ}$  So

ah,

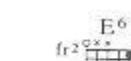
come

ah,

on

yeah,

yeah.



Ah, ah, yeah.

Ah, ah, yeah.

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

Ah, ah, yeah.

a-come on yeah,

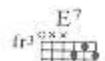
an' ev - 'ry - thing's not lost.



Ah, ah, yeah.

Ah, ah, yeah.

Ah, ah, yeah.



an' ev - 'ry - thing's not lost. Come on yeah.



F#m9

fr2

Come on yeah, \_\_\_\_\_  
an' ev - 'ry thing's not lost.

E

Bm

F#m9

Come on yeah. \_\_\_\_\_ Ah, ah, yeah. \_\_\_\_\_ Sing out yeah.

8

8

8

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

*Verse 2:*

When you thought that it was over  
You could feel it all around  
When everybody's out to get you  
Don't you let it drag you down.

So if you even feel neglected etc.

# LIFE IS FOR LIVING

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

Guitar tuned:

- (1) = D (4) = D  
(2) = B (5) = A  
(3) = G (6) = E

The sheet music consists of two systems of musical notation. The top system shows a vocal melody in treble clef and a guitar part in standard notation. The bottom system shows a guitar part in standard notation. The vocal melody includes lyrics and chords indicated above the staff. The guitar parts show strumming patterns and specific chord boxes.

**Top System:**

- Chords:** B♭, Gm<sup>7</sup>, B♭/F, F, E♭, Cm<sup>7</sup>, B♭, B♭sus<sup>4</sup>, B♭.
- Tempo:** J = 116
- Lyrics:** Now I never meant to do you—  
— wrong, that's what I came—  
— here to say.— But

**Bottom System:**

- Chords:** B♭, F, E♭, Cm<sup>7</sup>, B♭, B♭sus<sup>4</sup>, B♭.

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Gm<sup>7</sup>                      B♭/F                      F  
 if I \_\_\_\_\_ was wrong—    then I'm sor - ry, \_\_\_\_\_ then

E♭                      Cm<sup>7</sup>                      B♭                      B♭ sus<sup>4</sup>              B♭  
 don't let it stand— in our way.                      2. Cos

Gm<sup>7</sup>                      B♭/F                      F  
 my head just aches       when I think of \_\_\_\_\_ the

E♭                      Cm<sup>7</sup>                      B♭                      B♭ sus<sup>4</sup>              B♭  
 things that I should - n't have done.                      But

Gm<sup>7</sup> B♭/F F  
 life is for liv - ing,— we all— know, — and I  
 E♭ Cm<sup>7</sup> B♭ B♭sus<sup>4</sup> B♭  
 don't want to live— it a - lone. — Sing  
 F F<sup>7</sup>  
 ah. — Sing  
 E♭  
 ah. And you sing

This musical score consists of six staves of music. The top staff features a treble clef, a key signature of one flat, and a tempo marking of 120 BPM. It includes lyrics for the first two lines of the song. The second staff uses a bass clef and continues the lyrics. The third staff begins with an E♭ chord and contains a fermata over the first note. The fourth staff starts with a Cm<sup>7</sup> chord and includes a 3/4 time signature. The fifth staff begins with a B♭ chord and a 3/4 time signature. The sixth staff begins with an F chord and a 3/4 time signature. The lyrics continue through these staves, with 'Sing' appearing at the end of the fourth staff and 'ah.' appearing twice in the fifth staff. The score concludes with 'And you sing' on the sixth staff.

F   
 ah.  
 B<sup>b</sup>   
 Gm<sup>7</sup>   
 B<sup>b</sup>/F   
 F 

E<sup>b</sup>   
 Cm<sup>7</sup>   
 B<sup>b</sup> sus<sup>4</sup>   
 B<sup>b</sup> 

Gm<sup>7</sup>   
 B<sup>b</sup>/F   
 F 

E<sup>b</sup>   
 Cm<sup>7</sup>   
 B<sup>b</sup> sus<sup>4</sup>   
 B<sup>b</sup> 

# TROUBLE

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

Guitar: Tune top string to D

$\text{♩} = 70$

G Em<sup>7</sup> Bm

G Em<sup>7</sup> 1. Bm 2. Bm G Em<sup>7</sup>

1. Oh no, I

Bm<sup>7</sup> F Am G Em<sup>7</sup>

see a spi - der web\_ is tan - gled up\_ with me. And I lost my head,

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Bm<sup>7</sup> F Am G

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

G Em<sup>7</sup> Bm G Em<sup>7</sup>

2. Oh no, what's this?  
(Verse 3 see block lyric)

G Em<sup>9</sup> Bm<sup>\*</sup> F<sup>6</sup> Amadd<sup>11</sup>

So I turned to run,

and thought\_ of all\_ the stu - pid things\_ I'd

This sheet music page contains five staves of musical notation. The top staff is for guitar, featuring a treble clef, a key signature of one sharp, and a time signature of common time. It includes four chords: Bm7, F, Am, and G. The lyrics "and thought\_ of all\_ the stu - pid things\_ I'd said." are written below the notes. The second staff is for bass, with a bass clef and a key signature of one sharp. The third staff is also for bass. The fourth staff is for guitar, with a treble clef and a key signature of one sharp. It includes five chords: G, Em7, Bm, G, and Em7. The fifth staff is for bass. The lyrics "2. Oh no, what's this?" and "(Verse 3 see block lyric)" are written below the notes. The bottom staff is for guitar, with a treble clef and a key signature of one sharp. It includes five chords: G, Em9, Bm\*, F6, and Amadd11. The lyrics "So I turned to run," and "and thought\_ of all\_ the stu - pid things\_ I'd" are written below the notes. The page is numbered 53 at the bottom right.



Bm G Em<sup>7</sup> Bm<sup>7</sup> D. & al Coda

**CODA**

G Em<sup>6</sup> Bm<sup>\*</sup> G Em<sup>6</sup> Bm<sup>\*</sup> G Em<sup>6</sup> Bm<sup>\*</sup>

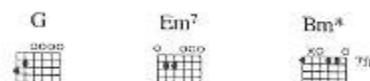
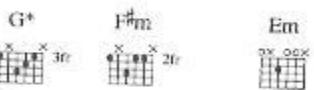
G Em<sup>6</sup> Bm<sup>\*</sup> G Em<sup>6</sup> Bm<sup>\*</sup> G Em<sup>6</sup> Bm<sup>\*</sup>

G Em<sup>6</sup> Bm<sup>\*</sup> G Em<sup>6</sup> Bm<sup>\*</sup> G Em<sup>6</sup> Bm<sup>\*</sup>

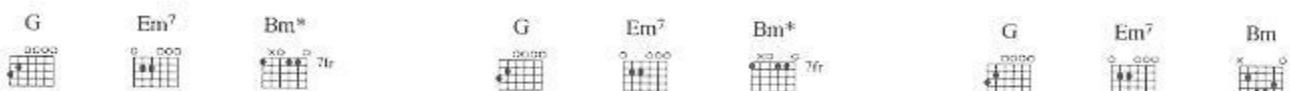
They spun a web\_

G\* F#m Em F#m G\* F#m Em F#m

for me, and they spun a web\_ for me, and they spun a web\_



A musical score for a band or ensemble. It includes three staves: a treble staff with lyrics, a bass staff, and a middle staff. The lyrics "for me." appear under the treble staff. Chords indicated above the staff are G\*, F#m, Em, G, Em7, Bm\*, G, Em7, and Bm\*. The bass staff shows a bass line with eighth-note patterns. The middle staff shows a melodic line with sixteenth-note patterns.



A musical score for a band or ensemble. It includes three staves: a treble staff, a bass staff, and a middle staff. Chords indicated above the staff are G, Em7, Bm\*, G, Em7, Bm\*, G, Em7, and Bm. The bass staff shows a bass line with eighth-note patterns. The middle staff shows a melodic line with sixteenth-note patterns.

*Verse 3:*

Oh no, I see a spider web and it's me in the middle.  
So I twist and turn, but here am I in my little bubble.

Singing out ah, I never meant to cause you trouble,  
Ah, I never meant to do you wrong.  
And ah, well if I ever caused you trouble,  
Then oh no, I never meant to do you harm.

DON'T PANIC  
SHIVER  
SPIES  
SPARKS  
YELLOW  
TROUBLE  
PARACHUTES  
HIGH SPEED  
WE NEVER CHANGE  
EVERYTHING'S NOT LOST  
LIFE IS FOR LIVING

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complete with melody line, lyrics & guitar chord boxes



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