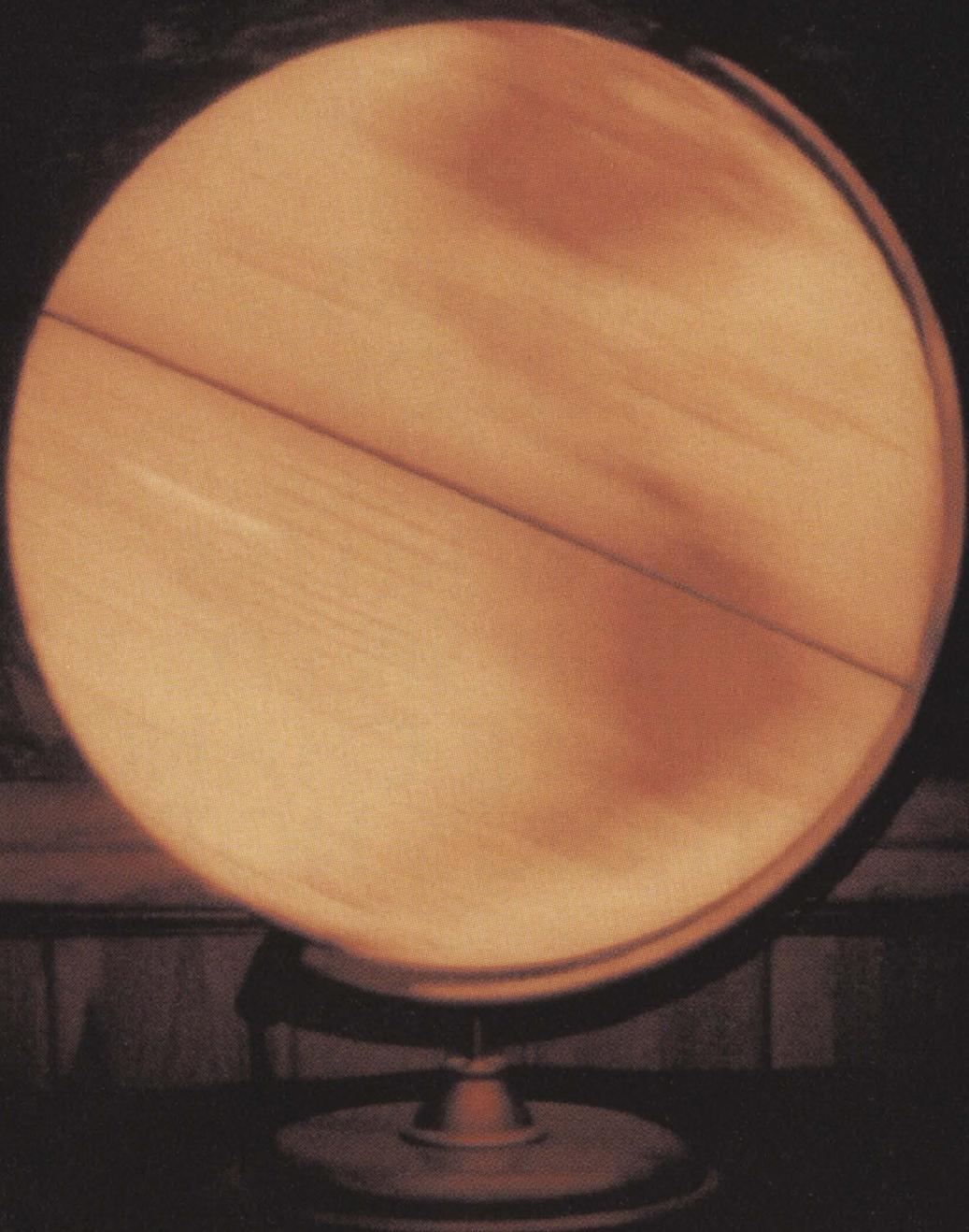


# COLDPLAY · PARACHUTES

F R E E S H E E T S . O R G



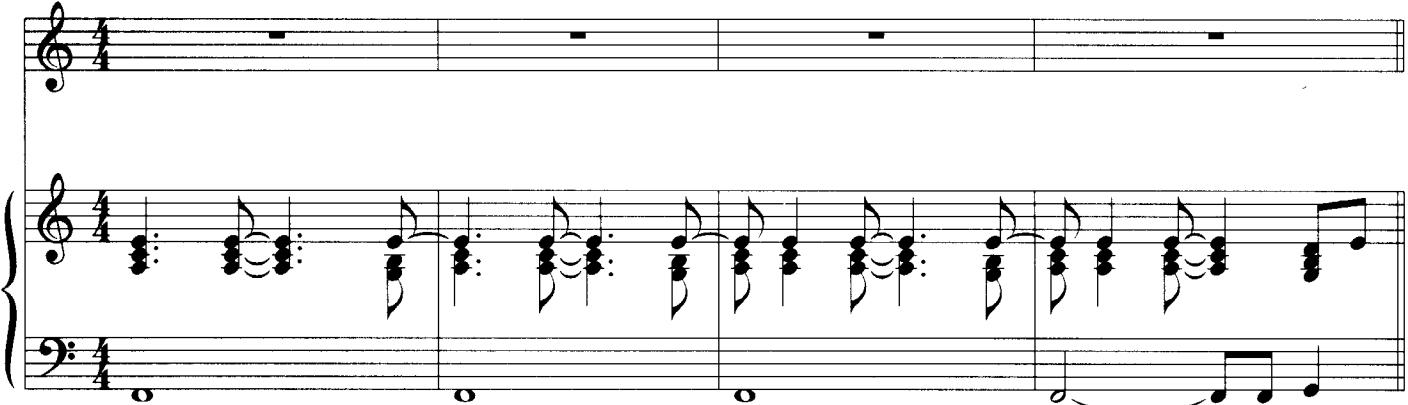
All the songs from the album arranged for piano, voice and guitar.  
Including complete lyrics & guitar chord boxes.

# DON'T PANIC

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

 122

F maj<sup>7</sup>



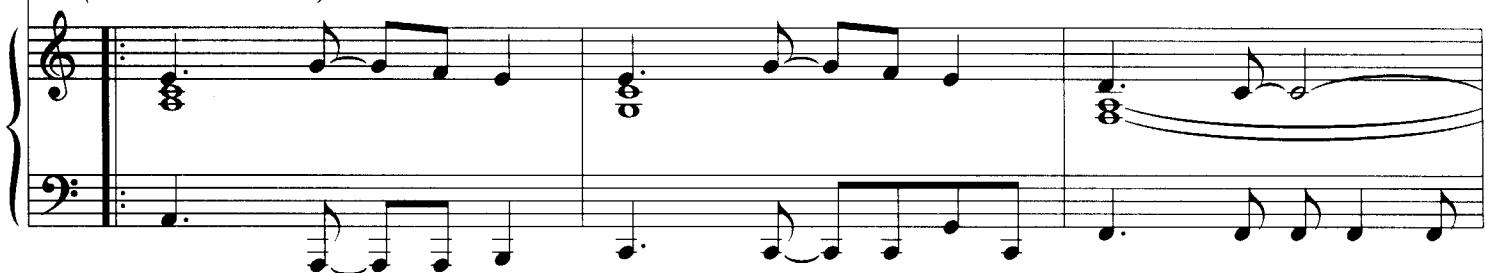
A musical score for a band. It features three staves: a treble clef staff at the top, a bass clef staff at the bottom, and a staff with a brace connecting them in the middle. The first measure consists of four empty measures. The second measure begins with a F major 7 chord (root position) followed by eighth-note patterns on the treble and bass staves. The third measure continues the eighth-note patterns. The fourth measure concludes with a F major 7 chord and a bass note.

 Am

 C

 F maj<sup>7</sup>

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



A musical score for a band. It features three staves: a treble clef staff at the top, a bass clef staff at the bottom, and a staff with a brace connecting them in the middle. The first measure consists of four empty measures. The second measure begins with a G chord (root position) followed by eighth-note patterns on the treble and bass staves. The third measure concludes with a G chord and a bass note.

 F maj<sup>9</sup>

 fr<sup>T</sup> Am

 C

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



A musical score for a band. It features three staves: a treble clef staff at the top, a bass clef staff at the bottom, and a staff with a brace connecting them in the middle. The first measure consists of four empty measures. The second measure begins with a G chord (root position) followed by eighth-note patterns on the treble and bass staves. The third measure concludes with a G chord and a bass note.

Fmaj<sup>7</sup>Fmaj<sup>9</sup>(#II)Dm add<sup>9</sup>  
fr<sup>10</sup>

done for.

And we live in a

Am  
fr<sup>3</sup>G<sup>6</sup>  
fr<sup>3</sup>

beau - ti - ful world,

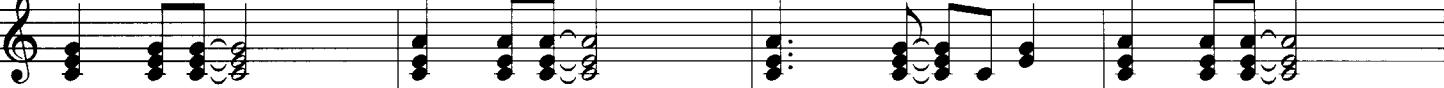
yeah, we do, yeah, we do.

Dm add<sup>9</sup>  
fr<sup>10</sup>Fmaj<sup>7</sup>Fmaj<sup>9</sup>Fmaj<sup>7</sup>Fmaj<sup>9</sup>

We live in a beau - ti - ful world.

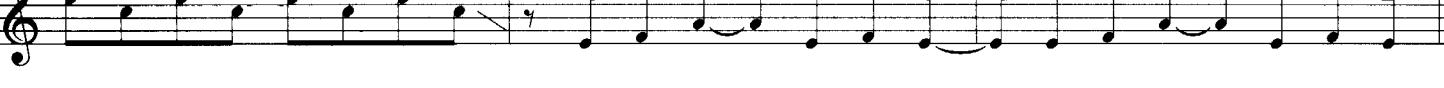
1, 2. Fmaj<sup>7</sup> Fmaj<sup>9</sup> Fmaj<sup>7</sup>3. Fmaj<sup>7</sup> Fmaj<sup>9</sup> Fmaj<sup>7</sup> Am*Guitar solo*

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



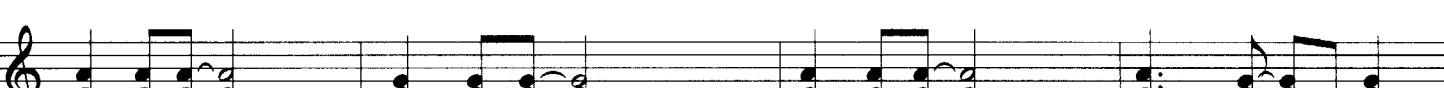
 C     
  F maj<sup>7</sup>






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

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





 Am     
  C     
  F maj<sup>7</sup>

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

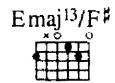
Guitar tuned:

① = D♯ ④ = B

② = B ⑤ = A

③ = G ⑥ = E

♩ = 78



Sheet music for guitar and bass. The music is in 12/8 time, key signature is F major (one sharp). The arrangement consists of two parts: a guitar solo section and a bass line.

**Chords and Techniques:**

- Chords:** Emaj7, Emaj13/F#, Emaj7, Emaj13/F#, B, F#mII, A add9, G#m, B, F#mII, A add9, G#m, B, F#mII, A add9, G#m, G#m.
- Techniques:** fr (fret), T (tremolo), s (slide).

**Performance Notes:**

- The first part of the solo starts with Emaj7 chords.
- The second part of the solo begins with Emaj13/F# chords.
- The bass line consists of eighth-note patterns.
- The final measure shows a transition to a new section, indicated by "1. So 1".

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



And I



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



you?

But on and on—

C<sup>#</sup>m13  
 fr9 Tx oo

C<sup>#</sup>m9  
 fr9 Tx oo

C<sup>#</sup>m13  
 fr9 Tx oo

C<sup>#</sup>m9  
 fr9 Tx oo

from the mo - ment I wake to the mo - ment I sleep.

8:  
 8:

F<sup>#</sup>m13  
 Tx oo

B/F<sup>#</sup>  
 Tx oo

F<sup>#</sup>m13  
 Tx oo

B/F<sup>#</sup>  
 Tx oo

I'll be there by your side, just you try and stop me..

8:  
 8:

C<sup>#</sup>m13  
 fr9 Tx oo

I'll be wait - ing in line just to see if you care.

8:  
 8:

fr7 Tx oo  
 B

Oh, oh,

8:  
 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,  
 ——————

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


—————— and I want you to know —————— that you'll al - ways get your

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


way. I want ed to say —————— don't you 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.

A add<sup>9</sup>  
 fr<sup>5</sup> Tx oo

G<sup>#</sup>m  
 Tx oo

fr<sup>7</sup> Tx oo  
 B

fr<sup>5</sup> Tx oo  
 A add<sup>9</sup>

fr<sup>4</sup> Tx oo  
 G<sup>#</sup>m<sup>7</sup>

Shi - ver. Ooh. I'll

A add<sup>9</sup>  
 fr<sup>5</sup> Tx oo

1. G<sup>#</sup>m  
 Tx oo

2. G<sup>#</sup>m  
 Tx oo

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

2. So you you.

E maj<sup>7</sup>

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

E maj<sup>7</sup>  B  A add<sup>9</sup> 

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

E maj<sup>7</sup>  B  A add<sup>9</sup> 

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

E maj<sup>7</sup>  For you I will al - ways - be wait - ing. And it's

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

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

A add<sup>9</sup>  
 fr<sup>5</sup> T<sub>x</sub> o o  
 G<sup>#</sup>m  
 fr<sup>7</sup> T<sub>x</sub> o o  
 B  
 F<sup>#</sup>m<sup>11</sup>  
 fr<sup>5</sup> T<sub>x</sub> o o  
 A add<sup>9</sup>  
 G<sup>#</sup>m

loud and so clear... I'll sing it loud... and clear... And I'll...  
 al - ways... be wait - ing for you. So I look in your di - rec - tion, but you...  
 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

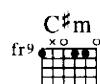
Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

Guitar tuned:

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

♩ = 78

N.C.



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

I said "How do—

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— you live—

as a fu - gi - tive?"—

Down



here — where I can - not see— so clear,—

I said "What do—



— I know?"—

Show me the right— way to go.

And the spies



— came out of the wa - ter,

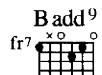
and you're feel-



- ing— so— bad 'cause you know— that the spies

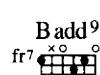
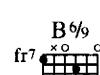
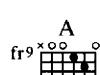
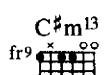


— hide out in e - ve - ry cor - ner. But you can't touch



— them, no,—

'cause they're all spies.



fr7  B add<sup>9</sup>  fr9 
  
 They're all spies.

fr9  fr7  fr7  fr7  fr7 
  
 And if we don't hide— here they're gon - na find us.

fr5  fr5  fr5  fr7 
  
 And if we don't hide now they're gon - na catch us where we sleep.

fr<sup>5</sup> B/A      fr<sup>5</sup> A      fr<sup>5</sup> E<sup>6</sup>/B      fr<sup>7</sup> B add<sup>9</sup>  
 And— if we don't hide— here they're gon - na find us.—

D<sup>#</sup>m<sup>7b5</sup>      G<sup>#</sup>sus<sup>4</sup>      G<sup>#</sup>add<sup>11</sup>      C<sup>#</sup>m<sup>13</sup>  
 fr<sup>10</sup>      fr<sup>4</sup>      fr<sup>4</sup>      fr<sup>9</sup>

fr<sup>9</sup> A      fr<sup>7</sup> B<sup>6/9</sup>      fr<sup>7</sup> B add<sup>9</sup>  
 fr<sup>9</sup>      fr<sup>7</sup>      fr<sup>9</sup>

B<sup>6/9</sup>      B add<sup>9</sup>      C<sup>#</sup>m<sup>13</sup>      A  
 fr<sup>7</sup>      fr<sup>7</sup>      fr<sup>9</sup>      fr<sup>9</sup>

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

fr5 A

fr4 G<sup>#</sup> add<sup>11</sup>

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

fr5 B/A

fr2 F<sup>#</sup>

- ing so good 'cause you know - that those

F<sup>#</sup>m

E<sup>6</sup>

spies hide out in e - ve - ry cor - ner

and they can't touch

**A**  
 fr5

**B add<sup>9</sup>**  
 fr7

— you, no, —      'cause they're just spies.  
 8

**C<sup>#</sup>m<sup>13</sup>**  
 fr9

**A**  
 fr9

—

They're just spies.  
*Play 4 times*

**B<sup>6/9</sup>**  
 fr7

**B add<sup>9</sup>**  
 fr7

**B<sup>6/9</sup>**  
 fr7

**B add<sup>9</sup>**  
 fr7

**C<sup>#</sup>m<sup>13</sup>**  
 fr9

—

*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.

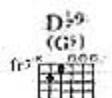
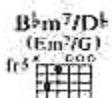
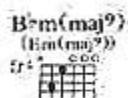
And the spies came out of the water *etc.*

# SPARKS

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

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

♩ = 48



8 B<sup>b</sup>m<sup>7</sup>  
(Em<sup>7</sup>)  
fr 2 x 000

B<sup>b</sup>m(maj9)  
(Em(maj9))  
fr 1 x 000

B<sup>b</sup>m<sup>7</sup>/D<sup>b</sup>  
(Em<sup>7</sup>/G)  
fr 5 x 000

D<sup>#</sup>9  
(G<sup>#</sup>)  
fr 7 x 000

G dim  
(D dim)  
fr 2 x 000

G<sup>b</sup>maj<sup>7</sup>  
(C maj<sup>7</sup>)  
fr 1 x 000

D<sup>b</sup>maj<sup>7</sup>  
(G maj<sup>7</sup>)  
fr 4 x 000

B<sup>b</sup>m<sup>7</sup>  
(Em<sup>7</sup>)  
fr 5 x 000

D<sup>b</sup>maj<sup>7</sup>  
(G maj<sup>7</sup>)  
fr 1 x 000

B<sup>b</sup>m<sup>7</sup>  
(Em<sup>7</sup>)  
fr 5 x 000

D<sup>b</sup>maj<sup>7</sup>  
(G maj<sup>7</sup>)  
fr 1 x 000

B<sup>b</sup>m<sup>7</sup>  
(Em<sup>7</sup>)  
fr 5 x 000

D<sup>b</sup>maj<sup>7</sup>  
(G maj<sup>7</sup>)  
fr 1 x 000

B<sup>b</sup>m<sup>7</sup>  
(Em<sup>7</sup>)  
fr 5 x 000

B<sup>b</sup>m<sup>7</sup>  
(Em<sup>7</sup>)  
fr 5 x 000

B<sup>b</sup>m<sup>7</sup>  
(Em<sup>7</sup>)  
fr 5 x 000

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

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

Symbols above represent actual sounding chords.

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D<sup>b</sup>maj<sup>7</sup>  
 (Gmaj<sup>7</sup>)  
 fr4 x 660

B<sup>b</sup>m<sup>7</sup>  
 (Em<sup>7</sup>)  
 fr5 x 660

Em add 9/II  
 (Amadd9/IV)  
 fr5 T 660

Well I know what you'll say,  
 you'll say oh,  
 sing one you know,  
 But I pro-mise you this,  
 I'll al-ways look out for you.



That's what I'll do. Say I.

Bm7 (Em7)  
Bm(maj9)  
Bm7/Dflat  
(Em7/G)  
D9  
(G9)  
Gdim  
(Ddim)  
Gmaj7  
(Cmaj7)

And say I.

Bm7 (Em7)  
Bm(maj9)  
Bm7/Dflat  
(Em7/G)  
D9  
(G9) **To Coda** ♫ Gdim  
(Ddim)  
Gmaj7  
(Cmaj7)

D. ♫ al Coda

⊖ Coda Gdim  
(Ddim)



and I saw

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

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

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

sparks.  
 Yeah, I saw sparks.  
 I saw  
 See me now, (ooh.)  
 La  
 Oob.  
 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

♩ = 88

The sheet music consists of five staves. The top staff is treble clef, the second is bass clef, and the third, fourth, and fifth are for the right hand of the piano. The first two measures show a steady eighth-note pattern in the treble and bass staves, with a B chord (B, D, G) indicated above the piano staff. The third measure begins with a piano dynamic (ff) and a BaddII chord (B, D, G, B). The fourth measure shows a piano dynamic (ff) and a B chord. The fifth measure begins with a piano dynamic (ff) and a BaddII chord. The sixth measure begins with a piano dynamic (ff) and a B chord. The seventh measure begins with a piano dynamic (ff) and a BaddII chord. The eighth measure begins with a piano dynamic (ff) and a B chord. The ninth measure begins with a piano dynamic (ff) and a BaddII chord. The tenth measure begins with a piano dynamic (ff) and a B chord. The eleventh measure begins with a piano dynamic (ff) and a BaddII chord. The twelfth measure begins with a piano dynamic (ff) and a B chord. The thirteenth measure begins with a piano dynamic (ff) and a BaddII chord. The fourteenth measure begins with a piano dynamic (ff) and a B chord. The fifteenth measure begins with a piano dynamic (ff) and a BaddII chord. The sixteenth measure begins with a piano dynamic (ff) and a B chord. The piano part continues with eighth-note patterns throughout the piece.

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fr<sup>7</sup> B  
oofr<sup>27</sup> F<sup>26</sup>  
oo

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

E maj<sup>7</sup>  
oo

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

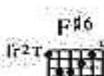
fr<sup>7</sup> B  
oofr<sup>27</sup> F<sup>26</sup>  
ooI came a-long. I wrote a song for you,  
*(Verse 2 see block lyric)*E maj<sup>7</sup>  
oo

and all the things you do.



And it was called— yel - low.—

So then I took my—

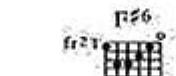


— turn,

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>                      F<sup>#</sup>6                      Emaj<sup>7</sup>  
 fr<sup>4</sup>T                      fr<sup>2</sup>T                      fr<sup>9</sup>

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

8

G<sup>#</sup>m                      F<sup>#</sup>6                      Emaj<sup>7</sup>                      E add<sup>9</sup>  
 fr<sup>4</sup>T                      fr<sup>2</sup>T                      fr<sup>9</sup>

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

8

B  
 fr<sup>1</sup>T

B add<sup>9</sup>  
 fr<sup>1</sup>T

F<sup>#</sup>6  
 fr<sup>1</sup>T

—

8

8

Emaj<sup>7</sup>  
 fr<sup>9</sup>

—

8

8

8

1.  
 B add II

2.  
 B add II

It's

true, look how they shine for you.

Emaj7

Look how they shine for you. Look how they shine for.

B add II

F#6

Look how they shine for you,

B add II

F#6



look how they shine for you.



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



— you and all the things that you do.

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

*L-136*



The sheet music consists of six staves. The top staff shows a treble clef, a key signature of four sharps, and a common time signature. It includes four guitar chord diagrams: B (B), G<sup>#</sup>m (G major), B (B), and G<sup>#</sup>m (G major). The second staff shows a bass clef, a key signature of four sharps, and a common time signature. The third staff shows a bass clef, a key signature of four sharps, and a common time signature. The fourth staff shows a treble clef, a key signature of four sharps, and a common time signature. The fifth staff shows a bass clef, a key signature of four sharps, and a common time signature. The sixth staff shows a treble clef, a key signature of four sharps, and a common time signature. The lyrics "I'll be round, I'll be" are written below the fifth staff.

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G<sup>#</sup>m      F#m  
 lov - ing you— al - ways.— Al  
 E      B      G<sup>#</sup>m  
 ways. 2. Here I am and I'll take my time.  
 B      G<sup>#</sup>m      F#m  
 here I am and I'll wait in line— al - ways.  
 E  
 Al - ways.

# 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

J=76

The sheet music consists of four staves. The top staff shows a guitar part with three chords: B<sup>b7</sup>/G, C sus<sup>4</sup>, and B<sup>b7</sup>. The second staff shows a guitar part with two chords: C sus<sup>4</sup> and G add<sup>9</sup>\*. The third staff shows a guitar part with an E major chord. The fourth staff contains lyrics: "1. Can a - ny - bo - dy fly this thing? 2. Can a - ny - bo - dy stop this thing?".

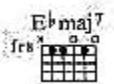
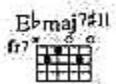
B<sup>b7</sup>/G      C sus<sup>4</sup>      B<sup>b7</sup>

1. C sus<sup>4</sup>      2. C sus<sup>4</sup>      G add<sup>9</sup>\*

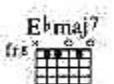
E major

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

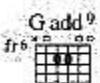
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Be - fore my head ex - plodes, — before my head starts - to ring.



We've been liv - ing life —



in - side a bub - ble.

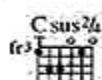


We've been liv - ing life —

in - side a bub - ble.



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



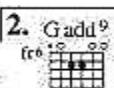
is con - fi - dence in high — speed...



[1.]

2° only (In — high — speed —)

*Instrumental ad lib.*



High — speed —

T Bb69

And high speed

C sus<sup>4</sup>  
fr T Bb69  
G add 9  
fr T Bb69

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

1. I wan - na live.  
(2.) life life and nev - er be cruel...

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F#m add II



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

E6

and be good to you. And

Bm add 9

F#m add II

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

E6

Bm add 9

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

F#m add II

life —

and have friends a - round.

E6

But we nev - er change do we? —

A add 9

No,

no,

C#m7

C#m9

A add 9

C<sup>#</sup>m<sup>7</sup>C<sup>#</sup>m<sup>9</sup>

We nev - er learn - do we? —

So

Bm add<sup>9</sup>F<sup>#</sup>m add II

I wan - na live —

in a wood - en —

E<sup>6</sup>

1.

2.

house.

2. I wan - na live —

where mak -

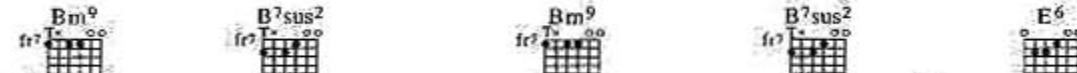
Bm add<sup>9</sup>F<sup>#</sup>m add II

- ing more —

friends —

 E<sup>6</sup>

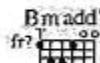
would be ea - sy. —————

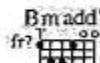


Oh, and I don't have a soul to save. —————



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

 E<sup>6</sup>

 Bmadd<sup>9</sup>

day. —————



F#m add 11



E6



Bm add 9



We nev - er change - do we? —

F#m add 11



E6



We nev - er learn - do we? —

80

Bm add 9



F#m



E6



Bm add 9



F#m



I wan - na live - in a wood - en house - where mak-ing more- friends would be ea -

D maj 7



B add 9



Bm add 9



F#m



E6



Bm add 9



- sy. —

I wan - na live - where the sun — comes out. —

# EVERYTHING'S NOT LOST

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

J. 68

E G<sup>#</sup>dim F<sup>#</sup>7aug

I. And when I count - ed up my de - mons.  
(Verse 2 see block lyric)

E G<sup>#</sup>dim F<sup>#</sup>7aug 3

saw there was one for ev - - - ry day.

E G<sup>#</sup>dim F<sup>#</sup>7aug

But with the good ones— on— my shoul - ders

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F#m7/B  
fr2E  
fr2

S E

Emaj7

E7

F#7aug



E

Emaj7

E7

A/C#

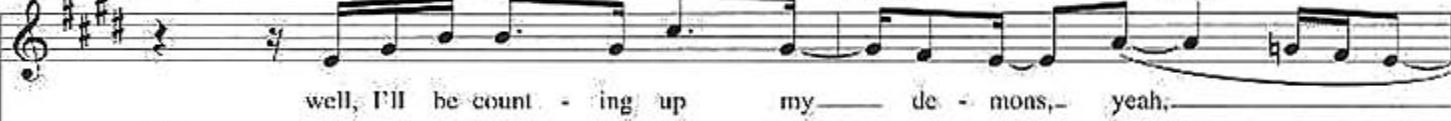


E

Emaj7

E7

A/C#



*To Coda ♪*

F#m7/B      E

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

Guitar      8

E      E7      E6      E

8      8

E7      E6      E

8

E7      E6      E

2º D. & al Coda

*Coda*

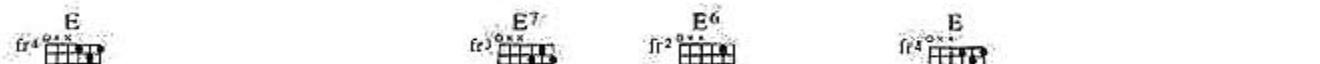


lost... Sing - ing out ah, ah, ah, yeah. yeah.

2<sup>o</sup> So



Ah, ah, yeah. Ah, ab, 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.

Ali, ah, yeah. — Oh, come on — yeah.

— Oh, come on yeah. — Ah, ah, yeah.

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

lost. Sing out yeah. — Ali, ah, yeah.

**F#m<sup>9</sup>**

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

**E**

**Bm**

**F#m<sup>9</sup>**

**Come on yeah.** ————— **Ah. ah, yeah.** ————— **Sing out yeah,**

**G**

**G**

**G**

**E**

**Bm**

**F#m<sup>9</sup>**

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

**G**

**G**

**G**

*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 six staves. The top staff shows a vocal line with lyrics and a guitar part with chords B♭, Gm⁷, and C. The second staff shows a vocal line with lyrics and a piano/bass line. The third staff shows a vocal line with lyrics and a piano/bass line. The fourth staff shows a vocal line with lyrics and a guitar part with chords B♭/F, F, and E♭. The fifth staff shows a vocal line with lyrics and a piano/bass line. The sixth staff shows a vocal line with lyrics and a piano/bass line. The music includes a tempo of 116 BPM and various dynamics like forte (f), piano (p), and sforzando (sf).

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

B♭                      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

B♭                      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

don't want to live it a - lone, — Sing

ah, — Sing

ah, — And you sing

F

B7

ah.

Gm<sup>7</sup>

Bb/F

F

Eb

Cm<sup>7</sup>

Bb sus<sup>4</sup>

Bb

Gm<sup>7</sup>

Bb/F

F

Eb

Cm<sup>7</sup>

Bb sus<sup>4</sup>

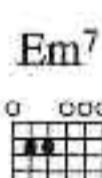
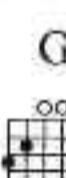
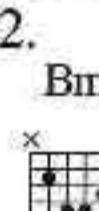
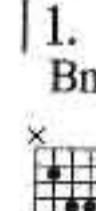
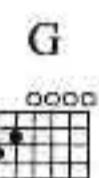
Bb

# TROUBLE

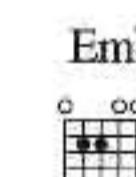
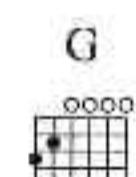
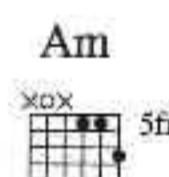
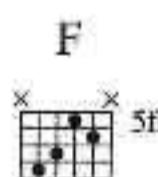
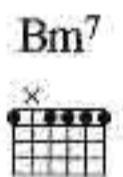
Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

Guitar: Tune top string to D

$\text{♩} = 70$

1. Oh no, I

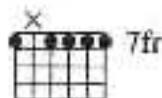


see

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

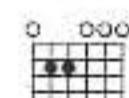


G



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

G

Em<sup>7</sup>

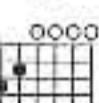
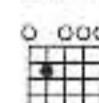
Bm



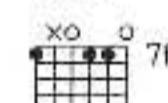
G

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

G

Em<sup>9</sup>

Bm\*

F<sup>6</sup>Amadd<sup>11</sup>

2. Oh no, what's this?

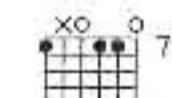
(Verse 3 see block lyric)

A spi - der web\_ and I'm caught in the mid - dle.

G

Em<sup>9</sup>

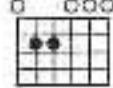
Bm\*

F<sup>6</sup>Amadd<sup>11</sup>

So I turned to run,

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

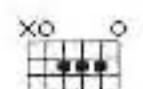
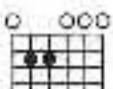
G

Aadd<sup>II</sup>Em<sup>7</sup>

done.

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

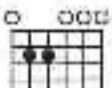
And

Aadd<sup>II</sup>Em<sup>7</sup>

ah,

I nev - er meant to do\_ you wrong.

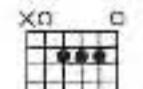
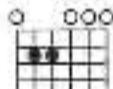
And

Aadd<sup>II</sup>Em<sup>7</sup>

ah,

well if I ev - er caused\_ you trou - ble,

then

Aadd<sup>II</sup>Em<sup>7</sup>

G

Em<sup>7</sup>

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

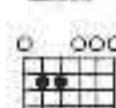
Bm



G

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

D. al Coda

**O CODA**Em<sup>7</sup>

G

Em<sup>9</sup>

Bm\*



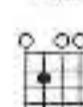
G

Em<sup>9</sup>

Bm\*



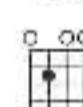
G

Em<sup>9</sup>

Bm\*



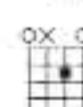
G

Em<sup>9</sup>

Bm\*



Em



F#m



They spun a web\_

G\*



F#m



Em



F#m



G\*



F#m



Em



F#m

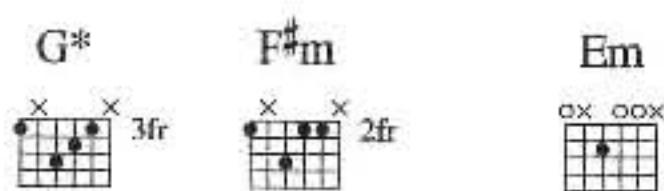


for me,\_

and they spun a web\_

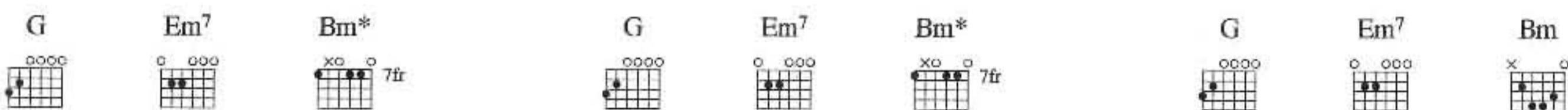
for me,\_

and they spun a web\_



for me.

Music staff: Treble clef, key signature of A major (two sharps). Bass staff: Bass clef.



Music staff: Treble clef, key signature of A major (two sharps). Bass staff: Bass clef.

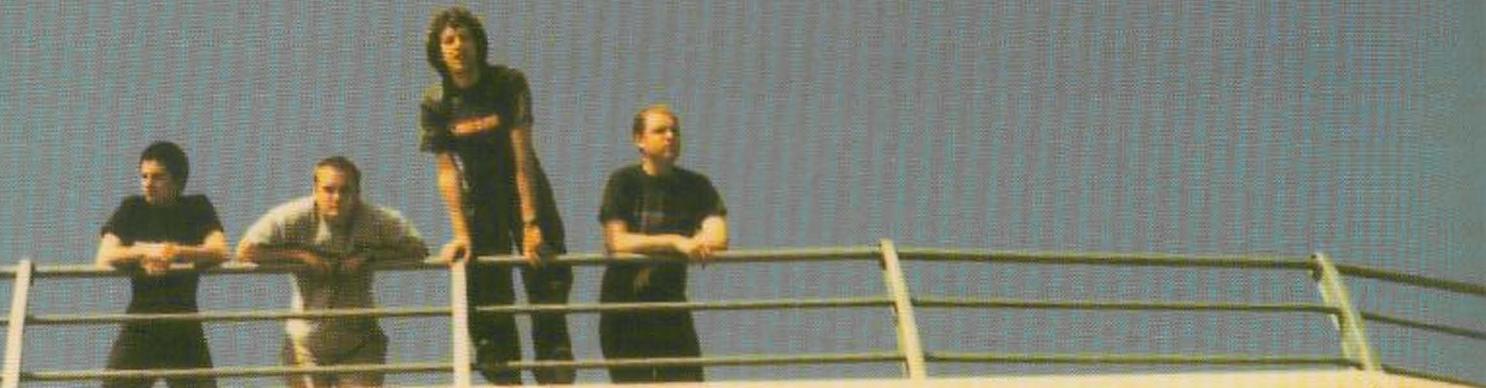
*Verse 3:*

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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