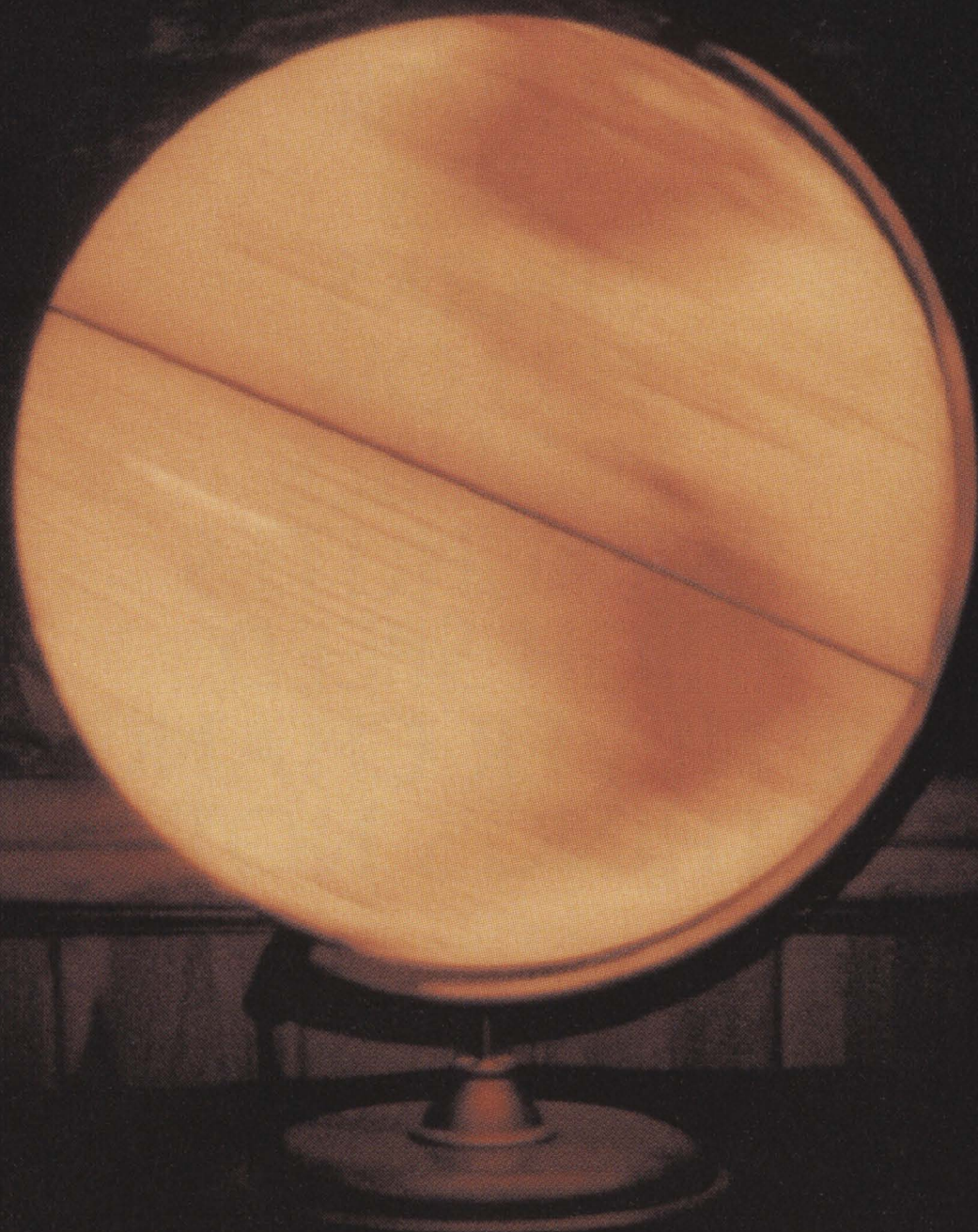


COLDPLAY · PARACHUTES

FREESHEETS.ORG



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

Fmaj⁷



Am



C



Fmaj⁷



1, 2. Bones, sink - ing like stones, all — that we've fought — for. —

(Verse 3 Instrumental)

Fmaj⁹



Am



C



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

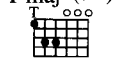
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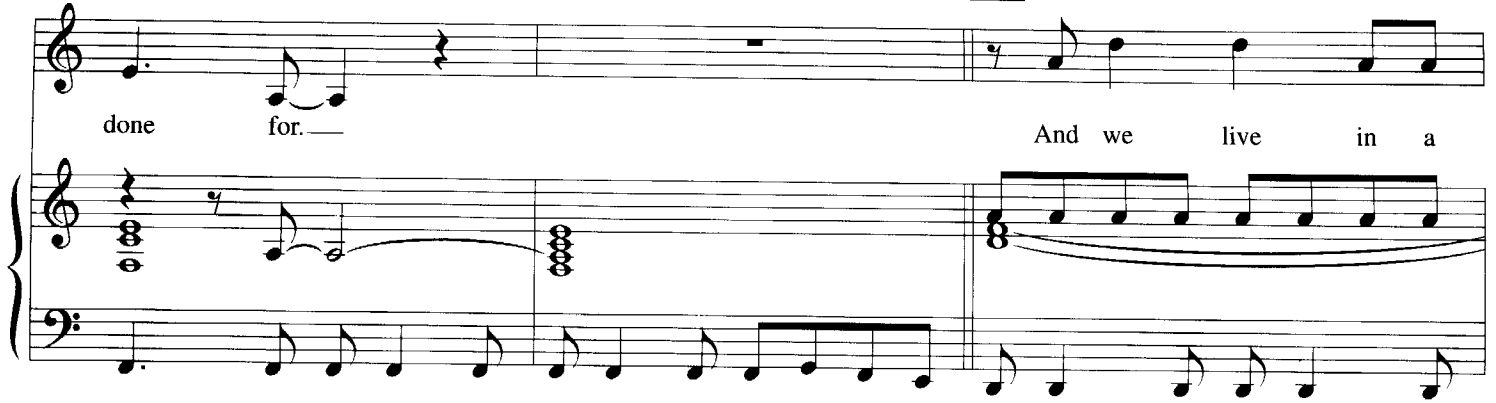
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Fmaj⁷


Fmaj⁹(#11)


Dm add⁹
 fr10


done for. — And we live in a




Am
 fr5


G⁶
 fr3


beau - ti - ful world, — yeah, we do, — yeah, we do. —



Dm add⁹
 fr10


Fmaj⁷



Fmaj⁹


Fmaj⁷


Fmaj⁹



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



1, 2. Fmaj⁷


Fmaj⁹


Fmaj⁷


3. Fmaj⁷


Fmaj⁹


Fmaj⁷


Am


Guitar solo



C Fmaj7 Fmaj9 Am

This system contains the first four measures of the piece. It features a vocal line with a melodic sequence of eighth and quarter notes. The piano accompaniment consists of a steady bass line in the left hand and a rhythmic pattern of chords in the right hand. Chord diagrams are provided for C, Fmaj7, Fmaj9, and Am.

C Fmaj7

This system contains the next four measures. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the same rhythmic structure. Chord diagrams are provided for C and Fmaj7.

Am C Fmaj7 Fmaj9

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

This system contains the next four measures, starting with the vocal line. The piano accompaniment continues. Chord diagrams are provided for Am, C, Fmaj7, and Fmaj9.

Am C Fmaj7

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

This system contains the final four measures of the piece. The vocal line concludes with a sustained note. The piano accompaniment ends with a final chord. Chord diagrams are provided for Am, C, and Fmaj7.

SHIVER

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

Guitar tuned:

① = D \sharp ④ = B

② = B ⑤ = A

③ = G ⑥ = E ♩ = 78

Emaj7 Emaj¹³/F \sharp Emaj7

Emaj¹³/F \sharp B F \sharp m¹¹ Aadd⁹ G \sharp m





B F \sharp m¹¹ Aadd⁹ G \sharp m B F \sharp m¹¹

Aadd⁹ G \sharp m Aadd⁹ G \sharp m

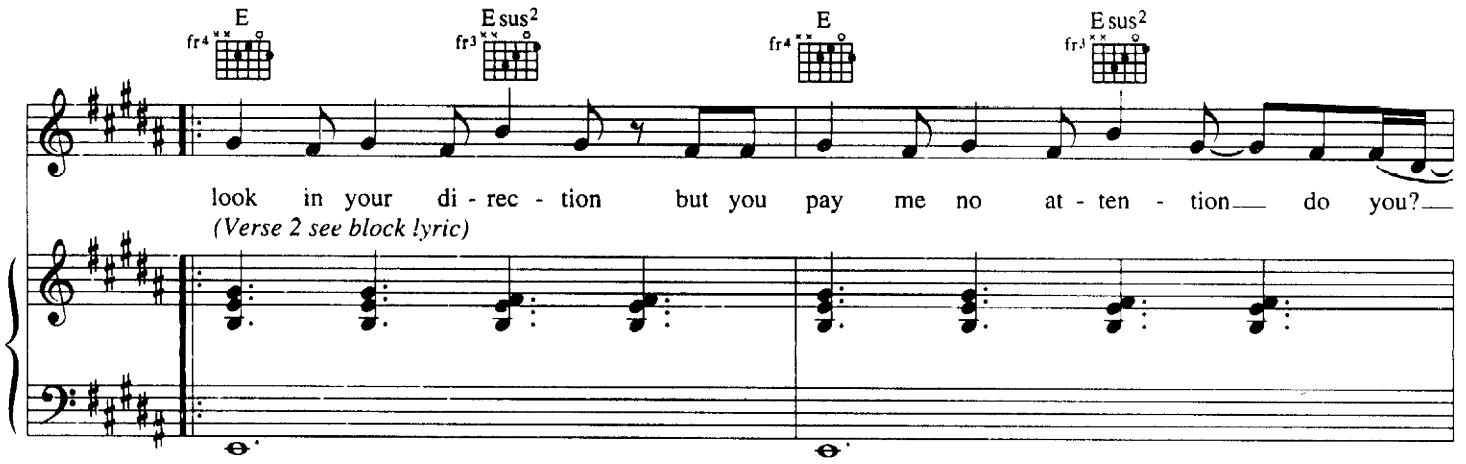
1. So 1





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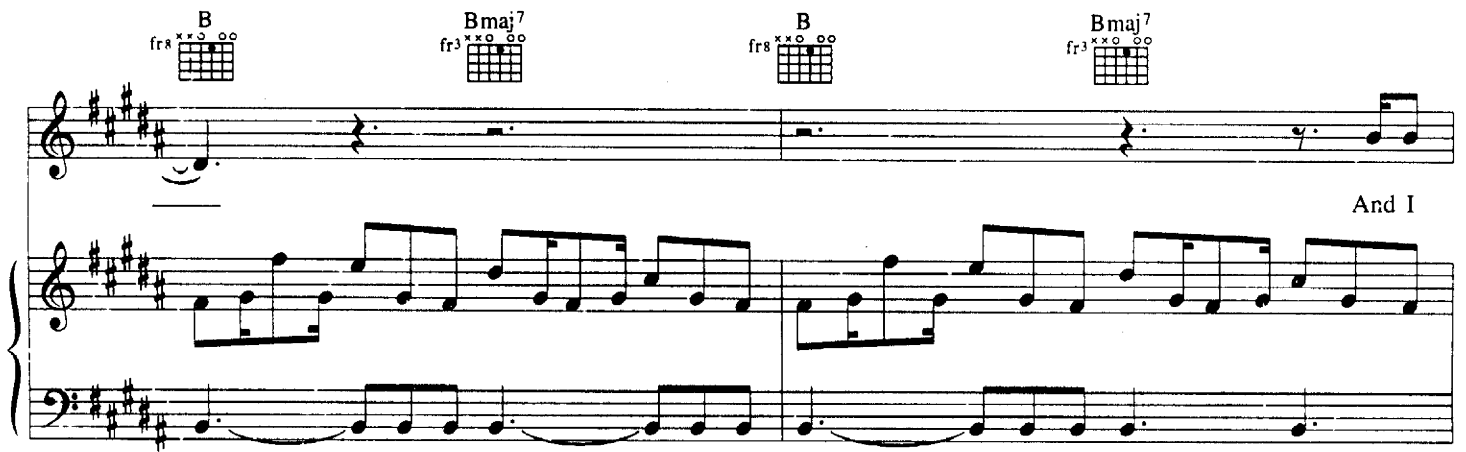
E fr4  Esus2 fr3  E fr4  Esus2 fr3 





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



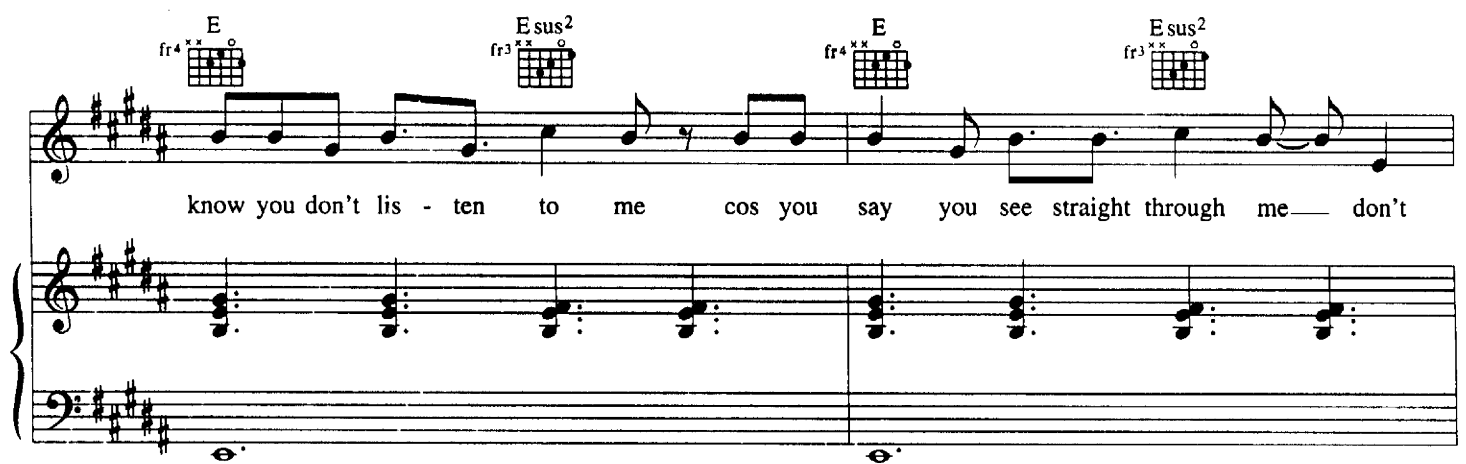
B fr8  Bmaj7 fr3  B fr8  Bmaj7 fr3 





And I



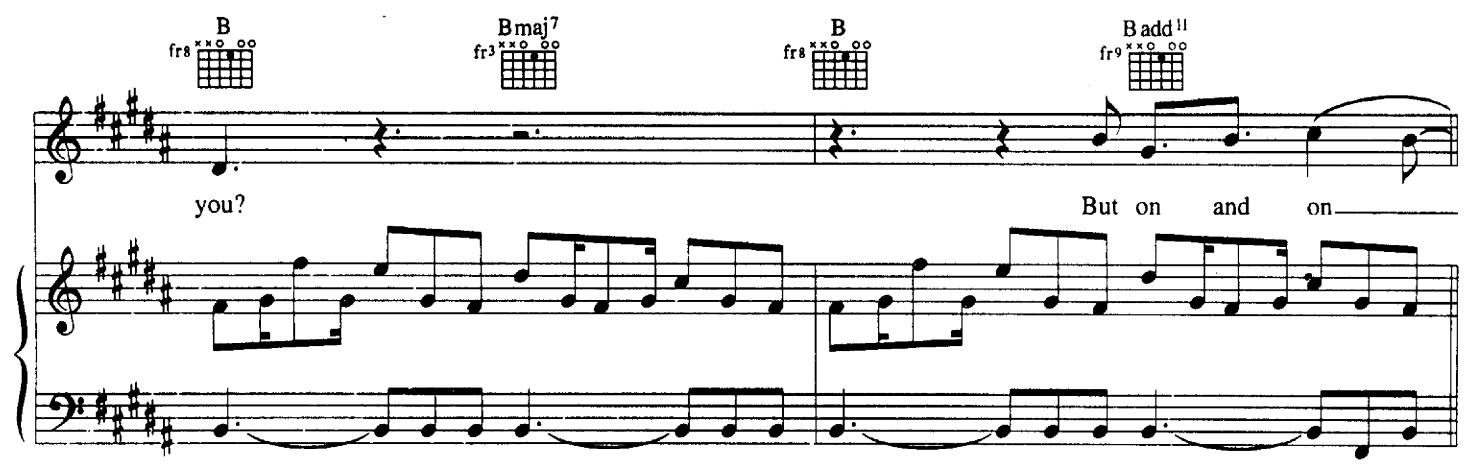
E fr4  Esus2 fr3  E fr4  Esus2 fr3 





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







B fr8  Bmaj7 fr3  B fr8  Badd11 fr9 

you? But on and on—



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


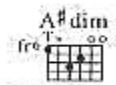

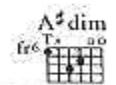
I'll be there by your side, just you try and stop me.




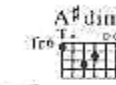

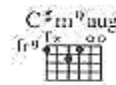
I'll be wait - ing in line just to see if you care.



Oh, oh.

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






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



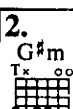
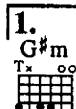





Shi - ver.



Shi - ver. Ooh. I'll



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




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

E maj7



B



A add9



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

E maj7



B



A add9



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

E maj7



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

B



F#m11



A add9



G#m



B



F#m11







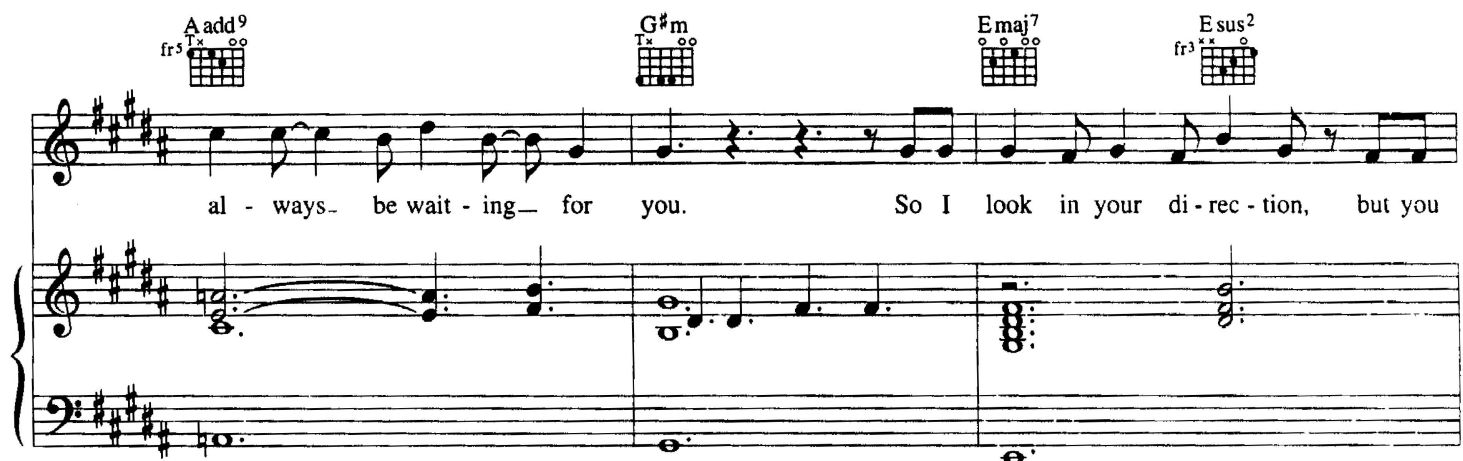
you - I see, - but you don't see - me. - And it's you - I hear, - oh, so

A add⁹ fr⁵ 
 G#m 
 B fr⁷ 
 F#m¹¹ 
 A add⁹ fr⁵ 
 G#m 









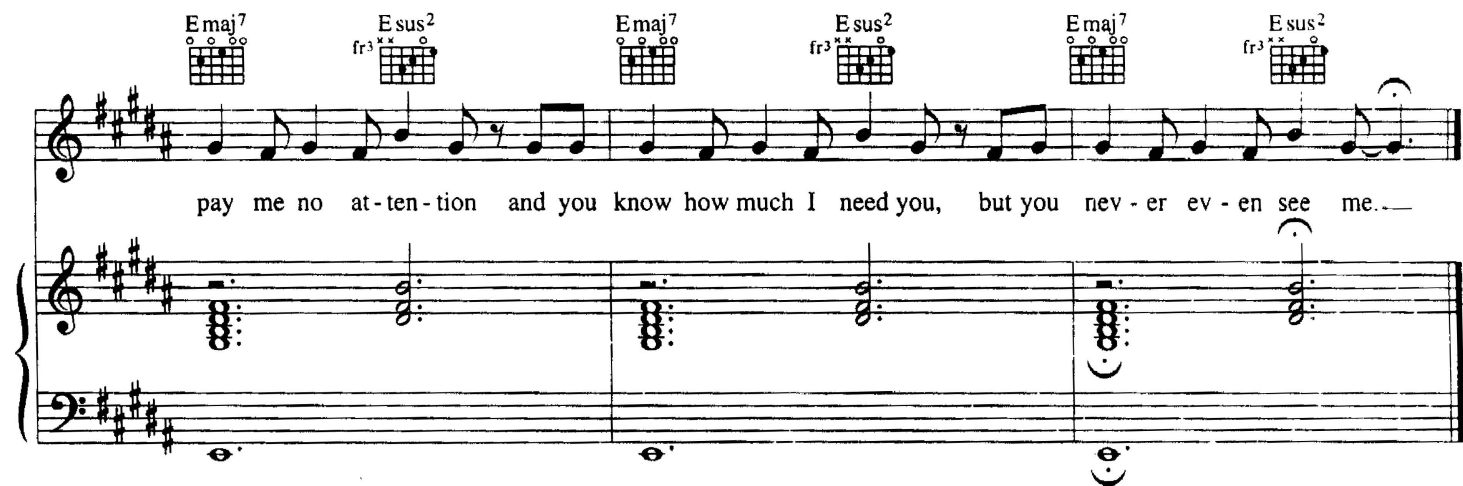
loud and so clear.— I'll sing it loud_____ and clear._____ And I'll

A add⁹ fr⁵ 
 G#m 
 Emaj⁷ 
 Esus² fr³ 



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

Emaj⁷ 
 Esus² fr³ 
 Emaj⁷ 
 Esus² fr³ 
 Emaj⁷ 
 Esus² fr³ 



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

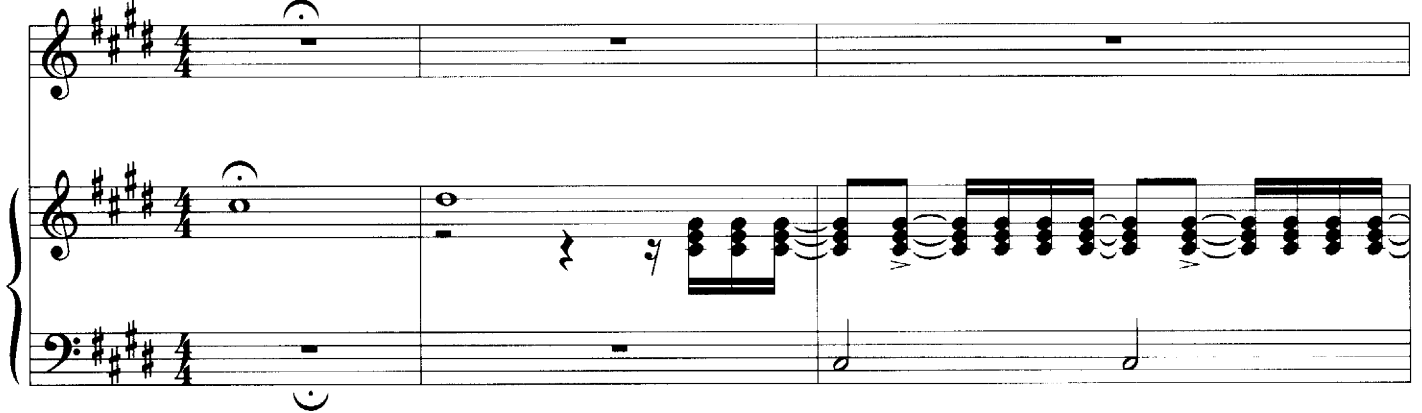
Guitar tuned:

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

$\text{♩} = 78$ $\text{♪} = \text{♪} = \text{♪} = \text{♪}$

C#m
fr9 

N.C.



The first system of music features a guitar part with a treble clef and a key signature of three sharps (F#, C#, G#). The guitar part starts with a whole note chord marked 'N.C.' (Natural Chord) and a fermata. The piano accompaniment is in 4/4 time, with the right hand playing a complex rhythmic pattern of eighth and sixteenth notes, and the left hand playing a simple bass line.



The second system continues the piano accompaniment from the first system. The guitar part remains silent, indicated by whole rests on the staff.

F#m 

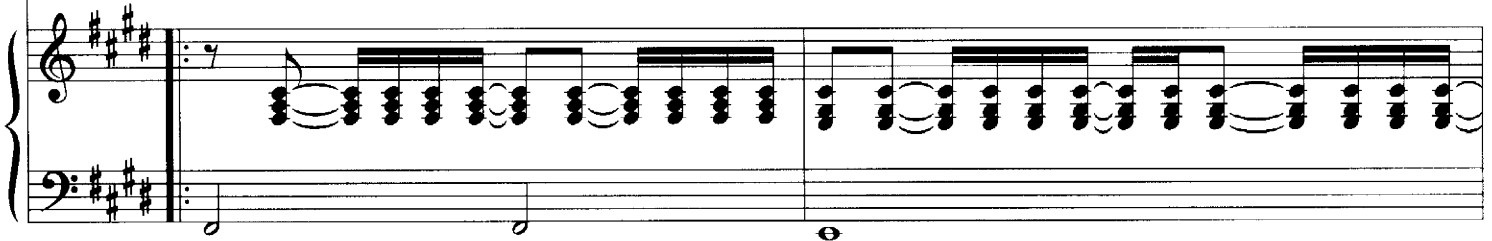
E6 



The third system begins with a guitar part in the treble clef, playing a melodic line in the key of F# major. The piano accompaniment continues with the same rhythmic pattern as in the previous systems.

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

I said "How do—



The fourth system continues the piano accompaniment. The guitar part is silent, indicated by whole rests on the staff.

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A
fr5

G#m11
fr4

— you live— as a fu - gi - tive?— Down

F#m

E6

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

A
fr5

G#m11
fr4

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

F#m

G#m11
fr4

— 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.



B $\frac{9}{\flat}$ fr7 B add 9 fr7 C \sharp m fr9

They're all spies.

A fr9 B $\frac{9}{\flat}$ fr7 B add 9 fr7 B $\frac{9}{\flat}$ fr7 B add 9 fr7

B/A fr5 A fr5 E 6 /B fr5 B add 9 fr7

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





F \sharp m 13 G \sharp m 13 fr4 F \sharp m 13 B add 9 fr7

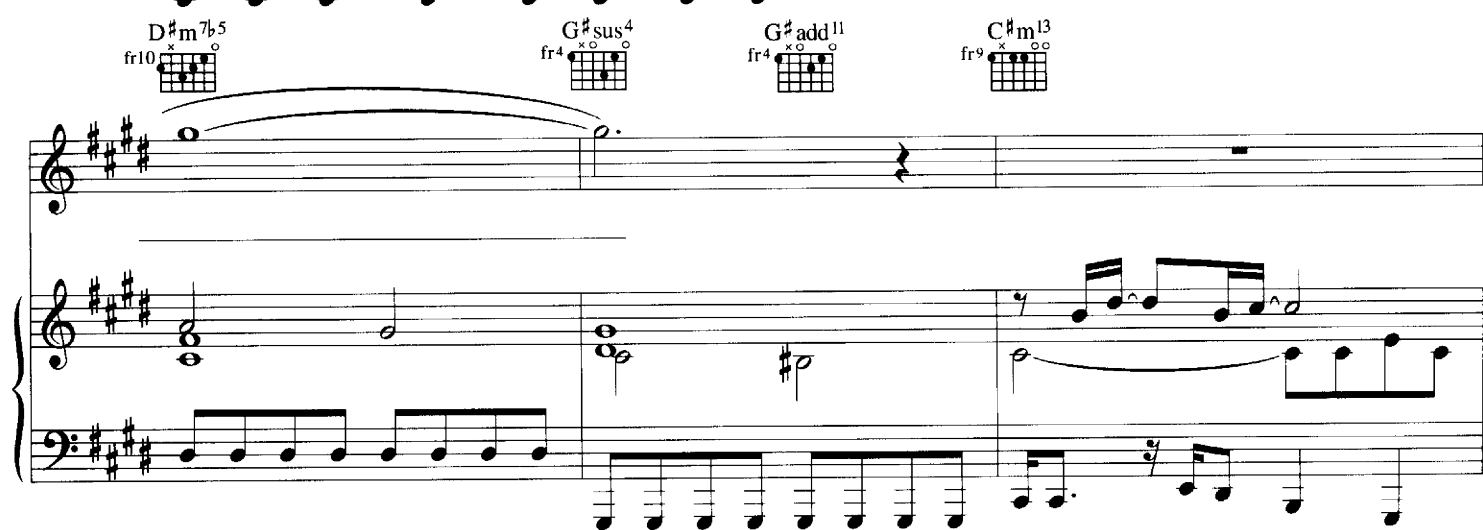
— And if we don't hide— now they're gon - na catch us where we sleep.

B/A fr5  A fr5  E6/B fr5  Badd9 fr7 

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



D#m7b5 fr10  G#sus4 fr4  G#add11 fr4  C#m13 fr9 



A fr9  B6/9 fr7  Badd9 fr7 



B6/9 fr7  Badd9 fr7  C#m13 fr9  A fr9 





Spies





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



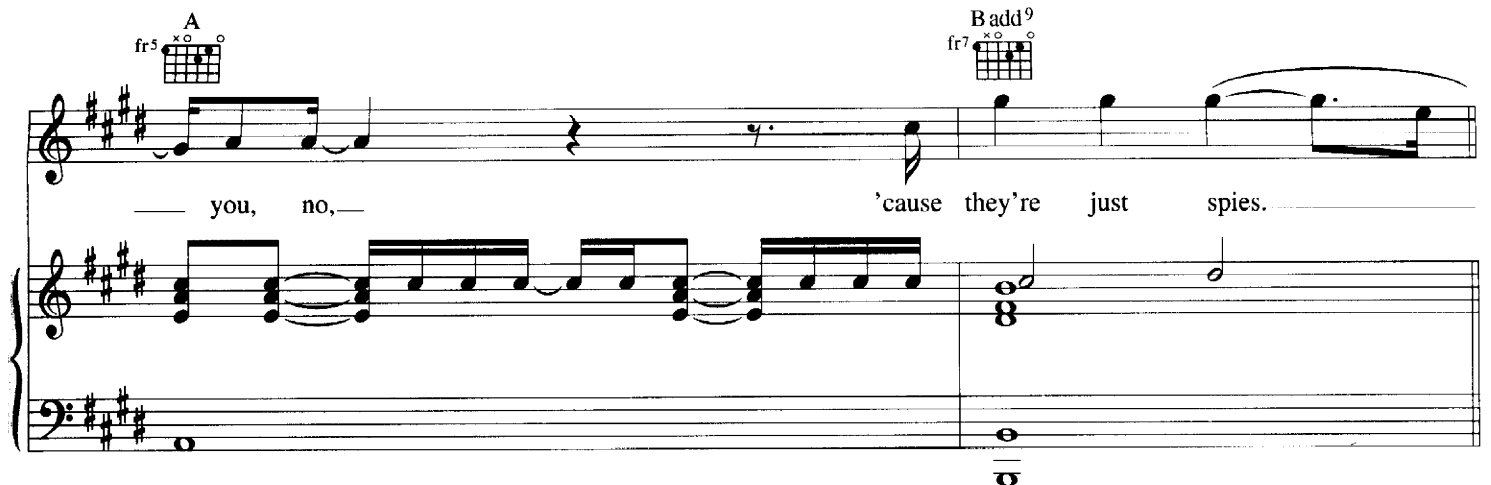
- ing - so - good 'cause you know - that those





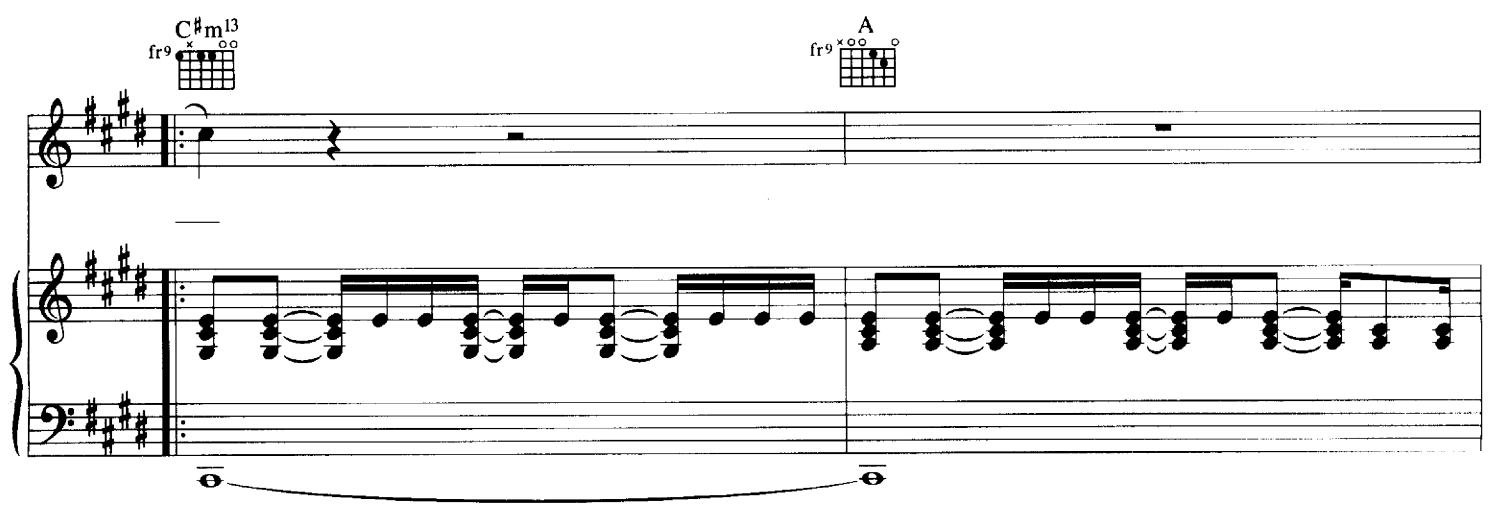
spies hide out in e - ve - ry cor - ner and they can't touch






A fr5  Badd9 fr7 

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

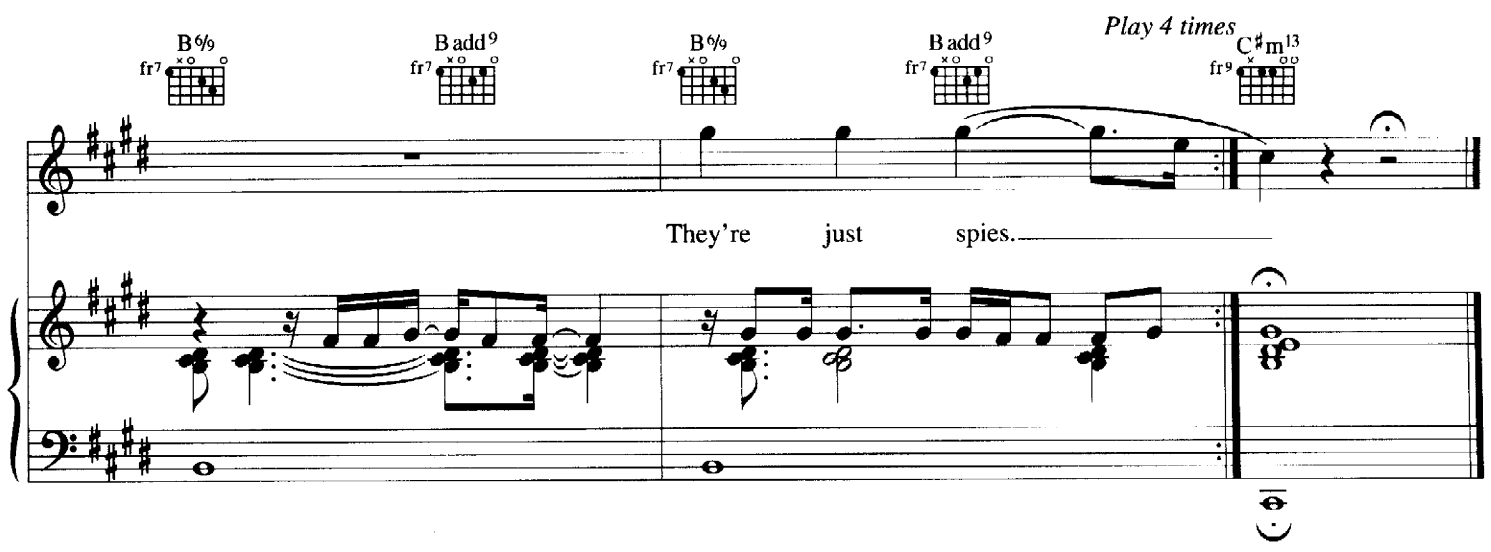


C#m13 fr9  A fr9 



B9/7 fr7  Badd9 fr7  B9/7 fr7  Badd9 fr7  Play 4 times C#m13 fr9 

They're just spies.



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.

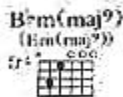
And the spies came out of the water etc.

SPARKS

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

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

$\text{♩} = 48$






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^b maj⁷
(Gmaj⁷)
fr⁴

B^b m⁷
(E m⁷)
fr⁵

E^b m add^{9/11}
(A m add^{9/11})
fr⁵

Well I know what you'll say, you'll say oh,

D^b maj⁷
(Gmaj⁷)
fr⁴

sing one you know,

D^b
(G)
fr⁴

D^b maj⁷
(Gmaj⁷)
fr⁴

B^b m⁷
(E m⁷)
fr⁵

But I promise you this,

D^b maj⁷
(Gmaj⁷)
fr⁴

B^b m⁷
(E m⁷)
fr⁵

E^b m add^{9/11}
(A m add^{9/11})
fr⁵

I'll always look out for you,

D⁹ maj⁷ (Gmaj⁷) fr⁴ 
 D^b (G) fr³ 

That's what I'll do. Say I.—

B^bm⁷ (E^m⁷) fr⁴ 
 B^bm (maj⁹) (E^m(maj⁹)) fr⁴ 
 B^bm⁷/D^b (E^m⁷/G) fr⁴ 
 D⁹ (G⁹) fr⁷ 
 G dim (D^b dim) fr² 
 G^b maj⁷ (C^b maj⁷) fr² 

And say I.—

B^bm⁷ (E^m⁷) fr⁴ 
 B^bm (maj⁹) (E^m(maj⁹)) fr⁴ 
 B^bm⁷/D^b (E^m⁷/G) fr⁴ 
 D^b⁹ (G⁹) *To Coda* ⊕ fr⁷ 
 G dim (D^b dim) fr² 
 G^b maj⁷ (C^b maj⁷) fr² 

D.S. al Coda

⊕ Coda

G dim (D^b dim) fr² 
 G^b maj⁷ (C^b maj⁷) fr² 

and I saw

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[♯] ④ = B
② = B ⑤ = A
③ = G ⑥ = E

♩ = 88

Chord diagrams shown in the score:

- B:
- Badd11:
- F#6:
- Emaj7:

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FRESHEETS.ORG

B
fr⁷

F#6
fr²

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

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef, starting with a quarter rest, followed by eighth notes G4, A4, B4, and C5, then a quarter rest, another quarter rest, eighth notes G4, A4, B4, and C5, and finally a quarter note B4. The piano accompaniment consists of two staves: the right hand plays chords in treble clef, and the left hand plays a steady eighth-note bass line in bass clef. Chord diagrams for B and F#6 are shown above the vocal line.

E:maj⁷

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

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with eighth notes D5, E5, F#5, and G5, followed by a quarter rest, then eighth notes G4, A4, B4, and C5, and finally a quarter note B4. The piano accompaniment continues with chords in the right hand and an eighth-note bass line in the left hand. A chord diagram for E:maj7 is shown above the vocal line.

B
fr⁷

F#6
fr²

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

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and C5, then a quarter rest, another quarter rest, eighth notes G4, A4, B4, and C5, and finally a quarter note B4. The piano accompaniment continues with chords in the right hand and an eighth-note bass line in the left hand. Chord diagrams for B and F#6 are shown above the vocal line.

E:maj⁷

and all the things you do.

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody continues with eighth notes D5, E5, F#5, and G5, followed by a quarter rest, then eighth notes G4, A4, B4, and C5, and finally a quarter note B4. The piano accompaniment continues with chords in the right hand and an eighth-note bass line in the left hand. A chord diagram for E:maj7 is shown above the vocal line.

B  B add 11 

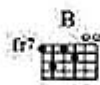

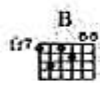
And it was called— yel - low. — So then I took my —




F#6  E maj7 

— turn, oh, what a thing to've done. —



B  B add 11  B 

And it was all — yel - low. —



E maj7  G#m6  F#6  E maj7 

Your skin, — oh yeah, your skin and bones — turn — in —



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

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

1. B add 11

2. B add 11

It's

B B add 11 F#6

true, look how they shine for you.

E maj 7

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

B B add 11 F#6

Look how they shine for you.

E maj7
0 2 4 0 2

look how they shine— for you.

B
1r? 2 4 4 2

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

F#m11
2 4 4 2 4 2

E maj7
0 2 4 0 2

— 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# ④ = B
② = B ⑤ = A
③ = G ⑥ = E

♩ = 136



The first system of music features a guitar part with a treble clef and a piano accompaniment with a bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The guitar part consists of four measures of whole notes, each with a chord diagram above it: B (fr7), G#m (fr4), B (fr7), and G#m (fr4). The piano part has a bass line in the left hand and a melody in the right hand.



The second system continues the musical notation. The guitar part has two measures of whole notes with chord diagrams: F#m (fr7) and E (fr4). The piano part continues with its bass line and melody.



The third system includes lyrics under the guitar part. The lyrics are: "I. In a haze, a stor-my haze, I'll be 'round, I'll be". The guitar part has three measures of whole notes with chord diagrams: B (fr7), G#m (fr4), and B (fr7). The piano part continues with its bass line and melody.

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G#m fr4 F#m fr2

lov - ing you — al - ways. —

Al

E B G#m

ways. — 2. Here I am and I'll take my time. —

B fr7 G#m fr4 F#m fr2

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

♩ = 76

First system of musical notation. Treble clef, 4/4 time. Chords: Bb 7/4, C sus 2/4, Bb 7/4. Bass clef accompaniment.

Second system of musical notation. Treble clef, 4/4 time. Chords: C sus 2/4, G add 9*. Bass clef accompaniment.

*Alternate different Gadd9 shapes

Third system of musical notation. Treble clef, 4/4 time. Chords: Eb maj 7#11, G add 9. Bass clef accompaniment.

Fourth system of musical notation. Treble clef, 4/4 time. Chords: Eb maj 7#11, G add 9. Bass clef accompaniment.

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

Fifth system of musical notation. Treble clef, 4/4 time. Chords: Eb maj 7#11, G add 9. Bass clef accompaniment.

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E^bmaj⁷#11 fr⁷ **E^bmaj⁷** fr⁶ **E^bmaj⁹** fr⁶

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

Gadd⁹ fr⁶ **E^bmaj⁷** fr⁶

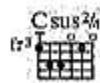
We've been liv - ing life —

E^bmaj⁹ fr⁶ **Gadd⁹** fr⁶

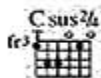
in - side a bub-ble.

B^b6 **Cadd⁹** fr³ **Gadd⁹** fr⁶

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



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

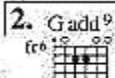


is con - fi - dence in high speed.

1.

2° only (In high speed.)

Instrumental ad lib.



High speed.

Bb6/9

And high speed

Csus2/4 (fr) Bb6/9 Csus2/4 (fr)

you want. High speed you want.

Bb6/9 Csus2/4 (fr) Bb6/9

High speed you want.

Csus2/4 (fr) Gadd9 (fr)

High speed you want.

Repeat to fade

WE NEVER CHANGE

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

Guitar tuned:

- ① = C² ④ = D
② = B ⑤ = A
③ = G ⑥ = E

♩ = 140

F²m add¹¹



E⁶



F²m add¹¹



F⁶



1. I wan - na live.

F²m add¹¹




E⁶



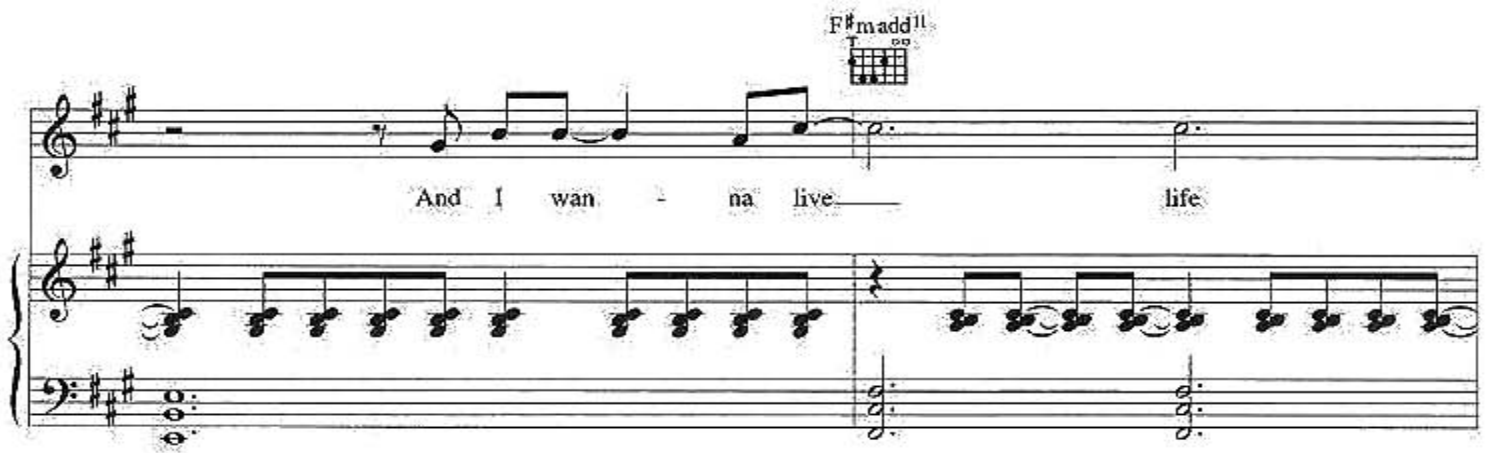
(2.) — life and nev - er be cruel —
life and al - ways be true. —

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
F#m add¹¹



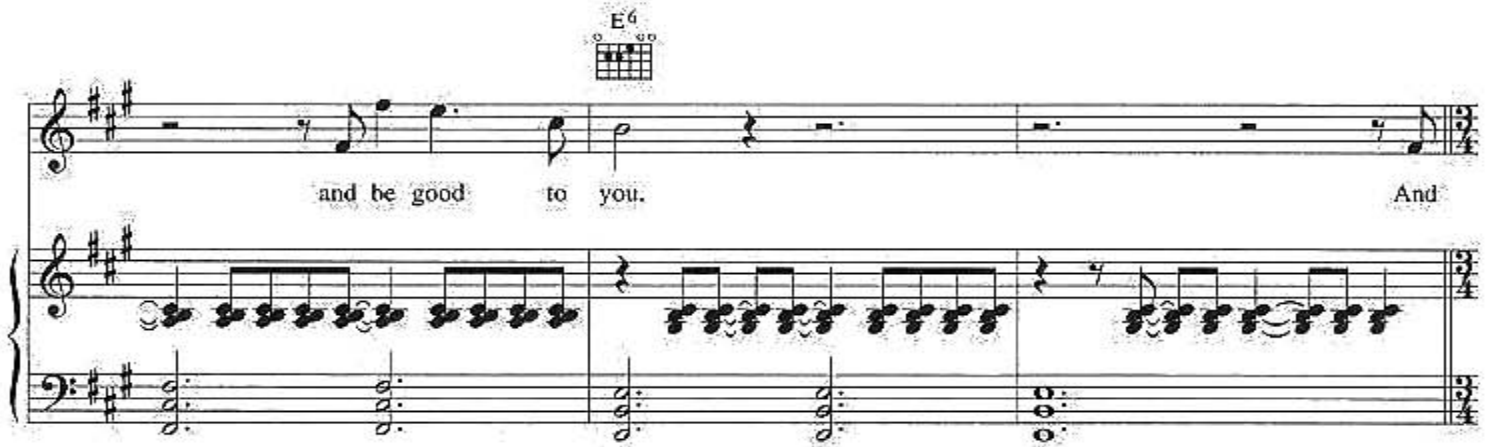
And I wan - na live — life



E⁶



and be good to you. And



Bm add⁹ fr⁷




F#m add¹¹




I wan - na fly — and nev - er come down



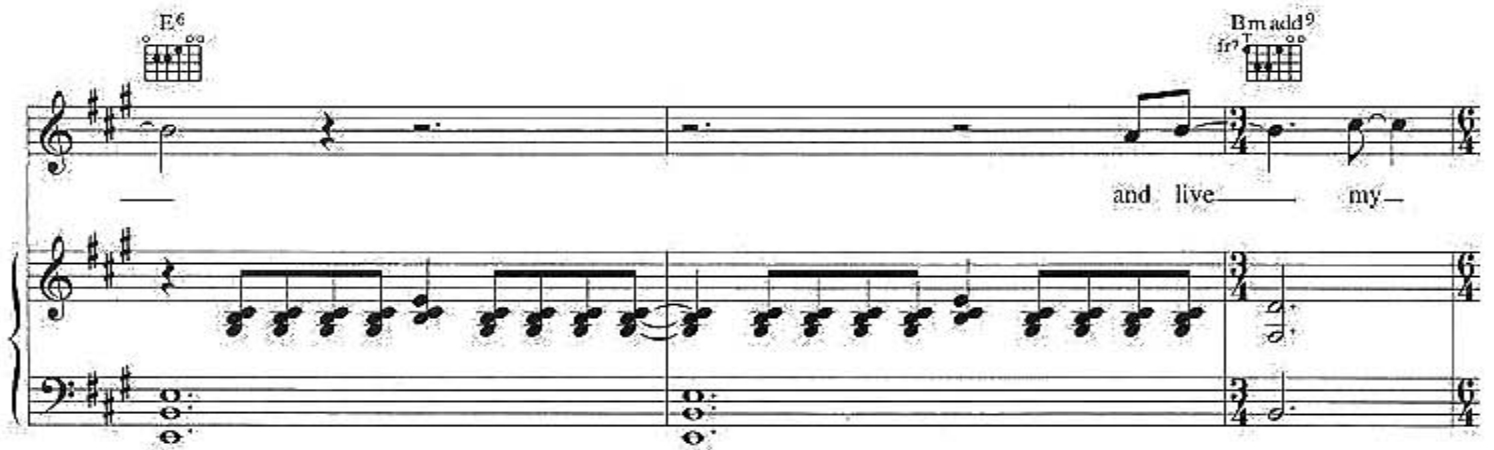
E⁶



Bm add⁹ fr⁷



and live — my —



F#madd11



life _____ and have friends a - round.

E6

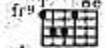


Aadd9

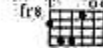


But we nev - er change. do we?_

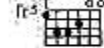
C#m7



C#m9



Aadd9



No, no.

Chorus: We nev - er learn do we? — So

Chords: C#m7, C#m9

Verse: I wan - na live in a wood - en

Chords: Bm add9, F#m add11

Verse: house. 1. I wan - na live — 2. I wan - na live — where mak -

Chords: E6

Verse: -ing more — friends —

Chords: Bm add9, F#m add11

E6

would be ca - sy.

Bm9 B7sus2 Bm9 B7sus2 E6

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

Bm9 B7sus2 Bm9 B7sus2

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

E6 Bmadd9

day.

F#m add¹¹ E⁶ Bm add⁹

We nev - er change— do we?—

F#m add¹¹ E⁶

We nev - er learn— do we?— So

Bm add⁹ F#m E⁶ Bm add⁹ F#m

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

D maj⁷ B add⁹ Bm add⁹ F#m E⁶ Bm add⁹

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

♩ = 68

E G#dim F#7aug

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

E G#dim F#7aug



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

E G#dim F#7aug

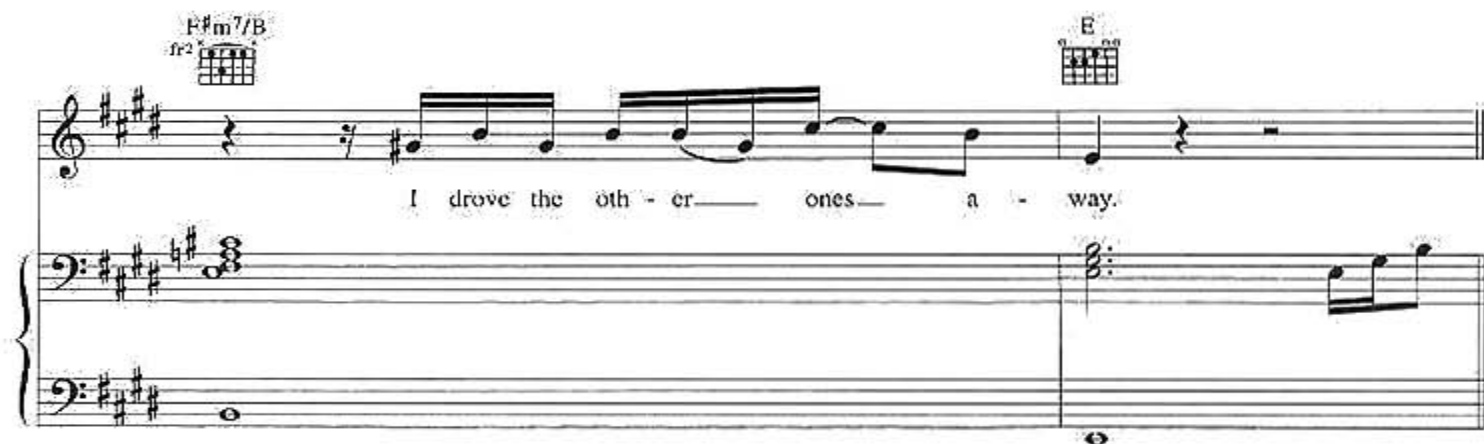
But with the good ones — on — my shoul - ders





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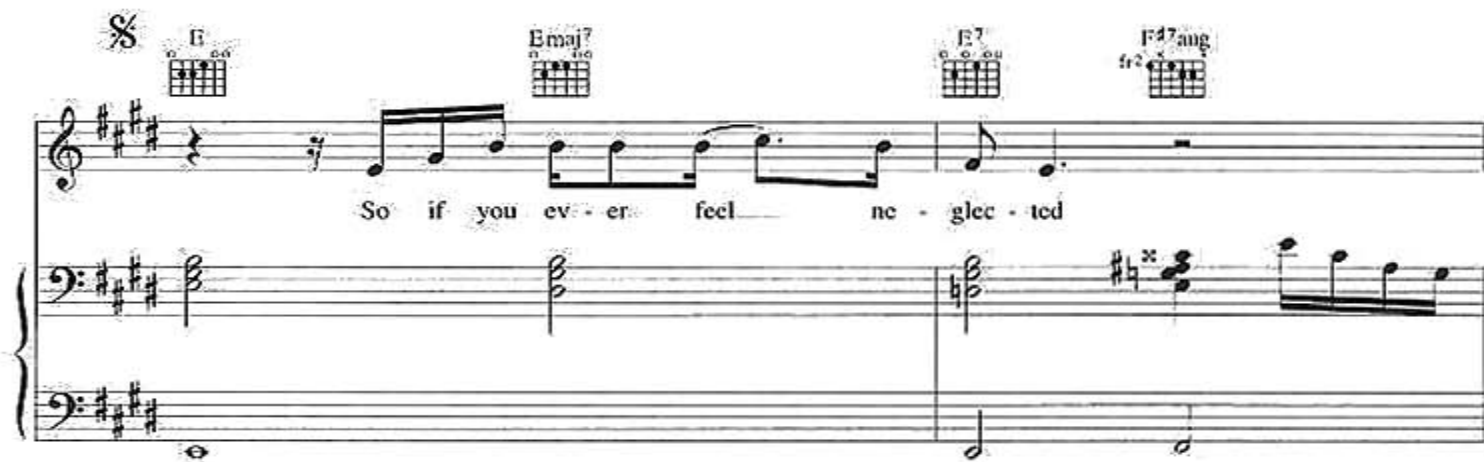
E[#]m7/B  **E** 





I drove the oth - er — ones — a - way.



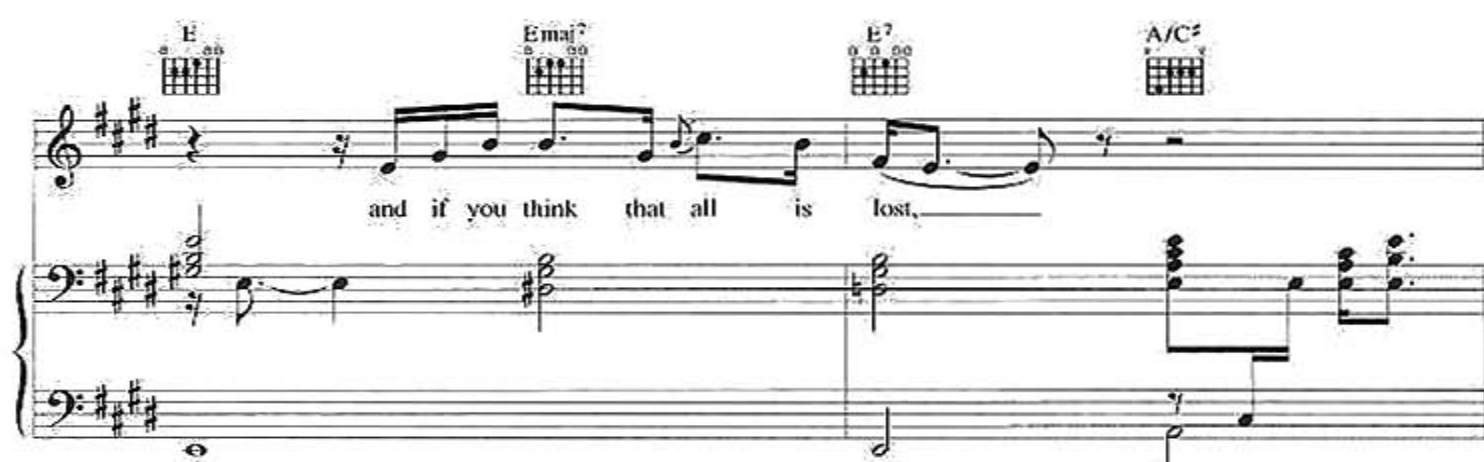
E  **Emaj7**  **E7**  **F#7ang** 





So if you ev - er feel — ne - glec - ted



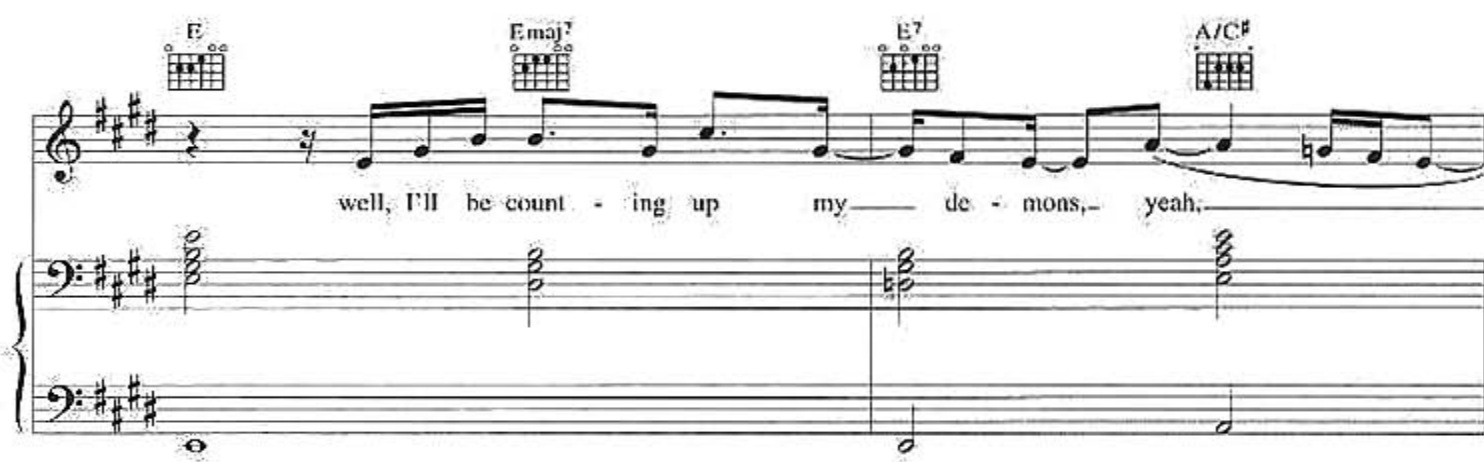
E  **Emaj7**  **E7**  **A/C#** 

and if you think that all is lost,



E  **Emaj7**  **E7**  **A/C#** 

well, I'll be count - ing up my — de - mons, — yeah.



A **F7m7/B** **To Coda** **E**

Guitar

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

The first system of the score features a guitar part on a treble clef staff and a piano accompaniment on two bass clef staves. The guitar part begins with a whole note chord 'A' (x02232), followed by a quarter rest, and then a melodic line of eighth notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a block chord in the right hand. The lyrics 'hop - ing ev - 'ry - thing's not lost.' are written below the guitar staff. The system concludes with a 'To Coda' instruction and a final chord 'E' (x02210).

E **E7** **E6** **E**

The second system continues the guitar and piano parts. The guitar part plays a melodic line of eighth notes. The piano accompaniment maintains the eighth-note bass line and block chords. The system includes guitar chords 'E' (fr1), 'E7' (fr3), 'E6' (fr2), and 'E' (fr0).

E7 **E6** **E**

The third system continues the guitar and piano parts. The guitar part plays a melodic line of eighth notes. The piano accompaniment maintains the eighth-note bass line and block chords. The system includes guitar chords 'E7' (fr3), 'E6' (fr2), and 'E' (fr1).

E7 **E6** **E** **E7** **E6** **2° D.%. al Coda**

The fourth system concludes the piece. The guitar part plays a melodic line of eighth notes. The piano accompaniment maintains the eighth-note bass line and block chords. The system includes guitar chords 'E7' (fr3), 'E6' (fr2), 'E' (fr1), 'E7' (fr3), and 'E6' (fr2). The system ends with the instruction '2° D.%. al Coda' and a double bar line.

⊕ Coda

The musical score is divided into four systems, each with a vocal line and piano accompaniment. Chord diagrams are provided above the vocal lines.

System 1:
 Chord diagrams: E, E.
 Lyrics: lost... Sing - ing out ah, ah, ah, yeah...
 2^o So come on yeah.

System 2:
 Chord diagrams: E⁷, E⁶, E, E⁷, E⁶.
 Lyrics: 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...

System 3:
 Chord diagrams: E, E⁷, E⁶, E.
 Lyrics: Ah, ah, yeah... Ah, ah, yeah... Ah, ah, yeah...

System 4:
 Chord diagrams: E⁷, E⁶, E.
 Lyrics: an' ev - 'ry - thing's not lost... Come on yeah...

E7 E6 E E7 E6

Ah, ah, yeah. Oh, come on yeah.

E Bm

Oh, come on yeah. Ah, ah, yeah.

F#m9

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

E Bm

lost. Sing out yeah. Ah, ah, yeah.

F[♯]m⁹
fr²

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

E **Bm** **F[♯]m⁹**
fr² fr² fr²

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

E **Bm** **F[♯]m⁹**
fr² fr² fr²

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 musical score is written in 3/4 time with a tempo of 116. It consists of three systems of music. Each system includes a vocal line, a piano accompaniment (treble and bass clefs), and guitar chord diagrams. The lyrics are: "Now I nev - er meant to do you - wrong, that's what I came here to say. But".

System 1: Tempo 116. Chords: B^b, Gm⁷. Lyrics: "Now I nev - er meant to do you -".

System 2: Chords: B^b/F, F, E^b. Includes a triplet of eighth notes. Lyrics: "wrong, that's what I came".

System 3: Chords: Cm⁷ (f), B^b, B^bsus⁴, B^b. Lyrics: "here to say. But".

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if I was wrong— then I'm sor - ry, then

Gm⁷ *B^b/F* *F*

don't let it stand— in our way— 2. Cos

E^b *Cm⁷* *B^b* *B^b sus²* *B^b*

my head just aches when I think of the

Gm⁷ *B^b/F* *F*

things that I should - n't have done. But

E^b *Cm⁷* *B^b* *B^b sus⁴* *B^b*

Gm⁷ B^b/F F

life is for liv- ing, — we all — know, — and I

E^b Cm⁷ B^b B^b sus⁴ B^b

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

F F⁷

ah. — Sing

F^b

ah. — And you sing

System 1:

- Vocal: ah.
- Guitar: Chords F and F7.

System 2:

- Guitar: Chords B \flat , Gm 7 , B \flat /F, and F.

System 3:

- Guitar: Chords E \flat , Cm 7 , B \flat , B \flat sus 4 , and B \flat .

System 4:

- Guitar: Chords Gm 7 , B \flat /F, and F.

TROUBLE

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

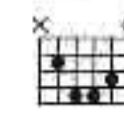
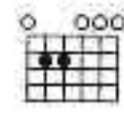
Guitar: Tune top string to D

G

Em⁷

Bm

♩ = 70



The first system of music features a guitar part on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked as ♩ = 70. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. The guitar part consists of a series of chords: G, Em⁷, and Bm, with a repeat sign over the first two measures.

G

Em⁷

1.

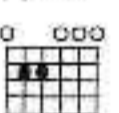
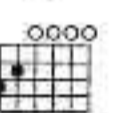
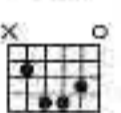
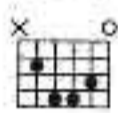
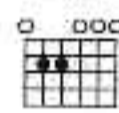
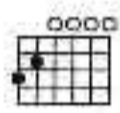
Bm

2.

Bm

G

Em⁷



The second system continues the musical notation. It includes a guitar part with a treble clef and a key signature of one sharp. The piano accompaniment is on two staves. The guitar part features a first ending (marked '1.') and a second ending (marked '2.'). The lyrics '1. Oh no, I' are written below the guitar staff.

1. Oh no, I

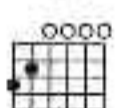
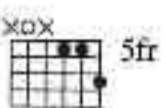
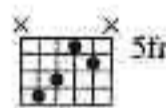
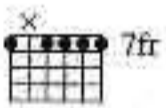
Bm⁷

F

Am

G

Em⁷



The third system of music features a guitar part with a treble clef and a key signature of one sharp. The piano accompaniment is on two staves. The lyrics 'see a spi - der web_ is tan - gled up_ with me. And I lost_ my_ head,' are written below the guitar staff.

see a spi - der web_ is tan - gled up_ with me. And I lost_ my_ head,

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Bm7 F Am G

and thought_ of all_ the stu - pid things_ I'd_ said.

G Em7 Bm G Em7

Bm7 G Em9 Bm* F6 Amadd11

2. Oh no, what's this?
(Verse 3 see block lyric) A spi - der web_ and I'm caught in the mid - dle.

G Em9 Bm* F6 Amadd11

So I turned to run, and thought_ of all_ the stu - pid things_ I'd_

G Aadd¹¹ Em⁷

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

Aadd¹¹ Em⁷

ah, I nev - er meant to do_ you wrong.

Aadd¹¹ Em⁷

ah, well if I ev - er caused_ you trou - ble,

To Coda

Aadd¹¹ Em⁷ G Em⁷

oh no, I nev - er meant to do_ you harm.

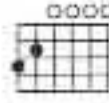
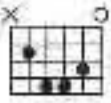
Bm

G

Em⁷

Bm⁷

D. S al Coda



Musical notation for the first system, including treble and bass staves with piano accompaniment.

⊕ CODA

Em⁷

G

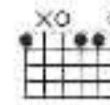
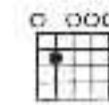
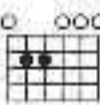
Em⁹

Bm^{*}

G

Em⁹

Bm^{*}



Musical notation for the second system, including treble and bass staves with piano accompaniment.

G

Em⁹

Bm^{*}

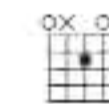
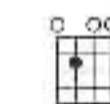
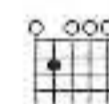
G

Em⁹

Bm^{*}

Em

F[♯]m



Musical notation for the third system, including treble and bass staves with piano accompaniment and the lyrics "They spun a web_".

G^{*}

F[♯]m

Em

F[♯]m

G^{*}

F[♯]m

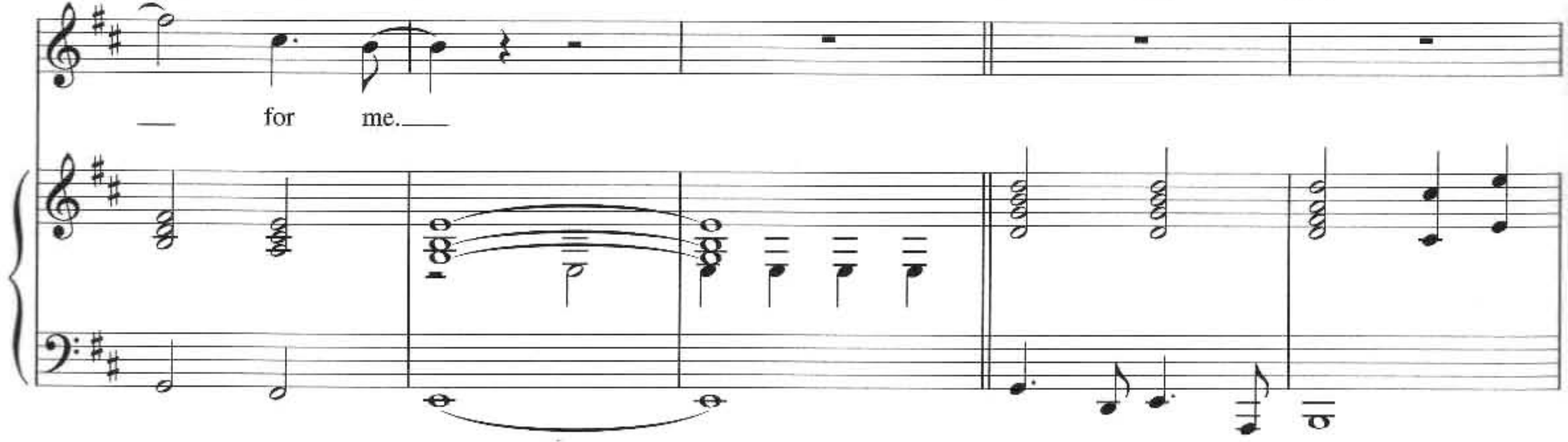
Em

F[♯]m

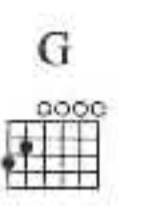
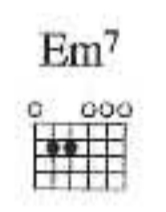
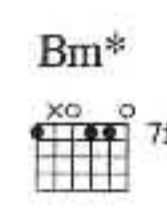
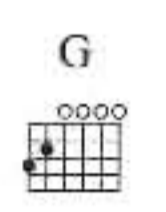
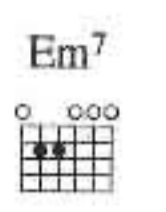
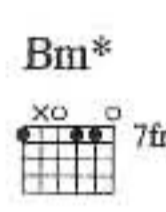
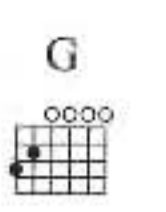
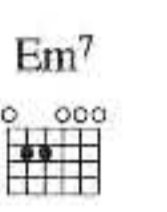
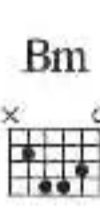


Musical notation for the fourth system, including treble and bass staves with piano accompaniment and the lyrics "for me, and they spun a web_ for me, and they spun a web_".

G*  3fr
 F#m  2fr
 Em 
 G 
 Em7 
 Bm*  7fr



Musical notation for the first system. The vocal line (treble clef) has lyrics "for me." under a note. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. A double bar line is present in the middle of the system.

G 
 Em7 
 Bm*  7fr
 G 
 Em7 
 Bm*  7fr
 G 
 Em7 
 Bm 



Musical notation for the second system. The vocal line (treble clef) contains a whole note chord. The piano accompaniment (grand staff) continues the melody and bass line from the first system. A double bar line is present at the end of the system.

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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