

# 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

♩ = 122

Fmaj<sup>7</sup>



Am



C



Fmaj<sup>7</sup>



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

*(Verse 3 Instrumental)*

Fmaj<sup>9</sup>



fr<sup>7</sup> Am



C



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

Fmaj<sup>7</sup>



Fmaj<sup>9</sup>(#11)



Dm add<sup>9</sup>



done

for.

And we live in a

beau - ti - ful world,

yeah, we do, — yeah, we do

Dm add<sup>9</sup>



We live in a beau - ti - ful world.

Fmaj<sup>7</sup>



Fmaj<sup>9</sup>



Fmaj<sup>7</sup>



Fm



1, 2.



3.



Guitar solo

C Fmaj7 Fmaj9 Am

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a chordal accompaniment in the right hand. The chords are C, Fmaj7, Fmaj9, and Am.

C Fmaj7

The second system continues the piano accompaniment with the same rhythmic pattern. The chords are C and Fmaj7.

fr Am C Fmaj7 Fmaj9

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

The third system introduces a vocal line with the lyrics "Oh, all that I know, there's no-thing here to run from, cos". The piano accompaniment continues. The chords are Am (with a first fret bar), C, Fmaj7, and Fmaj9.

Am C Fmaj7

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

The fourth system continues the vocal line with the lyrics "yeah, ev - 'ry - bo - dy here's got some - bo - dy to lean on,". The piano accompaniment concludes with a final chord. The chords are 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  $\text{♩} = 78$

The musical score is presented in four systems, each with a guitar part and a piano accompaniment. The guitar part is written in a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The piano accompaniment is in a key signature of two sharps (F#, C#) and a 4/4 time signature. The guitar part features various chords and melodic lines, while the piano part provides a harmonic and rhythmic foundation. Chord diagrams are provided for the guitar part, and the piano part is written in a grand staff (treble and bass clefs).

Chord diagrams shown in the score:

- Emaj $\sharp$
- Emaj $\sharp$ /F $\sharp$
- Emaj $\sharp$
- Emaj $\sharp$ /F $\sharp$
- B
- F $\sharp$ m $\parallel$
- Aadd $\sharp$
- G $\sharp$ m
- B
- F $\sharp$ m $\parallel$
- Aadd $\sharp$
- G $\sharp$ m
- Aadd $\sharp$
- G $\sharp$ m

I. So 1

E E sus<sup>2</sup> E E sus<sup>2</sup>

look in your di - rec - tion but you pay me no at - ten - tion — do you?

(Verse 2 see block lyric)

B Bmaj<sup>7</sup> B Bmaj<sup>7</sup>





And 1

E E sus<sup>2</sup> E E sus<sup>2</sup>

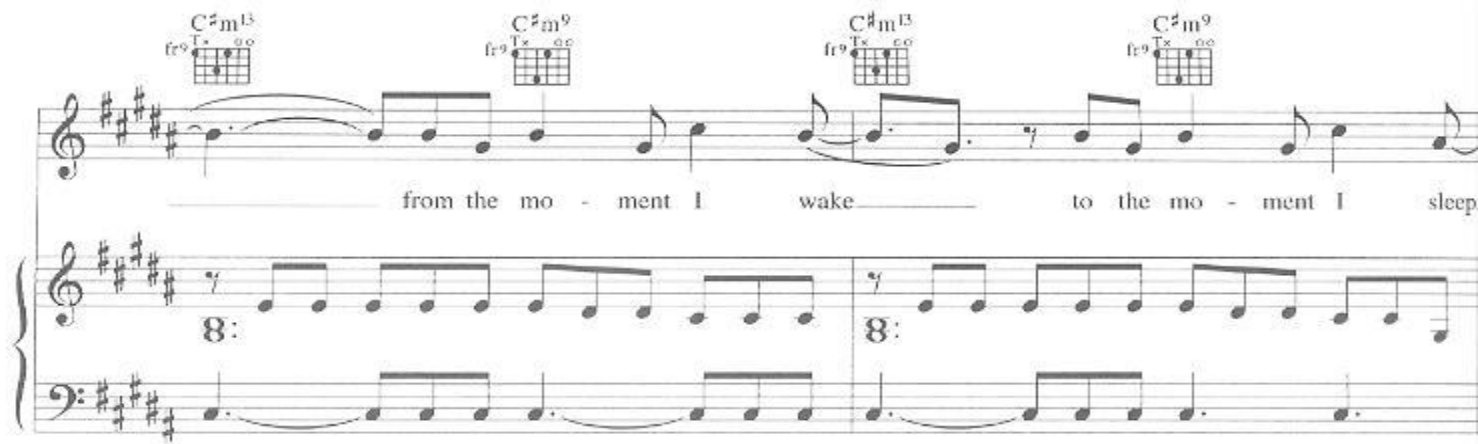
know you don't lis - ten to me cos you say you see straight through me — don't

B Bmaj<sup>7</sup> B Badd<sup>11</sup>

you? But on and on

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






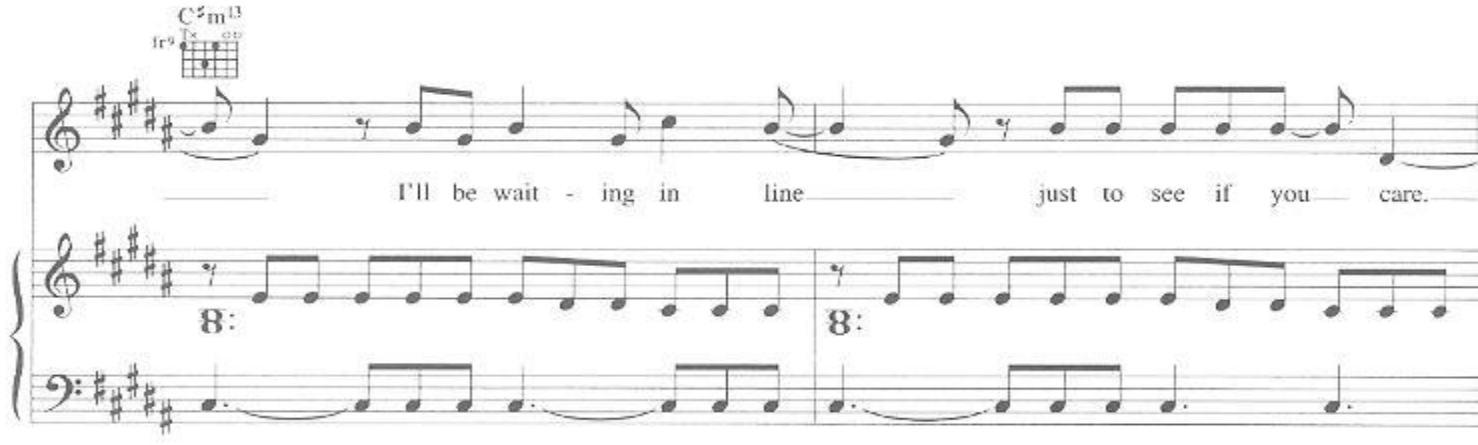



I'll be there by your side, just you try and stop me.









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.




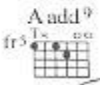





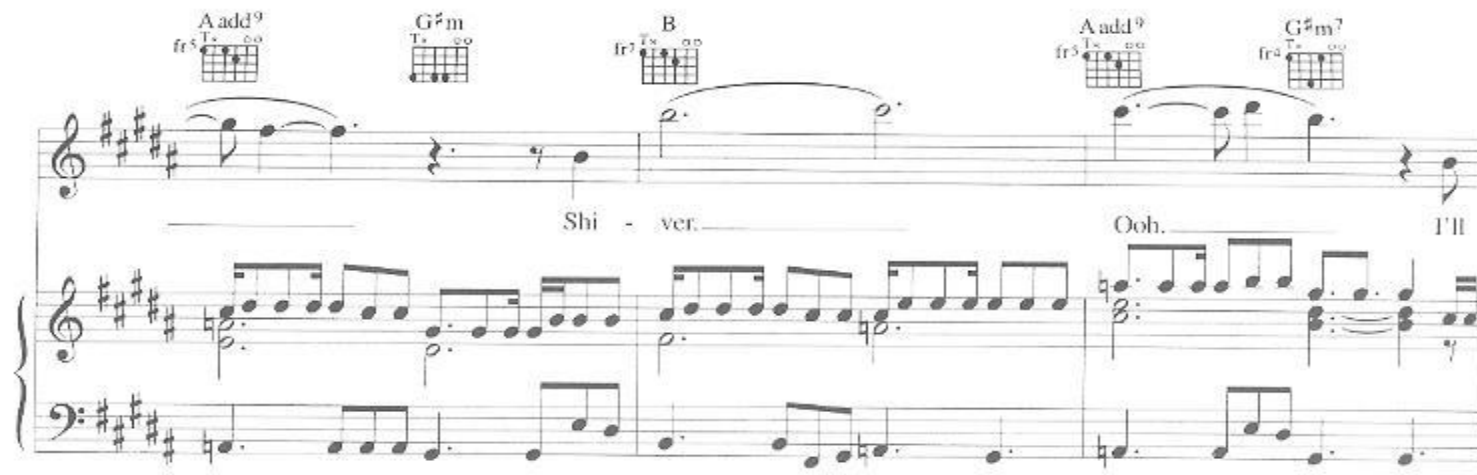



Shi - ver.




Aadd<sup>9</sup>  G<sup>7</sup>m  B  Aadd<sup>9</sup>  G<sup>7</sup>m<sup>7</sup> 


Shi - ver. Ooh. I'll



Aadd<sup>9</sup> 

1. G<sup>7</sup>m  2. G<sup>7</sup>m 

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



Emaj<sup>7</sup> 



B  Aadd<sup>9</sup> 

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



Emaj<sup>7</sup> B Aadd<sup>9</sup>

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

Emaj<sup>7</sup> B Aadd<sup>9</sup>

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

Emaj<sup>7</sup>

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

B F<sup>♯</sup>m<sup>11</sup> Aadd<sup>9</sup> G<sup>♯</sup>m B F<sup>♯</sup>m<sup>11</sup>

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

*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

NC.

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



© Copyright 2000 BMG Music Publishing Limited, Bedford House, 69-79 Fulham High Street, London SW6.  
This arrangement © Copyright 2001 BMG Music Publishing Limited.  
All Rights Reserved. International Copyright Secured.

you live as a fu - gi - tive? Down

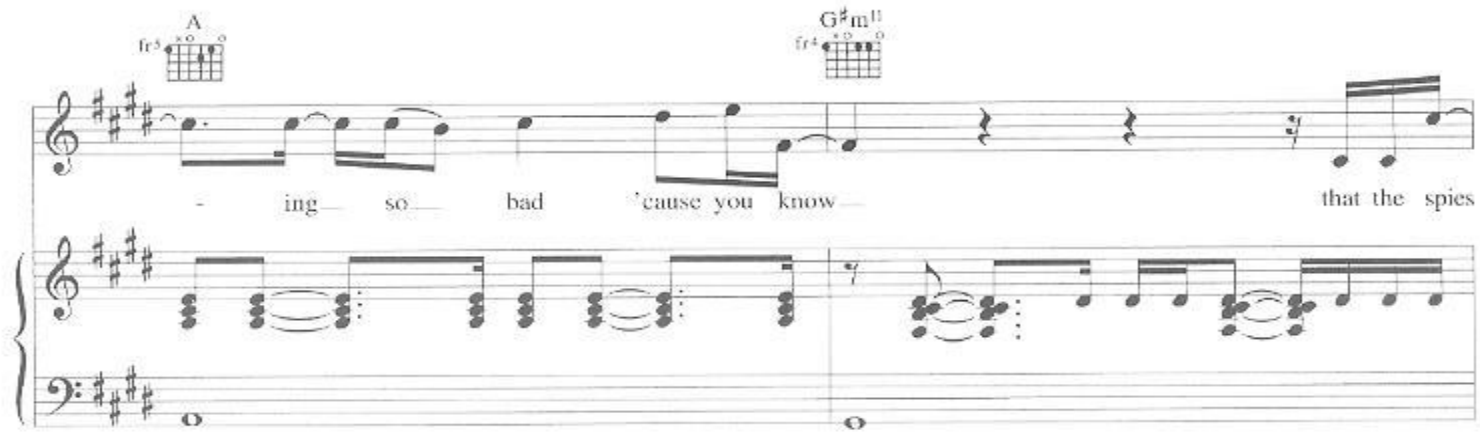
here — where I can - not see — so clear, I said "What do —

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

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

A  

ing so bad 'cause you know — that the spies



F#m  

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



A  

— them, no, — 'cause they're all spies.



C#m13    



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

They're all spies.

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

B/A fr<sup>5</sup>      A fr<sup>5</sup>      E<sup>b</sup>/B fr<sup>5</sup>      B add<sup>9</sup> fr<sup>7</sup>

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

F<sup>#</sup>m<sup>13</sup> fr<sup>4</sup>      G<sup>#</sup>m<sup>13</sup> fr<sup>4</sup>      F<sup>#</sup>m<sup>13</sup> fr<sup>4</sup>      B add<sup>9</sup> fr<sup>7</sup>

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

B/A *fr5* A *fr5* E<sup>6</sup>/B *fr5* Badd<sup>9</sup> *fr7*

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

D<sup>7</sup>m<sup>7</sup>5 *fr10* G<sup>2</sup>sus<sup>4</sup> *fr4* G<sup>2</sup>add<sup>11</sup> *fr4* C<sup>2</sup>m<sup>13</sup> *fr9*

A *fr9* B<sup>9</sup> *fr7* Badd<sup>9</sup> *fr7*

B<sup>9</sup> *fr7* Badd<sup>9</sup> *fr7* C<sup>2</sup>m<sup>13</sup> *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

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

They're just spies.

*Play 4 times*

*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

\* B<sup>b</sup>m<sup>7</sup>  
(E<sup>m</sup><sup>7</sup>)

B<sup>b</sup>m(maj<sup>9</sup>)  
(E<sup>m</sup>(maj<sup>9</sup>))

B<sup>b</sup>m<sup>7</sup>/D<sup>b</sup>  
(E<sup>m</sup><sup>7</sup>/G)

D<sup>b</sup><sup>9</sup>  
(G<sup>9</sup>)

G dim  
(D<sup>b</sup>dim)

G<sup>b</sup>maj<sup>7</sup>  
(Cmaj<sup>7</sup>)

D<sup>b</sup>maj<sup>7</sup>  
(Gmaj<sup>7</sup>)

B<sup>b</sup>m<sup>7</sup>  
(E<sup>m</sup><sup>7</sup>)

D<sup>b</sup>maj<sup>7</sup>  
(Gmaj<sup>7</sup>)

B<sup>b</sup>m<sup>7</sup>  
(E<sup>m</sup><sup>7</sup>)

D<sup>b</sup>maj<sup>7</sup>  
(Gmaj<sup>7</sup>)

B<sup>b</sup>m<sup>7</sup>  
(E<sup>m</sup><sup>7</sup>)

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.

© Copyright 2000 BMG Music Publishing Limited, Bedford House, 69-79 Fulham High Street, London SW6.  
This arrangement © Copyright 2001 BMG Music Publishing Limited.  
All Rights Reserved. International Copyright Secured.

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

B<sup>b</sup> m<sup>7</sup>  
(E m<sup>7</sup>)  
fr<sup>5</sup>

E<sup>b</sup> m add<sup>9/11</sup>  
(A m add<sup>9/11</sup>)  
fr<sup>5</sup>

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

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

sing one you know,

D<sup>b</sup>  
(G)  
fr<sup>1</sup>

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

B<sup>b</sup> m<sup>7</sup>  
(E m<sup>7</sup>)  
fr<sup>5</sup>

But I pro-mise you this,

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

B<sup>b</sup> m<sup>7</sup>  
(E m<sup>7</sup>)  
fr<sup>5</sup>

E<sup>b</sup> m add<sup>9/11</sup>  
(A m add<sup>9/11</sup>)  
fr<sup>5</sup>

I'll al-ways look out for you.

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

*D<sup>b</sup> (G)*  
fr<sup>3</sup>

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

*B<sup>b</sup> m<sup>7</sup> (E m<sup>7</sup>)*  
fr<sup>4</sup>

*B<sup>b</sup> m (maj<sup>9</sup>) (E m (maj<sup>9</sup>))*  
fr<sup>4</sup>

*B<sup>b</sup> m<sup>7</sup>/D<sup>b</sup> (E m<sup>7</sup>/G)*  
fr<sup>5</sup>

*D<sup>b</sup> 9 (G<sup>9</sup>)*  
fr<sup>7</sup>

*G dim (D<sup>b</sup> dim)*  
fr<sup>2</sup>

*G<sup>b</sup> maj<sup>7</sup> (C maj<sup>7</sup>)*  
fr<sup>2</sup>

And say I.

*B<sup>b</sup> m<sup>7</sup> (E m<sup>7</sup>)*  
fr<sup>4</sup>

*B<sup>b</sup> m (maj<sup>9</sup>) (E m (maj<sup>9</sup>))*  
fr<sup>4</sup>

*B<sup>b</sup> m<sup>7</sup>/D<sup>b</sup> (E m<sup>7</sup>/G)*  
fr<sup>5</sup>

*D<sup>b</sup> 9 (G<sup>9</sup>)*  
fr<sup>7</sup>

*To Coda* ⊕

*G dim (D<sup>b</sup> dim)*  
fr<sup>2</sup>

*G<sup>b</sup> maj<sup>7</sup> (C maj<sup>7</sup>)*  
fr<sup>2</sup>

*D.%. al Coda*

⊕ *Coda*

*G dim (D<sup>b</sup> dim)*  
fr<sup>2</sup>

*G<sup>b</sup> maj<sup>7</sup> (C maj<sup>7</sup>)*  
fr<sup>2</sup>

and I saw

D<sup>b</sup>maj<sup>7</sup>  
(Gmaj<sup>7</sup>)  
fr<sup>4</sup>

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

D<sup>b</sup>maj<sup>7</sup>  
(Gmaj<sup>7</sup>)  
fr<sup>4</sup>

sparks. Yeah, I saw sparks.

1.  
B<sup>b</sup>m<sup>7</sup>  
(Em<sup>7</sup>)  
fr<sup>5</sup>

2.  
B<sup>b</sup>m<sup>7</sup>  
(Em<sup>7</sup>)  
fr<sup>5</sup>

D<sup>b</sup>maj<sup>7</sup>  
(Gmaj<sup>7</sup>)  
fr<sup>4</sup>

I saw See me now. (ooh.) La

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

D<sup>b</sup>maj<sup>7</sup>  
(Gmaj<sup>7</sup>)  
fr<sup>4</sup>

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

D<sup>b</sup>maj<sup>7</sup>  
(Gmaj<sup>7</sup>)  
fr<sup>4</sup>

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 $\sharp$    ④ = B  
② = B   ⑤ = A  
③ = G   ⑥ = E

$\text{♩} = 88$



© Copyright 2000 BMG Music Publishing Limited, Bedford House, 69-79 Fulham High Street, London SW6.  
This arrangement © Copyright 2001 BMG Music Publishing Limited.  
All Rights Reserved. International Copyright Secured.

**B**  
fr7

**F#6**  
fr2

1. 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 with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams for B (fr7) and F#6 (fr2) are shown above the vocal line.

**Emaj7**

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 top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. A chord diagram for Emaj7 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)*

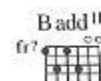
Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams for B (fr7) and F#6 (fr2) are shown above the vocal line.

**Emaj7**

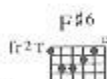
and all the things you do.

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. A chord diagram for Emaj7 is shown above the vocal line.





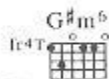
And it was called yel - low. So then I took my



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



And it was all yel - low.



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

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



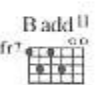
It's



true, look how they shine for you.



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



Look how they shine for you,

E maj<sup>7</sup>

look how they shine— for you.

B  
 fr?

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

F#m11

E maj<sup>7</sup>

— 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.

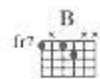
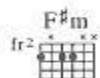
# PARACHUTES

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

$\text{♩} = 136$



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

© Copyright 2000 BMG Music Publishing Limited, Bedford House, 69-79 Fulham High Street, London SW6.  
This arrangement © Copyright 2001 BMG Music Publishing Limited.  
All Rights Reserved. International Copyright Secured.

G#m fr4 F#m fr2

lov - ing you — al - ways. —

Al

E B G#m fr4

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

Chord diagrams:  $B^b 6/9$ ,  $C \text{ sus } 2/4$ ,  $B^b 6/9$

1.  $C \text{ sus } 2/4$   
2.  $C \text{ sus } 2/4$      $G \text{ add } 9^*$

\*Alternate different Gadd9 shapes

$E^b \text{ maj } 7\#11$      $G \text{ add } 9$

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>#11  
fr7

E<sup>b</sup>maj<sup>7</sup>  
fr8

E<sup>b</sup>maj<sup>9</sup>  
fr6

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

G add<sup>9</sup>  
fr6

E<sup>b</sup>maj<sup>7</sup>  
fr8

We've been liv - ing life —

E<sup>b</sup>maj<sup>9</sup>  
fr6

G add<sup>9</sup>  
fr6

in - side a bub-ble.

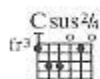
B<sup>b</sup>6

C add<sup>9</sup>  
fr5

G add<sup>9</sup>  
fr6

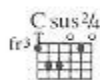
We've been liv - ing life — in - side a bub-ble.





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

Accompanying piano part for the first system.



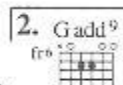
is con - fi - dence in— high— speed.—

Accompanying piano part for the second system.

1.

2° only (In— high— speed.—)

*Instrumental ad lib.*



High— speed.—

Accompanying piano part for the third system.

Bb6/9

And high speed

Csus2/4 fr3

you want. —

Bb6/9

High speed —

Csus2/4 fr3

you want. —

Bb6/9

High speed —

Csus2/4 fr3

you want. —

Bb6/9

Csus2/4 fr3

High speed. you want.

Gadd9 fr6

Repeat to fade

# WE NEVER CHANGE

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

Guitar tuned:

- ① = C<sup>♯</sup> ④ = D  
② = B ⑤ = A  
③ = G ⑥ = E

$\text{♩} = 140$

F<sup>♯</sup>m add<sup>11</sup>



E<sup>6</sup>



F<sup>♯</sup>m add<sup>11</sup>



E<sup>6</sup>



1. I wan - na live.

F<sup>♯</sup>m add<sup>11</sup>



E<sup>6</sup>



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

© Copyright 2000 BMG Music Publishing Limited, Bedford House, 69-79 Fulham High Street, London SW6.  
This arrangement © Copyright 2001 BMG Music Publishing Limited.  
All Rights Reserved. International Copyright Secured.

F#m add 11

And I wan - na live — life

E6

and be good to you. And

Bm add 9 fr 7

F#m add 11

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

E6

Bm add 9 fr 7

and live — my —

F<sup>7</sup>madd<sup>11</sup>

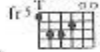


life \_\_\_\_\_ and have friends a - round.

E<sup>6</sup>



A add<sup>9</sup>



But we nev - er change do we? \_\_\_\_\_

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



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



A add<sup>9</sup>



No, no.

We nev - er learn do we? — So

I wan - na live in a wood - en

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

- ing more — friends —



would be ea - sy.

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

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

day.

**F#m add<sup>11</sup>** **E<sup>6</sup>** **Bm add<sup>9</sup>**

We nev - er change - do we? -

**F#m add<sup>11</sup>** **E<sup>6</sup>**

We nev - er learn - do we? - So

**Bm add<sup>9</sup>** **F#m** **E<sup>6</sup>** **Bm add<sup>9</sup>** **F#m**

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

**Dmaj<sup>7</sup>** **B add<sup>9</sup>** **Bm add<sup>9</sup>** **F#m** **E<sup>6</sup>** **Bm add<sup>9</sup>**

- 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  $G^\# \dim$   $F^\#7 \text{aug}$

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



E  $G^\# \dim$   $F^\#7 \text{aug}$

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

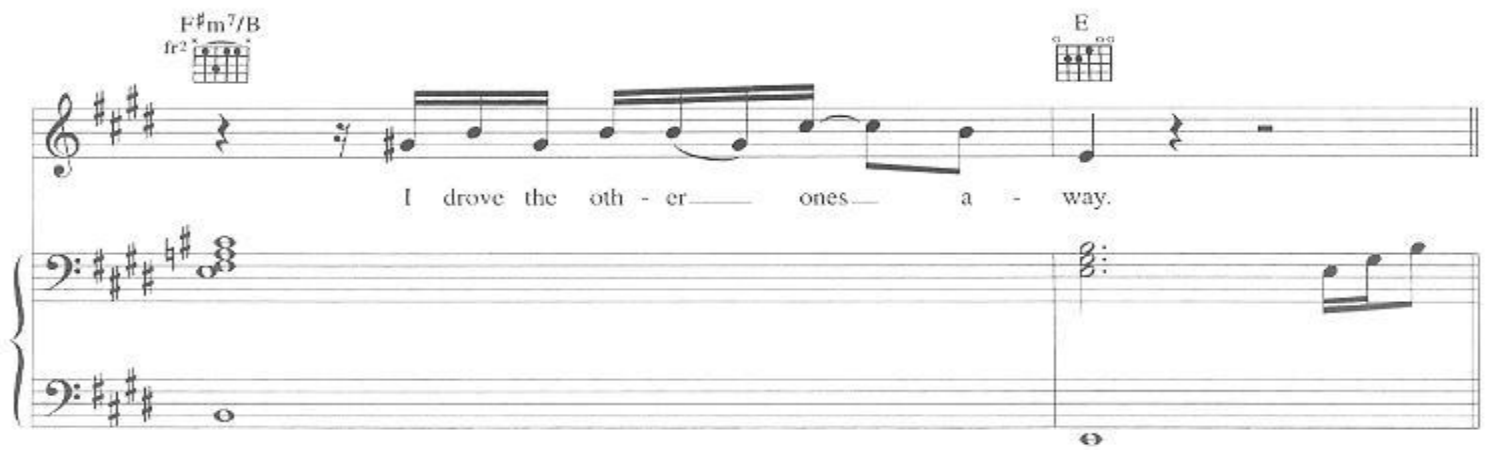
E  $G^\# \dim$   $F^\#7 \text{aug}$





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

© Copyright 2000 BMG Music Publishing Limited, Bedford House, 69-79 Fulham High Street, London SW6.  
This arrangement © Copyright 2001 BMG Music Publishing Limited.  
All Rights Reserved. International Copyright Secured.

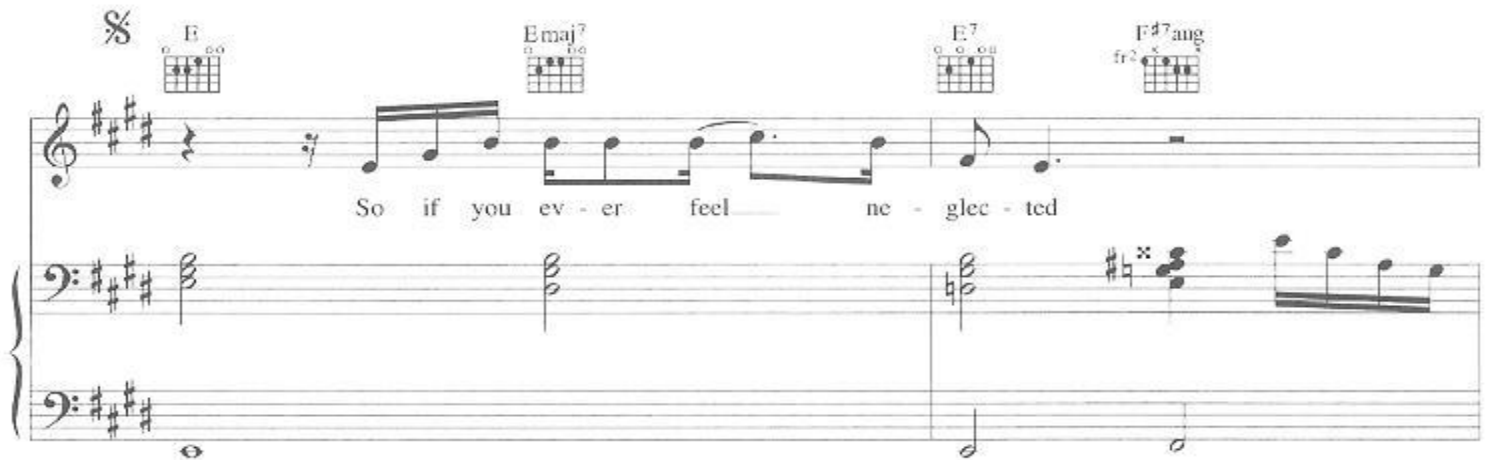
**F#m7/B**  **E** 





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



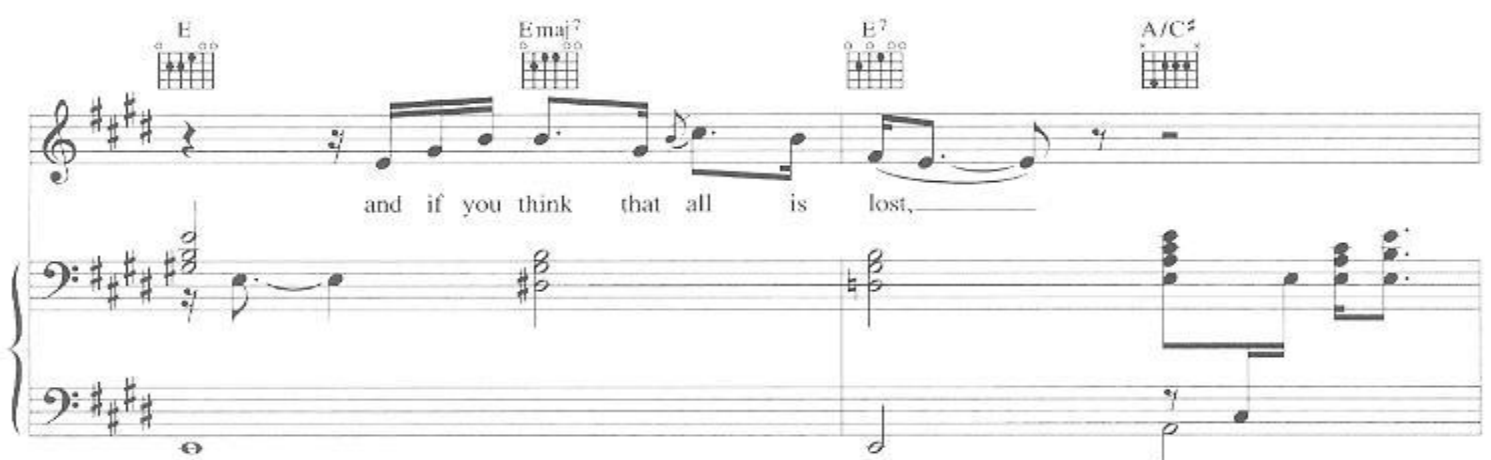
**E**  **Emaj7**  **E7**  **F#7aug** 





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



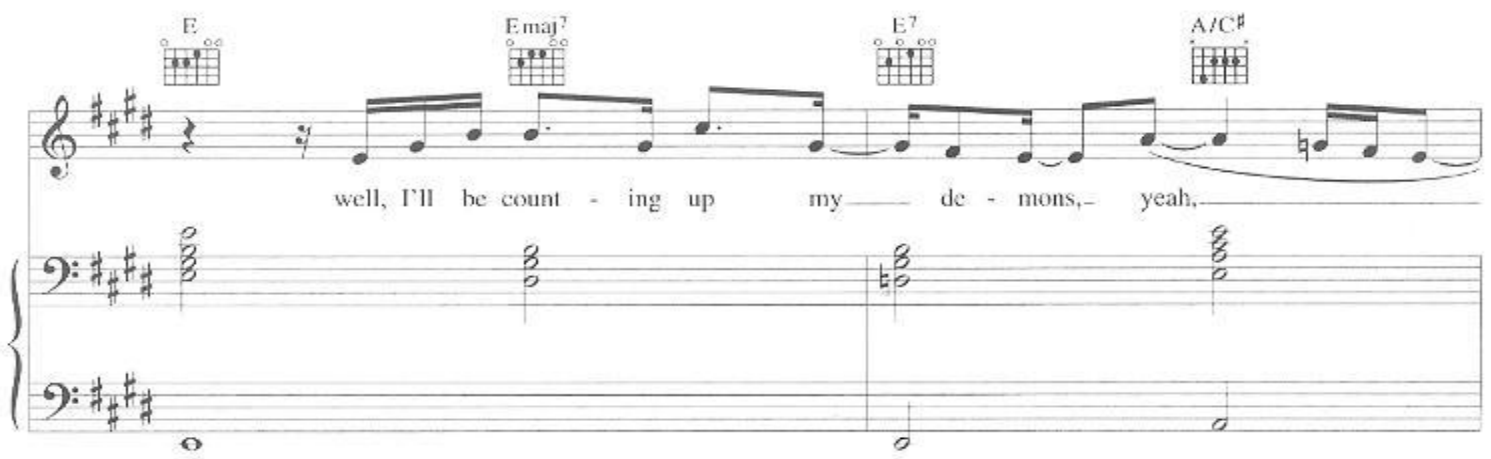
**E**  **Emaj7**  **E7**  **A/C#** 

and if you think that all is lost,



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

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



To Coda ⊕

A

F#m7/B

E

Guitar

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

This system contains the first system of music. It features a vocal line with lyrics, a guitar line with chord diagrams for A, F#m7/B, and E, and a piano accompaniment. The piano part has a treble and bass clef.

E

E7

E6

E

This system contains the second system of music. It features a guitar line with chord diagrams for E, E7, E6, and E, and a piano accompaniment. The piano part has a treble and bass clef.

E7

E6

E

This system contains the third system of music. It features a guitar line with chord diagrams for E7, E6, and E, and a piano accompaniment. The piano part has a treble and bass clef.

E7

E6

E

E7

E6

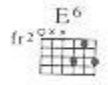
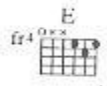
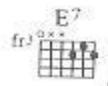
2° D.%. al Coda

This system contains the fourth system of music. It features a guitar line with chord diagrams for E7, E6, E, E7, and E6, and a piano accompaniment. The piano part has a treble and bass clef. The system ends with a double bar line and the instruction '2° D.%. al Coda'.

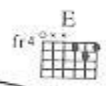
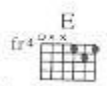
⊕ Coda



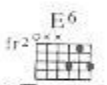
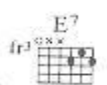
lost... Sing - ing out ah, ah, ah, yeah...  
2° So come on yeah.



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...

E7 fr3 E6 fr2 E fr4 E7 fr3 E6 fr2

Ah, ah, yeah. Oh, come on— yeah.

E fr3 Bm fr2

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

F#m9 fr2

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

E fr3 Bm fr2

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



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



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



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

$\text{♩} = 116$

Now I nev - er meant to do you

wrong, that's what I came

here to say. But

© Copyright 2000 BMG Music Publishing Limited, Bedford House, 69-79 Fulham High Street, London SW6.  
This arrangement © Copyright 2001 BMG Music Publishing Limited.  
All Rights Reserved. International Copyright Secured.

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

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

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

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

my head just aches when I think of — the

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

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

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



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

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

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, followed by quarter notes B4, A4, and G4. A triplet of eighth notes (A4, B4, C5) is followed by a quarter note D5. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

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

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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, quarter notes A4, B4, and C5, then a quarter rest, followed by a triplet of eighth notes (A4, B4, C5), and then quarter notes B4, A4, and G4. The piano accompaniment features chords in the right hand and a bass line in the left hand.

ah. — Sing

F F<sup>7</sup>

The third system shows a vocal line with a long note G4 held across the first two measures, followed by a quarter rest, and then a quarter note G4. The piano accompaniment has chords in the right hand and a bass line in the left hand.

ah. — And you sing

E<sup>b</sup>

The fourth system features a vocal line with a long note G4 held across the first two measures, followed by a quarter rest, and then quarter notes A4, B4, and C5. The piano accompaniment has chords in the right hand and a bass line in the left hand.

F  F7 

ah.

B7  Gm7  Bb/F  F 

Eb  Cm7  Bb  Bbsus4  B7 

Gm7  Bb/F  F 




Eb  Cm7  Bb  Bbsus4  Bb 


# TROUBLE







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

Guitar: Tune top string to D


♩ = 70






G  Em<sup>7</sup>  Bm 




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

1. Oh no, 1



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,



Bm7 F Am G

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

G Em7 Bm G Em7

Bm7 G Em9 Bm\* F# Amadd11

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

G Em9 Bm\* F# Amadd11

So I turned to run, and thought\_ of all\_ the stu - pid things\_ I'd

G Aadd<sup>11</sup> Em<sup>7</sup>

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

Aadd<sup>11</sup> Em<sup>7</sup>

ah, I nev - er meant to do you wrong. And





Aadd<sup>11</sup> Em<sup>7</sup>


ah, well if I ev - er caused you trou - ble, then

To  Coda





Aadd<sup>11</sup> Em<sup>7</sup> G Em<sup>7</sup>

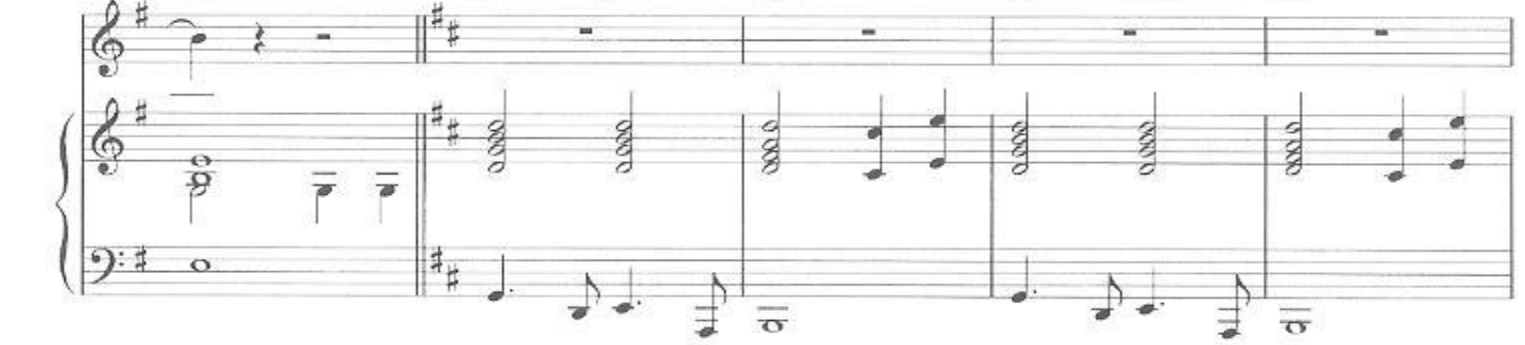
oh no, I nev - er meant to do you harm.









Bm  G  Em<sup>7</sup>  Bm<sup>7</sup>  *D. § at Coda*




**⊕ CODA**







Em<sup>7</sup>  G  Em<sup>9</sup>  Bm<sup>+</sup>  G  Em<sup>9</sup>  Bm<sup>+</sup> 



G  Em<sup>9</sup>  Bm<sup>+</sup>  G  Em<sup>9</sup>  Bm<sup>+</sup>  Em  F<sup>♯</sup>m 







They spun a web\_

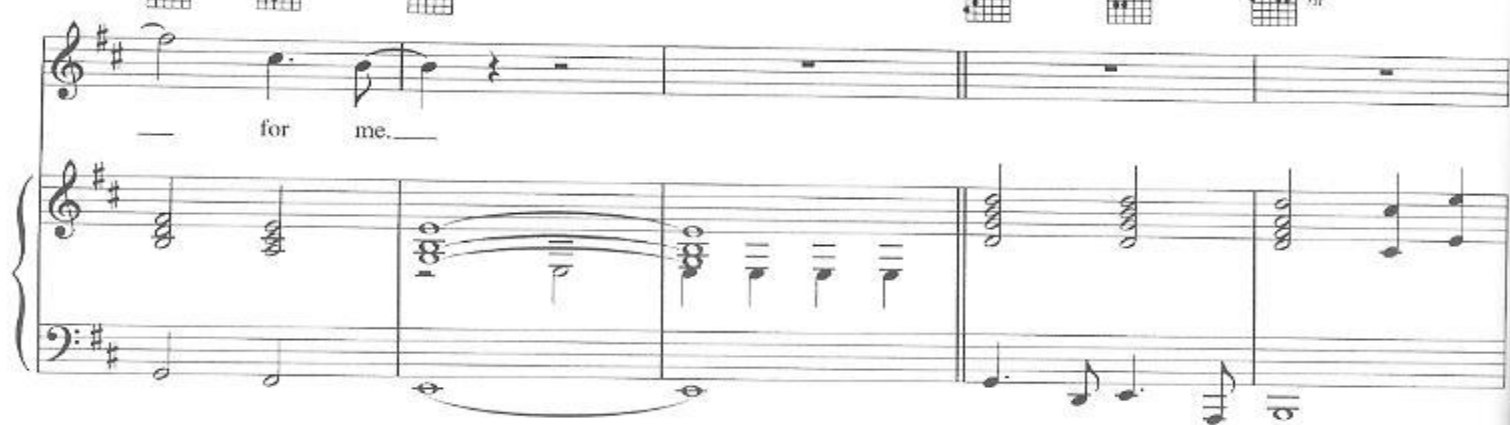


G<sup>\*</sup>  F<sup>♯</sup>m  Em  F<sup>♯</sup>m  G<sup>\*</sup>  F<sup>♯</sup>m  Em  F<sup>♯</sup>m 










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




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



for me.

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



*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

Piano arrangements of every song from the album,  
complete with melody line, lyrics & guitar chord boxes



DISTRIBUTED BY  
**HAL LEONARD**  
CORPORATION  
00306534  
\$16.95



ISBN 0-7119-8924-9



Wise Publications  
Order No. AM970893