

# 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. 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>



Fmaj<sup>7</sup>



Fmaj<sup>9</sup>



Fmaj<sup>7</sup>



Fm



We live in a beau - ti - ful world.

1, 2.



3.



Am



Guitar solo

C Fmaj7 Fmaj9 Am

C Fmaj7

fr Am C Fmaj7 Fmaj9

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

Am C Fmaj7

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

# SHIVER

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

Guitar tuned:

① = D<sup>♯</sup> ④ = B

② = B ⑤ = A

③ = G ⑥ = E ♩ = 78

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The guitar part is indicated by chord diagrams above the staff, and the piano accompaniment is shown in the grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as ♩ = 78. The guitar part features a mix of chords including E major 7, E major 13/F#, B major, F# minor 11, A add 9, and G# minor. The piano accompaniment consists of a steady eighth-note melody in the right hand and a bass line in the left hand. The score concludes with a first ending marked '1. 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 black lyric)

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





And I

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

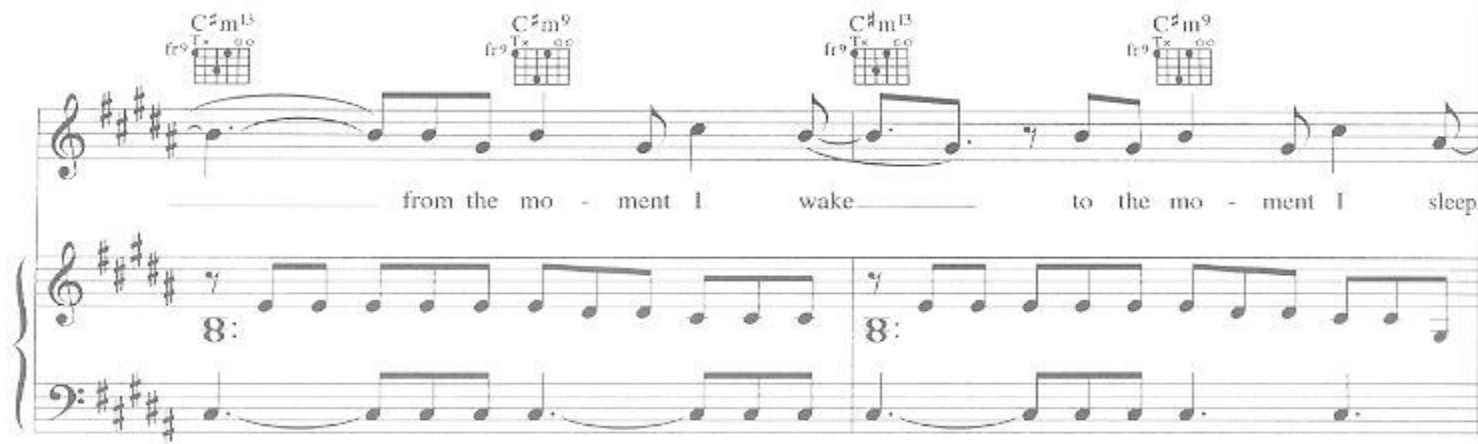
know you don't lis - ten to me cos you say you see straight through me — don't

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






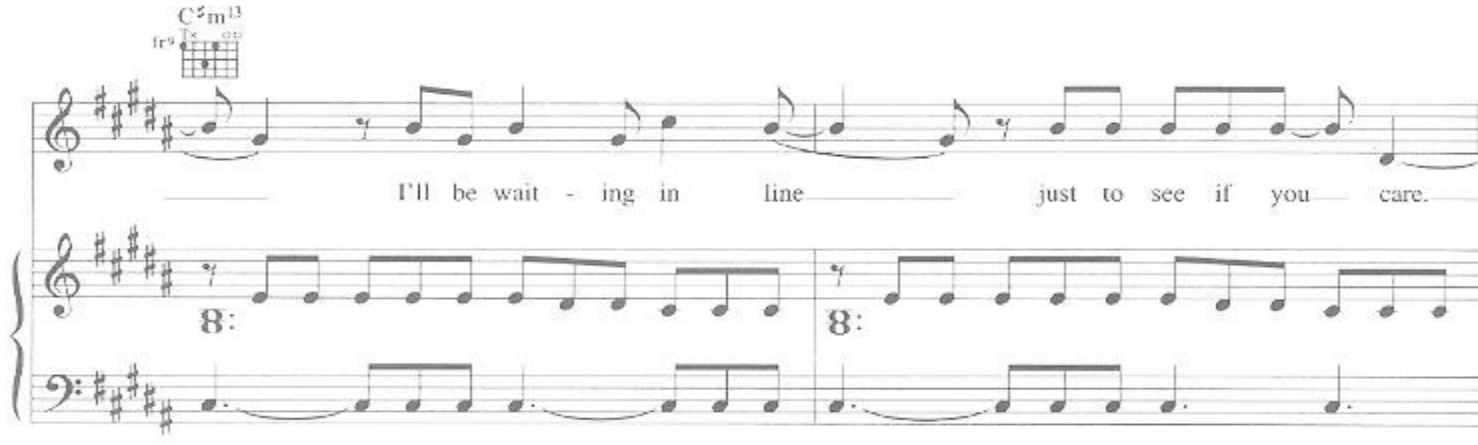




I'll be there by your side, just you try and stop me.



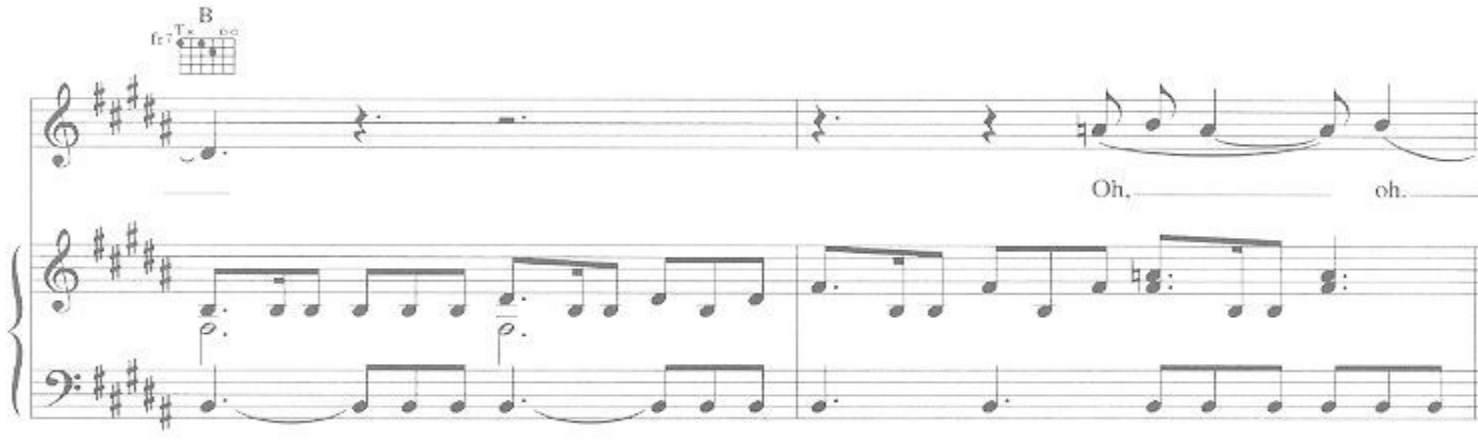






I'll be wait - ing in line just to see if you care.








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.




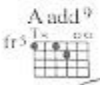





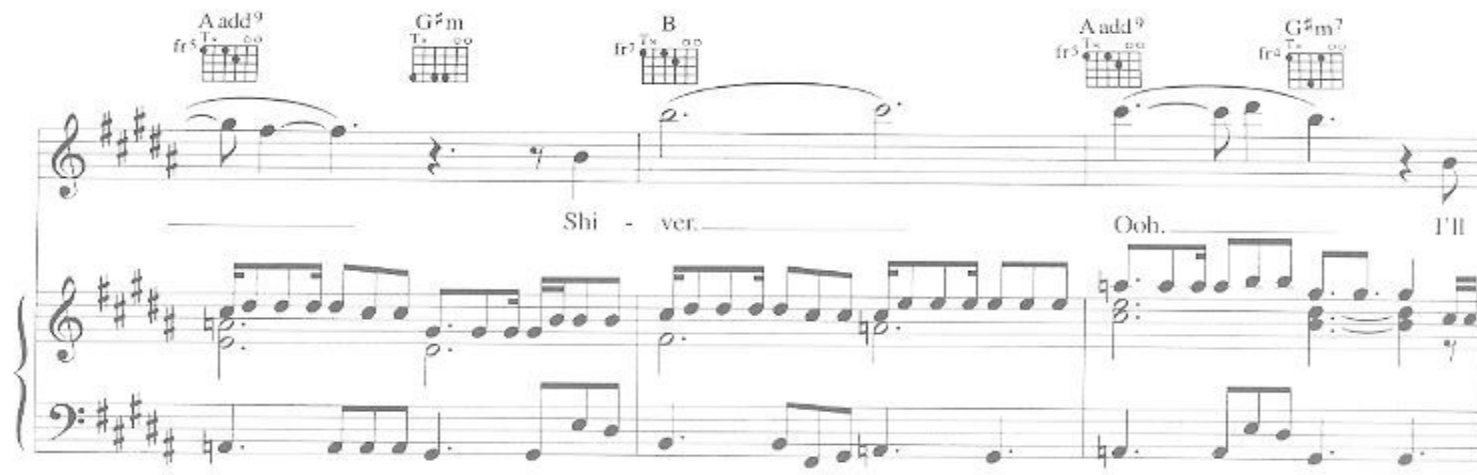



Shi - ver.



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.



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

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

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

Aadd<sup>9</sup> G<sup>#</sup>m E<sup>#</sup>maj<sup>7</sup> E sus<sup>2</sup>

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

E<sup>#</sup>maj<sup>7</sup> E sus<sup>2</sup> E<sup>#</sup>maj<sup>7</sup> E sus<sup>2</sup> E<sup>#</sup>maj<sup>7</sup> E sus<sup>2</sup>

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

*Verse 2:*

So you know how much I need you  
 But you never even see me do you?  
 And is this my final chance of getting you?

But on and on, from the moment I wake *etc.*

# SPIES

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

Guitar tuned:

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

♩ = 78

NC.

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

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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-

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

They're all spies.

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

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

B/A A E<sup>6</sup>/B Badd<sup>9</sup>

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

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

A B<sup>9</sup> Badd<sup>9</sup>

B<sup>9</sup> Badd<sup>9</sup> C<sup>2</sup>m<sup>13</sup> A



B<sup>major</sup>      B add<sup>9</sup>      B<sup>major</sup>      B add<sup>9</sup>

Spies

A      G<sup>major</sup> add<sup>11</sup>

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

B/A      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

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.

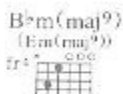
And the spies came out of the water *etc.*

# SPARKS

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

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

♩ = 48






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>  
(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.

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

**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>

**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>

**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>

*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



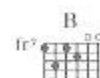
# YELLOW

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

$\text{♩} = 88$



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**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 the vocal melody in treble clef, with lyrics '1. Look at the stars, look how they shine for you,'. Above the staff are two guitar chord diagrams: 'B' (fr7) and 'F#6' (fr2). The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a steady eighth-note bass line and chords in the right hand.

**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 vocal melody continues with the lyrics 'and ev-'ry-thing you do. Yeah, they were all yel-low.' A guitar chord diagram for 'Emaj7' is shown above the staff. The piano accompaniment continues with the same rhythmic pattern as the first system.

**B**  
fr7

**F#6**  
fr2

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

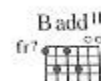
Detailed description: This system contains the fifth and sixth lines of music. The vocal melody starts with a double bar line and the lyrics 'I came a-long, I wrote a song for you,'. Above the staff are two guitar chord diagrams: 'B' (fr7) and 'F#6' (fr2). The piano accompaniment continues with the same rhythmic pattern as the first system.

**Emaj7**

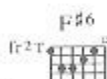
and all the things you do.

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody continues with the lyrics 'and all the things you do.' A guitar chord diagram for 'Emaj7' is shown above the staff. The piano accompaniment continues with the same rhythmic pattern as the first system.





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#m6** **F#6** **Emaj7**

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

**G#m** **F#6** **Emaj7** **Eadd9**

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

**B** **Badd11** **F#6**

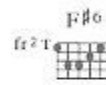
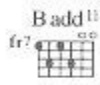
**Emaj7**

1.  
B add 11

2.  
B add 11



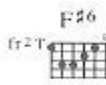
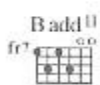
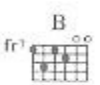
It's



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.