

COLDPLAY · PARACHUTES

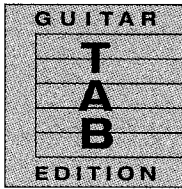


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All the songs from the album arranged for voice & guitar in standard notation & guitar tablature.
Including lyrics & chord symbols

COLDPLAY · PARACHUTES



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GUITAR TABLATURE EXPLAINED

Guitar music can be notated three different ways: on a musical staff, in tablature, and in rhythm slashes

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: D A D E G open 3fr

Strings: E B G D A E

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

DEFINITIONS FOR SPECIAL GUITAR NOTATION

SEMI-TONE BEND: Strike the note and bend up a semi-tone (1/2 step).

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (whole step).

GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.

QUARTER-TONE BEND: Strike the note and bend up a 1/4 step.

BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

BEND & RESTRICK: Strike the note and bend as indicated then restrike the string where the symbol occurs.

BEND, HOLD AND RELEASE: Same as bend and release but hold the bend for the duration of the tie.

BEND AND TAP: Bend the note as indicated and tap the higher fret while still holding the bend.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

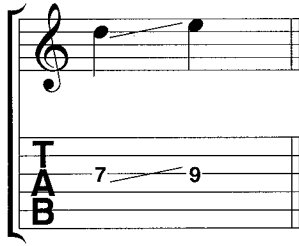
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

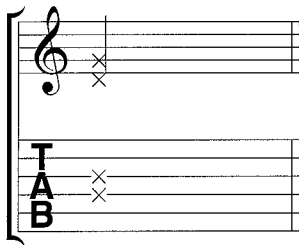
LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NOTE: The speed of any bend is indicated by the music notation and tempo.

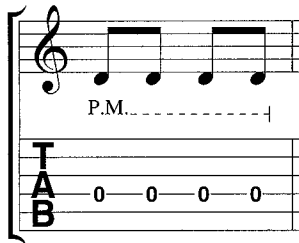
SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.



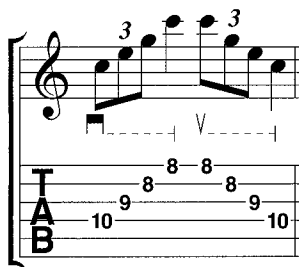
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



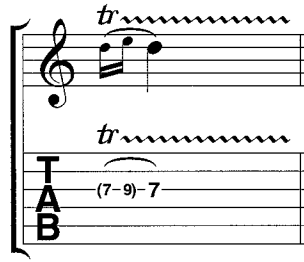
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



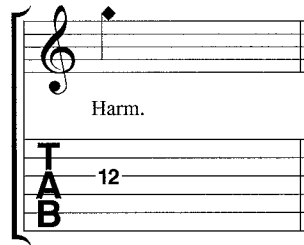
SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.



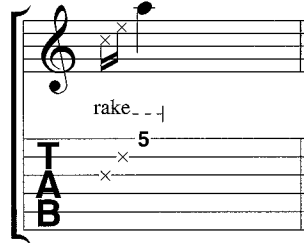
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



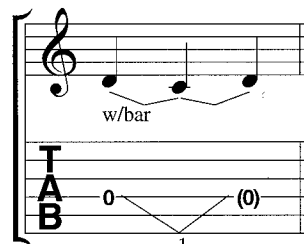
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



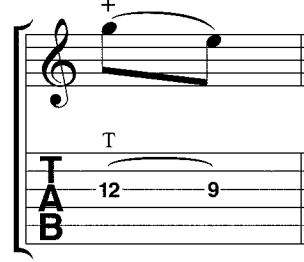
RAKE: Drag the pick across the strings indicated with a single motion.



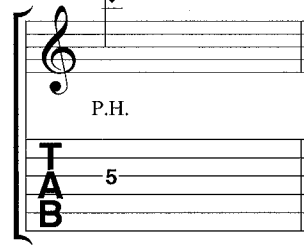
VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.



TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



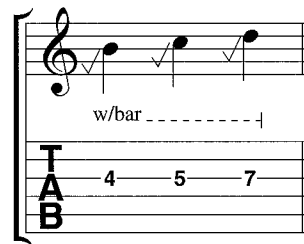
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



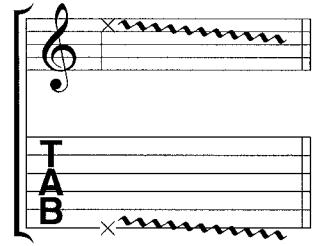
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



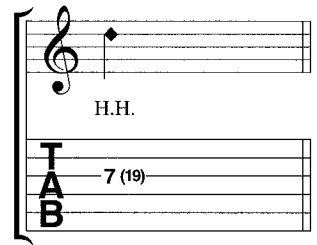
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



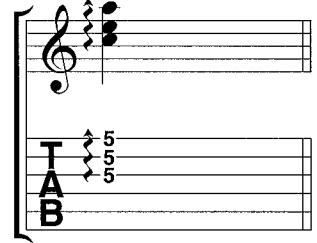
PICK SCRAPER: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



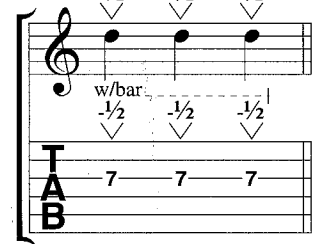
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.



ADDITIONAL MUSICAL DEFINITIONS



(accent)

- Accentuate note (play it louder).



(accent)

- Accentuate note with great intensity.



(staccato)

- Shorten time value of note.



- Downstroke



- Upstroke

D.%. al Coda

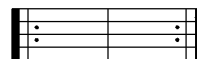
- Go back to the sign (%), then play until the bar marked *To Coda* ⊕ then skip to the section marked ⊕ *Coda*.

D.C. al Fine

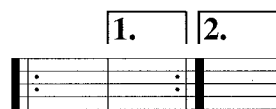
- Go back to the beginning of the song and play until the bar marked *Fine* (end).

tacet

- Instrument is silent (drops out).



- Repeat bars between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean: 1. The note is sustained, but a new articulation (such as hammer on or slide) begins. 2. A note may be fretted but not necessarily played.

Verse Dm

Am*

Gtr. 2

But we live in a beau - ti - ful world,

Gtr. 3 (elec.)

cont. sim.

w/echo+slight dist.

mp

mf > *mp*

G⁶

Dm

yeah we do, — yeah we do.

We live in a beau - ti - ful world.

f

> *mp*

mf

1, 2.

3.

Fmaj⁷

Fmaj⁹

Fmaj⁷

Fmaj⁹

Fmaj⁷

Fmaj⁹

Fmaj⁷

Fmaj⁷

Fmaj⁹

Fmaj⁷

Solo Am

C

Fmaj⁷

Fmaj⁹

Gtrs. 1+2 cont. as Verse pattern

Am

C

Fmaj⁷

Fmaj⁹(#11)

TAB (5) 12 12 12 12 12 12 12 12 12 5 5 6 5 5 6 5 5 6 5 5 6

Verse Am

C

Fmaj⁷

4. Oh, all that I know, there's noth - ing here to run from.

Gtrs. 1+2

Gtr. 3 *mp*

TAB (5) 5 5 5 5 1 0 1 1 1 0 0 0 0 1 1 1 0 1

5 5 5 5 0 0 0 0 0 2 2 2 2 2 2 2 2 2

7 7 7 7 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Fmaj⁹

Am

'Cause yeah, ev - - - ry - bo - dy

TAB 2 2 0 0 0 0 0 0 0 0 1 1 0 0 0 0 0 0

1 1 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

C

Fmaj⁷

here's got some - bo - dy to lean on.

TAB 1 1 1 1 1 1 0 0

0 0 0 0 0 0 1 1 1 1 1 1

2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 3 3

SHIVER

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

Gtr. 2 tuned:

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

Guitar 2

Guitar 4

All other gtrs. standard tuning

Intro $\bullet = 78$

Gtr. 4 (elec.) E⁵ E sus²
 Emaj⁷ Emaj¹³/F# *cont. sim.*

Gtr. 2 (acous.) *sim.*

Gtr. 1 (elec.)

let ring...
p Gtr. 1: w/slight dist.
 Gtr. 3: w/Fig. 1

TAB

12		12		12		12		9	9	9	9	11	11	11	11	11	11
9		9		9		9		9	9	9	9	9	9	9	9	9	9
9		9		9		9		9	9	9	9	9	9	9	9	9	9

Fig. 1

Gtr. 3

Emaj⁷

Emaj¹³/F#

p *mf*

let ring...
 w/echo + clean tone

TAB

12	9	12	11	12	12	12	9	12	11	12	12	12	9	12	11	12	12	
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

Emaj⁷

Emaj¹³/F#

TAB

12	9	12	11	12	12	12	9	12	11	12	12	12	9	12	12	12	11	
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

Emaj⁷ Emaj¹³/F[#]

TAB

Gtr. 1+4 B F[#]m¹¹ Aadd⁹ G[#]m

f Gtr. 1+4: w/heavy dist.
Gtr. 2: tacet

TAB

B F[#]m¹¹ Aadd⁹ G[#]m

TAB

B F[#]m¹¹ Aadd⁹ G[#]m

TAB

Aadd⁹ G[#]m

So I
(So you

TAB

E E sus² E E sus²

Gtr. 2 *cont. sim.*

look in your di - rec - tion but you pay me no at - ten - tion do
 know how much I need you, but you nev - er ev - en see me do

Gtr. 1
mp

T
A
B

B* Bmaj⁷ B* Bmaj⁷

you. And I
 you. And is

let ring...

T
A
B

E E sus² E E sus²

know you don't lis - ten to me cos you say you see straight through me don't you.
 this my fi - nal chance of get - ting you.

T
A
B

B* Bmaj⁷ B* B add¹¹

But on and on

2° Gtr. 3: w/ Fig. 2

T
A
B

Pre-chorus C#m13 C#m9 C#m13 C#m9

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

TAB: 6 9 9 9 9 9 9 8 8 6 6 6 | 6 9 9 9 9 9 9 8 8 6 6 6

F#13 B/F# F#13 B/F#

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

TAB: 8 9 9 9 9 9 9 8 8 6 6 6 | 8 9 9 9 9 9 9 8 8 11 11 11

Fig. 2

Gtr. 4 C#m13 C#m9 C#m13 C#m9

w/slight dist.

TAB: 8 6 5 4 | 8

F#m13 B/F# F#m13 B/F# C#m13 C#m9

TAB: /9 7 9 | 8 6 5 4

C#m11

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

TAB: 6 9 9 9 9 9 9 8 8 6 6 6 | 6 9 9 9 9 9 8 8 6 6

B

Oh ————— whoa. —

TAB: 4 0 4 0 4 8 0 8 0 8 11 0 11 0 11 14 0 14 0

G#m7 A#dim B6 A#dim

Did you want me to change, ————— well I'd change for good,

2° Gtr. 3: w/ Fig. 3 (x3)

TAB: 6 4 4 4 6 5 4 4 4 5 | 6 4 4 4 6 5 4 4 4 5

Fig. 3

Gtr. 3

TAB: 13 13 13 13 13 13 12 12 12 12 12 12 | 13 13 13 13 13 13 13 13 13 13 13 13

G#m7 A#dim B6 C#m9aug

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

2° Gtr. 3: w/Fig. 4

TAB

B6 A#dim G#m7 Emaj7/G#

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

TAB

Chorus B* F#m6/11 Asus2(b5) G#m

shi - ver, —

TAB

Fig. 4

Gtr. 3 B6 C#m9aug B6 A#dim

TAB

B Aadd⁹ Emaj⁷

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

TAB

12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11

B Aadd⁹ Emaj⁷

al - ways — be wait - ing for you, — for you, — I will

TAB

12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11

B F#m¹¹

al - ways — be wait - ing. And it's you — I see, — but you

TAB

16	17	17	17	17	17	17	17	17	17	17	17	17	17	17	8	7	7	7	7	7	7	10	10	10	10	10	10	
15	16	16	16	16	16	16	16	16	16	16	16	16	16	16	8	8	8	8	8	8	8	11	11	11	11	11	11	9
																9	9	9	9	9	9	9	11	11	11	11	11	11

Aadd⁹ G#m B F#m

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

TAB

10	10	10	12	12	9	9	9	9	9	9	9	9	9	9	9	7	7	7	7	7	7	7	10	10	10	10	10	10
9	9	9	9	9	9	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	11	11	11	11	11	9
11	11	11	11	11	11	11	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	11	11	11	11	11	11

Aadd⁹ G#m B F#m¹¹ Aadd⁹ G#m

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

TAB

10	10-10-12	12	9	9-9-9	9	9	7	7-7-7-7-7-7	10	10-10-10	10	10	10	10-10-10-12-12-9
9	9-9-9	9	9	8	8-8-8	8	8	8	8-8-8-8-8	11	11-11-11	11	9	9-9-9-9-9-8
11	11-11-11	11	11-11-9	9-9-9	9	9	9	9-9-9-9-9	11	11-11-11-11-11	11	11	11-11-11-11-11-9	

Aadd⁹ G#m Emaj⁷ Esus²

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

Gtr. 4: w/ Fig. 5

TAB

10	12	9	9	12
9	9	8	8	11
11	11	9	9	11

Emaj⁷ Esus² Emaj⁷ Esus² Emaj⁷ Esus²

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

sim.

TAB

9	12	9	12	9	12
11	11	11	11	11	11

Fig. 5

Gtr. 4 Aadd⁹

TAB

14	16	13
----	----	----

SPIES

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

Gtr. 1

Chord diagrams for Gtr. 1:

- C#m (fr9)
- F#m (fr9)
- E6 (fr5)
- A (fr5)
- G#m11 (fr4)
- Badd9 (fr7)
- C#m13 (fr9)
- A* (fr9)
- B% (fr7)
- B/A (fr5)
- A** (fr5)
- E6/B (fr5)
- F#m13 (fr4)
- G#m13 (fr4)
- D#m7b5 (fr10)
- G#sus4 (fr4)
- G#add11 (fr4)
- A6 (fr5)
- F# (fr2)

Gtr. 1 Tuned:

① = C# ④ = C#

② = B ⑤ = A

③ = G ⑥ = E

Gtr. 3

Chord diagrams for Gtr. 3:

- F#m (fr2)
- G#m (fr4)
- A (fr5)
- Eadd9
- B (fr7)

Gtrs. 2-5: Standard Tuning

♩ = 78 (Swing 16's) (♩ = $\frac{3}{4}$)

freely

C#m

Intro

Gtr. 2 (elec.)

Gtr. 1 (acous.)

Gtr. 2: w/slide, e-bow+reverb plays Fig. 1 *ad lib.*
p

cont. sim.

Fig. 1

Gtr. 2 (elec.)

w/slide, e-bow+reverb

TAB: 9 ————— 11

First system of the score, featuring guitar and bass tabs. The guitar part consists of a series of chords, and the bass part provides a rhythmic accompaniment. The key signature is three sharps (F#, C#, G#).

Verse

F#m

E6

Verse section with lyrics and guitar/bass tabs. The guitar part includes a dynamic marking of *mp* and a note: "2° Gtr. 3: w/Fig. 3 (x2) Gtr. 2: tacet".

(1.) I a-wake to find— no— peace of mind,— I said, "How do—
 (2.) I a-wake to see that no - one is free,— we're all fu -

A

G#m11

A section with lyrics and guitar/bass tabs. The guitar part includes a dynamic marking of *mp* and a note: "2° Gtr. 3: w/Fig. 3 (x2) Gtr. 2: tacet".

— you live— as a fu - gi - tive?" — Down
 - gi - tives, — look at the way we live.— Down

Fig. 3

Diagram of Fig. 3, showing guitar chords and tabs. The chords are F#m, E add⁹, A, and G#m. The guitar part includes a dynamic marking of *mp* and a note: "2° Gtr. 3: w/Fig. 3 (x2) Gtr. 2: tacet".

Gtr. 3 (elec.) F#m E add⁹ A G#m

w/slight dist. + tremolo

F#m **E6**

here where I can - not see so clear, I said, "What do
 here I can - not sleep from fear, no, I said, "Which way -

TAB

A **G#m11**

I know?" - Show me the right way to go. } And the spies -
 do I turn?" - Oh, I for-get ev-'ry-thing I learn. }

TAB

Chorus **F#m** **G#m11**

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

Gtr. 3: w/ Fig. 2

TAB

Fig. 2

Gtr. 3 (elec.)

F#m **G#m** **A** **G#m** **F#m** **E add⁹** **A** **B**

w/vol. pedal + heavy tremolo

TAB

A G#m11

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

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0

5 6 6 6 6 4 4 4 4 4 4 4 4 2

5 4

F#m E6

hide out in e - ve - ry cor - ner, but you can't touch —

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 1 2 2 2 2 2 2 2

2 0 0 0 0 0 0 2 0 2 0 0 0 0 0

A Badd9

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

TAB

(1) 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

5 5 5 5 5 5 4 4 4 4 4 4 4 4 4

0 6 6 6 6 6 4 4 4 4 4 4 4 4 4

0 2 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2

Gr. 1: cont. in slashes

C#m13 A*

Gtr. 1 cont. sim.

Gtrs. 3+4

mf let ring...
Gtrs. 3+4: w/slight dist. + echo

TAB

0 11 0 9 0 0 0 11 0 12 0 14 0

11 11 11 11 14 14 14 14

B^{6/9} Badd⁹ B^{6/9} Badd⁹

They're all spies.

TAB

C^{#m} A*

TAB

B^{6/9} Badd⁹ B^{6/9} Badd⁹

TAB

Bridge B/A A** E⁶/B Badd⁹

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

Gtr. 3 *f* Gtr. 4: tacet

TAB

Gtr. 5 (elec.) *f* w/heavy dist. + comp. + delay fx

TAB

F#m¹¹ G#m¹³ F#m¹³ Badd⁹

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

TAB

9 0 6 8 8 | 9 9 11 11 9 8 8

TAB

11 8 | 19 11 | 16 8

B/A A** E⁶/B Badd⁹

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

TAB

0 0 0 | 0 0 0

11 11 11 11 11 | 9 8 8 9 8 8

TAB

9 11 12 14 16 | 6 8 9 11 13

D#m7b5 G#sus4 G#add11

TAB 8 11 8 11 8 11 8 11 8 11 8 11 10 10 8 10

TAB 17 16 9 8 14 13 6 5

Solo C#m13 A*

Gtrs. 3+4

mf Gtr. 5: tacet

TAB 0 11 0 9 0 0 0 11 0 12 0 14 0 11 11 11 11 14 14 14 14

B6/9 Badd9 B6/9 Badd9

TAB 0 11 0 9 0 0 0 4 0 2 0 0 9 9 9 9 4 4 4 4

C#m13 A*

TAB 0 11 0 9 0 0 0 11 0 12 0 14 0 11 11 11 11 14 14 14 14

B^{6/9} Badd⁹ B^{6/9} Badd⁹

TAB

Chorus A G#add¹¹

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

Gr. 1

mp Gr. 4: tacet

TAB

B/A F#

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

Gr. 3: w/ Fig. 4

TAB

Fig. 4

Gr. 2 A⁶ F# F#m E⁶ A Badd⁹

w/bottleneck + echo

TAB

F#m **E6**

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

TAB

A **B add9**

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

TAB

Outro **C#m13** **A***

p

TAB

B6/9 **B add9** **B6/9** **B add9** *Play 4 times* **C#m13**

They're just spies.

TAB

SPARKS

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

Capo 6th fret

B^bm7 (Em7) **B^bm(maj9)** (Em(maj9)) **B^bm7/D^b** (Em7/G) **D^b9** (G9) **Gdim** (D^bdim)

G^bmaj7 (Cmaj7) **D^bmaj7** (Gmaj7) **B^bm7*** (Em7*) **E^bmadd9/11** (Amadd9/11) **D^b** (G) **B^bm(maj7)** (Em(maj7))

Tune 1st string to D
Gtr. 1: capo 6th fret
Gtr. 2: no capo

$\text{♩} = 54$

Intro

B^bm7 (Em7) **B^bm(maj9)** (Em(maj9)) **B^bm7/D^b** (Em7/G) **D^b9** (G9)

Gtr. 1

TAB

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

§

Gdim (D^bdim) **G^bmaj7** (Cmaj7) **D^bmaj7** (Gmaj7)

TAB

B^bm7* (Em7*) **D^bmaj7** (Gmaj7) **B^bm7*** (Em7*)

TAB

2.

Chorus

B \flat m7
(Em7)

B \flat m(maj 9)
(Em(maj 9))

B \flat m7/D
(Em7/G)

D \flat^9
(G 9)

say I.

TAB

G dim
(D \flat dim)

G \flat maj7
(Cmaj7)

B \flat m7
(Em7)

B \flat m(maj 9)
(Em(maj 9))

and say I.

TAB

Gr. 2: w/ Fig. 2

B \flat m7/D
(Em7/G)

D \flat^9
(G 9)

G dim
(D \flat dim)

G \flat maj7
(Cmaj7)

D.º. al Coda
(with repeats)

TAB

Fig. 2

Gr. 2

B \flat m7
(Em7)

B \flat m(maj 9)
(Em(maj 9))

B \flat m7/D
(Em7/G)

D \flat^9
(G 9)

G dim
(D \flat dim)

TAB

⊕ Coda
Verse

D^bmaj⁷
(Gmaj⁷)

B^bm^{7*}
(E^m7*)

D^bmaj⁷
(Gmaj⁷)

B^bm^{7*}
(E^m7*)

Gtr. 1

cont. sim.

And I know I was wrong, but I won't let you down,

Gtr. 2

T
A
B

E^bm add^{9/11}
(A^m add^{9/11})

D^bmaj⁷
(Gmaj⁷)

D^b
(G)

oh yeah I will, yeah I will, yes I will. I said I,

T
A
B

Chorus

B^bm⁷
(E^m7)

B^bm(maj⁹)
(E^m(maj⁹))

B^bm⁷/D
(E^m7/G)

D^b9
(G⁹)

G dim
(D^b dim)

G^bmaj⁷
(Cmaj⁷)

I cry I,

T
A
B

B^bm⁷
(E^m7)

B^bm(maj⁹)
(E^m(maj⁹))

B^bm⁷/D
(E^m7/G)

D^b9
(G⁹)

G dim
(D^b dim)

G^bmaj⁷
(Cmaj⁷)

(And) I saw

T
A
B

Gtr. 2: *tacet*

YELLOW

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

Gtrs. 1+2 Tuned:

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

Gtrs. 1+2

Gtr. 3: Standard Tuning

Intro ♩ = 87

Gtr. 1 (acous.) B B add¹¹ B B add¹¹

Gtr. 2 (elec.) *cont. sim.*

Gtr. 2: w/clean tone

mf

Chorus

Gtrs. 1+2 B B add⁹ F#6

Gtr. 3 (elec.) *cont. sim.* *cont. sim.*

Gtr. 3: w/dist. *ff*

Full

Emaj⁷ B B add⁹

Full

Verse

B F#6

Gtr. 1 *cont. sim.*

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

Gtr. 2 *cont. sim.*

(Gtr. 3) *mf*

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
(8)	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Emaj7

and ev - 'ry-thing you do, yeah, they were all yellow.

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	3	3	3	3	3	3	3	1	1	1	1	1	1	1	1	1	1	1	1
4	4	4	4	4	4	4	4	0	0	0	0	0	0	0	0	0	0	0	0
4	4	4	4	4	4	4	4	2	2	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0

Verse

B F#6

I came a-long, I wrote a song for you,
 (2.) I swam a-cross, I jumped a-cross for you,

Gtr. 3: w/Fig. 1

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Fig. 1

B F#6 Emaj7

Gtr. 3

w/clean tone

TAB

7	2	4
0	2	0
8	3	4

Emaj7

and all the things you do,
oh, what a thing to do,

T
A
B

B

and it was called yel - low.
'cause you were all yel - low. I drew a line,

T
A
B

Gr. 3: w/ Fig. 1

Badd11

F#6

So then I took my turn,
I drew a line for you,

T
A
B

Emaj7

oh, what a thing to've done,
oh, what a thing to do,

and it was all yel - low.
and it was all yel - low.

T
A
B

B Badd¹¹ B

1^o Gtr. 3: w/Fig. 2
2^o Gtr. 3: w/Fig. 4

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8	8	8	8	8	8	8	8	9	9	9	9	8	8	8	8
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Emaj7* G#m F#6

Your skin, oh yeah, your skin and bones,

Gtr. 3: w/Fig. 3

TAB

12	12	12	12	12	12	12	12	12	12	0	0	0	0	0	0
13	13	13	13	13	13	13	13	12	12	4	4	0	3	3	3
12	12	12	12	12	12	12	12	12	12	4	4	0	2	2	2
14	14	14	14	14	14	14	14	14	14	4	4	0	2	2	2
12	12	12	12	12	12	12	12	14	14	4	4	0	2	2	2

Fig. 2

Gtr. 3 B Badd¹¹ B

w/clean tone

TAB

8	0	7	0	8	0	7	0	9	0	7	0	8	0	7	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Fig. 3

Gtr. 3 Emaj7*| G#m F#6

w/clean tone

TAB

16	16	16	16	16	16	16	16	16	16	16	16	16	16	14	14	14	14
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

Fig. 4

Gtr. 3 B Badd¹¹ B

w/clean tone

TAB

8	0	7	0	9	0	7	0	8	0	7	0	8	0	7	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

B

1. | 2.

It's

B Full

TAB

Detailed description: This system shows the first two measures of a musical phrase. The key signature has four sharps (F#, C#, G#, D#). The first measure is a whole rest. The second measure contains a quarter note G5. The guitar accompaniment consists of a series of B7 chords, with a 'Full' bar line indicating a change in dynamics. The tablature shows a 7-9 pattern for the B7 chord.

Chorus

B

true, look how they shine for

B Full

TAB

Detailed description: This system covers the chorus starting with the word 'true'. The vocal line has a melodic line with a slur over 'true, look how they shine for'. The guitar accompaniment continues with B7 chords. The tablature shows a 7-9 pattern.

F#6 Emaj7

you, look how they shine for you,

B Full

TAB

Detailed description: This system continues the chorus with the words 'you, look how they shine for you,'. The guitar accompaniment features F#6 and Emaj7 chords. The tablature shows 11-13 and 2-4 patterns.

B

look how they shine for,

B Full

TAB

Detailed description: This system concludes the chorus with the words 'look how they shine for,'. The guitar accompaniment returns to B7 chords. The tablature shows 2-4 and 7-9 patterns.

F#6

look how they shine— for you,

TAB

Emaj7

look how they shine— for you, look how they shine.

TAB

Outro

B*

Look at the stars, look how they shine for

Gtr. 1

Gtrs. 2+3: tacet

TAB

F#m11

Emaj7

— you, and all the things that you do.

TAB

TROUBLE

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

Piano arr. for gtr.

G Em7 Bm Bm7 F Am Em F#m G*

Gtr. 2

G Em9 Bm* F6 Amadd11 Em7

All Gtrs: tune top string to D

♩ = 70

Intro

Piano arr. for gtr.

G Em7 Bm

p let ring...

G Em7 Bm

Gtr. 1 (elec.)

G Em

Piano cont. *sim.* *mp* let ring... w/phaser + clean tone

Bm G Em7 Bm

Gtr. 1: tacet

Verse G Em⁷ Bm⁷ F Am

Oh no — I see, a spi - der web — is tan - gled up — with me.

Piano arr. for gtr.

TAB

0	0	7	6	7
0	2	7	5	5
3	0	7	8	0

G Em⁷ Bm⁷ F Am

— And I lost — my — head, — and thought of all — the stu - pid things — I'd

TAB

0	0	7	6	7
0	2	7	5	5
3	0	7	8	0

G G Em⁷ Bm

Grtr. 2 (2°)

said.

Grtr. 1

Piano cont. as intro. mp

TAB

0	4	5	4	0	0	0	0	0	1/2
0					5	0	2	0	4
3									

G Em⁷ Bm

Verse G Em⁹

Grtr. 2 (acous.)

2. Oh no — what's
3. Oh no — I

Grtr. 1: tacet

TAB

0	0	0	0	0	0	0	0	4	0
5	0	2	0	0	0	0	0	0	0
3									

Chorus

G Aadd¹¹ Em⁷ *cont. sim.*

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

And } ah, — I nev-er meant to cause_ you trou- ble, and
Singing out }

Gtr. 1

Gtr. 3+4: w/ Fig. 1 (both times) Gtr. 2: cont in slashes *f*

TAB

Aadd¹¹ Em⁷ Aadd¹¹

ah, — I nev-er meant to do_ you wrong_ And ah, — well if I ev-er caused_ you trou-

TAB

Em⁷ Aadd¹¹ Em⁷

- ble, then oh no I nev-er meant to do_ you harm_

mp *p*

TAB

Fig. 1

Gtr. 2+3* G Aadd¹¹ Em⁷ Aadd¹¹ Em⁷ Aadd¹¹ Em⁷ Aadd¹¹

w/slide

TAB

* composite part

Gtr. 2 G Em⁹ Bm* G Em⁹ 1. Bm* 2. Bm

Gtr. 3

mf w/bottleneck + clean tone

TAB

Bridge Em F#m G* F#m Em F#m G* F#m

And they spun a web — for me, — and they — spun a web — for me, —

Piano arr. for gtr.

p Gtr. 1+2: tacet

TAB

Em F#m G* F#m Em

— and they — spun a web — for me. —

TAB

Gtr. 2 G Em⁷ Bm* G Em⁷ 1. Bm* 2. Bm

Gtr. 3

mf w/slide

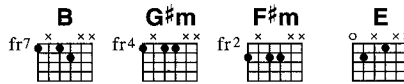
TAB

PARACHUTES

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

Gtr. 1 tuned:

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



Intro $\text{♩} = c. 90$

Gtr. 1 (acous.) **B** **G#m**

mp let ring...

The first two measures of the guitar intro are shown. The first measure is in the key of B major and features a melodic line with notes G#4, A4, B4, G#4, A4, B4. The second measure is in the key of G#m and features a melodic line with notes G#4, A4, B4, G#4, A4, B4. The guitar tablature below shows the fretting patterns for these notes.

B **G#m** **F#m**

The next two measures of the guitar intro are shown. The first measure is in the key of B major and features a melodic line with notes G#4, A4, B4, G#4, A4, B4. The second measure is in the key of G#m and features a melodic line with notes G#4, A4, B4, G#4, A4, B4. The guitar tablature below shows the fretting patterns for these notes.

E

The final measure of the guitar intro is shown. It is in the key of E major and features a melodic line with notes E4, F#4, G#4, A4, B4, E4. The guitar tablature below shows the fretting patterns for these notes.

Verse **B** **G#m** **B**

1. In a haze, a storm - y haze,— I'll be 'round I'll be

The first three measures of the verse are shown. The first measure is in the key of B major and features a melodic line with notes G#4, A4, B4, G#4, A4, B4. The second measure is in the key of G#m and features a melodic line with notes G#4, A4, B4, G#4, A4, B4. The third measure is in the key of B major and features a melodic line with notes G#4, A4, B4, G#4, A4, B4. The guitar tablature below shows the fretting patterns for these notes.

G#m F#m

lov - ing you — al - ways, — al -

TAB

4 4 4 4 3 2 2 2 2 2 2 2 2 2 0

E B G#m

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

TAB

1 1 8 7 8 4 4 4 4 5

0 2 0 0 0 2 0 2 2 7 7 7 4

B G#m F#m

here I am and I'll wait in line — al - ways, —

TAB

8 7 7 5 4 4 4 4 3 2 2 2

7 7 4 2 2 2

E

al - - - ways. —

TAB

2 2 2 2 0 1 1

2 2 0 2 0

WE NEVER CHANGE

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

Gtr. 1 Tuned:

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

Gtr. 1

F#madd11	E6	Bmadd9	Aadd9	C#m7	C#m9
Bm9	B7sus2	Bmadd9*	F#m	Dmaj7	Badd9

Gtr. 2: Standard Tuning

$\text{♩} = 140$ ()

Intro

F#madd11

Gtr. 1 (acous.)

mp

TAB

E6

F#madd11

cont. sim.

TAB

E6

(1.) I wan - na live -

TAB

Verse F#m add11

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

(2°) Gtr. 2: w/Fig. 1 (x2)

TAB

E6

F#m add11

And I wan - na live life

TAB

E6

and be good to you. And

TAB

Fig. 1

Gtr. 2 (elec.) F#m11

E6

w/clean tone+echo

TAB

Pre-chorus

Bm add⁹

F#m add¹¹

I wan - na fly _____ and nev - er come down, -

2^o Gtr. 2: w/ Fig. 2 (x2)

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	7	7	7	7	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
9	9	9	9	9	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
7					2				0	2			2							

E⁶

_____ and live -

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	1	1	2	2	2	2	2	2	2	2	2	2	1	1	1	1
2	0				2				2				2	9	9	9

Bm add⁹

F#m add¹¹

_____ my - life - and have friends a - round. -

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	7	7	7	7	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
9	9	9	9	9	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
7					2				0	2			2							

Fig. 2

Gtr. 2

Bm F#m E

w/bar

TAB

7	2	0
7	2	0
7	(2)	1
9	(4)	2
7	(4)	2
7	(2)	0

E⁶

0
 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0
 0

Gr. 1: cont. in slashes

Chorus A add⁹ C#m⁷ C#m⁹

Gr. 1 *cont. sim.*

(But) we nev - er change, do we? No, no.

Gr. 2 *mf w/ clean tone+echo 1/2*

9 7 9 9 12 9 11 9

A add⁹ C#m⁷ C#m⁹

We nev - er learn, do we? So

B B

9 7 9 9 (9) 12 9 11 9

Bridge Bm add⁹ F#m add¹¹

I wan - na live in a wood - en

mp

7 7 9 2 4

E6

1. | 2.

house. (2.) I wan - na live — Where

TAB

1	0	0	0	0
2	2	4	6	4
0	4	6	7	6

Bm add⁹ F#m add¹¹ E6

mak - ing more friends — would be ea - sy. —

TAB

7	2	1	0	0	0
7	2	2	2	4	4
9	4	0	4	6	7

Bridge Bm⁹ B7sus² Bm⁹ B7sus² E6

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

mf

TAB

7	7	1	0	0	0
7	7	2	2	4	4
9	9	0	4	6	7

Bm⁹ B7sus² Bm⁹ B7sus² E6

Yes, and I sin ev - 'ry sin - gle — day. —

TAB

7	7	1	0	0	0
7	7	2	2	4	4
9	9	0	4	6	7

HIGH SPEED

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

Gtr. 2 tuned:

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

Gtr. 2

All other gtrs. standard tuning

Intro $\text{B}^{\flat}6/9$ $\text{C sus}2/4$ $\text{B}^{\flat}6/9$ $\text{C sus}2/4$ $\text{C sus}2/4$

Gtr. 2 (acous.) *cont. sim.*

Gtr. 1 (elec.) *mp* *let ring...* *Gtr. 1: w/delay quaver pulse*

TAB

$\text{G add}9^{\dagger}$ *cont. sim.*

Gtr. 1 (elec.) *mf*

TAB

† Alternate different G add⁹ shapes

Gtr. 1 (elec.) *mf*

TAB

Verse E^bmaj7#11 G add⁹ cont. sim.

Can a - ny - bo - dy fly this thing?
 Can a - ny - bo - dy stop this thing?

TAB: 5 | 12 10 12 9 7 9 9 7 9 7 5 5 7 4

E^bmaj7#11 E^bmaj7 E^bmaj⁹

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

1° only

TAB: 0 2 0 0 2 0 0 2 0 3 | 3 | 6 6 6 6 6 6 6 6 8 8 8 8 8 8

G E^bmaj7

We've been liv - ing a life

TAB: 12 10 12 9 7 9 9 7 9 7 5 5 7 4 | 0 2 0 0 2 1 1 3

E^bmaj⁹ G

in - side a bub - ble.

TAB: 12 10 12 9 7 9 9 7 9 7 5 5 7 4 | 0 2 0 0 2 0 0 2 0 0

B \flat 6 C add 9 G add 9

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

TAB 3 10 12 7 9 9 7 9 7 5 5 4 7 5

Chorus B \flat 6/9 C sus 2 / 4

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

Gr. 3: w/ Fig. 1 *f*

TAB 0 2 0 0 2 0 0 3 3 3 3 3 3 5 5 5 5 5 5 5

B \flat 6/9 C sus 2 / 4 G add 9 *cont. sim.*

is con - fi - dence in high *1^o only speed.*

mf

TAB 3 3 3 3 3 3 5 3/5 3/5 3/5 3/5 3/5 3/5 3/5 3/5 3/5 12 12 3

Fig. 1
Gr. 3

G add 9 B \flat 6/9 C sus 2 / 4 B \flat 6/9 C sus 2 G

let ring...
w/slide + echo + chorus

TAB 12 12 (12) 3 3 3 3 3 3 3 3 3 5 5 5 5 5 3 3 3 3 3 3 3 5 (5) 12 (5) 12 (5) 12

1. | 2.

2° only (In — high — speed..)

High —

2° sim. ad lib. *pp*

TAB /10 10 8 3 4 4 5 3 1 0 2 0

— speed..

Gr. 3: w/ Fig. 2

TAB 2 3 2 3 2 5 0 0 2 0 2 3 2 3 2 3 2 5 0 0 2 0 2 3 2 3 2 3 2 5 0 0 2 0 2 3

B^b6/9 C sus²/4

And high — speed — — — — — you want, —

Gr. 3: w/ Fig. 3 (x3)

TAB 2 3 2 3 2 5 0 0 2 0 2 3 3 6 5 3 5 8 6 5

Fig. 2
Gr. 3
G add⁹

w/volume pedal

TAB 3 4 5 3

Fig. 3
Gr. 3
B^b6/9 C sus²/4

TAB 1 3

B \flat 6/9 C sus2/4 B \flat 6/9 C sus2/4

high speed ——— you want, — high speed ——— you want, —

TAB

3 6 5 3 | 5 8 6 5 | 3 6 5 3 | 5 8 6 5

B \flat 6/9 C sus2/4 **Outro**
Gtr. 2 G add⁹ ◇

high speed — you want.

Gtr. 2 (sample loop)

Gtr. 3: w/Fig. 4

mp w/echo + chorus

TAB

3 6 5 3 | 8 8 9 | 3 0 3 0 3 0 3 3 | 3 3 3 3 3 3

Repeat and fade

Gtr. 2: tacet

TAB

3 0 3 0 3 0 3 3 | 3 0 3 0 3 0 3 3 | 3 0 3 0 3 0 3 3 | 3 3 3 3 3 3

Fig. 4
Gtr. 3

B \flat 6/9 C sus2/4 G add⁹

let ring into f/b...

TAB

1 | 2 3 | 0

EVERYTHING'S NOT LOST

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

E **G#dim** **F#7aug** **F#m7/B** **Emaj7** **E7**

A/C# **A** **E*** **E7*** **Bm** **F#m9**

$\text{♩} = 70$ ($\text{♩} = \text{♩}^3$)

Verse **E** **G#dim** **F#7aug** **E** **G#dim**

1. And when I count - ed up my de - mons, - saw there was one for ev -

2. When you thought that it was ov - er, you could feel it all a -

Piano arr. for gtr.

mp 2° Gtr. 1: w/ Fig. 1

TAB

0	0	3	0
1	1	3	1
2	3	2	2
0	4	2	0

F#7aug **E** **G#dim** **F#7aug**

- 'ry day, but with the good ones on my shoul - ders, -

round, when ev - 'ry - bo - dy's out to get you, -

2° Gtr. 1: w/ Fig. 1

TAB

3	0	0	3
3	1	1	3
2	2	3	2
2	0	4	2

Fig. 1

Gtr.1 **E** **G#dim** **F#7aug** **E** **G#dim** **F#7aug**

TAB

9	9	11	9
---	---	----	---

§ Chorus

F#m7/B

E

E

Emaj7

I drove the oth-er ones— a - way. }
 don't you let it drag— you down. }

So if you ev-er feel— ne-

Gtr. 1 (elec.)

w/clean tone
 Tacet on %

TAB: 2 2 4 2 | 0 2 2 0 | 2 1 0 9

E7(Dbass)

F#7aug(A#bass) E

Emaj7

E7(Dbass)

A/C#

- glect - ed, — and if you think that all — is lost, —

B

Full

TAB: 9 11

E

Emaj7

E7(Dbass)

A/C#

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

TAB: 9 9 9 11 9 11 | 13 12 13 14 12

To Coda ⊕

A

F#m7/B

E

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

Gtrs. 1+2

w/echo repeats

TAB: 6 | 12 12 12 12 12 12 4 5

E* E7* E6 E* E7* E6

mf Bass: w/Fig. 3... 2° Gtr. 2: w/Fig. 2

TAB

2° D.%. *al Coda*

E* E7* E6 E* E7* E6

TAB

⊕ *Coda* E E* E7* E6

lost... Sing-ing out ah, so ah, come ah, on yeah, yeah, ah, ah, yeah, yeah,

Piano arr. for gtr.

let ring...

TAB

Fig. 3

Bass

E7 E6

TAB

Fig. 2

Gtr.2 E7/G E6/F#

TAB

E* E7* E6 E*

ah, ah, yeah,— 'n ev - 'ry - thing's - not lost.— Ah, ah, yeah,—
 come on yeah,— 'n ev - 'ry - thing's - not lost.—

Gtrs. 1+2

mf Bass: w/ Fig. 3...

TAB

4 4 4 4 4 4 4 4 12-12-12 12-12-12 4 5
 5 5 5 5 3 3 2 2
 4 4 4 4 4 4 4 4
 0 2 2

E7* E6 E* E7* E6

ah, ah, yeah,— ah, ah, yeah,— and ev - 'ry - thing's - not lost.—

TAB

12-12-12-12-12-12 4 5 12-12-12-12-12-12 4 5 12-12-12-12 12-12 16 17

E* E7* E6 E*

— Come on yeah— ah, ah, yeah,— a come on— yeah.—

TAB

12-12-12-12-12-12 4 5 12-12-12-12-12-12 4 5 12-12-12-12 12-12 16 17

E7* E6 E Bm

A come on yeah,— ah, ah, yeah,—

Gtr. 3

ff Gtr. 3: w/dist Gtrs. 1+2: cont. sim.

TAB

12-12-12-12-12-12 4 5 7-7-7-7-7-7-7-7 9-9-9-9-9-9-9-9
 4-4-4-4-4-4-4-4 6-6-6-6-6-6-6-6

F#m⁹ **E**

come on yeah, 'an ev - 'ry-thing's.. not lost. Sing out yeah,

TAB

12	12	12	12	12	12	12	12	12	12	12	14	14	14	12	12	12	12	12	12	12	12
9	9	9	9	9	9	9	9	9	9	9	11	11	11	9	9	9	9	9	9	9	9

Bm **F#m⁹**

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

TAB

14	14	14	14	14	14	14	14	14	16	16	16	16	16	16	16	16	16	16	16	16	17	17	17
11	11	11	11	11	11	11	11	11	13	13	13	13	13	13	13	13	13	13	13	13	14	14	14

Gtrs. 1+2+3: let ring into echo f/b loop

E **Bm** **F#m⁹**

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

Piano arr. for gtr.

TAB

4	5	4	2	3	4	4	2	2	2
0			2						

E **Bm** **F#m⁹**

TAB

4	5	4	2	3	4	4	2	2	2
0			2						

Fade w/sample echo loops

LIFE IS FOR LIVING

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

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

B^b
x x x x x
Gm7
x x x x x
B^b/F
x x x x x
F
x x x x x
E^b
x x x x x
Cm7
fr3 x x x x
B^bsus4
x x x x x
F7
x x x x x

Verse
B^b

♩ = 90 ♩ = ♩ = ♩

Gm7

B^b/F

Now I nev er meant to do you wrong,
my head just aches when I think of

Gr. 1 (acous.)

1° *mp*
2° *mf*

TAB

1	3	3	3	3	1	1
1	0	3	3	1	1	

F

E^b

Cm7

B^b

B^bsus4

the that's what I came here to say,
things that I should n't have done.

TAB

1	4	4	3	4	3	4
2	3	3	3	3	3	3
1	1	0	3	3	1	

B^b

Gm7

B^b/F

But if I was wrong then I'm sor - ry,
But life is for liv - ing we all know,

TAB

3	3	3	3	3	3
3	3	3	3	3	3
1	1	0	3	3	1

F Eb Cm7 Bb Bb sus4

then I don't let it stand in our way.
and I don't want to live it a lone.

TAB 1 2 1 4 3 0 4 3 3 4 3

1. Bb | 2. Chorus F

2. Cos Sing ah.

TAB 3 3 3 1 1 2 2 3 3 3 1 1 2 2 3 3 3 1

F7 Eb

Sing ah.
cont. sim.

TAB 1 2 3 3 1 4 4 4 4 4 4 4 4 4 4 4

F

And you sing ah.

TAB 4 3 1 1 2 2 3 3 3 1 2 2 2 2 1 2 3 3 3

GUITAR
T
A
B
EDITION

DON'T PANIC
SHIVER
SPIES
SPARKS
YELLOW
TROUBLE
PARACHUTES
HIGH SPEED
WE NEVER CHANGE
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