

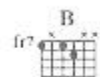
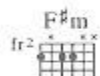
# PARACHUTES

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

G<sup>♯</sup>m fr<sup>4</sup> F<sup>♯</sup>m fr<sup>2</sup> Al

lov - ing you — al - ways. —

E B G<sup>♯</sup>m fr<sup>4</sup>

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

B fr<sup>7</sup> G<sup>♯</sup>m fr<sup>4</sup> F<sup>♯</sup>m fr<sup>2</sup>

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:  $B^b 6/9$ ,  $C \text{ sus } 7/4$ ,  $B^b 6/9$

Chord diagrams:  $C \text{ sus } 7/4$ ,  $G \text{ add } 9^*$

\*Alternate different Gadd9 shapes

Chord diagrams:  $E^b \text{ maj } 7\#11$ ,  $G \text{ add } 9$

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.

Gadd<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

Gadd<sup>9</sup>  
fr6

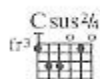
in - side a bub-ble.

B<sup>b</sup>6

Cadd<sup>9</sup>  
fr5

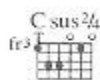
Gadd<sup>9</sup>  
fr6

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.



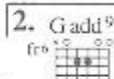
is con - fi - dence in — high — speed.

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

♩ = 140

F<sup>♯</sup>m add<sup>11</sup>

E<sup>6</sup>

F<sup>♯</sup>m add<sup>11</sup>

F<sup>6</sup>

I. I wan - na live.

F<sup>♯</sup>m add<sup>11</sup>

E<sup>6</sup>

life  
life

and nev - er be cruel...  
and al - ways be true...

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F#m add 11

And I wan - na live — life

E6

and be good to you. And

Bm add 9 fr<sup>7</sup> F#m add 11

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

E6 Bm add 9 fr<sup>7</sup>

and live — my —



F<sup>2</sup>madd<sup>11</sup>

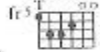


life ——— and have friends a - round.

E<sup>6</sup>



A add<sup>9</sup>



But we nev - er change do we? —

C<sup>2</sup>m<sup>7</sup>



C<sup>2</sup>m<sup>9</sup>



A add<sup>9</sup>



No, no.





We nev - er learn do we? — So





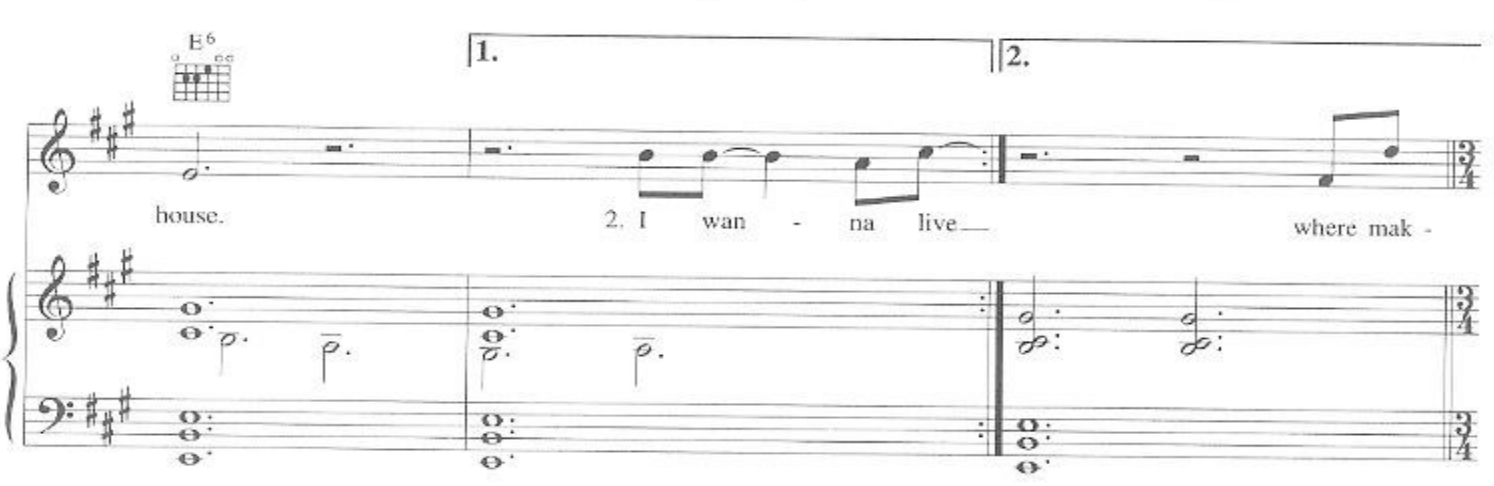

I wan - na live in a wood - en







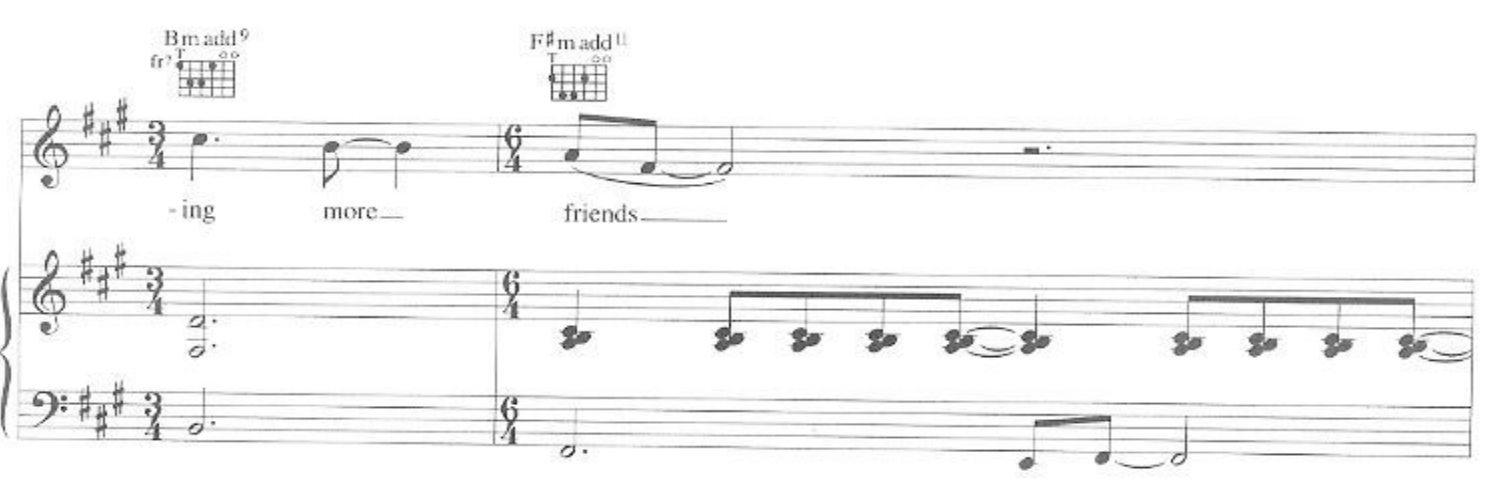
house. 1. I wan - na live — where mak -

2. I wan - na live — where mak -



- ing more — friends —



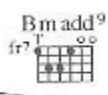


would be ea - sy.

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  $G^{\sharp} \dim$   $F^{\sharp} 7 \text{ aug}$

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



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

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

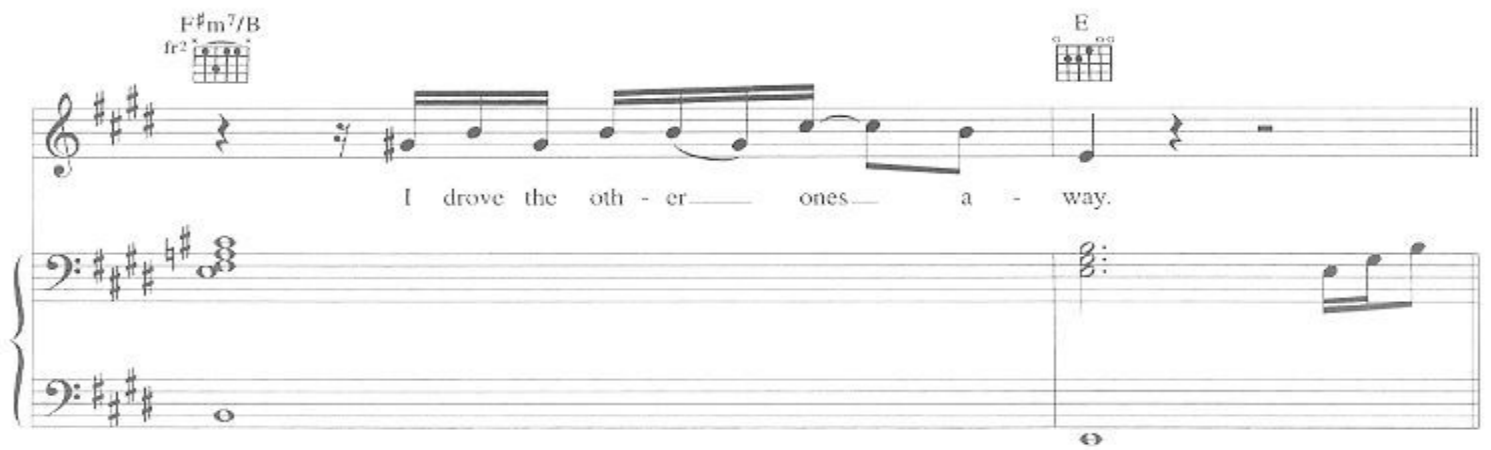
E  $G^{\sharp} \dim$   $F^{\sharp} 7 \text{ aug}$




But with the good ones on my shoul - ders

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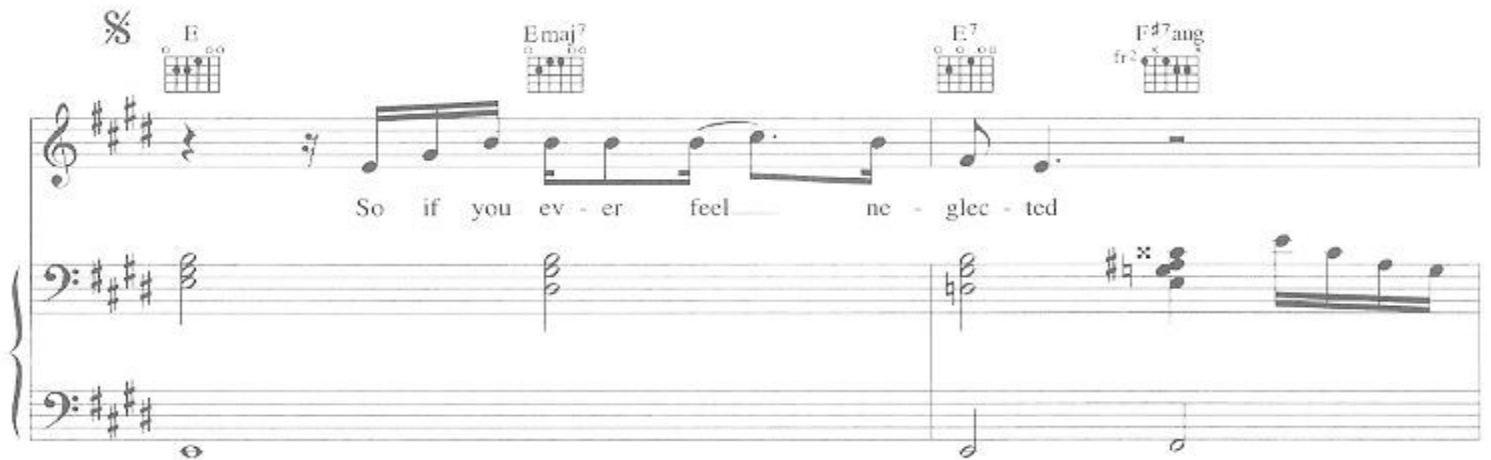
**F#m7/B**  **E** 





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



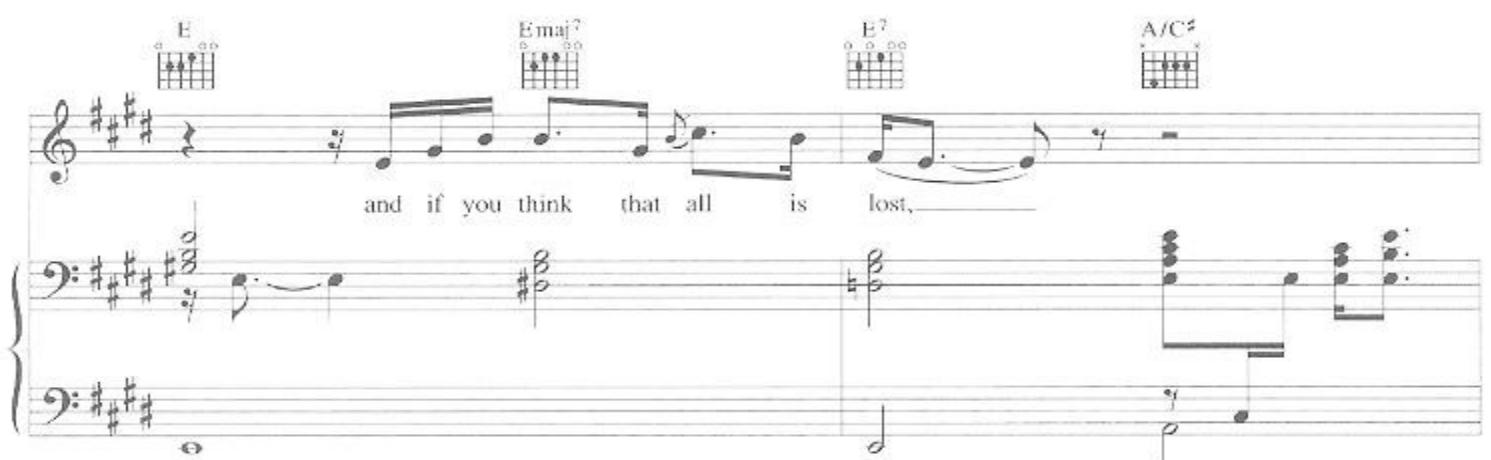
**E**  **Emaj7**  **E7**  **F#7aug** 





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



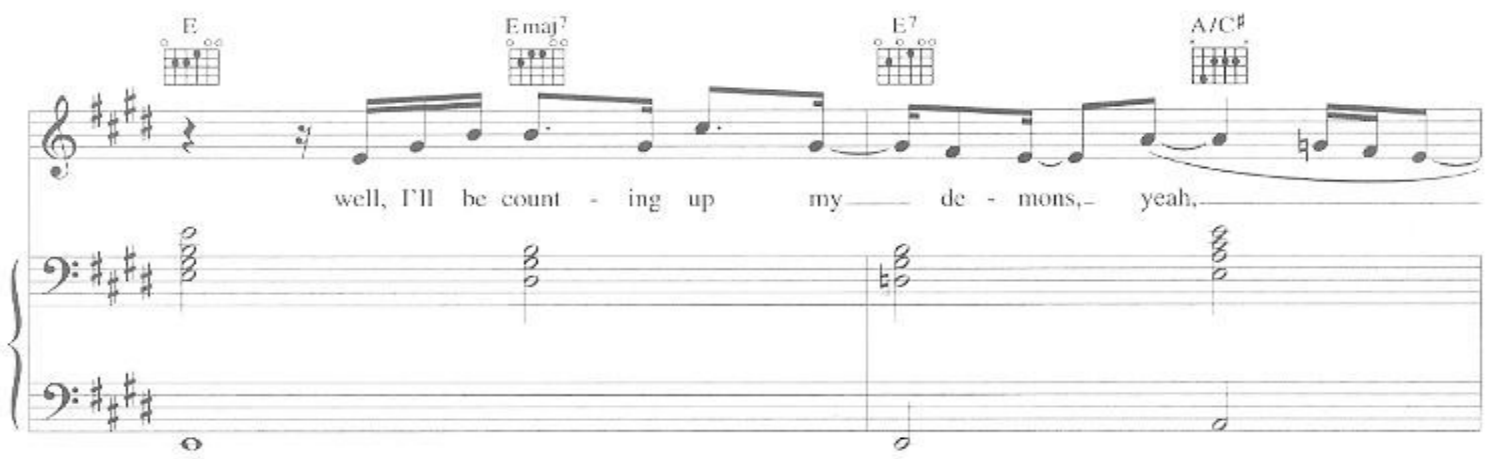
**E**  **Emaj7**  **E7**  **A/C#** 

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.

The first system of music features a vocal line with lyrics "hop - ing ev - 'ry - thing's not lost." The guitar part is in the treble clef, and the piano accompaniment is in the bass clef. Chord diagrams for A, F#m7/B, and E are provided above the guitar staff.

The second system continues the musical piece. The guitar part is in the treble clef, and the piano accompaniment is in the bass clef. Chord diagrams for E, E7, E6, and E are provided above the guitar staff.

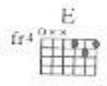
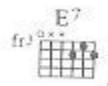
The third system continues the musical piece. The guitar part is in the treble clef, and the piano accompaniment is in the bass clef. Chord diagrams for E7, E6, and E are provided above the guitar staff.

The fourth system concludes the piece. The guitar part is in the treble clef, and the piano accompaniment is in the bass clef. Chord diagrams for E7, E6, E, E7, and E6 are provided above the guitar staff. The system ends with the instruction "2° D.%. al Coda".

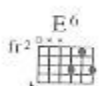
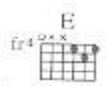
⊕ Coda



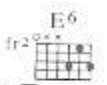
lost. Sing - ing out ah, ah, ah, yeah. So come on yeah.



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 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  
fr2

F#m9  
fr2

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

E

Bm  
fr2

F#m9  
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

$\text{♩} = 116$

Now I nev - er meant to do you

wrong, that's what I came

here to say. But

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

Chord diagrams: Gm7, Bb/F, F

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

Chord diagrams: Eb, Cm7, Bb, Bb sus4, Bb

my head just aches when I think of the


Chord diagrams: Gm7, Bb/F, F


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


Chord diagrams: Eb, Cm7, Bb, Bb sus4, Bb



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




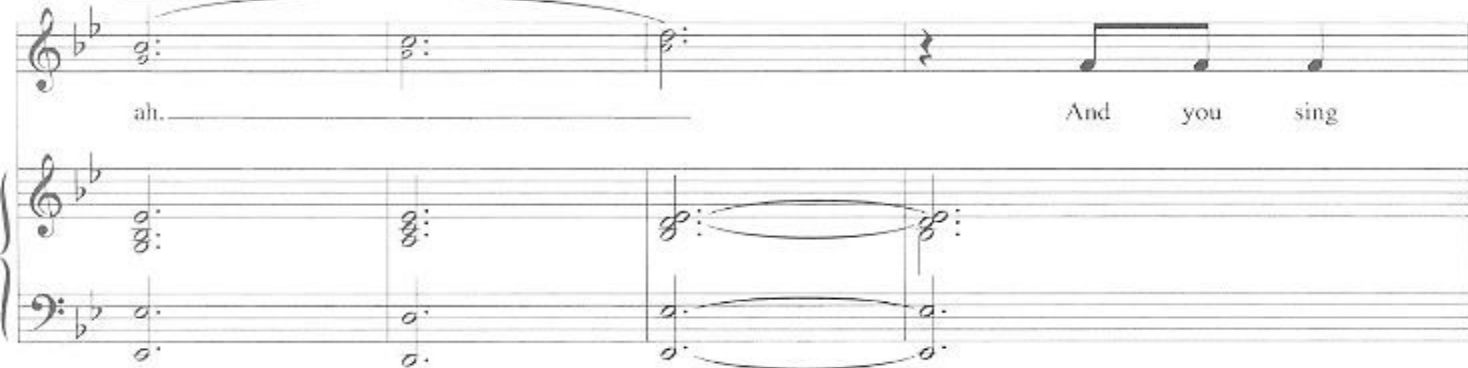

  
 don't want to live — it a - lone. — Sing




  
 ah. — Sing




  
 ah. — And you sing



F F7

ah.

B $\flat$  Gm7 B $\flat$ /F F

E $\flat$  Cm7 B $\flat$  B $\flat$  sus4 B $\flat$

Gm7 B $\flat$ /F F




E $\flat$  Cm7 B $\flat$  B $\flat$  sus4 B $\flat$


# 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,



Bm<sup>7</sup> F Am G

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

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

Bm<sup>7</sup> G Em<sup>9</sup> Bm<sup>#</sup> F<sup>6</sup> Amadd<sup>11</sup>

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

G Em<sup>9</sup> Bm<sup>#</sup> F<sup>6</sup> Amadd<sup>11</sup>

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



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

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

Detailed description: This system contains the first three measures of the piece. The guitar part has chords G, Aadd<sup>11</sup>, and Em<sup>7</sup>. The vocal line starts with 'done.' followed by 'And ah, I nev - er meant to cause you trou - ble. And'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

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

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

Detailed description: This system contains the next three measures. The guitar part has chords Aadd<sup>11</sup> and Em<sup>7</sup>. The vocal line continues with 'ah, I nev - er meant to do you wrong. And'. The piano accompaniment continues with similar melodic and bass lines.

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

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





Detailed description: This system contains the next three measures. The guitar part has chords Aadd<sup>11</sup> and Em<sup>7</sup>. The vocal line continues with 'ah, well if I ev - er caused you trou - ble, then'. The piano accompaniment continues with similar melodic and bass lines.


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.

Detailed description: This system contains the final three measures. The guitar part has chords Aadd<sup>11</sup>, Em<sup>7</sup>, G, and Em<sup>7</sup>. The vocal line ends with 'oh no, I nev - er meant to do you harm.'. The piano accompaniment concludes with a final melodic flourish in the right hand and a sustained bass note in the left hand.









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> 



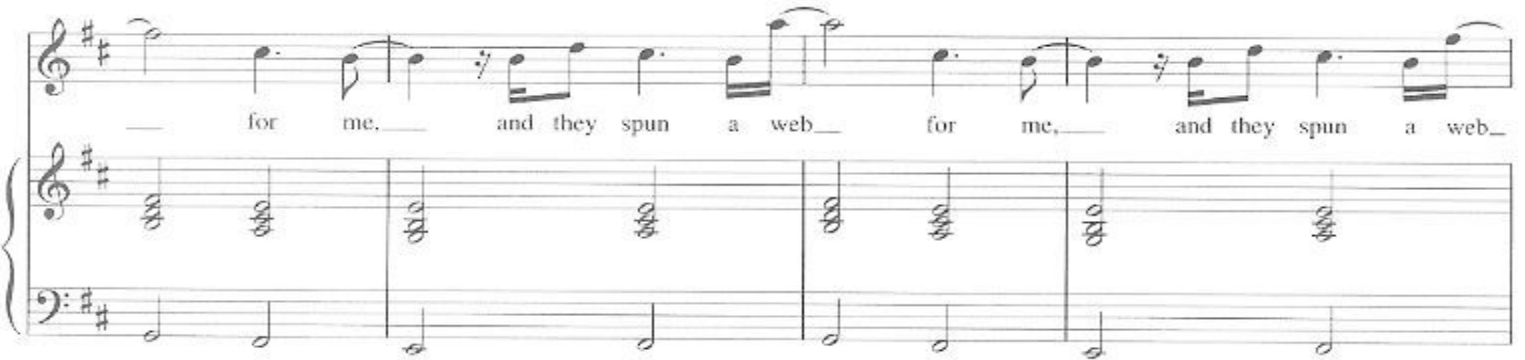
G  Em<sup>9</sup>  Bm<sup>+</sup>  G  Em<sup>9</sup>  Bm<sup>+</sup>  Em  F<sup>7</sup>m 

They spun a web\_



G<sup>+</sup>  F<sup>7</sup>m  Em  F<sup>7</sup>m  G<sup>+</sup>  F<sup>7</sup>m  Em  F<sup>7</sup>m 

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



G<sup>\*</sup> F<sup>#</sup>m Em G Em<sup>7</sup> Bm<sup>\*</sup>

for me.

G Em<sup>7</sup> Bm<sup>\*</sup> G Em<sup>7</sup> Bm<sup>\*</sup> G Em<sup>7</sup> 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

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