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

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

**RHYTHM SLASHES** are written above the stave. 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.

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**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 & RESTRIKE:** 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.

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**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.

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

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.

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

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.

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

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.

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.

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

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

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

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

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

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.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar. Then immediately drop a specific number of steps, then release back to the original pitch.

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

\[ \text{D.\% al Coda} \]

- Go back to the sign (8), then play until the bar marked To Coda then skip to the section marked \( \text{\& Coda.} \)

\[ \text{D.C. al Fine} \]

- Go back to the beginning of the song and play until the bar marked \( \text{Fine} \) (end).
- 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.

\[ \text{\&c.} \] (accent)

- Accentuate note (play it louder).

\[ \wedge \] (accent)

- Accentuate note with great intensity.

\[ \text{\&c.} \] (staccato)

- Shorten time value of note.

\[ \text{\&c.} \]

- Downstroke

\[ \text{\&c.} \]

- Upstroke

**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.
DON'T PANIC

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

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Verse Dm

But we live in a beautiful world,

Yeah we do, yeah we do. We live in a beautiful world.

Fmaj7 Fmaj9 Fmaj7 Fmaj9 [1, 2.]

Solo Am C Fmaj7

Gtrs. 1+2 cont. as Verse pattern
Verse

Am
C
Fmaj7

4. Oh, all that I know, there's nothing here to run from.

Fmaj9
Am

'Cause yeah, everybody

here's got somebody to lean on.
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

All other gtrs. standard tuning

Intro

Gtr. 4 (elec.)

Gtr. 2 (acous.)

Gtr. 1 (elec.)

let ring...

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

Fig. 1

Gtr. 3

let ring...
w/echo + clean tone

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Pre-chorus

\[ \text{C}^\sharp m^{13} \quad \text{C}^\sharp m^9 \quad \text{C}^\sharp m^{13} \quad \text{C}^\sharp m^9 \]

from the moment I wake, to the moment I sleep.

\[ \text{F}^\sharp m^{13} \quad \text{B}^\flat / \text{F}^\# \quad \text{F}^\sharp m^{13} \quad \text{B}^\flat / \text{F}^\# \]

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

---

Fig. 2

Gr. 4

\[ \text{C}^\sharp m^{13} \quad \text{C}^\sharp m^9 \quad \text{C}^\sharp m^{13} \quad \text{C}^\sharp m^9 \]

w/slight dist.

\[ \text{F}^\sharp m^{13} \quad \text{B}^\flat / \text{F}^\# \quad \text{F}^\sharp m^{13} \quad \text{B}^\flat / \text{F}^\# \quad \text{C}^\sharp m^{13} \quad \text{C}^\sharp m^9 \]
C#m11

I’ll be waiting in line just to see if you care.

B

Oh whoa.

A#dim

G#m7

A#dim

B6

A#dim

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

2nd Gtr. 3: w/Fig. 3 (x3)

Fig. 3

Gtr. 3
G#m7 \hspace{1em} A♯dim \hspace{1em} B6 \hspace{1em} C♯mºaug

and I want you to know that you'll always get your

B6 \hspace{1em} A♯dim \hspace{1em} G#m7 \hspace{1em} Emajº/G♯

way. I wanted to say, don't you shiver,

Chorus Bº \hspace{1em} F♯mº11 \hspace{1em} A sus2(b5) \hspace{1em} G♯m

shiver,

Fig. 4

Gtr. 3 B6 \hspace{1em} C♯mºaug \hspace{1em} B6 \hspace{1em} A♯dim
B6  F#m11  A add9  G#m  B

shiver,

A add9  G#m7  A add9

[1.]

I’ll always be waiting for you.

2. So you

G#m

Emaj7

you.

G#m

Emaj7

Yeah I’ll always be waiting for you.

Yeah I’ll
A add⁹ G♯m B F♯m¹¹ A add⁹ G♯m
loud and so clear... I’ll sing it loud, and clear.

A add⁹ 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

Emaj⁷ Esus² Emaj⁷ Esus² Emaj⁷ Esus²
pay me no at-tention and you know how much I need you, but you nev-er ev-en see me...
sim.

Gtr. 4

A add⁹

Fig. 5

Gtr. 4

A add⁹

TAB 14 16 13
SPIES

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

Gtr. 1

Gtr. 1 Tuned:
① = C♭  ④ = C♯  ⑦ = C♯
② = B  ⑤ = A
③ = G  ⑥ = E

Gtrs. 2-5: Standard Tuning

Intro
Gtr. 2 (elec.)

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

Gtr. 1 (acous.)

cont. sim.

Fig. 1

Gtr. 2 (elec.)

w/slide, e-bow+reverb

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Verse

F#m  E6

(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

--- you live as a fugitive? ---
--- look at the way we live, ---

Down  Down

Fig. 3

Gtr. 3 (elev.)  F#m  E add9  A  G#m

w/light dist. + tremolo
A

ing so bad, 'cause you know that the spies

F#m

hide out in every corner, but you can't touch

B add9

them, no, 'cause they're all spies

C#m13

A*

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

mf

cont. sim.
B%  B add9  B%  B add9

They're all spies.

C#m  A *

B%  B add9  B%  B add9

B/A  A **  E6/B  B add9

Bridge

And if we don't hide here, they're gonna find us

Gtr. 3

Gtr. 4: tacet

Gtr. 5 (elec.)

f with heavy dist. + comp. + delay fx

TAB 9

TAB 6
and if we don’t hide now, they’re gonna catch us where we sleep.

and if we don’t hide here, they’re gonna find us.
Chorus

A
Spies came out of the water, and you're feel-

G# add

B/A
-ing so good, 'cause you know that those

F#

Fig. 4

Gtr. 2
A\textsuperscript{6} F# F#m E\textsuperscript{6} A B add\textsuperscript{9}

w/bottleneck + echo

T

A

B
SPARKS

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Capo 6th fret

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

\[ \text{Intro} \quad B^\text{b}m^7 \quad B^\text{b}m(maj^9) \quad B^\text{b}m^7/D^\text{b} \quad D^\text{b}^9 \]
\[(\text{Em}^7) \quad (\text{Em(maj}^9)) \quad (\text{Em}^7/G) \quad (G^9)\]

\[\text{G dim \quad (D}^\text{b} \text{dim) \quad G^\text{b}maj^7 \quad D^\text{b}maj^7 \quad \mathcal{S}}\]
\[(\text{D}^\text{b} \text{dim}) \quad (\text{Cmaj}^7) \quad (\text{Gmaj}^7)\]

\[\text{B^b}m^7^* \quad D^\text{b}maj^7 \quad B^\text{b}m^7^* \]
\[(\text{Em}^7^*) \quad (\text{Gmaj}^7) \quad (\text{Em}^7^*)\]

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Did I drive you away,
But my promise is yours.
Well, I know what you'll say,
I'll always look...

say out
hold for you'll say
that's what I know...

Gr. 2: w/Fig. 1 2º+3º

D♭maj7

Gr. 2

let ring...

To Coda ⑨
And I know I was wrong, but I won't let you down._

oh yeah I will, yeah I will, yes I will._

I cry I,_

(And) I saw

Gr. 2: tacet
D♭maj7
(Gmaj7)

B♭m7♭
(Em7♭)

D♭maj7
(Gmaj7)

sparks,
yeah I saw
sparks.

B♭m7♭
(Em7♭)

I saw
see me now.

B♭m7♭
(Em7♭)

la,
ooh,
la,

B♭m7♭
(Em7♭)

B♭m7♭
(Em7♭)

D♭maj7
(Gmaj7)

Gtr. 1: cont. sim.

Gtr. 1

Outro

Gtr. 2:

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

Gtr. 3: Standard Tuning

Intro

Chorus

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Verse

Gtr. 1

B

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

Gtr. 2

(Gr. 3)

(cont. sim.)

and every thing you do,
yeah, they were all yellow...

Verse

B

I came a long,
I wrote a song for you,

Gtr. 3 w/Fig. 1

(2.) I swam a cross,
I jumped a cross for you,

Fig. 1

B

F#6

Emaj7

Gtr. 3

w/clean tone
and all the things you do,

oh, what a thing to do,

and it was called yellow,

'cause you were all yellow.

I drew a line,

So then I took my turn,

I drew a line for you,

oh, what a thing to've done,

oh, what a thing to do,

and it was all yellow.

and it was all yellow.
Your skin, oh yeah, your skin and bones,

Emaj7#11

G#m

F#6
Emaj7#
G#m  F#6  Emaj7

__turn__ in__to some-thing beau-ti-ful._

And you__ know._

And you__ know_.

G#m  F#6  Emaj7

you know I love you so._

for you I'd bleed my-self (Gtr. 3)

Gtr. 1  (Gtr. 3)

you know I love you so.

for you I'd bleed my-self

Gtr. 2: cont. in slashes

Chorus  F#6  cont. sim.

Gtrs. 1+2

B

dry.

Gtr. 3  cont. sim.

ff  Gtr. 3: w/dist.

Full

Emaj7
Chorus

B

true.

look how they shine for

F♯6

you.

look how they shine for

Emaj7

you.

look how they shine for

B
look how they shine for you.__________________________
look how they shine.

Outro

B

Look at the stars, look how they shine for

Gtrs. 1

Gtrs. 2+3: tacet

F#m\(\text{II}\)

you, and all the things that you do.__________________________
TROUBLE
Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

All Gtr's: tune top string to D

\(\text{Intro}\)
\[\text{Piano arr. for gtr.}\]

\[\text{Bm}\]
\[\text{G}\]
\[\text{Em}\]

\[\text{Gtr. 1 (elec.)}\]

\[\text{Piano cont. sim.}\]
\[\text{let ring...}\]
\[\text{w/phase + clean tone}\]

\[\text{Gtr. 1: tacet}\]

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39
Verse

G    Em7    Bm7    F    Am

Oh no, I see, a spider web is tangled up with me.

And I lost my head, and thought of all the stupid things I'd said.

G    Em7    Bm7    F    Am

G    G    Em7    Bm

Gr. 2 (2nd)

Gtr. 1

Piano cont. as intro.

G    Em7    Bm

Verse

G    Em9

Gr. 2 (acous.)

Gr. 1: tacet
Bm*

F6

Am add11

this?
see,
a spi
der web and I'm caught in the mid
dle.

Gtr. 3: w/Fig. 2 (2nd only)

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
AB 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

G Em9 Bm*

F6

So I turn to run,
So I twist and turn,

and thought of all the stu
did things I did

Gtr. 4: w/Fig. 3 (2nd only)

Gtr. 3: w/Fig. 4 (2nd only)

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
AB 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Gtr. 4 G Em9 Bm*

Fig. 2

Gtr. 3 Bm* F6 Am add11

w/slide

T 11 9 7 2
AB

Fig. 3

Gtr. 4 G Em9 Bm*

Fig. 4

Gtr. 3 Bm* F6 Am add11 G

w/slide

T 11 9 7 2 14 16
AB
G

Chorus
A add

Em7

cont. sim.

done.

And

Singing out

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

and

Gtr. 1

Gtr. 3+4; w/Fig. 1 (both times)

Gtr. 2;

cont. in slashes

A add

Em7

A add

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

And ah, well if I ev-er caused you trou-

ble,

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

Em7

A add

Em7

Fig. 1

Gtr. 2+3* G

A add

Em7

A add

Em7

A add

Em7

A add

Em7

A add

* composite part
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.

And they spun a web for me.
G#m  F#m
loving you always.

E  B  G#m
- ways.

2. Here I am and I'll take my time,
here I am and I'll wait in line always,

B  G#m  F#m

always.
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. 2: Standard Tuning

Intro  F#madd11

Gtr. 1 (acous.)

\[
\begin{align*}
&\text{Intro} & F#madd_{11} \\
&\text{Gtr. 1 (acous.)} & \text{E} \\
&\text{Gtr. 1} & F#madd_{11} \\
&\text{E} & \text{cont. sim.} \\
&\text{E} & \text{F#madd}_{11} \\
\end{align*}
\]

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46
Verse

F#m add11

(1.) life
(2.) life

and never be cruel.

and always be true.

(2") Gtr. 2: w/Fig. 1 (x2)

E6

And I wanna live life

and be good to you.

And

Fig. 1

Gtr. 2 (elec.) F#m11

E6
Pre-chorus  Bm add⁹  F♯m add¹¹

I wanna fly

and never come down

E⁶

and live

Bm add⁹  F♯m add¹¹

my life

and have friends a round

Fig. 2

Gtr. 2  Bm  F♯m  E

w/ bar

TAB  7  7  7  7

4  4  4  4

0  0  0  0
E6

Chorus
A add\textsuperscript{9} \quad C\#m\textsuperscript{7} \quad C\#m\textsuperscript{9}

Gr. 1
cont. sim.

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

Gr. 2
mf \textsuperscript{W} clean tone-echo \textsuperscript{1/2}

A add\textsuperscript{9} \quad C\#m\textsuperscript{7} \quad C\#m\textsuperscript{9}

We nev - er learn, do we?
So

Bridge
B m add\textsuperscript{9} \quad F\# m add\textsuperscript{11}

I wan - na live in a wood - en

mp

TAB
\begin{array}{c}
\textbf{E} \\
\textbf{B} \\
\textbf{G} \\
\textbf{D} \\
\textbf{A} \\
\textbf{E}
\end{array}

TAB
\begin{array}{c}
\textbf{E} \\
\textbf{B} \\
\textbf{G} \\
\textbf{D} \\
\textbf{A} \\
\textbf{E}
\end{array}

49
I wanna live

making more friends would be easy.

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

Yes, and I sin every single day.
Chorus
Bm add\(^9\)  F\#m add\(^{11}\)  E\(^6\)

We nev - er change, do we?

Bm add\(^9\)  F\#m add\(^{11}\)  E\(^6\)

We nev - er learn, do we?

So

Outro
Bm add\(^9^*\)  F\#m  E\(^6\)  Bm add\(^9^*\)  F\#m

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

Gtr. 1

Bm add\(^9^*\)  F\#m  E\(^6\)  Bm add\(^9^*\)  F\#m

I wan - na live where the sun comes out.
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

All other gtrs. standard tuning.

\[ \text{\textbf{Intro}} \]
\[ B^\flat \#9 \]
\[ C \text{ sus}^2/4 \]
\[ B^\flat \#9 \]

\[ \text{\textbf{Grtr. 2 (acous.)}} \]
\[ \text{cont. sim.} \]
\[ \text{let ring...} \]
\[ \text{Grtr. 1 (elec.)} \]
\[ \text{w/echo repeats} \]

\[ \text{G add}^9{\dagger} \]
\[ \text{cont. sim.} \]
\[ \text{Alternate different G add}^9 \text{ shapes} \]
Verse

Can any-body fly this thing?
Can any-body stop this thing?

Before my head explodes,
Before my head starts to ring.

G

We've been living a life

inside a bubble.
We’ve been living life inside a bubble.

Chorus

And confidence in you, is confidence in me.

is confidence in high 1st only speed

Fig. 1

let ring... w/ slide + echo + chorus
EVERYTHING'S NOT LOST

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

Verse

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

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

Piano arr. for gtr.

F♯7aug

- ry day,
round,
but with the good ones on
when ev - ry - bo - dy's out to
my shoul - ders,
to get you.

Fig. 1

Gtr.1

E G♯dim F♯7aug. E G♯dim F♯7aug

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Chorus

I drove the other ones away.
Don't you let it drag you down.

So if you ever feel neglected,
and if you think that all is lost,

well I'll be counting up my demons, yeah.

hoping everything's not lost.

To Coda ⊗

Gtrs. 1-2

w/echo repeats

TAB

58
come on yeah, 'an ev-'ry-things not lost. Sing out yeah,

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

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

Fade w/sample echo loops
LIFE IS FOR LIVING
Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

\[\text{Verse} \quad \text{B}^b \quad \text{Gm7} \quad \text{B}^b/F \quad \text{F} \quad \text{E}^b \quad \text{Cm7} \quad \text{B}^b\text{sus}^4 \quad \text{F}^7\]

\[\text{Now I never meant to do you wrong,} \quad \text{my head just aches when I think of...} \quad \text{Gtr. I (acous.)}\]

\[\text{F} \quad \text{E}^b \quad \text{Cm7} \quad \text{B}^b \quad \text{B}^b\text{sus}^4 \quad \text{the things that I came here to say...} \quad \text{should n't have done.}\]

\[\text{B}^b \quad \text{Gm7} \quad \text{B}^b/F \quad \text{But if life was for living then I'm sorry,} \quad \text{But life is we all know.}\]
DON’T PANIC
SHIVER
SPIES
SPARKS
YELLOW
TROUBLE
PARACHUTES
HIGH SPEED
WE NEVER CHANGE
EVERYTHING’S NOT LOST
LIFE IS FOR LIVING

Guitar tablature & standard notation arrangements complete with chord symbols & lyrics