

EVERYTHING'S NOT LOST

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

♩ = 68

The musical score is presented in three systems. Each system consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as 68 beats per minute. The guitar chords are indicated above the vocal line: E, G#dim, and F#7aug. The piano accompaniment features a steady bass line with chords in the right hand. The lyrics are: '1. And when I count - ed up my de - mons, ... (Verse 2 see block lyric) saw there was one for ev - - - ry day. ... But with the good ones - on - my shoul - ders'.

E G#dim F#7aug



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

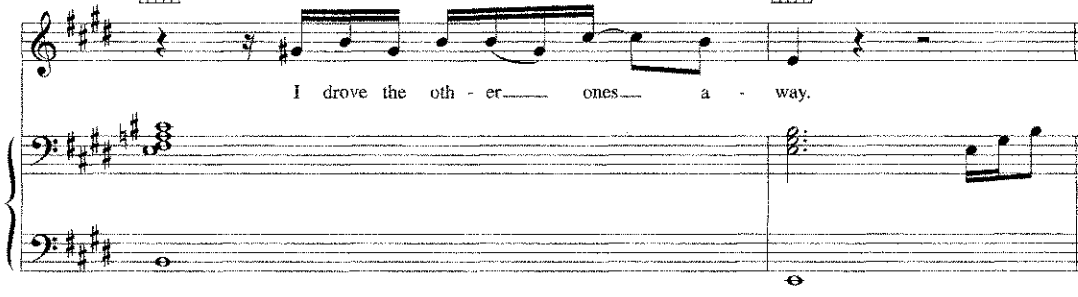
E G#dim F#7aug

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





E G#dim F#7aug


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

F#m7/B fr2  E 








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

E  Emaj7  E7  F#7aug fr2 







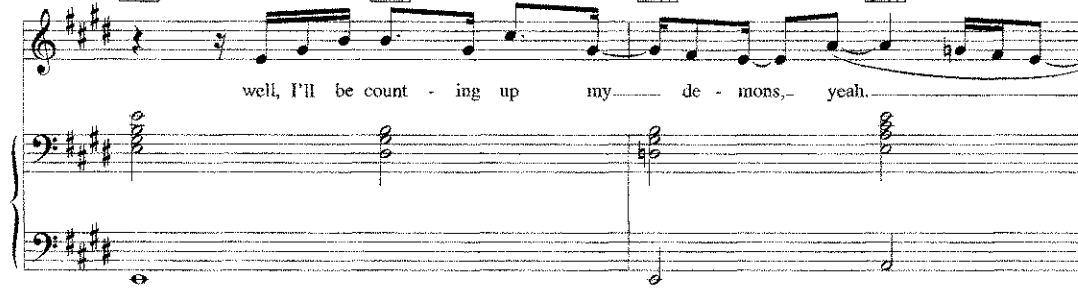
So if you ev - er feel — ne - glec - ted

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 ☐

The musical score is written for piano and guitar. It features a vocal line with lyrics and a guitar line with chord diagrams. The piano accompaniment is in the left hand, and the guitar part is in the right hand. The score is divided into four systems. The first system includes the vocal line and the beginning of the piano and guitar parts. The second and third systems show the piano and guitar parts continuing. The fourth system concludes with a double bar line and the instruction '2° D.%. al Cod'. Chord diagrams are provided for various chords: A, F#m7/B, E, E7, E6, and E.

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

Guitar:

2° D.%. al Cod

⊕ Coda

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

E **E**
fr4

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

E7 **E6** **E** **E7** **E6**
fr3 fr2 fr4 fr3 fr2

Ah, ah, yeah. Ah, ah, yeah. Ab, ah, yeah.

E **E7** **E6** **E**
fr4 fr3 fr2 fr4

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

E7 **E6** **E**
fr3 fr2 fr4

The image shows a musical score for piano and voice. It consists of three systems, each with a vocal line and a piano accompaniment. The key signature is E major (one sharp) and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments. Chord diagrams for guitar are provided above the vocal line for E7, E6, E, and Bm.

System 1:
Vocal: Ah, ah, yeah. Oh, come on. yeah.
Chords: E7, E6, E, E7, E6

System 2:
Vocal: Oh, come on yeah. Ah, ah, yeah.
Chords: E, Bm

System 3:
Vocal: Come on yeah, an' ev'ry thing's not
lost. Sing out yeah. Ah, ah, yeah.
Chords: E, Bm

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.*