



KEANE

HOPES AND FEARS

All the songs from the hit album, arranged for piano, voice & guitar.

Somewhere Only We Know
Bend and Break
We Might As Well Be Strangers
Everybody's Changing
Your Eyes Open
She Has No Time
Can't Stop Now
Sunshine
This Is The Last Time
On A Day Like Today
Untitled 1
Bedshaped

Somewhere Only We Know

Words & Music by Tim Rice-Oxley, Tom Chaplin & Richard Hughes

Moderately ♩ = 87

The musical score is presented in four systems, each with a guitar chord chart above the piano accompaniment. The piano accompaniment is in 4/4 time and consists of a steady eighth-note bass line in the left hand and a melody of eighth-note chords in the right hand. The guitar chords are as follows:

- System 1: A, A/G#, Asus4/G#, A/G#
- System 2: Bm7, Esus4, E, Esus4, A
- System 3: A/G#, Asus4/G#, A/G#, Bm7, Esus4, E, Esus4
- System 4: A, A/G#, Asus4/G#, A/G#, Bm

The lyrics are: 1. I walked a - cross. an emp - ty land, - I knew the path - way like the

Esus⁴ E A A/G[#] Asus⁴/G[#] A/G[#]

back of my hand. I felt the earth be - neath my feet,

Bm Esus⁴ E F[#]m

sat by the ri - ver and it made me com - plete. Oh sim - ple thing -

C[#]m A/C[#] C[#]m D D⁶ E7sus⁴ E7

where have you gone? I'm get - ting old and I need some - thing to re - ly on,

F[#]m C[#]m A/C[#] C[#]m D

So tell me when you're gon - na let me in, I'm get - ting tired and I need

D⁶ 5fr E⁷sus⁴ E⁷ A A/G[#] Asus⁴/G[#] A/G[#]

some-where to be - gin._____ 2. I came a - cross_ a fall - en_____ tree,

Bm⁷ E⁷sus⁴ E⁷ E⁷sus⁴ A

I felt the branch - es of it look - ing at me._____ Is this the place.

A/G[#] Asus⁴/G[#] A/G[#] Bm⁷ E⁷sus⁴ E⁷ E⁷sus⁴

we used_ to love?_ Is this the place_ that I've_ been dream - ing of?_____

F^{#5} C^{#5} 4fr A/C[#] 4fr C^{#5} 4fr D 5fr

Oh sim - ple thing,_ where have you gone?_ I'm get - ting old and I need

D⁶ 5fr E⁷sus⁴ E⁷ F^{#5} C^{#5} 4fr A/C[#] 4fr C^{#5} 4fr

some-thing to re - ly on. So tell me when_ you're gon - na let me in,_

D 5fr D⁶ 5fr E⁷sus⁴ E⁷ Bm⁷

I'm get - ting tired and I need some-where to be - gin.____ And if____ you have a

Aadd⁹/C[#] Esus⁴ E Bm⁷ Aadd⁹/C[#] Esus⁴ E

min - ute why don't we go,____ talk_ a - bout it some-where on - ly we know,_

Bm⁷ Aadd⁹/C[#] Esus⁴ E D⁶ 5fr

this_ could be the end of ev - 'ry - thing.____ So why don't we_ go

To Coda ⊕

E⁶ 7fr A^{add9} A D⁶ 5fr E⁶ 7fr

some-where on - ly we know. — Some - where on - ly we know. —

D.S. al Coda

D⁶ 5fr E⁶ 7fr D⁶/E 5fr E⁶ 7fr D⁶/E 5fr

♩ Coda

D⁶ 5fr E⁶ 7fr Bm⁷

so why don't we go. — Ooh —

A^{add9}/C[#] E^{sus4} E Bm⁷

aah, — oh. —

Aadd9/C#



Esus4



E



Bm7



Aadd9/C#



Esus4



E



This... could be the end of ev - 'ry - thing.

D6



5fr

E6



7fr

Aadd9



A



So why don't we... go some - where on - ly we know.

D6



5fr

E6



7fr

Eb6



6fr

Some - where on - ly we know?

rall.

D6



5fr

E6



7fr

D6



5fr

D



A



Some - where on - ly we know.

Bend and Break

Words & Music by Tim Rice-Oxley,
Tom Chaplin & Richard Hughes

♩ = 136

E



Esus⁴



D⁵/E



The first system of music features a guitar part with three measures of chords: E, Esus⁴, and D⁵/E. The piano accompaniment consists of a treble and bass clef. The treble clef part has a melody of eighth notes and quarter notes, while the bass clef part has a steady eighth-note accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

E



Esus⁴



The second system of music features a guitar part with three measures of chords: E, Esus⁴, and E. The piano accompaniment continues with the same treble and bass clef parts as the first system. The key signature and time signature remain the same.

D⁵/E



E



The third system of music features a guitar part with three measures of chords: D⁵/E, E, and E. The piano accompaniment continues with the same treble and bass clef parts. The key signature and time signature remain the same. The text "1. When" is written above the piano part in the final measure.

Emaj7



F#m



C#m



Amaj7



you, when you for - get your name,
(2.) Bit - ter and hard - ened heart

A/B



E



Emaj7



F#m



oh, when ach - - old ing fa - ces all look
wait - ing for life

C#m



Amaj7



A/G#



F#m7



the to same, } meet me in the morn -
start, }

A



B



Bsus4



B



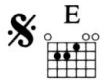
F#m7



- ing when you wake up. Meet me in the morn -



- ing then you'll wake up. If on -



ly I don't bend and break



I'll meet you on the other side, I'll meet



you in the light. If on - - ly

Esus⁴/G[#] E/G[#] Asus⁴ A E⁶/G[#] A/G[#]

I don't suf - fo - cate I'll meet

F[#]m A/B E

To Coda

you in the morn - ing when you wake.

2. E Esus⁴ E⁷sus⁴

E F[#]m⁷ A B

F#m7



A



First system of musical notation. The vocal line is mostly rests. The piano accompaniment consists of a treble clef staff with eighth and quarter notes, and a bass clef staff with quarter notes.

B



D.S. al Coda

Second system of musical notation. The vocal line has the lyrics "If on -". The piano accompaniment continues with similar rhythmic patterns.

⊕ *Coda*

A/B



Third system of musical notation. The vocal line has the lyrics "- ing where_ you wake...". The piano accompaniment continues.

E



Esus4/G#



E/G#



Asus4



A



Fourth system of musical notation. This system contains only the piano accompaniment, featuring a treble clef staff with chords and a bass clef staff with a simple bass line.

E6/G#



A/G#



F#m



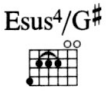
B



Fifth system of musical notation. The vocal line has the lyrics "I'll meet_ you on_ the oth - er side. I'll meet_". The piano accompaniment continues.



— you in the light. If on - - ly



I don't suf - - fo - cate, I'll meet



— you in the morn - ing when you wake.

We Might As Well Be Strangers

Words & Music by Tim Rice-Oxley, Tom Chaplin & Richard Hughes

♩ = 72

Dm



Gm⁹



1. I don't know your _____ face no more, _____
 2. I don't know your _____ thoughts these days, _____

C



C⁷



Dm



B^b



or feel the touch that
 we're stran - gers in an

F



B^b



Dm



I a - dore. _____ I don't know your _____
 emp - ty space. _____ I don't un - der -

— face no more. It's just a place I'm
 - stand your heart. It's ea - si - er to

look - ing for. }
 be a - part. } We might as well be stran - gers in an -

- o - ther town. We might as well be liv - ing in a
 2° a -

dif - f'rent world. We might as well, we might as well, we
 - no - ther time.

1. Am C⁷ 3fr B^b 2.

might as well. might as well be

Dm F B^b Dm/A B^b

stran - gers. Be

Dm F B^b Dm/A B^b

stran - gers. For all I know

F C^{sus4}/E C/E Gm B^b/F Gm

of you now. For all I know

F Csus⁴/E C/E Gm B^b/F

of you now.

Gm F Csus⁴/E C⁶/E

For all I know of you now.

Gm B^b/F Gm F Csus⁴/E C/E

For all I know.

Gm B^b/F Gm rit. Gm⁷/D F

Everybody's Changing


Words & Music by Tim Rice-Oxley, Tom Chaplin & Richard Hughes

♩ = 92




1. You say you wan -

F



der your own land.



Dm7



But when I think a - bout it I



Gsus4 3fr



C 3fr



don't see how you can. You're



C 3fr



F



ach - ing, you're break - ing and I can see the pain in your eyes.
 (2.) gone from here, soon you will dis - ap - pear, fad - ing in - to beau - ti - ful light.



Dm7
xxo

Says ev - 'ry - bo - dy's chang - ing and
'Cause ev - 'ry - bo - dy's chang - ing and

G Am



I don't know why
I don't feel right

F G

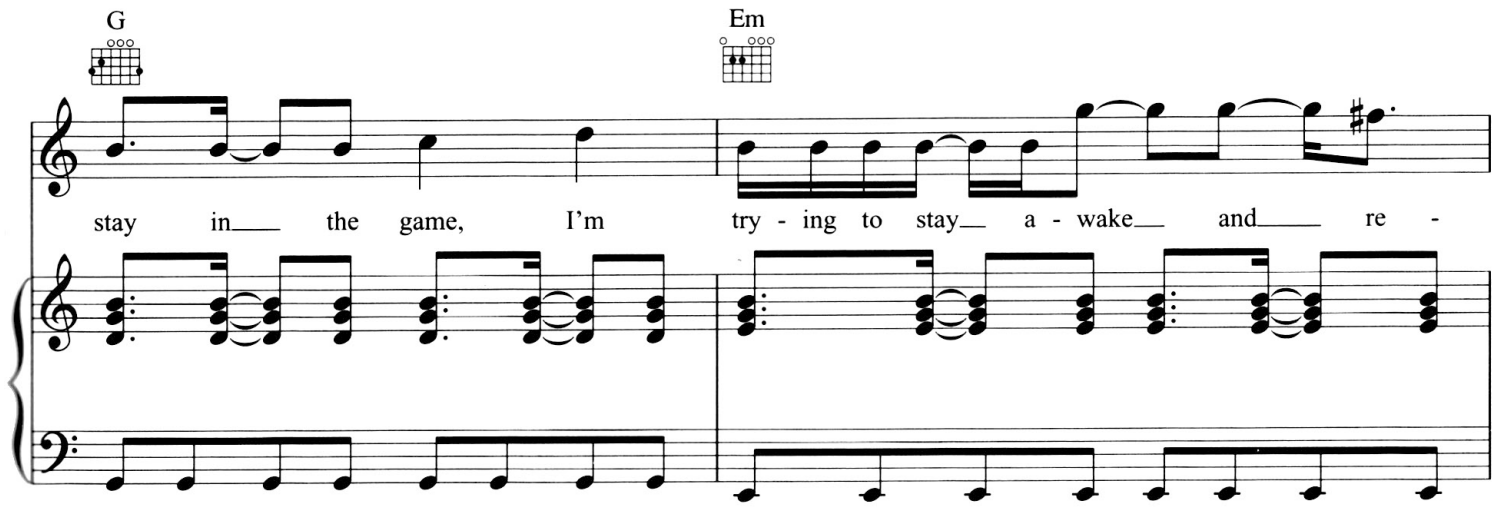
So lit - tle time,



Csus4 C F Dm7

try to un - der - stand that I'm try - ing to make a move just to

G  Em 

stay in the game, I'm try - ing to stay a - wake and re -



A7  Dm  G  *To Coda* 

-mem - ber my name but ev - 'ry - bo - dy's chang - ing and I don't feel the same.



C  **1.** Em7 



G7 

2. You're



2.

Fmaj7



Dm7



G7



Am



D.S. al Coda

♠ *Coda*

Am



Dm



G



rit.

C



ev - 'ry - bo - dy's chang - ing and I don't feel the same.

She Has No Time

Words & Music by Tim Rice-Oxley, Tom Chaplin,
Richard Hughes & James Sanger

♩ = 72

N.C.

Con pedale

Dm



G







1. You think your days are un - - ev - ent - ful

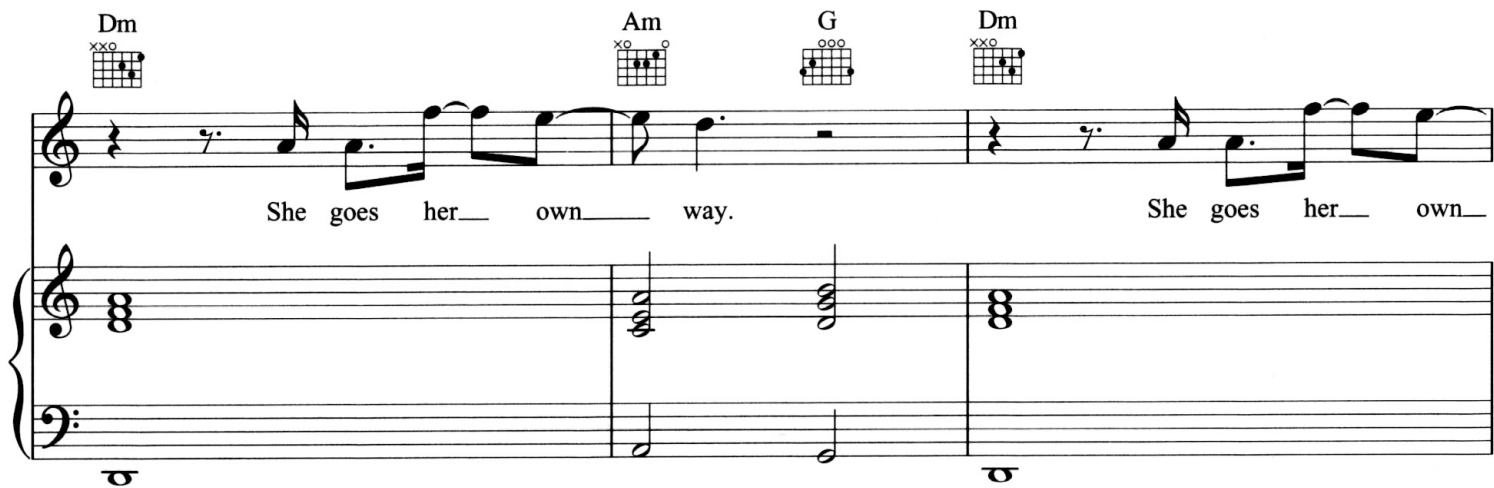
C/E  Fmaj7 

and no - one ev - er thinks _____ a - bout _____ you. _____



Dm  Am  G  Dm 



She goes her _____ own _____ way. She goes her _____ own _____



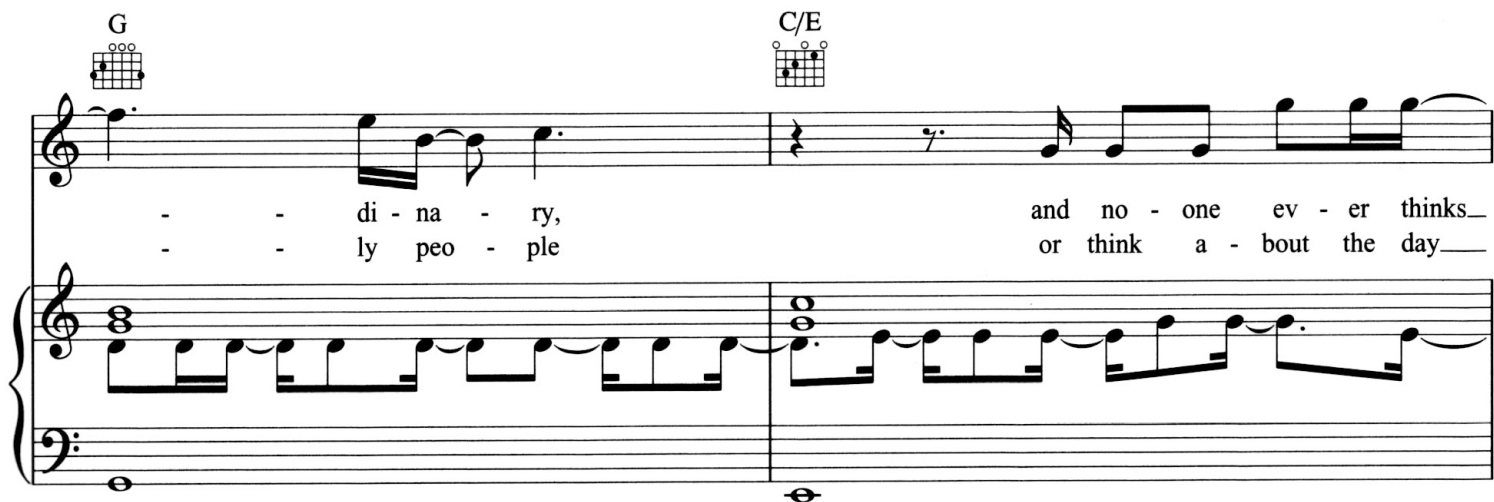
Am  G  Dm 



_____ way. 2. You think your days are or -
3. Well, think a - bout the lone -



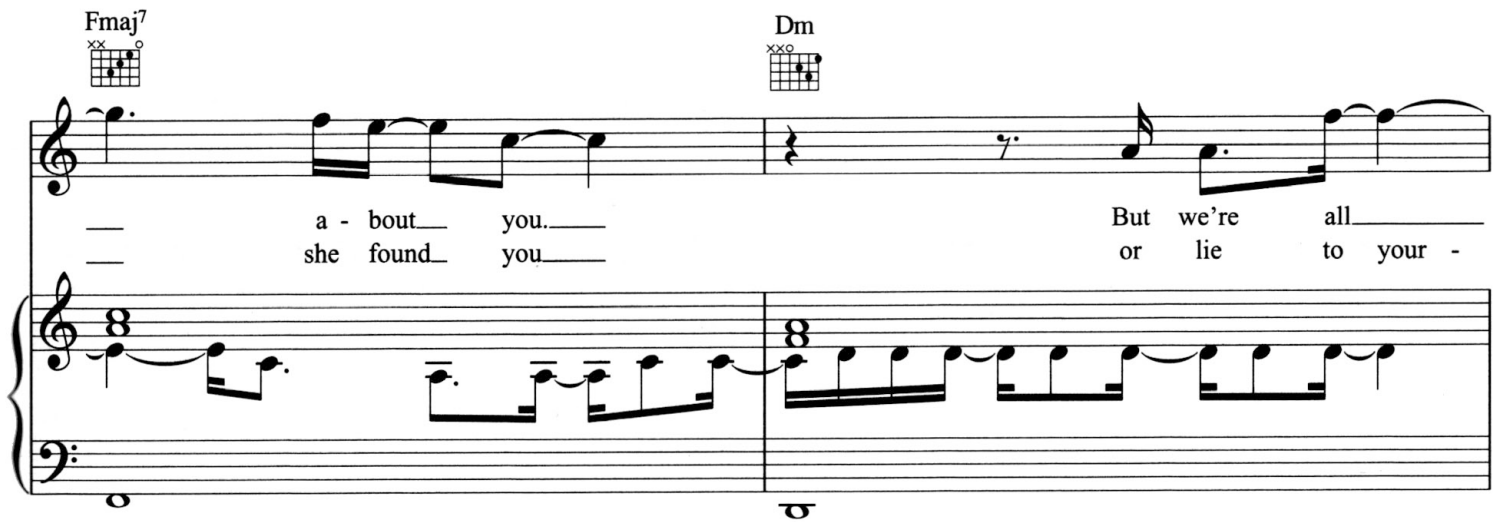
G  C/E 




- - di - na - ry, and no - one ev - er thinks_
- - ly peo - ple or think a - bout the day _____



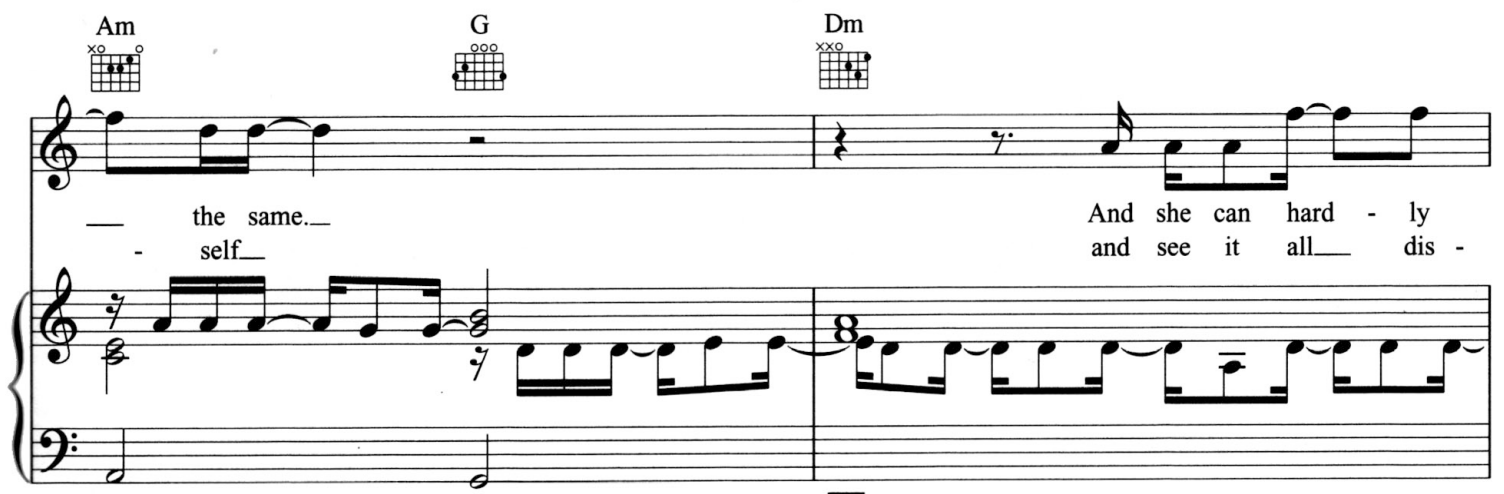
Fmaj7  Dm 




a - bout you. But we're all
she found you or lie to your -



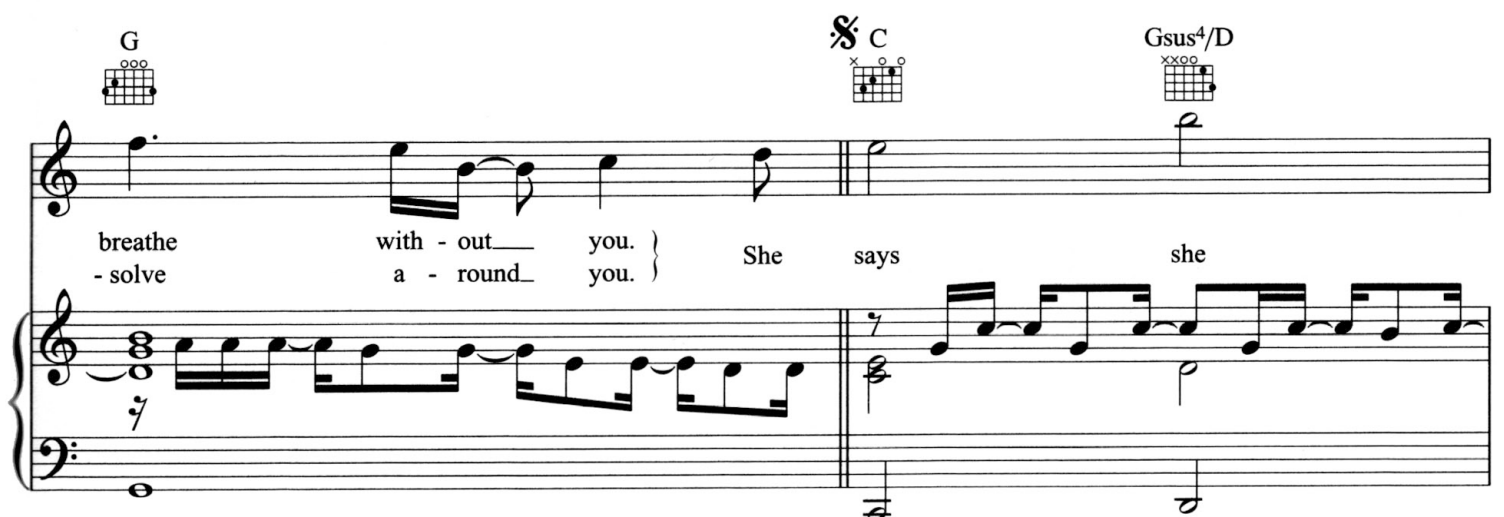
Am  G  Dm 




the same. And she can hard - ly
self and see it all dis -



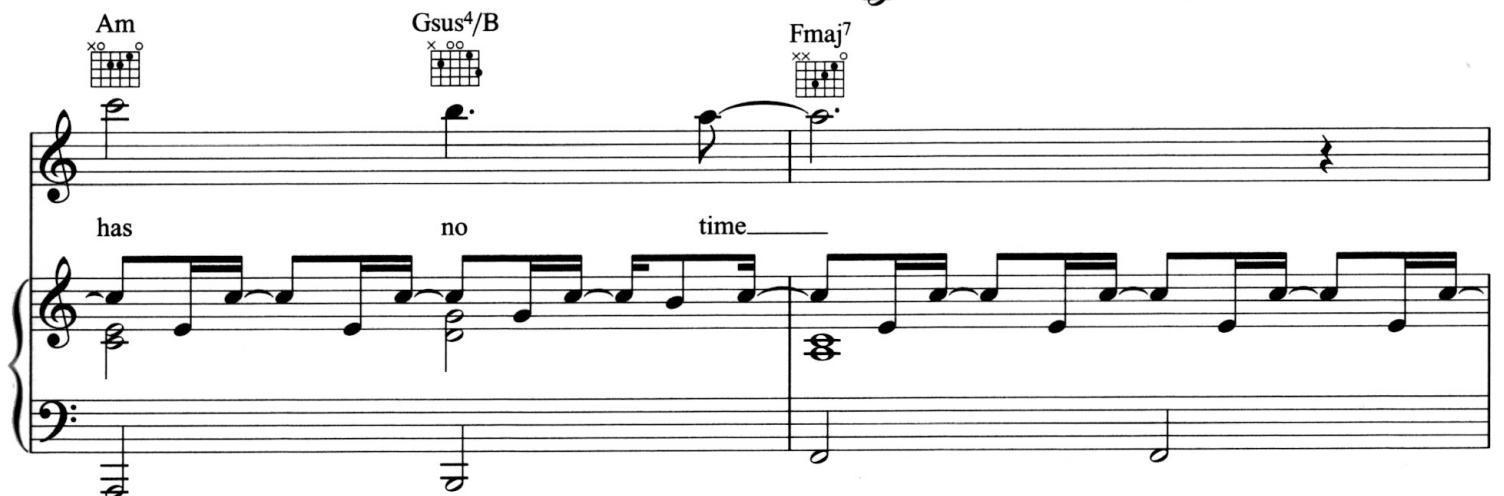
G  C  Gsus4/D 

breathe with - out you. She says she
- solve a - round you. }



Am  Gsus4/B  Fmaj7 




has no time



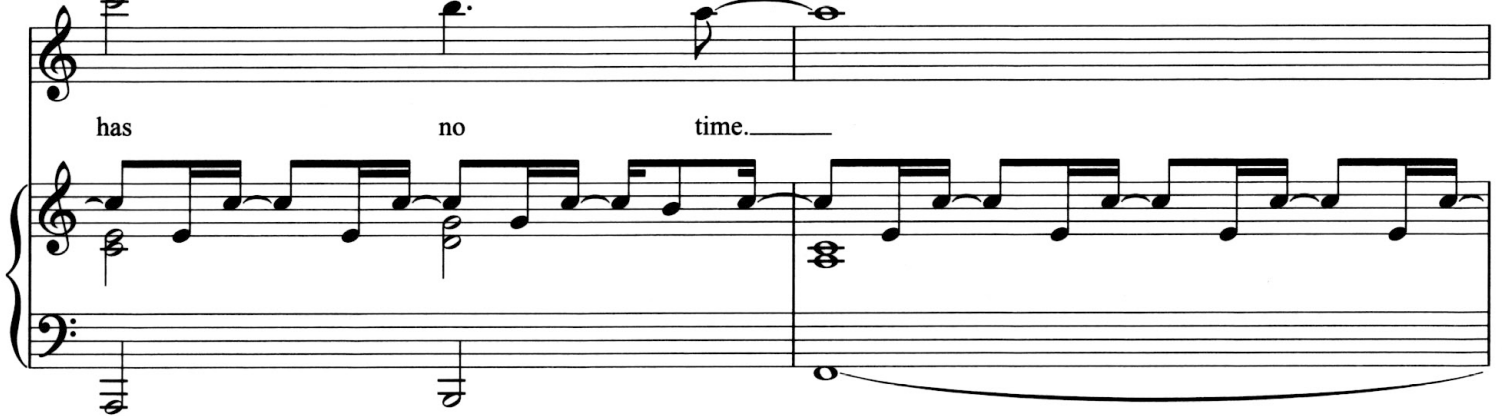
D7  C  Gsus4/D 

for you now... She says... she



Am  Gsus4/B  Fmaj7 

has no time...



1.

2, 3.

D7 (2° D7/F#)



for you now... She says...



C  Gsus4/D  Am  Gsus4/B 

she has no time...

To Coda 




Fmaj⁷




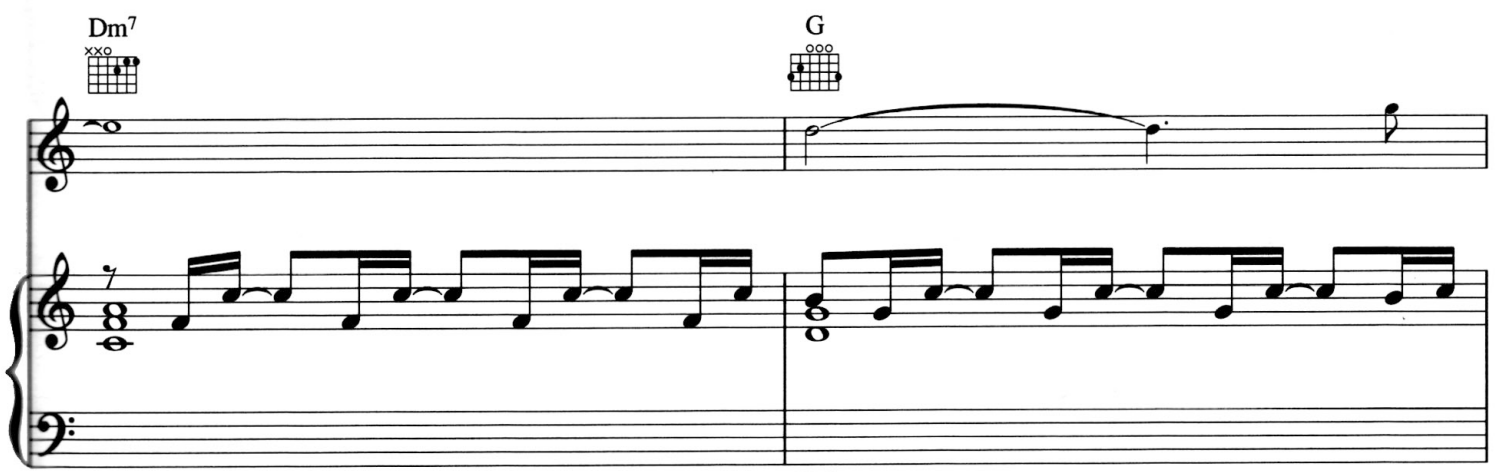
Portamento Synth.




Dm⁷




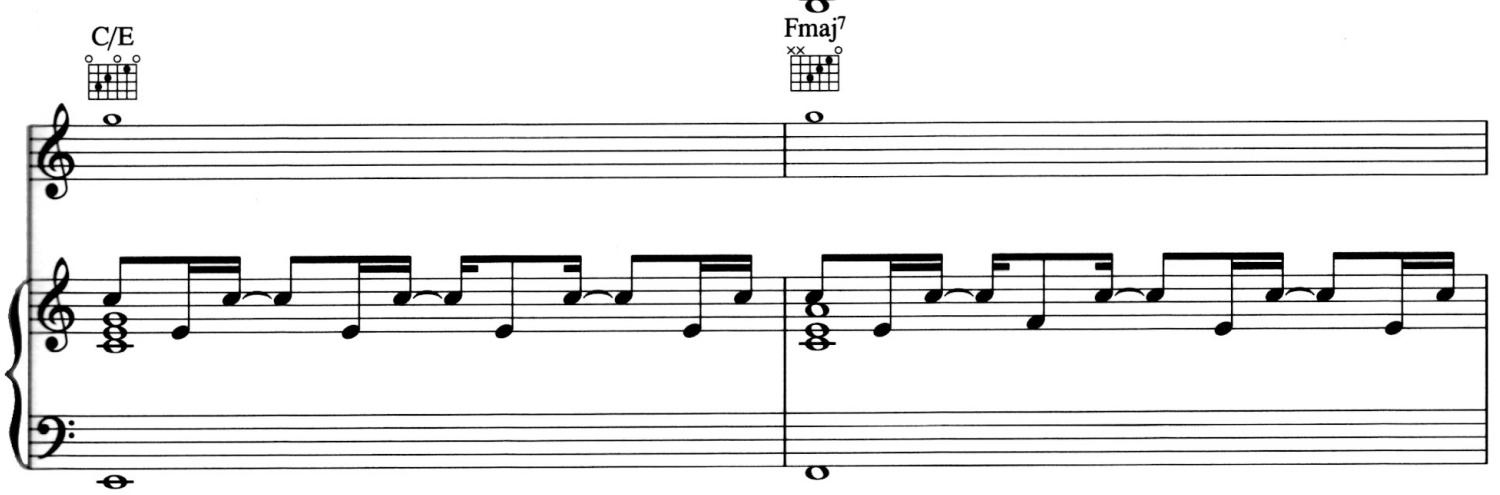
G

C/E



Fmaj⁷

Dm







Am



Gsus⁴ 3fr




Dm  Am  Gsus⁴  3fr




C  Gsus⁴/B  Am  Gsus⁴/B 





Lone - - ly peo - - ple




C  Gsus⁴/B  Am  Gsus⁴/B 

tum - - ble down - - wards and



C  Gsus⁴/B  Am  Gsus⁴/B 

my heart _____ op - - ens up _____



C Gsus⁴/B Am Gsus⁴/B *D.S. al Coda*

to you when she says

Detailed description: This system contains the first four measures of the piece. It features a vocal line in treble clef and a piano accompaniment in grand staff. The guitar chords are C, Gsus⁴/B, Am, and Gsus⁴/B. The lyrics 'to you when she says' are written under the vocal line. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

⊕ *Coda*

Fmaj⁷

Detailed description: This system is the Coda section, marked with a Coda symbol. It features a piano accompaniment in grand staff. The right hand has a melodic line with a long slur over the first two measures. The left hand has a steady eighth-note pattern. The chord is Fmaj⁷.

Repeat ad lib.

Detailed description: This system is the first repeat section, marked 'Repeat ad lib.'. It features a piano accompaniment in grand staff. The right hand has a melodic line with a long slur over the first two measures. The left hand has a steady eighth-note pattern.

Fmaj⁷

Repeat ad lib. to fade

Detailed description: This system is the second repeat section, marked 'Repeat ad lib. to fade'. It features a piano accompaniment in grand staff. The right hand has a melodic line with a long slur over the first two measures. The left hand has a steady eighth-note pattern.

Your Eyes Open

Words & Music by Tim Rice-Oxley, Tom Chaplin & Richard Hughes

♩ = 132

N.C.

Em



Bird effects

Con pedale

Cmaj7add13



Am



Fmaj7



Em



1. Well it's a lone - ly road that
(2.) lone - ly place that

Cmaj7add13



Am



you have cho - sen. Morn - ing comes and you don't want
 you have run to. Morn - ing comes and you don't want

Fmaj7



Em



— to know me a - ny - more. And it's a long time
 — to know me a - ny - more. And it's a lone - ly

Cmaj7add13



Am



since your heart was fro - zen. Morn - ing comes
 end that you will come to. Morn - ing comes

Fmaj7



— and you don't want to know me a - ny - more. }
 — and you don't want to know me a - ny - more. }

Cmaj7add13 Gadd9 Bm7

For a mo - ment your eyes op - en and you know

Cmaj7add13 Gadd9 Bm7

all the things I ev - er want - ed you to know

Cmaj7add13 Gadd9 Bm7

I don't know you and I don't want to

Cmaj7add13 Gadd9 Bm7

till the mo - ment your eyes op - en and you know

1. **To Coda** **Bm7**

2. that it's a

2.



Musical notation for the first system, including treble and bass clefs, notes, and triplets.



Musical notation for the second system, including treble and bass clefs, notes, and triplets.



D.S. al Coda

⊕ *Coda*



Musical notation for the third system, including treble and bass clefs, notes, and triplets.



Repeat to fade

Musical notation for the fourth system, including treble and bass clefs, notes, and triplets.

Can't Stop Now

Words & Music by Tim Rice-Oxley,
Tom Chaplin & Richard Hughes

♩ = 120

The musical score is arranged in four systems. The first system shows the piano introduction with a 4/4 time signature and a tempo of 120. The piano part consists of a treble and bass line. The bass line includes a drum pattern labeled 'Drums' with 'x' marks for cymbals and dots for bass drum. The second system continues the piano accompaniment with guitar chord diagrams for $B^b\text{maj}7$, $B\text{m}7^b5$, B^b/D , and C (3fr). The third system features the vocal line with lyrics: "1. I no- ticed to - night that the world has been turn -". The piano accompaniment continues with chords F , $B^b\text{maj}7$, $G\text{m}$ (3fr), and C (3fr). The fourth system shows the vocal line with lyrics: "ticed to - night that the world has been turn -". The piano accompaniment continues with chords $D\text{m}$, B^b , and E^b .

F Dm Am

- ing while I've been stood here di -
 - ing while I've been stuck here wi -

B^bmaj⁷ F Dm

- ther - ing a - round. Though I know I said I'd
 - ther - ing a - way. Well, I know I said I

B^b E^b F

— wait a - round till you need me, I have
 — would - n't leave. you be - hind, but I have

Dm Am B^bmaj⁷ C⁹sus⁴ C

— to go, I hate to let you down. } But I can't
 — to go, it breaks my heart to say. }

F Am B^b

stop now, I've got troubles of my own.

F B^b/D C F

'Cause I'm short on time, I'm lonely and I'm





B^bmaj⁷ Gm C⁷ C⁷

too tired to talk. 1. I no- to no-





2. I no- to no-

F Am B^bmaj⁷ Bm^{7b5}





one back home, I've got troubles of my own and I




can't slow down_____ for no - one_____ in town_____ and I

can't stop now_____

And I can't slow down_____ for no -

- one_____ in town_____ and I can't stop now_____

for no - one.

The

mo - tion keeps my heart run - ning. The

Play 3 times ad lib.

mo - tion keeps my heart run - ning.

rit.

On A Day Like Today

Words & Music by Tim Rice-Oxley, Tom Chaplin & Richard Hughes

♩ = 72

N.C.

Am



F



On a day — like — to - day —

Drums (echo)



I looked — at you — and I — saw some -



- thing in — the way — you stared — in - to — the sky...

I saw you were

cont. sim.

sick and tired of my wrong turns. If you only knew

the way I feel, I'd really love to tell

you but I

Am F Am F

could nev - er seem to say_ the things_

Gm7 C Gm7 C Am F

_ I need - ed to_ On a day_ like_ to - day,-

Am F Gm7 C Gm7 C

no oth - er words_ would_ do_




Bbmaj7 F C

I saw_ you_ were sick and tired_ of my_

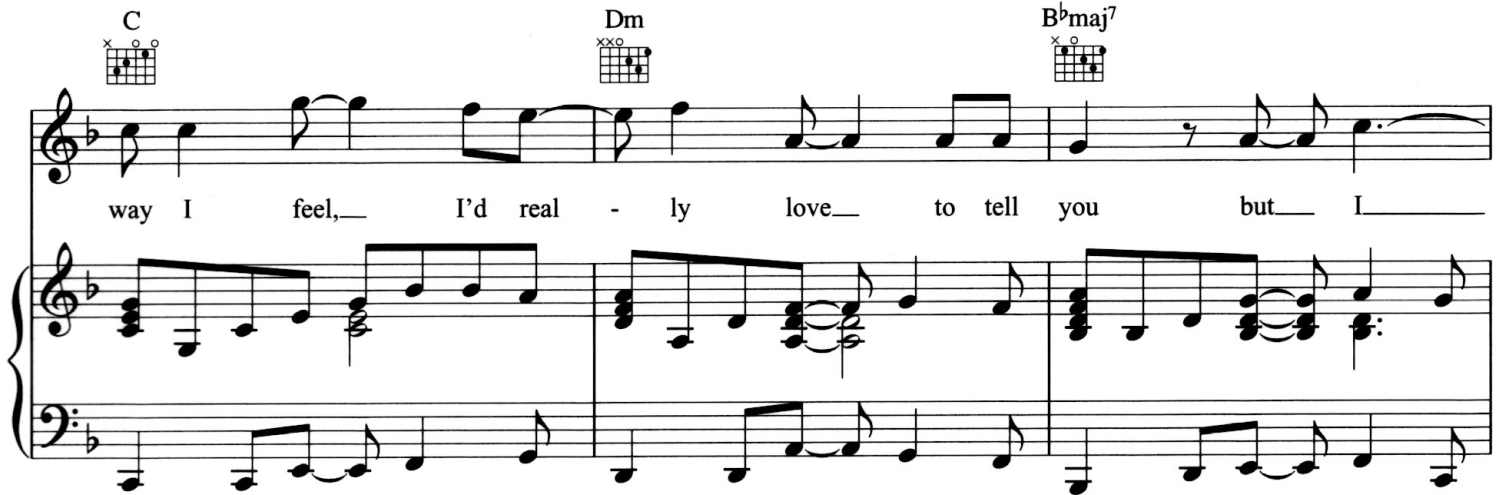
Dm  B^bmaj⁷  F 




— wrong turns. — If you on - ly — knew — the



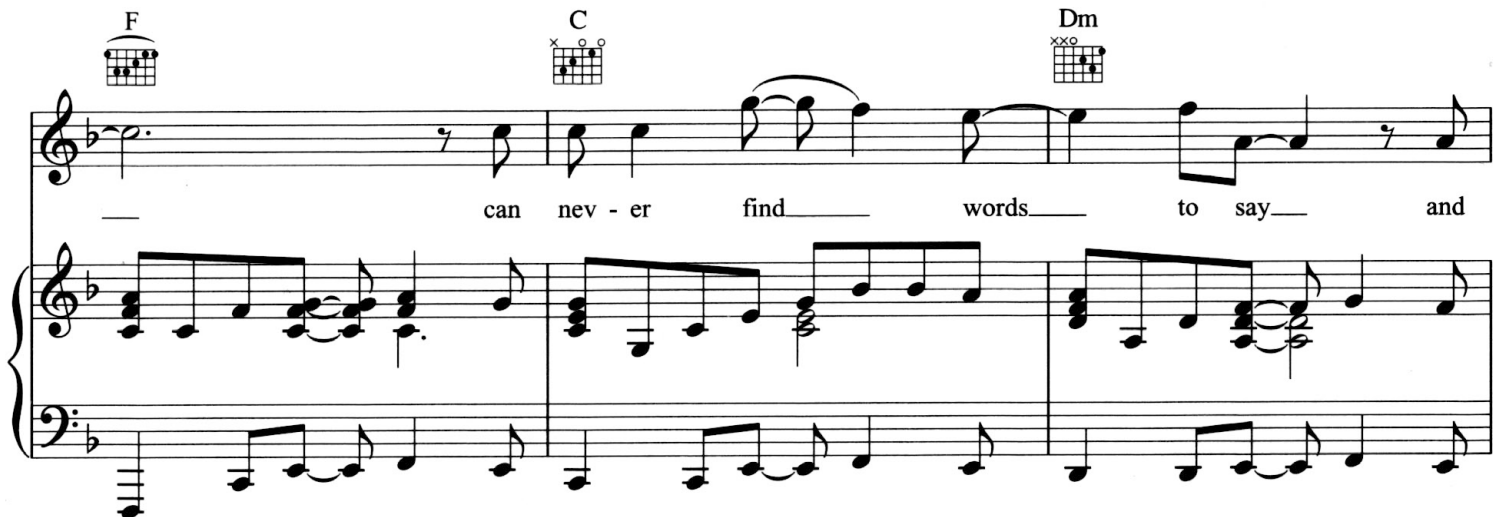
C  Dm  B^bmaj⁷ 

way I feel, — I'd real - ly love — to tell you but — I —



F  C  Dm 





— can nev - er find — words — to say — and




B^bmaj⁷  F  C 




I don't know — why — I can't find — words —



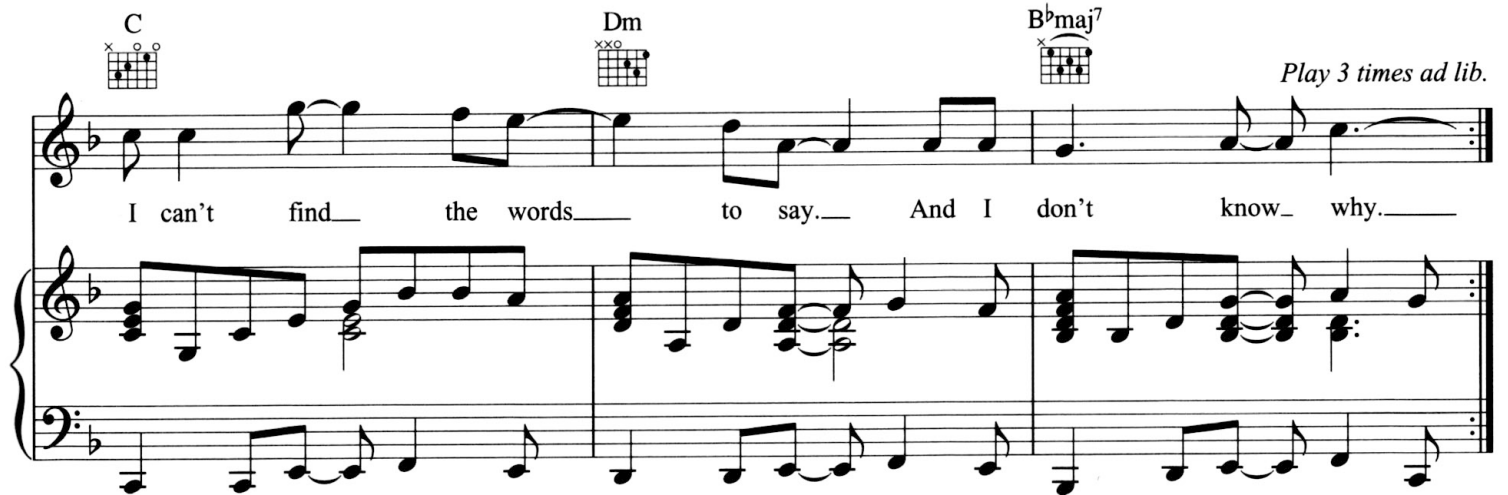
Dm  B^bmaj7  F  *To Coda* 




to say and I don't know why

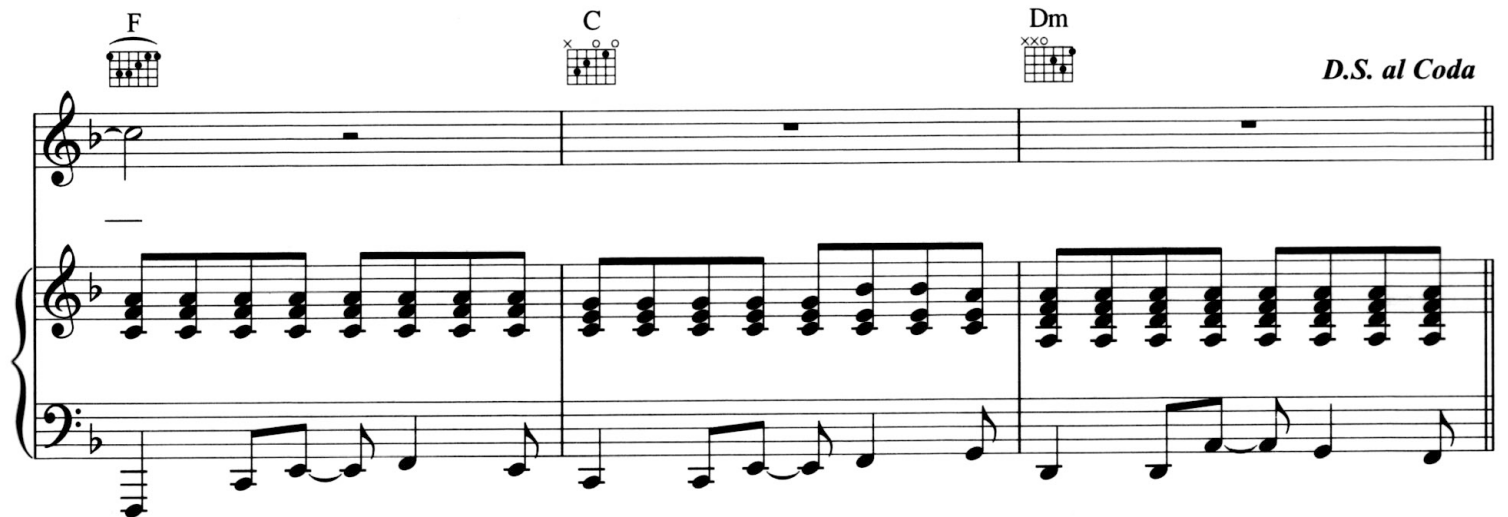


C  Dm  B^bmaj7  *Play 3 times ad lib.*





I can't find the words to say And I don't know why

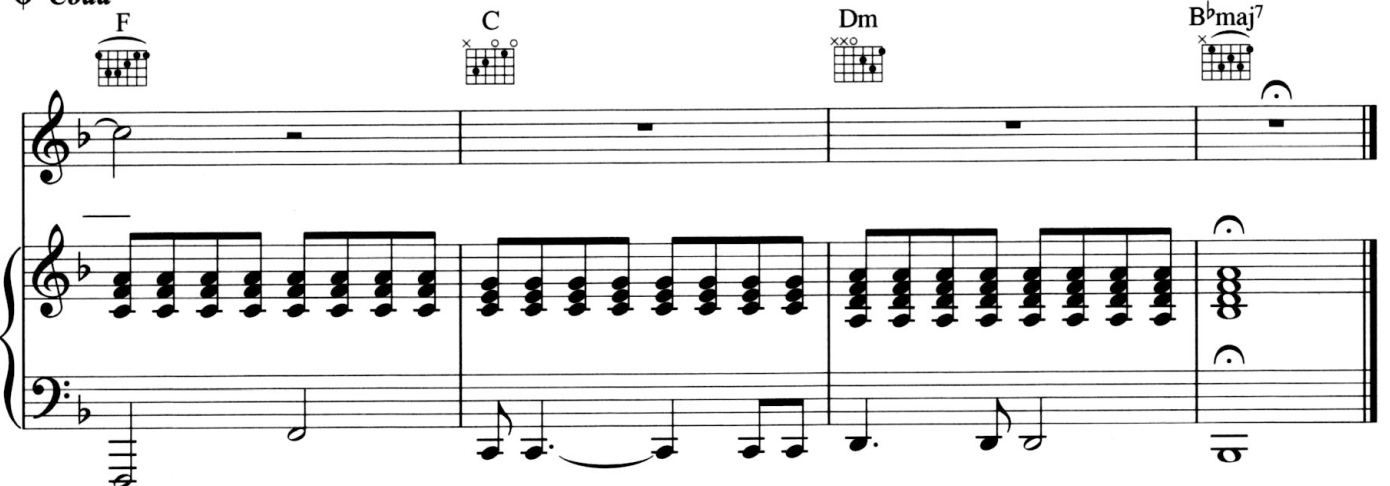


F  C  Dm  *D.S. al Coda*



 *Coda*

F  C  Dm  B^bmaj7 



Sunshine

Words & Music by Tim Rice-Oxley, Tom Chaplin,
Richard Hughes & James Sanger

♩ = 100

Em



Em(maj7)



Em7



Em(maj7)



Em



Em(maj7)



Em7



Em(maj7)



Em



1. I hold you in__ my hands,_
2. I hold you in__ cupped hands_

Em(maj7)



Em7



Em(maj7)



— a lit - tle a - ni - mal, — and
— and shield you from a storm. — where

Em Em(maj7) Em7

on - ly some_ dumb id - i - ot would let you go.
 on - ly some_ dumb id - i - ot would let you go.

A7 Am D





But if I'm one_ thing then
 But if I'm one_ thing then

Am Bbmaj7 D

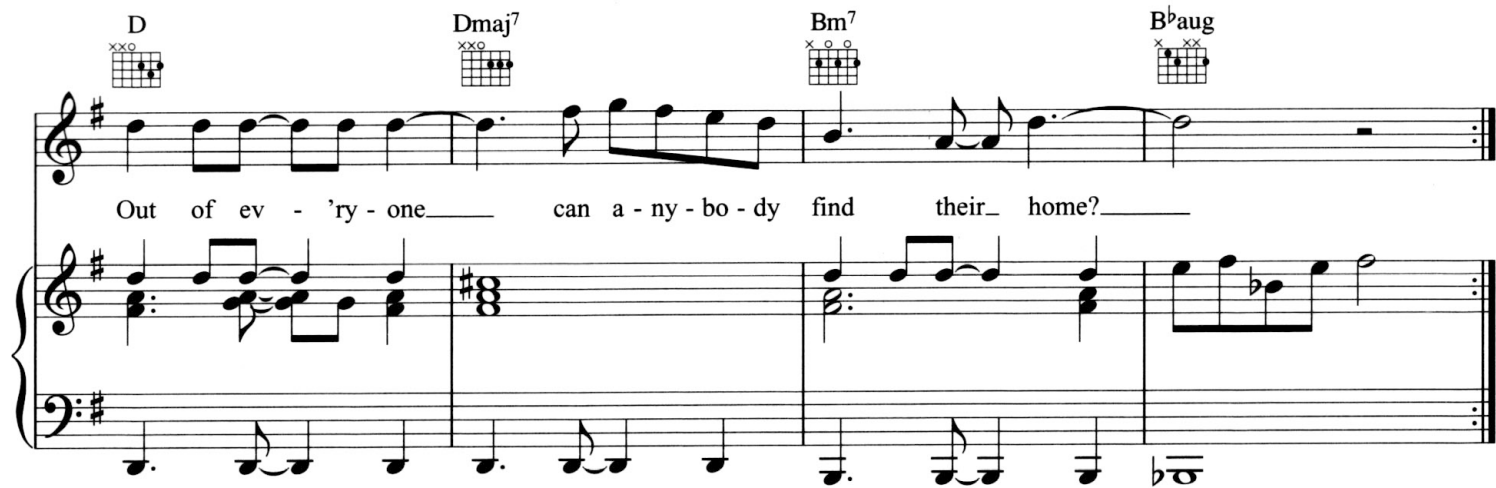
that's the one_ thing. } I should know
 that's the one_ thing. } % Ooh




Dmaj7 Bm7 Bbaug

can a - ny - bo - dy find their_ home?

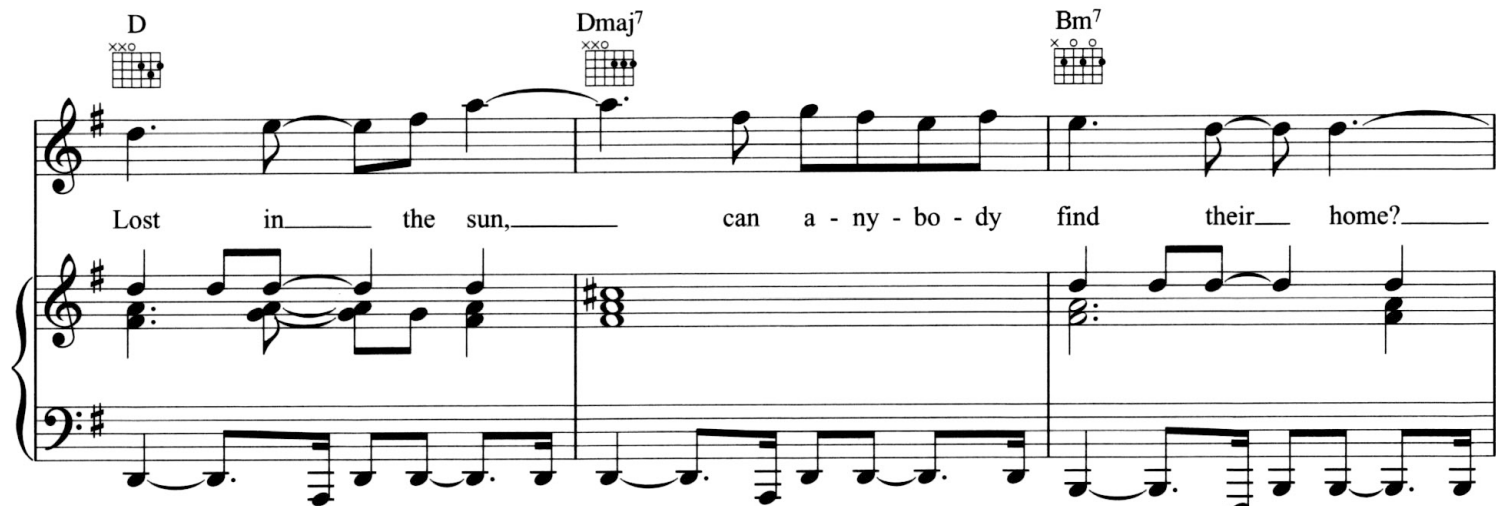
D  Dmaj7  Bm7  B^baug 




Out of ev - 'ry - one can a - ny - bo - dy find their home?



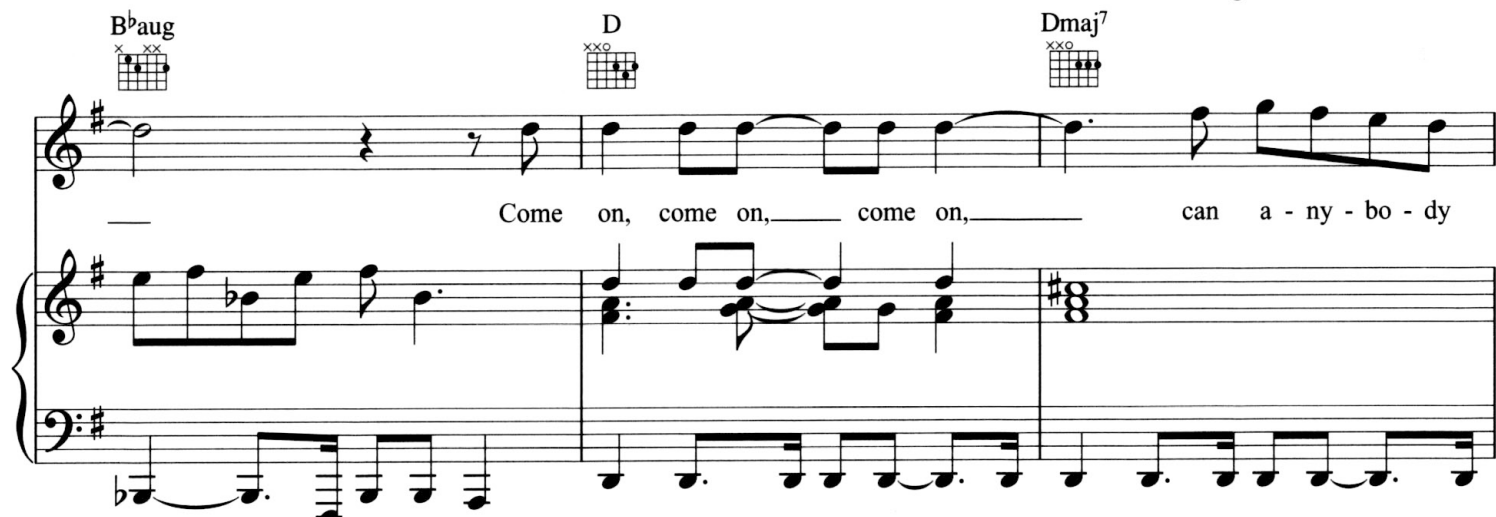
D  Dmaj7  Bm7 

Lost in the sun, can a - ny - bo - dy find their home?



B^baug  D  Dmaj7 

Come on, come on, come on, can a - ny - bo - dy



Bm7  *To Coda*  B^baug  Am 

find their home?





D.S. al Coda

Musical notation for the first system, including a treble clef staff with a whole rest, and a grand staff with piano accompaniment.

⊕ *Coda*



Musical notation for the second system, including a treble clef staff with lyrics "Ooh, can a - ny - bo - dy" and a grand staff with piano accompaniment.



Play 3 times ad lib.

Musical notation for the third system, including a treble clef staff with lyrics "find their home?" and a grand staff with piano accompaniment.



Musical notation for the fourth system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

This Is The Last Time

Words & Music by Tim Rice-Oxley, Tom Chaplin,
Richard Hughes & James Sanger

♩ = 132



1. This is the last time _____ that I will say these words,
2. This is the last time _____ that I will show my face,

*1° tacet till **



I re - mem - ber the first time, _____ the first
one last ten - der lie and _____

*



_____ of ma - ny lies. Sweep it in - to the cor - ner,
then I'm out of this place. Tread it in - to the car - pet,

Gmaj7 C/G G

or hide it un - der the bed. Say these things
 or hide it un - der the stairs. You say that some

Gmaj7 C/G

they go a - way, but they nev - er do.
 things nev - er die, well I tried, and I tried.

G Cmaj7 Bm

Some - thing I was - n't sure of but I was

Em Asus4 A Cmaj7

in the mid - dle of, some - thing I for - get now,

Bm Em D/F#

but I've seen too lit - tle of. The last

G Bm Am D7

time you fall on me for a - ny - thing you like. Your

G Bm Am D7

one last line, you fall on me for a - ny - thing you like. And

Em Bm Am7 D7

years make ev - 'ry - thing al - right, you fall on me for a - ny - thing you like. And

1. **Em** **Bm** **Am7** **D**

To Coda Φ

I, no, I don't mind.

2. **D** **G** **Csus2/G** **E^b/G**

Csus2/G 3fr **E^b/G** 3fr

G **Am/G** **Bm/G** **C/G**

G 3fr **Am/G** **Bm/G** 3fr **C/G**

D/G **D7/G** *D.S. al Coda*

The last

Φ *Coda* **D7** *rit.* **G**

ind.

Untitled 1

Words & Music by Tim Rice-Oxley, Tom Chaplin & Richard Hughes

♩ = 104

N.C.

Drums

Am

Con pedale

G⁶

Am

G⁶

Am

cont. sim.

G⁶



Am



The first system of music features a vocal line with whole rests and a piano accompaniment consisting of a steady eighth-note melody in the right hand and a bass line in the left hand.

G⁶



Am



The second system includes the lyrics "A house on fire,". The vocal line has a melodic line with a slur over the final notes. The piano accompaniment features a sustained chord in the right hand.

G⁶



Am



The third system includes the lyrics "a wall of stone.". The vocal line continues with a melodic line. The piano accompaniment features a sustained chord in the right hand.

G⁶



Am





The fourth system includes the lyrics "A door that once was op -". The vocal line continues with a melodic line. The piano accompaniment features a sustained chord in the right hand.

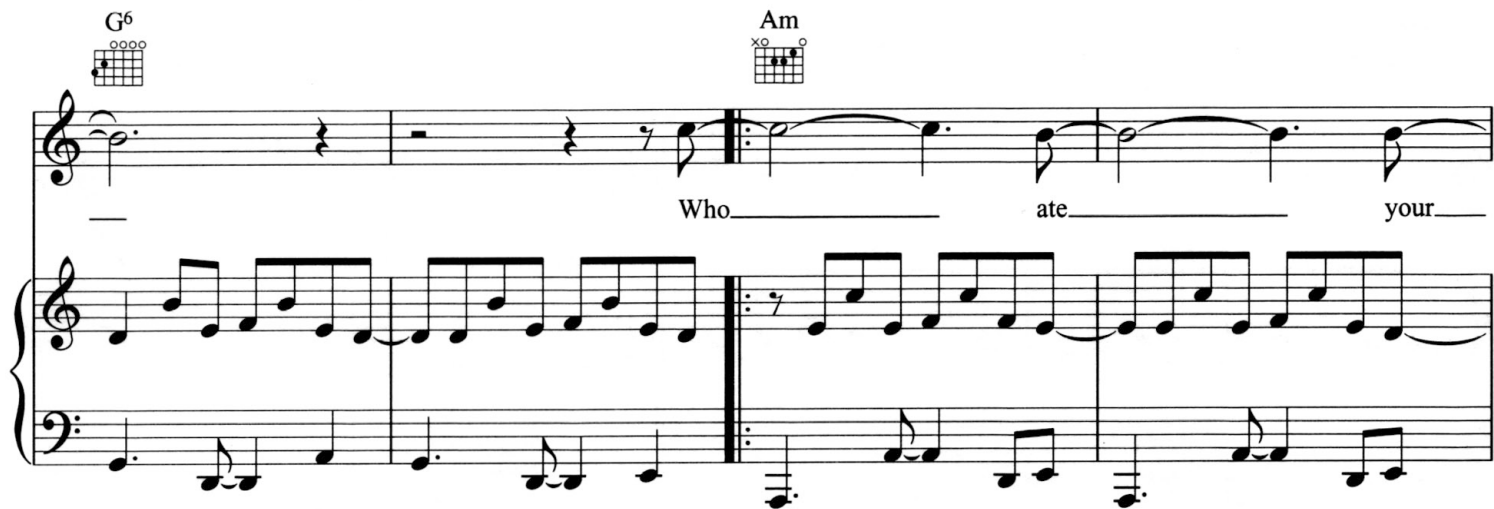
G⁶  B^bmaj⁷  Dm 

- - en, an emp - ty face, and emp - ty bones.



G⁶  Am 


Who ate your



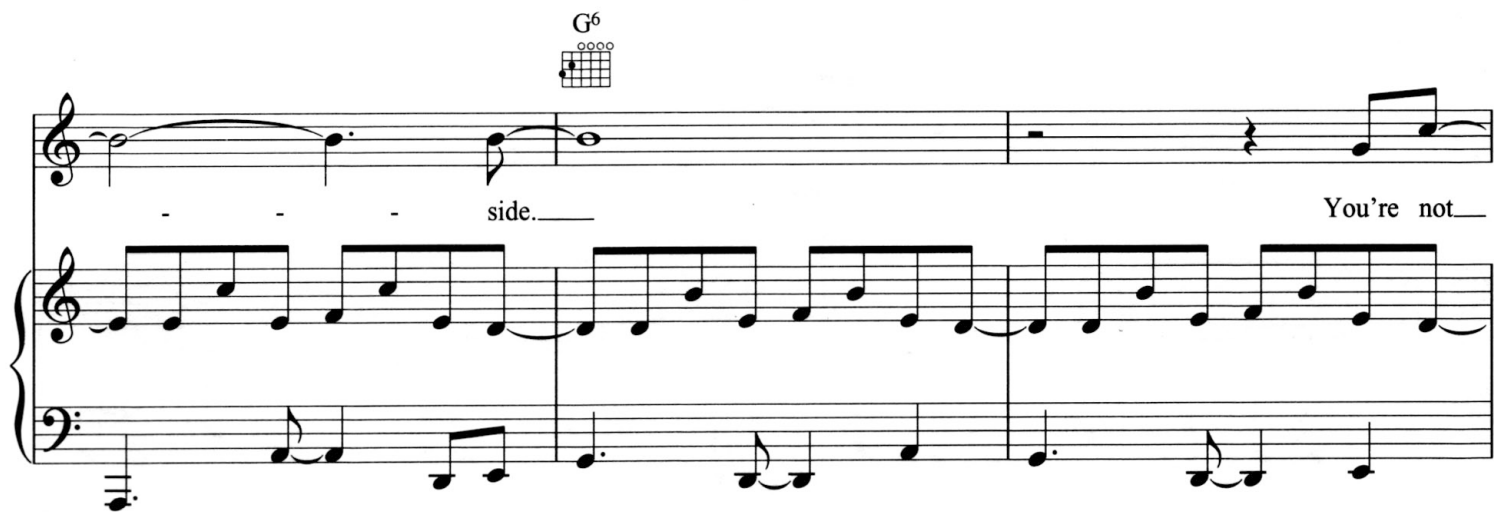
G⁶  Am 

heart? You're cold in -



G⁶ 

- - - side. You're not



Am



G⁶



the one I hoped for...

B^bmaj⁷



Dm⁹



I'll see you on the other side.

G⁶



B^bmaj⁷



I'll see you on the oth -

Dm⁹



-er side. The

C Gm⁷ 3fr Fmaj⁷

wind would - n't blow me home to

C Gm⁷ 3fr Fmaj⁷

lie in your heart of hearts. Will

C Gm⁷ 3fr Fmaj⁷

I ev - er see you a - gain, and

C Gm⁷ 3fr Fmaj⁷ 1.

lie in your heart of hearts? Who

2.

Am



Portamento Synth.

R.H. tacet 1°

G6



Am



G6



Play 3 times ad lib.

Am



G6



Am



Instrumental ad lib.

Bedshaped

Words & Music by Tim Rice-Oxley,
Tom Chaplin, Richard Hughes & James Sanger

Free time

N.C.

♩ = 76 a tempo

1. Ma - ny's the time_ I ran_ with you down_ the rain -
(2.) know you think_ I'm hold - ing you down_ and I've

- y roads_ of our_ old town_ Ma - ny the lives_ we lived_ in each day_
 fall - en by_ the way - side now_ and I don't un - der - stand the same_ things as you,_

and bu - ried al - to - geth - er. } Don't laugh at me_
 but I_ do.

Don't look_ a - way_ You'll fol - low me back_ with the

sun in your eyes_ and on_ your own,_ Bed - shaped_ and

B F#

legs of stone. You'll knock on my door and up

E C#m 4fr B To Coda ⊕

we'll go, in white light. I don't think so. But

Aadd11 F#m 1. E

what do I know? What do I know? 2. I know, I

2. E Esus4 E Emaj7 E Vocoder

I know.



First system of musical notation. The vocal line consists of three measures with rests and notes. The piano accompaniment features chords and moving lines in both hands.

Coda

F#

E

Oh, _____ and up we'll go _____ in white _____

Second system of musical notation. The vocal line continues with the lyrics "Oh, _____ and up we'll go _____ in white _____". The piano accompaniment provides harmonic support.



_____ light. _____ I don't think so. _____ But what do I _____ know?_

Third system of musical notation. The vocal line continues with the lyrics "_____ light. _____ I don't think so. _____ But what do I _____ know?_". The piano accompaniment features a steady rhythmic pattern.

F#m

rit.

E

What do I _____ know?_

I know. _____

Fourth system of musical notation. The vocal line concludes with the lyrics "What do I _____ know?_" and "I know. _____". The piano accompaniment includes triplets and a final chord.