

SNOW PATROL EYES OPEN



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EYES OPEN



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12. HANDS OPEN

17. CHASING CARS

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27. IT'S BEGINNING TO GET TO ME

34. YOU COULD BE HAPPY

38. MAKE THIS GO ON FOREVER

44. SET THE FIRE TO THE THIRD BAR

50. HEADLIGHTS ON DARK ROADS

56. OPEN YOUR EYES

62. THE FINISH LINE

67. IN MY ARMS

72. WARMER CLIMATE





YOU'RE ALL I HAVE

Words and Music by Gary Lightbody, Nathan Connolly, Jonathan Quinn, Paul Wilson and Tom Simpson

♩ = 140




5



9




13

1. Train this cha - os, turn it in - to light, —
 2. You're cin - e - mat - ic, raz - or sharp, —

17

E⁵ Asus² E⁵ Asus²



I've got to see you one last night.
a welcome arrow through the heart.

Musical notation for measures 17-20, including vocal line and piano accompaniment.

21

E⁵ Asus² E⁵ Asus²




Be-fore the lions take their share,
Un-der your skin feels like home,

Musical notation for measures 21-24, including vocal line and piano accompaniment.

25

E⁵ Asus² E⁵ Asus²




leave us in pie - ces scat-tered ev - 'ry- where. } Just
el - ec-tric shocks on ach - ing bones. }

Musical notation for measures 25-28, including vocal line and piano accompaniment.

29

Bsus² Asus²



give me a chance to hold on, _____ give me a chance to hold on, _____

Musical notation for measures 29-32, including vocal line and piano accompaniment.

33

Bsus² Asus²

give me a chance to hold on, just give me some-thing to hold on to. It's

37

E⁵ A⁵

so clear now that you are all that I have, I have.
(Ooh,)

41

E⁵ A⁵

no fear now you are all that I have. It's so...
ooh,

45

E⁵ A⁵

— clear now that you are all that I have, I have
ooh,

49

E⁵ A⁵

— no fear now you are all that I have.
ooh.) to Coda ◊

53

1. E⁵ Asus² E⁵ Asus²

57

2. E⁵ Asus² E⁵ Asus²

3. There is a dark - ness deep in you,

61

E⁵ Asus² E⁵

A fright - 'ning ma - gic I — cling — to —

64

Asus² Bsus²

Give me a chance — to hold on, —

67

Asus² Bsus²

give me a chance — to hold on, — give me a chance to hold on —

70

Asus²/C# Bsus²/D

Just give me some-thing to hold on — to — It's

D.º al Coda

♠ Coda



73

Musical notation for measures 73-76. The piece is in E major (one sharp). The bass line consists of a steady eighth-note accompaniment. The treble clef contains a melodic line with eighth and sixteenth notes.



77

Musical notation for measures 77-80. The bass line continues with eighth-note accompaniment. The treble clef features a melodic line with some rests and eighth notes.



81

Musical notation for measures 81-84. The bass line continues with eighth-note accompaniment. The treble clef features a melodic line with eighth notes and some rests.



85

Musical notation for measures 85-88. The bass line continues with eighth-note accompaniment. The treble clef features a melodic line with eighth notes and some rests.



89

Musical notation for measures 89-92. The bass line continues with eighth-note accompaniment. The treble clef features a melodic line with eighth notes and some rests.

Ped.

HANDS OPEN

Words and Music by Gary Lightbody, Nathan Connolly,
Jonathan Quinn, Paul Wilson and Tom Simpson

♩ = 130




5

1. It's hard to ar - gue when you won't stop mak -
2. Why would I sab - ot - age the best thing that
3. Put Suf - jan Ste - vens on and we'll play your fav -



8

- ing sense. But my tongue still mis - be - haves and it
- I have? Well it makes it ea - si - er to know
- 'rite song. Chi - ca - go bursts to life and your

to Coda

11

Gm F Eb Bb Gm F

keeps dig - ging my own grave. With my
 ex - act - ly what I want. With my
 sweet smile re - mem - bers you My } hands op - en

14

Eb5 Bb5 Gm F Eb5 Bb5

and my eyes op - en, I just

17

Gm F Eb5 Bb5 Gm F Eb5 Bb5

keep hop - ing that your heart op - ens.

21

B^b5 6fr C⁵ 8fr E^b5* 11fr G⁵ 3fr A^b5 4fr

It's not as ea - sy as will - ing it all to be right, got to be more than hop - ing it's right.

25

B^b5 6fr C⁵ 8fr E^b5* 11fr G⁵ 3fr A^b5 4fr **2° D. al Coda**

I want to hear you laugh like you real - ly mean it, col-lapse in - to me tired with joy.

⊕ Coda

29

Gm 3fr F Eb 6fr Bb 6fr Gm 3fr F Eb 6fr Bb 6fr

— hands op - en and my eyes op - en, I just

33

Gm F E^b B^b Gm F E^b B^b

— keep — hop - ing that your — heart — op - ens.

37

B^b5 C⁵ E^b5* G⁵ A^b5

(Sing backing vox 3° & 4° only)

— hands — op - en and my — eyes — op - en, with my —

It's not as ea - sy as will - ing it all — to be right, got to be more than hop - ing it's right —

41

B^b5 C⁵ E^b5* G⁵ A^b5

Play section x4 to finish
(2° & 3° only)

— hands — op - en and my — eyes — op - en, with my

I want to hear you laugh — like you real - ly mean it, col-lapse in - to me tired — with joy —



CHASING CARS

Words and Music by Gary Lightbody, Nathan Connolly,
Jonathan Quinn, Paul Wilson and Tom Simpson

$\text{♩} = 110$

A⁵
 5fr

E/G#
 4fr

1. We'll do_ it_ all_ -
 2. I don't quite_ know_ -

con ped.

D⁵/A
 5fr

A⁵
 5fr

6

ev - 'ry - thing,
 how to_ say_

on our_ own_ -
 how I_ feel_ -


E/G#
 4fr


11

We don't_ need
 Those three_ words


an - y - thing
 are said_ too_ much,

15

D⁵/A  5fr

A⁵  5fr

or an - y - one. - } If I lay
they're not - e - nough. - }



19

A  5fr

E/G[#]*  4fr

here, if I just lay here, - would you lie



23

Dadd9  2fr

A  5fr

with me - and just for - get the world?

I.





2.3.

27

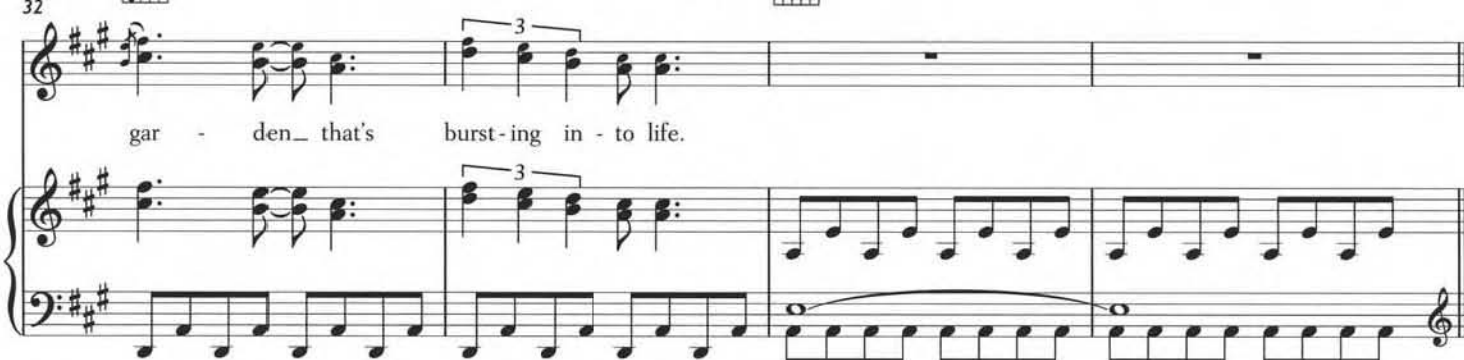
E/G[#]*  4fr

For-get what we're told, be-fore we get too old. - Show me a



32 **Dadd9**  **to Coda**  **A** 



gar - den_ that's burst - ing in - to life.




36 **A5**  **E/G#** 


3. Let's waste_ time chas - ing_ cars_




40 **Dadd9**  **A5** 

a - round_ our_ heads.



44 **A**  **E/G#*** 

I need_ your_ grace_ to re - mind_ me_



48 **Dadd9**  2fr **A5**  5fr **D. al Coda**

to find my own. If I lay



♠ **Coda**

52 **A**  5fr

All that I am,



55 **E/G#***  4fr

all that I ever was, is here in your



58 **Dadd9**  2fr **A**  5fr

per - fect eyes, they're all I can see. I don't know



62  E/G#
 where. Con-fused a-bout how as well... Just know that these



66  Dadd9  A
 things will nev - er change__ for__ us at all. If I lay



70  A5  E/G#
 here, if I just lay here, would you lie



74  D5/A  A5
 with me__ and just for - get the world?



SHUT YOUR EYES

Words and Music by Gary Lightbody, Nathan Connolly,
Jonathan Quinn, Paul Wilson and Tom Simpson

♩ = 117

E^b5 Fm7 E^bm7 A^b5 E^b5 Fm7 E^bm7 A^b5 E^b5

The first system of music features a guitar part with nine chords: E^b5, Fm7, E^bm7, A^b5, E^b5, Fm7, E^bm7, A^b5, and E^b5. Each chord is accompanied by a diagram showing the fretting pattern on the guitar strings. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand. The key signature has four flats (B-flat major/C minor) and the time signature is 4/4.

6 E^b5 Fm7 E^bm7 A^b5 E^b5 Fm7 E^bm7 I. A^b5 E^b5

The second system continues the guitar part with chords: E^b5, Fm7, E^bm7, A^b5, E^b5, Fm7, E^bm7, and then a first ending bracket labeled 'I.' containing A^b5 and E^b5. The piano accompaniment continues with the same rhythmic pattern as the first system.

10 2. A^b5 E^b5 Fm7 E^bm7 A^b5 E^b5

1. Shut your eyes— and think of some-where,
2. Shut your eyes, I'll spin the big chair,

The third system begins with a second ending bracket labeled '2.' containing chords: A^b5, E^b5, Fm7, E^bm7, A^b5, and E^b5. Below the guitar part, the vocal melody is written in a single staff with lyrics. The piano accompaniment continues. The lyrics are: "1. Shut your eyes— and think of some-where, 2. Shut your eyes, I'll spin the big chair,".

13

Fm7 Ebm7 Ab5 Eb5 Fm7 Ebm7

And Some - where cold.
you'll feel diz -

16

Ab5 Eb5 Fm7 Ebm7 Ab5 Eb5

- and caked in snow -
zy, light and free -

19

Fm7 Ebm7 Ab5 Eb5 Fm7 Ebm7 Ab5 Eb5

By the fire we break the qui - et,
And fal - ling gent - ly on the cush - ion

23

Fm7 Ebm7 Ab5 Eb5 Fm7 Ebm7 Ab5

learn to wear each oth - er well }
you can come and sing to me. } And when the

27

C^{b5} **A^{b5}** **D^{b5}**

wor - ry - ing starts to hurt, and the world feels like graves of dirt,

30

C^{b5} **A^{b5}**

just close your eyes un - til you can i -

33

D^{b5} **to Coda** **E^{b5}** **Fm⁷** **E^bm⁷**

- mag - ine this place, yeah our sec - ret space at will

36

A^{b5} **E^{b5}** **Fm⁷** **E^bm⁷** **A^{b5}** **E^{b5}** **A^{b5}** **D. % al Coda**

♣ Coda

40  

(Shut your eyes, — shut your eyes.) —

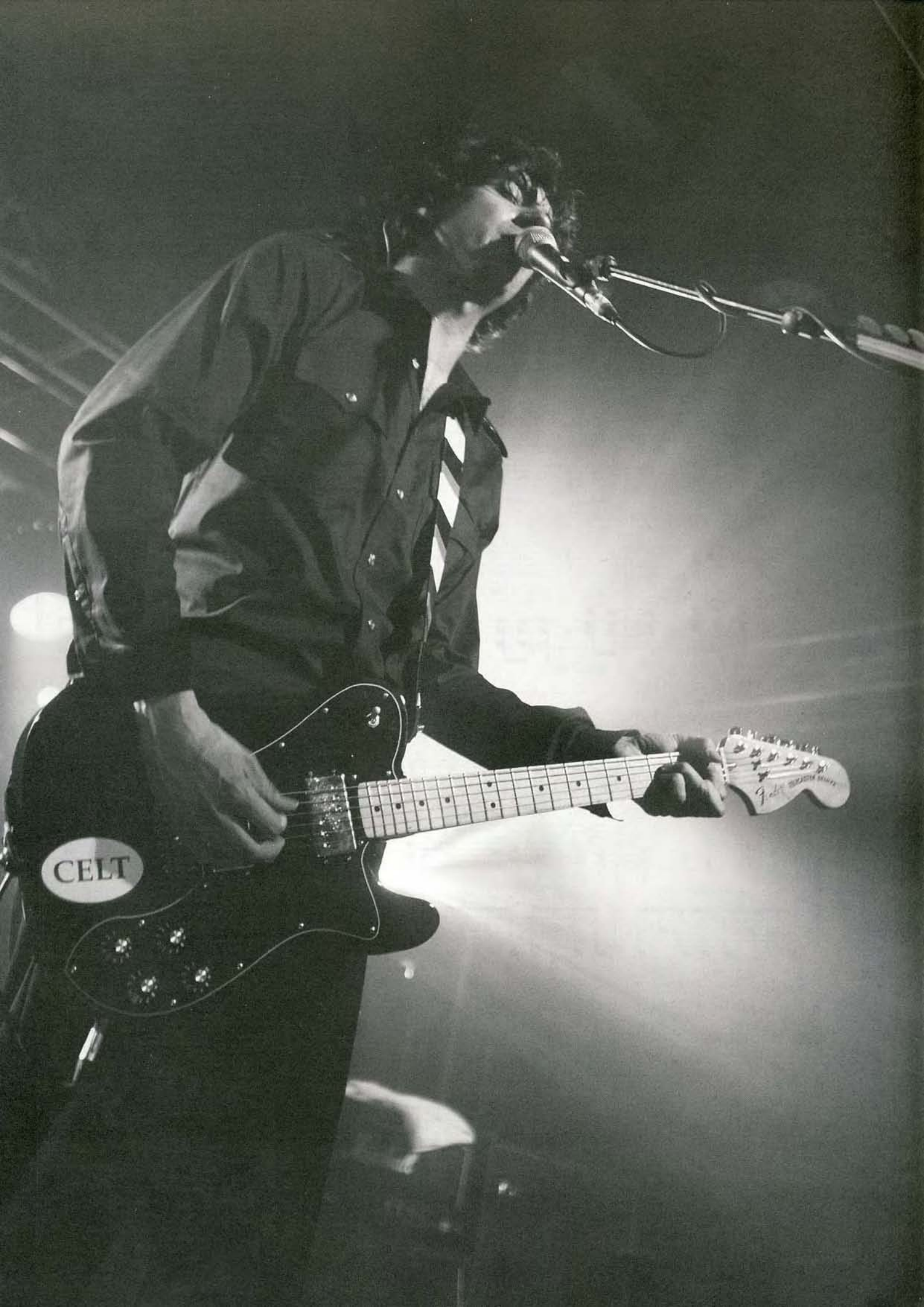
44        

Shut your eyes, — shut your eyes. —

48          **Play section x4**

Shut your eyes — and sing to me. (Shut your eyes — and sing to me.) —

52        



IT'S BEGINNING TO GET TO ME

Words and Music by Gary Lightbody, Nathan Connolly,
Jonathan Quinn, Paul Wilson and Tom Simpson

♩ = 140





Musical score for the first system (measures 1-4). The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩ = 140. The guitar part (top staff) is silent, indicated by a whole rest. The piano part (bottom staff) features a bass line of eighth notes with accents. The dynamic marking *pp* (pianissimo) is present.



Musical score for the second system (measures 5-8). The score is in 4/4 time with a key signature of three sharps. The guitar part (top staff) is silent. The piano part (middle and bottom staves) features a melody in the right hand and a bass line of eighth notes with accents in the left hand. The dynamic marking *f* (forte) is present.





Musical score for the third system (measures 9-12). The score is in 4/4 time with a key signature of three sharps. The guitar part (top staff) is silent. The piano part (middle and bottom staves) features a melody in the right hand and a bass line of eighth notes with accents in the left hand.


13  

I. I want - ed some - thing that's pur - er than_ the wa -



mf

17  

ter_ Like_ we_ were_



21 

It's not there now_ In - e - lo - quence_ and an -


25  

ger_ are_ all_ we have_



29

E5  Dmaj7 


{ 2. Like Sa-turn's rings, — an ic - y loop — a - round
3. My ans-wer phone, — the lone - ly sound of your




33

C#m7  E5 


— me — Too hard to hold —
— voice — fro - zen in time —





37

Dmaj7 


Lash out first — at all the things we don't
I on - ly need — the com - pass that you gave





41

C#m7  E5 

— like — or — un - der - stand — } And it's be-gin-ning to get
— me — to — guide — me on — }

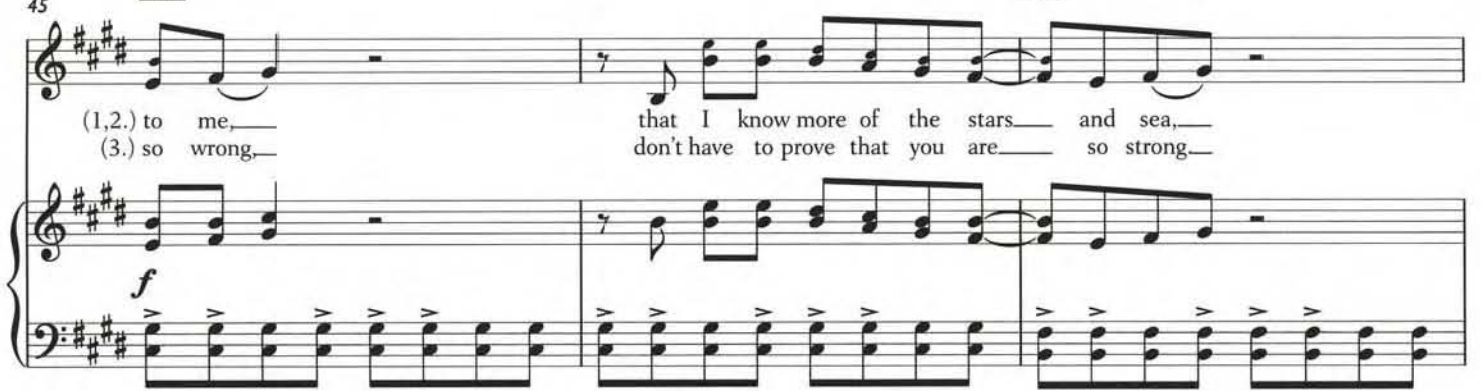


45

C#5  **B5** 

(1,2.) to me, — that I know more of the stars — and sea, —
 (3.) so wrong, — don't have to prove that you are — so strong —

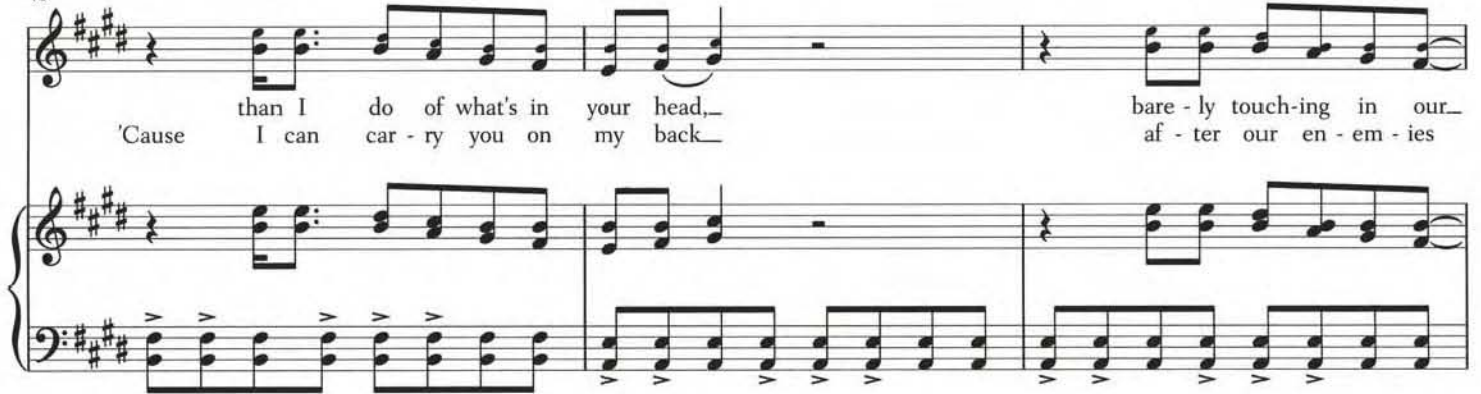
f



48

A5 

'Cause than I do of what's in your head, — bare - ly touch - ing in our —
 I can car - ry you on my back — af - ter our en - em - ies



51

E5  **C#5** 

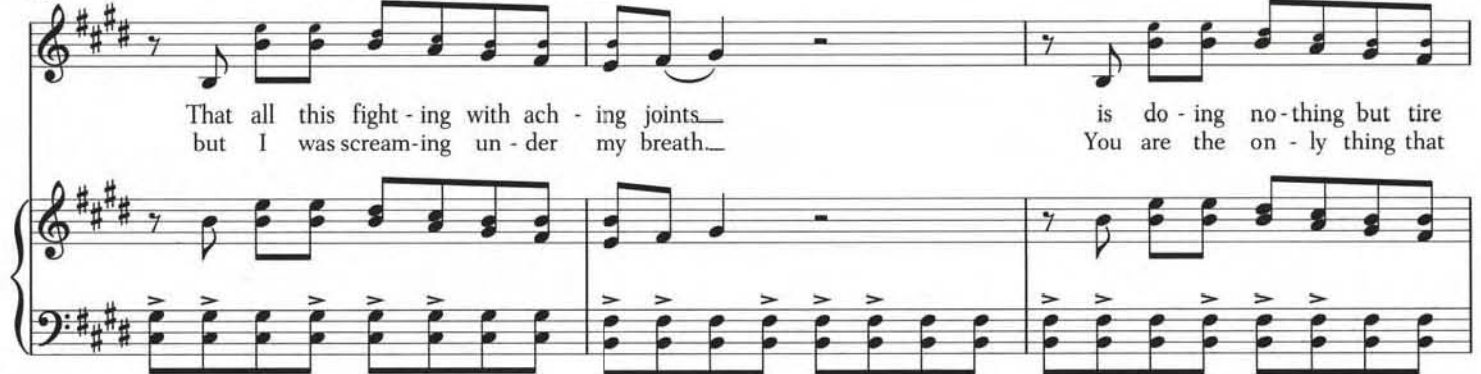
— cold bed. Are you be - gin - ning to get my point? —
 at - tack. — I tried to tell you be - fore I left. —



54


B5 

That all this fight - ing with ach - ing joints — is do - ing no - thing but tire
 but I was scream - ing un - der my breath. — You are the on - ly thing that

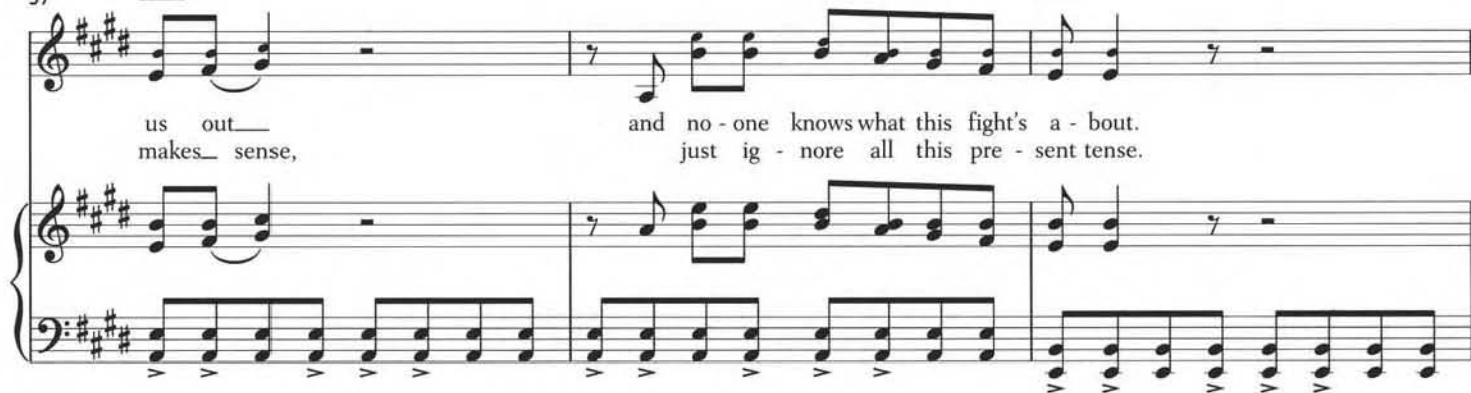


57

A⁵

E⁵


us out— and no - one knows what this fight's a - bout.
 makes_ sense, just ig - nore all this pre - sent tense.





1. | 2. **D:⁹** | 3.

60

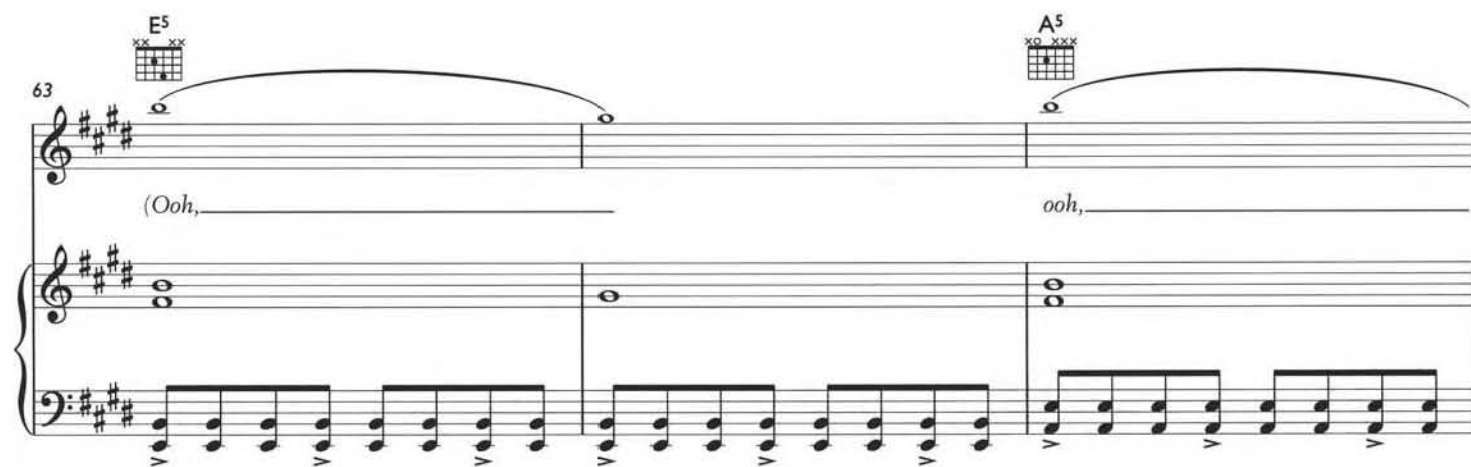
It's so thril-ling but oh,





63

E⁵

A⁵


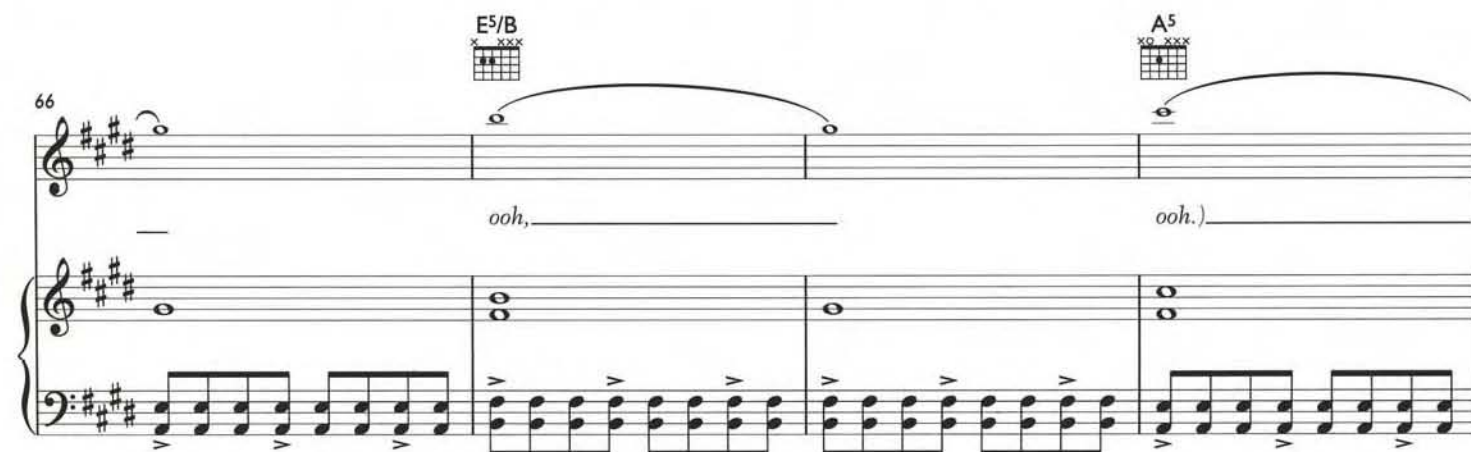
(Ooh, _____) ooh, _____


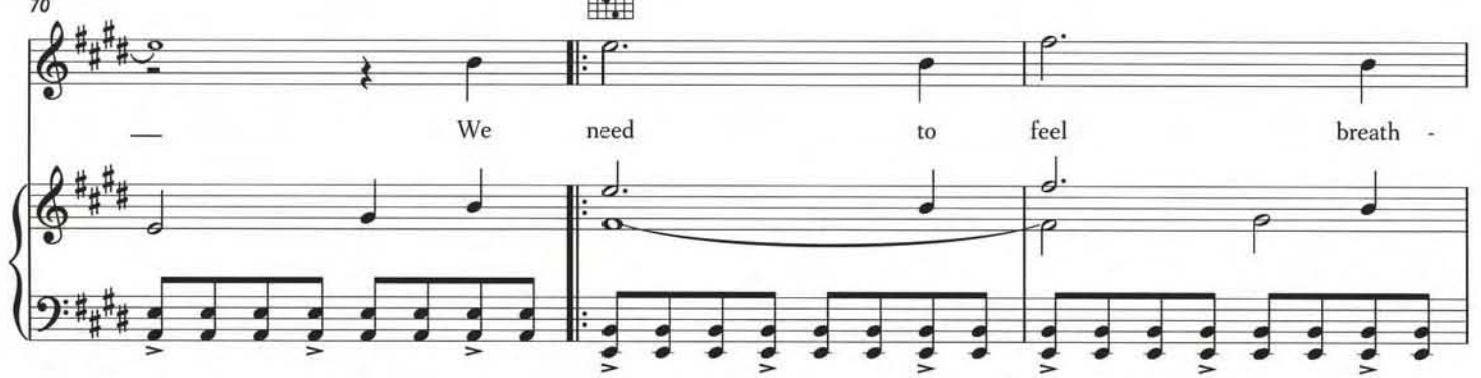


66

E⁵/B

A⁵





ooh, _____) ooh.) _____



70  



We need to feel breath -

Detailed description: This system covers measures 70, 71, and 72. The key signature has four sharps (F#, C#, G#, D#). The guitar part features a steady eighth-note bass line in the left hand and chords in the right hand. A guitar chord diagram for E5 (xx xx) is shown above measure 71. The vocal line consists of quarter notes: 'We' (G4), 'need' (A4), 'to' (B4), 'feel' (C5), and 'breath -' (B4).

73   


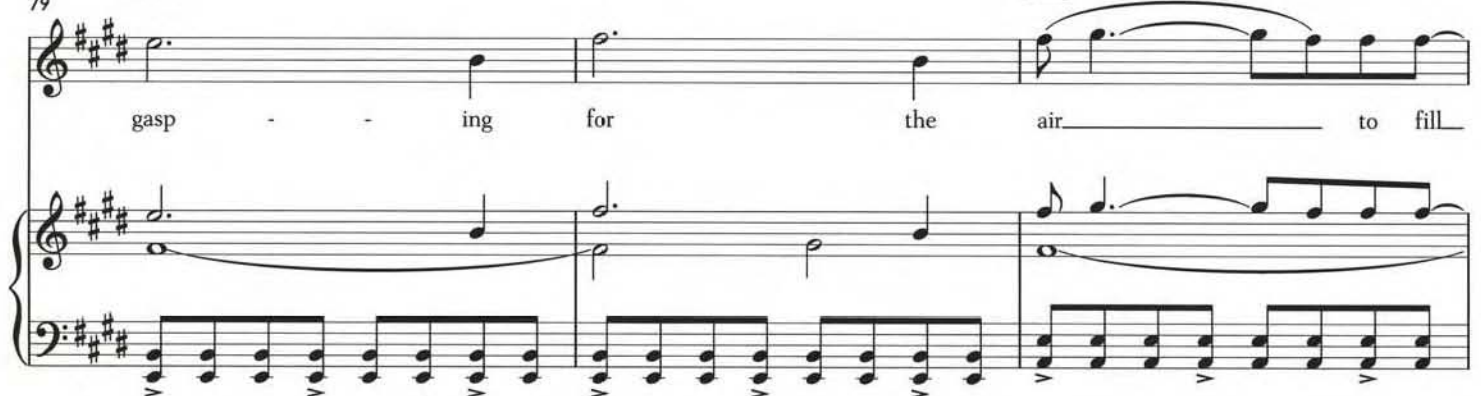

-less with love and not col-lapsed

Detailed description: This system covers measures 73, 74, and 75. The guitar part continues with eighth-note bass lines and chords. Chord diagrams for A5 (x0 xxx) and E5/B (x xxx) are shown above measures 73 and 75 respectively. The vocal line has a melodic line with slurs: '-less' (G4-A4-B4-C5), 'with love' (D5-E5-F#5-G#5), 'and' (A5), 'not' (B5), and 'col-lapsed' (C6-B5-A5).

76  

un - der its weight I'm

Detailed description: This system covers measures 76, 77, and 78. The guitar part features eighth-note bass lines and chords. A guitar chord diagram for A5 (x0 xxx) is shown above measure 76. The vocal line has a melodic line with slurs: 'un - der' (G4-A4-B4-C5), 'its weight' (D5-E5-F#5-G#5), and 'I'm' (A5).

79   

gasp - - ing for the air to fill

Detailed description: This system covers measures 79, 80, and 81. The guitar part continues with eighth-note bass lines and chords. Chord diagrams for E5 (xx xx) and A5 (x0 xxx) are shown above measures 79 and 80 respectively. The vocal line has a melodic line with slurs: 'gasp - - ing' (G4-A4-B4-C5), 'for' (D5), 'the air' (E5-F#5-G#5), and 'to fill' (A5).

82

E⁵/B

my lungs with ev - 'ry - thing I've lost

85

A⁵

1. | 2.

We

88

E⁵

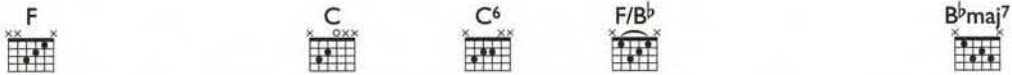
pp dim.

92

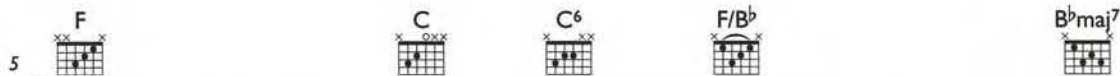
YOU COULD BE HAPPY

Words and Music by Gary Lightbody, Nathan Connolly,
Jonathan Quinn, Paul Wilson and Tom Simpson

♩ = 108

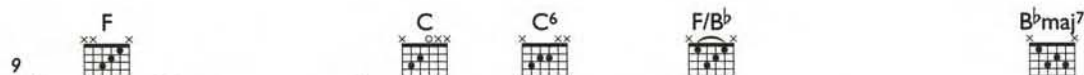


Musical notation for the first system, including guitar chords and piano accompaniment.



Musical notation for the second system, including guitar chords and piano accompaniment.

1. You could be hap-



Musical notation for the third system, including guitar chords and piano accompaniment.

(1.) - py_ and I_ won't know_ But you weren't hap-py the day.
(2.) - py_ I hope_ you are_ You made me hap-pi-er than.

13

F C C⁶ F/B^b B^bmaj⁷

I watched you go. And all the things that I wish.
I'd been by far. Some-how ev-'ry-thing I

17

F C C⁶ F/B^b B^bmaj⁷

I had not said, are played in loops 'til it's mad -
own smells of you, and for the ti - ni - est mom -

21

F C C⁶ F/B^b B^bmaj⁷

ness in my head. Is it too late to re-mind
ent it's all not true. Do the things that you al -

25

Gm⁷ Am^{b9} B^b

you how we were? And not our last days of sil -
ways want - ed to, with-out me there to hold you

29 **Gm7** **Am^{b9}** **B^b**

ent_ scream - ing blur_ Most of what I re - mem -
 - back, don't think, just_ do. More than an - y - thing I

33 **Gm7** **Am^{b9}** **B^b**

- ber_ makes_ me sure,
 want to see_ you girl. I should have stopped you from walk -
 Take a glo - ri - ous bite_

37 **Gm7** **Am^{b9}** **B^b** | 1. | 2.

- ing_ out_ the_ door_
 - out_ of the_ whole_ world_ 2. You could be hap -

42 **F⁵** **C⁵** **B^{b5}** **Fsus²**



MAKE THIS GO ON FOREVER

Words and Music by Gary Lightbody, Nathan Connolly,
Jonathan Quinn, Paul Wilson and Tom Simpson

♩ = 90



1. Please don't let this turn _____ in - to _____ some - thing it's not, _____



4 I can on - ly give _____ you ev - 'ry - thing I've got. _____



8 I can't be as sor - ry as _____ you think I should, -

Red. Red.

Bsus²

A

12

but I still love you more than any one else could.

ped. cont. sim.

C#

16

(1.) All that I keep thinking through-out this
 (2.) We have got through so much worse than this

Ped. Ped.

Emaj⁷

Bsus²

19

whole flight, before, is it could take my whole
 be - fore, what's so dif - ferent this

Ped. Ped. ped. cont. sim.

22

A



— damn life_ to make this right. —
— time that_ you can't ig - nore? —



25

C#



Emaj7



The splint-ered mast I'm hold - ing on_ won't save me long, —
You say it is much more_ than just_ my last mis - take, —



28

Bsus²



be - cause I know fine well_ that what_ I did
and we should spend some time_ a - part_ for both



42

Bsus⁴ Asus²#11 B7/F#

— you taught me to look — past ev- 'ry-thing I — have ev- er — learned. The fin-

45

C#m⁷ Bsus⁴ Asus²#11

- al word in the fin - al sen-tence you ev - er ut - tered to me —

48

1. B7/F# 2. B7/F# 3. B7/F# D.%

— was love. — was — love. — The last — was love. —

51

Bsus² F#/A#

Red. Red.



54

Musical notation for measures 54-56. Treble clef with a key signature of three sharps (F#, C#, G#). Bass clef with a key signature of three sharps. Pedal point marked 'ped. cont. sim.'.



57

Musical notation for measures 57-60. Includes lyrics: "And I don't know where to look. My words just".



61

Musical notation for measures 61-64. Includes lyrics: "break and melt. Please just save me from this dark - ness, - please just save me from this".

1. 2.

65

Musical notation for measures 65-67. Includes lyrics: "dark - ness. - And I don't know".



68

Musical notation for measure 68, featuring sustained chords in the treble clef.

SET THE FIRE TO THE THIRD BAR

Words and Music by Gary Lightbody, Nathan Connolly,
Jonathan Quinn, Paul Wilson and Tom Simpson

$\text{♩} = 96$

Bm **Asus²** **G** **Bm** **Asus²** **G**

The musical score is written in 4/4 time with a tempo of 96. It features a guitar accompaniment and a vocal melody. The guitar part consists of a series of chords: Bm, Asus², G, Bm, Asus², and G. The vocal melody is in the key of B minor and consists of two verses. The first verse is: "1. I find the map and draw a straight line, there is no peace over rivers." The second verse is: "2. I hang my coat up in the first bar, there is no peace over rivers, farms and state lines. The distance from a to where you'd be, the laughter penetrates my silence." The piano accompaniment provides a steady bass line and harmonic support for the guitar and vocals.

5 **Bm** **Asus²** **G** **Bm**

(Male & female vocals) 1. I find the map and draw a straight line, there is no peace over riv -

2. I hang my coat up in the first bar, there is no peace over riv -

8 **Asus²** **G** **Bm** **Asus²** **G**

- ers, farms and state lines. The dis - tance from a to where you'd b,

— that I've found so far. The laugh - ter pen - e - trates my si - lence,

11

Bm Asus² G Bm

it's on - ly fing - er lengths that I see. I touch_ the
 as drunk-en men_ find flaws in sci - ence. Their words most - ly

14

Asus² G Bm Asus² G Bm

place_ where I'd find_ your face_ My fin - gers_ in
 nois - es,_ ghosts with_ just voic - es._ Your words in_ my

18

Asus² G Bm Asus² G

creas - es_ of dis - tant_ dark plac - es._
 mem - 'ry_ are like mus - ic to me._

21 *Bm** *D* *Dadd9/A*

(Female vocal)

(Male vocal) And miles _____ from where you are _____ I lay down on the

24 *G* *Bm** *D*

cold ground and I, I pray that some-thing picks me up _____ and

27 *Dadd9/A* *Cadd9* to Coda ⊕

sets me down in your warm arms _____

30 *Bm* *Asus2* *G* *Bm*

(Male & female vocals) Af - ter I _____ have trav - elled so far, we'd set the fire _____

33 **Asus²** **G** **Bm** **Asus²** **G**

to the third bar. We'd share each other like an island,

36 **Bm** **Asus²** **G** **Bm**

un - til ex - haus - ted close our eye - lids. And dream - ing — pick

39 **Asus²** **G** **Bm** **Asus²** **G** **Bm**

up from — the last place — we left off. — Your soft skin — is

D. al Coda

43 **Asus²** **G** **Bm** **Asus²/C[#]** **G/D**

weep - ing — a joy you — can't keep in. —

♩ Coda

46 *Bm** *D* *Dadd9/A*

(Female vocal)

(Male vocal) And miles_____ from where you are_____ I lay_____ down_____ on the

49 *G* *Bm** *D*

cold_____ ground and I, I pray that some-thing picks me up_____ and

52 *Dadd9/A* *Cadd9* *G*

sets me down_____ in your warm_____ arms.



HEADLIGHTS ON DARK ROADS

Words and Music by Gary Lightbody, Nathan Connolly,
Jonathan Quinn, Paul Wilson and Tom Simpson

♩ = 124




5

1. For once I want to be the car crash,






9

not al - ways just the traf - fic jam


13  





Hit me hard e - nough to wake me,




17   





and lead me wild to your dark roads




21    



Ooh, ooh,



25    






ooh, ooh,




29     

Head - lights be - fore me,



33     

so beau - ti - ful, so clear.



37     



Reach out and take it,



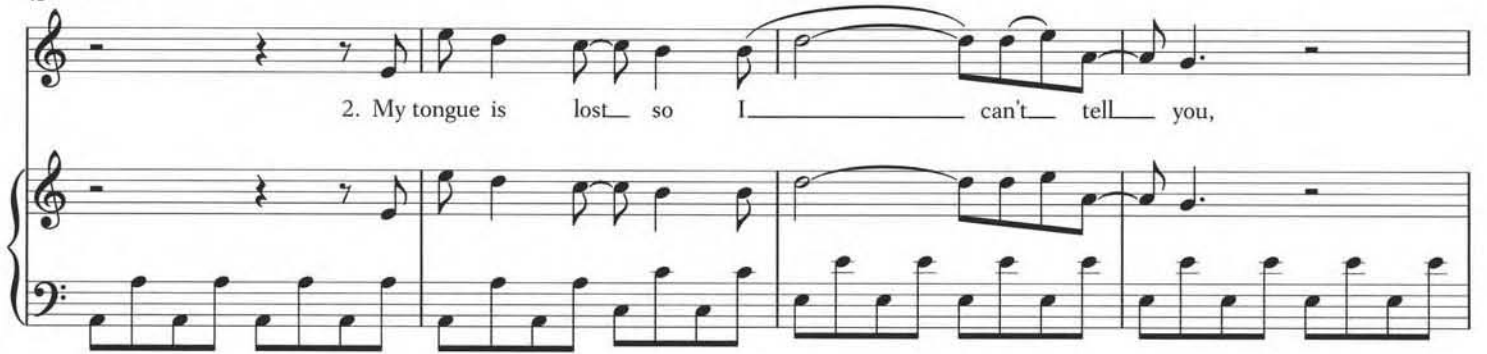
41      to Coda 



'cause I'm so tired of all this fear.



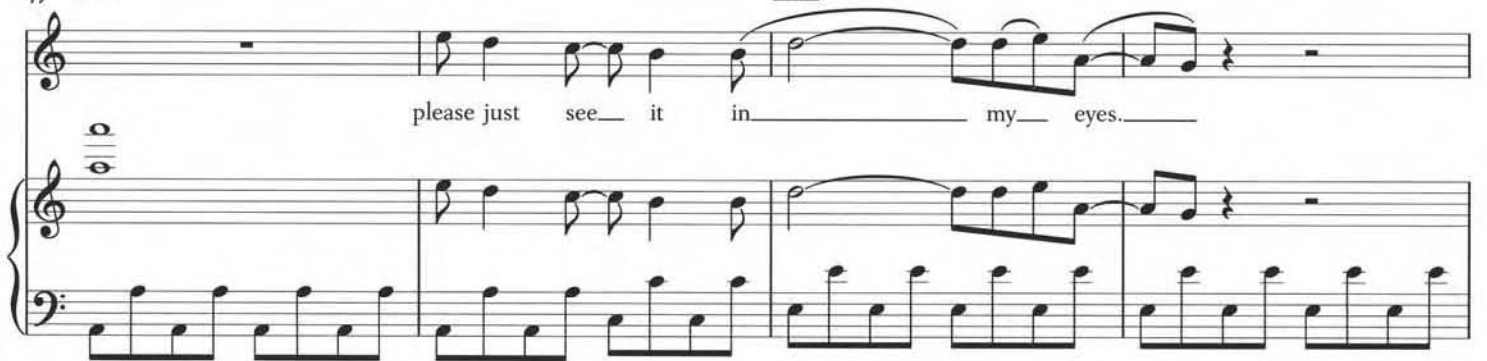
45  


2. My tongue is lost so I can't tell you,




49  




please just see it in my eyes.




53  

I'll pull the thorns from our ripped bodies,



57    **D. al Coda**

and let the blood fall in my mouth



 Coda

61     

Head - lights be - fore me,

65     

so beau - ti - ful, so clear.

69     

Reach out and take it,







73

C/E  Am  Fsus²  C/E  Gsus⁴ 


'cause I'm so tired of all this fear.







77

C/E  Fsus²  Gsus⁴  Fsus² 

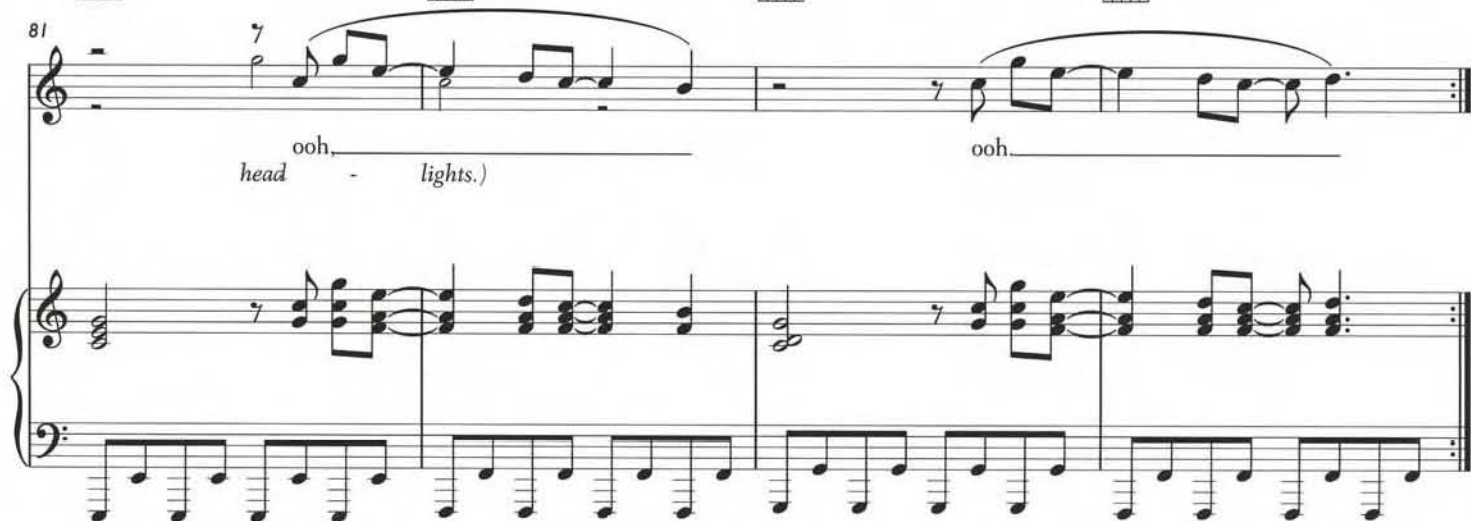
Ooh, (2° only) (Head - lights, ooh,



81

C/E  Fsus²  Gsus⁴  Fsus² 

ooh, head - lights.) ooh,



OPEN YOUR EYES

Words and Music by Gary Lightbody, Nathan Connolly,
Jonathan Quinn, Paul Wilson and Tom Simpson

$\text{♩} = 131$




5



9

1. All this feels strange and un - true and I won't
 2. The an - ger swells in my guts and I won't



13

— waste a min - ute with - out you.
 — feel these sli - ces and cuts.

17

G⁵
x . x . x . x . x . 10fr

G⁵/C
x . x . x . x . 8fr

I want so much to — my skin feels cold — and I'm get -
 ting so tired and so old. — you to look in - to mine. —

21

G⁵/E
o . x . x . x . x . 10fr

G⁵/C
x . x . x . x . 8fr

— ting so tired and so old. — you to look in - to mine. —

25

G⁵
x . x . x . x . x . 10fr

G⁵/C
x . x . x . x . 8fr

Tell me — that you'll op - en your eyes, —

29

G⁵/E
o . x . x . x . x . 10fr

G⁵/C
x . x . x . x . 8fr

tell me — that you'll op - en your eyes. —

33

G⁵  10fr

G⁵/C  8fr

3. Get up, get out, get a - way — from these li - ars, 'cause they don't
4. Ev - 'ry min - ute from this — min - ute now — we can do.



37


G⁵/E  10fr


G⁵/C  8fr

— get your soul — or your fire —
— what we like — an - y - where —




41


G⁵  10fr


G⁵/C  8fr

I Take my hand, knot your fin - - gers through mine — and we'll walk —
I want so much to — o - - pen your eyes — 'cause I need —




45

G⁵/E  10fr

G⁵/C  8fr

— from this dark — room for the last — time.
— you to look — in - to mine —



49  

Tell me that you'll open your eyes,



53  

tell me that you'll open your eyes,



57  

tell me that you'll open your eyes,



61  

tell me that you'll open your eyes.



65

G⁵ 10fr

G⁵/C 8fr

69

G⁵/E 10fr

G⁵/C 8fr

Play section x6

73

G⁵ 10fr

G⁵/C 8fr

All this feels strange and un - true and I won't

77

G⁵/E 10fr

G⁵/C 8fr

waste a min - ute with - out you.



THE FINISH LINE

Words and Music by Gary Lightbody, Nathan Connolly,
Jonathan Quinn, Paul Wilson and Tom Simpson

♩ = 56

The musical score is written in 4/4 time with a tempo of 56 bpm. It features a guitar part with six chords: C5, C6, C5*, Csus4, C5*, and C6. The piano accompaniment includes a melody in the right hand and a bass line in the left hand with triplets. The lyrics are: "(The earth's warm, the earth's warm.)".

Chord Diagrams:
 C5: x xx 0 0 0 0
 C6: x x 0 0 0 0
 C5*: x x 0 0 0 0
 Csus4: x x 0 0 0 0
 C5*: x x 0 0 0 0
 C6: x x 0 0 0 0

Lyrics:
 (The earth's warm,
 the earth's warm.)

Performance Markings:
 mp (piano), con ped. (con pedale)

9

C⁵ C⁶ C^{5*} Csus⁴

1. The earth is warm next to my ear,
2. Cold water clean-ing my wounds,

11

C⁵ C⁶ C^{5*} Csus⁴

in - sect noise is all that I hear.
a sad par - ade with a sin - gle ball - oon.

13

C⁵ C⁶ C^{5*} Csus⁴

A mag - ic trick makes the world dis - ap - pear,
I'm done with this, I'm count - ing to ten,

15

C⁵ **C⁶** **C⁵*** **Csus⁴**

the skies are dark, they're dark but they're clear.
 blue - est seas run - ning to them.

17

G **Am** **F**

A dis - tant mo - tor - cade_ and sud - den - ly_ there's joy,
 I feel like I am watch - ing ev - 'ry - thing_ from space,

19

G **Am** **F**




the snow - ing tick - er - tape_ blurs all_ my sen - ses numb._
 and in a min - ute I'll_ hear my_ name and_ I'll wake._

21

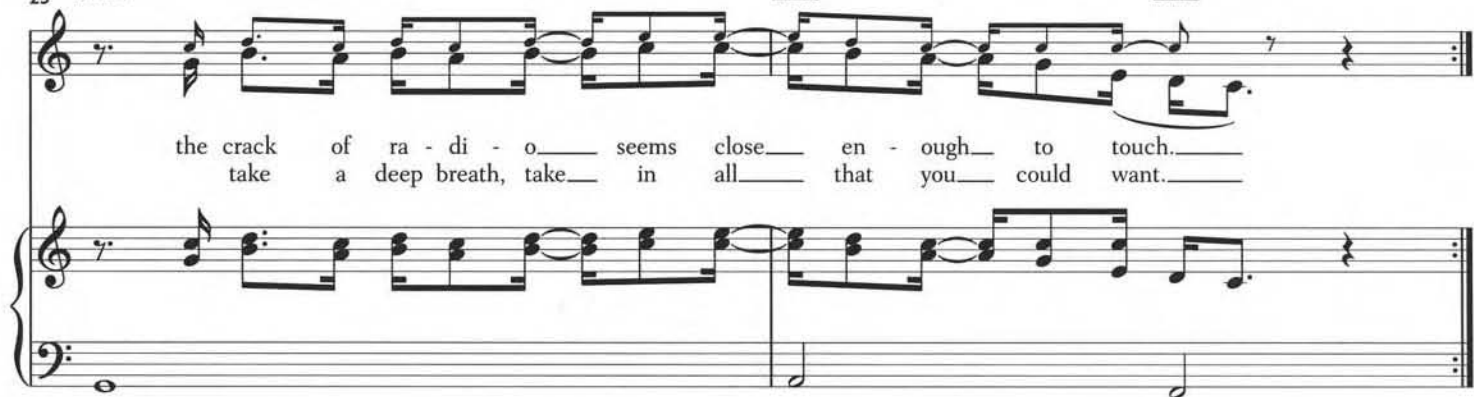
G **Am** **F**

It's like the fin - ish line_ where ev - 'ry - thing_ just ends,
 I think the fin - ish line's_ a good_ place we_ could start,

23

G  Am  F 

the crack of ra - di - o seems close en - ough to touch.
take a deep breath, take in all that you could want.







25

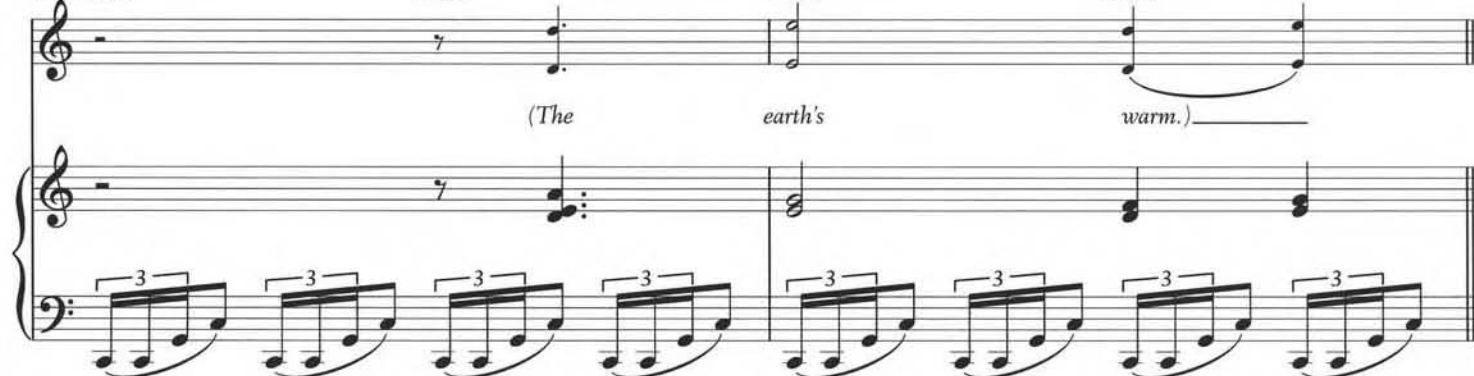
C5*  C6  C5  Csus4 









27


C5  C6  C5*  Csus4 

(The earth's warm.)



29

C5  C6  C5*  Csus4  C5  C6  C5*  Csus4 





IN MY ARMS

Words and Music by Gary Lightbody, Nathan Connolly,
Jonathan Quinn, Paul Wilson and Tom Simpson

♩ = 126

D⁵



Play section x4

D⁵



5

1. Tell me some - thing that I know, just some-thing that
2. You look so frag - ile I could break but I try

8

I un - der - stand. I need to taste the warm - ing glow,
to hold my - self to - ge - ther for the both of us,

11

of your med - i - cat - ing hands. I know I'm read -
but in truth I'm just as scared. I just wan -

14

- y for your love, I just don't un - der - stand it.
- na watch you sleep, as you lie here be - side me.


17

There is a si - lent pact of trust, and that I nev -
So close your eyes, I'll guard the door, and when you wake,

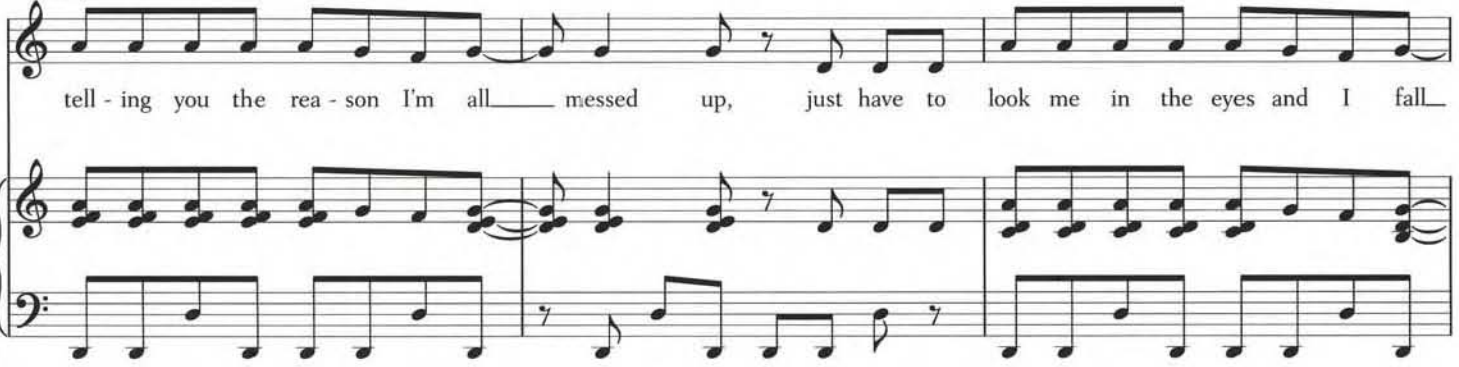
20

N.C.

- er could ad - mit. That I nev - er could... } So now I'm
- you'll wake with me. And when you wake you'll...

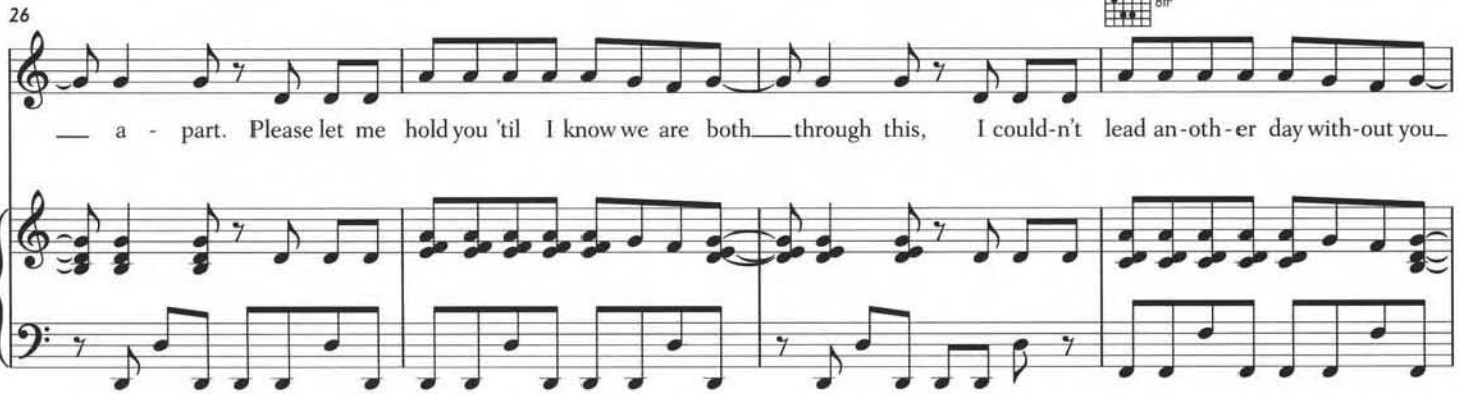
23  D⁵
x02320 5fr

tell - ing you the rea - son I'm all_____ messed up, just have to look me in the eyes and I fall_____



 F⁵
x02320 8fr

26 _____ a - part. Please let me hold you 'til I know we are both_____ through this, I could-n't lead an-oth-er day with-out you_____



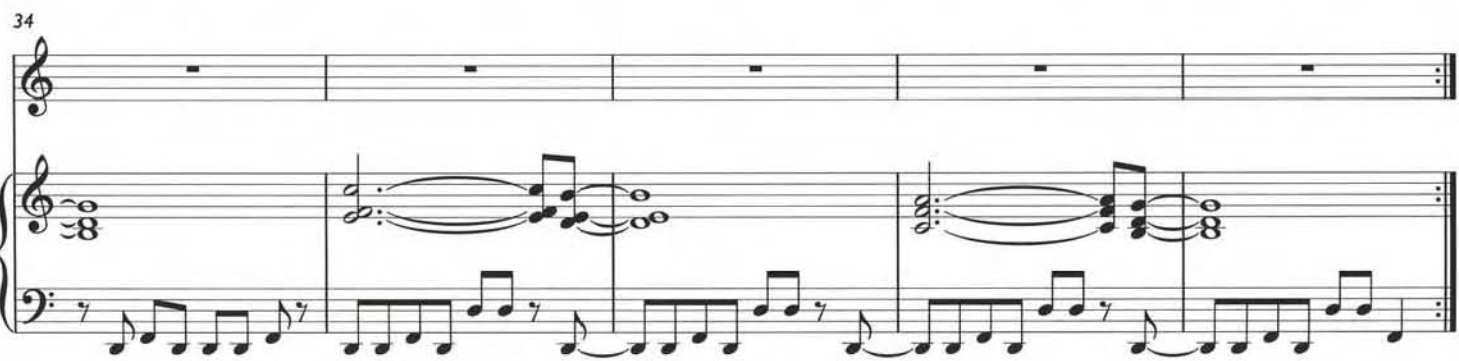
 G⁵
x02320 10fr

 D⁵
x02320 5fr

30 _____ here in my arms_____




34




39 **Csus⁴**




42 **D⁵**



So now I'm tell - ing you the rea - son I'm all — messed up, just have to



45

look me in the eyes and I fall — a - part. Please let me hold you 'til I know we are both —




48 **F⁵**



— through this, I could - n't lead an - oth - er day with - out you — here in my arms. So now I'm

G⁵

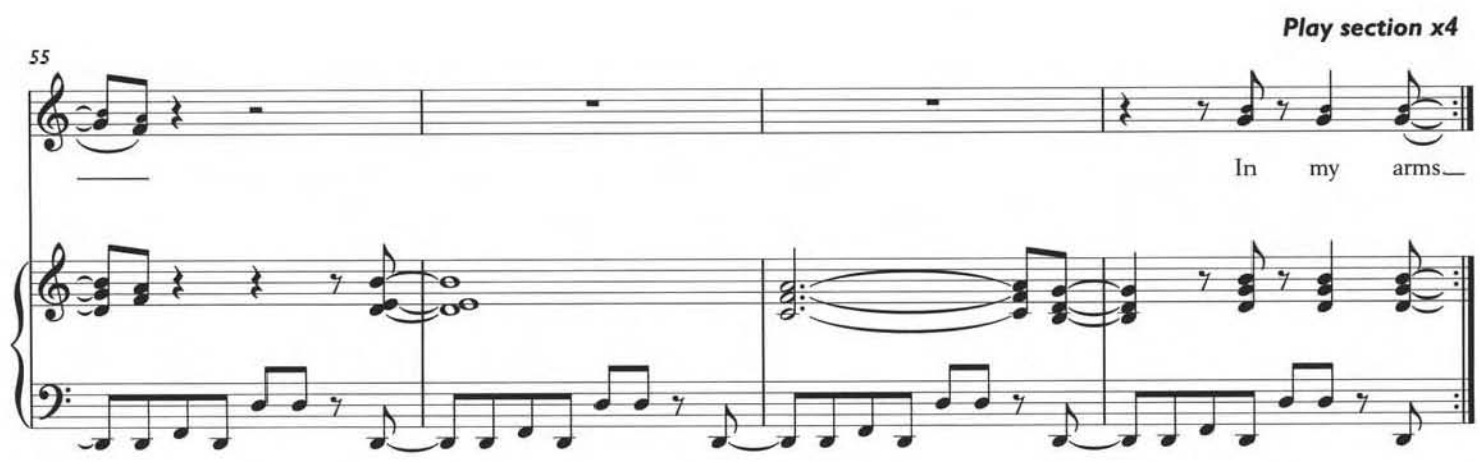



51  5fr



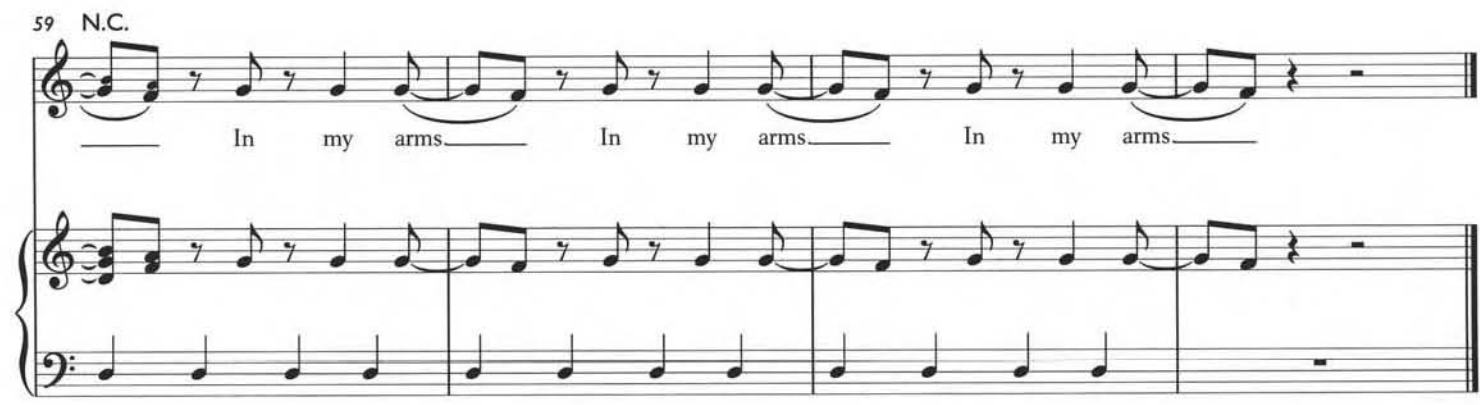
In my arms—

55 **Play section x4**



In my arms—

59 N.C.



In my arms— In my arms— In my arms—

WARMER CLIMATE

Words and Music by Gary Lightbody, Nathan Connolly,
Jonathan Quinn, Paul Wilson and Tom Simpson

$\text{♩} = 115$

A **A*** **Cmaj7** **G** **G**

8^{va} *p*

7 **A** **A*** **Cmaj7**

1. Tell me if I'm go - ing cra - zy, but ev - ry - thing you said -
 2. Too ea - sy to get lost in pro - gress, I did - n't see you there -
 3. May - be it's the warm - er cli - mate, may - be I'm a smart -

mf

10 **G** **A** **A***

- a - mazed me. Seems too ea - sy on the ear -
 - in that dress. Then sud - den - ly the world seems so -
 - er pri - mate, may - be it's the beer I'm drink -

Cmaj7 **G** **A**

— to be some - thing I should ad - here — to. You told me to just
 — small, we'd fit it all in - side — our front — hall. Ed - i - son would spin
 - ing, may - be I've stopped ov - er - think - ing. Ba - by you're the

A* **Cmaj7** **G**

16

sim - ply won - der, rath - er than take shel - ter un -
 — words in his — grave to ev - er see the light — that you —
 and chap - ters, the sweet - ness in the morn - ing aft -

A **A*** **Cmaj7**

19

- der and op - en my heart to the thought — that life is some - thing
 — gave. Don't wan - na take it nice — and slow — here, don't wan - na waste a min -
 - er. You are the cry that turns to laugh - ter, you're the hope that

G **I.** **2.3.** **3° only**

22

you're not caught at — } The
 - ute more dear. }
 ends dis - as - ter. }

28 **Cadd9** **G⁶** **A⁵**

un - i - verse just van - ished out of sight And all the

32 **Cadd9** **G⁶** **A⁵**

stars col-lapsed be - hind the pitch black night And I can

36 **Cadd9** **G⁶** **A⁵**

bare - ly see your face in front of mine, but it is

40 **Cadd9*** **G⁶** **A⁵** **to Coda** **D.º al Coda**

know - ing you are there that makes me fine

Coda

Cadd9* G6 A5

But the un - i - verse is just an emp - ty space.

mf

48 Cadd9* G6 A5

And all the stars can dis - ap - pear with - out a trace.

52 Cadd9* G6 A5

I'm so glad that this has ta - ken me so long.

56 Cadd9* G6 A5

'cause it's the jour - ney that made me so strong.



YOU'RE ALL I HAVE
HANDS OPEN
CHASING CARS
SHUT YOUR EYES
IT'S BEGINNING TO GET TO ME
YOU COULD BE HAPPY
MAKE THIS GO ON FOREVER
SET THE FIRE TO THE THIRD BAR
HEADLIGHTS ON DARK ROADS
OPEN YOUR EYES
THE FINISH LINE

BONUS SONGS

IN MY ARMS
WARMER CLIMATE

«biglife»

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