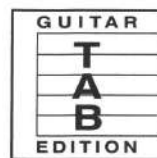


SNOW PATROL · A HUNDRED MILLION SUNS



All the songs from the album arranged for guitar tab, complete with full lyrics.

SNOW PATROL - A HUNDRED MILLION SUNS



WISE PUBLICATIONS
part of The Music Sales Group

London / New York / Paris / Sydney / Copenhagen / Berlin / Madrid / Tokyo

Published by
Wise Publications
14-15 Berners Street, London W1T 3LJ, UK.

Exclusive distributors:
Music Sales Limited
Distribution Centre, Newmarket Road,
Bury St Edmunds, Suffolk IP33 3YB, UK.

Music Sales Pty Limited
20 Resolution Drive, Caringbah, NSW 2229, Australia.

Order No. AM996138
ISBN 978-1-84772-858-6

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Arranged by Martin Shellard.
Music processed by Paul Ewers Music Design.
Edited by Tom Farncombe.

Printed in the EU.

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IF THERE'S A ROCKET TIE ME TO IT

All Gtrs.
6 = D 3 = G
5 = A 2 = B
4 = D 1 = E

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



Intro

$\text{♩} = 140$
N.C.

Gtr. 1 (elec. 12 str.)
Gsus⁴

Fsus²

delay loop fx

Fig. 2

Gtr. 2 (elec.) +
Gtr. 3 (acous.)

Fig. 1

mf let ring...
w/clean tone

Gtrs. 2+3 w/ Fig. 1
At 8 Gtr. 1 w/ Fig. 2

Verse

Gsus⁴ Fsus²

1. Two weeks la - ter, like a sur - plus re - prieve,
2. And I knew the beat 'cause it matched your own beat.
I said I knew the beat 'cause it matched your own beat.

Gsus⁴ Fsus²

I found a hair the length of yours on my sleeve.
I still re - mem - ber it from our chest to chest and feet to feet.
It's be - come my en - gine, my own source of heat.

Gsus⁴ Fsus²

I wound it round and round my fin - ger so tight,
The ea - sy si - lence then was a sweet re - lief to this hush
The sea be - tween us on - ly amp - li - fies the sound waves.

Gsus⁴ Fsus² 1.

it turned to pur - ple and a pulse formed in side.
of ov - ens, ae - ro - planes and of dis - tant car
Ev - 'ry hum and ec - ho and crash paints my

— horns, —
cave.

Chorus

Gtr. 2 w/Fig. 1

2° Gtrs 1+2+3 *tacet*

Gsus⁴
$$F_{\text{sus}}^2$$

Gtr. 1 (I° only)

Fig. 3 -


[illegible]

Keyboards arr. for Gtr. (2^o only)

The second system of musical notation for 'The Wind' consists of a treble clef staff and a guitar tablature staff. The treble staff contains a whole note chord with notes G4, A4, B4, and C5, followed by a whole rest. The guitar tablature staff shows the fret numbers for each string: 2 for the high E string, 3 for the D string, 4 for the G string, 5 for the B string, and 5 for the low E string. The system concludes with a double bar line and the instruction 'cont. sim.' (continue similarly).

Gtr. 1 w/Fig. 3

C⁵ Gsus⁴ Fsus²



A pulse, your pulse, it's the on - ly thing I can re - mem - ber.

[illegible]

To Coda ⊕

Fsus² C⁵

The musical notation for the second staff shows two measures. The first measure contains four eighth notes: D4, E4, F#4, and G4, followed by a quarter rest. The lyrics "de - struct — though." are aligned under this measure. The second measure contains a half note D5, followed by a quarter rest, and then another half note D5. The lyrics "The fire, — the fire, — it" are aligned under this measure.

- de - struct — though. The fire, — the fire, — it

Gsus⁴Fsus²*D.S. al Coda*

cracks and barks... like pri - mal mu - sic.

Gtr. 1

TAB

♢ *Coda*C⁵

G

F

The fire, the fire, it cracks and barks like pri - mal mu - sic.

Gtr. 4 (elec.)

f w/dist.

TAB

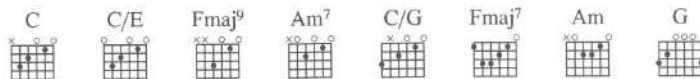
Gtr. 1

cont. in slashes

TAB

CRACK THE SHUTTERS

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



Intro

♩ = 108

Keyboards arr. for Gtr.

Intro guitar part with chords: C, C/E, Fmaj⁹, Am⁷, C/G. The part includes a treble clef staff with chords and a bass clef staff with fret numbers (0, 1, 2, 3) and string numbers (T, A, B).

Verse 1. You cool your bed - warm hands down on the bro -
But I don't real - ly want you to stop, and you know -

Chords: Fmaj⁹, Am⁷, C/G. Lyrics: - ken ra - di - a - tor, it, so it does - n't stop you,

Chords: C, C/E. Lyrics: and when you lay them, freez - ing, on me, and run your hands from my neck to my chest, I

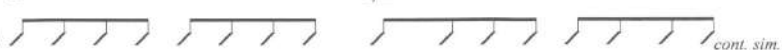
Chords: Fmaj⁹, Am⁷, C/G. Lyrics: mum - ble, "Can you wake me la - ter?" Crack the



Chorus

C

C/E

Fmaj⁷Gtr. 1
(acous.)

Gtr. 2(elec.)

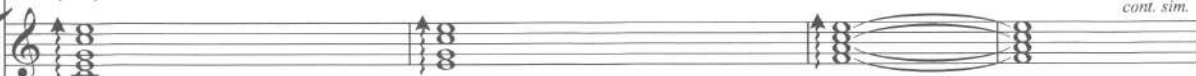
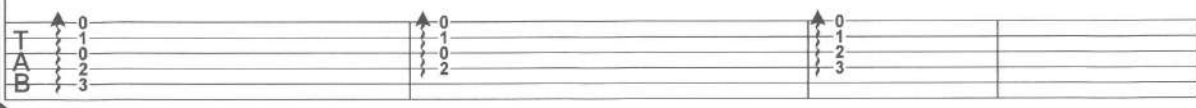


Fig. 1 -----

mf w/clean tone + chorus + echo

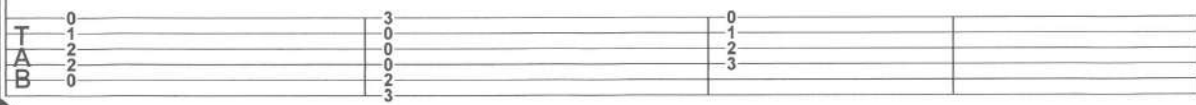
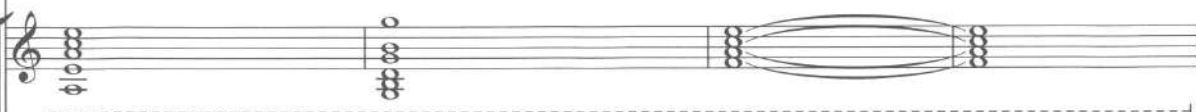
At § Gtr. 3 w/ Fig. 2,

Gtr. 4 w/ Fig. 4



Am

G

Fmaj⁷

C

C/E

Fmaj⁷

Gtr. 3 (elec. 12 str.)

Fig. 2 -----
Gtr. 2 w/ Fig. 1

Am G Fmaj7 To Coda ☺

day-light seems to want you just as much as I want you.

Fig. 3

TAB

12—12—12—12—12—12—12—12 10—10—10—10—10—10—10—10 8—8—8—8—8—8—8—8 8—8—8—8—8—8—8—8

Verse C C/E Fmaj7 Am G

2. It's been min-utes, it's been days, it's been all I will re-mem-ber.

Fig. 3 —
Gtr. 2 tacet

TAB

3—3—3—3—3—3—3—3 7—7—7—7—7—7—7—7 8—8—8—8—8—8—8—8 12—12—12—12—10—10—10—10

Gtr. 3 w/ Fig. 3 C C/E Fmaj7 Am G

Hap-py, lost in your hair, and the cold side of the pil-low.

3

C C/E Fmaj7 Am G

Your hills and val-leys are mapped by my in-tre-pid fin-gers,

Gtr. 4 (elec.)

mf Fig. 4 ———
w/slight dist.

Gtr. 4 w/ Fig. 4

TAB

5 3

C C/E (Fmaj7) D.S. al Coda

and in a na - ked slum ber I dream all this a-gain. Crack the

♩ Coda

C C/E

Crack the shut-ters op - en wide, I want to bathe you in the light of day,
I could sit for hours find-ing new ways to be awed each min-

Gtr. 5 (elec.)

mf Gtr. 5 w/dist.
Gtr. 3 w/Fig. 3
Gtr. 4 w/Fig. 4

TAB 8 8 8 8 8 8 8 8 8 10

Fmaj7 Am

ute, and just watch you as the rays tan - gle
'cause the day - light seems to want you just

TAB 8 8 10 12

G Fmaj7 1. 2. C

up a-round your face and bo - dy. And
as much as I want you.

Gtr. 1

Gtr. 5

Gtr. 3

Gtr. 4 *tacet*

TAB 12 12 8 8 8 8 3

(B^{b7}sus⁴) (B^{b13}sus⁴) (B^bsus²)

Take back the ci - ty for your - self to - night, _____
 Ten thou - sand cra - ters, where it all should be, _____
 One per - fect part - ner, one e - ter - nal kiss, _____

whoa. _____
 whoa. _____
 whoa. _____

Gtr. 2 (elec.) (at § only)

P.M.-----
 Gtr. 1 w/ Fig. 2

T															
A	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
B	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6

Gtr. 4 B^{b5}*
 (at § only)

God knows you put your life in - to its hands, _____
 No need to put your words in - to my mouth, _____
 Take back the ci - ty for your - self to - night, _____ I'll _____

Gtr. 2 (tacet 1^o)

P.M.-----
 Fig. 3 -----
 Gtr. 1 w/ Fig. 1

T															
A	13	13	13	13	13	13	13	13	13	13	10	10	10	10	10
B	11	11	11	11	10	10	10	10	10	10	8	8	8	8	8

2^o Gtr. 2 w/ Fig. 3

and it's both cra - dled you and crushed, _____
 don't need con - vinc - ing at all. _____
 take back the ci - ty for me. _____

but now it's time to make your own de - mands, _____
 I love this place e - nough to have no doubt, _____
 Take back the ci - ty for your - self to - night, _____

1. 2, 3.

whoa. _____ It's a mess, _
 whoa. _____
 whoa. _____

Gtr. 2 (tacet 1^o)

P.M.----- P.M.-----

Gtr. 1 w/ Fig. 2

TAB

8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6

Pre-Chorus

B^bsus⁴ A^b5 E^b5 G^bmaj¹³(#11)

it's a start, _____ it's a flawed _____ work of art. _____ Your ci -

Gtrs. 2+4 tacet cont. in slashes

TAB

8	8	8	8	6	6	6	6	8	8	8	8	1	1	1	1
8	8	8	8	6	6	6	6	8	8	8	8	1	1	1	1
8	8	8	8	6	6	6	6	8	8	8	8	1	1	1	1
6	6	6	6	4	4	4	4	6	6	6	6	3	3	3	3
												2	2	2	2

Gtr. 2

B^bsus⁴ A^b5 E^b5 G^bmaj¹³(#11)

ty, _____ your call, _____ ev-'ry crack, _____ ev-'ry wall. _____ Pick a side, _

B^bsus⁴ A^b5 E^b5 G^bmaj¹³(#11)

pick a fight _____ but get your e - pi- taph right. _____ You can sing _

Gtr. 3 (elec.)

TAB

6	6	6	6	6	6	6	6	8	8	8	8	8	8	8	8	6	6	6	6	6	6	6	6	6	6	6	8	8	8

B^bsus⁴ A^b5 E^b5 G^bmaj¹³(#11)

till you drop, 'cause the fun just nev-er stops.

TAB

Chorus

B^b5 D^b E^b5 *cont. sim.*

I love this ci - ty to - night, I love this ci - ty al - ways.

At Gtr. 4 w/Fig. 5 *ad lib.*
Fig. 4
let ring...

TAB

Gtr. 3 w/Fig. 4

B^b5 D^b E^b5

It bares its teeth like a light and spits me out af - ter days.

B^b5 D^b E^b5

But we're all glut - tons for it, we know it's wrong and it's right.

Gtr. 4 (elec.)
Fig. 5

TAB

B^b5 D^b *To Coda* E^b5

For ev - 'ry time it's been hit, take back the ci - ty to - night.

TAB

Gtr. Solo

(B^{b7}sus⁴)

(B^{b13}sus⁴)

(B^bsus²)

(B^{b7}sus⁴)

(B^{b13}sus⁴)

(B^bsus²)

Gtrs. 4+5 (elec.) (composite part)

Gtrs. 4+5 w/dist.

Gtr. 1 w/Fig. 1

Gtr. 2 w/Fig. 3

Gtr. 3 *tacet*

TAB

T	10	10	8	11	10	1	3	3	8	(8)	6	6	6	6
A	8	8	6	8	8	1	3	3	8	(8)	6	6	6	6
B	8	8	6	8	8	1	3	3	8	(8)	6	6	6	6

D.S. al Coda

(B^{b7}sus⁴)

(B^{b13}sus⁴)

(B^bsus²)

(E^bsus²)

Gtr. 1 w/Fig. 2

P.M.-----

TAB

T	6	6	4	6	8	5	6	6	6	6	6	6	6	6
A	6	6	4	6	8	5	6	6	6	6	6	6	6	6
B	6	6	4	6	8	5	6	6	6	6	6	6	6	6

Gtr. 2

P.M.-----

TAB

T	8	8	8	8	8	8	8	8	8	8	8	8	8	8
A	6	6	6	6	6	6	6	6	6	6	6	6	6	6
B	6	6	6	6	6	6	6	6	6	6	6	6	6	6

Coda

D^{b5}

E^{b5}

B^{b5}

ci - ty to - night. I love this

Gtr. 5 (composite part)

TAB

T	15	15	15
A	12	12	12
B	12	12	12

D^b E^{b5}

ci - ty to - night, I'll love this ci - ty al - ways.

T	15	13	11	16	14	14	13	11	11	9
A	12	10	8	13	11	11	10	8	8	6
B										

B^{b5} D^b E^{b5}

It bares its teeth like a light and spits me out af - ter days.

Fig. 6

T	11	15	15	15	15	13	11	16	16	14	14	13	11	11	9
A	8	12	12	12	12	10	8	13	13	11	11	10	8	8	6
B															

Gtr. 5 w/ Fig. 6

B^{b5} D^b E^{b5}

But we're all glut - tons for it, we know it's wrong and it's right.

B^{b5} D^b E^{b5}

For ev - 'ry time it's been hit, take back the ci - ty to - night.

Outro

Gtr. 5 tacet

B^{b5} D^b E^{b5}

I love this ci - ty to - night, I'll love this ci - ty al - ways.

Gtr. 2 tacet

B^{b5} N.C.

I love this ci - ty to - night, I'll love this ci - ty al - ways.

LIFEBOATS

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

All Gtrs. Capo 2nd fret

Bmaj⁹ (Amaj⁹)
 F[#]7 (E7)
 F[#]m7 (Em7)
 F[#]m6 (Em6)
 Bm⁹ (Am⁹)
 A⁶ (G⁶)
 B⁵(9) (A⁵(9))

♩ = 83

Intro

Gtr. 1 (acous.)

mf Fig. 1

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

†Symbols in parentheses represent names with respect to capoed guitar; symbols above represent actual sounding chords.
Tab numbering represents non-capoed guitar (Tab 0 = 2 fr.).

Gtr. 2 (acous.)

mf Fig. 2

Gtr. 1 w/ Fig. 1

T	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Gtr. 1 w/ Fig. 1
Gtr. 2 w/ Fig. 2

Verse

Bmaj⁹ (Amaj⁹)
 F[#]7 (E7)
 Bmaj⁹ (Amaj⁹)
 F[#]7 (E7)

1. Hold on, hold on, let me get the words out be - fore -
 2. Sing out, sing out, the si - lence on - ly eats us from the in -

I burst.
 - side up,

Gtr. 3 (elec.) (tacet 1st)

w/slight dist.

T	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Bmaj⁹ (Amaj⁹) F#7 (E7) Bmaj⁹ (Amaj⁹) F#7 (E7)

There's no truth at all, pok - ing at the gi - ant eyes of an -
I meant no harm, but I on - ly get to say these words -

T
A
B

Bmaj⁹ (Amaj⁹) F#7 (E7) Bmaj⁹ (Amaj⁹) F#7 (E7)

- cient gods.
too late.

Gtr. 2 (1° only)
(2° cont. Fig. 2)

T
A
B

Gtr. 1 (1° only)
(2° cont. Fig. 1)

T
A
B

Bmaj⁹ (Amaj⁹) F#7 (E7) Bmaj⁹ (Amaj⁹) F#7 (E7)

Cool heads have failed, now it's time for me to have
Wake up, wake up, dream - ing on - ly leads to more and more

Gtr. 1 (2° only)

Fig. 4

1° Gtr. 1 w/Fig. 1, Gtr. 2 w/Fig. 2
2° Gtr. 1 w/Fig. 4

T
A
B

Bmaj⁹ (Ama⁹) F[#]7 (E7) Bmaj⁹ (Ama⁹) F[#]7 (E7) Bmaj⁹ (Ama⁹) F[#]7 (E7)

my turn, kiss me, kiss me,
 night-mares. Snap out of it,

Gtr. 3 (elec.)

mf w/dist. + tremolo

TAB

2 2 0

Bmaj⁹ (Ama^{j9}) F^{#7} (E⁷) Bmaj⁹ (Ama^{j9}) F^{#7} (E⁷) Bmaj⁹ (Ama^{j9}) F^{#7} (E⁷)

life is way too short_ to scream and shout.
 you said it in a way that showed_ you real - ly care.

let ring -

TAB

0 0 3 0 0

[illegible][illegible]

$F^{\#}m^7$ (Em⁷) $F^{\#}m^6$ (Em⁶) Bm^9 (Am⁹)
 The veins of you, the veins of me, like great fo - rest trees, push - ing through
 and on and in, Glid - ing like a sat - el - lite in the bro -
 - ken night, then I'll wake you there I'm saved, your love is life piled
 tight and high, set a - gainst the sky, that seems to ba - lance on its own.

Gr. 2

1. $Bmaj^9$ (Amaj⁹) $F^{\#}7$ (E⁷) $Bmaj^9$ (Amaj⁹) $F^{\#}7$ (E⁷)

Gr. 1 tacet

let ring - - |

2. $F^{\#}m^7$ (Em⁷) $F^{\#}m^6$ (Em⁶) Bm^9 (Am⁹) A^6 (G⁶) $B^5(9)$ (A⁵⁽⁹⁾)

Send your life - boats out for me, send your life - boat out.

Gr. 3

F#m7 (Em7) F#m6 (Em6) Bm9 (Am9) A6 (G6) B5(9) (A5(9))

8

Send your life-boats out for me, send your life - boat out.

TAB

F#m7 (Em7)

8

Send your life-boats out for me, send your life - boat out.

Gtr. 1 tacet

TAB

X X 7
X X 8
X X 9
X X 9
X X 7

8

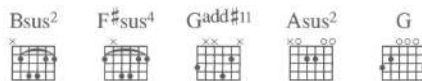
Send your life-boats out for me, send your life - boat out.

TAB

TAB

THE GOLDEN FLOOR

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



Intro

♩ = 107

Gtr. 1
(acous.)

Bsus² F#sus⁴ Gadd#11 Bsus² F#sus⁴ Gadd#11

mf let ring...

Bsus² F#sus⁴ Gadd#11 Bsus² F#sus⁴ Gadd#11

Fig. 1



Verse

Bsus² F#sus⁴ Gadd#11 Bsus² F#sus⁴ Gadd#11

1. Tell me that you want to dance, I want to feel your pulse on mine, just
(2.) dark shape on a gold - en floor, a sleep - ing pla - net with a mol - ten core, from a -
(3.) peas - ant in your prin - cess arms, pen - ni - less with on - ly charm, as we're
(4.) fold - ed in the bread you made, you're cold un - til my bo - dy bathes, you're

Gtr. 2 (acous.)

Fig. 2 *mf* let ring... Gtr. 2 w/ Fig. 2

Gtr. 1 w/ Fig. 1

Gtr. 3 (acous.)

(tacet 1°)

mf Fig. 3 let ring... 2° Gtr. 3 w/ Fig. 3

B \sharp us² F \sharp us⁴ Gadd \sharp 11 B \sharp us² F \sharp us⁴ Gadd \sharp 11 1, 2. 3, 4.
 Gadd \sharp 11 Gadd \sharp 11

8 treat me like a sto - len glance to your - self. 2. A 3. I'm a
 - bove we'd cut a slow eight shape and much more.
 level - led by the low, hot lights, and dis - armed.
 in the heat I kept in - side, all these days.

Chorus

A \sharp us² G

8 I'm not a-fraid of an - y - thing, ev - en time.

Gtr. 1
 let ring...
 Gtrs. 2+3 tacet

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 A 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 1 w/ Fig. 4

A \sharp us² G To Coda ♪

8 It - 'll eke a way at ev - 'ry - thing, and we'll be fine.

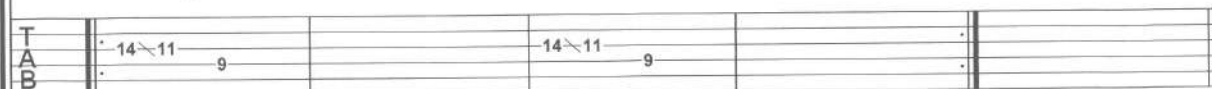
T 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 A 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Bsus² F[#]sus⁴Gadd[#]11Bsus² F[#]sus⁴Gadd[#]11Gadd[#]11

Gtr. 4 (elec. 12 str.)

*mf*Gtr. 4 w/clean tone
Gtr. 2 w/Fig. 2

Gtr 3 w/Fig. 3



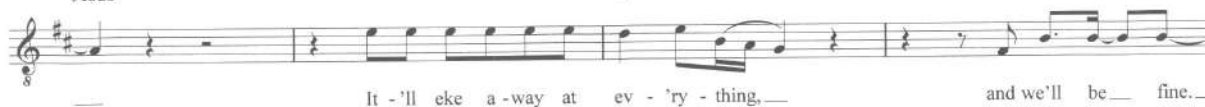
Gtr. 1



Coda

Asus²Asus²

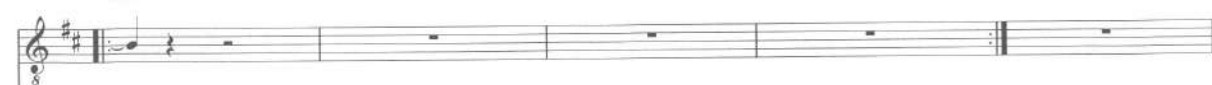
G

Asus²

G

1.

2.

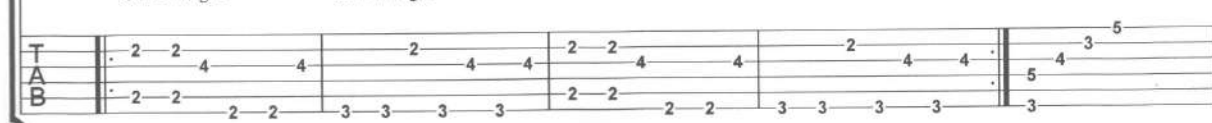


Gtr. 3

Gtr. 1

Gtr. 2 w/Fig. 2

Gtr. 3 w/Fig. 3



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

$C^{\sharp 5}$ (B^5) $D^{\sharp m7}$ ($C^{\sharp m7}$) B_{sus}^2 (A_{sus}^2) $C^{\sharp 5}/B$ (B^5/A) $F^{\sharp 5}$ (E^5) B^5 (A^5)

Bsus² (Asus²) D[♯]m⁷ (C[♯]m⁷) Bsus² (Asus²)

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 A 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
 B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0

Grtr. 1 w/ Fig. 1

Verse

C^{#5}
(B⁵)

D^{#m7}
(C^{#m7})

1. The yel - lowed page of the books

Bsus²
(Asus²)

D^{#m7}
(C^{#m7})

Bsus²
(Asus²)

and books I'd for - got - ten that I had,

[illegible][illegible][illegible]

Grtr. 3 (elec.)
(2° only)

TAB

B_{sus}^2 (A_{sus}^2)
 $D^{\sharp m7}$ ($C^{\sharp m7}$)
 B_{sus}^2 (A_{sus}^2)

- less box pa - ride that haunts my house.
 in your el - e - gant hand, you pro - b'ly don't mean now.

The first system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains four measures of music, each with a half note followed by a quarter note, and a final half note in the fourth measure. The bottom staff is a bass clef with a key signature of three sharps and a 4/4 time signature. It contains four measures of music, each with a half note followed by a quarter note, and a final half note in the fourth measure. The notes in the bass staff are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135,

[illegible]

C[#]5
(B⁵) D[#]m7
(C[#]m7)

Is fit to split with pho - to - graphs -
I fold the let - ter, and think of a mil -

2nd Gtr. 3 w/Fig. 3

T
A
B

11-11-11-11-11-11-11-11 11-11-11-11 9-9-9-9-9-9-9-9 9-9-9-9 9-9-9-9

Bsus² (Asus²)
 D[#]m⁷ (C[#]m⁷)
 Bsus² (Asus²)

8

that tell the wan - der - lust of years smashed on - to years.
 - li - on and one things that I could have done dif - fer - ent.

T
B

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

Chorus

$C\sharp^5$
(B^5)

$D\sharp m^7$
($C\sharp m^7$)

$Bsus^2$
($A\sharp sus^2$)

$D\sharp m^7$ (F \sharp bass)
($C\sharp m^7$)

Gtr. 1

cont. sim.

8

When all this ac - tu - al life played out, where the hell on earth was I?

Gtr. 2

T

A

B

9-9-9-9 9-9-9-9 11-11-11-11-11-11-11-11 7-7-7-7-7-7-7-7 7-14-14-14-14-14-14

Fig. 2

T

A

B

6-6-6-6 6-6-6-6 8-8-8-8-8-8-8-8 4-4-4-4-4-4-4-4 4-4-4-4-4-4-4-4

4-4-4-4 4-4-4-4 6-6-6-6-6-6-6-6 2-2-2-2-2-2-2-2 2-2-2-2-2-2-2-2

C#5
(B5)

D[#]m⁷
(C[#]m⁷)

$$\frac{B_{\text{sus}}^2}{(A_{\text{sus}}^2)}$$

D[#]m⁷ (F[#] bass)
(C[#]m⁷)

C#5
(B5)

$$\begin{array}{c} D_{\infty h}^7 \\ (C_{\infty v}^7) \end{array}$$
$$\frac{B_{\text{sus}}^2}{(A_{\text{sus}}^2)}$$
$$\begin{array}{cc} D^{\sharp m7} & B_{sus}^2 \\ (C^{\sharp m7}) & (A_{sus}^2) \end{array}$$

$D^{\#}m^7$ ($C^{\#}m^7$) $Bsus^2$ ($Asus^2$) $D^{\#}m^7$ ($C^{\#}m^7$) $Bsus^2$ ($Asus^2$) $C^{\#5}$ (B^5)

2.

Gtr. 1

8

- gle in - to one. One gi - gan -

8va

18-18-18-18-18-18-18-18-14-14-14-14-14-14-14-14-14-21-21-21-21-21-21-21

TAB

6 6 6 6 6 6 6 6 6

Gtr. 4 (elec.)

mf Fig. 4 w/dist. Gtr. 4 w/Fig. 4

13-13-13-13-13-13-13-13

TAB

$D^{\#}m^7$ ($C^{\#}m^7$) $Bsus^2$ ($Asus^2$) $D^{\#}m^7$ ($F^{\#}$ bass) ($C^{\#}m^7$) $C^{\#5}$ (B^5)

cont. sim.

8

- tic fai - ry tale of friends I have - n't seen in years, drink - ing till.

TAB

8-8-8-8-8-8-8-8-4-4-4-4-4-4-4-4-4-11-11-11-11-11-11-11-6-6-6-6-6-6-6-6-6

$D^{\#}m^7$ ($C^{\#}m^7$) $Bsus^2$ ($Asus^2$) $D^{\#}m^7$ ($C^{\#}m^7$) $Bsus^2$ ($Asus^2$) $C^{\#5}$

Gtr. 1

8

the day - light hurts. You seem friend -

TAB

8-8-8-8-8-8-8-8-6-6-6-6-6-6-6-6-8-8-8-8-8-8-8-4-4-6-6-6-6-6-6-6-6-6

$D^{\sharp}m^7$ ($C^{\sharp}m^7$) $Bsus^2$ (A_{sus}^2) $D^{\sharp}m^7$ (F^{\sharp} bass) ($C^{\sharp}m^7$) $C^{\sharp}5$

- ly, who_ are you? It's a lot of wine__ that we_ got through,___ we've made play

8va

T
A
B

8-8-8-8-8-8-8-8 6-6-6-6-6-6-6-6-6 8-8-8-8-8-8-8-8 14-14 16-16-16-16-16-16-16-16-16

D[#]m⁷ Bsus² D[#]m⁷ Bsus²

Gtr. 1

- time look like work. ____

(8)

TAB

18—18—18—18—18—18—18—18 14—14—14—14—14—14—14—14 14/21—21—21—21—21—21—21—21

C^{#5} (B⁵) C^{#5}/B (B⁵/A) F^{#5} (E⁵) B⁵ (A⁵)

Gtr. 3

Please, just take these pho - tos from my hands.

(8)

TAB

21-21-21 21-21-21 18-18 18 16-16-16 14-14-14-14 16-16-16-16-16 16-16-16 18-18-18 16-16-16 14-14

[illegible]

*(Tab 0 = capo 2 fr)

C^{#5} (B⁵) C^{#5}/B (B⁵/A) F^{#5} (E⁵) B⁵ (A⁵)

Please, just take these pho - tos from my hands.

Gr. 1 w/ Fig. 5

TAB: 18 18-18 18-18-18 15-15 15 13-13-13 11-11-11-11 13-13-13-13-13 13-13-13 15-15-15 13-13-13 11-11

C^{#5} (B⁵) C^{#5}/B (B⁵/A) F^{#5} (E⁵)

Please, just take these pho - tos from my hands.

Gr. 5

mf Gr. 5 w/clean tone
Gtrs. 1-4 tacet

TAB: 18 18 15 13 11 13

Gr. 6 (elec.), capo 2nd fret*

mf let ring...
w/clean tone + tremolo

TAB: 4 0 2 0 4 0 2 0 4 0 4 0 2 0 4

*(Tab 0 = capo 2 fr)

1, 2, 3. B⁵ (A⁵) 4. B⁵ (A⁵)

13 11 9 13 11 9

TAB: 0 4 0 2 0 4 2 0 4 0 2 0 4 2 0 4

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Paul Wilson, Gary Lightbody, Jonathan Quinn, Nathan Connolly & Tom Simpson

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♩ = 78



X	X	O

A¹³Gmaj⁷/B

(acous.)

mf let ring...
finger-picked

TAB

0 7 0 7 0 0 0 7 0 7 0 0 0 7 0 7 0 0 0 7 0 7 0 0

5 5 5 5

Verse

D(add4)

1. Just close_ your eyes_ and count_ to five,_
 2. You sing_ and I'm killed,_ I'm just not_ the same_

Gmaj⁷A¹³Gmaj⁷/BA¹³Gmaj⁷A¹³ $D(\text{add4})$

let's craft the on - ly thing we know in - to sur - prise.
as I was a year a - go and each mi - nute since then.

TAB
3 5 7 5 3 5 5

Set down_ your glass,____
My jump - er tears____

I paint - ed this _
as we take it off, _

The first system of the musical score for 'The Wind' is shown. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#). The melody is written in a simple, rhythmic style. Below the staff, there are two rows of tablature: 'T' (Treble) and 'B' (Bass). The 'T' row contains the sequence of fret numbers: 0, 7, 0, 7, 0, 7, 0. The 'B' row contains the sequence: 5, 7, 0, 7, 0, 7, 0. This indicates a specific fretting pattern for the guitar.

Gmaj7 A¹³ Gmaj7/B A¹³
 to look like you and me for ev -
 and you say you'll sew me good as new,
 T 0 7 0 7 0 0 7 0 0 7 0 0 7 0
 B 5 7 3 5 7 5

er as we're now. And I'm
and I know you will.

Gmaj7 A13 D(add4)

Chorus

Gmaj7 A13 Gmaj7/B A13

shak-en then I'm still, when your eyes meet mine, I lose sim-ple skills, like to tell-

7 0 7 0 7 0 7 0 | 7 0 7 0 7 0 7 0 | 7 0 7 0 7 0 7 0 | 7 0 7 0 7 0 7 0

3 3 3 3 | 5 5 5 5 | 7 7 7 7 | 5 5 5 5

Gmaj7 A13 D(add4) 1.

you all I want is now.

T 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0
 B 3 3 3 3 5 5 5 5 5 7 5 7 5 7 5 7 5 7 5 7

And I'm

TAB 0 7 0 7 0 7 0 5

Chorus

Gmaj7 A¹³ Gmaj7/B

shak - en then I'm still, when your eyes meet mine, I lose sim -

TAB 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0 3 3 3 3 5 5 5 5 7 7 7 7

A¹³ Gmaj7 A¹³

- ple skills, like to tell you all I want is now.

TAB 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0 5 5 5 5 3 3 3 3 5 5 5 5

D(add4)

TAB 0 7 0 7 0 7 0 0 7 0 7 0 0 5

(A/C#) (Bm7) (D5)

in - to my arms, and you quick - ly cor - rect -
ky clouds of laugh - ter to swim a - bout me for - ev -

1. 2.

(A/C#) (Bm7) (D5) (D5)

your - self. 2. Your freez - I will race -
er more.

Chorus

(A/C#) (Bm7) (G)

you to the wa - ter - side, and from the edge

Gtr. 2

Fig. 3

TAB

Gtr. 3 (elec.)

Fig. 4

mf let ring...
w/clean tone

TAB

Gtr. 2 w/Fig. 3

Gtr. 3 w/Fig. 4

(A) (Bm7) (G) (A) (Bm7)

of Ire - land, shout out loud, so they could hear it in A - me - ri - ca,

(G) (A) (Bm7) (G)

it's all for you. 3. The shells

Verse (A) (Bm7) (D5)

crack un - der our shoes, like punc -
 (4.) filled in the si - lence, be - fore

Gtr. 4 (elec.)

Fig. 6
 mf Gtr. 4 w/clean tone, let ring...
 Gtrs. 1+2 tacet

TAB

2 0 2 2 0 2 2 0 2 2 0 2

Gtr. 3

Fig. 5
 let ring...

TAB

9 10 9 9 10 9 9 10 9 10 12 9

Gtr. 3 w/Fig. 5
 Gtr. 4 w/Fig. 6

(A) (Bm7) (D5) (A) (Bm7)

tu - a - tion points, the pla - nets bend be - tween
 you said those words, and now ev - en in the dark -

(D5) (A) (Bm7) (G bass) (D5) (D5)

us, a hun-dred mil - li - on suns and stars.
 ness, I can see how hap-py you are.

1. 2.

4. The sea I will race

Chorus (A) (Bm7) (G)

you to the wa - ter side, and from the edge

Gtr. 3

Fig. 7
 let ring...

TAB

3 5 3 2 0 3 2 3 3 5 3 2 0 3 2 5 3 2 3

Gtr. 5 (elec.)

mf Fig. 8
 w/dist.

TAB

7 5 7 5 7 5 7 5 7 5 5 5 5 5

Gtr. 3 w/ Fig. 7
Gtr. 5 w/ Fig. 8

(A) (Bm⁷) (G)

of Ire - land, shout out loud, so they could hear

(A) (Bm⁷) (G)

it in A - me - ri - ca, it's all for you

(A) (Bm⁷) (G)

it's all for you

(A) (Bm⁷) (G) (A) (Bm⁷)

it's all for you

1. (G) 2. (G)

it's all for you

(A⁵) (A/C#) (Bm⁷) (D⁵)

Gtr. 5

Gtr. 3 tacet

TAB

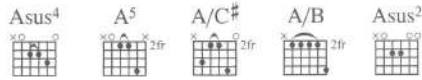
6	0	6	0	4	0	4	0	7	0	7	0	7	0	7	0	6	0	6	0	4	0	4	0	7
4	0	4	0	2	0	2	0	5	0	5	0	5	0	5	0	4	0	4	0	2	0	2	0	5

TAB

7	0	7	0	7	0	7	0	7	0	7	0	7	0	7	0	7	0	7	0	7	0	7	0	7
9	0	9	0	7	0	7	0	10	0	10	0	10	0	10	0	9	0	9	0	7	0	7	0	10

ENGINES

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



Intro $\text{♩} = 115$

Asus⁴ A⁵ Asus⁴ A⁵ Asus⁴

Ooh, _____ ooh. _____

Gtr. 1 (elec.)

mf Fig. 1 w/clean tone

T	3	3-X-3	3-X-5	5-X-5	5-X-3	3-X-3	3-X-5	5-X-5	5-X-3
A	2	2-X-2	2-X-2	2-X-2	2-X-2	2-X-2	2-X-2	2-X-2	2-X-2
B	0	0-X-0	0-X-0	0-X-0	0-X-0	0-X-0	0-X-0	0-X-0	0-X-0

A⁵ Asus⁴ A⁵ Asus⁴

Ooh, _____ ooh. _____

Gtr. 2

f Gtr. 2 w/fuzz
Gtr. 1 w/ Fig. 1

T	7	(7) 9	7 9	11 9	7	7	(7) 9	7 9
A								
B								

A⁵ Asus⁴ A⁵

Ooh, _____ ooh. _____

T	7	(7) 9	7 9	11 9	7	7	(7) 9	7 9
A								
B								

Asus² (Dbass)

A/B

You say you love_ me like the end - less roar of mo - dern life._
I know I love_ you like an an - cient his - to - ry brought_ to life._

Asus² (Dbass)

A/B

You say you love_ me like the laugh - ter and the kissed_ back tears._
I know I love_ you like the sun - lit wa - ter on_ your skin,_

Asus² (Dbass)

A/B

To Coda ⊕

You say you love_ me like the past, the now, the com - ing years._
I know I love_ you like the mil - li - on times I nev - er said._

Interlude

Asus⁴

A⁵

Asus⁴

A⁵

Asus⁴

Ooh, ooh.

Gtr. 2

Gtr. 1 w/ Fig. 1

7 (7) 9 7 9 11 9 7 7 (7) 9 7 9

A⁵

Asus⁴

A⁵

D.S. al Coda

Ooh, ooh.

9 7 7 9 7 9 (9) 11 9 7 7 (7) 9 7 9

Gtr. 1 w/ Fig. 3
Gtr. 3 w/ Fig. 4

⊕ Coda

Asus² (Dbass)

A/B

I know you love me like the si - lence of the turn - ing earth,
I know you love me like the laugh - ter and the kissed_ back tears._

Asus² (Dbass)

A/B

I know you love_ me like the end - less roar of mo - dern life._
I know you love_ me like the past, the now, the com - ing years._

DISASTER BUTTON

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

C[#]m⁷



E⁵



D⁵



♩ = 148

Verse

(B⁵)

(E/B)

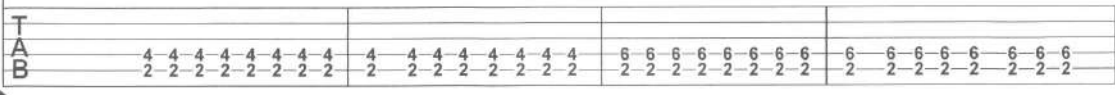


1. A lit - tle af - ter twelve, the func - tion suite - was full
Ripped up tick - et stubs, con - fet - tied on the floor,

Gtr. 1 (elec.)



f P.M.
Fig. 1
w/dist.

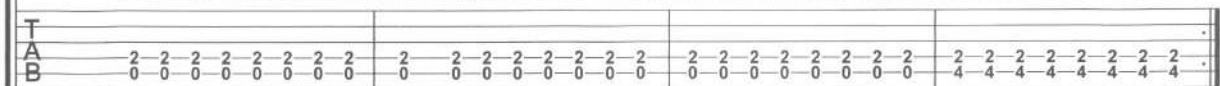


(A⁵)

(C[#]m)



of peo - ple I had nev - er seen be - fore.
it dawned on me I'd seen it all be - fore.



(B⁵)

(E/B)



2. Cool your beans, my son, you look a fuck - ing mess,
Hit that but - ton there, the one that just says "wrong"

Gtr. 2 (elec.) (tacet 1st)



mf Gtr. 2 w/slight dist. let ring...
Gtr. 1 w/Fig. 1



B⁵ C[#]m7

And sud - den - ly it lifts the roof off the place, it puts a vault

Gtr. 4 (elec. 12 str.)

mf w/dist.

TAB

11-11-11-11-11-11-11-11	11-11-11-11-13-13-13-13	11-11-11-11-11-11-11-11	11-11-11-11-13-13-13-13
-------------------------	-------------------------	-------------------------	-------------------------

E⁵ D⁵

in my step, and a grin on my face.

TAB

11-11-11-11-11-11-11-11	11-11-11-11-11-11-11-11	9-9-9-9-9-9-9-9	9-9-9-9-9-9-9-9
-------------------------	-------------------------	-----------------	-----------------

B⁵ C[#]m7

It can't con - tain me but you'd need an ar - my to get me back

8va

TAB

12-14-14-14-14-14-14-14	14-14-14-14-16-16-16-16	14-14-14-14-14-14-14-14	14-14-14-14-16-16-16-16
-------------------------	-------------------------	-------------------------	-------------------------

E⁵ D⁵ To Coda ☺

in my box, or snap the branch - es off me.

(8)

TAB

14-14-14-14-14-14-14-14	14-14-14-14-14-14-14-14	12-12-12-12-12-12-12-12	12-12-12-12-12-12-12-12
-------------------------	-------------------------	-------------------------	-------------------------

B⁵ **C[#]m⁷**

Whoa, _____ whoa, _____ whoa, _____ whoa, _____

cont. sim.

Gtr. 4

TAB: 6-6-6-9-9-9-11-11 | 11-6-6-6-9-9-11-11 | 13-13-13-11-11-11-9-9 | 9-13-13-13-11-11-9-9

E⁵ **D⁵**

whoa, _____ whoa, _____ whoa, _____

TAB: 16-16-16-13-13-13-8-8 | 8-16-16-16-13-13-8-8 | 9-9-9-9-9-9-9-9 | 9-9-9-9-9-9-9-9

Chorus **B⁵** **C[#]m⁷**

And sud-den - ly _____ it lifts the roof _____ off the place, it puts a vault _____

TAB: 11-11-11-11-11-11-11-11 | 11-11-11-11-13-13-13-13 | 11-11-11-11-11-11-11-11 | 11-11-11-11-13-13-13-13

E⁵ **D⁵**

_____ in my step, and a grin _____ on my face. _____

TAB: 11-11-11-11-11-11-11-11 | 11-11-11-11-11-11-11-11 | 9-9-9-9-9-9-9-9 | 9-9-9-9-9-9-9-9

B⁵ C[#]m⁷

It can't con - tain me but you'd need an ar - my

8va

TAB

12-14-14-14-14-14-14-14 14-14-14-14-16-16-16-16 14-14-14-14-14-14-14-14

E⁵

to get me back in my box, or snap the branch -

(8)

TAB

14-14-14-14-16-16-16-16 14-14-14-14-14-14-14-14 14-14-14-14-14-14-14-14

D⁵

- es off me.

(8)

TAB

12-12-12-12-12-12-12-12 12-12-12-12-12-12-12-12

Gtrs. 1+2+3

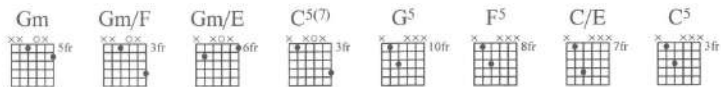
TAB

7-7-7-7-7-7-7-7 (7/5)

THE LIGHTNING STRIKE

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

(i) WHAT IF THIS STORM ENDS?



Intro

$\text{♩} = 78$

Gtr. 2 (acous.)

(tacet 1st)

Gm

Gm/F

mf Fig. 1
let ring...

Piano arr. for Gtr.
let ring...

TAB

5 0 5 5 0 5 5 0 5 | 3 0 3 3 0 3 3 0 3

6 6 6 6 | 6 6 6 6

5 0 5 5 0 5 5 0 5 | 3 0 3 3 0 3 3 0 3

Gm/E

C5(7)

Play 4 times

TAB

2 0 2 2 0 2 2 0 2 | 0 0 0 0

3 3 3 3 3 3 3 3

6 6 6 6 | 6 6 6 6

0 0 0 0 | 0 0 0 0

7 7 7 7 | 3 3 3 3 3 3 3 3

The musical score is written for guitar. The top staff is in G minor (one flat) and 4/4 time. The melody consists of two measures. The first measure is marked with a *Gm* chord and the second with a *Gm/F* chord. The melody is played on the first string, starting on the 10th fret, moving down to the 6th, then up to the 8th, and finally down to the 6th fret. The second measure follows the same pattern but starts on the 10th fret and ends on the 6th. The dynamic is marked *mf* and the instruction "Gr. 2 w/ Fig. 1" is present. Below the staff is a fretboard diagram showing the fret numbers 10, 6, 8, and 6 for the first measure, and 10, 6, 8, and 6 for the second measure.

Gm/E
 1. C⁵⁽⁷⁾
 2. C⁵⁽⁷⁾
 What if ___ this storm ___
 TAB
 10 6 8 6
 10 6 8 6
 10 6 8 6

Verse

Gm Gm/F Gm/E

— ends? and I don't see ___ you, as ___ you are now, ev - er a - gain...

Gtr. 6 (elec.)
(tacet 1^o)

mf 2^o Gtr. 6 w/clean tone, let ring...
Gtr. 2 w/fig. 1

TAB

Fig. 3

Fig. 4

TAB

At 8 Gtr. 6 w/Fig. 4

Gm/F Gm/E C⁵(7)



- ning, sets you off a - gainst the pla-net's last dance. Just for a min-ute,

At 8 Gtr. 6 w/Fig. 3

Gm Gm/F Gm/E



the sil-ver forked sky lit you up like a star that I will fol-

At 8 Gtr. 6 w/Fig. 4

C⁵(7) Gm



low. And now it's found us, like I have found

Gm/F Gm/E C⁵(7) To Coda ☺



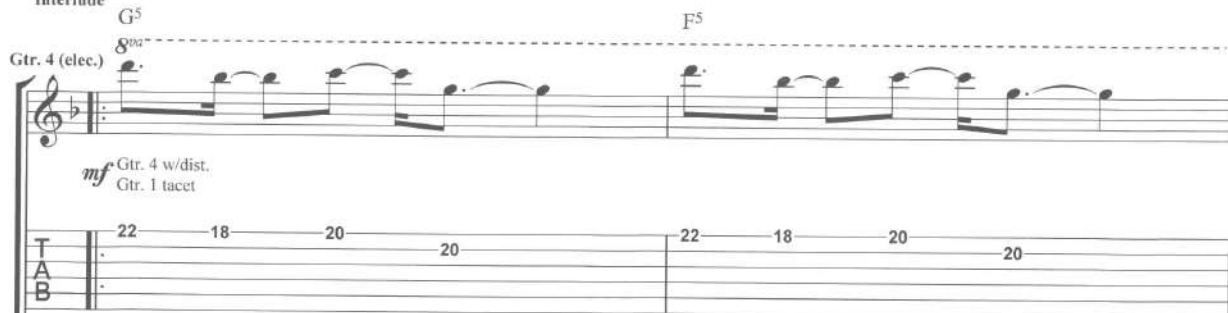
you, I don't wan-na run, just ov-er-whelm me.

Interlude

G⁵ F⁵

Gtr. 4 (elec.)

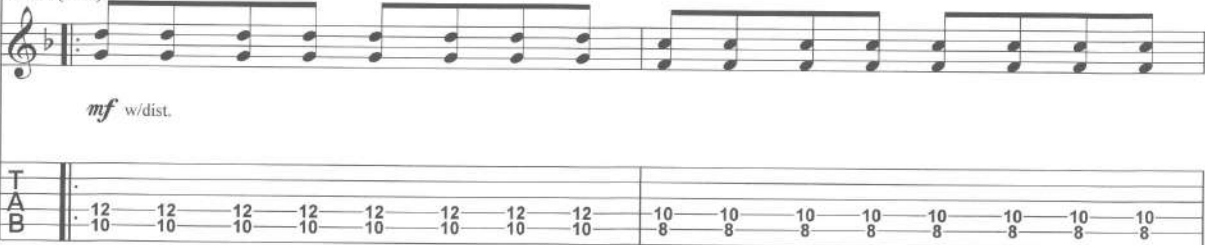
mf Gtr. 4 w/dist.
Gtr. 1 tacet



22 18 20 20 | 22 18 20 20

Gtr. 3 (elec.)

mf w/dist.



12 12 12 12 12 12 12 12 | 10 10 10 10 10 10 10 10

C/E

1. C⁵ 2. C⁵

(8)

1. What if this storm —

TAB

22 18 20 20 22 18 20 20 22 18 20 20

cont. in slashes

TAB

10 10 10 10 10 10 10 10 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Verse

G⁵ F⁵ C/E

Gr. 3

ends? and leaves us no - thing, ex-cept the me-mo - ry, a dis-tant ech-
(2.) you as you are now, ev - 'ry sin-gle day that I am liv-

Gr. 5 (elec. 12 str.)

mf Gr. 5 w/slight dist.
Gr. 4 tacet

TAB

2 2 2 2 2 2 2 2 3 3 3 3

C⁵ G⁵ F⁵

- o. I want pinned down, I want un - set - tled, rat - tle
- ing. Paint-ed in flames, all peel-ing thun - der, be the

TAB

5 5 5 5 2 2 2 2 2 2 2 2

1. C⁵ 2. C⁵

C/E

cage af-ter cage, un - til my blood boils. 2. I wan-na see - less.
light-ning in me that strikes re - lent -

TAB

3 3 3 3 5 5 5 5 5 5 5 5

Interlude G^5 F^5 (A bass) C/E C^5

Fig. 2

TAB

G^5 F^5

Gtr. 4

Gtr. 5 w/ Fig. 2

TAB

C/E 1. C^5 2. C^5 *D.S. al Coda*

What if this storm

(8)

TAB

Φ Coda

Gm
Piano arr. for Gtr.

let ring...
Gtr. 6 tacet

TAB

Gm/E $C^5(7)$ (E) *Segue*

Gtr. 3

Pno.

TAB

(ii) THE SUNLIGHT TITKOUH THE FLAGS

Asus²



F^{#5}



A⁵



E⁵



$\text{♩} = 75$

Piano arr.
for Gtr. (E)

Verse

Asus²

Gtr. 1 (acous.)
(tacet 3rd)

cont. sim.

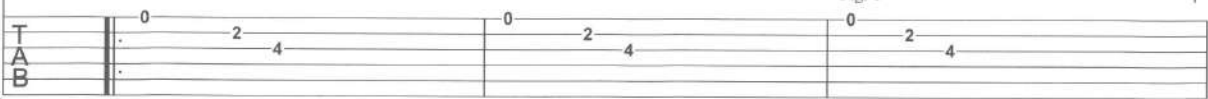


ca - ra - vans are kid's toys, and I can hold them all in my palm.
burn - ing through the loose flags, paint-ed high on white church
dents of faith and nat - ure, they tend to stick in the spokes of you.



3rd Gtr. 4 w/ Fig. 2

Fig. 1



2nd Gtr. 2 w/ Fig. 1



walls. I watch the sea creep round the cor - ner, it con - nects the
I chase my blood from brain to thumped heart, un - til I'm
but ev - 'ry now and then the trend - bucks, and you're re -

1.

2, 3.



dots from here to you... The sun - light
out of breath for trying.
-paired by more than glue.

Gtrs. 1+2 tacet

2nd Gtr. 6 tacet



Wor - ry not, ev - 'ry - thing is sound, this is the saf - est place you've found. The



on - ly noise beat - ing out is ours, lac - ing our tea from hon - ey jars.

1.

(E⁵)

(E⁵(#7))

(E⁵(6))

(E⁵)

(E⁵(#7))

(E⁵(6))



These ac - ci -

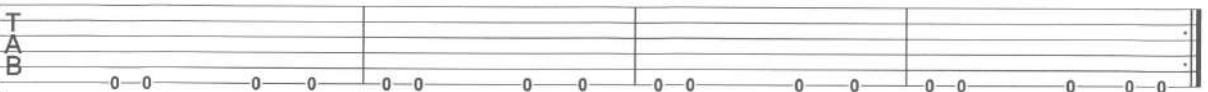
Fig. 2

P.M.

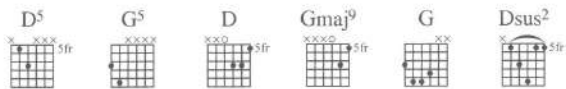
mf

Gtr. 4 w/clean tone

Gtr. 1 w/ Fig. 1; Gtr. 3 tacet



(iii) DAYBREAK

[illegible]

G⁵

The musical score consists of two staves. The top staff is in treble clef with one sharp (F#) indicating the key signature of D major or F# minor. It contains a continuous eighth-note scale starting from G5 (the second space). The bottom staff is labeled "TAB" vertically on the left side and shows fret numbers (5) under each note of the scale.

TAB

cont. in slashes

Gtr. 1 D^5 *cont. sim.*
 Gtr. 2 (acous.)
 Fig. 1
 let ring...
 T 5 7 5 5 7 5 5 7 5
 A 7 7 7 7 7 7 7 7 7
 B

G^{5*}

Verse	D
-------	---

Gmaj⁹

cont. in slashes

Fig. 2 - - - -
w/clean tone

 $\mathbf{m}f$

$$Dsus^2$$

rhy. cont. sim.

Gtr. 1

Gtr. 4

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff with a treble clef and a key signature of one sharp (F#), and a bass staff with a bass clef and the same key signature. The guitar staff contains a melodic line with a G note marked in the third measure. The bass staff contains a bass line with various chords and rests. Below the guitar staff is a guitar tablature (TAB) section with a single line of numbers corresponding to the frets. Below the bass staff is a bass tablature (TAB) section with a single line of numbers corresponding to the frets. The score is divided into three measures, each containing a guitar staff, a bass staff, and a corresponding TAB line.

Play 4 times

[illegible]

Outro

Gtr. 3

D⁵

Keyboards arr. for Gtr.

Gtrs. 1+4+5 tacet

TAB

0
3
2
0

G⁵*

TAB

3
0
0
0
0
2
3

1.

2.

D⁵

TAB

7
5

GUITAR TABLATURE EXPLAINED

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

RHYTHM SLASHES: are written above the staff. 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.

Notes:

Strings:

4th string, 2nd fret 1st & 2nd strings open, played together Open D chord

Definitions for special guitar notation

SEMI-TONE BEND: Strike the note and bend up a semi-tone ($\frac{1}{2}$ step).

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (full 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 $\frac{1}{4}$ 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.

HAMMER-ON: Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the note to be sounded, strike the first note and without picking, pull the finger off to sound the second 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.

MUFFLED STRINGS: A percussive sound is produced by laying the first 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.

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

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

SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.

All the songs from the album arranged for guitar tab, complete with full lyrics.



IF THERE'S A ROCKET TIE ME TO IT

CRACK THE SHUTTERS

TAKE BACK THE CITY

LIFEBOATS

THE GOLDEN FLOOR

PLEASE JUST TAKE THESE PHOTOS FROM MY HANDS

SET DOWN YOUR GLASS

THE PLANETS BEND BETWEEN US

ENGINES

DISASTER BUTTON

THE LIGHTNING STRIKE

(i) WHAT IF THIS STORM ENDS?

(ii) THE SUNLIGHT THROUGH THE FLAGS

(iii) DAYBREAK



WISE PUBLICATIONS
part of The Music Sales Group
www.musicsales.com
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ISBN 978-1-84772-858-6



www.snowpatrol.com