

Run

Words & Music by Gary Lightbody, Jonathan Quinn, Mark McClelland,
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♩ = 72



Con pedale



*8vb till ** I. I'll sing it one last time for you, — then we

*8vb till **



real - ly have to go. — You've been the on - ly thing that's right...

E^bsus⁴

E^b

Fm

D^b6

E^b



in all I've done. 2. And I can

Fm

D^b

E^bsus⁴

E^b

Fm

D^b



bare - ly look at you. But ev - 'ry sin - gle time I do -
 (3.) might not see those eyes makes it so hard not to cry;

E^bsus⁴

E^b

Fm

D^b

E^bsus⁴

E^b



I know we'll make it an - y - where a - way from -
 and as we say our long good - byes I near - ly

Fm

D^b6

E^b

A^b



here. } Light up, light up -
 do. }



as if you have a choice. E-ven if you can-not hear my voice,



I'll be right be-side you, dear.



Loud-er, loud-er and we'll run for our lives.



To Coda ◊

I can hard-ly speak, I un-der-stand why you can't raise your voice to

1.

D^b



D^b6



2.

D^b



say... 3. To think I say...

The first system of the score features a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature has three flats (B-flat major/C minor). The vocal line begins with a long note on 'say...' followed by a rest, then a triplet of eighth notes on '3. To think I', and ends with another long note on 'say...'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

D^b6



A^b



Yeah. Oh. Oh.

The second system continues the vocal line with 'Yeah.' followed by two 'Oh.'s. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand continues with a steady bass line.

E^b



F^m




Oh. Oh. Oh.

The third system concludes the vocal line with three 'Oh.'s. The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and the left hand providing a consistent bass line.

D^b


D.S. al Coda




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
♩ *Coda* D^b

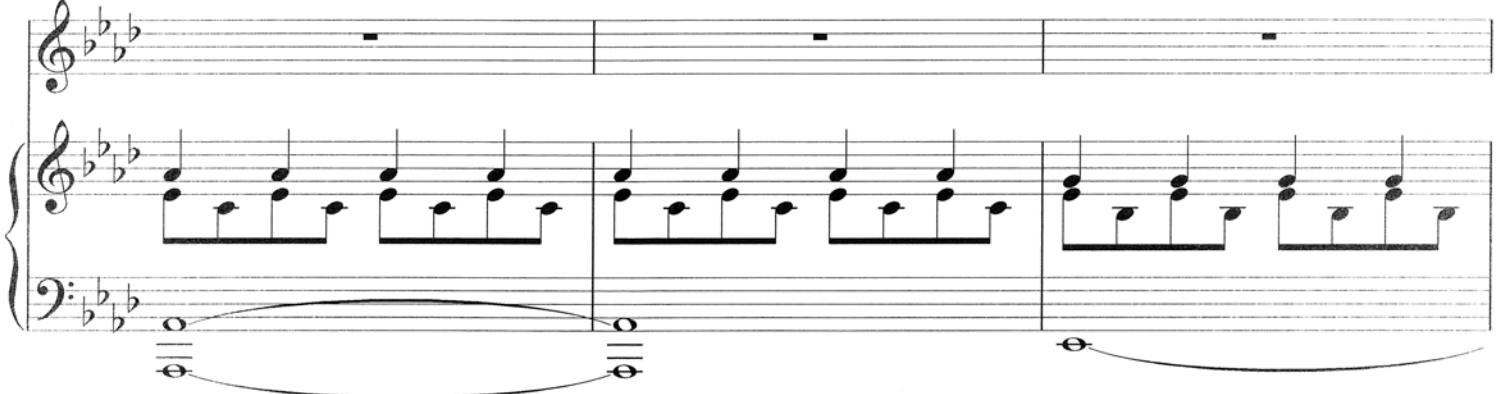

D^b6



Vocal ad lib.



A^b


E^b




F^m


rit. D^b
