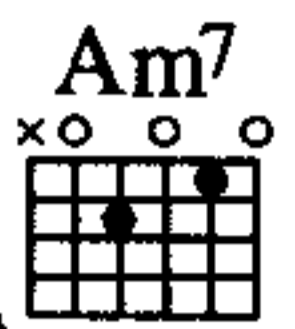
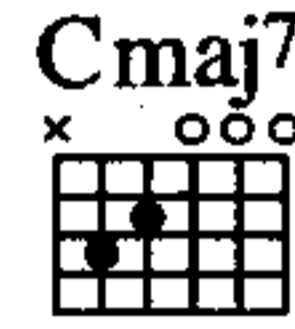
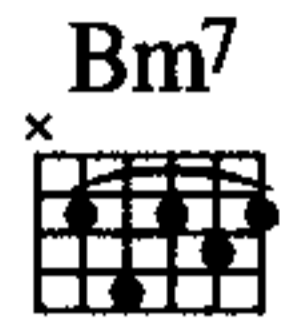
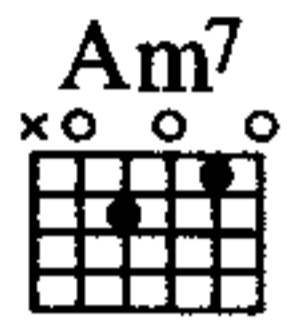
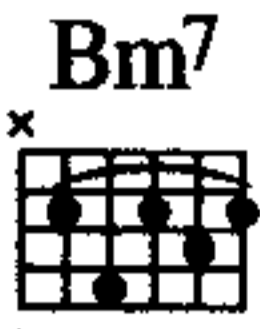
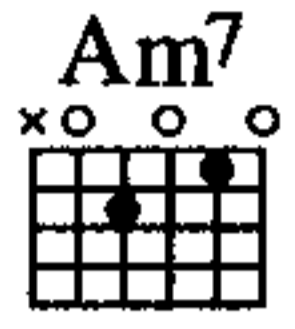


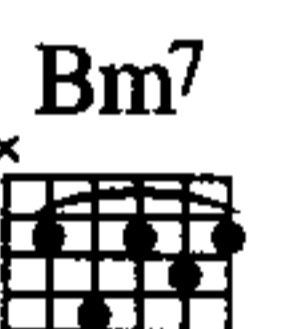
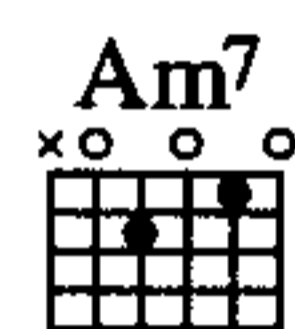
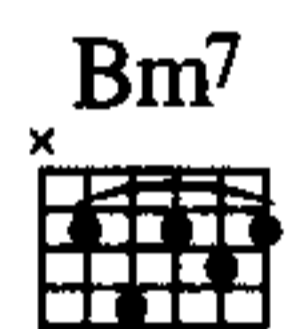
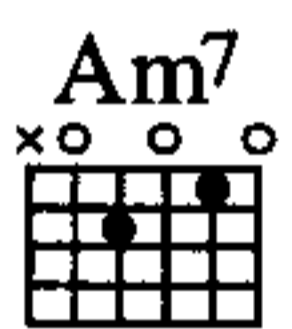
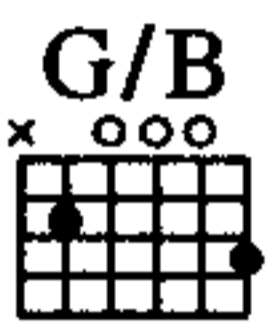
Along With The Girls

♩ = 100

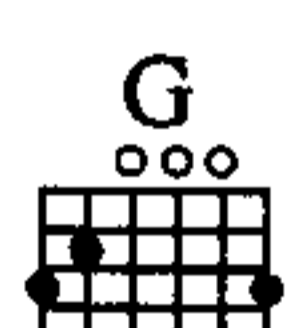
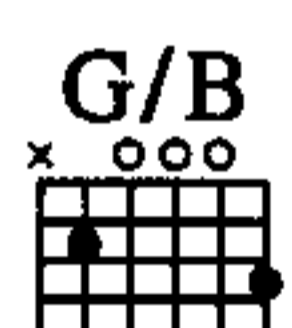
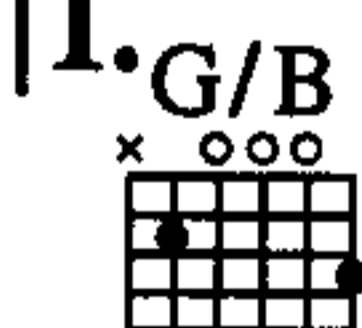
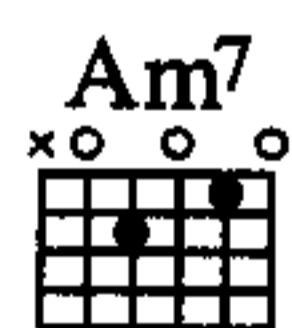
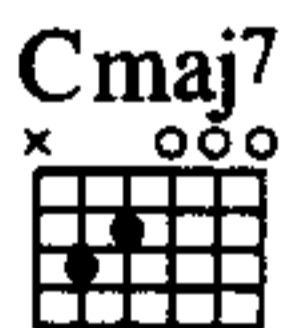


violin

The first system of music features a violin part on a single staff and a piano accompaniment on two staves. The violin part consists of eighth notes in a simple melodic line. The piano accompaniment provides harmonic support with chords and moving lines in both hands. Above the first two staves, six guitar chord diagrams are provided, corresponding to the chords used in the piano part: Am7, Bm7, Am7, Bm7, Cmaj7, and Am7.



The second system of music continues the piano accompaniment from the first system. It features two staves for the piano, with a melodic line in the right hand and a harmonic line in the left hand. Above the first staff, five guitar chord diagrams are provided: G/B, Am7, Bm7, Am7, and Bm7.



The third system of music concludes the piece. It features two staves for the piano. The first two measures are followed by a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to the beginning of the system, while the second ending leads to a final chord. Above the first staff, five guitar chord diagrams are provided: Cmaj7, Am7, 1. G/B, 2. G/B, and G. The piano part ends with a sustained chord in the right hand and a final note in the left hand.

C/G G C/G G

The first system of music features a treble clef staff with a key signature of one sharp (F#). Above the staff are four guitar chord diagrams: C/G, G, C/G, and G. The piano accompaniment consists of three staves: a right-hand treble staff and a left-hand bass staff. The bass staff includes dynamic markings such as *p.* and *p.* with long horizontal lines indicating sustained notes.

1. 2.

C/G Cadd9/E G/D G/D

The second system continues the musical piece. It features two endings, labeled '1.' and '2.'. Above the staff are four guitar chord diagrams: C/G, Cadd9/E, G/D, and G/D. The piano accompaniment includes a first ending and a second ending, with a repeat sign and a double bar line. The bass staff shows a change in dynamics to *p.*

Am7 Bm7/A Am7 Bm7 Cmaj7 Bm7 Em7

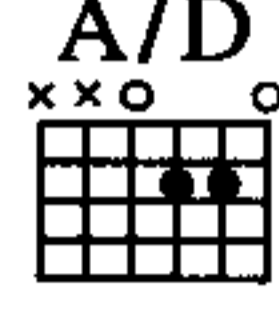
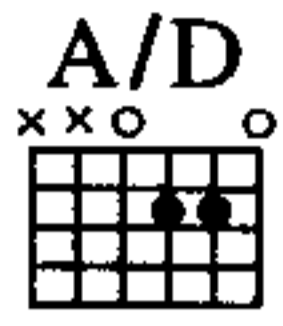
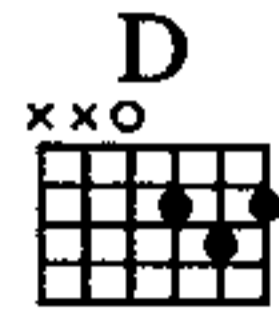
The third system features seven guitar chord diagrams: Am7, Bm7/A, Am7, Bm7, Cmaj7, Bm7, and Em7. The piano accompaniment includes a right-hand treble staff and a left-hand bass staff. The bass staff shows a change in dynamics to *p.*

Am7 Bm7/A Am7 Bm7 Cmaj7 Bm7 Em7 Repeat to fade

The fourth system features seven guitar chord diagrams: Am7, Bm7/A, Am7, Bm7, Cmaj7, Bm7, and Em7. The piano accompaniment includes a right-hand treble staff and a left-hand bass staff. The text 'Repeat to fade' is written at the end of the system.

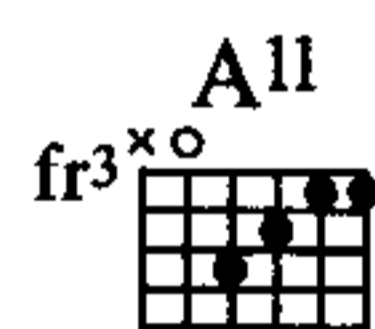
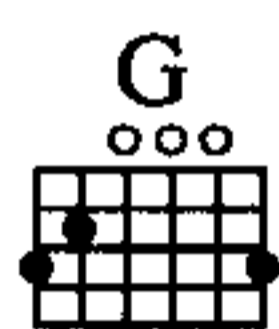
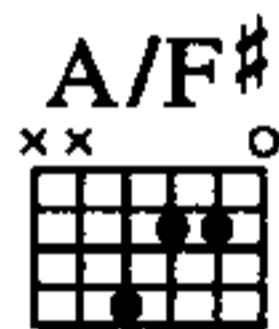
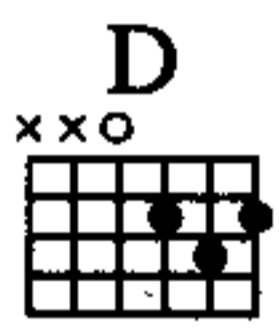
Carraroe Jig

♩ = 128

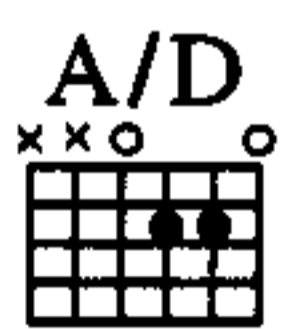
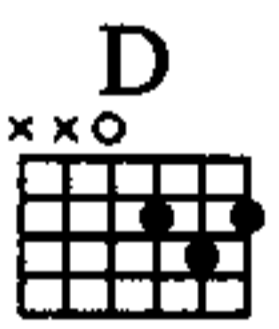


violin

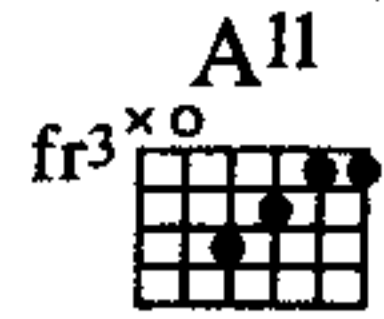
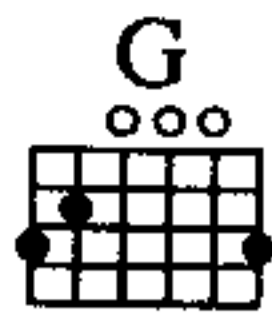
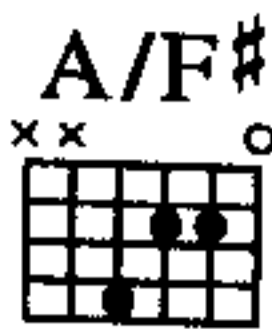
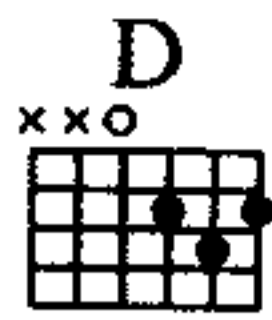
The first system of music features a violin part on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The violin part begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The key signature has two sharps (F# and C#).



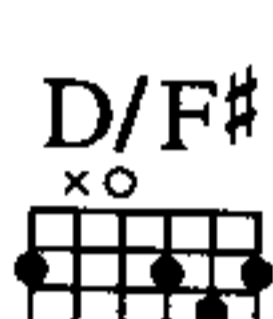
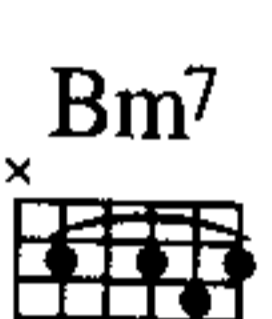
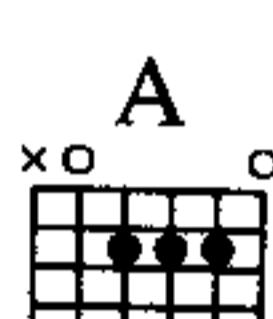
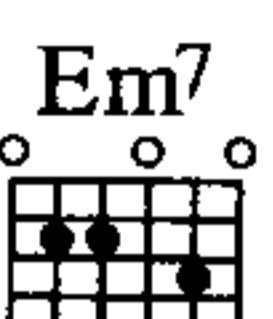
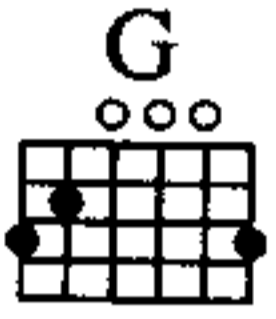
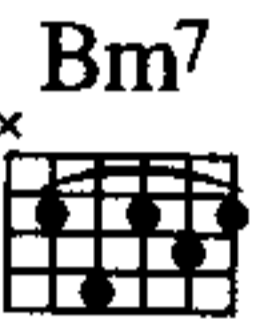
The second system continues the piece. The violin part has a quarter rest followed by eighth and quarter notes. The piano accompaniment features chords in the right hand and a bass line in the left hand. The key signature remains two sharps.



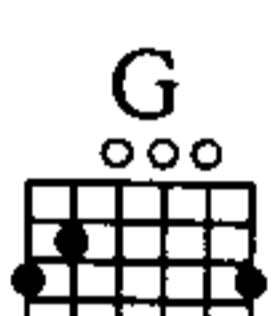
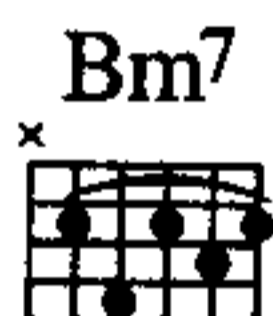
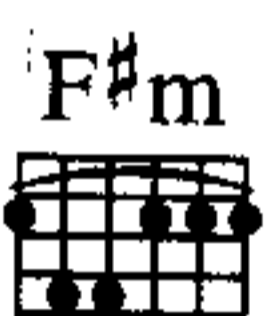
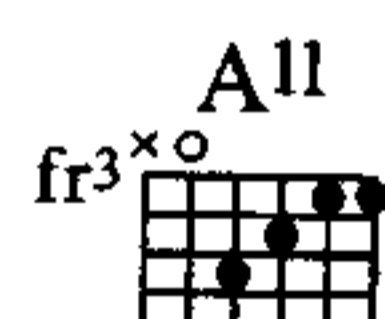
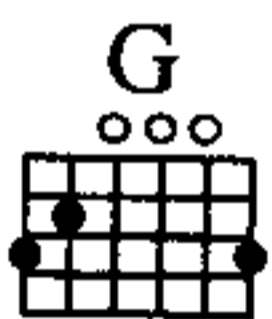
The third system concludes the piece. The violin part has a quarter rest followed by eighth and quarter notes. The piano accompaniment features chords in the right hand and a bass line in the left hand. The key signature remains two sharps.



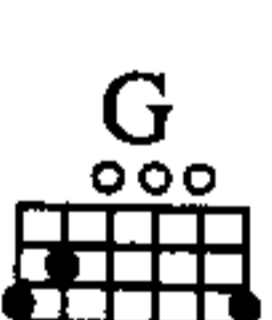
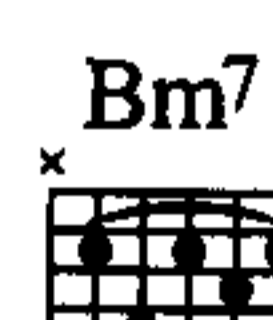
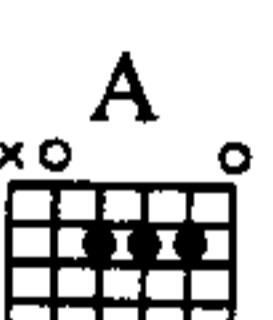
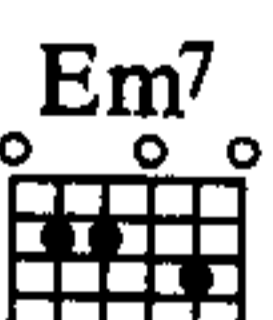
First system of musical notation, including a single treble staff and a grand staff (treble and bass staves).



Second system of musical notation, including a single treble staff and a grand staff.



Third system of musical notation, including a single treble staff and a grand staff.

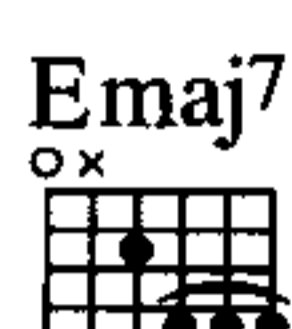
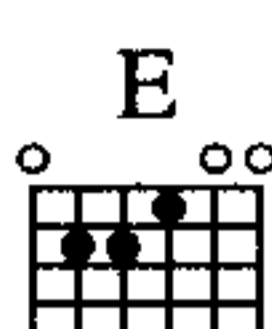
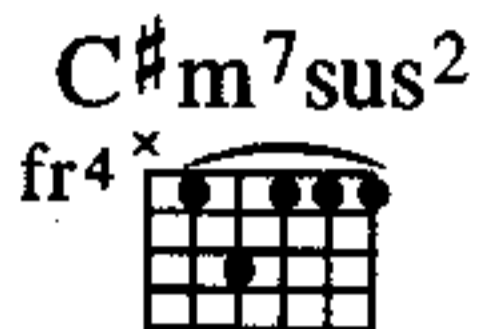
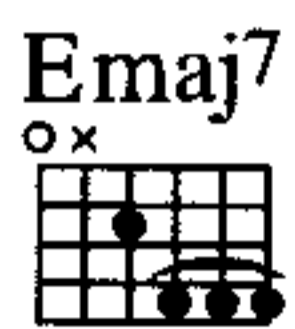
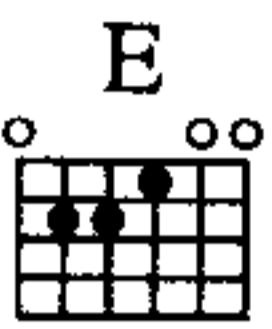


Repeat to fade

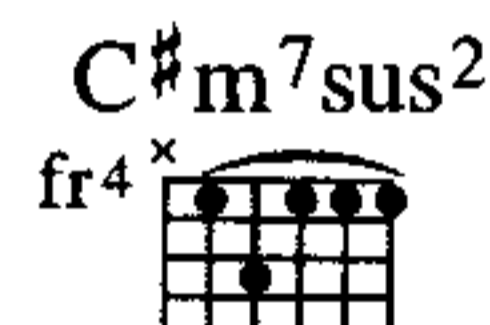
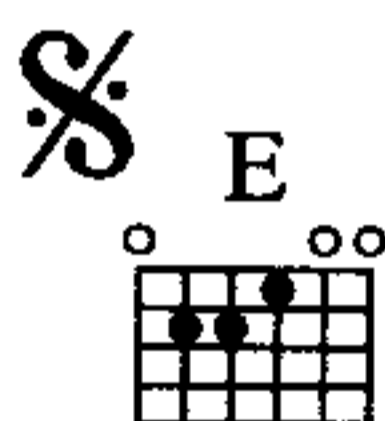
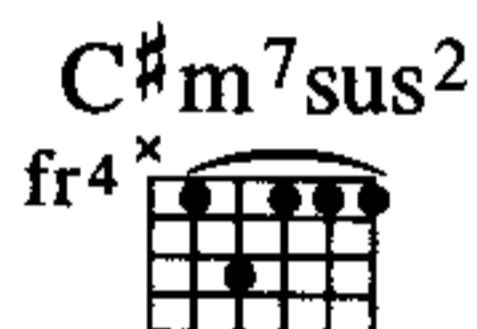
Fourth system of musical notation, including a single treble staff and a grand staff.

Closer

♩ = 52

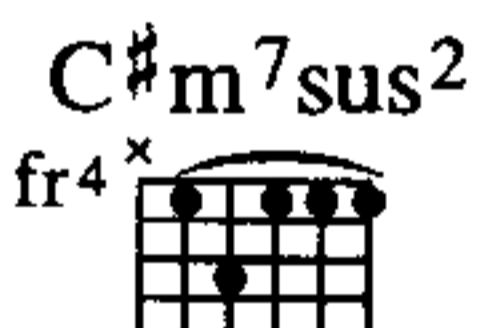
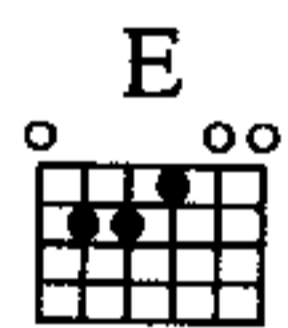


Musical notation for the first system, including piano accompaniment and guitar chords.



1. I _____ see you _____
(Verses 2 & 3 see block lyric)

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



walk - ing ev-'ry day, _____ with a smile be -

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

C#m7sus2



E

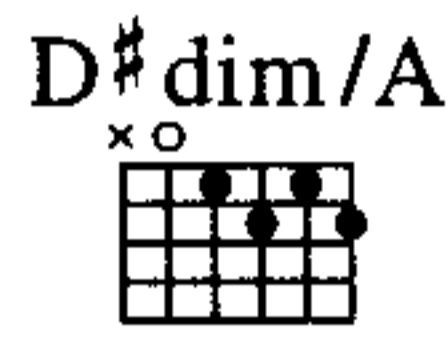
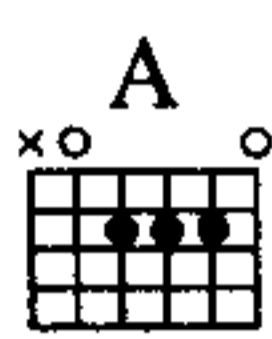


C#m7sus2

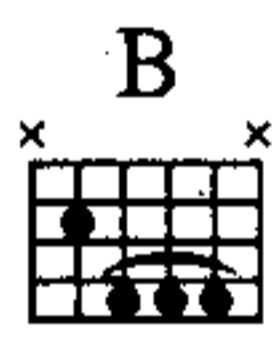
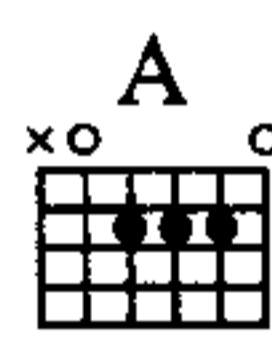


-neath the frown.

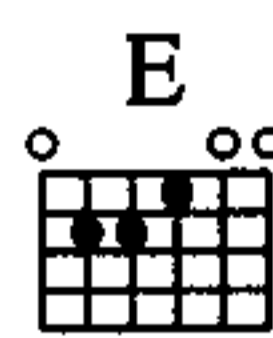
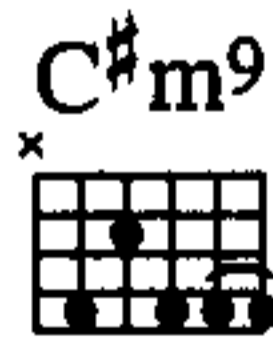
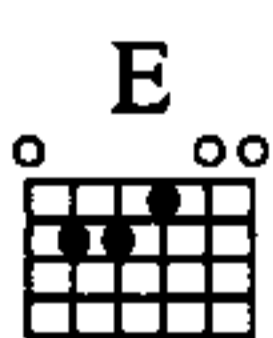
But I won't look a-way, yeah,



what does it mean?



What's there to see if I look



clos - er?

Clos - er, clos - er,

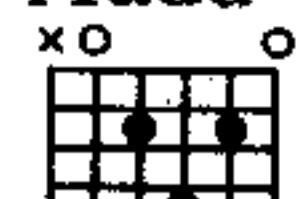
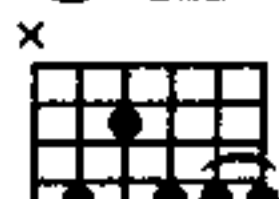
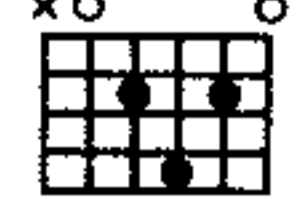
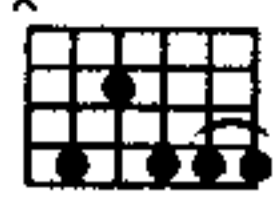
C#m9

Aadd9

E

C#m9

Aadd9



clos - - er,

clos - er,

clos - - - er,

E

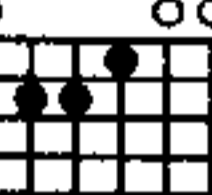
1.

C#m9

Aadd9

2.

C#m9



To Coda ⊕

clos - er,

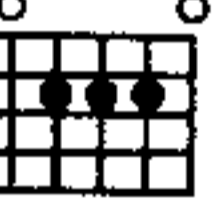
clos - - - er.

clos - - -

A

Em7

F#



- er.

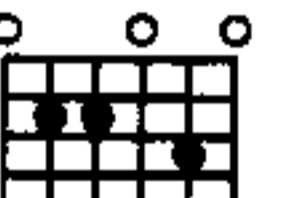
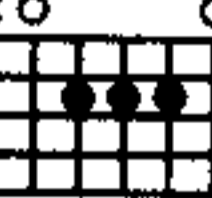
Ah

yeah.

A

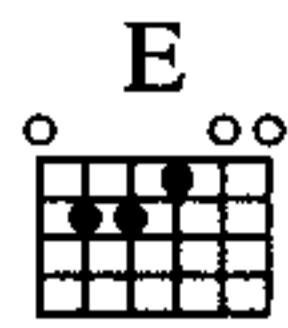
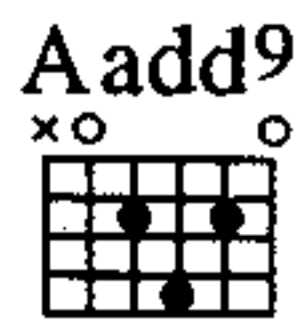
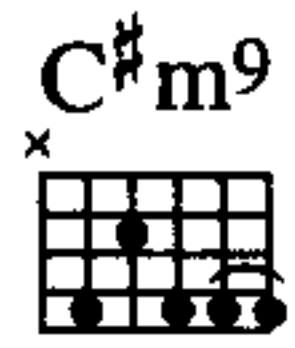
Em7

F#

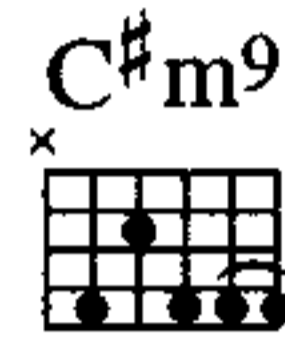
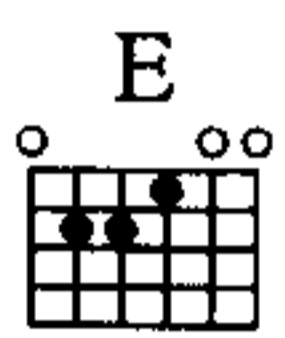
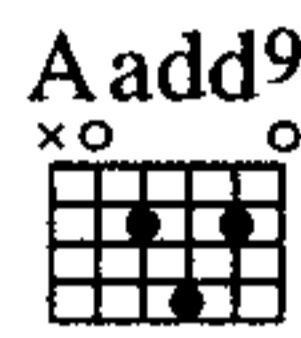
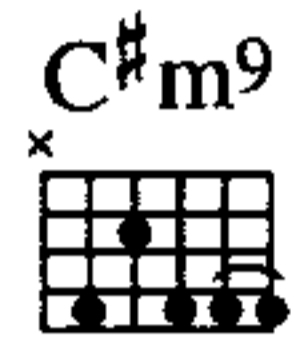


D.%. al Coda

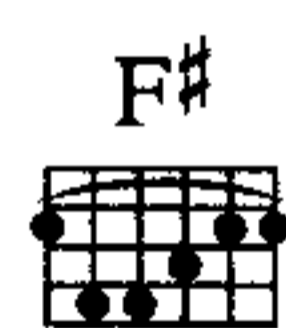
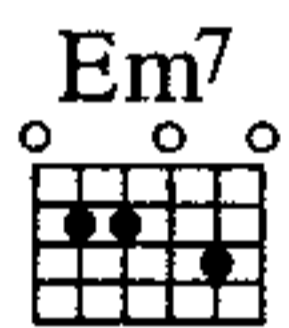
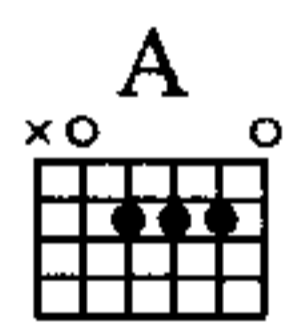
⊕ Coda



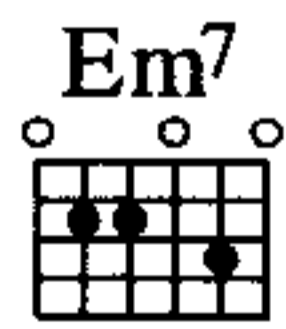
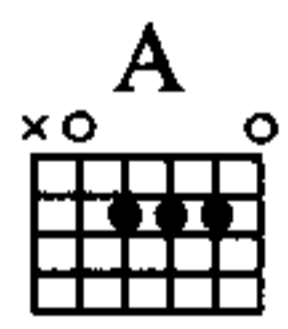
clo - - - er. Clos - er,



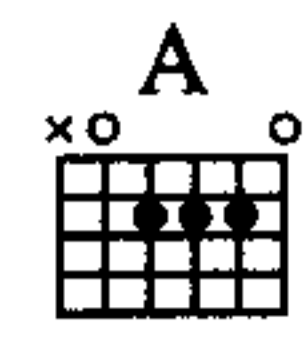
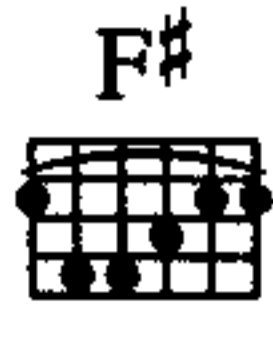
clo - - - er, clos - er, clos - - -



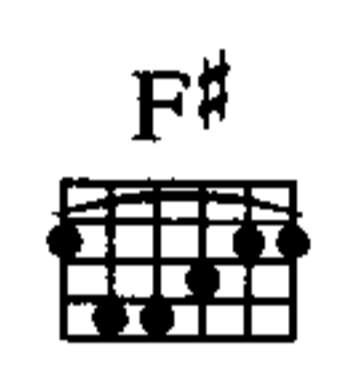
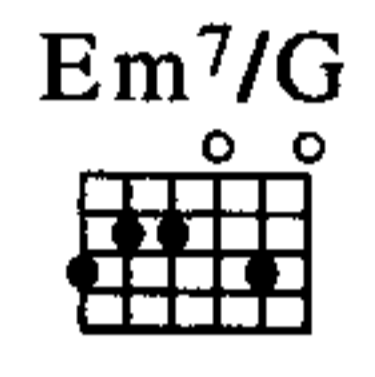
- er. Ah yeah,



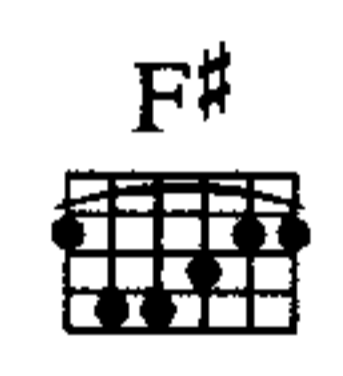
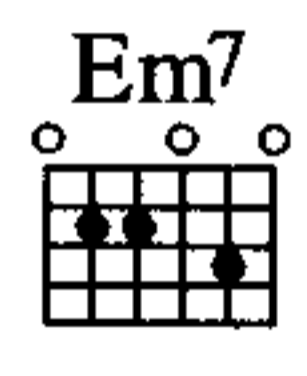
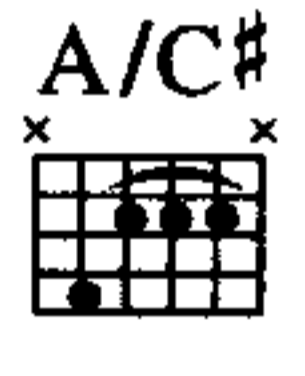
yeah, - yeah. -



Clos - er,



clos - er, clos - er, no no.



Repeat ad lib. to fade

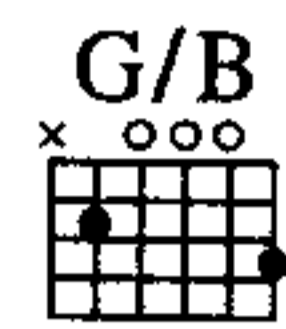
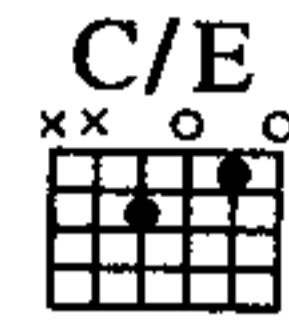
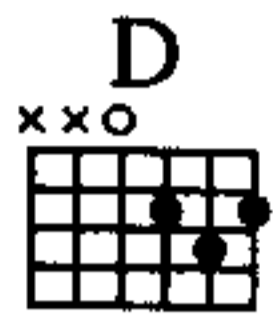
Verse 2:
 Where are you going? And what are you thinking at all?
 Your eyes show nothing more than a dazed oblivion
 What does it mean? What will I see?
 When I look closer, etc.

Verse 3:
 You don't see me watching everyday, my smile could warm your frown
 And I'd never look away (never look away)
 There's more to me (there's more to me)
 Than what you see

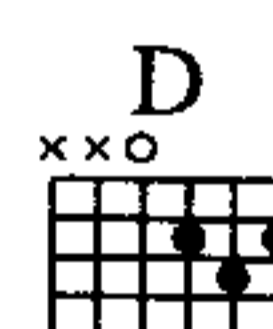
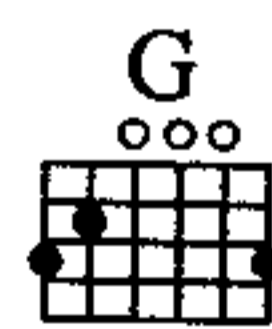
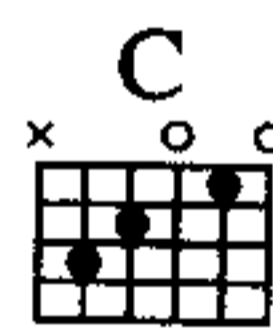
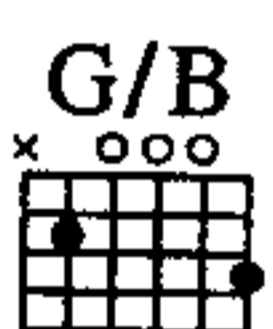
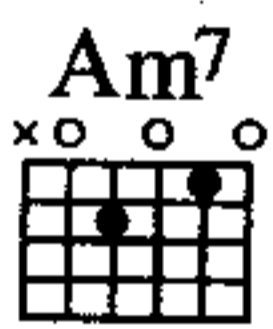
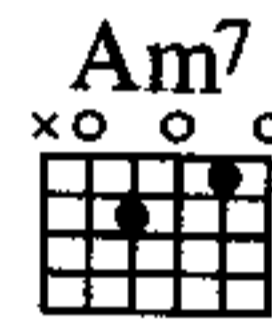
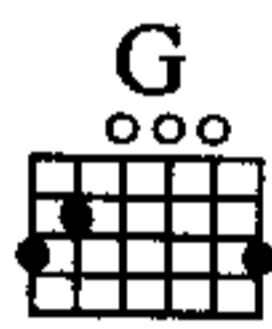
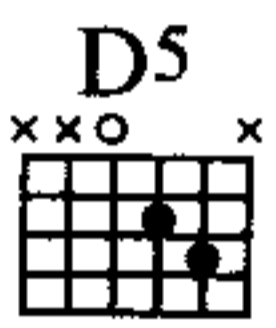
When you look closer, etc.

Erin Shore

$\text{♩} = 52$



violin



Am⁷/E
000032

D/F#
x02020

Am⁷
x02020

G/B
x00032

C
x02320

D
x02320

Musical notation for the first system, including a single treble staff and a grand staff (treble and bass).

Cadd⁹/E
000032

G/B
x00032

1-3.
D
x02320

Repeat ad lib.

Musical notation for the second system, including a single treble staff and a grand staff.

4.

D⁵
xx0232

Dsus⁴
xx0232

fr⁵ A⁷/D
xx0232

D
x02320

Musical notation for the third system, including a single treble staff and a grand staff.

C/E
xx0232

G/B
x00032

D
x02320

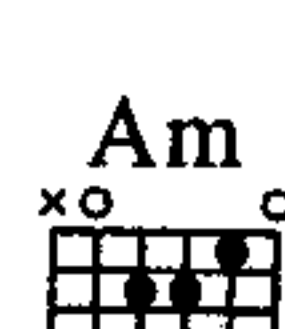
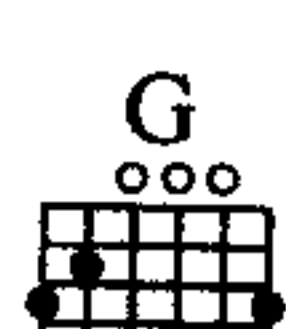
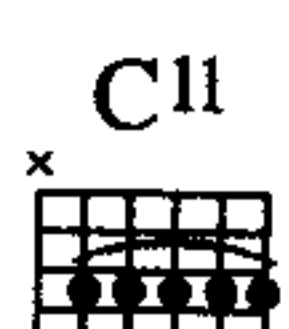
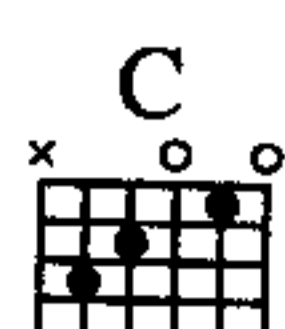
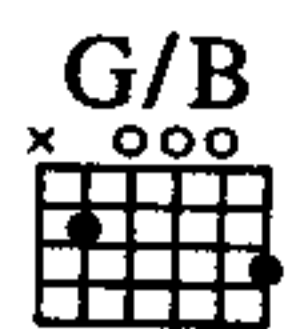
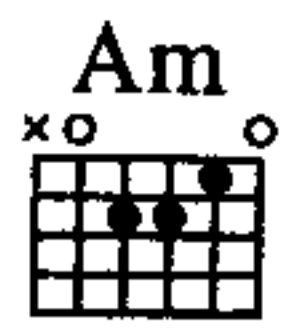
Gsus²
000332

D/F#
x02020

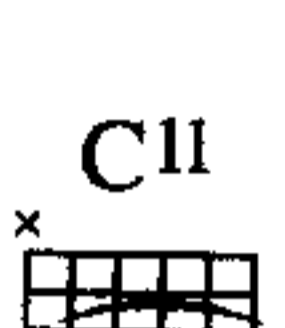
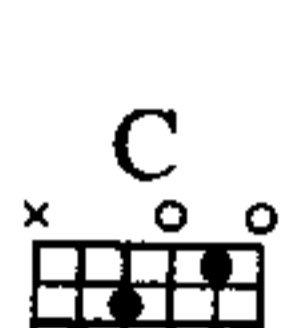
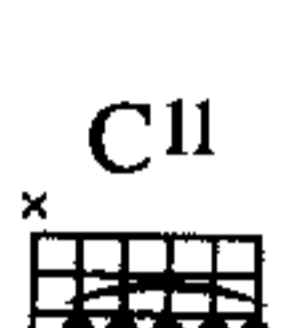
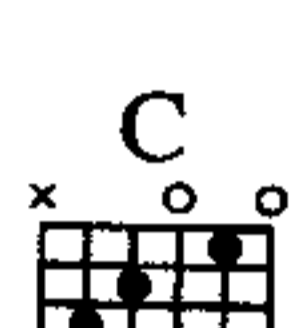
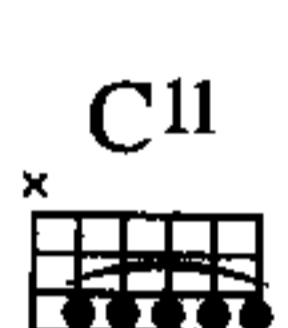
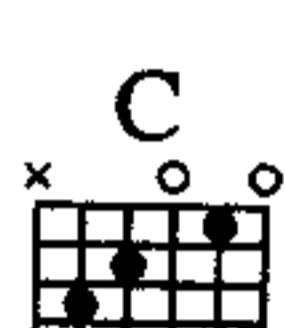
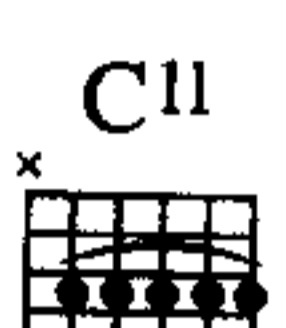
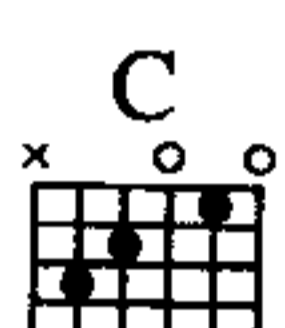
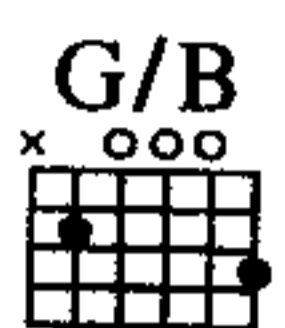
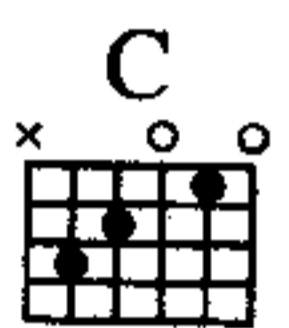
Am
x02020

D/F#
x02020

Musical notation for the fourth system, including a single treble staff and a grand staff.



First system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. Below it are piano accompaniment staves for the right and left hands. The right hand plays chords corresponding to the diagrams above. The left hand plays a bass line with eighth and quarter notes.



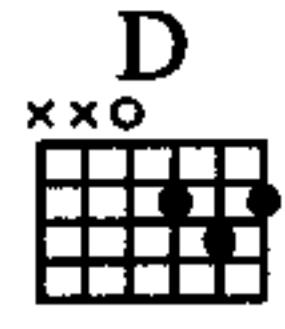
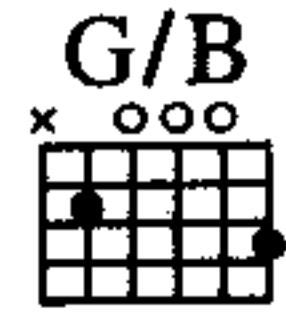
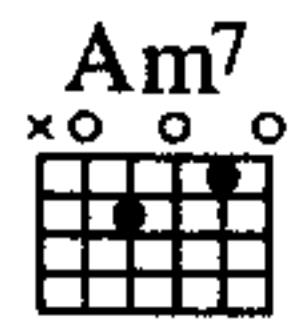
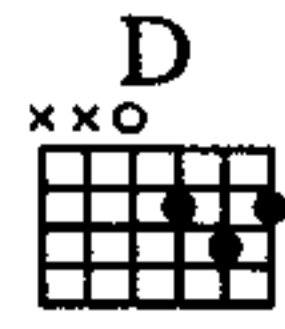
Second system of musical notation, continuing the piano accompaniment from the first system. It features the same treble clef staff with a key signature of one sharp and common time. The piano accompaniment continues with chords and a bass line.

NC.

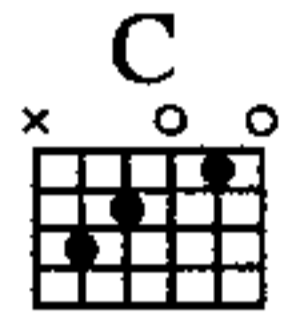
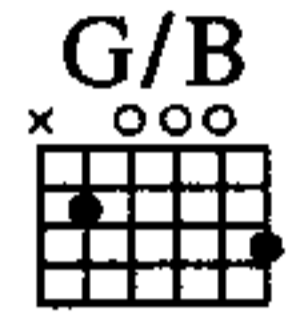
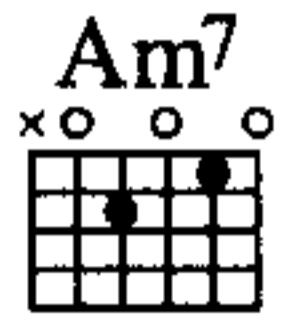
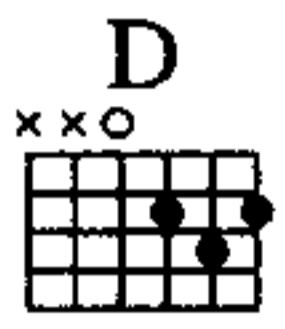
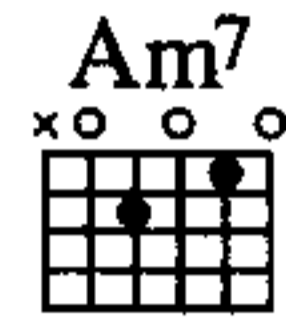
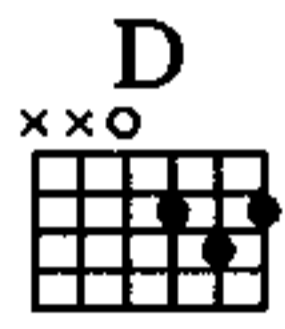
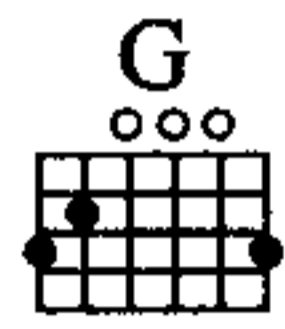
Third system of musical notation. The treble clef staff is empty, marked with a bar line. The piano accompaniment continues in the bass clef staff with a rhythmic pattern of eighth notes marked with 'x'.

drums

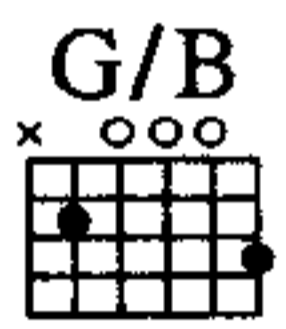
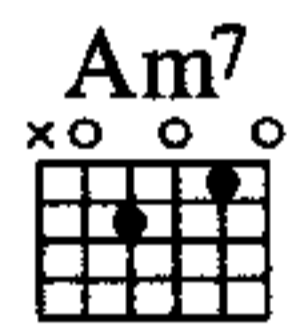
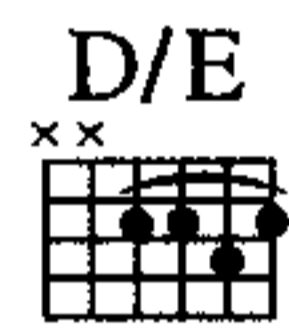
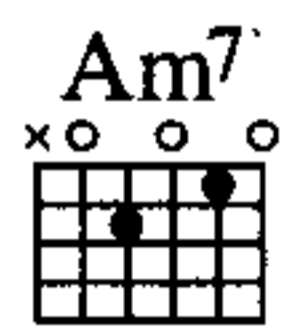
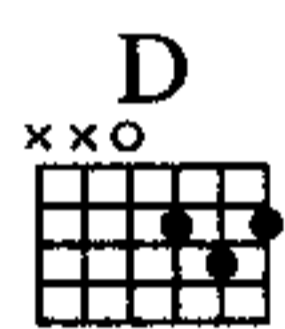
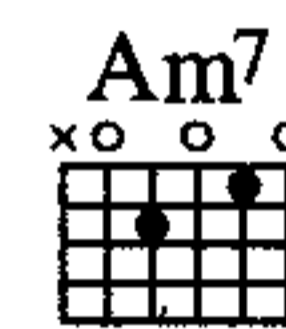
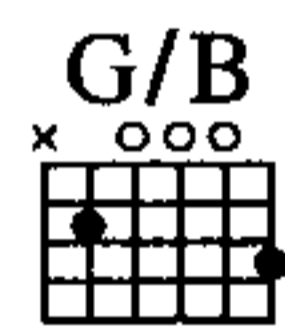
Fourth system of musical notation. The treble clef staff contains a few notes and rests. The piano accompaniment continues in the bass clef staff with a rhythmic pattern of eighth notes marked with 'x'.



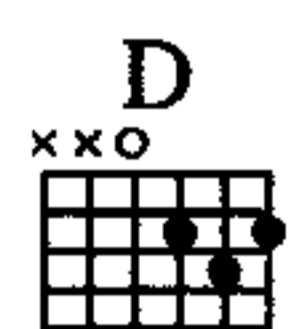
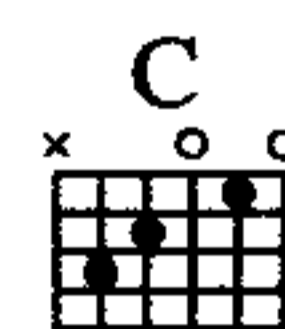
Musical notation for the first system, including a single treble staff and a grand staff (treble and bass).



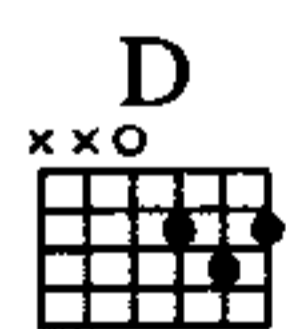
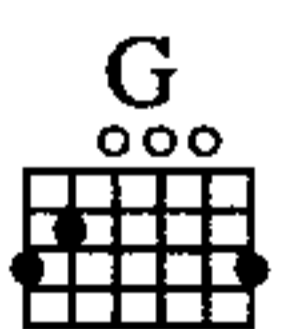
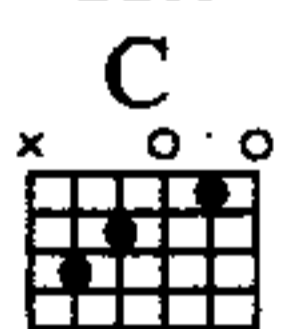
Musical notation for the second system, including a single treble staff and a grand staff.



Musical notation for the third system, including a single treble staff and a grand staff.



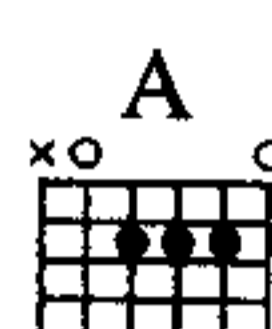
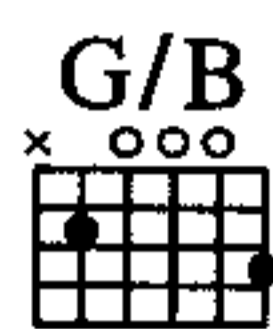
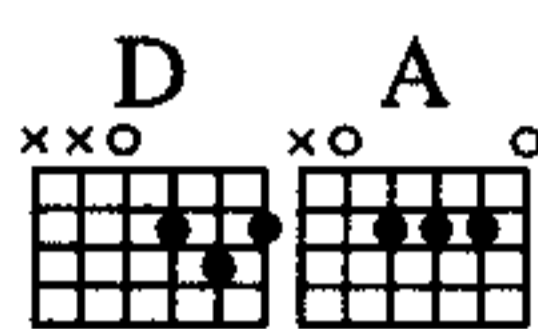
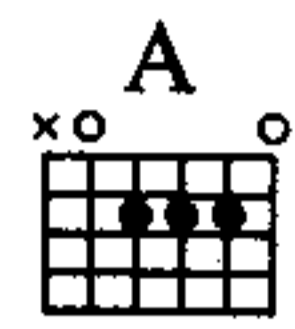
rit.



Musical notation for the fourth system, including a single treble staff and a grand staff. The bass line ends with an 8va marking.

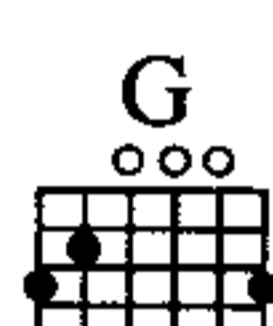
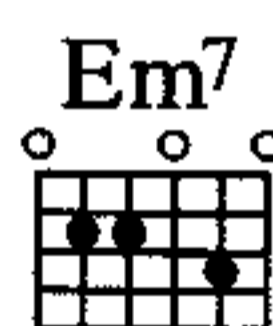
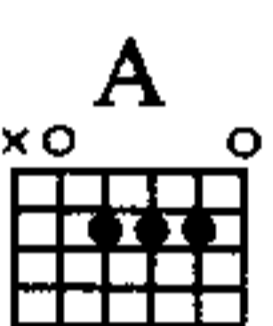
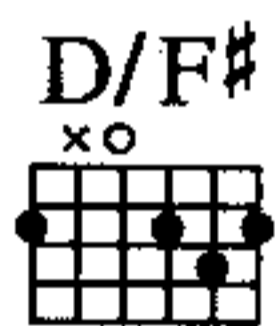
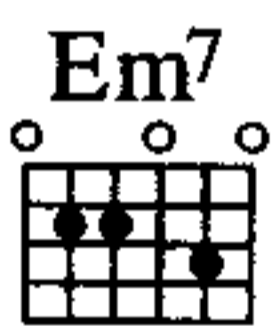
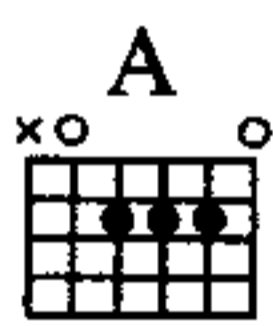
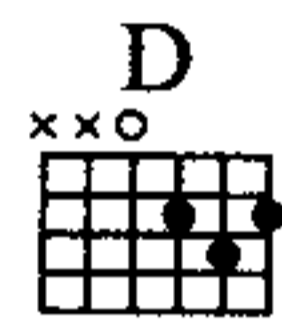
Erin Shore (Traditional Intro)

♩ = 52

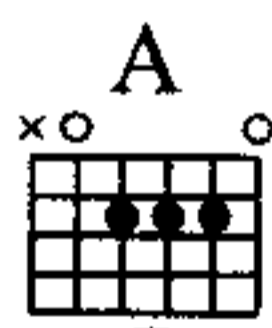
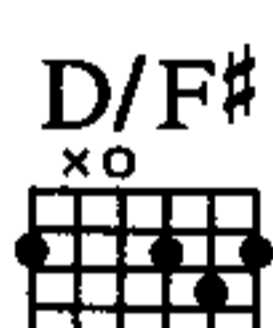
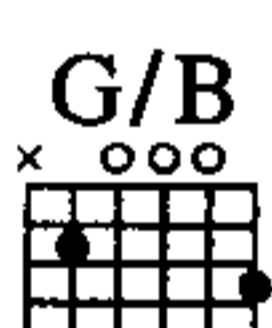
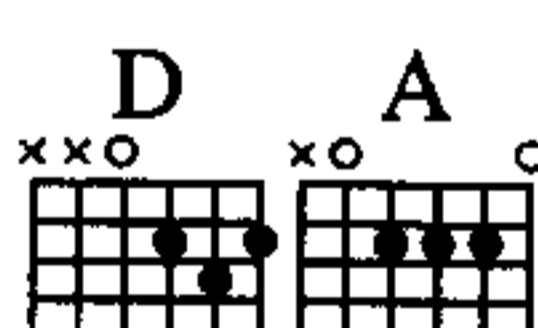
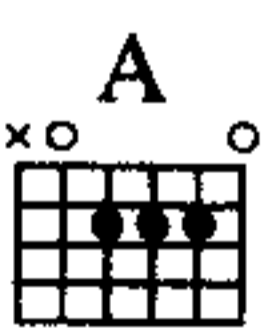


Violin

The first system of music features a violin part on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked as quarter note = 52. The key signature has two sharps (F# and C#). The violin part begins with a dotted quarter note on D4, followed by eighth notes. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.



The second system continues the musical piece. The violin part has a melodic line with some slurs. The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and moving lines.



The third system concludes the piece. The violin part ends with a final note on D4. The piano accompaniment also concludes with a final chord in the right hand and a sustained note in the left hand.

Forgiven, Not Forgotten

♩ = 88

N.C.

Percussion

Am

C

Dadd9

Am7/E

C/G

Dadd9

Am

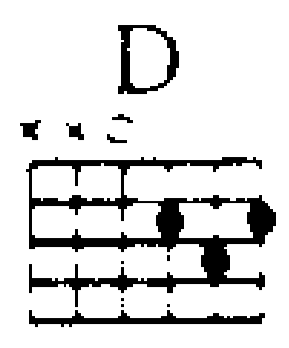
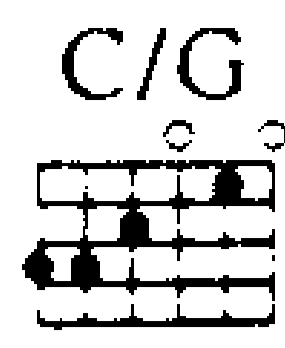
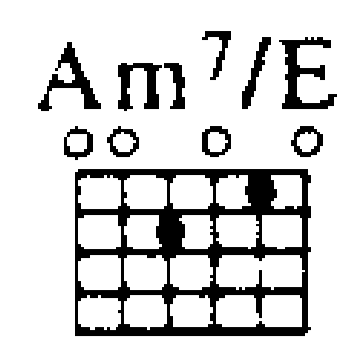
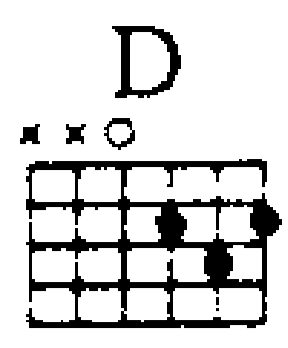
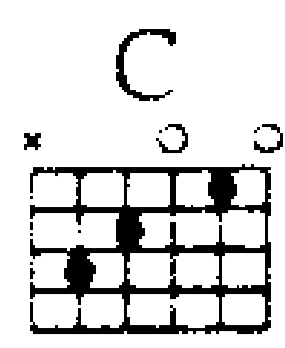
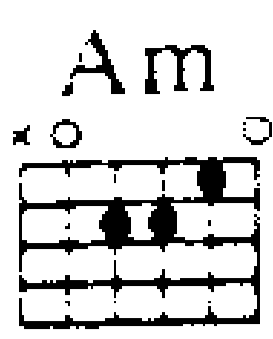
C

Dadd9

Am7/E

Cmaj7/G

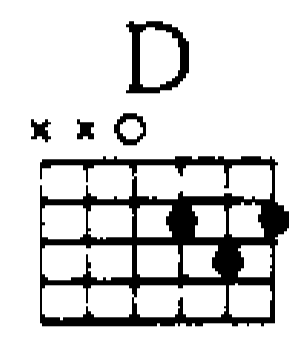
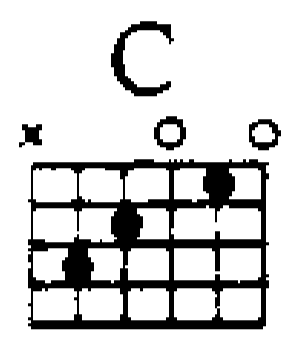
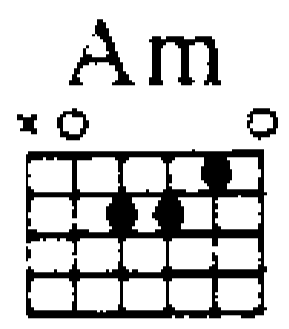
Dadd9



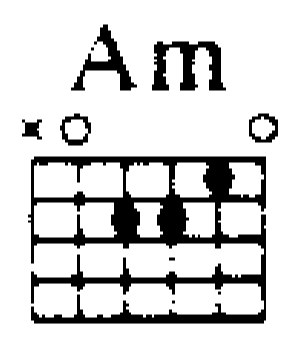
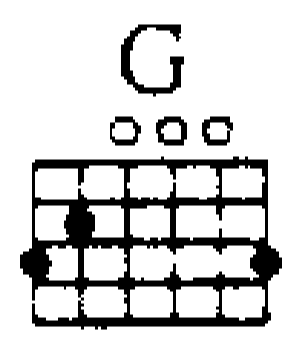
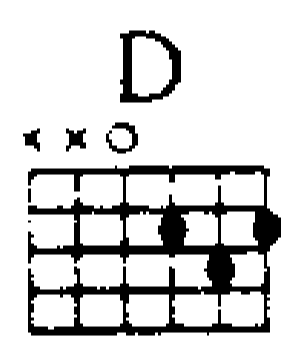
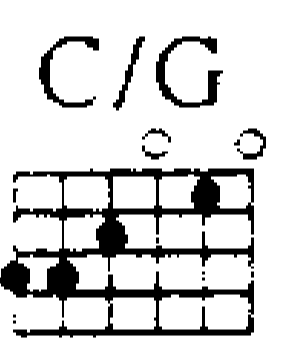
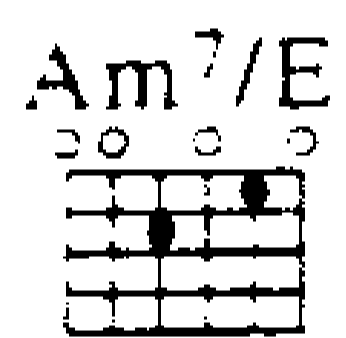
1. All a-lone, —
(Verse 2 see block lyric)

star-ing on, —

watch-ing her life go — by. —

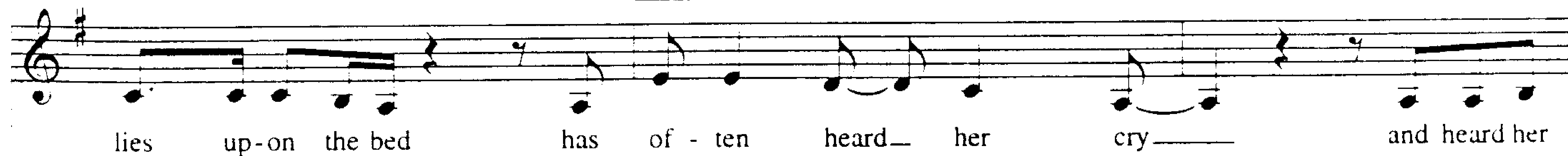
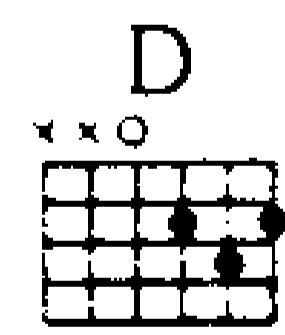
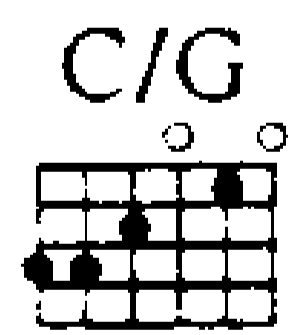
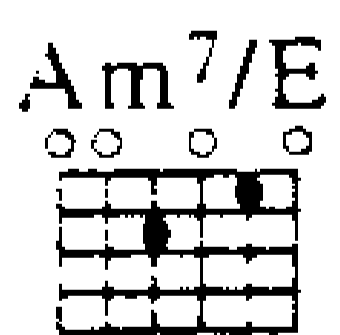


When her days are grey and her nights are black.



diff-er-ent — shades of mun-dane, —

and the one-eyed fur-ry toy — that

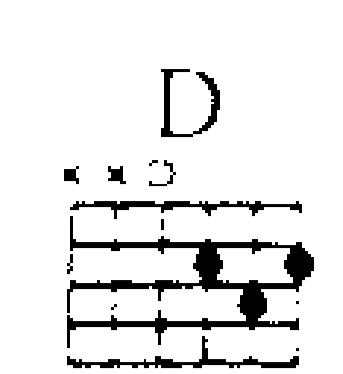
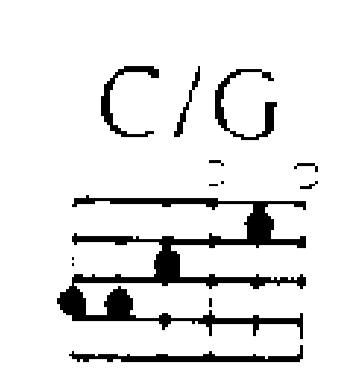
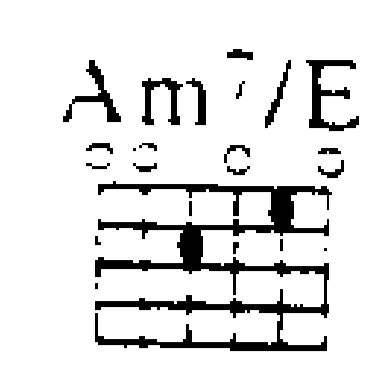
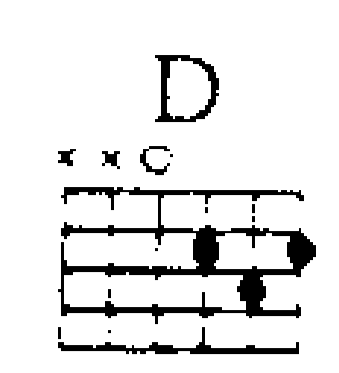
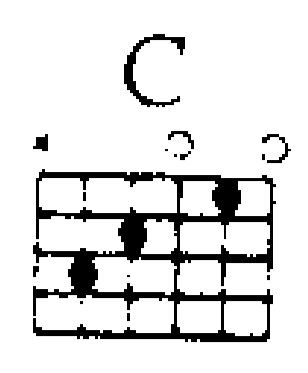
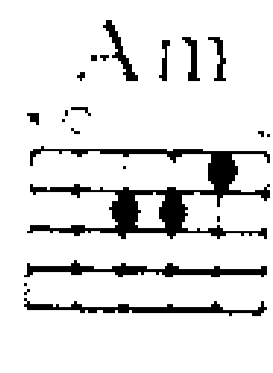


lies up-on the bed

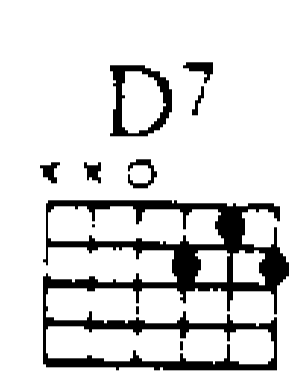
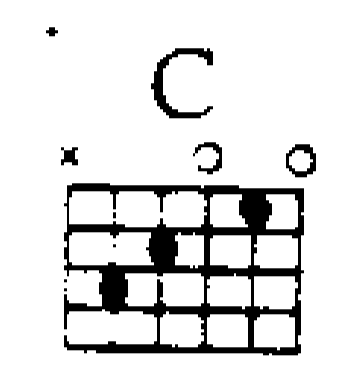
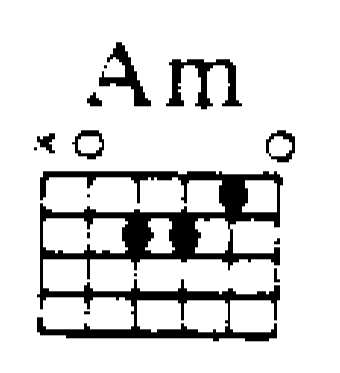
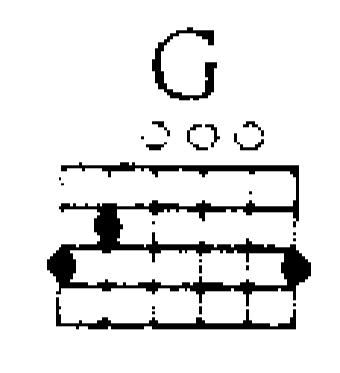
has of-ten heard — her cry —

and heard her

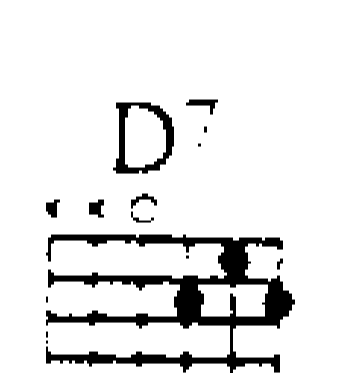
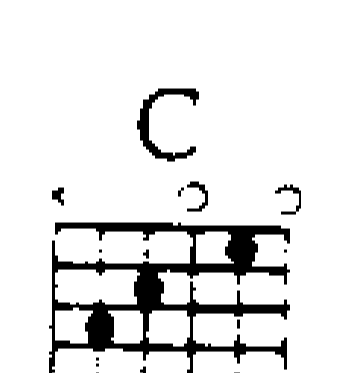
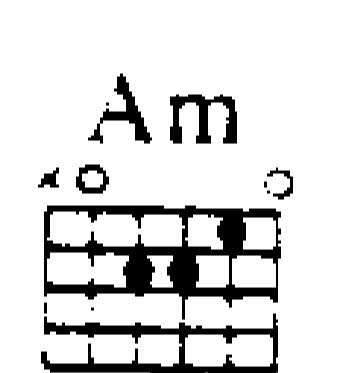
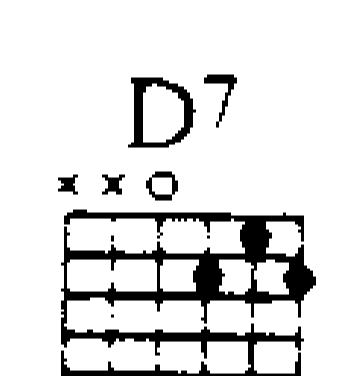
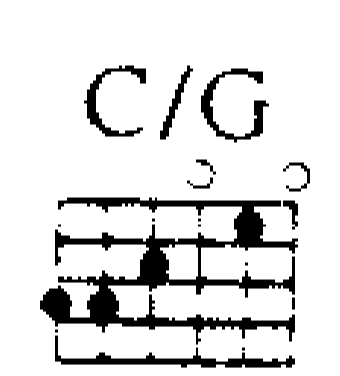
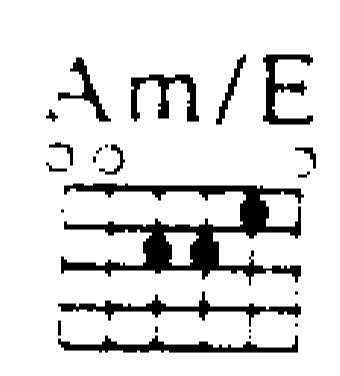




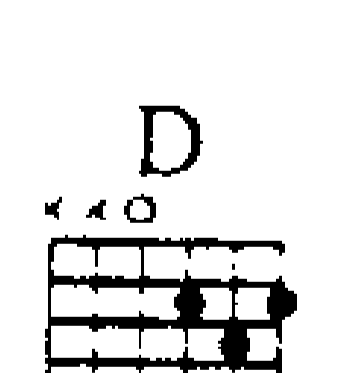
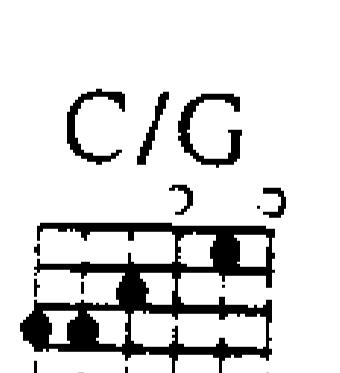
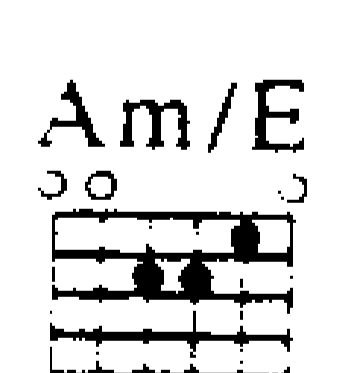
whis-per out a name— long for-giv - en. *(Spoken)* but not for-got - ten.



You're for - giv - en ——— not for - got - ten. You're for -

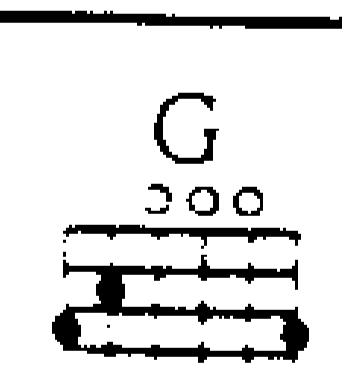


-giv - en ——— not for - got - ten. You're for - giv - en ——— not for - got -



1.

2.



- ten. You're not for - got - ten. *Violin*

Am
x02010

C
x32010

Dadd9
fr2 x02010

Am/E
002010

C/G
x32010

Dadd9
fr2 x02010

Musical notation for the first system, including a single treble clef staff and a grand staff with treble and bass clefs.

G/D
x00000

Am
x02010

C
x32010

Dadd9
fr2 x02010

Musical notation for the second system, including a single treble clef staff and a grand staff with treble and bass clefs.

Am/E
002010

C/G
x32010

Dadd9
fr2 x02010

G/D
x00000

Musical notation for the third system, including a single treble clef staff and a grand staff with treble and bass clefs.

NC.

Musical notation for the fourth system, including a single treble clef staff and a grand staff with treble and bass clefs.

Still a - lone,

star - ing on.

Bodhrán

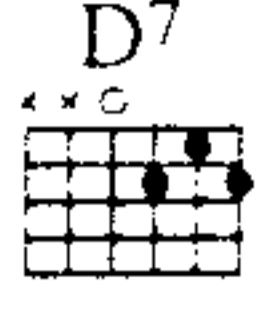
wish-ing her life good - bye, — as she goes search-ing for the man — long for-giv-

- en (Spoken) but not for-got - ten. You're for-

Am C D7 Am7/E C/G D7

-giv - en — not for - got - ten. You're for - giv - en — not for - got-

- ten. You're for - giv - en — not for - got - ten. You're for-



1.

2.

- giv - en ——— not for - got - ten. You're for - ten. You're not for - got -

NC.

- ten. You're not for - got -

Bodhrán

- ten. No. — you're not for - got - ten.

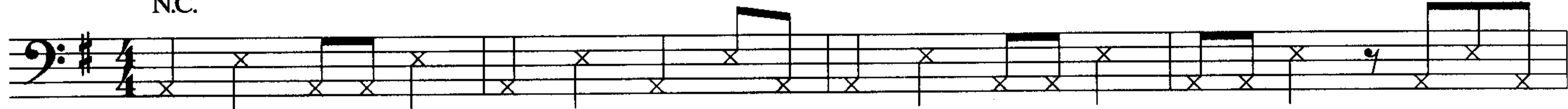
Verse 2:
 A bleeding heart torn apart
 Left on an icy grave
 And a room where they once lay
 Face to face
 Nothing could get in their way
 But now the memories of the man
 Are haunting her days
 And the craving never fades
 She's still dreaming of a man.
 Long forgiven
 But not forgotten.

You're forgiven *etc.*

Heaven Knows

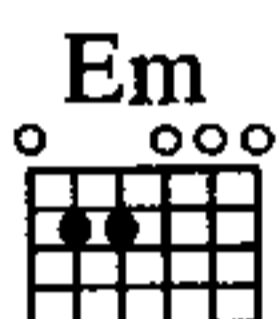
♩ = 100

NC.

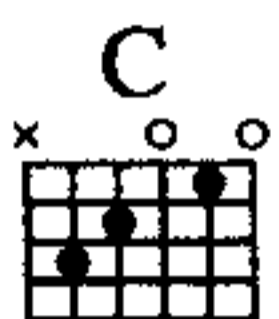


drums

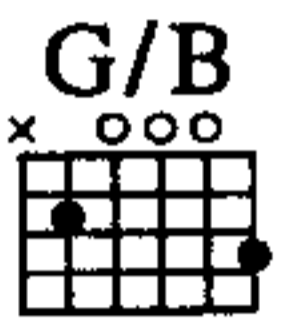
Em



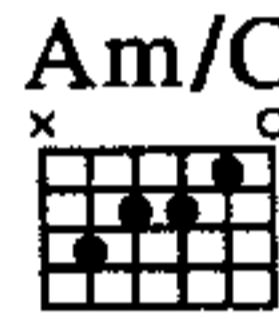
C



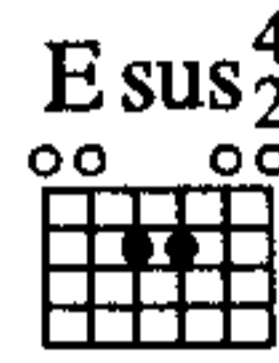
G/B



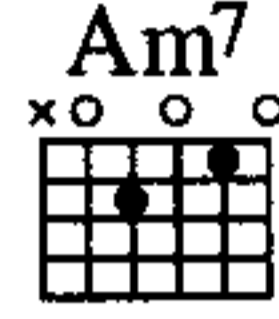
Am/C



Esus⁴₂



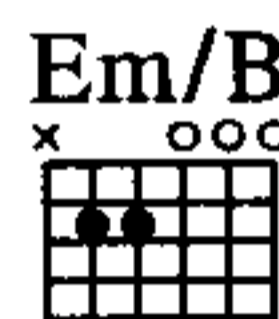
Am7



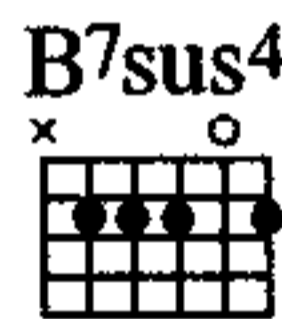
violin



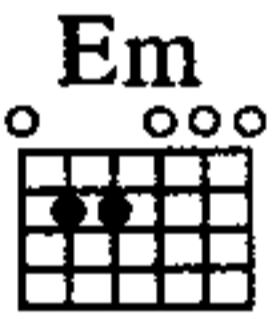
Em/B



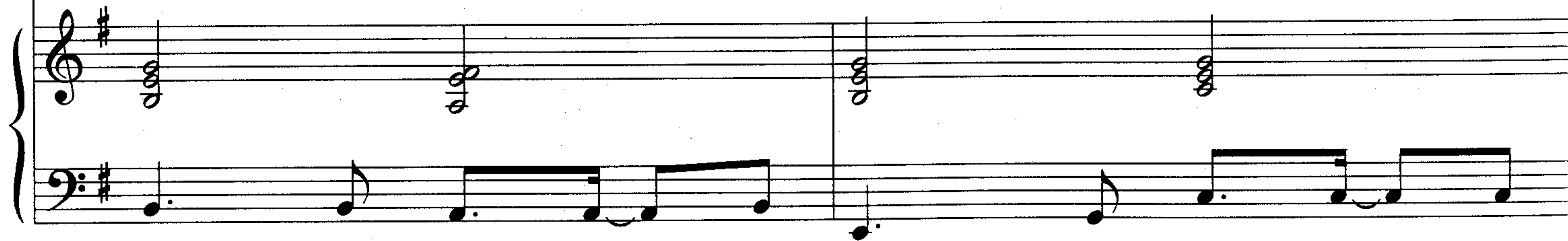
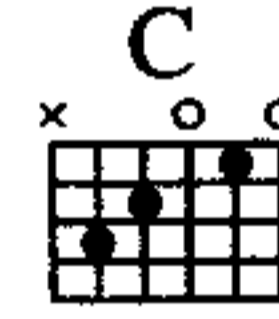
B7sus⁴



Em



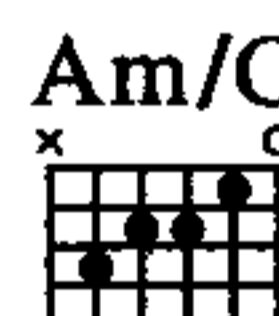
C



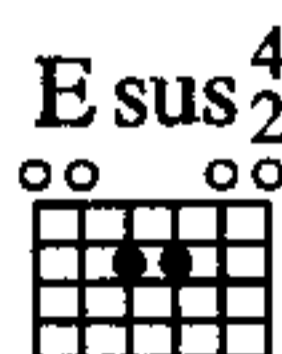
G/B



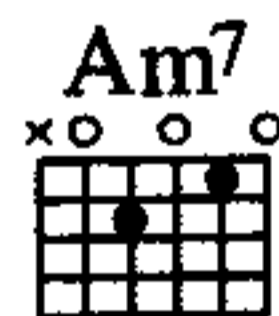
Am/C



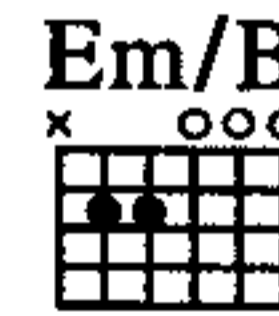
Esus⁴₂



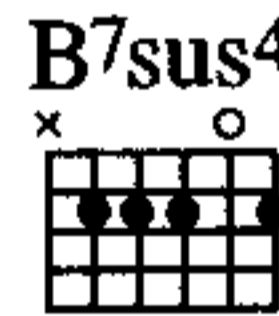
Am7



Em/B



B7sus⁴



Em C G/B Am/C E sus⁴ Am⁷

1. Deep, deep in— our hearts, stran - gers— a - part. Oh

(Verse 2 see block lyric)

Em/B B7sus⁴ Em C G/B Am

please— come back to me, no more— to leave, nev - er— to

E sus⁴ C G/B D G D

grieve. I give my world to you. Send,

Am⁷ D G/B C D Em

send her— a - way to her griev - ing. I will nev - er set you—

free. No more, no more— a life with - out mean - ing.

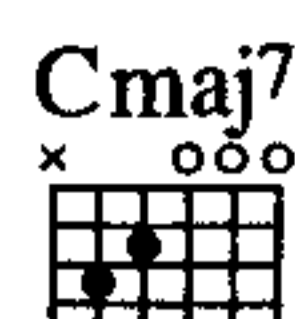
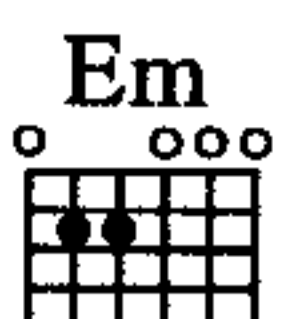
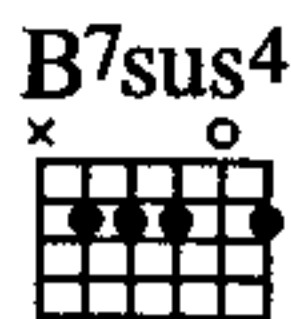
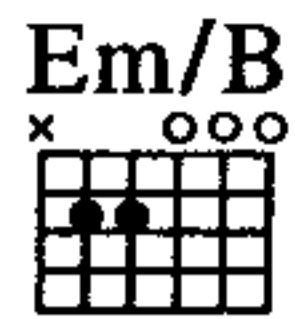
You and I will fly a - way to love, in my— mind,— love in— my—

soul.— I just— can't let go. Sad - ness fill my— life,—

oh my fruit - less— plight,— on - ly hea - ven— knows.

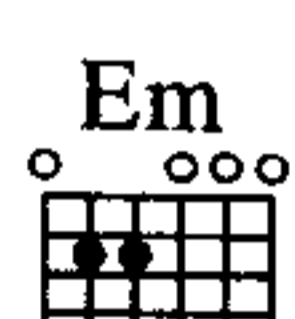
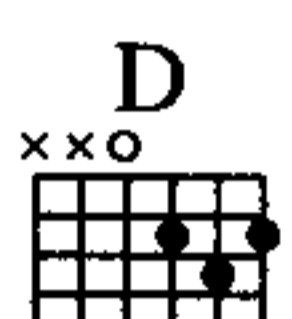
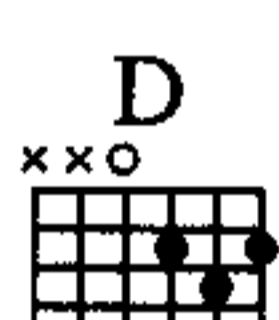
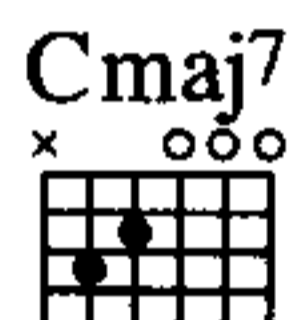
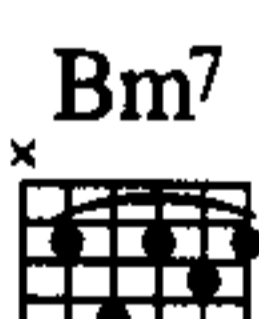
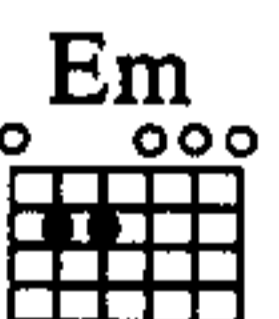
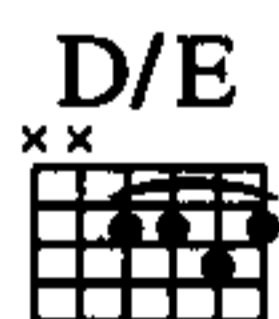
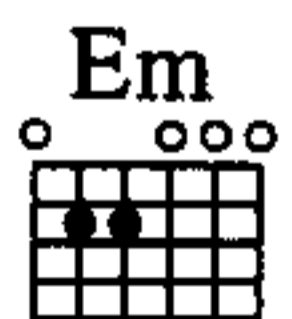
1.

2.



en — knows.

violin

Sad-ness fills my — life. —

Sad-ness fills my — life. —

Am7 Em D/E Em

Oh, ——— sad-ness fills my — life. —

Bm7 Am7 NC.

Sad-ness fills my — life. ——— Oh, ———

oh. ———

drums

G D Am7 D G/B C

Send, oh send her — a - way to — her griev - ing.

Am7 D E F#m D A/C# Bm/D

You and I will fly a-way to love in my— mind,— love in— my—

F#sus4 Bm7 F#m/C# C#7sus4 F#m D

soul.— I just— can't let go. Sad - ness fills my— life,—

A/C# Bm/D F#sus4 Bm7 F#m/C# C#7sus4

oh my fruit - less— plight,— on - ly hea - ven— knows.

Repeat to fade

Verse 2:
 Tears, tears in the night, sorrow take flight
 Oh please come back to me
 Each, we believe, never to grieve.

I give my world to you *etc.*

Leave Me Alone

♩ = 120

Cm7 A^b B^b A^b E^b A^b B^b A^b

The first system of piano accompaniment consists of two staves. The right hand plays a series of chords in a 4/4 time signature, with a tempo of 120 beats per minute. The left hand plays a steady eighth-note bass line. The chords are Cm7, A^b, B^b, A^b, E^b, A^b, B^b, and A^b.

Cm7 A^b B^b A^b E^b A^b B^b A^b

The second system of piano accompaniment continues the musical piece. It features the same chord progression and bass line as the first system, with the right hand playing chords and the left hand playing eighth notes.

Cm7 A^b B^b E^b A^b

The first system of the vocal line shows the melody for the lyrics. It starts with a rest, followed by the notes for the first line of the verse.

1. I'm a-lone, hid-ing in the dark, I'm look-ing for a life to

(Verse 2 see block lyric)

The piano accompaniment for the second system of lyrics. The right hand plays chords and the left hand plays eighth notes. A 'Sub' (Sub-octave) marking is present in the bass line.

B^b Cm7 A^b B^b

The third system of the vocal line shows the melody for the lyrics. It includes rests and notes corresponding to the lyrics.

come and res-cue me. I sleep, I rise, hear your de-nials,

The piano accompaniment for the fourth system of lyrics. The right hand plays chords and the left hand plays eighth notes. A '(Sub)' marking is present in the bass line.

E^b fr³x^x A^b fr⁴ B^b x^x E^bmaj⁷ x^x A^b6 fr⁴x^x

end-less - ly in - side. It's cra - zy but (some-times I — feel like)

Cm⁹ x^x A^b6 fr⁴x^x E^bmaj⁷ x^x A^b6 fr⁴x^x

I wan - na run — a - way. (some - times I feel like —)

Cm⁹ x^x Fm⁷ E^bmaj⁷ x^x A^b6 fr⁴x^x Cm⁹ x^x

I've got-ta get — a - way. — (One day — you — will see) an - oth - er side — of me.

E^bmaj⁷ x^x A^bmaj⁷ x^x Gm⁷ fr³ Fm⁷ N.C.

(My life I — com - mand,) it's not the way that you planned.

Cm7 Ab Bb Ab Eb Ab

Leave me a - lone. — (Leave me a - lone. —) Leave me a - lone.

Bb Ab Cm7 Ab Bb Ab

Out on my own. — (Out on my own. —)

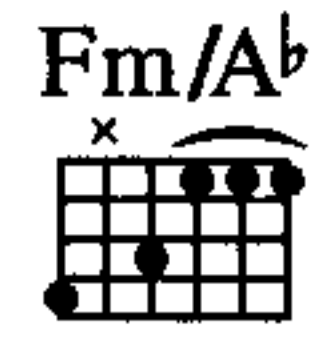
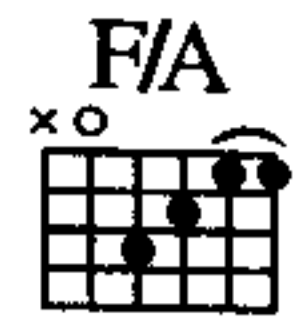
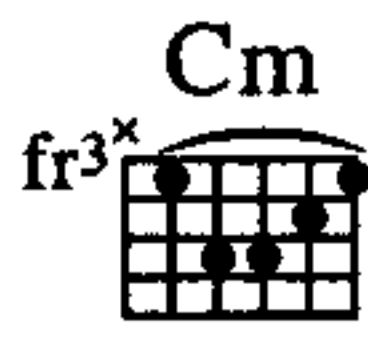
Eb Ab 1. Bb Ab 2. Bb

—) Leave me a - lone. —

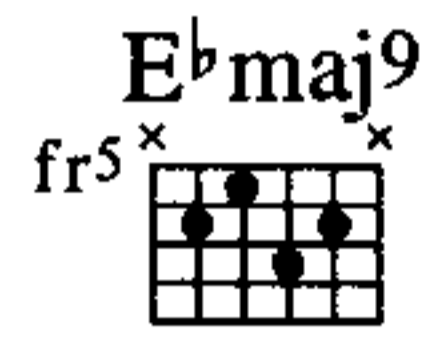
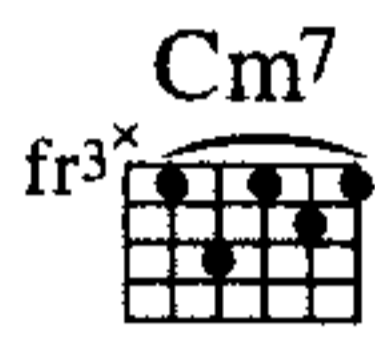
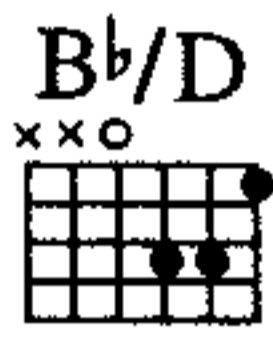
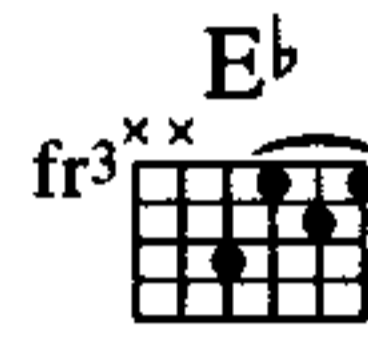
F/A Fm/Ab Eb Bb/D

violin

 Yeah.



Musical notation for the first system, including a vocal line and piano accompaniment.



Musical notation for the second system, including a vocal line and piano accompaniment.

Musical notation for the third system, including a vocal line and piano accompaniment.

Musical notation for the fourth system, including a vocal line and piano accompaniment.

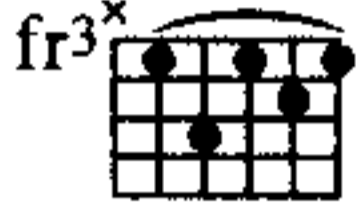
(One day_ you_ will see) an - oth - er side_ of me. (My life I_ com - mand,)

Fm7



it's not the way, it's not the way that you planned.

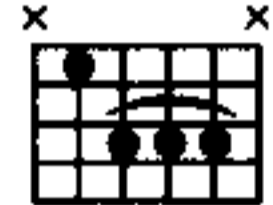
Cm7



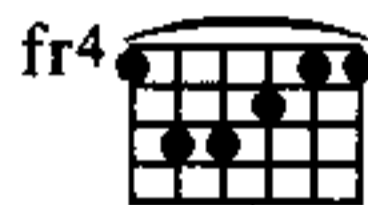
A^b



B^b

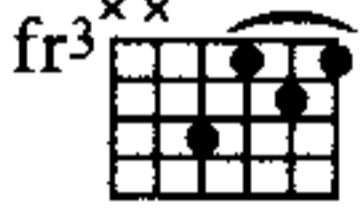


A^b

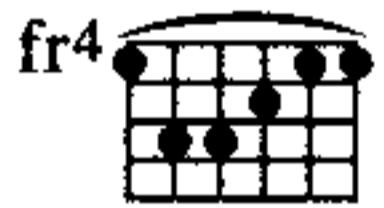


Leave me a - lone. (Leave me a - lone.

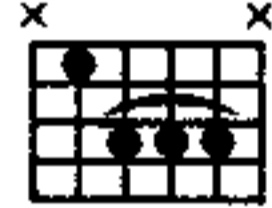
E^b



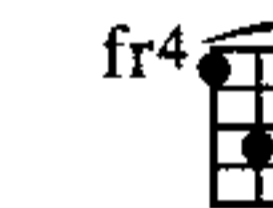
A^b



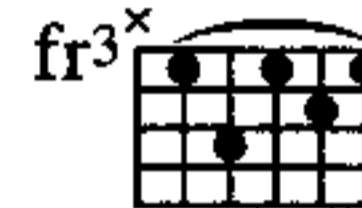
B^b



A^b



Cm7

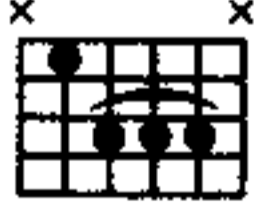


A^b



) Leave me a - lone. Out on my own.

B^b



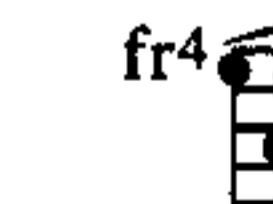
A^b



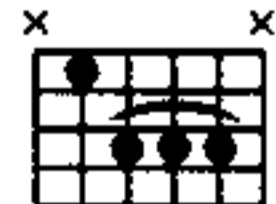
E^b



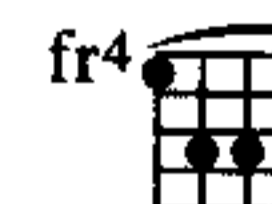
A^b



B^b



A^b



(Out on my own.) Leave me a - lone.

Chord diagrams: Cm7 (fr3^x), A^b (fr4), B^b (x), A^b (fr4)

— Leave me a - lone — (Leave me a - lone. —

Chord diagrams: E^b (fr3^x), A^b (fr4), B^b (x), A^b (fr4), Cm7 (fr3^x), A^b (fr4)

—) Leave me a - lone. — Out on my own. —

Chord diagrams: B^b (x), A^b (fr4), E^b (fr3^x), A^b (fr4), B^b (x), A^b (fr4)

— (Out on my own. —) Leave me a - lone. —

Repeat to fade

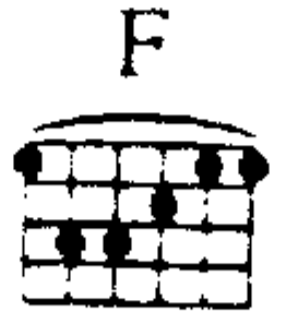
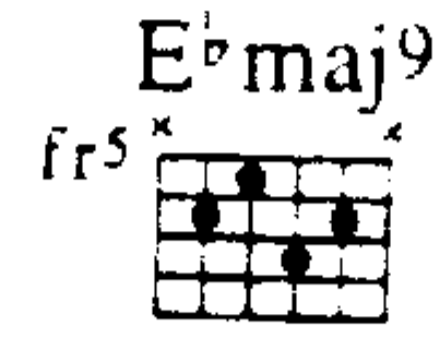
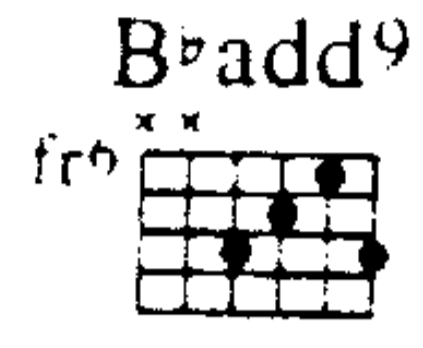
Verse 2:

What do you want from me?
 Do you dream of a life
 Your life through me, myself
 My time in one we unite?
 I don't ever want to be that girl
 You want it to be.

Sometimes I feel like
 I wanna run away etc.

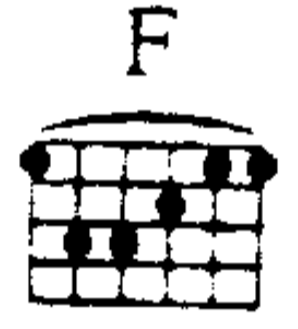
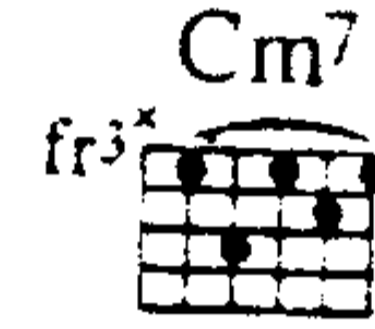
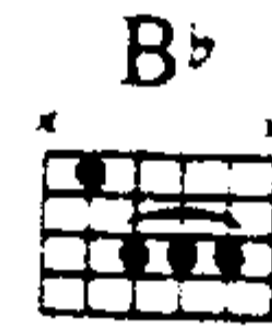
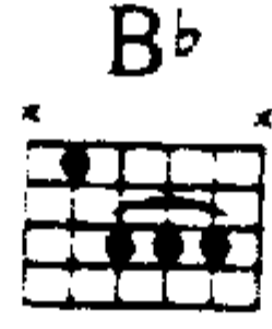
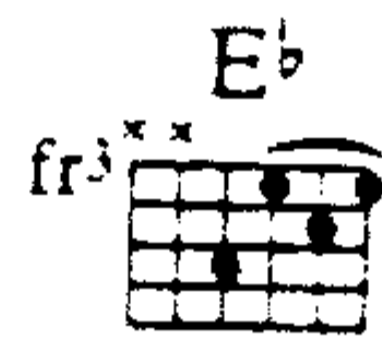
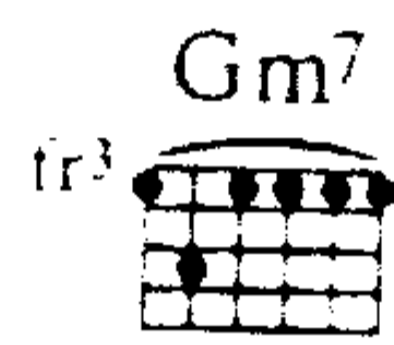
Love To Love You

♩ = 84



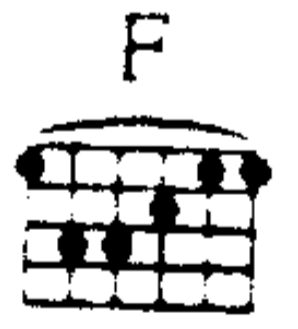
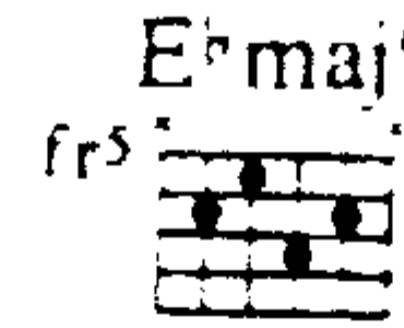
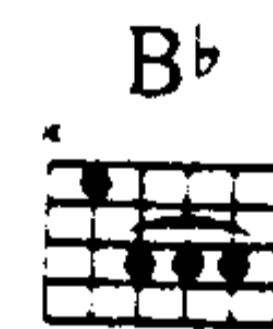
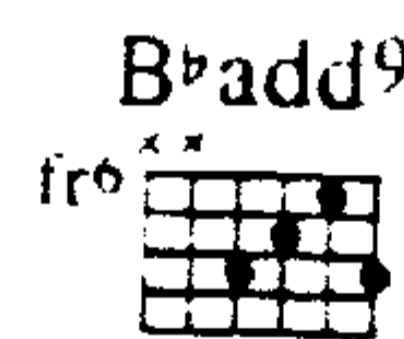
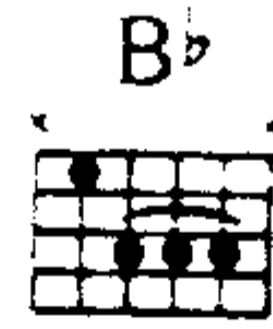
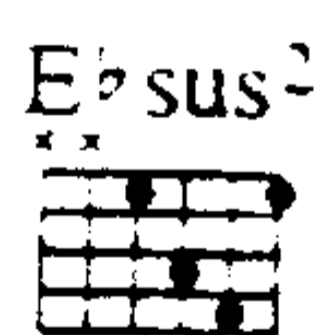
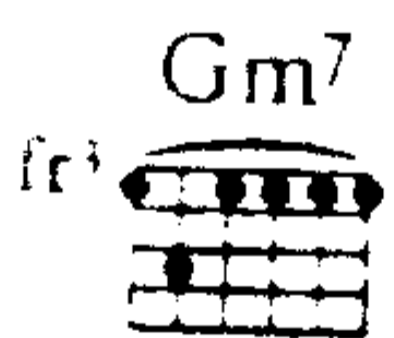
I would love to love you like you do me.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.



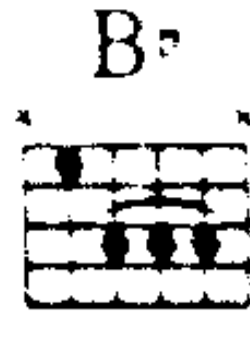
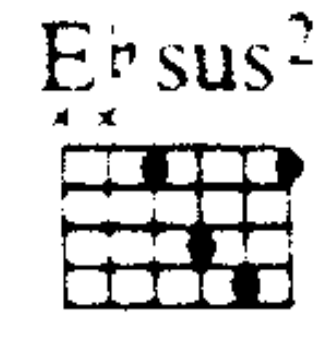
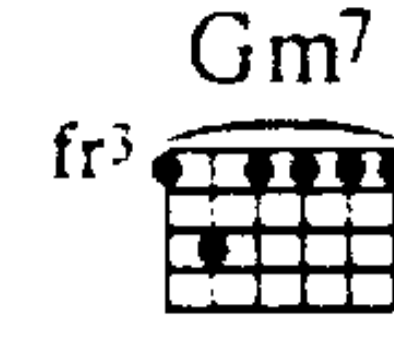
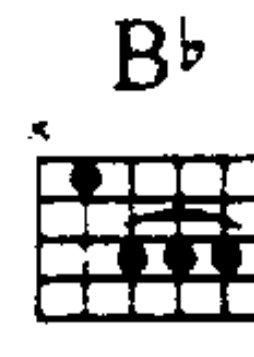
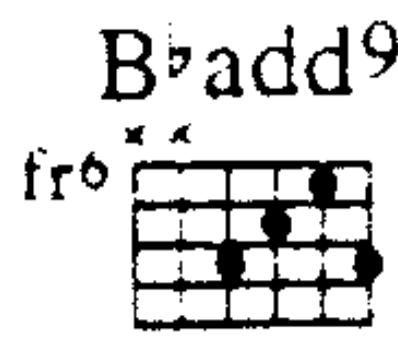
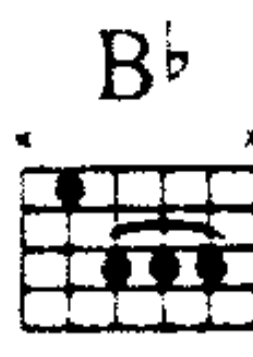
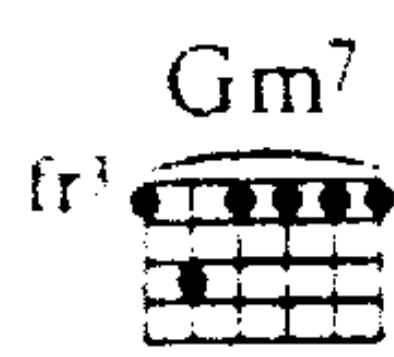
I'd love to love you like you do me.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a long note at the beginning, followed by eighth and quarter notes. The piano accompaniment features a more active right hand with chords and a steady bass line.

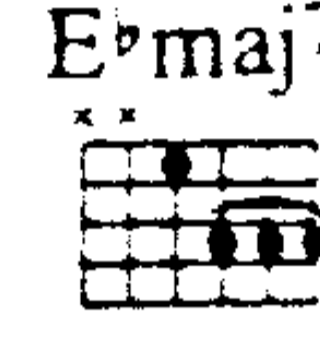
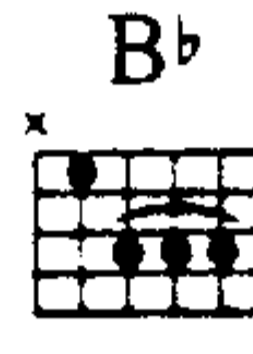
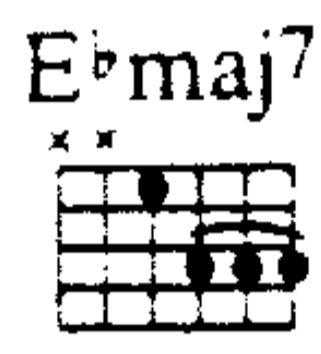
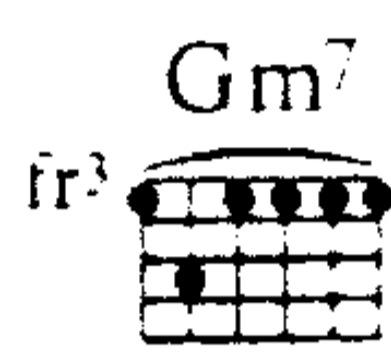
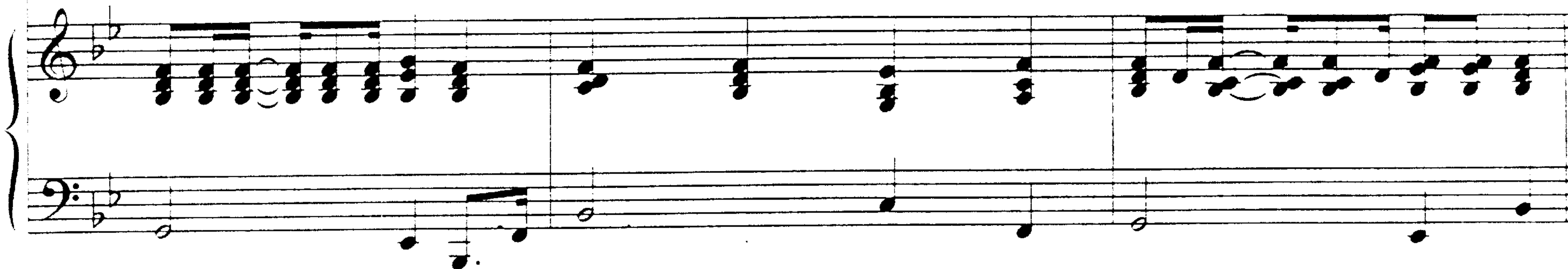


There's a pil - lar in my way you see.

The third system of music concludes the vocal line and piano accompaniment. The vocal line features a long note at the beginning, followed by eighth and quarter notes. The piano accompaniment maintains a consistent harmonic support with chords and a bass line.

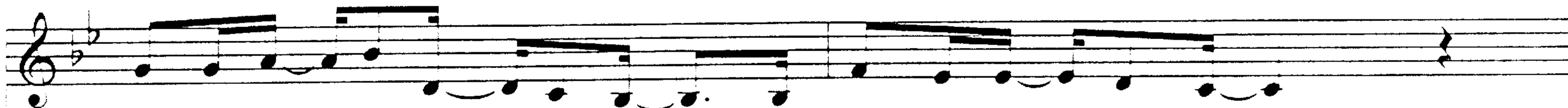
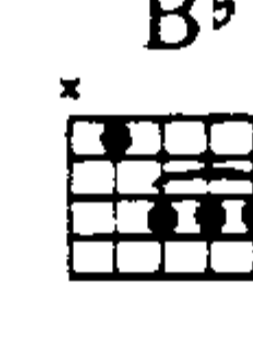
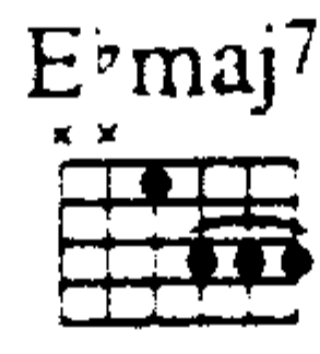


I'd love to love— you like— you do— me.—

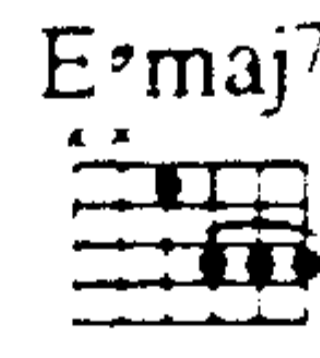
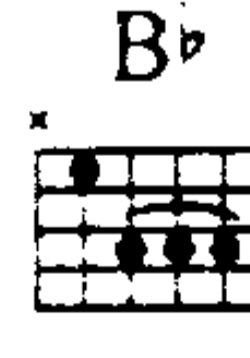
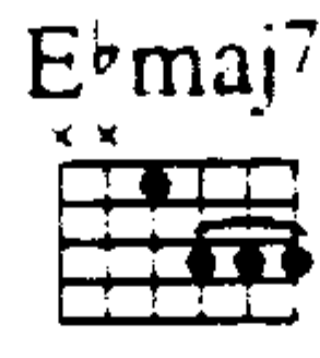
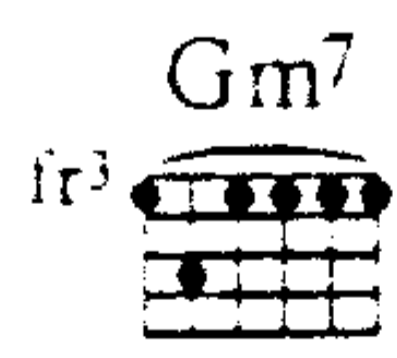


1. I met— you on— a sun - ny Au - tumn day.— You

(Verse 2 see block lyric)



in - stant - ly— at - trac - ted me— when ask - ing for— the way.—



God, if I— had— known— the pain I'd make— you feel.— I



Gm7 E7maj7 B7 A7 E7

would have stopped this thought of us and turned up on my heel.

F B7 E7 E7add9 B7 F 2° tacet B7 E7

(Though you should leave me.) Time make it be all right. (Though you must leave me.)

E7add9 B7 F B7 E7 E7add9 B7 F

Time will help you see the light. (You don't need me.) Time make it be all right.

B7/D E7 E79 Gm7 F

(Though you must leave me.) Believe me when I tell you I would

B⁷add⁹
fr⁶

B⁷

E^bmaj⁹
fr⁵

F

Gm⁷
fr³

E⁷
fr²

B⁷

love to love— you like— you do— me. I'd

B⁷add⁹
fr⁶

B⁷

Cm⁷
fr³

F

Gm⁷
fr³

E^bsus²

B⁷

love to love— you like— you do— me. There's a

B⁷add⁹
fr⁶

B⁷

E^bmaj⁹
fr⁵

F

Gm⁷
fr³

E⁷
fr²

B⁷

pil - lar in— my way— you see. I'd

B⁷add⁹
fr⁶

B⁷

Cm⁷
fr³

F

1. Gm⁷
fr³

E^bsus²

B⁷

2. Cm⁷(add11)

Gm⁷
fr³

F

love to love— you like— you do— me. — yeah. I would

B⁷add⁹ B⁷ E⁷maj⁹ F Gm⁷ E⁷ B⁷

love to love — you like — you do — me. — I'd

B⁷add⁹ B⁷ Cm⁷ F Gm⁷ E⁷sus² B⁷

love to love — you like — you do — me. — But there's a

B⁷add⁹ B⁷ E⁷maj⁹ F Gm⁷ E⁷ B⁷

pil - lar in — my way — you see. — I'd

B⁷add⁹ B⁷ Cm⁷ F Cm⁷ Cm⁷(add11) Cm⁷ F

love to love — you like — you do — me. — Break — those pil - lars down.

Violin

Guitar Chords: Gm7, F/G, Cm7, F, Gm7, F/G, E7/F, F

Repeat ad lib. to fade

Guitar Chords: Gm7, F/G, Cm7, F, Gm7, F/G, E7/F, F

Break— those pil - lars down.—

Verse 2:

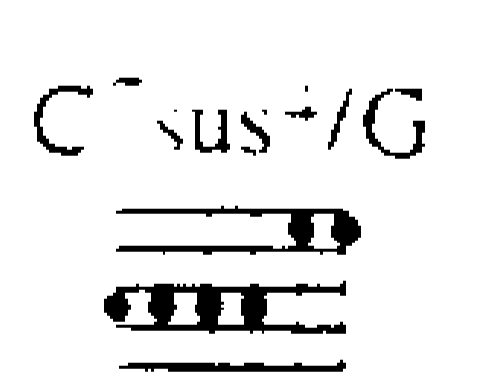
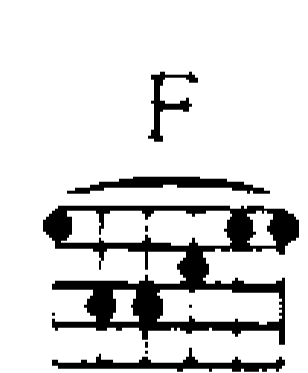
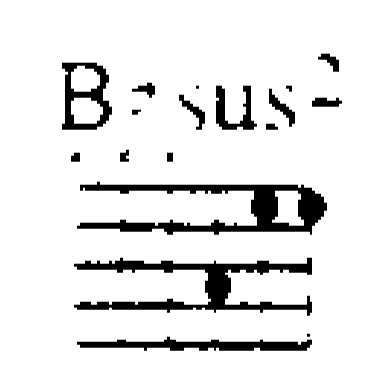
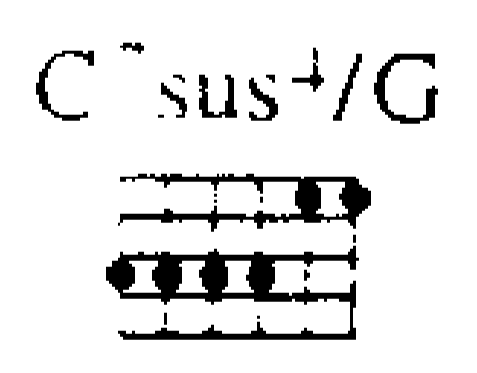
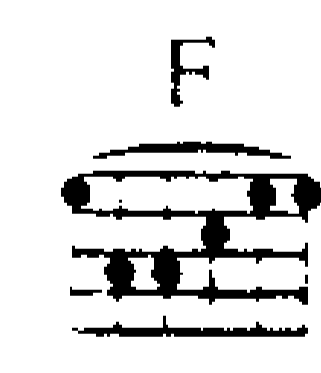
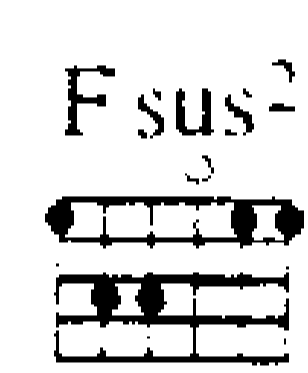
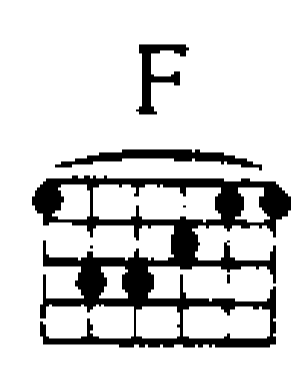
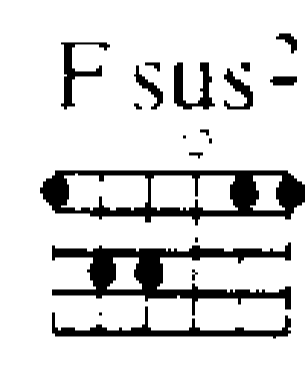
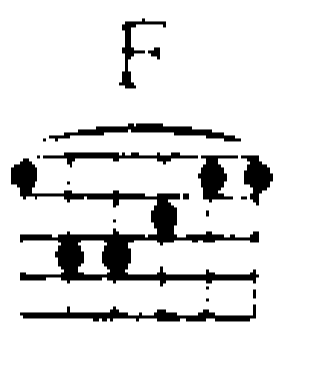
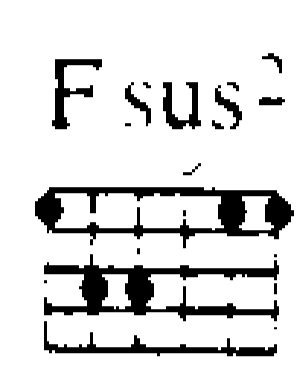
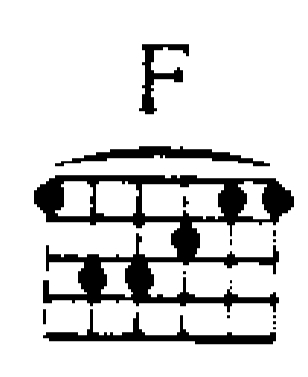
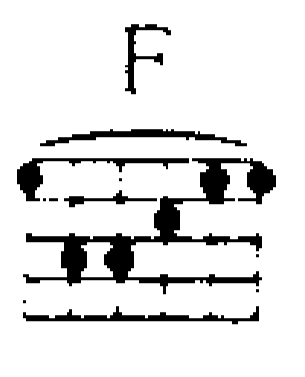
You recognised my barrier to love
 I know there's nothing worse than unrequited love. (unrequited)
 So I prayed to God that I could give the love you gave to me
 But something's lying in my way, preventing it to be.

(Though you should leave me)
 Time make it be alright
 (Though you must leave me)
 Believe me when I tell you

I would love to love you like you do me *etc.*

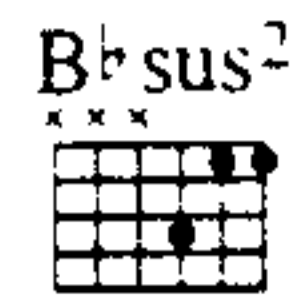
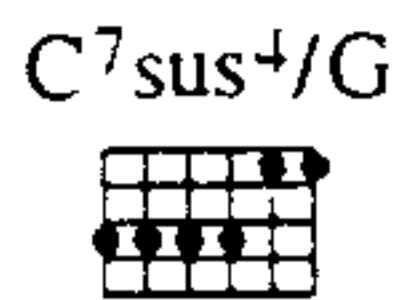
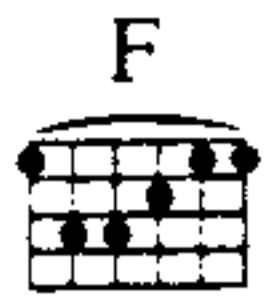
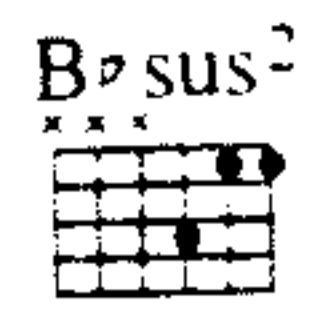
Runaway

♩ = 52

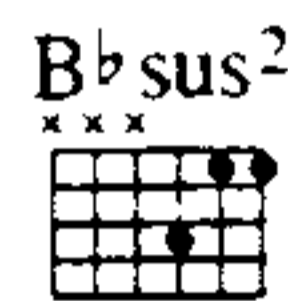
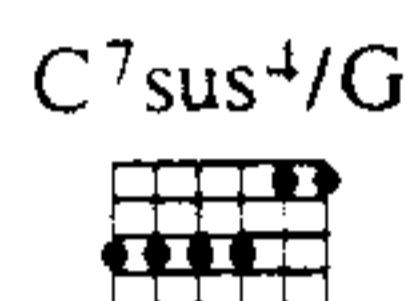
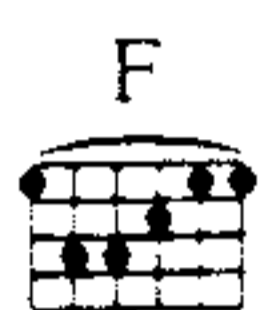


1. Say it's true.
(Verse 2 see block lyric)

there's no-thing like _____ me and you.



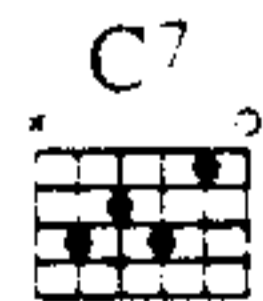
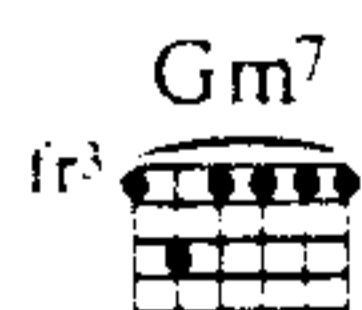
I'm not a - lone. tell me you



feel it too. And I would



run - a - way. I would



run - a - way. yeah. yeah. I would

Dm

B^o

run - a - way.

I would

Gm7

C

B^o

run - a - way

with you.

Cos

F

Gm7

B^b

have fall - en in

love

with

you, no nev-er have, I'm nev-er gon - na stop fall - in' in love

with you.

2.

Violin you.

with you.

B⁷maj⁷ C⁷sus⁴ C⁷

And I would

Dm⁷ B⁷maj⁹ Gm⁹

run - a - way, I would run - a - way yeah,

C⁷ Dm/F B^b/F

yeah. I would run - a - way, I would

Gm⁷ C B^b

run - a - way with you. Cos

F Gm7 B7 F Gm7

I have fall - en in love

B7 F Gm7 B7

with you, no nev - er have, I'm nev - er gon - na

F/A Gm7 Bb C7 F Gm7

Violin

stop fall - in' in love with you.

B7 F Gm7 B7

fall - in' in love with

F Gm7 Bb

you no nev - er have. I'm nev - er gon - na -

F/A Gm7 Bb C7 F G7

stop fall - in' in love with you,

Bb C7 Dm7 G7 Bb C7 *Repeat ad lib. to fade*

with you my love with

Verse 2:

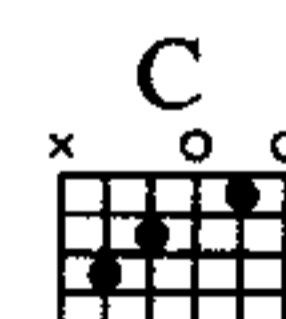
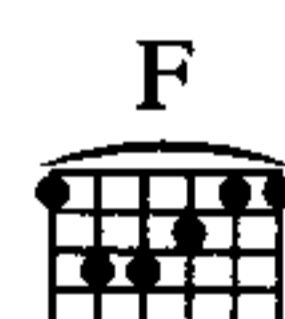
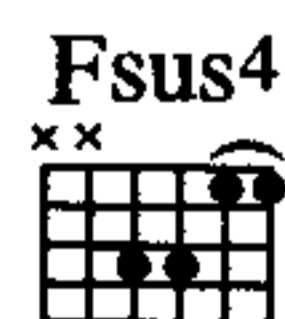
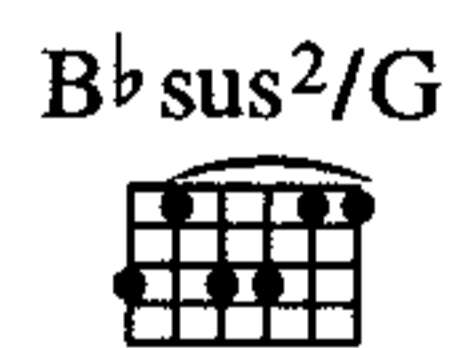
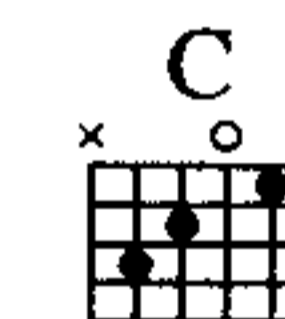
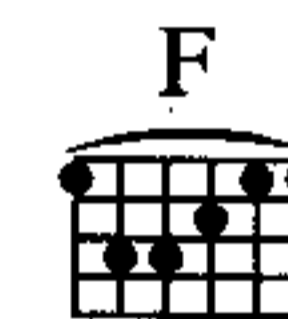
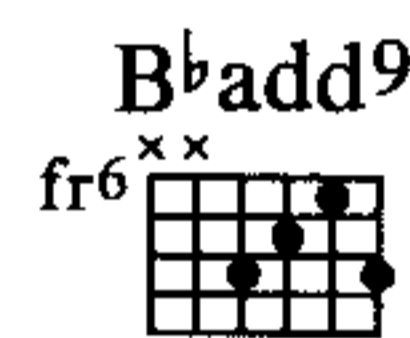
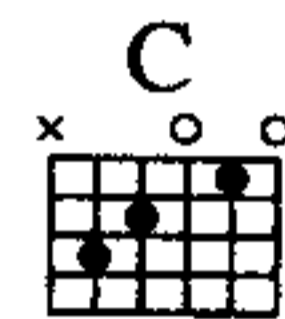
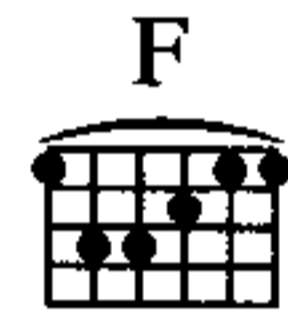
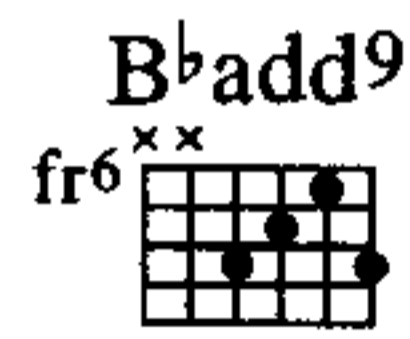
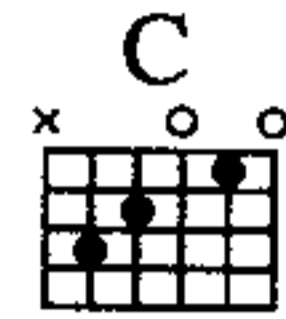
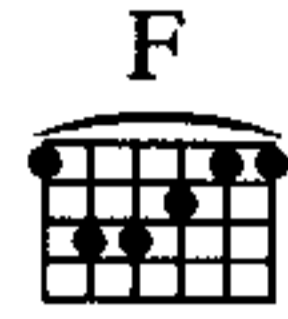
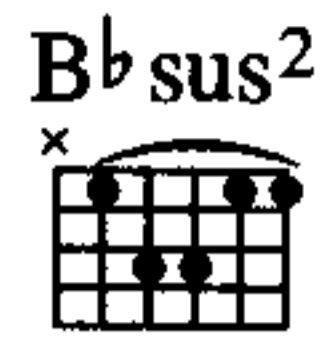
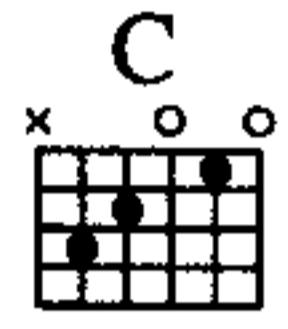
Close the door, lay down upon the floor
 And by candlelight make love to me through the night
 Cos I have runaway
 I have runaway, yeah, yeah
 I have runaway, runaway
 I have runaway with you.

Cos I have fallen in love, etc.

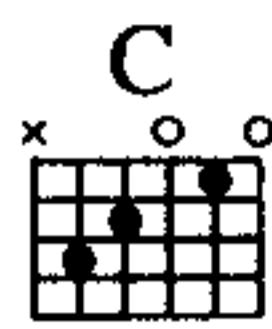
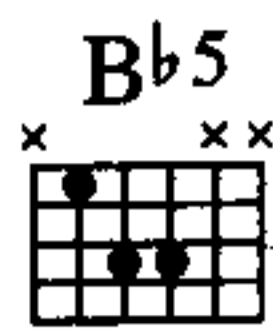
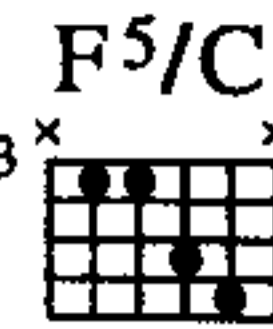
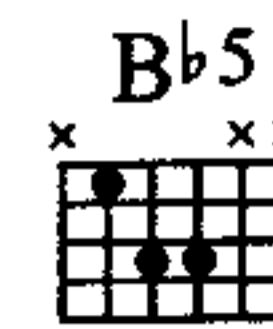
Secret Life

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr


♩ = 96

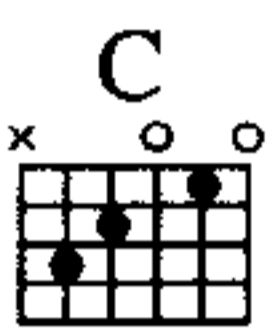
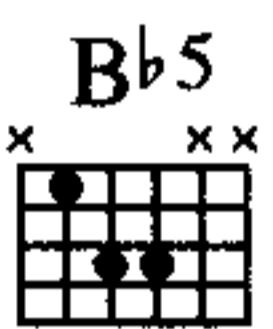
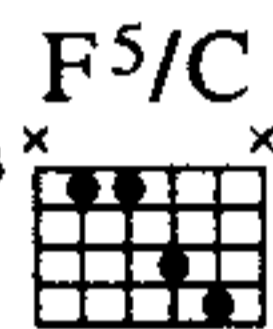
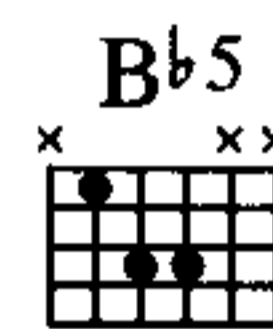


1. From


C  B \flat 5  F \flat 5/C  B \flat 5 

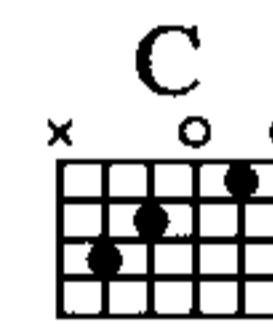
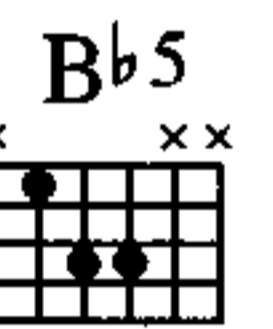
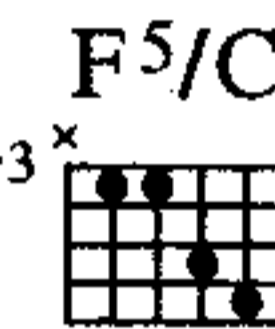
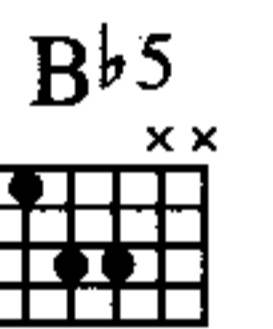
red— giant— to su - per - no - va, back to you and me,— a




C  B \flat 5  F \flat 5/C  B \flat 5 

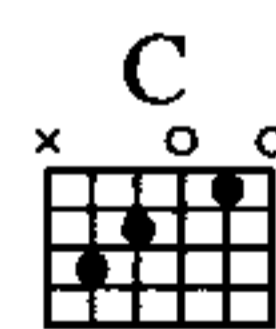
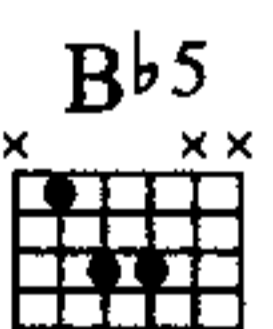

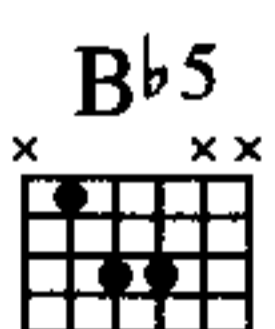
cloaked en - ti - ty— with - in— a vir - tu - al— re - al - i - ty.—




C  B \flat 5  F \flat 5/C  B \flat 5 

2. Me - chan - ised— and or - gan - ised,— to me it's plain— to see,— the
(Verse 3 see block lyric)



C  B \flat 5  F \flat 5/C  B \flat 5 

hand that's been bu - sy, weav - ing fan - ta - sy.— It's so



C B \flat 5 F 5 /C B \flat 5

hard to un - der - stand — and of - ten we are blind, — but if truth —

C B \flat 5 F 5 /C B \flat 5

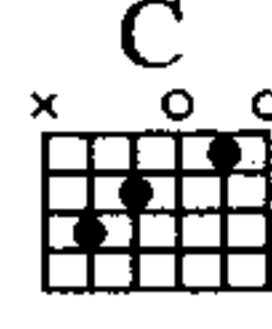
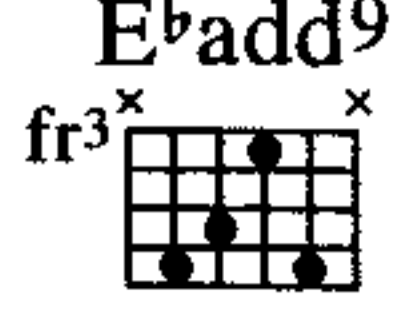

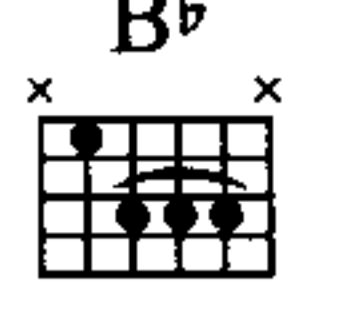
— were an o - cean would it fit — in the pool of a hu - man mind? — You're

C E \flat add9 F C E \flat add9

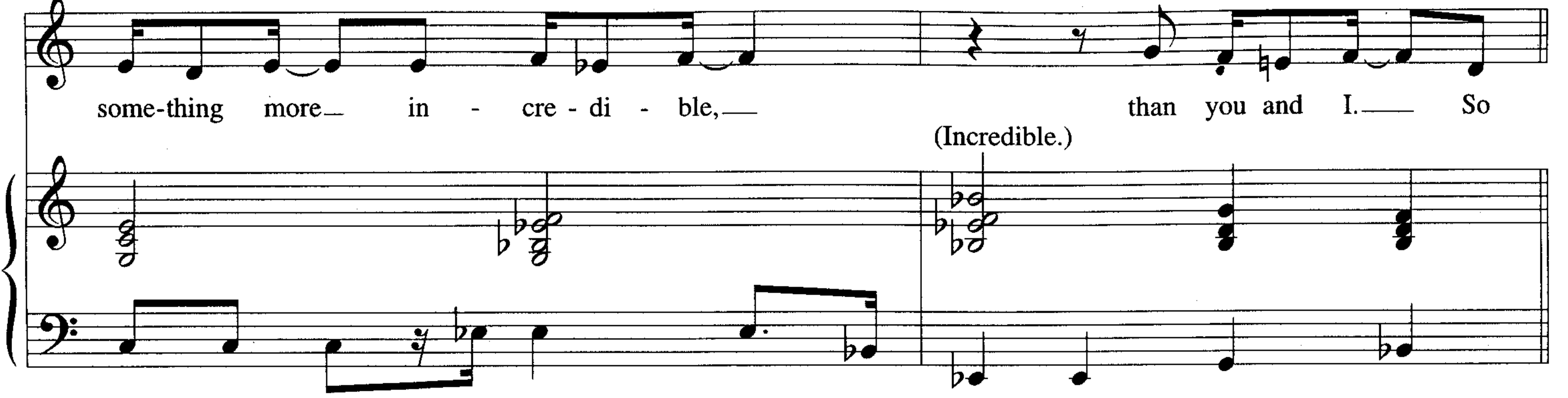
all — a - lone — and it does - n't seem - quite fair, — why we're all left in ig - nor - ance —

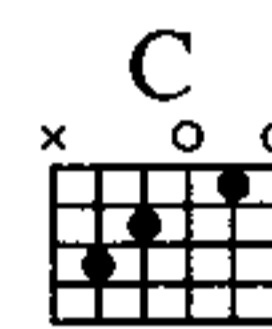
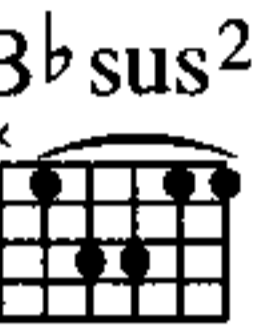
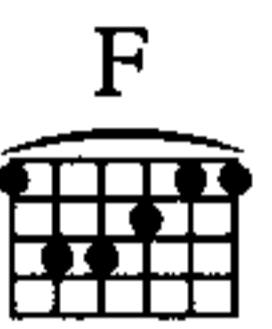
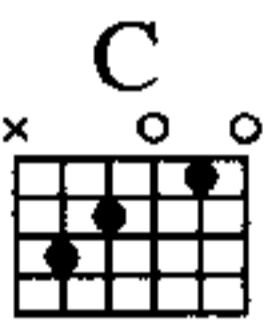
F C E \flat add9 F

turn - ing to — des - pair. — Phi - lo - so - phy and the - o - lo - gy — of - fer us — a glimpse — at








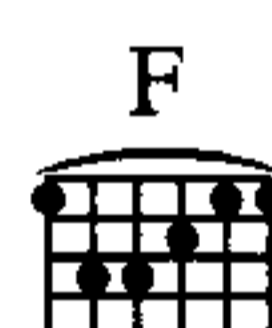
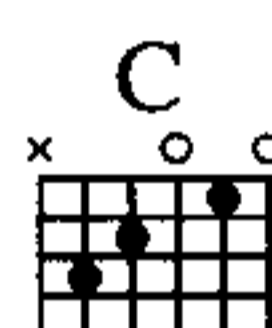
some-thing more— in - cre - di - ble, — (Incredible.) than you and I. — So









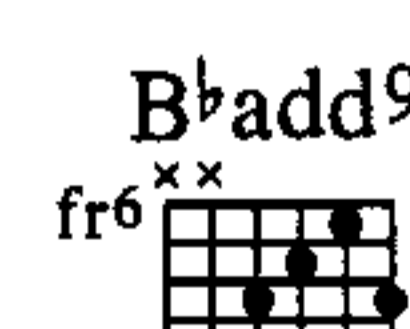

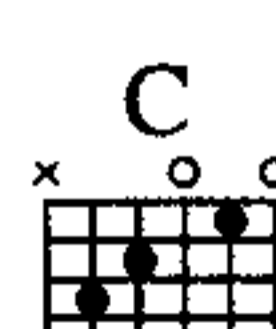
call on— the se - cret— life. —



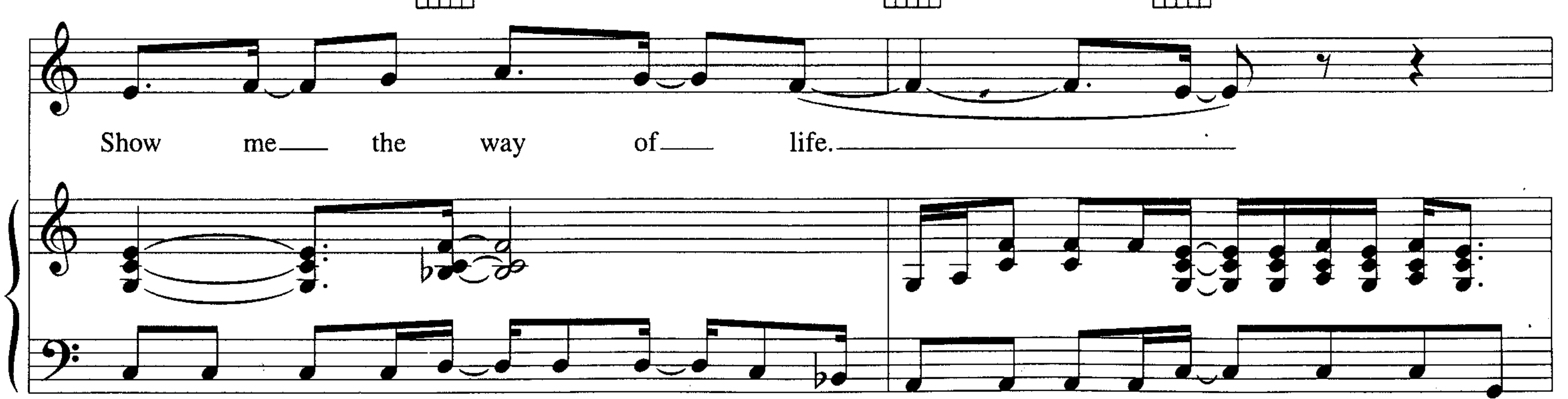




Call on— the se - cret— life. —



Show me— the way of— life. —



To Coda ⊕

1.

2.

B \flat sus²/G



Fsus⁴



F



C



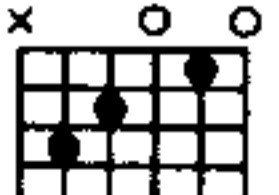
Fsus⁴



F



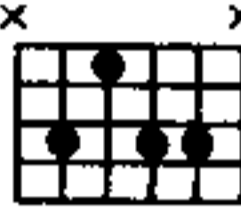
C



Bring on— the se - cret— life. —

2. Ev - —

Cm⁹



violin

(I think,

therefore I am.)

(I think,

therefore I am.)

F



NC.

D.%. al Coda

⊕ *Coda*

Fsus4

F

C

And you're

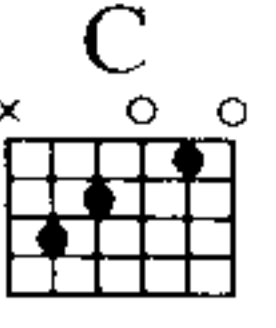
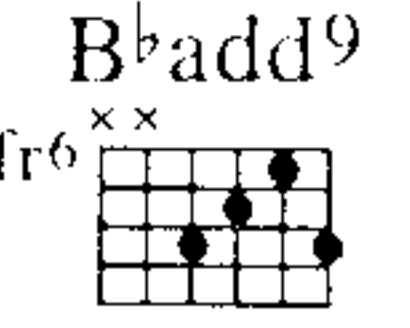
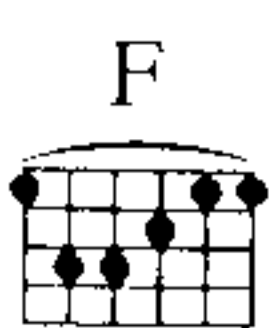
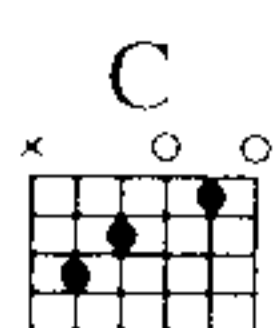
C

B^b sus²

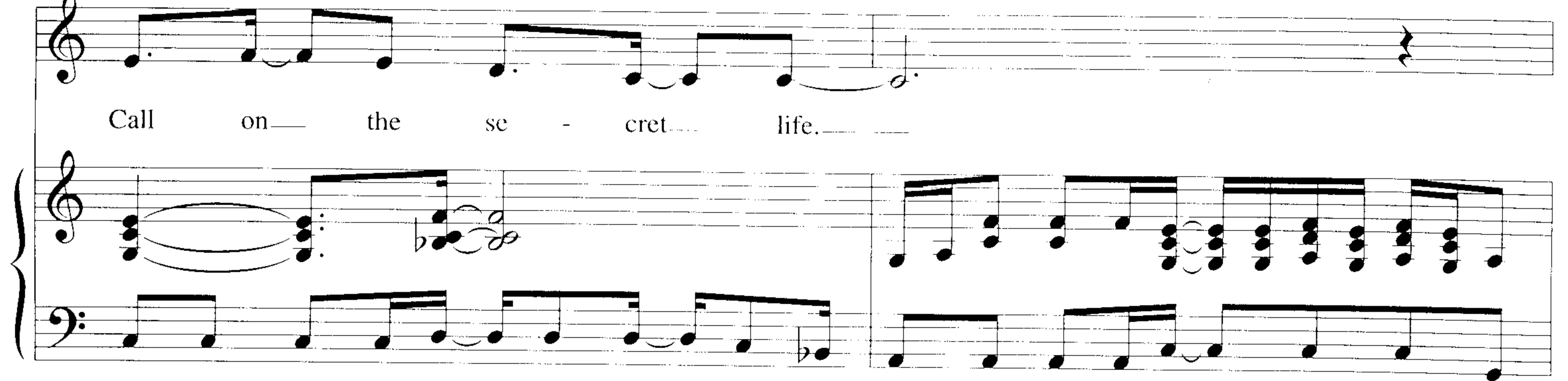
F

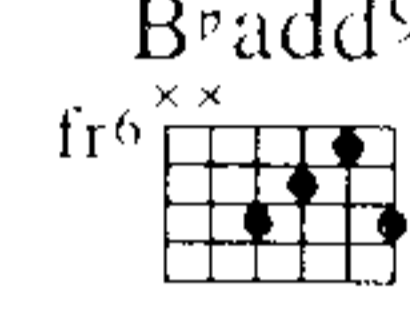

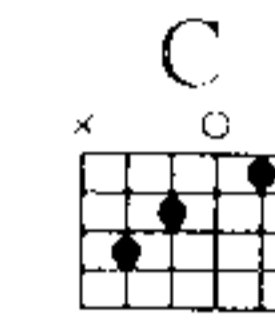
C

Call on the se - cret life.

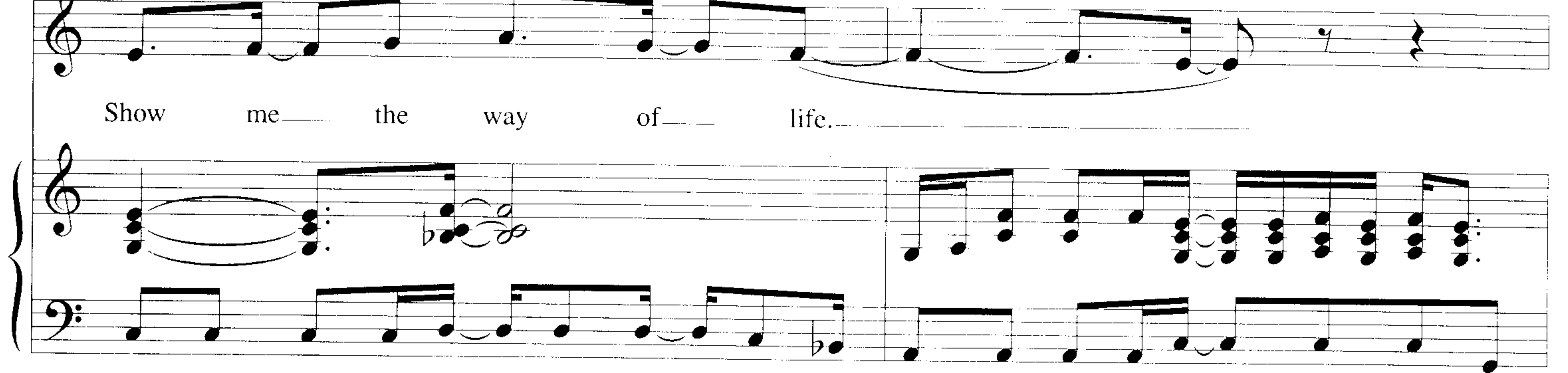
C  B^badd9  F  C 

Call on — the se - cret — life. — — —



B^badd9  F  C 

Show me — the way of — life. — — —



B^bsus²/G  F^{sus4}  F  C 

Bring me — the se - cret — life. — — —

Repeat to fade

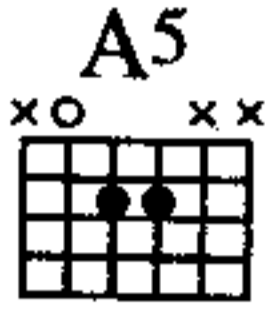


Verse 3:
 Evangelists, Scientologists and others I won't mention
 Offer lessons in codology to all with good intention
 Listen at your peril, put your soul in detention
 Resensitise yourself to this incredible dimension.

When you're all alone *etc.*

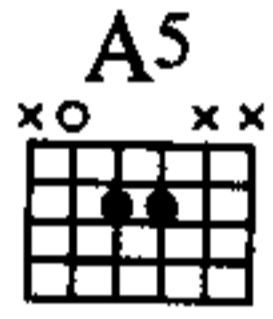
Someday

♩ = 100



Two staves of piano accompaniment in 4/4 time, key of A major. The bass line features a steady eighth-note pattern with chords, while the treble staff is mostly empty.

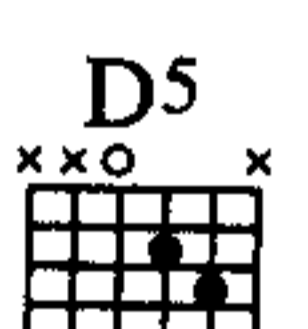
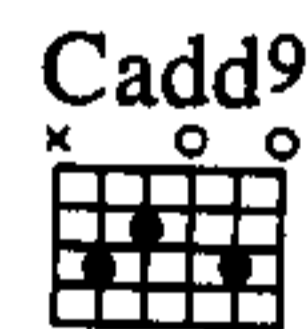
Two staves of piano accompaniment in 4/4 time, key of A major. The bass line continues with eighth-note chords, and the treble staff remains empty.



Vocal line in 4/4 time, key of A major. The melody consists of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4.

1. Frag-ments of our love, that's all we have—
(Verse 2 see block lyric)

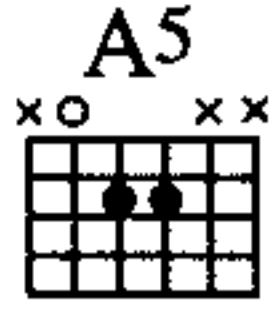
Two staves of piano accompaniment in 4/4 time, key of A major. The bass line continues with eighth-note chords, and the treble staff has a simple melody of eighth notes.



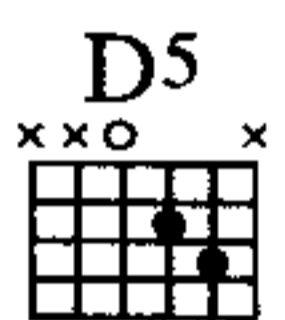
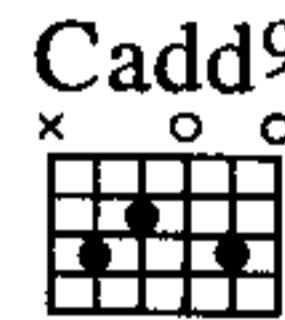
Vocal line in 4/4 time, key of A major. The melody continues with eighth notes: D4, C4, B3, A3, G3, F3, E3, D3.

what we had was fan - ta - sy, dreams and pho - to - graphs.—

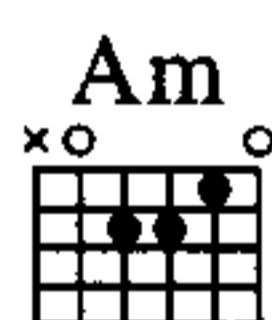
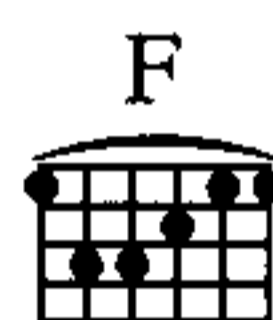
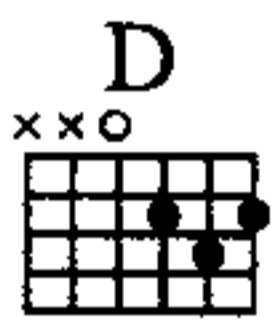
Two staves of piano accompaniment in 4/4 time, key of A major. The bass line continues with eighth-note chords, and the treble staff has a simple melody of eighth notes.



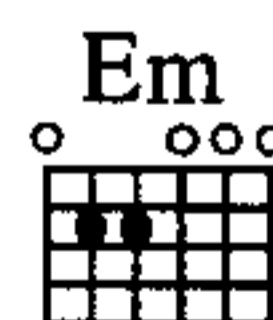
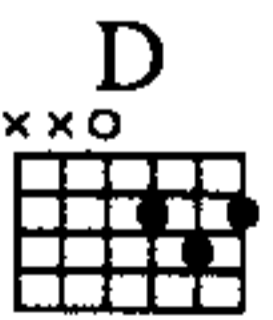
Hyp - no - tic me - lo - dies — could — sing our song, a



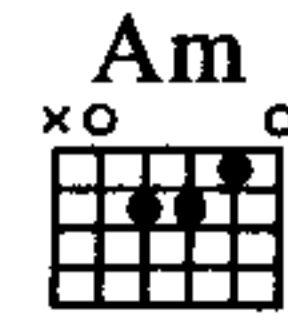
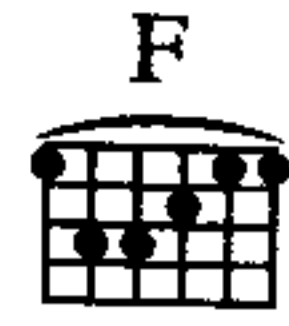
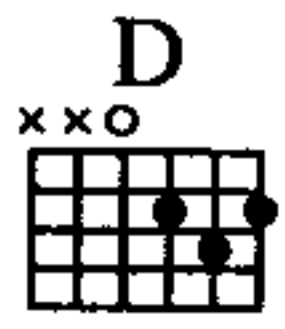
com - for - ta - ble rhy - thm in — a com - fort - less — room. —



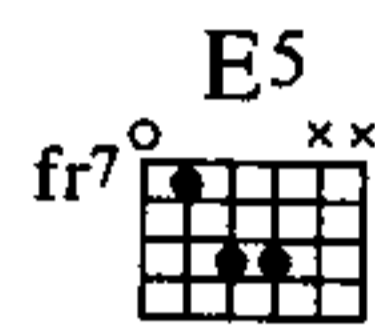
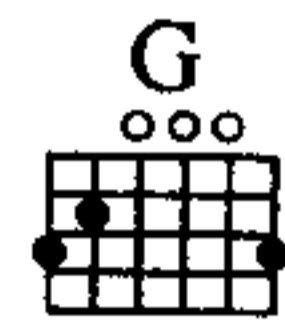
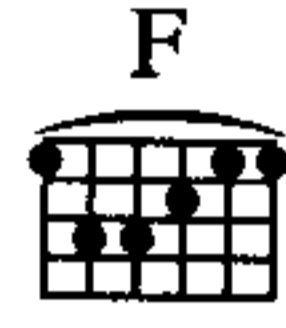
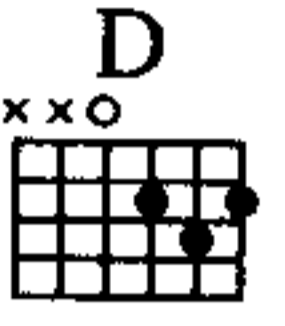
(How do you know — when love — is gone? —) There's so — much more — with - in — me.



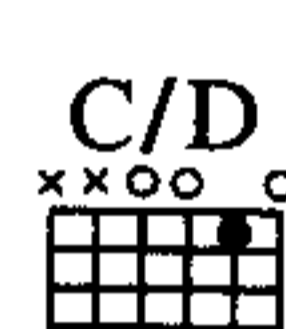
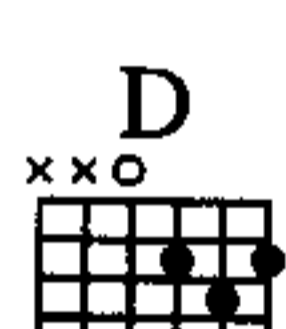
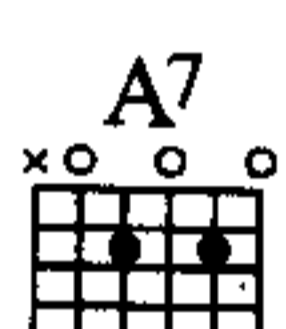
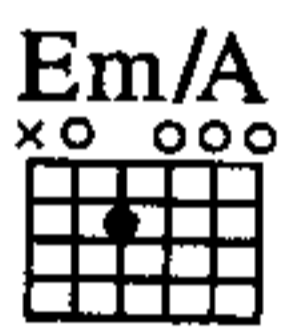
(How do you know — the pas - sion's gone? —) I know, — I just - don't feel — it. —



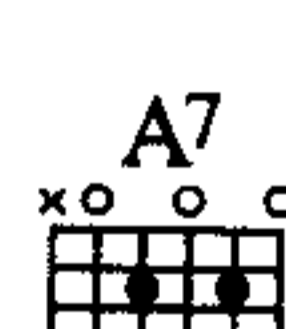
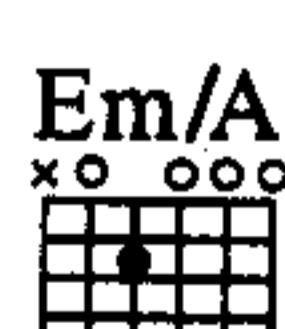
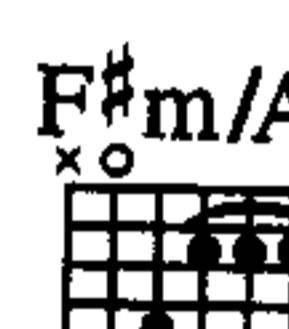
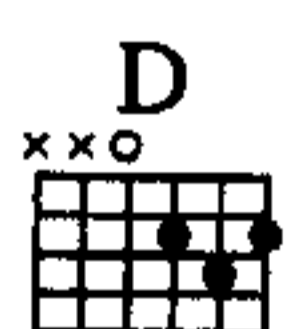
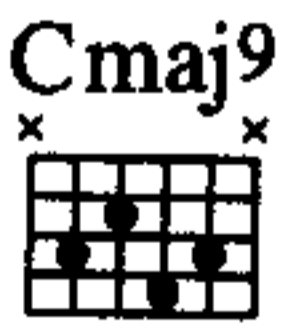
(How do you know— when love— is gone?—) Oh— ba - - - by—



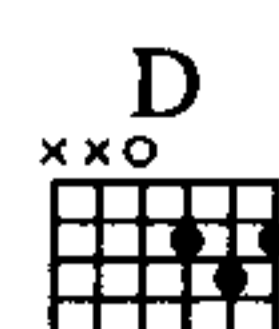
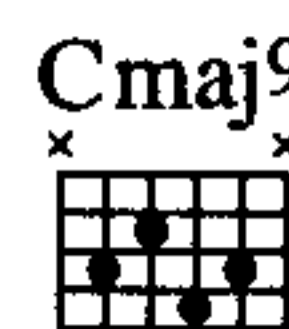
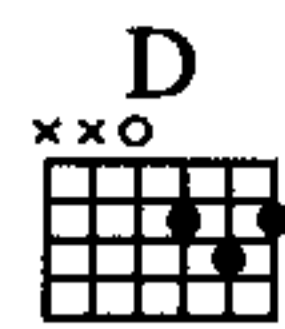
(How do you know— the pas - sion's gone?—) I know— we have— to move a - long—



(Some - day— you'll— for - - get— Some - day you'll— for - get— me,

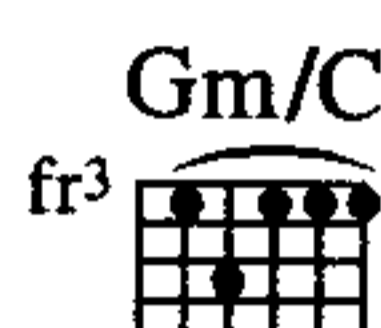
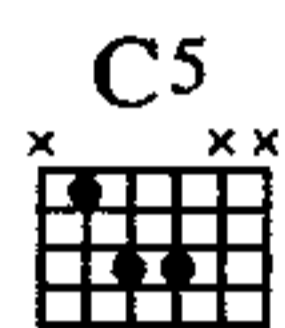


me. yeah. (Some - day— you'll— for - -

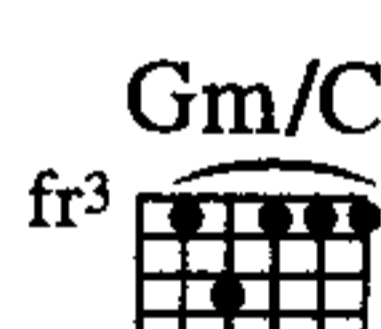
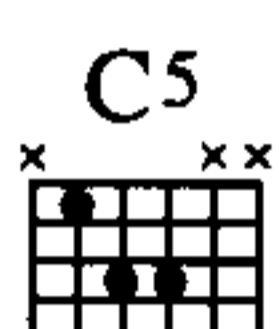
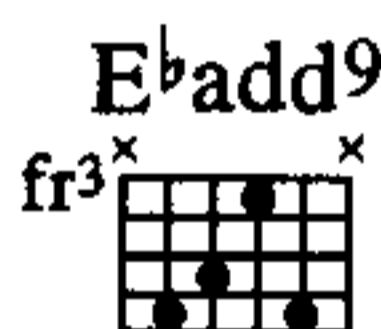
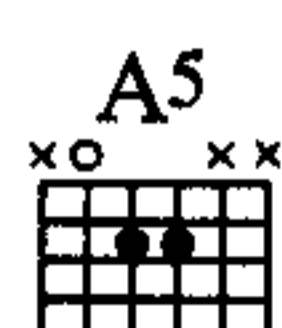
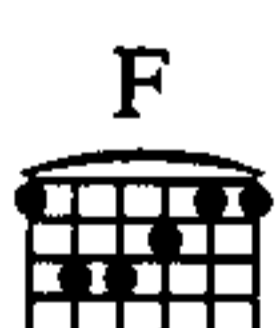
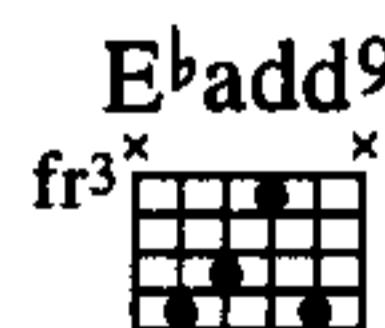


get _____ Some - day you'll _____ for - get _____ me.

me.)



violin

First system of musical notation, featuring a vocal line and piano accompaniment in G major.

D
 x x 0

(How do you know— when love— is gone?—) There's so—

Second system of musical notation, including the vocal line and piano accompaniment.

Fadd9
 x x

D
 x x 0

— much more with - in — me. (How do you know— the pas - sions gone?—) I know

Third system of musical notation, including the vocal line and piano accompaniment.

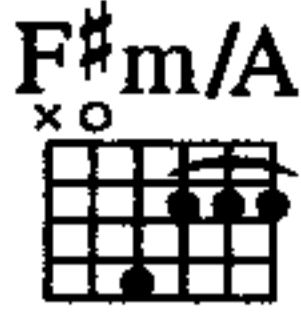
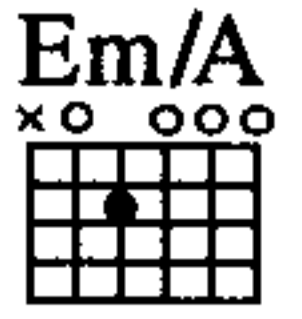
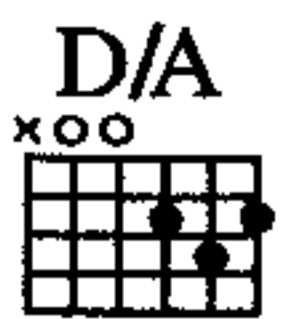
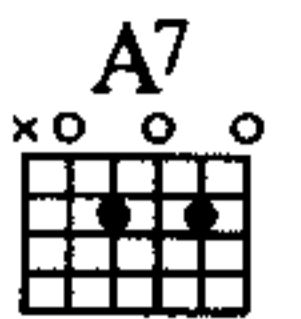
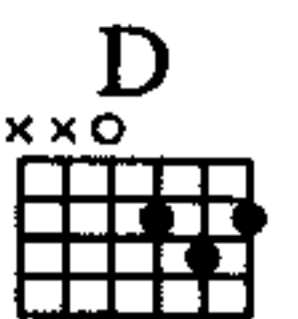
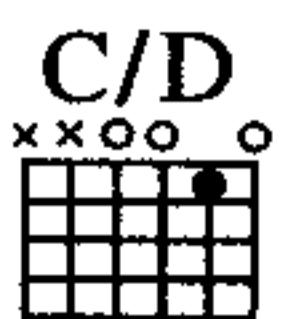
Fadd9
 x x


Em¹¹

G⁵
 x x x

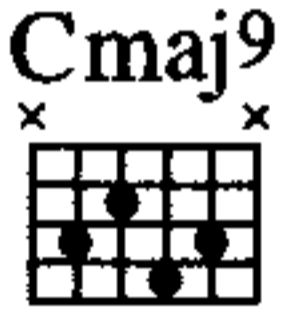
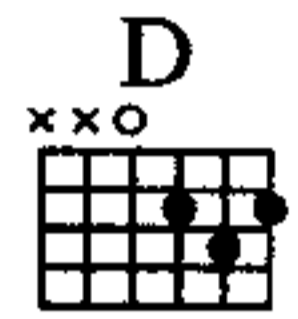

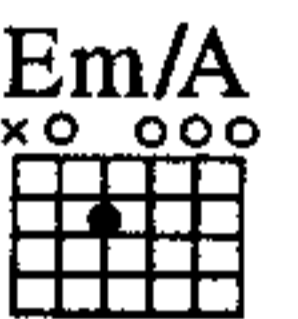
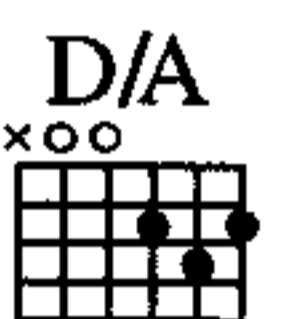
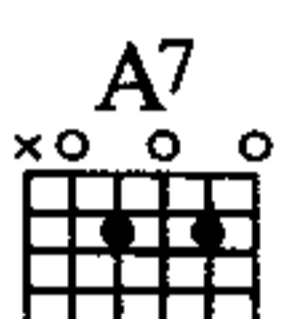
— we have— to move a - long.

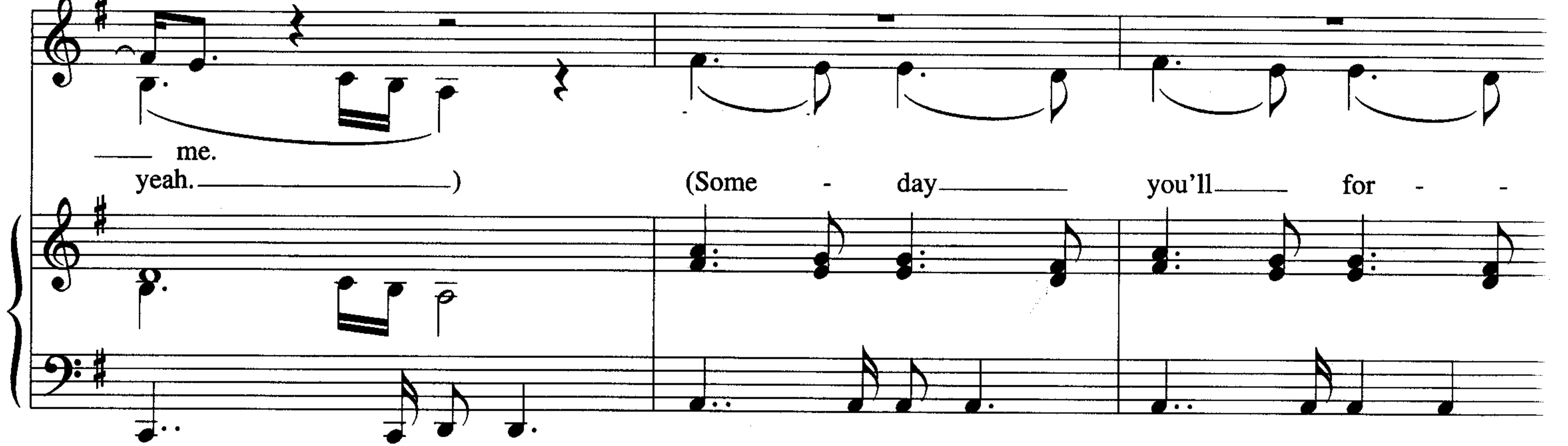
Fourth system of musical notation, including the vocal line and piano accompaniment, ending with a double bar line and a 4/4 time signature.

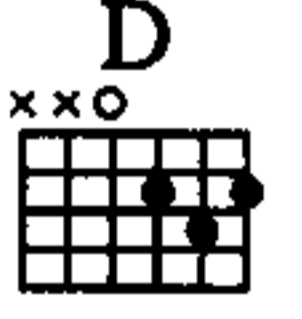
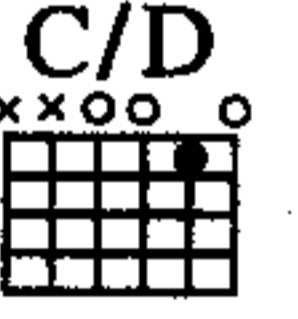
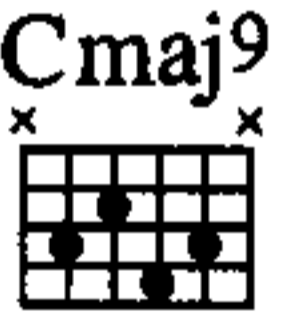
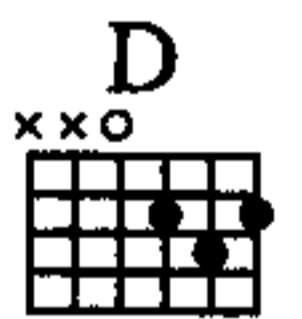



(Some - day you'll for - get me, Some-day you'll for - get me,



me. yeah. (Some - day you'll for -



- get me.) Some - day you'll for - get me. Repeat to fade

Verse 2:

A fragrant memory is soon to fade
 We lived a love of make believe, dreams and fairytales
 Now we say goodbye, habitual romance
 A rose without her petals and a song without a dance.

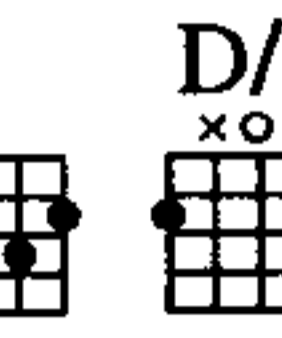
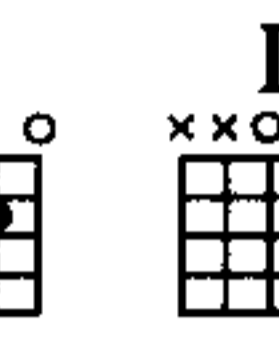
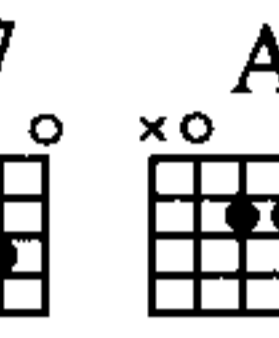
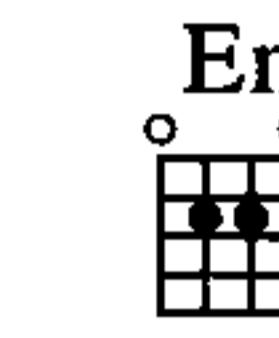
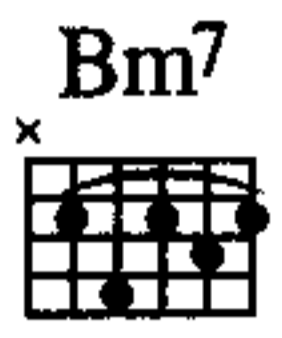
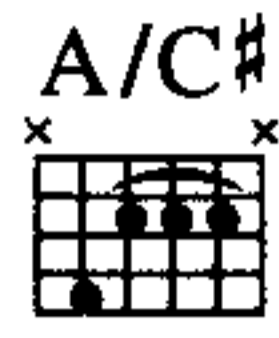
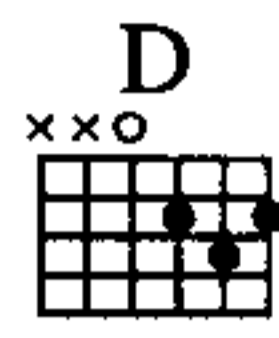
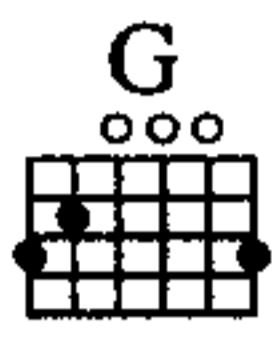
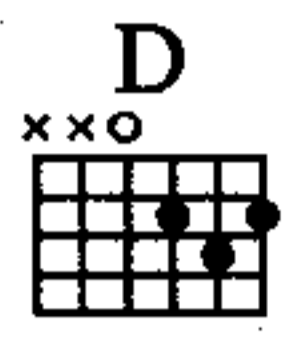
How do you know when love is gone? *etc.*

The Minstrel Boy

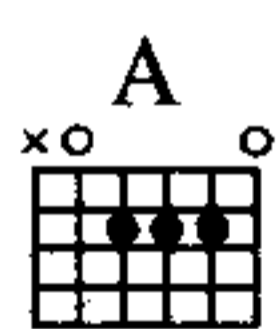
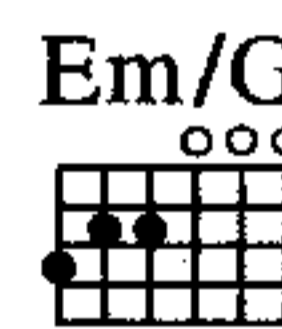
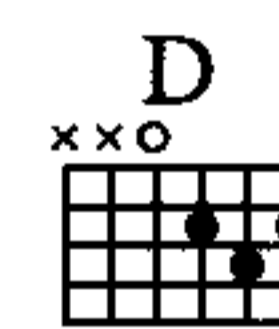
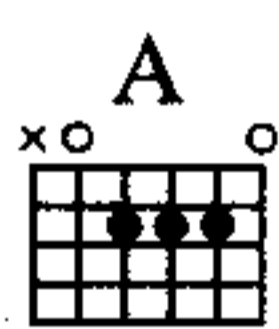
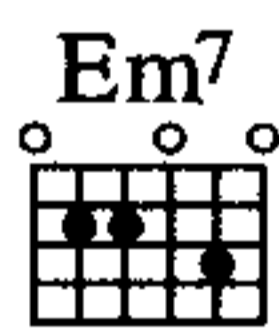
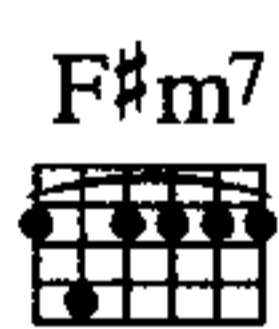
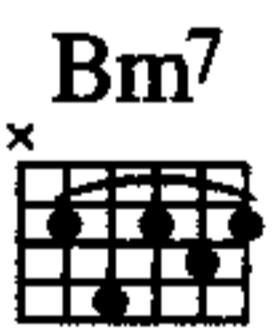
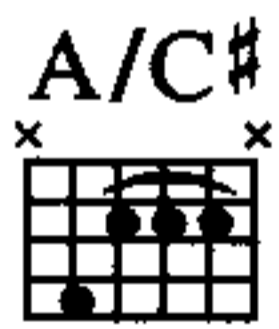
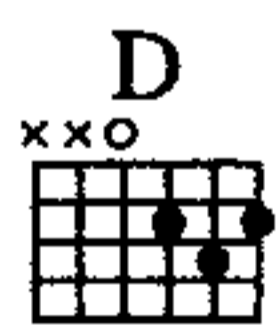
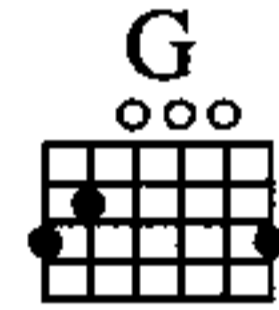
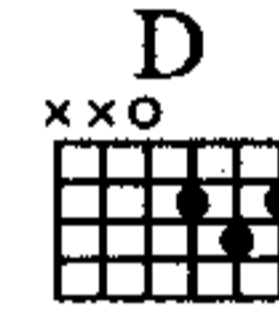
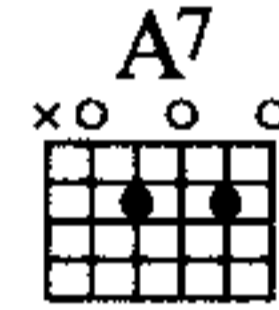
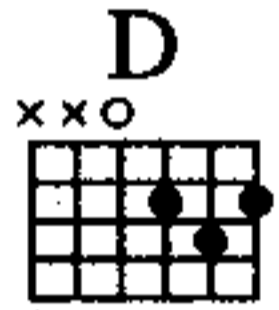
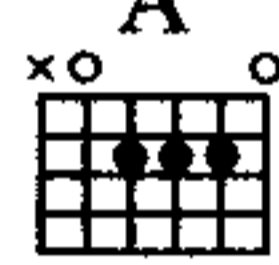
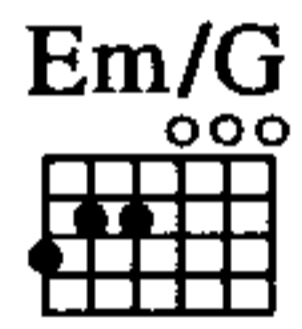
Traditional

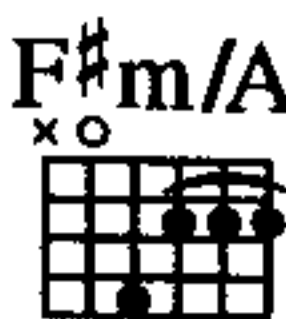
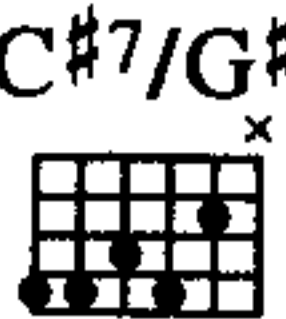
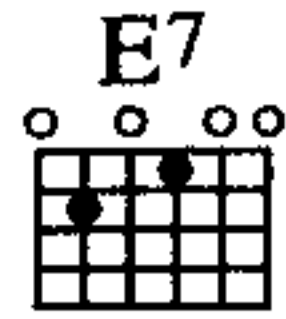
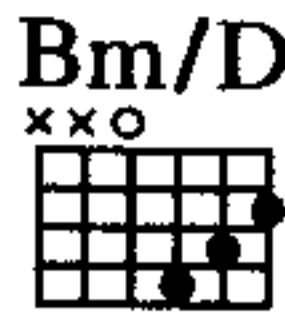
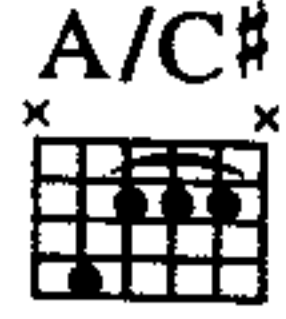
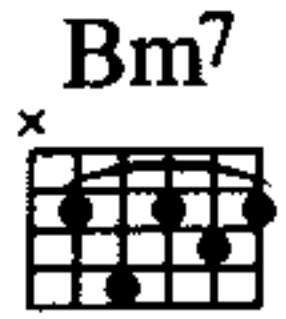
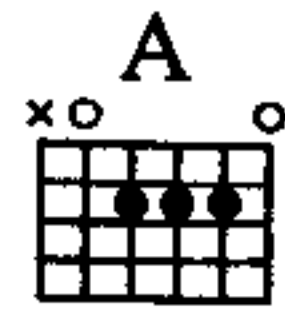
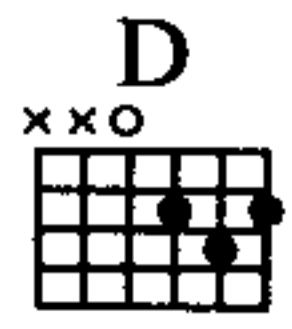
Arranged by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

♩ = 72

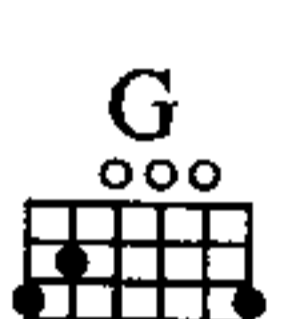
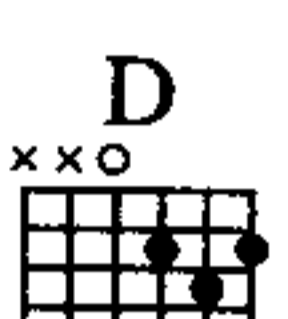
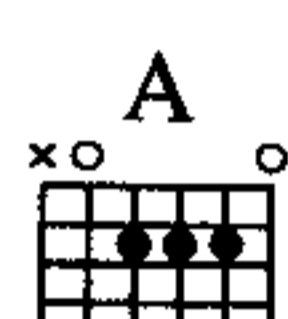
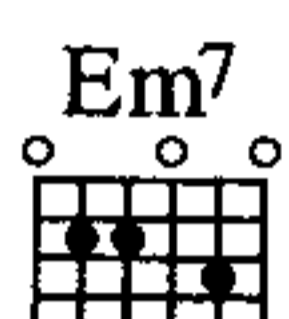
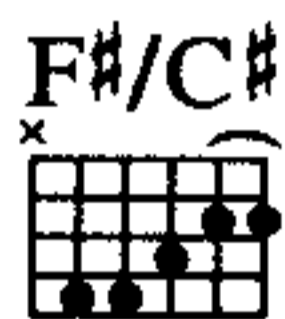
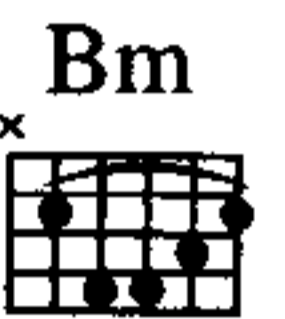


violin

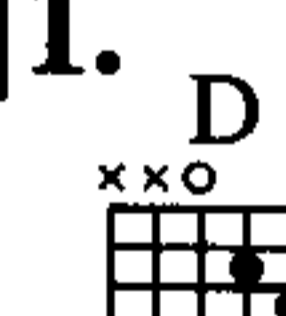
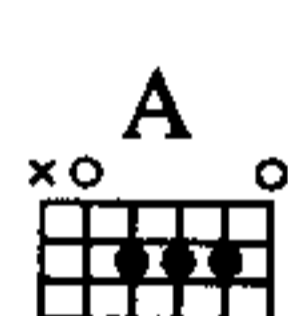
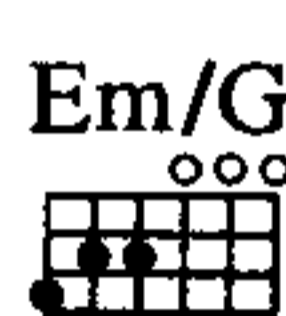
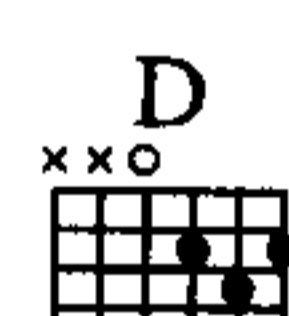
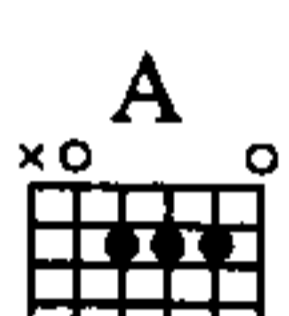
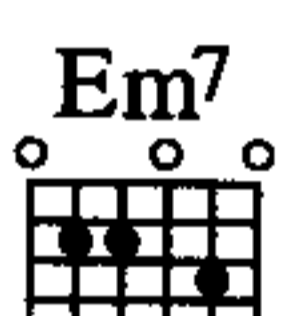
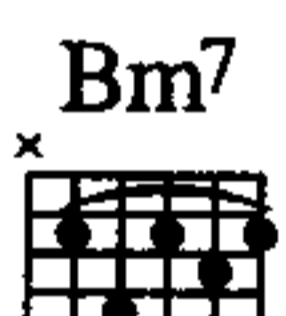
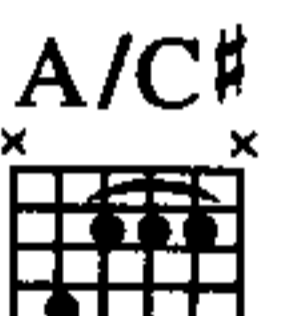
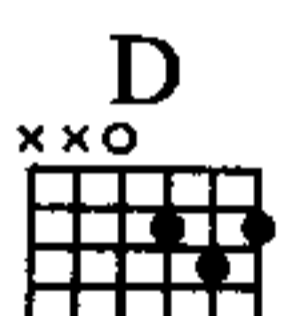




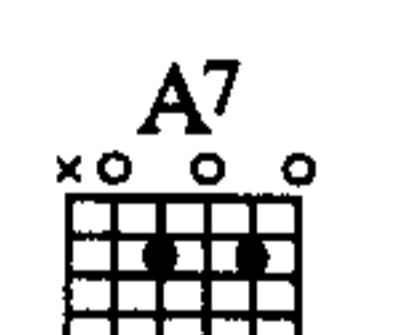
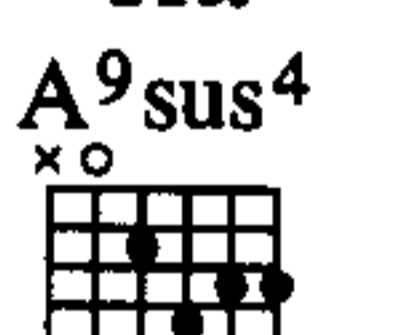
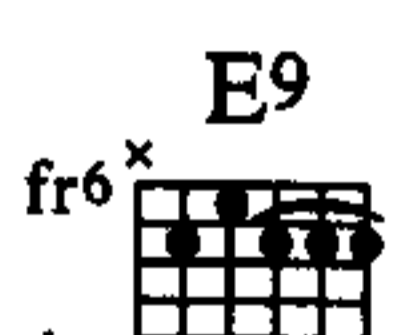
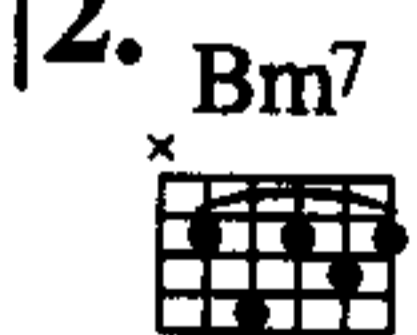
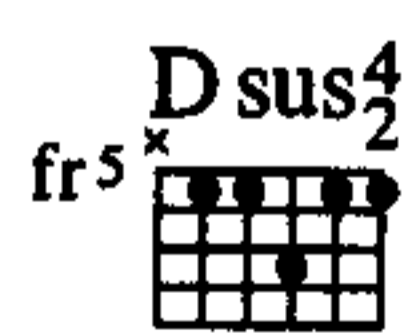
First system of musical notation, including treble and bass staves with chords and a dynamic marking *p.*



Second system of musical notation, including treble and bass staves with chords, a triplet marking '3', and a dynamic marking *Sub.*



Third system of musical notation, including treble and bass staves with chords and a first ending bracket labeled '1.'.



Fourth system of musical notation, including treble and bass staves with chords, a second ending bracket labeled '2.', and dynamic markings *p.*

The Right Time

♩ = 96

NC.

This is the right time, once in a

life - time.

Violin

8vb

Drums

(8vb)

D Em⁹ C G D Em⁹

1. So I find it hard— to sleep, — don't you — know. —

(8^{vb}) etc.

Am⁷ D⁷sus⁴ G D Em⁹ C G

The sun is shin - ing in — my win - dow, life's in

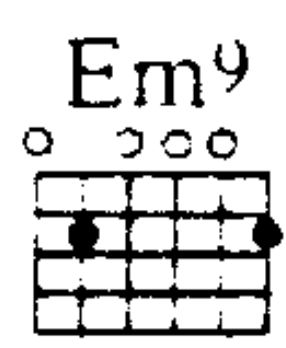
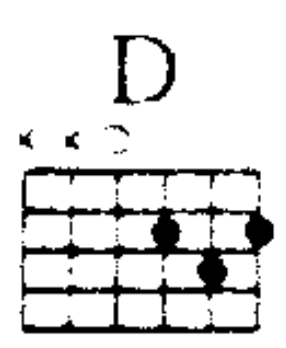
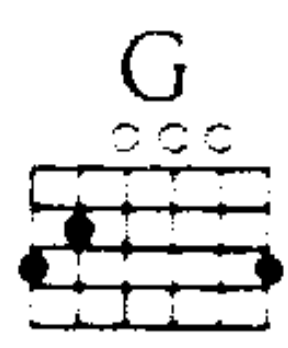
D Em⁹ Am⁷ D⁷sus⁴ G

flow. —

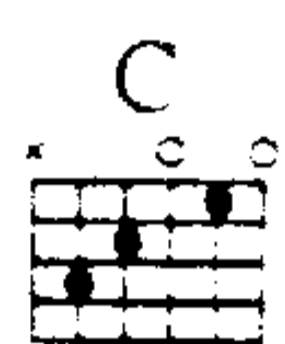
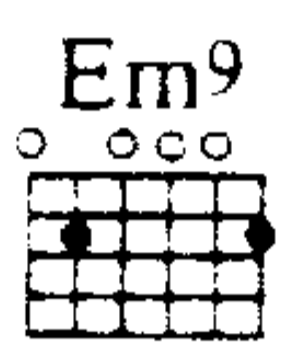
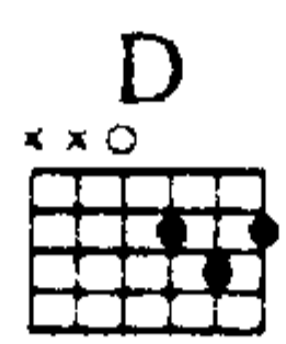
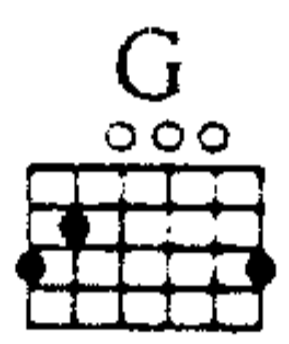
D Em⁹ C G D Em⁹

2. Mak-ing mu - sic in — the morn - ing, laugh - ter's light. —

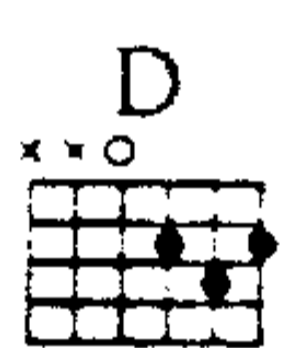
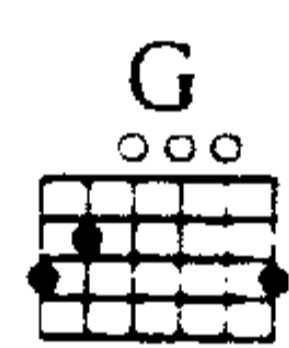
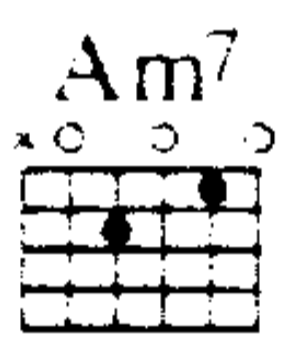
(Verse 3 see block lyric)



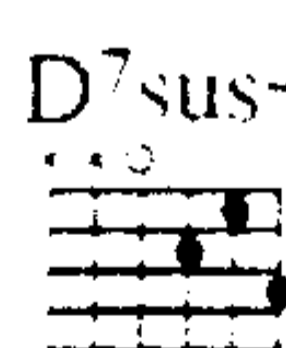
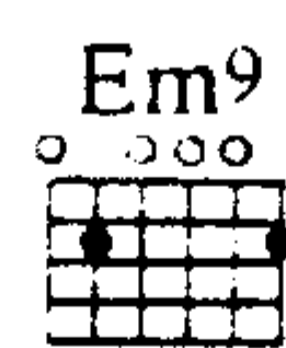
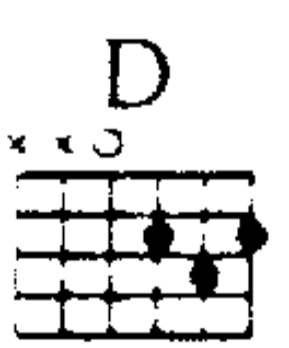
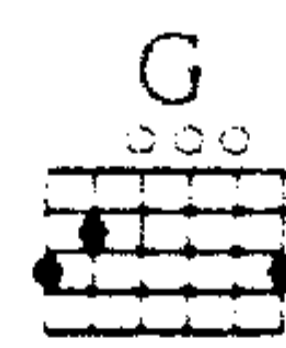
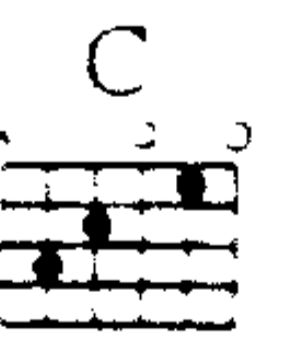
Cre - a - ti - vi - ty touch - es in full



flight. This is the right time.



Once in a life - - - time.



2. Am7

G/B

B

Em

C

G

D

Now some - thing - has en - tered - my mind.

loco

Em

C

G

D

Em

C

shat - ter - ing all of - my thoughts.

It's no good - it's

G

D

Em

C

G

D

just one - big waste of - my time - but what can - I do to - re - call?

D

Em9

C

G

D

Em9

Guitar

3

S^b

etc.

Am7

D7sus4

G

D

Em9

C

G

3

3

D

Em9

Am7

Dadd9

Gmaj7

This is the right time.

C

G

Dadd9

Gmaj7

C

G

Once in a

Dadd9

Gmaj7

C

G

Dadd9

Gmaj7

C

A

life - time.

This is the

E F#m9 D A E F#m9

right time.

Bm7 E7sus4 A E F#m9 D A

Once in a life - - time.

E F#m9 Bm7 E7sus4 A

Repeat to fade

This is the

Verse 3:
Keep it going, let's not lose it, feel the flow
Oh, flying free in a fantasy, with you I'll go.

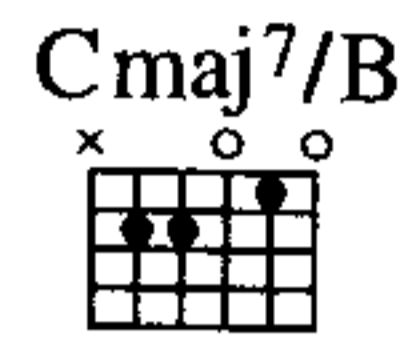
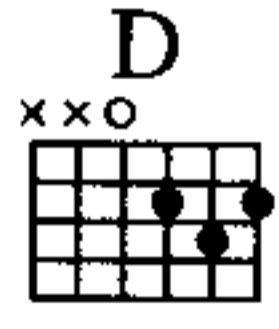
This is the right time, etc.

Toss The Feathers

Traditional

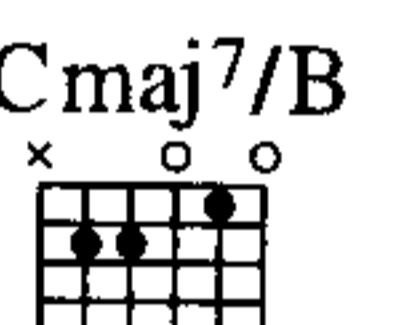
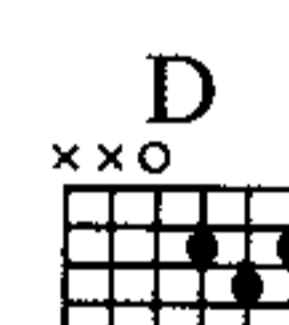
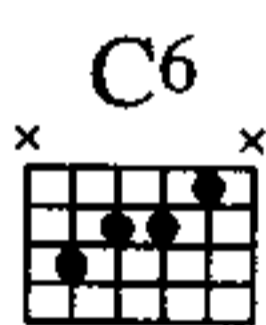
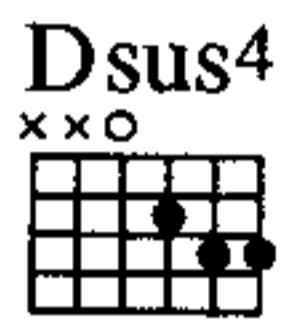
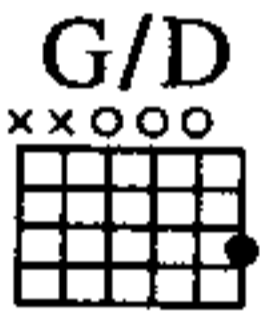
Arranged by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

♩ = 108

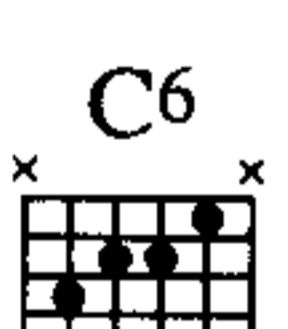
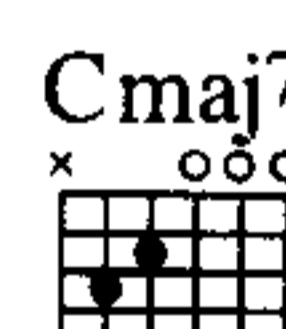


violin / whistle

The first system of music features a violin/whistle line and a piano accompaniment. The violin/whistle part starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of eighth notes and a triplet of eighth notes. The piano accompaniment consists of two staves: the right hand plays a similar eighth-note pattern, while the left hand plays a bass line with some sustained chords.



The second system continues the musical piece. The violin/whistle part features a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and sustained chords in the left hand.



The third system concludes the piece. The violin/whistle part has a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and sustained chords in the left hand.

Chord diagrams: D (xx0232), C/D (xx0030), D (xx0232), G (000233), Am7 (x02020).

Chord diagrams: D (xx0232), C/D (xx0030), Am (x02020), G/B (x00031), C (x0232), D (xx0232), C/D (xx0030).

Chord diagrams: D (xx0232), G (000233), Am7 (x02020), D (xx0232), C/D (xx0030), Am (x02020), G/B (x00031), C (x0232).

Chord diagrams: D (xx0232), A/E (002232), D/F# (xx0232), G (000233), Am7 (x02020).

To Coda ⊕

Drums

Musical score system 1. Treble clef with a key signature of one sharp (F#). The melody features a triplet of eighth notes. Chord diagrams for D5 are provided above the staff. The piano accompaniment includes a bass line with a triplet of eighth notes and a treble line with chords and a grace note. An 8va... marking is present in the piano part.

Musical score system 2. Treble clef with a key signature of one sharp (F#). The melody features a triplet of eighth notes. Chord diagrams for G5, A5, and D5 are provided above the staff. The piano accompaniment includes a bass line with a triplet of eighth notes and a treble line with chords and a grace note. An 8vb... marking is present in the piano part. The system concludes with the instruction *D.%. al Coda*.

⊕ Coda

Musical score system 3. Treble clef with a key signature of one sharp (F#). The melody features a triplet of eighth notes. Chord diagrams for G/B, C, G/B, D, A/E, and D/F# are provided above the staff. The piano accompaniment includes a bass line with a triplet of eighth notes and a treble line with chords and a grace note.

Musical score system 4. Treble clef with a key signature of one sharp (F#). The melody features a triplet of eighth notes. Chord diagrams for G, Am7, G/B, C, G/B, and D are provided above the staff. The piano accompaniment includes a bass line with a triplet of eighth notes and a treble line with chords and a grace note. The system concludes with a double bar line and a fermata over the final note.