

# HOLLYWOOD

Lyrics and Music by  
DOLORES O'RIORDAN

Moderately slow Rock

Em C Am Em C

*p*

The first system of music is in 4/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. Above the treble staff are guitar chord diagrams for Em, C, Am, Em, and C. The music begins with a piano (*p*) dynamic. The treble staff contains a melodic line of eighth notes, while the bass staff provides a simple accompaniment of quarter notes.

Am E5 C(#4) A5 E5 C(#4)

*f*

The second system continues the piece. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. Above the treble staff are guitar chord diagrams for Am, E5, C(#4), A5 (5fr), E5, and C(#4). The music is marked with a forte (*f*) dynamic. A repeat sign is present at the beginning of the system.

A5 E5 C(#4) Am

*mf*

The third system continues the piece. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. Above the treble staff are guitar chord diagrams for A5 (5fr), E5, C(#4), and Am. The music is marked with a mezzo-forte (*mf*) dynamic. A repeat sign is present at the beginning of the system.

E5 C(#4) Am Em C

The fourth system continues the piece. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. Above the treble staff are guitar chord diagrams for E5, C(#4), Am, Em, and C. The music is marked with a mezzo-forte (*mf*) dynamic. A repeat sign is present at the beginning of the system.

I've got a pic-ture in my  
I've got a pic-ture in my

The fifth system continues the piece. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. The music is marked with a mezzo-forte (*mf*) dynamic. A repeat sign is present at the beginning of the system.

Am Em C Am

head, in my head. It's me and you, we are in bed, we are in bed.  
 room, in my room. I will re-turn there, I pre-sume. It should be soon.

Em C Am

You've al - ways been there when I called, when I called.  
 The great - est i - ro - ny of all, shoot the wall;

Em C Am

You'll al - ways be there most of all, all, all, all.  
 it's not so glam - or - ous at all, all, all, all.

Em C Am Em C

This is not Hol - ly - wood \_ like I \_ un - der - stood, \_ is not Hol - ly - wood \_

Am Em C Am

like, like, like. This is not Hol - ly - wood - like I un - der - stood,

Em C Am Em C

is not Hol - ly - wood - like, like, like. Run a - way, run a-way, is there

Am Em C

an - y - bod - y there? Run a - way, run a-way, is there

Am Em C

an - y - bod - y there? Get a - way, get a-way, get a -

Am Em C Am

way-ay - ay - ay - ay - ay - ay. Get a - way, get a-way, get a - way-ay - ay - ay - ay - ay - ay. Oh,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "way-ay - ay - ay - ay - ay - ay. Get a - way, get a-way, get a - way-ay - ay - ay - ay - ay - ay. Oh,". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. Chord diagrams for Am, Em, C, and Am are shown above the vocal staff.

Em C Am Em C

Woh. Oh, woh.

Detailed description: This system contains the next two measures. The vocal line continues with "Woh. Oh, woh.". The piano accompaniment continues with similar harmonic support. Chord diagrams for Em, C, Am, Em, and C are shown above the vocal staff.

Am E5 C(#4) Am

1

Detailed description: This system contains the third measure. The vocal line has a long note with a fermata. The piano accompaniment features a more complex texture with sustained chords. Chord diagrams for Am, E5, C(#4), and Am are shown above the vocal staff. A first ending bracket labeled "1" spans the end of the system.

E5 C(#4) Am Em C

2 This is not Hol - ly - wood,

Detailed description: This system contains the fourth measure. The vocal line begins with the lyrics "This is not Hol - ly - wood,". The piano accompaniment continues. Chord diagrams for E5, C(#4), Am, Em, and C are shown above the vocal staff. A second ending bracket labeled "2" spans the end of the system.

Am                      Em                      C                      Am

— run a-way.                      This is not Hol-ly - wood, \_ like,                      like, \_ like,                      like, \_

Em                      C                      Am                      Em                      C

— like,                      like, \_ like,                      like, \_ like,                      like, \_ like                      like, \_ like                      like, \_ like                      like, \_

Am                      E5                      C(#4)                      Am

— like,                      like, \_ like                      you.

E5                      C(#4)                      Am                      E5

*rit.*

# SALVATION

Lyrics and Music by DOLORES O'RIORDAN  
and NOEL HOGAN

Fast Rock

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four systems, each with a guitar chord chart at the top, a piano accompaniment in the middle, and a vocal line at the bottom. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line is in a higher register and includes lyrics.

**System 1:** Chords: Gm, Eb maj7, Bb, Gm, Eb maj7. Lyrics: (none)

**System 2:** Chords: Bb, Gm, Eb maj7, Bb, Gm, Eb maj7. Lyrics: To all those peo - ple do - in' lines, \_ don't do it,  
To all the par - ents with sleep - less nights, \_ sleep - less

**System 3:** Chords: Bb, Gm, Eb maj7, Bb, Gm, Eb maj7. Lyrics: don't do it. In - ject your soul with lib - er - ty, \_ it's free, \_ it's free. \_  
nights, tie your kids on - to their beds, clean \_ their heads. \_

**System 4:** Chords: Bb, Gm, Eb maj7, Bb, Gm, Eb maj7. Lyrics: To all \_ the kids \_ with her - o - ine eyes, \_ don't do it,

Bb Gm Eb maj7 Bb Gm Eb maj7

don't do it, 'cause it's not, not what it seems. \_ No, no it's not, not what it seems. \_

Bb Gm Eb maj7 Bb Gm Eb maj7

Sal - va - tion, \_ sal - va - tion, \_ sal - va - tion \_ is free. \_

Bb Gm Eb maj7 Bb Gm Eb maj7

Sal - va - tion, \_ sal - va - tion, \_ sal - va - tion \_ is free. \_

Bb Gm Eb maj7 Bb Gm Eb maj7

Uh - huh - huh, uh-huh-huh, uh - huh-huh, uh-huh-huh, uh - huh-huh, uh-huh-huh, uh -

Bb Gm Ebmaj7 Bb

huh-huh, uh-huh-huh, uh-huh-huh, uh-huh-huh, uh-huh-huh, uh-huh-huh, uh-

Gm Ebmaj7 Bb To Coda ⊕ Bb Gm Ebmaj7

huh-huh, uh-huh-huh, uh-huh. Do, do, do,

Bb 1 Gm Ebmaj7 Bb 2 Gm Ebmaj7

do, do, do, do, do, do, do, do, do. do, do, do, do,

Bb D.S. al Coda

do, do.

CODA ⊕ Bb Bb Gm



# WHEN YOU'RE GONE

Lyrics and Music by  
DOLORES O'RIORDAN

Moderately slow

E $\flat$



Cm



Do - be - da, do - be - da, do - be - da, do - be - da,

*mf*

Gm



B $\flat$



E $\flat$



do - be - da, do - be - da, do - be - da, do - be - da. Hold on to  
Hold on to

Cm



Gm



love. That is what I do now that I've  
my hands. I feel I'm sink - ing, sink - ing with -

B $\flat$



E $\flat$



Cm



found you. And from a - bove, ev - 'ry - thing's  
out you. And to my - mind, ev - 'ry - thing's

Gm



Bb



Eb



stink - ing. There're not a - round you.  
stink - ing, stink - ing with - out you. } And in the night I could be

Cm



Gm



Bb



help - less. I could be lone - ly, sleep - ing with - out you. And

Eb



Cm



Gm



in the day ev-'ry-thing's com - plex. There's noth - ing sim - ple when I'm not a -

Bb



Eb



Cm



round you. But I miss you when you're gone. That is what

Gm 3fr      Ab 4fr      Ab/Bb      Eb 3fr      Cm 3fr

I do, bay, bay, bay. And it's going to carry on. That is what

Gm 3fr      Ab 4fr      Ab/Bb      Eb 3fr      Cm 3fr

I knew, bay, bay, bay. Do-be-da, do-be-da,

1      2

Gm 3fr      Ab 4fr      Ab/Bb      Gm 3fr      Ab 4fr      Ab/Bb

do-be-da, do-be-da. do-be-da, do-be-da, bay, bay, bay.

Repeat and Fade

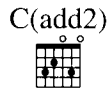
Eb 3fr      Cm 3fr      Gm 3fr      Ab 4fr      Ab/Bb

Do-be-da, do-be-da, do-be-da, do-be-da, bay, bay, bay.

# FREE TO DECIDE

Lyrics and Music by  
DOLORES O'RIORDAN

Moderate Rock



1 2

It's not worth an - y - thing more...  
must have noth - ing more...

than this at all. I'll  
with your time to do. There's a

live as I choose or I will not live at all.  
war in Rus - sia and Sar - a - je - vo, too.



So re - turn to where you come  
So to hell with what you're think -



from, re - turn to where you dwell, be - cause har - ass -  
ing, and to hell with your nar - row mind. You're so dis - tract -



- ment's not my for te, but you do  
ed from the real thing, you should leave



it ver y well. I'm  
your life be hind, be - hind. 'Cause I'm

G C Am

free to de - cide. I'm free to de - cide.

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams for G, C, and Am are shown above the staff.

G C

And I'm not so su - i - ci - dal af - ter all.

This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams for G and C are shown above the staff.

Am

I'm free to de - cide.

This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. A chord diagram for Am is shown above the staff.

C Am

I'm free to de - cide. and I'm

This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams for C and Am are shown above the staff.

G C Am

not so su - i - ci - dal af - ter all, at all,

This system contains the first line of music. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "not so su - i - ci - dal af - ter all, at all,". Above the staff are three guitar chord diagrams: G (open), C (open), and Am (open). The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and a bass line.

G C

at all, at all. (2nd time only) Free,

This system contains the second line of music. The vocal line continues with "at all, at all." followed by "(2nd time only) Free,". Above the staff are two guitar chord diagrams: G (open) and C (open). The piano accompaniment continues with chords and a bass line.

Am To Coda ⊕ G

I'm, I'm,

This system contains the third line of music. The vocal line has a long note followed by "I'm, I'm,". Above the staff are two guitar chord diagrams: Am (open) and G (open). The text "To Coda ⊕" is centered above the staff. The piano accompaniment continues with chords and a bass line.

C Am

I'm, You

This system contains the fourth line of music. The vocal line has a long note followed by "I'm, You". Above the staff are two guitar chord diagrams: C (open) and Am (open). A first ending bracket labeled "1" is shown above the vocal line. The piano accompaniment continues with chords and a bass line.

2

D.S. al Coda

I'm

This system shows the beginning of the piece. The vocal line starts with a whole note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A first ending bracket is shown above the vocal line.

CODA

G

At all, at all,

This system is the start of the Coda section. The vocal line has a whole rest followed by two phrases: "At all," and "at all,". The piano accompaniment continues with the same rhythmic pattern. A guitar chord diagram for G major is shown above the vocal line.

C

Am

at all. *Guitar solo*

This system features a guitar solo. The vocal line has a whole rest followed by the phrase "at all.". The piano accompaniment continues. Chord diagrams for C major and Am are shown above the vocal line.

G

C

Am

This system continues the piano accompaniment. It features a series of chords in the right hand over a steady eighth-note bass line in the left hand. Chord diagrams for G major, C major, and Am are shown above the staff.

1

2

G

rit.



This system concludes the piece. It is divided into two measures. The piano accompaniment features a series of chords in the right hand over a steady eighth-note bass line in the left hand. A first ending bracket is shown above the staff. A guitar chord diagram for G major is shown above the staff. The word "rit." is written below the piano part.






# WAR CHILD


Lyrics and Music by  
DOLORES O'RIORDAN

Smoothly

A  D 



A  D 




A  D 

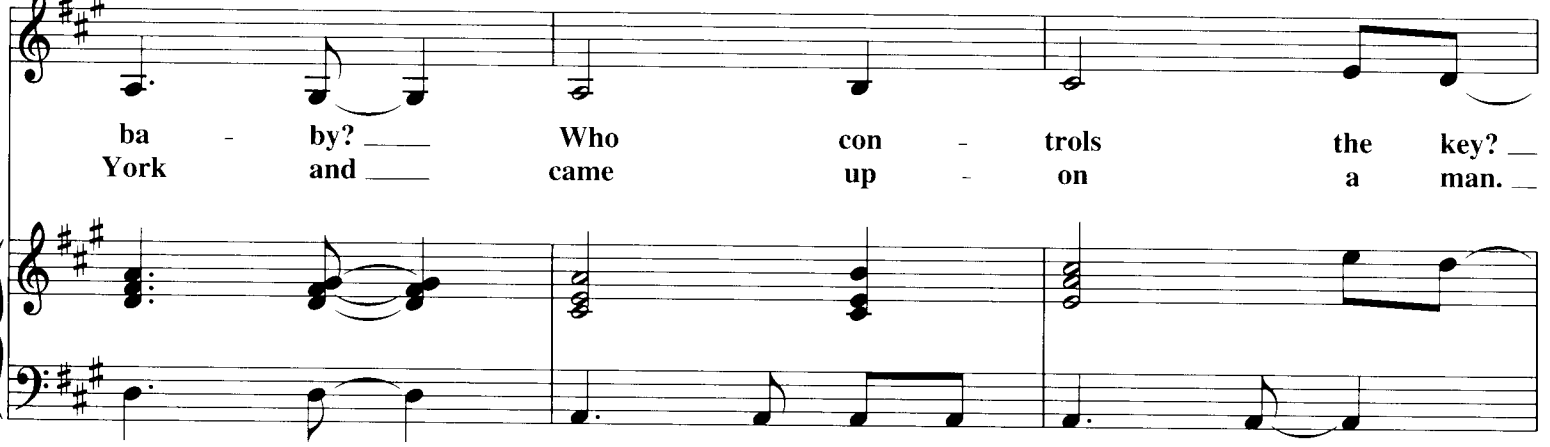
Who spent will last save win the war child  
ter in New



*mp - mf*



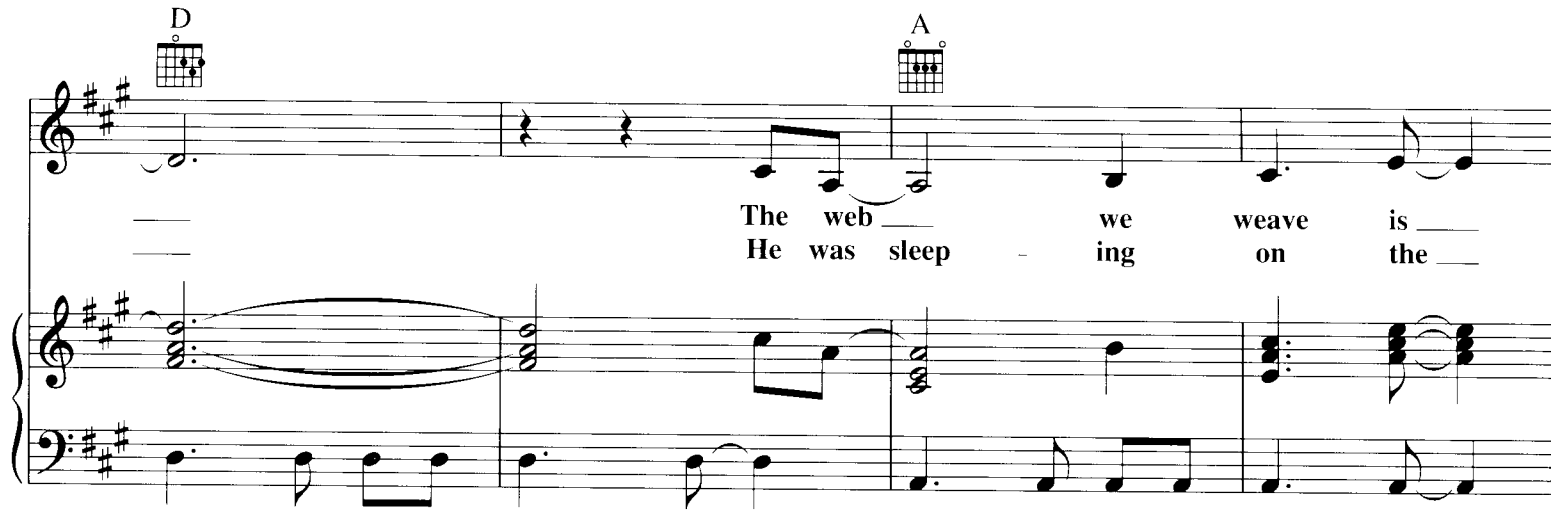
A 



ba York by? and Who came con up trols on the key?  
a man.



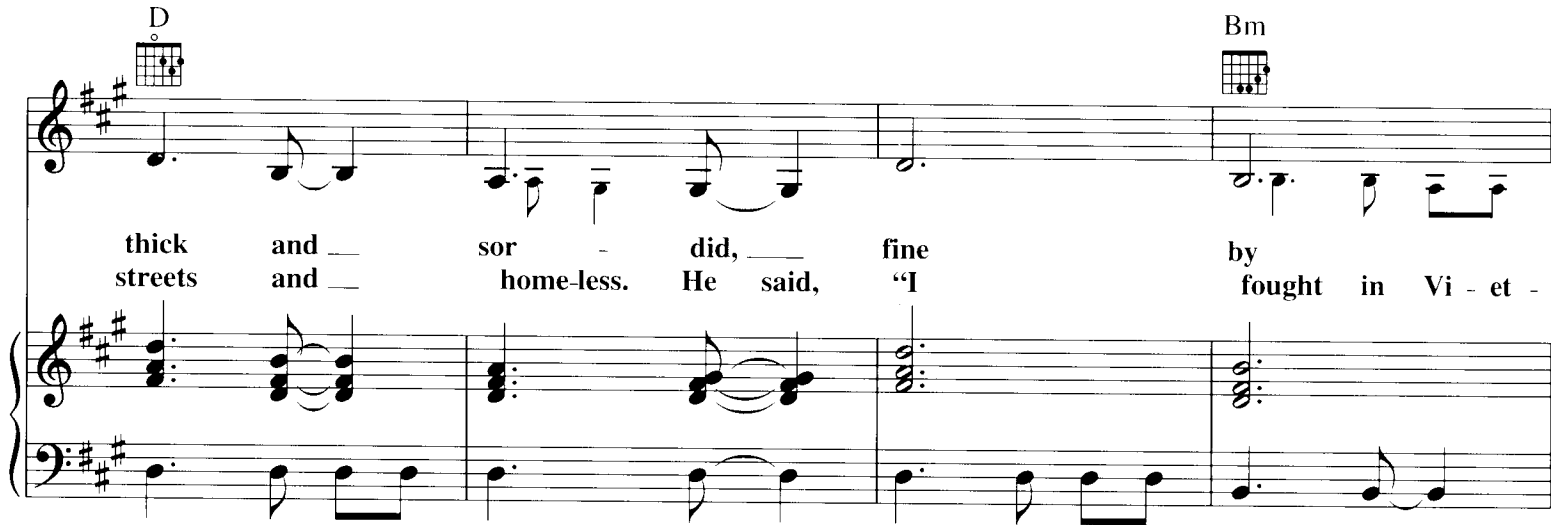
D  A 

The web we weave is  
He was sleep - ing on the



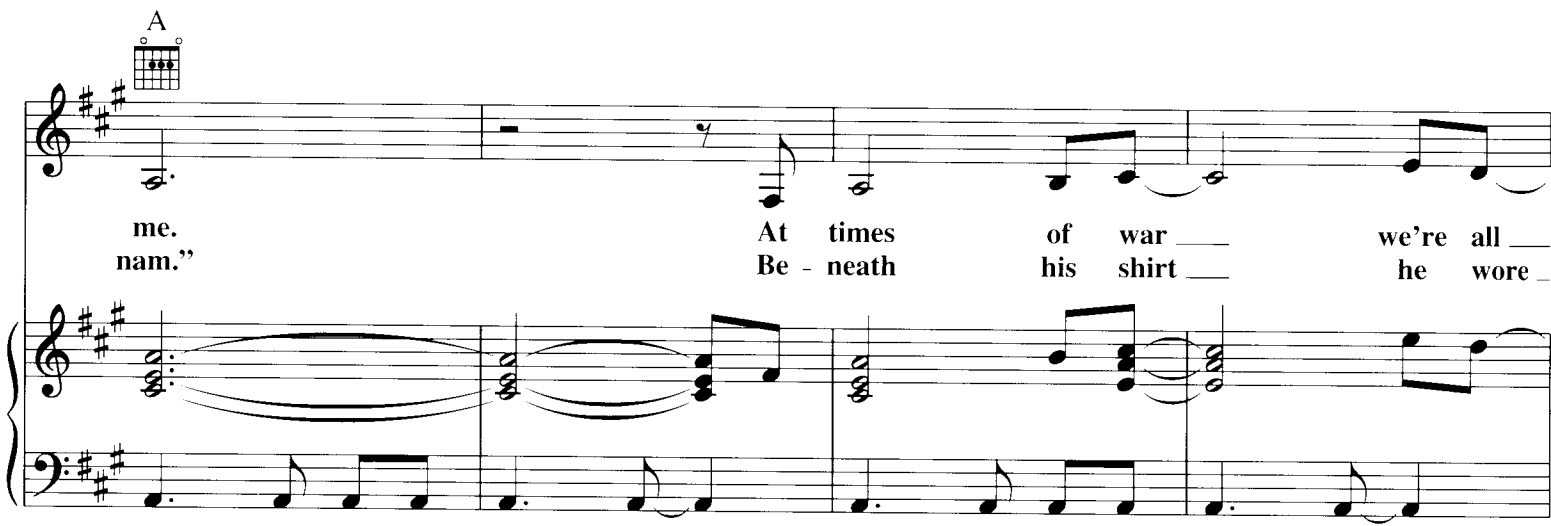
D  Bm 

thick streets and sor did, fine by  
and home-less. He said, "I fought in Vi - et -



A 

me. At times of war we're all  
nam." Be - neath his shirt he wore



D  A 

the los ers. There's no vic mark to  
the mark. He bore the mark with



D  A 

ry. pride, We'll shoot to kill and  
a two inch deep in



D  Bm 

shoot your lov er, fine  
ci sion carved in by to his





A 

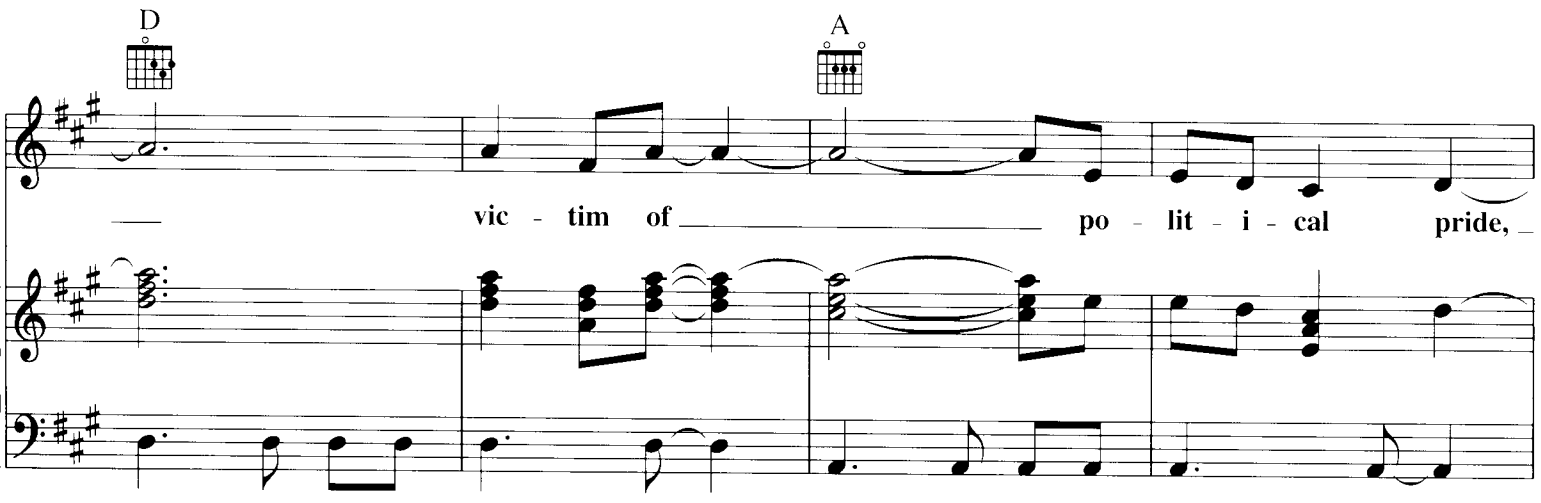
me. } War child,  
side. }

*mf*



D  A 

vic - tim of po - lit - i - cal pride,



D A

plant the seed, ter - ri - to - ri - al greed.

This system contains the first two measures of the piece. The vocal line begins with a half note on G4, followed by a quarter note on A4, and then a half note on G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for D and A are shown above the vocal staff.

D Bm

Mind the war

This system contains the next two measures. The vocal line has a half note on G4, followed by a quarter note on A4, and then a half note on G4. The piano accompaniment continues with similar patterns. Chord diagrams for D and Bm are shown above the vocal staff.

A D Bm

child. We should mind the war

This system contains the next two measures. The vocal line starts with a half note on G4, followed by a quarter note on A4, and then a half note on G4. The piano accompaniment continues. Chord diagrams for A, D, and Bm are shown above the vocal staff.

1 A

child.

This system contains the final two measures. The vocal line has a half note on G4. The piano accompaniment concludes with sustained chords. A first ending bracket labeled '1' is shown above the vocal staff, and a chord diagram for A is shown above the first measure.

D A

The first system of music features a guitar part with two chord diagrams: a D major chord (x02321) and an A major chord (x02023). The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a simple eighth-note bass line. The key signature has three sharps (F#, C#, G#).

D 2 A

I child.

The second system continues the guitar part with D and A chords. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a simple eighth-note bass line. The lyrics "I child." are written below the vocal line.

D

Who's the los - er now, eh?

The third system features a guitar part with a D major chord. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a simple eighth-note bass line. The lyrics "Who's the los - er now, eh?" are written below the vocal line.

A D



Who's the los - er now? We're

The fourth system features guitar parts with A and D chords. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a simple eighth-note bass line. The lyrics "Who's the los - er now? We're" are written below the vocal line.

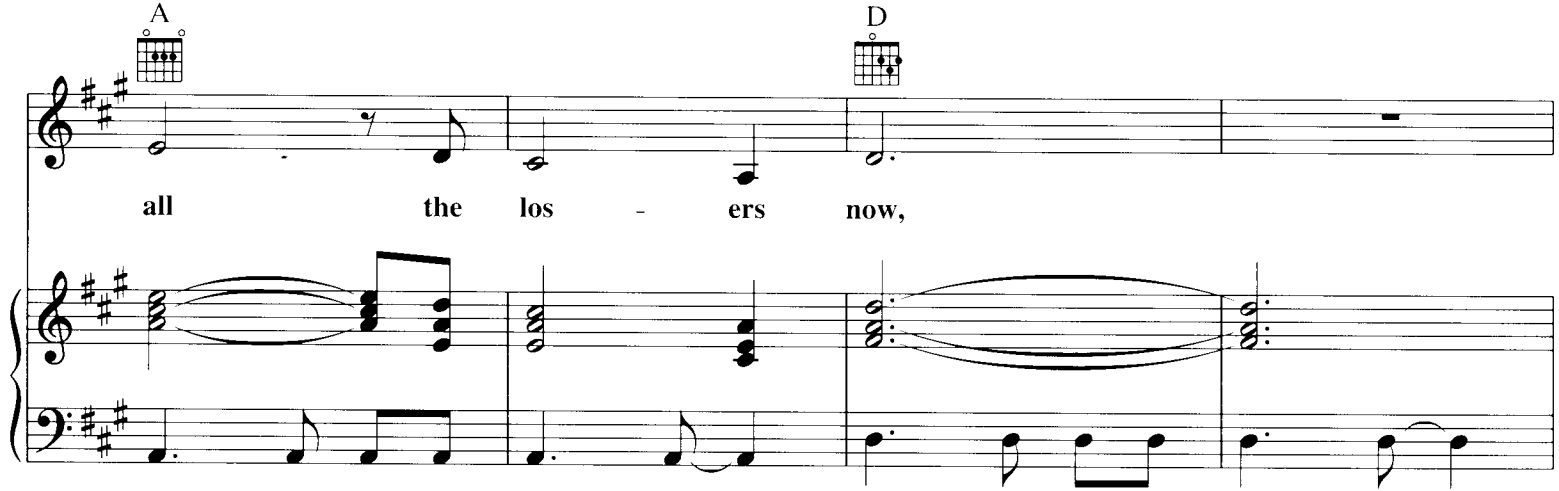
A  D 



all the los - ers now. We're



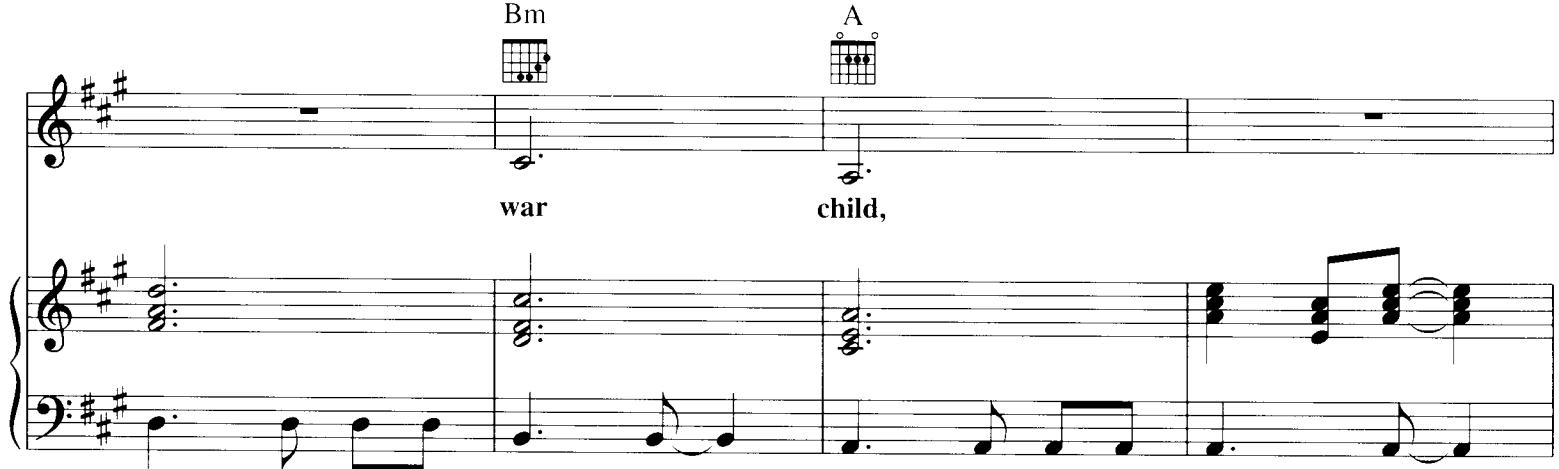
A  D 




all the los - ers now,



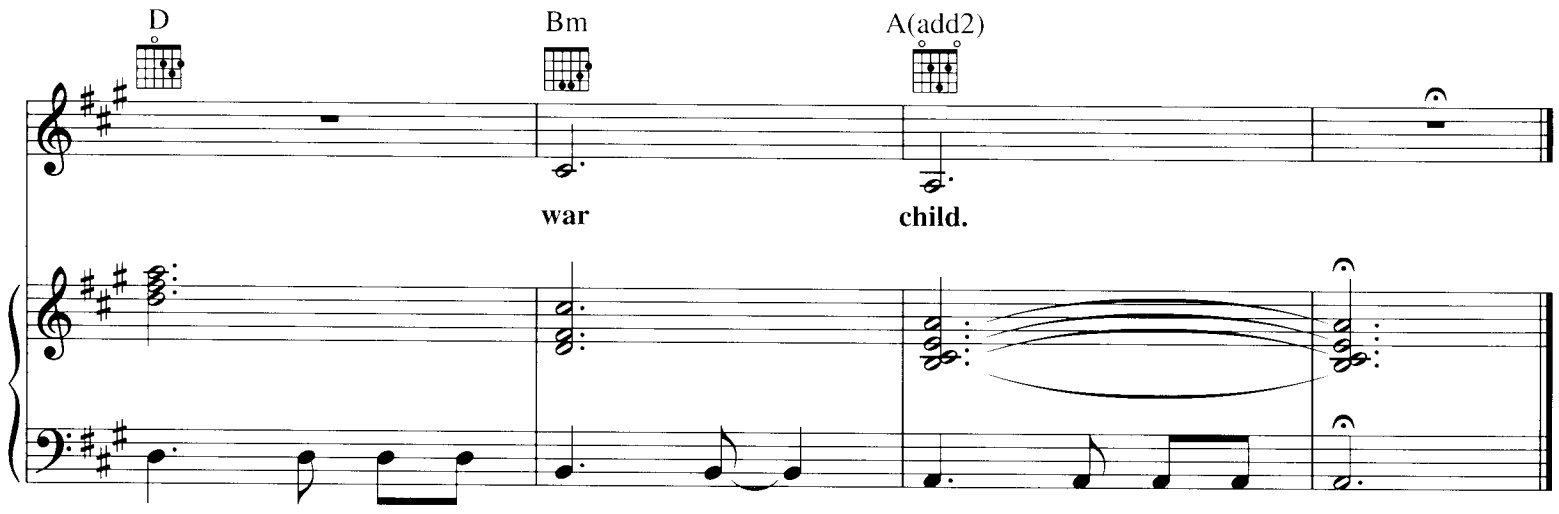
Bm  A 

war child,



D  Bm  A(add2) 




war child.

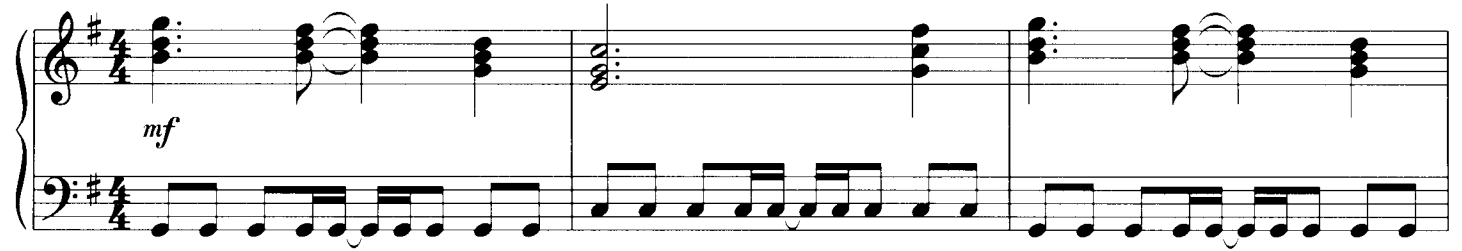





# FOREVER YELLOW SKIES


Lyrics and Music by  
DOLORES O'RIORDAN



Fast Rock

G  C  G 

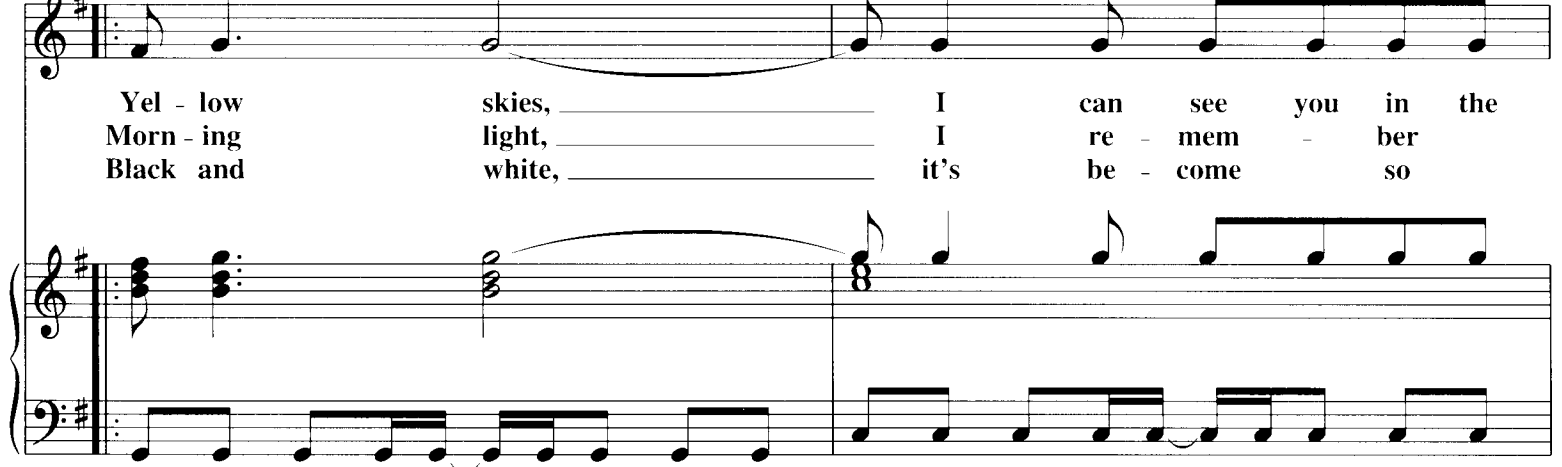





C  G  C  *Play 4 times*



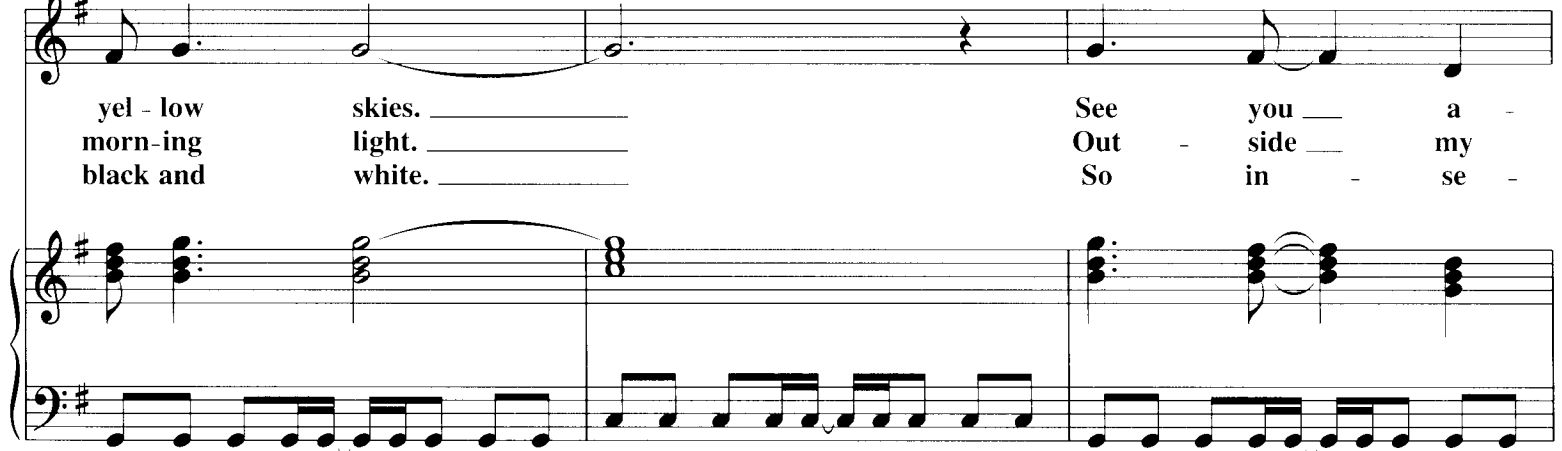
G  C 

Yel - low skies, I can see you in the  
Morn - ing light, I re - mem - ber  
Black and white, it's be - come so



G  C  G 

yel - low skies. See you a -  
morn - ing light. Out - side my  
black and white. So in - se -



gain, I'll see you a gain in my  
 door, I'll see you no more in my  
 cure, you're so in se - cure. That's what you

dreams, in my dreams, in my dreams,  
 dreams, in my dreams, in my dreams,  
 are, that's what you are, that's what you are,

in my dreams.  
 in my dreams.  
 that's what you are.

§§

For - ev - er, for -



C G

ev - er I'll \_\_\_\_\_ be, for - ev - er hold - ing you. -

C G

For - ev - er, \_\_\_\_\_ for -

C G

ev - er I'll \_\_\_\_\_ be, for - ev - er hold - ing you -

C G

re - spon - si - ble, re - spon - si - ble,

C G

re - spon - si - ble, re - spon - si - ble,

C G

To Coda

ow, ow, ow.

C G

1 C D.S.

2 C CODA G C

D.S.S. al Coda

For-

Repeat and Fade

# THE REBELS

Lyrics and Music by  
DOLORES O'RIORDAN

Moderately slow Rock

G Am Fmaj7 G Am

*mp*

1 Fmaj7 2 Fmaj7 G Am Fmaj7

Seems like yes - ter - day \_ we were six - teen.  
We wore Doc Mar - tens in the snow,

G Am Fmaj7 G Am

We were the reb - els of the reb - el scene. \_  
paint our toe - nails black. and let our hair grow. \_

We wore Doc Mar - tens in the sun, \_  
What I am now is what I was then. \_

Fmaj7 G Am Fmaj7

drink - ing vin - tage ci - der, hav - ing fun. \_ We were  
I am not more ac - cep - ta - ble than them. \_ I

G Am Fmaj7 G Am

drink-ing vin-tage ci-der hav-ing fun. }  
 am not more ac-cep-ta-ble than them. }

It was-n't of-ten that we'd

*mf*

Fmaj7 G Am Fmaj7

fight at all. It was-n't of-ten. It was-n't

G Am Fmaj7 G Am To Coda ⊕

of-ten that we'd fight at all. It was-n't of-ten.

Fmaj7 G Am Fmaj7

Doo-doo-doo-doo-doo doo\_doo. Doo-doo-doo-doo-doo doo\_doo. Doo-doo-doo-

G Am Fmaj7 G Am

doo - doo - doo - doo - doo. Doo-doo-doo - doo.

*mp*

Fmaj7 G Am Fmaj7

D.S. al Coda

CODA Fmaj7 G Am

It was-n't of - ten, it was-n't of - ten, it was-n't

Fmaj7 G Am

of - ten, it was-n't of - ten, it was-n't of - ten, it was-n't of - ten, it was-n't

Fmaj7



G



Am



Fmaj7



of - ten, it was-n't of - ten, no, no, no, no, no,

G



Am



Fmaj7



G



Am



no, no, no, no, no, no, no,

Fmaj7



G



Am



Fmaj7



G



Am



no, no. Seems like yes-ter-day we were six -

*mp*

Fmaj7



G



Am



Fmaj7



teen. We were the reb - els on the reb-el scene.

# I JUST SHOT JOHN LENNON

Lyrics and Music by DOLORES O'RIORDAN  
and NOEL HOGAN

Fast driving Rock

Cm



Eb



Cm



Eb



Cm

Eb



Ab



Cm



Eb



It was a fear - ful night \_ of De -

Cm

Eb



Cm



Eb



Ab



cem - ber 8th. \_ He was re - turn - ing home \_ from the stu - di - o, late. \_ He had per -

Cm

Eb



Cm



Eb



cep - tive - ly known \_ that it would - n't be \_ nice \_ be - cause in

Cm

E $\flat$

A $\flat$

Cm

E $\flat$



Nine-teen eight - y he paid the price. John Len-non died,

Cm

E $\flat$

Cm

E $\flat$

A $\flat$



John Len-non died, John Len-non died.

Cm

E $\flat$

Cm

E $\flat$

Cm

E $\flat$



John Len-non died, John Len-non died, John Len-non died.

A $\flat$

E $\flat$  maj7/B $\flat$

Gm

Cm

Gm





Eb maj7/Bb



Gm



Cm



1

Gm



2

Gm



With a

Cm



Eb



Cm



Eb



Smith & Wes - son,

thir - ty - eight, — John

*Instrumental solo*

Cm



Eb



Ab



Len - non's life — was no long - er a de - bate. — He should have

Cm



Eb



Cm



Eb



stayed at home, — he should have nev - er cared — and the



man who took his life de - clared, — he said... } Solo ends }



"I just shot John Len-non," he said, "I just shot John



Len - non." — What a sad and sor - ry and



sick - en - ing — sight. What a sad and sor - ry and

Ab Cm Eb

sick - en - ing — night. — What a sad and sor - ry and

Cm Eb Cm Eb


sick - en - ing — sight. What a sad and — sor - ry and


Ab C5

sick-en - ing — night. — Ah, ah, — ah, ah, —



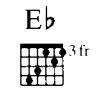

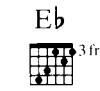
Ab C5


ah, ah, — ah, ah, — ah. Ah, — ah, ah, —

To Coda  **D.S. al Coda**



ah, ah, ah, ah, ah, ah, ah.



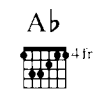
**CODA**     

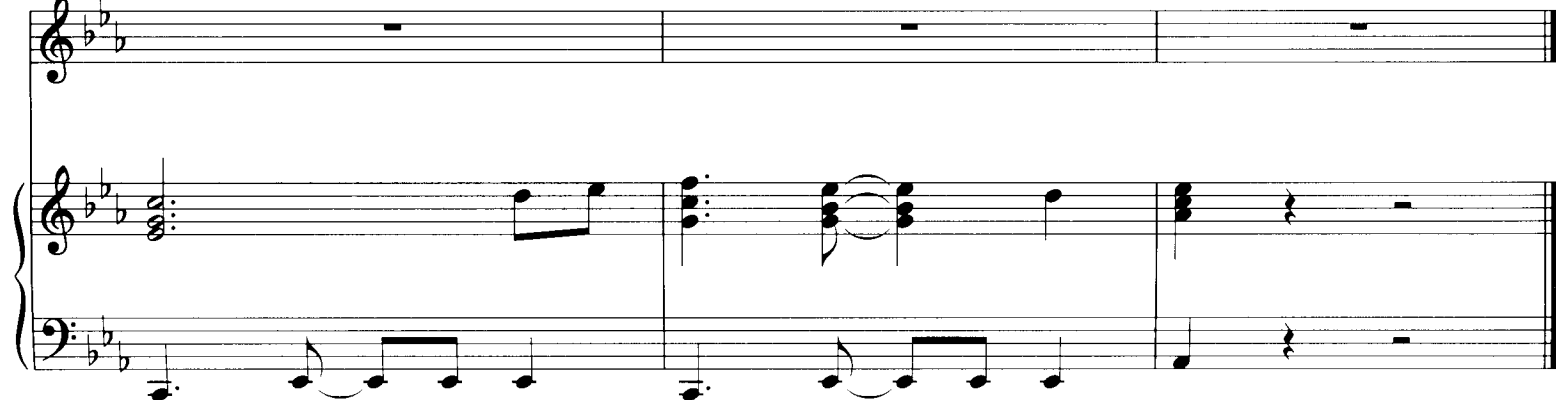


ah.





# ELECTRIC BLUE

Lyrics and Music by  
DOLORES O'RIORDAN

Slowly  
N.C.

Em D Em

E a o.

*mf*

D Em D Em

No, no De o, E a o.

D Em

No, no De o.

Em Gmaj7/B C5 G/B Em Gmaj7/B C5 G/B

This system shows the first four measures of the piece. It includes guitar chord diagrams for Em, Gmaj7/B, C5, and G/B, and piano accompaniment in G major with a key signature of one sharp (F#).

Em Gmaj7/B C5 G/B Em Gmaj7/B C5 G/B

This system shows the next four measures. It includes guitar chord diagrams for Em, Gmaj7/B, C5, and G/B, and piano accompaniment. The system ends with a fermata over the final note of the piano part.

Em Gmaj7/B C5 G/B Em Gmaj7/B

lec - tric blue eyes, where did you come from? E - lec - tric blue eyes,  
 If you should go, you should know... I love you. If you should go, you should

This system contains the first two lines of lyrics. The guitar chords are Em, Gmaj7/B, C5, G/B, Em, and Gmaj7/B. The piano accompaniment supports the vocal melody.

C5 G/B Em Gmaj7/B C5 G/B

who sent you? E - lec - tric blue eyes, al - ways be near me. E -  
 know... I'm here. Al - ways be near me, guard - i - an an - gel.

This system contains the final two lines of lyrics. The guitar chords are C5, G/B, Em, Gmaj7/B, C5, and G/B. The piano accompaniment continues to support the vocal melody.

Em Gmaj7/B C5 G/B Em Gmaj7/B

lec - tric blue eyes, I need - you. }  
 Al - ways be near me, there's no - fear. } Na, na noh. Na, na noh. Na, na,

C G/B Em Gmaj7/B C G/B

noh. Na, na, noh. Na, na, noh. Na, na, noh. Na, na, noh. Na, na, noh. Na, na,

Em Gmaj7/B C G/B Em Gmaj7/B

noh. Na, na, noh. Na, na, noh. Na, na, noh. Na, na, noh. Na, na, noh. Na, na,

C G/B Em Gmaj7/B C Gmaj7/B Em Gmaj7/B

noh. Na, na, noh. Dom - i - ne, Dom - i - ne, De - us. Dom - i - ne,

C Gmaj7/B Em Gmaj7/B C Gmaj7/B Em Gmaj7/B

Ad - iu - ma Me. ——— Dom - i - ne, Dom - i - ne, De - us. — Dom - i - ne,

1 C Gmaj7/B Em Gmaj7/B C Gmaj7/B

Ad - iu, Ad - iu - ma — Me. Hey, hey, hey.

Em Gmaj7/B C Gmaj7/B 2 C Gmaj7/B

Hey, hey, hey, hey. Ad - iu, Ad - iu. Na, na

Em Gmaj7/B C G/B Em Gmaj7/B

noh. Na, na, noh. Na, na, noh. Na, na, noh. Na, na, noh. Na, na, noh. Na, na,



C G/B Asus2 Cmaj7 Em Asus2 Cmaj7 Em

noh. Na, na, noh. \_\_\_\_\_

Asus2 Cmaj7 Em

Asus2 Cmaj7 Em Em Gmaj7/B

*Instrumental solo*

C5 G/B Em Gmaj7/B C5 G/B

**Repeat and Fade**

# I'M STILL REMEMBERING

Lyrics and Music by  
DOLORES O'RIORDAN

With motion

E<sub>b</sub> F<sub>m</sub> G<sub>m</sub> F<sub>m</sub>

E<sub>b</sub> F<sub>m</sub> G<sub>m</sub> F<sub>m</sub>

E<sub>b</sub> F<sub>m</sub>

I'm still re - mem - ber - ing the day  
 I'm still re - mem - ber - ing my life  
 They say the cream will al - ways rise

G<sub>m</sub> F<sub>m</sub> E<sub>b</sub>

I gave my life a way. I'm still re - mem -  
 be - fore I be - came your wife. I'm still re - mem -  
 to the top. They say the good

To Coda ⊕

Fm Gm Fm

ber - ing the time you said you'd be mine.  
 ber - ing the pain and the mind games.  
 peo - ple are al - ways the first to drop.

Eb Fm Gm

Yes - ter - day was cold and bare be - cause  
 Re - verse psy - chol - o - gy nev - er taint - ed

Fm Eb Fm

you were not there. Yes - ter - day was cold, my  
 me. I did - n't sell my soul, I

Gm Fm Eb

stor - y has been told. } I need your af - fec -  
 did - n't sell my soul. }

Fm



Gm



Fm



tion all the way. The

Eb



Fm



Gm



world has changed or I've changed in a way.

Fm



Eb



Fm



I try to remain, I'm trying not

Gm



Fm



Eb



to go insane. I need your affec-

Fm Gm Fm

tion all the way, the way, (get a -

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'tion', followed by a quarter note 'all', a quarter note 'the', and a quarter note 'way,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for Fm, Gm (3fr), and Fm are provided above the staff.

Eb Fm Gm

way, get a - way, get a - way,

Detailed description: This system contains measures 4-6. The vocal line continues with 'way,', 'get a - way,', and 'get a - way,'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Eb (3tr), Fm, and Gm (3tr) are provided above the staff.

Fm Eb Fm

get a - way, get a - way, get a -

Detailed description: This system contains measures 7-9. The vocal line continues with 'get a - way,', 'get a - way,', and 'get a -'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Fm, Eb (3tr), and Fm are provided above the staff.

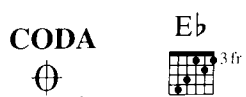
Gm Fm Fm

way. ) )

D.S. al Coda

Detailed description: This system contains the final three measures. The vocal line ends with 'way. ) )'. The piano accompaniment concludes with a final chord. Chord diagrams for Gm (3tr), Fm, and Fm are provided above the staff. The instruction 'D.S. al Coda' is written at the end of the system.

## CODA



What of Kurt Co - bain, will his pre - sence still re -



main? Re - mem - ber J. F. K., ev - er saint -



ly in a way. Where are you



now? Where are you now?

Eb

Fm

Gm

Where are you now? I say, where are you

Fm

Eb

Fm

now? I need your affection all the way.

Gm

Fm

Eb

I need your af - fec -

Fm

1 Gm

Fm

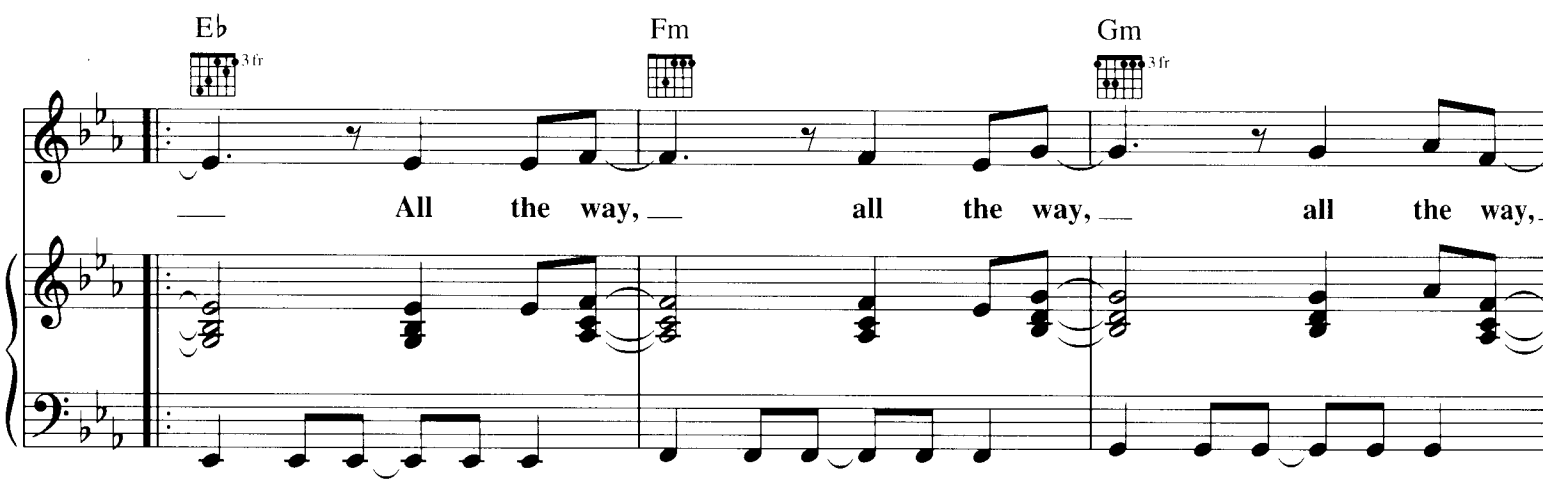
tion all the way.

2 Gm Fm



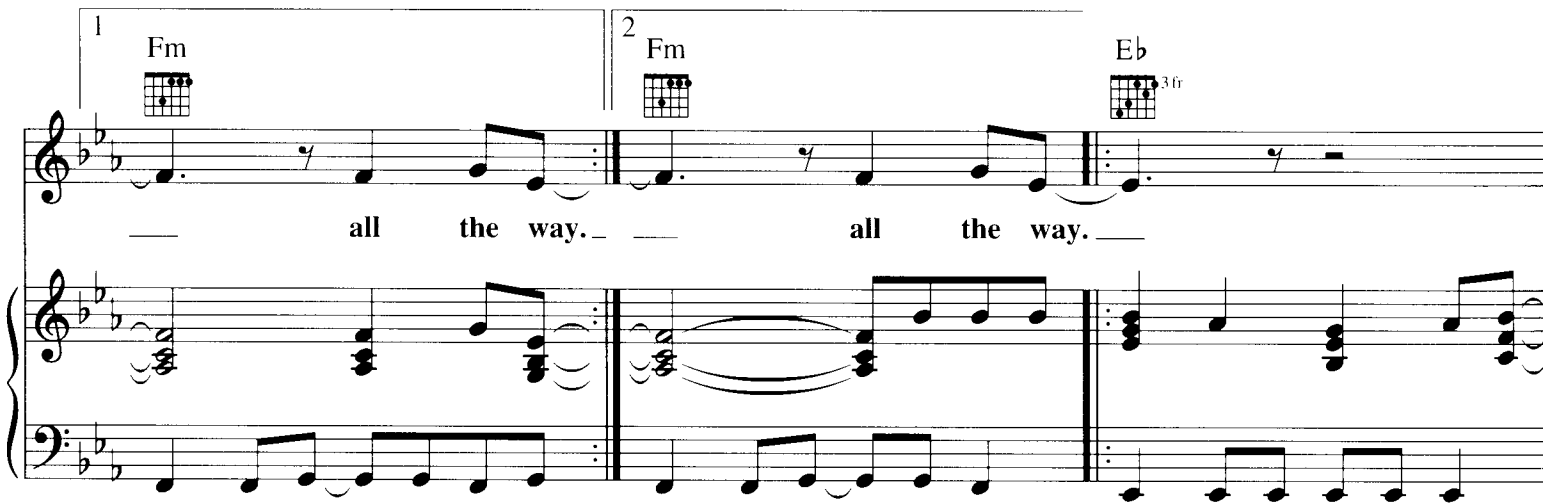
All the way, all the way.

Eb Fm Gm



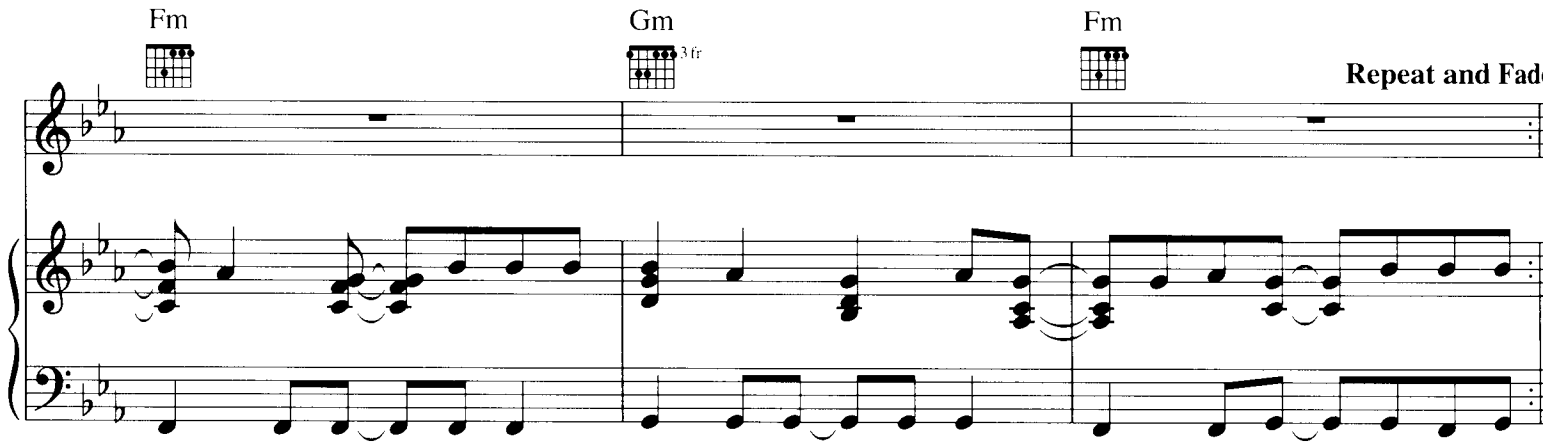
All the way, all the way, all the way.

1 Fm 2 Fm Eb



all the way, all the way.

Fm Gm Fm



Repeat and Fade



# WILL YOU REMEMBER?

Lyrics and Music by  
DOLORES O'RIORDAN

Brightly

Dm C

*mf*

Dm C Dm

C Dm C

Dm Dm C

Will you re-mem - ber the dress I  
Will you re-mem - ber the black lim - ou -

Dm C

wore? Will you re-mem - ber my face?  
sine? Will you re-mem - ber Cham - pagne?

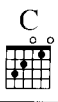
Dm C

Will you re - mem - ber the lip - stick I wore? This  
Will you re - mem - ber the things that we've seen?

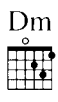
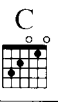
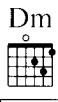
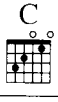
Dm C Dm

world is a won - der - ful place.  
I will re - turn here a - gain.

C Dm



Musical notation for the first system, including treble and bass staves.

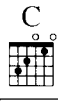


Musical notation for the second system, including treble and bass staves.





Will you re - mem - ber the flowers in my hand?  
 I won't re - mem - ber the dress I wore.

Musical notation for the third system, including treble and bass staves.

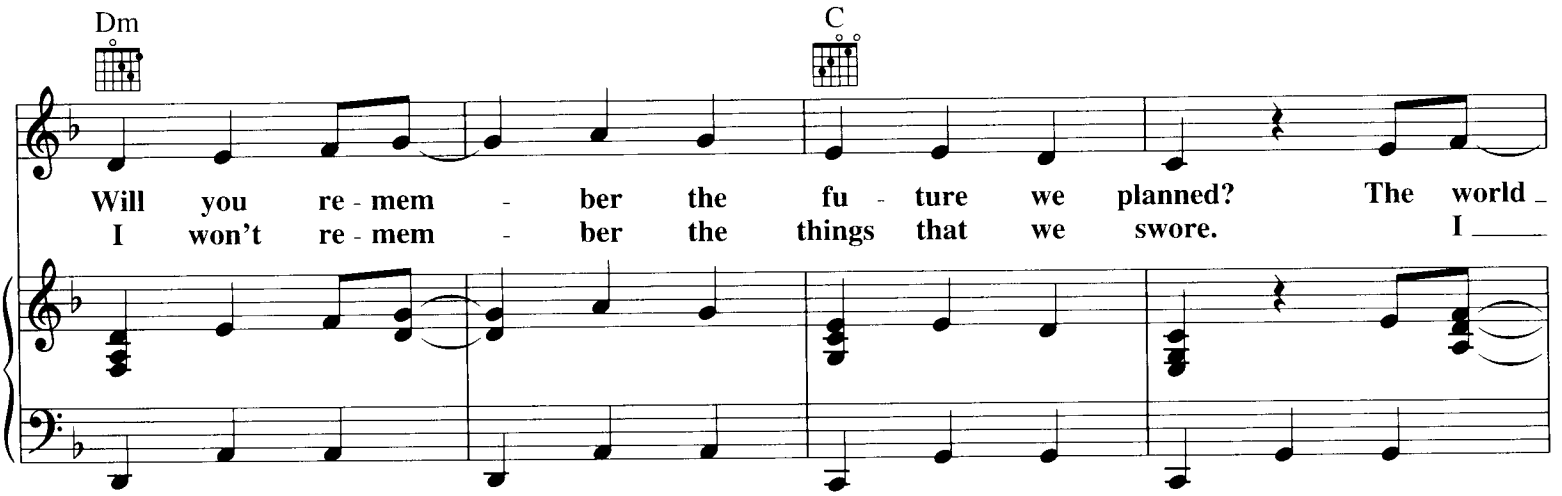





Will you re - mem - ber my hair?  
 I won't re - mem - ber Cham - pagne.

Musical notation for the fourth system, including treble and bass staves.

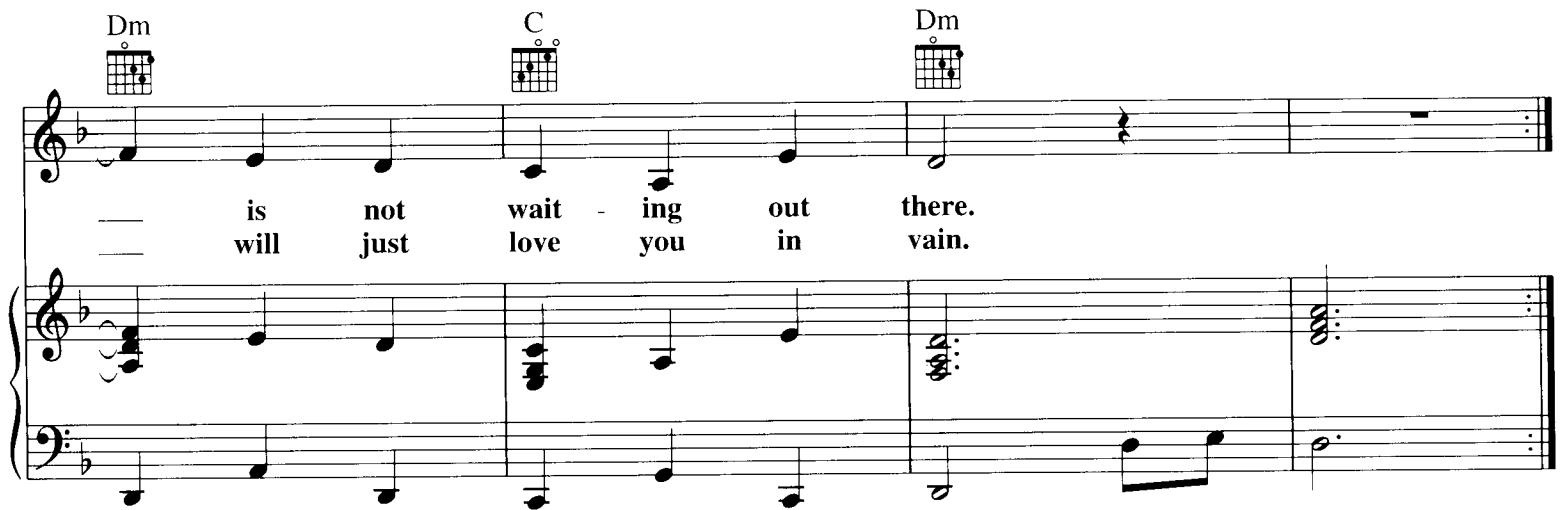
Dm  C 

Will you re - mem - ber the fu - ture we planned? The world -  
 I won't re - mem - ber the things that we swore. I \_\_\_\_\_



Dm  C  Dm 



\_\_\_\_\_ is not wait - ing out there.  
 \_\_\_\_\_ will just love you in vain.



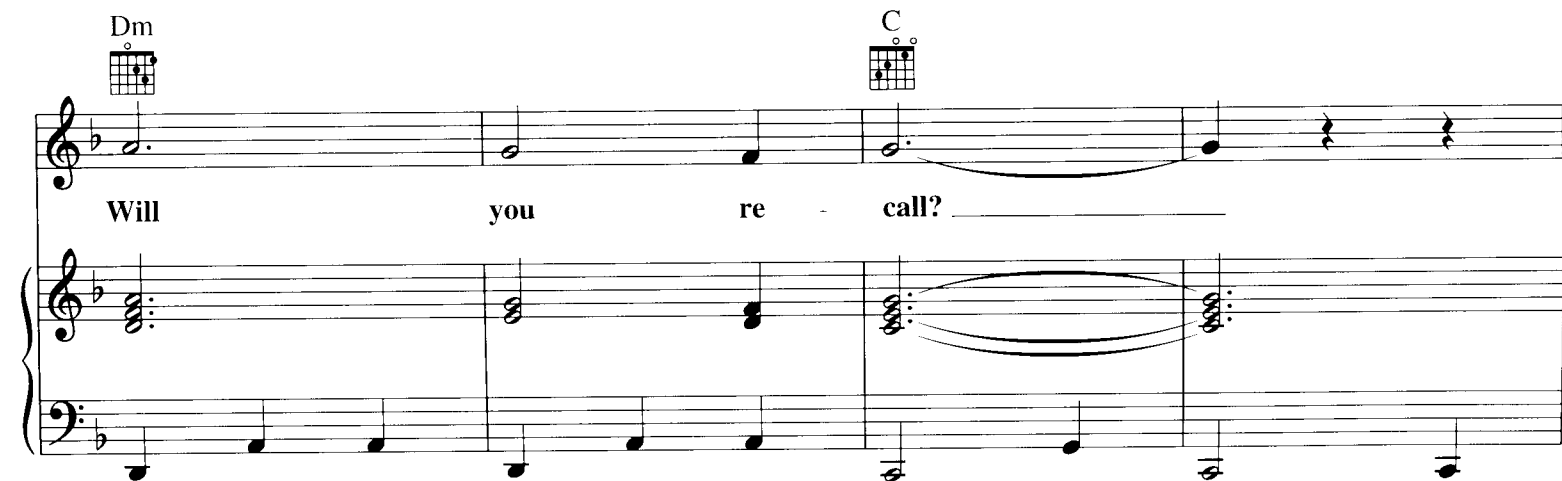
C 

Will you re - mem - ber?



Dm  C 

Will you re - call? \_\_\_\_\_



Dm C

Will you re - mem - ber?

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (Bb). The lyrics are "Will you re - mem - ber?". The piano accompaniment consists of three staves: a right-hand treble clef staff, a grand staff (treble and bass clefs), and a left-hand bass clef staff. The right-hand staff contains chords and melodic fragments. The grand staff shows a bass line with eighth notes and a treble line with chords. The left-hand staff has a simple bass line with eighth notes. Chord diagrams for Dm and C are shown above the vocal staff.

Dm C Dm

The second system of the musical score continues the piano accompaniment. It features three staves: a right-hand treble clef staff, a grand staff (treble and bass clefs), and a left-hand bass clef staff. The right-hand staff contains chords and melodic fragments. The grand staff shows a bass line with eighth notes and a treble line with chords. The left-hand staff has a simple bass line with eighth notes. Chord diagrams for Dm, C, and Dm are shown above the staff.

Dm C Dm

The third system of the musical score continues the piano accompaniment. It features three staves: a right-hand treble clef staff, a grand staff (treble and bass clefs), and a left-hand bass clef staff. The right-hand staff contains chords and melodic fragments. The grand staff shows a bass line with eighth notes and a treble line with chords. The left-hand staff has a simple bass line with eighth notes. Chord diagrams for Dm, C, and Dm are shown above the staff.

C Dm

The fourth system of the musical score concludes the piano accompaniment. It features three staves: a right-hand treble clef staff, a grand staff (treble and bass clefs), and a left-hand bass clef staff. The right-hand staff contains chords and melodic fragments. The grand staff shows a bass line with eighth notes and a treble line with chords. The left-hand staff has a simple bass line with eighth notes. Chord diagrams for C and Dm are shown above the staff.