

PIANO • VOCAL • GUITAR



THE MEMORY OF TREES

# THE MEMORY OF TREES

Music Composed by Enya and Nicky Ryan

♩ = 96

Capo 1



Cm Gm A $\flat$  B $\flat$  Cm Gm B $\flat$

The first system of music features a treble clef with a key signature of two flats (B-flat and E-flat). The melody consists of eighth notes in the first measure, followed by half notes in the second and fourth measures, and quarter notes in the third measure. The bass line is a steady eighth-note accompaniment. Above the staff, seven guitar chord diagrams are provided: Cm (x33233), Gm (320333), A-flat (000212), B-flat (x02233), Cm (x33233), Gm (320333), and B-flat (x02233).

E $\flat$  A $\flat$  E $\flat$  A $\flat$  E $\flat$  A $\flat$  E $\flat$  A $\flat$

The second system continues the musical piece with the same treble clef and key signature. The melody and bass line follow the same rhythmic pattern as the first system. Above the staff, eight guitar chord diagrams are provided: E-flat (xx0321), A-flat (000212), E-flat (xx0321), A-flat (000212), E-flat (xx0321), A-flat (000212), E-flat (xx0321), and A-flat (000212).

Cm Gm A $\flat$  B $\flat$  Cm Gm B $\flat$

The third system of music repeats the first system's structure. The treble clef and key signature remain. The melody and bass line are consistent. Above the staff, seven guitar chord diagrams are provided: Cm (x33233), Gm (320333), A-flat (000212), B-flat (x02233), Cm (x33233), Gm (320333), and B-flat (x02233).

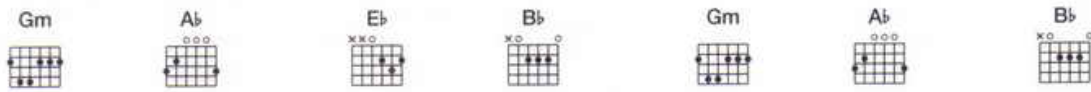
E $\flat$  A $\flat$  E $\flat$  A $\flat$  E $\flat$  A $\flat$  E $\flat$  A $\flat$

The fourth system continues the musical piece with the same treble clef and key signature. The melody and bass line follow the same rhythmic pattern. Above the staff, eight guitar chord diagrams are provided: E-flat (xx0321), A-flat (000212), E-flat (xx0321), A-flat (000212), E-flat (xx0321), A-flat (000212), E-flat (xx0321), and A-flat (000212).

Gm      Ab      Eb      Bb      Gm      Cm      Fm      Bb



Gm      Ab      Eb      Bb      Gm      Ab      Bb



Eb      Ab      Eb      Ab      Eb      Ab      Eb      Ab



Cm      Gm      Ab      Bb      Cm      Gm      Bb



E $\flat$  A $\flat$  E $\flat$  A $\flat$  E $\flat$  A $\flat$  E $\flat$  A $\flat$

The first system of music features a treble clef staff with a key signature of two flats (B $\flat$  and E $\flat$ ). The melody consists of eighth and quarter notes, often beamed together. The bass clef staff provides a steady accompaniment of eighth notes. Above the treble staff, eight guitar chord diagrams are provided, corresponding to the notes in the melody. The chords are E $\flat$ , A $\flat$ , E $\flat$ , A $\flat$ , E $\flat$ , A $\flat$ , E $\flat$ , and A $\flat$ .

Gm A $\flat$  E $\flat$  B $\flat$  Gm A $\flat$  B $\flat$

The second system continues the musical piece. The treble staff melody and bass staff accompaniment follow the same rhythmic pattern as the first system. Above the treble staff, seven guitar chord diagrams are provided for the notes: Gm, A $\flat$ , E $\flat$ , B $\flat$ , Gm, A $\flat$ , and B $\flat$ .

E $\flat$  A $\flat$  E $\flat$  A $\flat$  E $\flat$  A $\flat$  E $\flat$  A $\flat$

The third system of music continues with the same melodic and accompanimental structure. Above the treble staff, eight guitar chord diagrams are provided for the notes: E $\flat$ , A $\flat$ , E $\flat$ , A $\flat$ , E $\flat$ , A $\flat$ , E $\flat$ , and A $\flat$ .

E $\flat$  A $\flat$  E $\flat$  A $\flat$  E $\flat$  A $\flat$  E $\flat$  A $\flat$

The fourth system of music continues the piece. Above the treble staff, eight guitar chord diagrams are provided for the notes: E $\flat$ , A $\flat$ , E $\flat$ , A $\flat$ , E $\flat$ , A $\flat$ , E $\flat$ , and A $\flat$ .

E $\flat$

The fifth and final system of music on this page. The treble staff features a long, sustained chord in the final measure, while the bass staff continues with its accompaniment. A single guitar chord diagram for E $\flat$  is provided above the treble staff.

# ANYWHERE IS

Music Composed by Enya and Nicky Ryan  
Lyrics by Roma Ryan

$\text{♩} = 100$

Capo 1

G $\flat$       B $\flat$       E $\flat$

The first system of music features a guitar part with a capo on the first fret. The chords are G $\flat$ , B $\flat$ , and E $\flat$ . The piano accompaniment is in 2/4 time, with a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (B $\flat$  and E $\flat$ ).

E $\flat$       B $\flat$ /D      A $\flat$       E $\flat$ /G      A $\flat$       E $\flat$ /G

The second system of music continues the guitar part with chords E $\flat$ , B $\flat$ /D, A $\flat$ , E $\flat$ /G, A $\flat$ , and E $\flat$ /G. The piano accompaniment continues with the same melody and bass line.

walk the maze of mo - ments, but ev - ery - where I turn to, be - gins a new be - gin - ning, but  
moon up - on the oc - ean, is swept a - round in mo - tion, but with - out ev - er know - ing, the  
shells up - on the warm sands, have tak - en from their own lands, the ec - ho of their sto - ry, but

B $\flat$ /F      E $\flat$       B $\flat$ /D      A $\flat$

The third system of music continues the guitar part with chords B $\flat$ /F, E $\flat$ , B $\flat$ /D, and A $\flat$ . The piano accompaniment continues with the same melody and bass line.

nev - er finds a fin - ish. I walk to the ho - ri - zon, and there I find an -  
rea - son for its flow - ing. In mo - tion on the o - cean, the moon still keeps on  
all I hear are low sounds. As pil - low words are weav - ing, and wil - low waves are

E $\flat$ /G

A $\flat$

E $\flat$ /G

B $\flat$ /F

E $\flat$

- oth - er, it all seems so sur - pris - ing, and then I find that I know.  
mov - ing, the waves still keep on wav - ing, and I still keep on go - ing...  
leav - ing, but should I be be - liev - ing, that I am on - ly dream - ing...

Cm

B $\flat$ /D

A $\flat$ /E $\flat$

B $\flat$ /F

Cm

You go there you're gone for - ev - er, I go there I'll lose my way, — if we stay here, we're

not to - geth - er an - y - where is. — The — I

to Coda ⊕

1. B $\flat$

2. B $\flat$

E $\flat$

B $\flat$ /D

A $\flat$

E $\flat$ /G

A $\flat$

won - der if the stars sign, the life that is to be mine, and would they let their

E $\flat$ /GB $\flat$ /FE $\flat$ B $\flat$ /D

light shine, e - nough for me to fol - low. I look up to the hea - vens but

A $\flat$ E $\flat$ /GA $\flat$ E $\flat$ /GB $\flat$ /F

night has cloud - ed o - ver, no spark of con - stel - la - tion, no Ve - la no O -

E $\flat$ A $\flat$ E $\flat$ 

- ri - on. —

Mmm, —

A $\flat$ E $\flat$ A $\flat$ D $\flat$ E $\flat$ sus4E $\flat$ 

mmm, —

mmm, —



Ab Eb Ab Eb Ab

mmm, mmm, mmm,

D<sup>b</sup> Eb/sus4 Eb Ab Eb Ab Eb

mmm, mmm,

Ab D<sup>b</sup> Eb/sus4 Eb Ab B<sup>b</sup>

mmm. Ah, ah. The

*D. S. al Coda*

⊕ CODA

B<sup>b</sup> Eb B<sup>b</sup>/D Ab

To leave the thread of all time and let it make a  
ei - ther this or that way, it's one way or the

E $\flat$ /G



A $\flat$



E $\flat$ /G



B $\flat$ /F



E $\flat$



dark line, in hopes that I can still find, the way back to the mo - ment. I  
oth - er, it should be one di - rec - tion, it could be on re - flec - tion. The

B $\flat$ /D



A $\flat$



E $\flat$ /G



A $\flat$



took the turn and turned to, be - gin a new be - gin - ning, still look - ing for the  
turn I have just tak - en, the turn that I was mak - ing, I might be just be -

E $\flat$ /G



B $\flat$ /F



1.

E $\flat$



2.

E $\flat$



ans - wer, I can - not find the fin - ish. It's end.  
- gin - ning, I might be near the

E $\flat$



B $\flat$ /D



A $\flat$



E $\flat$ /G



A $\flat$



E $\flat$ /G



B $\flat$ /F



E $\flat$



*repeat to fade*

# PAX DEORUM

Music Composed by Enya and Nicky Ryan  
Lyrics by Roma Ryan

♩ = 88

N.C.



Do-mi-ne o ve-ni-te o Sa-cra-men-tum me-o de-o

Do-mi-ne o ve-ni-te o Do-mi-ne o ve-ni-te o Sa-cra-men-tum me-o de-o Sa-cra-men-tum me-o de-o

Do-mi-ne o ve-ni-te o Sa-cra-men-tum me-o de-o

Do-mi-ne o ve-ni-te o Do-mi-ne o ve-ni-te o Sa-cra-men-tum me-o de-o Sa-cra-men-tum me-o de-o

Do-mi-ne\_\_ ve-ni-te\_\_ Sa-cra-men-tum me-o de-o Do-mi-ne\_\_ ve-ni-te\_\_ Sa-cra-men-tum me-o de-o

Em7



F#m/E



D/E



Em  

Sa - cra - men - tum Do - mi - ne ve - ni - te Sa - cra - men - tum me - o de - o



F#m/E  D/E 

Do - mi - ne ve - ni - te Sa - cra - men - tum me - o de - o Me - o de - o



Half tempo

E  A  E  Om - num cre - de

Sa - cra - men - tum me - o de - o Do - mi - ne - o ve - ni - te - o Sa - cra - men - tum me - o de - o



Amaj7  E  B  Amaj7  E 

Di - em ti - bi di - lux - is - se Su - prem - um



Amaj7

E

B

Amaj7



om-nem cre-de di - em Ti-bi di-lux - is - se su - prem -

Tempo I

Em



- um Do-mi-ne o ve-ni - te o

Sa - cra - men - tum me - o de - o Do - mi - ne o ve - ni - te o

Do - mi - ne o ve - ni - te o Sa - cra - men - tum me - o de - o Sa - cra - men - tum me - o de - o

Em7 F#m/E D/E

Do-mi-ne\_\_ ve-ni-te\_\_ Sa-cra-men-tum me-o de-o Do-mi-ne\_\_ ve-ni-te\_\_ Sa-cra-men-tum me-o de-o

Em Em7 F#m/E

Sa-cra-men-tum Do-mi-ne\_\_ ve-ni-te\_\_ Sa-cra-men-tum me-o de-o Do-mi-ne\_\_ ve-ni-te\_\_

D/E Em Em7

Sa-cra-men-tum me-o de-o Do-mi-ne\_\_ ve-ni-te\_\_ Sa-cra-men-tum me-o de-o

F#m/E D/E Em

Do-mi-ne\_\_ ve-ni-te\_\_ Sa-cra-men-tum me-o de-o Me-o de-o Sa-cra-men-tum me-o de-o

# A THAIR AR NEAMH

Music Composed by Enya and Nicky Ryan  
Lyrics by Roma Ryan

♩ = 84

Capo 3




A - thair ar Neamh. Di - a linn  
Fa - da an la, — go sámh

A - thair ar Neamh. Di - a liom m' -  
Fa - da an oích', gan ghruaim,



- a - nam, mo chroí, mo ghl - óir,  
aoibhn - eas, — á - thas, grá,

mo - ladh duit, — a Dhi - a.  
mo - ladh duit, — a Dhi - a.



E $\flat$  B $\flat$  F B $\flat$

Mór - aim thú ó lá go lá,

E $\flat$  B $\flat$  F D

Mór - aim thú ó oich' go hoich'

Gm Dm B $\flat$  Gm Dm E $\flat$

A-thair ar Neamh. Di - a linn, A-thair ar Neamh. Di - a liom, an

Gm Dm B $\flat$  Gm F Gm

ghea-lach, an ghrian, an ghaoth, mo - ladh duit, a Dhi - a.

Gm Dm B♭ Gm Dm E♭

This system contains the first six measures of the piece. The guitar part features chords Gm, Dm, B♭, Gm, Dm, and E♭. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth and quarter notes in the right hand.

Gm Dm B♭ Gm F Gm

This system contains the next six measures. The guitar part features chords Gm, Dm, B♭, Gm, F, and Gm. The piano accompaniment continues with the same rhythmic pattern, ending with a half-note chord in the final measure.

E♭ B♭ F B♭

Mór - aim — thú ó — lá go — lá,

This system contains the next six measures, including the first line of lyrics. The guitar part features chords E♭, B♭, F, and B♭. The piano accompaniment provides harmonic support for the vocal line.

E♭ B♭ F D

Mór - aim — thú ó — oích' go — hoich' —

This system contains the final six measures of the piece, including the second line of lyrics. The guitar part features chords E♭, B♭, F, and D. The piano accompaniment concludes with a final chord in the right hand and a half-note chord in the left hand.

Gm Dm Bb Gm Dm

A - thair ar Neamh. Di - a linn, A - thair ar Neamh. Di - a

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and moving lines in both hands. Chord diagrams for Gm, Dm, Bb, Gm, and Dm are provided above the vocal staff.

Eb Gm Dm Bb

liom, an ghea - lach, an ghrian, an ghaoth,

The second system continues the musical score. The vocal line has a longer note for 'an' in 'an ghaoth'. The piano accompaniment features a sustained chord in the left hand for the first measure. Chord diagrams for Eb, Gm, Dm, and Bb are shown above the vocal staff.

Gm F Gm F

mo - ladh duit, a Dhi - a.

The third system shows the vocal line with a long note for 'a' in 'a Dhi - a'. The piano accompaniment continues with chords and moving lines. Chord diagrams for Gm, F, Gm, and F are provided above the vocal staff.

rit. D G

The fourth system is a piano accompaniment section. It begins with a 'rit.' (ritardando) marking. The left hand plays a steady eighth-note accompaniment, while the right hand plays sustained chords. Chord diagrams for D and G are shown above the staff.

# FROM WHERE I AM

Music Composed by Enya and Nicky Ryan

♩ = 80      rit.      a tempo

Capo 1

**D $\flat$**   **Fm**  **B $\flat$ m** 

**D $\flat$**   **C $\flat$**   **D $\flat$**  

**G $\flat$**   **A $\flat$**   **D $\flat$**   **Fm**  **B $\flat$ m** 

**D $\flat$**   **C $\flat$**   **D $\flat$**   **G $\flat$**  

**D $\flat$**   **G $\flat$**   **A $\flat$**   **D $\flat$**  



The musical score is written for piano and guitar. It consists of five systems of music. Each system includes a grand staff (treble and bass clefs) and guitar chord diagrams. The key signature is three flats (B-flat major/D-flat minor), and the time signature is 4/4. The tempo is marked as 80 beats per minute, with a 'rit.' (ritardando) section followed by 'a tempo'. The guitar part is a simple accompaniment using the provided chord diagrams.

Chord diagrams: G<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>m, G<sup>b</sup>, D<sup>b</sup>

Chord diagrams: G<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>m, G<sup>b</sup>, A<sup>b</sup> (rit.)

Tempo marking: a tempo

Chord diagrams: D<sup>b</sup>, F<sup>m</sup>, B<sup>b</sup>m, D<sup>b</sup>, C<sup>b</sup>

Chord diagrams: D<sup>b</sup>, G<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup>

Tempo markings: rit., a tempo, rit.

Chord diagrams: D<sup>b</sup>, G<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>

# CHINA ROSES

Music Composed by Enya and Nicky Ryan  
Lyrics by Roma Ryan

♩ = 40

Capo 3  
F

C F C F

First system of musical notation. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (Bb). The tempo is marked as quarter note = 40. Above the vocal line, guitar chords are indicated: F (Capo 3), C, F, C, and F. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

C Dm Bb F C

Second system of musical notation. The vocal line includes the lyrics: "Who can tell me if we have hea - ven, who can say the way it / You talk of the break of morn - ing as you view the new au-". The piano accompaniment continues with the same eighth-note pattern.

Bb C F C Dm Bb

Third system of musical notation. The vocal line includes the lyrics: "should be; moon - light hol - ly, the Sap - pho Co - met, / - ro - ra, cloud in crim - son, the key of hea - ven,". The piano accompaniment continues with the same eighth-note pattern.

F C F

Fourth system of musical notation. The vocal line includes the lyrics: "an - gel's tears be - low a tree. / one love carved in a - ca - jou." The piano accompaniment continues with the same eighth-note pattern.

Dm Am C F Dm Bb C

This system contains the first two measures of the piano accompaniment. The guitar chord diagrams are: Dm (x02321), Am (x02020), C (x02321), F (xx0232), Dm (x02321), Bb (x02321), and C (x02321). The piano accompaniment features a treble clef with a key signature of one flat (F major) and a bass clef with a key signature of one flat (Bb major). The melody in the treble clef consists of eighth notes, while the bass clef provides a simple harmonic accompaniment.

Dm Am C F Dm Bb C

This system contains the next two measures of the piano accompaniment. The guitar chord diagrams are: Dm (x02321), Am (x02020), C (x02321), F (xx0232), Dm (x02321), Bb (x02321), and C (x02321). The piano accompaniment continues with the same melodic and harmonic structure as the first system.

F C Dm Bb F C

One told me of Chi - na Ros - es, one a thou-sand nights and

This system contains the vocal melody and piano accompaniment for the first part of the lyrics. The guitar chord diagrams are: F (xx0232), C (x02321), Dm (x02321), Bb (x02321), F (xx0232), and C (x02321). The vocal line is in the treble clef with a key signature of one flat. The piano accompaniment continues in the bass clef.

Bb C F C Dm Bb

one night, earth's last pic - ture, the end of even - ing;

This system contains the vocal melody and piano accompaniment for the second part of the lyrics. The guitar chord diagrams are: Bb (x02321), C (x02321), F (xx0232), C (x02321), Dm (x02321), and Bb (x02321). The vocal line continues in the treble clef, and the piano accompaniment continues in the bass clef.

F C F D $\flat$  F D $\flat$

hue of in-di-go and blue. A

G $\flat$  D $\flat$  E $\flat$ m F $\flat$  C $\flat$  G $\flat$ /B $\flat$  C $\flat$

new moon leads me to woods of

G $\flat$  C $\flat$  D $\flat$  G $\flat$  D $\flat$  E $\flat$ m F $\flat$

dreams and I fol - low. A new world waits for

C $\flat$  G $\flat$ /B $\flat$  E $\flat$ m A $\flat$ /C D $\flat$  G $\flat$

me; my dream, my way.



I know that if I have hea - ven there is noth - ing to de -

- sire. Rain and riv - er, a world of won - der

may be pa - ra - dise to me.

*repeat to fade*

# HOPE HAS A PLACE

Music Composed by Enya and Nicky Ryan  
Lyrics by Roma Ryan

♩ = 63

Capo 2

G#m F# F#11 B

F# B C# E

One look at love and you may see, it weaves a web o - ver  
Whis - pering world, a sigh of sighs, the ebb the flow of the

F# B

my - ste - ry, all - rav - elled threads can  
o - cean tides, one breath, one word may

F# B C# E F# B

rend a - part, for hope has a place in the lov - er's heart.  
end or may start a hope in a place of the lov - er's heart.

C# E F# | 1. B | 2. B F#A# 2tr

Hope has a place in the lov - er's heart. heart.  
 Hope has a place in a lov - er's

G#m E B F#





Look to love, \_\_\_\_\_ you may dream, and if

G#m E B F# D#m G#m E


it should leave then\_ give it wings. But if such a love\_ is\_

B F# E F# B

meant to be; Hope is home, and the heart is free.

Un - der the hea - vens we jour - ney far, on roads of life we're the






wan - der - ers. So let love rise, let










love de - part, let hope have a place in the lov - er's heart.









Hope has a place in a lov - er's heart.



G#m



E



B



F#



Look to love\_\_\_\_\_ and you may dream, and if  
(Instrumental)

G#m



E



B



F#



D#m



it should leave then\_\_\_\_\_ give it wings.\_\_\_\_\_ But if

G#m



E



B



F#



1.

E



F#



such a love\_\_\_\_\_ is\_\_\_\_\_ meant to be; Hope is home, and the heart is

B



F#/A#



2.

E



F#



B



free. home, and the heart is free.

# TEA-HOUSE MOON

Music Composed by Enya and Nicky Ryan

♩ = 80

Capo 3

The musical score is written in 3/4 time with a tempo of 80 beats per minute. It features a piano accompaniment and guitar chords. The key signature has two flats (Bb and Eb). The score is divided into four systems, each with a treble and bass clef staff. Chord diagrams are provided above the treble staff for each measure. The first system includes a 'Capo 3' instruction. The second system continues the piano accompaniment. The third system introduces new chords: Eb, F, Gm, Eb, F, and Bb. The fourth system concludes with Gm, Bb, and Gm chords.

Chord diagrams shown above the treble staff:

- System 1: Bb, Gm, Bb, Gm
- System 2: Bb, Gm, Bb, Gm
- System 3: Eb, F, Gm, Eb, F, Bb
- System 4: Gm, Bb, Gm

E $\flat$  F Gm E $\flat$  F B $\flat$

E $\flat$  F Gm E $\flat$  F B $\flat$

Gm B $\flat$  Gm

B $\flat$  Gm B $\flat$  Gm

E $\flat$  F Gm E $\flat$  F B $\flat$

E $\flat$  F Gm rit. E $\flat$  F B $\flat$

# ONCE YOU HAD GOLD

Music Composed by Enya and Nicky Ryan  
Lyrics by Roma Ryan

♩ = 96

Capo 2

B

Badd9

B

E

F#

B

G#m

Once you had gold, once you had  
Now you can see, spring be - comes  
What is the dark; sha - dows a -

sil - ver, then came the rains  
au - tumn, leaves be - come gold  
- round you, why not take heart



E F#sus4 F# B

out of the blue. Ev - er and  
 fall - ing from view. Ev - er and  
 in the new day? Ev - er and

E C# F#

al - ways, al - ways and ev - er.  
 al - ways, al - ways and ev - er.  
 al - ways, al - ways and ev - er.

B C#m/E B/F# F# to Coda ⊕

Time gave both dark - ness and dreams to  
 No - one can pro - mise a dream come  
 No - one can pro - mise a dream for

1.

B



2.

G#m



you. true.

G



B



C#m/E



rit.

B/F#



F#



Time gave both dark - ness and dreams to

a tempo

B



B7



you.

E



B7



E



B7

E D F#

*D.S. al Coda*

**CODA**

G#m G B C#m/E

you. Time gave both dark - ness and

rit. a tempo

B/F# F# B

dreams for you.

# LA SOÑADORA

Music Composed by Enya and Nicky Ryan  
Lyrics by Roma Ryan

♩ = 66




Yo; el o to ño  
Se - ré un - a o - la



Yo; el ve - spe - ro  
Se - ré la lu - na



He si - do un e - co  
He si - do to - do, soy yo

A E A E D E

Ah ah ah ah ah ah ah ah ah ah ah ah ah

F#m D 1. E 2. E

ah ah ah ah ah ah

C E C E

Yo; el ve - ra - no

C E C E

Yo; el e - ba - no Soy la so - ña - do - ra

# ON MY WAY HOME

Music Composed by Enya and Nicky Ryan  
Lyrics by Roma Ryan

♩ = 100

Chord diagrams: D, D7, G, A

4/4

Chord diagram: D

2/4

Chord diagrams: D, A, D, Em

I have been giv - en one - mo - ment from  
I move in si - lence with - each step

A D A D

hea - ven as I am walk - ing sur -  
tak - en, snow fall - ing round me like

Em A Em G

- round - ed by night,  
an - gels in flight,

A D A D

stars far high a - bove dist - me make a  
in the in the ance is my

Em



A



D



C



wish un - der moon - light.  
wish un - der moon - light.

On my

F



C



Dm



way\_ home\_ I re - mem - ber\_ on - ly good days\_

Bb



C



F



C



on my way\_ home\_ I re - mem - ber\_ all the

Dm



Bb



C



F



best days\_ I'm on my way\_ home, I can re -



C Dm Bb C

- mem - ber — ev - ery new day. —

Ab Abmaj7 Ab

Abmaj7 Dbmaj7 Cm7

Dbmaj7 Cm7 Eb C/E

On my

F  C  Dm 

way\_ home\_ I re - mem - ber\_ on - ly good days\_



Bb  C  F  C 

on my way\_ home\_ I re - mem - ber\_ all the



Dm  Bb  C  F 

best days\_ I'm on my way\_ home, I can re -



C  Dm  Bb  C 

- mem - ber\_ ev - ery new day\_ On my

*repeat to fade*



# THE MEMORY OF TREES

THE MEMORY OF TREES

ANYWHERE IS

PAX DEORUM

ATHAIR AR NEAMH

FROM WHERE I AM

CHINA ROSES

HOPE HAS A PLACE

TEA-HOUSE MOON

ONCE YOU HAD GOLD

LA SOÑADORA

ON MY WAY HOME



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