

the Corrs

borrowed heaven



the CORS

borrowed heaven

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summer sunshine

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

♩ = 124
N.C.

Ev - 'ry - one's chang - ing, I

stay the same. I'm a so - lo cel - lo out - side a chor - us.

Dm7 B^b Csus⁴ C

I've got a sec - ret, it's time for me to tell it. You've been

F Gm7 Csus⁴ C

Dm

B^b

Csus⁴

C

F

Gm⁷



keep - ing me warm.

Just sweet be - gin - nings and
Now that you've loved me there's

B^b

C

Dm⁷

B^b

Csus⁴

C



bit - ter end - ings.
no re - turn - ing.

In cof - fee ci - ty we bor - rowed hea - ven,
I keep com - par - ing, you're al - ways win - ning.

F

Gm⁷

B^b

C

Dm⁷

B^b

Csus⁴



don't give it back, I've nev - er felt so want - ed. Are you tak - ing me home?
I try to be strong but you'll nev - er be more want - ed. Will you make me a home?

C

N.C.

C⁵



You tell me you have to go. }
Don't tell me you have to go. } In the

N.C. Dm Cadd11 F B^bsus² Dm Cadd11

heat of sum - mer sun - shine I miss you like

F B^bsus² Dm Cadd11 F B^bsus²

no - bo - dy else. In the heat of sum - mer sun - shine I'll

Gm⁷ 3fr B^b C F⁵

kiss you and no - bo - dy needs to know.

1.

2. Dm B^b C F/A B^b C

C/E

F

B^b

Csus⁴

C

Dm



To sweet be - gin - nings and

B^b

C

C/E

F

B^b

C



bit - ter end - ings.

In cof - fee ci - ty we bor - rowed hea - ven,

F/A

B^b

C

F

Gm⁷

C



don't give it back,

win - ter is com - ing and I need to stay warm...

F








B^bsus²

C

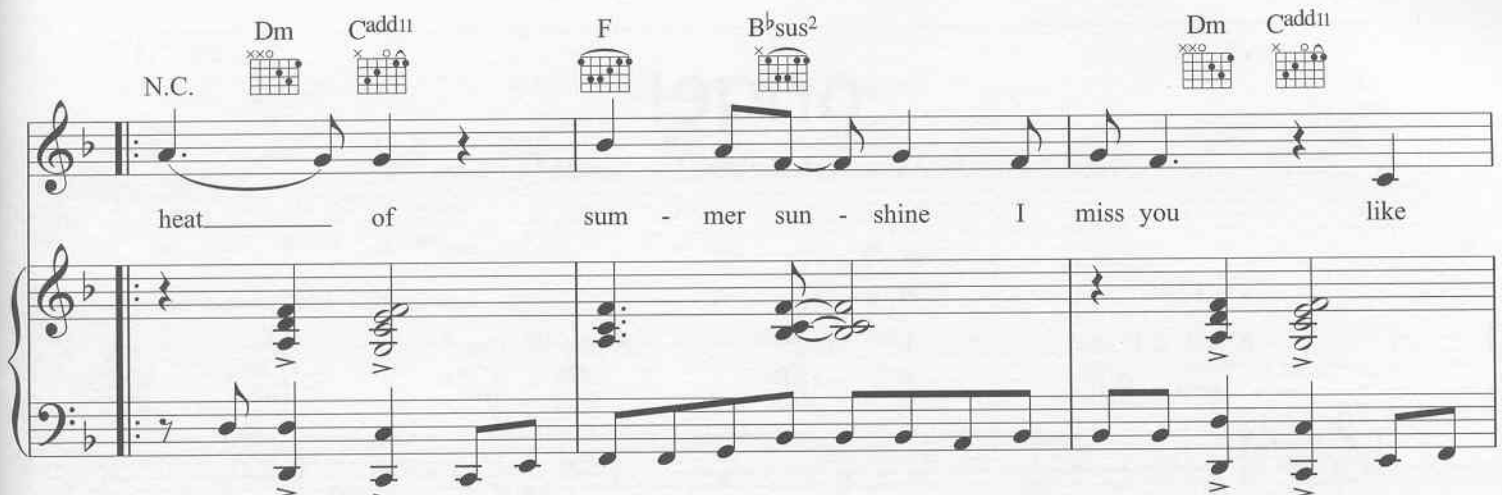


(The heat.)

In the

N.C.       

heat of sum - mer sun - shine I miss you like



no - bo - dy else. In the heat of sum - mer sun - shine I'll




kiss you and no - bo - dy knows. In the no - bo - dy needs to know.

1. 2.

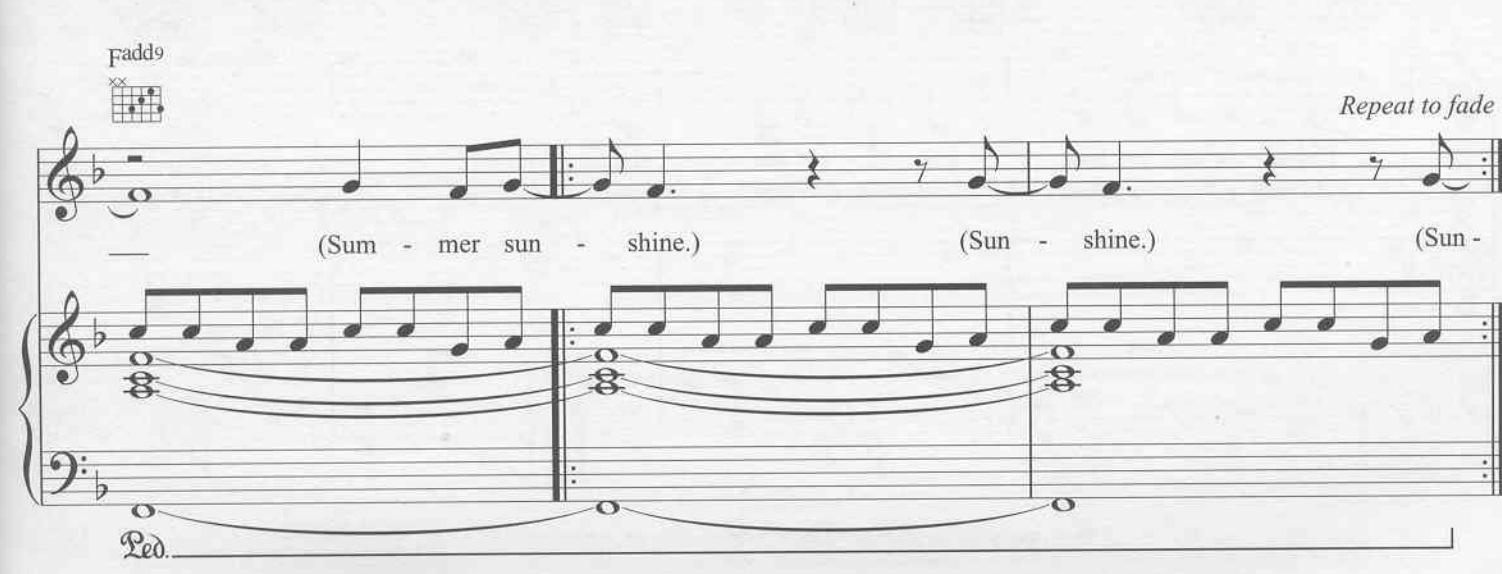




(Sum - mer sun - shine.) (Sun - shine.) (Sun -

Repeat to fade

Ped.




angel


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

♩ = 128

A^bmaj7/C D^bsus²



E^b5 Fm(add9)



A^bmaj7/C D^bsus²




E^b5 A^b





A^bmaj7/C D^bsus²



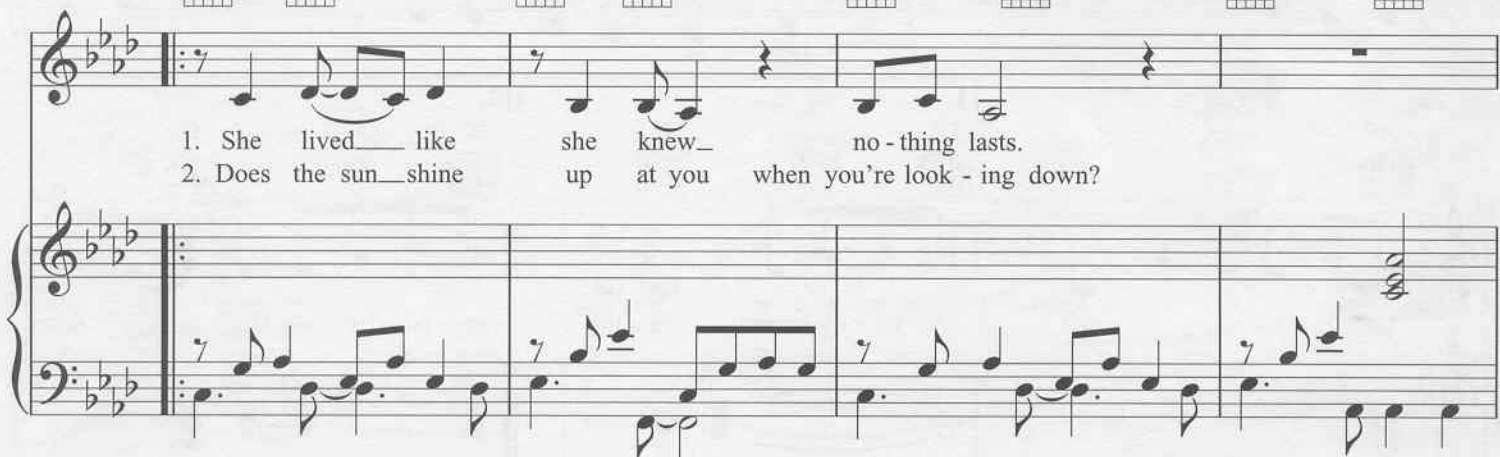
E^b5 Fm(add9)



A^bmaj7/C D^bsus²




E^b5 A^b





1. She lived like she knew no - thing lasts.
2. Does the sun shine up at you when you're look - ing down?

A^bmaj7/C D^bsus²



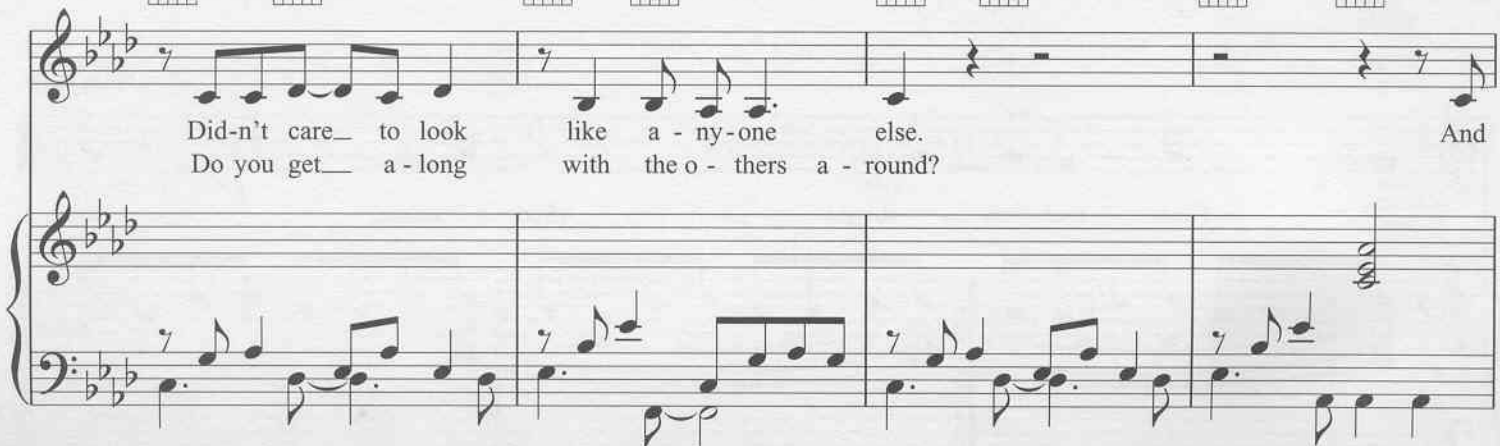
E^b5 Fm(add9)



A^bmaj7/C D^bsus²



E^b5 A^b

Did-n't care to look like a - ny-one else. And
Do you get a - long with the o - thers a - round?

1° only

A^bmaj⁷/C

D^bsus²

E^b5

Fm(add9)

A^bmaj⁷/C

D^bsus²

E^b5

A^b



she was beau - ti - ful, _____ so beau - ti - ful. I

A^bmaj⁷/C

D^bsus²

E^b5

Fm(add9)

A^bmaj⁷/C D^bsus²

E^b5

A^b



still hear her laugh _____ like she's here. _____

Fm

B^b

Fm⁷



Show - er it down _____ on all _____ the _____ young. _____ It is - n't so wrong
It's got to be bet - ter than be - fore. _____ You don't need to wor -

B^b

D^bmaj⁷

ab-c-de-f



_____ to have _____ such fun. _____ } For - ev - er _____
_____ ry now _____ you're gone. _____ }

an - - - gel... I hope they love you like we do. For-ev-er

an - - - gel... I'll be proud to be like you. Be like-

you. I'll be proud to be like you.

1.

Just like you.

2.

D^b
 E^b
 A^b
 $G^b\text{sus}^2$

And when I go to sleep at night I

E^b5

thank you for each bless - ed thing sur - round - ing me. (sur - round - ing me.) For

$G^b\text{sus}^2$
 E^b5

ev - 'ry fall I'll ev - er break, each mo - ment's breath I wan - na taste. Con - fi - dence and con - sci - ence

E^b

de - ca - dent ex - tra - va - gance. Nev - er end - ing pro - vi - dence for lov - ing when I had the chance.

N.C.

A D E A

Drums

D E A A D E A

An - - - gel, I

D E A D

hope they love you like we do. For - ev - er an -

E A D E A

- gel, I'll be proud to be like you. For - ev - er

D E A D

an - - - gel, I'll be proud to be

E A D E A

like you. Be like you. *Vocal ad lib.*

D E A D

E A D E A

I'll be proud to be like you.

hideaway

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

♩ = 108



The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. 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. The vocal line is currently silent, indicated by a horizontal bar across the staff.



The second system of music continues the vocal line and piano accompaniment. The piano accompaniment remains consistent with the first system. The vocal line is still silent, indicated by a horizontal bar across the staff.



The third system of music includes the vocal line with lyrics. The piano accompaniment continues. The lyrics are: "1. It's time to change, throw out the books and start a - gain." The vocal line begins with a quarter note on the first beat of the first measure.

Am C G

Break all the rules, fall on your face, don't be a - shamed.

D Am C

You can't waste more time 'cause you've been
 2. Let your - self go and don't you

G D Am

gone for far too long. Trapped in his arms, safe with - out
 wor - ry 'bout a thing. Break - ing the chains, so hard to be -

C G D

— harm. Fol - low your heart, don't be a - fraid.
 - gin. Fol - low your heart, don't be a - fraid.

1° only

Csus²



D



Am⁷



You think that you're O. K. but I don't believe in

G/B



Csus²



D



what you say. You think that it's too late but it's
 You think that you're O. K. but it's

Am⁷



D



G



not good, good enough for you. Don't hide a way
 not good, good enough for you.

D



Am⁷



Cmaj⁷



'cause I know that you've got what it takes. I believe

G D Am7



you can be what you wan-na be.

1. 2.

Cmaj7 C Am7



Yeah!

Cmaj7 G D



Oh, yeah, yeah, yeah.

Am7 Cmaj7 G



Em D G D

Oh, don't hide a - way 'cause I know that you've.

Am7 Cmaj7 G

got what it takes. I be - lieve

1. D Am7 Cmaj7

you can be what you wan-na be. Yeah, yeah. Oh, don't hide

2. Am7 C G

wan - na be. You can be what you wan - na be.

goodbye

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

♩ = 114



The first system of music features a guitar part with three measures of rests, each with a chord diagram above it: D, A5, and Gsus2. The piano accompaniment consists of a treble and bass clef. The treble clef has a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. The bass clef has a simple bass line: D3, G2, F#2, E2, D2.



The second system of music features a guitar part with three measures of rests, each with a chord diagram above it: D, A5/D, and A5/D. The piano accompaniment continues with the same melody and bass line as the first system.



The third system of music features a guitar part with three measures of rests, each with a chord diagram above it: Gsus2, D, and A5/D. The piano accompaniment continues with the same melody and bass line as the first system.

1. I nev - er thought_ one day__
2. Tell me it's true,___ tell me there's

G⁵  3fr  D

you'd be gone... a - way... for - ev - er - more. No - one... can...
 some - thing more, an - oth - er time for love. One day... I'll...



A⁵/D  G⁵  3fr


— say, no one... could ex - plain... why you... were tak - en.
 — know, one day... I'll be there... Will you... be wait - ing?



Em  A  Em 

Oh, where are you now? } Could I get there some-
 Oh, where are you now? }



A  Bm⁷  G  A  G 

- how? It's time... to say good - bye, ... block out... the...



D
G
A
G
Bm7
G
A

— sun and pack up the sky. — Don't let my tears start to make you cry..

Em
A
To Coda \oplus

— Each time I try to say my good - byes,

Em
Aadd9
D

try to stop ask - ing why.

A⁵/D
Gsus²
1.

2.

D

A⁵

Gsus²



Oh, try to stop ask - ing — why.

D

Esus⁴

Gmaj⁷



Yeah. — Hey.

D/A

A



Oh.

Gmaj⁷

Em

A



Where are_ you now?

Em



A



D.S. al Coda

Could I get there_ some - how? It's time_ to

♢ Coda Em



A⁷



(Try to stop ask - ing_ why_ Try to stop ask - ing_ why_

D



A⁵



Gsus²



-bye.

D



A⁵



Gsus²



why_ Try to say my_ good -

Repeat ad lib. to fade

long night

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

$\text{♩} = 72$

G  D⁷sus⁴/A  Cadd⁹ 



G  D⁷sus⁴/A  Cadd⁹ 

1. It does-n't real - ly mat - ter now_ you're gone._



G  D⁷sus⁴/A  Cadd⁹ 

You nev - er were a-round that much to speak of.



G



D7sus4/A



Cadd9



D7sus4/A



Did - n't think that I could live with - out you, ba - by.
2. Once up - on a time we fell in love,

G



D7sus4/A



Cadd9



It could - n't be that hard to live a - lone. But I'm
and I thought that I would be the on - ly one. But now I'm

Em



C



all on, all a - lone a - gain, think - ing
I'm on my own a - gain, think - ing

Em



Cmaj7



D



you will nev - er say that you'll be home a - gain. } And it's gon - na be a
you will nev - er show, you won't be home a - gain. }

C

G

D


long night, and it's gon-na be cold with-out your arms. And I'm gon-na get stage-



C

G

D


- fright, caught in the head - lights. It's gon-na be a

To Coda ☉



C

G

D


1. long night and I know I'm gon-na lose this fight...



G

D

C

N.C.

2. lose this fight. Lost in your arms, ba - by,



D



N.C.

Em



Violin

lost in your arms.

The first system of music features a vocal line in the treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "lost in your arms." are written below the notes. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays chords and single notes, while the left hand plays a simple bass line. Above the vocal staff, there are guitar chord diagrams for D major and E minor, and the instruction "N.C." (Natural Chord) is placed above the first measure. The word "Violin" is written above the second measure of the vocal staff.

C



Em/B



Dsus²



Em



The second system of music continues the vocal and piano accompaniment. It features the same vocal line and piano accompaniment as the first system. Above the vocal staff, there are guitar chord diagrams for C major, Em/B, Dsus², and E minor.

C



Em/B



Dsus²



Em



The third system of music continues the vocal and piano accompaniment. It features the same vocal line and piano accompaniment as the previous systems. Above the vocal staff, there are guitar chord diagrams for C major, Em/B, Dsus², and E minor.

C



Em/B



Dsus²



Em



The fourth system of music continues the vocal and piano accompaniment. It features the same vocal line and piano accompaniment as the previous systems. Above the vocal staff, there are guitar chord diagrams for C major, Em/B, Dsus², and E minor.

C Em/B Dsus² Em C Dsus²

Now I'm all on my own a-gain, think ing

Em C N.C. *D.S. al Coda*

you will nev - er show, you won't be home a - gain. And it's gon - na be a

⊕ *Coda* C G D

long night and I know I'm gon - na lose this fight. I'm gon - na get stage

C G D

- fright, caught in the head - lights. It's gon - na be a

C G D C Cadd9

long night and I know I'm gon-na lose this fight. I'm lost in your arms, ba-by,

D Em C Em/B Dsus²

lost in your arms.

Violin

Em C Em/B Dsus² Em

C Em/B Dsus² Em C Em/B A⁵

time enough for tears

Words & Music by Bono, Gavin Friday & Maurice Seezer

♩ = 68

A add9



1. Let's read the trees and their au - tumn leaves

E7



A add9



as they fall like a dress un - done... At the end of sum - mers

E7



love will find lov - ers who need the shad - ows of a

Aadd9



win - ter's sun. Don't tell me you're leav - ing, we can
 (2.) moon is milk and the
 3° instrumental til *

E7

hide in the eve-ning. It's get-ting dar-ker than it should. If we
 sky where it spilt, it's ma - gic and we all need to be - lieve we can

Aadd9



read the leaves as they blow in the breeze
 wake in the dream, not as hard as it seems,

E7



would it stop us now my love? Time e -
 you know it's hard - er to leave. Time e -

Amaj7



E7



-nough for hard ques - tions... Time e - nough for all our
 -nough for be-ing brav - er... Time e - nough for all our

Amaj7



fears... Time is tough - er than we both
 fears... Time is tough - er than we both

E7



To Coda Φ 1.

know yet. Time e - nough for tears... 2. The
 know yet. Time e - nough for

2.

Bm7



F#m



tears... I heard you say un-der-

Dadd9

E7

Bm



-neath your breath_ some kind_ of prayer. I heard_ you

F#m

Dadd9



say un - der - neath your breath_ that you

E7

E



D.S. al Coda

nev - er wan - na feel this way 'bout a - ny-bo-dy else...

⊕ *Coda*

Amaj7



tears... Time_ e - nough for be - ing brav - er. Time_ e -

E7 Amaj7

-nough, I love this time of year. Time is tough, it's run-ning a-

E7

-way from us. Time e - nough for tears. Time e - nough.

Bm F#m D E

I know. I know. It's o.k.

rit. A Asus4 A

It's o.k.

humdrum

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

♩ = 104

Em D Em D Em C D C D

I wan-na...

Em D Em D Em C D C D

Em D Em D Em

1. Hey, you're too true to be good and I'm too bad to pre-tend. Trans-
2. This is ev-'ry girl's dream, no milk left for your tea.

C D C D

-pa - rent and trans - fixed, I'm un - cool.
Ba - by's cry - ing loud - er than me.

Em D Em D Em

Heart beat, you're look - ing at me. Must stop, I'm let - ting you see this
Who lost the keys of your car? Sor - ry, that would be me I'd

C D C D Em Am7

is - n't how I want it to be. I have vi - sions like
wake up on - ly I'm not a - sleep. I have day - dreams of

G/B Csus2

— no o - ther, so ro - man - tic you'll dis - co - ver.
— an - o - ther, so ro - man - tic you'll dis - co - ver.



I wan - na take you for grant - ed, drift while you're talk -



- ing, bathe while you're down - stairs and chat on the phone...



— Fall a - sleep be - fore bed - time, pass in the hall - way, for - get your birth -

1.



- day and shrink all your clothes... (Oh.)— (I wan - na.)

To Coda

C D C D | 2. Em D Em

Violin

(Oh.)

D Em C D C D

(I wan-na.)

Em Am⁷ Gmaj⁷/B

I have vi - sions like no o - ther, so ro - man - tic you'll

Cadd⁹ G A⁷

dis - co - ver. I wan - na take you for grant -

C D G

- ed, drift while you're talk - ing, bathe while you're down - stairs and chat on the phone..

A7 C D

— Fall a - sleep be - fore bed - time, pass in the hall - way, for - get your birth -

D.S. al Coda \oplus *Coda*

G A7 Em D Em

- day and shrink all your clothes... Let me take you for grant - (Oh.)

D Em C D C D

(I wan- na.) Repeat to fade

even if

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

♩ = 120

N.C.

Musical notation for the first system, including a treble clef with a whole rest and a grand staff with a melody in the treble and bass clefs.

§

Fm7 Gm7 B^b/D E^b A^b6 B^b/F B^b E^b

1. For what it's worth, I think there's no - bo - dy like you.

1. For what it's worth, I think there's no - bo - dy like you.

Piano accompaniment for the first phrase, showing chords in the right hand and a bass line in the left hand.

Fm7 Gm7 B^b/D E^b Gm7 A^b6 B^b/F B^b E^b

You've got grace, got a heart beat-ing des-pite you're fun.

You've got grace, got a heart beat-ing des-pite you're fun.

Piano accompaniment for the second phrase, showing chords in the right hand and a bass line in the left hand.



(1.) As I grew up I was ter - ri - fied of dark - ness.
 2. Now that you're mine I can't pic - ture life with - out you.
 3. Now we're a - lone gon-na show how much I need you.



To Coda ⊕



Now you're a - round I've no rea - son to be fright - ened.____
 You're my____ friend, you're my lov - er, wan - na bite you.____ } 'Cause ev - en if____ the
 And kiss you so you won't ev - er wan - na leave me.____ }



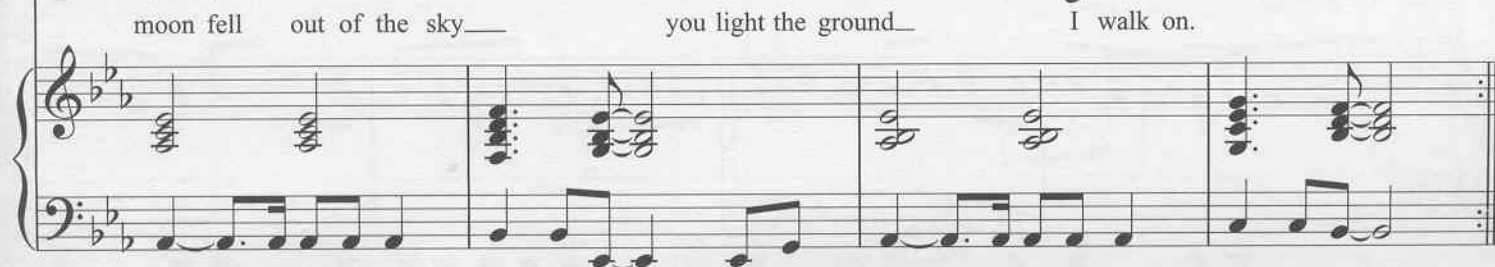
sun came tum-bl-ing down____ you light the ground____ I walk on.____ Ev-en if____ the



1.



moon fell out of the sky____ you light the ground____ I walk on.



2.

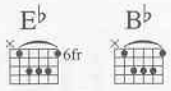


Ev - en if the moon fell out of the sky. — The world, it goes on spin-ning and I

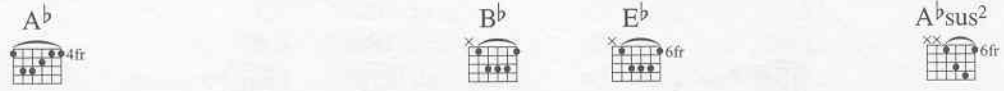
can't re - trace — my hea - dy foot-steps to — this place. — I'm in



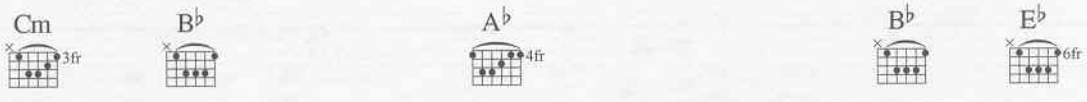
Hea-ven right — now and I don't wan - na come down.



'Cause ev - en if the



sun came tum - bl - ing down you light the ground I walk on...



Ev - en if the moon fell out of the sky you light the ground...

D.S. al Coda \oplus *Coda*



I walk on.

N.C.

Hey... 'Cause ev - en if the



sun came tum - bl - ing down — you light the ground — I walk on. —



1.


— Ev - en if — the moon fell out of the sky — you light the ground. —



2.


— I walk on. 'Cause ev - en if — the moon — fell





out of the sky — you light the ground — I walk on.



borrowed heaven

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

♩ = 80



All beau - ty all fade a - way, bor - rowed.
 All heart - ache, all riv - ers cried, bor - rowed.
 All bo - dy, all skin and bone, bor - rowed.

*1° tacet till **



All moon - light re - turn to - day, bor - rowed.
 Don't stay out too late to - night, bor - rowed.
 All silk - y, all smooth and warm, bor - rowed.

1° only



Gadd9/D G/D A/D D Gadd9/D G/D

All sun - rise, — all shoot - ing stars, bor - rowed.
 I love you, — don't wan - na die, bor - rowed.
 All plea - sure, — all pain are one, bor - rowed.

A/D D Gadd9/D G/D

To Coda ⊕

All earth bound, — bare feet and clay, — You know we're stand - ing on
 You taste like — pa - ra - dise, — I know I'm breath - ing in...
 Al - might - y — I stand a - lone, — I know I'm liv - ing in...

A/D D A6/D G/D A/D D

Bor - rowed, — bor - rowed — Hea - ven, bor - rowed, — bor - rowed

1. A6/D G A/D D A6/D G

Hea - ven.

2.



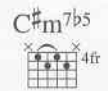
Bor - rowed, bor - rowed Hea - ven, bor - rowed, bor - rowed



Hea-ven. You gave me life and I will



give it back. But be - fore I do...



I'm gon-na hold it tight. This is my prayer.

A  D/F#  Em  G 



The first system of music consists of a vocal line and piano accompaniment. The vocal line is in the treble clef with a key signature of two sharps (F# and C#). It begins with a whole note chord, followed by a half note, and then a quarter note. The piano accompaniment is in the grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

A  D/F#  Em  G 

Oh, oh.



The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "Oh, oh." under a slur. The piano accompaniment remains consistent with the first system.

A  D/F#  Em  G 

Violin



The third system of music introduces a violin line in the treble clef. The violin part begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment continues as in the previous systems.

A  D/F#  Em  G 



The fourth system of music features a vocal line in the treble clef. The vocal line starts with a half note, followed by a quarter note, and then a half note. The piano accompaniment remains consistent with the previous systems.

A/D



D



Gadd9/D



G/D



First system of musical notation. The vocal line consists of a whole note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

A/D



D



Gadd9/D



G/D



D.C. al Coda

Second system of musical notation. The vocal line consists of a whole rest. The piano accompaniment continues with the same rhythmic pattern as the first system.

♠ *Coda*

A/D



D



A⁶/D



G/D



Bor - rowed, bor - rowed Hea - ven,

Coda section of musical notation. The vocal line has a melodic line with lyrics. The piano accompaniment features a steady eighth-note bass line and block chords in the treble.

A/D



D



A⁶/D



G



Repeat ad lib. to fade

bor - rowed, bor - rowed Hea - ven.

Final section of musical notation. The vocal line has a melodic line with lyrics. The piano accompaniment features a steady eighth-note bass line and block chords in the treble.

baby be brave

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

♩ = 112

N.C.



Strings



Violin



Dm

B^b/D

C

Dm

Gm

A⁷/C[#]



1. May-be deep down in - side

you don't be - lieve it.

Dm

B^b/D

C/E

F

Gm

A



Your wail - ing wall

it is - n't weep - ing

Dm

Dm

B^b/D

C

Dm

Gm



at all.

And you're not wor - thy
2. Way far down be - low

of a - dor - a -
you don't

A⁷/C[#]

Dm

B^b/D

C/E



- tion.
feel it.

You're scared that some - bo - dy, some where's.
Yeah, ev - 'ry - one knows,

F Gm A Dm

— gon na find the burst pipe. — And as fast as they bow down they'll leave you be-hind.)
 but we don't be - lieve it. The pain of a pop star you're break-ing my heart.)

Dm Bb C Gm

But ba - by be brave, — 'cause what's the point of it all, what's the point.

Bb C Dm Bb Am7

— of it all? — Yeah. Ba - by don't blow it, tell me what's —

Gm Dm

1. To Coda Synth. Dm Bb/D C

— it all for — if you're not ter - ri - fied — to fail.

Are you ter - ri - fied_ to

fail?

2.

(Con - fide in me, tell your sto - ry.)
 fail? Are you ter - ri - fied_ to

(It's your fear that makes you wor - thy.) I
 fail?

know what you're doing 'cause, God,

I've been temp - ted. You are drown - ing the spe - cial to

im - mor - tal - ize the rise. *Violin*

And what's the point of it all?



D.S. al Coda

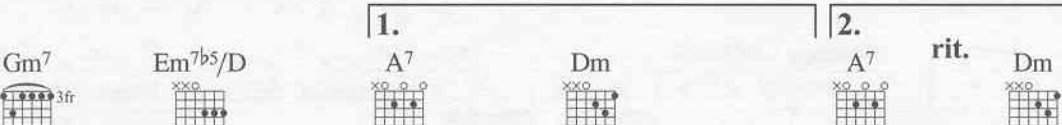
Musical notation for the first system, including treble and bass staves.



Musical notation for the second system, including lyrics: (Con fail? - fide in me, tell your



Musical notation for the third system, including lyrics: sto - ry.) (It's your fear that Are you ter - ri-fied_ to fail?



Musical notation for the fourth system, including lyrics: makes you wor - thy.) wor - thy.) Are you ter - ri-fied_ to

silver strand

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

♩ = 78



Em/G



Dadd9



Da

Em



Dadd9



da da da da da da da. Da da da da da da da.

A



§

Em/G



Violin

Dadd9



A



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three sharps (F#, C#, G#). The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The system concludes with a whole note chord in the right hand.

Em



Dadd9



A



The second system continues the musical piece. The vocal line features a melodic phrase with eighth notes. The piano accompaniment provides harmonic support with chords and a steady bass line. The system ends with a whole note chord in the right hand.

Em



A



Em



The third system shows the vocal line with a melodic line and a fermata over the final note. The piano accompaniment continues with chords and a bass line. The system concludes with a whole note chord in the right hand.

A



Em



A



The fourth system features a vocal line with a triplet of eighth notes. The piano accompaniment provides harmonic support with chords and a bass line. The system concludes with a whole note chord in the right hand.

Em/G A 1.

2, 3.

A C D

A C

D To Coda \oplus

Da

confidence for quiet

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

♩ = 104

A^b

D^b

B^bm⁷

D^b

1. What a day — that I've left — be - hind...
 2. I'm not hun - gry, no, I'm ov - er - fed...

A^b

D^b

B^bm⁷

D^b

A^b

D^b

— You for - gave, — said I've done — my time. — I've been — good
 — sat - is - fied, — with the life — I've led. — Mov - ing — on

B

C[#]

A^b

D^b

B^bm⁷

D^b

a - ni - ma - tion rhyme — sis - ter - hood, — can I find — that line? —
 to where you — can't see. — What is me? — Well it's just — for me. —

E^b 6fr G^b A^b 4fr E^b 6fr

Not a - ny - more. I don't feel it. I'm not hope -
 Mine, end of the line. You don't hear it crash - ing, si -

G^b A^b 4fr E^b 6fr

- less, tra - gic. No, no - thing - no more to say. I've got free -
 - lent. You're all gone, gone, left me be - hind. Is this free -

A^b 6fr

- dom, no more call - ing. } I don't care, }
 - dom? No - one's call - ing. } (I don't

G^b maj⁷ D^b/F B^b m

care.) I'll walk a - way. (Walk a - way.) 'Cause I've got con -

A^b6  4fr


G^bmaj7 


1. D^b  4fr


Fm7/C 


- fi - dence for qui - et. I'm not a - fraid.




B^bm  N.C.

2. D^b  4fr

Fm7/C 

B^bm 

(I'm not a - fraid.)



E^maj7 

F# 

E^maj7 

Violin



F# 

C#m7  4fr

D#m7  6fr



No, — no - thing, —

no more to say. Is this free - dom? No - one call - ing. I — don't care. —


(No - thing, no more to say — to free - dom.)

I don't care. — (I don't care.) I'll walk a - way. —

Db/F 
 Bbm 
 Ab6 

(Walk a - way.) 'Cause I've got con - fi - dence for qui -



1. Gbmaj7 
 Db 
 Fm7/C 
 Bbm 

- et. I'm not a - fraid. (I'm not a - fraid.) No, I don't care.



2. Db 
 Fm7/C 
 Bbm 
 N.C.

(I don't know what to say.) I've got



con - fi - dence. (I'm not a - fraid.)



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angel

hideaway

long night

goodbye

time enough for tears

humdrum

even if

borrowed heaven

confidence for quiet

baby be brave

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