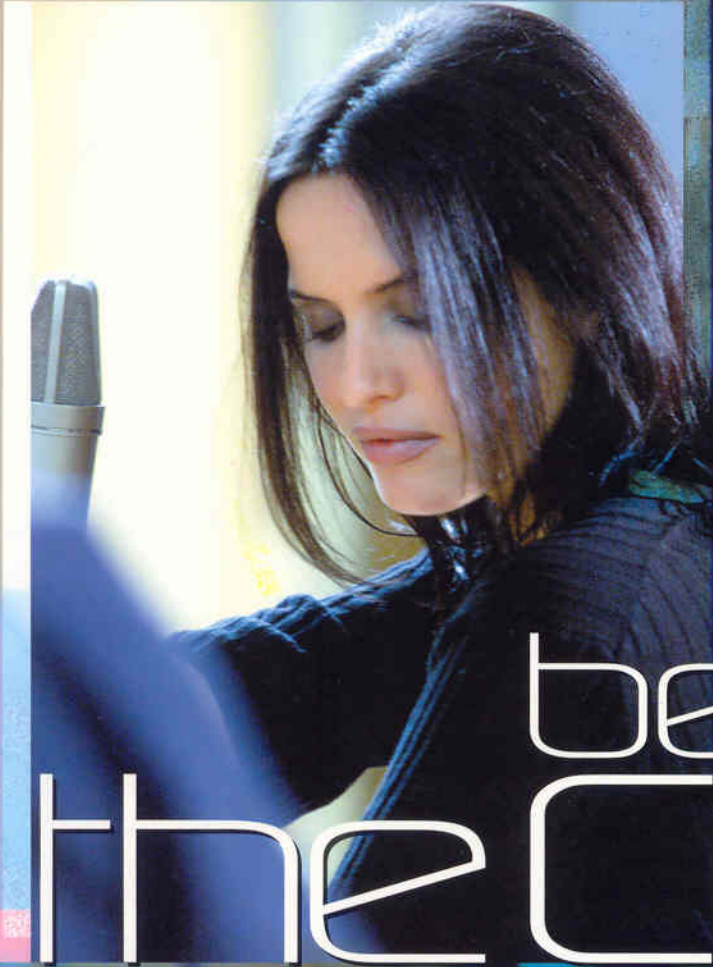
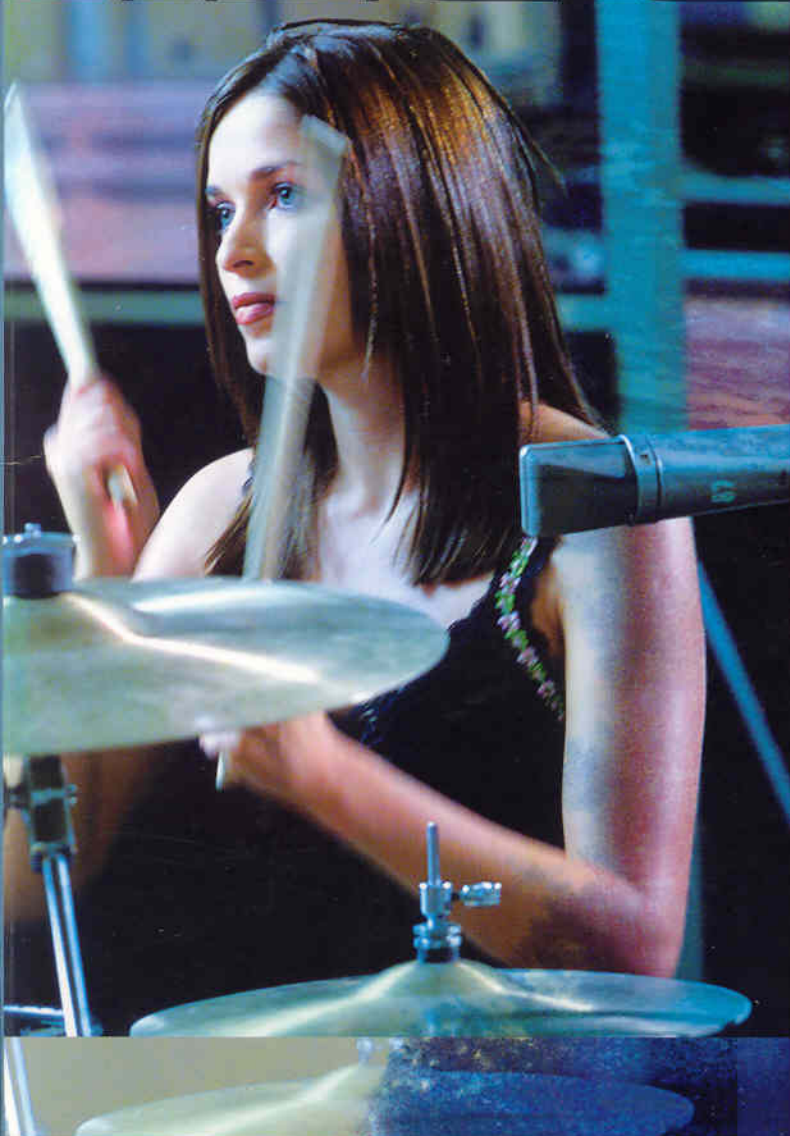


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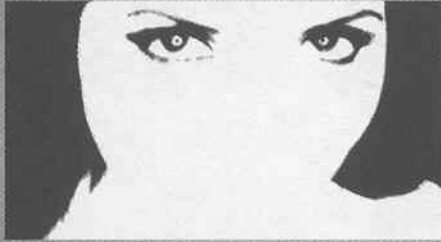
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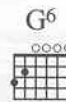




WOULD YOU BE HAPPIER?

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

♩ = 96



Woo!

1. Have you

con pedale



ev - er won - dered where the sto - ry ends and how it all be - gan? I do...



Did you

D



Gmaj7



ev - er dream you were the mo - vie star

with pop - corn in_ your hand?

I did_

Dmaj9



Gmaj7



Do you

D



Gmaj7



ev - er feel you're some - one else_ in - side
(Verse 2 see block lyric)

and no - one un - der - stands

you are?_

Dmaj9



Gmaj7



And

D



Gmaj7



wan - na dis - ap - pear in - side a dream but nev - er wan - na wake, wake up...



C



G/B



Am



G



Asus4



A



And then you



Em7



A



Em7



A



stum - ble on to - mor - row and trip ov - er to - day. Would you be



D



G6



Em9

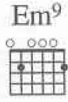


G6

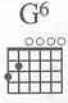
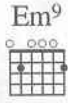
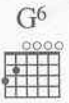
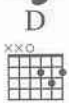


hap - pi - er if you weren't so un - to - ge - ther? Would sun shine

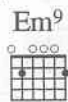
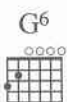




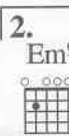
bright - er if you played a big - ger part? Would you be



won - der - ful if it was - n't for the wea - ther? You're gon - na be just



1. fine. (Gon - na be just fine.) 2. Are you



2. fine.) I think you're gon - na be just fine.

Gadd⁹



D



You're gon - na be just fine. (Fine.)

E



So don't wor - ry ba - by.

G



Em⁷



A



You're rac - ing for to - mor - row, not

Em⁷



A



fin - ished with to - day. Would you be



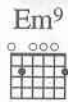
hap - pi - er — if you weren't so un - to - ge - ther? Would sun shine

2°we



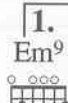
bright - er — if you played a big - ger part. Would you be

2°we



won - der - ful — if it was - n't for — the wea - ther? I think you're gon - na be — just

2°we're



fine — (Gon - na be — just fine. Would we be

1.

2.

Em⁹



G⁶



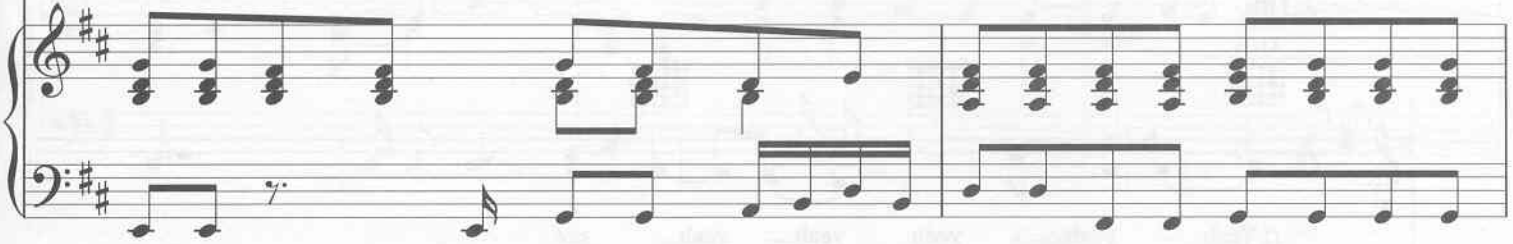
D



G⁶



fine.) I think you're gon - na be just fine. Don't wor - ry ba -



Em⁹



G⁶



D



G⁶



Em⁹



G⁶



- by, you're gon - na be just fine. Don't wor - ry hon - ey, you're gon - na be just



D



G⁶



Em⁹



G⁶



D



fine. Don't wor - ry ba - by, you're gon - na be just fine.



Verse 2:

Are you not afraid to tell your story now
But everyone is gone, it's too late
Why is everything you've ever said or done
Not the way you planned, mistake
And so you promised that tomorrow
Be different than today.

Would you be happier *etc.*

SO YOUNG

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

$\text{♩} = 108$



Yeah — yeah — yeah yeah — yeah —



Yeah — yeah — yeah yeah — yeah —

1. We were



tak - ing it ea - sy, bright and breez - y — yeah, — we are

(Verse 2 see block lyric)

G Cadd9 Dadd9

liv - ing it up — just fine and dan - dy — yeah.

Am Cadd9 D

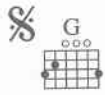
And it real - ly does - n't mat - ter that we — don't eat, — and it

Am Cadd9 D Am

real - ly does - n't mat - ter that we — ne - ver sleep, — and it real - ly does - n't mat - ter, real -

Cadd9 Dadd9

- ly does - n't mat - ter at all. 'Cause we are



so young now— and we are so young, so— young now.—



And when to - mor - row comes— { we can — } do it all — a - gain.—
 { we'll just — }



1. || 2. %.

2. And we are Yeah we are



so young now,— we are so young, so— young now.—

G Cadd9

And when to - mor - row comes— we'll just— do it all— a - gain,—

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

D Am

To Coda ⊕

all a - gain,—

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

C Em D

all a - gain,— all a - gain,—

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

Am C D D.%. al Coda

all a - gain.— Yeah yeah— yeah

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

♩ Coda

we are so young, (Yeah yeah yeah yeah yeah.)

G C

yeah, we are so young, (Yeah yeah)

D G/B

yeah yeah yeah. We are so

C D

Repeat to fade

Verse 2:

We are chasing the moon
Just running wild and free,
We are following through
Every dream and every need.

'Cause we are so young now etc.

X RUNAWAY

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

♩ = 52

F



F sus²



F



F sus²



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 tempo is marked as quarter note = 52. The key signature has one flat (Bb). The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

F



F sus²



F



F sus²



The second system continues the musical notation from the first system. It includes a vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

F



C⁷sus⁴/G



B^bsus²



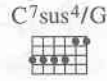
F



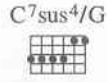
C⁷sus⁴/G



The third system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "1. Say it's true, (Verse 2 see block lyric) there's no-thing like me and you." The piano accompaniment continues with a steady eighth-note pattern in the right hand and a simple bass line in the left hand.



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



run - a - way, I would



run - a - way with you. Cos



I have fall - en in



love with

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

with you.

Violin
 you,

with you.

B^bmaj7 **C7sus4** **C7**

And I would

Dm7 **B^bmaj9** **Gm9**

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

C7 **Dm/F** **B^b/F**

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

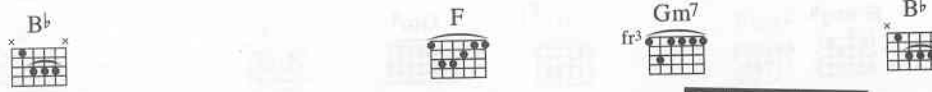
Gm7 **C** **B^b**

run - a - way with you. Cos




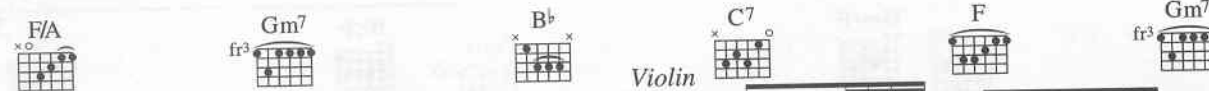

I have fall - en in love






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






stop fall - in' in love with you,

Violin





fall - in' in love with



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

— stop fall - in' in love — with you,

with you — my love with

Repeat ad lib. to fade

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.

BREATHLESS

Words & Music by R.J. Lange, Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

♩ = 128

N.C.

Go on. Go on, leave me breath - less.

B



Come on.

L.H.

B



Ooh, — yeah.

g^b-b-dis



1. The day - light's fad - ing slow - ly, —
(Verse 2 see block lyric)



but time — with you — is stand - ing still. I'm wait - ing for —



— you on - ly, — the slight - est touch — and I — feel weak. —



e-fis-b



I can - not lie, — from you — I — can — not hide.



B  E  F# 

And I'm los - ing the will — to try. —
D.S. (I've lost — my —)



G#m  E  F# 

Can't hide — it, can't fight — it. So —



E  Aadd9  B 

go — on, go — on, — come on, leave me breath - less. —



E  Aadd9  B 

Tempt — me, tease — me — un - til I can't de - ny — this





To Coda ⊕

lov - ing — feel - ing. — Make me long for your — kiss. —



1.



N.C.

Go — on, go — on. — Yeah, — come on. —

Drums

2.



N.C.



come on. —



Yeah, yeah. —






Ooh, yeah.






Yeah, yeah, yeah, yeah.

D.%. al Coda

⊕ Coda





NC.

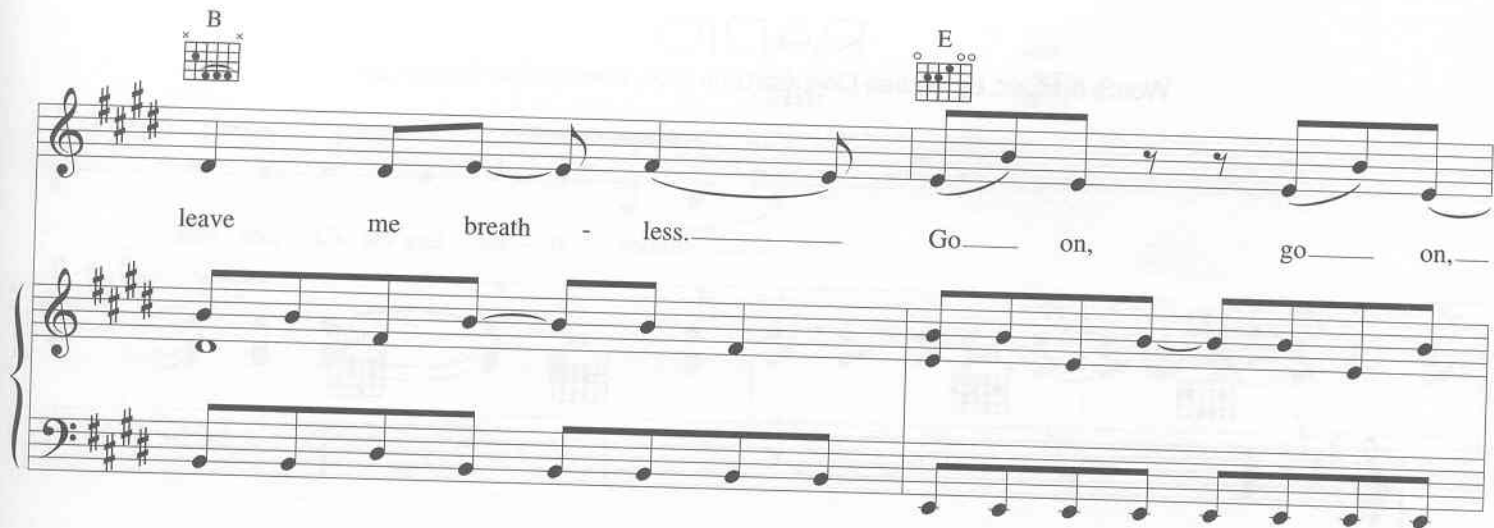
Go on, go on, come on,





leave me breath - less. Go on, go on, come on,

B  E 



leave me breath - less. Go on, go on,

Aadd9  B  N.C.  e-b



come on, leave me breath - less. Go on, go on.

Verse 2:
 And if there's no tomorrow
 And all we have is here and now
 I'm happy just to have you
 You're all the love I need somehow
 It's like a dream
 Although I'm not asleep
 And I never want to wake up
 Don't lose it, don't leave it.

So go on, go on etc.

RADIO

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

♩ = 122



The first system of music features a guitar part with a treble clef and a 4/4 time signature. The key signature has three sharps (F#, C#, G#). The guitar part consists of four measures, each with a whole rest. Above the staff are four chord diagrams: B sus2, Bm7, A6, and E add9. Below the guitar part is a piano accompaniment consisting of a grand staff (treble and bass clefs). The piano part has a melody in the right hand and a bass line in the left hand, both in 4/4 time.



The second system of music continues the guitar and piano accompaniment. The guitar part has four measures with whole rests, followed by a final measure with a quarter note G#4. Above the staff are four chord diagrams: B sus2, Bm7, A6, and E add9. The piano accompaniment continues with the same melody and bass line.

1. It's



The third system of music includes lyrics for the vocal line. The guitar part has four measures with whole rests, followed by a final measure with a quarter note G#4. Above the staff are four chord diagrams: B sus2, Bm7, A6, and E add9. The piano accompaniment continues. The lyrics are: "late at night and I'm feel-ing down, there are cou-ples stand-ing on the street shar-in'". Below the lyrics is a note: "(Verse 2 see block lyric)".

Bsus²



Bm7



sum - mer kis - ses and sil - ly sounds.



So I step in - side pour a



glass of wine with a full glass and an emp - ty heart I search for some - thing to oc - cu - py my -



mind.

F# Dmaj7 F#

But you are in my head, swim-

Detailed description: This system contains the first three measures of the piece. The guitar part has chords F# (x00023), Dmaj7 (x00232), and F# (x00023). The piano accompaniment features a treble clef with eighth-note patterns and a bass clef with a steady eighth-note accompaniment.

Dmaj7 F# Dmaj7

- ing for - ev - er in my head, tang - led in my dreams,

Detailed description: This system contains measures 4-6. The guitar part has chords Dmaj7 (x00232), F# (x00023), and Dmaj7 (x00232). The piano accompaniment continues with similar rhythmic patterns in both hands.

F# Dmaj7 E/D D

swim - ming for - ev - er.

Detailed description: This system contains measures 7-9. The guitar part has chords F# (x00023), Dmaj7 (x00232), E/D (xx0023), and D (xx0232). The piano accompaniment features a treble clef with a melodic line and a bass clef with a steady accompaniment.

E A6 C#m7 Bsus4 B E

So I lis-ten to the ra - di - o, and all the songs we used to know,

Detailed description: This system contains measures 10-13. The guitar part has chords E (x00023), A6 (x02323), C#m7 (fr4x0232), Bsus4 (xx0023), B (x02323), and E (x00023). The piano accompaniment features a treble clef with a melodic line and a bass clef with a steady accompaniment.

1.

A6 C#m7 B Bsus4

so I lis-ten to the ra-di-o, re-mem-ber where we used to go.

Bsus2 Bm7 A6 Eadd9

Violin

2. Now it's

2, 3.

B B7sus4 E A6

used to go. I lis-ten to the ra-di-o

C#m7 Bsus4 B E

and all the songs we used to know, I lis-ten to the

To Coda

A6 C#m7 Bsus4

ra - di - o, re - mem - ber how we used to go.

This system contains the first system of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. Above the vocal line, three guitar chord diagrams are provided: A6, C#m7 (with a first fret barre), and Bsus4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Bm9 Bm7 Bm6

This system contains the second system of music. It features a vocal line in treble clef with a whole rest in the first measure and a piano accompaniment in grand staff. Above the vocal line, three guitar chord diagrams are provided: Bm9, Bm7, and Bm6. The piano accompaniment continues with chords and a bass line.

E Bm9 Bm7

This system contains the third system of music. It features a vocal line in treble clef with a whole rest in the first measure and a piano accompaniment in grand staff. Above the vocal line, three guitar chord diagrams are provided: E, Bm9, and Bm7. The piano accompaniment continues with chords and a bass line.

E9 Esus4 E C# F#

This system contains the fourth system of music. It features a vocal line in treble clef with a whole rest in the first measure and a piano accompaniment in grand staff. Above the vocal line, five guitar chord diagrams are provided: E9 (with a first fret barre), Esus4, E, C#, and F#. The piano accompaniment continues with chords and a bass line.

You.

Dmaj7
x00

F#

Dmaj7
x00

are in my head, swim - ming for - ev - er in my

F#

Dmaj7
x00

F#

head, tang - led in my dreams, swim -

D.%. al Coda

D
xx0

E/D
xx0 00

D
xx0

E/D
xx0 00

D
xx0

- ming for - ev - er, swim - ming for - ev - er.

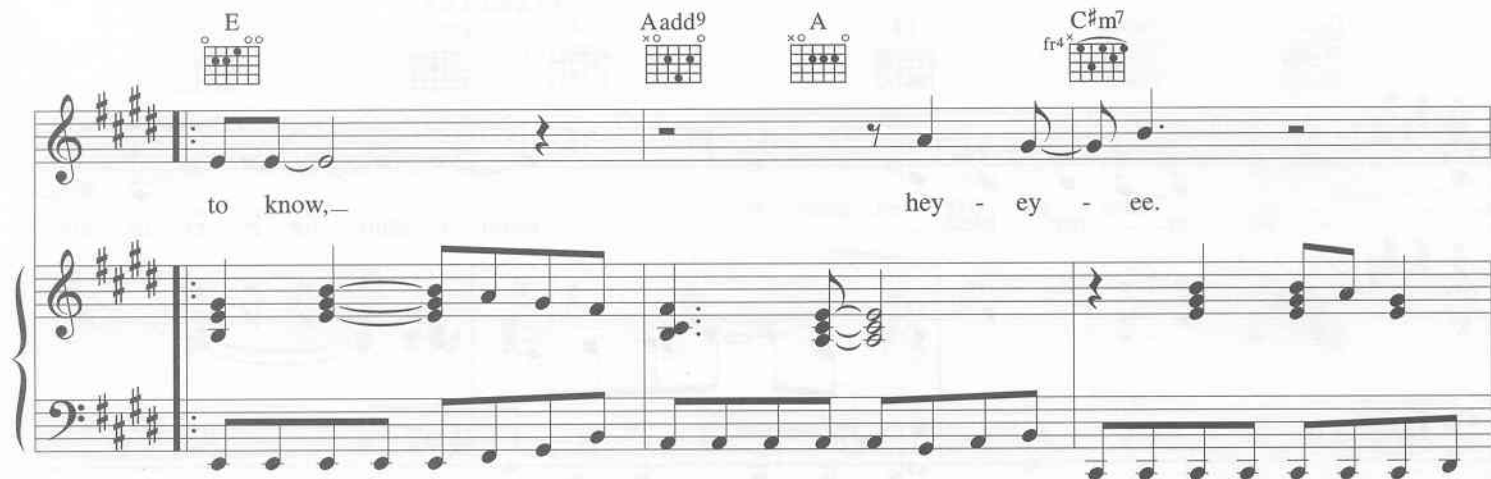
⊕ *Coda*

C#m7
fr#

B
x x x

To all the songs all of the songs we used

E Aadd9 A C#m7



to know, - hey - ey - ee.

1-3. Bsus4 B Repeat ad lib. 4. B A rit. E



Repeat ad lib.

rit.

Verse 2:

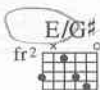
Now it's morning light and it's cold outside
 Caught up in a distant dream
 I turn and think that you are by my side
 So I leave my bed and I try to dress
 Wondering why my mind plays tricks
 And fools me in to thinking you are there
 But you're just in my head
 Swimming forever in my head
 Not lying in my bed
 Just swimming forever.

So listen to the radio *etc.*

WHAT CAN I DO

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

$\text{♩} = 80$



Handwritten numbers 2, 3, 4 in the bass line.



Handwritten number 3 in the bass line.



1. I have -n't slept at all in days;—
(Verse 3 see block lyric)



It's been so long since we have talked.—



And I have been here many times;



To Coda ⊕

I just don't know what I'm do-in' wrong.



What can I do to make you love me?



What can I do to make you care?



What can I say— to make— you feel— this?



What can I do— to get— you there?—



2. There's on - ly so— much I— can take,—



And I just got - ta let— it go.—

A  E/G#  D⁵add⁹  E⁵ 






And, who knows, — I might — feel bet — ter, — yeah,



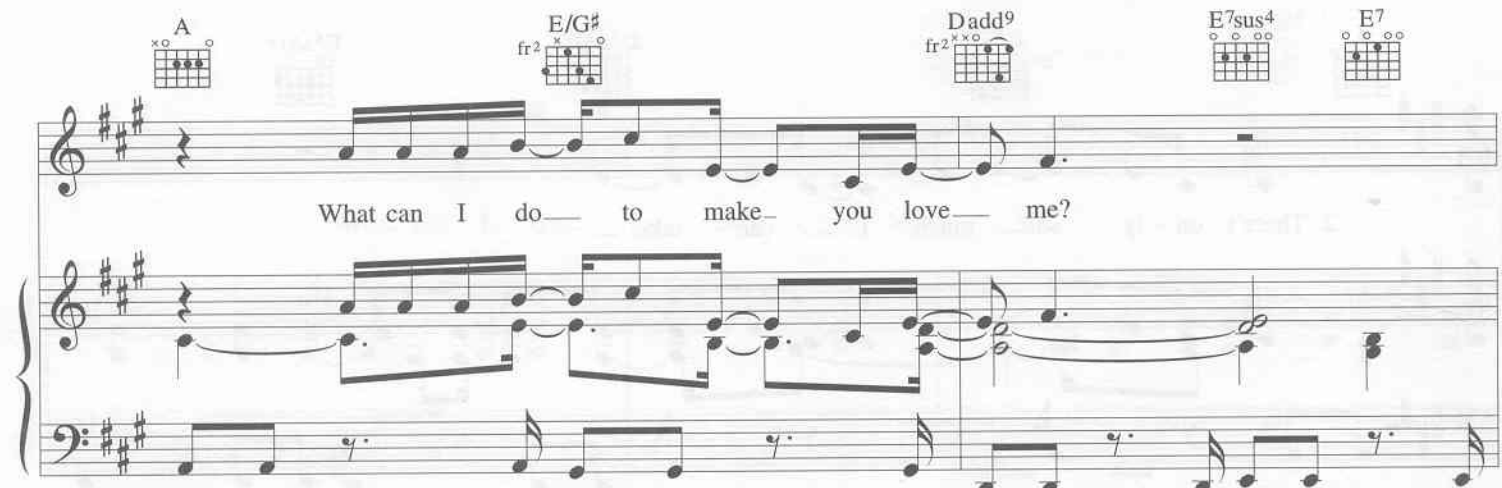
A  E/G#  D⁵add⁹  E⁵add⁹ 

If I don't try — and I — don't hope. —



A  E/G#  Dadd⁹  E⁷sus⁴  E⁷ 

What can I do — to make — you love — me?



A/C#  E  Bm⁷  E⁷ 

What can I do — to make — you care? —





What can I say — to make — you feel — this?



What can I do — to get — you there? —



No more wait - ing, no more ach - ing;



D.%. al Coda

No more fight - ing, no more try - ing.

⊕ Coda



What can I do — to make — you love — me?



What can I do — to make — you care? —



What can I say — to make — you feel — this?



1. What can I do — to get — you there? —

2.

Bm7 E7 Dmaj7 E Dmaj7 E

To love, — love me? — Love me, — love —

Dmaj7 E Dmaj9 E

me, — love me. — Love —

Repeat to fade

Verse 3:
 Maybe there's nothing more to say;
 And, in a funny way, I'm calm.
 Because the power is not mine,
 I'm just gonna let it fly.

THE RIGHT TIME

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

♩ = 96

N.C.

This is the right time, once in a

D

Em9

life - time.

Violin

8vb

Drums

C

G

D

Em9

Am7

D7sus4

G

(8vb)



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

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

(8vb)

etc.



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

The sun is shining in my window, life's in



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

flow.



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

2. Making music in the morning, laughter's light.
(Verse 3 see block lyric)

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



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


Melody line for the first system.

Now some - thing - has en - tered - my mind, —

Accompanying piano part for the first system, including a *loco* section.

Em


C


G


D


Em


C


Melody line for the second system.

shat - ter - ing all of — my thoughts. It's no good, — it's

Accompanying piano part for the second system.

G


D


Em


C


G


D


Melody line for the third system.

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

Accompanying piano part for the third system.

D


Em9


C


G


D


Em9


Melody line for the fourth system, featuring a triplet of eighth notes.

Guitar

Accompanying piano part for the fourth system, including a *8vb* section and *etc.* marking.

Am7 D7sus4 G D Em9 C G

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

fis-gis-a-cis

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.

I NEVER LOVED YOU ANYWAY

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr, Jim Corr & Carole Bayer Sager

$\text{♩} = 102$



First system of musical notation, including guitar chords and piano accompaniment.



Second system of musical notation, including guitar chords and piano accompaniment.






1. You bored me with your stories, I can't believe that I en -

(Verse 2 see block lyric)






Third system of musical notation, including guitar chords and piano accompaniment.

-dured you for as long as I did. I'm happy it's over,

I'm on - ly sor - ry that I did - n't make the move be - fore you. —






And when you go — I will — re - mem - ber





to send a thank - you note — to that girl,





I see she's hold - ing you — so ten - der, well I

Cadd9



just wan - na say. I nev - er real - ly loved you

D



Am7



G/B



D



an - y - way, no I did - n't love you an - y - way,

Am7



G



D



Am7



G/B



I nev - er real - ly loved you an - y - way, I'm so

F



A



1.



2.



{ glad - } you're mov - ing a - way. { hap - py }

5
kwintool



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

Yeah, I am.

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



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



And when you go — I will — re - mem - ber I must re -

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

Cadd9

rall.

- mem - ber — to say — I nev - er real - ly loved you

an - y - way,

no I did-n't love you an - y - way,

I nev - er real - ly loved you an - y - way,

I nev - er real - ly loved you

an - y - way,

I nev - er real - ly loved you an - y - way,

I

nev - er

Am7 G D Am7 G/B

no, I did-n't love you an-y - way,— nev-er tru-ly loved you
 loved you an - y - way, — nev - er loved you an - y - - -

D Am7 G F A

an - y - way.— I nev - er loved you an - y - way. I'm so hap - py you're mov - ing a - way,—
 way, I nev - er loved you an - y - way.

D F A D

yeah, I'm de - light - ed you're mov - ing a - way.

D5 C5 G/B D5



Repeat to fade

Verse 2:

Valentino, I don't think so
You watching MTV while I lie dreaming in an empty bed.
And come to think of it, I was misled
My flat, my food, my everything and thoughts inside my head.

Before you go I must remember
To have a quiet word with that girl.
Does she know you're not a spender?
Well I just have to say.

I never really *etc.*

IRRESISTIBLE

Words & Music by R.J. Lange, Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

♩ = 126



NC.

First system of the musical score. It features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked as 126 beats per minute. The lyrics are: "You're ir - re - sis - ti - ble, — you're mine, —".

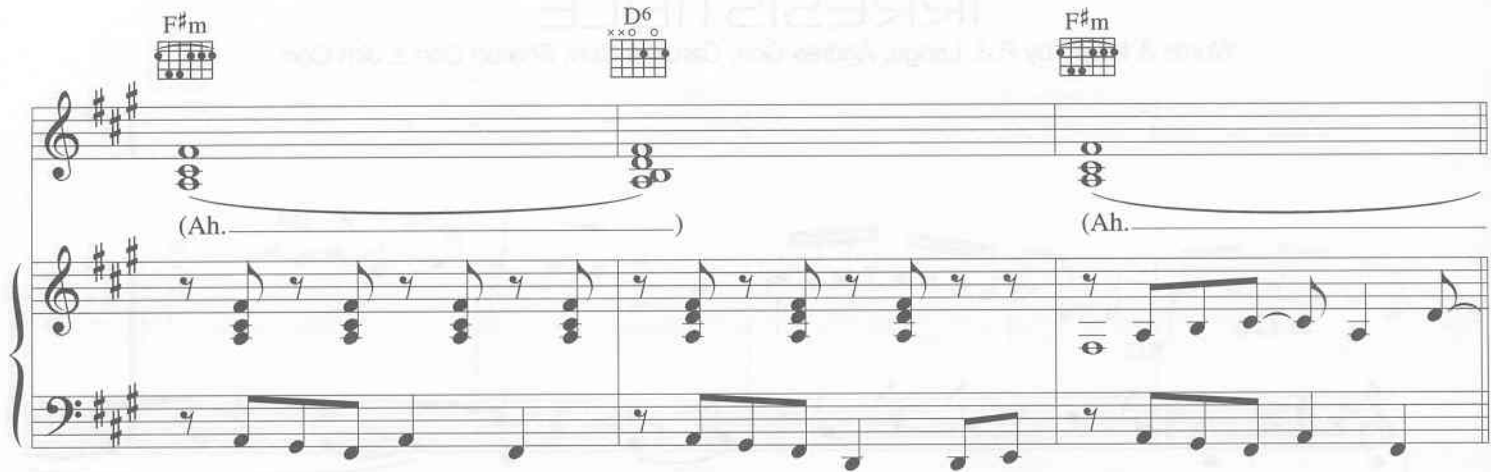
Second system of the musical score. It continues the vocal line and piano accompaniment. The piano part includes a 3/4 time signature change. The key signature changes to three sharps (F#, C#, G#).



Drums

Third system of the musical score. It features guitar chord diagrams for F#m and D6, and piano accompaniment. The piano part includes vocalizations "(Ah. —)". The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

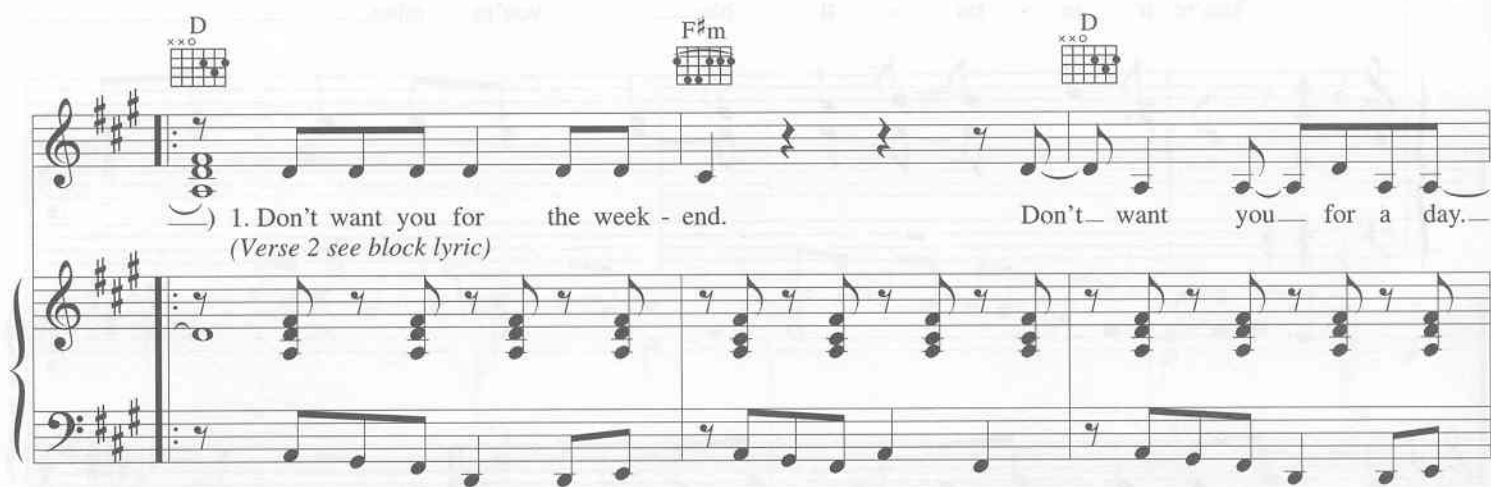
F#m  D6  F#m 

(Ah. _____) (Ah. _____)



D  F#m  D 

1. Don't want you for the week - end. Don't want you for a day.
(Verse 2 see block lyric)



F#m  D  F#m 

Don't need a love di - vi - ded. Don't



D  F#m  Gmaj7 

wan - na feel this way. See I want you to need



A7 Gmaj7

me. (The way I need you.) Just like I need

A7 Gmaj7

you. (The way I see And I want you to see

A7 Bm7 Gadd9 Bm7 A

me like no - one - be - fore.

g-a-b-d

F Gm7 Bb sus2

You're ir - re - sis - ti - ble. You're na - tu - ral, phy -

C F Gm7

si - cal. It's in - de - fi - na - ble. You're ma -

B^b sus² C F

gi - cal, il - lo - gi - cal, yeah. So make-you - mine-

Gm7 B^b sus² 1. Dm7

a - ble. You're mine.

2. F[#]m Dm7 F[#]m D

F#m7



Dadd9



F#m7



Guitar

Dadd9



F#m7



Dadd9



F#m7



Dadd9



Gmaj7



A7



Gmaj7



Now you feel what I'm feel - ing.—

Don't you know that it's more?—

(Don't you feel what I'm feel - ing.)

A7 Gmaj7 A7

(It can take you pla - ces.) It can take you to pla - ces like

Bm7 Gadd9 Bm7 A

nev - er — be - fore.

F Gm7 Bb sus2

- ti - ble.) You're ir - re - sis - ti - ble. — You're na - tu - ral, — phy -

C F Gm7

- si - cal. — It's in - de - fi - na - ble. — You're ma -

B^b sus² **C** **F**

gi - cal, il - lo - - gi - cal, — yeah. — So make - you - mine-

1. **Gm⁷** **B^b sus²** **C**

a - ble. — You're mine. (You're ir - re - sis -

2. **B^b add⁹** **C** **Dm**

Verse 2:
 So can't you see I'm tortured
 Oh can't you hear my pain
 If you just let me show you
 I'll be your summer rain
 Then you'll feel that you want me
 (The way I'm feeling)
 Just like I want you
 (The way I want you)
 And you'll know nothing's better
 It's like nothing before.

You're irresistible *etc.*

FORGIVEN, NOT FORGOTTEN

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

♩ = 88

N.C.

timing D akkoord

8va

Percussion

Am

C

Dadd9
fr2

Am7/E

C/G

Dadd9
fr2

Am

C

Dadd9
fr2

Am7/E

Cmaj7/G

Dadd9
fr2



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

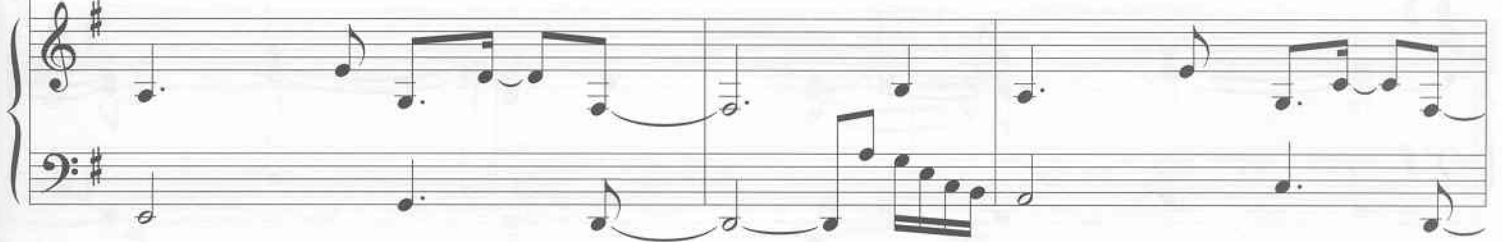
star - ing on, — watch - ing her life go — by. —



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*



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.

NC.

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

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-

Am C D7

- 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-

N.C.

- 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.*

LOUGH ERIN SHORE

Traditional, arranged by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

"conserin"

♩ = 50



Violin

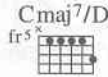
1, 2.



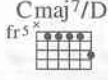
3.



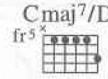
4 maten → volgende bla.



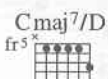
First system of piano accompaniment. Treble clef has a whole note chord (D) with a fermata. Bass clef has a rhythmic pattern of eighth notes.



Second system of piano accompaniment. Treble clef has a whole note chord (D) with a fermata. Bass clef continues the rhythmic pattern.



Third system of piano accompaniment. Treble clef has a moving line of eighth notes. Bass clef continues the rhythmic pattern.



Fourth system of piano accompaniment. Treble clef has a moving line of eighth notes. Bass clef continues the rhythmic pattern.

NC.

Drum part for the first system, marked 'Drums ad lib.'. Shows a rhythmic pattern of eighth notes with accents.

1.

2.








Violin

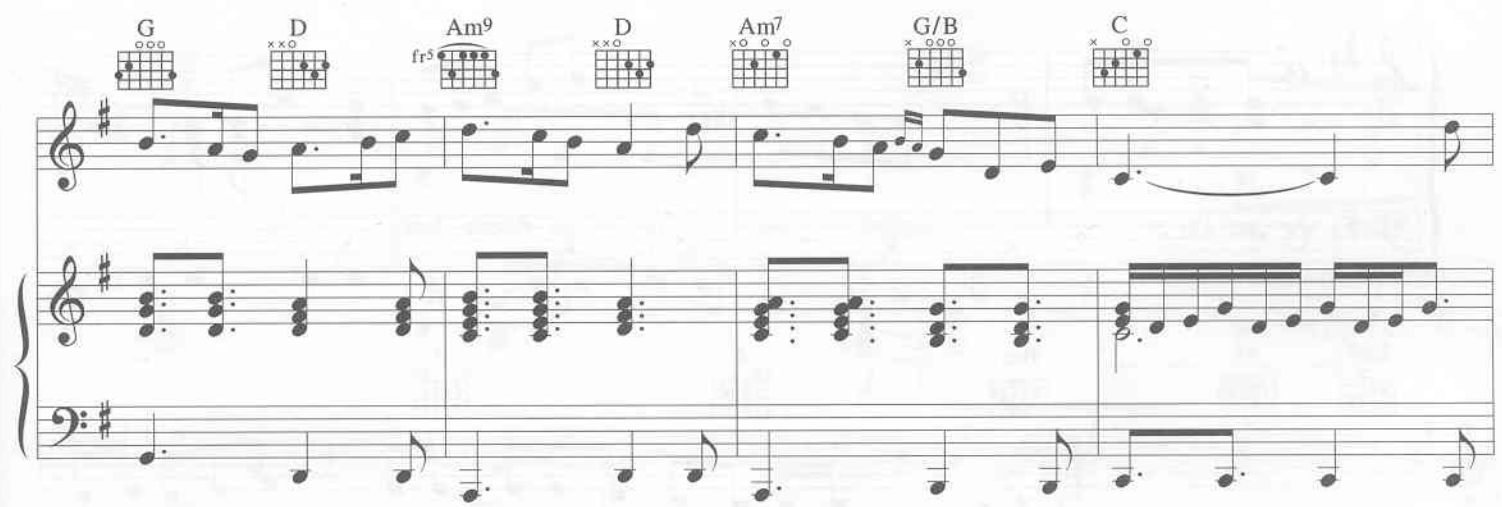
Violin and piano accompaniment for the second system. The violin part has a whole note chord with a fermata. The piano accompaniment continues with eighth notes.

























rit.



ONLY WHEN I SLEEP

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr, Jim Corr,
John Shanks, Paul Peterson & Oliver Leiber

♩ = 76
NC.

Bm D7 E7

e-g-b-d

Em7 A6 Bm A E

Bm A E Bm A

1. You're on - ly just a dream - boat, sail - ing in - my
2^o sleep. - (Verse 2 see block lyric)

head. You swim my se - cret o - ceans of co - ral blue - and red. Your smell is in - cense burn -



-ing, your touch is silk - en, yet it reach - es through - my skin, mov - ing from - with - in, -



and clutch - es at - my breast. - But it's on - ly when I



sleep, - see you in my dreams, got me spin - ning, round and round - turn - ing



up - side down. - I hear you breathe - } some - where in my sleep, got me spin - ning
But I on - ly hear you breathe - }

E7 Em7 A

round and round, — turn - ing up - side down. —
But it's on - ly when I

G G#m7(b5) D/A G/A D/A

sleep, yeah - yeah — yeah yeah - yeah. —

F#7 Bm

But it's on - ly when I — sleep. —

D7 E7 Em7 A

Bm

D7

Musical notation for the first system, including guitar chords Bm and D7, and piano accompaniment.

E7

Em7

A

Musical notation for the second system, including guitar chords E7, Em7, and A, and piano accompaniment.

Gmaj7

D/A

Musical notation for the third system, including guitar chords Gmaj7 and D/A, and vocal melody with lyrics: "It's reach-ing through— my skin, mov-ing from— with - in,—"

Gmaj7

F#7

Musical notation for the fourth system, including guitar chords Gmaj7 and F#7, and vocal melody with lyrics: "and clutch-es at— my breast. — yeah — But it's on - ly when I"

Bm D7 E7

sleep,— see you in my dreams, got me spin - ning round and round,— turn - ing

Em7 A Bm

up - side down.— I hear you breathe, } in bed I
 But I on - ly hear you breathe,— }

D7 E7 Em7 A

lie, no need to dry my sleep - ing cry, Ha - wai - ian
 But it's on - ly when I

Bm D7

high. } Got me spin - ning
 sleep. }

LOVE TO LOVE YOU

round and round, — turn-ing up - side down, —

up to the sky where an - gels

fly, I'll nev - er die, Ha - wai - ian
 Round and round, — turn-ing up - side down. —

Repeat to fade

Verse 2:

And when I wake from slumber
 Your shadow's disappeared
 Your breath is just a sea mist
 Surrounding my body.
 I'm working through the daytime
 But when it's time to rest
 I'm lying in my bed
 Listening to my breath
 Falling from the edge.

LOVE TO LOVE YOU

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

(E^b maj7 +9)

bes-c-d-f

♩ = 84

B^badd9
fr6^x

B^b
x^x

E^b maj7
fr5^x

F

I would love to love you like you do me.

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

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

Gm7 fr³ E^b fr³ x x B^b x x B^badd⁹ fr⁶ x x B^b x x Cm7 fr³ x x F x x Gm7 fr³ x x E^b sus² x x B^b x x

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

Gm7 fr³ E^b maj⁷ x x B^b x x E^b maj⁷ x x

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

(Verse 2 see block lyric)

Gm7 fr³ E^b maj⁷ x x B^b x x A^badd⁹ fr⁴ x x

as - bes - c - es

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

Gm7 fr³ E^b maj⁷ x x B^b x x E^b maj⁷ x x

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



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



1/2^o tacet



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



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



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

B^badd⁹ **B^b** **E^bmaj⁹** **F** **Gm⁷** **E^b** **B^b**
 fr⁶ x x x x x x x x fr⁵ x x x x x x x x fr³ x x x x x x x x fr³ x x x x x x x x

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

B^badd⁹ **B^b** **Cm⁷** **F** **Gm⁷** **E^bsus²** **B^b**
 fr⁶ x x x x x x x x x x fr³ x

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

B^badd⁹ **B^b** **E^bmaj⁹** **F** **Gm⁷** **E^b** **B^b**
 fr⁶ x x x x x x x x fr⁵ x x x x x x x x fr³ x x x x x x x x fr³ x x x x x x x x

pil - lar in— my way— you see. I'd

B^badd⁹ **B^b** **Cm⁷** **F** **Gm⁷** **E^bsus²** **B^b** **Cm⁷(add¹¹)** **Gm⁷** **F**
 fr⁶ x x x x x x x x x x fr³ x

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

B^badd⁹ fr⁶
B^b
E^bmaj⁹ fr⁵
F
Gm⁷ fr³
E^b fr³
B^b

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

B^badd⁹ fr⁶
B^b
Cm⁷ fr³
F
Gm⁷ fr³
E^b sus²
B^b

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

B^badd⁹ fr⁶
B^b
E^bmaj⁹ fr⁵
F
Gm⁷ fr³
E^b fr³
B^b

pil - lar in— my way— you see. I'd

B^badd⁹ fr⁶
B^b
Cm⁷ fr³
F
Cm⁷ fr³
Cm⁷(add¹¹) fr³
Cm⁷ fr³
F

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

g. les - c - es (f)

g-a-c-f

Violin

Chord diagrams: Gm7, F/G, Cm7, F, Gm7, F/G, Eb/F, F

Repeat ad lib. to fade

Break — those pil - lars down. —

Chord diagrams: Gm7, F/G, Cm7, F, Gm7, F/G, Eb/F, F

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.

ALL THE LOVE IN THE WORLD

Words & Music by R.J. Lange, Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

♩ = 90

A  Bm7add11 

Dadd9  E  A  Bm7add11  Dadd9  E 

A  Bm7add11  Dadd9  E  A  Bm7add11 

1. I'm not look - ing for some - one to talk - to. I've got my friends, I'm
(Verse 2 see block lyric)

Dadd⁹ E A Bm⁷add¹¹ Dadd⁹ E
 fr² x x 0 x 0 0 0 x 0 0 0 x 0 0 0 fr² x x 0 0 0 0 0

more than O. K. I've got more than a girl — could — wish — for.

A Bm⁷add¹¹ Dadd⁹ A F G C

I live my dreams but it's not all they say. — Still — I be - lieve —

Dm⁷ F G C Dm⁷

I'm miss - ing — some - thing real. — I

F G

need some - one — who real - ly sees — me. —

intro:



Don't wan-na wake up a - lone — a - ny - more,— still be - liev-ing you'll walk—



fis-a-es



— through my door.— All I need is to know— it's for sure— then



I'll give all the love in the world.—



Guitar

D/F# G6 D Em9 D/F# G6

D Em9 D/F# G6 D Em9 D/F# Asus4

Em7 G Asus4

Love's for a life-time not for a mo-ment, so how could I throw it a - way?

A Em7 G

Yeah. I'm on - ly hu - man and nights grow cold - er with

Asus4



A



G



no - one to love — me that way. — — — — — Yeah. — I need some - one — who real -

- ly sees — me. And I won't wake up a - lone — a - ny - more —

still be - liev - ing you'll walk — through my door. — You'll reach for me and I'll know —

— it's for sure — that I'll give all the love in the world. —

A



E



F#m7



A



E



Fdim



F#m



Am



E F#m7 E/G# A B sus² C#7sus⁴

(Don't wan - na wake up a - lone a - ny - more.)

e-fis-gis (b)-cis

E% F# B C#7sus⁴

(Don't wan - na wake up a - lone.) *Vocal ad lib.*

E% F# B C#7sus⁴

(Don't wan - na wake up a - lone.) *Repeat to fade*

Verse 2:

I've often wondered if love's an illusion
 Just to get you through the loneliest days
 I can't criticize it, I have no hesitation
 My imagination just stole me away
 Still I believe I'm missing something real
 I need someone who really sees me.

Don't wanna wake up alone *etc.*

EVERYBODY HURTS

Words & Music by Peter Buck, Bill Berry, Mike Mills & Michael Stipe

$\text{♩} = 60$



The first system of music features a guitar part on a single staff with a treble clef and a key signature of one flat. It contains four measures of whole rests. Below it, a piano accompaniment is shown in a grand staff (treble and bass clefs). The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line with dotted half notes in the left hand. The tempo is marked as quarter note = 60.

Con pedale



The second system includes guitar and piano parts with lyrics. The guitar part has a treble clef and a key signature of one flat. It features a series of eighth notes in the first measure, followed by a repeat sign and a melodic line in the second measure, and then rests in the third and fourth measures. The piano accompaniment continues with the same eighth-note accompaniment and bass line. The lyrics are: "1. When your day is long and the" (Verse 2 & 3 see block lyrics).



The third system includes guitar and piano parts with lyrics. The guitar part has a treble clef and a key signature of one flat. It features a melodic line in the first measure, followed by a repeat sign and a melodic line in the second measure, and then rests in the third and fourth measures. The piano accompaniment continues with the same eighth-note accompaniment and bass line. The lyrics are: "night, and the night is yours a - lone, —".

F  B^b 

when you think you've had e - nough of this life,



F/A  B^b  F/A 

well hang on.



Gm⁷  C⁷ 

Don't let your - self go,



Gm⁹  C⁷ 

'cause ev - 'ry - bo - dy cries.



EVERYBODY

1.

Gm7
fr3

C7

To Coda ⊕

and ev - 'ry - bo - dy hurts, — some-

F

Bb

times. —

F

Some - times ev - 'ry - thing is wrong. —

Bb

F

Now it's time to sing a - long. 2. When your

2.



Don't blow your hands,



oh, no.



Don't blow your hands.



If you



feel like you're a - lone,



D.%. al Coda

no, no, no you're not a - lone.

⊕ *Coda*



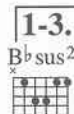
some - - - times.



Ev - 'ry - bo - dy hurts some-



times. — So hold —



on, hold — on.

4.



Hold — on, 'cause I know you're not a - lone. —



Violin

F

Musical notation for the first system. It includes a guitar chord diagram for the F chord (first fret, second string open, third fret, fourth fret, fifth fret, sixth fret) and a piano accompaniment with a treble and bass clef. The melody is in the treble clef, and the piano accompaniment is in the bass clef.

B^b sus² rit. F

Musical notation for the second system. It includes guitar chord diagrams for B^b sus² (first fret, second string open, third fret, fourth fret, fifth fret, sixth fret) and F (first fret, second string open, third fret, fourth fret, fifth fret, sixth fret). The piano accompaniment continues with a treble and bass clef. The tempo marking 'rit.' is placed above the staff.

Verse 2:

When your day is night, hold on, hold on
 If you feel like letting go, hold on
 If you're sure you've had too much of this life, hang on
 'Cause everybody hurts, sometimes
 Take comfort in your friends
 Everybody hurts.

Verse 3:

If you're on your own in this life
 And the days and nights are long
 If you're sure you've had too much of this life, to hang on
 Everybody hurts sometimes
 Everybody cries sometimes
 Everybody hurts sometimes.

GIVE ME A REASON

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

e-fis-g-b a-b-cis-e

♩ = 116



Musical staff with treble clef, 4/4 time signature, and a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, C5, followed by a whole rest.

Give me a rea - son.

Piano accompaniment for the first system, including treble and bass staves. The bass line features a steady eighth-note accompaniment.



Musical staff with treble clef, 4/4 time signature, and a key signature of one sharp (F#). The melody consists of whole rests.

Piano accompaniment for the second system, including treble and bass staves. The bass line continues with eighth-note accompaniment.



N.C.

Musical staff with treble clef, 4/4 time signature, and a key signature of one sharp (F#). The melody starts with a whole rest, followed by quarter notes: G4, A4, B4, C5, B4, A4, G4.

1. It's not ro - man - tic here - in blue.

Piano accompaniment for the third system, including treble and bass staves. The bass line continues with eighth-note accompaniment.

GIVE ME A REASON

Em9



A9/E



Swim-ming, swim-ming in blue.— You left me lone - ly and con - fused.—

Em9



A9



Em9



Ques-tion, ques-tion-ing you.— So soon good - bye,—

A9/E



Em9



A9



— you stole— my heart.— I'm be-lieve, I'm be - liev - ing you.—
(Verse 2 see block lyric)

Em9



A9/E







Em9



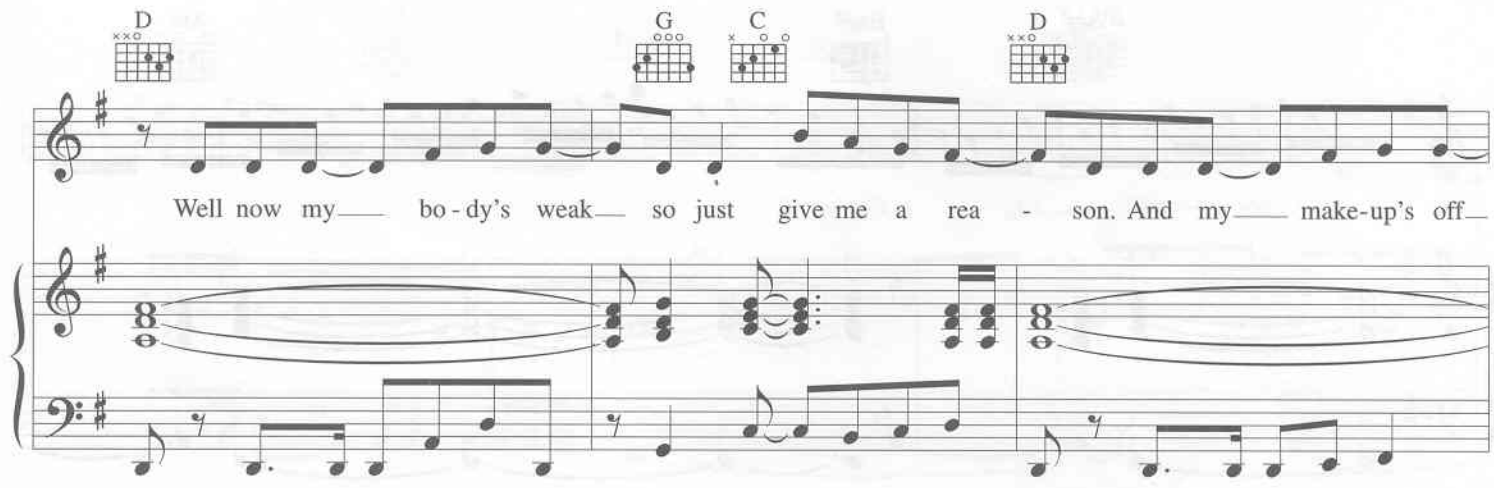
A9



Was it a lie— right from—the start?— An - swer, an - swer me do.—

D  G  C  D 





Well now my — bo-dy's weak — so just give me a rea - son. And my — make-up's off —



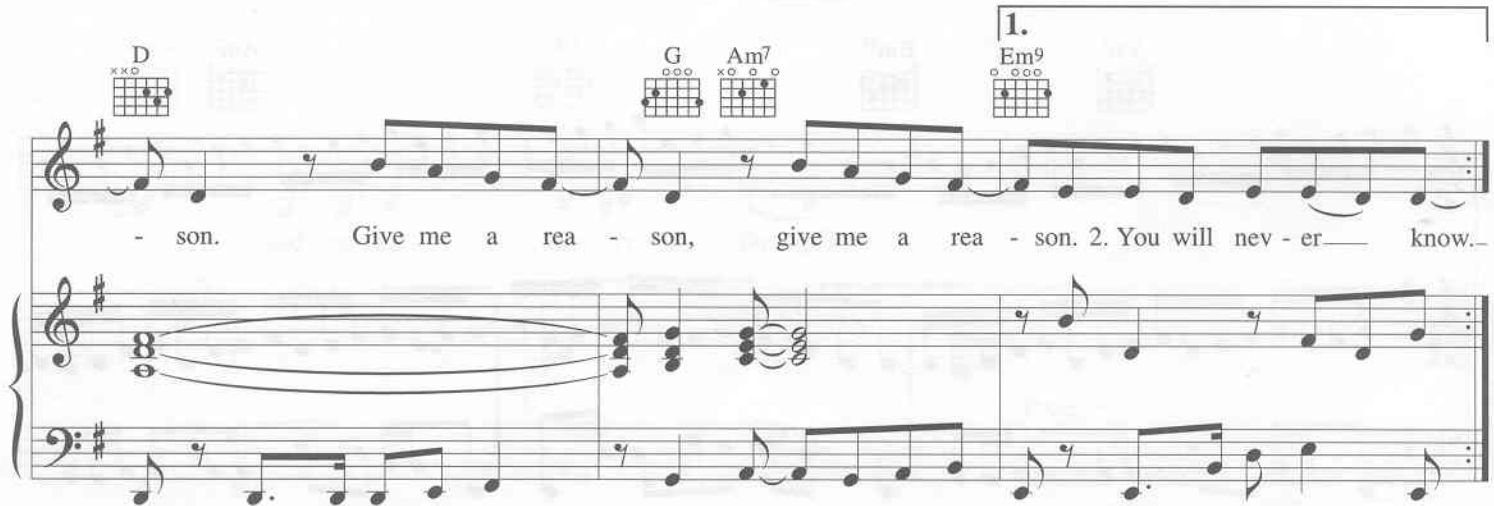
G  Am7  D  G  C 

— so just give me a rea - son. My de - fence is down — so just give me a rea -



D  G  Am7  1. 

- son. Give me a rea - son, give me a rea - son. 2. You will nev - er — know.



2.  *e-g-a-b*  *Violin* 

- son. —



Am7 Em11 Am7

The first system of music consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It features a continuous eighth-note accompaniment pattern. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass clef and a melody in the treble clef. Above the first staff, three guitar chord diagrams are provided: Am7 (x02020), Em11 (022020), and Am7 (x02020).

Em11 Am7 Em11

The second system of music consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It features a continuous eighth-note accompaniment pattern. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass clef and a melody in the treble clef. Above the first staff, three guitar chord diagrams are provided: Em11 (022020), Am7 (x02020), and Em11 (022020).

Am7 Em11 Am7

The third system of music consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It features a continuous eighth-note accompaniment pattern. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass clef and a melody in the treble clef. Above the first staff, three guitar chord diagrams are provided: Am7 (x02020), Em11 (022020), and Am7 (x02020).

Em11 Am7 Em11

The fourth system of music consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It features a continuous eighth-note accompaniment pattern. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass clef and a melody in the treble clef. Above the first staff, three guitar chord diagrams are provided: Em11 (022020), Am7 (x02020), and Em11 (022020).

Am7 Em9 A⁹/E

So what's a girl like me to do?—

Em9 A⁹ Em9 A⁹/E

— Drown-ing, drown-ing in you.— And who's to save me from the blue,—

Em9 A⁹

— and car-ry, car-ry me through?—

Perc.

D G C D

Yes now my bo-dy's weak— so just give me a rea-son. And my make-up's off—

G Am7 D G C

— so just give me a rea - son. My de - fence is down— so just give me a rea -

D G Am7 D

- son. I am— strong e - nough— so give me a rea - son. My bo - dy is weak—

G C D G Am7

— so just give me a rea - son. And my— make-up's off— so just give me a rea -

D G C D

- son. My de - fence is down— so just give me a rea - son. Give me a rea -

- son, give me a rea - son. Give me a rea - son.

Give me a rea - son. Give me a rea -

- son. What did I do - wrong?

Verse 2:

You'll never know the love I felt
 Wanting, waiting for you
 It takes a weak heart to forget
 Follow, follow it through.

Now my body's weak etc.

G add¹¹



A m add⁹



D m 7 add¹¹



dom. Well who am I to keep you down?

F add¹¹



G add¹¹



A m add⁹



D m 7 add¹¹



It's on - ly right that you should play

F add¹¹



G add¹¹

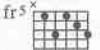


A m add⁹



the way you feel it. But lis - ten care - ful - ly

D m 7 add¹¹



F add¹¹



G add¹¹



to the sound of your lone - li - ness, like a



heart - beat drives you mad in the still - ness of re - mem -



- ber - ing what you had, and what you lost,



and what you had,



and what you lost. Yeah,-



thun - der on - ly hap - pens when it's rain - ing.



And play - ers on - ly love you when they're play -



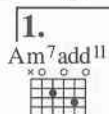
ing. Yeah wo - men they will come



and they will go.

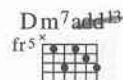
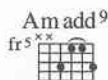
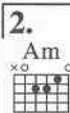


When the rain washes you clean you'll know.



You'll know.

1.

know.

2.

Dm F G

You'll know. You'll

Am Dm F G

know. You'll know. You'll

N.C.

know. Heart - beat drives you mad. Re - mem - ber what you had.

Verse 2:

Now here I go again I see the crystal vision
 But I keep my visions to myself
 Well it's only me who wants to wrap around your dreams
 And have you any dreams you'd like to sell?
 Dreams of loneliness.

Like a heartbeat *etc.*

MAKE YOU MINE

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

♩ = 96



1. Wan - der - ing, — wait - ing for — the day — to fade — a - way. —
 (Verse 2 see block lyric)

*1° tacet till **



g-les-es-f

So I can



hold — you — once a - gain — and chase — the fears — a - way. —

*

E^b sus²



B^b



F/A



Lie — with me, —



show me how — you feel. —

I'm fall - ing for — you deep - er ev - 'ry

let of timing can be

L.H.



day.

But when the night turns — ov - er — I lie with — you. — When the



morn - ing — wakes — you

I'm there by — you. — When the

day - light - takes - you - I'll miss you - till you come back - home to -

1.

me and I can make - you mine. Oh yeah,

2.

oh - yeah. me. When you come back - home to -

me, I'll break you, I'll chase - you. You'll find -



— that you— can't stand to be— a - way,— not for a day.— (Not for a day.—) And—



when life de - fies— you I'll be— there so— you'll nev - er go— a - stray..





an-des-f g-bes-c-f




— And you'll be mine,— yeah,—







mine,— mine,— mine.—


Lie — with me, — lose re - al - i - ty. —

I'm fall - ing deep - er ev - 'ry day. So when the

night turns — ov - er — I lie with — you. — When the






morn - ing — wakes — you I'm there for — you. — When the

day - light - takes - you - I'll miss you - till you come back - home to -

me and I can make - you mine. When the

Oh mine, oh mine, oh mine.

Verse 2:
 Wanting you
 Every waking moment I'm on fire
 Always needing you
 I'm aching for you only I'll never tire
 Promise me this is how we'll be
 I'm falling deeper every day.

But when the night turns over *etc.*

THE CORRS

The Shepherd's Bush Empire

Tuesday 2nd December 1997
Doors 7:00pm/Showtime 7:30pm
£12.50 in Advance

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UNRESERVED SEATING/STANDING



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INHALT
FILES: THE CORRS, NADINE NORELL
TV-DATES, NEW RELEASES, TOUR-SCHEDULE



THE CORRS



The Corrs return to the UK in March for a ten-date headline tour. The stint will include a show at the Royal Albert Hall London, 17th March which will be broadcast on BBC1. The brother and three sisters from County Down will also be touring with the release of their debut album 'Forgotten Not Forgotten' which went gold and platinum in the UK, Ireland, New Zealand and Canada. 'Talk On Corners' featuring new single 'What Can I Do To Make You Love Me' is set to consolidate on that success. The full list of their dates is as follows:

March: 12th St David's Hall Cardiff, 13th The Barbican Centre York, 14th The Apollo Manchester, 16th Symphony Hall Birmingham, 17th The Royal Albert Hall London, 18th The Royal Concert Hall Nottingham, 20th The Royal Concert Hall Glasgow, 22nd The Royal Concert Hall Sheffield, 23rd Deerpark Northampton, 24th Fairfield Hall Croydon.



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10th JUNE 2000
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THE CORRS
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9. HASTE TO THE WEST
10. SECRET LIFE
11. ON YOUR OWN *
12. SOMEDAY ♦
13. LOUGH ERIN SHORE
14. LOVE TO LOVE ME
15. TOSS THE FEATHER

DATE 13 00

Piano/vocal/guitar arrangements of all the songs from the album,
including lyrics and chord symbols.

WOULD YOU BE HAPPIER?
SO YOUNG
RUNAWAY
BREATHLESS
RADIO
WHAT CAN I DO
THE RIGHT TIME
I NEVER LOVED YOU ANYWAY
IRRESISTIBLE
FORGIVEN, NOT FORGOTTEN
LOUGH ERIN SHORE
ONLY WHEN I SLEEP
LOVE TO LOVE YOU
ALL THE LOVE IN THE WORLD
EVERYBODY HURTS
GIVE ME A REASON
DREAMS
MAKE YOU MINE

