

PIANO · VOCAL · GUITAR

# the cranberries

no need to argue



 PolyGram  
MUSIC PUBLISHING

# the cranberries

no need to argue

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# ODE TO MY FAMILY

Lyrics by DOLORES O'RIORDAN  
Music by DOLORES O'RIORDAN and NOEL HOGAN

Moderate rock

D



Bm



Doo, doo, doo, doo; — doo, doo, doo, doo; — doo,

*mf*

F#m



1

Gsus2



A7sus



2

Gsus2



A7sus



doo, doo, doo; — doo, doo, doo, doo; — doo, doo, doo, doo. —

D



Bm



F#m



Gsus2

A7sus

D

Bm

Un - der - stand \_ the things - I \_  
Un - der - stand \_ what I've \_ be -

F#m

Gsus2

A7sus

say, \_\_\_\_\_ don't turn a - way \_\_\_\_\_ from me,  
come, \_\_\_\_\_ it was - n't my \_\_\_\_\_ de - sign. \_\_\_\_\_

D

Bm

'cause I spent half \_\_\_\_\_ my life \_\_\_\_\_ out \_\_\_\_\_  
And peo - ple ev - 'ry - where \_\_\_\_\_ think \_\_\_\_\_

F#m

Gsus2

A7sus

there, \_\_\_\_\_ you would - n't dis - a - gree. \_\_\_\_\_  
some - thing \_\_\_\_\_ bet - ter than \_\_\_\_\_ I am. \_\_\_\_\_





Do you see me? Do you see? Do you like  
 But I miss you, I miss, 'cause I liked



me? Do you like me stand - ing there?  
 it, 'cause I liked it, when I was out there.



Do you no - tice? Do you know? Do you see  
 Do you know this? Do you know you did not



me? Do you see me? Does an - y - one care?  
 find me. You did not find. Does an - y - one care? }

D Bm F#m

Un-hap - pi - ness — where's when I — was young — and we

Gsus2 A7sus D Bm

did - n't give — a damn, — 'cause we were raised — to see life —

F#m Gsus2 A7sus D

— as fun — and take — it if — we can. — My moth - er,

Bm F#m Gsus2 A7sus

my moth - er, she hold — me, she hold — me when I was out there. —

D Bm F#m

My fa - ther, my fa - ther, he liked — me, oh, he liked —

This system contains the first line of music. The vocal line starts with a quarter rest, followed by the lyrics "My fa - ther, my fa - ther, he liked — me, oh, he liked —". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

1 Gsus2 A7sus D Bm

me. Does an-y-one care?

This system contains the second line of music. The vocal line begins with a quarter rest and the lyrics "me. Does an-y-one care?". The piano accompaniment continues with a similar rhythmic pattern.

F#m Gsus2 A7sus 2 Gsus2 A7sus

me. Does an-y-one care? —

This system contains the third line of music. The vocal line has a quarter rest followed by "me. Does an-y-one care? —". A double bar line with a repeat sign is present. The piano accompaniment includes a repeat sign in the bass line.

D Bm F#m

Does an-y-one care? — Does an-y-one care? — Does an-y-one care? —

This system contains the fourth line of music. The vocal line repeats the phrase "Does an-y-one care? —" three times. The piano accompaniment features a consistent bass line and treble accompaniment.

1 Gsus2 A7sus 2 Gsus2 A7sus D

Does an-y-one care? — — — — — Doo, doo, doo, doo; — doo,

This system contains the first two measures of the piece. It features a guitar part with chords Gsus2, A7sus, Gsus2, A7sus, and D. The vocal melody begins with the lyrics 'Does an-y-one care?' followed by 'Doo, doo, doo, doo; — doo,'. The piano accompaniment is shown in both treble and bass clefs.

Bm F#m 1,2 Gsus2 A7sus

doo, doo, doo; — doo, doo, doo, doo; — doo, doo, doo, doo; — doo,

This system covers measures three and four. The guitar part uses chords Bm, F#m, Gsus2, and A7sus. The vocal melody continues with 'doo, doo, doo; — doo, doo, doo, doo; — doo, doo, doo, doo; — doo,'. The piano accompaniment continues in both staves.

3 Gsus2 A7sus D Bm

doo, doo, doo. —

This system covers measures five and six. The guitar part uses chords Gsus2, A7sus, D, and Bm. The vocal melody concludes with 'doo, doo, doo. —'. The piano accompaniment continues in both staves.

F#m Gsus2 A7sus D

This system covers measures seven and eight. The guitar part uses chords F#m, Gsus2, A7sus, and D. The vocal part is silent. The piano accompaniment continues in both staves.

# I CAN'T BE WITH YOU

Lyrics by DOLORES O'RIORDAN  
 Music by DOLORES O'RIORDAN and NOEL HOGAN

Rock

Bb



Fsus



Gm



Eb



Bb



Fsus/C



Gm



Eb



Bb






Fsus/C

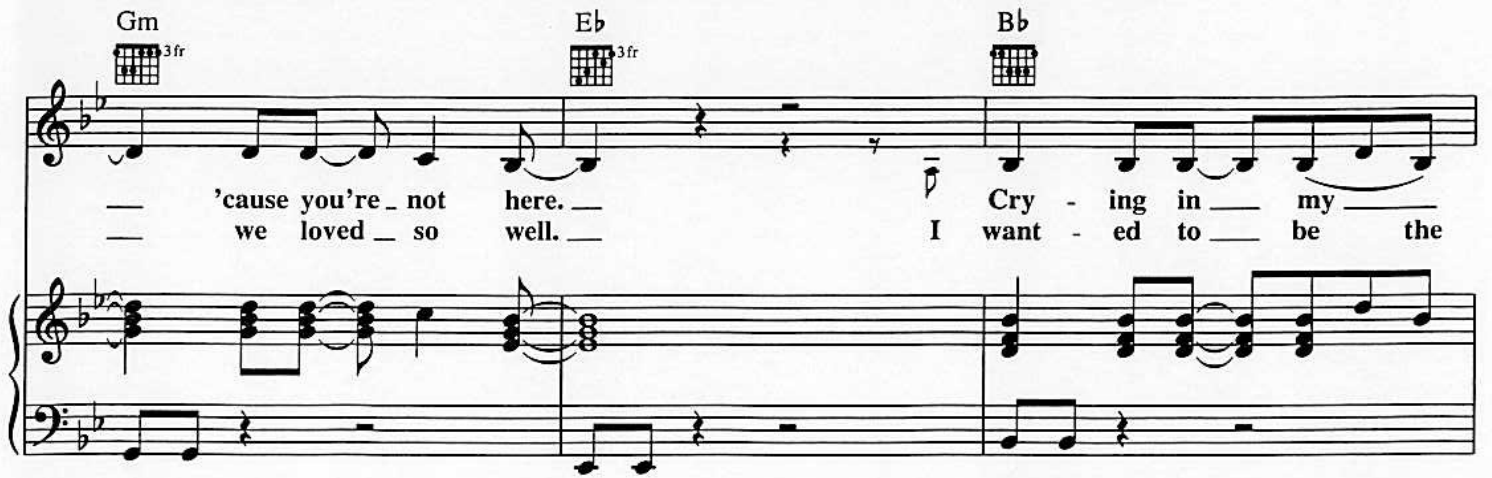


Ly - ing in my bed a - gain and I cry  
 Think - ing back on how things were and on how



Gm  Eb  Bb 



'cause you're not here. — Cry - ing in my —  
 we loved so well. — I want - ed to be the



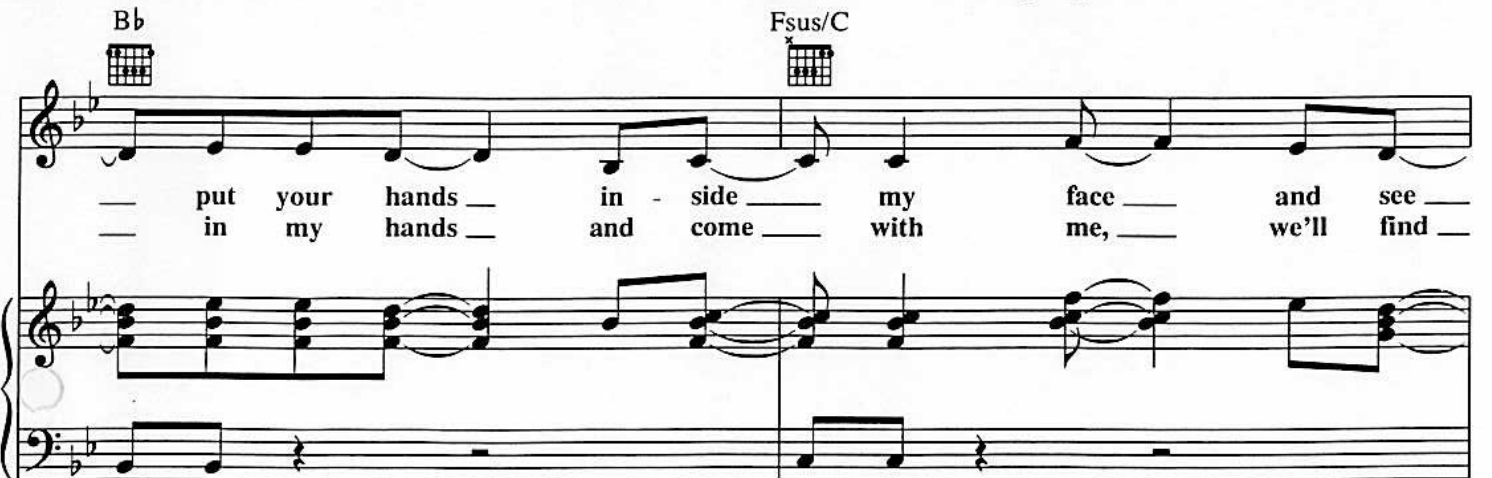
Fsus/C  Gm  Eb 

head a - gain and I know that it's not clear. — Put your hands, —  
 moth - er of your child and now it's just fare - well. — Put your hands —



Bb  F#sus/C 

— put your hands in - side my face and see —  
 — in my hands and come with me, we'll find —



Gm  Eb  Bb 

— that it's just you. — But it's bad and it's mad and it's mak -  
 — an - oth - er end. — And my head, and my head on an -





Fsus/C Gm Eb

- ing me sad be - cause I \_\_\_\_\_ can't be with you. \_\_\_\_\_ } Be with you, -  
 - y - one's shoul - der, 'cause I \_\_\_\_\_ can't be with you. \_\_\_\_\_ }

Bb Fsus/C Gm

\_\_\_\_\_ be with you, \_\_\_\_\_ be with you, \_\_\_\_\_ be \_\_\_\_\_ with you. -

Eb Bb Fsus/C

\_\_\_\_\_ Be with you, \_\_\_\_\_ be with you, \_\_\_\_\_ ba - by, I \_\_\_\_\_

Gm 1 Eb 2 Eb

\_\_\_\_\_ can't be with you. \_\_\_\_\_ 'Cause you're not here, -

Bb

Fsus/C

Gm



you're not here, ba - by, I can't be with you.

Eb

Bb

Fsus/C



'Cause you're not here, you're not here, ba - by,

Gm

Eb

Bb



still in love with you.

Fsus/C

Gm

Eb



Repeat and Fade

Still in love with you.

# TWENTY ONE

Lyrics by DOLORES O'RIORDAN  
 Music by DOLORES O'RIORDAN and NOEL HOGAN

Light rock

E♭maj7

F

Dm

The piano introduction for the first system is in 4/4 time, starting with a mezzo-piano (mp) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. Chord diagrams for E♭maj7 (3fr), F, and Dm are provided above the staff.

E♭maj7

E♭maj7

F

The second system includes the vocal melody and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with the same melodic and bass patterns as the introduction. Chord diagrams for E♭maj7 (3fr), E♭maj7 (3fr), and F are shown above the staff.

I don't think — it's going — to  
 So I don't think — it's going — to

Dm

E♭maj7

The third system continues the vocal and piano accompaniment. The vocal line has two lines of lyrics. The piano accompaniment features a more complex melodic line with some grace notes. Chord diagrams for Dm and E♭maj7 (3fr) are shown above the staff.

hap - pen an - y - more. — You took my thoughts —  
 hap - pen an - y - more. — I don't think —

F

Dm

E♭maj7

To Coda

The fourth system concludes the piece with the final vocal line and piano accompaniment. The piano accompaniment ends with a sustained chord. Chord diagrams for F, Dm, and E♭maj7 (3fr) are shown above the staff.

— from me, — now I want noth - ing more. —  
 — it's going - to hap - pen an - y -

\*Vocal written an octave higher than sung.

F Dm

And did you think — you could — just take it all — a - way? —

E♭maj7 F

I don't think — it's hap - p'ning,

Dm E♭maj7

this is what I say. — Leave me a - lone, —

F Dm E♭maj7

— leave me a - lone, — leave me a - lone, — 'cause I found it all. —

F Dm

Twen-ty - one, —      twen-ty - one, —      twen-ty - one; -

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). Above the vocal line, guitar chord diagrams for F and Dm are provided. The lyrics are: "Twen-ty - one, — twen-ty - one, — twen-ty - one; -".

Ebmaj7 Gm7

Detailed description: This system shows the piano accompaniment for the second system. It features two staves (treble and bass clef). Above the first staff, guitar chord diagrams for Ebmaj7 (3fr) and Gm7 (3fr) are shown. The piano part includes sustained chords in the right hand and a melodic line in the left hand.

D.S. al Coda CODA Ebmaj7

more. —

Detailed description: This system is divided into two parts. On the left, the piano accompaniment continues with the instruction "D.S. al Coda". On the right, a "CODA" section begins with a treble clef staff containing the lyrics "more. —" and a guitar chord diagram for Ebmaj7 (3fr). Below this is the piano accompaniment for the coda section.

F Dm

Twen-ty - one, —      twen-ty - one, —      twen-ty - one; -

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). Above the vocal line, guitar chord diagrams for F and Dm are provided. The lyrics are: "Twen-ty - one, — twen-ty - one, — twen-ty - one; -".



E♭maj7



F



twen - ty - one, — twen - ty - one, —

Dm



E♭maj7



twen - ty - one. — To - day, —

F



Dm



1  
E♭maj7



to - day. — To -

2  
E♭maj7



Gm7



— — — —



E♭maj7



F



Twen - ty - one, -

Dm



E♭maj7



Play 4 times

twen - ty - one; — twen - ty - one, -

F



Dm



E♭maj7



twen - ty - one, — twen - ty - one. —

F



Dm



E♭maj7



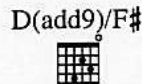
# ZOMBIE

Lyrics and Music by  
DOLORES O'RIORDAN

Rock



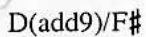
First system of piano accompaniment. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *f*. Chords: Em, C.



Second system of piano accompaniment. Treble clef, 4/4 time. Bass clef, 4/4 time. Chords: G6, D(add9)/F#.



Third system of piano accompaniment with vocal melody. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *mf*. Chords: Em, C, G. Lyrics: An-oth - er head - hangs low - ly, child - is slow - ly tak -  
An-oth - er moth - er's break - in' heart - is tak - ing o -



Fourth system of piano accompaniment with vocal melody. Treble clef, 4/4 time. Bass clef, 4/4 time. Chords: D(add9)/F#, Em, C. Lyrics: en. And the vi - 'lence caused - such si - lence, who -  
ver. When the vi - 'lence caus - es si - lence, we -

G D(add9)/F# Em

— are we mis - tak - en? But you see, it's not me, it's not my  
— must be mis - tak - en. It's the same old \_ theme since \_ nine -

C G D(add9)/F#

fam - i - ly. In your head, \_ in your head they are fight - ing \_ with their tanks,  
teen - six - teen. In your head, \_ in your head they're still fight - ing \_ with their tanks,

Em C G

and their bombs and their bombs and their guns. In your head, \_ in your head they are cry -  
and their bombs and their bombs and their guns. In your head, \_ in your head they are dy -

D(add9)/F# Em C

ing, \_ } in your head, \_ in your head, \_ zom - bie,  
ing \_ }

G D(add9)/F# Em

zom - bie, zom - bie, hey, - hey. - What's in your head, \_\_\_\_\_ in your

C G D(add9)/F# To Coda ⊕

head, \_\_\_\_\_ zom - bie, zom - bie, zom - bie? Hey, - hey, - hey, - oh, -

Em C G

— doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo,

D(add9)/F# Em C

doo, doo, doo, doo; —

G D(add9)/F# D.S. al Coda

This system shows the beginning of the piece. The guitar part has two measures: the first with a G chord and the second with a D(add9)/F# chord. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

CODA Em C

oh, oh, oh, oh, oh, oh, hey, oh,

This system is the CODA section. It begins with an Em chord and continues with a C chord. The vocal line consists of a series of eighth notes with lyrics: "oh, oh, oh, oh, oh, oh, hey, oh,". The piano accompaniment provides harmonic support with chords and a rhythmic bass line.

G D(add9)/F# Em

ya, ya.

This system continues the piece with guitar chords G, D(add9)/F#, and Em. The vocal line has the lyrics "ya, ya." with a long note. The piano accompaniment includes a double bar line and repeat signs.

C G D(add9)/F# Em

This system concludes the piece with guitar chords C, G, D(add9)/F#, and Em. The piano accompaniment features a final cadence with a double bar line and repeat signs.



# EMPTY

Lyrics by DOLORES O'RIORDAN  
Music by DOLORES O'RIORDAN and NOEL HOGAN

Moderately fast rock

no chord

mp

Asus2

G#m

A(add2)

Esus

G#m/B

Asus2

A



Esus  G#m/B  Asus2 

\*  
Some-thing has left \_\_\_ my life \_\_\_ and I don't know where \_ it went

*mf*



A  Esus  G#m/B 




to, ah, \_\_\_ ha, ha. \_\_\_ Some-bod - y caused \_ me strife \_ and it's not



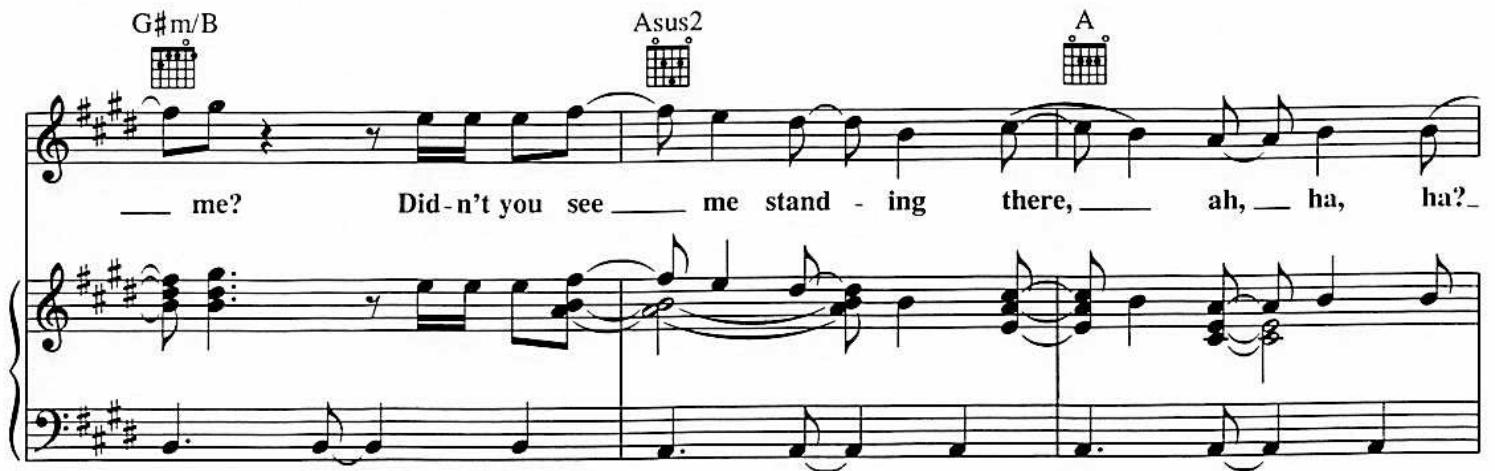
Asus2  A  Esus 

what I \_\_\_ was seek - ing. Did - n't you see \_\_\_ me, did - n't you hear \_



G#m/B  Asus2  A 

\_\_\_ me? Did - n't you see \_\_\_ me stand - ing there, \_\_\_ ah, \_\_\_ ha, ha? \_



\*Vocal written an octave higher than sung.

Esus

G#m/B

Asus2



Why did you turn out the lights? Did you know that I was sleep -

A

Am(add2)

C



ing? Say a prayer for me.

G

Em

Am



Help me to feel the strength, I did. My i - den -

C

G

Em



ti - ty, has it been tak - en? Is my heart break - in' on me? -

Am



C



G



— All my plans — fell through my hands, — they fell through my hands —

Em



Am



C



— on me. — All my dreams — it sud - den - ly seems, —

G



Em



Am



C



— it sud - den - ly seems — emp - ty, — ee, —

G



1,2

Em



3

Em



Am



ee, — ee. — Emp - ty, — ee. —

# EVERYTHING I SAID

Lyrics by DOLORES O'RIORDAN  
Music by DOLORES O'RIORDAN and NOEL HOGAN

Gently  
Eb maj7



Gm/D



With pedal

Ab sus2



Bb/D



Ebmaj7



Gm



Ab



makes me ver - y lone - ly when I see \_\_\_ you here, \_

Bb



wait - in' on. \_

Eb maj7



Gm



It makes me tired, \_\_\_ it makes me ver - y tired \_

Ab



and in - side \_\_\_ of me, \_\_\_ lin - gers on. \_



Bb



Ebmaj7



But you have — your — heart, — oh, —

Gm



— don't be - lieve — it, — and you ran —

Ab



Bb




— out - side, — wait - ing on. —


Ebmaj7



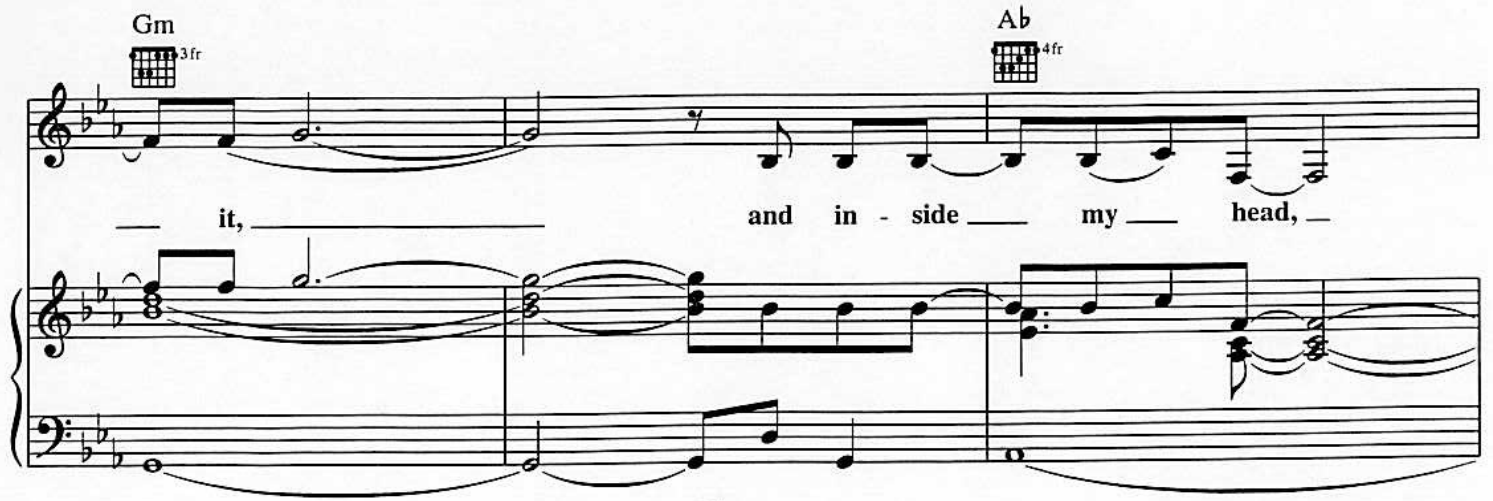
Ev - 'ry - thing — I — said, — oh, — well I meant —




Gm  3fr

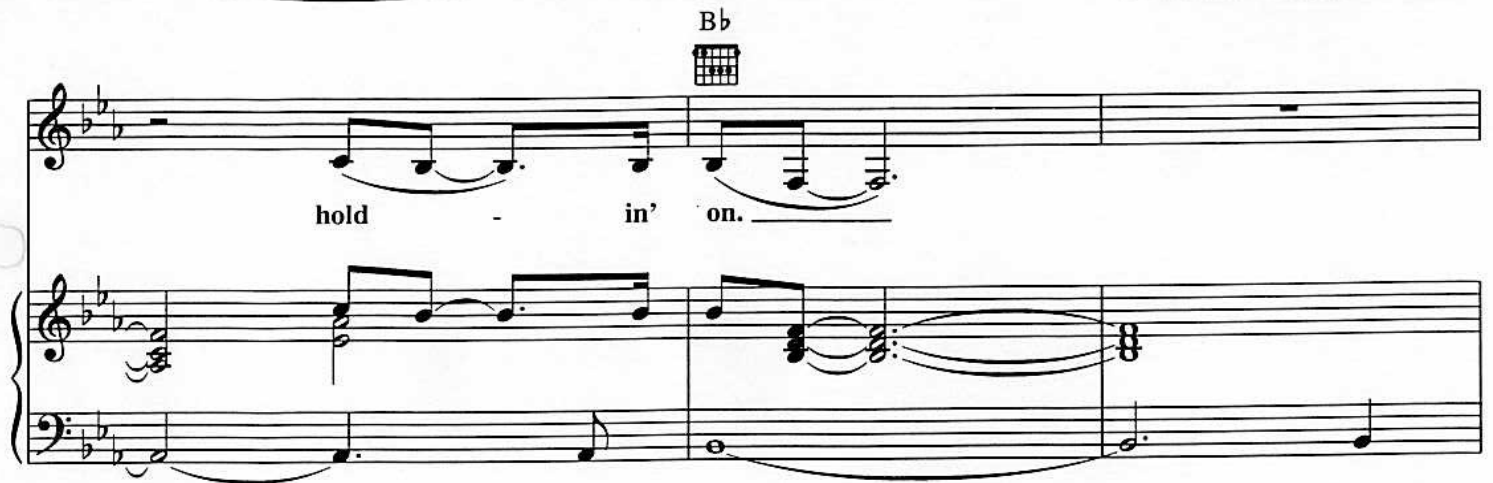
Ab  4fr

it, and in - side my head,



Bb 

hold in' on.




Abmaj7 

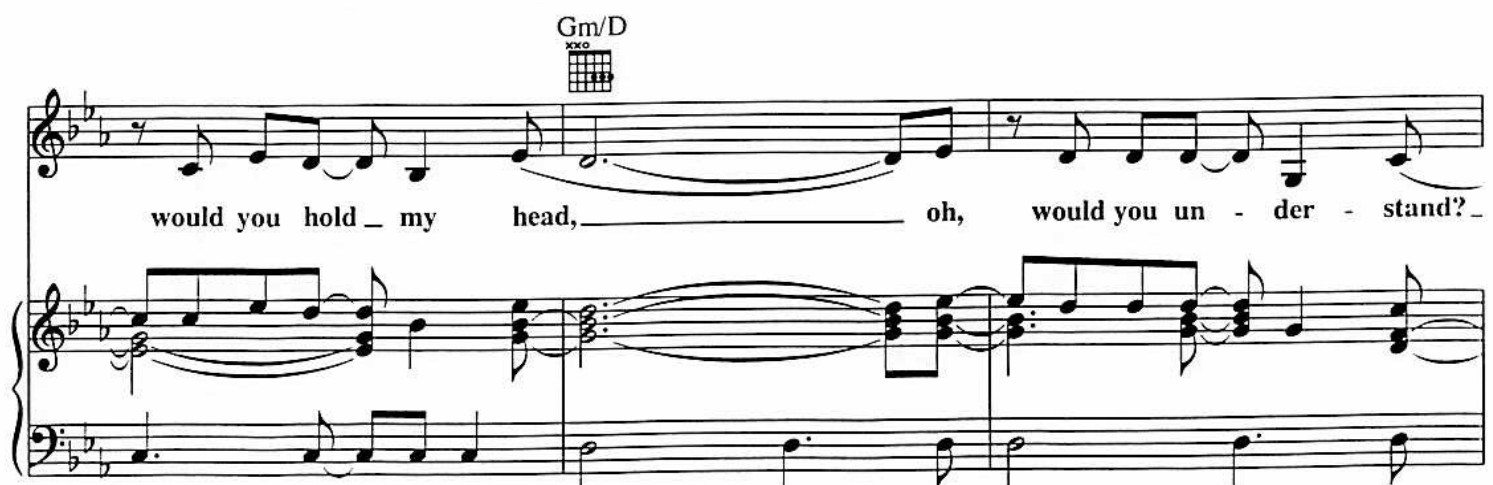
Gm  3fr

'Cause if I died to - night,



Gm/D 

would you hold my head, oh, would you un - der - stand?



Bb/F



Ab maj7



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (Bb and Eb). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Cm



The second system continues the piece. The vocal line has lyrics: "And if I lied in spite, would you still be here,.". The piano accompaniment features a more active bass line and sustained chords in the right hand.

Gm/D



Bb/F



The third system continues the piece. The vocal line has lyrics: "no, would you dis - ap - pear? ". The piano accompaniment features a more active bass line and sustained chords in the right hand.

Eb maj7



The fourth system concludes the piece. The vocal line has lyrics: "Sure - ly must - be you, I'll get o - ver you,.". The piano accompaniment features a more active bass line and sustained chords in the right hand. A dynamic marking of *mp* is present in the piano part.

Gm



sure - ly must - be you, -  
I'll - get o - ver you, -

Ab



but I don't make you lone -  
but I don't make you lone -

Bb



Eb maj7



- ly.  
- ly.

Gm



La, da, da, da, da, da; la, da, da, da,

Ab



da; \_\_\_\_\_ la, \_\_\_\_\_ da, da, \_\_\_\_\_ da, da,

Bb



Eb maj7



da, da;

no chord

la, \_\_\_\_\_ da, da, \_\_\_\_\_ da, da, da; \_\_\_\_\_

la, \_\_\_\_\_ da, da, \_\_\_\_\_ da, da, da. \_\_\_\_\_

# THE ICICLE MELTS

Lyrics and Music by  
DOLORES O'RIORDAN

Moving  
Asus2

*p*

Cmaj7

A(add2)

*mf*

Cmaj7

A(add2)

When, \_\_\_\_\_  
How, \_\_\_\_\_

Cmaj7

when will the i - ci - cle melt, the  
how could you hurt the child, how could you



A(add2)



i - ci - cle, i - ci - cle? And when \_\_\_\_\_ when will the  
 hurt the child? Now, \_\_\_\_\_ does this make you

Cmaj7



pic - ture show end, \_\_\_\_\_ the pic - ture show, pic - ture show?  
 sat - is - fied, sat - is \_\_\_\_\_ fied, sat - is - fied?

A(add2)



I should not have read the  
 I don't know what's hap - p'ning to

Cmaj7



A(add2)



pa - per to - day, \_\_\_\_\_ 'cause a child, child,  
 peo - ple to - day, \_\_\_\_\_ when a child, child,

Cmaj7



child, child, he was tak - en a - way.  
child, child, he was tak - en a - way.

C

Am(add2)

C

There's a place for the ba - by that died, \_\_\_\_\_ and there's a time for the

Am(add2)

C

moth - er who

cried. \_\_\_\_\_

And { she  
she }  
you

will hold him in

Am(add2)

C

Am(add2)

To Coda ⊕

her arms some - time, \_\_\_\_\_ 'cause nine months is too long, too long,

A(add2)



too long.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with the lyrics "too long." The piano accompaniment consists of chords and moving lines in both hands.

Cmaj7



A(add2)



The second system of music shows the piano accompaniment. It continues with chords and moving lines in both hands, corresponding to the Cmaj7 and A(add2) chords indicated above.

Cmaj7



1

A first ending bracket labeled "1" spans the final two measures of the piano accompaniment in this system.

The third system of music continues the piano accompaniment. It includes the first ending bracket labeled "1" and concludes with a double bar line.

2

D.S. al Coda

The fourth system of music shows the piano accompaniment. It begins with a second ending bracket labeled "2" and concludes with a double bar line. The instruction "D.S. al Coda" is written above the staff.

CODA

A(add2)



too long, too long.

The fifth system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three sharps. The vocal line begins with the lyrics "too long, too long." The piano accompaniment consists of chords and moving lines in both hands.

# DISAPPOINTMENT

Lyrics by DOLORES O'RIORDAN  
 Music by DOLORES O'RIORDAN and NOEL HOGAN

Moderately (not too fast)

no chord



A dis - ap - point -

D6/9



Cmaj7



- ment. Oh, \_\_\_\_\_ you should-n't have done, you could-n't have done, you

Bsus



D6/9



G6



would-n't have done the things \_ you did then. \_\_\_\_\_ And we could - 've been hap -

\*Vocal written an octave higher than sung.

D6/9



Cmaj7



- py. what a pit - e - ous thing, a hid - e - ous thing was

Bsus



D6/9



taint - ed by the rest, but it won't — { get — } an - y hard -  
be — }

D6/9



Cmaj7



Bsus



D6/9



- er and I hope \_ you'll find your \_ way a - gain. And it won't \_

G6



D6/9



Cmaj7



— get an - y high - er, { and } it all — boils down to — what -  
but }



Bsus 2fr      D6/9 4fr      G6      D

— you did then, then, then,

C      Bsus 2fr      G

— then, then, then,


D      C      Bsus 2fr

To Coda ⊕

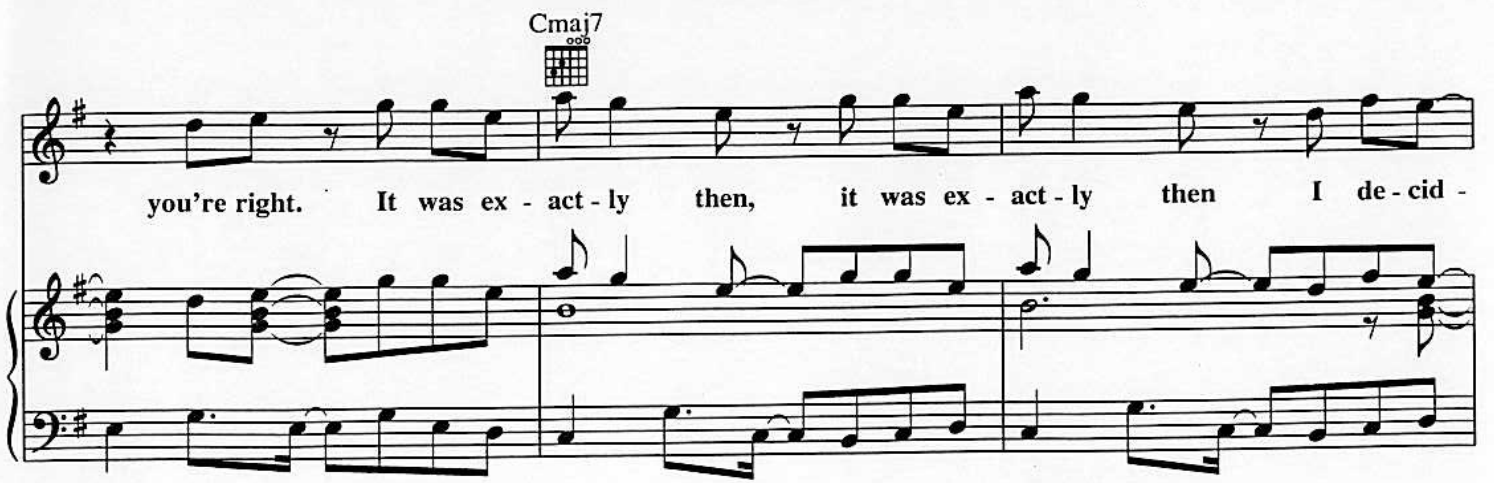
— then, then.

Cmaj7      Em

— In the night we fight, I fled,

Cmaj7  


you're right. It was ex - act - ly then, it was ex - act - ly then I de - cid -



Em  
 Cmaj7  



- ed, de - cid - ed, de - cid - ed, de - cid - ed. Oh, \_\_\_\_\_ that



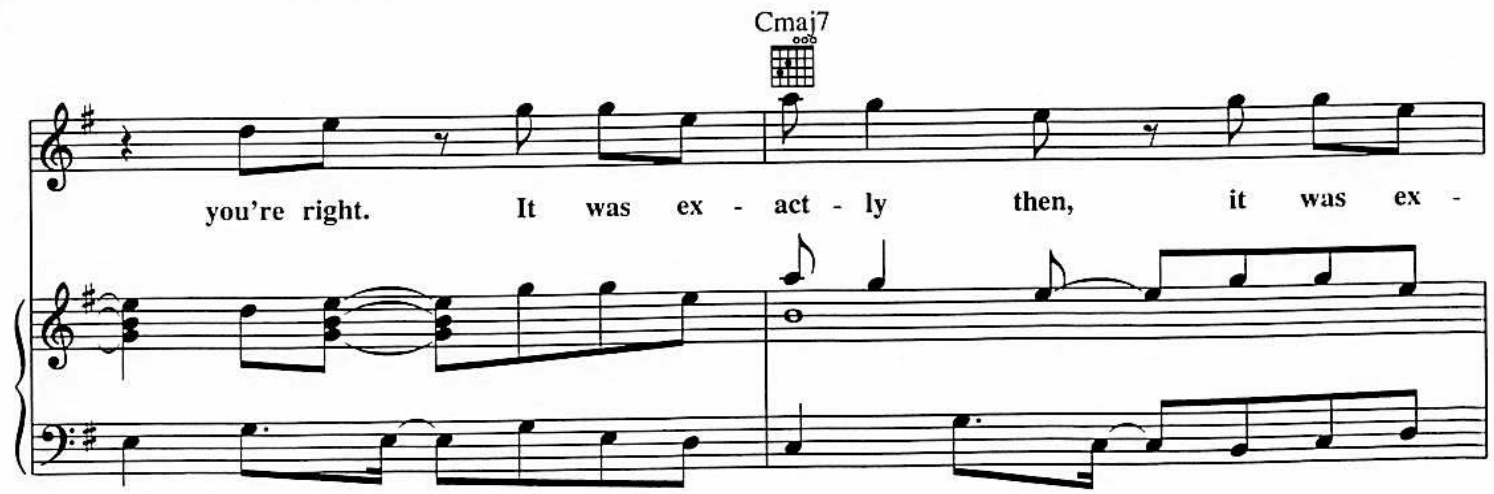
Em  


threw you out. In the night, we fight, I fled,



Cmaj7  


you're right. It was ex - act - ly then, it was ex -



act - ly then I de - cid - ed, de - cid - ed, de - cid -

- ed, de - cid - ed. Mmm, mmm,

mmm. Mmm,

mmm, mmm. But it won't

Em

G6

D6/9 4fr

Cmaj7

B

D6/9 4fr

G6

D6/9 4fr

Cmaj7

Bsus 2fr

D6/9 4fr

D.S. al Coda

D6/9 4fr

CODA

Bsus

G

D

Dis - ap - point - ment, dis - ap - point - ment, dis - ap - point -

C

Bsus

G

- ment. Dis - ap - point - ment, dis - ap - point -

D

C

Bsus

- ment, dis - ap - point - ment. Then,

G

D

C

Bsus

Repeat and Fade

then, then, then, dis - ap - point -

# RIDICULOUS THOUGHTS

Lyrics by DOLORES O'RIORDAN  
 Music by DOLORES O'RIORDAN and NOEL HOGAN

Brightly

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams and fingering numbers.

**System 1:** Starts with the tempo marking "Brightly" and the dynamic marking "mf". The piano part features chords A, A7, and G. The vocal line begins with a melodic phrase.

**System 2:** Features chords F#sus2, A, and A7#9 (6fr). The vocal line includes the lyrics "Ah," and "ah," with a fermata over the "ah,".

**System 3:** Features chords G, F#sus2, and A. The vocal line includes the lyrics "ah." and "Ah," with a fermata over the "Ah,".

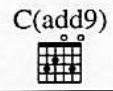
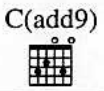
**System 4:** Features chords A7#9 (6fr), G, and F#sus2. The vocal line includes the lyrics "ah," and "ah." with a fermata over the second "ah.".



Moderate rock

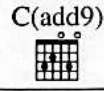


Musical notation for the first system, including vocal line and piano accompaniment.



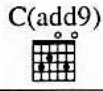
Musical notation for the second system, including vocal line and piano accompaniment.

Twist-er, oh, — does  
Twist-er, oh, — I



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

an - y - one see through\_ you? You're a twist - er, oh, — an an - i - mal.  
should-n't have trust - ed \_\_\_\_\_ in you. Twist - er, oh, — a na na na.




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

But you're so hap - py, now. — I  
It's not gon - na hap - pen, no. — You're

G6  Am  C(add9) 

did - n't go a - long with you, so hap - py now, na na na na.  
not gon - na make fun of me, hap - pen now, na na na na.



G  Am  C(add9) 

But you're gon - na have to hold on. You're gon - na



G6  Am  C(add9) 

have to hold on. You're gon - na have to hold on, hold on,



G6  Am  C(add9) 

hold on or we're gon - na have to move on, we're gon - na



G6 Am C(add9)

have to move on, Or we're gon-na have to move on, move on,

G6 Fsus2 Em7

move on. I feel al - right -

Am7 Em7

and I cried — so hard, — the ri -

Fsus2 Em7

dic - u - lous — thoughts, — oh. I feel al - right, —

Am(add9)  5fr

1 2



al - right, al - right, al - right. al - right,



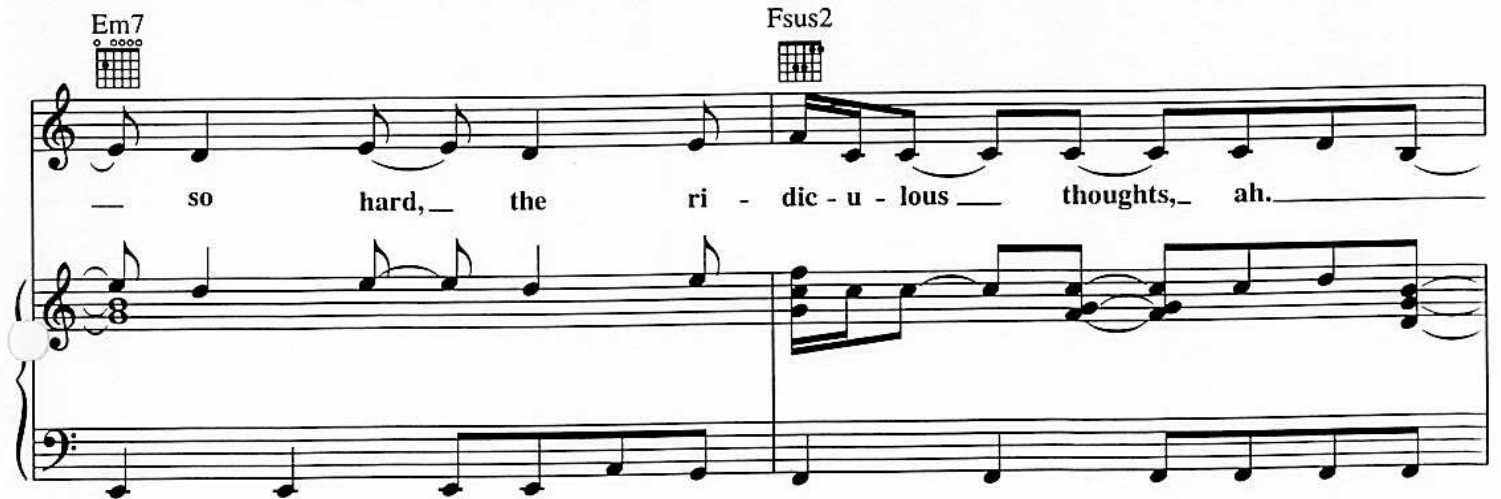
Fsus2  Em7  Am7 

ah. I should have lied, but I cried.



Em7  Fsus2 

so hard, the ri - dic - u - lous thoughts, ah.



Em7  Am(add9)  5fr

I should have lied, have lied, have lied, have lied. But you're gon-na



Fsus



Em7



have to hold on. You're gon-na have to hold on. You're gon-na

Am7



have to hold on. You're gon-na have to hold on. You're gon-na

Fsus2



Em7



have to hold on. You're gon-na have to hold on. You're gon-na

Am7



have to hold on. You're gon-na have to hold on. Well, you're gon-na



Fsus2



Em7



Am7



have to hold on.

You're gon-na have to hold on,

hold on,

hold on,

hold on,

hold on,

hold on, hold. Well, you're gon-na have to hold on.

You're gon-na have to hold on to me. —

Am7



Fsus2



Em7



Am9



Repeat and Fade

# DREAMING MY DREAMS

Lyrics and Music by  
DOLORES O'RIORDAN

Gently

C G6 Am Fmaj7 C

*mf*

All the things you

said to me to-day changed my per-spective in

ev-e-ry way. These things count to mean

*Guitar solo - ad lib.*

G6 Am Fmaj7 C G6

Am Fmaj7 C G6

Am Fmaj7 C G6

Am Fmaj7 C G6

so much to me, — in - to my — faith, — you and — your —

Detailed description: This system contains the first four measures of the piece. The guitar part is written in treble clef with chords Am, Fmaj7, C, and G6. The vocal line is in treble clef with lyrics. The piano accompaniment is in grand staff (treble and bass clefs).

Am Fmaj7 C G6

— ba - by. — *Solo ends* } It's out there. —

Detailed description: This system contains measures 5-8. Measure 5 has the chord Am and the lyric 'ba - by.'. Measure 6 has the chord Fmaj7 and the instruction 'Solo ends' with a bracket. Measure 7 has the chord C and the lyric 'It's out there.'. Measure 8 has the chord G6 and the lyric 'there.'. The piano accompaniment continues in grand staff.

Am Fmaj7 C G6

— It's out there. — It's out there. If you — want —

Detailed description: This system contains measures 9-12. Measure 9 has the chord Am and the lyric 'It's out there.'. Measure 10 has the chord Fmaj7 and the lyric 'It's out there.'. Measure 11 has the chord C and the lyric 'If you — want —'. Measure 12 has the chord G6 and the lyric '—'. The piano accompaniment continues in grand staff.

Am Fmaj7 C G6

— me I'll be here. — It's out there. —

Detailed description: This system contains measures 13-16. Measure 13 has the chord Am and the lyric '— me'. Measure 14 has the chord Fmaj7 and the lyric 'I'll be here.'. Measure 15 has the chord C and the lyric '— It's out there.'. Measure 16 has the chord G6 and the lyric '—'. The piano accompaniment continues in grand staff.

Am Fmaj7 C G6

It's out there. It's out there. If you want

Am Fmaj7

To Coda

me I'll be here. I'll be

C G6 Am Fmaj7

dream - ing my dreams with you. I'll be

C G6 Am Fmaj7

dream - ing my dreams with you. And there's no

C G6 Am Fmaj7

oth - er place that I'd lay down my face. I'll be

C G6 Am Fmaj7 D.S. al Coda

dream - ing my dreams with you.

CODA Fmaj7

here.

C G6

I'll be dream - ing my dreams with you.  
 Dream - ing my dreams with you.  
*Instrumental solo - ad lib.*



Am Fmaj7 C G6

I'll \_\_\_\_\_ be dream - ing my dreams with you. —

Am Fmaj7 C G6

And there's\_ no \_\_\_ oth - er\_\_\_ place\_\_\_ that I'd

Am Fmaj7 C G6

lay down my \_\_\_ face. \_\_\_ I'll be dream - ing my dreams with you. —

Am Fmaj7 F C

# YEAT'S GRAVE

Lyrics and Music by  
DOLORES O'RIORDAN

Quickly, in a steady four

Cm/G



Bb/F



Bb/D



Na,

*f*

Cm/G



Bb/F



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

Bb/D



Cm



na, na, na.

Bb6  Gm  3fr



Cm  3fr Bb6 

Si - lenced by death in the grave,  
Sad that Maud Gonne could n't stay,



Gm  3fr

da da da  
da da da



Cm  3fr Bb6 

da, Wil - liam But - ler Yeats could - n't  
da, but she had Mac Bride an - y -



Gm



save, da da And de  
way. you

Cm



Bb6



da. Why did you stand here, were you  
sit here with me on the Isle In - is - tree and you're

Gm



Cm



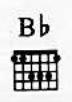
sick - ened in time? But I know by  
writ - ing down ev - 'ry - thing.

Bb6




now. Why did you sit here, ah,

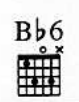
Gm  


Bb  




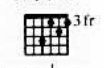
in \_\_\_\_\_ the

Cm  


Bb6  





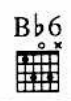
grave, in \_\_\_\_\_ the

Eb/G  




gra - a - ave, in \_\_\_\_\_ the

Cm  


Bb6  




grave, in \_\_\_\_\_ the



Eb/G



Gm



To Coda ⊕

gra - a - a - ave?

Cm



Bb6



Gm



Fm7



Gm7



(Spoken:) Why should I blame her, that she filled my days with misery.

Cm 

or that she would of late have taught to ignorant men most violent



Fm7 

Gm7 

ways or hurled the little streets upon the great.



Cm 

D.S. al Coda

Had they but courage equal to desire.



CODA 

Cm 

Gm/Bb 

La da da da. — La da da da. —



Gm  
3frCm  
3fr

La da da da da da da. —

Bb6

Gm  
3fr

Wil-liam But - ler,

Cm  
3fr

Bb6

Wil-liam But - ler, Wil-liam But - ler,

Gm  
3fr

Wil-liam But - ler.

Fm9



Gm



(Spoken:) Why should I blame her,

Cm



Gm



had they the courage equal to desire.

Fm9



Gm



Wil - liam But - ler,

Cm



Wil-liam But - ler,

Wil-liam But - ler.

# NO NEED TO ARGUE

Lyrics and Music by  
DOLORES O'RIORDAN

Reflectively, simply

C F Gsus

*mp*

There's no need to ar -

- gue an - y - more. I gave all -

I could, but it left me so sore.

C F G C



F

G

And the thing — that makes me mad — is the one —

— thing — that I had, — I —

knew, I — knew I'd lose you. —

— You'll al - ways — be spe - cial to —

F G C

me, spe - cial to — me, to me.

This system contains the first three measures of the piece. The guitar part features chords F, G, and C. The vocal line begins with the lyrics 'me, spe - cial to — me, to me.' The piano accompaniment consists of a simple harmonic line in the right hand and a bass line in the left hand.

no chord F G

And I re - mem - ber all the things — we once shared,

This system contains the next three measures. The guitar part has a 'no chord' instruction for the first measure, followed by F and G chords. The vocal line continues with 'And I re - mem - ber all the things — we once shared,'. The piano accompaniment continues with a steady harmonic accompaniment.

C F

watch - ing T. — V. mov - ies on the

This system contains the next three measures. The guitar part has C and F chords. The vocal line continues with 'watch - ing T. — V. mov - ies on the'. The piano accompaniment features a long sustained chord in the left hand and a melodic line in the right hand.

G C

liv - ing room arm - chair. But they say —

This system contains the final three measures. The guitar part has G and C chords. The vocal line concludes with 'liv - ing room arm - chair. But they say —'. The piano accompaniment continues with a sustained chord in the left hand and a melodic line in the right hand.

F G C

— it will work\_ out fine. Was it all a waste\_ of time.

Am F

— 'cause I knew, I

Gsus C Am

knew I'd lose you? You'll al - ways\_ be spe - cial to

F G C

me, spe - cial to me, to me.

Am G

Will I for - get in time, — ah, —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody starting with a whole rest, followed by quarter notes G4, A4, B4, A4, G4, F4, E4, and D4. The piano accompaniment features a bass line with a whole note chord (F2, C3, G2) and a treble line with a whole note chord (G4, B4, D5). The lyrics are positioned below the vocal line.

Am G Am

you said — I was on your mind? — There's no

Detailed description: This system contains the next two lines of music. The vocal melody continues with quarter notes D4, C4, B3, A3, G3, F3, and E3. The piano accompaniment continues with a bass line of whole notes (F2, C3, G2) and a treble line of whole notes (G4, B4, D5). The lyrics are positioned below the vocal line.

G F

need to ar - gue, — no — need to ar -

Detailed description: This system contains the next two lines of music. The vocal melody continues with quarter notes D4, C4, B3, A3, G3, F3, and E3. The piano accompaniment continues with a bass line of whole notes (F2, C3, G2) and a treble line of whole notes (G4, B4, D5). The lyrics are positioned below the vocal line.

G C

— gue an - y - more. —

Detailed description: This system contains the final two lines of music. The vocal melody continues with quarter notes D4, C4, B3, A3, G3, F3, and E3. The piano accompaniment continues with a bass line of whole notes (F2, C3, G2) and a treble line of whole notes (G4, B4, D5). The lyrics are positioned below the vocal line.

Am/C F G

There's no need to ar - gue an - y - more, -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half rest, followed by the lyrics "There's no need to argue any more,". The piano accompaniment consists of chords and moving lines in both hands.

C Am F

ooh, ooh, ooh,

The second system continues the vocal line with the lyrics "ooh, ooh, ooh,". The piano accompaniment provides harmonic support with chords and moving lines.

G C Am/C

ooh, ooh,

The third system continues the vocal line with the lyrics "ooh, ooh,". The piano accompaniment continues with chords and moving lines.

F Gsus G C

ooh.


The fourth system concludes the vocal line with the lyric "ooh.". The piano accompaniment ends with a final chord and a double bar line.





# DAFFODIL LAMENT


Lyrics and Music by  
DOLORES O'RIORDAN

Slowly

Gm  3fr


Bb 


F/A 





*mf*


*With pedal*


Gm  3fr


Bb 


F/A 





Gm  3fr


Bb 


F/C 



Gm  3fr

Bb 

F/A 



Gm  Bb  F/C 

Hold - ing on, that's what I do since I met you. And it



Gm  Bb  F/C 




won't \_\_\_\_\_ be long. Would you no-tice if I left you? And it's




Gm  Bb  F/C 

fine \_\_\_\_\_ for some 'cause you're not the one, you're not the one \_\_\_\_\_ there, \_\_\_\_\_



Gm  Bb  F/C 

there, \_\_\_\_\_ there. \_\_\_\_\_ There \_\_\_\_\_



Gm 

Bb 

F/C 



there, there.

Gm 

Bb 

F/C 



Gm 

Bb 

F/C 



Ebsus2 

Bb 

All night long, laid on my



Ebsus2



Bb



F



no chord

pill - low, These things are wrong. I can't sleep here.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a quarter rest, followed by a half note 'pill - low,' and a quarter note 'These'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Gm



Bb



F/C



The second system shows piano accompaniment. The upper staff has a treble clef and contains a melodic line with a long note held over the bar line. The lower two staves show the piano accompaniment with chords and a bass line.

Gm



Bb



F/C



The third system continues the piano accompaniment. The upper staff has a treble clef and contains a melodic line with a long note held over the bar line. The lower two staves show the piano accompaniment with chords and a bass line.

Gm



Bb



F/C







So love - ly, so love - ly, so love - ly.





The fourth system features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line has a quarter rest, followed by a half note 'So love - ly,' and a quarter note 'so love - ly,'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.


Gm  Bb  F/C 







Gm  Bb  F/C 



Gm  Fsus  Gm  Fsus 



Gm  Fsus  Gm 





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

The first system of music features a guitar chord chart at the top with diagrams for B $\flat$ , F/A, E $\flat$ /G (3fr), F, B $\flat$ , F/A, E $\flat$ /G (3fr), and F. Below this is a grand staff with a treble clef and a key signature of two flats. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

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

The second system continues the guitar chord chart and piano accompaniment. The vocal line begins with the lyrics: "I have de-cid - ed to leave you for-ev - er. I have de-cid - ed to start things from here."

I have de-cid - ed to leave you for-ev - er. I have de-cid - ed to start things from here.

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

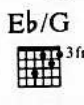
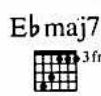
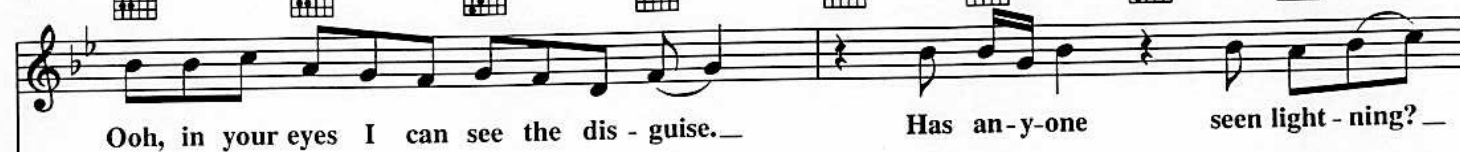
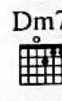
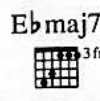
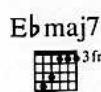
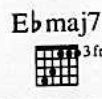
The third system continues the guitar chord chart and piano accompaniment. The vocal line continues with the lyrics: "Thun-der and light-ning won't change what I'm feel-ing and the daf-fo-dils look love-ly to-day,"

Thun-der and light-ning won't change what I'm feel-ing and the daf-fo-dils look love-ly to-day,

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

The fourth system continues the guitar chord chart and piano accompaniment. The vocal line concludes with the lyrics: "and the daf-fo-dils look love - ly to - day, look love - ly to-day.."

and the daf-fo-dils look love - ly to - day, look love - ly to-day..



Bb F/A Eb/G F Bb F/A Eb/G F

look love - ly, look love - ly, look love - ly,

This system contains the first two measures of the song. It features a vocal line in the treble clef and a piano accompaniment in the grand staff. Above the vocal line, guitar chord diagrams are provided for Bb, F/A, Eb/G (3fr), F, Bb, F/A, Eb/G (3fr), and F. The lyrics are "look love - ly, look love - ly, look love - ly,".

Bb F/A Eb/G F Bb F/A Eb/G F

look love - ly, look love - ly, look love - ly, look love - ly,

This system contains the next two measures. It continues the vocal melody and piano accompaniment. The guitar chord diagrams are Bb, F/A, Eb/G (3fr), F, Bb, F/A, Eb/G (3fr), and F. The lyrics are "look love - ly, look love - ly, look love - ly, look love - ly,".

Bb F/A Eb/G F Bb F/A Eb/G F

look love - ly, look love - ly. Na, na. Na, na, na, na,

This system contains the next two measures. The vocal melody includes the words "Na, na. Na, na, na, na,". The piano accompaniment features a more active bass line. The guitar chord diagrams are Bb, F/A, Eb/G (3fr), F, Bb, F/A, Eb/G (3fr), and F. The lyrics are "look love - ly, look love - ly. Na, na. Na, na, na, na,".

Bb F/A Eb/G F Bb F/A Eb/G F

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

This system contains the final two measures. The vocal melody continues with "na, na. Na, na, na, na na, na. Na, na, na, na,". The piano accompaniment maintains the same rhythmic pattern. The guitar chord diagrams are Bb, F/A, Eb/G (3fr), F, Bb, F/A, Eb/G (3fr), and F. The lyrics are "na, na. Na, na, na, na na, na. Na, na, na, na,".

Bb F/A Eb/G F Bb

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

Meditatively  
Gm

*mp*

Cm/G F/G Gm Cm/G




Chant \_\_\_\_\_

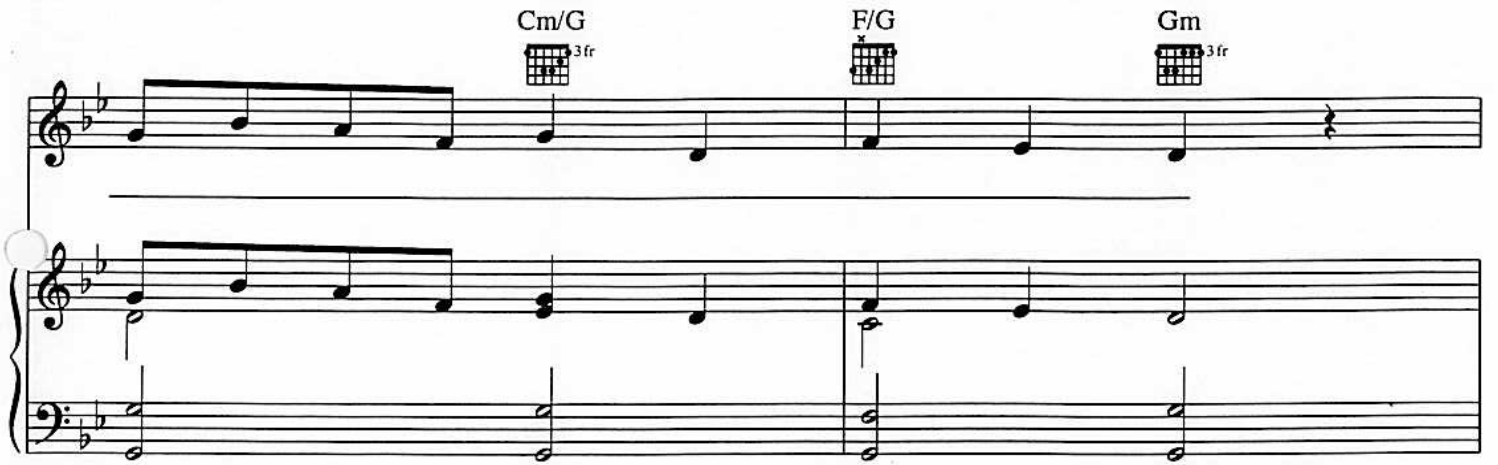
F/G Gm F/G Gm




Chant \_\_\_\_\_

F/G  Gm 









Cm/G  F/G  Gm 



Cm/G  F/G  Gm  F/G 

Chant \_\_\_\_\_ Chant \_\_\_\_\_



Gm  D  Gm  D7  Eb 

Chant \_\_\_\_\_

