

Forgiven, Not Forgotten

the Corrs



Erin Shore (Traditional Intro)

♩ = 52



Violin



◆ FORGIVEN, NOT FORGOTTEN ◆

WORDS & MUSIC BY JIM CORR, SHARON CORR, CAROLINE CORR & ANDREA CORR

Am C D Em G D

This system contains the first six measures of the piece. It features a guitar part with chords Am, C, D, Em, G, and D, and a piano accompaniment in treble and bass clefs.

Am C D Em G

1. All a - lone, - star - ing on, - watch - ing - her life go - by. -
(Verse 2 see block lyric)

This system contains the next six measures, corresponding to the lyrics. It includes guitar chords Am, C, D, Em, and G, and piano accompaniment.

D Am C D

— When her days — are — grey and her nights — are — black, —

This system contains the final six measures of the piece, corresponding to the lyrics. It includes guitar chords D, Am, C, and D, and piano accompaniment.



dif - f'rent 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 of a name— long for - giv -





en but not for - got - ten.— You're for -

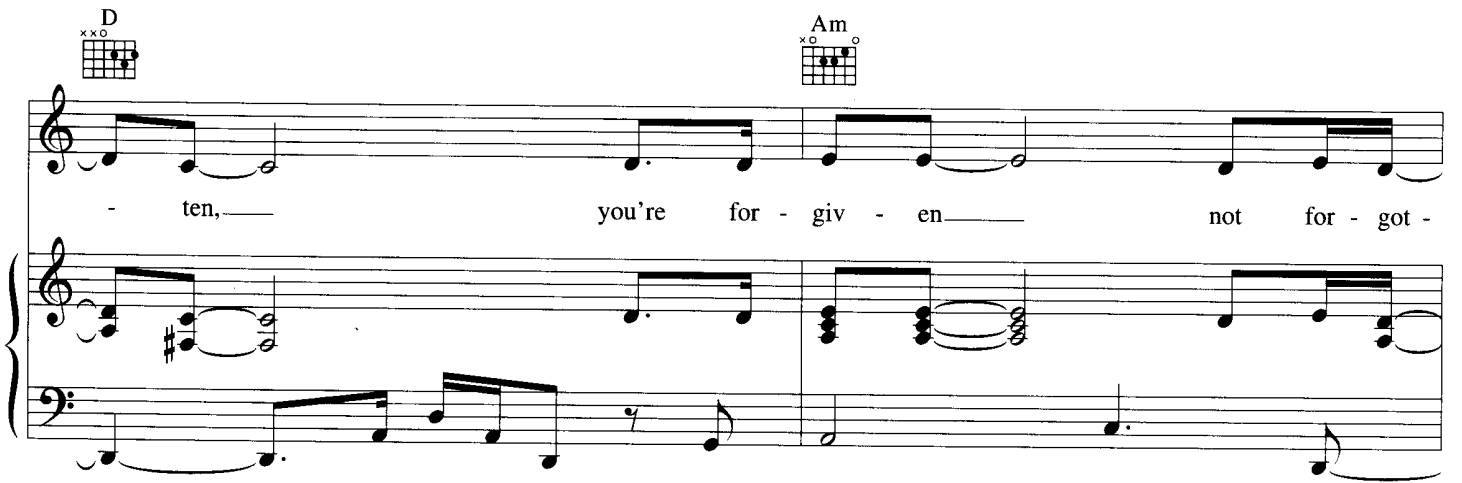
Am  D  Em 





giv - en — not for - got - ten, — you're for - giv - en — not for - got -



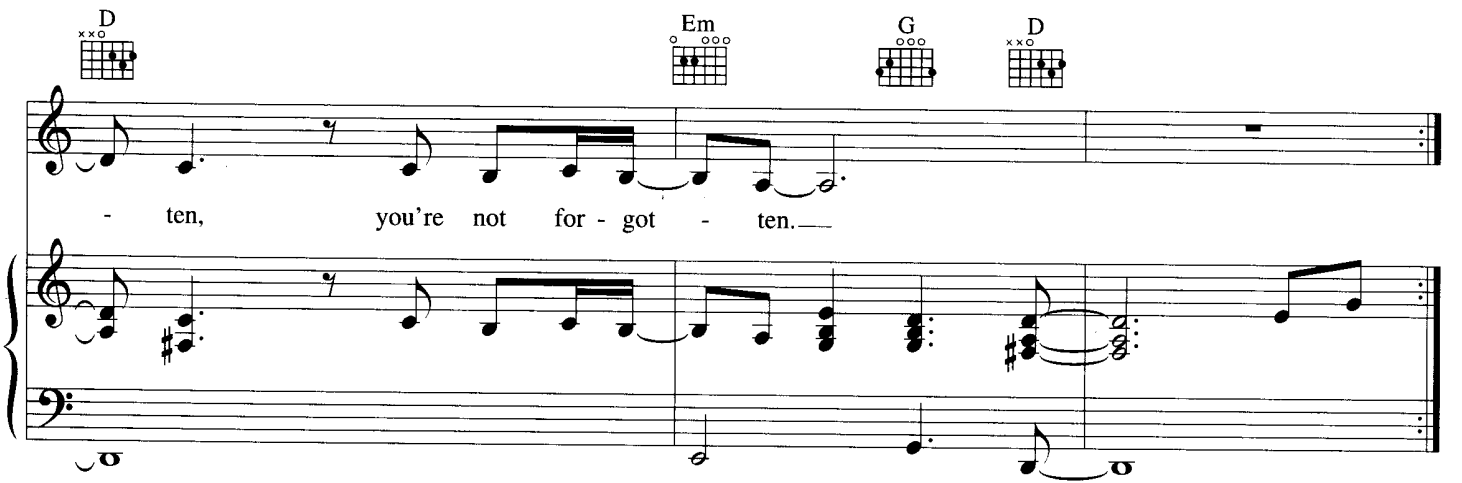
D  Am 






- ten, — you're for - giv - en — not for - got -

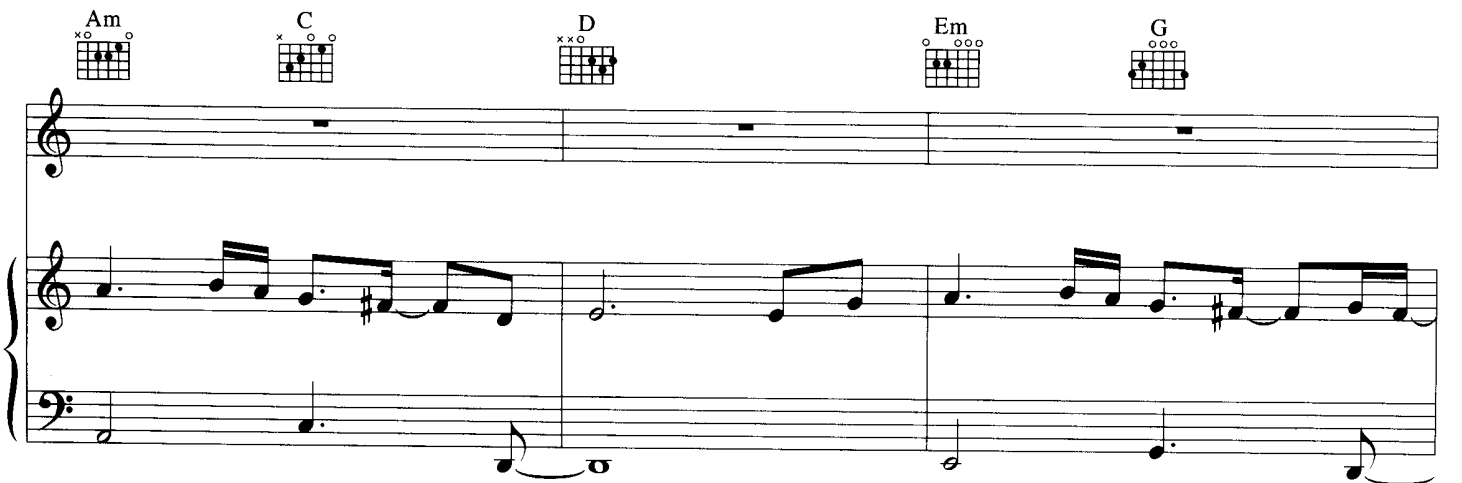


D  Em  G  D 

- ten, you're not for - got - ten. —



Am  C  D  Em  G 





First system of musical notation. It features a guitar chord diagram for D major at the top left, followed by Am, C, D, Em, and G. The system includes a vocal line with a whole rest, and piano accompaniment in both treble and bass clefs.



Second system of musical notation. It features a guitar chord diagram for D major at the top left. The system includes a vocal line with lyrics "Still a - lone, star - ing on," and piano accompaniment in both treble and bass clefs.

Third system of musical notation. The system includes a vocal line with lyrics "wish - ing — her life good - bye. — As she goes search - ing for a man — long for - giv -" and piano accompaniment in both treble and bass clefs.

Fourth system of musical notation. The system includes a vocal line with lyrics "en but not for - got - ten. You're for -" and piano accompaniment in both treble and bass clefs.

Am D Em

giv - en — not for - got - ten, — you're for - giv - en — not for - got -

D Am D Em G D

- ten, — you're for - giv - en — not for - got - ten, you're not for - got - ten. —

You're for -
You're not for - got - ten, oh — you're not for - got - ten. —

Verse 2:

A bleeding heart torn apart, left on an icy bed
 In a room where they once lay face to face
 Nothing could get in the way
 But now the memories of a man are haunting her day
 And the craving never fades
 She's still dreaming of a man long forgiven, but not forgotten...

Heaven Knows

♩ = 100

N.C.

drums

Em

C

G/B

Am/C

Esus⁴₂

Am⁷

violin

Em/B

B⁷sus⁴

Em

C

G/B

Am/C

Esus⁴₂

Am⁷

Em/B

B⁷sus⁴

Em C G/B Am/C Esus⁴ Am⁷

1. Deep, deep in our hearts, stran - gers a - part. Oh
(Verse 2 see block lyric)

Em/B B7sus⁴ Em C G/B Am







please - come back to me, no more to leave, nev - er to

Esus⁴ C G/B D G D

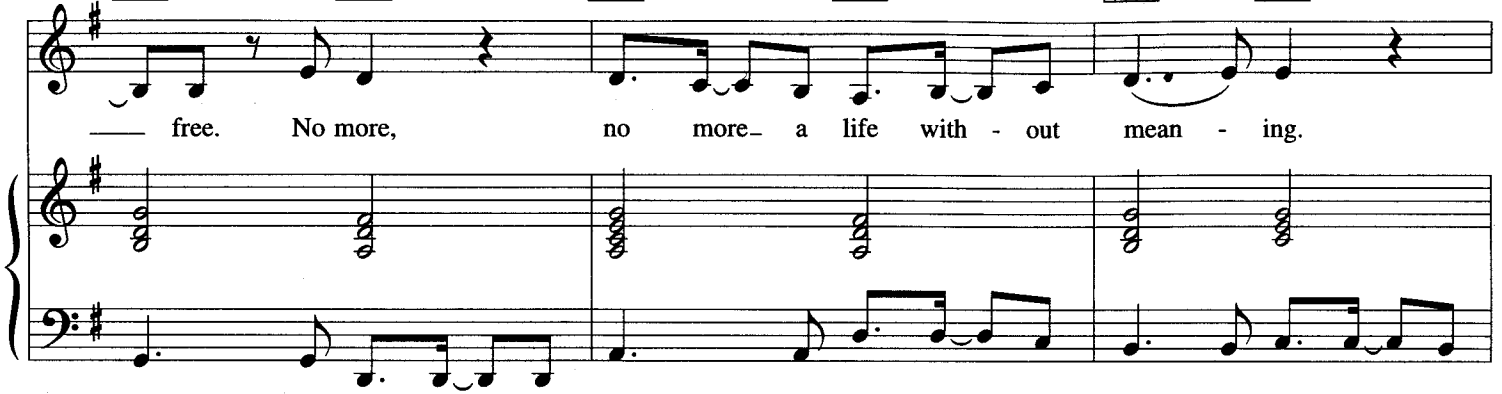
grieve. I give my world to you. Send,







Am⁷ D G/B C D Em

send her a - way to her griev - ing. I will nev - er set you -


G  D  Am7  D  G/B  C 







free. No more, no more— a life with - out mean - ing.



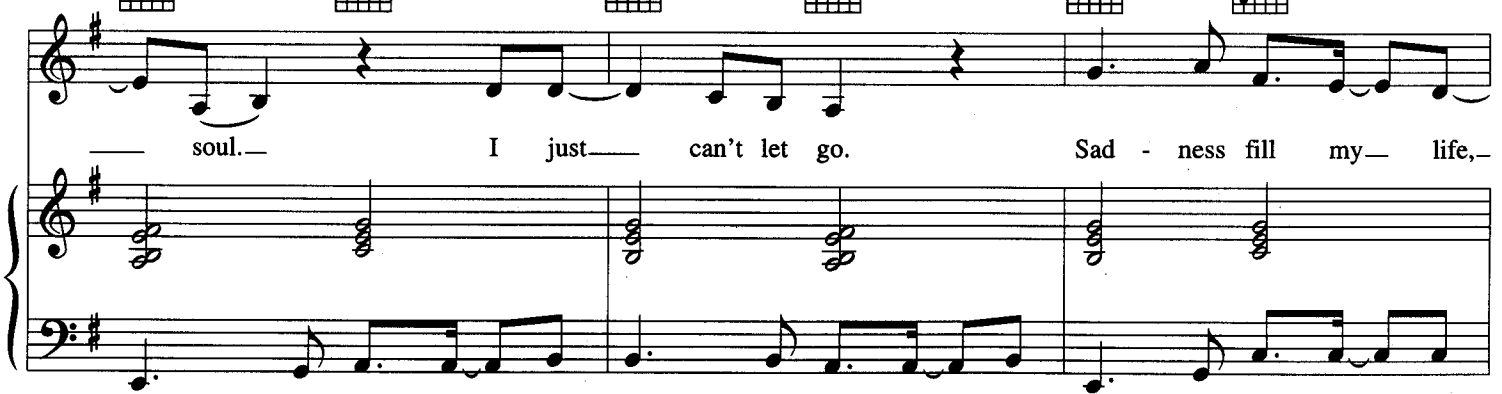
Am7  D  Em  C  G/B  Am/C 







You and I will fly a - way to love, in my— mind,— love in— my—



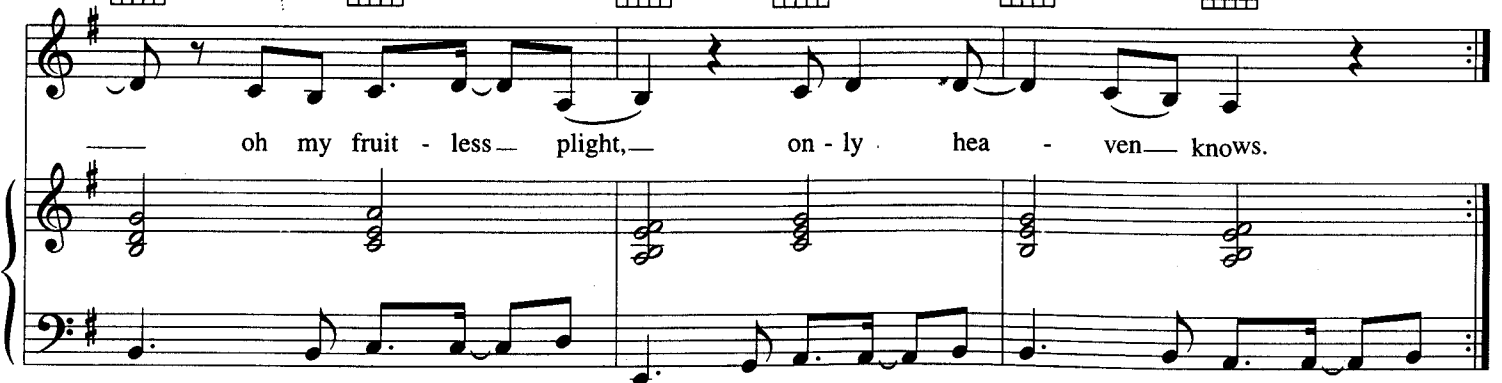
Esus⁴₂  Am7  Em/B  B⁷sus⁴  Em  C 

soul.— I just— can't let go. Sad - ness fill my— life,—



G/B  Am/C  Esus⁴₂  Am7  1. Em/B  B⁷sus⁴ 

oh my fruit - less— plight,— on - ly . hea - ven— knows.



2.



en — knows.

violin

This system contains the first four measures of the second ending. The vocal line begins with the lyrics "en — knows." and features a violin part indicated by a bracket. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.



This system contains measures 5-8. The piano accompaniment continues with chords in the right hand and a melodic line in the left hand.



This system contains measures 9-12. The piano accompaniment continues with chords in the right hand and a melodic line in the left hand.



Sad-ness fills my — life. —

Sad-ness fills my — life. —

This system contains measures 13-16. The vocal line repeats the lyrics "Sad-ness fills my — life. —". The piano accompaniment features a dense texture of chords in the right hand and a melodic line in the left hand.

Am7 Em D/E Em

Oh, sad-ness fills my life.

Bm7 Am7 N.C.

Sad-ness fills my life. Oh,

oh.

oh.

drums

G D Am7 D G/B C

Send, oh send her a way to her griev-ing.

Am7 D E F#m D A/C# Bm/D

You and I will fly a-way to love in my— mind,— love in— my—

F#sus4 Bm7 F#m/C# C#7sus4 F#m D

— soul.— I just— can't let go. Sad - ness fills my— life,—

A/C# Bm/D F#sus4 Bm7 F#m/C# C#7sus4 *Repeat to fade*

— oh my fruit - less— plight,— on - ly hea - ven— knows.

Verse 2:

Tears, tears in the night, sorrow take flight
 Oh please come back to me
 Each, we believe, never to grieve.

I give my world to you *etc.*

Along With The Girls

$\text{♩} = 100$



violin



C/G G C/G G

1. 2.

C/G Cadd⁹/E G/D G/D

Am⁷ Bm⁷/A Am⁷ Bm⁷ Cmaj⁷ Bm⁷ Em⁷

Am⁷ Bm⁷/A Am⁷ Bm⁷ Cmaj⁷ Bm⁷ Em⁷ Repeat to fade

Someday

♩ = 100



1. Frag-ments of our love, that's all we have

(Verse 2 see block lyric)



what we had was fan - ta - sy, dreams and pho - to - graphs.



Hyp - no - tic me - lo - dies — could — sing our song, a



com - for - ta - ble rhy - thm in — a com - fort - less — room. —



(How do you know — when love — is gone? —) There's so — much more — with - in — me.



(How do you know — the pas - sion's gone? —) I know, — I just - don't feel — it. —



(How do you know— when love— is gone?—) Oh ——— ba - - - by. —



(How do you know— the pas - sion's gone?—) I know — we have — to move a - long. —



(Some - day — you'll — for - - get — Some - day you'll — for - get - me,



me. yeah. ———) (Some - day — you'll — for -



- get _____ Some - day you'll - for - get _____ me.

me.)



violin




First system of musical notation, featuring a vocal line and piano accompaniment in G major.

D

(How do you know— when love— is gone?—) There's so—

Fadd9

D







— much more— with - in — me. (How do you know— the pas - sions gone?—) I know


Fadd9

Em11







G5


— we have— to move a - long.







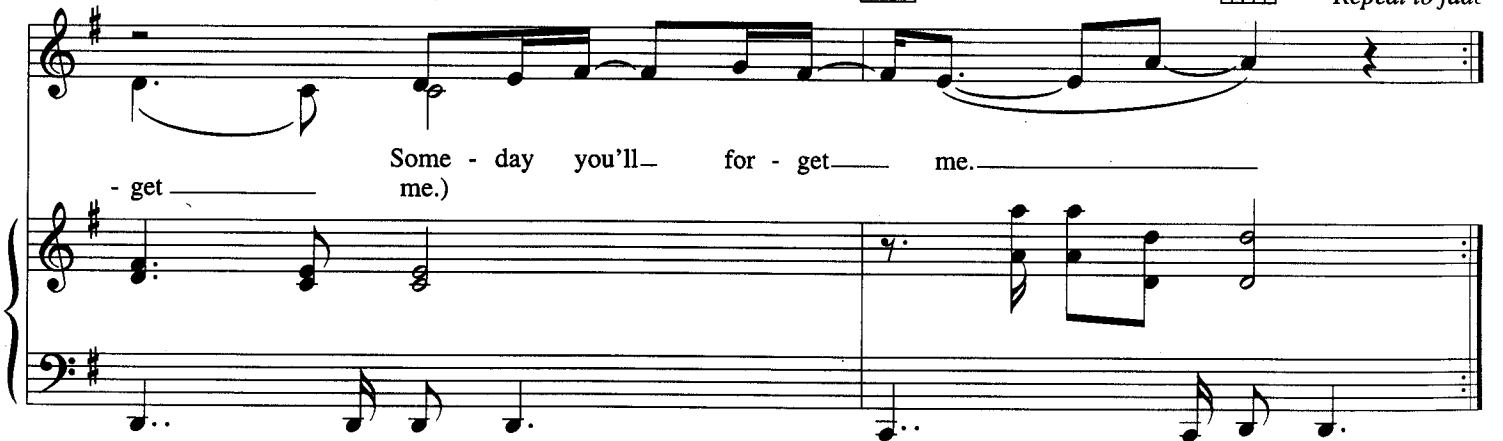
(Some - day - - you'll - - for - - get - - me, - - Some-day you'll - for - get -



me. yeah. (Some - day - - you'll - - for - -



- get - - Some - day you'll - for - get - me. - - Repeat to fade

Verse 2:

A fragrant memory is soon to fade
 We lived a love of make believe, dreams and fairytales
 Now we say goodbye, habitual romance
 A rose without her petals and a song without a dance.

How do you know when love is gone? etc.

Runaway

♩ = 52

F



Fsus²



F



Fsus²



F



Fsus²



F



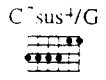
Fsus²



F



C⁻ sus⁺/G



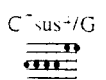
B⁺ sus²



F



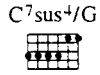
C⁻ sus⁺/G



1. Say it's true, •
(Verse 2 see block lyric)

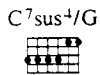
there's no-thing like _____ me and you.





I'm not a - lone. tell me you

3 6 7



feel it too. And I would



run - a - way. I would



run - a - way yeah. yeah. I would

Dm

B⁷

run - a - way,

I would

Gm⁷

C

B⁷

run - a - way

with you.

Cos

F

Gm⁷

B⁷

I have fall - en in

F

Gm⁷

B⁷


love

with




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





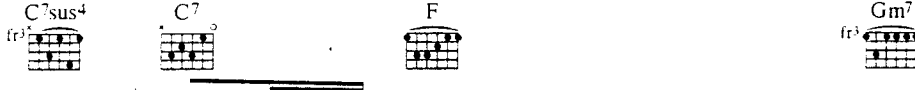
with you.




2. 

Violin
 you.





with you.



B[♭] maj⁷ C⁷ sus⁴ C⁷

And I would

Dm⁷ B[♭] maj⁹ Gm⁹






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

C⁷ Dm/F B[♭]/F


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





Gm⁷ C B[♭]

run - a - way with you. Cos

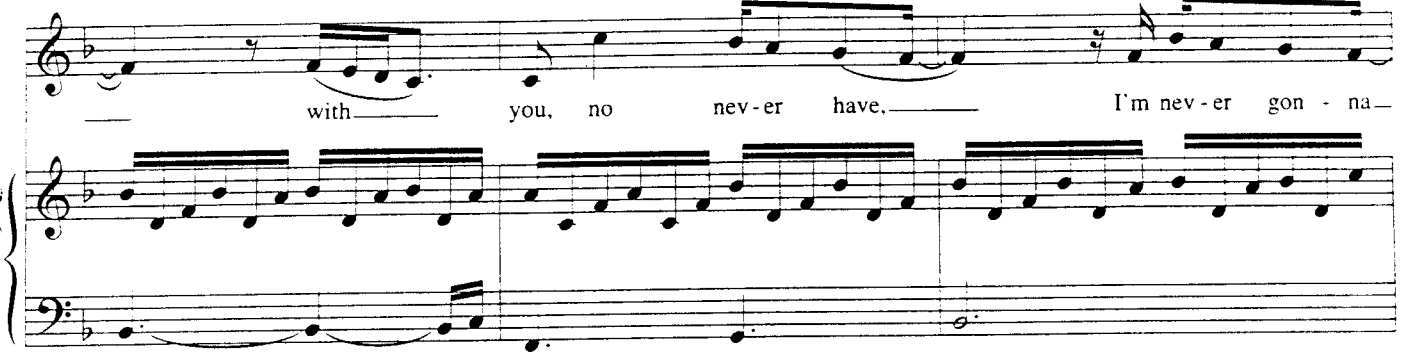












I have fall - en in love




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



F Gm7 B⁷

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

F/A Gm7 B⁷ C7 F G7

stop fall - in' in love with you,

B⁷ C7 Dm7 G7 B⁷ C7

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.

The Right Time

♩ = 96

NC.

This is the right time, once in a

life - time.

Violin

Sub

Drums

D

Em⁹

(Sub)

C

G

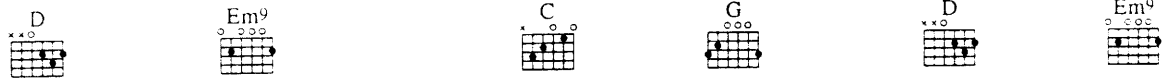
D

Em⁹

Am⁷

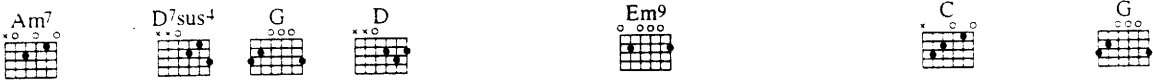
D⁷sus⁴

G



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

(8vb) etc.



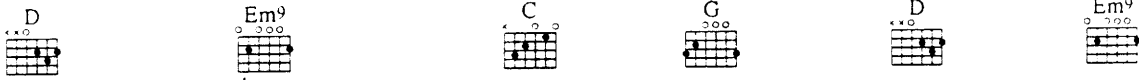
The sun is shining in my window, life's in

(Piano accompaniment for the second system)



flow.

(Piano accompaniment for the third system)



2. Making music in the morning, laughter's light.

(Verse 3 see block lyric)

(Piano accompaniment for the fourth system)



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

Now some - thing - has en - tered - my mind.

loco

Em C G D Em C

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

G D Em C G D

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

D Em⁹ C G D Em⁹

Guitar

8^{va} etc.

Am7

D7sus4

G

D

Em9

C

G

Musical staff with guitar chords: Am7, D7sus4, G, D, Em9, C, G. The staff contains a melodic line with two triplet markings (3).

Piano accompaniment for the first system, showing the left and right hand parts.

D

Em9

Am7

Dadd9

Gmaj7

Musical staff with guitar chords: D, Em9, Am7, Dadd9, Gmaj7.

Piano accompaniment for the second system, including the lyrics: "This is the right time."

C

G

Dadd9

Gmaj7

C

G

Musical staff with guitar chords: C, G, Dadd9, Gmaj7, C, G.

Piano accompaniment for the third system, including the lyrics: "Once in a"

Dadd9

Gmaj7

C

G

Dadd9

Gmaj7

C

A

Musical staff with guitar chords: Dadd9, Gmaj7, C, G, Dadd9, Gmaj7, C, A.

Piano accompaniment for the fourth system, including the lyrics: "life time. This is the"

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.

The Minstrel Boy

Traditional

Arranged by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

♩ = 72



violin

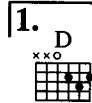




First system of musical notation, including treble and bass staves with piano (p.) dynamic marking.



Second system of musical notation, including treble and bass staves with a triplet (3) and a 'Sub.' marking.



Third system of musical notation, including treble and bass staves with first ending (1.) and second ending (2.) markings.



Fourth system of musical notation, including treble and bass staves with a 'rit.' marking and piano (p.) dynamic marking.

Toss The Feathers

Traditional

Arranged by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

$\text{♩} = 108$



violin / whistle

The first system of music features a violin/whistle line and a piano accompaniment. The violin/whistle part starts with a treble clef and a 4/4 time signature. The piano part consists of two staves: a right-hand treble clef and a left-hand bass clef. The key signature has one sharp (F#). The tempo is marked as 108 beats per minute. The system includes a treble clef, a 4/4 time signature, and a key signature of one sharp. The violin/whistle part has a triplet of eighth notes. The piano part has a triplet of eighth notes in the right hand and a sustained chord in the left hand.



The second system of music continues the piano accompaniment. It features a treble clef, a 4/4 time signature, and a key signature of one sharp. The piano part has a triplet of eighth notes in the right hand and a sustained chord in the left hand.



The third system of music continues the piano accompaniment. It features a treble clef, a 4/4 time signature, and a key signature of one sharp. The piano part has a triplet of eighth notes in the right hand and a sustained chord in the left hand.

Chord diagrams: D, C/D, D, G, Am7

The first system of music features a treble clef staff with a key signature of one sharp (F#). It begins with a treble clef and a common time signature. The melody consists of eighth notes, with a triplet of eighth notes in the fifth measure. Above the staff are five guitar chord diagrams: D (x x 0 2 3 2), C/D (x x 0 0 2 3), D (x x 0 2 3 2), G (0 0 0 3 2 3), and Am7 (x 0 0 2 1 0). The bass clef staff contains a bass line of eighth notes.

Chord diagrams: D, C/D, Am, G/B, C, D, C/D

The second system continues the melody in the treble clef staff. It includes a triplet of eighth notes in the fifth measure. The guitar chord diagrams above are: D (x x 0 2 3 2), C/D (x x 0 0 2 3), Am (x 0 0 2 1 0), G/B (x 0 0 2 3 2), C (x 0 0 2 1 0), D (x x 0 2 3 2), and C/D (x x 0 0 2 3). The bass clef staff continues with eighth notes.

Chord diagrams: D, G, Am7, D, C/D, Am, G/B, C

The third system features a treble clef staff with a triplet of eighth notes in the first measure and another triplet in the eighth measure. The guitar chord diagrams are: D (x x 0 2 3 2), G (0 0 0 3 2 3), Am7 (x 0 0 2 1 0), D (x x 0 2 3 2), C/D (x x 0 0 2 3), Am (x 0 0 2 1 0), G/B (x 0 0 2 3 2), and C (x 0 0 2 1 0). The bass clef staff continues with eighth notes.

Chord diagrams: D, A/E, D/F#, G, Am7

The fourth system features a treble clef staff with a triplet of eighth notes in the first measure. The guitar chord diagrams are: D (x x 0 2 3 2), A/E (0 0 0 2 2 2), D/F# (x 0 0 2 3 2), G (0 0 0 3 2 3), and Am7 (x 0 0 2 1 0). The bass clef staff continues with eighth notes.

G/B C G/B D A/E D/F#

This system contains the first system of music. It features a guitar part with six chord diagrams: G/B, C, G/B, D, A/E, and D/F#. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a melodic line. A triplet of eighth notes is marked with a '3' above it.

To Coda ⊕

G Am7 G/B C G

This system contains the second system of music. It features a guitar part with five chord diagrams: G, Am7, G/B, C, and G. The piano accompaniment continues with chords and a melodic line. A triplet of eighth notes is marked with a '3' above it.

D NC.

This system contains the third system of music. It features a guitar part with one chord diagram: D. The piano accompaniment includes a drum part in the bass clef staff, indicated by 'x' marks and the label 'Drums'. The guitar part has rests in the treble clef staff.

This system contains the fourth system of music. It features a piano accompaniment with a treble clef staff and a bass clef staff. The bass clef staff has two triplet markings with '3' above them. The treble clef staff has a triplet of eighth notes marked with a '3' above it.

⊕ Coda

Love To Love You

♩ = 84



I would love to love you like you do me.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment consists of a steady eighth-note bass line (G2, A2, B2, C3, D3, E3, F3, G3) and a treble line with chords corresponding to the lyrics.



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

The second system continues the vocal line with a whole rest followed by eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment features a more active treble line with chords and a steady bass line.



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

The third system features a vocal line with a whole rest followed by eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment includes a treble line with chords and a steady bass line.

Gm7 fr³ E⁷ B^b B⁷add9 fr⁶ B^b Cm7 fr³ F Gm7 fr³ E⁷ sus² B⁷

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

Gm7 fr³ E⁷ maj7 B^b E⁷ maj7

1. I met— you on— a sun - ny Au - tumn day.— You
(Verse 2 see block lyric)

Gm7 fr³ E⁷ maj7 B^b A⁷add9 fr⁴

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

Gm7 fr³ E⁷ maj7 B^b E⁷ maj7

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

Gm⁷ E⁷maj⁷ B⁷ A⁷ E⁷

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

F B⁷ E⁷ E⁷add⁹ B⁷ F *2^o tacet* B⁷ E⁷

(Though you— should leave me.) Time make— it be— al - right. (Though you— must leave me.)

E⁷add⁹ B⁷ F B⁷ E⁷ E⁷add⁹ B⁷ F

Time will help— you see— the light. (You— don't need me.) Time make— it be— al - right.

B⁷/D E⁷ E⁷9 Gm⁷ F

(Though you— must leave me.) Be - lieve me when— I tell— you I would

B⁷add⁹ B⁷ E⁷maj⁹ F Gm⁷ E⁷ B⁷

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

B⁷add⁹ B⁷ Cm⁷ F Gm⁷ E⁷sus² B⁷

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

B⁷add⁹ B⁷ E⁷maj⁹ F Gm⁷ E⁷ B⁷

pil - lar in— my way— you see. I'd

1. B⁷add⁹ B⁷ Cm⁷ F Gm⁷ E⁷sus² B⁷ 2. Cm⁷(add¹¹) Gm⁷ F

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

B⁺add⁹ B⁺ E⁺maj⁹ F Gm⁷ E⁺ B⁺

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

B⁺add⁹ B⁺ Cm⁷ F Gm⁷ E⁺ sus² B⁺

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

B⁺add⁹ B⁺ E⁺maj⁹ F Gm⁷ E⁺ B⁺

pil - lar in— my way— you see. I'd

B⁺add⁹ B⁺ Cm⁷ F Cm⁷ Cm⁷(add11) Cm⁷ F

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

Violin

Repeat ad lib. to fade

Break— those pil - lars down.—

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.

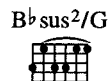
(Though you should leave me)
 Time make it be alright
 (Though you must leave me)
 Believe me when I tell you

I would love to love you like you do me etc.

Secret Life

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

♩ = 96



1. From

C B^b5 F⁵/C B^b5

red— giant— to su - per - no - va, back to you and me,— a

C B^b5 F⁵/C B^b5

cloaked en - ti - ty— with - in— a vir - tu - al— re - al - i - ty.—

C B^b5 F⁵/C B^b5

2. Me - chan - ised— and or - gan - ised,— to me it's plain— to see,— the
(Verse 3 see block lyric)

C B^b5 F⁵/C B^b5

hand that's been bu - sy, weav - ing fan - ta - sy.— It's so

C B^b5 F⁵/C B^b5

hard to un - der - stand_ and of - ten we are blind,_ but if truth_

C B^b5 F⁵/C B^b5

— were an o - cean would it fit_ in the pool of a hu - man mind?_ You're

C E^badd⁹ F C E^badd⁹

all_ a - lone_ and it does - n't seem_ quite fair,_ why we're all left in ig - nor - ance_

F C E^badd⁹ F

turn - ing to_ des - pair_ Phi - lo - so - phy and the - o - lo - gy_ of - fer us_ a glimpse_ at



some-thing more— in - cre - di - ble,— (Incredible.) than you and I.— So



call on— the se - cret— life.



Call on— the se - cret— life.



Show me— the way of— life.

To Coda ⊕

1.

2.

B^b sus²/G



Fsus⁴



F



C



Fsus⁴



F



C



Bring on— the se - cret— life. —

2. Ev -

Cm⁹



violin

(I think,

therefore I am.)

(I think,

therefore I am.)

F



NC.

Musical notation for the first system. The treble clef staff contains a whole rest. The grand staff (treble and bass clefs) contains piano accompaniment with a melodic line in the treble and a rhythmic bass line.

Musical notation for the second system. The treble clef staff contains a whole rest. The grand staff contains piano accompaniment with a melodic line in the treble and a rhythmic bass line.

D.%. al Coda

⊕ *Coda*

Fsus4

Fingerboard diagram for Fsus4 chord: x23333.

F

Fingerboard diagram for F chord: x23333.

C

Fingerboard diagram for C chord: x32310.

Musical notation for the first part of the vocal line. The treble clef staff has the lyrics "And you're". The grand staff contains piano accompaniment.

Musical notation for the second part of the vocal line. The treble clef staff has a whole rest. The grand staff contains piano accompaniment.

C

Fingerboard diagram for C chord: x32310.

B^bsus2

Fingerboard diagram for B^bsus2 chord: x23333.

F

Fingerboard diagram for F chord: x23333.

C

Fingerboard diagram for C chord: x32310.

Call on — the se — cret — life.

Musical notation for the final system. The treble clef staff has the lyrics "Call on the secret life.". The grand staff contains piano accompaniment.

Call on the se - cret life.

Show me the way of life.

Bring me the se - cret life.

Repeat to fade

Verse 3:

Evangelists, Scientologists and others I won't mention
 Offer lessons in codology to all with good intention
 Listen at your peril, put your soul in detention
 Resensitise yourself to this incredible dimension.

When you're all alone *etc.*

Carraroe Jig

♩ = 128



violin

The first system of the score features a violin line on a single staff and a piano accompaniment on two staves. The violin part begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.



The second system continues the piece with similar notation for the violin and piano parts. The piano accompaniment features some chords with grace notes in the right hand.



The third system concludes the piece with the same notation for the violin and piano parts. The piano accompaniment continues with chords and a steady bass line.



First system of musical notation, including a vocal line and piano accompaniment.



Second system of musical notation, including a vocal line and piano accompaniment.



Third system of musical notation, including a vocal line and piano accompaniment.

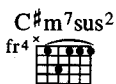


Fourth system of musical notation, including a vocal line and piano accompaniment.

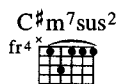
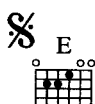
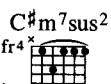
Repeat to fade

Closer

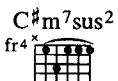
♩ = 52



The first system of music features a guitar part with five measures of chords: E, Emaj7, C#m7sus2, E, and Emaj7. Below this, a piano accompaniment is shown in a grand staff (treble and bass clefs) with a 6/8 time signature. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.



The second system continues the piano accompaniment and introduces a vocal melody in the treble clef. The lyrics are: "1. I see you". A repeat sign is placed above the second measure of the vocal line. A note in the vocal line is tied across the bar line. A note in the piano accompaniment is also tied across the bar line. The lyrics "(Verses 2 & 3 see block lyric)" are written below the first measure of the piano accompaniment.



The third system continues the piano accompaniment and the vocal melody. The lyrics are: "walk - ing ev-'ry day, with a smile be -". The piano accompaniment remains consistent with the previous systems. The vocal melody continues with a note tied across the bar line.

C#m7sus2



E



C#m7sus2



-neath the frown.

But I won't look a-way, yeah,

A



D#dim/A



what does it mean?

A



B



What's there to see if I look

E



C#m9



Aadd9



E



closer?

Clo - - er,

clo - - er,

C#m9

Aadd9

E

C#m9

Aadd9



clos - - er,

clos - er,

clos - - - er,



1. C#m9

Aadd9

2. C#m9

To Coda

clos - er,

clos - - - er.

clos - - -



Em7

F#

- er.

Ah

yeah.



Em7

F#

D.%. al Coda

⊕ Coda

C#m9



Aadd9



E



clo - - - er. Clos - er,

C#m9



Aadd9



E



C#m9



clo - - - er, clos - er, clos - - -

A



Em7



F#



- er. Ah yeah,

A



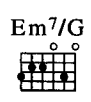
Em7



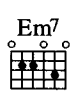
yeah, - yeah. -



Clos - er,



clos - er, clos - er, no no.



Repeat ad lib. to fade

Verse 2:
 Where are you going? And what are you thinking at all?
 Your eyes show nothing more than a dazed oblivion
 What does it mean? What will I see?

When I look closer, *etc.*

Verse 3:
 You don't see me watching everyday, my smile could warm your frown
 And I'd never look away (never look away)
 There's more to me (there's more to me)
 Than what you see

When you look closer, *etc.*

Leave Me Alone

♩ = 120

Cm7 A^b B^b A^b E^b A^o B^b A^b

Piano accompaniment for the first system, featuring a treble and bass clef with a 4/4 time signature. The music consists of chords and a melodic line in the bass.

Cm7 A^b B^b A^b E^o A^o B^b A^b

Piano accompaniment for the second system, continuing the chordal and melodic structure from the first system.

Cm7 A^b B^b E^b A^b

Vocal line for the first system of lyrics, starting with a repeat sign and a fermata.

1. I'm a-lone, hid-ing in the dark, I'm look-ing for a life to

(Verse 2 see block lyric)

Piano accompaniment for the second system of lyrics, including a section marked '8vb'.

B^b Cm7 A^b B^b

Vocal line for the third system of lyrics, including a section marked '7'.

come and res-cue me. I sleep, I rise, hear your de-nials,

Piano accompaniment for the fourth system of lyrics, including a section marked '(8vb)'.

E^b fr³ A^b fr⁴ B^b E^bmaj7 A^b6 fr⁴

end-less - ly in - side. It's cra - zy but (some-times I — feel like)

Cm⁹ fr⁴ A^b6 E^bmaj7 A^b6 fr⁴

I wan - na run — a - way. (some - times I feel like —)

Cm⁹ Fm⁷ E^bmaj7 fr⁴ A^b6 Cm⁹

I've got - ta get — a - way. — (One day — you — will see) an - oth - er side — of me.

E^bmaj7 A^bmaj7 fr³ Gm⁷ Fm⁷ N.C.

(My life I — com - mand,) it's not the way that you planned.

Leave me a - lone. — (Leave me a - lone. —) Leave me a - lone.

Out on my own. — (Out on my own. —)

—) Leave me a - lone. —

violin
 Yeah. —

Cm
fr3^x

F/A
x0

Fm/Ab
x

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line consists of eighth-note runs. The piano accompaniment includes chords and bass notes.

E^b
fr3^{xx}

B^b/D
xx0

Cm7
fr3^x

E^b maj9
fr5^x

The second system continues the musical piece. The vocal line has a long note at the end. The piano accompaniment features a complex chord structure in the final measure.

The third system shows the vocal line with a long note and the piano accompaniment with a rhythmic pattern.

(One day- you— will see) an - oth - er side- of me. (My life I— com-mand,)

Fm7



it's not the way,

it's not the way that you planned.



Cm7



Ab



Bb



Ab

Leave me a - lone.

(Leave me a - lone.



Eb



Ab



Bb



Ab



Cm7



Ab

Leave me a - lone.

Out on my own.



Bb



Ab



Eb



Ab



Bb



Ab

(Out on my own.) Leave me a - lone.

Chord diagrams: Cm7 (fr3), Ab (fr4), Bb (x), Ab (fr4)

— Leave me a - lone — (Leave me a - lone. —

Chord diagrams: Eb (fr3), Ab (fr4), Bb (x), Ab (fr4), Cm7 (fr3), Ab (fr4)

—) Leave me a - lone. — Out on my own. —

Chord diagrams: Bb (x), Ab (fr4), Eb (fr3), Ab (fr4), Bb (x), Ab (fr4)

Repeat to fade

— (Out on my own. —) Leave me a - lone. —

Verse 2:

What do you want from me?
 Do you dream of a life
 Your life through me, myself
 My time in one we unite?
 I don't ever want to be that girl
 You want it to be.

Sometimes I feel like
 I wanna run away etc.

Erin Shore

$\text{♩} = 52$



violin

The first system of music features a violin part on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked as quarter note = 52. The music begins with a repeat sign. The violin part plays a melodic line with eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.



The second system continues the musical piece. It features a violin part on a single staff and a piano accompaniment on two staves. The key signature remains one sharp (F#) and the time signature is 6/8. The piano accompaniment includes chords and moving lines in both hands, with some notes marked with a '7' (seventh).



The third system concludes the musical piece. It features a violin part on a single staff and a piano accompaniment on two staves. The key signature remains one sharp (F#) and the time signature is 6/8. The piano accompaniment includes chords and moving lines in both hands, with some notes marked with a '7' (seventh).

Am7/E
o o o
x x o

D/F#
x o
o o o

Am7
x o o o
o o

G/B
x o o o
o o

C
x o o o
o o

D
x x o
o o

First system of musical notation. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody is written in eighth and quarter notes. Below it is a grand staff (treble and bass clefs) with a key signature of one sharp. The bass line features chords and some eighth notes.

Cadd9/E
o
x x o o

G/B
x o o o
o o

1-3.
D
x x o
o o

Repeat ad lib.

Second system of musical notation. It continues the melody and bass line from the first system. The bass line has some chords with longer note values.

4.

D5
x x o
x x

Dsus4
x x o
o o

A7/D
fr 5
x o o o
o o

D
x x o
o o

Third system of musical notation. The treble clef staff has rests. The grand staff continues with chords and some melodic fragments.

C/E
x x o
o o

G/B
x o o o
o o

D
x x o
o o

Gsus2
o o o o
x x x x

D/F#
x o
o o o

Am
x o o
o o

D/F#
x o
o o o

Fourth system of musical notation. The treble clef staff has rests. The grand staff continues with chords and some melodic fragments.

Am

G/B

C

C11

G

D/F#

Am

D/F#

C

G/B

C

C11

C

C11

C

C11

C

C11

NC.

drums



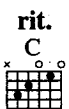
First system of musical notation, including a vocal line and piano accompaniment.



Second system of musical notation, including a vocal line and piano accompaniment.



Third system of musical notation, including a vocal line and piano accompaniment.



Fourth system of musical notation, including a vocal line and piano accompaniment. The system concludes with a fermata and an 8va (octave) marking.



Complete arrangements for voice, piano and guitar, with chord boxes and lyrics.

Erin Shore (Traditional Intro)

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Heaven Knows

Along With The Girls

Someday

Runaway

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