

# the Corrs

THE CORRS



# Breathless

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

♩ = 128

NC.

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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The tempo is marked as quarter note = 128. The instruction 'NC.' is placed above the first measure. The vocal line begins with a rest, followed by the lyrics 'Go — on. Go — on, leave me breath - less. —'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

B



Come on. —

L.H.

The second system continues the music. It includes a guitar chord diagram for B major. The vocal line has the lyrics 'Come on. —'. The piano accompaniment features a more active right hand with eighth notes and a steady bass line. The instruction 'L.H.' is placed above the right hand in the final measure.

B



F#



C<sup>m</sup>



Ooh. — yeah. —

The third system concludes the piece. It includes guitar chord diagrams for B major, F# major, and C minor. The vocal line has the lyrics 'Ooh. — yeah. —'. The piano accompaniment features a steady bass line and a right hand with eighth notes.



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. —



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

B



E



F#



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



E



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



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



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

E

Aadd<sup>9</sup>

B

To Coda ⊕

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

E

Aadd<sup>9</sup>

1.

B

N.C.

Go on. go on. Yeah, come on.

Drums

2.

B

N.C.

B

come on.

F<sup>7</sup>

C<sup>7</sup>m

Yeah, yeah.



Ooh, yeah.



*D.%. al Coda*

Yeah, yeah, yeah, yeah.

⊖ 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



NC.

E5



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

Verse 2:

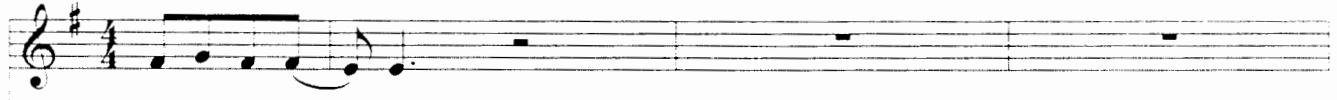
And if there's no tomorrow  
 And all we have is here and now  
 I'm happy just to have you  
 You're all the love I need somehow  
 It's like a dream  
 Although I'm not asleep  
 And I never want to wake up  
 Don't lose it, don't leave it.

So go on, go on etc.

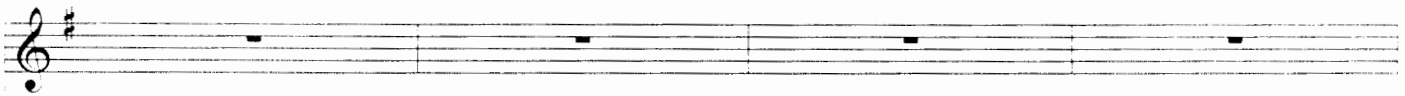
# Give Me A Reason

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

♩ = 116



Give me a rea - son.



N.C.



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





Em<sup>9</sup>A<sup>9</sup>/E

Swim-ming, swim-ming in blue...

You left me lone - ly and - con - fused...

Em<sup>9</sup>fr<sup>o</sup> A<sup>9</sup>Em<sup>9</sup>

Question, ques-tion - ing you...

So soon good - bye...

A<sup>9</sup>/EEm<sup>9</sup>fr<sup>o</sup> A<sup>9</sup>

— you stole — my heart...

I'm be-lieve, I'm be - liev - ing you...

*(Verse 2 see block lyric)*Em<sup>9</sup>fr<sup>o</sup> A<sup>9</sup>/EEm<sup>9</sup>fr<sup>o</sup> A<sup>9</sup>

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 Em9

- son. Give me a rea - son, give me a rea - son. 1. You will nev - er — know.

2. Em11 Am7 Em11

Violin

- son. ....



First system of musical notation, including a single treble clef staff and a grand staff (treble and bass clefs).



Second system of musical notation, including a single treble clef staff and a grand staff.



Third system of musical notation, including a single treble clef staff and a grand staff.



Fourth system of musical notation, including a single treble clef staff and a grand staff.



So what's a girl — like me — to do?



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

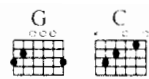


— and car-ry, car - ry me through? —

*Perc.*



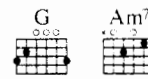
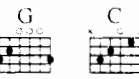
Yes now my — bo - dy's weak — so just give me a rea - son. And my — make-up's off —



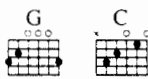
so just give me a rea - son. My de - fence is down— so just give me a rea -



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



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



- 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.

# Somebody For Someone

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

♩ = 86



1. There's a



deep girl in the  
*(Verse 2 see block lyric)*

cor-ner shop sell - ing su - gar for mo - ney in the



dead of the night. And her soul's in the su - gar and her heart's in her mind. And she's



cry - ing with a stran - ger for some - one to love. And she sings



"Look at me, — see me. —  
*f* *Tacet* (Some - bo - dy's gon - na make it right. — Some - bo - dy's gon - na make it right. —



Look at me, — save me. —  
 Some - bo - dy's gon - na make it right. — Some - bo - dy's gon - na make it right. —



E<sup>b</sup> maj<sup>9</sup> (tr<sup>5</sup>) F

Free... me... find... me... cos... if there's  
 Some-bo-dy's gon-na make it right... Some-bo-dy's gon-na make it right.—

E<sup>b</sup> maj<sup>9</sup> (tr<sup>5</sup>) F To Coda ⊕

some-bo - dy — for some - one. yeah look at me." —  
 Some - bo - dy's gon - na make it right.— (On D.%) (Come)

1. NC. B<sup>b</sup>

Some-bo - dy — for some - one. 2. There's a

Drums

2. E<sup>b</sup> F

Violin

E<sup>7</sup> F E<sup>7</sup>

3

F E<sup>7</sup>/G B<sup>7</sup>sus<sup>4</sup> B<sup>7</sup>

3

F B<sup>7</sup>/F F

(Some - bo - dy's gon - na make it right... Some - bo - dy's gon - na make it right...)

B<sup>7</sup>/F B<sup>7</sup>sus<sup>4</sup>/F F

Some - bo - dy's gon - na make it right... Some - bo - dy's gon - na make it right...)

*D.%. al Coda*

⊕ Coda



(Some-bo - dy\_ for some - one. \_\_\_\_\_) Oh, \_ yeah\_ I wan-na be



(some-bo - dy\_ for some - one. \_\_\_\_\_) I\_ know there's got-ta be (some-bo - dy\_ for some - one. \_\_\_\_\_)

*Repeat ad lib. to fade*



\_\_\_\_\_ ) You've got-ta be (some-bo - dy\_ for some - one. \_\_\_\_\_) Yeah. \_\_\_\_\_

*Verse 2:*

There's a deep boy at the corner shop  
 Watching sugar sell for money  
 To the dead at night  
 And he sees in her an angel  
 In the cruelest of worlds  
 Hiding in the darkness  
 Screaming out for love.

And he sings "Look at me" etc.

# Say

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

♩ = 116

N.C.



D<sup>7</sup>sus<sup>4</sup>



Dm<sup>9</sup>  
fr<sup>3</sup>



Am



D



1. Gone are the days\_ when I was young and free.— The fu - ture,  
(Verse 2 see block lyric)



I can't see. Gone are the days of pre-cious love. Re - lied



— on and leaned — on. So ma-ny days — of sleep-less nights — by your —



— side. And why, oh, why? I nev - er thought - that it would



be like this. — My first — love, the last — time. But if he

C G<sup>b</sup>/B Am D

say, — say, — says that he loves — me, I can cry, — I can smile. —

This system contains the first four measures of the piece. The guitar chord diagrams are: C (x32010), G<sup>b</sup>/B (x20233), Am (x02010), and D (x02320). The vocal line starts with a quarter rest, followed by eighth notes for 'say, — say, —', a quarter note for 'says that he', eighth notes for 'loves — me,', a quarter note for 'I can cry, —', and eighth notes for 'I can smile. —'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

F<sup>b</sup> C G<sup>b</sup>/B Am

But if he say, — say, — says that he needs — me, there's a light. —

This system contains measures 5-8. The guitar chord diagrams are: F<sup>b</sup> (x32010), C (x32010), G<sup>b</sup>/B (x20233), and Am (x02010). The vocal line begins with a quarter rest, followed by eighth notes for 'But if he', eighth notes for 'say, — say, —', a quarter note for 'says that he', eighth notes for 'needs — me,', and eighth notes for 'there's a light. —'. The piano accompaniment continues with the same rhythmic pattern.

D F 1. Am<sup>7</sup>

there's a light, — light for me. —

This system contains measures 9-11. The guitar chord diagrams are: D (x02320), F (x21332), and Am<sup>7</sup> (x02010). The vocal line starts with a quarter rest, followed by eighth notes for 'there's a light, —', a quarter note for 'light for', and eighth notes for 'me. —'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

D<sup>7</sup>sus<sup>4</sup>

Yeah, yeah, yeah, yeah. —

This system contains measures 12-14. The guitar chord diagram is D<sup>7</sup>sus<sup>4</sup> (x02320). The vocal line begins with a quarter rest, followed by eighth notes for 'Yeah, yeah, yeah, yeah. —'. The piano accompaniment continues with the same rhythmic pattern.



Say...

2.  
N.C.

(Nev - er wan - na feel that a - gain, that a - gain. Nev - er



wan - na feel that a - gain.)

*Con pedale*





Repeat ad lib.

Lean on, got-ta re - ly on. Don't- leave me. Don't- leave me.



Lean on. Got-ta re - ly on. Don't- leave me. Don't-  
Gone are the days- when I was young and- free.



leave me. Lean on. Got-ta re - ly on. Don't-  
Gone are the days- of- pre-cious love. Re - lied-



leave me. Don't- leave me. But if he  
on, and leaned on.

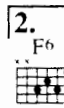
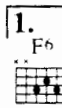




say, — say, — says that he loves — me, I can cry, — I can smile...



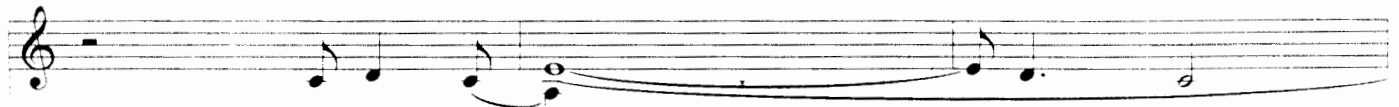
But if he say, — say, — says that he needs — me, there's a light...



there's a light. — Yeah, if he Light for me.

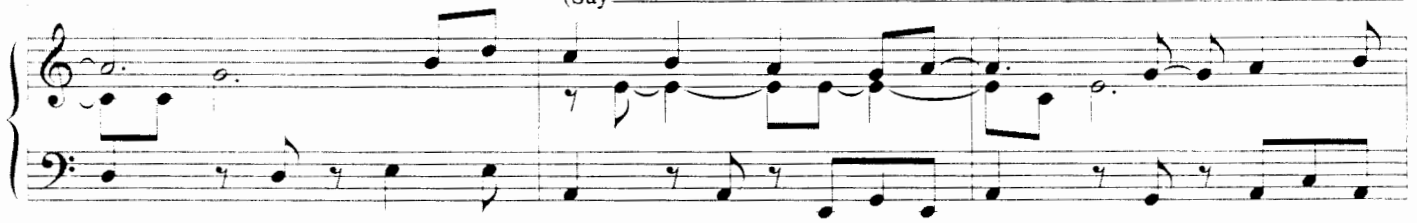


Yeah, yeah, yeah, yeah.



Light for me.

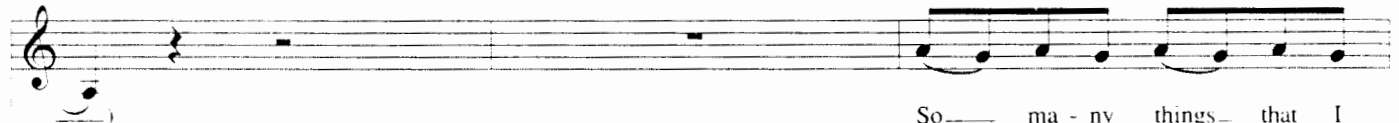
(Say



Dm9



Am7



So many things that I



D7sus4



like to say but he took you a way, took you a way.



Am7



Dm9



So many things I would like to ask. He took you a way.





took you a - way. Say.



Say.



N.C.

Say.

Verse 2:

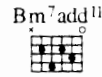
So many things that I would like to say  
 But he took you, took you away  
 So many things I'd like to ask  
 It's no good, cos you're not here  
 I hear a voice, I see you laugh  
 And if only you were here  
 You see the night and I the day  
 But sometime we will walk away.

But if he say, say, say etc.

# All The Love In The World

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

♩ = 90



The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as quarter note = 90. The piano accompaniment begins with a series of eighth notes in the right hand and a single eighth note in the left hand.



The second system continues the musical notation. The vocal line has a rest in the first measure. The piano accompaniment continues with eighth notes in the right hand and eighth notes in the left hand.



The third system includes the vocal line with lyrics and the piano accompaniment. The lyrics are: "1. I'm not look - ing for some - one to talk - to. I've got my friends, I'n". A note below the first line of lyrics reads "(Verse 2 see block lyric)". The piano accompaniment features chords in the right hand and eighth notes in the left hand.

Dadd<sup>9</sup>

E

A

Bm<sup>7</sup>add<sup>11</sup>

Dadd<sup>9</sup>

E

more than O. K.

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

A

Bm<sup>7</sup>add<sup>11</sup>

Dadd<sup>9</sup>

A

F

G

C

I live my dreams

but it's not all they say.

Still I believe

Dm<sup>7</sup>

F

G

C

Dm<sup>7</sup>

I'm miss - ing some - thing real.

1

F

G

need some - one who real - ly sees me.

D Em7 G

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

D E<sup>b</sup>dim Em

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

Gm 1. D Em7

I'll give all the love in the world. —

D/F# G A5 2. D Em9 3

Guitar

D/F#

G6

D

Em9

D/F#

G6

Vocal line for the first system, featuring a melodic line with triplets in the final two measures.

Piano accompaniment for the first system, including treble and bass staves with chords and a bass line.

D

Em9

D/F#

G6

D

Em9

D/F#

Asus4

Vocal line for the second system, continuing the melodic line.

Piano accompaniment for the second system, including treble and bass staves.

Em7

G

Asus4

Vocal line for the third system, starting with the lyrics.

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

Piano accompaniment for the third system, including treble and bass staves.

A

Em7

G

Vocal line for the fourth system, starting with the lyrics.

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

Piano accompaniment for the fourth system, including treble and bass staves.

Asus4

A

G



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

A

E

F#m7



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

A

E

Fdim



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

F#m

Am



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



E F#m7 E/G# A Bsus<sup>2</sup> C#7sus<sup>4</sup>

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

E% F# B C#7sus<sup>4</sup>

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

E% F# B C#7sus<sup>4</sup>

(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.*

# Radio

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

♩ = 120

B<sup>5</sup>



E<sup>5</sup>/B



The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment consists of sustained chords in the left hand and a melodic line in the right hand. The vocal line is mostly rests, with a few notes appearing in the final measure of the system.

Bsus<sup>2</sup>



Bm<sup>7</sup>



A<sup>6</sup>/B



E add<sup>9</sup>/B



The second system continues the musical notation. The vocal line has a few notes in the final measure, with the lyric "1. It's" written below. The piano accompaniment continues with sustained chords and a melodic line.

1. It's

Bsus<sup>2</sup>



Bm<sup>7</sup>



The third system includes the vocal line with lyrics: "late at night and I'm feel - ing down, there are". A note in the vocal line is marked with a slash and a dot, indicating a fermata. The piano accompaniment continues with sustained chords and a melodic line.

late at night  
(Verse 2 see block lyric)

and I'm feel - ing down,

there are

A<sup>7</sup>/B



E add<sup>9</sup>/B



cou - ples stand - ing on the street shar - in' Sum - mer kiss - es and sil - ly sounds.

Bsus<sup>2</sup>



Bm<sup>7</sup>



A<sup>6</sup>/B



E add<sup>9</sup>/B



Bsus<sup>2</sup>



Bm<sup>7</sup>



So I step in - side, pour a glass of wine. With a

A<sup>6</sup>/B



E add<sup>9</sup>/B



Bsus<sup>2</sup>



full glass - and an emp - ty heart I search for some - thing to oc - cu - py my - mind.



Cos you —



are in my head, — swim - ming for - ev - er in my — head. Tan -



- gled in my dreams, — swim - ming for - ev - er. —



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

Bsus<sup>4</sup>

B

E

A<sup>6</sup>

used

to know.

So

I lis - ten to the

ra - di - o.

C<sup>7</sup>m<sup>7</sup>

fr<sup>4</sup>

Bsus<sup>4</sup>

B

1.

Bsus<sup>2</sup>

re - mem - ber

where we

used

to go.

Bm<sup>-</sup>

A<sup>6</sup>/B

Eadd<sup>9</sup>/B

2. Now it's

2.

E

A<sup>6</sup>

C<sup>7</sup>m<sup>7</sup>

fr<sup>4</sup>

So

I lis - ten to the

ra - di - o,

and all the songs we

Bsus<sup>4</sup>

B

E

A<sup>b</sup>

used to know. So I lis - ten to the ra - di - o,

C<sup>7</sup>m<sup>7</sup>

Bsus<sup>4</sup>

B

Bsus<sup>2</sup>

re - mem - ber where we used to go.

Bm<sup>7</sup>

A<sup>6</sup>/B

E add<sup>9</sup>/B

F<sup>7</sup>

*Violin*

You

Dmaj<sup>7</sup>

F<sup>7</sup>

Dmaj<sup>7</sup>

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

E A<sup>b</sup> C<sup>#</sup>m<sup>7</sup>

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

Bsus<sup>4</sup> B E

used to know. — So I lis - ten to the

A<sup>b</sup> C<sup>#</sup>m<sup>7</sup> Bsus<sup>4</sup> B

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

*Repeat ad lib. to fade*

*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 into thinking you are there  
 But you're still in my head  
 Swimming forever in my head  
 Not lying in my bed  
 Just swimming forever.

So listen to the radio *etc.*

# Irresistible

♩-126

NC.

You're ir - re - sis - ti - ble, — you're mine, —

Drums



(Ah. —————)

(Ah. —————)





(Ah. \_\_\_\_\_ ) (Ah. \_\_\_\_\_ )



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



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



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

A<sup>7</sup> Gmaj<sup>7</sup>

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

A<sup>7</sup> Gmaj<sup>7</sup>

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

A<sup>7</sup> Bm<sup>7</sup> Gadd<sup>9</sup> Bm<sup>7</sup> A

me like no - one - be - fore.

F Gm<sup>7</sup> B<sup>b</sup> sus<sup>2</sup>

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<sup>7</sup>sus<sup>2</sup> C F

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

Gm7 B<sup>7</sup>sus<sup>2</sup> 1. Dm7

a - ble. You're mine.

2. F<sup>2</sup>m Dm7 F<sup>2</sup>m D

F<sup>7</sup>m<sup>7</sup>



Dadd<sup>9</sup>



F<sup>7</sup>m<sup>7</sup>



Guitar

Dadd<sup>9</sup>



F<sup>7</sup>m<sup>7</sup>



Dadd<sup>9</sup>



F<sup>7</sup>m<sup>7</sup>



Dadd<sup>9</sup>



Gmaj<sup>7</sup>



A<sup>7</sup>



Gmaj<sup>7</sup>



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 tr Bm7 A

nev - er — be - fore.

F Gm7 tr B sus2

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

C F Gm7 tr

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

B<sup>7</sup> sus<sup>2</sup> C F

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

Gm<sup>7</sup> 1. B<sup>7</sup> sus<sup>2</sup> C

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

2. B<sup>7</sup> add<sup>9</sup> C Dm

Verse 2:

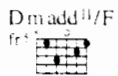
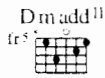
So can't you see I'm tortured  
 Oh can't you hear my pain  
 If you just let me show you  
 I'll be your summer rain  
 Then you'll feel that you want me  
 (The way I'm feeling)  
 Just like I want you  
 (The way I want you)  
 And you'll know nothing's better  
 It's like nothing before.

You're irresistible *etc.*

# One Night

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

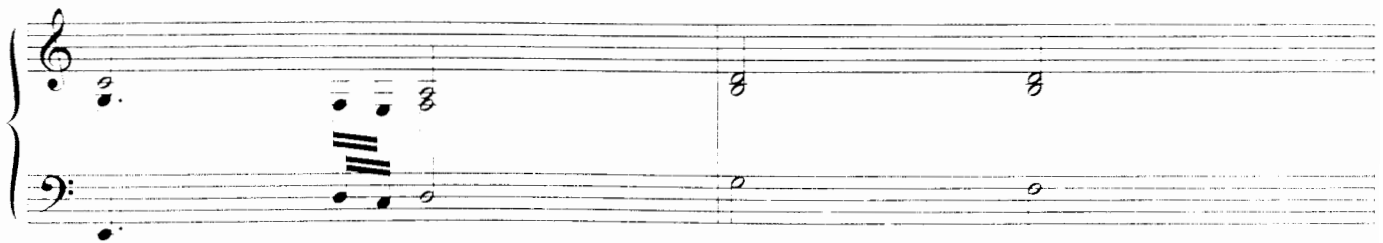
♩ = 60



1. Long day— and I'm rea -  
(Verse 2 see block lyric)



- dy. I'm wait - ing for your call cos I've made up my mind.



C/E

F

Em

G



My heart aches with a hun-



C/E

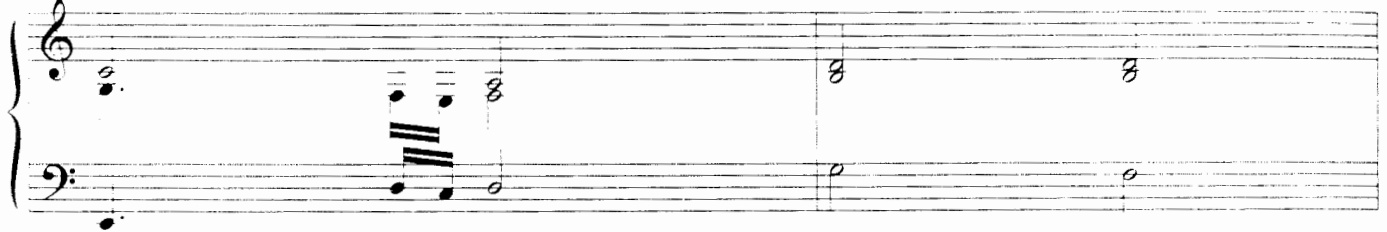
Dm7

G

G/F



- ger and the want that you were mine. No, I can not de-



C/E

F

Em

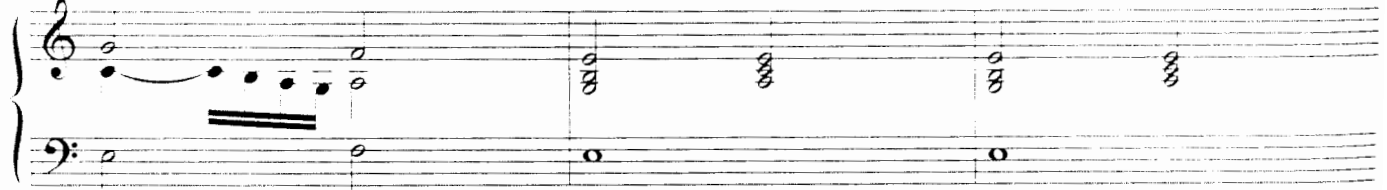
Am/E

Em

Am/E



- ny. So for one night is it al- right that I



Dm7

G7sus4

G7



give you my heart.





Chord diagrams: C, C/E, Dm7, G7sus4, G7

my love, my heart, just for one night.

Chord diagrams: C, C/E, Dm7, G7sus4, G7

My bo - dy, my soul, just for one night.

Chord diagrams: C, C/E, Dm7, G7sus4, G7

My love, my love for one night.

Chord diagrams: C, C/E, Dm7, G, G7

One night, one night.

To Coda ⊕

2.



night..

Guitar



For



one... night... it was so right... that I...



*D.%. al Coda*

gave... you. My heart—

⊕ Coda



We loved one night, one night. Oh,



la, la, la.

*Repeat ad lib. to fade*



*Verse 2:*

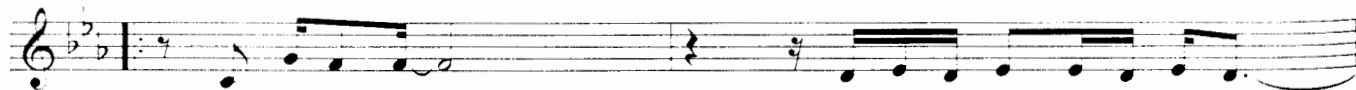
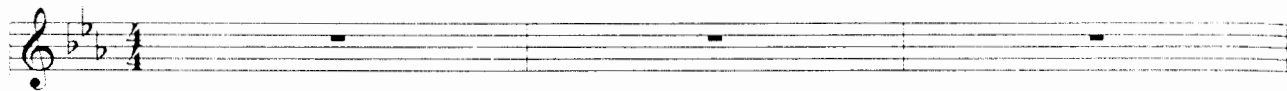
When morning awakes me  
Well I know I'll be alone  
And I feel I'll be fine  
So don't you worry about me  
I'm not empty on my own  
For inside I'm alive.

That for one night  
It was so right  
That I gave you my heart, my love  
My heart, just for one night  
My body, my soul, just for one night  
My love, I loved for one night  
One night, one night.

# All In A Day

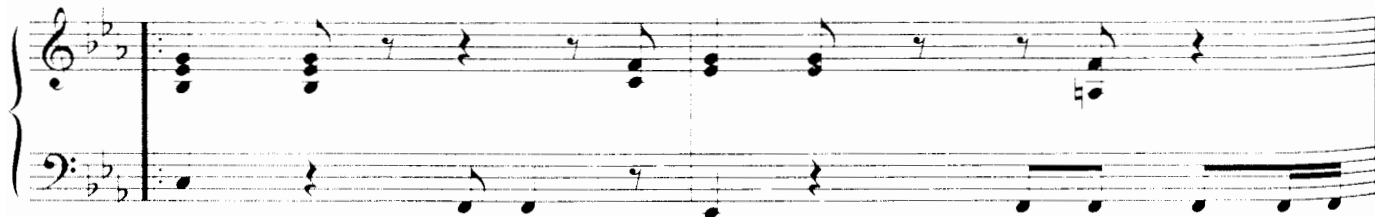
Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr


♩ = 92




1. All in a day, —  
(Verse 2 see block lyric)


she saw the face in the mir - ror —







lie... To her... dis - may







she saw the child that was in her... die.






And she cried... ov - er -





- night... cos what she sees



E7maj7



F



Cm7



F



E7add9/G



F



she does - n't like.

Fm



A7



B7



Fm



A7/E7



I'm twist - ing. (Twist - ing.) I'm turn - ing

B7



E7



B7



Fm



A7



B7



(Turn - ing.) I'm ach - ing. (Ach - ing.)

Fm



A7



B7



Gm



Cm7



F



And it's burn - ing in one day.

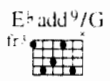
1.

F<sup>b</sup> sus<sup>2</sup>  


F  


Cm<sup>7</sup>  
fr<sup>3</sup>  


F  


E<sup>b</sup> add<sup>9</sup>/G  
fr<sup>3</sup>  


F  

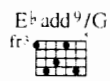

Violin  
in one day.

Piano accompaniment for the first system, including treble and bass clefs.

2.

Cm<sup>7</sup>  
fr<sup>3</sup>  


F  


E<sup>b</sup> add<sup>9</sup>/G  
fr<sup>3</sup>  


F  


Violin  
In one day.

Piano accompaniment for the second system, including treble and bass clefs.

Cm<sup>7</sup>  
fr<sup>3</sup>  


F  


E<sup>b</sup> sus<sup>2</sup>  
fr<sup>3</sup>  

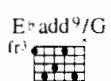

F  


Violin accompaniment for the third system.

Piano accompaniment for the third system, including treble and bass clefs.

Cm<sup>7</sup>  
fr<sup>3</sup>  


F  


E<sup>b</sup> add<sup>9</sup>/G  
fr<sup>3</sup>  


F  


Violin accompaniment for the fourth system.

Piano accompaniment for the fourth system, including treble and bass clefs.

I'm twist - ing. I'm turn - ing.

In one day.

*Repeat ad lib. to fade*

in one day. (In one day.) In one

*Verse 2:*  
 Just let me flow  
 Just let me drift on by  
 No more, no pain  
 I don't have tears to cry.

I'm twisting etc.



# At Your Side

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

♩ = 136



Con pedale



1. When the day - light's -



gone  
(Verse 2 see block lyric)

and you're on — your — own —



and you need a friend just to be a - round,



I will com - fort you,



I will take your hand and I'll pull you



through. I will un - der - stand. And you'll know that

Dsus<sup>2</sup>

G<sup>6</sup>

Em<sup>7</sup>

I'll be at your side. There's no need.

A<sup>7</sup>sus<sup>4</sup>

Dsus<sup>2</sup>

G<sup>6</sup>

to worry. To - ge - - - ther we'll sur - vive -

Em<sup>7</sup>

A<sup>7</sup>sus<sup>4</sup>

Dsus<sup>2</sup>

through the haste and hur - ry. I'll be at

G<sup>6</sup>

Em<sup>7</sup>

A<sup>7</sup>sus<sup>4</sup>

your side when you feel like your a - lone  
(if)

Cadd9



To Coda ⊕

1.



or you've no - where - to turn.  
(and)



Violin

I'll be at your side.

Em7



2. If life's stand - ing

2.



turn. (Side. \_\_\_\_\_) I'll be at your \_\_\_\_\_



side  
(I'll be. I'll be at your side. \_\_\_\_\_)



I'll be at your side.  
(I'll be, I'll be at your side. \_\_\_\_\_)



*D.%. al Coda*

I'll be at your side.

⊕ Coda



you've got some-where to go. ——— Cos I'm at ——— your ———



Violin

side. ———

Yeah. ———



*Repeat ad lib. to fade*

I'm right at ———

your ———

Verse 2:

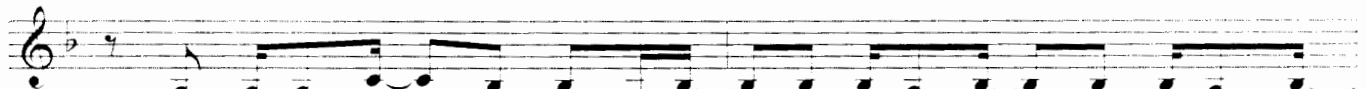
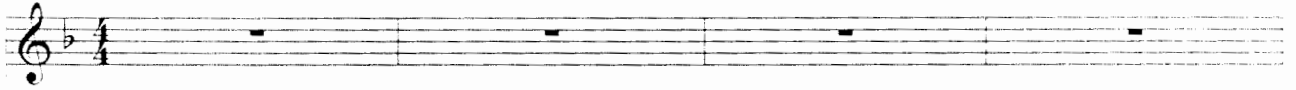
If life's standing still  
 And your soul's confused  
 And you cannot find  
 What road to choose  
 If you make mistakes  
 You won't let me down  
 I will still believe  
 I won't turn around.

And you know that I'll be at your side *etc.*

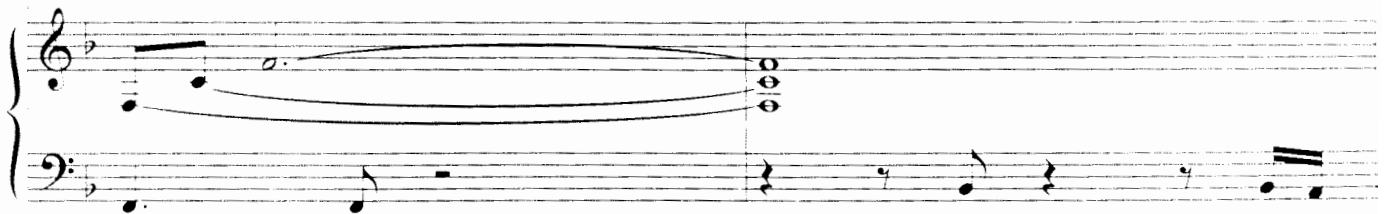
# No More Cry

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

♩ = 132



1. I wan-na feel— just like be-fore,— be-fore the rain— came in my door.—



*Con pedale*

Gm7

B<sup>b</sup>6

shook me up. — turned me 'round and made me cry — till I would drown.

F<sup>5</sup>B<sup>b</sup> sus<sup>2</sup>

Stole the day - light, brought the night, so much an - ger I would fight.

Gm7

B<sup>b</sup>6

Lost my youth a - mid the blue, — saw all the lone - li - ness in you.

F<sup>5</sup>B<sup>b</sup> sus<sup>2</sup>

2. Wan-na help — you, give you love, — shine some light out from the mud.

*(Verse 3 see block lyric)*





Fill the emp - ty, find a rhyme, — a bright-er day, — a bet - ter time. —



But I'm won - d'ring where I'm gone, — can't find the truth — with - in my song. —



All I have — I'll give to you, — to let — you know — you're not a - lone. —



I'm tell - ing you: I'm



smil-ing for— you on - - - ly. I'm try-ing for— you sole-



- - ly. I'm pray-ing for— you on - - - ly. No more cry,—

1.



2, 3.



— no more cry. — no more cry. —



I'm sing-ing for— you on - - - ly. Hey, I—

To Coda ⊕



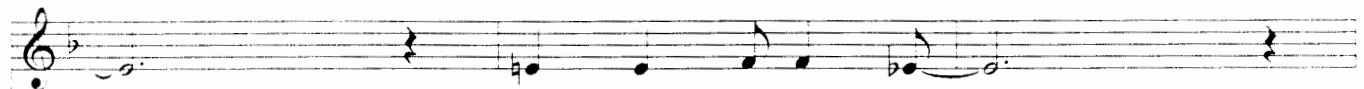
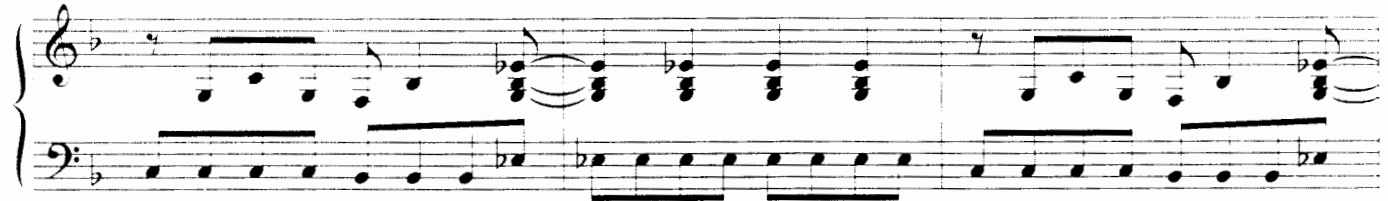
wor - ry for — you on - - - ly. I'm pray - ing for — you on -



ly. No more cry. — no more cry. —



Reach out for your love. — Shout out for your love. —



Lis - ten for your love. —



C<sup>5</sup> B<sup>7</sup>5 E<sup>7</sup> C

Be - lieve in her love.

N.C. *D.%. al Coda*

I'm tell - ing you. I'm tell - ing you: I'm

⊕ *Coda*

C F B<sup>b</sup> sus<sup>2</sup> C sus<sup>4</sup>

ly. But it's you saves me from lone - - - ly. No more cry.

F B<sup>b</sup> sus<sup>4</sup> C sus<sup>4</sup> C F B<sup>b</sup> sus<sup>2</sup> C sus<sup>4</sup>

no more cry. No, no more cry. (No more cry.)

The musical score consists of two systems. Each system includes a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in a grand staff (treble and bass clefs). Above the vocal line, guitar chord diagrams are provided for each measure. The lyrics are: "No more cry. (No more cry.) No more cry. (No more cry.)".

**System 1 Chords:** F, B<sup>7</sup>sus<sup>2</sup>, Csus<sup>4</sup>, C

**System 2 Chords:** F, B<sup>7</sup>sus<sup>2</sup>, Csus<sup>4</sup>, F, B<sup>7</sup>add<sup>9</sup> fr<sup>o</sup>

*Verse 2:*

I wanna hear you laugh again  
 Without the ache to bring you down  
 No, we'll never be the same  
 If only I could take your pain  
 If it's true what people say  
 There still is beauty in each day  
 We'll find comfort in her strength  
 And one day soon we'll meet again  
 I'm telling you:

I'm smiling for you *etc.*

# Rain

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

♩ = 72

Gm<sup>7</sup>add<sup>11</sup>



C7sus<sup>4</sup>



C<sup>7</sup>



Cm<sup>7</sup>



Guitar

Gm<sup>7</sup>add<sup>11</sup>



C/G



Gm<sup>7</sup>add<sup>11</sup>



1. Go - ing cra - zy in the  
(Verse 2 see block lyric)

C<sup>7</sup>sus<sup>4</sup>



C<sup>7</sup>



Cm<sup>7</sup>



mid-dle of the night. Slip-ping and slid-ing in-to heav-en-ly bliss.

Gm<sup>7</sup>add<sup>11</sup>

C/G

Gm<sup>7</sup>add<sup>11</sup>

Fall - en an - gel

C<sup>7</sup>sus<sup>4</sup>

C<sup>7</sup>

Cm<sup>7</sup>

spin-ning from the light. And slip-ping, slid-ing in-to heav-en-ly lace.

Gm<sup>7</sup>add<sup>11</sup>

C/G

Cm<sup>7</sup>

But it's all, it's al-right

Gm<sup>9</sup>

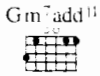
Cm<sup>7</sup>

Gm<sup>9</sup>

now. cos we're liv-ing for this night— for so long now. Yes it's all.



it's al - right. We are liv - ing on



hope, we are liv - ing on life. De - pend - ing on



truth un - til the day we die. We are liv - ing on



hope, we are liv - ing on life. De - pend - ing on



1.

Cm<sup>7</sup>  
fr<sup>1</sup>

F<sup>11</sup>

Gm<sup>7</sup>add<sup>11</sup>

C/E

B<sup>7</sup>/F

C/G

truth — un-til the day we — die. —

2.

Gm<sup>7</sup>add<sup>11</sup>

C<sup>9</sup>

Gm<sup>7</sup>  
fr<sup>1</sup>

Dm<sup>9</sup>sus<sup>4</sup>  
fr<sup>1</sup>

die. — *Violin*

E<sup>-</sup>maj<sup>7</sup>

Dm<sup>7</sup>

Cm<sup>7</sup>  
fr<sup>1</sup>

But it's all, — it's al - right —

Gm<sup>9</sup>  
fr<sup>1</sup>

Cm<sup>7</sup>  
fr<sup>1</sup>

now. — cos we're liv - ing for this night — for so long —

Gm<sup>9</sup> Cm<sup>7</sup>

now. Yes it's all, it's al - right.

E<sup>7</sup> maj<sup>7</sup> F6



We are liv - ing on

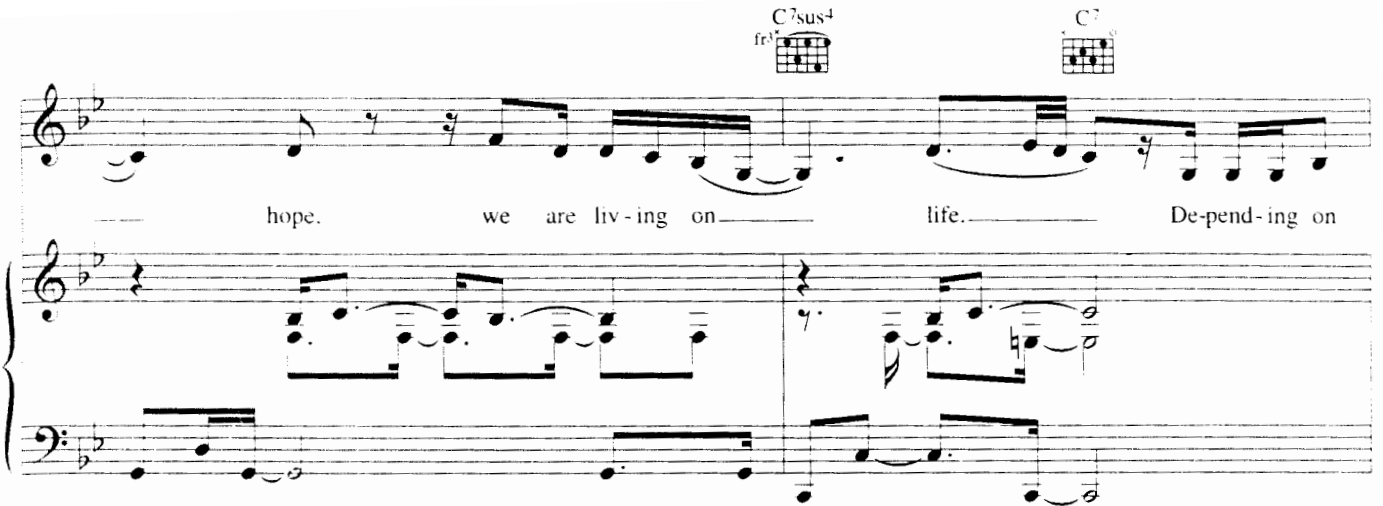
Gm<sup>7</sup> add<sup>11</sup> C<sup>7</sup> sus<sup>4</sup> C<sup>7</sup>

hope, we are liv - ing on life. De - pend - ing on





Cm<sup>7</sup> F11 Gm<sup>7</sup> add<sup>11</sup>

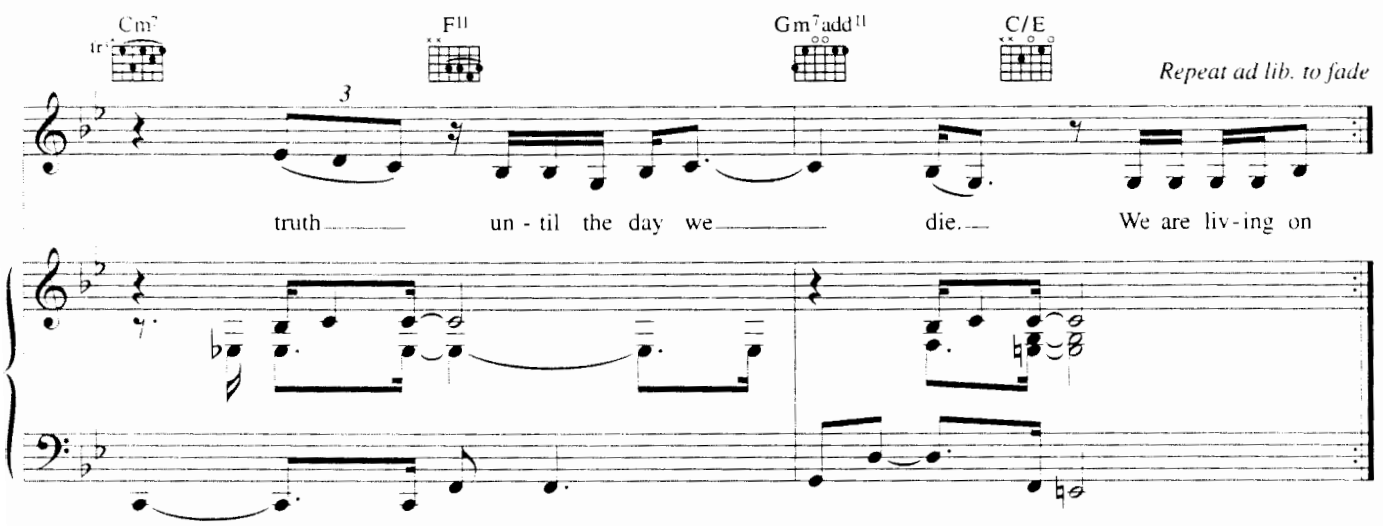
truth un - til the day we die. We are liv - ing on

C7sus4  C7 



hope. we are liv-ing on life. De-pend-ing on

Cm7  F11  Gm7add11  C/E  Repeat ad lib. to fade



truth un-til the day we die. We are liv-ing on

Verse 2:  
 Lost and lazy, floating through the dawn  
 And twisting, turning in a hazy mist  
 Guardian angel of silver and ice  
 Sleeping, sinking in a stream of light  
 But it's all, it's alright now  
 Cos we're living for this night for so long now  
 Yes it's all, it's alright.

We are living on hope etc.

# Give It All Up

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

♩ = 104



Synth.

I. They say that I'm cra - zy

and it's pro - ba - bly true. —

But I'm at my



hap - pi - est... just when I'm with you...



2. There's a dis - tance be - tween us  
*(Verse 3 see block lyric)*



so far that I can't reach... The stage lights... they



shine so bright - ly, but still I find no peace. And I'm a

Gm<sup>7</sup> C F C

long, long— way from— you.— I'd give it all up just for you,—

Gm<sup>7</sup> B<sup>7</sup> F C

— just to have— you near me. I'd give it all up just for you.—

Gm<sup>7</sup> B<sup>7</sup> F C Gm<sup>7</sup> B<sup>7</sup>

— You bring me up, you bring me down,— you turn me in - side out.—

F C 1. Gm<sup>7</sup> B<sup>7</sup> 2. Gm<sup>7</sup>

I'd give it all up just for you.—

F C Gm7 B<sup>7</sup>

I'd give it all up just for you, — just to have — you near me.

F C Gm7 B<sup>7</sup> F C

I'd give it all up just for you. — You bring me up, you bring me down. —

Gm7 B<sup>7</sup> F C Gm7

— you turn me in - side out. — I'd give it all up just for you. —

E<sup>m</sup> B<sup>7</sup> Dm

Guitar  
Sub ————— Strings

Am E:m B:

Guitar 8<sup>th</sup> Strings

Detailed description: This system contains the first two staves of music. The top staff is a single melodic line with a treble clef. Above it are three guitar chord diagrams: Am (x02010), E:m (022100), and B: (x21432). The bottom staff is a piano accompaniment with grand staff notation (treble and bass clefs). The guitar part is indicated by a dashed line with 'Guitar' and '8<sup>th</sup>' written below it, and 'Strings' is written at the end of the staff.

Dm Gm7 C D

Detailed description: This system contains the next two staves of music. The top staff continues the melodic line with a treble clef. Above it are four guitar chord diagrams: Dm (x02010), Gm7 (fr3 02010), C (x32010), and D (x21432). The bottom staff is a piano accompaniment with grand staff notation. The guitar part continues with a melodic line.

G D Am7 C

I'd give it all up just for you, — just to have you near me.

Detailed description: This system contains the third and fourth staves of music. The top staff continues the melodic line with a treble clef. Above it are four guitar chord diagrams: G (x32010), D (x21432), Am7 (x02010), and C (x32010). The bottom staff is a piano accompaniment with grand staff notation. The lyrics 'I'd give it all up just for you, — just to have you near me.' are written below the top staff.

G D Am7 C

I'd give it all up just for you. —

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the melodic line with a treble clef. Above it are four guitar chord diagrams: G (x32010), D (x21432), Am7 (x02010), and C (x32010). The bottom staff is a piano accompaniment with grand staff notation. The lyrics 'I'd give it all up just for you. —' are written below the top staff.



G D Am7 C

You bring me up, you bring me down, — you turn me in - side out. —

G D 1. Em 2. Em C

I'd give it all up just for you. —

G D Em C Repeat to fade

I'd give it all up just for you. —

Verse 3:  
 I've been hearing some stories  
 Of couples so in love  
 But they've spent so much time apart  
 That it never seems to work  
 And I'm a long, long way from you.

Still I'd, I'd give it all up etc.

# Hurt Before

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

♩ = 72



1. She's a girl in a world, she's mov - ing as fast as she goes.



Loves her mum and her dad, the on - ly se - cure that she knows.

Cadd<sup>9</sup> D G/B

But at night she's a - lone, she's dream-ing of some - bo - dy new.

Cadd<sup>9</sup> D Em

Her some - one for to hold. She's pray-ing the dream will come true.

Cmaj<sup>9</sup> D Em<sup>7</sup> Cmaj<sup>9</sup>

Show me the way. Show me, show me how. Help me be brave.

D G/B Cmaj<sup>9</sup> D Em<sup>7</sup>

for love. Show me the way. Show me, tell me

Cmaj<sup>9</sup>

D

how. What do you say?

Cadd<sup>9</sup>

D

2. There's a pain in her heart, she's try-ing so hard to un-wind.

Cadd<sup>9</sup>

D

Makes her cry in the night when vi-sions so real make her blind.

Cadd<sup>9</sup>

D

Wants to break through the fear, e-ras-ing the scars from with-in.

Cadd<sup>9</sup>

D

Start a new kind of being, she's down and she's pray - ing a - gain.

Cadd<sup>9</sup>

D

Show me the way. Show me, show me

Cadd<sup>9</sup>

D

G/B

Cadd<sup>9</sup>

how. Help me be brave for love. Show me the way.

D

Cadd<sup>9</sup>

D

G/B

Show me tell me how. What do you say? You see she's

turn - ing the key, — un - lock - ing the door, — em - brac - ing the rol - ler coast - er — world. —

Step - ping out - side — with bo - dy and soul, — tak - ing what - ev - er fu - ture - holds. —

Turn - ing the key, — un - lock - ing the door, — em - brac - ing the rol - ler coast - er — world. —

You take it in stride, — you're just twen - ty five. — You know we've all — been hurt — be - fore. — *To Coda* ⊕

Em D/F# Em/G D

*Violin*

Cmaj7 D

Em D/F# Em/G D

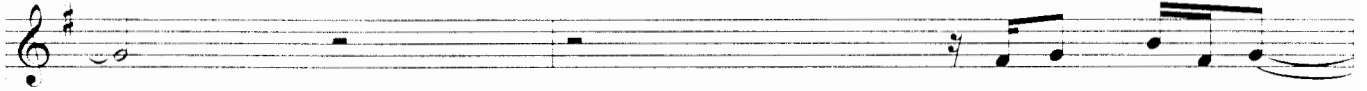
Cmaj7 D G/B *D.%. al Coda*

You see... she's

⊖ Coda



Yeah, we've all been hurt be - fore.



So you're not a - lone.



no. You're not a - lone.





# Rebel Heart

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

♩ = 60






1.

2.




*Repeat ad lib. to fade*

