

CORRS THE CORRS THE CORRS
K ON CORNERS TALK ON CORNERS TALK ON CORNERS

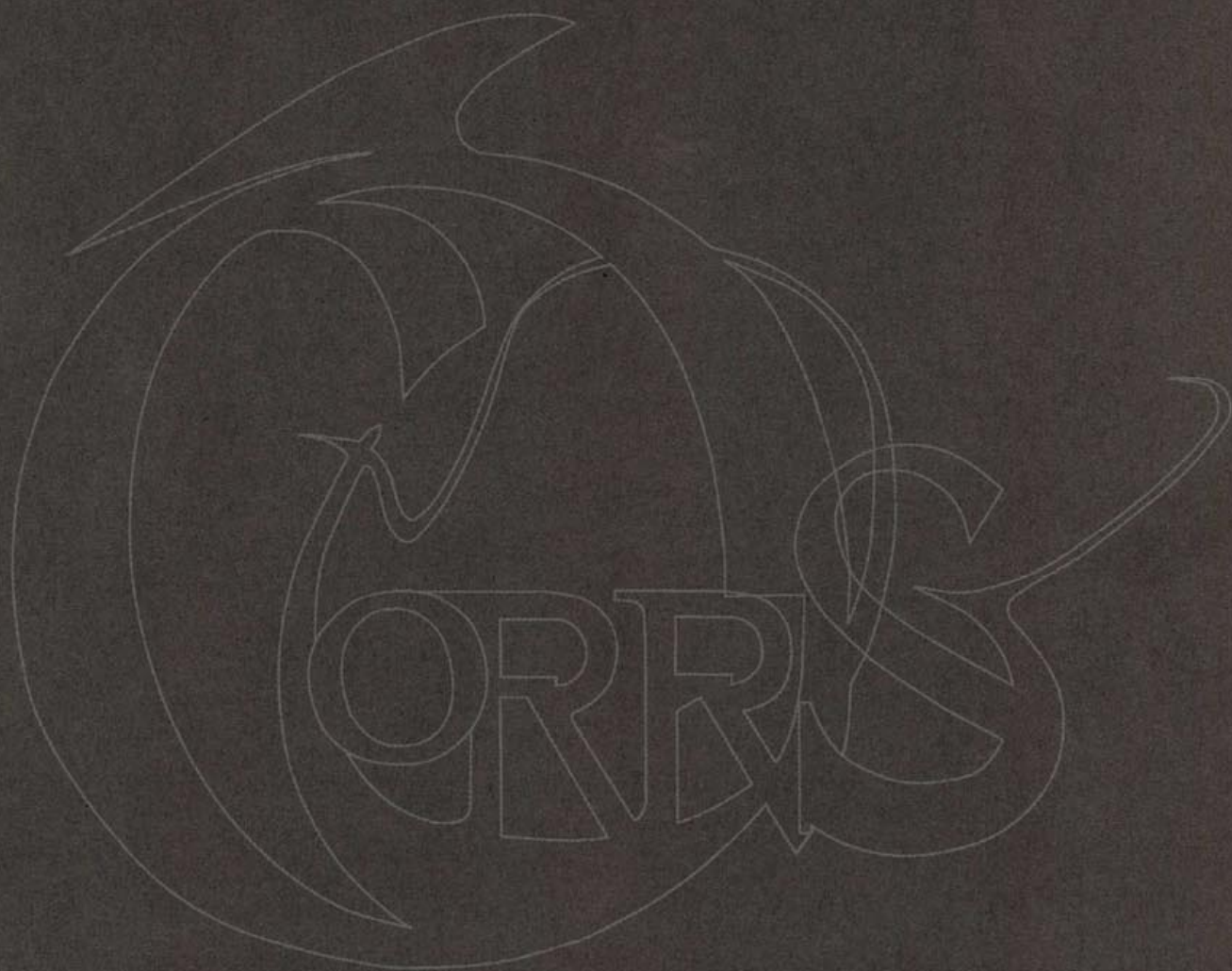
THE SONGS FROM THE ALBUM ARRANGED FOR VOICE, PIANO & GUITAR,
COMPLETE WITH LYRICS & GUITAR CHORD BOXES.

E CORRS THE CORRS THE CORRS
LK ON CORNERS TALK ON CORNERS TALK ON CORNERS

CORRS

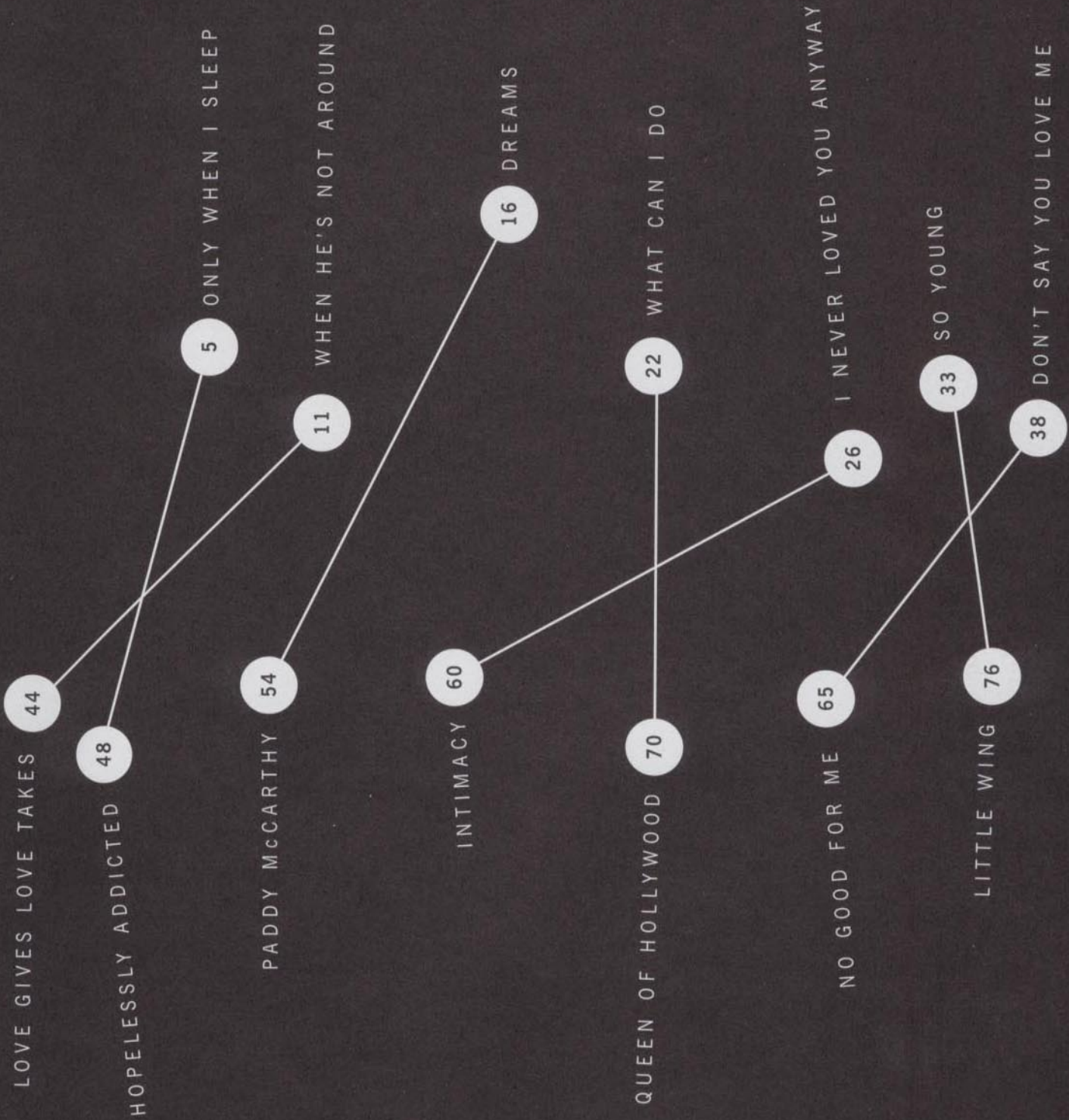


CORRS THE CORRS THE CORRS
ON CORNERS TALK ON CORNERS TALK ON CORNER



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RRS THE CORRS THE CORRS T
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CORRS THE CORRS THE CORRS TH
ANDREA CORR [LEAD VOCALS & TIN WHISTLE] CAROLINE CORR [BACKGROUND VOCALS, BODHRAN & DRUMS]
SHARON CORR [BACKGROUND VOCALS & VIOLIN] JIM CORR [GUITARS, KEYBOARDS, PROGRAMMING, & ACCORDIAN]



3880 p15
10-98

ONLY WHEN I SLEEP

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

♩=76

N.C.

Bm



D7



E7



Em7



A6



Bm



A



E



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

Bm



A



E



Bm



A



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



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



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



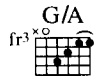
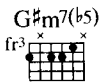
sleep, - see you in my dreams, got me spin - ning, round and round - turn - ing



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



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



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



But it's on - ly when I — — — — — sleep. — — — — —



Bm

D7



E7

Em7

A



Gmaj7

D/A



It's reach-ing through— my skin, mov-ing from— with-in,—

Gmaj7

F#7



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

Bm



D7



E7



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



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



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



high. }
sleep. }

Got me spin - ning

E7 Em7 A

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

Bm D7

up to the sky where an - gels

E7 Em7 A

fly, I'll nev - er die, Ha - wai - ian
Round and round, — turn-ing up - side down. — But it's on - ly when I

Repeat to fade

Verse 2:

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

WHEN HE'S NOT AROUND

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

$\text{♩} = 88$



I can't breathe, — I can't sleep. — Ay yi yi

yi ba da da da da da da. — 1. He's un - cool, —



an un-so - phis - ti - cat, — He's a tight - rope - walk - er on an
(Verse 2 see block lyric)

op - en path. He's a maze — of cu - ri - o - si - ty, — he is the

liv - ing — bread — that cures my ap - pe - tite. — I find that

I can't — breathe — and I can't — sleep — when he's not a - round.

Ev - 'ry — day — is blu - ey — grey —

1. | 2.

A D/F# G D G D

when he's not in town. — 2. His mys - — when he's not in town. —

A Em7 A Em7 A Em7

A Em7 A Cmaj7 A G

A Cmaj7 A G A



Vocal 8va Basso

loco

Can I keep him in my ga-lax-y,— can he live with-in my fan-ta-sy.— I find that



I can't breathe— and I can't sleep— when he's not a - round.—



Ev - 'ry— day— is blu - ey— grey—



when he's not in town.— I find that — when he's not in town.—

B  E/G#  A  E  B  E/G# 

Yeah— yeah.—



Ad lib. repeat to fade **Cross fade**

A  E  G5  A5 



A5 

Repeat to fade



Verse 2:
 His mystique is one of innocence
 I feel I'm lounging in lovely in his big blue eyes.
 And I would be preening in paradise
 If I were always beside him like a Siamese.

 I find that *etc.*

DREAMS

WORDS & MUSIC BY STEVIE NICKS

$\text{♩} = 128$

Am7add11



Am add9



Con pedale

Dm7add13



Fadd11



Gadd11



Am add9



Dm7add13



Fadd11



Gadd11



Am add9



Dm7add13



Fadd11



1. Now here you go — a - gain, — you say you want — your free -

(Verse 2 see block lyric)

G add¹¹



Am add⁹



Dm7 add¹³



dom. Well who am I to keep you down?

F add¹¹



G add¹¹



Am add⁹



Dm7 add¹³



It's on - ly right that you should play

F add¹¹



G add¹¹



Am add⁹



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

Dm7 add¹³



F add¹¹



G add¹¹



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



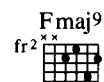
heart - beat drives you mad_____ in the still - ness of re - mem -



- ber - ing_____ what you had,_____ and what you lost,_____



and what you had,_____



and what you lost._____ Yeah, -



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



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



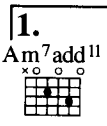
ing. — Yeah — wo - men they will come



and — they will go. —

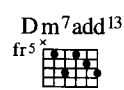
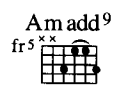


When the rain wash - es you clean you'll know.



You'll know.

1.




2.

know.

Dm F G

You'll know. You'll

Am Dm F G

know. You'll know. You'll

N.C.

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

Verse 2:

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

Like a heartbeat *etc.*

WHAT CAN I DO

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

♩=82



Do do do do do do do do do do do do do do do do do do do



do do do do do do do. 1. I have - n't slept - at all - in days, -
(Verse 2 see block lyric)



it's been so long - since we - have talked.



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

And I have been— there ma - ny times—

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



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

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

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



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

What can I do— to make— you love— me?




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




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

What can I do— to make— you care?—




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

A  E/G#  D 


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












4° To Coda ⊕ 1.

A/C#  E  Bm7 


What can I do— to get— you there.











2.


Bm7  F#m  E/F#  F#m  C#m7  F#m  E/F#  F#m  C#m7 

No more wait - ing, no more ach - ing.—



Dmaj7  E  Dmaj7  E  F#m  E/F#  F#m  C#m7 

No more fight - ing,



3. *D.%. al Coda*

F#m E/F# F#m C#m7 Dmaj7 E Dmaj7 E Bm7

no more try - ing.

♠ Coda

Bm7 Dmaj7 E

and love me.

F#m E/G# Dmaj7 E F#m E/G#

fr2 fr2

Love me, love me, love me, love

Repeat to fade

Verse 2:

There's only so much I can take
 And I just got to let it go.
 And who knows I might feel better
 If I don't try and I don't hope.

Verse 3:

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

I NEVER LOVED YOU ANYWAY

WORDS & MUSIC BY ANDREA CORR, CAROLINE CORR, SHARON CORR,
JIM CORR & CAROLE BAYER SAGER

♩ = 102




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

(Verse 2 see block lyric)



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



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



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



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



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

Cadd9



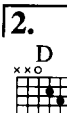
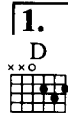
just wan - na say. I nev - er real - ly loved you



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



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



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

1. 2. 5



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

Yeah, I am.

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



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



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

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

Cadd⁹



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

rall.

D



Am⁷



G



D



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

a tempo

Am⁷



G/B



D



Am⁷



G



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

D



Am⁷



G/B



D



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



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



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



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



D

Repeat to fade

Verse 2:

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

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

I never really *etc.*

SO YOUNG

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

$\text{♩} = 108$



Yeah — yeah — yeah yeah — yeah —



Yeah — yeah — yeah yeah — yeah —

1. We were



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

(Verse 2 see block lyric)

G Cadd9 Dadd9

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

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

Am Cadd9 D

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

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

Am Cadd9 D Am

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

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

Cadd9 Dadd9

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

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



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



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



1. | 2, %.

2. And we are Yeah we are



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

G Cadd9

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

D Am

To Coda ⊕

all a - gain,

C Em D

all a - gain, all a - gain,

Am C D

all a - gain. Yeah yeah - yeah

D.%. al Coda

♩ Coda



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



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



Repeat to fade

yeah ———— yeah ———— yeah. ————) We are— so

Verse 2:
We are chasing the moon
Just running wild and free,
We are following through
Every dream and every need.

'Cause we are so young now *etc.*

DON'T SAY YOU LOVE ME

WORDS & MUSIC BY ANDREA CORR, CAROLINE CORR, SHARON CORR,
JIM CORR & CAROLE BAYER SAGER

♩ = 76

Amaj7 Dmaj7 Amaj7 Dmaj7

This system shows the first four measures of the piece. It includes guitar chord diagrams for Amaj7 and Dmaj7, and piano accompaniment in treble and bass clefs.

A Amaj7 Dmaj7 D6 C#m7 F#7sus4 F#m7

1. I've seen this place a thou- sand times,-- I've felt all this be- fore. — And

(Verses 2 & 3 see block lyric)

This system contains the first line of lyrics. It includes guitar chord diagrams for A, Amaj7, Dmaj7, D6, C#m7, F#7sus4, and F#m7. The piano accompaniment supports the vocal line.

Gmaj7 Dmaj7 Gmaj7 E Bm7 E F#m7 E/G#

3° To Coda ⊕ 1.

ev - 'ry time you call, I've wait - ed there as though you might not call at all.

This system contains the second line of lyrics and ends with a Coda symbol. It includes guitar chord diagrams for Gmaj7, Dmaj7, Gmaj7, E, Bm7, E, F#m7, and E/G#. The piano accompaniment concludes the section.

2.



- time.

We've done this once— and then you closed the door,—



don't let me fall— a - gain—

for no - thing more. Don't say you love— me un -



less for - ev - er, don't tell me you need— me

if you're not gon - na stay,— don't



give me this feel - ing,

I'll on - ly be - lieve— it,

make it—

Bm7add4



Bm7/E



E



Amaj7



Dmaj7



D.%. al Coda

real or take it all a - way.

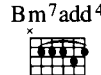
Coda



choice. Don't say you love me un - less for - ev - er, don't



tell me you need me if you're not gon - na stay, don't give me this feel - ing, I'll



on - ly be - lieve it, make it real or

Bm7/E

E

A

Amaj7

Dmaj7



take it all — a - way.

Yeah- yeah

C#m7

F#m7

D

E

A/C#

D

A/C#

yeah.

We've done this once— and then you

Bm7

A/C#

D

A/C#

Bm7

Bm7/E

E

closed the door,

don't let me fall— a - gain— for noth - ing more, don't —

Asus4

A

Bm7/A

E/A

Asus4

A

say you love— me un - less for - ev - er, don't tell me you need— me if

a tempo

Bm7/A E/A Bm7 A/C# D E

you're not gon - na stay, - don't give me this feel - ing, I'll on - ly be - lieve - it,

D A/C# Bm7add4 Bm7/E A/C#

make it ——— real or take it all ——— a - way. -

Asus4/D A Bm7/A E/A Asus4 A

Don't ——— tell me you need - me if

Bm7/A E/A Bm7 A/C# D E

you're not gon - na stay, - don't give me this feel - ing, I'll on - ly be - lieve - it,

make it — real or take it all — a - way, —

take it all a - way, — take it all — a - way. —

rall.

Verse 2:

I know this face I'm wearing now
 I've seen this in my eyes
 And though it feels so great I'm still afraid
 That you'll be leaving anytime.

Verse 3:

I've caught myself smiling alone
 Just thinking of your voice,
 And dreaming of your touch it's all too much
 You know I don't have any choice.

LOVE GIVES LOVE TAKES

WORDS & MUSIC BY ANDREA CORR, SEAN HOSEIN, DANE DE VILLER,
STACEY PIERSA, ELLIOT WOLFF & OLIVER LEIBER

$\text{♩} = 98$

Fadd⁹/A



Gadd⁹/B



Fadd⁹/A



Gadd⁹/B



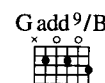
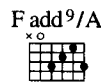
Fadd⁹/A









Gadd⁹/B



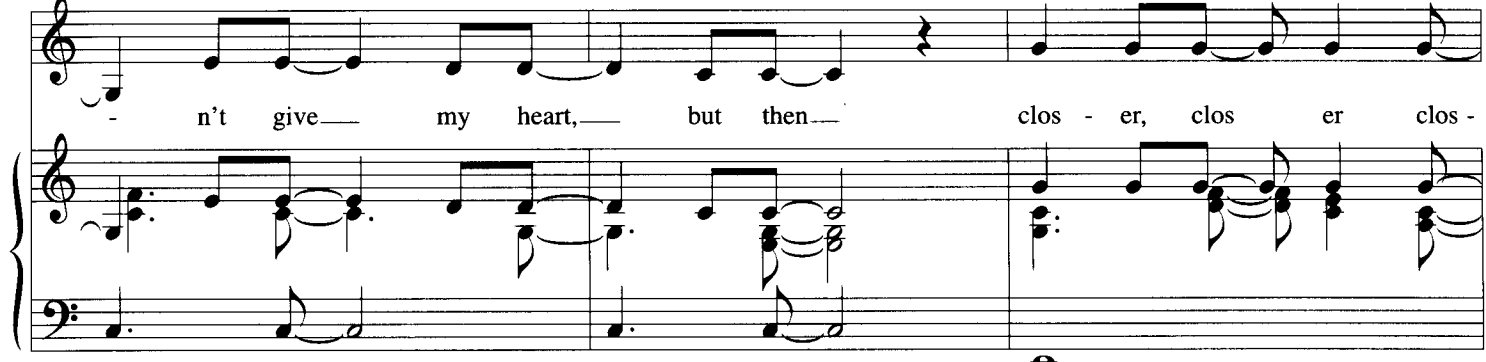
1. Just when I thought it was safe — you found — me in — my hid -
(Verse 2 see block lyric)








- ing place. I'd pro-mised nev - er a - gain, — I would.


F/C 
 C 
 Csus2 
 C 
 F 
 C/E 






n't give my heart, but then clos - er, clos er clos -



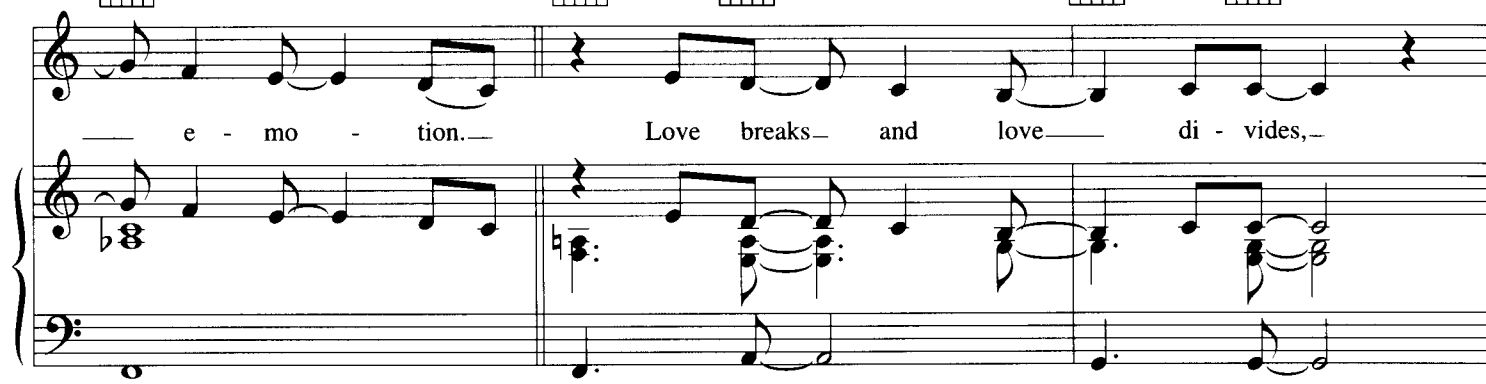
F add9 
 Em7 
 Am7 
 D/F# 
 Fm6 
 1° only







er near you, the way I want you makes me fear you.



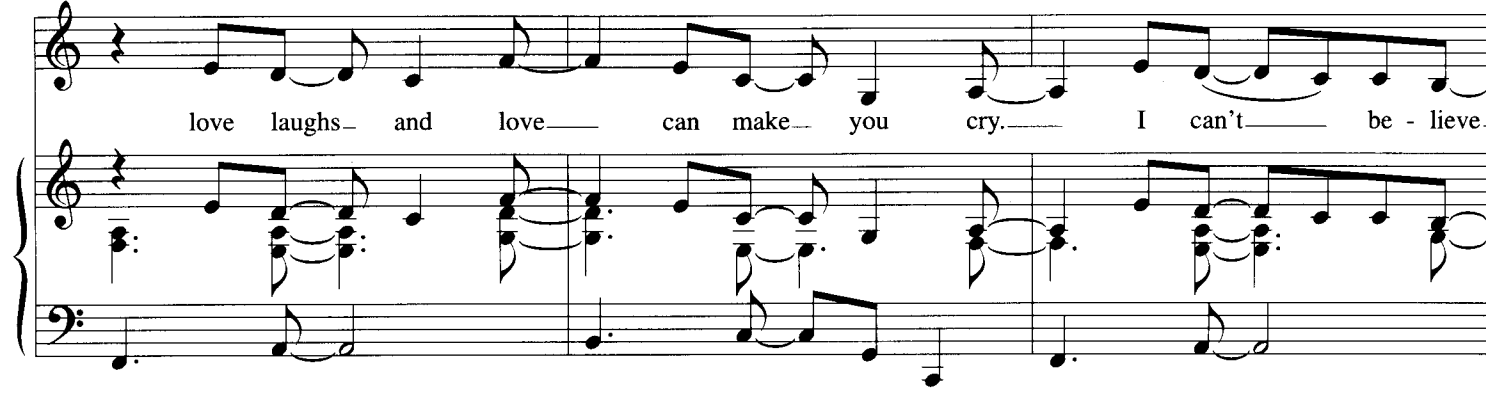
Fm6 
 F add9 
 Am7 
 G 
 C/G 
 2° only

e - mo - tion. Love breaks and love di - vides, -



F add9 
 Am7 
 G/B 
 C 
 F add9 
 Am7 

love laughs and love can make you cry. I can't be - lieve.



1.

G C/G Dm7 N.C.

the ways— that love can give— and love— can take— a - way.—

Fadd⁹/A Gadd⁹/B F/C C F/C C






2.

Fadd⁹ Dm7 N.C.

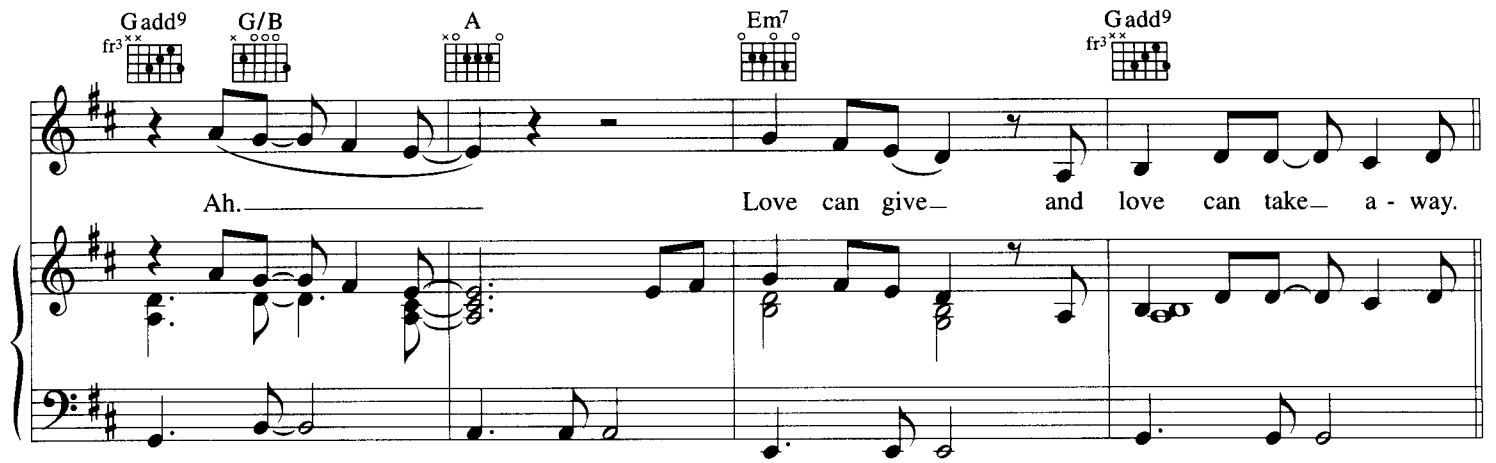
love can give— and love— can take— a - way.—









Gadd⁹ G/B A Gadd⁹ G/B A/C# D

Ah. Ah.

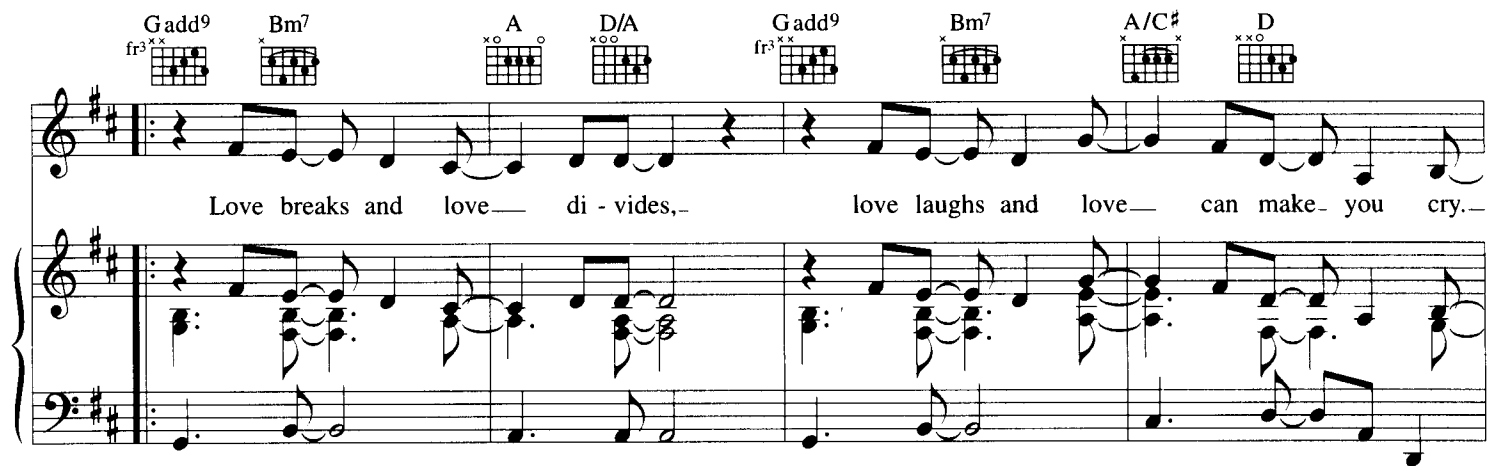
Gadd9  G/B  A  Em7  Gadd9 







Ah. Love can give— and love can take— a - way.



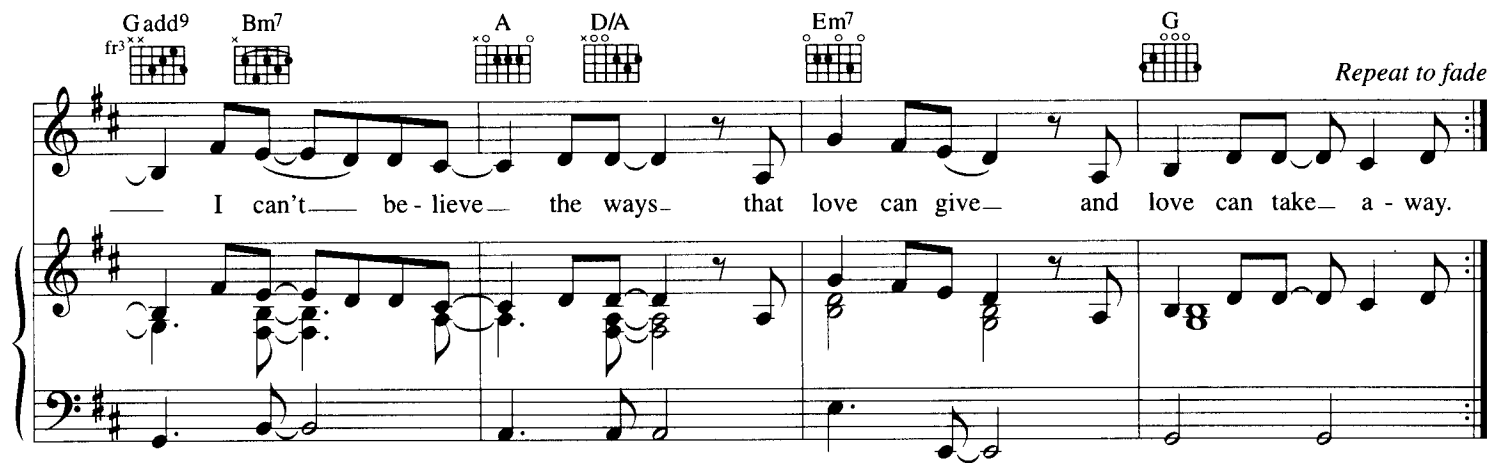
Gadd9  Bm7  A  D/A  Gadd9  Bm7  A/C#  D 

Love breaks and love— di - vides,— love laughs and love— can make- you cry.—



Gadd9  Bm7  A  D/A  Em7  G 

I can't— be - lieve— the ways— that love can give— and love can take— a - way. *Repeat to fade*



Verse 2:

I find it hard to explain
 It's crazy but it's happening,
 And I'm falling again
 Much further than I've ever been.
 I'm falling deeper than the ocean
 I am lost in this emotion.

Love breaks and love divides *etc.*

HOPELESSLY ADDICTED

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

♩ = 92



1. Op-ened my



eyes to - day—
(Verse 2 see block lyric)

and I know— there's some - thing dif -



- f'rent, I saw you in a brand new way—



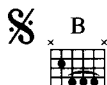
like the clouds - had some - how lift - ed.



And if yes - ter - day - I heard - my - self - say - ing - these words -



I would swear - it was - a lie. I don't know



why - but sud - den - ly - I'm fall - ing -

Was I } so blind, I was
 { I was }

To Coda ⊕

lov - ing you all the time. Now I'm hope - less - ly ad - dict -

1.

- ed, help - less - ly at - tract - ed.

2.

2. I'll make a - ed, na - tural - ly we act -

D#m



E



ed. _____

A



E



B



D#m



E



A



F#sus4



F#



D.%. al Coda

I don't know

⊕ *Coda*

B



Emaj7







G#m7




F#









ed, _____ help - less - ly _____ at - tract -


B  Emaj7  G#m7  F# 

- ed, _____ che - mic - ally _____ re - act -



G#m7  Emaj7  G#m7  A  C#m7  B/D# 

- ed, _____ I was lov - ing you all _____ the _____ time. -



Emaj9 

_____ Hope - less - ly _____ ad - dict - ed, _____ help - less - ly _____ at - tract -



- ed, _____ che - mic - ally _____ re - act - ed, _____ na - tural - ly _____ we act -



B E sus² C#m⁷ Aadd⁹ B E sus²

- ed.

C#m⁷ Aadd⁹ B E sus² C#m⁷ A

B

Verse 2:

I'll make a wish this day
 And I'll send it to the heavens
 That we will always stay
 Entwined like this forever.

And though the world may change
 'Cause nothing stays the same
 I know we will survive.

I don't know why *etc.*

PADDY McCARTHY

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

$\text{♩} = 106$

N.C.

Play 3 times

Gadd⁹/E Aadd⁹/E Gadd⁹/E

Am⁹/E Am⁶/E Gadd⁹/E Aadd⁹/E

Gadd⁹/E Am⁹/E Am⁶/E Esus4

Em



Em7



Bm7/E



Am7/E

Cmaj7/E

Em7

Bm7/E

Am7/E

Bm7/E

The first system of music features a treble clef staff with a melodic line in G major. The bass clef staff provides a harmonic accompaniment with chords. Above the staff, six guitar chord diagrams are provided for the chords: Am7/E, Cmaj7/E, Em7, Bm7/E, Am7/E, and Bm7/E.

Em7

Bm7/E

Am7/E

Cmaj7/E

Em7

Bm7/E

The second system continues the melodic and harmonic progression. It includes six guitar chord diagrams: Em7, Bm7/E, Am7/E, Cmaj7/E, Em7, and Bm7/E.

Am7/E

Bm7/E

Em

The third system features three guitar chord diagrams: Am7/E, Bm7/E, and Em. The piano accompaniment in the bass clef shows a more active bass line.

The fourth system shows a continuation of the piano accompaniment, with the bass clef staff becoming more prominent.

The fifth system concludes the piece with a final melodic phrase in the treble clef and a corresponding bass line.



First system of musical notation, including treble and bass staves with notes and chords.



Second system of musical notation, including treble and bass staves with notes and chords.



Third system of musical notation, including treble and bass staves with notes and chords.



Fourth system of musical notation, including treble and bass staves with notes and chords.



Fifth system of musical notation, including treble and bass staves with notes and chords.

G add⁹ fr³ x x x

A add⁹ x o x o

G add⁹ fr³ x x x

Am⁹ fr⁵

Am^{6/9} fr⁵

G add⁹ fr³ x x x

A add⁹ x o x o

G add⁹ fr³ x x x

Am⁹ fr⁵

Am^{6/9} fr⁵

Em⁷ o o

Bm⁷/E o o

Am⁷/E

Cmaj⁷/E

Em⁷

Bm⁷/E

Am⁷/E

Bm⁷/E

Em⁷

Bm⁷/E

Am⁷/E

Cmaj⁷/E

Em⁷

Bm⁷/E

Am⁷/E

Bm⁷/E

G add⁹/E

A add⁹/E

G add⁹/E

Am⁹/E

Am⁶/E

G add⁹/E

A add⁹/E

G add⁹/E

Am⁹/E

Am⁶/E

G add⁹/E

INTIMACY

WORDS & MUSIC BY BILLY STEINBERG, RICK NOWELLS & NEIL GERALDO

$\text{♩} = 98$



Yeah— yeah yeah yeah.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note 'Yeah', a quarter rest, and then the phrase 'yeah yeah yeah' over two measures. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.



1. Last night be - fore you fell a - sleep, ——— you
(Verse 2 see block lyric)

The second system of music features a vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note '1. Last', a quarter rest, and then the phrase 'night be - fore you fell a - sleep, ——— you'. A repeat sign is placed after the first measure of the vocal line. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.



whis - pered some - thing to me, was it just a dream, ——— I'm gon - na lis - ten to you close, ———

The third system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note 'whis - pered', a quarter rest, and then the phrase 'some - thing to me, was it just a dream, ——— I'm gon - na lis - ten to you close, ———'. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

Dm7 G add11 Dm7 F D7sus4 G add11

'cause your good-night kiss— felt like a ghost.

Am7 D7sus4 Am7

What are you trying to say to me?

§

Dm G Am7 Fadd9

What are you trying to say? Ev - 'ry - bo - dy's search - ing for

Am7 Fadd9 C G Am G

in - ti - ma - cy — ooh — ooh.

Am7 Fadd9 Am7 Fadd9 C G *To Coda* ⊕

Ev - 'ry - bo - dy's hurt - ing for in - ti - ma - cy ooh ooh,

1. Am G Dm7 F D7sus4 G add11

yeah, yeah, yeah, yeah, yeah.

Dm7 F D7sus4 G add11 2. Am G

2. We

E7

Re - mem - ber when you were a child and your mom - ma would hold you in her arms and rock you to



sleep, yeah, yeah. Now dar-ling, there's just you and I,



let's give each oth - er ev - 'ry - thing, ba - by ba - by.




D.%. al Coda

⊕ Coda

Am G Am7 Fadd9 Am7 Fadd9

Ba - by come and lay down next to me, ooh

ooh. Ev - 'ry - bo - dy's search - ing for

in - ti - ma - cy, ooh ooh ooh.

Am7 Fadd9 C G Am G

Dm7 F D7sus4 Gadd11 Dm7 F D7sus4 Gadd11 Repeat to fade

yeah yeah yeah yeah yeah.

Verse 2:
 We come into this world alone
 From the heart of darkness the infinite unknown.
 We're only here a little while
 And I feel safe and warm when I see you smile.
 Baby don't move away from me
 Baby don't pull away.

NO GOOD FOR ME

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

♩ = 92



Musical notation for the first system, including guitar chord diagrams and piano accompaniment.



Musical notation for the second system, including guitar chord diagrams and piano accompaniment.

1. I see a home in a quiet place,— I see my-self
(Verse 2 see block lyric)



Musical notation for the third system, including guitar chord diagrams and piano accompaniment.

in a strong— embrace— and I feel pro-tection from the hu-man race,—



it's not pa - ren - tal but it's a fan - ta - sy,



not a re - al - i - ty. And it's no good,



no, no good for me, you have no i - dea -



that I'm walk - ing through the clouds when you're look - ing at me, I'm feel - ing like a



child vul-n'ra-bi-li-ty I am shak-ing like a leaf if you move be-side me



1.

and you're all that I see, but it's no good for me.

2.



no it's no good for me, no good for me.



Cmaj7 G Em D Em

It's a make

Cmaj7 D Em D/F# Cmaj7 D

be - lieve, you have no i - dea

Am9 Em

That I'm look - ing through the clouds when you're look - ing at me,

Cmaj7 G Em Cmaj7 G

I'm feel - ing like a child vul - n'ra - bi - li - ty I am shak - ing like a

Em Cmaj7 G Em

leaf if you move be - side me — and you're all that I see, — but it's no good, it's

1. Cmaj7 G 2. D Em

no good, no good. — Through the no good for me. —

Verse 2:

You have a home in a quiet place
 And someone else feels your strong embrace
 She is protected and she needs no chase
 And do you love her?

You're a mystery,
 You are the heart of intrigue,
 You're no good no, no good for me
 That you have no idea.

That I'm walking through the clouds *etc.*

QUEEN OF HOLLYWOOD

WORDS & MUSIC BY ANDREA CORR, CAROLINE CORR, SHARON CORR,
JIM CORR, GLENN BALLARD, DANE DE VILLER & SEAN HOSEIN

♩ = 94





1. She drove a long way through the night from an ur-ban neigh-bour-hood, she left her moth-er in a
(Verses 2, 3 & 4 see block lyric)



fight for a dream mis - un - der - stood, and her friends - they talk on

1. **Fadd9** **D** **C**

cor-ners, they could nev - er com - pre - hend. -fil, he could nev - er meet her

Dsus4 **C** **Am7** **D** **Em7**

there. She's nev - er gon - na be like the one be - fore, she read it in her

C **Am7** **D** **C** **Am7**

stars that there's some - thing more, no mat - ter what it takes, no mat - ter how she

D **Em7** **Cadd9**

breaks, she'll be the queen of Hol - ly - wood.

3, 4.



scene, and a shin - ing li - mou - sine. She's nev - er gon - na be like the one be - fore, -



— she read it in her stars that there's some - thing more, — no mat - ter what it






4° To Coda ⊕

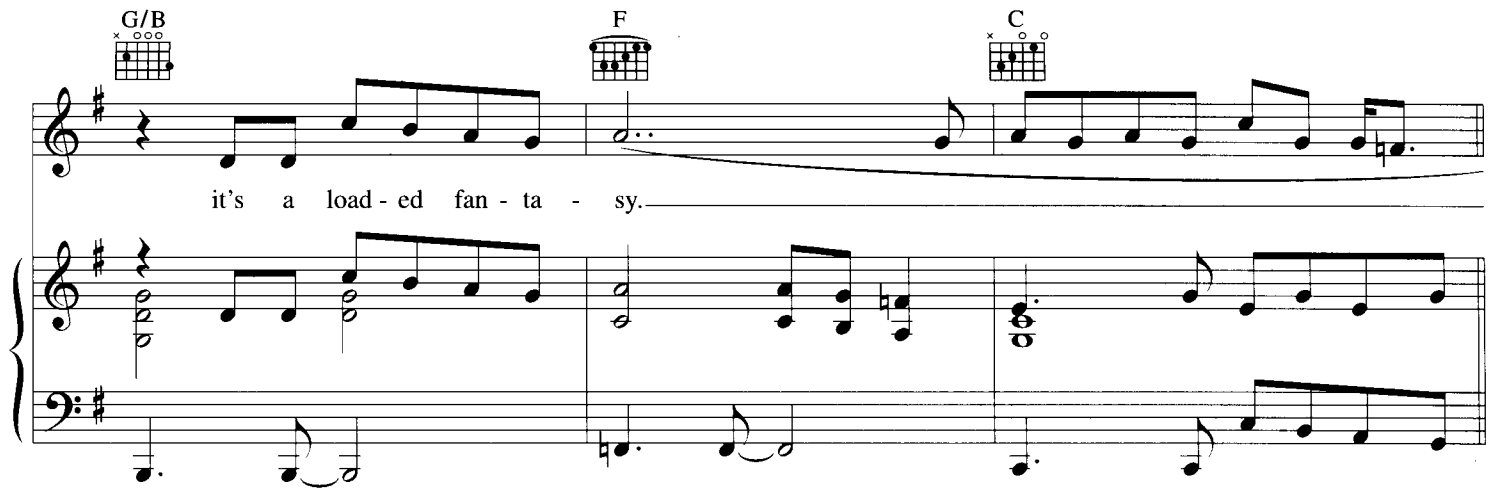
takes, no mat - ter how she breaks, she'll be the queen of Hol - ly - wood.










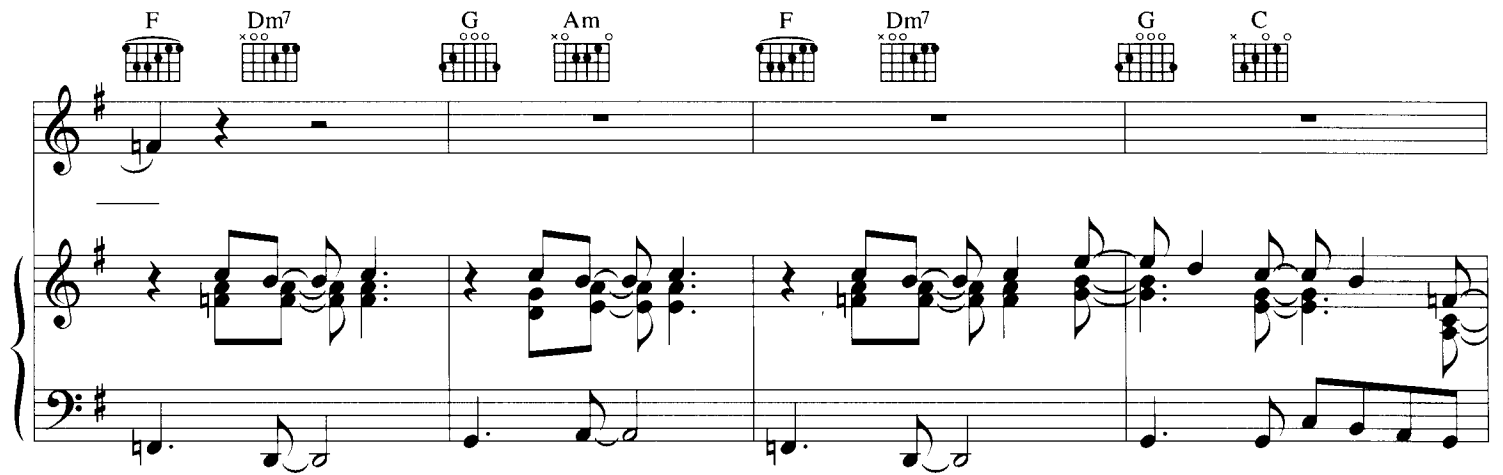
She's be - liev - ing in a dream,






G/B  F  C 

it's a load - ed fan - ta - sy.







F  Dm7  G  Am  F  Dm7  G  C 



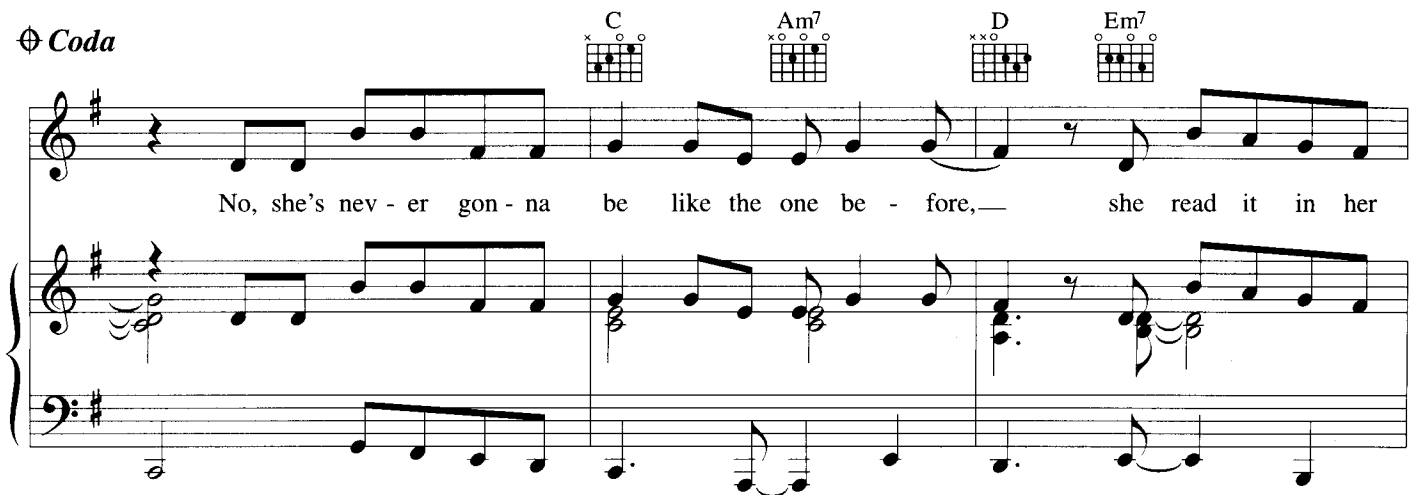
F  Dm7  G  Am  F  Fadd9  *D.%. al Coda*



⊕ Coda

C  Am7  D  Em7 

No, she's nev - er gon - na be like the one be - fore, — she read it in her



C Am7 D C Am7

stars that there's some-thing more,— no mat-ter what it takes, and ev-en though she

D Em7 Cadd9

breaks, she'll be the queen of Hol-ly-wood. She is the queen of Hol-ly-

C Am7 D Em C Am7 D

-wood, queen of Hol-ly-wood, and her friends still talk on

C Am D Em Cadd9

cor-ners.

Repeat ad lib.

Cross fade

♩ = 132

The first system of music features a guitar chord diagram for G (x00033) above the first measure, and diagrams for D (xx0232), C/E (xx0303), and D (xx0232) above the subsequent measures. The notation includes a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

The second system of music features guitar chord diagrams for G (x00033), D (xx0232), C (x32010), and D (xx0232) above the measures. The notation continues with the same treble clef, key signature, and time signature as the first system.

Verse 2:

But there was always something different
In the way she held a stare
And the pictures that she painted
Were of glamour and of flair.
And her boyfriend though he loved her
Knew he couldn't quite fulfil
He could never meet her there.

Verse 3:

And the cynics they will wonder
What's the difference with this dream
And the dreams of countless others
All believing in T.V.
They see their handprints in a sidewalk
Flashing cameras on the scene
And a shining limousine.

Verse 4:

Now her mother collects cut-outs
And the pictures make her smile
But if she saw behind the curtains
It could only make her cry.
She's got handprints on her body
Sad moonbeams in her eyes
Not so innocent a child.

LITTLE WING

WORDS & MUSIC BY JIMI HENDRIX

$\text{♩} = 76$



slowly, ad lib.

The first system of music features a piano accompaniment in the left hand and a vocal melody in the right hand. The piano part begins with a sustained Em9 chord. The vocal melody starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

a tempo;
1° rubato



The second system of music includes the vocal line with lyrics: "Now she's walk - ing through the clouds with a". The piano accompaniment continues with chords corresponding to the Em, D/F#, and G chords indicated above the staff. The tempo marking "a tempo; 1° rubato" is placed above the first measure.



The third system of music includes the vocal line with lyrics: "cir - cus mind that's run - ning wild. But - ter - flies and ze - bras, moon -". The piano accompaniment continues with chords corresponding to the Am7, Em7, and Bm7 chords indicated above the staff.



beams and fair-y tales, all she ev-er thinks a - bout— is rid-ing with the



a tempo



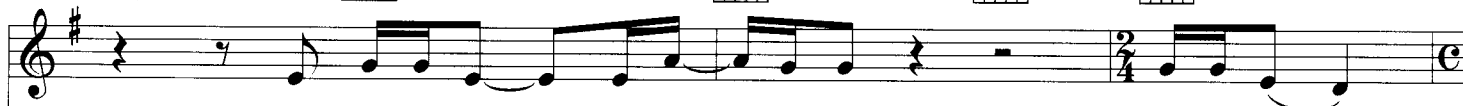
wind. When I'm sad she comes to



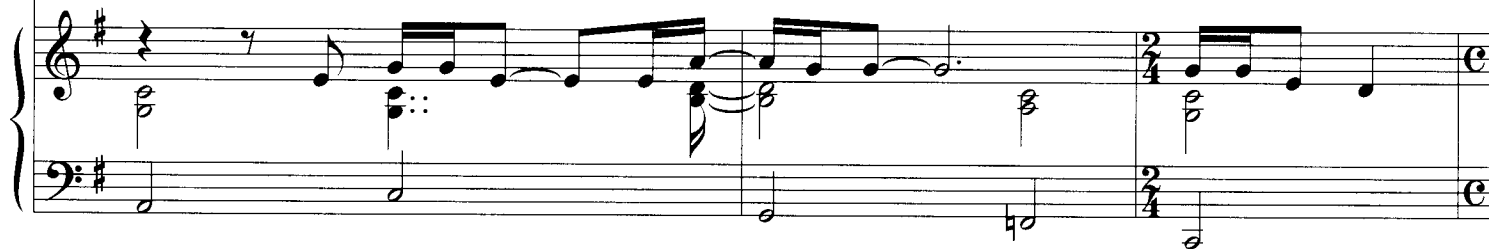
me— with a thou - sand smiles— she gives to me—



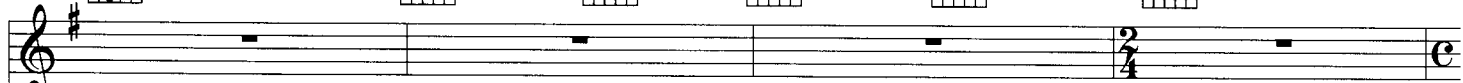
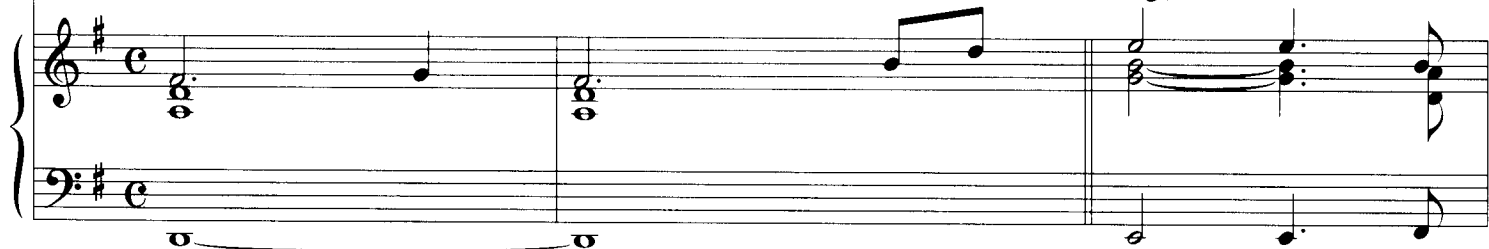
free, it's al - right, it's al - right, she says,



take a - ny - thing — you want — from me, a - ny - thing. —



2° (Fly lit - tle wing.)



1.

2.



Now she's

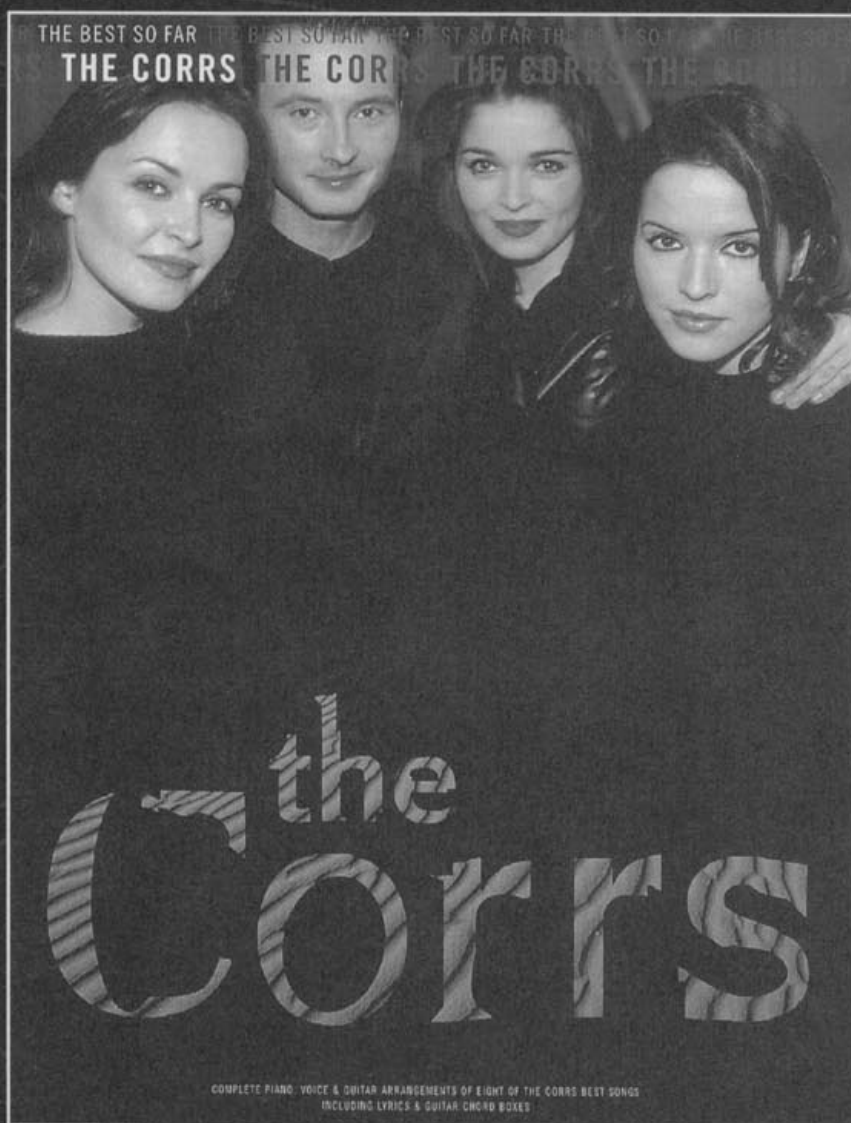




Repeat to fade

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INTIMACY

QUEEN OF HOLLYWOOD

NO GOOD FOR ME

LITTLE WING

ONLY WHEN I SLEEP

WHEN HE'S NOT AROUND

DREAMS

WHAT CAN I DO

I NEVER LOVED YOU ANYWAY

SO YOUNG

DON'T SAY YOU LOVE ME

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