

ANYWHERE IS

Music Composed by Enya and Nicky Ryan

Lyrics by Roma Ryan

♩ = 100

Capo 1

G^b B^b E^b

The first system of music features a guitar part with a capo on the first fret. The chords are G^b, B^b, and E^b. The piano accompaniment consists of a treble clef with a 2/4 time signature and a bass clef with a 2/4 time signature. The melody in the treble clef starts with a whole rest for the first four measures, followed by a quarter note G^b in the fifth measure. The piano accompaniment in the bass clef plays a steady eighth-note pattern.

E^b B^b/D A^b E^b/G A^b E^b/G

walk the maze of mo - ments, but ev - ery - where I turn to, be - gins a new be - gin - ning, but
 moon up - on the oc - cean, is swept a - round in mo - tion, but with - out ev - er know - ing, the
 shells up - on the warm sands, have tak - en from their own lands, the ec - ho of their sto - ry, but

The second system continues the melody and piano accompaniment. The guitar chords are E^b, B^b/D, A^b, E^b/G, A^b, and E^b/G. The piano accompaniment continues with the same eighth-note pattern in the bass clef and a more active melody in the treble clef.

B^b/F E^b B^b/D A^b

nev - er finds a fin - ish. I walk to the ho - ri - zon, and there I find an -
 rea - son for its flow - ing. In mo - tion on the o - cean, the moon still keeps on
 all I hear are low sounds. As pil - low words are weav - ing, and wil - low waves are

The third system concludes the piece. The guitar chords are B^b/F, E^b, B^b/D, and A^b. The piano accompaniment continues with the same eighth-note pattern in the bass clef and a final melodic phrase in the treble clef.

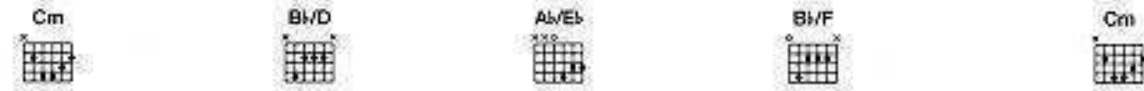
E^b/G A^b E^b/G B^b/F E^b




-oth - er, it all seems so sur - pris - ing, and then I find that I know.
 mov - ing, the waves still keep on wav - ing, and I still keep on go - ing...
 leav - ing, but should I be be - liev - ing, that I am on - ly dream - ing...



C^m B^b/D A^b/E^b B^b/F C^m



You go there you're gone for - ev - er, I go there I'll lose my way, — if we stay here, we're



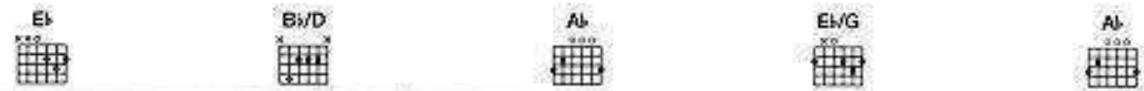
B^b/D A^b 1. E^b 2. E^b

to Coda ⊕


not to - geth - er an - y - where is... The I








E^b B^b/D A^b E^b/G A^b

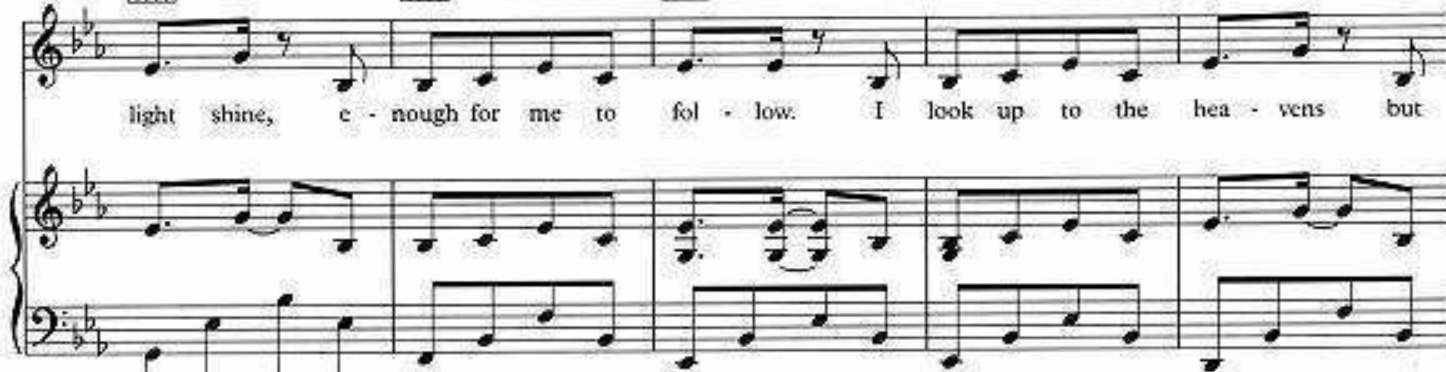


won - der if the stars sign, the life that is to be mine, and would they let their







light shine, e - nough for me to fol - low. I look up to the hea - vens but



















night has cloud - ed o - ver, no spark of con - stel - la - tion, no Ve - la no O -








- ri - on. _____ Mmm, _____



mmm, _____ mmm, _____



Chord diagrams: Ab, Eb, Ab, Eb, Ab

mmm, mmm, mmm,

Chord diagrams: D6, E6sus4, Eb, Ab, Eb, Ab, Eb

mmm, mmm,

Chord diagrams: Ab, D6, E6sus4, Eb, Ab, Bb


mmm. Ah, ah. The

D.S. al Coda


⊕ CODA

Chord diagrams: Bb, Eb, Bb/D, Ab

To leave the thread of all time and let it make a
ei - ther this or that way, it's one way or the



dark line, in hopes that I can still find, the way back to the mo - ment. I
 oth - er, it should be one di - rec - tion, it could be on re - flec - tion. The






took the turn and turned to, be - gin a new be - gin - ning, still look - ing for the
 turn I have just tak - en, the turn that I was mak - ing, I might be just be -





ans - wer, I can - not find the fin - ish. It's end.
 - gin - ning, I might be near the





repeat to fade

