

# watermark

Music by Tony

The musical score is written for piano in 3/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a treble and bass clef staff. The first system begins with a 'Rubato' marking and a piano (p) dynamic. The second system includes a '(sim.)' marking in the bass line. The third system features a first and second ending. The fourth system includes a fermata over the first measure of the treble staff. Chord diagrams are provided for various chords: F major, Am, F major, Am, Bb major, Eb major, F major, Am, and Eb major.

© Copyright 1977 SBK Songs Limited, 3-5 Rothbone Place, London W1

All Rights Reserved, International Copyright Secured

First system of musical notation, measures 1-3. The treble clef staff contains chords and melodic lines. The bass clef staff contains a steady eighth-note accompaniment. Chord diagrams are provided above the treble staff for measures 1, 2, and 3.

Chord diagrams: F, Dm, Am.

Second system of musical notation, measures 4-6. The treble clef staff contains chords and melodic lines. The bass clef staff contains a steady eighth-note accompaniment. Chord diagrams are provided above the treble staff for measures 4, 5, and 6.

Chord diagrams: E5, D6, C.

Third system of musical notation, measures 7-9. The treble clef staff contains chords and melodic lines. The bass clef staff contains a steady eighth-note accompaniment. Chord diagrams are provided above the treble staff for measures 7, 8, and 9.

Chord diagrams: F, Am, F, Am.

Fourth system of musical notation, measures 10-12. The treble clef staff contains chords and melodic lines. The bass clef staff contains a steady eighth-note accompaniment. Chord diagrams are provided above the treble staff for measures 10, 11, and 12.

Chord diagrams: Bb, D6, F.

Fifth system of musical notation, measures 13-15. The treble clef staff contains melodic lines. The bass clef staff contains a steady eighth-note accompaniment. A first ending bracket spans measures 13-14, and a second ending bracket spans measure 15. A double bar line is at the end of measure 15. The letters "R.M." are written in the bass staff at the end of measure 15.

1. 2. R.M.

# Cursum Perticio

Music by Tonya Lyrics by Rene Ryan

Moderately



Voice 2<sup>o</sup>

Cur - sum — per - fi - ci - o, cur - sum — per - fi - ci -

Fm

Cm

o, cur - sum — per - fi - ci - o, cur - sum — per - fi - ci -

Gm

E5

Fm

Cm

o. Cur - sum —

To Coda

E5

per - fi - ci - o.

© Copyright 1977 SBK Songs Limited, 3-5 Rutland Place, London W1

All Rights Reserved, International Copyright Secured

D9 A9 B9 Eb9

*D.C. of Coda*

Bb7

**♩ CODA**

Cm Cm B

Em Em

*1<sup>o</sup>, 2<sup>o</sup> & 3<sup>o</sup>*

*3<sup>o</sup> only*

Ver - bum sa - pi - en - ti

*accel.* Quo - plus ha - bent

A Em Em

E - o plus cu - pi - unt.

E - o plus cu - pi - unt.

Post

bi - la phoe - bus Post au - bi - la phoe - bus

Post au - bi - la phoe - bus.

Quo - plus - ha - bent - e - o plus -

cu - pi - unt. Post au - bi - la phoe - bus

Post nu - bi - la phoe - bus Post nu -

1. - bi - la phoe - bus. 2. - bi - la phoe -

- bus, e - ter - num,

E - ter - num, E - ter - num.

# On Your Shore

Music by Guy

Freely

Chord diagrams: E, Gbm, E, Gbm, A, F#m7, B, E

Musical notation for the first system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

Chord diagrams: E, B/D#, C#m7, E, A, F#m7

Strange how my heart beats to find my - self up -

Musical notation for the second system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics "Strange how my heart beats to find my - self up -" are written below the treble staff.

Chord diagrams: B, E, B/D#, C#m7, E, F#m, A

on your shore. Strange how I still feel my loss of com - fort

Musical notation for the third system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics "on your shore. Strange how I still feel my loss of com - fort" are written below the treble staff.

Chord diagrams: B, E

FINE

1. gone \_\_\_\_\_ be - fore. \_\_\_\_\_

2. \_\_\_\_\_ And

Musical notation for the fourth system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics "gone \_\_\_\_\_ be - fore. \_\_\_\_\_" and "\_\_\_\_\_ And" are written below the treble staff. The word "FINE" is written above the treble staff. There are two endings, labeled 1. and 2., indicated by a double bar line and first/second endings brackets.

© Copyright 1922 SBK Songs Limited, 3-5 Rutland Place, London W.1

All Rights Reserved, International Copyright Secured

Chords: Cm, B, Cm, A, B, Cm

so this is where I should be now, days and nights fall - ing

Chords: A, B, Cm, A

by, days and nights fall - ing by me. I

Chords: Cm, B, Cm, A

know of a dream I should be hold - ing

Chords: B, Cm, A, B, Cm

days and nights fall - ing by, days and nights fall - ing

Chords: Cm, B, (Solo) Cm

by me.



**VERSE 2:**

Cool waves wash over  
 And drift away with dreams of youth  
 So time is stolen  
 I cannot hold you long enough.

**VERSE 3:**

Soft blue horizons  
 Reach far into my childhood days  
 As you are rising  
 To bring me my forgotten ways.

**VERSE 4:**

Strange how I falter  
 To find I'm standing in deep water  
 Strange how my heart beats  
 To find I'm standing on your shore.

# Storms in Africa

Music by George Lyrics by Kono Ryan Irish adaptation by George

Moderately

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Moderately'. Chord diagrams are provided above the treble staff for each measure. The first system has four measures with chords D6, G6/D6, Ab/D6, and D6. The second system also has four measures with the same chord sequence. The third system has four measures with chords D6, G6, Ab, and A6. The fourth system has four measures with chords Bbm, G6, and Ab. The bass line features a consistent eighth-note accompaniment pattern throughout.

© Copyright 1977 SBK Songs Limited, 3-5 Bethbone Place, London W21

All Rights Reserved, International Copyright Secured

1.  

2.  



  

 

 

  

Síú Duí - tríd tríd - na na

 

 

 

stóir stóir - meá - cha meá - cha

 

 

 

Cá fhad ó an

G7 A6 D7 G7 A6  
 tús don stóim. Cé fhad é

Bm G7 A6  
 ó an tús go dtí

D6 G7  
 each. Tóg

A6 D6 D6 G7  
 do chroí síl tríd na

A6 D6 D6 G7 A6 D6  
 stoir meácha tóg do chroí sa



# Exile

Music by Guye Lyrics by Renee Ryan

Rubato

Chords: Cm, A, E, B

Cold as the north - ern winds in De -

Chords: Cm, A, Gm, E, Cm, A, E

cem - ber morn - ings, cold is the cry that

Chords: A, A, Gm, Cm, Cm

To Coda

rings from this far dis - tant shore. (- side.)

Chords: Cf, Afm, F7, Cf, Cf, Afm, F#m7

I'll wait the signs to come. I'll find a

© Copyright 1977 SBK Songs Limited, 3-5 Rathbone Place, London W1

All Rights Reserved, International Copyright Secured

G#m      C#m      A#m      F#m      G#m      C#m      A#m      F#m?

way. I will wait the time to come, I'll find a

G#m      C#m      *♩ D.C. al Coda*

way.

CODA      A      G#m      C#m

sail home to you.

**VERSE 2:**

Winter has come too late  
 Too close beside me  
 How can I chase away  
 All these fears deep inside.

**VERSE 3:**

My light shall be the moon  
 And my path the ocean  
 My guide the morning star  
 As I sail home to you.

**VERSE 4:**

**INSTRUMENTAL**

**VERSE 5:**

Who then can warm my soul?  
 Who can quell my passion?  
 Out of these dreams - a boat  
 I will sail home to you.

# Miss Clare Remembers

Music by Kings

Slow  $\downarrow$  *Rit. to, con espressione*

C7sus2nd

Bsus7

The first system of music consists of two staves. The upper staff is a treble clef with a whole rest in the first measure and a whole note chord in the second measure. The lower staff is a bass clef with a descending eighth-note line in the first measure and a similar line in the second measure. Chord diagrams for C7sus2nd and Bsus7 are shown above the treble staff.

F/A

F

The second system of music consists of two staves. The upper staff has a whole rest in the first measure and a whole note chord in the second measure. The lower staff continues the descending eighth-note line from the first system. Chord diagrams for F/A and F are shown above the treble staff.

C7sus 2nd

The third system of music consists of two staves. The upper staff has a half note in the first measure and a half note in the second measure. The lower staff continues the descending eighth-note line. A chord diagram for C7sus 2nd is shown above the treble staff.

Bsus7

F/A

The fourth system of music consists of two staves. The upper staff has a half note in the first measure and a half note in the second measure. The lower staff continues the descending eighth-note line. Chord diagrams for Bsus7 and F/A are shown above the treble staff.

© Copyright 1988 SBK Songs Limited, 3-5 Rothbone Place, London W1

All Rights Reserved, International Copyright Secured



*D.C. al FINE*

# Orinoco Flow

Music by Enya Lyrics by Roma Ryan

Moderately

The musical score is written for piano and voice. It consists of four systems of music. Each system has a grand staff (treble and bass clefs) and a vocal line. Chord diagrams for G, F, and C are provided above the treble clef staff. The tempo is marked 'Moderately'. The lyrics are: ((1.)) Let me sail, — let me sail, — let the O - ri - no-co flow; let me reach, — let me beach — on the shores of Tri - po - li; let me sail, — let me sail, — let me crash up - on your shore; let me reach, — let me beach — far be - yond the Yel - low Sea. The score ends with the instruction 'To Coda' and a diamond symbol.

Chord diagrams: G, F, C, G, F, C, G, F, C, G, F, C.

Lyrics: ((1.)) Let me sail, — let me sail, — let the O - ri - no-co flow; let me reach, — let me beach — on the shores of Tri - po - li; let me sail, — let me sail, — let me crash up - on your shore; let me reach, — let me beach — far be - yond the Yel - low Sea.

To Coda ♦

© Copyright 1982 SBK Songs Limited, 3-5 Rotherham Place, London W3

All Rights Reserved, International Copyright Secured

De de de de de, de de de de de,

de de de de de,

de de de de de, de de de de de,

1. Sail a - way, sail a - way, sail a -

way. Sail a - way, sail a - way, sail a - way. Sail a -

F C G F C

way, sail a-way, sail a-way. Sail a-way, sail a-way, sail a-

2. C G

Turn it up, turn it up, turn it up, up, Ad-ieu,

Am Fmaj7 G C

ooh, Turn it up, turn it up,

G F D

turn it up, up, Ad-ieu sh.

*D.R. and back to repeat of Code*

◆ CODA

F C G

lands I've nev-er seen. We can sail, we can sail, with the

F C G F C  
 O - ri - no - co flow; we can sail, we can sail, sail a - way, sail a - way, sail a - way, We can  
 G F C G  
 way, steer, we can near with Rob Dick-ins at the wheel, we can sigh, say good-bye, Ross and  
 F C G F C  
 his de-pen-den-cies. We can sail, we can sail, sail a - way, sail a - way, sail a - way, We can  
 G F C G *Repeat to Fade*  
 way, sail, we can sail, sail a - way sail a - way, sail a - way. Sail a - way.

**VERSE 2:**

From Bissau to Palau in the shade of Avalon  
 From Fiji to Tiroe and the Isles of Ebony  
 From Peru to Cebu, feel the power of Babylon  
 From Bali to Cali far beneath the Coral Sea.

**VERSE 3:**

From the North to the South, Ebudae unto Khartoum  
 From the deep Sea of Clouds to the Island of the Moon  
 Carry me on the waves to the lands I've never been  
 Carry me on the waves to the lands I've never seen.

# Evening Falls...

Music by Enya Lyrics by Roma Ryan

When the even - ing falls and the day - light is

fad - ing, from with in me calls, could it

be I am sleep - ing For a mo - ment I

stray then it holds me com - plete - ly, close to

© Copyright 1988 SBK Songs Limited, 3-5 Rotherham Place, London W1

All Rights Reserved, International Copyright Secured

C D Em

home I can not say. Close to

C D Em:3

home feel - ing so far a way. (2.) As I

*FINE*

D G C

For ever search - ing nev - er right, I am

G C D C

lost in oc - eans of night. For ev - er hop - ing I can

D B $\flat$  C D

find me-mor - ies those me - mor - ies I left be -

G E $m$  E $m$

hind.

C Dsus4 D G D#

(3.) Ev - en

**VERSE 2:**

As I walk the room there before me  
 A shadow from another world  
 Where no other can follow  
 Carry me to my own  
 To where I can cross over  
 Close to home I cannot say  
 Close to home feeling so far away.

**VERSE 3:**

Even though I leave will I go on believing  
 That this time is real  
 As I lost in this feeling  
 Like a child passing through  
 Never knowing the reason  
 I am home, I know the way  
 I am home feeling oh so far away.



# River

Music by Tony

The musical score for 'River' is written for piano in G major and 3/4 time. It consists of four systems of music, each with a treble and bass staff. The first system begins with a D major chord. The second system includes chords G, A, D, G, and A. The third system includes chords D, G, A, Bm, and A. The fourth system includes chords C, A, D, and G, with a 'To Coda' symbol and a double bar line. The score concludes with a first ending (marked '1.') and a second ending (marked '2.').

© Copyright 1982 SBK Songs Limited, 3-5 Rotherhithe Place, London E14

All Rights Reserved, International Copyright Secured

System 1: Measures 1-2. Chords: D, G, A, G, D, G.

System 2: Measures 3-4. Chords: A, D, G, A, G, D, G.

System 3: Measures 5-6. Chords: A, G, A, G, A, D.

*D.S. (with repeat)  
Through and back x 2*

**♩ CODA**

System 4: Measures 7-8. Chords: G, A, Bm, A, G, A.

System 5: Measures 9-10. Chord: D.

# The Longships

Music by Guya Lyrics by Kema Ryan Irish adaptation by Guya

First system of musical notation. The treble clef staff contains chords and notes, with guitar chord diagrams for F, D#/F, and F above. The bass clef staff contains a continuous eighth-note accompaniment. The lyrics "La" are written below the treble staff.

Second system of musical notation. The treble clef staff contains the vocal line with lyrics "la la la la la la la la". The bass clef staff contains the eighth-note accompaniment.

Third system of musical notation. The treble clef staff contains the vocal line with lyrics "la la la la la la". The bass clef staff contains the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff contains chords and notes, with guitar chord diagrams for Dm, Bb, C, F, D6, Bb, and C above. The bass clef staff contains the eighth-note accompaniment. The lyrics "Hoire - ann is - o - so tá muid beo." are written below the treble staff.

© Copyright 1988 SBK Songs Limited, 3-5 Bothwell Place, London W1

All Rights Reserved, International Copyright Secured

him o-ro ho go deo na ndee. La

la la la la la la la

Ho-ri-u ho-ro-ho ho-ri-u hi-ri-u ho-ro-ho

la la la la la la la

ho-ri-u him-o-ro-ho hi-ri-u ho-ro-ho

 **Bm7**      *To Coda* ♦  **F**



la la la la      la la la la  
 him - o - ro - ho      hi - ri - u      ho - ro - ho      ho - ri - u      him - o - ro - ho

*D.S. al Coda*

♢ **CODA**



la.      La  
 hi - ri - u      ho - ro - ho      ho - ri - u.      **F**  
 la.      Da - i - eo  
 Hi - ri - u      ho - ro - ho

 **Bm7**      **F**       **Bm7** *Repeat to Coda*



da - i - eo.      da - i - eo      da - i - eo.  
 ho - ri - u      him - o - ro - ho      hi - ri - u      ho - ro - ho      ho - ri - u      him - o - ro - ho

# Na Letha Geal M'óige

Music by George Lyngs Lyrics by Rona Ryan Irish adaptation by George Lyngs

*allegro, freely (2<sup>o</sup> as Instr.)*

*ad lib.*

Ag amharc tré m'óige is

mé bhí slámh. Gan eo las marbh

bhí mé og san am. An

ois t'áim buar-tha 's fad ar shúil an lá

© Copyright 1977 SBK Songs Limited, 3-5 Rutland Place, London W1

All Rights Reserved, International Copyright Secured

$E_b$   $Gm$   $F$   
 o chón is o chón ó.

$Bb$   $Ab$   $E_b$   
 Vocal each time  
 Na lac tha ge al m'óige

$E_b$   $Bbm$   $Ab$   
 bí siad lán de dhóich

$E_b$   $Ab$   $E_b$   $E_b$   
 as an bea lach mór a bhí rom ham an

$E_b$   $Gm$   $F$   
 o chón is o chón ó.

$Bb$   $Ab$   $E_b$   
 Vocal each time  
 Na lac tha ge - al m'óige

$E_b$   $Bbm$   $Ab$   
 bí siad lán de dhóich

$E_b$   $Ab$   $E_b$   $E_b$   
 as an bea lach mór a bhí rom ham an