

A photograph of a woman with long, wavy brown hair, wearing a black halter-neck top with intricate white geometric patterns and blue jeans. She is standing in front of a dark green wooden wall. The text 'luciesilvas' is printed in a white, lowercase serif font in the upper right corner, with a dotted line underneath it. Below that, the text 'breathe in' is printed in a larger, white, lowercase serif font. Underneath 'breathe in', there is a line of text: 'All the songs from the album, arranged for piano, voice & guitar.'

luciesilvas

breathe in

All the songs from the album,
arranged for piano, voice & guitar.

Breathe In

Words & Music by Michael Peden, Lucie Silvas, Judie Tzuke & Graham Keates

$\text{♩} = 128$
Cmaj7

D Em

Cmaj7 D Em

Cmaj7 D Em

1. I feel I'm drag - ging you down... a one - way street...
2. I just want some - thing real I can hold on to...

don't know which way's up and all I ask of you is stay on
 I believe it's near Life's too short to never know.

your feet. That should be enough. If we stand
 the truth. May - be it's al - ready here. We could throw

a - round it could pass us by and we could
 our - selves in - to the fire and we could

give up now, never at all by
 give up now, never at all by

To breathe in life and breathe out

like to - mor - row is the day Breathe in

life and breathe out and it's not so long to wait

Breathe in life and breathe out wipe the dust

1. **Cmaj7** **D**

— from your sweet smile — and breathe in life —

A **Aadd9** **D** **A**

— breathe in life —

Em

We're chasing some - thing we dream of —

D **Em**

— it's not al - ways out of reach — it's nev - er far —

a - way from us 'cause I be - lieve that...

Chords: D, A/C#

To breathe in life and breathe out like to - mor - row

Chords: Cmaj7, D/C, Gmaj7

- row is the day And breathe in life and breathe out

Chords: Cmaj7, D/C

And it's not so long to wait Breathe

Chords: Gmaj7, Cmaj7

D/C Gmaj7 Cmaj7

— life and breathe out. — Wipe the dust from your sweet smile.

D D A

— and breathe in life. breathe in life —

Cmaj7 D Em

— and breathe in life —

Cmaj7 D rit. Em

— and breathe in life —

Twisting The Chain

Words & Music by Michael Pedra, Lucie Bova, Jodie Truitt, Graham Kearns & Charles Russell

$\text{♩} = 84$

Em⁷ D Cmaj⁷

The first system of music features a guitar part with chords Em⁷, D, and Cmaj⁷ in the treble clef. The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with a simple bass line.

Em⁷ D Cmaj⁷





The second system continues the guitar and piano accompaniment. The guitar part has chords Em⁷, D, and Cmaj⁷. The piano accompaniment remains consistent with the first system.

1. Yeah, I can

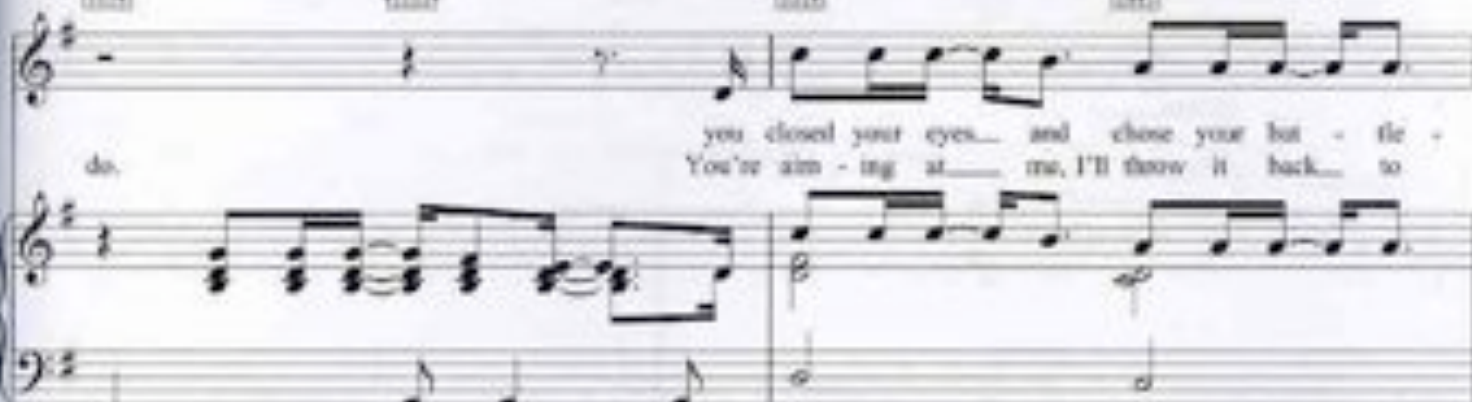
Em⁷ G D Cmaj⁷

The third system includes vocal lines with lyrics. The guitar part has chords Em⁷, G, D, and Cmaj⁷. The piano accompaniment continues. The vocal lines are in the treble clef.

see you're hurt - ing. you wear it like... a coat of ar - mor.
(2.) does - n't mat - ter, you're got - ta hurt... your - self be - fore... I

do, you closed your eyes... and chose your bit - tie -
 You're aim - ing at me, I'll throw it back... to








ground... and there's no way through - you 'cause
 you and I feel I'm los - ing 'cause







I'm still ov - er here... and you're still ov - er there... And you're...
 I'm still ov - er here... and you're still ov - er there... And you're...








pull - ing me to you, where I wan - na
 pull - ing me to you, where I wan - na



C Dm7 E7 G

You're twist - ing the chain.

D C E7 G

and I'm right there with you. I can

D C E7 G D C

match your pain. You're twist-ing the chain. Do I

E7 G D C

run back to you. or run a - way a - gain? 2. You think it

2.
 D Cadd9 Em E7#9

- way a - gain? Face of Ah

Em/G A Em B7#9 Em/D A

Em B7#9 Em/G A

What ev - er you think, what ev - er you... say... no - thing you do... could ev - er push me a - way...

Em B7#9 Em/G A

What ev - er you think, what ev - er you... say... no - thing you do... could ev - er push me a - way...

Em B7#9 Em/D A

I'm try-ing hard to break down the walls, you nev-er let me get to the core.

Em B7#9 Em/G B

You know I'm not the e - as - sy so take these chains a - way from me.

Em'

Oh you're twist - ing the chain

D Cmaj7 Em'

and I'm right there with you. I can

D Chord: Chord: Chord: Chord:

match your... pain... All the time you're twist - ing the chain...

D Chord: Chord: Chord: Chord:

Do I run back to you babe... or run a -

D Chord: Chord: Chord: Chord:

way a - gain? Al - though you're... run back to you?... Oh,

Repeat of 1st.

D Chord: Chord: Chord:

Do I? Do I? Do I run back to you?

Free time

No Defence

Words & Music by Lucie Silvas

♩ = 100

First system of musical notation. It features a guitar part with four chords: Fmaj7, Fmaj7, C, and Fmaj7. Below the guitar part is a piano accompaniment consisting of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes.

S C

Fmaj7

C

Second system of musical notation. It includes a vocal line with lyrics, a guitar part, and piano accompaniment. The lyrics are:
1. Armed with an ar - row you're point - ing it straight at my heart...
2. Sure as you said that you loved me you turned me a - way...
3. I wish that I had the cou - rage to leave you be - hind...

Fmaj7

C

Fmaj7

Third system of musical notation. It includes a vocal line with lyrics, a guitar part, and piano accompaniment. The lyrics are:
watch - ing me break... as I try... find my way... out the dark...
sad - den - ly ev - 'ry - thing changed... right in front... of my face...
'cause you are the one... that I'll love... for the rest... of...

my life.

They say each mo - ment comes...
 They say some - times... love's just...
 They say some - day... I'll trust...

to an end... so my pain... is its con - se - quence... it's a
 un - fair... but why... is it at my ex - pense?... I've no
 a - gain... but it makes... no dif - fer - ence... 'cause it's a

but - the... and... have no... de - fence...
 un - sweet... and... have no... de - fence...
 but - the... and... have no... de - fence...

To Coda

First system of musical notation. It features a vocal line on a single staff with a treble clef and a piano accompaniment on two staves (treble and bass clefs). The piano part includes a key signature of one sharp (F#) and a common time signature (C). The vocal line contains a whole note rest.

Second system of musical notation. The vocal line contains the lyrics "I guess I'll nev - er un -". The piano accompaniment continues with chords and melodic lines.

Third system of musical notation. The vocal line contains the lyrics "der - stand how love can cease and go, go, go". The piano accompaniment continues with chords and melodic lines.

Fourth system of musical notation. The vocal line contains the lyrics "look - ing through the brok - en glass now I know". The piano accompaniment continues with chords and melodic lines.

know ————— But ev - en though my bit -

- to doubt lets my lone - li - ness show. I'll get

or - at you in the end.

D.S. al Coda

♩ Capo



First system of musical notation. The vocal line (treble clef) contains the lyrics "No, no, no, no, no, no". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat).

Second system of musical notation. The vocal line (treble clef) contains the lyrics "I have". The piano accompaniment (grand staff) continues the melody and bass line. The key signature has one flat (B-flat).

Third system of musical notation. The vocal line (treble clef) contains the lyrics "de-fence". The piano accompaniment (grand staff) continues the melody and bass line. The key signature has one flat (B-flat).

Fourth system of musical notation. The vocal line (treble clef) contains a whole note chord. The piano accompaniment (grand staff) continues the melody and bass line. The key signature has one flat (B-flat).

Don't Look Back

Words & Music by Michael Peden, Louie Silva, Julie Tucke, Graham Kearns & Charles Russell

$\text{♩} = 92$

Chords: Dm , G^7 , Ebm^7 , E , Dm , G^7

1. My in - tu - i - tion... tells me... that this re - la - tion - ship's... not work -

Chords: Ebm^7 , E , Dm , G^7 , Ebm^7 , E

- ing but... we... pre-tend we're bet - ter off... not know - ing on - ly,

Chords: Dm , G^7 , Ebm^7 , E , Dm , G^7



Em7
 E
 Bm
 G
 Em7
 E

to re-al-ise... we can't, go on. Tried...

Bm
 G
 Em7
 E
 Bm
 G

— to — tell — you — but you did - n't wan - na lis - ten to — me, say
 (2) — don't — ask — me — 'cause I can't take — the way — you're look - ing at — me,

Em7
 E
 Bm
 G

things we don't, wan - na ad - mit — so, but it's no good,
 ev-'ry-time we touch, it makes, me feel — so guilt - ty.

Em7
 E
 Bm
 G
 Em7
 E

'cause it's time, to walk a - way.
 and I can't do — this a - ny - more.

Mn
 Oh




can't ex - plain... my rea - sons a - ny - more... the talk - ing is ov - er
 can't ex - plain... I've said it all... be - fore... and I won't be per - suad - ed





now I'm out... the door... } And if I don't look... back... then I won't see... how much I
 half-way out... the door... }








— you... I real - ly hurt... you... and if I don't look... back...







it does - n't mean, I did - n't love... you... I did - n't love... you... 2. FI



2.



— you. *Vocal ad lib.* It does - n't mean, I did - n't love.



— you. It does - n't mean, I did - n't love. — you. Oh.



— it does - n't mean, I did - n't love. you. 1



can't ex - plain, my rea - sons a - ny - more. it's ov - er, Your heart's

Em

out of my head. And if I don't look back, then I won't see how much I hurt

D Am7 A Em

— you. I real - ly hurt you, and if I don't look back.

D

it does - n't mean, I did - n't love you. I did - n't love

Am7 A Em

Play 3 times

— you. And if I don't look back.

Forget Me Not

Words & Music by Howard New & Lucie Silvas

Original key Fm

$\text{♩} = 104$ $\text{♪} = \text{♪}$



The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. It contains five measures of whole rests. The piano accompaniment is in grand staff (treble and bass clefs) and contains five measures of chords and a melodic line in the right hand.



The second system of music includes two vocal lines and piano accompaniment. The first vocal line is in treble clef and contains five measures of whole rests, followed by two measures of a vocal line with lyrics. The second vocal line is in treble clef and contains two measures of a vocal line with lyrics. The piano accompaniment is in grand staff and contains seven measures of chords and a melodic line in the right hand.

1. For - get me not I ask of
2. We had just one day to re -



The third system of music includes two vocal lines and piano accompaniment. The first vocal line is in treble clef and contains seven measures of a vocal line with lyrics. The second vocal line is in treble clef and contains seven measures of a vocal line with lyrics. The piano accompaniment is in grand staff and contains seven measures of chords and a melodic line in the right hand.

you, wher - ev - er your life takes you to and if we
- call, now all I want is some - thing more than just a

D **C** **Cmaj7**

Well I be-lieve in fate... it had to hap - pen... this... way... **Z** **a**

Fm **G** **G**

al - ways leaves me won - d'ring whe - ther... is a - no - ther life we'd be to - geth - er.

C **D** **D**

We should feel lack - y we can say... we've al - ways got... yes

G **C** **D**

...or... day.

Em C D Em
 C D A G B
 C Dsus⁴ D Em Em D/C D
 D/C D F

And as I leave not in all
 For - get me not - ask
 his - you're still em - bla - zoned in try your mind
 where - ev - er your life takes you to go

Cmaj⁷

Dmaj⁷

A

G/B

and for that ve ry spe cial day no - bo - dy
 and if we are a meet a gain, think of me

C

Dmaj⁷

Em

D/C

loved me in that way.
 ev 'ry now and then.

D

Em

rit.

D/C

D

Free time

For - get me not - I ask - I

a tempo
Allegretto

NC

rit.

Em

ask of you



The Game Is Won

Words & Music by Michael Peden, Lucie Silva,
Julie Tuite & Graham Kearns

Original key B major

$\text{♩} = 70$



1. Am I talk-ing too fast? I got a lot to learn. I keep my
(2.) have one chance, but that, I don't be-lieve, al-though



eyes... wide... op - en... and I will wait my turn. I would
my ex - pec - ta - tions... can get the bet - ter of me. I should-n't




jump right in but now I'm not so sure. if I pr
 be a - fraid of what I can't con - trol 'cause what






two and two to - geth - er oh, will I still get four?
 - ev - er's round the cor - ner I will take it all.








And I know, where I be - long. but I'm still break - ing through








some - times, I get it wrong but I'm keep - ing it true.



 G  F/A  E7  F

If ev-'ry-thing is how... it should be... then ev-'ry-thing will come...



 G  F/A  E7  F

when it gets here I'll be rea - dy, oh



 G  F/A  E7  F

if it's just de - ter - mi - na - tion ev - 'ry - thing will come...



 E7  D *To Coda*  G  G/F  C/E  E7

and the game's al - rea - dy won... 2. They say you



2

Be - liev - ing in my - self can't be wrong.

I'm wait-ing for my time is the sun, yeah, oh

Be - liev - ing in my - self can't be wrong. oh oh

I'm wait-ing for my time in the sun. Oh

D.S. al C.

♩ Coda

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

Be-liev-ing in my-self can't be wrong. *Focal ad lib.*

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

Be-liev-ing in my-self can't be wrong.

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

Be-liev-ing in my-self can't be wrong. and the game's al-ready won.

G G/F Ft. C/E E^b F G

Yeah ooh Min

Last Man Standing

Words & Music by Michael Peden, Lucie Silvas, Jodie Truie & Graham Kearns

Original key G# minor

$\text{♩} = 80$

Am

F#m7b9/A

Dm7

E7

Musical notation for the first system, including guitar chords and piano accompaniment. The system consists of a vocal line and a piano accompaniment with treble and bass staves. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Am7

F#m7b9/A

Musical notation for the second system, including lyrics and piano accompaniment. The system consists of a vocal line with two verses of lyrics, a piano accompaniment with treble and bass staves, and guitar chords. The piano accompaniment continues with the same eighth-note pattern.

1. When I feel ev - 'ry - thing in my life's a mess and
2. When I know in my heart, I'll have my good and bad days and

Dm7

E7

Musical notation for the third system, including lyrics and piano accompaniment. The system consists of a vocal line with lyrics, a piano accompaniment with treble and bass staves, and guitar chords. The piano accompaniment continues with the same eighth-note pattern.

can't lift my head up a - bove the rest when all
wish I could hide that side of me a - way

Am⁷ F#m⁷/A

I teach I can't hold on to then I
 you're so kind I can do no wrong so I

Dm⁷ E7

cov - er my eyes and try to pic - ture you 'Cause your
 try to ex - plain when the pain comes from And I

F#m⁷ Em⁷ Dm⁷ C

be - lief in me is so strong I won't
 see you as my shin - ing star to live

F#m⁷ Em⁷ Dm⁷

give in I will car - ry on 'cause I know
 up to and be where you are if I can

you're the one
reach that far

When the storm has broken,

be wait - ing, when the big wave crash - es,

or swim - ming, when the war is ov - er,

or wav - ing the flag

I know you'll be

To Coda

1. *F#m* *E/G#* *A* *Bm*

last man stand - ing with me.

F#m *E/G#* *A* *Bm*

me. I nev - er thought I'd find some - one who'd be here with me.

F#m *E/G#* *A* *F#m*

I have to much trust in you, you're all that I see.

F#m *B* *Dmaj7* *A/C#*

Do you know the dif - ference you've made to who I am? I could-a'

find a bet - ter man... you showed me how to un - der - stand... When the

♣ Coda

You and... me

Like You Love Me

Words & Music by Michael Peden, Leslie Sivas, Julie Tuite & Graham Keane

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. Chord diagrams are provided for the guitar, and dynamic markings like *mf* and *pp* are used throughout. The lyrics 'I. It's not...' are written under the vocal line in the third system.

System 1:
Vocal: Am^7 B^7 Em
Piano: Am^7 B^7 Em

System 2:
Vocal: Am^7 m Em Am^7 m
Piano: Am^7 m Em Am^7 m

System 3:
Vocal: Am^7 m
Piano: Am^7 m
Lyrics: I. It's not...

 Em  Am⁷
 (1.) ev - 'ry - day you wake up and ad - mit who you real - ly are,
 (2.) be who you think I am and see my - self through your eyes,



most days it's ea - si - er to shut your - self up and
 'cause the mir - ror I use can be too harsh and I



my - or look that far This is me un - cov -
 want it to tell me lies. So to - day I'll be brave, and I'll face,



cred, what I hid be - hind the door, and
 my - self, show you who I real - ly am, 'cause where



C **F#m**

ev - 'ry - thing she says and does. I'm a - po - lo - gis - ing for
 ev - er I go she will fol - low me. can you reach out for her hand?

F#m **D/F#** **G** **Am**

Do you see her when you see me? Un - der -

F#m **D/F#** **G** **Am** **F#m** **D** **G**

-stand her in - se - cu - ri - ties? And ac - cept the part she plays -

Am **C** **F#m**

in me? Could you love her... like you love me?

Am⁷ B⁷ Em

Like you love me?

Am⁷ B⁷ Em Am⁷ B⁷

Oh like you love me? Oh noh

Em Am⁷ B⁷ | 2. B⁷

2. I'd rather like you love me!

D C D

I'm not per-fect but I try to be, oh could you real-ly have the whole

of me? Some-times what you get it - n't what you see. Could you be -

-live in her like you be - lieve in me? *Focal ad lib.*

Do you love...

Do you see her when you see me? Un - der -

stand her in - se - cu - ri - ties? And so - cept the part she plays

Chords: Em, D/F#, G, Am, Em, D, G

in me? Could you love her Do you like you love me?

Chords: Am, C, Em, Em

Like you love me? Oh, like you love

Chords: Em, Am, Em, Em, Am, Em

me? Oh like you love

Chords: Em, Am, Em, B7, Em, Em

The Longer We're Apart

Words & Music by Cheryl Parker & Lucie Silvas

♩ = 66

D

Cadd9

G

D

Musical notation for the first system, including guitar chords and piano accompaniment. The system consists of a guitar staff with a treble clef and a piano staff with a grand staff (treble and bass clefs). The guitar staff shows chords D, Cadd9, G, and D. The piano staff shows a melody in the right hand and a bass line in the left hand. The tempo is marked as ♩ = 66.

Care pedale

Cadd9

G

D

Am7

G

Musical notation for the second system, including guitar chords and piano accompaniment. The system consists of a guitar staff with a treble clef and a piano staff with a grand staff (treble and bass clefs). The guitar staff shows chords Cadd9, G, D, Am7, and G. The piano staff shows a melody in the right hand and a bass line in the left hand.

Forcal ad lib.

Musical notation for the third system, including guitar chords and piano accompaniment. The system consists of a guitar staff with a treble clef and a piano staff with a grand staff (treble and bass clefs). The guitar staff shows chords D, Am7, G, and D. The piano staff shows a melody in the right hand and a bass line in the left hand.

D

Am7

G

D

Musical notation for the fourth system, including guitar chords and piano accompaniment. The system consists of a guitar staff with a treble clef and a piano staff with a grand staff (treble and bass clefs). The guitar staff shows chords D, Am7, G, and D. The piano staff shows a melody in the right hand and a bass line in the left hand.

Musical notation for the fifth system, including guitar chords and piano accompaniment. The system consists of a guitar staff with a treble clef and a piano staff with a grand staff (treble and bass clefs). The guitar staff shows chords D, Am7, G, and D. The piano staff shows a melody in the right hand and a bass line in the left hand.

NC

Fiscal ad lib.

Percussion

D

Cadd9

G

D

1. I have been down

Cadd9

G

D

Cadd9

G

(1) — this road, be-fore, and each time I run, when I should walk,
 (2) — out in my hands, and you pull me down, each time, I stand,
 (3) — this road, once more, and each time, I run, when I should walk.

D

Am7

G7

D

div-ing too deep, when I can't swim, al-ways ask-ing,
 I've tried to fly a-way, from you, I'd rath-er be a-lone,
 When you reach the end, just start a-gain, nev-er look back.

Am7 G D7 C G

what... could... have... been...
 than love you like I do.
 to what could have been...

D 2, 3, D Am7 G

2. I held my heart And so they say that time's a heal-
 And now I know that time's a heal-

Am7 G D7 G

and may-be it's a-bout time that I start... but I've found time,

Am7 G D7 Am7

it don't make it a - ny ea - si - er the

long - er we're a - part.

Why is ev - ry - bo - dy al - ways more a - fraid to live than die? They

seem to have the strength to fail... but not... the... will to try... Oh, I've nev - er

been like this and I'm not a - bout to start... Oh, the part of

D.S. al Coda



me I miss I'll find now that we're a - part... 3. I'm go - ing down.

Coda



(Long - er, long - er, long - er, long - er ta - by.)

Focal ad lib.



Play 3 times, repeat ad lib.



(Long - er we're a - part.) (Oh, oh)



rit.



oh.) Go - in' down this road once more

What You're Made Of

Words & Music by Michael Peden, Peter Gordeno & Lucie Silvas

$\text{♩} = 70$

E^7 $A^7/F^{\#}$ $D^7/F^{\#}$ $Csus^2$ C

1. Just like I pre-dict-ed we're at the point of no re-turn
2. I hear you talk-ing but your words don't mean a thing

we can't go back-wards and no cor-ners have been turned
I doubt you ev-er put your heart in a-ny-thing

Detailed description: This is a sheet music page for the song 'What You're Made Of'. It features a guitar part with chords (E7, A7/F#, D7/F#, Csus2, C), a vocal line with two verses, and a piano accompaniment. The tempo is marked as quarter note = 70. The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes a bass line with a prominent eighth-note pattern and a treble line with chords and melodic fragments. The vocal line is in the treble clef and includes lyrics for two verses. The guitar part is indicated by chord diagrams above the staff.

E⁷ A⁷/F⁷ D⁷/F⁷ Cmaj⁷ C⁷

I can't con - trol it, if I sink or if I swim,
It's not much to ask for, to get back what I put in.

E⁷ A⁷/F⁷ D⁷/F⁷ Cmaj⁷

'cause I chose the wat - ers that I'm in
but I chose the wat - ers that I'm in. And it makes no diff - 'rence.

D Am

who is right or wrong. I de - serve much more than this.

D Bm C D

'cause there's on - ly one thing I want. If it's

Em C G D/F#

not what you're made of you're not what I'm look-ing for you were

Em C G D/F#

will - ing but un - ab - le to give me a - ny - more. There's no way

Em C G D/F#

you're chang - ing 'cause some things will just nev - er be mine. You're not in

Em D/F# C

love this time but it's al - right

1. E# A/F# D/F#



Staff 1: Treble clef, G-clef, 2/4 time signature. Chords: C, E, C. Notes: whole rests.

(ad lib. vocal)

Staff 2: Treble clef, G-clef, 2/4 time signature. Chords: C, E, C. Notes: quarter notes and eighth notes.

Staff 3: Bass clef, F-clef, 2/4 time signature. Notes: quarter notes and eighth notes.

2.



Staff 4: Treble clef, G-clef, 2/4 time signature. Chords: Em, A/C#, B/D#. Notes: quarter notes.

What's your de - si - ri - tion of the one?

Staff 5: Treble clef, G-clef, 2/4 time signature. Chords: Em, A/C#, B/D#. Notes: quarter notes.

Staff 6: Bass clef, F-clef, 2/4 time signature. Notes: quarter notes.



Staff 7: Treble clef, G-clef, 2/4 time signature. Chords: Em, A/C#, B/D#. Notes: quarter notes.

What d'you real - ly want him to be - come?

Staff 8: Treble clef, G-clef, 2/4 time signature. Chords: Em, A/C#, B/D#. Notes: quarter notes.

Staff 9: Bass clef, F-clef, 2/4 time signature. Notes: quarter notes.



rit.



Staff 10: Treble clef, G-clef, 2/4 time signature. Chords: Em, C, E. Notes: quarter notes.

No mat - ter what I sac - ri - fice it's still nev - er e - nough.

Staff 11: Treble clef, G-clef, 2/4 time signature. Chords: Em, C, E. Notes: quarter notes.

Staff 12: Bass clef, F-clef, 2/4 time signature. Notes: quarter notes.

a tempo

E⁷ A⁷/F⁷ D⁷/F⁷ Cmaj⁷ C

Just as I pre - dic - ted, I will sink be - fore I swim

E⁷ A⁷/F⁷ D⁷/F⁷ Cmaj⁷ D

'cause these are the wat - ers that I'm in If it's

E⁷ C G D⁷/F⁷

not what you're made of you're not what I'm look - ing for You were

E⁷ C G D⁷/F⁷

will - ing but un - ab - le to give me a - ny - more. There's no way.

Em C 1. G D/F#

you're chang - ing. 'cause some things will just nev - er be mine. You're not in

Em D/F# C D 2. G D/F#

love this time. If it's just nev - er be mine. You're not in

Em D/F# C D Em D/F# C

love this time. You're not in love this time.

D Em D C

You're not in love this time.

Nothing Else Matters

Words & Music by James Hetfield & Lars Ulrich

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system includes a tempo marking of quarter note = 48 and a chord diagram for E6. The second system continues the melodic and harmonic development. The third system features chord diagrams for Am, C, and Dm7. The fourth system concludes the piece with a final chord diagram. The notation includes various note values, rests, and phrasing slurs.

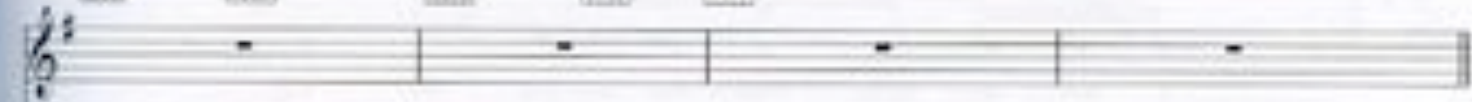
Em D C Em D C Em



Vocal and Mb.



D C G B^b Em



8 Em D C Em



So close no mat - ter how far _____ Could-n't be much more...



D C Em D C



from the heart _____ For - ev - er trust - ing _____ who we are _____



To Coda 0

G B7 Em

'cause no - thing else mat - ter.

Em D C

I nev - er op - ened my - self this way
So close no mat - ter how far.

Em D C

Life is ours, we do it our way
Could - n't be much more from the heart.

Em D C

All these words I just don't say
For - ev - er trust - ing who we are.

C D⁷ Em

'cause no - thing else mat - ters
'cause no - thing else mat - ters

Em⁷ Am⁷ D C Am⁷

Nev - er cared for what they do

C Am

No nev - er cared for what they know

C Em

No but I know

D C Am⁷ D
 No - nev - er cared for what they do No - but I

Em Em
 know Trust I seek but I

D C Em D C
 find in you ev - 'ry - day for us some - thing - new.

Em D C G B⁷
 Op - en mind for a dif - ferent view and no - thing else

Em Em D/E Em Am/E

mat - ters

Em/A D/A Em/A D/A C D/C G/D D'

Em D/E Em D/E Em

D.S. al Coda

♢ Coda

G rit. B' Em

'Cause no - thing else mat - ters

Seven Veils

Words & Music by Michael Peter, Lorie Silvas, Julie Trake & Charles Fused

$\text{♩} = 104$

Dm⁷



Con pedale

Dm⁷



1. Hea - ven knows it's time for us to wake up with the sun
2. And the moon will shine for us the stars will light the way.

Your touch Like a child you kiss my eyes but
is like a flame to me turning

tears have come and gone.
 hot - ter ev - 'ry day.

And now I feel the mist is clear -
 And there's no smoke with - out a fire.

- ing, and all the clouds will drift a - way.
 - and there is no sleep with - out a dream. And there's no chill,
 there's no me.

- in the air to - night when we know that love is here to stay.
 - with - out you a - ny - more 'cause Heav - en's where we've been.

And now we're dare - ing like the dance of the sev - en veils.

D⁷maj *Gm⁷* *A7⁹*

D⁹ sus⁴ *D⁹ sus⁴*

Ev - 'ry move clos - er so the

G⁶ *A⁶* *D⁹ sus⁴* 1.

mo - ment we lose our - selves.

2.

Focal and lib. So we're here.

D⁹ sus⁴ *D⁹*

to - geth - er, safe and warm, like a Dove - or op - ens for...

the down I'll give my-self to you and the try-then we-

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a half rest followed by the lyrics 'the down'. The piano accompaniment consists of a treble and bass clef with a 4/4 time signature. A guitar chord diagram for G7 is shown above the first measure.

fall in to Yeah

The second system continues the vocal and piano parts. The vocal line has a half rest followed by 'fall in to' and then 'Yeah'. The piano accompaniment continues with a treble and bass clef. Guitar chord diagrams for Am7, A/C#2, and Dm7 are shown above the vocal line.

And now we're

The third system shows the vocal line with a half rest followed by 'And now we're'. The piano accompaniment continues with a treble and bass clef.

danc - ing like the dance of the sev - en veils.

The fourth system features the vocal line with the lyrics 'danc - ing like the dance of the sev - en veils.' The piano accompaniment continues with a treble and bass clef. Guitar chord diagrams for F#m7b9, Gm7, Am7, and D'sus4 are shown above the vocal line.



Ev - 'ry move clos - er to the mo - ment we lose our - selves...

1.

2.



And now we're We lose our - selves...



Till we lose our - selves...

rit.



Lose our - selves...

cu - ri - ties. With - out you, I can do what I choose 'cause when you've
 fai - ry - tale. With - out you, I don't need to ex - plain. There's no

got no one to love... you got no-thing to lose... Will there come a time when
 one to ans-er to, and I got no one to blame... I can do my thing, 'cause

my heart finds it ea - si - er... to not think a - bout this?... And I would do...
 who cares what to - mor-row brings... when you got no-thing to miss... and ev - 'ry time...

a - ny-thing to stop the weight of... my heart get - ting hea - vi - er... My on - ly con -
 I hide... in the arms of... a - no - ther I re - al - ize... it still

Without You

Words & Music by Michael Peden, Lorie Silvers & Graham Escott

$\text{♩} = 104$



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



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



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

(1.) - out you, I have room to breathe and if I'm weak then you can't see my in - se
(2.) - out you, I can kid my - self, that my i - dea of per - fect love is not a

Am⁷ Dm⁷ Gm⁷

clu - sion is — — — That no - thing com - pares to — you no mat - ter
comes to this — — —

Am⁷ C Dm⁷

where I — look, no mat - ter what I — do — 'cause that gar - den of Ed - en — you

Gm⁷ B^b7m⁷ Am⁷ Gm⁷

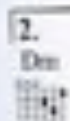
took me — to — is now ov - er - grown — and the

B^b7m⁷ Am⁷ Gm⁷ D^b7m⁷

love I've known — is gone with - out you —



Is gone with-out you. 2. With-



2. What is a flower that nev - er blooms? What's the night-



sky with-out it's moon? If I'm the mu - sic, you're the tune.



don't hear a sound here with-out you. 'Cause

no - thing com - pares to... you no mat - ter where I... look, no mat - ter

what I... do... 'cause that gar - den of Ed - en... you took me... to... is now

1.
 ov - er - grown... Oh... 'cause

2.
 ov - er - grown... and the love I've known,

is gone with - out you *Focal ad lib.*



is gone with - out you



Oh, is gone with - out you The love.



I've known is gone with - out you



rit.



All the songs from the album,
arranged for piano, voice & guitar.

Don't Look Back
The Game Is Won
Last Man Standing
Forget Me Not
Breathe In
Nothing Else Matters
Without You
What You're Made Of
Twisting The Chain
No Defence
The Longer We're Apart
Like You Love Me
Seven Veils



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