

**FRAN LANDESMAN & SIMON WALLACE  
SONGBOOK**



**piano / vocals / guitar**

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**piano / vocals / guitar**

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*In lyricist Fran Landesman and composer Simon Wallace Britain has one of the finest songwriting partnerships alive. Landesman is the poet laureate of the borderland between urban hipnes and emotional insecurity. Wallace's melodies match the form and mood of the words to perfection.*  
Dave Gelly The Observer

*Landesman's eye for humour and life's dark corners is as sharp as eve,Wallace is always on hand with a crisp phrase or an unexpected turn of melody... they make an imposing team.*  
Clive Davis The Times

*A formidable force at work in Britain firing the imaginations of jazz artists with new songs that go to the heart of the matter.*  
John Fordham The Guardian

*Fran Landesman is still the poet laureate of lovers and losers, her songs are the secret diaries of the desperate and the decadent.. No one can convey the bitter-sweet joys of melancholy or the exhilaration of living on the edge like Fran.*  
Cosmo Landesman



Fran Landesman and Simon Wallace met at a charity concert in 1994 and immediately began getting together every week to write songs. Their partnership lasted over seventeen years producing a catalogue of more than three hundred works. They were writing together the day Fran died at her London home in July 2011.

The songs in this book have been performed and recorded by artists as diverse as Ian Shaw, Jamie Cullum, Bob Dorough, Susannah McCorkle, Imelda Staunton, Sarah Moule, Clare Teal, Claire Martin, Shepley Metcalf, Sheila Hancock, Nicki Leighton-Thomas, Jackie Cain, Gwyneth Herbert, Sally Burgess and Pete Atkin. Landesman/Wallace songs have formed the basis of theatre shows produced in London (National Theatre and Young Vic), Bath, Edinburgh, New York, Washington D.C. and Gdansk.

Fran was born in New York in 1927. Her history as a lyricist goes back to St Louis in the early 1950s when she and composer Tommy Wolf began writing songs that were to become part of 'The Great American Songbook' bringing the language of the Beat Generation poets to mainstream America. 'Spring Can Really Hang You Up The Most' and 'Ballad of the Sad Young Men' were recorded by some of the 20th Century's greatest singers, including Ella Fitzgerald, Barbra Streisand and Sarah Vaughan. In 1964 the Landesmans moved to London although Fran continued to write with composers on both sides of the Atlantic including Bob Dorough, Alec Wilder, Steve Allen, John Simon and Roy Krall in the USA and Dudley Moore, Pat Smythe and Georgie Fame in the UK.

From the 1970s onwards Fran published several volumes of poetry, established herself as a performance poet and became a regular contributor to BBC Radio. In the last decade of her life she took to the stage more frequently, reciting her poetry, singing her songs and talking about her life. In 2003 she appeared at [Joe's Pub](#) in New York and in October 2008 returned to St Louis to do a one woman show at the Gaslight Theatre. In May 2010 the [South Bank Centre](#) in London presented 'A Night Out with Fran Landesman' at the [Purcell Room](#) and in April 2011 the [Leicester Square Theatre](#) presented 'An Evening with Fran Landesman' as part of the Art of Song Festival. Her last appearance was at RADA just two days before her death.

Simon Wallace was born when the Landesman/Wolf partnership was at its zenith. For thirty five years he has worked internationally as a jazz pianist, composer, record producer and musical director. His concert works include two symphonies commissioned by the Bangkok Symphony Orchestra for state occasions in honor of His Majesty The King of Thailand. He collaborated with media composer Simon Brint from 1982 until Brint's death in 2011. Their first project together was the score for 'A Shocking Accident' (Oscar for best short film 1983) and their last broadcast work was Ronnie Corbett's 2010 BBC Christmas show 'The One Ronnie'. In the intervening years they wrote and produced music for films, theatre shows and some of Britain's most popular television programs including: 'Absolutely Fabulous', 'French and Saunders', 'The Ben Elton Show', 'The Ruby Wax Show', 'The All New Alexie Sayle Show' and many others.

# Scars

words by Fran Landesman

music by Simon Wallace

♩=70

Fm<sup>7</sup> B<sup>b</sup>7

Don't be ash-amed, ev - ery bod - y's got scars,

4 Fm<sup>7</sup> B<sup>b</sup>11 E<sup>b</sup>dim

From our var - i - ous wars on our way to the stars.

6 Fm<sup>7</sup> G7(b9) Cm<sup>7</sup> Cm<sup>7</sup>/B<sup>b</sup>

Don't try to hide ev - ery - bod y's got scars. From crash

Scars

8 Am<sup>7</sup>(b5) D<sup>7</sup> G<sup>7</sup>sus<sup>4</sup> G<sup>7</sup>

land - ing on Mars, With these e - gos of ours.

Am<sup>7</sup>(b5) D<sup>7</sup> G<sup>7</sup>sus<sup>4</sup> G<sup>7</sup>

10 Cm<sup>7</sup> F<sup>7</sup>

There's the one on your knee where you fell off your bike,

Cm<sup>7</sup> F<sup>7</sup>

11 Dm<sup>7</sup>(b5) G<sup>7</sup>

Or the bite from a babe you could love but not

Dm<sup>7</sup>(b5) G<sup>7</sup>

Scars

12 Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup> Dm<sup>7</sup>

like, There's the mess that you made with-out count-ing the cost, Or the cut from a

Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup> Dm<sup>7</sup>

14 Fm<sup>6</sup> G<sup>13</sup> G<sup>b7</sup>(b<sup>5</sup>)

blade Or the child that you lost

Fm<sup>6</sup> G<sup>13</sup> G<sup>b7</sup>(b<sup>5</sup>)

16 Fm<sup>7</sup> 3 B<sup>b7</sup> 3 Fm<sup>7</sup> B<sup>b11</sup> 3

Don't be ash-amed if you're cov-ered with scars, On this plan-et of ours\_ that's the

Fm<sup>7</sup> B<sup>b7</sup> Fm<sup>7</sup> B<sup>b11</sup>

Scars

19  $E^b\text{dim}$   $E^b6$   $Fm^7$   $G^7(b9)$   $Cm^7$   $Cm^7/B^b$

way we keep scores. So I'll show you my scars if you show me yours, In the

$E^b\text{dim}$   $E^b6$   $Fm^7$   $G^7(b9)$   $Cm^7$   $Cm^7/B^b$

22  $Am^7(b5)$   $D^7$   $G^7$   $Cm^7$

streets and the bars, Ev - ery - bod - y's got scars. On their

$Am^7(b5)$   $D^7$   $G^7$   $Cm^7$

24  $Am^7(b5)$   $D^7(b9)$   $G^7(b9)$   $Cm^7$

way to the stars, Ev - ery - bod y gets scars.

$Am^7(b5)$   $D^7(b9)$   $G^7(b9)$   $Cm^7$

# Scars

Dont be ashamed  
Everybody's got scars  
From our various wars  
On the way to the stars

Dont try to hide  
Everybody's got scars  
From crash landing on Mars  
With these egos of ours

There's the one on your knee  
Where you fell off your bike  
Or the bite from a babe  
That you love but dont like  
There's the mess that you made  
Without counting the cost  
Or the cut from a blade  
Or the child that you lost

Dont be ashamed  
If your covered with scars  
On this planet of ours  
That's the way we keep scores  
So I'll show you my scars  
If you show me yours  
In the streets & the bars  
Everybody's got scars  
On their way to the stars  
Everybody gets scars

# Music Reaches Places

words by Fran Landesman

music by Simon Wallace

A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> Fm<sup>11</sup> D<sup>b</sup>maj<sup>7</sup>

A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> Fm<sup>11</sup> D<sup>b</sup>maj<sup>7</sup>

3 A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> Fm<sup>11</sup> D<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>

Mu - sic rea - ches plac - es that no - thing else can reach.

A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> Fm<sup>11</sup> D<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>

6 B<sup>b</sup>m<sup>7</sup> Cm<sup>7</sup> D<sup>b</sup><sup>6</sup> B<sup>b</sup><sup>7</sup>/D

Brings back scenes and fa - ces more viv - id - ly than speech.

B<sup>b</sup>m<sup>7</sup> Cm<sup>7</sup> D<sup>b</sup><sup>6</sup> B<sup>b</sup><sup>7</sup>/D

Music Reaches Places

9  $A^{\flat}maj7/E^{\flat}$   $D^{\flat}maj7$   $Fm^{11}$   $D^{\flat}$

Mu - sic con - jures mem - ories of summ - ers at the beach

$A^{\flat}maj7/E^{\flat}$   $D^{\flat}maj7$   $Fm^{11}$   $D^{\flat}$

12  $B^{\flat}m7$   $Cm7$   $D^{\flat 6}$   $E^{\flat 11}$   $A^{\flat}maj7$

Songs re - call em - o - tions more viv - id ly than speech. Is' nt it

$B^{\flat}m7$   $Cm7$   $D^{\flat 6}$   $E^{\flat 11}$   $A^{\flat}maj7$

15  $D^{\flat}m6$   $E^{\flat}/A^{\flat}$   $A^{\flat}$   $C^{\sharp}m7$   $F^{\sharp 11}$   $F^{\sharp 7}$

strange how po - tent old tunes can be. Bits of your life get hooked on a

$D^{\flat}m6$   $E^{\flat}/A^{\flat}$   $A^{\flat}$   $C^{\sharp}m7$   $F^{\sharp 11}$   $F^{\sharp 7}$

Music Reaches Places

18 F#/B B Fm<sup>7(b5)</sup> B<sup>b7sus</sup> B<sup>b+7</sup> E<sup>b</sup>m Bm/D

mel - o - dy. Mu - sic can lift your spir - its or break your heart

F#/B B Fm<sup>7(b5)</sup> B<sup>b7sus</sup> B<sup>b+7</sup> E<sup>b</sup>m Bm/D

21 C<sup>#sus7</sup> C<sup>#7</sup> B/D<sup>#</sup> C<sup>#/F</sup> E<sup>b7sus</sup> E<sup>b7</sup>

Op en your soul with the del - i - cate blade of art

C<sup>#sus7</sup> C<sup>#7</sup> B/D<sup>#</sup> C<sup>#/F</sup> E<sup>b7sus</sup> E<sup>b7</sup>

24 A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> Fm<sup>11</sup> D<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>

Mu - sic starts us weep - ing when no - one is ar - ound

A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> Fm<sup>11</sup> D<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>

Music Reaches Places

27  $B^b m^7$   $C m^7$   $D^b 6$   $B^b 7/D$   $A^b maj^7/E^b$   $D^b maj^7$

Mu-sic fills the dark-ness with vis-ions made of sound Mu-sic trav-els with us a

$B^b m^7$   $C m^7$   $D^b 6$   $B^b 7/D$   $A^b maj^7$   $D^b maj^7$

31  $F m^{11}$   $D^b$   $B^b m^7$   $C m^7$   $D^b 6$   $E^b 11$

wit-ness and a crutch, mu-sic reach-es pla-ces that no-thing else can

$F m^{11}$   $D^b$   $B^b m^7$   $C m^7$   $D^b 6$   $E^b 11$

34  $F m^7 sus^4$   $B^b 7$   $E^b 11$   $E^b 13$   $D^b \Delta / E^b$   $A^b maj^7$   $D^b maj^7$   $F m^{11}$

touch. That no-thing else can touch

$F m^7 sus^4$   $B^b 7$   $E^b 11$   $E^b 13$   $D^b \Delta / E^b$   $A^b maj^7$   $D^b maj^7$   $F m^{11}$

## Music

Music reaches places  
That nothing else can reach  
Brings back scenes + faces  
More vividly than speech

Music conjures memories  
Of summers at the beach  
Songs recall emotions  
More vividly than speech

Isn't it strange how potent old tunes can be  
Bits of your life get hooked on a melody  
Music can lift your spirits or break your heart  
Open your soul with the delicate blade of art

Music starts us weeping  
When no one is around  
Music fills the darkness  
With visions made of sound

Music travels with us  
A witness + a crutch  
Music reaches places  
That nothing else can touch

# In A New York Minute

words by Fran Landesman  
music by Simon Wallace

♩=136  
♪=♪

swing

Cm<sup>7</sup> G<sup>11</sup> Cm<sup>7</sup> G<sup>11</sup> Cm<sup>7</sup> G<sup>11</sup> Cm<sup>7</sup> G<sup>11</sup>

In a

5 Cm<sup>7</sup> G<sup>11</sup> Cm<sup>7</sup> G<sup>11</sup> Cm<sup>7</sup> G<sup>11</sup> Cm<sup>7</sup> G<sup>11</sup>

New York Min-ute on a New York street\_ you can get the feel ing that the  
lights are chan ging and the tra-ffic stalls\_ some - one's star is ris - ing as an

8 Cm<sup>7</sup> G<sup>11</sup> Cm<sup>7</sup> G<sup>11</sup> Cm<sup>7</sup> G<sup>11</sup> Cm<sup>7</sup> G<sup>11</sup>

world is sweet There are styl- ish peo - ple there is speed and sex There are  
oth - er falls There are shin - ing tow - ers there are breath less views\_ There are

In A New York Minute

11 Cm7 G11 Cm7 G11 Cm7

ma - gic mo - ments there are trag ic wrecks in a New York min  
 laughs and squall - or there are sights that bruise. It's the per - fect ci-

Cm7 G11 Cm7 G11 Cm7

14 Fm7 Bb13 Bb13(b9) Ebmaj7 A7(b5)

ute\_\_ ty\_\_ you can feel the beat  
 if you've got a buck\_\_

Fm7 Bb13 Bb13(b9) Ebmaj7 A7(b5)

17 Db9

as a cast of thou - sands mar - ches down the street  
 but it shows no pi - ty\_\_ when you're out of luck

Abmaj7 Db9



In A New York Minute

29  $A^{\flat}maj7$   $Dm7(b5)$   $G7(\#9)$   $G7(b9)$

make a kill - ing if you've got the stuff

$A^{\flat}maj7$   $Dm7(b5)$   $G7(\#9)$   $G7(b9)$

33  $Cm7$   $G^{11}$   $Cm7$   $G^{11}$   $Cm7$   $G^{11}$   $Cm7$

In a New York min

$Cm7$   $G^{11}$   $Cm7$   $G^{11}$   $Cm7$   $G^{11}$   $Cm7$

37  $Fm7$   $B^{\flat}13$   $B^{\flat}13(b9)$   $E^{\flat}maj7$   $A7(b5)$   $A^{\flat}maj7$

- ute you can feel the beat as a cast of thou

$Fm7$   $B^{\flat}13$   $B^{\flat}13(b9)$   $E^{\flat}maj7$   $A7(b5)$   $A^{\flat}maj7$

In A New York Minute

41  $D^b9$   $Dm7(b5)$   $G7(b9)$

sands mar-ches down the street It looks

$D^b9$   $Dm7(b5)$   $G7(b9)$

45  $Cm7$   $G^{11}$   $Cm7$   $G^{11}$   $Cm7$   $G^{11}$

so ro-man - tic up in Central Park but don't stroll ar-ound there when it's

$Cm7$   $G^{11}$   $Cm7$   $G^{11}$   $Cm7$   $G^{11}$

48  $Cm7$   $G^{11}$   $Cm7$   $G^{11}$   $Cm7$   $G^{11}$

grow- ing dark While the dreams are danc- ing in your ea- ger head In a

$Cm7$   $G^{11}$   $Cm7$   $G^{11}$   $Cm7$   $G^{11}$

In A New York Minute

51 Cm<sup>7</sup> G<sup>11</sup> Cm<sup>7</sup> G<sup>11</sup> Cm<sup>7</sup>

New York min-ute you could wind up dead Or you could get luck-

Cm<sup>7</sup> G<sup>11</sup> Cm<sup>7</sup> G<sup>11</sup> Cm<sup>7</sup>

54 Fm<sup>7</sup> B<sup>b</sup>13 Fm<sup>7</sup> B<sup>b</sup>13(b9) E<sup>b</sup>maj<sup>7</sup> A7(b5)

y if your timing's right

Fm<sup>7</sup> B<sup>b</sup>13 B<sup>b</sup>13(b9) E<sup>b</sup>maj<sup>7</sup> A7(b5)

57 A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>9

You can take the apple in a single bite

A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>9

In A New York Minute

60 Dm<sup>7</sup>(b5) G<sup>7</sup>(b9) Cm<sup>7</sup> G<sup>11</sup>

you can show the peo - ple just how

Dm<sup>7</sup>(b5) G<sup>7</sup>(b9) Cm<sup>7</sup> G<sup>11</sup>

63 Cm<sup>7</sup> G<sup>11</sup> Cm<sup>7</sup> G<sup>11</sup> Cm<sup>7</sup> F<sup>7</sup> F<sup>#7</sup> G<sup>7</sup>

good you are you can ride the ti - ger you can trav el far

Cm<sup>7</sup> G<sup>11</sup> Cm<sup>7</sup> G<sup>11</sup> Cm<sup>7</sup> F<sup>7</sup> F<sup>#7</sup> G<sup>7</sup>

66 Cm<sup>7</sup> G<sup>11</sup> Cm<sup>7</sup> G<sup>11</sup>

in a New York min - ute In a New York

Cm<sup>7</sup> G<sup>11</sup> Cm<sup>7</sup> G<sup>11</sup>

In A New York Minute

69 Cm<sup>7</sup> G<sup>11</sup> Cm<sup>7</sup> G<sup>11</sup> Cm<sup>7</sup> G<sup>11</sup>

min - ute in a New York min - ute

72 Cm<sup>7</sup> G<sup>11</sup> B<sup>b7</sup> Cm<sup>7</sup> F<sup>13(b5)</sup>

in a New York min - ute

## In A New York Minute

In a N.Y. minute on a N.Y. street  
You can get the feeling that the world is sweet  
There are stylish people. There is speed & sex.  
There are magic moments. There are tragic wrecks.

In a N.Y. minute you can hear the beat  
As a cast of thousands marches down the street  
While the lights are changing & the traffic stalls  
Someone's star is rising as another falls

There are shining towers. There are breathless views  
There are laughs & squalor. There are sights that bruise



Fran, Larry Hagman, Tommy Wolf and Richard Hayes  
during rehearsals for 'The Nervous Set' New York 1959



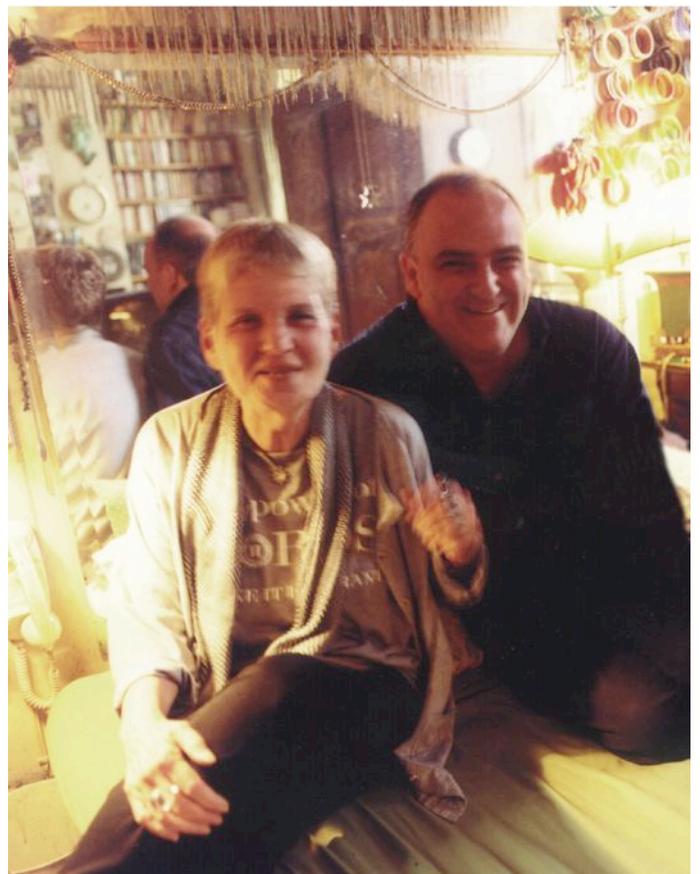
London 2002

photo by Alyson Hunter



London 2008

photo by Tom Paice



London 1997

photo by Joe Short

# When Your Computer Crashes

words by Fran Landesman

music by Simon Wallace

♩=98    ♩=♩<sup>3</sup>

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and a more complex treble line with chords and melodic fragments. The lyrics are: 'When your com - pu - ter crash - es and you lose a work of art — And your'.

**System 1:** Chords: Ebmaj7, Emaj7 Ebmaj7. Lyrics: When your com -

**System 2:** Chords: Ebmaj7, Emaj7 Ebmaj7. Lyrics: pu - ter crash - es

**System 3:** Chords: Abmaj7 Gm7, C9sus4, C9sus4 C9. Lyrics: and you lose a work of art — And your

When Your Computer Crashes

9 Fm7 Gm7 A<sup>b</sup>m7

big dream turns to ash - es and some bad girl breaks your heart

Fm7 Gm7 A<sup>b</sup>m7

12 D<sup>b</sup>11 E<sup>b</sup>maj7 E maj7 E<sup>b</sup>maj7

I'll help to mend it When your sweet

D<sup>b</sup>11 E<sup>b</sup>maj7 E maj7 E<sup>b</sup>maj7

15 A<sup>b</sup>maj7 Gm7 C<sup>9</sup>sus4 C<sup>9</sup>sus4 C<sup>9</sup>

set - up smash - es and your an - gry and con fused and you

A<sup>b</sup>maj7 Gm7 C<sup>9</sup>sus4 C<sup>9</sup>sus4 C<sup>9</sup>

When Your Computer Crashes

18 Fm<sup>7</sup> Gm<sup>7</sup> A<sup>b</sup>m<sup>7</sup>

don't know\_ where your stash is and you don't feel too am used

Fm<sup>7</sup> Gm<sup>7</sup> A<sup>b</sup>m<sup>7</sup>

21 D<sup>b</sup>11 E<sup>b</sup>maj<sup>7</sup> E maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup>

I'll be your friend\_

D<sup>b</sup>11 E<sup>b</sup>maj<sup>7</sup> E maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup>

24 E maj<sup>7</sup> F<sup>#</sup> maj<sup>7</sup> E maj<sup>7</sup>

Right now ev-ery-bod- y knows you peo- ple stop and stare and try to

E maj<sup>7</sup> F<sup>#</sup> maj<sup>7</sup> E maj<sup>7</sup>

When Your Computer Crashes

27 F#maj7 Dmaj7 Emaj7

catch your eye— Some day when the zeit - geist throws you

F#maj7 Dmaj7 Emaj7

30 F m7(b5) Bb7(b9) Bb7(b9b5)

I'll be there to share your dish of hum-ble pie When all your

F m7(b5) Bb7(b9) Bb7(b9b5)

33 Abmaj7 Gm7 C9sus4 C9sus4 C9

plans go pear shaped and it seems you've lost your aim— And your

Abmaj7 Gm7 C9sus4 C9sus4 C9

# When Your Computer Crashes

36  $Fm^7$   $Gm^7$   $A^b m^7$

lap - ses can't be land - scaped 'cause there's no - one else to blame

$Fm^7$   $Gm^7$   $A^b m^7$

$D^b 11$   $Cm^7$   $F^7$

When the pub - lic does - n't love you an - y more, you'll be

$D^b 11$   $Cm^7$   $F^7$

42  $Cm^7$   $F^7$   $A^b maj^7$   $Gm^7$

glad to find me knocking at your door. I'll kiss the tears from your lash - es

$Cm^7$   $F^7$   $A^b maj^7$   $Gm^7$

# When Your Computer Crashes

45  $Fm^7$   $B^{\flat}11$   $D^{\flat}7(95)$   $C7(b9)$  3

When your com - pu - ter crash - es I'll lick the

$Fm^7$   $B^{\flat}11$   $D^{\flat}7(95)$   $C7(b9)$

48  $F^9$   $B^{\flat}11$   $F^9$   $Emaj^7$   $E^{\flat}maj^9$  3

tears from your lash es When your com - pu - ter crash - es

$F^9$   $B^{\flat}11$   $F^9$   $Emaj^7$   $E^{\flat}maj^9$

# Love's Eyes

words by Fran Landesman

music by Simon Wallace

The musical score for "Love's Eyes" is presented in three systems. Each system consists of a vocal line and a piano accompaniment. The key signature is one flat (F major/D minor) and the time signature is 3/4. The first system (measures 1-6) features a vocal line with rests and a piano accompaniment with chords F, G/F, F, E7, E+7(b9), and Am. The second system (measures 7-12) includes the lyrics "Love comes a - long with sweet death in her eyes Lead - ing you down to a" and features chords Am, Am/G, F#m7(b5), Am, and Am/G. The third system (measures 13-18) includes the lyrics "tunn - el of sighs Whis - per - ing sec - rets and" and features chords G/F, F, Esus4, E7, Am, and E+/G#.

F G/F F E7 E+7(b9) Am

7 Am Am/G F#m7(b5) Am Am/G

8 Love comes a - long with sweet death in her eyes Lead - ing you down to a

13 G/F F Esus4 E7 Am E+/G#

8 tunn - el of sighs Whis - per - ing sec - rets and

Love's Eyes

17 Am/G F#m7(b5) Fmaj7 G/F F

8 old al - ib - is with death in her eyes

21 Fmaj7 G/F F Am E+/G#

8 Love comes a - long with a

25 Am/G F#m7(b5) Am Am/G

8 knife in her hands Armed with the se - crets of

# Love's Eyes

29 G/F F Esus<sup>4</sup> E<sup>7</sup> Am E+/G#

life in her hands Swing - ing her hips to the

G/F F Esus<sup>4</sup> E<sup>7</sup> Am E+/G#

33 Am/G F#m<sup>7(b5)</sup> Fmaj<sup>7</sup> G/F F

beat of the bands a knife in her hands

Am/G F#m<sup>7(b5)</sup> Fmaj<sup>7</sup> G/F F

37 G<sup>7sus4</sup> G<sup>7</sup> C

**rall.** . . . .

Sing - ing hon - ey come here to -

**rall.** . . . .

G<sup>7sus4</sup> G<sup>7</sup> C

# Love's Eyes

41  $B^b$   $C/B^b$  Am

night is the night then she blows in your ear and

$B^b$   $C/B^b$  Am

45  $G^\#dim$   $E^7$  Am  $E+/G^\#$

*rall.....* *a tempo*

out goes the light Love comes a - long like some

*rall.....* *a tempo*

$G^\#dim$   $E^7$  Am  $E+/G^\#$

49 Am/G  $F^\#m^7(b5)$  Am Am/G

god in dis guise O - penn - ing doors to a

Am/G  $F^\#m^7(b5)$  Am Am/G

# Love's Eyes

53 G/F F Esus<sup>4</sup> E<sup>7</sup> Am E+/G#

8 lost par - i - dise Scar - y se duct ive the

57 Am/G F#m<sup>7(b5)</sup> Fmaj<sup>7</sup> G/F F

8 ul - ti - mate prize with life in her hands and

61 E<sup>7</sup> *rall.....* *a tempo*  
C

8 death in her eyes sing - ing Hon - ey — come here to -

*rall.....* *a tempo*

Love's Eyes

65 C/B<sup>b</sup> Am

night is the night then she blows in your

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

68 G<sup>#dim</sup> E<sup>7</sup>

ear and out goes the light

G<sup>#dim</sup> E<sup>7</sup>

# Forbidden Games

words by Fran Landesman  
music by Simon Wallace

Am<sup>9</sup>

For

5 Am Gm<sup>6</sup> C<sup>7</sup> D/F# Fm<sup>6</sup>

bidden games are for the brave. For girls and boys\_ who travel light\_ With

Am Gm<sup>6</sup> C<sup>7</sup> D/F# Fm<sup>6</sup>

9 C/E E<sup>b</sup>dim Dm<sup>6</sup> E7(b9)

out a face\_ they have to save\_ Or cas-es la - bled wrong and right

C/E E<sup>b</sup>dim Dm<sup>6</sup> E7(b9)

Forbidden Games

13

Am Gm<sup>6</sup> C<sup>7</sup>

For - bidd - en games are hard to beat\_ es -

Am Gm<sup>6</sup> C<sup>7</sup>

16

Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Bm<sup>7</sup>(b<sup>5</sup>)

pec - ially when they're play - ed with skill For - bidd - en games are

Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Bm<sup>7</sup>(b<sup>5</sup>)

19

E<sup>7</sup>(b<sup>9</sup>) Am

twice as sweet un - til you have to pay the bill\_

E<sup>7</sup>(b<sup>9</sup>) Am

Forbidden Games

22

G<sup>11</sup> Cmaj<sup>7</sup>

Sci - ent - ists flirt with des - truct - ion

25

Bm<sup>7(b5)</sup> E+<sup>7(#9)</sup> Am<sup>9</sup> Fm<sup>6</sup> E<sup>7(b9)</sup>

their games may blow us a - way I've got a taste for se -

28

Am<sup>9</sup> B<sup>7</sup> F<sup>7(b5)</sup> E<sup>7(b9)</sup>

duct - ion what sort of games do you play?

Forbidden Games

31 E+7(b9) E7(b9) Am Gm<sup>6</sup> C<sup>7</sup>

We ne - ver quest - ion if it's worth the

34 D/F# Fm<sup>6</sup> C/E

price of our\_ fob - bidd - en joys\_ For - bidd - en games can

37 E<sup>b</sup>dim Dm<sup>6</sup> E7(b9)

cost the earth\_ but peo - ple love\_ ex - pen - sive

Forbidden Games

40 Am Dm<sup>6</sup>

toys I just love

Am Dm<sup>6</sup>

43 E+7(#9) E+7(b9) Am<sup>9</sup>

ex - pen - sive toys

E+7(#9) E+7(b9) Am<sup>9</sup>



photos by Tom Paice 2008

# Down

words by Fran Landesman

music by Simon Wallace

3

Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> F<sup>#</sup>m<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Down has some

3

4 Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> D<sup>7</sup>

terr-i-ble\_ att-ract ions feat-ur-ing some des-per-ate dis-tract-ions and that

3

7 Bm<sup>7</sup>(b<sup>5</sup>) B<sup>b</sup>m<sup>6</sup> Am<sup>7</sup> A<sup>b</sup>dim

hook-er mis-er-y sings I'll ne-ver set you free 'cause there's

3

Bm<sup>7</sup>(b<sup>5</sup>) B<sup>b</sup>m<sup>6</sup> Am<sup>7</sup> A<sup>b</sup>dim

Down

9 Gm<sup>7</sup> C<sup>7</sup> A<sup>+</sup>7 E<sup>b</sup>6/9 D<sup>6</sup>/9 F<sup>#</sup>m<sup>7</sup>

some - thing ir - res - ist - i - ble in down

Gm<sup>7</sup> C<sup>7</sup> A<sup>+</sup>7 E<sup>b</sup>6/9 D<sup>6</sup>/9 F<sup>#</sup>m<sup>7</sup>

11 Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Down makes some dan ger ous sugg - est - ions taunts you with those sweet de press ing

Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

14 D<sup>7</sup> Bm<sup>7</sup>(b5) B<sup>b</sup>m<sup>6</sup> Am<sup>7</sup> A<sup>b</sup>dim

quest ions You can tell your - self to quit but you real - ly must ad - mit that there's

D<sup>7</sup> Bm<sup>7</sup>(b5) B<sup>b</sup>m<sup>6</sup> Am<sup>7</sup> A<sup>b</sup>dim

Down

17 Gm<sup>7</sup> C<sup>7</sup> E<sup>b</sup>9 E<sup>9</sup> F<sup>9</sup>

some - thing ir - res - ist i - ble in down

Gm<sup>7</sup> C<sup>7</sup> E<sup>b</sup>9 E<sup>9</sup> F<sup>9</sup>

19 Em<sup>7(b5)</sup> A<sup>7</sup> Dm

When you're up down does - n't matt - er a damn You

Em<sup>7(b5)</sup> A<sup>7</sup> Dm

21 Bm<sup>7(b5)</sup> E<sup>7</sup> Am C<sup>#</sup>m<sup>7</sup><sub>sus4</sub> F<sup>#7</sup>

keep think ing 'wow' how luck - y I am 'till you trip or slip on

Bm<sup>7(b5)</sup> E<sup>7</sup> Am C<sup>#</sup>m<sup>7</sup><sub>sus4</sub> F<sup>#7</sup>

Down

24 Bm Gm<sup>6</sup> Gm<sup>7</sup> F#m<sup>7</sup>

mis - er - y's scam and you can't help fall - ing the grave is call - ing it's

Bm Gm<sup>6</sup> Gm<sup>7</sup> F#m<sup>7</sup>

27 Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

swell\_ to do a litt - le slum - ming. You think that sad is so be -

Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

30 D<sup>7</sup> Bm<sup>7</sup>(b5) B<sup>b</sup>m<sup>6</sup> Am<sup>7</sup> A<sup>b</sup>dim

com ing 'till the roorbeg - ins to spin and the fun - nel sucks you in and you

D<sup>7</sup> Bm<sup>7</sup>(b5) B<sup>b</sup>m<sup>6</sup> Am<sup>7</sup> A<sup>b</sup>dim

Down

33 Gm<sup>7</sup> C<sup>7</sup> A<sup>+</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

wake up in the scar-y part of town Find - ing some-thing ir - re - sist - i - ble in down

Gm<sup>7</sup> C<sup>7</sup> A<sup>+</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

36 E<sup>b</sup>6/9 E<sup>6</sup> F<sup>6</sup> Bm<sup>7</sup>(b5) B<sup>b</sup>m<sup>6</sup>

*colla voce*

You con - tin - ue to en - joy your - self While

*colla voce*

E<sup>b</sup>6/9 E<sup>6</sup> F<sup>6</sup> Bm<sup>7</sup>(b5) B<sup>b</sup>m<sup>6</sup>

38 Am<sup>7</sup> A<sup>b</sup>dim Gm<sup>7</sup> C<sup>7</sup> E<sup>b</sup>6/9 E<sup>6</sup> F<sup>6</sup>

try - ing to des - troy your - self There's - some-thing ir - re - sist - i - ble in down

Am<sup>7</sup> A<sup>b</sup>dim Gm<sup>7</sup> C<sup>7</sup> E<sup>b</sup>6/9 E<sup>6</sup> F<sup>6</sup>

# Feet Do Your Stuff

words by Fran Landesman    music by Simon Wallace

*colla voce*

Cm    B<sup>b</sup>7    A<sup>b</sup>7    Fm<sup>6</sup>/G    Cm    B<sup>b</sup>7    Am<sup>7</sup>(b5)    A<sup>b</sup> maj<sup>7</sup>(b5)

When our mo-vies and morals were black and white in the

*colla voce*

Cm    B<sup>b</sup>7    A<sup>b</sup>7    Fm<sup>6</sup>/G    Cm    B<sup>b</sup>7    Am<sup>7</sup>(b5)    A<sup>b</sup> maj<sup>7</sup>(b5)

6

D<sup>7</sup>(b9)    G<sup>7</sup>(b9)    Cm    G<sup>7</sup>(b9)    Cm    Cm/B<sup>b</sup>

not so good old days ——— You could al- ways be sure it was

D<sup>7</sup>(b9)    G<sup>7</sup>(b9)    Cm    G<sup>7</sup>(b9)    Cm    Cm/B<sup>b</sup>

9

Am<sup>7</sup>(b5)    A<sup>b</sup> maj<sup>7</sup>(b5)    Am<sup>7</sup>(b5)    D<sup>7</sup>(#9)    G<sup>7</sup>(b5)

*a tempo*

for flight when you heard this well worn phrase

Am<sup>7</sup>(b5)    A<sup>b</sup> maj<sup>7</sup>(b5)    Am<sup>7</sup>(b5)    D<sup>7</sup>(#9)    G<sup>7</sup>(b5)

# Feet Do Your Stuff

13 Cm Am<sup>7</sup>(b5) D<sup>7</sup> G<sup>7</sup> Cm Am<sup>7</sup>(b5)

Feet Brain do your stuff When the game is way too tough  
 Brain get to work Can't you see what dancers lurk?

16 D<sup>7</sup> G<sup>7</sup>(b9) Cm Cm/B<sup>b</sup> Am<sup>7</sup>(b5) A<sup>b7</sup>(b5)

You don't have to play, just look down and say  
 Just for- get your shoes, you've got more to lose

19 D<sup>7</sup>(b9) G<sup>+7</sup> Cm<sup>6</sup> Cm Am<sup>7</sup>(b5) D<sup>7</sup>(b5) G<sup>7</sup>

Feet do your stuff Caught in the buff by a  
 Feet do your stuff Hands must you shake now that

Feet Do Your Stuff

23 Cm Am<sup>7(b5)</sup> D<sup>7(b5)</sup> G<sup>7</sup> Cm Cm/B<sup>b</sup>

brute who cuts up rough You'd do best to fly grab your  
brain is wide a- wake Just for- get last night 'cause it's

Cm Am<sup>7(b5)</sup> D<sup>7(b5)</sup> G<sup>7</sup> Cm Cm/B<sup>b</sup>

26 Am<sup>7(b5)</sup> A<sup>b7(b5)</sup> G<sup>+7</sup> Cm

pants and cry Flight Feet do your stuff You'll  
time for flight Feet do your stuff We'll

Am<sup>7(b5)</sup> A<sup>b7(b5)</sup> G<sup>+7</sup> Cm

29 Fm<sup>7</sup> B<sup>b7</sup> E<sup>b</sup> Dm<sup>7(b5)</sup> G<sup>7</sup> Cm

find it comes in hand- y when your in an iff- y spot It's  
hit the car- pet runn- ing there's no time to mess ar- ound The

Fm<sup>7</sup> B<sup>b7</sup> E<sup>b</sup> Dm<sup>7(b5)</sup> G<sup>7</sup> Cm

Feet Do Your Stuff

33 D7/F# Fm<sup>6</sup> A<sup>b7</sup>

bett- er to play and has run a- way than stay and risk get ing  
mes- sage of fear has got to your ear so now lets cov- er some

D7/F# Fm<sup>6</sup> A<sup>b7</sup>

36 G<sup>7</sup> Cm Am<sup>7(b5)</sup> Dm<sup>7(b5)</sup> G<sup>7</sup>

shot ground There Don't just try to bluff time there just re-  
ground There just is- n't time to re-

G<sup>7</sup> Cm Am<sup>7(b5)</sup> Dm<sup>7(b5)</sup> G<sup>7</sup>

39 Cm Am<sup>7(b5)</sup> Dm<sup>7(b5)</sup> G<sup>7</sup> Cm Cm/B<sup>b</sup>

is- n't time en- ough Kiss your lov- er good - bye zip your  
mem- ber love sub- lime Though the kiss- es were sweet bett- er

Cm Am<sup>7(b5)</sup> Dm<sup>7(b5)</sup> G<sup>7</sup> Cm Cm/B<sup>b</sup>

Feet Do Your Stuff

42 Am<sup>7</sup>(b5) A<sup>b7</sup>(b5) 1. D<sup>7</sup>(b9) G<sup>+</sup>7 Cm<sup>6</sup>

zipp-er and cry  
vote with your feet

Feet do your stuff

Am<sup>7</sup>(b5) A<sup>b7</sup>(b5) D<sup>7</sup>(b9) G<sup>+</sup>7 Cm<sup>6</sup>

45 2. D<sup>7</sup>(b9) G<sup>+</sup>7 Cm<sup>6</sup> A<sup>7</sup>(#9) D<sup>7</sup>(b9) G<sup>+</sup>7

Feet do your stuff

I said feet do your stuff

D<sup>7</sup>(b9) G<sup>+</sup>7 Cm<sup>6</sup> A<sup>7</sup>(#9) D<sup>7</sup>(b9) G<sup>+</sup>7

48 Cm<sup>6</sup> A<sup>7</sup>(#9) G<sup>+</sup>7 Cm F<sup>13</sup>(b5)

Feet do your stuff

Cm<sup>6</sup> G<sup>+</sup>7 Cm F<sup>13</sup>(b5)

# Save The Photographs

words by Fran Landesman

music by Simon Wallace

Gm<sup>9</sup>
C<sup>7</sup>
C<sup>7</sup>(b<sup>9</sup>)
Fmaj<sup>7</sup>

Gm<sup>9</sup>
C<sup>7</sup>
C<sup>7</sup>(b<sup>9</sup>)
Fmaj<sup>7</sup>

6 Fmaj<sup>7</sup> Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup> Gm<sup>9</sup>

Pho - to graphs are smiles that last for - e - ver\_ Snow men that can ne-vermelt a -  
 Fac - es that were once more dear than dia - monds Boys who kept you up un - til the

Fmaj<sup>7</sup>
Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup>
Gm<sup>9</sup>

9 C<sup>11</sup> C<sup>7</sup> Dm<sup>7</sup>sus<sup>4</sup> Dm(#<sup>7</sup>) Dm<sup>9</sup>

way Birth-day cel - eb - rat - ions caught in am - ber\_  
 dawn Hous - es filled with bi - cy - cles and ba - bies

C<sup>11</sup>
C<sup>7</sup>
Dm<sup>7</sup>sus<sup>4</sup>
Dm(#<sup>7</sup>)
Dm<sup>9</sup>

Save The Photographs

12 Gm<sup>7</sup> C<sup>13</sup> C<sup>7</sup>(b9) C<sup>13</sup>

1. 2.

Res - cued from the vaults of yes - ter day lawn Then  
 Ghosts who left their shad - ows on the

15 Dm<sup>9</sup> Gm<sup>6</sup>/D Dm<sup>6</sup> Gm<sup>6</sup>/D Dm<sup>9</sup> Gm<sup>6</sup>/D

turn the page and see the child-ren grow The a - dults age the

18 Gm<sup>7</sup> C<sup>11</sup> C<sup>7</sup>(b9)

lo - vers come and go

Save The Photographs

21 Fmaj<sup>7</sup> Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup> Gm<sup>9</sup>

Pho - to-graphs are holes in time's grey cur- tain Through them we can peek in - to the

24 C<sup>11</sup> C<sup>7</sup> Dm<sup>7</sup>sus<sup>4</sup> Dm(<sup>#</sup>7) Dm<sup>9</sup>

past Call up - on our par-ents and our child- ren\_\_

27 Gm<sup>7</sup> C<sup>13</sup> Fmaj<sup>7</sup>

Share a drink with mem-bers of the cast. There they are the days of jazz and

Save The Photographs

30 Am<sup>7(b5)</sup> D<sup>7</sup> Gm<sup>9</sup> C<sup>11</sup> C<sup>7</sup>

joy rides Snaps of ma - gic mo - ments lit by laughs

Am<sup>7(b5)</sup> D<sup>7</sup> Gm<sup>9</sup> C<sup>11</sup> C<sup>7</sup>

33 Dm<sup>7sus4</sup> Dm<sup>(#7)</sup> Dm<sup>9</sup> D<sup>9</sup> Gm<sup>7</sup>

If you e - ver find my house on fi - re Leave the sil - ver,

Dm<sup>7sus4</sup> Dm<sup>(#7)</sup> Dm<sup>9</sup> D<sup>9</sup> Gm<sup>7</sup>

36 C<sup>13</sup> Fmaj<sup>7</sup>

Save the pho - to - graphs

C<sup>13</sup> Fmaj<sup>7</sup>

# Depravity

words by Fran Landesman

music by Simon Wallace

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line with chords in the right hand.

**System 1:** The vocal line begins with a whole rest for two measures, then sings "Once you seemed much clos-er than my". The piano accompaniment starts with a Dm chord in the right hand and a bass line of quarter notes (Bb, G, F, Eb) in the left hand. Chords are marked as Dm above the vocal line and below the piano line.

**System 2:** The vocal line starts at measure 4 with the lyrics "skin to me. We used to crawl in - side your fav - ouite sym-pho - ny and". The piano accompaniment continues with the same bass line and chords. Chords are marked as E7/D above the vocal line and below the piano line.

**System 3:** The vocal line starts at measure 7 with the lyrics "help each oth er hide out from re - al - it y Now". The piano accompaniment continues with the same bass line and chords. Chords are marked as Em7(b5)/D above the vocal line and below the piano line.

Depravity

9 Dm<sup>9</sup> A<sup>7</sup>(#9)

all we've got in com-mon is de - prav - it - y. |

12 Dm E<sup>7</sup>/D

list-ened- to your twist ed brand of pol it ics App - laud - ed when you did your fam-ous

15 Em<sup>7</sup>(b5)/D

par-lour tricks but now our long run fun aff - air is short of kicks and

Depravity

18 Dm<sup>9</sup> A<sup>7</sup>(#9) Dm

all we've got in comm-on is we need a fix. At

Dm<sup>9</sup> A<sup>7</sup>(#9) Dm

22 G<sup>#</sup>dim Bdim G<sup>#</sup>dim

first it was be-tter than dream - ing Your hands and your lips made it

G<sup>#</sup>dim Bdim G<sup>#</sup>dim

25 Fdim Gdim

real I thought it was love we were ma - king but

Fdim Gdim

Depravity

28 A<sup>7</sup>(b<sup>9</sup>)

we were just ma - king a deal It's

A<sup>7</sup>(b<sup>9</sup>)

31 Dm E<sup>7</sup>/D

funn - y how we ne - ver seem to sep - ar - ate Though both of us is dream - ing of an -

Dm E<sup>7</sup>/D

34 Em<sup>7</sup>(b<sup>5</sup>)/D

oth - er mate Two mel - an - chol - y mon - keys in cap -

Em<sup>7</sup>(b<sup>5</sup>)/D

Depravity

36

tiv - it - y and all we've got in comm - on

Dm<sup>9</sup> Gm<sup>7</sup>

Dm<sup>9</sup> Gm<sup>7</sup>

38

is de - prav - it - y.

A+7(b<sup>9</sup>) G<sup>13</sup>(#11)

A+7(b<sup>9</sup>) G<sup>13</sup>(#11)



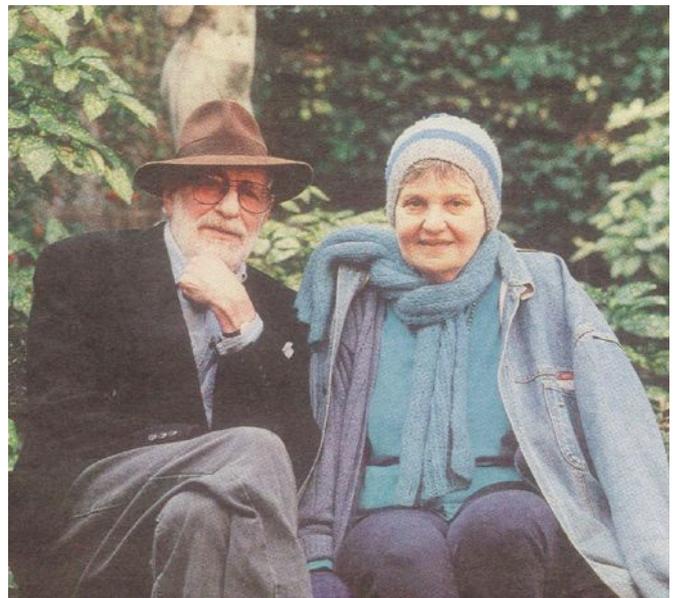
Fran, Simon and Sarah Moule London 2005



Fran and Sarah Moule Hastings 2008



Fran and Jay Landesman St Louis 1961



Fran and Jay Landesman London 2006

# In A Matter Of Moments

words by Fran Landesman

music by Simon Wallace

The musical score is written in G minor, 4/4 time. It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment includes chord symbols and fingering indications.

**System 1:** Measures 1-4. Chords: Gm<sup>9</sup>, A+<sup>7</sup>, D<sup>7</sup>(b<sup>9</sup>). Lyrics: In a

**System 2:** Measures 5-8. Chords: Gm<sup>9</sup>, A+<sup>7</sup>, B<sup>b</sup>m<sup>9</sup>, C+<sup>7</sup>. Lyrics: matt-er of mo-ments You can make a con-ect - ion Find an -

**System 3:** Measures 9-12. Chords: Fm<sup>9</sup>, Fm<sup>7</sup>/E<sup>b</sup>, Dm<sup>7</sup>(b<sup>5</sup>), G+<sup>7</sup>. Lyrics: o - ther di - rect - ion In a ma - tter of mo - ments You can

In A Matter Of Moments

13 Cm<sup>9</sup> D<sup>7</sup> E<sup>b</sup>m<sup>9</sup> F<sup>7</sup>

draw back a cur - tain You can sha - tter a pat - ern Turn per -

17 B<sup>b</sup>m<sup>9</sup> B<sup>b</sup>m<sup>7</sup>/A<sup>b</sup> Gm<sup>7</sup>(b<sup>5</sup>) C<sup>+</sup>7

haps in - to cer - tain In a matt - er of mo - ments.

21 Fmaj<sup>7</sup> C<sup>11</sup> Fmaj<sup>7</sup> C<sup>11</sup>

You can re - cog - nise a face you've ne - ver seen be - fore

In A Matter Of Moments

25  $A^b\text{maj}^7$   $E^b11$   $A^b\text{maj}^7$   $D^7$

You can save a hope-less case or start an-oth-er war In a

$A^b\text{maj}^7$   $E^b11$   $A^b\text{maj}^7$   $D^7$

30  $Gm^9$   $A+^7$   $B^bm^9$   $C+^7$

ma-tter of mo-ments Some thing funn-y can strike you Some-one

$Gm^9$   $A+^7$   $B^bm^9$   $C+^7$

34  $Fm^9$   $Fm^7/E^b$   $Dm^7(b5)$   $G+^7(b9)$

per-fect can like you, turn-ing night in-to

$Fm^9$   $Fm^7/E^b$   $Dm^7(b5)$   $G+^7(b9)$

In A Matter Of Moments

38 Cm7(b5) F+7 F9 Bbmaj7

8 day In a ma - tter of mo - ments

Cm7(b5) F+7 F9 Bbmaj7

41 Am7(b5) D7 Gmaj7

8 In a ma - tter of mo - ments

Am7(b5) D7 Gmaj7

# Song For A Songwriter

words by Fran Landesman

music by Simon Wallace

♩=96

G/C C G/C C G/C C G/C C

Just think of what you might have been... You

G/C C G/C C G/C C G/C C

5 Dm<sup>7</sup>/C Em<sup>7</sup>/C

might have stud-ied biz ad min Mar-ket-ing or den-tis-try In

Dm<sup>7</sup>/C Em<sup>7</sup>/C

9 Dm<sup>7</sup>/C Bm<sup>7</sup>sus E<sup>7</sup>

stead of rhyme and mel-od-y But some-one turned your youth-ful feet t'ward

Dm<sup>7</sup>/C Bm<sup>7</sup>sus E<sup>7</sup>

Song For A Songwriter

13 Am Dsus D<sup>7</sup> F C/E

mus - ic and the swing-ing street\_ The house of cards where dream - ers wake and

Am Dsus D<sup>7</sup> F C/E

17 D<sup>7</sup> G<sup>13</sup> G<sup>7</sup> G/C C

break their hearts to get a break You might have been an

D<sup>7</sup> G<sup>13</sup> G<sup>7</sup> G/C C

21 G/C C Dm<sup>7</sup>/C Em<sup>7</sup>/C

en - gin - eer A de-cent so - ber safe car - eer and marr-ied well, Well

G/C C Dm<sup>7</sup>/C Em<sup>7</sup>/C

Song For A Songwriter

25 Dm<sup>7</sup>/C Bm<sup>7</sup>sus

more or less in - stead of liv - ing in a mess\_ You don't make much to put

Dm<sup>7</sup>/C Bm<sup>7</sup>sus

29 E<sup>7</sup> Am Dsus D<sup>7</sup> F

a - way a - gainst that fa - mous rain - y day\_ You should have found a

E<sup>7</sup> Am Dsus D<sup>7</sup> F

33 C/E D<sup>7</sup> G<sup>13</sup> G<sup>7</sup>

help - ful mate\_ to spur you on and share your fate But

C/E D<sup>7</sup> G<sup>13</sup> G<sup>7</sup>

Song For A Songwriter

37 G/C C G/C C Dm<sup>7</sup>/C

some-one turned your youth - ful feet t'ward mus - ic and the swing-ing street The

G/C C G/C C Dm<sup>7</sup>/C

41 Em<sup>7</sup>/C Dm<sup>7</sup>/C

house of cards\_ where dream - ers wake In some strange bed they did-n't make\_ My

Em<sup>7</sup>/C Dm<sup>7</sup>/C

45 Bm<sup>7</sup>sus E<sup>7</sup> Am Dsus D<sup>7</sup>

dear old tear stained harl - e - quin\_ You could have stud ied biz ad - min, in-

Bm<sup>7</sup>sus E<sup>7</sup> Am Dsus D<sup>7</sup>

Song For A Songwriter

49 F C/E D<sup>7</sup>

stead of liv - ing dan - gerous - ly and ma - king songs for

F C/E D<sup>7</sup>

52 G<sup>13</sup> G<sup>7</sup> C Am D<sup>7</sup>

fools like me Ma - king songs for

G<sup>13</sup> G<sup>7</sup> C Am D<sup>7</sup>

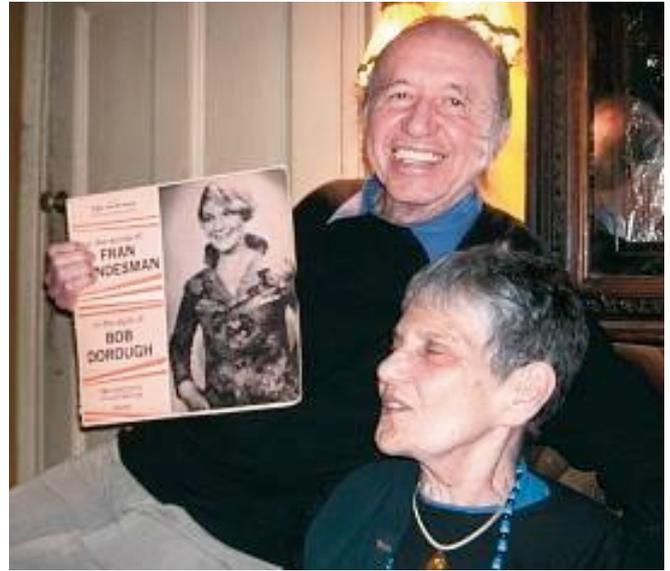
56 G<sup>13</sup> G<sup>7</sup> C

fools like me

G<sup>13</sup> G<sup>7</sup> C



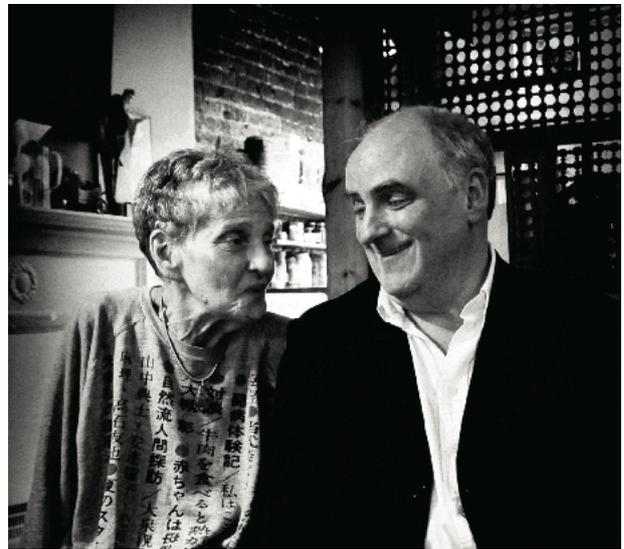
Fran and Tommy Wolf St Louis mid 1950s



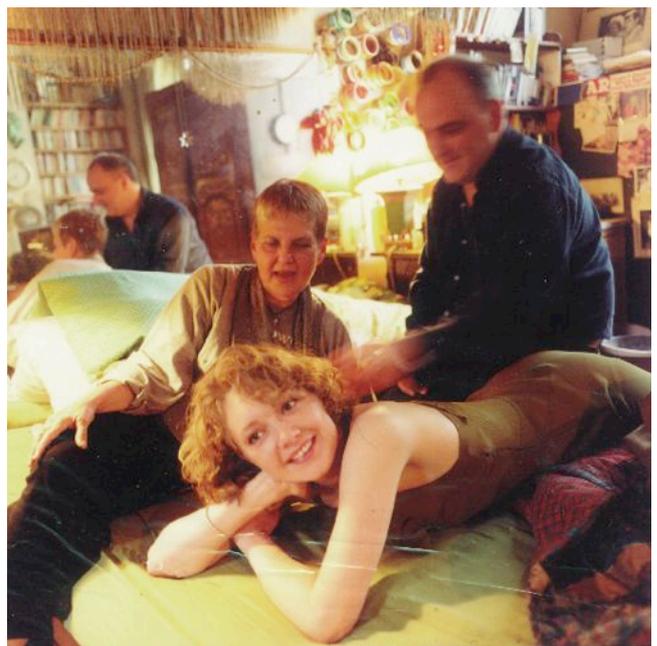
Fran, and Bob Dorough London 2006



St Louis October 2008



London 2008 photo by Tom Paice



Fran, Simon and Nicki Leighton-Thomas London 1997  
photo by Joe Short

# Damned If I Do (Nicki's Dilemma)

words by Fran Landesman

music by Simon Wallace

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is E-flat major (three flats) and the time signature is 4/4. The piano accompaniment features a consistent bass line of quarter notes (E-flat, G, B-flat, D) and a treble line with eighth-note patterns and triplets. The vocal melody consists of quarter notes with lyrics underneath. Chord symbols (E<sup>b</sup>, D<sup>7</sup>, D<sup>b</sup>7) are placed above the vocal line and below the piano accompaniment.

**System 1:** Measures 1-3. Chords: E<sup>b</sup>, D<sup>7</sup>. Includes triplets in the piano accompaniment.

**System 2:** Measures 4-6. Chords: E<sup>b</sup>, D<sup>7</sup>. Includes triplets in the piano accompaniment.

**System 3:** Measures 7-9. Chords: E<sup>b</sup>, D<sup>7</sup>, D<sup>b</sup>7. Includes lyrics: "Damned if I do, Damned if I lose, damned if I don't, damned if I win, damned if he will, damned if I'm straight,".

# Damned If I Do

9 C Dm<sup>7</sup> E<sup>b</sup>dim C/E Fm<sup>7</sup> G<sup>7</sup> Cm

damned if he won't. damned if I sin. If he does-n't call Some days we can dance I wake up in hell and ev-erything's swell

C Dm<sup>7</sup> E<sup>b</sup>dim C/E Fm<sup>7</sup> G<sup>7</sup> Cm

12 F<sup>9</sup> Fm<sup>7</sup> B<sup>b</sup>7(b<sup>9</sup>) B<sup>b</sup>13 E<sup>b</sup>

but if he falls till I re-call oh well oh well

F<sup>9</sup> Fm<sup>7</sup> B<sup>b</sup>7(b<sup>9</sup>) B<sup>b</sup>13 E<sup>b</sup>

15 A<sup>b</sup>6 G<sup>7</sup> Dm<sup>7</sup>(b<sup>5</sup>) G<sup>7</sup> Cm

Damned if I give him ev-ery thing. Damned for hold ing back.

A<sup>b</sup>6 G<sup>7</sup> Dm<sup>7</sup>(b<sup>5</sup>) G<sup>7</sup> Cm

Damned If I Do

19 Fm<sup>7</sup> G<sup>7</sup> Cm F<sup>7</sup>

I know a girl with ev-ery thing but she's un-der att-ack when her

Fm<sup>7</sup> G<sup>7</sup> Cm F<sup>7</sup>

22 Fm<sup>9</sup> B<sup>b7(b9)</sup> E<sup>b</sup> D<sup>7</sup>

blues turn to black. She's damned if she runs, damned if she stays,

Fm<sup>9</sup> B<sup>b7(b9)</sup> E<sup>b</sup> D<sup>7</sup>

25 D<sup>b7</sup> C Dm<sup>7</sup> E<sup>b</sup>dim C/E Fm<sup>7</sup>

damned if she flirts, damned if she prays. Now she's look - ing for a

D<sup>b7</sup> C Dm<sup>7</sup> E<sup>b</sup>dim C/E Fm<sup>7</sup>

Damned If I Do

28 G<sup>7</sup> Cm Fm<sup>7</sup> G<sup>7</sup> Cm

gu - ru or a guide, look ing for a door or some-where to hide\_ She

31 F<sup>9</sup> A<sup>b</sup>m<sup>(47)</sup> D<sup>b</sup>7 F<sup>9</sup> B<sup>b</sup>7

longs to go back\_ and find the old buzz\_ but she's damned if she does,

34 Gm<sup>7</sup>(b5) C<sup>7</sup> F<sup>9</sup> B<sup>b</sup>13 E% E<sup>b</sup>%

she's damned if she does.

# Tomorrow Never Came

words by Fran Landesman

music by Simon Wallace

♩=60      A<sup>b</sup>      C<sup>7</sup>(b<sup>9</sup>)      C<sup>#</sup>°/F      Fm<sup>7</sup>      E<sup>b</sup>7      E<sup>b</sup>7(b<sup>9</sup>)

5      A<sup>b</sup>      C<sup>7</sup>(b<sup>9</sup>)      C<sup>#</sup>°/F      Fm<sup>7</sup>      B<sup>b</sup>m<sup>7</sup>      E<sup>b</sup>      E<sup>b</sup>/D<sup>b</sup>

There wa-sn't time to beg or bor row\_      On the bump-y road to

8      Cm<sup>7</sup>      F<sup>7</sup>(b<sup>5</sup>)      F<sup>7</sup>      B<sup>b</sup>m<sup>7</sup>      C<sup>7</sup>sus      C<sup>7</sup>      C<sup>#</sup>°/F      Fm<sup>7</sup>      B<sup>b</sup>7sus<sup>4</sup>      B<sup>b</sup>7

fame      We al ways said      we'd talk      to mor-row      but to mor - row      ne ver

Tomorrow Never Came

12  $B^b m^7 \text{sus}^4$   $E^b 7$   $A^b$   $C^7(b9)$   $C^\# 0/F$   $Fm^7$

came                      Though we were born to be to - ge - ther

$B^b m^7 \text{sus}^4$   $E^b 7$   $A^b$   $C^7(b9)$   $C^\# 0/F$   $Fm^7$

15  $B^b m^7$   $E^b$   $E^b/D^b$   $Cm^7$   $F^7(b5)$   $F^7$   $B^b m^7$   $C^7$

We could-n't stay in-side the frame.                      We lost our way in

$B^b m^7$   $E^b$   $E^b/D^b$   $Cm^7$   $F^7(b5)$   $F^7$   $B^b m^7$   $C^7$

18  $C^\# 0/F$   $Fm^7$   $B^b m^7$   $Cm^7$   $D^b 6$   $E^b 11$   $D^b m^6/A^b$   $A^b$

storm - y wea ther and to-mor - row ne-ver came.

$C^\# 0/F$   $Fm^7$   $B^b m^7$   $Cm^7$   $D^b 6$   $E^b 11$   $D^b m^6/A^b$   $A^b$

Tomorrow Never Came

21 Dm<sup>7</sup>sus<sup>4</sup> G<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> E<sup>b</sup>7(b<sup>5</sup>) Dm<sup>9</sup> E/G

You were al - ways my i - deal\_\_\_\_\_ No o - ther lo - ver had

24 B/C Cmaj<sup>7</sup> C<sup>#</sup>m<sup>7</sup>sus<sup>4</sup> F<sup>#</sup>7 Bmaj<sup>7</sup>

your a - ppeal But we were to bu - sy be ing smart to

27 B<sup>b</sup>7 A<sup>7</sup> A<sup>b</sup> C<sup>7</sup>(b<sup>9</sup>) C<sup>#</sup>o/F Fm<sup>7</sup>

see our a - gen - das were drift - ing a - part Then we dis covered to our so - rrow

Tomorrow Never Came

31  $B^b m^7$   $E^b$   $E^b/D^b$   $Cm^7$   $F7(b5)$   $F7$   $B^b m^7$   $C^7$

The game was o - ver what a shame We al ways said we'd

$B^b m^7$   $E^b$   $E^b/D^b$   $Cm^7$   $F7(b5)$   $F7$   $B^b m^7$   $C^7$

34  $C^\#o/F$   $Fm^7$   $B^b m^7$   $Cm^7$   $D^b6$   $E^b11$   $D^b m^6/A^b$   $A^b$   $B^b m^7$   $C^7$

talk to-morrow but to mor row ne-ver came. We al ways said we'd

$C^\#o/F$   $Fm^7$   $B^b m^7$   $Cm^7$   $D^b6$   $E^b11$   $D^b m^6/A^b$   $A^b$   $B^b m^7$   $C^7$

38  $C^\#o/F$   $Fm^7$   $B^b m^7$   $Cm^7$   $D^b6$   $E^b11$   $D^b m^6/A^b$   $A^b$

talk to-mor-row but to mor - row ne-ver came

$C^\#o/F$   $Fm^7$   $B^b m^7$   $Cm^7$   $D^b6$   $E^b11$   $D^b m^6/A^b$   $A^b$

## Tomorrow Never Came

There wasn't time to beg or borrow  
On the bumpy road to fame  
We always said we'd talk tomorrow  
But tomorrow never came

Though we were born to be together  
We couldn't stay inside the frame  
We lost our way in stormy weather  
And tomorrow never came

You were always my ideal  
An elegant hobo with sex appeal  
But we were too busy being smart  
To see our agendas were drifting apart

Then we discovered to our sorrow  
The game was over, what a shame  
We always said we'd talk tomorrow  
But tomorrow never came

# Hyde Side Blues

words by Fran Landesman

music by Simon Wallace

B<sup>b</sup>
Gm<sup>7</sup>
C7(b9)
F<sup>7</sup>
B<sup>b</sup>
Gm<sup>7</sup>

B<sup>b</sup>
Gm<sup>7</sup>
C7(b9)
F<sup>7</sup>
B<sup>b</sup>
Gm<sup>7</sup>

4 C7(b9) F<sup>7</sup> B<sup>b</sup> Cm<sup>7</sup> B<sup>b</sup>/D C<sup>7</sup> F<sup>11</sup>

Doc-tor Jeckyll\_ I ad ore you I have no com - plaint but how  
 Lose me\_ Doctor Je- ckyll\_ if you let me peek\_ We can

C7(b9)
F<sup>7</sup>
B<sup>b</sup>
Cm<sup>7</sup>
B<sup>b</sup>/D
C<sup>7</sup>
F<sup>11</sup>

7 B<sup>b</sup> Cm<sup>7</sup> C<sup>#</sup>dim B<sup>b</sup>/D B<sup>6</sup>/<sub>9</sub> B<sup>b</sup>6/<sub>9</sub> E+<sup>9</sup>(b5) 2

long can you con-tin - ue act - ing\_ like a saint let me see your Mis-ter  
 come a li - ttle clo - ser\_ play - ing hide and seek let me see your Mis-ter

B<sup>b</sup>
Cm<sup>7</sup>
C<sup>#</sup>dim
B<sup>b</sup>/D
B<sup>6</sup>/<sub>9</sub>
B<sup>b</sup>6/<sub>9</sub>
E+<sup>9</sup>(b5)

# Hyde Side Blues

9  $E^b7$   $A^b13$   $D7$   $Em7$   $Fdim$   $D/F\#$

Hyde side the side you hide from me  
Hyde side\_ the side you hide from me

$E^b7$   $A^b7$   $D7$   $Em7$   $Fdim$   $D/F\#$

12  $G7$   $Am7$   $B^bdim$   $G/B$   $Cm7$   $B^b/D$   $E^b9$   $Edim$   $F+$

Up till now you've on - ly shown me\_ how charm - ing you can be  
Throwa - way your in - hib - i - tions\_ and set your fan - cy free

$G7$   $Am7$   $B^bdim$   $G/B$   $Cm7$   $B^b/D$   $E^b9$   $Edim$   $F+$

15  $B^b$   $Gm$   $C7(b9)$   $F7$   $B^b$   $Cm7$   $C\#dim$   $B^b/D$

You won't

$B^b$   $Gm$   $C7(b9)$   $F7$   $B^b$   $Cm7$   $C\#dim$   $B^b/D$

Hyde Side Blues

19  $E^b7$   $A^b11$   $B^b$   $A^b7$   $G7(\#9)$

un - der neath yoursunn - y ser - face some

21  $C7(b9)$   $F11$   $B^b$   $E^b7$   $A^b11$

dark-ness mustex - ist or you would-n't be quite hu-

24  $B^b$   $A^b7$   $G7(\#9)$   $C7(b9)$   $G^b7$   $E\%$   $F\%$

man\_ the plotwould have no\_ twi - st\_ We can

Hyde Side Blues

27 B<sup>b</sup> Cm<sup>7</sup> B<sup>b</sup>/D C<sup>7</sup> F<sup>11</sup> B<sup>b</sup> Cm<sup>7</sup> C<sup>#</sup>dim

ne ver stick-to-ge-ther\_ stay ing starr y eyed I'm in lovewith Doct - or Je- ckyll\_ now

B<sup>b</sup> Cm<sup>7</sup> B<sup>b</sup>/D C<sup>7</sup> F<sup>11</sup> B<sup>b</sup> Cm<sup>7</sup> C<sup>#</sup>dim

30 B<sup>b</sup> B<sup>6/9</sup> B<sup>b6/9</sup> E<sup>+9(b5)</sup> E<sup>b7</sup>

show me\_ Mist - er Hyde let me see your Mist - er Hyde side the

B<sup>b</sup> B<sup>6/9</sup> B<sup>b6/9</sup> E<sup>+9(b5)</sup> E<sup>b7</sup>

32 A<sup>b13</sup> D<sup>7</sup> Em<sup>7</sup> Fdim D/F<sup>#</sup> G<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>dim G/B

side you hide from me

A<sup>b13</sup> D<sup>7</sup> Em<sup>7</sup> Fdim D/F<sup>#</sup> G<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>dim G/B

Hyde Side Blues

35 Cm<sup>7</sup> B<sup>b</sup>/D E<sup>b</sup>9 Edim F+

If you want my ap - ples You' go - tta shake my tree

Cm<sup>7</sup> B<sup>b</sup>/D E<sup>b</sup>9 Edim F+

37 B<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup>7 Edim F<sup>11</sup> B<sup>6</sup>/<sub>9</sub> B<sup>b</sup>6/<sub>9</sub>

B<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup>7 Edim F<sup>11</sup> B<sup>6</sup>/<sub>9</sub> B<sup>b</sup>6/<sub>9</sub>

# What Love Knows

words by Fran Landesman

music by Simon Wallace

The musical score is written in B-flat major, 4/4 time. It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and a more active treble line with chords and arpeggios.

**System 1:** Measures 1-4. Chords: B<sup>b</sup> maj<sup>9</sup>, F<sup>11</sup>, B<sup>b</sup> maj<sup>9</sup>, F<sup>11</sup>. The vocal line has a whole rest in the first three measures and a quarter note 'What' in the fourth. The piano accompaniment starts with a B<sup>b</sup> maj<sup>9</sup> chord in the first measure.

**System 2:** Measures 5-8. Chords: B<sup>b</sup> maj<sup>9</sup>, F<sup>11</sup>, B<sup>b</sup> maj<sup>9</sup>, B<sup>b</sup> Δ/A. The vocal line has a quarter note 'love' in measure 5, a quarter note 'knows' in measure 6, a triplet of quarter notes 'is -n't writt en in' in measure 7, and a quarter note 'What' in measure 8. The piano accompaniment features a B<sup>b</sup> Δ/A chord in the final measure.

**System 3:** Measures 9-11. Chords: Gm<sup>9</sup>, Gm+, Gm<sup>4</sup><sub>6</sub>. The vocal line has a quarter note 'love' in measure 9, a quarter note 'knows' in measure 10, a triplet of quarter notes 'can - not be' in measure 11, and a half note 'taught' in measure 12. The piano accompaniment features a Gm<sup>4</sup><sub>6</sub> chord in the final measure.

# What Love Knows

12  $Gm^{b6}$   $Gm$   $Cm^7$   $Cm^{+7}$   $Cm^6$

What love knows will so of-ten stay hid-den

$Gm^{b6}$   $Gm$   $Cm^7$   $Cm^{+7}$   $Cm^6$

16  $A^{b9}$   $F^{11}$

'till one day you find that you're caught What

$A^{b9}$   $F^{11}$

21  $B^b\text{maj}^7$   $F^{11}$   $B^b\text{maj}^7$   $B^b\Delta/A$

love shows is an-oth-er di - men - sion Your

$B^b\text{maj}^9$   $F^{11}$   $B^b\text{maj}^9$   $B^b\Delta/A$

# What Love Knows

25  $Gm^9$   $Gm^6$   $Gm^{\flat 6}$   $Gm^6$   $Gm$

old woes cease to ex - ist As

$Gm^9$   $Gm^6$   $Gm^{\flat 6}$   $Gm^6$   $Gm$

29  $Cm^7$   $Cm^+7$   $Cm^6$   $Cm^{\flat 6}$   $Cm^7$

love grows you may be re - in - ven - ted You

$Cm^7$   $Cm^+7$   $Cm^6$   $Cm^{\flat 6}$   $Cm^7$

33  $A^{\flat 9}$   $D7(\flat 9)$

feel it from the mo - ment you're kissed

$A^{\flat 9}$   $D7(\flat 9)$

What Love Knows

37 E<sup>b</sup> maj<sup>7</sup><sub>4</sub>

Music score for measures 37-40. The vocal line (treble clef) contains the lyrics: "No-thing but the street on your hor - i - zon". The piano accompaniment (grand staff) features a steady bass line in the left hand and chords in the right hand. The chord E<sup>b</sup> maj<sup>7</sup><sub>4</sub> is indicated above the piano part.

41 Dm<sup>7</sup>

F/G

G<sup>9</sup>

Music score for measures 41-44. The vocal line (treble clef) contains the lyrics: "No - thing but the scene be - fore your eyes". The piano accompaniment (grand staff) features a steady bass line in the left hand and chords in the right hand. Chords Dm<sup>7</sup>, F/G, and G<sup>9</sup> are indicated above the piano part.

45 Cm<sup>7</sup>

Cm<sup>b6</sup>

Cm<sup>6</sup>

Cm<sup>b6</sup>

Cm<sup>7</sup>

Music score for measures 45-49. The vocal line (treble clef) contains the lyrics: "It's a wick - ed world yo're grow-ing wise in". The piano accompaniment (grand staff) features a steady bass line in the left hand and chords in the right hand. Chords Cm<sup>7</sup>, Cm<sup>b6</sup>, Cm<sup>6</sup>, Cm<sup>b6</sup>, and Cm<sup>7</sup> are indicated above the piano part.

# What Love Knows

49  $A^b7$   $F^{11}$

That's when love can take you by sur prise-

$A^b7$   $F^{11}$

52  $F^7$   $F^{11}$   $F^7$

Your

$F^7$   $F^{11}$   $F^7$

55  $B^b\text{maj}^7$   $F^{11}$   $B^b\text{maj}^9$   $B^b\Delta/A$

heart glows from the mo-ment you meet him Your

$B^b\text{maj}^9$   $F^{11}$   $B^b\text{maj}^9$   $B^b\Delta/A$

# What Love Knows

59  $Gm^9$   $Gm^{b6}$   $Gm^{b6}$   $Gm^{b6}$   $Gm$

mind knows this may be a mis - take but

$Gm^9$   $Gm^{b6}$   $Gm^{b6}$   $Gm^{b6}$   $Gm$

63  $Cm^7$   $Cm^{+7}$   $Cm^6$   $Cm^{b6}$   $Cm^7$

love knows it's a risk that's worth ta - king Your eyes are

$Cm^7$   $Cm^{+7}$   $Cm^6$   $Cm^{b6}$   $Cm^7$

67  $A^{b9}$   $A^{b13}$   $D^7sus$   $D^7$   $D^7(b9)$

o pen and your heart's wide a wake

$A^{b9}$   $A^{b13}$   $D^7sus$   $D^7$   $D^7(b9)$

# What Love Knows

71  $E^b6$

Love is n't ra-tion-al it's am-biv-a-lent and

$E^b6$   $E^b6$

75  $E m^{7(b5)}$   $B^b dim$

myst-ic-al On-ly time can tell the

$E m^{7(b5)}$   $B^b dim$

79  $B^b/F$   $G m^7$   $C^9$

stor-y of the heart-ache and the glor-y

$B^b/F$   $G m^7$   $C^9$

What Love Knows

82 F<sup>11</sup> E<sup>b</sup>m<sup>6</sup>/B<sup>b</sup> E<sup>b</sup>m<sup>(47)</sup>/B<sup>b</sup>

that love knows

F<sup>11</sup> E<sup>b</sup>m<sup>6</sup>/B<sup>b</sup> E<sup>b</sup>m<sup>(47)</sup>/B<sup>b</sup>

84 E<sup>b</sup>m<sup>6</sup>/B<sup>b</sup> B<sup>b</sup>

E<sup>b</sup>m<sup>6</sup>/B<sup>b</sup> B<sup>b</sup>

E<sup>b</sup>m<sup>6</sup>/B<sup>b</sup> B<sup>b</sup>

# A Magician's Confession

words by Fran Landesman

music by Simon Wallace

*colla voce*

Musical score for the first system, measures 1-4. The vocal line is in 4/4 time with a key signature of three flats. The piano accompaniment includes chords: A<sup>b</sup>maj<sup>7</sup>, Cm<sup>7</sup>, A<sup>b</sup>maj<sup>7</sup>, and E<sup>b</sup>maj<sup>7</sup>. The lyrics are: "This is a mag - ic - ians con fess ion".

Musical score for the second system, measures 5-7. The vocal line continues with lyrics: "ev - ery word I utt - er is true though I per form ast - ound ing feats of". The piano accompaniment includes chords: A<sup>b</sup>6, Cm, and A<sup>b</sup>6.

Musical score for the third system, measures 8-11. The vocal line continues with lyrics: "ma - gic there are one or two tricks e - ven I can't do". The piano accompaniment includes chords: E<sup>b</sup>/G, Fm<sup>9</sup>, B<sup>b</sup>13, and B<sup>b</sup>9.

# A Magician's Confession

11  $E^b\text{maj}^7$   $A^b7(b5)$   $E^b\text{maj}^7$

I can pull a rabb-it from a hat I can make a li-on dis-a-

$E^b\text{maj}^7$   $A^b7(b5)$   $E^b\text{maj}^7$

14  $A^b7(b5)$   $A^b\text{maj}^7$   $D^b7(b5)$

pear I know sev-eral ways to skin a cat but I

$A^b7(b5)$   $A^b\text{maj}^7$   $D^b7(b5)$

17  $Cm^7$   $Gm^7$   $A^b\text{maj}^7$

can't bring back the snows of yest-er-year

$Cm^7$   $Gm^7$   $A^b\text{maj}^7$

A Magician's Confession

21 E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>7(b5) E<sup>b</sup>maj<sup>7</sup>

I can turn a rose from red to blue change a mug of wa - ter in - to

24 A<sup>b</sup>7(b5) A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>7(b5)

beer I can make a win - ner out of you but I

27 Cm<sup>7</sup> Gm<sup>7</sup> A<sup>b</sup>maj<sup>7</sup>

can't bring back the snows of yes - ter - year I can do

A Magician's Confession

31 Fm<sup>9</sup> Cmsus<sup>4</sup> Cm Fm<sup>9</sup>

lots of mar - vell - ous ma - gic with my bag of am - a - zing

Fm<sup>9</sup> Cmsus<sup>4</sup> Cm Fm<sup>9</sup>

34 Cm<sup>7</sup> D7(b<sup>9</sup>) G7(b<sup>9</sup>) Cm<sup>9</sup>

tricks but I can't take us back to the cir - cus when

Cm<sup>7</sup> D7(b<sup>9</sup>) G7(b<sup>9</sup>) Cm<sup>9</sup>

37 Fm<sup>9</sup> B<sup>b</sup>13 B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup>

we were a pair of in - o - cent hicks I can saw as pre - tty girl in

Fm<sup>9</sup> B<sup>b</sup>13 B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup>

A Magician's Confession

40  $A^{b7(b5)}$   $E^{bmaj7}$   $A^{b7(b5)}$

half make a dia - mond ear - ing from a tear

$A^{b7(b5)}$   $E^{bmaj7}$   $A^{b7(b5)}$

43  $A^{bmaj7}$   $D^{b7(b5)}$   $Cm^7$

may - be I can ev - en make you laugh take my hand and

$A^{bmaj7}$   $D^{b7(b5)}$   $Cm^7$

46  $Gm^7$   $A^{bmaj7}$

let's get out of here and we'll for

$Gm^7$   $A^{bmaj7}$

A Magician's Confession

49 F<sup>9</sup> B<sup>b</sup>13 E<sup>b</sup>maj<sup>9</sup>

get a - bout the snows of yes - ter - year

F<sup>9</sup> B<sup>b</sup>13 E<sup>b</sup>maj<sup>9</sup>

52 Cm F<sup>9</sup> B<sup>b</sup>13

we'll for - get a bout the snows of yes - ter -

Cm F<sup>9</sup> B<sup>b</sup>13

55 E<sup>b</sup>maj<sup>7</sup>

year

E<sup>b</sup>maj<sup>7</sup>

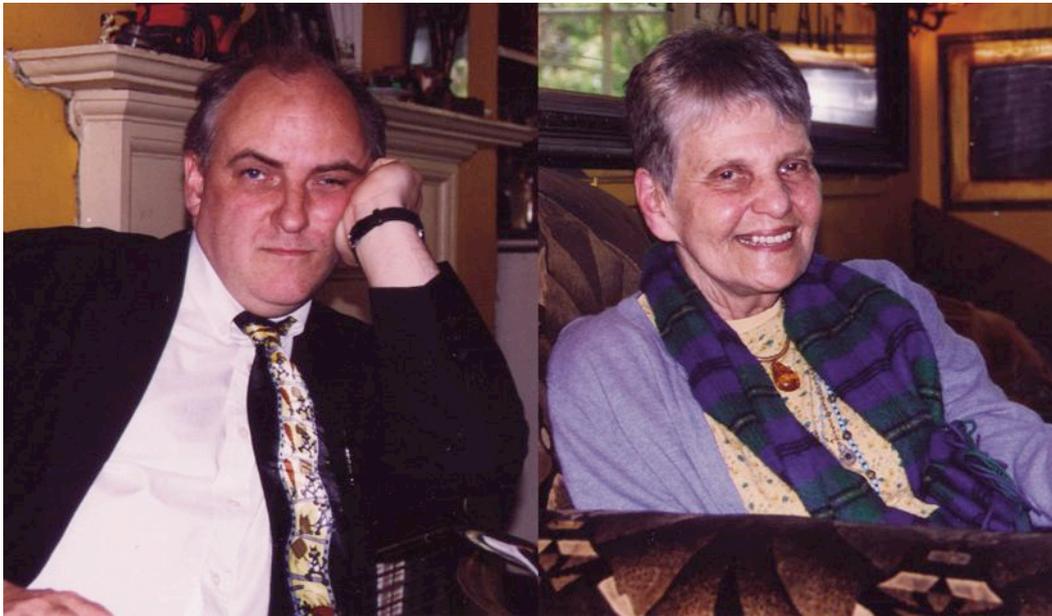


photo by Alyson Hunter



photo by Joe Short



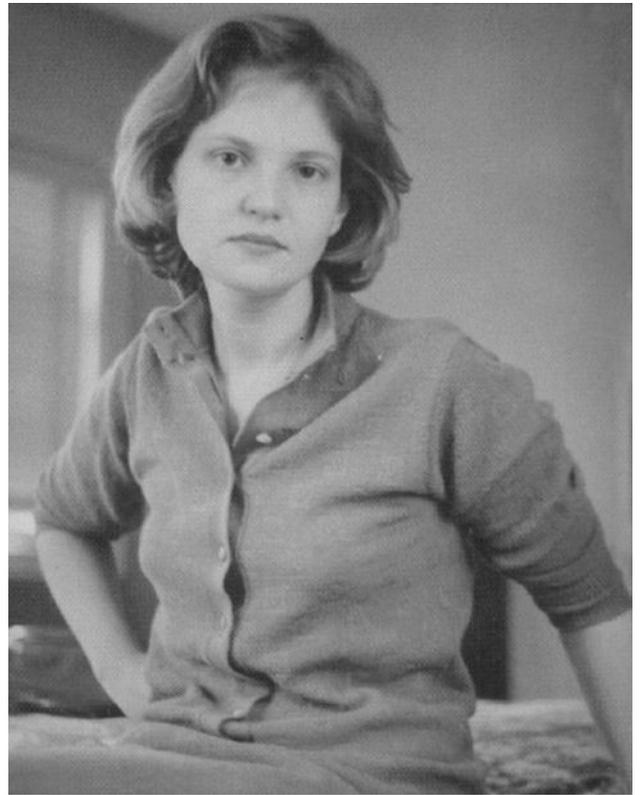
Bangkok 1988 portrait by Uab Sanasen



New York early 1930s



London 1998 photo by David Sinclair



St Louis mid 1950s



London 1996

# Only Why No More

words by Fran Landesman

music by Simon Wallace

♩=80

Em<sup>9</sup> Am<sup>6</sup>/E B<sup>7</sup>(b<sup>9</sup>) B<sup>7</sup>

So

4

Em<sup>11</sup> Cmaj<sup>7</sup> Am<sup>7</sup>sus<sup>4</sup> D<sup>11</sup> Gmaj<sup>7</sup>

here you are a - gain I thought you were gone for - e - ver When I

6

Am<sup>7</sup> Am<sup>7</sup>/G F#m<sup>7</sup>(b<sup>5</sup>) Am<sup>6</sup>/B Em Em/D

think of all the years full of car - niv - als and tears

Only Why No More

8 Cmaj<sup>7</sup> Am<sup>9</sup> B<sup>7</sup>sus B<sup>7</sup>

Where would you be but for me? On - ly

Cmaj<sup>7</sup> Am<sup>9</sup> B<sup>7</sup>sus B<sup>7</sup>

10 Em<sup>11</sup> F<sup>#</sup>m<sup>7</sup>(b<sup>5</sup>)/E D<sup>#</sup>dim Gmaj<sup>7</sup>/D

why no more Some-times ne - ver then be - gin - ing

Em<sup>11</sup> F<sup>#</sup>m<sup>7</sup>(b<sup>5</sup>)/E D<sup>#</sup>dim Gmaj<sup>7</sup>/D

12 Am<sup>7</sup> Gmaj<sup>7</sup> F<sup>#</sup>m<sup>7</sup>(b<sup>5</sup>) B<sup>7</sup>(b<sup>5</sup>) B<sup>7</sup>

slow - ly some - thing al - most mean - ing love Al - ways

Am<sup>7</sup> Gmaj<sup>7</sup> F<sup>#</sup>m<sup>7</sup>(b<sup>5</sup>) B<sup>7</sup>(b<sup>5</sup>) B<sup>7</sup>

Only Why No More

14 Em<sup>11</sup> F#m<sup>7(b5)/E</sup> D#dim Gmaj<sup>7/D</sup>

lost at last Some-times quick-ly hold me hug me

Em<sup>11</sup> F#m<sup>7(b5)/E</sup> D#dim Gmaj<sup>7/D</sup>

16 Am<sup>7</sup> Gmaj<sup>7</sup> F#m<sup>7sus</sup> B<sup>7</sup>

al-most reach-ing near-ly home now cry

Am<sup>7</sup> Gmaj<sup>7</sup> F#m<sup>7sus</sup> B<sup>7</sup>

18 Am<sup>9</sup> D<sup>11</sup> Gm<sup>9</sup> C<sup>11</sup> Fmaj<sup>7</sup>

On-ly now for just a mo-ment On-ly just per-haps a feel-ing why no more

Am<sup>9</sup> D<sup>11</sup> Gm<sup>9</sup> C<sup>11</sup> Fmaj<sup>7</sup>

Only Why No More

21 F#m7(b5) B7 Em<sup>11</sup> F#m7(b5)/E

why no more Al - most ne - ver known

F#m7(b5) B7 Em<sup>11</sup> Em<sup>11</sup> F#m7(b5)/E

24 D#dim Gmaj7/D Am<sup>7</sup> Gmaj7 F#m7(b5)

Al - ways end - ing eyes es - cap - ing sky re - turn - ing so long stran ger On - ly why no

D#dim Gmaj7/D Am<sup>7</sup> Gmaj7 F#m7(b5)

27 B7(b5) B7 Cmaj7 Am<sup>7</sup> Em<sup>9</sup>

more Be - gin ing a - gain an - y - way some time

B7(b5) B7 Cmaj7 Am<sup>7</sup> Em<sup>9</sup>



photo by Tom Paice London 2008



Fran and Miles Landesman San Francisco 1980s

# Nothing Lasts Forever

words by Fran Landesman

music by Simon Wallace

Chord progression for the first system: Gmaj7 C7(#11) G/B Em7 D9 Bm/D C/D D7

5 Gmaj7 C7(#11) G/B Em7 A7 C#m7(b5) B7sus4 B7 B+

Noth ing lasts for - ev - er not fi - re or ice - cream Not

9 Cmaj7 Em9(#7) D11 D7

hope not heat not hun ger and sure - ly not this dream

Nothing Lasts Forever

13 Gmaj7 C7(#11) G/B Em7 A9 C#m7(b5)

Noth - ing lasts for - er Not sand not sea not stars Not

Gmaj7 C7(#11) G/B Em7 A9 C#m7(b5)

17 Cmaj7 Em(#7) D7 D11

can - dles or con - vict - ions and not this love of ours

Cmaj7 Em(#7) D7 D11

21 Em9 Em6/9 Fm9 Bb13 Bb13(b9)

Yes my dar - ling that's the sad news That's the good news and the bad news

Em9 Em6/9 Fm9 Bb13 Bb13(b9)

Nothing Lasts Forever

25 Bm<sup>7</sup>sus<sup>4</sup> E<sup>7</sup>sus<sup>4</sup> E<sup>7</sup> B<sup>b</sup>m<sup>7</sup>sus<sup>4</sup>

The dark - est night the bright - est day will ul - ti -

28 E<sup>b</sup>7sus<sup>4</sup> E<sup>b</sup>7 Am<sup>7</sup>sus<sup>4</sup> D<sup>7</sup>sus<sup>4</sup> D<sup>7</sup>

mate ly pass a way

31 Gmaj<sup>7</sup> C<sup>7</sup>(#11) G/B Em<sup>7</sup> A<sup>7</sup> C<sup>#</sup>m<sup>7</sup>(b5) B<sup>7</sup>sus<sup>4</sup> B<sup>7</sup> B+

Noth - ing lasts for - ev er we're chan ging as I speak The

Nothing Lasts Forever

35 Cmaj7 Em<sup>9</sup>(#7) D<sup>11</sup>

lines of time are creep - ing ac - ross your ten - der

38 D<sup>7</sup> Gmaj7 C<sup>7</sup>(#11) G/B Em<sup>7</sup>

cheek As this de - light - ful mo ment re -

41 A<sup>9</sup> C<sup>#m</sup>7(b5) Cmaj7

cedes in to the past a part of its per -

Nothing Lasts Forever

44 Em(#7) D7 Bm7/D C6/D D11

fect - ion is that it can - not

Em(#7) D7 Bm7/D C6/D D11

47 Gmaj7 C7(#11) G/B Em7

last

Gmaj7 C7(#11) G/B Em7

# Waiter, the Check

words by Fran Landesman

music by Simon Wallace

♩=90

Fm<sup>7</sup> D<sup>b7</sup> G<sup>7(b9)</sup> C<sup>7(b9)</sup>

Fm<sup>7</sup> D<sup>b7</sup> G<sup>7(b9)</sup> C<sup>7(b9)</sup>

3

Fm<sup>7</sup> D<sup>b7</sup> G<sup>7(b9)</sup> C<sup>7(b9)</sup>

It

Fm<sup>7</sup> D<sup>b7</sup> G<sup>7(b9)</sup> C<sup>7(b9)</sup>

5

Fm<sup>7</sup> D<sup>b7</sup> Fm<sup>7</sup> B<sup>b7</sup>

rea- ly was a good life but now it's just a wreck I

Fm<sup>7</sup> D<sup>b7</sup> Fm<sup>7</sup> B<sup>b7</sup>

Waiter, the Check

7 Dm<sup>7(b5)</sup> D<sup>b7</sup> G<sup>7(b9)</sup> C<sup>7(b9)</sup> Fm<sup>6</sup>

think it's time to pack it in\_\_\_\_\_ Wait er the check The

Dm<sup>7(b5)</sup> D<sup>b7</sup> G<sup>7(b9)</sup> C<sup>7(b9)</sup> Fm<sup>6</sup>

9 Fm<sup>7</sup> D<sup>b7</sup> Fm<sup>7</sup> B<sup>b7</sup>

start - ers were del - ic - ious I binged but what the heck Now

Fm<sup>7</sup> D<sup>b7</sup> Fm<sup>7</sup> B<sup>b7</sup>

11 Dm<sup>7(b5)</sup> D<sup>b7</sup> G<sup>7(b9)</sup> C<sup>7(b9)</sup> Fm<sup>6</sup>

I'll ad - mit I'm sick of it\_\_\_\_\_ Wait -er the check

Dm<sup>7(b5)</sup> D<sup>b7</sup> G<sup>7(b9)</sup> C<sup>7(b9)</sup> Fm<sup>6</sup>

Waiter, the Check

13 Gm7(b5) C7 Fm

Some - times it was re - ward - ing some

Gm7(b5) C7 Fm

15 G7 Db7 C+7 Fm Eb7

fame and oth - er stuff I can't com plain that I

G7 Db7 C+7 Fm Eb7

18 Abmaj Db G7

loved in vain but en - ough is en ough is en -

Abmaj Db G7

Waiter, the Check

20 C<sup>7</sup> Fm<sup>7</sup> D<sup>b7</sup> Fm<sup>7</sup> B<sup>b7</sup>

ough I'd hate to think I'm on - ly a pain in some - one's neck I've

C<sup>7</sup> Fm<sup>7</sup> D<sup>b7</sup> Fm<sup>7</sup> B<sup>b7</sup>

23 Dm<sup>7(b5)</sup> D<sup>b7</sup> G<sup>7(b9)</sup> C<sup>7(b9)</sup> Fm<sup>6</sup> B<sup>b7</sup>

had my fill let's have the bi - ll Wait-er— bring me the check

Dm<sup>7(b5)</sup> D<sup>b7</sup> G<sup>7(b9)</sup> C<sup>7(b9)</sup> Fm<sup>6</sup> B<sup>b7</sup>

26 D<sup>b7</sup> Fm<sup>9(47)</sup>

Wait - er! Gi - mme the check

D<sup>b7</sup> C<sup>+</sup>

# Forecast

words by Fran Landesman

music by Simon Wallace

F Gm7/F C7 C11 C7 C11

There's a

F Gm7/F C7 C11 C7 C11

6 F Gm7/F C C/Bb F/A F/E

slow mov ing de-press-ion at the bo-ttom of my heart

There's a

F Gm7/F C C/Bb F/A

10 Dm Gm7 Bbm6

lack of an - y act - ion In my love life and my art-  
(Wait-ing for my life to start)

Dm Gm7 Bbm6

Forecast

13 F F Gm<sup>7</sup>/F

There's no way that I can shift them dark clouds

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

16 C C/B<sup>b</sup> F/A Dm Gm<sup>7</sup>

follow me like debts When I try to lift my spirits I just

C C/B<sup>b</sup> F/A Dm Gm<sup>7</sup>

20 B<sup>b</sup>m F A<sup>+</sup>7 Dm Dm(#7)

bump in-to regrets But life goes on the wheel goes 'round The

B<sup>b</sup>m F A<sup>+</sup>7 Dm Dm(#7)

Forecast

24 Dm<sup>7</sup> G<sup>9</sup> F/C Dm<sup>7</sup> D7(b<sup>9</sup>)

winn-ers lose\_ the lost are found Some day my turn will come a- round

Dm<sup>7</sup> G<sup>9</sup> F/C Dm<sup>7</sup> D7(b<sup>9</sup>)

28 G<sup>7</sup>sus G<sup>7</sup> C<sup>7</sup>sus C<sup>7</sup> F Gm<sup>7</sup>/F

— Now the weath- er man is say- ing there's a

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

32 C C/B<sup>b</sup> F/A Dm Gm<sup>7</sup>

high just round the bend And that stran- ger in the cor- ner could turn

C C/B<sup>b</sup> F/A Dm Gm<sup>7</sup>

Forecast

36  $B^{\flat}m^6$  F  $Gm^7/F$

out to be\_ a friend He will ask me what I'm drink - ing and his  
(I) (her) (she's) (her)

$B^{\flat}m^6$  F  $Gm^7/F$

40 C/F F Dm  $Gm^7$

eyes will shine for me And my slow mov - ing de - pre - ssion will move

C/F F Dm  $Gm^7$

44  $B^{\flat}m$   $B^{\flat}m^9$   $B^{\flat}m^7$  F  $A^7$

slow - ly out to sea\_ \_ \_ \_ \_ 'cause

$B^{\flat}m^7$   $B^{\flat}m^9$   $B^{\flat}m^7$  F  $A^7$

Forecast

48 Dm Dm(#7) Dm<sup>7</sup> G<sup>9</sup> *rall.*

life goes on. The wheel goes 'round The winners lose The lost are found

52 *a tempo* F/C D<sup>7</sup>(b<sup>9</sup>) G<sup>7</sup>sus G<sup>7</sup>

*a tempo*

Some day my turn will come a - round

56 B<sup>b</sup>m<sup>6</sup> C<sup>11</sup> F Gm<sup>7</sup>/F F

Some day my turn will come a - round

## The Good Guys + The Bad

You cant tell the good guys from the bad guys

You cant tell the righteous from the rats

We used to be so sure

Our hearts were brave + pure

We took such pride in being democrats

Now we all sit on the fence / Bugged by ambivalence

No one knows what move to make / No one knows which side to take

You cant tell the good guys from the bad guys

You cant spot the spoilers anymore

The heroes of the left

Are stained by greed + theft

The other lot are rotten to the core

Once we knew which side was right / Black was black + white was white

We're so well informed today / Everythings a shade of grey

Today everybody's got an angle

You cant tell a heroe from a heel

The country's going bust

There's no one you can trust

When everybody's looking for a deal

And everybody tripple locks their door

Cause you cant tell the good guys

From the bad guys anymore

# The Good Guys and the Bad

words by Fran Landesman

music by Simon Wallace

$\text{♩} = 70$

$D^9$   $G^7$  C C

You can't tell the good guys from the  
You can't tell the good guys from the

$D^9$   $G^7$  C C

5  $Fm^6/C$   $G^7$

bad guys you can't tell the right -eous from the rats We  
bad guys you can't spot the spoil ers an y more\_ The

$Fm^6/C$  C  $G^7$

8

used to be so sure\_ our hearts were brave and pure\_ We  
he - roes of the left\_ are stained by greed and theft\_ The

The Good Guys and the Bad

10 C

took such pride in be - ing dem - o - crats  
oth - er lot are rott - en to the core

12 Fm<sup>6</sup> C/E Am<sup>7</sup>

Now we all sit on the fence  
Once we knew which side was right  
bu ggered by am - bi va lence  
black was black and white was white

14 Dsus D<sup>7</sup> G<sup>11</sup>

no - one knows what move to make  
we're so well in formed to day  
no - one knows which side to take  
ev ery thing's a shade of grey



The Good Guys and the Bad

25 Fm<sup>6</sup> C/E Am<sup>7</sup> D<sup>9</sup>

ev - ery bod - y trip - le locks their door 'cos you can't tell the good guys from the

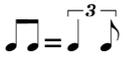
28 G<sup>7</sup> C C

bad guys an - y more

# I'm Not Taking Any Chances

words by Fran Landesman

music by Simon Wallace



Am<sup>9</sup> D<sup>7</sup> Bm<sup>7</sup> Em A<sup>9</sup> E<sup>b9(b5)</sup> D<sup>7</sup> G F<sup>7</sup> E<sup>7</sup>

Am<sup>9</sup> D<sup>7</sup> Bm<sup>7</sup> Em A<sup>9</sup> E<sup>b9(b5)</sup> D<sup>7</sup> G F<sup>7</sup> E<sup>7</sup>

5 Am<sup>9</sup> D<sup>7</sup> Gmaj<sup>7</sup> Em Am<sup>7</sup> D<sup>7</sup>

I'm not ta-king an - y chan - ces I'm not dar - ing an - y dares

Am<sup>9</sup> D<sup>7</sup> Gmaj<sup>7</sup> Em Am<sup>7</sup> D<sup>7</sup>

8 Gmaj<sup>7</sup> Em Am<sup>7</sup> B<sup>7</sup>(#9) Em<sup>7</sup> A<sup>9</sup>

No more fly by night ro - man - ces — no more loon - y — love aff - airs

Gmaj<sup>7</sup> Em Am<sup>7</sup> B<sup>7</sup>(#9) Em<sup>7</sup> A<sup>9</sup>

I'm Not Taking Any Chances

12 D<sup>7</sup> Am<sup>9</sup> D<sup>7</sup> Gmaj<sup>7</sup> Em

I'm not making any chances at a

15 Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> Em<sup>7</sup>

man or with a dice

17 Am<sup>7</sup> B<sup>7</sup>(#9) Em<sup>7</sup> A<sup>9</sup> D<sup>11</sup>

I'm not taking off my glasses give me peace at any price

I'm Not Taking Any Chances

20 G C#m7sus4 F#7 Bmaj7 Cdim

I won't say your winning ways don't

G C#m7sus4 F#7 Bmaj7 Cdim

23 C#m7sus4 F#7 Bmaj7 Dm7sus4 G7

fill me with desire but I've been caught so

C#m7sus4 F#7 Bmaj7 Dm7sus4 G7

26 Cmaj7 Ebm7sus4 Ab7 E7

man - y times I won't go near the fire

Cmaj7 Ebm7sus4 Ab7 E7

I'm Not Taking Any Chances

29 Am<sup>9</sup> D<sup>7</sup> Gmaj<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> Em<sup>7</sup>

I'm not do-ing an-y dan ces I'm not swing ing an-y hips

Am<sup>9</sup> D<sup>7</sup> Gmaj<sup>7</sup> Em  
Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> Em

33 Am<sup>7</sup> B<sup>7</sup>(#9) Em<sup>7</sup> A<sup>9</sup> D<sup>11</sup> D<sup>7</sup>

I'm not meet ing an-y glan ces or un-zipp-ing an-y zips

Am<sup>7</sup> B<sup>7</sup>(#9) Em<sup>7</sup> A<sup>9</sup> D<sup>11</sup> D<sup>7</sup>

37 Am<sup>9</sup> D<sup>7</sup> Gmaj<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> B<sup>7</sup> E<sup>7</sup>(b9)

I'll keep block ing those ad-vanc es one step clo-ser and I'll run

Am<sup>9</sup> D<sup>7</sup> Gmaj<sup>7</sup> Em  
Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> Em

I'm Not Taking Any Chances

41 Am<sup>7</sup> B7(#9) Em<sup>7</sup> A<sup>9</sup> D<sup>11</sup>

I'm not tak - ing an - y chan ces and I'm not hav - ing an - y

Am<sup>7</sup> B7(#9) Em<sup>7</sup> A<sup>9</sup> D<sup>11</sup>

44 G E7(#9) A<sup>9</sup> D<sup>13</sup> G<sup>6</sup> A<sup>b6</sup> G<sup>6</sup>

fun I'm not hav - ing an - y fun

G E7(#9) A<sup>9</sup> D<sup>13</sup> G<sup>6</sup> A<sup>b6</sup> G<sup>6</sup>

Would you please get me a drink  
Could you turn off the sun  
Who are you? Where did we meet?  
Did we have any fun

I don't know how I got here  
From the scene of the crime  
Who am I? Where have I been?  
Did I have a good time?

I really want to thank you  
For putting up with me  
I won't have any breakfast  
Well, just a cup of tea

Why am I wearing your shirt?  
I don't feel very fine  
You're so kind. Why do you smile?  
Did you have a good time

It's awfully nice to meet you  
I hope <sup>well</sup> you'll keep in touch  
But I'm afraid my memory  
Just isn't up to much

How would you sum up last night  
Was it blah or sublime?  
What was true? What did we do?  
Did we have a good time?

# Did We Have Any Fun?

words by Fran Landesman

music by Simon Wallace

a morning after blues

The musical score is written in 6/8 time. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. Chord symbols are placed above the vocal line and below the piano accompaniment.

**System 1:** Chords: D<sup>7</sup>, A<sup>b7</sup>, G<sup>11</sup>, C<sup>7</sup>, A<sup>+7</sup>, D<sup>7</sup>, A<sup>b7</sup>, G<sup>11</sup>, C<sup>7</sup>, G<sup>+7</sup>. Lyrics: "Would you".

**System 2:** Chords: C, G<sup>b7</sup>, F<sup>7</sup>, B<sup>b11</sup>. Lyrics: "please get me a drink. Could you turn off the sun".

**System 3:** Chords: A<sup>m</sup>, A<sup>b7</sup>, D<sup>7</sup>, G<sup>11</sup>. Lyrics: "Who are you? Where did we meet? Did we have an - y fun? I don't".

Did We Have Any Fun?

13 C G<sup>b7</sup> F<sup>7</sup> B<sup>b11</sup>

know how I got here\_\_\_\_\_ from the scene of\_\_\_\_\_ the crime

17 Am A<sup>b7</sup> D<sup>7</sup> G<sup>7</sup> B<sup>b9</sup> C<sup>7</sup>

Who am I? Where have I been? Did I have a good time? I

21 Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup>

rea - lly want to thank you\_\_\_\_\_ for putt - ing up with me I  
aw - fully nice to meet you\_\_\_\_\_ I hope we'll\_\_\_\_\_ keep in touch but

Did We Have Any Fun?

25 Fm7 B<sup>b</sup>7 E<sup>b</sup>maj7 G<sup>7</sup>sus<sup>4</sup> G<sup>7</sup>

won't have an - y break - fast well just a cup of tea  
I'm af - raid my mem - ory just is - n't up to much I'd en -

Fm7 B<sup>b</sup>7 E<sup>b</sup>maj7 G<sup>7</sup>sus<sup>4</sup> G<sup>7</sup>

29 C<sup>7</sup> G<sup>b</sup>7 F B<sup>b</sup>11

Why am I wear - ing your shirt I don't feel ver - y fine  
joy hang - ing ar - ound but I rea - lly should run

C<sup>7</sup> G<sup>b</sup>7 F B<sup>b</sup>11

33 I. Am A<sup>b</sup>7 D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

You're so kind Why do you smile? Did you have a good time? It's

I. Am A<sup>b</sup>7 D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

Did We Have Any Fun?

37 2. Am A<sup>b7</sup> D<sup>7</sup> G<sup>7</sup>

What was true? What did we do? Did we have an - y

2. Am A<sup>b9</sup> D<sup>7</sup> G<sup>7</sup>

40 C<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> B<sup>b9</sup> B<sup>9</sup> C<sup>7</sup>

fun? Did we have an - y fun?

C<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> B<sup>b9</sup> B<sup>9</sup> C<sup>7</sup>

# Some Boys

♩=116



words by Fran Landesman

music by Simon Wallace

F F7 F C11

Some boys can

5 F7 Bb7

tell how you feel\_ by the look in your eyes\_ Some boys can read it in your face  
 reall - y af-raid\_ though they try to act tough Some boys will wor - ship from a far

8 Ab7

Some don't care they're just horn-y young guys\_  
 Some are so sweet you just can't get en - ough

# Some Boys

11  $G^7$   $G^b7$   $C^{11}$

Some boys will put you in your place Some boys are  
They make you feel like you're a star

$G^7$   $G^b7$   $C^{11}$

14  $G^b$   $B^b7$

star Some will have you sing - ing a song -

$G^b$   $B^b7$

17  $A^7$   $A^b7$

on eas - y street Some just like to string you a long -

$A^7$   $A^b7$

Some Boys

21  $G^7$   $C^{11}$

and then re-treat Some boys will

24  $F^7$   $B^b7$

lin-ger a - round on the edge of your life Some boys will touch your heart and

27  $A^b7$

run Some will leave you on the edge of a knife

# Some Boys

30  $G^7$   $G^{b7}$

Some boys just want a li - ttle fun

32  $B^{b7}$   $A^7$   $Dm$

Some boys try cle-ver litt-le ploys— Some boys will buy you pre - tty toys

35  $G^7$   $B^{b7}$   $A^7$

This girl ad - mi - res and en joys— Some

Detailed description: The image shows a musical score for the song 'Some Boys'. It consists of three systems of music. Each system includes a vocal line (treble clef), a piano accompaniment (grand staff), and a chord chart. The key signature has one flat (B-flat major). The first system (measures 30-31) has a vocal line starting with a quarter note G4, followed by quarter notes A4, B4, and a triplet of G4, F4, E4. The piano accompaniment features a bass line with quarter notes G2, B2, D3, and a treble line with chords. The second system (measures 32-34) has a vocal line with a triplet of G4, A4, B4. The piano accompaniment has a bass line with quarter notes G2, B2, D3 and a treble line with chords. The third system (measures 35-37) has a vocal line with a triplet of G4, A4, B4. The piano accompaniment has a bass line with quarter notes G2, B2, D3 and a treble line with chords. Chord charts are placed above the vocal line and below the piano accompaniment.

# Some Boys

38 Dm G<sup>7</sup> B<sup>b</sup>7

boys Some boys just make a lot of noise

Dm G<sup>7</sup> B<sup>b</sup>7

41 A<sup>7</sup> Dm

Some boys have smiles that wreck your poise

A<sup>7</sup> Dm

43 G<sup>7</sup> B<sup>b</sup>7 A<sup>7</sup>

This girls des-ir - es and em ploys\_\_\_ Some

G<sup>7</sup> B<sup>b</sup>7 A<sup>7</sup>

Some Boys

46 Dm G<sup>7</sup> Dm

boys Some cute but dumb boys

Dm G<sup>7</sup> G<sup>7</sup> Dm

49 B<sup>b</sup>7 A<sup>7</sup> Dm<sup>9</sup>/G

Some boys

B<sup>b</sup>7 A<sup>7</sup> Dm<sup>9</sup>/G

52 Dm<sup>9</sup>/G

Dm<sup>9</sup>/G

# Stormy Emotions

words by Fran Landesman

music by Simon Wallace

♩=96

D E/D A/C# F#m Bm C#sus C#7

Chords: D E/D A/C# F#m Bm C#sus C#7

5 F#m E E/D D A

Chords: F#m E E/D D A

Lyrics: We may

9 A G F#m B  
learn from life a li - ttle how to look men in the eye How to

Chords: A G F#m B

Lyrics: learn from life a li - ttle how to look men in the eye How to

Stormy Emotions

13 A/C# D A/C# F#

make the great Mar - tin - i how to tell the per fect lie\_\_\_ We may

A/C# D A/C# F#

17 D A/C# F#

learn to use the lan - gu - age We may try to look so cool But we

D A/C# F#

21 Bm<sup>7</sup> A/C# G A/G

still can't face our he - roes with - out act - ing like a fool

Bm<sup>7</sup> A/C# G A/G



Stormy Emotions

36 E/D D A A

Though I've gained a li - ttle in

40 G F#m B A/C#

sight lost my heart and sold my soul I am still a rank be - gi -

44 D A/C# F# D

ner when it comes to self con trol\_ So don't e-ver ring\_ my door

Stormy Emotions

48

A/C# F# Bm7

bell I can't see you an y more\_ 'cos you get me so exc -it

A/C# F# Bm7

52

A/C# G A/G E11

ed and we've played that game be - fore and when I fall

A/C# G A/G E11

56

D E/D A/C# F#m Bm7 C#7 F#m

I don't know how to deal with my stor my em o - tions I give my all

D E/D A/C# F#m Bm7 C#7 F#m

# Stormy Emotions

60

D E/D A/C# F#m Bm7 C#7

8

but I'm still brought to heel by my stor - my em - o -

D E/D A/C# F#m Bm7 C#7

63

F#m D C#7 F#m E/D D C#m7

8

tions Storm - y em o - tions

F#m D C#7 F#m E/D D C#m7

67

Bm7 E13 Dm6/A A

8

Storm - y em o - tions

Bm7 E13 Dm6/A A

# Living In Overdrive

words by Fran Landesman

music by Simon Wallace

♩=110

Em<sup>9</sup> A<sup>13</sup> Em<sup>9</sup> A<sup>13</sup>

Em<sup>9</sup> A<sup>13</sup> Em<sup>9</sup> A<sup>13</sup>

5 Em<sup>9</sup> A<sup>13</sup>

Sit - ting to - ge - ther in air ports  
Mus - ic and words are our busi - ness  
Once you were sure we would make it

Em<sup>9</sup> A<sup>13</sup>

7 Em<sup>9</sup> A<sup>13</sup> E<sup>b</sup>m<sup>9</sup>

Shar - ing a fab - u lous quest  
Are we a mag - ic - al blend?  
Once you were more than a friend

Em<sup>9</sup> A<sup>13</sup> E<sup>b</sup>m<sup>9</sup>

Living In Overdrive

9 Dm<sup>9</sup> G<sup>13</sup>

Reach - ing for chem - i - cal com - fort won - der - ing why  
 Ev - ery one wants to be help - ful what are they will -  
 We were like in - o cent child ren back in the land

Dm<sup>9</sup> G<sup>13</sup>

11 Cmaj<sup>7</sup> Fmaj<sup>7</sup> E<sup>b</sup>m<sup>9</sup>

- we're de - pressed  
 ing to spend  
 of pre - tend

Cmaj<sup>7</sup> Fmaj<sup>7</sup> E<sup>b</sup>m<sup>9</sup>

13 Em<sup>9</sup> A<sup>13</sup>

Al - most al - read - dy a le - gend  
 Some - times we find our selves fight ing  
 When you wer mine for a mo ment

Em<sup>9</sup> A<sup>13</sup>

Living In Overdrive

15  $Em^9$   $A^{13}$   $E^b m^9$

run - ning a race a - gainst time It's  
scratch - ing each oth - er to bits  
with you is where I be - long

$Em^9$   $A^{13}$   $E^b m^9$

17  $Dm^9$   $G^{13}$   $Cmaj^7$   $Fmaj^7$

Ev - ery-one says that we've got it no - bod - y's mak - ing a dime  
not such an eas - y ex - ist - ence should we be call - ing it quits?  
Shar - ing the joy and the sad ness turn - ing our life in - to song

$Dm^9$   $G^{13}$   $Cmaj^7$   $Fmaj^7$

20  $Dsus^2/F^\#$   $E7(b9)/G^\#$

Wonder - ing what to bel - ieve won - der - ing when

$Dsus^2/F^\#$   $E7(b9)/G^\#$

Living In Overdrive

23 Am<sup>7</sup> B<sup>b7(b5)</sup> Bm<sup>7(b5)</sup>

we'll ar - ive\_ won - der - ing who\_ we can trust\_

26 E<sup>7(b9)</sup> Am<sup>7</sup> D<sup>13(#11)</sup> D<sup>9</sup>

liv - ing in o - ver-drive Wait - ing for some

29 D<sup>sus2/F#</sup> E<sup>7(b9)/G#</sup> Am<sup>7</sup>

thing to break Won - der - ing how we'll sur vive

Living In Overdrive

32 B<sup>b</sup>7(b5)

Bm<sup>7</sup>(b5)

Won - der - ing why we're al - ive

B<sup>b</sup>7(b5) Bm<sup>7</sup>(b5)

Detailed description: This system contains measures 32 and 33. The vocal line (treble clef) has a melodic line with lyrics 'Won - der - ing why we're al - ive'. The piano accompaniment (grand staff) features chords B<sup>b</sup>7(b5) and Bm<sup>7</sup>(b5) in the right hand, and a bass line in the left hand.

34 E7(b9)

1.2.  
Am<sup>7</sup>

Liv - ing in o - ver drive

E7(b9) Am<sup>7</sup>

Detailed description: This system contains measures 34 and 35. The vocal line (treble clef) has a melodic line with lyrics 'Liv - ing in o - ver drive'. The piano accompaniment (grand staff) features chords E7(b9) and Am<sup>7</sup> in the right hand, and a bass line in the left hand. Measure 35 includes first and second endings.

36 B7(#9)

1.2. 3.  
Am<sup>9</sup>

D<sup>13</sup>

Liv - ing in o - ver drive

B7(#9) Am<sup>9</sup> D<sup>13</sup>

Detailed description: This system contains measures 36 and 37. The vocal line (treble clef) has a melodic line with lyrics 'Liv - ing in o - ver drive'. The piano accompaniment (grand staff) features chords B7(#9), Am<sup>9</sup>, and D<sup>13</sup> in the right hand, and a bass line in the left hand. Measure 37 includes first and second endings.

Living In Overdrive

39 Am<sup>9</sup> D<sup>13</sup> Am<sup>9</sup>

Liv - ing in o - ver drive Liv - ing in

42 D<sup>13</sup> Fmaj<sup>7</sup>

o - ver drive

# The Secret Of Silence

words by Fran Landesman

music by Simon Wallace

♩=120

Am<sup>7</sup> D<sup>7</sup>/A

Am<sup>7</sup> D<sup>7</sup>/A

3 Am<sup>7</sup> D<sup>7</sup>/A

I wish you would teach me the sec-ret of si-lence  
I know that the spac-es are rea-lly im-port-ant

Am<sup>7</sup> D<sup>7</sup>/A

5 Am<sup>7</sup> Fmaj<sup>9</sup> Em<sup>7</sup>

I wish you could show me the way to be still more  
You need-n't con-vince me that less can be more

Am<sup>7</sup> Fmaj<sup>9</sup> Em<sup>7</sup>

Detailed description: The image shows a musical score for the song 'The Secret Of Silence'. It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked as ♩=120. The key signature has one flat (B-flat major / D minor). The first system shows the beginning of the piece with a key signature change from B-flat to D minor. The second system contains the first two lines of lyrics. The third system contains the next two lines of lyrics. Chord symbols are placed above and below the piano parts. The piano accompaniment features a steady eighth-note bass line and a more complex treble part with chords and moving lines.

The Secret Of Silence

7 Dm<sup>7</sup> Cmaj<sup>7</sup> B<sup>b7</sup> Am<sup>7</sup>

My thoughts keep on fly - ing in the diff - er - ent di - rect - ions  
I'm try - ing to choke back the words that I utt - er

1. 9 Fmaj<sup>7</sup> E<sup>7sus4</sup> E<sup>7</sup>

my words simp - ly clutt - er the spac - es they fill

2. 11 Fmaj<sup>7</sup> E<sup>7sus4</sup> E<sup>7</sup> Am<sup>7</sup>

I hear them with ho - rror as on - ward they pour

The Secret Of Silence

13

G<sup>11</sup> Cmaj<sup>7</sup>/G

I want to be\_ im - per-i- ous and

16 Bm<sup>7</sup>(b<sup>5</sup>) E<sup>7</sup>sus E<sup>7</sup> Am E<sup>b</sup>13(b<sup>5</sup>) G<sup>11</sup>

speak in whis- pers\_ all men o bey I want to be\_\_\_\_\_ my-

19 Cmaj<sup>7</sup>/G F<sup>6</sup>

ster - i - ous\_ but I keep on giv - ing my - self a -

The Secret Of Silence

21 E<sup>7</sup>sus E<sup>7</sup>

way

E<sup>7</sup>sus E<sup>7</sup>

23 Am<sup>7</sup> D<sup>7</sup>/A

I'm sure I'd do be-tter to play Mon-a Li - sa Se -  
 My thoughts keep on fly - ing in diff-erent di - rect-ions My

Am<sup>7</sup> D<sup>7</sup>/A

25 Am<sup>7</sup> Fmaj<sup>9</sup> Em<sup>7</sup>

duct - ive - ly smil - ing when ev - er you're near  
 words simp - ly clu - tter the spac - es they fill

Am<sup>7</sup> Fmaj<sup>9</sup> Em<sup>7</sup>

The Secret Of Silence

27 Dm<sup>7</sup> Cmaj<sup>7</sup> B<sup>b7</sup> Am<sup>7</sup>

I know that you're wea - ry of these re - vil of - a - tions -  
 I wish you would teach me the sec - ret of sil - ence

1.  
 29 Fmaj<sup>7</sup> E<sup>7sus4</sup> E<sup>7</sup>

rel - ent - less - ly beat - ing a path to your ear

2.  
 31 Fmaj<sup>7</sup> E<sup>7sus4</sup> E<sup>7</sup> Am<sup>7</sup>

I wish you would show me the way to be still

The Secret Of Silence

33 Fmaj<sup>7</sup> E<sup>7</sup>sus<sup>4</sup> E<sup>7</sup> Am<sup>7</sup>

I wish you would show me the way to be still

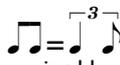
35 Fmaj<sup>7</sup> E<sup>7</sup>

I wish you would show me the way

37 E<sup>+</sup>7 Am<sup>7</sup>

to be still

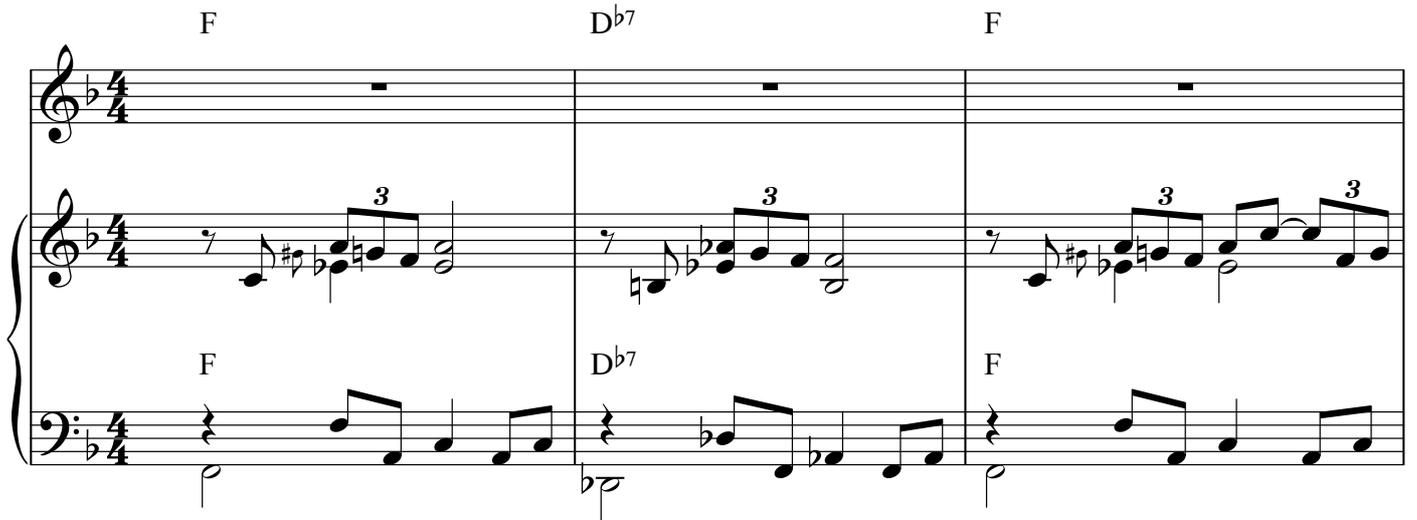
# How Was It For You

♩ = 82   
 morning after swing blues feel

words by Fran Landesman

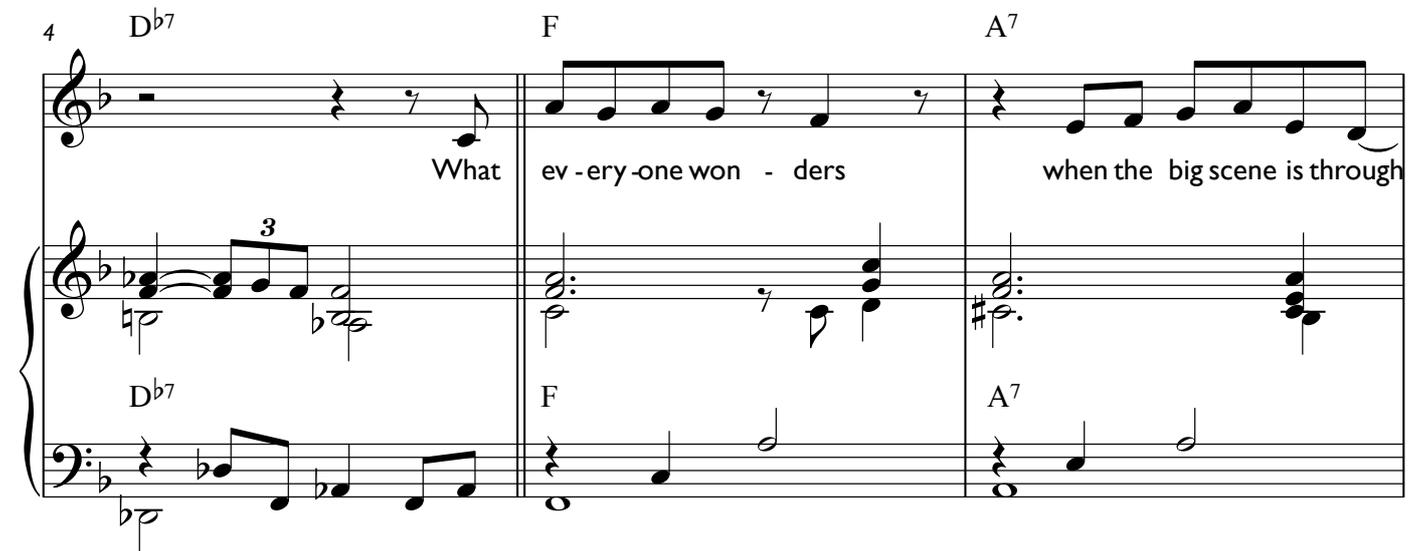
music by Simon Wallace

F D<sup>b7</sup> F



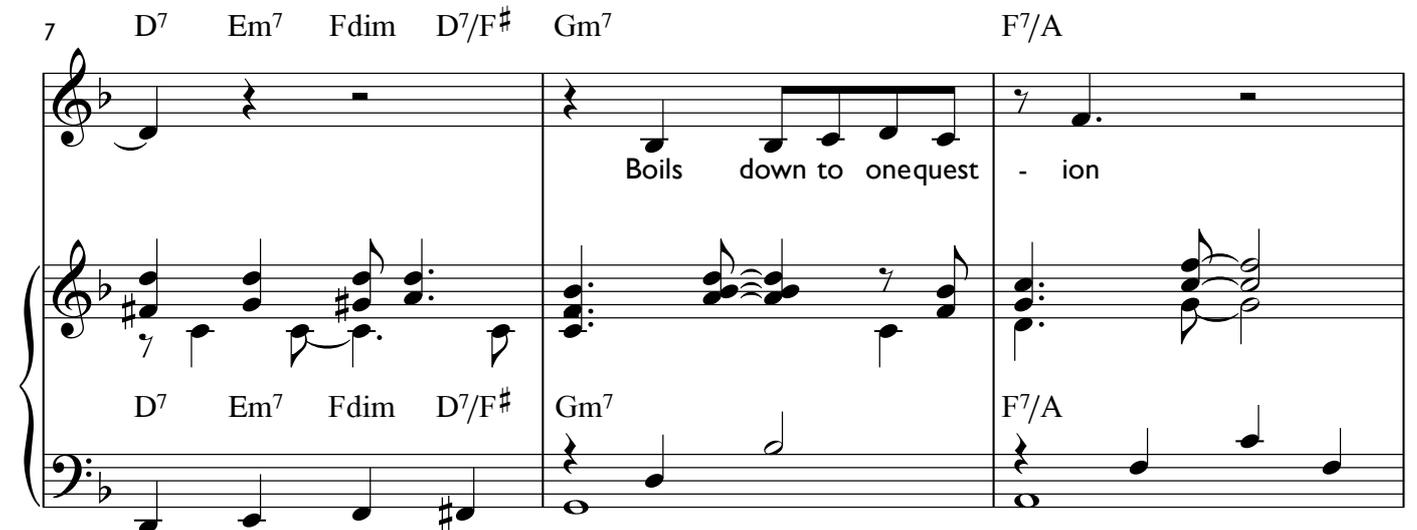
4 D<sup>b7</sup> F A<sup>7</sup>

What ev - ery - one won - ders when the big scene is through



7 D<sup>7</sup> Em<sup>7</sup> Fdim D<sup>7</sup>/F<sup>#</sup> Gm<sup>7</sup> F<sup>7</sup>/A

Boils down to one quest - ion



How Was It For You

10 G<sup>7</sup>/B C<sup>7</sup>

How was it for you? Is

G<sup>7</sup>/B C<sup>7</sup>

12 F A<sup>7</sup> D<sup>7</sup> Em<sup>7</sup> Fdim D<sup>7</sup>/F<sup>#</sup>

this what you want - ed like your best dream come true\_\_\_\_\_

F A<sup>7</sup> D<sup>7</sup> Em<sup>7</sup> Fdim D<sup>7</sup>/F<sup>#</sup>

15 Gm<sup>7</sup> 16 F<sup>7</sup>/A D<sup>b7</sup> C<sup>7</sup>

I thought it was heav - en but How was it for you\_

Gm<sup>7</sup> F<sup>7</sup>/A D<sup>b7</sup> C<sup>7</sup>

How Was It For You

165 F Gm7 G#dim F7/A B<sup>b</sup> B<sup>b</sup>m<sup>6</sup>

No kidd-ing How do you feel\_\_\_ on a

F Gm7 G#dim F7/A B<sup>b</sup> B<sup>b</sup>m<sup>6</sup>

168 Am<sup>7</sup> Dm<sup>7</sup> B<sup>b</sup>6 F/A

scale of one to ten? Did I make your heart go

Am<sup>7</sup> Dm<sup>7</sup> B<sup>b</sup>6 F/A

171 B<sup>b</sup>6 F/A G<sup>9</sup>

boom boom boom? Do you want to do it a - gain\_\_\_

B<sup>b</sup>6 F/A G<sup>9</sup>

How Was It For You

173 C<sup>7</sup>

say when is

175 F A<sup>7</sup>

this the beg - in - ing? Am I some - bod - y who...

177 D<sup>7</sup> Em<sup>7</sup> Fdim D<sup>7</sup>/F<sup>#</sup> Gm<sup>7</sup>

you wan - na hang on to

How Was It For You

179 G<sup>7</sup>/B C<sup>11</sup> C<sup>7</sup>

how did I do? Look

G<sup>7</sup>/B C<sup>11</sup> C<sup>7</sup>

181 F A<sup>7</sup> D<sup>7</sup> Em<sup>7</sup> Fdim D<sup>7</sup>/F<sup>#</sup>

in - to my eyes now and give me a clue.

F A<sup>7</sup> D<sup>7</sup> Em<sup>7</sup> Fdim D<sup>7</sup>/F<sup>#</sup>

184 Gm<sup>7</sup> F/A

I know what I'm feel - ing but

Gm<sup>7</sup> F/A

How Was It For You

186  $D^b7$   $C^7$   $G^7/B$   $B^b7$   $A^7$   $A^b7$

how was it for you

$D^b7$   $C^7$   $G^7/B$   $B^b7$   $A^7$   $A^b7$

188  $G^7$   $C^9$   $F$

**rall**

how was it for you

$G^7$   $C^9$   $F$

# Diamond In My Pocket

words by Fran Landesman

music by Simon Wallace

The musical score is written in B-flat major and 12/8 time. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Chord symbols are placed above the piano parts. The lyrics are: 'Your love is like a diamond in my pocket Its mem-or-y will warm me when I'm out in the cold'.

**System 1:** The piano part starts with a Bb chord. The second measure has an Ebm6/Bb chord. The time signature is 12/8.

**System 2:** The vocal line begins with the lyrics "Your love is like a dia - mond in my pock - et Its". The piano part has Bb, Ebm6/Bb, and Bb chords.

**System 3:** The vocal line continues with "mem-or-y will warm me when I'm out in the cold". The piano part has Gm, C7, and F11 chords.

Diamond In My Pocket

7 Db Gbm/Db Db

Your love is like a chest of buried treasure A

Db Gbm/Db Db

9 B<sup>7</sup>

hedge against inflation like a chain of pure gold

C<sup>7</sup> B<sup>7</sup>

11 Bb Ebm<sup>6</sup>/Bb Bb

Your love is like a mirror on my mantle it

Bb Ebm<sup>6</sup>/Bb Bb

Diamond In My Pocket

13 Gm C7 F11

sends back\_ my re-lect - ion in such won - der - ful ways

Gm C7 F11

15 Db Gbm/Db Db

Your love\_ is like a charm be-neath my pill - ow\_ It

Db Gbm/Db Db

17 F11

keeps me\_ out of trou - ble\_ in these dan - ger - ous\_ days I

C7 F11

Diamond In My Pocket

19 Eb Dm7 Gsus G7

have-n't al - ways val - ued you but now I know your worth

1

21 Bb/C C7 Bb/C C7 F11

would-n't turn my back on you for an - y - thing on earth

23 F7 Bb

Your love is like a

Diamond In My Pocket

25 Ebm<sup>6</sup>/B<sup>b</sup> B<sup>b</sup> Gm

path - way through the for - est I'll foll-ow where it leads me I'm not

Ebm<sup>6</sup>/B<sup>b</sup> B<sup>b</sup> Gm

27 C<sup>7</sup> F<sup>7</sup> D<sup>b</sup>

lost an\_ y more Your love is\_\_ like a

C<sup>7</sup> F<sup>7</sup> D<sup>b</sup>

29 Gbm<sup>6</sup>/D<sup>b</sup> D<sup>b</sup> C<sup>7</sup>

dia - mond in mypock- et and with a dia - mond in mypock - et

Gbm<sup>6</sup>/D<sup>b</sup> D<sup>b</sup> C<sup>7</sup>

Diamond In My Pocket

31 F<sup>11</sup> B<sup>b</sup>

I can ne - ver be poor

33 F<sup>11</sup> B<sup>b</sup>

I can ne - ver be poor

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