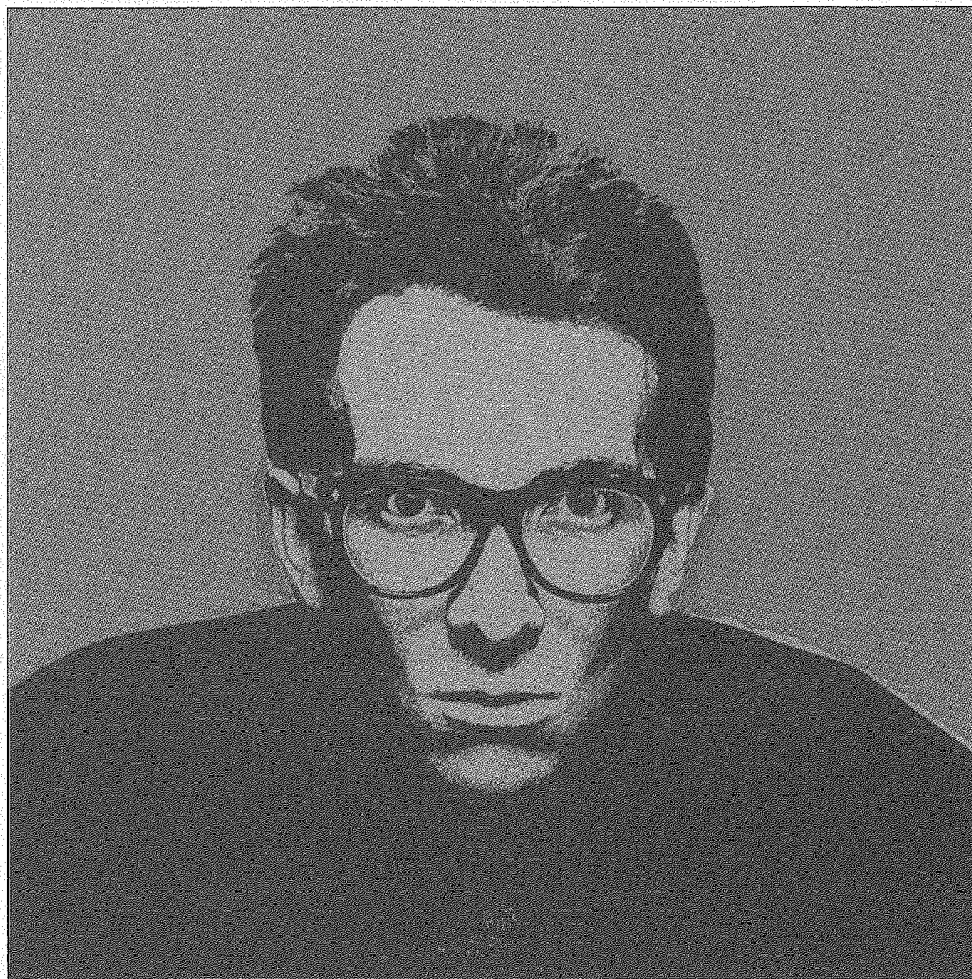


PIANO / VOCAL / GUITAR

THE VERY BEST OF **elvis costello**



THE VERY BEST OF **elvis costello**



Music arranged by Roger Day.

Music engraved by Paul Ewers.

ISBN 0-634-01260-6

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(What's So Funny 'Bout) Peace, Love And Understanding

Words and Music by Nick Lowe

♩ = 144



The first system of music consists of a guitar staff and a piano staff. The guitar staff has a treble clef and a key signature of one sharp (F#). The piano staff has a grand staff with treble and bass clefs. The music is in 4/4 time. The guitar part has a whole rest in the first three measures, followed by a quarter note in the fourth measure. The piano part features a steady eighth-note bass line and chords in the right hand.



The second system of music continues the guitar and piano parts. The guitar part has whole rests in the first three measures, followed by a quarter note in the fourth measure. The piano part continues with the same eighth-note bass line and chords.

1. As I walk through
(Verses 2 & 3 see block lyrics)



The third system of music includes the lyrics "this wick - ed world,". The guitar part has a whole rest in the first measure, followed by a quarter note in the second measure, and a whole note in the third measure. The piano part continues with the same eighth-note bass line and chords.

C Em A

search-ing for light in the dark - ness of in - sa -

D C G D

(3^o vocal in)




- ni - ty. I ask my - self

C G D C

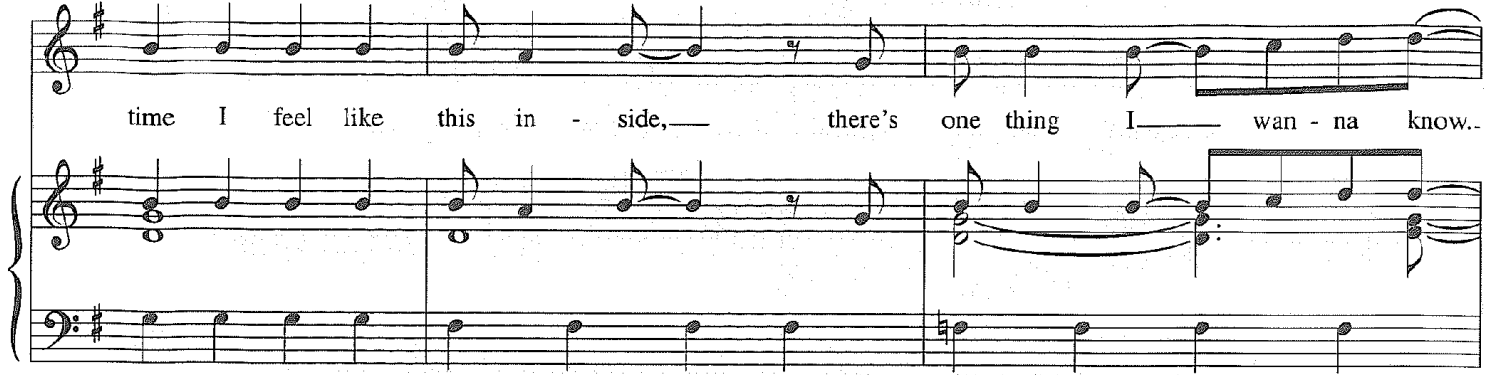
is all hope lost? Is there on - ly




Em A D C

pain and hat - red and mis - er - y. And each

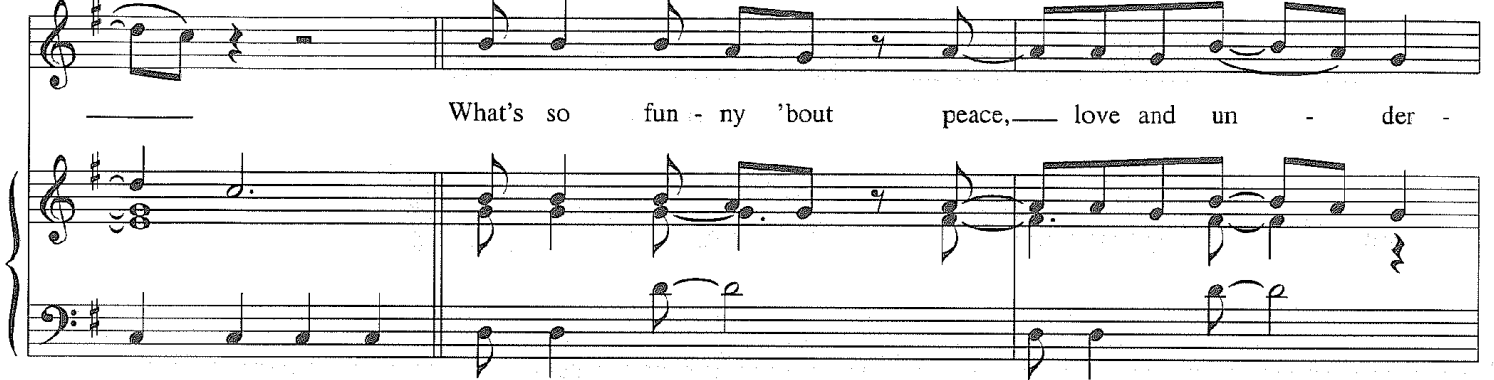
G  D/F#  G/F 




time I feel like this in - side, — there's one thing I — wan - na know.



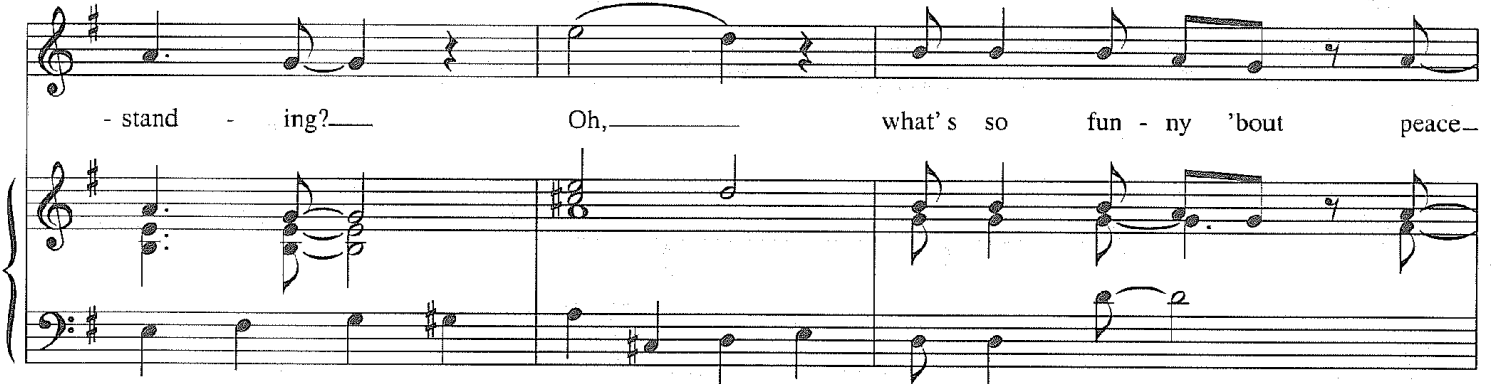
C  G/D  D 




What's so fun - ny 'bout peace, — love and un - der -



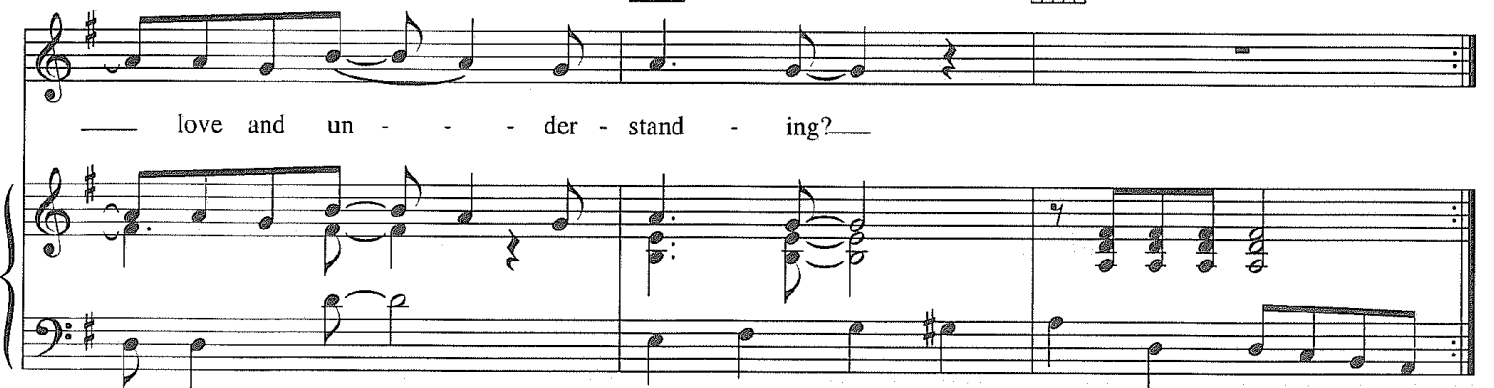
Em  A  G/D 




- stand - ing? — Oh, — what's so fun - ny 'bout peace —




D  Em  D  1, 2.





— love and un - - - der - stand - ing? —

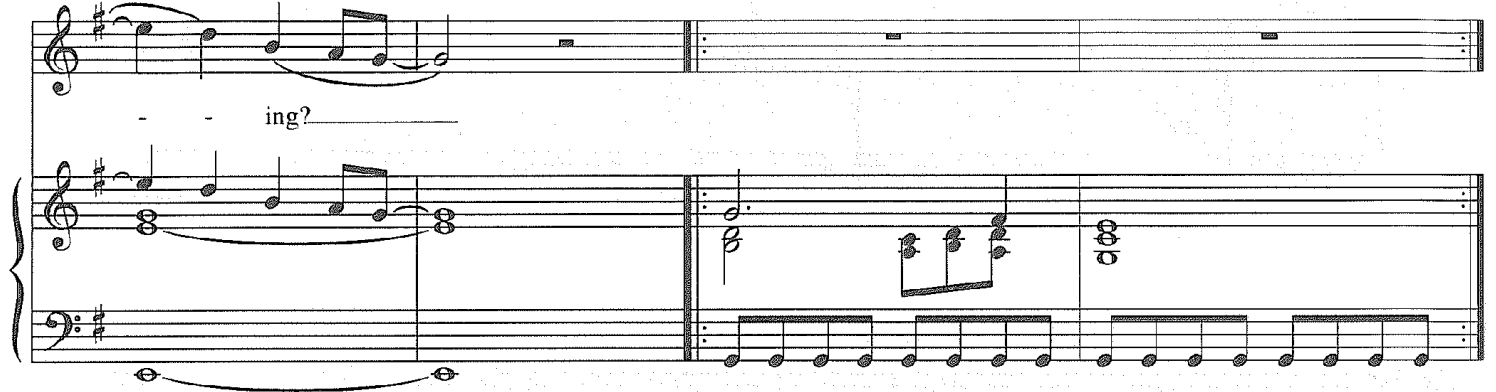


3.   



Oh, what's so fun - ny 'bout peace, love and un - der - stand -

    *Repeat to fade*



ing?

Verse 2:

And as I walk on through troubled times
 My spirit gets so downhearted sometimes
 So where are the strong and who are the trusted?
 And where is the harmony, sweet harmony?

'Cause each time I feel it slip away
 Just makes me wanna cry
 What's so funny 'bout peace, love and understanding?
 Oh, what's so funny 'bout peace, love and understanding?

Verse 3:

Instrumental 8 bars

So where are the strong and who are the trusted
 And where is the harmony, sweet harmony?

'Cause each time I feel it slip away
 Just makes me wanna cry
 What's so funny 'bout peace, love and understanding?
 Oh, what's so funny 'bout peace, love and understanding?

Oliver's Army

Words and Music by Elvis Costello

Moderately

Chord diagrams: A (020232), D (020232), E (022100), A (020232).

Lyrics:
Don't start me talk - ing;
There was a check - point Char - lie,
he I could talk all night. My mind goes
he did - n't crack a smile. But it's no

D C#7 4fr.

sleep - walk - ing while I'm put - ting the world — to right. —
 laugh - ing par - ty when you've been on the mur - der mile. —

F#m B F#m

— Called ca - reers — in - for - ma - tion. — Have you got your - self —
 — On - ly takes one itch - y trig - ger, — one more wid - ow, one

B E A D E

— an oc - cu - pa - tion? }
 less white nig - ger. Ol - i - ver's ar - my is here to stay. —

A D/F# E/G# A A/G#

Ol - i - ver's ar - my are on their way. — — — — — And I would

F#m A/E D D/C# E

rath - er be an - y-where else but here to -

A 1. D D/C#

day.

E6 E7 2. D E6 E

G#m 4fr. F# E/B

Hong Kong is up for grabs; - Lon - don is

D#/A# C# 4fr. F#

full of — Ar - abs. We could be in Pal - es - tine, —

E F# E

o - ver - run — by a Chi - nese line with the boys from the Mer - sey and the

F# B

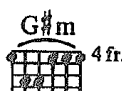
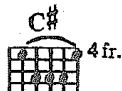
Thames and the Tyne. — But there's no dan - ger.

E F# B

It's a pro - fes - sion - al — ca - reer, though it could



be ar - ranged_ with just a word_ from Mis - ter Church - ill's ear.



If you're out of luck_ or out_ of_ work_ we could send you to_



Jo - han - nes - burg.



Oi - i - ver's ar - my is here to stay. Oi - i - ver's ar - my are

E/G# F#/A# B B/A# 4fr. G#m 4fr. B/F#

on their way. _____ And I would rath - er be an - y - where

E E/D# F# B B/A# 4fr.

else but _____ here to - day. And I would

G#m 4fr. B/F# E E/D# F#

rath - er be an - y - where else but _____ here to

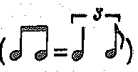
Repeat and fade

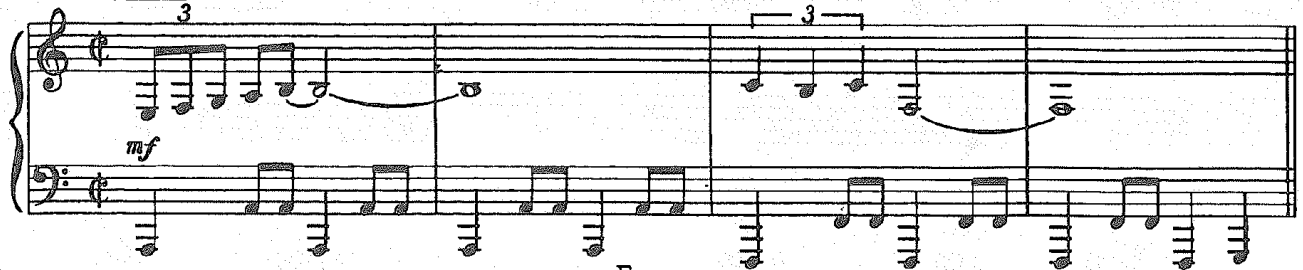
B E E/D# F#

day. — } Oh, oh, oh, oh, — } oh, oh, oh, — }

Watching The Detectives

Words and Music by Elvis Costello

Moderately slow, in 2 (♩ = ♪) 



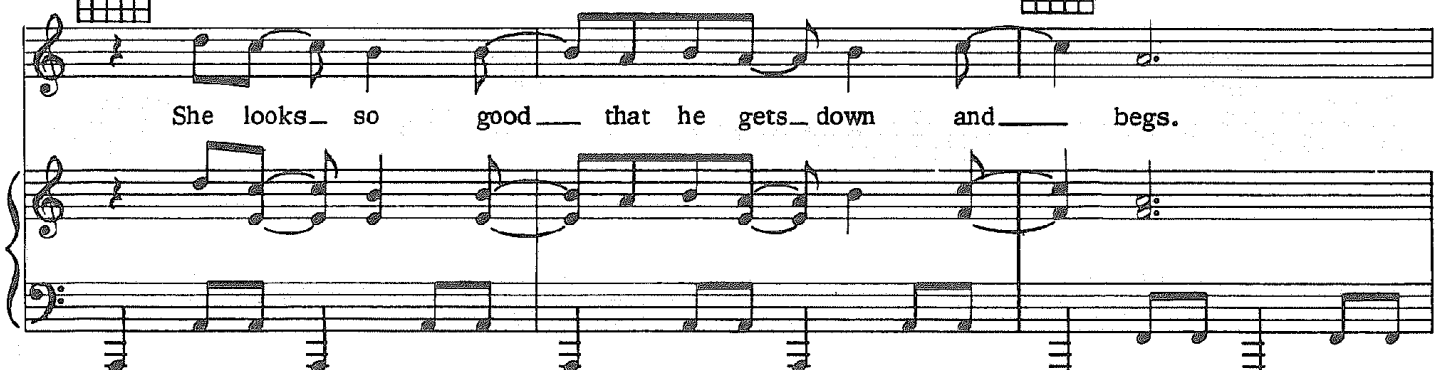
Nice girls, not one with a de - fect, cel-lo-phant shrink-wrapped, so cor-rect. —

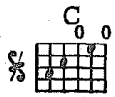


Red dogs un - der il - le - gal legs. —



She looks — so good — that he gets — down and — begs.





She is watch-ing the de - tec - tives. "Ooh, —





he's so cute!" She is watch-ing the de - tec - tives when



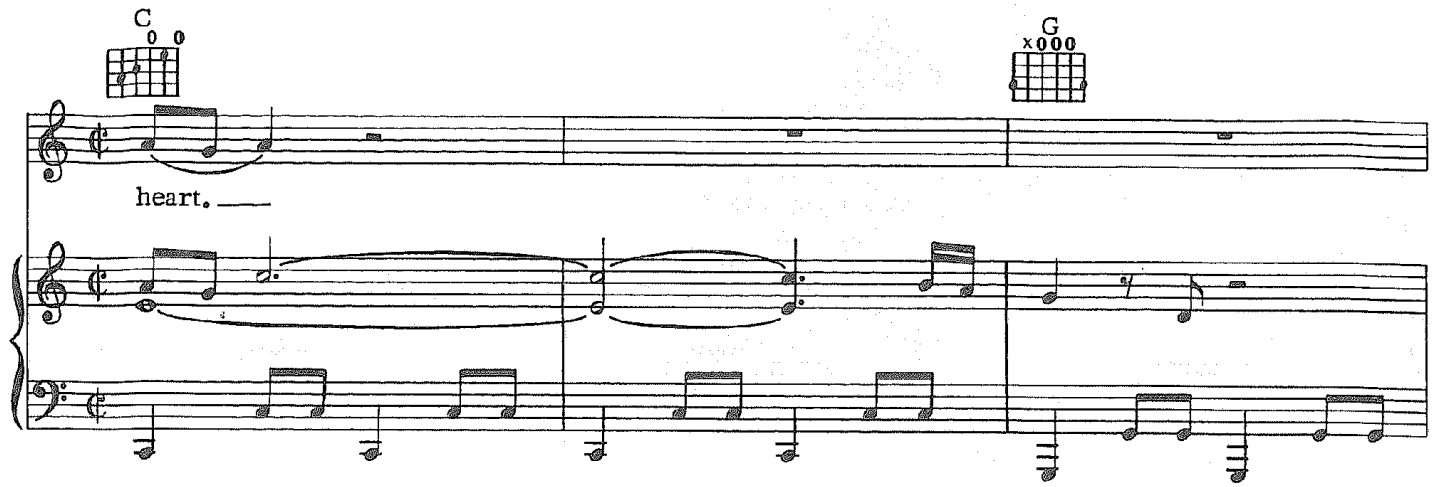
they shoot, shoot, shoot, shoot. They beat him up un - til the



tear-drops start, — but he can't be wound-ed 'cause he's got no

C  



heart. —



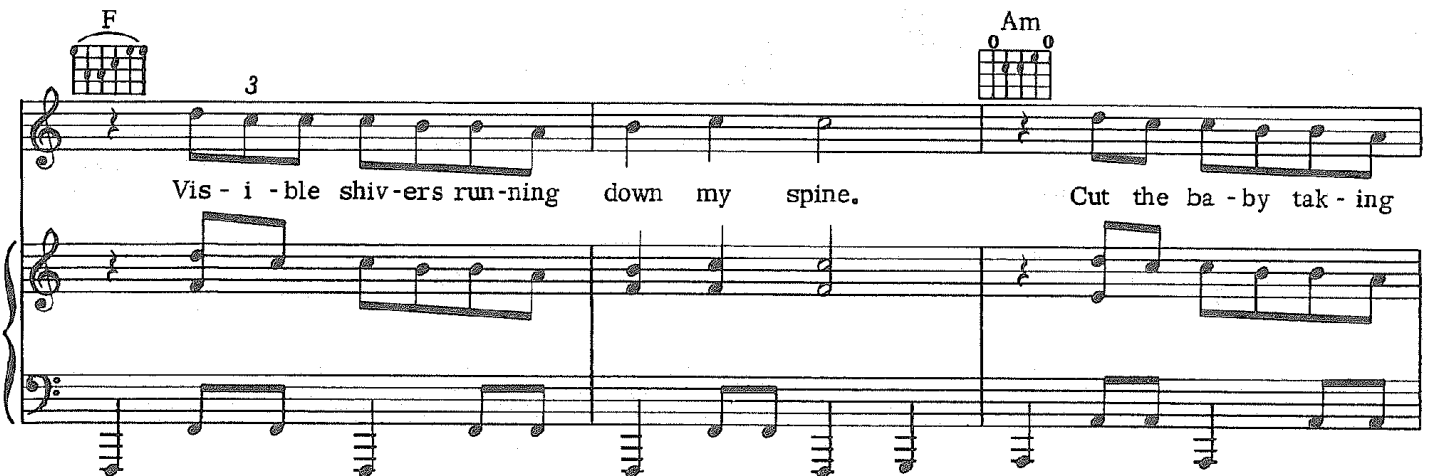
To Coda 

Long shot of that jump-ing sign. —



F  3 



Vis - i - ble shiv - ers run - ning down my spine. Cut the ba - by tak - ing




F  3


off her clothes. — Close-up of the sign that says, "We Nev - er Close. —"



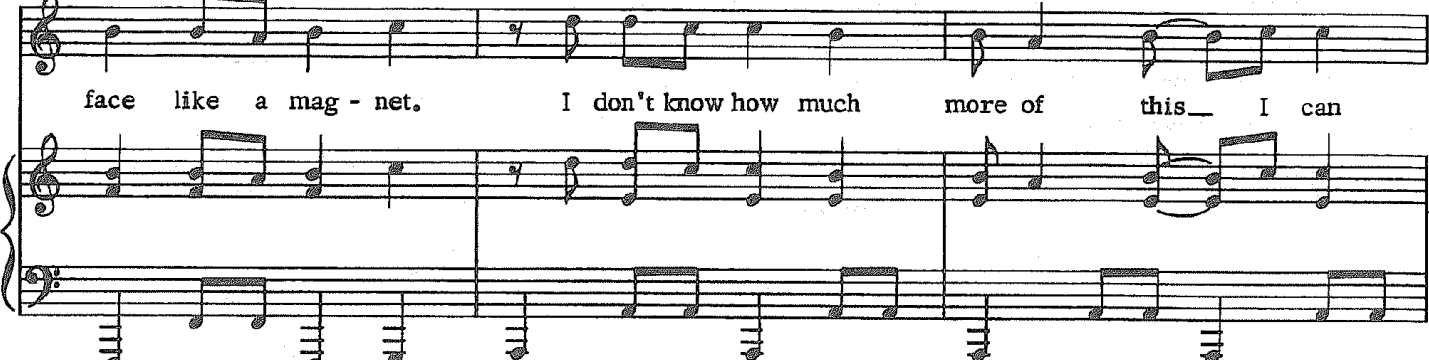
Am  F 



You snatch a tune, you match a cig - a-rette. She pulls the eyes out with a ³




Am 


face like a mag - net. I don't know how much more of this I can




F  Am 

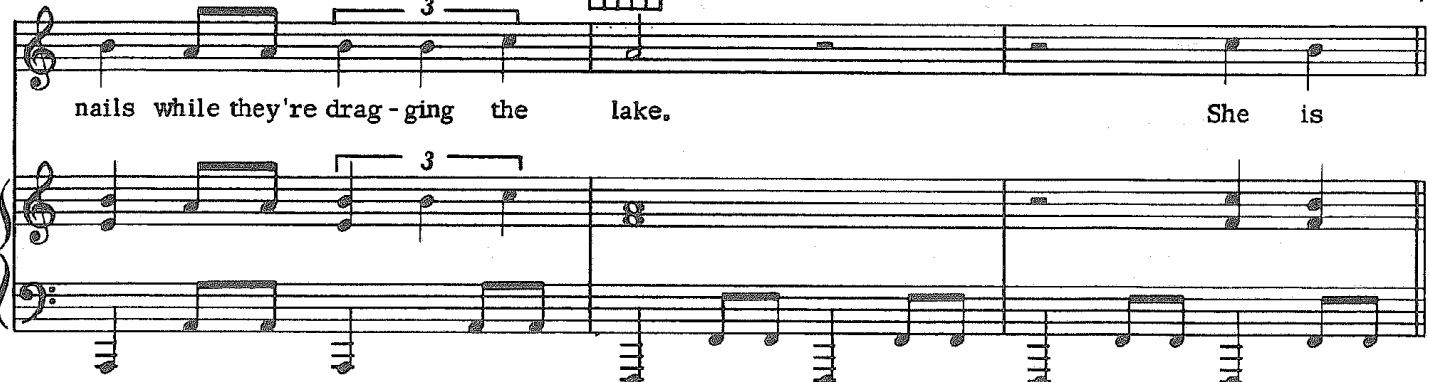
take. She's fil - ing her ³



F 

nails while they're drag - ging the lake. She is ³

D. S. $\frac{3}{4}$ al Coda 



Coda Am



3 3 3 3

You think you're a - lone un - til you re - al - ise you're in it. Now

F



3 3

fear is here to stay. Love is here for a vis - it. They

Am



3 3

call it in - stant jus - tice when it's past the le - gal lim - it. Some - one's

F



3 3

scratch - ing at the win - dow. I won - der, who is it? The de -



tec - tives come to check if you be - long to the par - ents who are





read - y to hear the worst a - bout their daugh - ter's dis - ap - pear - ance. Though it



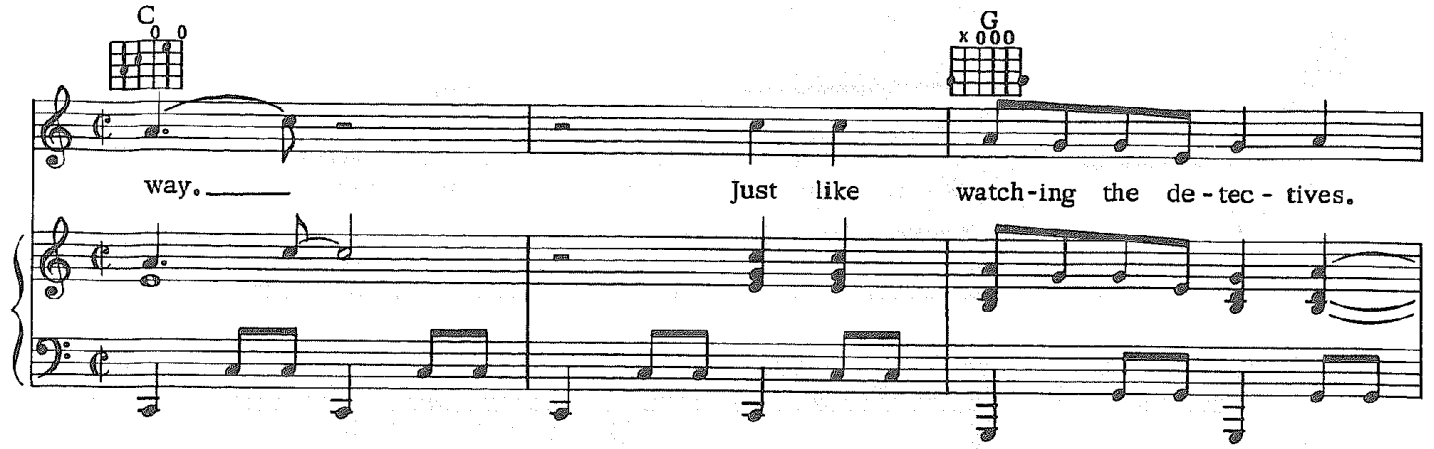
near - ly took a mir - a - cle to get you to stay, it on - ly




took my lit - tle fin - gers to blow you a -

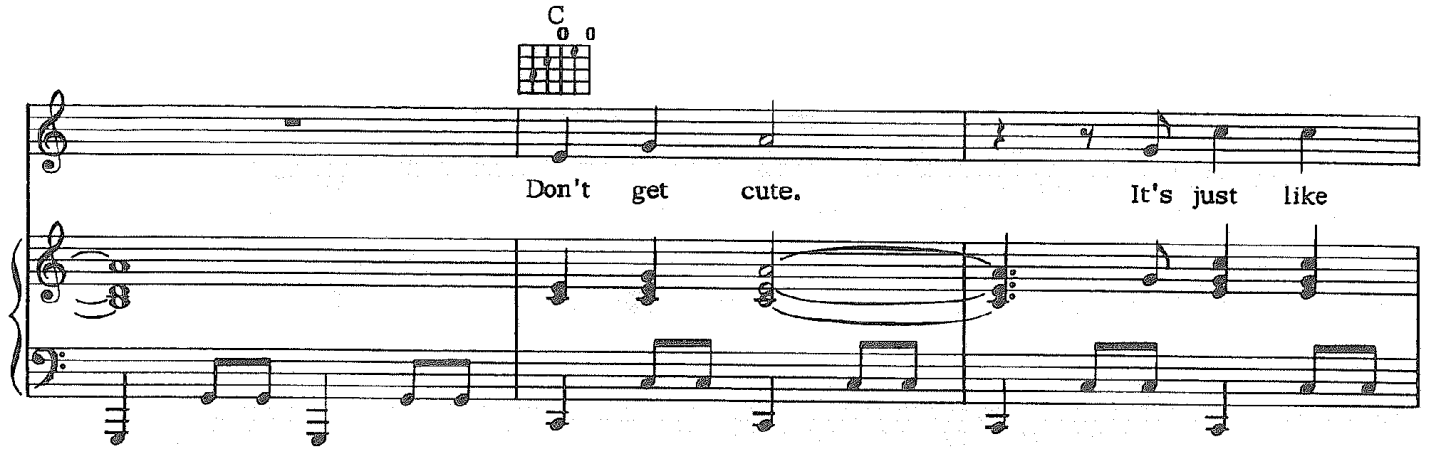
C  G 


way. _____ Just like watch-ing the de-tec-tives.



C 



Don't get cute. It's just like



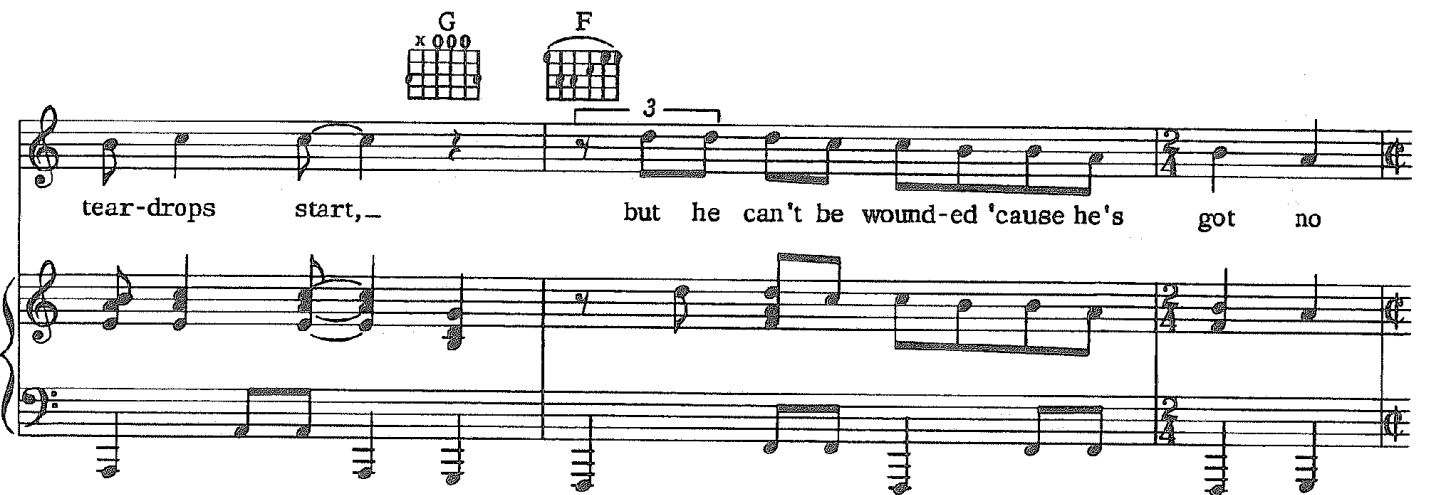
G  Am 



watch-ing the de-tec-tives. I get so an-gry when the



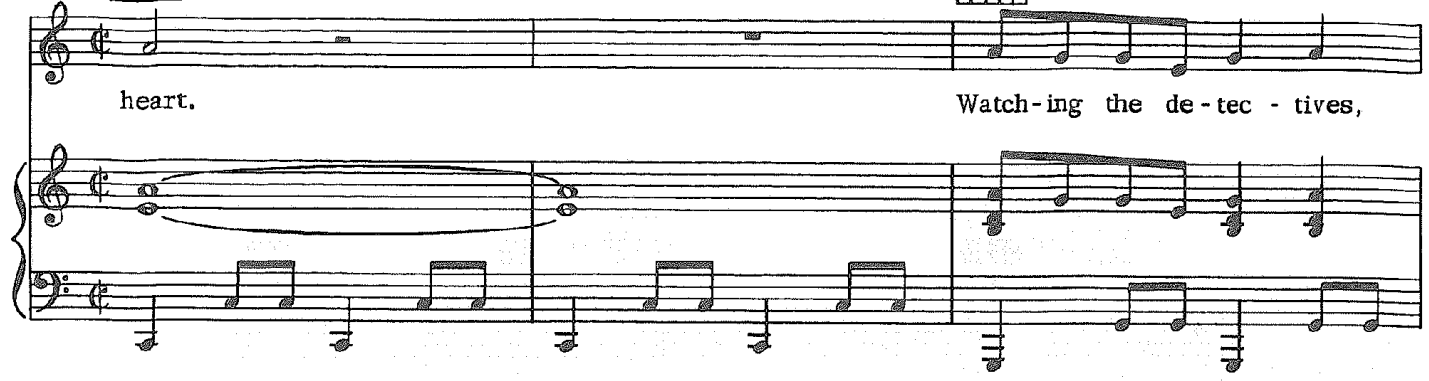
G  F 


tear-drops start, - but he can't be wound-ed 'cause he's got no



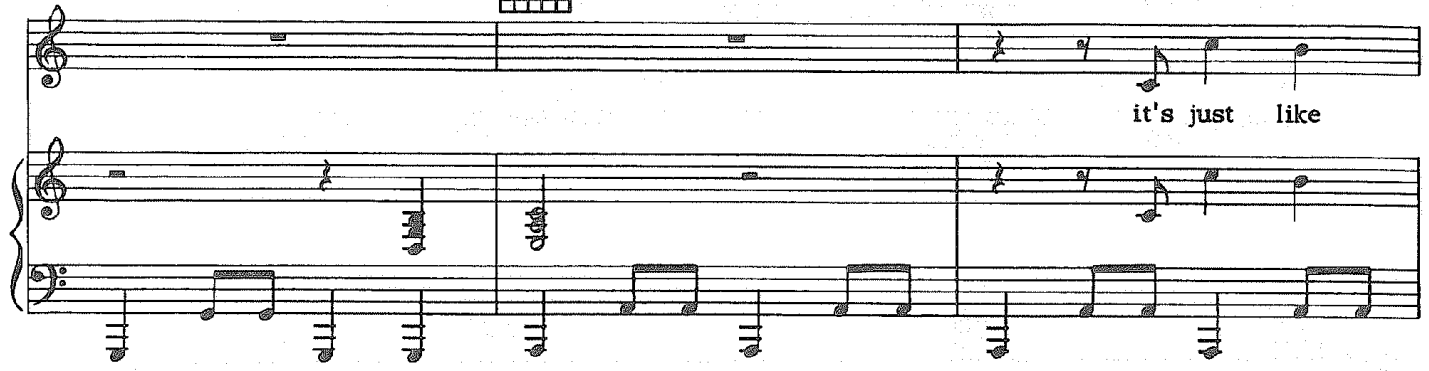
C  



heart. Watch-ing the de-tec - tives,



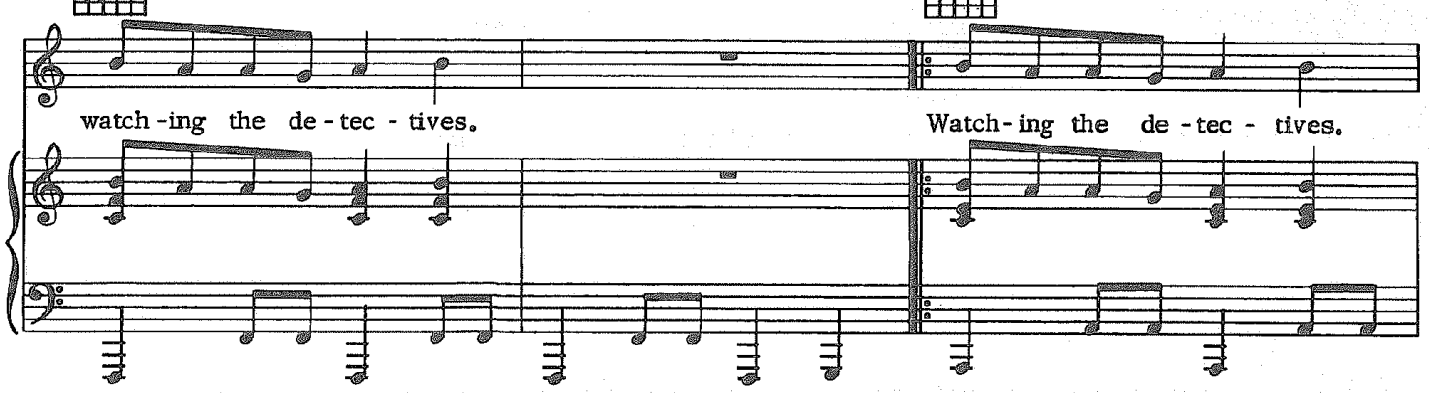
Am 


it's just like



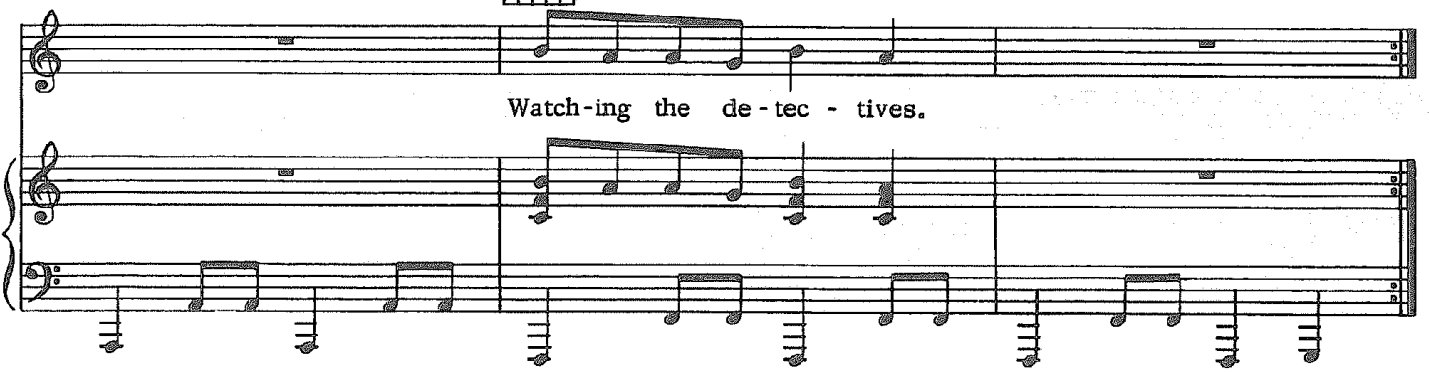
F  *Repeat and fade*
Am 

watch-ing the de-tec - tives. Watch-ing the de-tec - tives.



F 

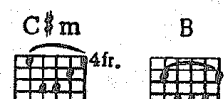
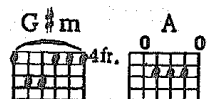
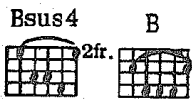
Watch-ing the de-tec - tives.



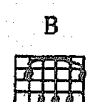
Alison

Words and Music by Elvis Costello

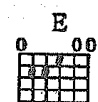
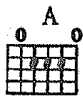
Moderately



First system of musical notation. It includes a guitar part with a treble clef and a key signature of two sharps (F# and C#). The piano part is in a grand staff with treble and bass clefs. The tempo is marked 'Moderately'. The first system contains two measures of music.







Second system of musical notation. It includes a guitar part and a piano part. The piano part includes the lyrics 'Oh, it's so' under the second measure.

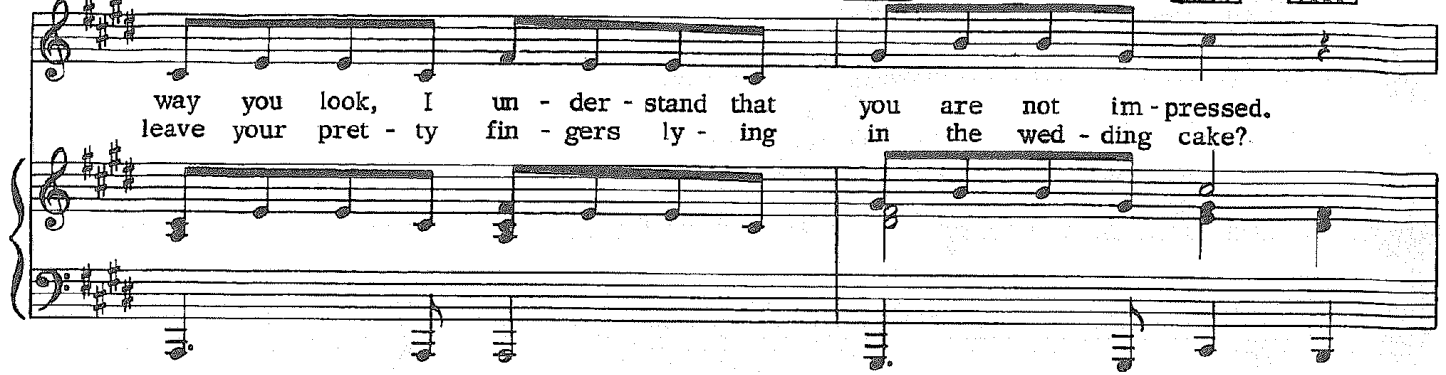



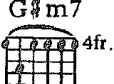
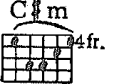
Third system of musical notation. It includes a guitar part and a piano part. The piano part includes the lyrics 'fun - ny to be see - ing you af - ter so long, girl. And with the Well, I see you got a hus - band now. Did he' under the first two measures.

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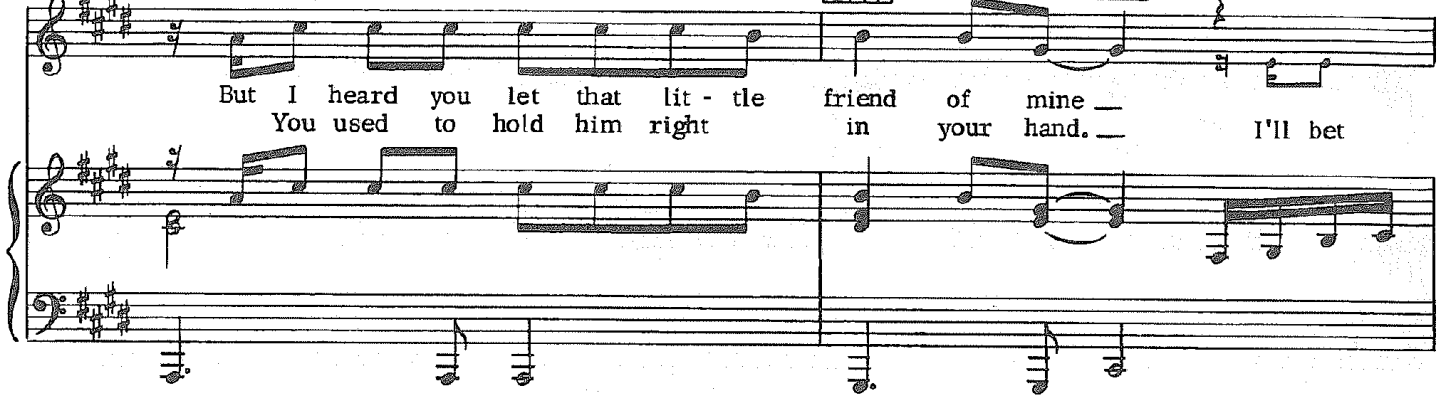
A  G#m7  C#m  B 


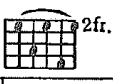

way you look, I un - der - stand that you are not im - pressed.
 leave your pret - ty fin - gers ly - ing in the wed - ding cake?



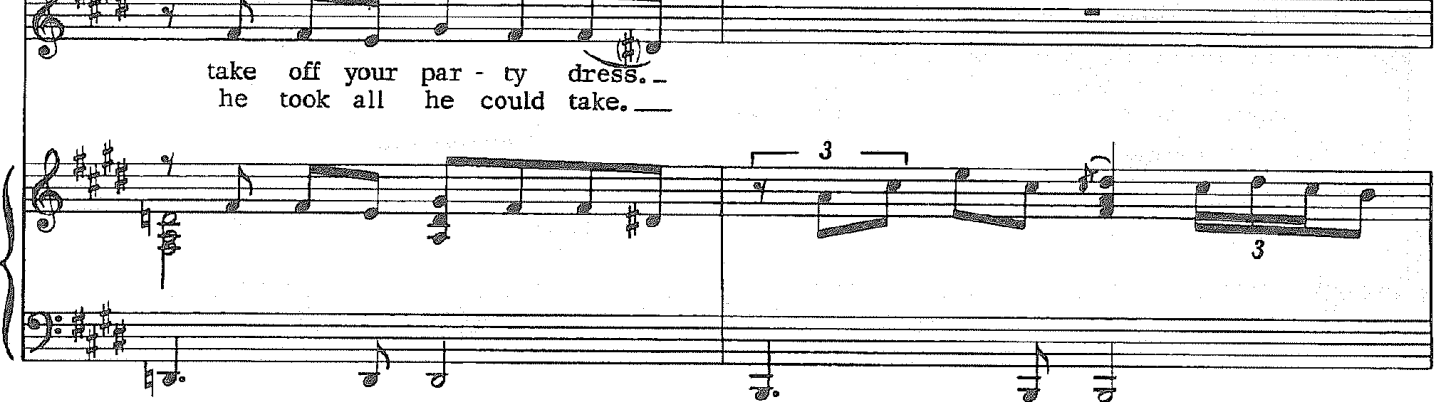
A  G#m7  C#m 

But I heard you let that lit - tle friend of mine —
 You used to hold him right in your hand. — I'll bet



D  B7sus4  B7 

take off your par - ty dress. —
 he took all he could take. —



A  G#m7  C#m  B 

I'm not gon - na get too sen - ti - men - tal like those
 Some - times I wish that I could stop you from talk - ing when I



0 A 0

G#m7 4fr.

C#m 4fr. B

oth - er stick - y val - en - tines, —
hear the sil - ly things that you say. —

0 A 0

G#m7 4fr.

C#m 4fr.

'cause I don't know if you — are lov - ing some - bod - y. I
I think some - bod - y bet - ter put out the big light, 'cause I

D

B7sus4 2fr.

B7

on - ly know — it is - n't mine. — }
can't stand to — see you this way. — }

A 0

E 0 0 0

A 0

B

G#m 4fr.

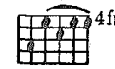
Al - i - son, — I know — this world — is kill -

G#7/D#

C#m

B

A



ing you. — Oh, — Al — i — son, —

E

A

B



my aim — is true. —

3

1. E

2. E

A



Repeat and fade

D

B

E

A



My aim — is true. —

(I Don't Want To Go To) Chelsea

Words and Music by Elvis Costello

Moderately

Bm A G A Bm A G A

mf

Pho-to-graphs of fan-cy tricks to get your kicks at six-ty-six.

Bm A G A Bm A G A

He thinks of all the lips that he licks and all the girls that he's

Bm A G A Bm A

gon-na fix. She gave a lit-tle flirt, gave her-self a lit-tle cud-dle, but there's

Bm A G A Bm A

no place here for the min-i-skirt wad-dle. Cap-i-tal pun-ish-ment, she's

G A G A G A

last year's mod-el. They call her Na-ta-sha, but she looks like El-sie.

G F#m Em D G D G D

I don't want to go to Chel-sea. Oh, no, it does not move me,

G D G D G D G D

e-ven though I've seen the mov-ie. I don't want to check your pulse.

G D G D G D E

I don't want no - bod - y else. I don't want to go to Chel-sea.

Bm A G A Bm A G To Coda

Bm A G A Bm A G A

Ev -'ry-bod - y's got new or - ders. Be a nice girl and kiss the ward - ers.

Bm A G A Bm A G A

Now the teach - er is a - way, all the kids be - gin to play.

Bm A G A Bm A G A

This system contains guitar chord diagrams for Bm, A, G, A, Bm, A, G, and A. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a key with two sharps (D major).

Bm A G A Bm A

Men come scream- ing, dressed in white coats, shake you ver - y gent - ly

This system contains guitar chord diagrams for Bm, A, G, A, Bm, and A. The lyrics are: "Men come scream- ing, dressed in white coats, shake you ver - y gent - ly". The piano accompaniment continues with the melody and bass line.

G A G A G A

by the throat. One's named Gus, one's named Al - fie.

This system contains guitar chord diagrams for G, A, G, A, G, and A. The lyrics are: "by the throat. One's named Gus, one's named Al - fie.". The piano accompaniment continues with the melody and bass line.

G F#m Em D G D G D

I don't want to go to Chel - sea. Oh, no, it does not move me,

This system contains guitar chord diagrams for G, F#m, Em, D, G, D, G, and D. The lyrics are: "I don't want to go to Chel - sea. Oh, no, it does not move me,". The piano accompaniment continues with the melody and bass line.

G x000 D 0 G x000 D 0 G x000 D 0 G x000 D 0

e - ven though I've seen the mov - ie. I don't want to check your pulse.

G x000 D 0 G x000 D 0 G x000 D 0 E 00

I don't want no - bod - y else. I don't want to go to Chel - sea.

Bm A G x000 A Bm A G x000 A

D. S. $\frac{3}{4}$ al Coda ♦

Repeat and fade

Coda Bm A G x000 A Bm A G x000 A

Accidents Will Happen

Words and Music by Elvis Costello

Moderately

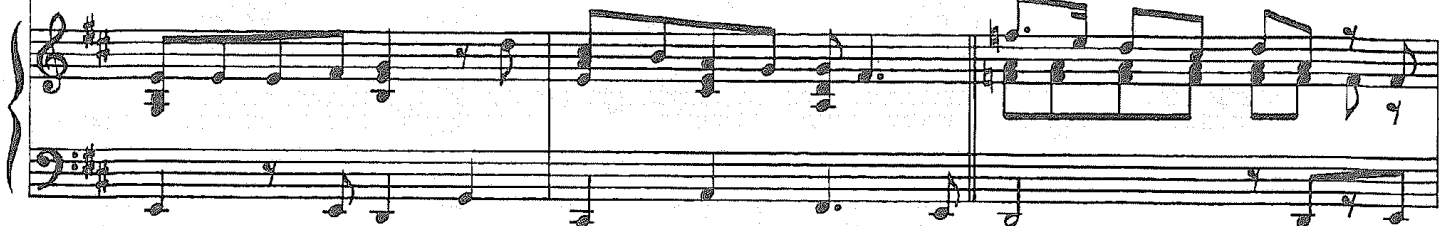
Oh, I just don't know where to be - gin. _____
so man - y fish in the sea _____ that on - ly
so man - y peo - ple to see, _____ so man - y

Though he says he'll wait for - ev - er, it's now or nev - er, but she
rise up in the sweat and smoke like mer - cu - ry. But they
peo - ple you can check up on and add to your col - lec - tion, but they

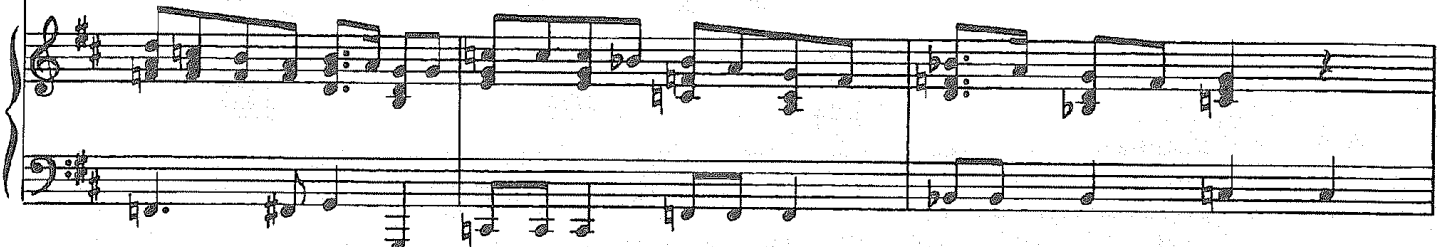
keeps him hang - ing on. _____ The sil - ly cham - pi - on, she
keep you hang - ing on. _____ They say you're so _____ young. Your
keep you hang - ing on _____ un - til you're well _____ hung. Your



says she can't go home with - out a chap - er - one. — }
 mind is made up but your mouth is un - done. — } Ac - ci - dents will hap - pen. We
 mouth is made up but your mind is un - done. — }



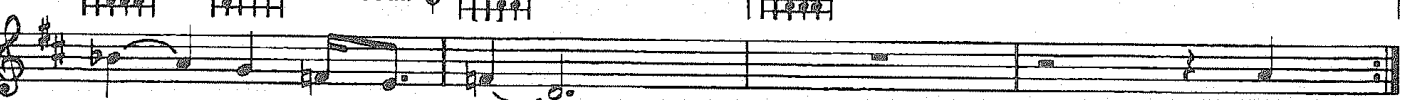
on - ly hit and run. — He used to be your vic - tim, now you're not the on - ly one.



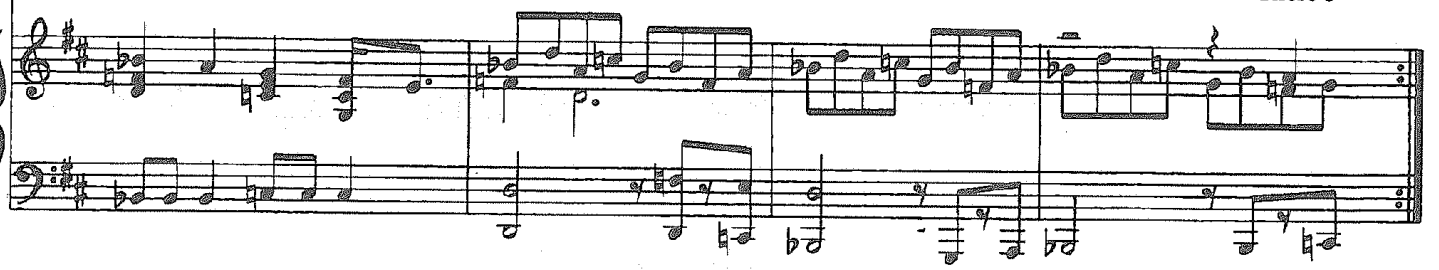
Ac - ci - dents will hap - pen. We on - ly hit and run. — I don't want to hear it 'cause



To Coda



I — know what I've done. — There's



2.

Bb

G

D

D/F#

Bm



And it's the dam-age that we do — and

Em

Bm

Asus4

A

A6

A

D. S. $\frac{3}{4}$ al Coda



nev - er know. It's the words — that we don't say — that scare me so. There's

Coda

Bb

C

Bb

C

D(no 3rd)

Dsus2

D(no 3rd)

Dsus2

I — know what I've, I — know what I've done. —

Repeat and fade

F6

Fmaj7

F6

Fmaj7

D/F#

Dsus2/F#

D/F#

Dsus2/F#



I know, I know, I know, I know.

Pump It Up

Words and Music by Elvis Costello

Medium Rock beat

B B \flat A B B \flat A

B B \flat A B B \flat A B7

I've been on ten-ter-hooks
She's been a bad girl.

end-ing in dirt-y looks, lis-t'ning to the Mu zak, think-ing 'bout this 'n' that.
She's like a chem-i-cal. Though you try to stop it, she's like a nar-cot-ic.

She said that's that. I don't wan - na chit - ter - chat. Turn it down a lit - tle bit or
 You wan - na tor - ture her. You wan - na talk to her. All the things you bought for her,

turn it down flat. Pump it up when you don't real - ly need it.
 put - ting up your tem - p'ra - ture. Pump it up un - til you can feel it.

E7

Pump it up un - til you can feel it.
 Pump it up when you don't real - ly need it.

B Bb A B

To Coda

Bb A B Bb A B Bb A

B7



Down in the pleas-ure cen-tre, hell bent or heav-en sent, lis-ten to the prop-a-gan-da,

lis-ten to the lat-est slan-der. There's noth-ing un-der hand that she would-n't un-der-stand.

E7



Pump it up un - til — you can feel it. Pump it up when you don't—

B

Bb

A

B

Bb

A

— real - ly need it.

B



Bb



A



B



Bb



A





E



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The piano part includes a prominent bass line and chordal accompaniment. The system concludes with a long, sustained piano chord in the right hand.

D.S.^{al} Coda

The second system continues the piano accompaniment with a sustained chord in the right hand and a moving bass line in the left hand. The vocal line is mostly silent in this system.

Coda  E7 

The third system begins with the vocal line. The piano accompaniment provides a steady harmonic and rhythmic foundation.

Out in the fash - ion show, down in the bar - gain bin, you put your pas - sion out

B7



The fourth system continues the vocal line and piano accompaniment. The piano part features a consistent bass line and chordal support.

un - der the pres - sure pin. Fall in - to sub - mis - sion, hit - and - run trans - mis - sion.

Three times

E7



No use wish - ing now for an - y oth - er sin. Pump it up un - til

- you can feel it. Pump it up when you don't - real - ly need it.

B Bb A B Bb A B Bb A B

Bb A B Bb A B Bb A

Repeat and fade

Radio Radio

Words and Music by Elvis Costello

Moderately fast

E B7 E B

E B7 E B

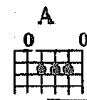
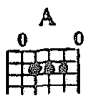
E B A

E B

I was

tuning in the shine on the light— night dial— do - ing an - y - thing my ra - di - o ad - vised...
Some of my friends sit a - round ev - 'ry eve - ning and they wor - ry a - bout the times a - head...

With ev - 'ry one — of those late - night sta - tions play - ing
But ev - 'ry - bod - y else is o - ver - whelmed by in - dif - f'rence and the



songs, bring-ing tears to my eyes,—
prom-ise of an ear - ly bed.—

I was se - ri - ous - ly think-ing a - bout
You ei-ther shut up or get cut up; they don't



hid - ing the re - ceiv - er when the switch broke 'cause it's old.—
wan-na hear a - bout it. It's on - ly inch - es on the reel - - to - reel.—

And the



They're say-ing things that I can hard - ly be - lieve.—They real - ly think we're get - ting out of con -
ra - di - o is in the hands of such a lot of fools tryin' to an - aes - the - tize the way that you



trol. }
feel. }

Ra - di - o is the sound sal - va - tion.

Ra - di - o is

B

0 A 0 0 E 00

clean - ing up the na - tion. They say you bet - ter lis - ten to the

B 0 E 00

voice of rea - son. But they don't

0 A 0 0 E 00 B C#m 4fr.

give you an - y choice 'cause they think that it's trea - son.

B C#m 4fr.

Tacet

So you had bet - ter do as you are told. You bet - ter

To Coda

B

Tacet

B7

E

B

lis - ten to the ra - di - o.

I want to bite the

hand that feeds me. I want to bite that hand so bad - ly.

B7

D.S. $\frac{3}{4}$ al Coda

I want to make them wish they'd nev - er seen me.

Coda

E B7 E B

0 00 0 00 0 00 0 00

Won - der - ful ra - di - o. Mar - vel - ous

E B7 E B

0 00 0 00 0 00 0 00

ra - di - o. Won - der - ful ra - di - o. Ra - di - o,

E B7 E B

0 00 0 00 0 00 0 00

ra - di - o. Ra - di - o, ra - di - o. Ra - di - o,

1.2.3. B

4. B E A E A E B7 E

0 00 0 0 0 00 0 00 0 00 0 00 0 00

rit.

I Can't Stand Up For Falling Down

Words and Music by Homer Banks and Allen Jones

$\text{♩} = 144$



1. I'm _____ the liv - ing re - sult, I'm a man
(Verse 2 see block lyric)






_____ who's been hurt a lit - tle too

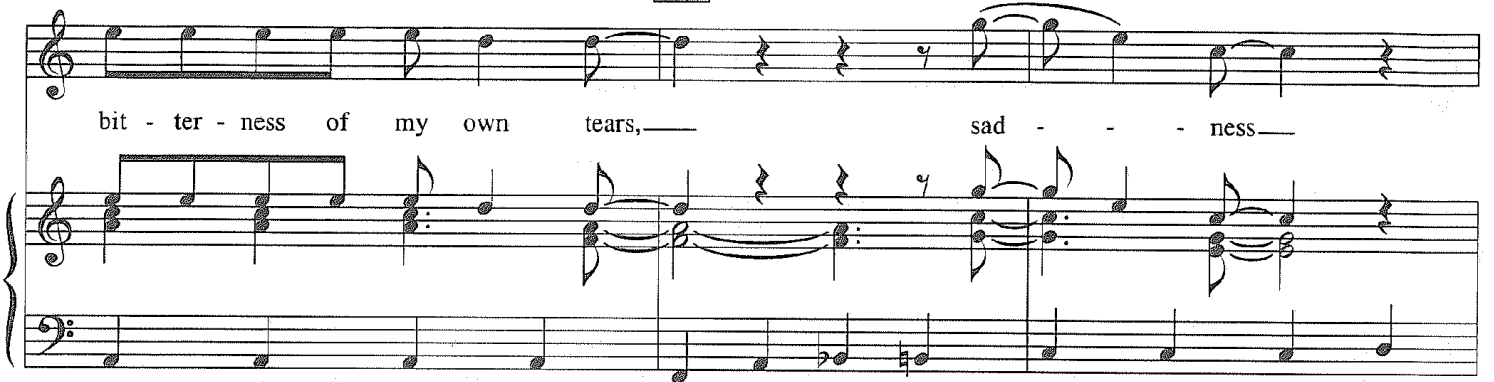
C  E7 




much, and I've tast - ed all the



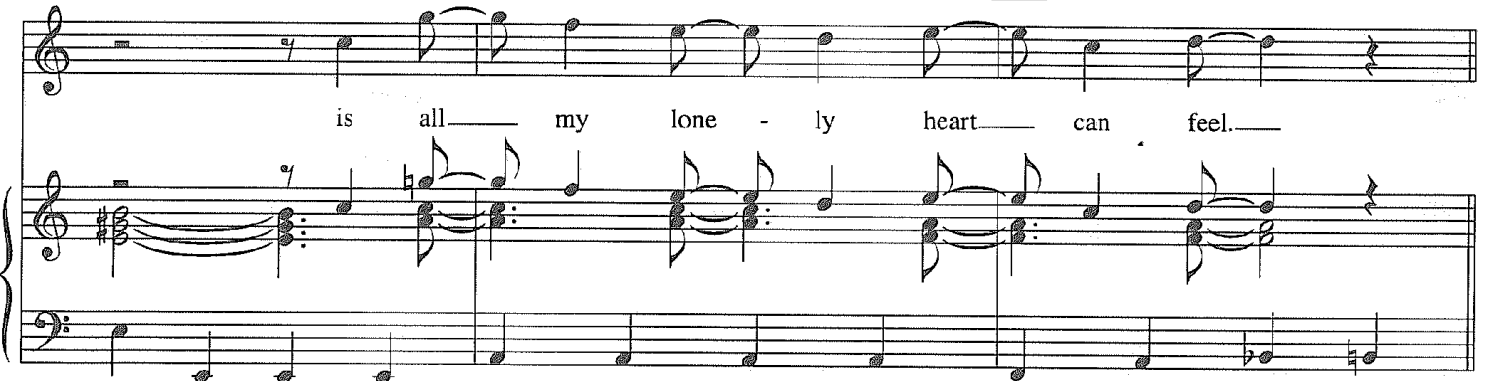
Am  F  C 





bit - ter - ness of my own tears, — sad - - - ness —




E7  Am  F 

is all my lone - ly heart can feel. —



C  F  C  F 

I can't stand up for fall - ing down. —



1.

C F C F

I can't stand up for fall - ing - - - - - down.

2.

F Fm

down. - - - - - The vow that we made, (oh - - - - -)

C C7 F

you broke it in two. But that - - - - - don't stop -

Dm7 G7

me - - - - - from lov - - - - - ing you. - - - - -

C F C

I can't stand up for fall - - - ing

F C F

down. I can't stand up for

C F C F

fall - ing down. *Repeat to fade*

Verse 2:
 Simple though love is
 Still it confused me
 Why I'm not loved
 The way I should be
 Now I've lived with heartaches
 And I've roomed with fear
 I've dealt with despair
 And I've wrestled with tears.

Clubland

Words and Music by Elvis Costello

E Em Bm G

With a hand-ful of back - hand-
piece in some-one's pock-
right to work is trad-

C#m7-5 F# Bm G C#m7-5 F#

ers and a be - vy of beau - ty
et to do the dirt - y work. You've
ed in for the right to re-fuse ad - mis - sion.

Bm G C#m7-5 F#

go - ing off lim - its, go - ing off du - ty
come to shoot the po - ny they've come to
Don't pass out now, there's no re - fund did you

Bm G C#m7-5 F#

go - ing off the rails, go - ing off with boo - ty. They
do the jerk. miss - ing.
find out what you were

G

leave him half The tell tales of fic - tion found on
crowd is way tak - ing par - a - dise, they
is tak - ing for - ty winks,

Em7

all the cri - mi - nal types The
leave you half way to bliss. You
min - us ten per - cent,

Bm G C#m7-5 F#

lead to a high - er rank - ing man or a
lad - ies' in - vit - at - ion nev - er
bare - ly get re - quir - ed sleep to go

Bm G To Coda C#m7-5 F#

face seemed with thin red stripes.
linger - ing with con - The

B F# B F# B F#



boys next door, the mums and dads, new weds and near-ly deads,

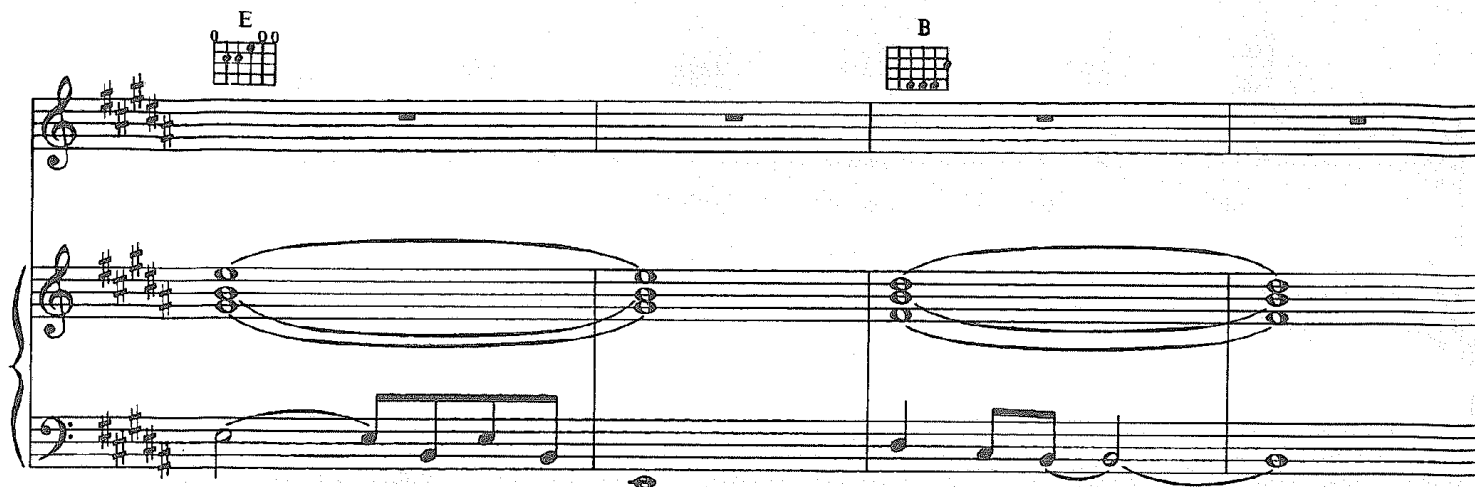
B F# B G#m7 F#



have you ev - erbeen had in club - land, in club-

B G#m7 1 F# 2 F#

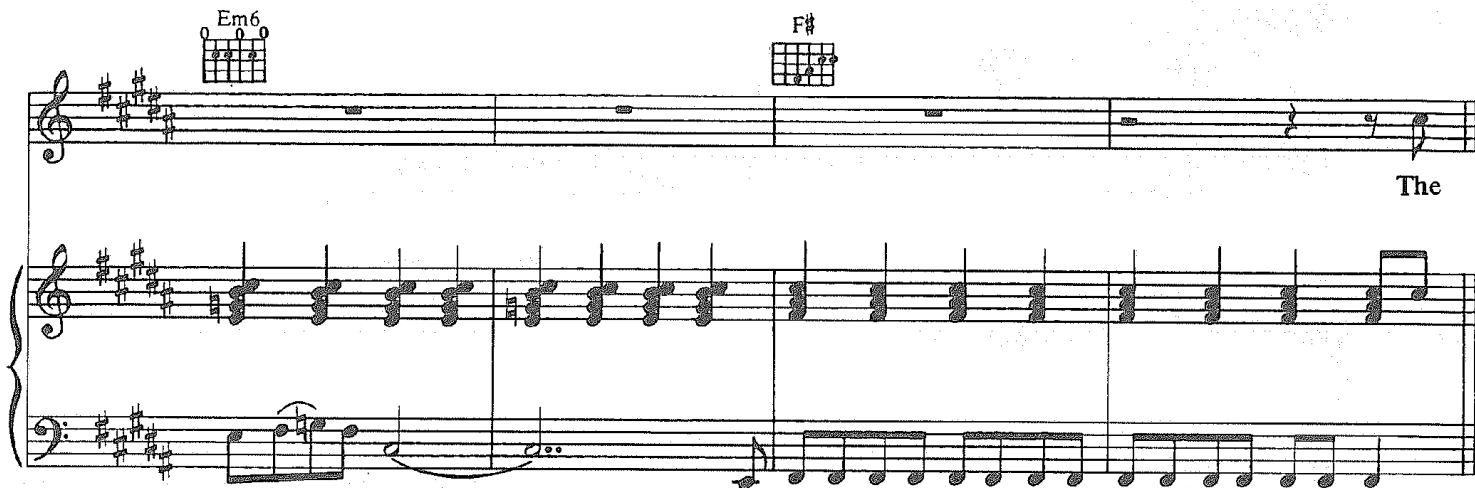
land. There's a





E  B 



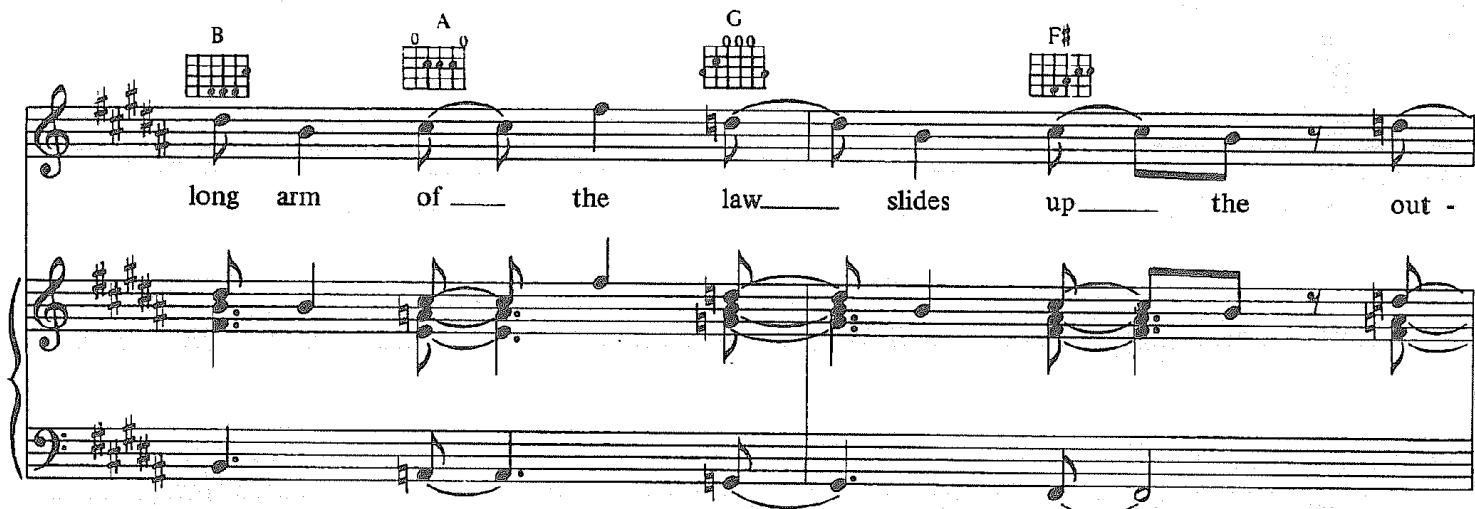
Em6  F# 







The



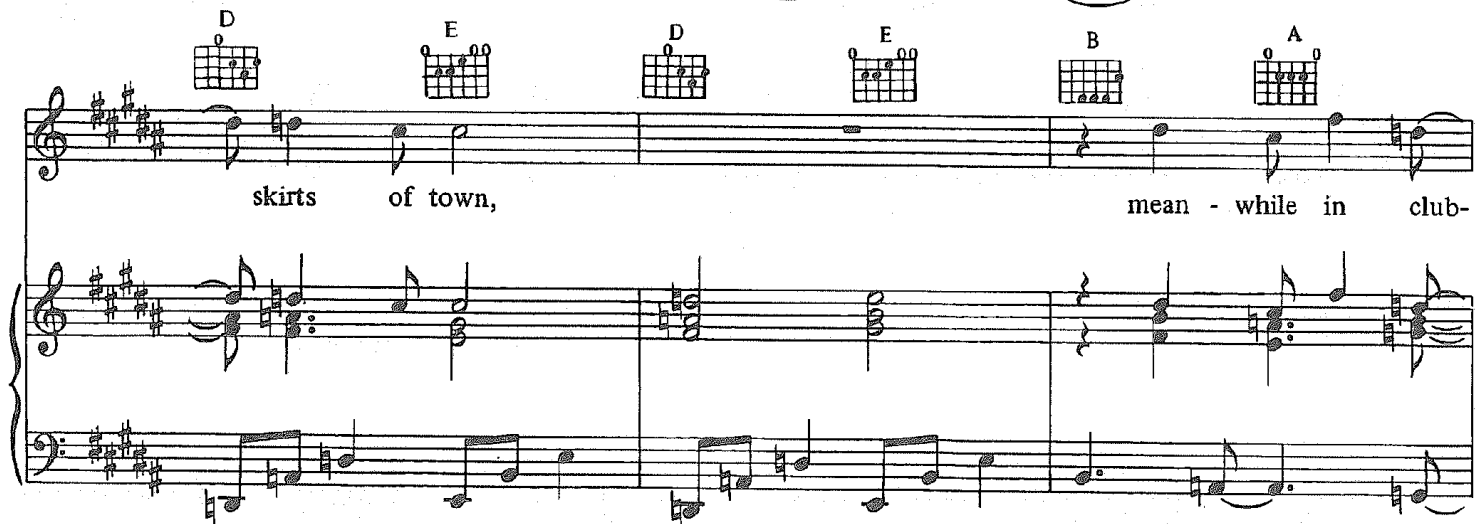
B  A  G  F# 

long arm of the law slides up the out -



D  E  D  E  B  A 

skirts of town, mean - while in club -



G F# D E D E *D.S. at Coda*

land they are rea - dy to pull them down. The

⊕ CODA C#m7-5 F# G

tempt-ment. Thurs - day to Sat - ur-day

Em7 Bm G

mon-ey's gone al - rea - dy, some things come in com-

C#m7-5 F# Bm G C#m7-5 F#

mon these days, your hands and work aren't stea - dy. The

B F# B F# B F#

boys next door, — the mums — and dads, — new weds and near-ly deads,

B F# B G#m7 F#

Have you ev - er been had. — in club - land, — in club-

B G#m7 F# x3 B G#m7

land, — in club - land —

F# E Em Bm

Good Year For The Roses

Words and Music by Jerry Chesnut

♩ = 100



1. I can



hard - ly bear— the sight of lip - stick on— the ci - ga-rettes there in the
(Verse 2 see block lyric)



ash - tray. Ly - in' cold the way— you left 'em, but at

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least your lips ca - ressed- them while you packed. Or the



lip print on a half - filled cup of cof - fee that you poured and did - n't



drink. But at least you thought- you want-ed it, that's



so much more than I can say for me. What a good year— for the

D E A

ros - es, — ma - ny blooms — still lin - ger there.

Bm E

The lawn could stand a - no - ther mow - in', fun - ny I don't ev - en

A A7 D

care. — As you turn to walk a - way,

E D A

as the door be - hind you clos - - - es,

Bm E

the on - ly thing I have to say, it's been a good year for the

1.

A D A/C# E/B A D/A

ros - es.

2.

A7 A A

2. Af - ter

Verse 2:

After three full years of marriage
 It's the first time that you haven't made the bed
 I guess the reason we're not talkin'
 There's so little left to say we haven't said
 While a million thoughts go racing through my mind
 I find I haven't said a word
 From the bedroom the familiar sound
 Of a baby's cryin' goes unheard.

Man Out Of Time

Words and Music by Elvis Costello



So this is where he came to hide
There's a tu - pen - ny ha' - pen - ny mil - lion - aire
The big - gest wheels of in - dus - try

when he ran from you in a pri - vate de - tec - tive
look - ing for a four - penny one, with a tight grip on the
re - ti - re sharp and short, and the af - ter din - ner



ov - er - coat and dir - ty dead men's shoes
short hairs of the pub - lic i - mag - in - at - ion
ov - er - tures are no - thing but an aft - er - thought



The pret - ty things_ of Knights-bridge
 But for his pri - vate wife_ and kids, _ some-how_ real_ _
 Some-bod-y's creep-ing in the kit - chen there's_

ly - ing for a Min - is - ter of State, _
 life be - comes a rum - our. Days
 a re - pu - tat - ion to be made. _

of Dutch are a far cry from the nod_ and wink_ here at_
 Who's cou - rage, just three_ French_ let - ters and a
 nerves are al - ways on a knife's_ edge, who's up



Trait - ors' Gate. 'Cause the
 Ger - man sense_ of hum - our
 late po - lish - ing_ the blade?

G#m C#m

high heel he used to be has been ground down and he
 he's got a mind like a sewer and a heart like a fridge, he
 Love is always scarpering or cowering or fawning, you

F#sus4 E/B

lis - tens for the foot - steps that would fol - low him a -
 stands to be in - sul - ted and he pays for the pri - vilege.
 drink your - self in - sen - sit - ive and hate your - self in the

B7 E F#m G#m E

round. }
 morn - ing. } To mur - der my love is a crime, but

F#m G#m A F#m/A# Bsus4 G#m/B#

will you still love a man out of



time. _____

3



time. _____



Will you still love a man out of a



to FADE

time. _____
man out of time...

I Wanna Be Loved

Words and Music by Farnell Jenkins

♩ = 88



1, 3. Why must I — be so lone - ly? When so ma - ny peo - ple

(Verse 2 see block lyric)



pass me by. — I've been wait - ing — for oh — so long

Cm F7 G

now, and yet I'm un-a - ble — to ans - wer — why. I can't be made

Gmaj7 A/G

to give up now, can you find room for me in your heart some -

D Gmaj7 F#m7

- how? — I wan-na be loved, I — just.

Cm 1.

To Coda ⊕

wan - na — be — loved. —

2.

Gmaj7



Musical notation for the second system, including vocal line and piano accompaniment. The system begins with a repeat sign. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Gm7
fr3



D.S. al Coda
Play 3 times

Musical notation for the third system, including vocal line and piano accompaniment. The piano accompaniment continues with the same rhythmic pattern as the previous system.

Coda

D11
fr5x



Musical notation for the Coda section, including vocal line and piano accompaniment. The piano accompaniment features a final chord in the right hand and a bass line in the left hand.

Bm



D11



Bm



Musical notation for the final system, including vocal line and piano accompaniment. The vocal line contains the lyrics "wan-na be loved,". The piano accompaniment features a final chord in the right hand and a bass line in the left hand.

Everyday I Write The Book

Words and Music by Elvis Costello

Chord Diagrams:

- C#m: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 2 & 3 & 4 & 5 & 5 \\ \hline \end{array}$
- G#m: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 2 & 3 & 4 & 5 & 5 \\ \hline \end{array}$
- Amaj7: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 2 & 3 & 4 & 5 & 5 \\ \hline \end{array}$
- B: $\begin{array}{|c|c|c|c|c|c|} \hline 2 & 4 & 4 & 5 & 5 & 5 \\ \hline \end{array}$
- E: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 2 & 2 & 4 & 5 & 5 \\ \hline \end{array}$

Lyrics:

Don't tell me you don't know what love is when you're
tell me you don't know the difference be -

old enough to know better. When you find strange hands in your
tween a lover and a fighter. With my pen and my electric type -

F#m G#m C#

sweat-er, when your dream - boat turns out to be a foot-note, I'm a
 writ - er ev - en in a per - fect world - where ev - 'ry-one was e - qual, I'd still

F#m G#m B

man with a mis - sion in two or three e - dit - ions. } And _____
 own the film rights and be work - ing on the se - quel. }

E G#m A B E G#m

I'm giv - ing you a long - ing look - ev - 'ry day, ev - 'ry day, ev - 'ry

A B To Coda 1. 2. E G#m A B

day ev - 'ry day I write the book. _____ } Chap - ter One -
 The way you walk.


C#m



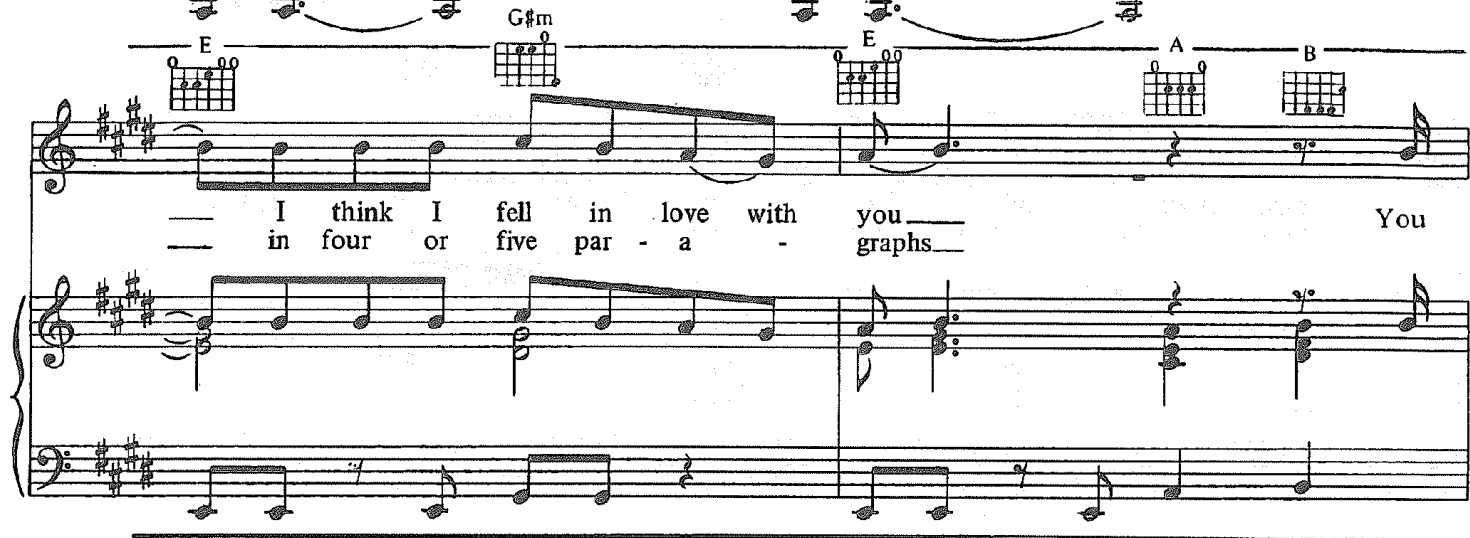
we did - n't real - ly get a - long, Chap - ter Two
 the way you talk and try to kiss me and laugh




E G#m E A B



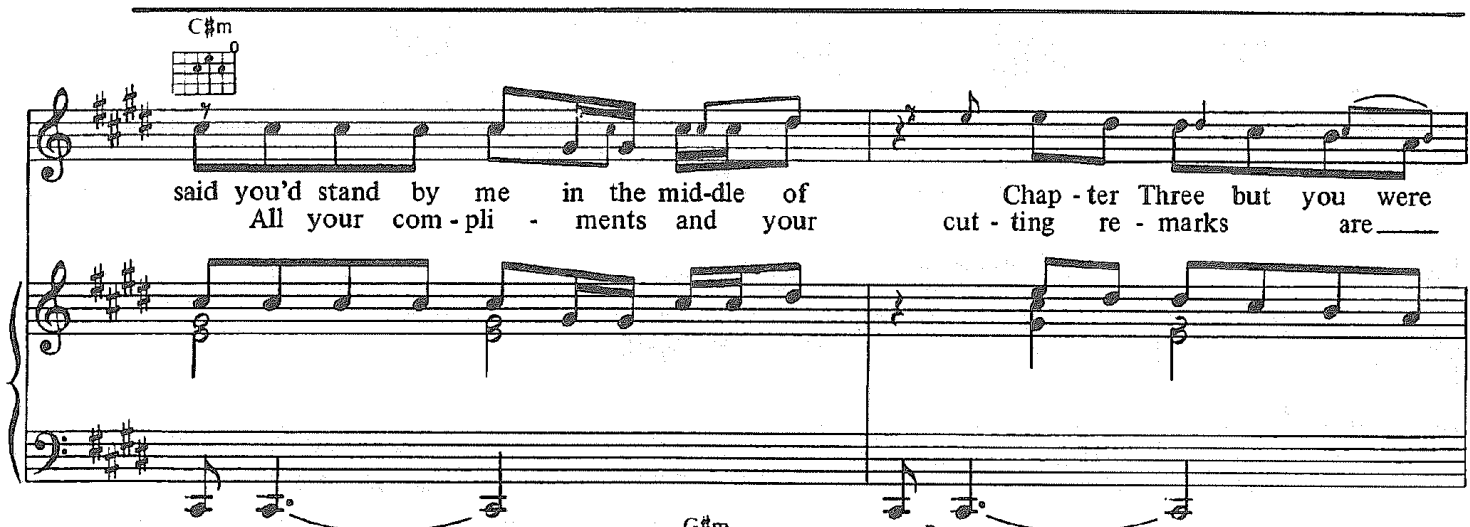
I think I fell in love with you You
 in four or five par - a - graphs



C#m



said you'd stand by me in the mid-dle of Chap - ter Three but you were
 All your com - pli - ments and your cut - ting re - marks are



F#m G#m B 3 C#m7



up to your old tricks in Chap - ters Four, Five and Six. } And
 cap - tured here in my quo - ta - tion marks.



G#m A B *D.S. al Coda*

Ev - 'ry day I write the book. Don't

CODA E G#m A B

Ev - 'ry day, ev - 'ry day, ev - 'ry day I write the book - day I write the

C#m G#m A B E G#m

book.

A B E G#m A B *Repeat to fade*

Ev - 'ry day, ev - 'ry day, ev - 'ry day, ev - 'ry day I write the book.

Brilliant Mistake

Words and Music by D P A MacManus

♩ = 98





1. He



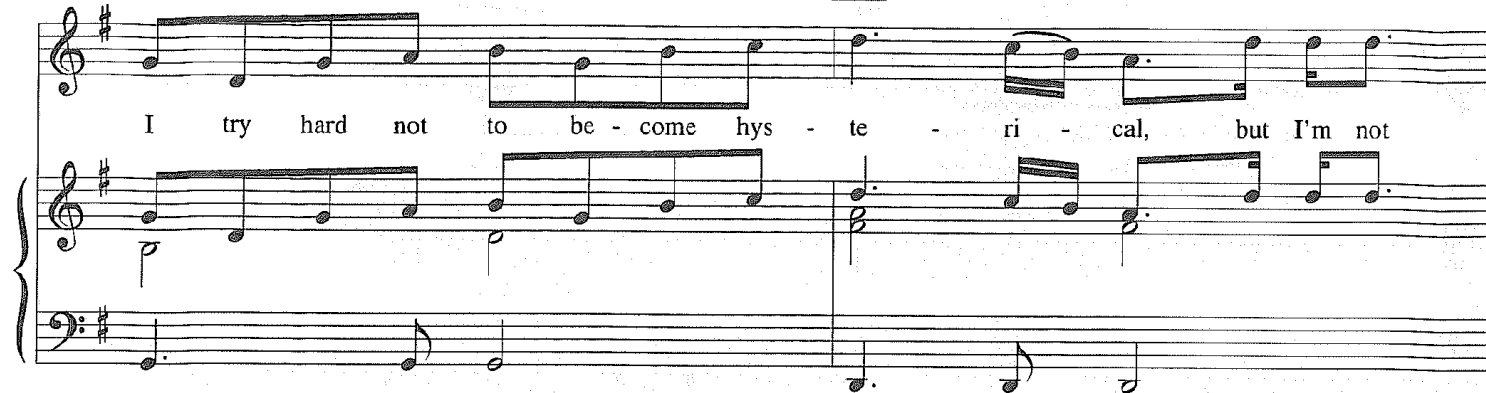
thought he was the King of A - me - ri - ca, where
(Verse 2 & 3 see block lyric)






they pour Co - ca Co - la just like vin - tage wine. Now

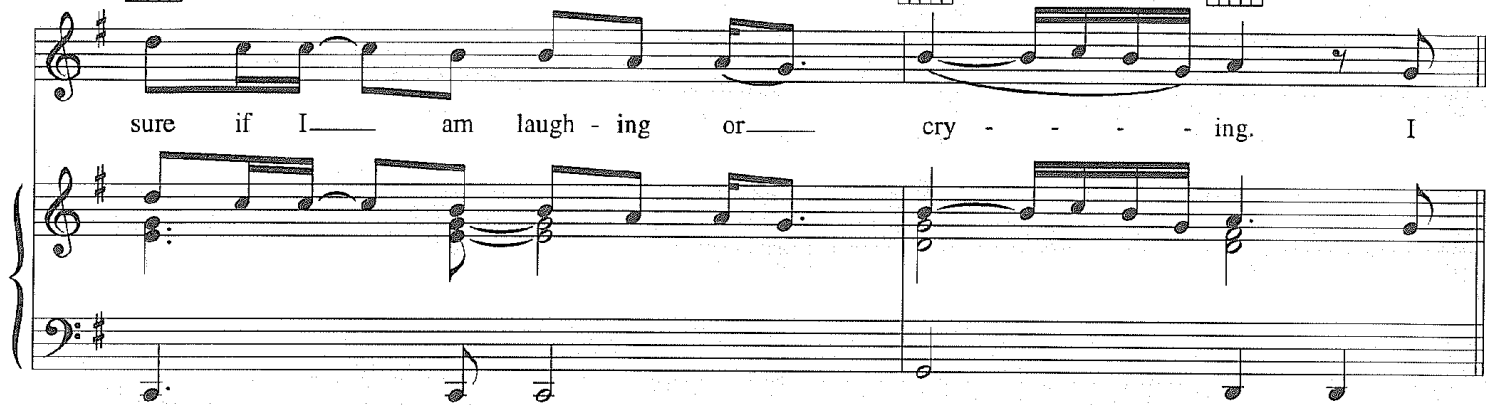
G  D 

I try hard not to be - come hys - te - ri - cal, but I'm not



C  G  D 


sure if I am laugh - ing or cry - - - ing. I



C 

wish that I could push a but - ton and talk in the past and not the



F  C 

pre - sent tense. And watch this hurt - in' feel - ing



F Em

dis - ap - pear like it was com - mon sense.

G F G F G Em7

It was a fine i - dea at the time, now it's a bril -

1, 2.

C D G C G C

liant mis - take.

G C Em A G C G

2. She
3. He

3.

G C G F G F

I was a fine i - dea at the time,

G Em7 C D G C

now I'm a bril - liant mis - take.

Verse 2:

She said that she was working for the ABC News
 It was as much of the alphabet as she knew how to use
 Her perfume was unspeakable, it lingered in the air
 Like her artificial laughter, her mementos of affairs.

Oh, I said, I see you know him
 Isn't that very fortunate for you?
 And she showed me his calling card
 He came third or fourth and there were more than one or two.

He was a fine idea at the time
 Now he's a brilliant mistake.

Verse 3:

He thought he was the King of America
 But it was just a boulevard of broken dreams
 A trick they do with mirrors and with chemicals
 The words of love in whispers and the axe of love in screams.

I wish that I could push a button
 And talk in the past and not the present tense
 And watch this loving feeling
 Disappear like it was common sense.

I was a fine idea at the time
 Now I'm a brilliant mistake.

The Other Side Of Summer

Words and Music by D P A MacManus

♩ = 130



1. The sun strug-gles up, an - o - ther
(On % see block lyric)



beau - ti - ful day, — and I feel glad in my own sus - pic - ious way.



Yeah, — yeah, — yeah, — yeah in spite of con - tra - dic - tion and con -

Am D C D

- fu - sion felt tra - gic with - out rea - son, there's ma - lice and there's ma - gic, in ev - 'ry sea - son.

CHORUS

G G/F C/E Cm/E^b G Em

From the foam - ing break - ers of the poi - son - ous surf, — the oth - er side of

Am D G G/F C/E Cm/E^b

sum - mer. — To the burn - ing for - ests in the hills of Ast - ro turf, the

To Coda ⊕

G/D D Am/G G Bm C/E VERSE G/D

oth - er side of sum - mer. —

1. The au - to - ma - tic
(Verse 2 see block lyric)

gates close up be-tween the shan-ties and the pa-lace, the blow— torch a-muse-ments, the—

voo - doo cha-lice. The pale, pa - the - tic pro - mi - ses that ev - 'ry - bo - dy swal-lows, a

teen - age girl is cry - ing 'cause she don't look like a mil - lion dol - lars,

so help her if you can, cause she don't seem to



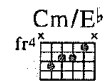
D.%. al Coda

have the at - ten - tion span.

Coda



sum - mer. — The might - i - est was rose, — the
danc - ing was desp - 'rate, the



(The oth - er side of
ab - sence of per - fume, the cas - u - al kill - ers, the
mu - sic was worse, — they bu - ry your dreams — and



sum - mer.)
mil - it - ary cur - few, the card - board ci - ty and an
dig up the worth - less, good - night God bless and kiss good -

C/E Cm/E^b G/D D

un - want - ed the birth - day, the oth - er side of
- bye to the earth, the oth - er side of

1. Am/G G 2. Am/G G D/G

sum - mer. The sum - mer the oth - er side of

C/G G D/G C/G G *Repeat ad lib. to fade*

sum - mer. The oth - er side of sum - mer. The

Verse 2:

Was it a millionaire who said "imagine no possessions"?
 A poor little schoolboy who said "we don't need no lessons"
 The rabid rebel dogs ransack the shampoo shop
 The pop princess is downtown shooting up
 And if that goddess is fit for burning
 The sun will struggle up, the world will still keep turning.

On %:

Madam standing by the side of the road saying
 "Look at my eyes, look at my eyes, look at my eyes, look at my eyes"
 Yeah, yeah, yeah, yeah
 Now you can't afford to fake all the drugs your parents used to take
 Because of their mistakes you'd better be wide awake.

Sulky Girl

Words and Music by D P A MacManus

$\text{♩} = 114$



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment begins with a series of chords in the right hand and a steady eighth-note bass line in the left hand.



The second system of music includes the vocal line and piano accompaniment. The lyrics are: "1. She wears— a wed - ding ring,— her sis - ter lent— to throw". A note below the lyrics reads "(Verses 2 & 3 see block lyric)". The piano accompaniment continues with the same rhythmic pattern as the first system.



The third system of music includes the vocal line and piano accompaniment. The lyrics are: "— them off— the scent,— just let them guess,— it's what they ex - pect,—". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

Bm



who in the world— has bit - ten her neck?— She's dis -

Em



cov-ered wear-ing last night's dress, the car-nal and cun - ning, she could-n't ex - press,








Chorus

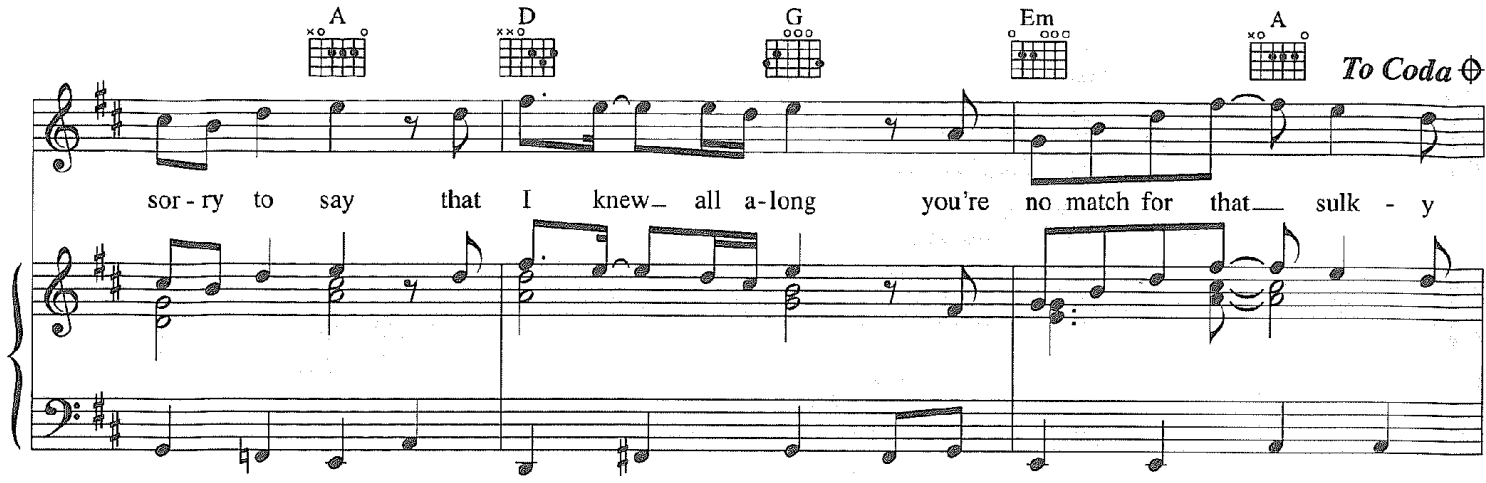
who do you think she's try - ing to im - press? I





think you'd bet-ter hold your— tongue, al - though you've nev-er been— that strong, I'm

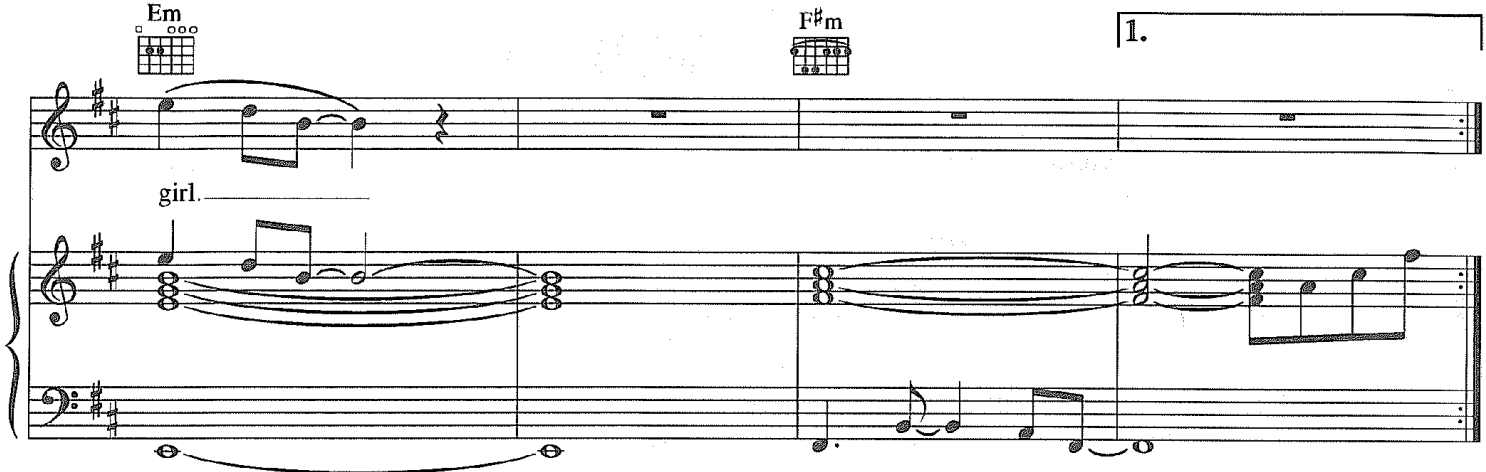
A  D  G  Em  A  *To Coda* ⊕

sor - ry to say that I knew - all a-long you're no match for that - sulk - y







Em  F#m  1.

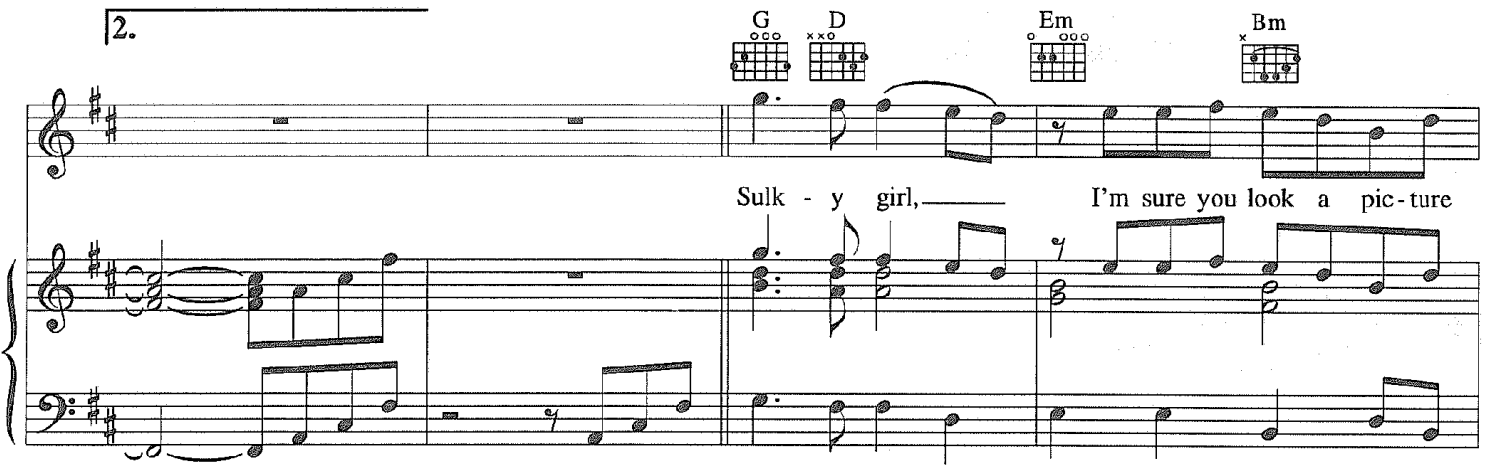
girl.










2.

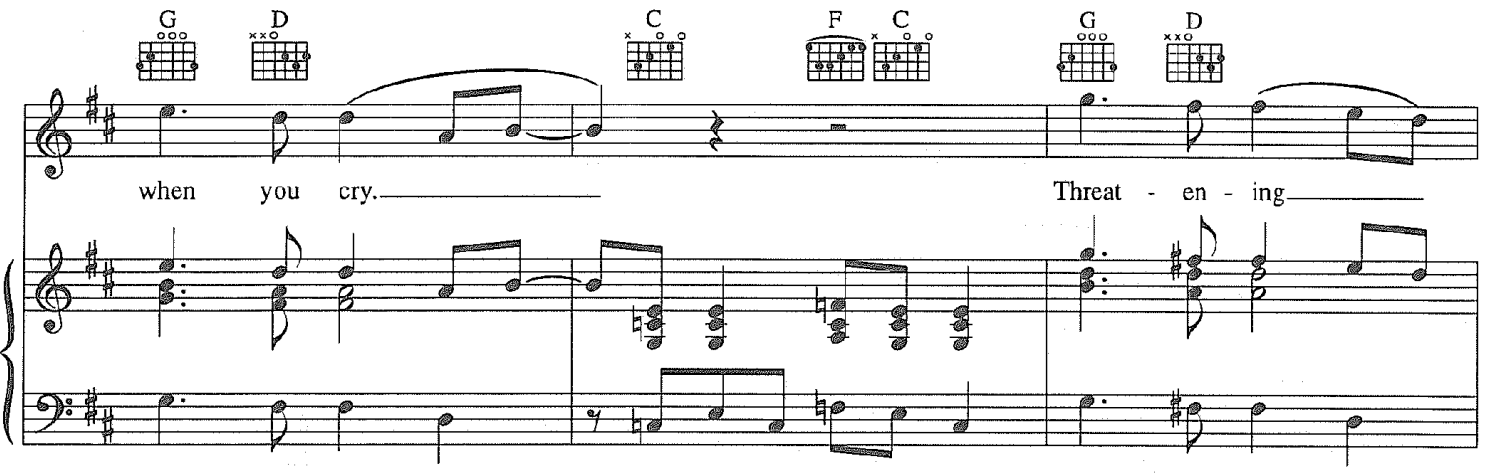
G  D  Em  Bm 

Sulk - y girl, I'm sure you look a pic-ture



G  D  C  F  C  G  D 

when you cry. Threat - en - ing



Em Bm G D C F C

the si - lent treat - ment does - n't qua - li - fy.

G C F C G

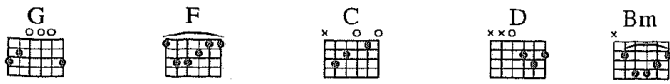
It's like mo - ney in the bank. — Your ex - pres - sion is blank,

C F C G C F

but when the chance ap - pears —

D G F C D

you'll be near - er to tears, — sulk - y girl, — sulk - y



D.%. al Coda

Musical notation for the first system. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (D major). The vocal line starts with the word "girl." followed by a long note. The piano accompaniment provides harmonic support with chords and moving lines.

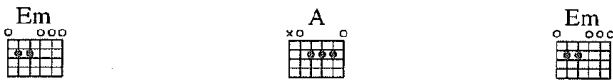
Coda



Musical notation for the second system. It features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line continues with the lyrics: "girl. I won't tell you a-gain, what do you gain by".



Musical notation for the third system. It features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line continues with the lyrics: "black-en-ing— her name, she's smart-er than you, oh is - n't it— a shame? You're".



Musical notation for the fourth system. It features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line concludes with the lyrics: "gon - na lose that— sulk - y girl.".

F#m G D

Sulk - y girl

Em Bm G D C F C

I saw you prac - tis - ing your black - mail fa - ces.

G D Em Bm G D

Sud - den - ly you're talk - ing like a duch - ess but you're still a wait - ress.

C F C G C F C

I saw through your pre - tence,

G C F C G

but in my de - fence— there are a few e - vents—

C F C D

I think will spare the cen - sor, sulk - y

Repeat ad lib. to fade

G F C D G F C D

girl. Sulk - y girl. Sulk - y

Verse 2:

She left her European town
 Before she let the family down
 She couldn't stand the Massacre Game
 So she dyed her hair and adopted another name.
 With the evidence of passing out
 Stamped on her hand
 She glows in the dark
 He thinks she's from another planet.

Verse 3:

He said "Hello my pretty flower"
 Just trying out his tycoon power
 Avoiding the mirror, her pitying stare.
 She said "You're mistaken, your money's no good in here."
 Just some stupid little know-it-all
 Who thought she looked easy
 He's not that astute
 He'll pay for the distance between cruelty and beauty.

Tokyo Storm Warning

Words and Music by D P A MacManus and Cait O'Riordan

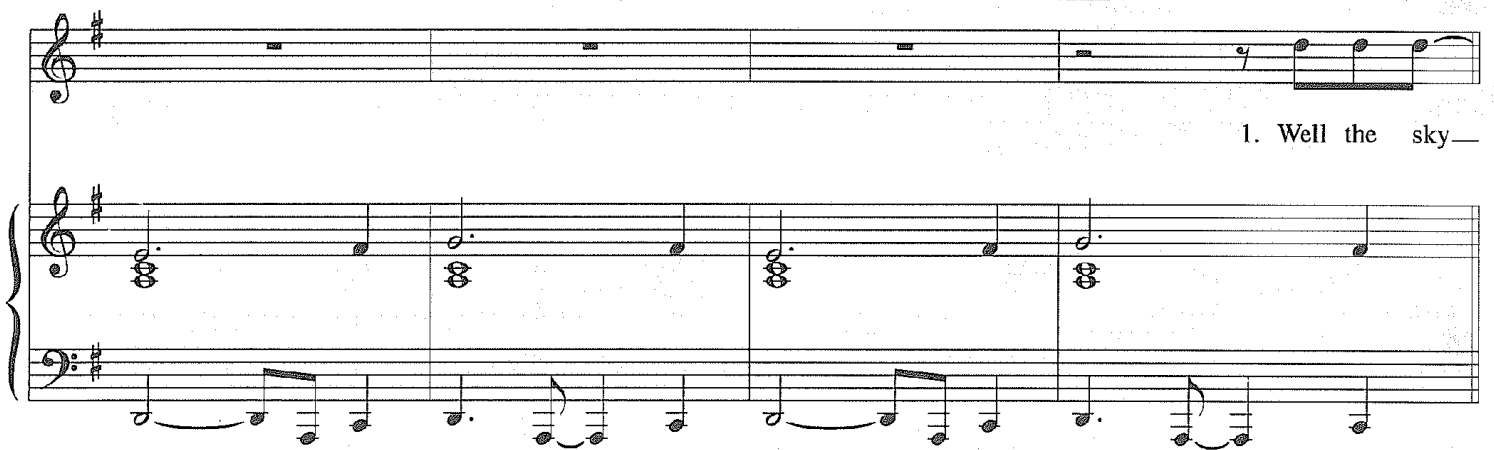
♩ = 148

Percussion



Chord diagrams for the first system:

- D9 (fr4x)
- D11 (fr5x)
- D9 (fr4x)
- D11 (fr5x)



1. Well the sky—

Chord diagrams for the second system:

- D9 (fr4x)
- D11 (fr5x)
- D9 (fr4x)
- D11 (fr5x)



— fell ov - er cheap— Ko-re - an mon - ster mo - vie sce - ne - ry— and
(Verses 2, 3 and 4 see block lyric)



spilled in - to the mez - za - nine_ of the Crushed_ Cap - sule Ho - tel. Be - tween



the Dis - ney a - ba - toir_ and the che - mi - cal_ re - fi - ne - ry, I knew



1.

I was in trou - ble but I thought_ I was_ in hell_



2. So you look_

2, 3, 5.

Chorus

DII
fr5^x

D
xxo

Dsus4
xxc

D
xxo

Dsus4
xxo

D
xxo

Dsus4
xxo

ho - li - day. — What do we care — if the world — is a joke
ques - tions. — (To - ky - o storm

D
xxo

Dsus4
xxo

D
xxo

Dsus4
xxo

D
xxo

Dsus4
xxo

warm - ing. —) we'll give it a big — kiss — we'll give —

D
xxo

Dsus4
xxo

Dsus4
xxo

Dsus4
xxo

D
xxo

Dsus4
xxo

— it a poke. — Death wears a big hat —
(To - ky - o storm warn - ing. —)

D
xxo

Dsus4
xxo

D
xxo

Dsus4
xxo

D
xxo

Dsus4
xxo

— 'cause he's — a big — bloke. — We're
(To - ky - o storm warn - ing. —)

F# Bm D9

on - ly liv - ing this in - stant.

4.





D11 D11 D9

3. With the black — way.)
4. So they flew —


D11 D9 D11 D9

D11 D9 D11

5. Ho -

- li - days - are dirt - cheap in - the Cos - ta del - Mal - vi - nas in the Ho -
(Verses 6 and 7 see block lyric)










- tel Ar - gen - ti - na, they can hard - ly tell - be - tween - us for Te - re -







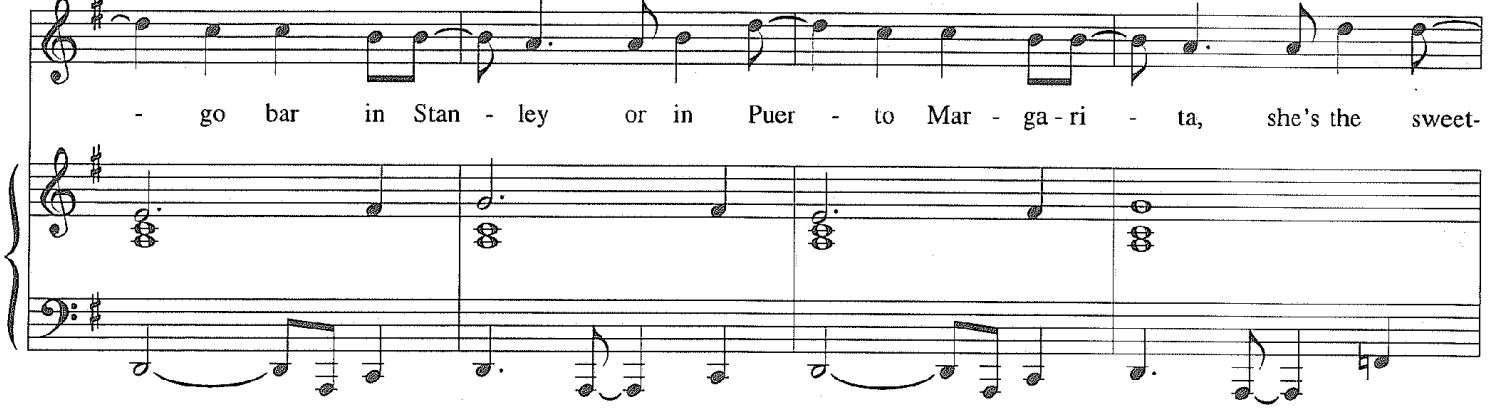


- sa is - a wait - ress though she's now - known as Jua - ni - ta in a tan -



- go bar in Stan - ley or in Puer - to Mar - ga - ri - ta, she's the sweet -

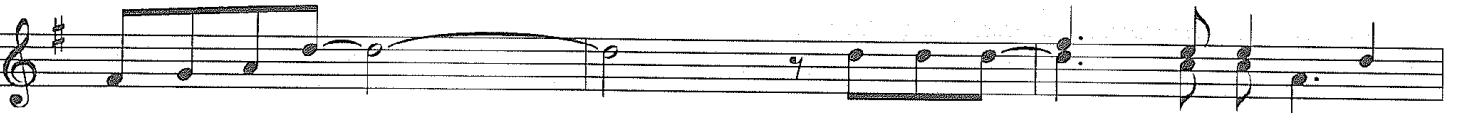




- est and the sau - ci - est, — the love - li - est — and the naugh - ti - est, — she's



— Miss Bue - nos Air - es in a world — of la - cy lin - ge - rie. —



What do we care — if the world — is a joke
(To - ky - o storm



warn - ing. —) we'll give it a big — kiss — we'll give —

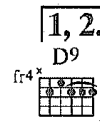




(To - ky - o it a poke. — storm warn - ing. —) Death wears a big hat —



'cause he's — a big — bloke. — We're
(To - ky - o storm warn - ing. —)



on - ly liv - ing this in - stant.

3.



Repeat to fade

6. Ja -
7. We

Verse 2:

So you look around the tiny room and you wonder where the hell you are
While the KKK convention are all stranded in the bar.
They wear hoods and carry shotguns in the main streets of Montgomery
But they're helpless here as babies 'cause they're only here on holiday.

Verse 3:

With the black sand stuck beneath her feet in a warm Sorrento sunrise
A barefoot girl from Naples or was it a Barcelona high-rise?
Whistles out the tuneless theme song of a hundred cheap suggestions
And a million false seductions and all those eternal questions.

Verse 4:

So they flew the Super Constellation all the way from Rimini
And feasted them on fish and chips from a newspaper facsimile
Now dead Italian tourists' bodies litter up the Broadway
Some people can't be told, you know they have to learn the hard way.

Verse 6:

Japanese God Jesus robots telling teenage fortunes
For all we know and all we care they might as well be Martians.
They say gold paint on the palace gates comes from the teeth of pensioners
They're so tired of shooting protest singers that they hardly mention us.
While fountains fill with secondhand perfume and sodden trading stamps
They'll hang the bullies and the louts that dampen down the day.

Verse 7:

We braved the cold November air and the undertaker's curses
Saying "Take me to the Folies Bergère and please don't spare the hearses."
For he always had a dream of that revolver in your purse
How you loved him till you hated him and made him cry for mercy
He said "Don't ever mention my name there or talk of all the nights you cried.
We've always been like worlds apart now you're seeing two nightmares collide."

Veronica

Words and Music by Mac Manus and McCartney

C F C G C F C G

Is it

C F C G C F

all in that pret - ty lit - tle head_ of yours? What goes on in that place in the

C G C F C G

dark? Well I used to know a girl and I_____ would have sworn_ that her

F G F C C F C G

name was Ve - ro - ni - ca. Well she used to have a care - free mind of her own, and a

C F C G C F

de - li - cate look in her eye. These days I'm a - fraid

C G F G 1. F C

she's not e - ven sure if her name is Ve - ro - ni - ca. Do you sup - pose -

Dm Dm/maj7 Dm7 G/B

— that wait - ing hands — on eyes, Ve - ro - ni - ca — has gone — to hide? And all —

Dm Dm/maj7 Dm7 G

— the time — she laughs — at those who shout — her name and steal — her clothes. Ve -

F F#o

- ro - ni - ca, Ve - ro - ni - ca.

G7 to Coda ⊕

(2.) Did the
(3.) Ve -

2. F C Am Fm6 Bb9

Half tempo

On the 'Em-press of In - di - a' and as she closed her eyes up-on the

C Em7 Am Fm6 Bb7

world and picked up-on the bones of last week's news, she spoke his name out loud a-gain.

D.♯
to rpt. back to v.3,
then al Coda

to 1st tempo

Do you sup - pose -

CODA

C

Ve - ro - ni - ca

Verse 2

Did the days drag by? Did the favours wane?
 Did he roam down the town all the time?
 Will you wake from your dream with a wolf at the door,
 Reaching out for Veronica?
 Well it was all of sixty-five years ago
 When the world was the street where she lived,
 And a young man sailed on a ship in the sea
 With a picture of Veronica.

Verse 3

Veronica sits in her favourite chair
 And she sits very quiet and still,
 And they call her a name that they never get right
 And if they don't then nobody else will.
 But she used to have a carefree mind of her own,
 With devilish look in her eye,
 Saying, 'You can call me anything you like, but
 My name is Veronica'.

She

Theme from the BBC/TV Series SEVEN FACES OF WOMAN

Lyrics by Herbert Kretzmer

Music by Charles Aznavour

$\text{♩} = 66$



1. She — may be the face I can't for -



- get, — a trace of plea - sure or re - gret, — may be my trea - sure or the



price — I have to pay, she — may be the song that sum - mer

Adim



D^b



sings, — may be the chill that au - turn brings, — may be a hun - dred diff - 'rent

things — with - in the mea - sure of a day.

2. She — may be the beau - ty or the beast, — may be the fa - mine or the
(Verse 3 instr. Verse 4 see block lyric)

feast, — may turn each day in - to a hea - ven or — hell.

E^bm



A dim



D^b



She— may be the mir-ror of my dreams— a smile re-lect-ed in a stream, she may not be what she may

3^o To Coda ⊕ 1.

E^b7/G



A^b7sus4



A^b7



D^b



G^b



G^b/A^b



A^b



D^b



seem, in-side her shell.

A



E



She— who al-ways seems so hap-py in a crowd,— whose eyes can be so pri-vate and so

D



C[#]



proud,— no-one's al-lowed to see them when they cry.

She — may be the love that can-not hope to last, — may come to me from sha-dows of the

past — that I'll re-mem - ber till the day I die.

D.%. al Coda

⊕ *Coda*

She, she, she.

Verse 4:
 She may be the reason I survive
 The why and wherefore I'm alive
 The one I'll care for through the rough and ready years.
 Me, I'll take her laughter and her tears
 And make them all my souvenirs
 For where she goes I've got to be
 The meaning of my life is she, she, she.

Big Tears

Words and Music by Elvis Costello

Moderately

Chord diagrams for the first system: G (x000), F (2132), C (0230), G (x000), F (2132), C (0230), G (x000), F (2132), C (0230).

Chord diagrams for the second system: G (x000), F (2132), C (0230), G (x000), Em (0220).

Ev-'ry-one is bus-y with the reg-u-lar rou-tine. The

Chord diagrams for the third system: D (0232), G (x000), C/E (0230).

snip-er just takes his aim, Ev-'ry-one is win-dow-shop-ping,

Am/E



C/E



Am/E



no one is a-mazed.

E-ven if he hit you, you'd still think it's just a graze.

D



G



D



G



You go to a mov - ie,

you go to a show.

You think that you're liv - ing;

D



C



G



C



D



you don't real-ly know. Big

tears

mean noth - ing.

C



G/B



Am



D



C



G



C



D



You can count them as they fall. Big

tears

mean noth - ing

when you're

A D G F C D *To Coda*

ly - ing — in your cof - fin. Tell me who's — been tak - en in.

G F C G F C G F C G F C

Oh, you
Oh, —

G Em

talk a - bout the new boss au - to - mat - ic clause. But of
all the but - tons of my o - ver - coat, — they have —

D G C/E

course they make it all up for you. Al - ways fas - ci - nat - ed by the
fall - en off, — one — by one. You wouldn't e - ven like me if you'd

Am/E



C/E



weird edge of town,
nev - er had a drink.

come home dis - ap - point - ed ev - 'ry
You would-n't e - ven like me if you

Am/E



time they put you down,
nev - er stopped to think.

Laugh - ing with the old boys,
Stand - ing in the shad - ow,

1.

2.

D. S. al Coda



say - ing that it's all noise,
turn - ing wives to wid - ows.

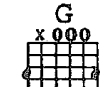
I sup - pose

big

Don't you know,

big

Coda



Tell me,

tell me,

tell me.

So Like Candy

Words and Music by Mac Manus and McCartney

$\text{♩} = 92$

F#7sus4



♩ a tempo

Bm



1. Here lies the pow - der and per - fume.
(Verses 2 & 3 see block lyrics)

Bm/A



C#7/G#



G7



F#7



The pret - ty clothes are scat - tered 'round the room — and it's

Em



F#7sus4



To Coda \oplus

so like Can - dy. Here lies the lip - stick and the

Bm Bm/A C#7/G# G7

face, the col-oured tab - lets keep it all in _____ place,

F#7 Em




_____ and it's so like Can - - - dy,

Asus4 A D F#7

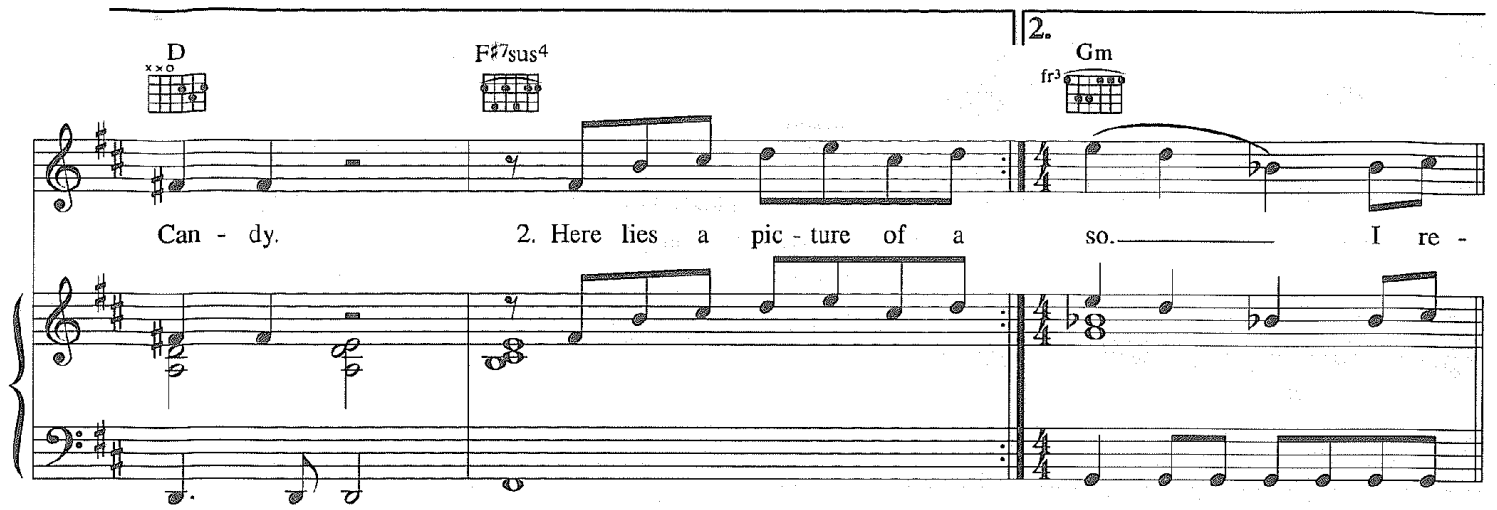
so like Can - dy. What did I do to make her go? _____



Bm Bm/A G 1. Gm

Why must she be the one that I have _____ to love? So _____ like

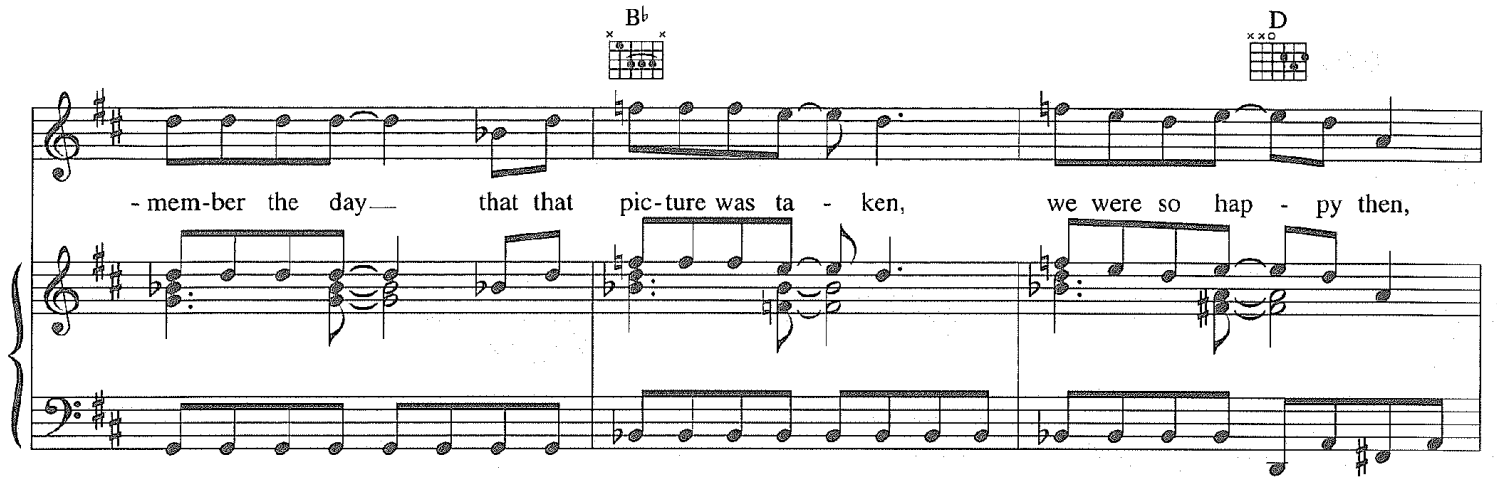
D  F#7sus4  | 2. Gm 





Can - dy. 2. Here lies a pic - ture of a so. I re -



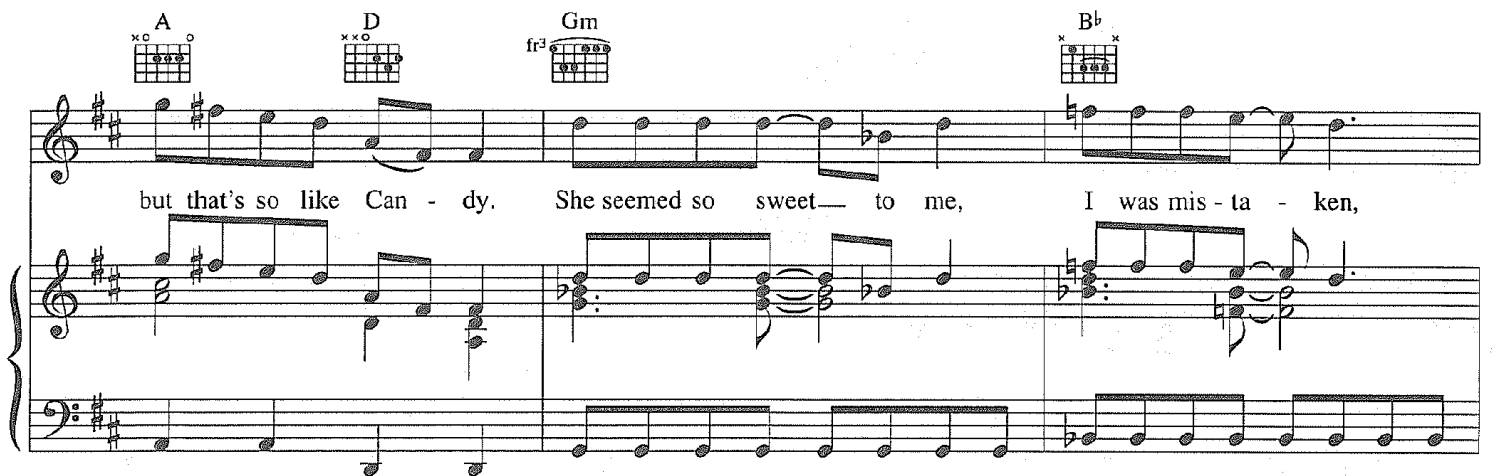
Bb  D 

- mem - ber the day — that that pic - ture was ta - ken, we were so hap - py then,



A  D  Gm  Bb 





but that's so like Can - dy. She seemed so sweet — to me, I was mis - ta - ken,



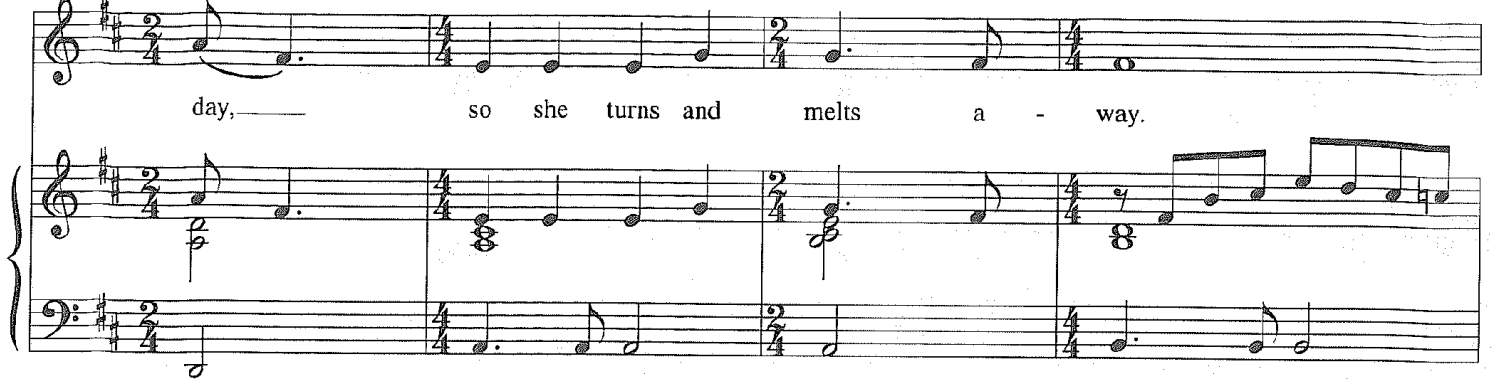
D  A  D  A7 





oh no not that — a - gain, but that's so like Can - dy. She just can't face the



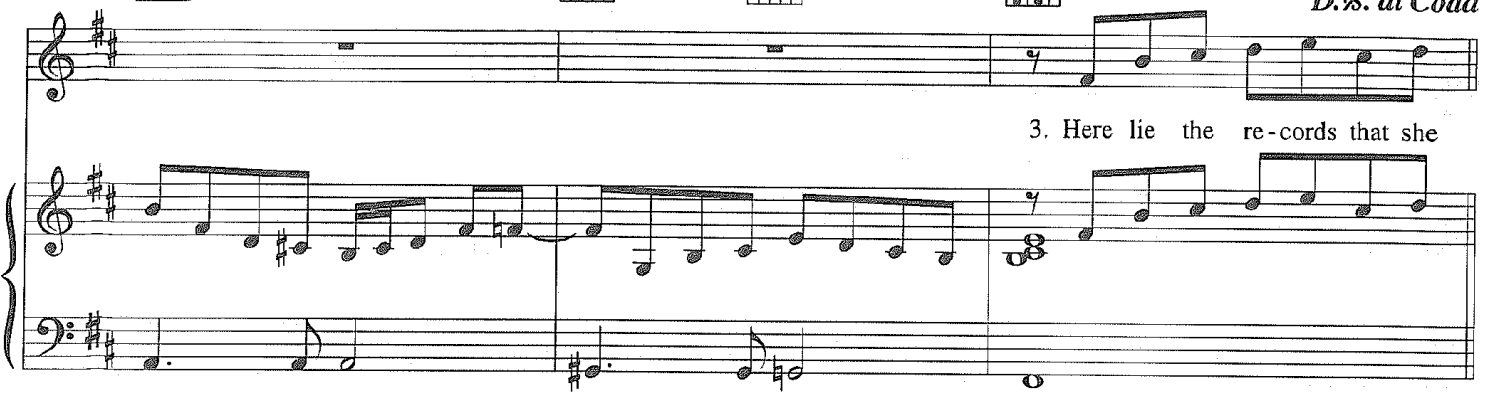
D  A7  A9  Bm 



day, — so she turns and melts a - way.



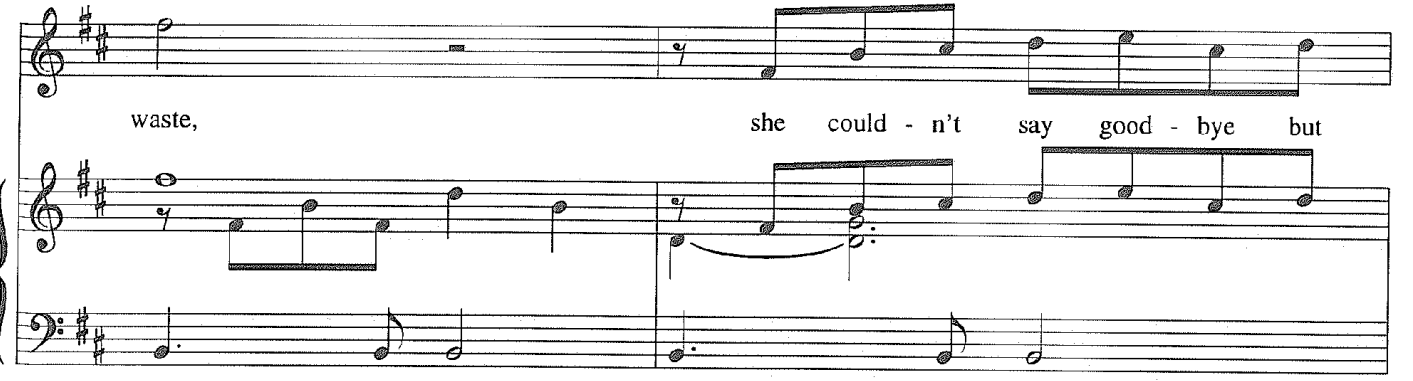
Bm/A  C#7/G#  G7  F#7sus4  *D.% al Coda*




3. Here lie the re-cords that she



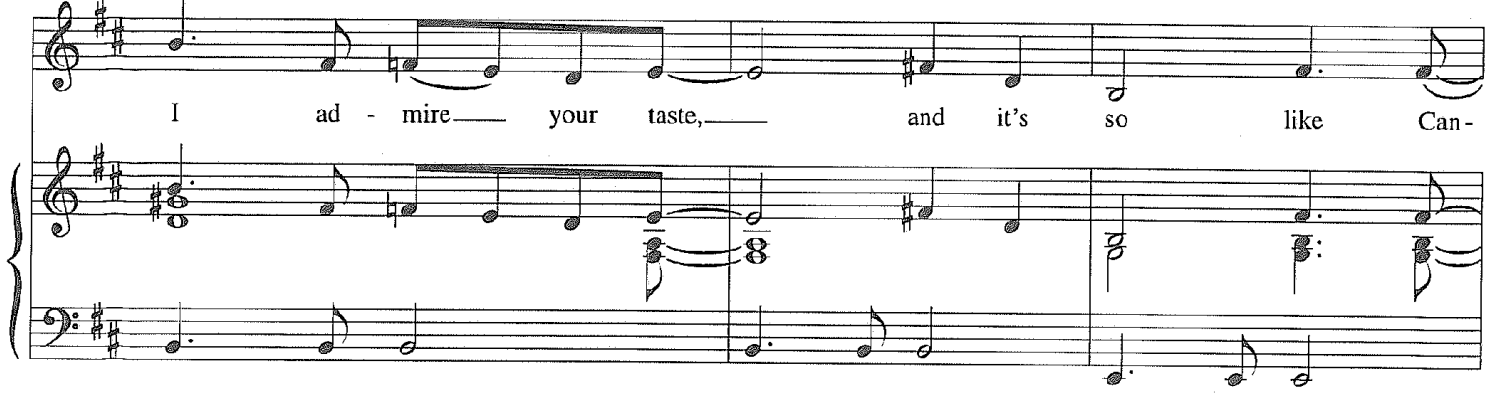
Coda Bm  G/B 

waste, she could - n't say good - bye but



Bm6  Bm7  Em 

I ad - mire — your taste, — and it's so like Can -



dy, so like Can - - - dy.

Bm Em Bm
Play 4 times

So like Can - dy.

G/B Bm6 Bm7

Verse 2:

Here lies a picture of a girl
 Her arms are tight around that lucky guy
 And it's so like Candy.
 And in her eyes a certain look
 I thought I'd seen the last of long ago
 And it's so like Candy
 So like Candy.

Verse 3:

Here lie the records that she scratched
 And on the sleeve I find a note attached
 And it's so like Candy
 "My darling dear, it's such a waste"
 She couldn't say 'goodbye', but "I admire your taste"
 And it's so like Candy
 So like Candy.

Beyond Belief

Words and Music by Elvis Costello

Fast Beat

D



D



His - tor - y re - peats the old con - ceits, the
You know she has no sense
My hands were clam - my and cun - ning

G



glib re - plies, the same de - feats,
for all your jeal - ous - y
she's been suit - ous ab - ly stun - ning

D



keep your fing - ers on im - port - ant is - sues with
in a sense she still smiles
but I know there's not a

F



croc - o - dile tears and a pock - et - ful of tis - sues.
 ver - y sweet - ly. Charged with in - sults
 hope in Had - es.

D



I'm just the oil - y slick on the wind -
 and flat - ter y lad - dies cat - call
 All the

G



up world of the ner - vous tick
 and her bod - y moves with mal - ice
 wolf whis - tle

D



F



in a ver - y fash - ion - ab - le hov -
 do you have to be so cruel to be
 so - called gen - tle men and lad - ies dog fight like



To Coda



el. cal - lous. I hang a - round dy - ing
 rose and this - tle. And now you find



to be tor - tured, you'll ne - ver be a - lone in
 you fit this id - ent - i - kit



the bone orch - ard, this bat - tle with the bot - tle is
 com - plete - ly you say you have no sec - rets.



no - thing so nov - el. So in this al -
 then leave dis - creet - ly.

Reef I come to you beyond be-lief.

Dm

D.S.

⊕ CODA

I've got a feel - ing I'm going to get a lot of grief.

D G

Once this seemed so ap-peal-ing now I am be - yond be-lief.

D F

Repeat to FADE

Lipstick Vogue

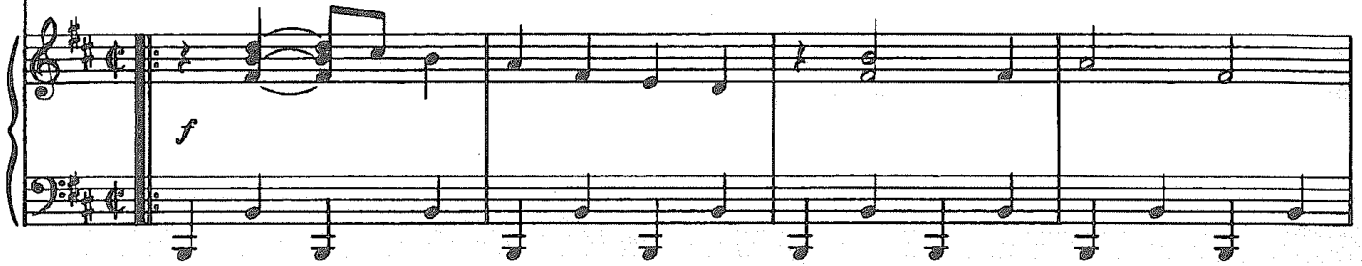
Words and Music by Elvis Costello

Fast

Bm(no.3rd)



Don't— say you love me when it's just a ru - mour.
You— say you're sor - ry for the things that you've done.



Don't— say a word if there is an - y doubt.
You— say you're sor - ry but you know you don't mean it.



Some - times I think that love is just a tu - mour;
I would - n't wor - ry. I had so much fun.



Bm(no 3rd)

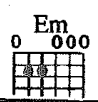
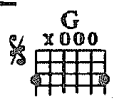


1.

you've got to al - most cut it out. just like a

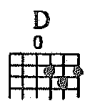
Some - times I

2.



hu - man be - ing. It's you,

not just an -



oth - er mouth in the lip - stick vogue.

F#m/C#



G/B



It's you, _____

Em
0 000

not just an - oth - er mouth in the

F#



To Coda

lip - stick vogue, _____

Bm(no 3rd)



oh yeah. —

Bm



Bm



Bm(no 3rd)



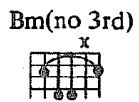
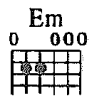
Bm(no3rd)



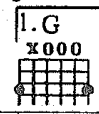
Get — to the slot ma - chine al - most dead on ar - riv - al. Just hit me
 Se - lect the con - trol and then in - sert the to - ken. You wan - na



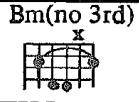
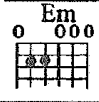
one more time with that live wire. May - be they've
 throw me a-way but I'm not bro - ken. You've - got a



told you you were on - ly a girl in a mil - lion. You say I've
 lot to say. Well, I'm not jok - ing. There are some



got no feel - ings; this - is a good way to kill them.
 words they don't al - low - to be spo - ken.



2.



Some - times I al - most feel — just - like a hu - man be - ing.

Bm(no 3rd)



D.S.^{al} Coda

It's

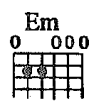
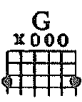
Four times
Bm(no 3rd)



Coda



Not just an - oth - er mouth lost in the



lip - stick vogue. —

Green Shirt

Words and Music by Elvis Costello

Moderately slow

C

C

There's a smart young wom-an on a light blue screen who comes.
some - where in the "Quiz - ling clin - ic" there's a

p

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Moderately slow'. Above the first measure of the vocal line, there are two chord diagrams for C major (x02310). The piano accompaniment begins with a piano (*p*) dynamic. The lyrics are: 'There's a smart young wom-an on a light blue screen who comes. some - where in the "Quiz - ling clin - ic" there's a'.

F

— in - to my house ev - 'ry night. —
short-hand typ-ist tak - ing sec-onds o-ver min-utes.

p

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Above the first measure of the vocal line, there is a chord diagram for F major (xx0231). The piano accompaniment continues with a piano (*p*) dynamic. The lyrics are: '— in - to my house ev - 'ry night. — short-hand typ-ist tak - ing sec-onds o-ver min-utes.'

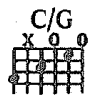
C

And she takes all the red, yel-low, or-ange and green,
She's lis - ten - ing in to the Ve-nus line. She's

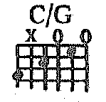
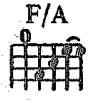
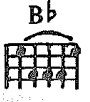
Detailed description: This system contains the final two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Above the first measure of the vocal line, there is a chord diagram for C major (x02310). The piano accompaniment continues with a piano (*p*) dynamic. The lyrics are: 'And she takes all the red, yel-low, or-ange and green, She's lis - ten - ing in to the Ve-nus line. She's'.



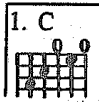
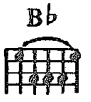
and she turns — them in — to black and white.
pick - ing out names. I hope none of them are mine.



But you tease and you flirt and you



shine all the but - tons on your green — shirt. You can



please your - self, — but some - bod - y's gon - na get it. Bet - ter

B \flat F C B \flat F

cut off all i - den - ti - fy - ing la - bels be - fore they put you on the tor - ture

G 2 C/E B \flat F

ta - ble. 'Cause Nev - er said I was a stool pi - geon.

B \flat F B \flat F

I nev - er said I was a dip - lo - mat. ... Ev - 'ry - bod - y is un - der sus - pi - cion, but

C F C C7 F/C

you don't wan - na hear a - bout that. 'Cause you tease and you flirt and you

Bb/C

F/C

C

F

Bb

F



shine all the but-tons on your green — shirt. You can please your-self, — but some-bod-y's gon-na

C

Bb

F

C

F

get it. Bet-ter send a beg-ging let-ter to — the big in-ves-ti-ga-tion.

Bb

F

C

F

Who put these fin-ger-prints — on my i-mag-i-na-tion? But you

C/G

F/A

Bb

F/A

C/G

tease and you flirt and you shine all the but-tons on your green —

F B \flat F

— shirt. You can please your - self, — but some - bod - y's gon - na get it.

C B \flat F

You can please your - self, — but some - bod - y's gon - na get it.

C B \flat F

You can please your - self, — but some - bod - y's gon - na get it.

Repeat and fade

C C

Shipbuilding

Words and Music by Elvis Costello and Clive Langer

$\text{♩} = 96$ ($\text{♩} = \text{♩} \text{♩}$)



Red.

*

Red.

*

Red.

*



Is it worth it,

a new win - ter



coat and shoes for the wife,

and a bi - cy - cle

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on the boy's birth - day. It's just a ru - mour that was spread a - round town



by the wo - men and child - ren, soon we'll be ship - build - ing.



Well, I ask you



the boy said "Dad they're gon - na take me to task,

Dm Cm/Eb D

but I'll be back by Christ - mas. It's just a ru - mour that was

G C D

spread a - round town some - bo - dy said that some - one got filled in,

C/E D/F# C/G

for say - ing that peo - ple get killed in the re - sult of

D/A G

this ship - build - ing. With all the



will in the world diving for dear life, when we could be div -







- ing for pearls.

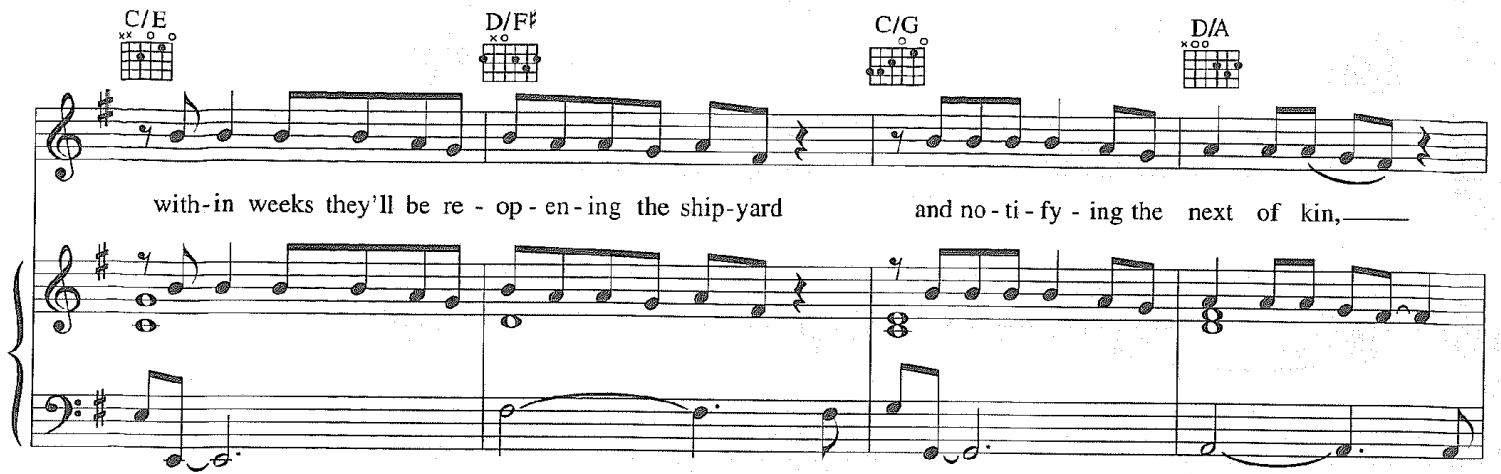
Trumpet solo




It's just a ru-mour that was spread a-round town, a te-le-gram on a pic-ture post-card.

C/E  D/F#  C/G  D/A 




with-in weeks they'll be re - op - en - ing the ship - yard and no - ti - fy - ing the next of kin, —



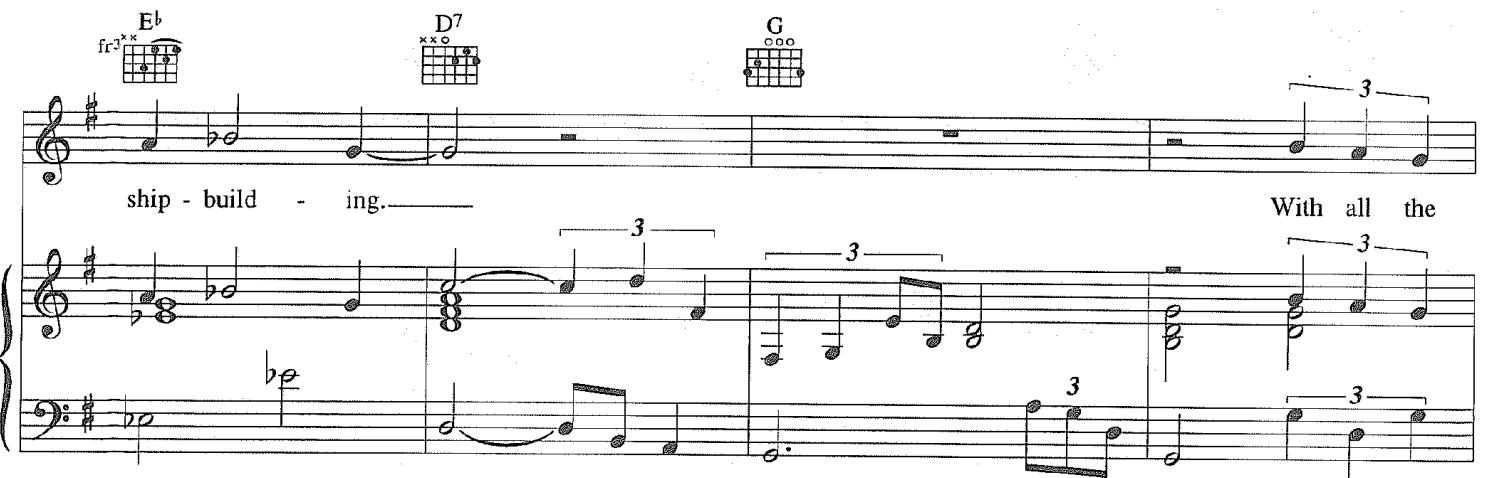
G  G7/F 




once a - gain. — It's all we're skilled in, — we will be



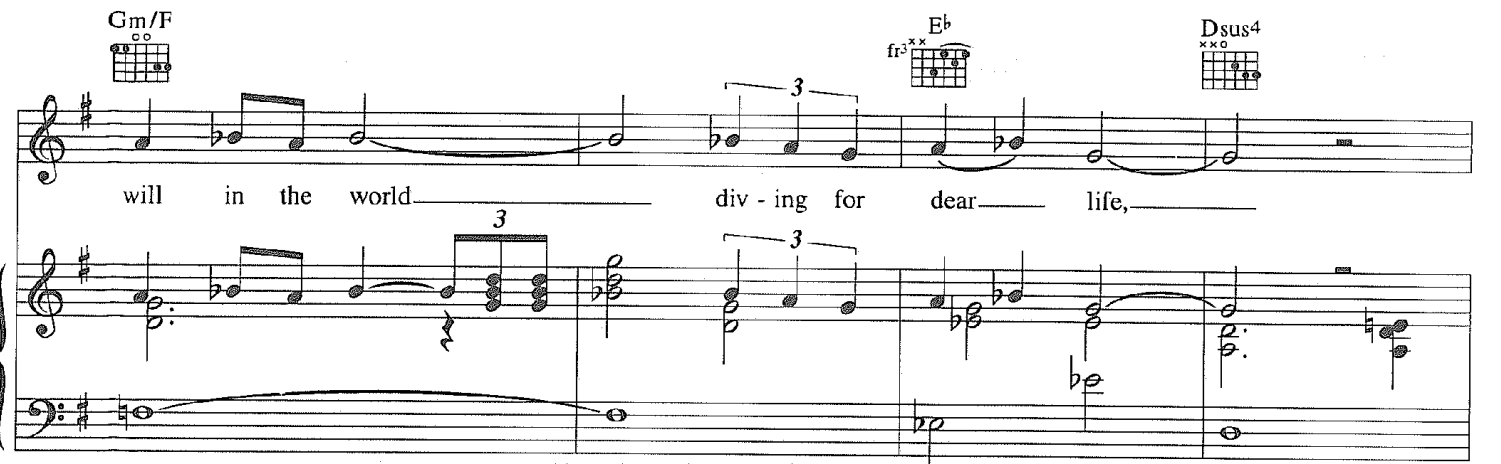
Eb  D7  G 



ship - build - ing. — With all the




Gm/F  Eb  Dsus4 

will in the world — div - ing for dear — life, —







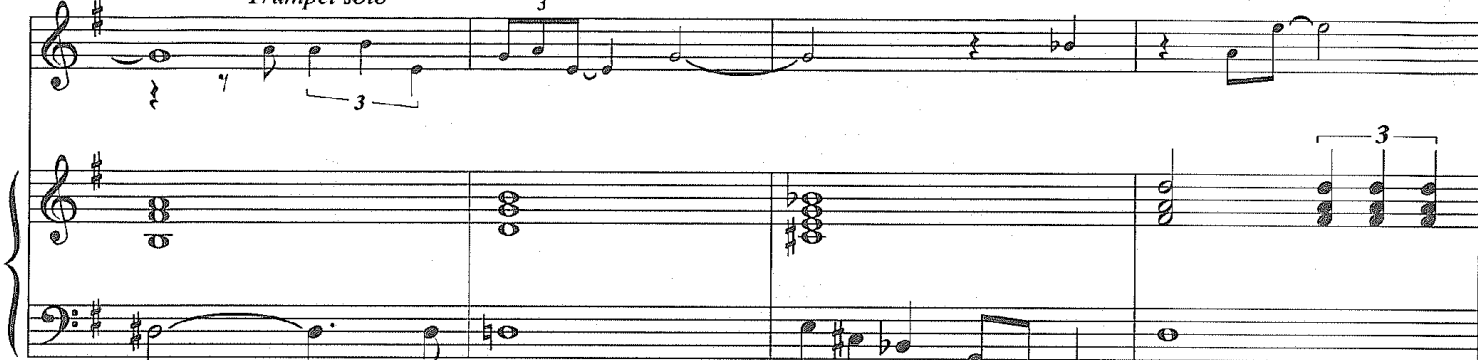
D  To Coda ⊕ 





when we could be div - ing for pearls.







Trumpet solo


B⁷/D[#]  Em⁷/D  B^bdim  D 



Dm  Cm  D  G 



C  D  C/E  D/F[#] 



C/G



D/A



G



D.%. al Coda

It's all we're

⊕ Coda



- ing for pearls.



When we could be diving for pearls.



When we could be diving for pearls. *tr*

Red.



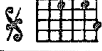
Pills And Soap

Words and Music by Elvis Costello

ad lib.

A tempo

Cm



They talked to the sis-ter, the fa-ther and the mo-ther with a
four and twen-ty crow-bars jem-my your de-sire,
su-gar coat-ed pill is get-ting bit-ter-er still you

mi-cro-phon in one hand and a cheque book in the oth-er, and the
out of the fry-ing pan in-to the fire the
think your coun-try needs you but you know it ne-ver will, so

cam-era nos-es in-to the tears on her face, the
king is in the count-ing house some folk have all the luck, and
pack up your trou-bles in a sto-len hand-bag,

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tears on her face, the tears on her face. You can
 all we get are pic - tures of Lord and La - dy Muck. They
 don't dil - ly dally boys, ral - ly round the flag.

put them back to - ge - ther with your pa - per and paste, — but you can't
 came from love - ly peo - ple with a hard line in hy - po - cri - sy, there are
 Give us our dai - ly bread in in - di - vid - ual sli - ces, and

put them back to - geth - er you can't put them back to - geth - er.
 ash - trays of e - mot - ion for the fag ends of the ar - is - toc - rac -
 some - thing in the dai - ly rag to can - cel an - y cri - sis.

y.) What would you say, what would you do, — chil - dren and an - i - mals two by two, —

Fm Gm Bm-5 Bb/C Fm Gm Bm-5 Bb/C

Give me the nee - dle give me the rope, we're going to melt them down for pills and soap.

1 2 Bbm F/A Fm-5/Ab

Give me the nee - dle

Fm Gm Bm-5 Bb/C To Coda

give me the rope.

Ebno3 D#no3 Cno3 Abno3 Gno3 Fno3

D.%. al Coda

The

♠ CODA

We're _____ go-ing _____ to melt them down _____

_____ for pills _____ and _____ soap. _____

Fno3

Cm

Repeat to fade

Tramp The Dirt Down

Words and Music by D P A MacManus

Em



D



G





G/F#

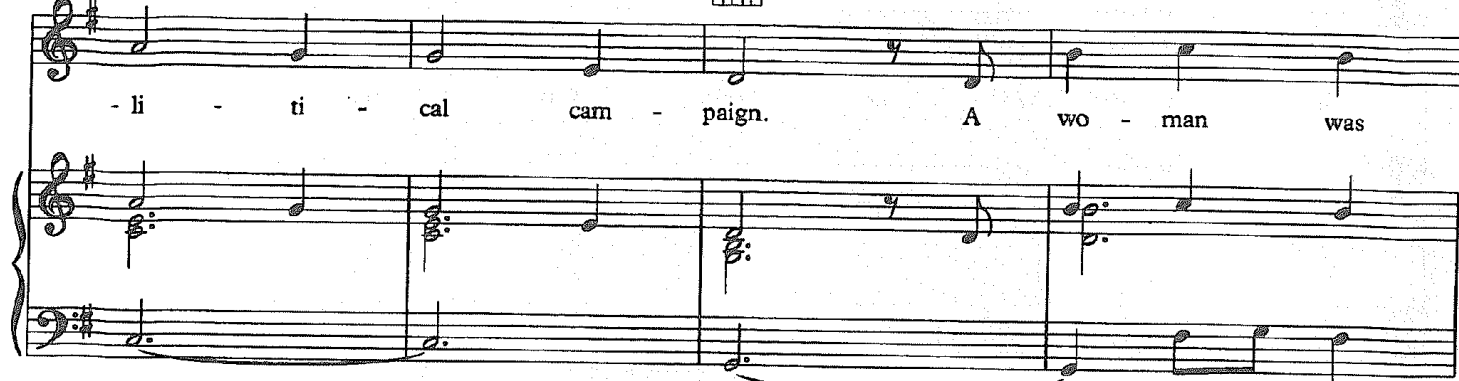






Em



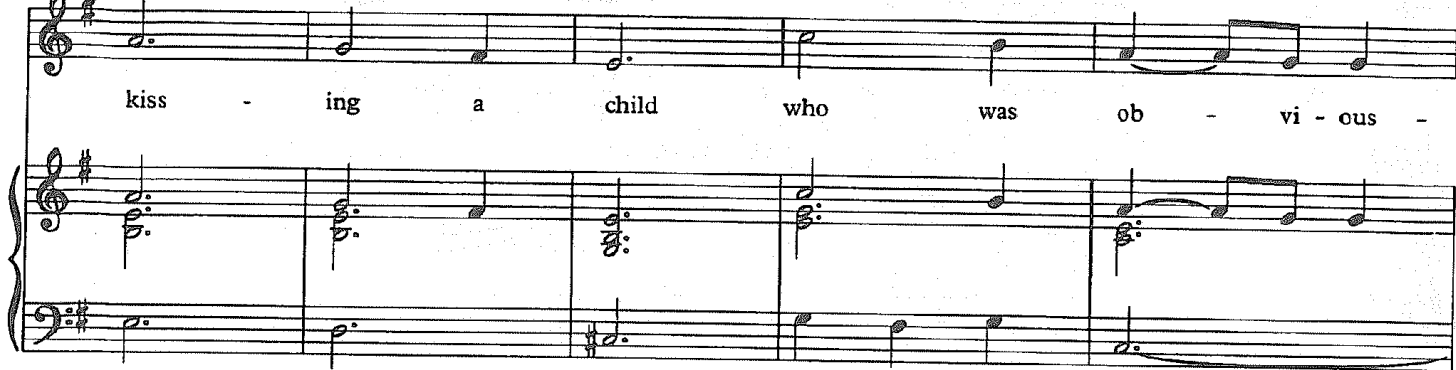
C  G 


- li - ti - cal cam - paign. A wo - man was



Em  Em/D  Em/C#  C 



kiss - ing a child who was ob - vi - ous -




G  Em 

- ly in pain. She spills with com - pass -



Em/D  Em/C# 

- ion as that young child's



C G 1. Em

face in her hand she grips. Can you im - a - gine

Em/D Em/C# C

all that greed and a - var - ice com - ing down on

C/G C

that child's lips? Well I hope I don't

G G/F# Em Em/D C

die too soon, I pray the Lord my

G Em Em/D

soul to save. Yes I'll be a good boy.

Em/C# C G

I'm try - ing so hard to be - have.

Em Em/D Em/C#

Be - cause there's one thing I know, I'd like to live

C G C

long e - nough to sa - vour. That's when

G/B Am G Am G

they final - ly put you in the ground,

C G/B Am G

I'll stand on your grave and

Am G

tramp the dirt down.

D
to Coda ⊕

When

G



Eng - land was the whore of the world, Marga - ret was her

D



mad - am, _____ and the

D7



fu - ture looked as bright and as clear as the black tar - mac -

G



G



- a - dam, _____ Well I hope that

she sleeps well at night, — is - n't haun - ted by

G7 C Am

eve - ry tin - y de - tail, when she held that love - ly

Am/G# Am/G D

face in her hands, all she thought of was be -

Em

- tray - al.

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

D

Second system of musical notation, including a guitar chord diagram for D, a vocal line, and piano accompaniment.

(2.) And now the

2.

Third system of musical notation, including guitar chord diagrams for Em, Em/D, and Em/C#, a vocal line, and piano accompaniment.

Try tell - ing him the sub - tle diffe - rence

C

Fourth system of musical notation, including guitar chord diagrams for C and G, a vocal line, and piano accompaniment.

be - tween just - ice and con - tempt. Try tell - ing

A

Em



Em/D



Em/C#



me she is - n't ang - ry with this

C



G



1-5.

pit - i - ful dis - con - tent. (2.) When they

C



G/B



Am



G



6.

who takes all the glo - ry and

Am



D



none of the shame?

D.S. al Coda

Well I hope you live

⊕ CODA
G

Verse 2

And now the cynical ones say that it all ends the same in the long run.
 Try telling that to the desperate father who just squeezed the life
 from his only son,
 And how it's only voices in your head and dreams you never dreamt.
 (Try telling him the subtle difference between justice and contempt.)

Verses at A

1. (Try telling me she isn't angry with this pitiful discontent.)
2. When they flaunt it in your face as you line up for punishment.
3. And then expect you to say 'Thank you', straighten up, look proud and pleased.
4. Because you've only got the symptoms, you haven't got the whole disease.
5. Just like a schoolboy, whose head's like a tin can, filled up with dreams then poured down the drain.
6. Try telling that to the boys on both sides, being blown to bits or beaten and maimed.




D.S.

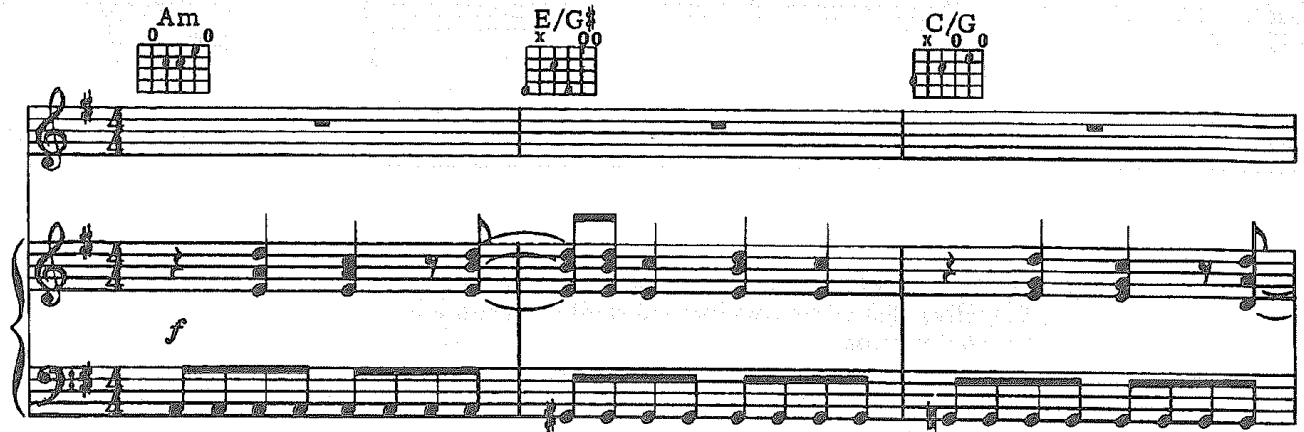
Well I hope you live long now, I pray the Lord your soul to keep
 I think I'll be going before we fold our arms and start to weep.
 I never thought for a moment that human life could be so cheap
 'Cause when they finally put you in the ground,
 They'll stand there laughing and tramp the dirt down.




High Fidelity

Words and Music by Elvis Costello

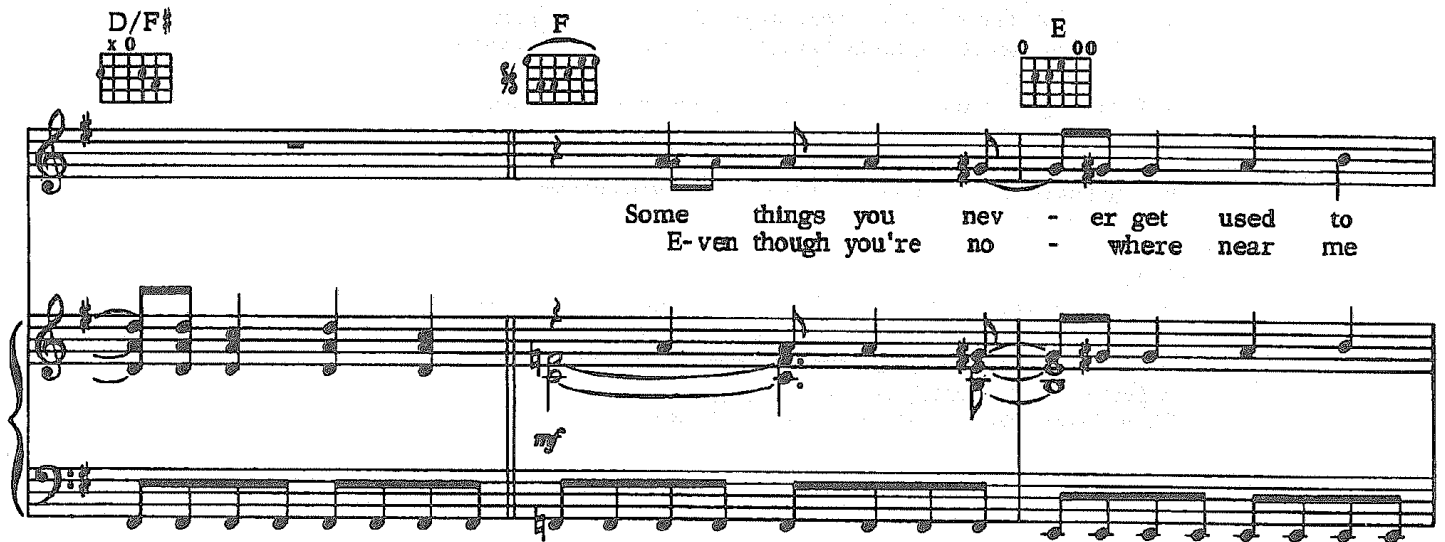
Moderately fast




Am  E/G#  C/G 



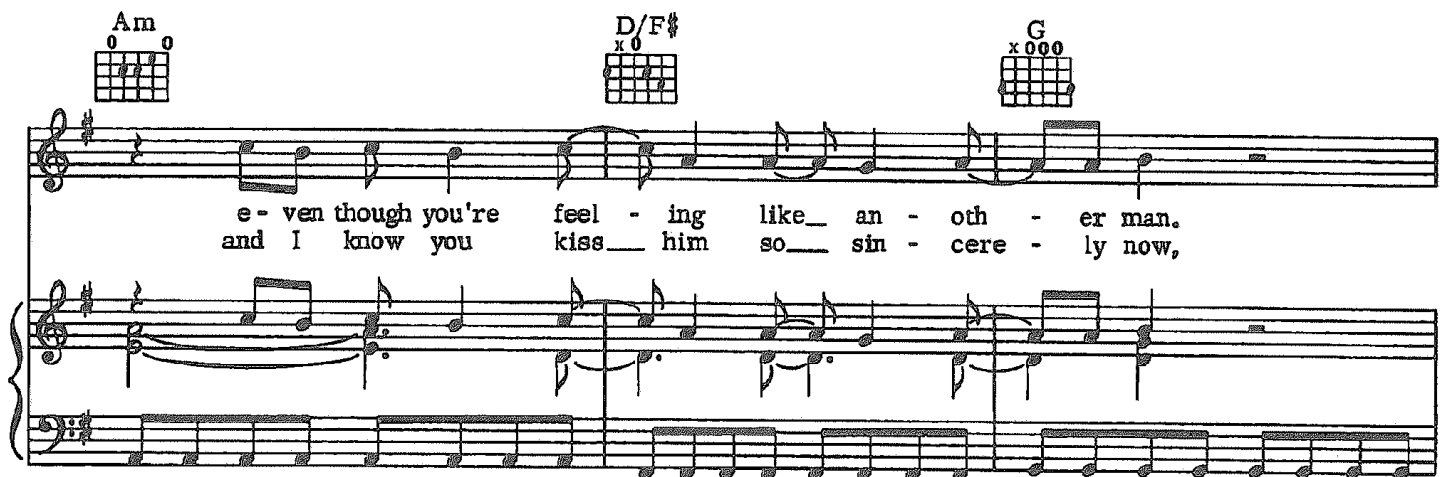
D/F#  F  E 

Some things you nev - er get used to
E - ven though you're no - where near me



Am  D/F#  G 

e - ven though you're feel - ing like an - oth - er man.
and I know you kiss him so sin - cere - ly now,



Bm



There's noth - ing that he can do — for you — and to
e - ven though the sig - nal's in - dis - tinct — and you

Dm



E



Am



shut me a - way as you — walk through. — Lov - ers laugh - ing in their
wor - ry what sil - ly peo - ple think, — who just can't wait to

D



Am



D



am - a - teur ho - ur, — hold - ing hands in the cor - ri - dors of pow - er
feel so fro - zen out? I bet he thinks that he was cho - sen

Am






F



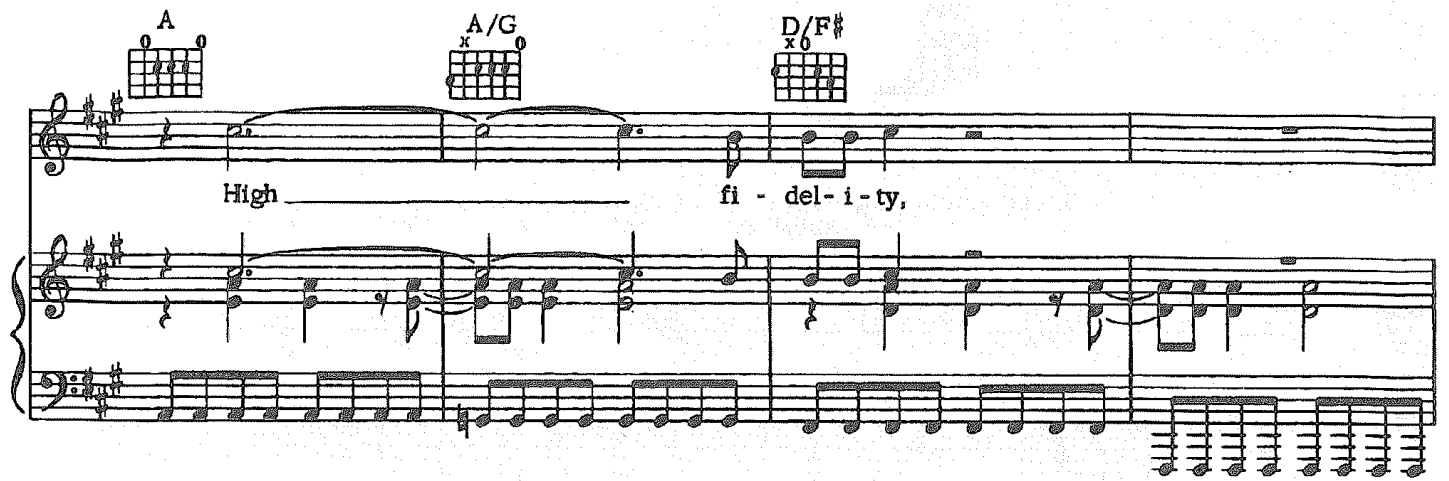
E







e - ven though I'm with — some - bod - y else — right now. —
out of mil - lions I — sup - pose — he'll nev - er know a - bout. }

A  A/G  D/F# 




High _____ fi - del - i - ty,



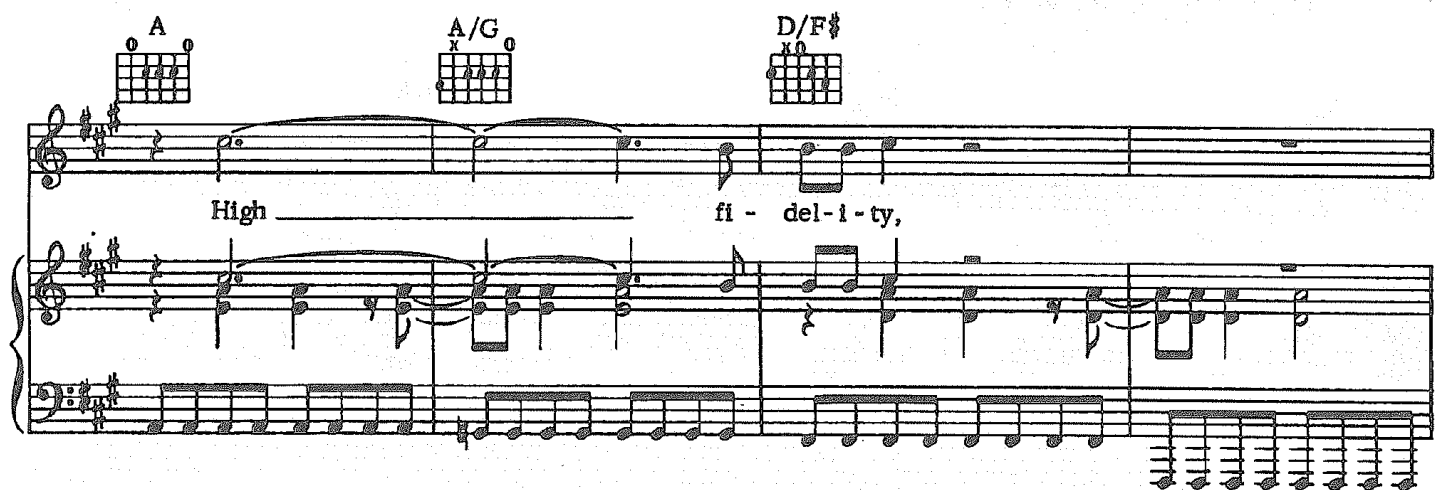
D  E  D  E 



can you hear me, can you hear me, — can you — hear — me?




A  A/G  D/F# 

High _____ fi - del - i - ty,



D  E  F  To Coda  G 

can you hear me, can you hear me, — can you — hear — me?





There's a new kind of ded - i - ca - tion. May - be you'll find it down -

- the tun - nel. May - be I got a - bove my sta - tion. May -

be you're on - ly chang - ing chan - nel.

D. S. $\frac{3}{4}$ al Coda

Coda

me?

Repeat and fade

Can you hear me?

New Lace Sleeves

Words and Music by Elvis Costello

Moderately

Bad lov-ers face to face in the morn-ing shy a-pol-o-gies and po-
The salty lips of the so-cial-ite sis-ters with their con-ti-nen-tal

lite re-grets fin-gers. They've slow danc-es that left nev-er seen work-ing blis-ters out-raged glanc-es and oh I know they

in-dis-creet yawn-ing, got their prob-lem's good man-ners and bad breath get you no-where, ev-I wish I was one of them, they

- en say pre-si-dents have news-pa-per lov-ers Min-is-say dad-dy's com-ing home soon with his

Fm

C

ters go crawl - ing un - der cov - ers. She's no
ser - geant stripes and his Em - pire mug and spoon. No more

Am

C

F

C

an - gel — he's no saint they're all —
fast buck — And when are they gonna learn their les - son When are they gonna

Am

F

G

C

— cov - ered up with — white washed newsprint, — and you say —
— stop all of these these — vic - to - ry proces - sions, and you say — the teach - er





F

G6

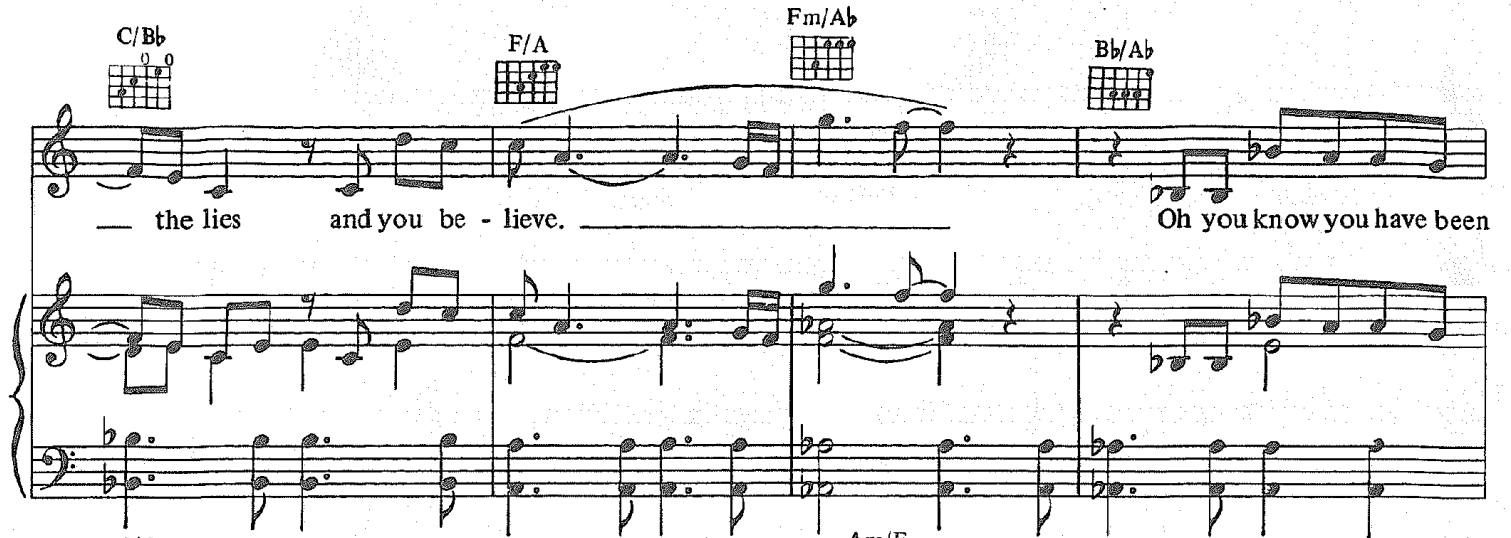
Am





Bb

nev - er told you an - y - thing but white lies. — But you nev - er see —

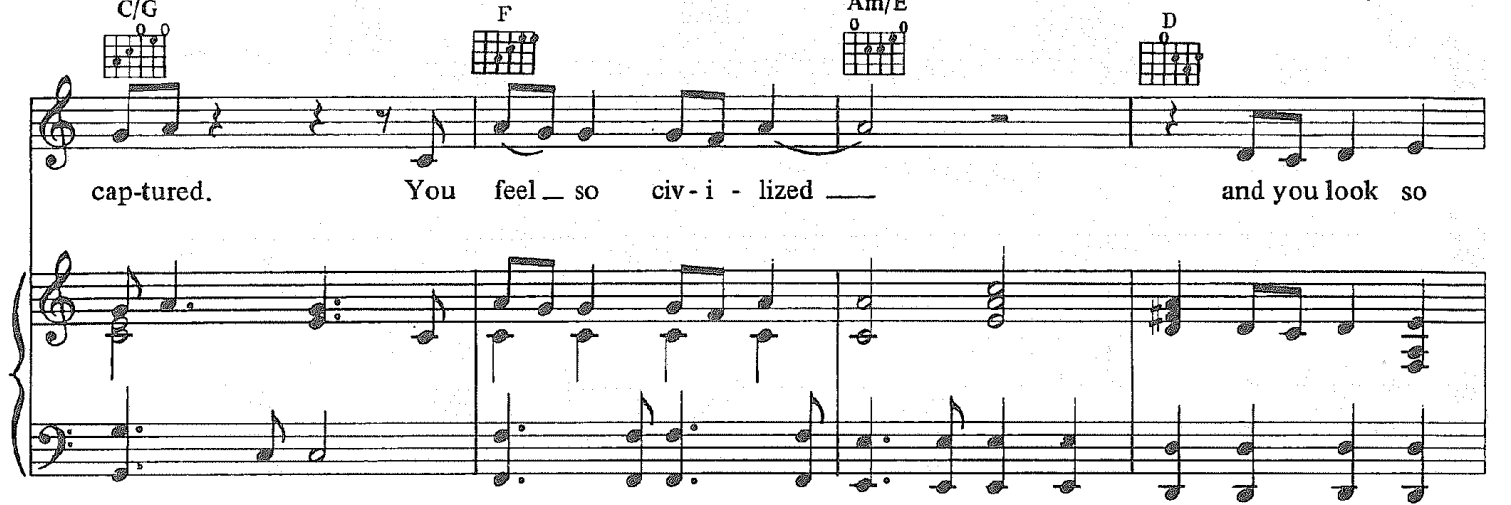
C/Bb  F/A  Fm/Ab  Bb/Ab 



— the lies and you be - lieve. — Oh you know you have been



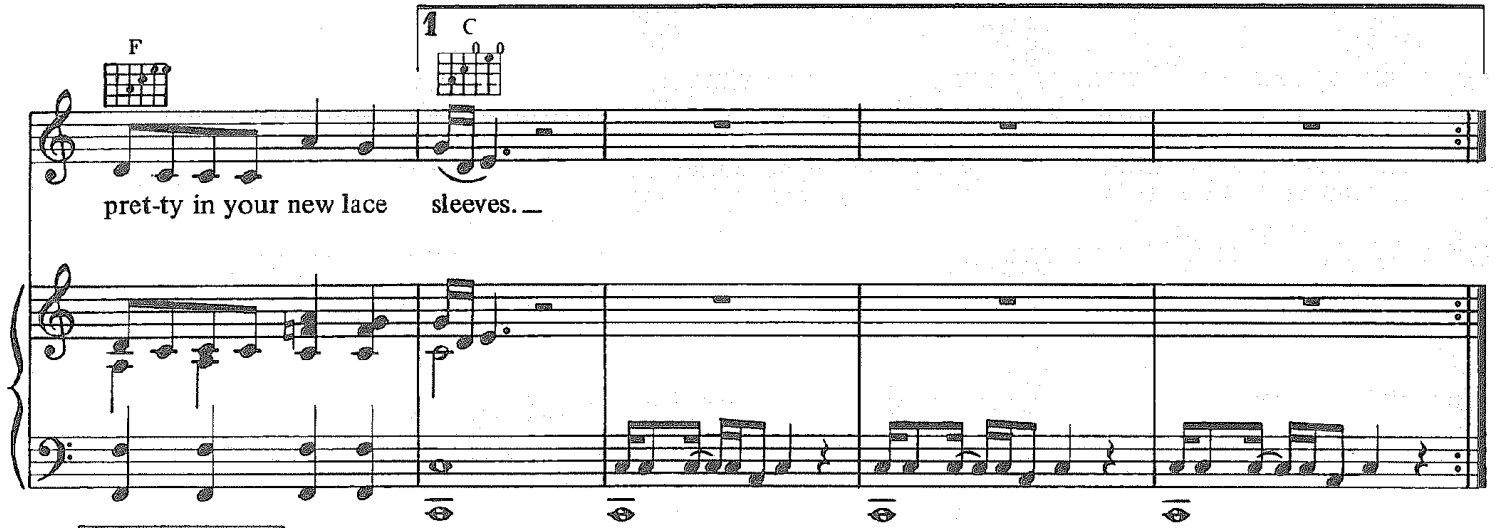
C/G  F  Am/E  D 




cap-tured. You feel — so civ - i - lized — and you look so



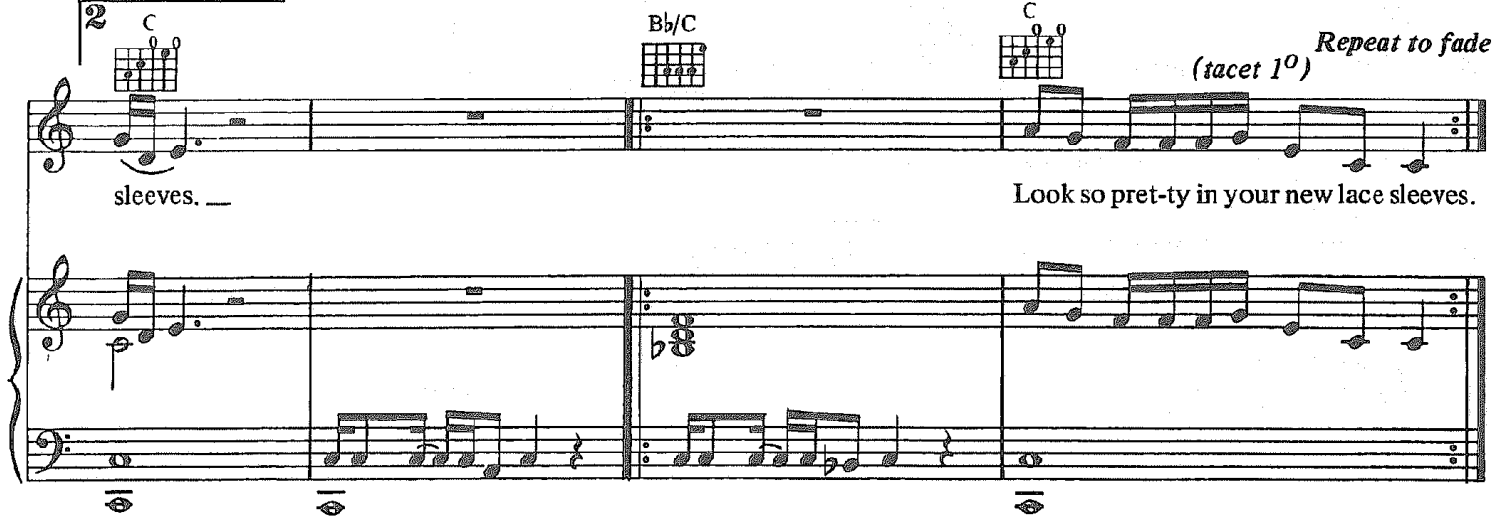
F  C 

pret-ty in your new lace sleeves. —



C  Bb/C  C 

sleeves. — *Repeat to fade*
(tacet 1^o) Look so pret-ty in your new lace sleeves.



(The Angels Wanna Wear My) Red Shoes

Words and Music by Elvis Costello

Moderately

E(no 3rd)



B



E(no 3rd)



B

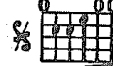


E



The first system of music features a guitar part at the top with five measures of chords: E(no 3rd), B, E(no 3rd), B, and E. Below the guitar part is a piano accompaniment consisting of three staves (treble, middle, and bass clefs) with a melody in the treble and a bass line in the bass. The piano part starts with a dynamic marking of *mf*.

E



The second system continues the piano accompaniment. The vocal line enters in the second measure with the lyrics "Oh, I used to be dis-gust-ed, -". A guitar chord diagram for E is shown above the vocal line in the fourth measure.

Oh, I used to be dis-gust-ed, -

G#m



4fr.

The third system continues the piano accompaniment. The vocal line enters in the second measure with the lyrics "and now I try to be a - mused. But since their". A guitar chord diagram for G#m (4fr.) is shown above the vocal line in the second measure.

and now I try to be a - mused. But since their

A B E B

I was watch-ing while you're danc-ing a-way. Our love got frac-tured in the

A E A B E

ech - o and sway. How come - ev-'ry-bod - y wants to be your friend? - You

G#m B

know that it still hurts me just to say it. Oh, — I

E

know that she's dis - gust - ed (Oh, why's — that?) be - cause she's

G#m 4fr. A

feel - ing so a - bused, (Oh, that's too - bad.) She gets tired of the lust, (Oh,

B

I'm so sad.) but it's so hard to re - fuse. How can you

A E B A

say that I'm too old, when the an - gels have stol - en my red shoes.

E A B E

Oh, I said, "I'm so hap - py, I could die."

B A E A

3

She said, "Drop dead," then left with an - oth - er guy. That's what you get if you go

B E G#m

4fr.

chas - ing af - ter venge - ance. Ev - er since you got me punc - tured, this has

D. S. al Coda

B Coda E A

been my sen - tence. Oh, I Red shoes, the

Repeat and fade

E A E

an - gels wan - na wear my red shoes. Red shoes, the an - gels wan - na wear my red

New Amsterdam

Words and Music by Elvis Costello

Moderately fast



You're send- ing me tu - lips, mis - tak - en for lil - ies. You
Down on the main-spring, lis-ten to the tick-tock,

mp
legato



give me your lip af - ter punch - ing me sil - ly. You
clock all the fac - es who move in on your block.



You turned my head till it - rolled down the brain - drain. If I
Twice shy and dog tired be - cause you've been bit - ten,

Em F D

had an - y sense now, I would - n't want it back a - gain.
 ev - 'ry - thing you say now sounds like it was ghost writ - ten.

G Bb Am G

New Am - ster - dam, it's be - come much too much, till I

Bb Am G

have the pos - ses - sion of ev - 'ry - thing she touch - es. Till I

Bb Am G

step on the brake to get out of her clutch - es, till I

Bb Am To Coda 1. G x000

speak dou - ble Dutch to a real dou - ble Duch - ess.

2. G x000 Em A

Duch - ess. Back in Lon - don they'll take you to heart af - ter a

E Am

lit - tle while. Though I look right at home, I still feel like an ex -

D D/C D/B D/A G Em

ile. Some - how I found my - self

C G Em

down at the dock-side, think-ing 'bout the old days of

F D G Em

Liv - er - pool and Roth - er - hide. The trans - par - ent peo - ple who

C G Em F

live on the oth - er side, liv - ing a life that is al - most like

D. S. $\frac{3}{4}$ al Coda

Repeat and fade

Coda G C

su - i - cide. Duch - ess.

I Hope You're Happy Now

Words and Music by Elvis Costello

$\text{♩} = 132$

N.C.

1. He's a fine fi - gure of a man and hand - some
(Verse 3 see block lyric)

(D.C.)



too. With his eyes up - on the se -
(Verse 2 see block lyric)






- cret pla - ces, ne'd like to un - do,


Bm  Bm(maj7)/A# 



still — he knows who knows who — and — where and



Bm7/A  Bm(maj7)/A#  To Coda ⊕ 

how. — And I hope —




D  E  A  1.





you're hap - py now.



NC. 2.

2. He's got all the things you need and — some that you will








And I hope that you're hap - py now, like you're sup-posed to be.




And I know— that this— will hurt— you

more— than it hurts— me.



D.C. al Coda

⊕ Coda



hope you're hap - py now, _____ be - cause you'll



soon put _____ paid _____ to that.



If I knew then what I know now, I ne - ver loved you



a - ny how. And I hope _____

you're hap - py now.

And I hope _____ you're hap-py now.

Repeat ad lib. to fade

Verse 2:

He's got all the things you need and some that you will never
 But you make him sound like frozen food, his love will last forever
 Still he knows what you want and what don't allow
 And I hope that you're happy now.

Verse 3:

He's acting innocent and proud, still you know what he's after
 Like a matador with his pork sword while we all die of laughter
 In his turquoise pyjamas and his motorcycle hat
 And I hope you're happy now because you'll soon put paid to that.

Riot Act

Words and Music by Elvis Costello



Moderately slow, in 2

The musical score is written in G major (one sharp) and 2/4 time. It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for the chords used in the piece.

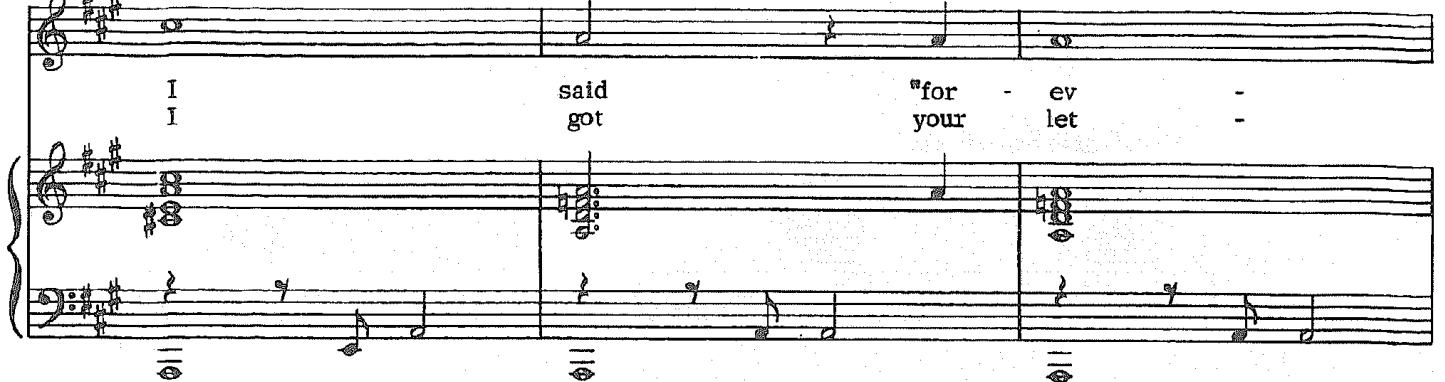
System 1: The vocal line begins with the word "For -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Chords shown are A (020200), Dm/A (002200), and A (020200).



System 2: The vocal line continues with "ev - er They - er say for - get her.". The piano accompaniment continues with the same rhythmic pattern. Chords shown are A (020200), Dm/A (002200), and A (020200).

System 3: The vocal line concludes with "does - n't mean for - ev - er an - y - more. Now it looks like you're ei - ther gon - na be be - fore me or a - gainst me.". The piano accompaniment features a more complex harmonic structure in the right hand, including a sustained chord. Chords shown are Dm (020200), C (032310), and F (013201).

A  Dm/A 

I I said "for ev -
I got your let -



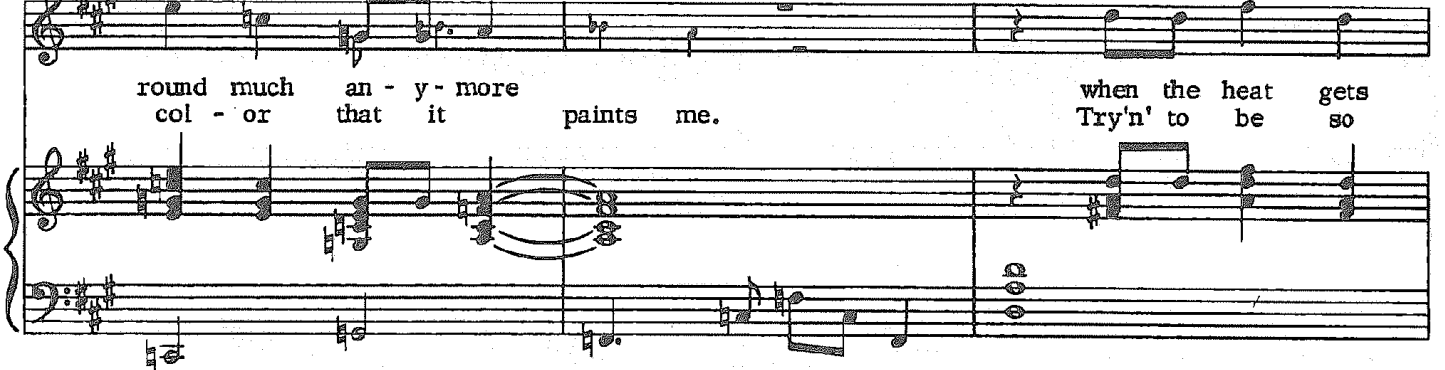
A  Dm 





er," but it does - n't look like I'm gon - na be a -
ter. Now they say I don't care for the



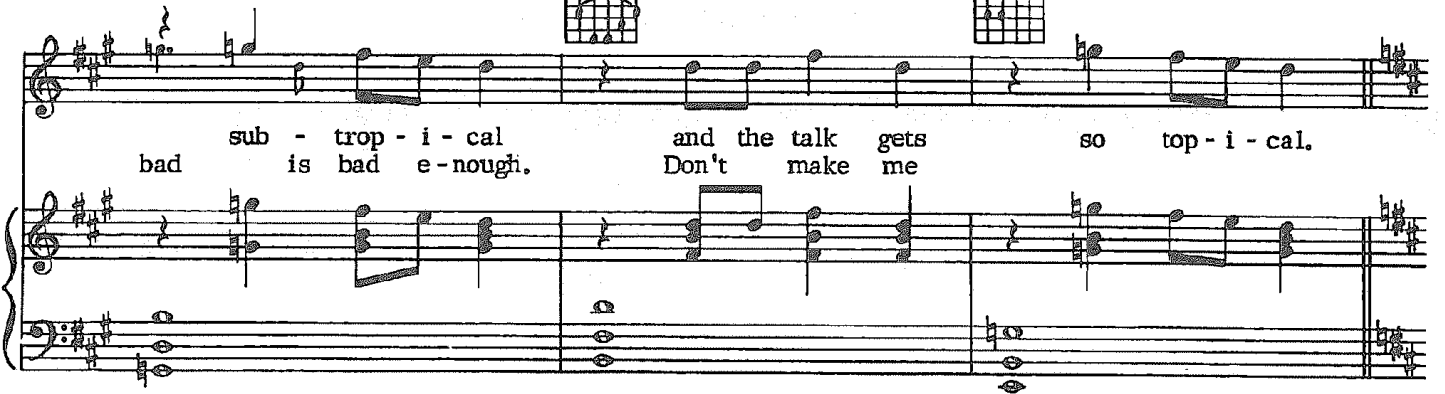
C  F  D 

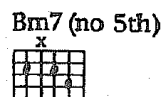
round much an - y - more when the heat gets
col - or that it paints me. Try'n' to be so



G  Bm  To Coda  Em 

bad sub - trop - i - cal and the talk gets so top - i - cal.
is bad e - nough. Don't make me





Ri - ot act. — You can read me the ri - ot act. —

Bbmaj7 (no 5th)



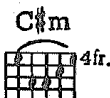
Em7



A



You can make me a mat-ter of fact — or a vil-lain in a mil - lion. A



slip of the tongue — is gon-na keep me ci - vil - ian. Why do you talk —



— such stu - pid non - sense, when my mind — could rest much

0 A 0

C#m 4fr.

C 0 0

eas - i - er, In - stead of all this dumb, dumb

Bm

Bb

A 0 0

in - so - lence, I would be hap - pi - er with am - ne - si - a.

D

Coda

Em 0 0 0 0

D 0





D. S. $\frac{3}{4}$ al Coda

laugh by talk - ing tough. Don't put your

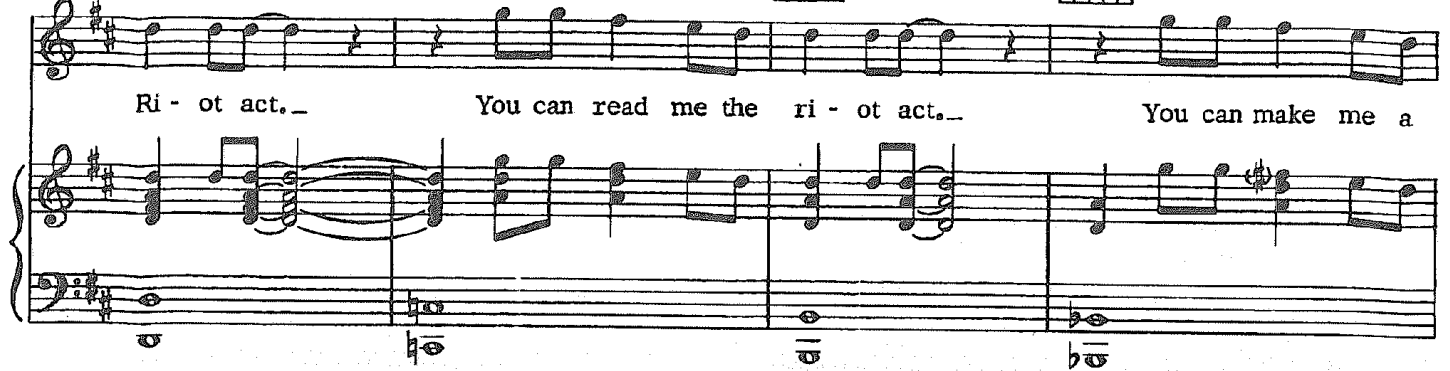
G x000




Em 0 0 0 0

heart out on your sleeve, when your re - marks are off the cuff.

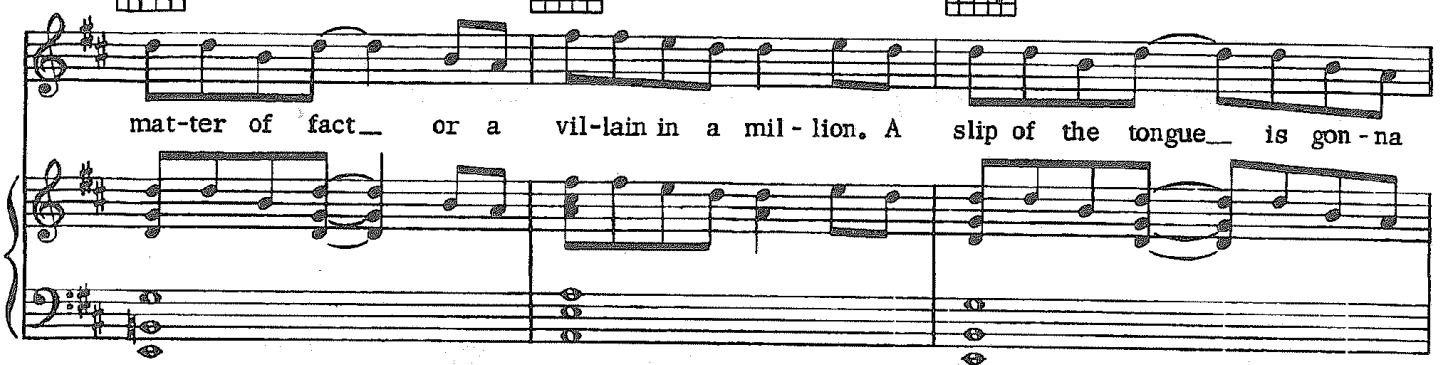
D  D/C  Bm7 (no 5th)  Bbmaj7 (no 5th) 





Ri - ot act... You can read me the ri - ot act... You can make me a




Em7  A  Em7 

mat-ter of fact... or a vil-lain in a mil-lion. A slip of the tongue... is gon-na






A  D  D/C  Bm7 (no 5th) 


keep me ci-vil - ian. Ri - ot act... You can read me the ri - ot act...



Repeat and fade

Bbmaj7 (no 5th)  D  D/C 

You can make me... Ri - ot act... You can read me the



My Funny Valentine

from BABES IN ARMS

Words by Lorenz Hart
 Music by Richard Rodgers

Tempo rubato - slow

Chord Diagrams:
 C#m (fr4), G#7 (fr4), A (x0), G#7 (fr4), C#m (fr4), A (x0), F#m (fr4), G#7 (fr4), C#m7 (fr4), G#7/B# (fr4), C#m/B (fr4), F#/A# (fr4), A (x0), F#m (fr4)

Vocal Line:
 My fun - ny Va - len - tine, — sweet co - mic Va - len - tine, —
 you make me smile — with my heart. Your looks are
 laugh - a - ble, — un - pho - to - graph - a - ble, — but you're my fav - 'rite work of

Piano Accompaniment:
 The piano part provides harmonic support with chords and melodic lines in both hands, following the tempo rubato - slow instruction.

A B7 E B E B

art. Is your fi-gure less than Greek? Is your mouth a lit-tle

E B E A G#7 C#m7

weak? When you op - en it to speak, are you smart? Don't change a

G#7/B# C#m/B F#m/A# A G#7

hair for me, not if you care for me stay lit-tle Va - len - tine, -

C#m E7 A B E ad lib.

stay! Each day is Va - len - tine's Day.

Indoor Fireworks

Words and Music by Elvis Costello

♩ = 126

a tempo



Ad lib.

1. We play these par - lour games, - we play at make be - lieve, -
(Verses 2 & 3 see block lyrics)

when we get to the part — where I say that — I'm

gon - na leave, ev - 'ry - bo - dy loves a hap -



- py end - ing but we don't ev - en try. —



We go straight past pre - tend - ing — to the part where



ev - 'ry - bo - dy loves to cry. —



In - door fire - works, — can still burn your fin - gers,



B  

in - door fire - works, we swore were —

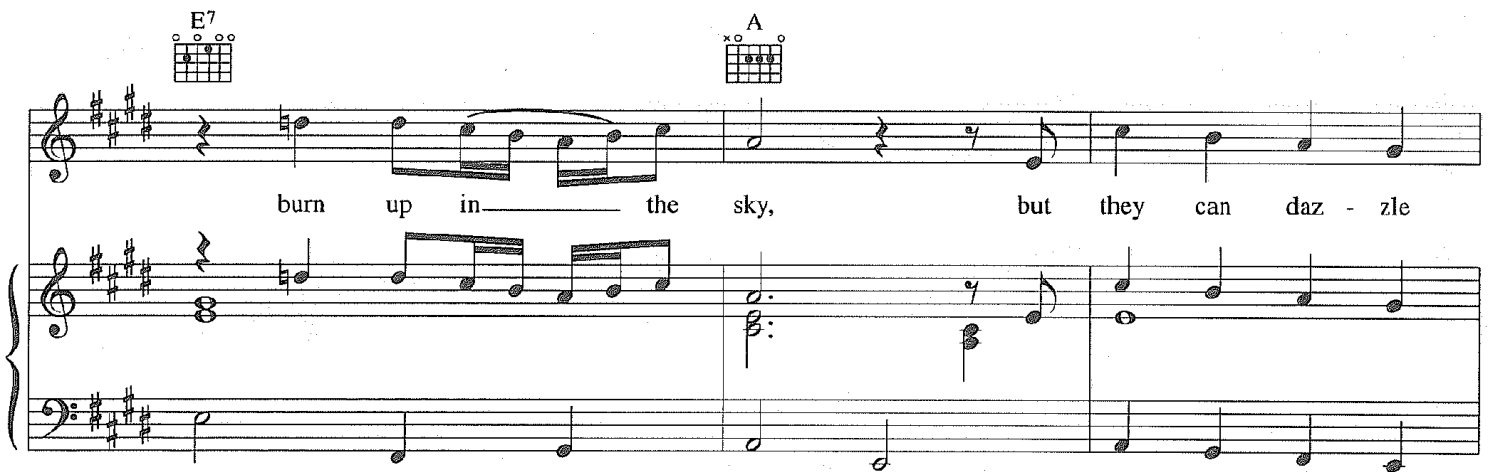





safe as hou - ses. They're not so spec - ta - c'lar they don't



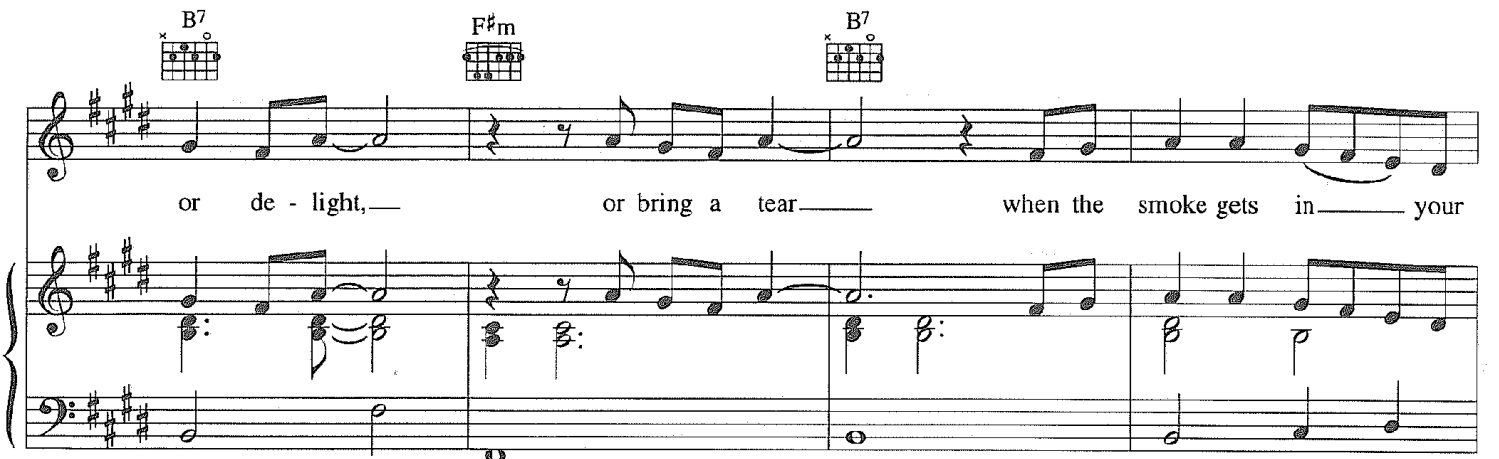
E7  A 

burn up in — the sky, but they can daz - zle



B7  F#m  B7 

or de - light, — or bring a tear — when the smoke gets in — your



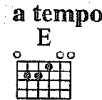


1, 2.

eyes. _____

2. You were the
3. It's time to

3.



rall.

a tempo

When the smoke gets in your eyes. _____

molto rall.



ad lib.



When the smoke gets in your eyes.

Verse 2:

You were the spice of life
 The gin in my vermouth
 And though the sparks would fly
 I thought our love was fireproof
 Sometimes we'd fight in public darling
 With very little cause
 But different kinds of sparks would fly
 When we got on our own behind closed doors.

Verse 3:

It's time to tell the truth
 These things have to be faced
 My fuse is burning out
 And all that powder's gone to waste
 Don't think for a moment dear
 That we'll ever be through
 I'll build a bonfire of my dreams
 And burn a broken effigy of me and you.

Almost Blue

Words and Music by Elvis Costello

Am /G# /G /F# Dm9 E+

Al-most blue, al-most do-ing things we used to do,
Al-most blue, it's al-most touch-ing, it will al-most do

Bm7-5 E7 Am /G#

there's a girl here and she's al-most you, al-most.
there is part of me that's al-ways true, al-ways.

/G Bm7-5 C F E Dm

All the things that your eyes once promised I see in hers.
Not all good things come to an end now it is on-ly a chos-en

Am Adim C Bb6

A /G Dm /C Bm7-5 E+

too, now your eyes are red from cry - ing,
 few, I have seen such an un - hap - py coup - le,

1 Am B7 Am F Bm7-5

al - most blue. Flirt - ing with this dis - as - ter be -

C C#dim Dm Bm7-5 E

came me, it named me as the fool who on - ly aimed to be.

2 Am Bm7-5 Am

al - most me, al - most you, al - most blue.

molto rit.

Talking In The Dark

Words and Music by Elvis Costello

Moderately bright (♩ = ♩³)

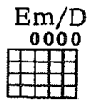
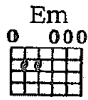
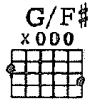
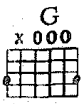
Chord diagrams: D (0 2 3 2 1 0), A (0 2 2 3 2 0), D (0 2 3 2 1 0), A (0 2 2 3 2 0), D (0 2 3 2 1 0), A (0 2 2 3 2 0)

Chord diagrams: D (0 2 3 2 1 0), A (0 2 2 3 2 0), D (0 2 3 2 1 0), A (0 2 2 3 2 0), D (0 2 3 2 1 0), A (0 2 2 3 2 0)

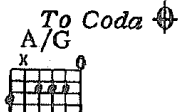
I tried in vain to drive my-self in-sane.
look for the news, some - bod - y to a - buse.

Chord diagrams: D (0 2 3 2 1 0), G (x000), A (0 2 2 3 2 0), D (0 2 3 2 1 0), No chord

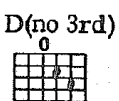
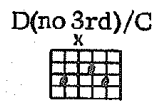
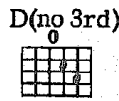
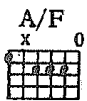
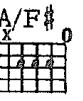
I talk to my-self, but I don't lis - ten. I found out what I was miss - ing. }
I look at my-self, but it's so chanc - y. I see things that I don't fan - cy. }



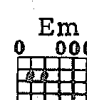
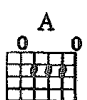
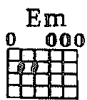
I miss talk-ing in the dark. — With - out you, I'm not



con - ver - sa - tion - al, with - out the sense of the oc - ca - sion - al. With - out you, I miss



talk - ing in the dark when the bark - ing and the bit - ing is through.



We can talk like we're in love or talk like we're a - bove it. We can't talk and talk un - til we

A A/G A/F# A/E D D/C# D/B D/A

talk our-selves out of ___ it.---

C C/B C/A C/G D D/C# D/B D/A

G G/F# G/F Em Em7 A7

D. S. al Coda ♪




Coda A/F# A/E Repeat and fade A A/G A/F# A/E

talk-ing in the dark. With-out you, I miss talk-ing in the dark. With-out


I Want You





Words and Music by D P A MacManus

$\text{♩} = 84$


A  E7  A 

1. Oh my ba - by, ba - by. I love you more than I can
(Verse 2 see block lyric)



E7  A  A7  D 

tell, I don't think I can live with - out you, and I



1. A  E7  A  2. *ad lib.* F#m  a tempo $\text{♩} = 69$ Em 

know that I nev - er will. breath...



Em G C B

1. I want you, — you've had your fun, — you don't — get well no

Em G C B

more. I want you, your fin - ger - nails — go drag - ging down — the wall.

D[♯]m B C B

Be care - ful darl - ing you might fall.

B Em G C B Em G

2. I want you, — I woke up and one of us was cry - ing. I want you, you
(Verse 4 see block lyric)

C B Em G

said "Young man, I do be - lieve— you're dy - ing." 3. I want you, if you
(Verse 5 see block lyric)

C B Em G

need a se - cond o - pin - ion as you seem to do— these days.— I want you,

1. C B D#m B C B

you can look in— my eyes— and you can count the ways.—

2. Em G C B Em G

shak - ing for. 6. I want you, it's know - ing that— he knows you now— af - ter on - ly guess - ing, it's the

C B D[#]m *poco rall.* B C B

thought of him — un - dress - ing you — or you un-dress - ing —

a tempo Em G C B

6. I want you — he tossed some tat - ty com - pli - ment — your
(Verse 12 see block lyric)

Em G C B

way. I — want you — and you were fool — e - nough — to love it

D[#]m Em G C B⁷ *To Coda* ⊕

when he said. "I — want — you."

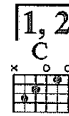


Musical notation for the first system, including a guitar staff with a key signature of one sharp (F#) and a piano accompaniment.



7. I want you,— the truth can't hurt you. It's just like— the dark,— it scares you wit-less,
(Verses 9 & 11 see block lyrics)

Musical notation for the second system, including a guitar staff and piano accompaniment.



but in time you see things clear and stark. 8. I want you, go on and hurt me, then we'll let it
(Verse 10 see block lyric)

Musical notation for the third system, including a guitar staff and piano accompaniment.



drop. I want you, I'm a - fraid— I won't know where to stop.

3. *D.%. al Coda*

Musical notation for the fourth system, including a guitar staff and piano accompaniment.

⊕ Coda



I want you. 13. I want you,—



ev - 'ry night— when I— go off— to bed.— And when I wake— up.



I want you, I'm goin' - to say— it once a - gain— till



I in - still it,— I'm go-ing, go-ing to feel this way un - til you kill it.

The image shows two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). Above the vocal line, guitar chords are indicated with diagrams and names: C/E, B/E, Em, G/E, C/E, B/E, Em, G/E. The lyrics are: "I want you" (first system), "I want you." (second system), "I want you." (third system). The piano accompaniment features chords and melodic lines in both hands.

At **A**

Verse 2:

Oh my baby, baby
 I want you so, it scares me to death
 I can't say anymore than "I love you"
 Everything else is just a waste of breath.

At **B**

Verse 4:

I want you, did you mean to tell me but seem to forget?
 I want you, since when were you so generous and inarticulate?

Verse 5:

I want you, it's the stupid details that my heart is breaking for
 It's the way your shoulders shake and what they're shaking for

Verse 9:

I want you, I not ashamed to say I cried for you
 I want you, I want to know the things you did that we do too

Verse 10:

I want you, I want to hear he pleases you more than I do
 I want you, I might as well be useless for all it means to you.

Verse 11:

I want you, did you call his name as he held you down?
 I want you, oh no my darling, not with that clown
 I want you.

Verse 12: (%)

I want you, you've had your fun, you don't get well no more
 I want you, no one who wants you could want you more
 I want you.

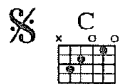
That Day Is Done

Words and Music by Mac Manus & McCartney

♩ = 104



1. I feel such



sor - row, — I feel such shame. I know I
(Verses 2, 3, 4 & 5 see block lyrics)



won't ar - rive on time, be - fore what -



- ev - er out there is gone.





What can I do, that day is



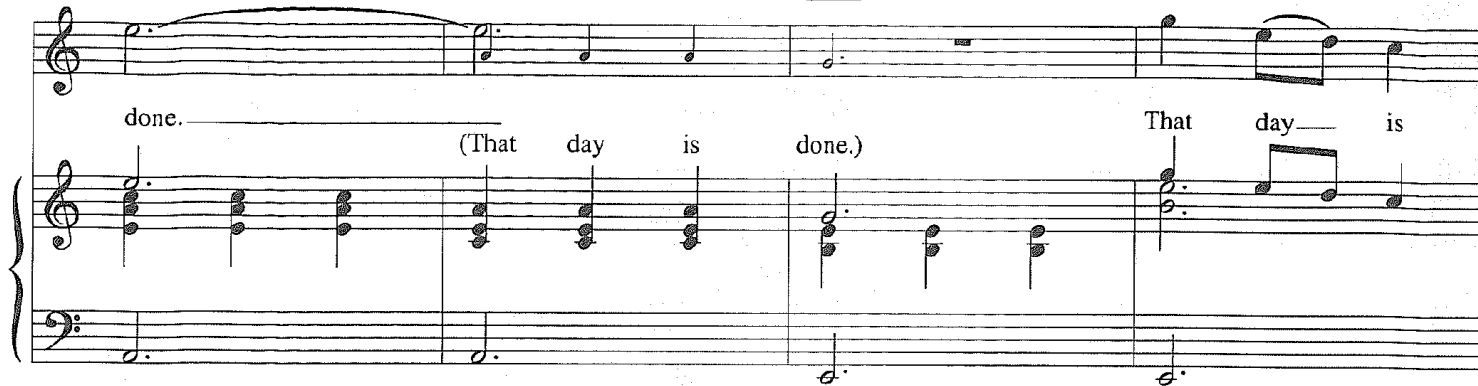
1, 3.



2, 4, 5.

done. 2. It's just was a That day is
4. There was ap -

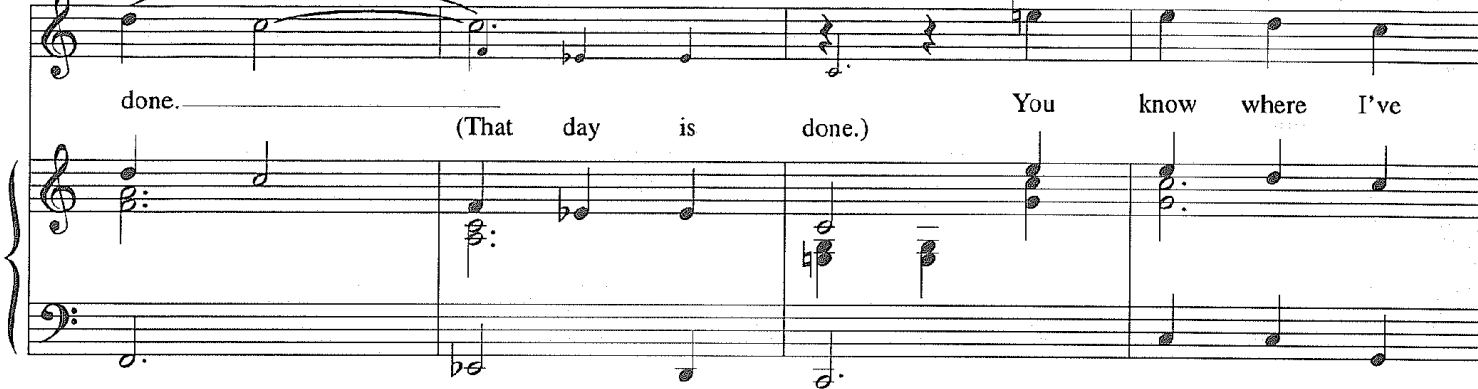
Am  Em7 




done. (That day is done.) That day is



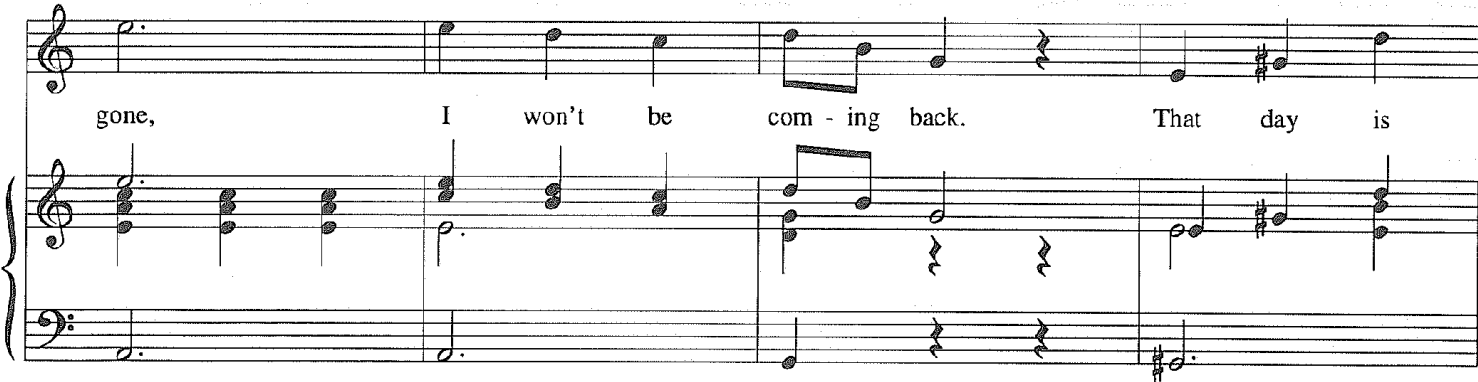
F  C 





done. (That day is done.) You know where I've



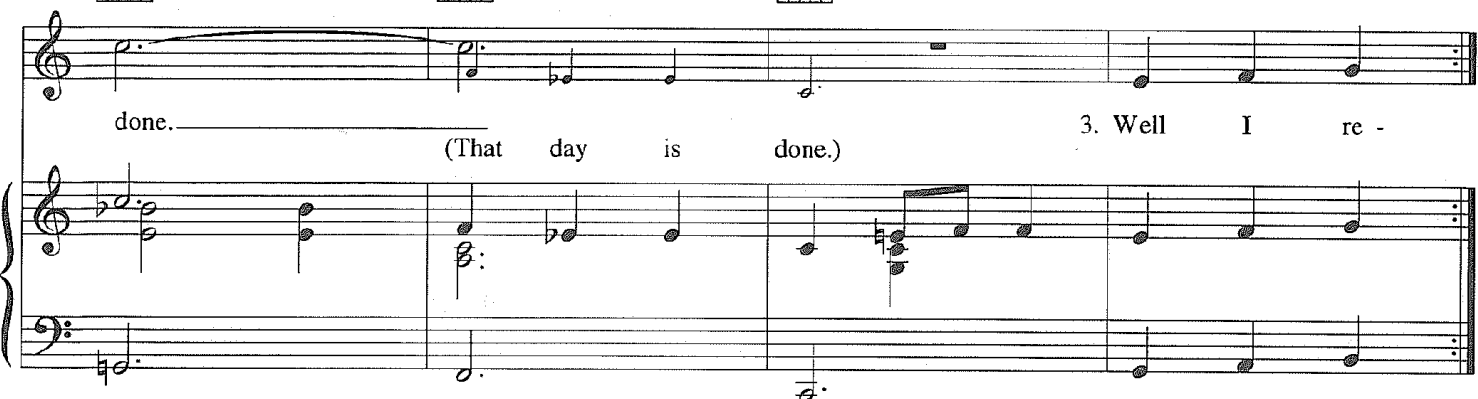
Am  G  E7/G# 

gone, I won't be coming back. That day is



C7/G  F7  5° To Coda  C  4° segue

done. (That day is done.) 3. Well I re -



4° cont.



That's why she



walks or so they say, she al - ways



knew just what I need - ed. Now if she



would just look my way one



N.C.

D.%. al Coda

time, be - fore they pro - ceed. 5. She sprin - kles

♢ Coda



done.) You know where it's gone,



I won't be com - ing back, that day is



done. (That day is done.) That day is

C7 F C

done. (That day is done.)

C7 F C

That day is done.

Verse 2:

It's just a promise, that I made
 I said I'd walk in her parade
 Hot scalding tears I thought would flow
 Still in my heart they'll never show.

Verse 3:

Well I recall the time and place
 When they announced her precious face
 I thought at once my heart would burst
 Still, everytime is like the first.

Verse 4:

There was applause as she stepped up
 I wished that I could interrupt
 I made no sign, I made no sound
 I know I must stay underground.

Verse 5:

She sprinkles flowers in the dirt
 That's when a thrill becomes a hurt
 I know I'll never see her face
 She walks away from my resting place.

God Give Me Strength

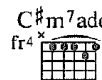
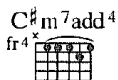
Words and Music by Elvis Costello and Burt Bacharach

♩ = 110





1. Now I have noth - ing, so God give me strength. 'Cause I'm
 (hurt.)
 (Verses 2 & 3 see block lyric)



weak — in her wake and if I'm strong — I might

F#sus4



F#7



Bm



Bm/A



G



still _____ break.

And I don't have an - y - thing to _____ share,
(3° vocal)

Bm7



Esus4



E7



A



that I won't throw a - way in - to the air. _____

G



A



Em7



That song is sung _____ out. This

A







Em7



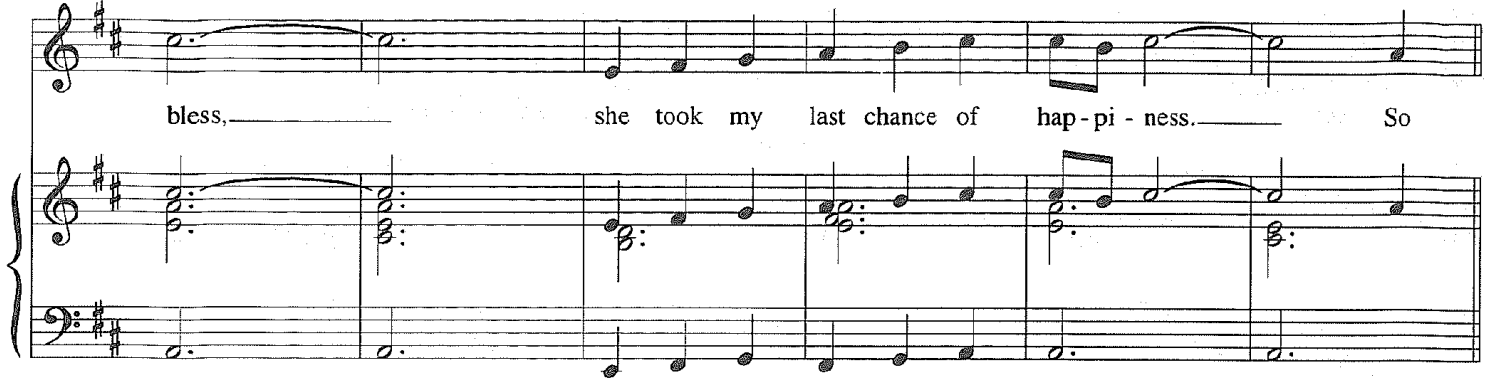
F#m7









bell is rung out. _____ She was the light that I'd _____

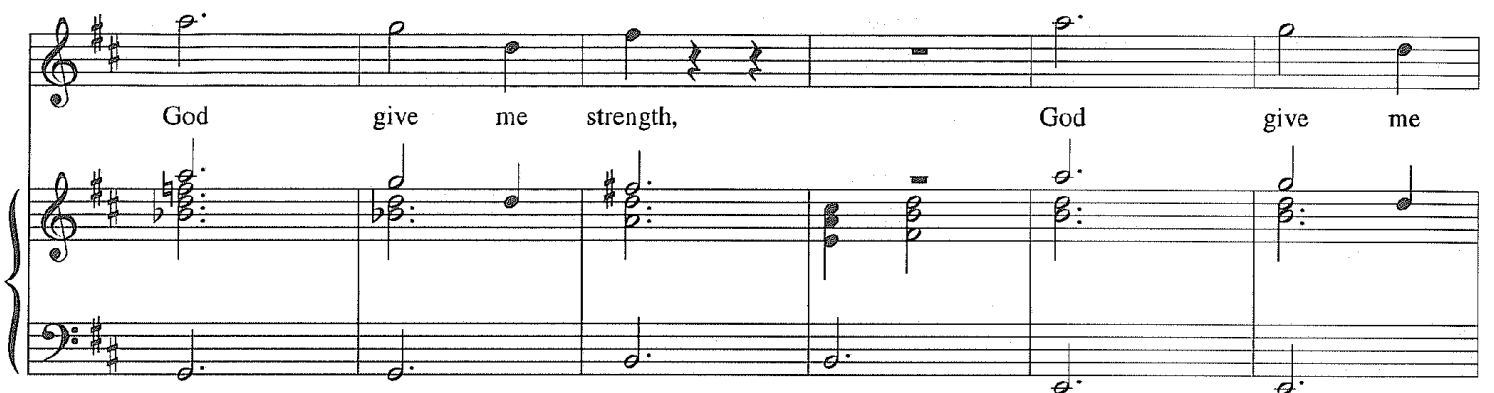
A  Em7  F#m7  A 





bless, she took my last chance of hap - pi - ness. So




Gm9  Bm7  A/B  Bm7  Em7  *To Coda* 





God give me strength, God give me



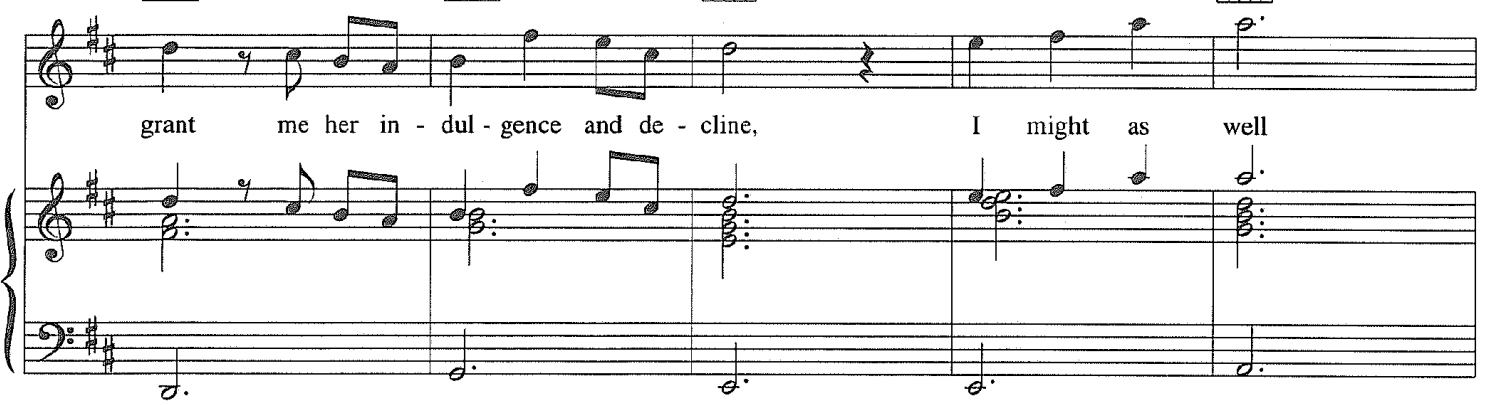
1. D  Gmaj7  Em7  A7sus4  N.C.

strength.



2. D  Gmaj7  Em7  A13 

grant me her in - dul - gence and de - cline, I might as well



wipe her from my me-mo-ry. Frac - ture the spell as

Bm

E/G# fr2

she be - comes_ my_ e - ne-my. May - be I was washed out like a

Aadd9

Bm

E/G# fr2

A

Bm

A/C#

lip print on his shirt. See I'm on - ly hu - man, I want him to

A13 fr5

D.%. al Coda

hurt. I want him, I want_ him to

♩ Coda

rall.



give me strength.

a tempo



(Wipe her from your



Repeat to fade

brain.) (I — might as well. —)

Verse 2:

I can't hold on to her
 God give me strength.
 When the phone doesn't ring
 And I'm lost in imagining
 Everything that kind of love is worth
 As I tumble back down to the earth.

That song is sung out etc.

Verse 3 D.%.:

Instrumental 14 bars
 Since I lost the power to pretend
 That there could ever be a happy ending.

That song is sung out etc.

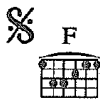
I Want To Vanish

Words and Music by Elvis Costello

$\text{♩} = 76$



The first system of music consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff with a treble clef and a 3/4 time signature. It features four measures of whole notes, each corresponding to a chord diagram: F, Bb6, F, and Bb6. The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of quarter notes in the bass line and half notes in the treble line.



The second system of music includes a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a 3/4 time signature. It contains the lyrics: "1. I want to va - nish, — this is my fond - est wish, to". Below the lyrics is a note: "(Verses 2 & 3 see block lyric)". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of quarter notes in the bass line and half notes in the treble line.



To Coda ⊕

The third system of music includes a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a 3/4 time signature. It contains the lyrics: "go where I can - not be cap - tured, laid on a de - co - ra - ted". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of quarter notes in the bass line and half notes in the treble line.

F B^bm F Am⁷

dish, ev - en in splen - dour this cu - ri - ous fate is

Dm⁷ Gm⁷ B^b F

more than I care to sur - ren - der now it's too — late.

Fm G/F B^bm/F F

Whe - ther in won - der or in - de - cent haste.

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

You ar - range the mir - rors and the spools — to snare the rare and pre - cious

1. C/G G13 C Caug

2. D.% al Coda Caug

jewels that were on - ly made of paste.

⊕ Coda

F ad lib. rall. Fdim Eb7 Fadd9

rest.

Verse 2:

If you should stumble upon my last remark
 I'm crying in the wilderness
 I'm trying my best to make it dark
 How can I tell you
 I'm rarer than most?
 I'm certain as a lost dog pondering a signpost.

Whether in wonder etc.

Verse 3 D.%:

I want to vanish, this is my last request
 I've given you the awful truth
 Now give me my rest.



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5. **(I Don't Want To Go To) Chelsea**
6. **Accidents Will Happen**
7. **Pump It Up**
8. **I Can't Stand Up For Falling Down**
9. **Radio Radio**
10. **Clubland**
11. **Good Year For The Roses**
12. **Man Out Of Time**
13. **I Wanna Be Loved**
14. **Everyday I Write The Book**
15. **Brilliant Mistake**
16. **The Other Side Of Summer**
17. **Tokyo Storm Warning**
18. **Sulky Girl**
19. **So Like Candy**
20. **Veronica**
21. **She**
22. **Big Tears**
23. **Beyond Belief**
24. **Lipstick Vogue**
25. **Green Shirt**
26. **Pills & Soap**
27. **Tramp The Dirt Down**
28. **Shipbuilding**
29. **High Fidelity**
30. **New Lace Sleeves**
31. **(The Angels Wanna Wear My) Red Shoes**
32. **Talking In The Dark**
33. **New Amsterdam**
34. **I Hope You're Happy Now**
35. **Riot Act**
36. **My Funny Valentine**
37. **I Want To Vanish**
38. **Indoor Fireworks**
39. **Almost Blue**
40. **I Want You**
41. **God Give Me Strength**
42. **That Day Is Done**



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