

DIVINE

MADNESS



DIVINE

MADNESS

baggy trousers/21
cardiac arrest/40
driving in my car/46
embarrassment/24
(waiting for the) ghost train/78
grey day/31
house of fun/43
it must be love/37
michael caine/63
my girl/14
night boat to cairo/16
one better day/66
one step beyond/12
our house/49
shut up/34
the prince/7
the return of the los palmas 7/28
the sun and the rain/58
tomorrow's just another day/52
uncle sam/74
wings of a dove/55
yesterday's men/71

the prince

Words and Music by LEE THOMPSON

Freely (n.c.)

D Db C (n.c.) C B Bb

Bust - er he sold the heat with a rock stea - dy beat. —

This system contains the first two staves of music. The top staff is a single treble clef line with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth and quarter notes. Above this staff are guitar chord diagrams for D, Db, and C, with the instruction '(n.c.)'. The bottom staff is a grand staff (treble and bass clefs) with a 3/4 time signature, providing harmonic accompaniment. The lyrics 'Bust - er he sold the heat with a rock stea - dy beat. —' are written below the top staff.

a tempo (n.c.)

G G7 G G/F G/F# G G7 G

(DRUMS)

This system contains the third and fourth staves. The top staff is a single treble clef line with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with eighth and quarter notes. Above this staff are guitar chord diagrams for G, G7, G, G/F, G/F#, G, G7, and G. The bottom staff is a grand staff (treble and bass clefs) with a 4/4 time signature, providing harmonic accompaniment. The word '(DRUMS)' is written below the top staff.

An earth - quake is e - rup - ting but not in Or - ange

(INSTRUMENTAL)

G/F G/F# G G7 G G/F G/F# G G7 G

This system contains the fifth and sixth staves. The top staff is a single treble clef line with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with eighth and quarter notes. Above this staff are guitar chord diagrams for G/F, G/F#, G, G7, G, G/F, G/F#, G, G7, and G. The bottom staff is a grand staff (treble and bass clefs) with a 4/4 time signature, providing harmonic accompaniment. The lyrics 'An earth - quake is e - rup - ting but not in Or - ange' are written below the top staff, and '(INSTRUMENTAL)' is written below the bottom staff.

Street a ghost dance is pre - pa - ring you got to help us with _ your _ feet. —

G/F G/F# G G7 G G/F G/F# G G7 G

This system contains the seventh and eighth staves. The top staff is a single treble clef line with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with eighth and quarter notes. Above this staff are guitar chord diagrams for G/F, G/F#, G, G7, G, G/F, G/F#, G, G7, and G. The bottom staff is a grand staff (treble and bass clefs) with a 4/4 time signature, providing harmonic accompaniment. The lyrics 'Street a ghost dance is pre - pa - ring you got to help us with _ your _ feet. —' are written below the top staff.

G/F G/F# C7

If you're not in the mood to dance — step back grab yourself a seat.

G G7 G G/F G/F# G G7 G

this may not be up - town Jam - ai - ca but we promised you a treat.

G/F G/F# D7 C7

Bust-er bowl me ov - er with your bo-gus dance - shuf - fle me off my feet.

G G7 G G/F G/F# G G7 G

ev - en though I'll keep on run - ing I'll nev - er get to Or - ange

To Coda

Guitar chord diagrams for the first system: G/F, G/F#, G, G7, G, G/F, G/F#, G, G7, G.

Musical staff with treble clef and key signature of one sharp (F#).

Street. So I set it up my-self to say for the man who set the beat.

Piano accompaniment for the first system, including treble and bass staves.

Guitar chord diagrams for the second system: G/F, G/F#, G, G7, G, G/F, G/F#, G, G7, G.

Musical staff with treble clef and key signature of one sharp (F#).

so I leave it up to you out there to get him back on his

Piano accompaniment for the second system, including treble and bass staves.

Guitar chord diagrams for the third system: G/F, G/F#, C, C7, C.

Musical staff with treble clef and key signature of one sharp (F#).

feet.

Piano accompaniment for the third system, including treble and bass staves.

Guitar chord diagrams for the fourth system: G, G/F, G/F#, G, G/F, G.

Musical staff with treble clef and key signature of one sharp (F#).

Piano accompaniment for the fourth system, including treble and bass staves.

D7 C7

Bust-er bowl me ov - er with your bo - gus dance — shuf - fle me off — my — feet — ev - en

G G7 G G/F G/F# G G7 G G G/F

though I'll keep — on — run - ning I'll nev - er get to Or - ange Street.

G G/F G/F# G G/F G/F# C

G/F G C

G G/F G/F# G G/F G D

This system contains the first two measures of the piece. The guitar part has chord diagrams for G, G/F, G/F#, G, G/F, G, and D. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

C G G/F G/F# G

D.%. al Coda

G/F G/F#

This system contains the next two measures. The guitar part has chord diagrams for C, G, G/F, G/F#, and G. The piano accompaniment continues with the melody and bass line. The instruction "D.%. al Coda" is written above the final measure.

⊕ CODA

G G/F G/F# G G7 G G/F G/F# G G7 G

This system contains the next two measures, starting with a Coda symbol. The guitar part has chord diagrams for G, G/F, G/F#, G, G7, G, G/F, G/F#, G, G7, and G. The piano accompaniment continues with the melody and bass line.

Bring back the who is the

The piano accompaniment for the first line of lyrics, showing the right and left hand parts.

G/F G/F# G G7 G G/B Gm/Bb F/A G

Guitar chord diagrams for the second line of lyrics: G/F, G/F#, G, G7, G, G/B, Gm/Bb, F/A, G.

we want the bring back the Prince.

The piano accompaniment for the second line of lyrics, showing the right and left hand parts.

one step beyond

Words and Music by PRINCE BUSTER

Hey you?
Don't watch that, watch this,
This is the heavy heavy monster sound.
The nuttiest sound around, so if you've come in
Off the street and you're beginning to feel the heat,
Well listen, buster, you better start to move
Your feet to the rockin'gest, rock-steady beat
Of madness. One step beyond.

INTRO

Cm

Fm

VERSE

Cm

Cm

Fm

Cm

Chord diagrams for Fm and Cm are shown above the staff. The Fm diagram has notes on strings 2, 3, 4, and 5. The Cm diagram has notes on strings 1, 2, 3, and 4.

Chord diagram for G is shown above the staff with notes on strings 2, 3, and 4. The instruction "(one step beyond)" is written in the right margin.

Chord diagrams for Cm, Fm, and Cm are shown above the staff. The Cm diagrams have notes on strings 1, 2, 3, and 4. The Fm diagram has notes on strings 2, 3, 4, and 5.

INSTR. SAX SOLO: Chords: Cm/G – 4 bars each.
+ 'One Step Beyond'

VERSE: (Repeat)

ENDING: Chords: Cm/F + 'One Step Beyond' (END)

my girl

Words and Music by MICHAEL BARSON

Slowly **C#m** **A** **F#m** **G#m** **B** **C#m** **C#m/B** **Faster**

1. My girl's mad at me.
2. My girl's mad at me.

I did-n't want to see the film to-night,-
been on the tel - e - phone for an hour,-

I found it hard to say she thought I'd had e - nough.
We hard-ly said a word. I tried and tried but I

(MIDDLE)

of her. Why can't she see
could not be heard. Why can't I ex-plain

F#m **F#m/D** **E** **G#m/D#** **C#m**

She's love - ly to me — but I like to stay
 Why do I feel this pain — 'cos ev - ry - thing I say —

in and watch T. V. on my own — ev - ery now and
 — she does - n't un - der - stand — she does - n't re - al - ise — she takes it all the wrong

then.
 way.

1 2

Piano!
 (shouted)

Verse: *Piano solo.*

Verse 3: My girl's mad at me, we argued just the other night,
 I thought we'd got it straight, we talked and talked
 until it was light.

MIDDLE: I thought we'd agreed, I thought we'd talked it out,
 Now when I try to speak she says that I don't care,
 She says I'm unaware and now she says I'm weak.

INTRO: *(Repeat)*

night boat to cairo

Music by MICHAEL BARSON
Words by GRAHAM McPHERSON

Chord diagrams: C, Bbm, C, Bbm, C, Bbm, C, Bbm

Night boat to Cai - ro

3

3

3

3

3

3

Chord diagrams: C, Bbm, C, Bbm

Instrumental

Chord diagrams: C, Bbm, C, Bbm

Chord diagrams: C, Bbm, C, Bbm


Chord diagrams: C, Bbm, C, Bb

Chord diagrams: Fm, Abm, Fm, Db7

Chord diagrams: Fm, Abm, Fm

Chord diagrams: Eb, D, C7

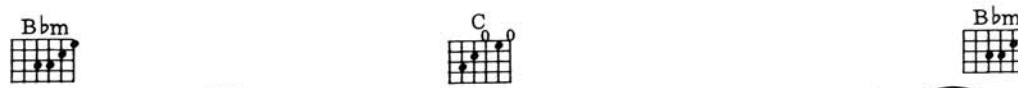
tacet



It's just gone noon half past mon - soon on the



banks of the ri - ver Nile. — Here comes the boat — on-ly



half a - float, — oars-man grins a tooth - less smile. — On - ly



just one more to this de - so - late shore, last boat a - long the ri ver Nile.



Bbm C Bbm

Does-n't seem to care no more, wind in his hair as he

C Bb Fm

rea - ches his last half mile. The oar snaps in his hand be-fore he

Abm Fm Db7

rea - ches dry land, but the sound does-n't deaf-en his smile. Just

Fm Abm Fm

pokes the wet sand with an oar in his hand, floats off down the ri-ver Nile...

baggy trousers

Music by CHRISTOPHER FOREMAN
Words by GRAHAM McPHERSON

n.c.

B B \flat A \flat F B B \flat A \flat

F A \flat B \flat

1. Naught-y boys in nas - ty schools head-mas-ter's break-ing all the rules hav-ing fun and play-ing fools
2. mas-ter's had e-nough to day all the kids have gone a-way gone to fight with next door's school
(Days)

B B \flat A \flat F A \flat

smash-ing up the wood-work tools all the teach-ers in the pub pass-ing round the read - y - rub
ev-ery term that is the rule sits a - lone and bends his cane same old back-sides a - gain

B \flat B A \flat B \flat A \flat B \flat B \flat A \flat

try - ing not to think of when the lunch-time bell will ring a - gain. Oh what fun we had but
all the small ones tell tall tales walk - ing home and squash-ing snails.

CHORUS

F Fm Bb Bbm C B C (n.c.)

did it real-ly turn out bad All I learnt at school was how to bend not break the rule

Bb Bbm F Fm Bb Bbm

Oh what fun we had but at the time it seemed so bad try-ing diff-erent ways to

1 C B Bb Ab 2 C C# Dm Em

(Instrumental)

make a diff-erence to 2. The head - make a diff-erence to the days.

Dm Bm Dm Em Dm Bm Dm Em

Dm Bm Dm Em Dm B Bb A Ab

This system contains guitar chord diagrams for Dm, Bm, Dm, Em, Dm, B, Bb, A, and Ab. Below the diagrams is a musical score with a treble clef staff and a grand staff (treble and bass clefs). The treble clef staff has a whole rest in the first four measures. The grand staff contains a piano accompaniment with eighth and quarter notes.

VERSE 3: Lots of girls and lots of boys
 (as Verse 2) Lots of smells and lots of noise
 Playing football in the park
 Kicking Pushbikes after dark
 Baggy trousers dirty shirt
 Pulling hair and eating dirt
 Teacher comes to break it up
 Back of the head with a plastic cup.

CHORUS: (Repeat)

Instrumental: (Repeat)

F Ab

This system features guitar chord diagrams for F and Ab. The musical score includes a vocal line with lyrics: "Bag - gy trou - sers" and "bag - gy trou - sers". Below the vocal line is a piano accompaniment with chords and rhythmic patterns.

Bb B Bb A Ab Repeat to Fade

This system shows guitar chord diagrams for Bb, B, Bb, A, and Ab. The musical score includes a vocal line with the lyrics "bag - gy trou - sers." and a piano accompaniment. The piece concludes with a double bar line and repeat dots.

embarrassment

Music by MICHAEL BARSON
Words by LEE THOMPSON

INTRO.

Bbm9/C

Bbm

Bbm9

Bbm

Ab9

Fm4

Fm



Re-ceived a let - ter just the oth - er_ day don't seem they wan-na

Fm4

Fm

Bbm9/C

Bbm

Bbm9

Bbm



know you no more they've laid it down giv - en you their_ score

Ab9

Fm4

Fm

Fm4

Fm

3rd Fret

Eb6

Eb



with-in the first two lines it blunt-ly_ read 1. You're not to come and see

3rd Fret Eb6 Eb Gm4 Gm Gm4 Gm

us no— more keep a— way from our— door

Bbm9 Bbm Bbm9 Bbm Cm7 Fm Cm7 Fm

don't come round here no— more what on earth did you do that— for?

VERSE 2:

Our Aunt she don't wanna know she says
 What will the neighbours think they'll think
 We don't that's what they'll think we don't
 But I will 'cos I know they think I don't

MIDDLE

1st Fret D♭6 D♭ D♭6 D♭ Fm4 Fm

Our un - cle he don't wan - na— know— he says we are a dis-grace to the

Fm4 Fm Ab9 Ab Ab9 Ab

hu - man — race — he says how can you show your — face, —

Db/Eb Eb7 Bbm9 Bbm

when you're a dis - grace to the hu - man — race —

Instrumental

Bbm9 Bbm Fm4 Fm Fm4 Fm

INTRO:

No commitment you're an embarrassment,
 Yes an embarrassment a living endorsement,
 The intention that you have booked,
 Was an intention that was overlooked.

VERSE 3:

They say, stay away, don't want you home today,
 Keep away from our door, don't come around here no more.

VERSE 4:

Our Dad he don't wanna know he says,
This is a serious matter, too late to reconsider,
No-one's gonna wanna know ya!

MIDDLE:

Our Mum she don't wanna know she says,
I'm feeling twice as old she says,
Thought she had her head on her shoulders
'Cos I'm feeling twice as older.

Chords: Eb/F, F, Cm9, Cm

I'm feel - ing twice as old - er.

Instrumental

Chords: Cm9, Cm, Gm4, Gm, Gm4, Gm

Chords: Cm9/Db, Cm, Cm9, Cm, Bb, Gm7

You're an em - barr - ass-ment.

the return of the los palmas 7

Music by MICHAEL BARSON, MARK BEDFORD & DANIEL WOODGATE

The musical score is presented in four systems, each consisting of a grand staff with a treble and bass clef. The key signature is one flat (B-flat) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and chords. Above the treble clef of each system, guitar chord diagrams are provided for reference. The first system starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The first measure of the first system contains a treble clef, a key signature of one flat, and a 4/4 time signature. The first system contains 7 measures. The second system contains 6 measures. The third system contains 8 measures. The fourth system contains 5 measures. The fifth system contains 4 measures. The guitar chord diagrams are as follows: System 1: F, Fmaj7, Dm7/F, Fmaj7, F, Fmaj7, Dm7/F. System 2: Gm7, C7, F, Fmaj7, Dm7/F, Fmaj7. System 3: F, Fmaj7, Dm7/F, Fmaj7, F, Fmaj7, Dm7/F, Fmaj7. System 4: Gm7, C7, F, Fmaj7, F7. System 5: Gm7, C7, Am7, Dm7.

Gm7 C7 Gm7 C7 *To Coda* F (N.C.)

This system contains the first two measures of the piece. The first measure has a Gm7 chord, the second a C7 chord, the third a Gm7 chord, and the fourth a C7 chord. The fifth measure is marked 'To Coda' and contains an F chord with '(N.C.)' below it. The sixth measure is a whole rest. The bass line consists of eighth notes in a steady rhythm.

F Gm7

This system contains measures 7 and 8. Measure 7 starts with an F chord and continues with a melodic line in the right hand. Measure 8 has a Gm7 chord. The bass line continues with eighth notes.

C7 F F7

This system contains measures 9, 10, and 11. Measure 9 has a C7 chord, measure 10 has an F chord, and measure 11 has an F7 chord. The bass line continues with eighth notes.

Gm7 C7 Am7 Dm7

This system contains measures 12, 13, 14, and 15. Measure 12 has a Gm7 chord, measure 13 has a C7 chord, measure 14 has an Am7 chord, and measure 15 has a Dm7 chord. The bass line continues with eighth notes.

Gm7 C7 Gm7 C7 F F7

This system contains measures 16, 17, 18, 19, 20, and 21. Measure 16 has a Gm7 chord, measure 17 has a C7 chord, measure 18 has a Gm7 chord, measure 19 has a C7 chord, measure 20 has an F chord, and measure 21 has an F7 chord. The bass line continues with eighth notes.

Bbm Eb Abmaj7 Dbmaj7

First system of music, measures 1-4. Chords: Bbm, Eb, Abmaj7, Dbmaj7.

Gm7(dim5) Bbm G7/B C B

Second system of music, measures 5-8. Chords: Gm7(dim5), Bbm, G7/B, C, B.

2 D.%. al Coda

Third system of music, measures 9-10. Section: D.%. al Coda.

⊕ CODA F Fmaj7 F7 F Fmaj7

Fourth system of music, measures 11-14. Section: CODA. Chords: F, Fmaj7, F7, F, Fmaj7.

Dm7/F Fmaj7 F Fmaj7 Dm7/F Fmaj7 F

Fifth system of music, measures 15-18. Chords: Dm7/F, Fmaj7, F, Fmaj7, Dm7/F, Fmaj7, F.

Sixth system of music, measures 19-22.

grey day

Words and Music by MICHAEL BARSON

1

2

1. When I get home it's late at night, I'm black and blood-y from

my life, I have-n't time to clean my hands, cuts will on-ly sting me through my dreams.

(2. It's)

VERSE 2: It's well past midnight as I lie
 In a semi-conscious state.
 I dream of people fighting me
 Without reason I can see.

(VERSE END)

(MIDDLE)

The musical score for Verse 2 consists of three systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment with treble and bass staves.

System 1: The vocal line begins with a rest, followed by the lyrics "In the morn - ing I a - wake, — my arms my legs my bod - y aches — the". The guitar line shows chords A7, Bb, Am, Bb, and Am. The piano accompaniment features a steady bass line and chords in the right hand.

System 2: The vocal line continues with "sky out - side is wet and grey — so be - gins — an - oth - er wea - ry day - ay - ay...". The guitar line shows chords Bb, Am, Bb, C, and Am sus4. The piano accompaniment continues with similar harmonic support.

System 3: The vocal line concludes with "So be - gins an - oth - er wea - ry day." and a parenthetical "(So be - gins an -)". The guitar line shows chords Dm, Bb, C, and Dm. The piano accompaniment includes triplets in both the treble and bass staves.

VERSE 3: After eating I go out,
 People passing by me shout.
 I can't stand this agony,
 Why don't they talk to me?

C#m C C#m A

In the park I have to rest I lie down and I do my best, the

C#m C Bsus4 B

rain is falling on my face I wish I could sink without a trace.

½ Intro: (Repeat)
 Middle: (Repeat)

Dm C/E Dm Bb/D Am/D Gm/D Dm7 Gm/D Am/D Dm7

(day)
 BRIDGE

VERSE 4: In the park I have to rest
 I lie down and I do my best.
 The rain is falling on my face
 I wish I could sink without a trace.

MIDDLE: (Repeat) & (Bridge)

INTRO: (Repeat) – to Fade

shut up

Music by CHRISTOPHER FOREMAN
Words by GRAHAM McPHERSON

(FAST)

1. I tell you I didn't do it 'cos

I wasn't there, don't blame me it just isn't fair.

You listen to their side now listen to mine, - can't think of a story sure you'll

find me some time. - Now pass the blame - and - don't - blame - me.

(MIDDLE)

Bm/F#

Dm

Just close your eyes _

F/C

Am/E

_ and _ count _ to _ three One two

Cm

Eb/B

Gm

three then I'll _ be _ gone _ and _ you'll _ for - get _

Bbm/F

Db/Ab

The bro - ken _ win - dow _ T. _ V. _ set.

(BRIDGE)

Em

C

F7

_ It was - n't me ei - ther _ I'm

Am C E7 Am

just his mate, he told me to stand here and watch the gate.

Verse 2: I've got a wife and three kids you know,
 They'll tell you I'm straight at least I think so,
 I'm as honest as the day is long,
 The longer the daylight the less I do wrong.

Middle: Now pass the blame and don't blame me,
 Just close your eyes and count to three,
 One, two, three, then I'll be gone and you'll forget
 The broken window, T.V. set.

(♩ = ♩) Am G Am G

Am F C F/A C/G C7 (♩ = ♩)

Middle: (Instrumental)

Middle: Pass the blame and don't blame me
 Just close your eyes and count to three,
 One, two, three, then I'll be gone and I'll forget
 That what you give is what you get.

Middle: Pass the blame and don't blame me.
 Just close your eyes and count to three.
 One, two, three, then I'll be gone and you'll forget
 The broken window T.V. set.
 (etc. Repeat fading)

it must be love

Words and Music by MICHAEL BARSON, CHRISTOPHER FOREMAN, GRAHAM McPHERSON,
MARK BEDFORD, LEE THOMPSON, DANIEL WOODGATE, CATHAL SMYTH & LABI SIFFRE.

Fairly bright 4



Am Am9 Am Am9

(sim.) I nev-er thought I'd miss you half as much as I do...



G C/G G G#m Am

And I nev-er thought



Am9 Am Am9 G

I'd feel this way the way I feel a-bout you.



C/G G C D Em A7

As soon as I wake up ev-'ry night,

Bm7(5b) E7 Am Am/G Am/F#

ev-'ry day I know that it's you I need — to take the blues_ a-way.

D7 CHORUS G Bm7 Cmaj7 C To Coda ⊕ (2) D G

It must be love, — love, love. It must be love, —

Bm7 Cmaj7 C D (no chord) C/E To Coda ⊕

— love, love. Noth-ing more, — noth-ing less — love is the best.

Am Am9 Am Am9

How can it be — that we — can — say so much — with-out

G C/G D G C/G D

words.

Am Am9 Am Am9

Bless you and bless me bless the bees and the

G C/G D G C/G D D#m

birds.

Em A7 Bm7(5b) E7

I've got to be near you ev-'ry night, ev-'ry day

Am Am/G Am/F# D7

I could-n't be hap-py an-y oth-er way.

D.S. al Coda

⊕ CODA *D.S.S. al Coda*

best.

⊕⊕ CODA (2) *Repeat to fade*

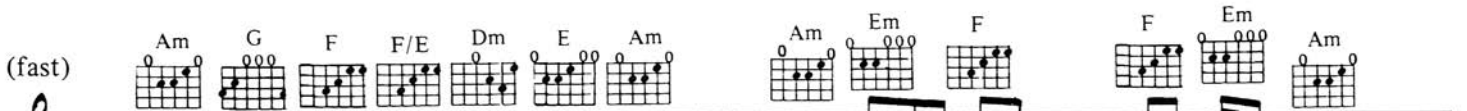
G Bm7 Cmaj7 C D

It must be love, love, love.

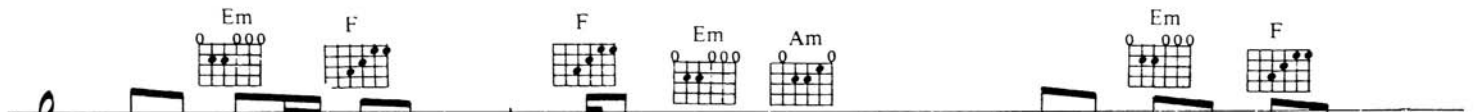
cardiac arrest

Music by CHRISTOPHER FOREMAN
Words by CATHAL SMYTH

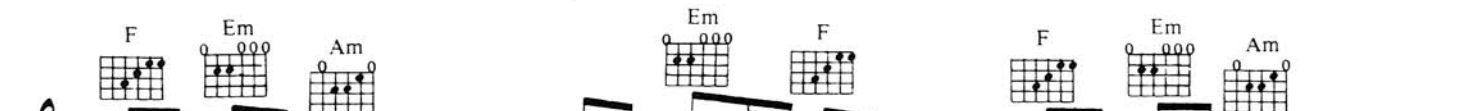
(n.c.) (slow)



1. Pa-pers in the morn-ing bow-ler hat on head



walk-ing to the bus-stop he's long-ing for his bed, wait-ing with his neigh-bours



in the rush-hour queue got to get the first-bus so much for him to do.



Em G/D F#m A/E Em G/D F#m A/E

He's got to hur-ry got to get his seat can't miss his place got to rest his feet

Verse 2: Ten more minutes 'til he gets there
 The crossword's nearly done.
 It's getting so hard these days
 Not nearly so much fun.
 His mind wanders to the office
 His telephone desk and chair
 He's been happy with the company
 They've treated him real fair.
 Think of seven letters begin and end in C,
 Like a big American car but misspelt with a B.

G Bb Am7/C /G /A /Bb (n.c.) G Bb

I wish this bus-'d get a move on dri-ver's tak-ing his time. I just don't know I'll be late__ oh

Am7/C /G /A /Bb (n.c.) G (n.c.) Am Dm

dear what will the boss say pull your-self_ to - ge - ther now don't get in a state, don't you wor - ry

there's no hur - ry it's a love - ly day could all be go-ing your way take the doc's ad-vice

let up en-joy your life lis-ten to what they say it's not a game they play.

Intro: (Repeat – Vibes Solo)

Verse 3: Never get there at this rate
 He's caught up in a jam.
 There's a meeting this morning
 It's just his luck oh damn.
 His hand dives in his pocket
 For his handkerchief.
 Pearls of sweat on his collar
 His pulse-beat seems so brief,
 Eyes fall on his wristwatch
 The seconds pass real slow,
 Gasping for the hot air
 But the chest pain it won't go.

Middle: Tried to ask for help but can't seem to speak a word,
 Words are whispered frantically but don't seem to be heard.
 What about the wife and kids they all depend on me
 We're so sorry we told you not to hurry.
 Now it's just too late you've got a certain date
 We thought we made it clear we all voiced our inner fears
 We left it up to you there's nothing we can do.

house of fun

Music by MICHAEL BARSON
Words by LEE THOMPSON

The musical score is written in 4/4 time with a key signature of two sharps (D major). It features a piano accompaniment and a vocal line. The piano part consists of a steady eighth-note bass line and a treble line with chords and melodic fragments. The vocal line includes lyrics and is supported by piano chords. Chord diagrams are provided for D, Am/C, B, Bb, and E7.

1. Good

morn-ing Miss can I help you son six - teen to - day and

up for fun I'm a big boy now or so they say so if you'll serve I'll be on my way

D Am/C D

Box of ball-oons with the

Am/C D Am/C

fea-ther-like touch pack of par - ty pop - pers that pop in the night A

F7 E7 CHORUS Em C7

toothbrush and hairspray plas- tic grin Miss Clay on all corners has just walked in Wel- come to the house of

Em B7 Em C7 Em B7

fun now I've come of age wel- come to the house of fun

F#m D7 F#m C#7 Em C7 B7

wel- come to the li- on's — den temp- ta- tions on his way wel- come to the house of

½ INTRO: (Repeat 1st 4 bars)
 ½ VERSE 2: N N N . . . No no miss
 You misunderstood
 Sixteen, big boy,
 Full pint, in my manhood,
 I'm up to date and the date's today
 So if you'll serve I'll be on my way.

CHORUS: Welcome to the house of fun
 Now I've come of age
 Welcome to the lion's den
 Temptation's on his way
 Welcome to the house of fun.

INTRO: (Repeat – Organ Solo)

A guitar chord chart for the first system shows the following chords: A (002232), D#m7(dim'5) (202232), and A (002232). The musical notation consists of a vocal line with lyrics, a piano right-hand part, and a piano left-hand part.

I'm sor - ry son but we don't stock par - ty gim - micks

A guitar chord chart for the second system shows the following chords: F#m (202232), Bm (202232), and G (002232). The musical notation consists of a vocal line with lyrics, a piano right-hand part, and a piano left-hand part.

in this shop try the house of fun it's quick-er if you run

A guitar chord chart for the third system shows the following chords: A (002232) and A7 (002032). The musical notation consists of a vocal line with lyrics, a piano right-hand part, and a piano left-hand part. The system ends with a double bar line and a 4/4 time signature.

This is a chem - ist not a joke shop

VERSE 3: (D) (Am/C)
 Party hats simple enough clear
 Comprehends savvy understood do you hear,
 A pack of party hats with the coloured tips
 I'm too late gorgons heard gossip, well
 (F7)
 Hello Joe hello Miss Clay many
 (E7)
 Happy returns from the day.

CHORUS: Welcome to the house of fun now I've come of age
 (Chords: – Welcome to the house of fun
 Em7/C7/ Welcome to the lion's den temptation's on his way
 Em7/B7/ Welcome to the house of fun
 F#m/D7/ (etc. to fade)
 F#m/C#7)

driving in my car

Words and Music by MICHAEL BARSON

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided above the vocal line for each measure. The lyrics are: "I've been driv-ing in my car it's not quite a Jag - u - ar, I bought it in Prim-rose Hill, from a bloke from Bra- zil. It was made in fif- ty-nine in a fac- tory by the Tyne, it says Mor-ris on the door, the G. P. O. owned it be-fore."

Chord diagrams shown above the vocal line:

- System 1: D, Am, D, Am, D, Am
- System 2: D, Am, D, Am, D, Am
- System 3: D, Am, D, Am, G, F
- System 4: G, A(aug5), D, Am, D, Am

D Am D Am G

I drive in it for my job the Guv - e - nor calls me a slob but I don't real - ly care.

F D Am D Am

Give me some gas and the o - pen air

BRIDGE

G Cm G Cm

MIDDLE

D Am D Am D Am

It's a bit old but it's mine, I mend it in my spare time just last week I changed the oil the

D Am G F

rock - er valves and the coil, just last week I changed the oil.

n.c. /D /A /B /F# /D /A /B /F#

 A Bb

Last week it went round the clock I al - so had a lit - tle knock

B E

I dent - ed some - bo - dy's fen - der he learnt not to park on a bend - er ha ha ha.

INSTR: (Piano Solo in D/Am)

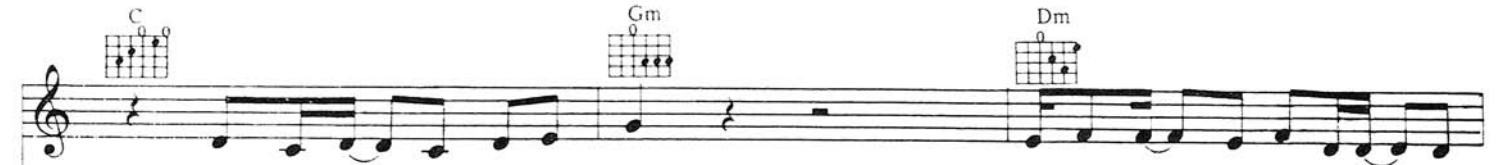
VERSE 2: I've been driving in my car
 It don't look much
 But I've been far
 I drive up to Muswell Hill
 I've even been to Selsey Bill
 I drove along the A45
 I had her up to 58
 This copper stopped me the other day
 You're mistaken, what could I say
 The tyres were a little worn
 They were OK, I could have sworn
 I like driving in my car
 I'm satisfied I've got this far.

BRIDGE: (Repeat) – End on E

END: I like driving in my car it don't look much but I've been far.
 (D/Am chords) I like driving in my car even with a flat tyre
 I like driving in my car it's not quite a Jaguar
 I like driving in my car I'm satisfied I've got this far.

our house

Music by CHRISTOPHER FOREMAN
Words by CATHAL SMYTH



1. Fa - ther wears his Sun-day best

mo-ther's tired she needs a rest, the



Fm C

kids are play-ing up— down-stairs sis - ter's sigh-ing in— her

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat (B-flat). The lyrics are "kids are play-ing up— down-stairs sis - ter's sigh-ing in— her". The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady bass line of quarter notes. Chord diagrams for Fm and C are shown above the vocal line.

Gm Dm Fm

sleep bro-ther's got_ a date_ to keep he can't hang a - round.

The second system continues the vocal line and piano accompaniment. The lyrics are "sleep bro-ther's got_ a date_ to keep he can't hang a - round.". The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Gm, Dm, and Fm are shown above the vocal line.

CHORUS

D Am Em Gm

Our house in the mid-dle of_ our

The chorus begins with the lyrics "Our house in the mid-dle of_ our". The piano accompaniment features a more active bass line with eighth notes. Chord diagrams for D, Am, Em, and Gm are shown above the vocal line.

D Am Em Gm

street our house in the mid-dle of_ our

The chorus continues with the lyrics "street our house in the mid-dle of_ our". The piano accompaniment remains consistent. Chord diagrams for D, Am, Em, and Gm are shown above the vocal line.

Verse 2: Our house it has a crowd
 There's always something happening
 And it's usually quite loud.
 Our Mum she's so house-proud
 Nothing ever slows her down
 And a mess is not allowed.

Chorus: (Repeat)

Chorus: (Repeat)+ Something tells you that you've
 got to get away from it.
 (Chords: B / F#m / C#m / Em)

Verse 3: Father gets up late for work
 Mother has to iron his shirt
 Then she sends the kids to school
 Sees them off with a small kiss
 She's the one they're going to miss
 In lots of ways.



Verse: (Instr.)

Chorus: (Repeat)

Middle: I remember way back then when everything was true and when
 We would have such a very good time such a fine time,
 Such a happy time.
 And I remember how we'd play simply waste the day away
 Then we'd say nothing would come between us two dreamers.
 (Verse chords)

Verse 1 & Chorus: (Repeat)

Chorus: (Repeat)
 (Chords: B / F#m / C#m / Em)

Chorus: Our house, was our castle and our keep.
 Our house, in the middle of our street.
 (Chords: C / Gm / Dm / Fm)

Chorus: Our house, that was where we used to sleep
 Our house, in the middle of our street.

Chorus: Our house, in the middle of our street. . .
 (Chords: B / F#m / C#m / Em) (fade)

tomorrow's just another day

Music by MICHAEL BARSON
Words by CATHAL SMYTH

Chords: Cm, Gm/Bb, Db/Ab, G

Chords: Cm, Eb, F, Ab, Cm, Cm(add9)/Bb

Chords: Db/Ab, G, Cm, Eb, F, Ab

Chords: Cm, G, Gm/Bb

1. Try - ing — hard I thought I'd done my — best

G/B G7/B Cm /Bb G

all my — life I can't

Gm/Bb G/B G7/B Cm /Bb

get no — rest. Some who've closed the door —

Am7(dim5) Fm/Ab Cm /Bb Am7(dim5) Fm/Ab

— be - fore say I can't car - ry on — no — more.

Cm7(dim5)/Eb Bbm

CHORUS

I hear them say - ing To - mor - row's just an - oth - er day.

Cm7(dim5)/Eb  Bbm  Cm7(dim5)/Eb 

I hear them say - ing And it gets bet - ter ev - ery day I hear them

Gb7  Eb7  F 

say - ing To - mor - row's just an - oth - er day To - mor - row's just an - oth - er day.

½ Intro: (Repeat 1st 4 bars)

Verse 2: Listened long, tried to take it in
All these facts leave me in the swim
It's down and down there is no up
I think that I've run out of luck.

Chorus: I hear them . . . just another

Bridge: (Chords: D / C) + day.

Instr: (Chords: Dm / Bb7 / Dm / Bb7 / Dm/G / Db/Eb /
(Sax Solo) Dm/G / Db/Eb / Dm / Bb7 / Dm / Bb7 /
Dm/G / Db/Eb / Dm/G / G7)

Verse 3: Walking now, over covered ground
There is a chance if I move around
I need a moment to reflect
On the friendships I have wrecked

Verse 4: Why is it; don't I always try?
(4 bars only)

Chorus: (Chords: Cm7(aug5)/Eb / Bbm x5 Cm7(aug5)/Eb / Gb7 / Eb7 / F
I hear them say tomorrow's just another day } (x 2)
I hear them say it gets better every day.
I heard them say tomorrow's just another day
I hear them say tomorrow's just another day
Tomorrow's just another

Chorus: (Repeat)— fade
(As 1o)


wings of a dove

Music by CATHAL SMYTH
Words by GRAHAM McPHERSON & CATHAL SMYTH


Medium beat (♩)




A




E



A



Take time for your pleasure and laugh with love. Take the
Look up at the roof-tops when you're walk - ing round. Don't
A room at the top where we're not al - lowed.



E



A



hand of an-oth - er and sing for the wings of a dove.
think for a mo - ment of look - ing down. } Woh woh
Cheer to the ech - o can you hear the sound.



E



A



E



for the wings of a dove, woh woh



1 **A** **E** **A**

for the wings of a dove.

E **A** **D**

dove. Woh — woh —

G **A** **D** **G**

for the wings of a dove, woh — woh — for the wings of a


B₇ **D** **G** **E**

dove.

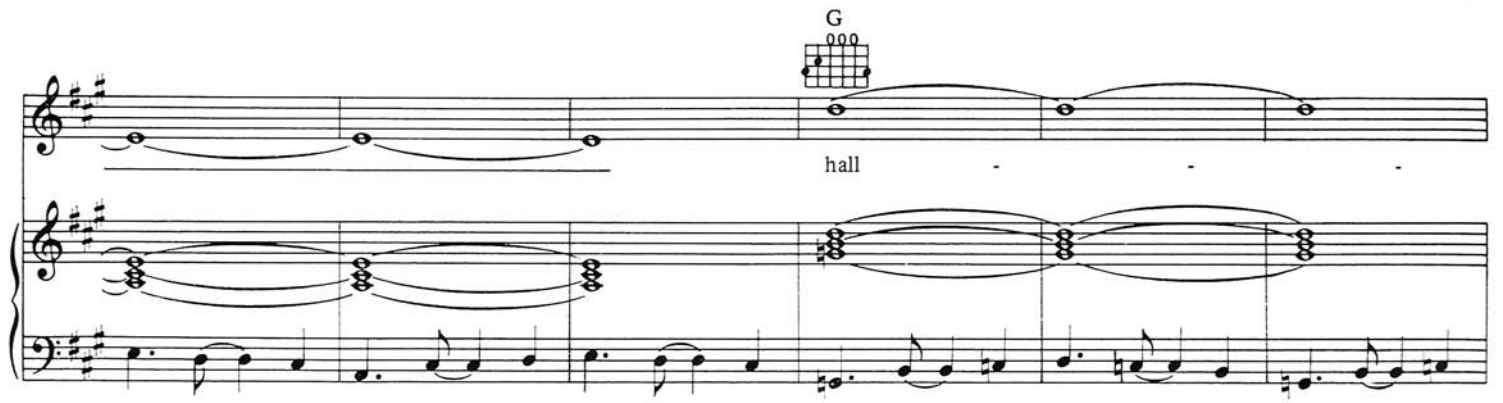
To Coda **A**

Hall - el - uj - ah.

G



hall



A



el - uj - ah.

Look



E



A



up at the roof-tops when you're walk - ing round. Don't think for a mo - ment



E




D.S. al Coda

of look - ing down



CODA

A




E




Bm




yeah yeah yeah yeah




E



A

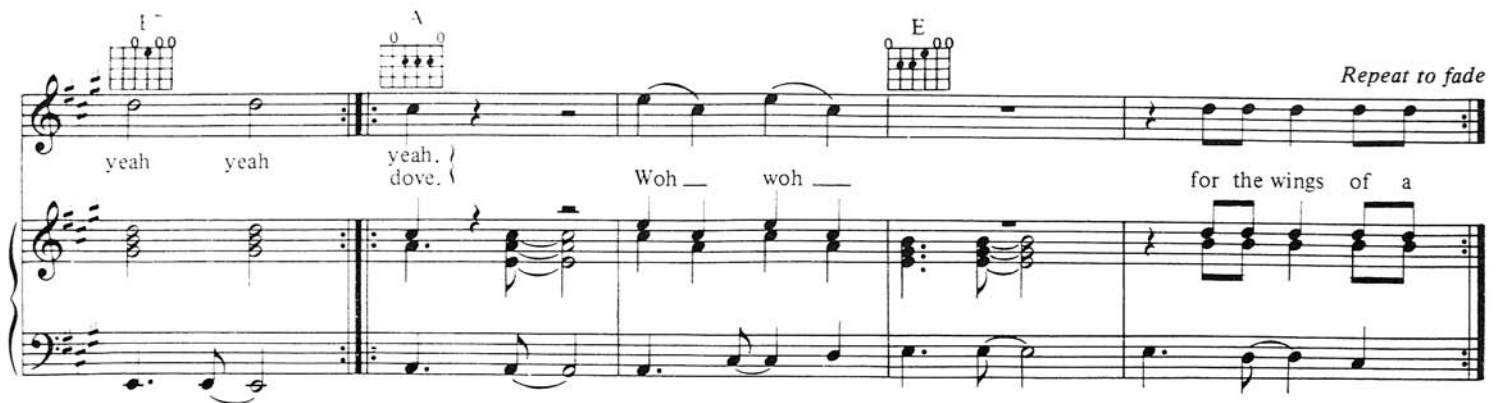


E



Repeat to fade

yeah yeah yeah. } dove. } Woh woh for the wings of a



the sun and the rain

Words and Music by MICHAEL BARSON

The musical score is written for piano and voice. It features a 12/8 time signature and a key signature of two flats (Bb). The score is divided into several systems, each with guitar chord diagrams above the vocal line. The first system includes a double bar line and a repeat sign. The second system contains two vocal lines. The third system includes lyrics for the first two lines of the verse. The fourth system includes lyrics for the next two lines. The fifth system includes lyrics for the final line of the verse. The piano accompaniment consists of chords and a steady bass line.

Ab B Ab

Db Bb Db

Bb Gb Bb

1. It's rain - ing a - gain, —
2. It's rain - ing a - gain, —

I'm hear - ing its pit - ter pat - ter down. It's wet in the street.
I fol - low the Christ - mas lights down town. I'm leav - ing the flow -

re - flect - ing the lights and splash - ing
of peo - ple walk - ing

Gm Db Ab

run - ning down, dis - ap - pear in - to the si - lent sound.

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note G4, a quarter note A4, and a quarter note Bb4, followed by a quarter rest. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams are provided for Gm (0 2 3 3 0 0), Db (1 3 3 2 1 1), and Ab (1 3 3 2 1 1).

Bb Db Bb

3. Just walk - ing a - long — my clothes are

Detailed description: This system contains measures 4-6. The vocal line begins with a quarter rest, followed by a half note Bb4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams are provided for Bb (1 3 3 2 1 1), Db (1 3 3 2 1 1), and Bb (1 3 3 2 1 1).

Gb Bb Db

soaked right through to the skin, — I have - n't a doubt —

Detailed description: This system contains measures 7-9. The vocal line starts with a half note Gb4, a quarter note F4, and a quarter note E4, followed by a quarter rest. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams are provided for Gb (1 3 3 2 1 1), Bb (1 3 3 2 1 1), and Db (1 3 3 2 1 1).

Bb Gb C7

that this is what life is all a - bout, the sun and the

Detailed description: This system contains measures 10-12. The vocal line begins with a quarter rest, followed by a half note Gb4, a quarter note F4, and a quarter note E4. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams are provided for Bb (1 3 3 2 1 1), Gb (1 3 3 2 1 1), and C7 (1 3 3 2 1 1). A triplet of eighth notes is marked in the final measure.



rain. Scraps of pap-er wash - ing down the drain I



feel the rain— fall - ing on my face I can say there is no



bet - ter— place— than stand - ing up in the fall - ing— down—



in so much rain I could al - most— drown—

(INSTR.)

The piano accompaniment consists of three systems of music. Each system has a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part includes a melodic line with chords and a bass line with chords. Chord diagrams are placed above the right-hand staff for Cm, Cm/Eb, F7, G, and Ebm.

VERSE 4: It's raining again
(As V. 3) A crack in the clouds reveals blue skies
 I've been feeling so low
 But now everything is on my side
 The sun and the rain
 Walk with me fill my heart again I

CHORUS: Hear the rain falling in my ears
 Washing away the weariness like tears
 I can feel my troubles running down
 Disappear into the silent sound. I

[Key F]
CHORUS: Feel the rain falling on my face
 I can say there is no better place
 Than standing up in the falling down
 In so much rain I could almost drown.

CHORUS: Do de do do de do do do

ENDING: ||:C / Eb|| C / Ab / Ĉ
(AS VERSE)

michael caine

Music by DANIEL WOODGATE
Words by CATHAL SMYTH

Freely



3 3

We'll get ya ya ya



we'll get ya ya ya

(I am Mi-chael Caine)

la la la la la la la la la 1. He's walk-ing where I'm a - fraid



I don't know

I see the fire - men jump - ing from the win - dows



There's pan - ic and I hear some - bo - dy scream

Fsus4 F C

(Ah) 2. He picks up use-less pa-per and puts it in my pock-et

Ab G

I'm try-ing ve-ry hard to keep my fin-gers clean I can't re-mem-

Bb Gb Fsus4 F CHORUS C

ber tell me what's his name. (My name is Mi-chael Caine.) And all I

G/C F/C 1 C6 G7 2 C6 G7

want-ed was a word or pho-to-graph to keep at home to keep

VERSE 3: The sun is laughing it's another broken morning
 I see a shadow and call out to try and warn him
 He didn't seem to hear just turned away.

B \flat C E \flat D

The qui - et. fel - low foll - ows and points his fin - ger straight — at you —

C B \flat E \flat D

He had to sac - ri - fice — his pride — yes — and throw it all — a - way —

B \flat G \flat

F A \flat E E \flat E \flat

(I am Michael Caine)

CHORUS: (Repeat)

VERSE 4: His days are numbered he walks round and round in circles
There is no place he can ever call his own
He seems to jump at the sound of the phone.

VERSE 5: Staring out the window there's nothing he can now do
All he wanted was to remain sane
He can't remember his own name
(My name is Michael Caine).

CHORUS: And all I wanted was a word or photograph to keep at home
And all I wanted was a word or photograph to keep
All I wanted was a word or photograph
All I wanted was a word or photograph to keep

CHORUS: (Repeat)

one better day

Music by MARK BEDFORD
Words by GRAHAM McPHERSON

Em7(+9)



Em7
0 0000

1. Ar - ling - ton House.

ad - dress no fixed a - bode an

C/E



Em7(+9)



old man in a three - piece suite sits in the road

Am F/A

He stares a - cross the wa - ter and

Am Fmaj7(+9) Am

sees right through the lock, but on and up like out -

F/A Am Fmaj7(+9)

stretched hands his mum - bled words, his fum - bled words...

INTRO: (Repeat 4 bars Em7 (+9)) + 'Mock'

VERSE 2: Further down there's a photo booth
 A million plastic bags
 And an old woman filling out
 A million baggage tags.
 But when she gets thrown out
 Three bags at a time
 She spies the old chap in the road
 To share her bags with, she has bags of time.

Am7(+9) Bm Cmaj7

Sur - round - ed by his past on a short white line

D6 Am7(+9) Bm

he sits while cars pass ei - ther side

Cmaj7 D6 Dm7

Takes his time try - ing to re - mem -

Am Dm7 Am

ber one bet - ter day

a while a - go — when peo - ple stopped to hear him say_

CHORUS

Walk - ing 'round you some - times

hear — the sun - shine beat - ing down in — time_

— with the rhy - thm of your — shoes_

INTRO: (Repeat)

VERSE 3: Now she has walked
Enough through rainy town
She rests her back against his
And sits down.
She's trying to remember
One better day
Awhile and when people stopped to hear her say

CHORUS: (Repeat)

INSTR: Sax Solo Eb / F / Eb / F / Eb / F / Eb / F / Bb
G A Bb A Bb C

CHORUS: (Repeat)

EB (BRIDGE) F

The feel - ing of ar - ri - ving

when you've no - thing left to lose.

CHORUS + BRIDGE: (Repeat) to fade

yesterday's men

Music by CHRISTOPHER FOREMAN
Words by GRAHAM McPHERSON

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of a piano accompaniment and a vocal line. The piano part features a steady bass line and chords in the right hand. The vocal line includes two verses of lyrics.

Chord Diagrams:

- Bb: $\begin{array}{|c|c|c|c|c|c|} \hline \bullet & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- A: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & & & & & 0 \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- A \flat : $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- E \flat : $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- E \flat 7: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- A \flat : $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- E \flat : $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- B \flat : $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- A \flat : $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

Vocal Lyrics:

1. An in-sol-ent speck of youth_ be-ing tak - en
2. A met-ro-pol-i - tan mar - a - thon_ has been held.

Eb

for a walk — so tight - ly by — the ear —
 — to - day — but who you need — to catch —

CHORUS

Bb

that he can hard - ly talk. — Yes - ter - days_ men hang
 will be com - ing the oth - er way. —

Ab

on to to - day } to sing in the old fash - ioned way }
 } to sing in an - y old way }

Eb Ab/Eb Eb

It must get bet-ter in the long run. — has to get bet-ter in the long run. —

1.

2.

Cm

long run. — Be - cause when you're told — to { start — }
 { stop — }

Bb

Ab/C

how — far { can — } you go — when — your race —
 { will — }

Gm

1 G

2. G

— is { won — } and you al - read - y know. — - dy know. —
 { run — }

CHORUS: Yesterdays men hang on to today,
 (+ Sax solo) To sing in any old way,
 It must get better in the long run
 Has to get better in the long run.
 Will it get better in the long run
 Will we be here in the long run.

ENDING: Do, do, do, hang on in the long run.
 (Eb)

uncle sam

Music by CHRISTOPHER FOREMAN & LEE THOMPSON
Words by LEE THOMPSON

INTRO

E



1. Here they come a - gain hop

A



E



scotch-ing up to__ my door__ one by one a - gain

A





E

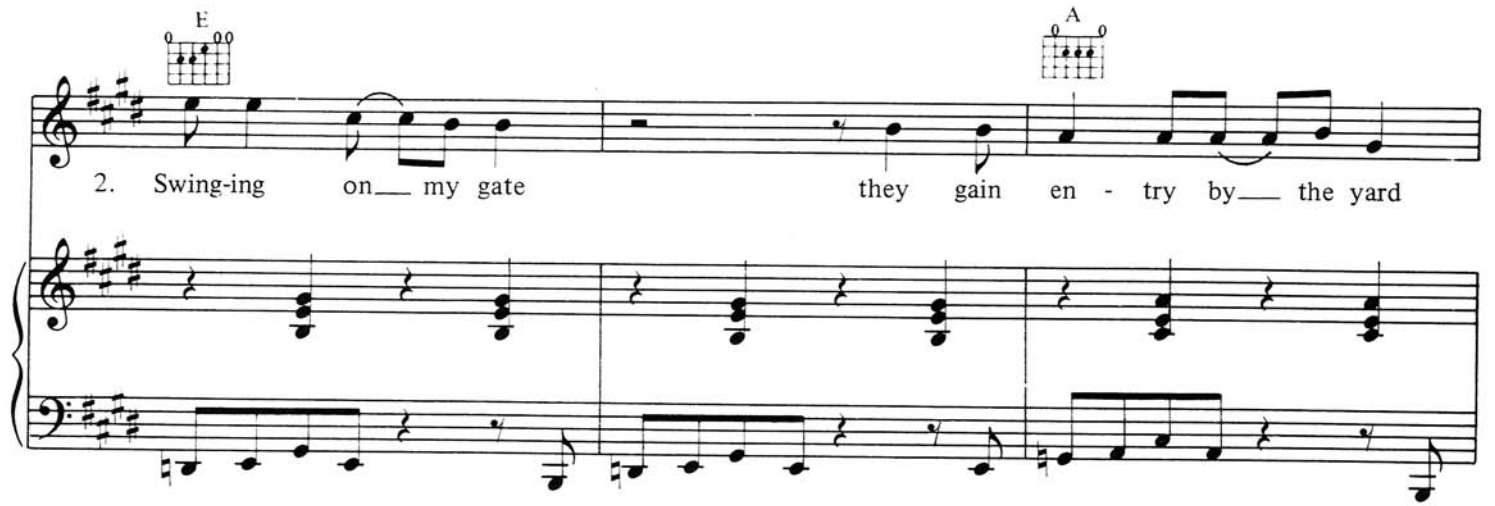


knock e - ty knock knock-ing up - on__ my floor__

Detailed description: This is a musical score for the song 'Uncle Sam'. It features a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into three systems. The first system is an 'INTRO' with a guitar chord diagram for E (0 2 2 0 0 0) above the vocal line. The lyrics are '1. Here they come a - gain hop'. The second system has guitar chord diagrams for A (0 2 2 2 0 0) and E (0 2 2 0 0 0) above the vocal line. The lyrics are 'scotch-ing up to__ my door__ one by one a - gain'. The third system also has guitar chord diagrams for A (0 2 2 2 0 0) and E (0 2 2 0 0 0) above the vocal line. The lyrics are 'knock e - ty knock knock-ing up - on__ my floor__'. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.


E  A 




2. Swing-ing on— my gate they gain en - try by— the yard



E 

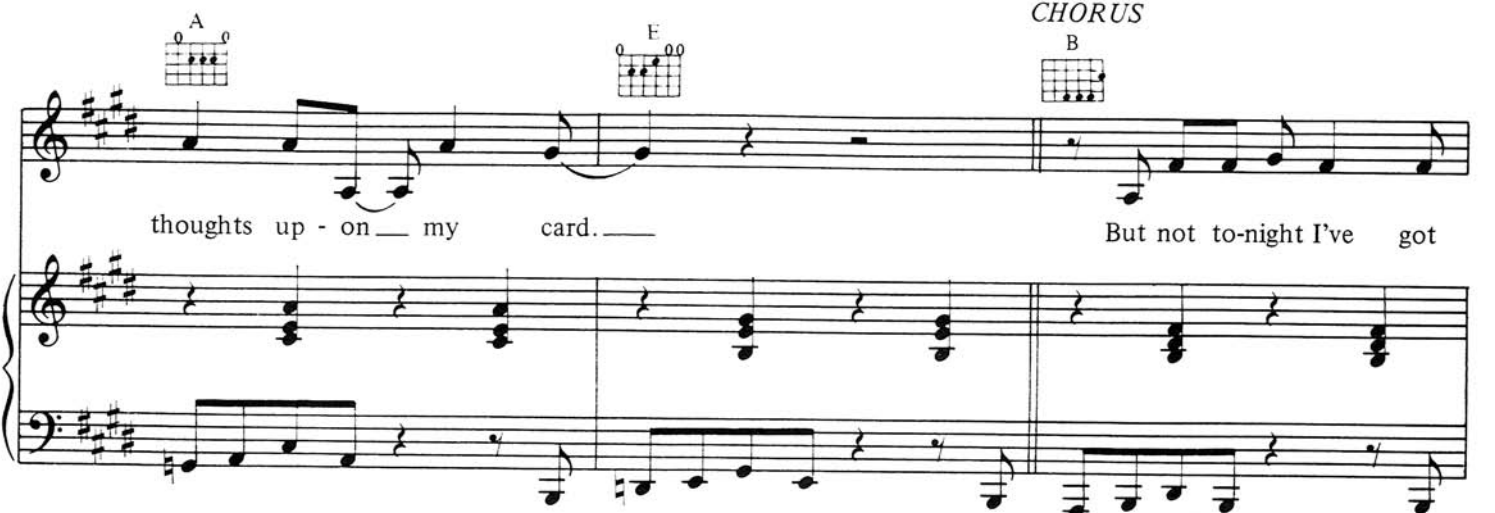
pull-ing at my hair they scream— paint your



A  E  B 

thoughts up - on— my card. — But not to-night I've got




CHORUS



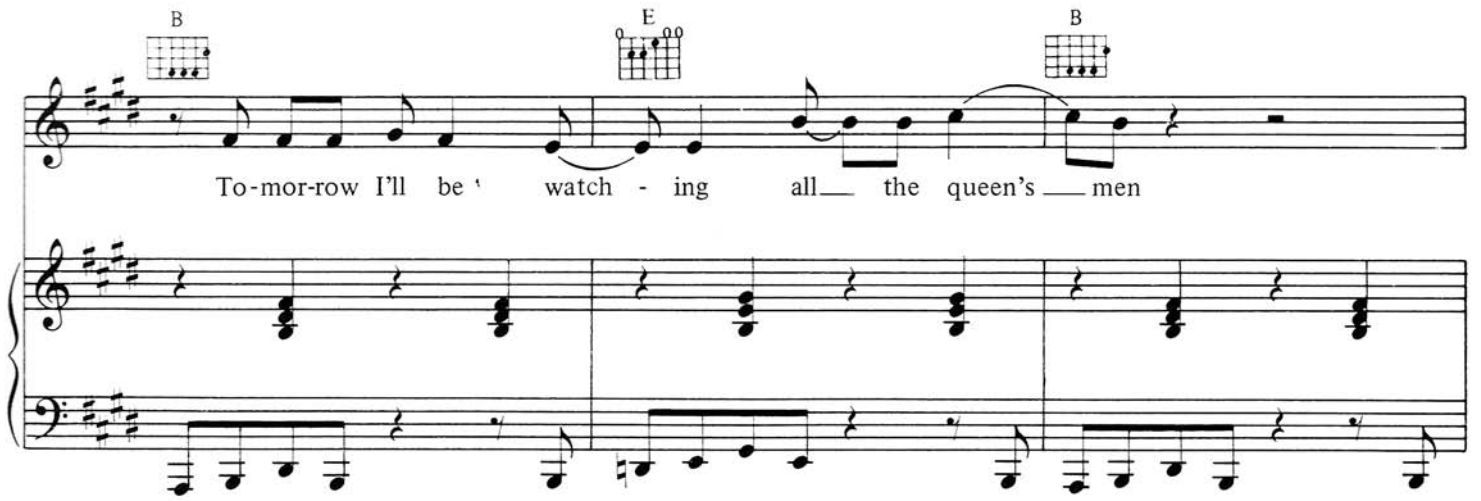
E  B  E 




stud-ies to ex-am-ine.



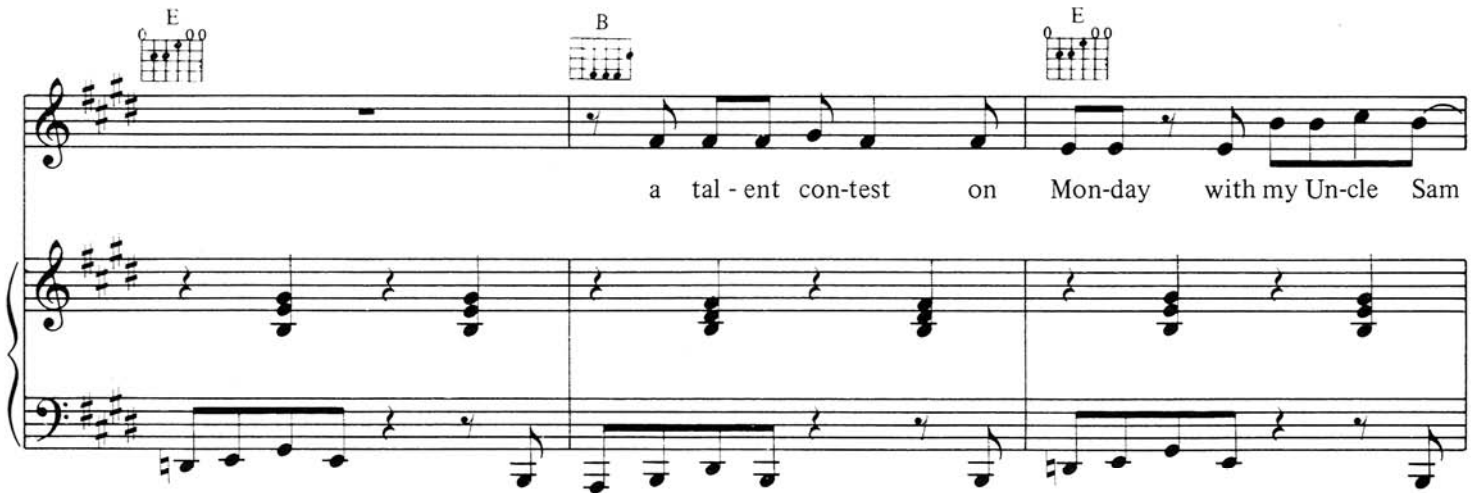
B  E  B 


To-mor-row I'll be ' watch - ing all the queen's men



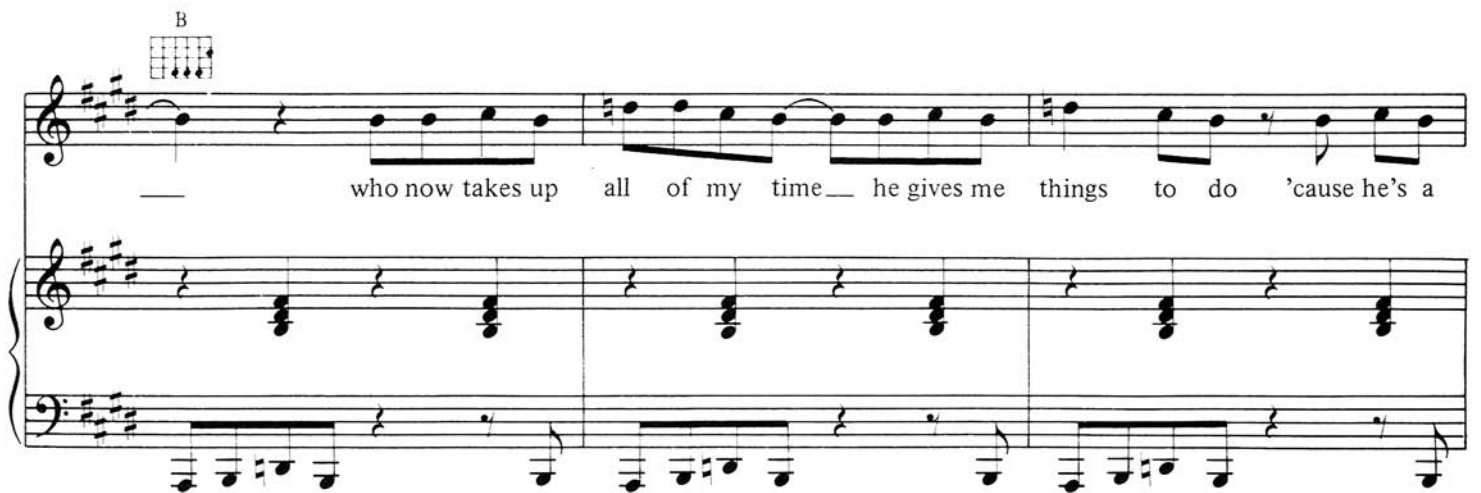
E  B  E 

a tal - ent con-test on Mon-day with my Un-cle Sam



B 



— who now takes up all of my time — he gives me things to do 'cause he's a

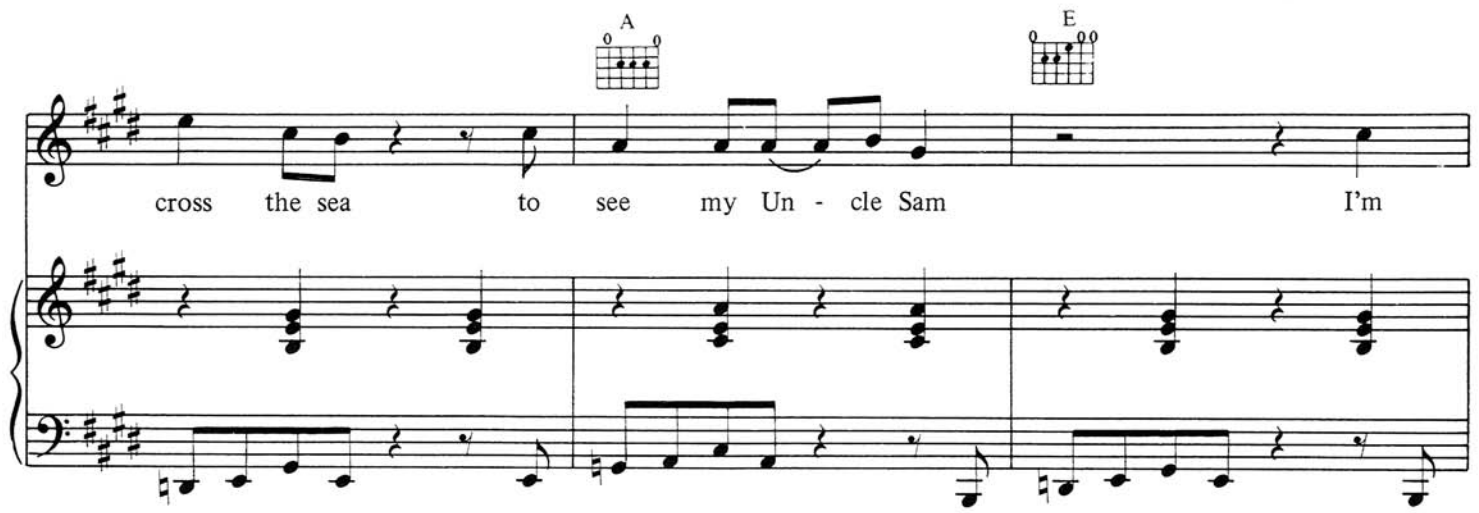


E 


won - der - ful man — but I'm sail - ing a -

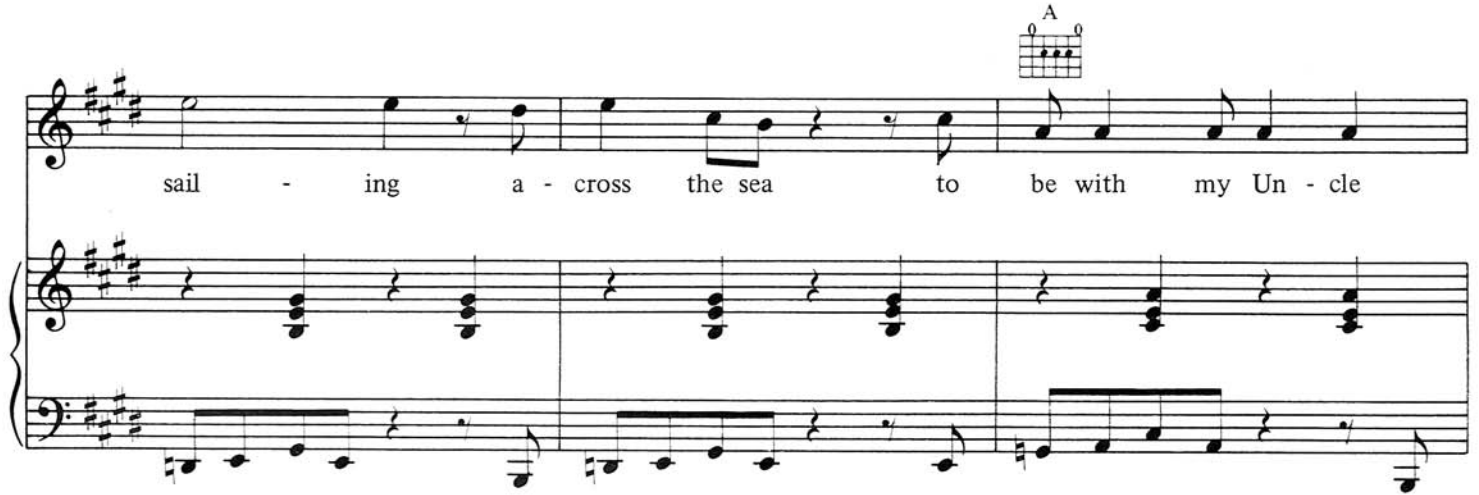


A  E 






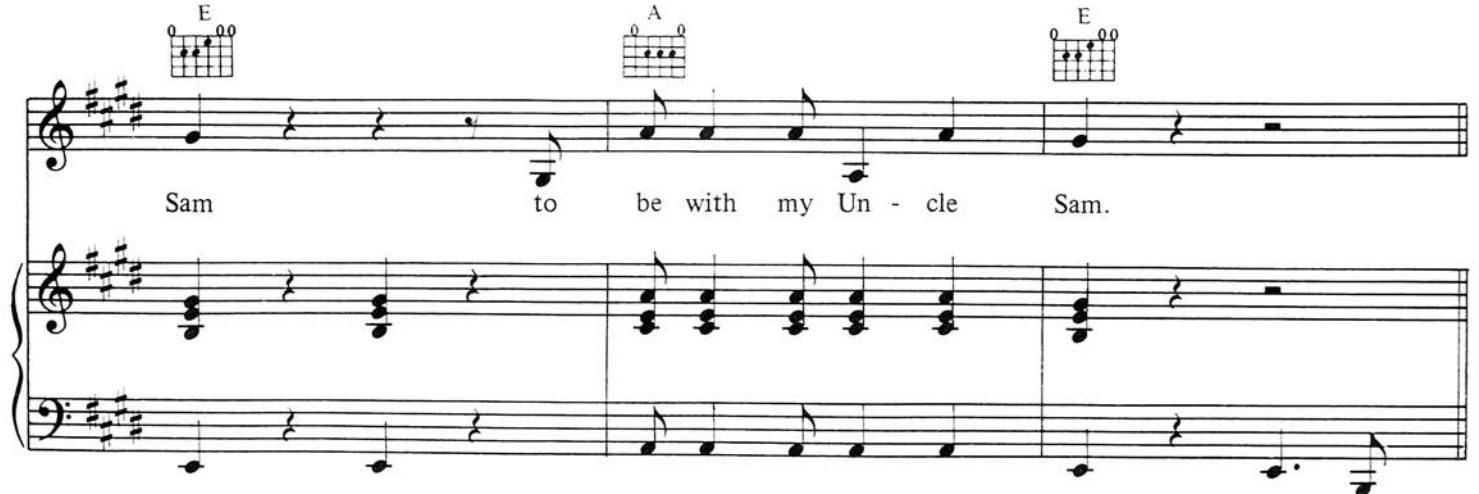
cross the sea to see my Un - cle Sam I'm

A 



sail - ing a - cross the sea to be with my Un - cle

E  A  E 



Sam to be with my Un - cle Sam.

VERSE 3: Silly little sniggers from the women liberators
 But I'll stand and hold my post
 Polished buttons and erect I'll raise the flag
 I'll show those women who's the most

CHORUS: But not tonight I've got studies to examine
 Tomorrow I'll be watching all the Queen's men
 A talent contest on Monday with my Uncle Sam
 Who now takes up all of my time, gives me things to do
 He's a wonderful man.

But I'm sailing across the sea to see my Uncle Sam
 I'm sailing across the sea to be with my Uncle Sam
 I'm sailing across the sea to see my Uncle Sam
 I'm sailing across the sea to be with my Uncle Sam

INSTR: C7 / F / C7

½ CHORUS: (Repeat)

CHORUS: (Repeat)

(waiting for the) ghost train

Words and Music by GRAHAM McPHERSON

The musical score is written in a 12-bar system with a key signature of two flats (Bb and Eb) and a common time signature (C). It features a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams for Fm, G, Ebm, F, and Gb. The vocal line includes lyrics and a final line with triplets. The piano accompaniment includes a triplet figure at the beginning and end of the piece.

$\text{Fm} = \text{F} \text{ } \overset{3}{\text{m}}$

Fm **G** **Fm**

G **Ebm** **F**

Ebm **F**

Gb **Ebm**

A straw head-ed wo-man and a bar-relchest-ed man, a
dog chas-ing the tum-ble-weeds a - cross the sand-y floor, a

pock - et - ful of po - sies with a hat rim full of sand } ooh, —
drift a - long the plat - form, through the tick - et of - fice door }

— wait - ing for the train — that ne - ver comes, —

1. F 2. F G \flat

A Ooh wait -

F G

ing_ for the train that ne-ver comes. But don't tell me there's

Am F7

noth - ing com - ing, you don't fool me.




G Am

I hear the ghost train rum - bl - ing a -

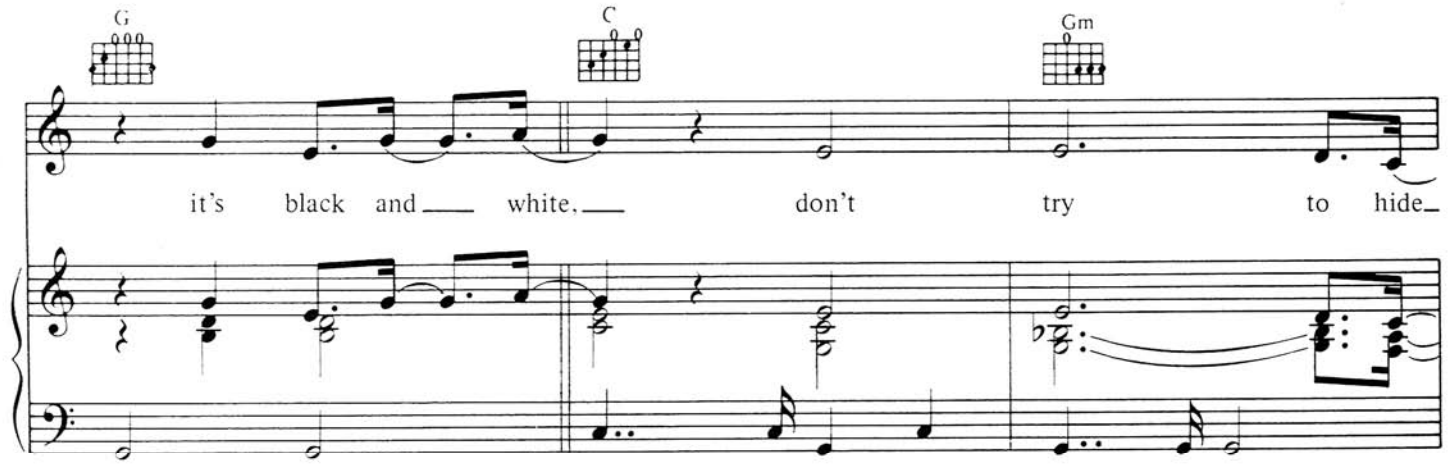
F7  Ab 

long the track (Set them free) and I hear them,



G  C  Gm 

it's black and white. don't try to hide



F  G  To Coda 

it's black and white don't



Gm  F  G 

try to hide






Fm  G 



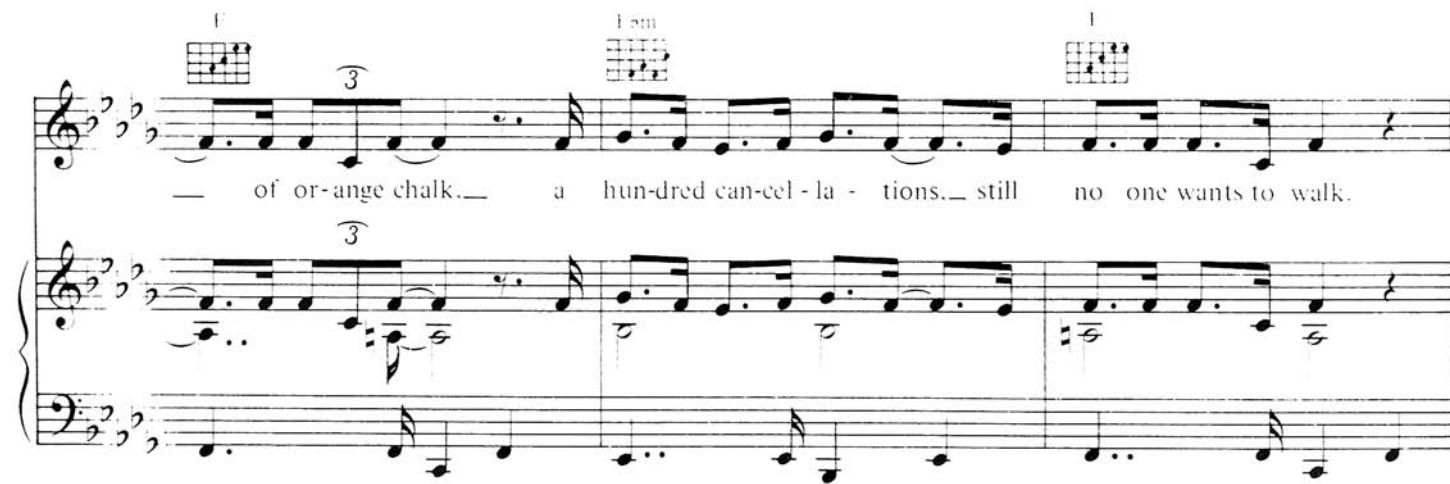
Fm  G  Fm 

The sta - tion mas - ter's writ - ing with a piece.



F  Fm  F 

— of or - ange chalk — a hun - dred can - cel - la - tions — still no one wants to walk.



Fm  Fm  Fm 

Keep the hun - gry child - ren from the skel - e - tons in the van. aim — to keep an eye out for the



F G \flat

gip-sy car - a - van, — ooh — wait - ing — for the train that ne - ver comes.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G minor with lyrics. The piano accompaniment is in the right hand, featuring triplet eighth notes and chords. The bottom staff is the bass line. Chord diagrams for F and G \flat are shown above the vocal line.

E \flat m F G \flat

ooh, — wait -

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'ooh, — wait -'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for E \flat m, F, and G \flat are shown above the vocal line.

E \flat m /D \flat

ing — for the train that ne - ver comes. —

Detailed description: This system contains the fifth and sixth staves of music. The vocal line concludes with the lyrics 'ing — for the train that ne - ver comes. —'. The piano accompaniment features a series of chords in the right hand. Chord diagrams for E \flat m and /D \flat are shown above the vocal line.

/C C \flat maj7 E \flat m Fm

Detailed description: This system contains the seventh and eighth staves of music, which are piano accompaniment only. The right hand plays chords, and the left hand plays a bass line. Chord diagrams for /C, C \flat maj7, E \flat m, and Fm are shown above the staff.

Gm Ab Am *D.S. al Coda*

I hear the

CODA C Gm F

don't try to hide

1. 2. G 3. G Eb

it's black and white it's black and white (Don't

F Eb F *Ad lib. to FADE*

try) It's black and white (Don't try) It's black and white

baggy trousers
cardiac arrest
driving in my car
embarrassment
(waiting for the) ghost train
grey day
house of fun
it must be love
michael caine
my girl
night boat to cairo
one better day
one step beyond
our house
shut up
the prince
the return of the los palmas 7
the sun and the rain
tomorrow's just another day
uncle sam
wings of a dove
yesterday's men

EMI MUSIC PUBLISHING LTD



INTERNATIONAL MUSIC PUBLICATIONS DIVISION
GUTHRIE HOUSE 262 MARLBOROUGH ROAD LONDON W2 8BS ENGLAND

Order Ref: 14522

ISSN 0-22-775-485-5



9 780561 754632