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SMALLTOWN

When you're growing up in a small town
When you're growing up in a small town
When you're growing up in a small town
You say no one famous ever came from here
When you're growing up in a small town
and you're having a nervous breakdown
and you think that you'll never escape it
Yourself or the place that you live
Where did Picasso come from
There's no Michelangelo coming from Pittsburgh
If art is the tip of the iceberg
I'm the part sinking below
When you're growing up in a small town
Bad skin, bad eyes-gay and fatty
People look at you funny
When you're in a small town
My father worked in construction
It's not something for which I am suited
Oh – what is something for which you are suited?
Getting out of here
I hate being odd in a small town
If they stare let them stare in New York City
at this pink eyed painting albino
How far can my fantasy go?
I'm no Dali coming from Pittsburgh
No adorable lisping Capote
My hero – Oh do you think I could meet him?
I'd camp out at his front door

There's only one good thing about a small town
There's only one good use for a small town
There's only one good thing about a small town
You know that you want to get out

When you're growing up in a small town
You know you'll grow down in a small town
There's only one good use for a small town
You hate it and you know you'll have to leave

S M A L L T O W N

Moderately fast



1. When you're

grow-ing up— in a small town, when you're grow-ing up— in a

small town, when you're grow-ing up— in a small town you say

no one fa-mous ev-er came from here. 2. When you're

grow-ing up— in a small town and you're hav-ing a nerv-ous

break down and you think that you'll nev-er es-cape it, your-

self or the place that the live. 3. Where did Pi-cas-so come

G6 x0000 A6 0 D 0

from? There's no Mi-chel-an-ge-lo com-ing from Pitts-burgh. If

To Coda \oplus D/F# x0 G6 x0000 A6 0

art is the tip of the ice-berg, I'm the part sink-ing be-low...

1.2.D 0 A 0 Ab 4 fr. G x000

...

D 0 G x000 A 0 0 D 0

...

4. When you're

3. D *D.S. al Coda*

8. There's on - ly

Coda *Tacet*

small town: You hate it and you know you have to leave.

Additional Lyrics

4. When you're growing up in a small town
Bad skin, bad eyes - gay and fatty
People look at you funny
When you're in a small town.
5. My father worked in construction
It's not something for which I am suited
Oh - what is something for which you are suited!
Getting out of here.
6. I hate being odd in a small town
If they stare let them stare in New York City
At this pink eyed painting albino
How far can my fantasy go?
7. I'm no Dali coming from Pittsburgh
No adorable lisping Capote
My hero - Oh do you think I could meet him?
I'd camp out at his front door.
8. There's only one good thing about a small town
There's only one good use for a small town
There's only one good thing about a small town
You know that you want to get out.
9. When you're growing up in a small town
You know you'll grow down in a small town
There's only one good use for a small town
You hate it and you know you'll have to leave.

OPEN HOUSE

Please

Come over to 81st street I'm in the apartment above the bar
You know you can't miss it, it's across from the subway
and the tacky store with the mylar scarves
My skin's as pale as the outdoors moon
My hair's silver like a Tiffany watch
I like lots of people around me but don't kiss hello
and please don't touch
It's a Czechoslovakian custom my mother passed on to me
The way to make friends Andy is invite them up for tea
Open house, open house

I've got a lot of cats, here's my favorite
she's a lady called Sam
I made a paper doll of her – you can have it
That's what I did when I had St. Vitus dance
It's a Czechoslovakian custom my mother passed on to me
Give people little presents so they'll remember me
Open house, open house

Someone bring the vegetables, someone please bring heat
My mother showed up yesterday, we need something to eat
I think I got a job today they want me to draw shoes
The ones I drew were old and used
They told me to draw something new
Open house, open house

Fly me to the moon, fly me to a star
But there are no stars in the New York sky
They're all on the ground
You scared yourself with music, I scared myself with paint
I drew 550 different shoes today
It almost made me faint
Open house, open house

OPEN HOUSE

Moderately slow

The musical score is written for guitar and piano. The guitar part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'Moderately slow'. The score is divided into three systems. The first system shows the guitar playing a D chord (0 2 3 4) and the piano playing a melody in the right hand and a bass line in the left hand. The second system shows the guitar playing a Bm chord (2 4 4 2) and the piano playing a melody in the right hand and a bass line in the left hand. The third system shows the guitar playing a G chord (x 0 0 0) and the piano playing a melody in the right hand and a bass line in the left hand. The lyrics are: 'Please come o - ver to Eight - y - First Street, I'm in the a - part - ment a - bove the bar. You'.

D 0 2 3 4

G x 0 0 0

D 0 2 3 4

Bm 2 4 4 2



G x 0 0 0

D 0 2 3 4




Bm 2 4 4 2

Please come o - ver to Eight - y - First Street, I'm in the a -




part - ment a - bove the bar. You

know you can't miss it, it's a - cross from the sub - way and the tack - y stone with the

my - lar scarves... 1. My skin's as pale_ as the out - doors moon,

my hair's sil - ver like a Tif - fan - y watch... I like




lots of peo - ple a - round me, but don't kiss hel - lo_ and please don't

touch. It's a Czech - o - slo - va - ki - an cus - tom my

D 0 Bm A 0 0

moth - er passed on to me: The way to make friends, An - dy, is in - vite them

G x000

up for tea. O - pen house,

D 0

o - pen house.

G x000 D 0 1.2.3. G x000

4.

O - pen house, o - pen house.

No chord

Additional Lyrics

2. I've got a lot of cats, here's my favorite
she's a lady called Sam
I made a paper doll of her - you can have it
That's what I did when I had St. Vitus dance
It's a Czechoslovakian custom my mother passed on to me
Give people little presents so they'll remember me
Open house, open house.
3. Someone bring the vegetables, someone please bring heat
My mother showed up yesterday, we need something to eat
I think I got a job today they want me to draw shoes
The ones I drew were old and used
They told me to draw something new
Open house, open house.
4. Fly me to the moon, fly me to a star
But there are no stars in the New York sky
They're all on the ground
You scared yourself with music, I scared myself with paint
I drew 550 different shoes today
It almost made me faint
Open house, open house.

STYLE IT TAKES

You've got the money, I've got the time
You want your freedom, make your freedom mine
'Cause I've got the style it takes
and money is all that it takes
You've got connections and I've got the art
You like my attention and I like your looks
and I have the style it takes
and you know the people it takes
Why don't you sit right over there, we'll do a movie portrait
I'll turn the camera on and I won't even be there
A portrait that moves, you look great I think
I'll put the Empire State Building on your wall
For 24 hours glowing on your wall
Watch the sun rise above it in your room
Wallpaper art, a great view
I've got a Brillo box and I say it's art
It's the same one you can buy at any supermarket
'Cause I've got the style it takes
And you've got the people it takes
This is a rock group called The Velvet Underground
I show movies on them
Do you like their sound
'Cause they have a style that grates and I have art to make
Let's do a movie here next week
We don't have sound but you're so great
You don't have to speak
You've got the style it takes (Kiss)
You've got the style it takes (Eat)
I've got the style it takes (Couch)
We've got the style it takes (Kiss)

STYLE IT TAKES

Moderately

1. You've got the mon-ey, I've got the time.— You want your free-dom, make your

free-dom mine. 'Cause I've got the style it takes and

mon-ey is all that it takes. Why don't you sit—

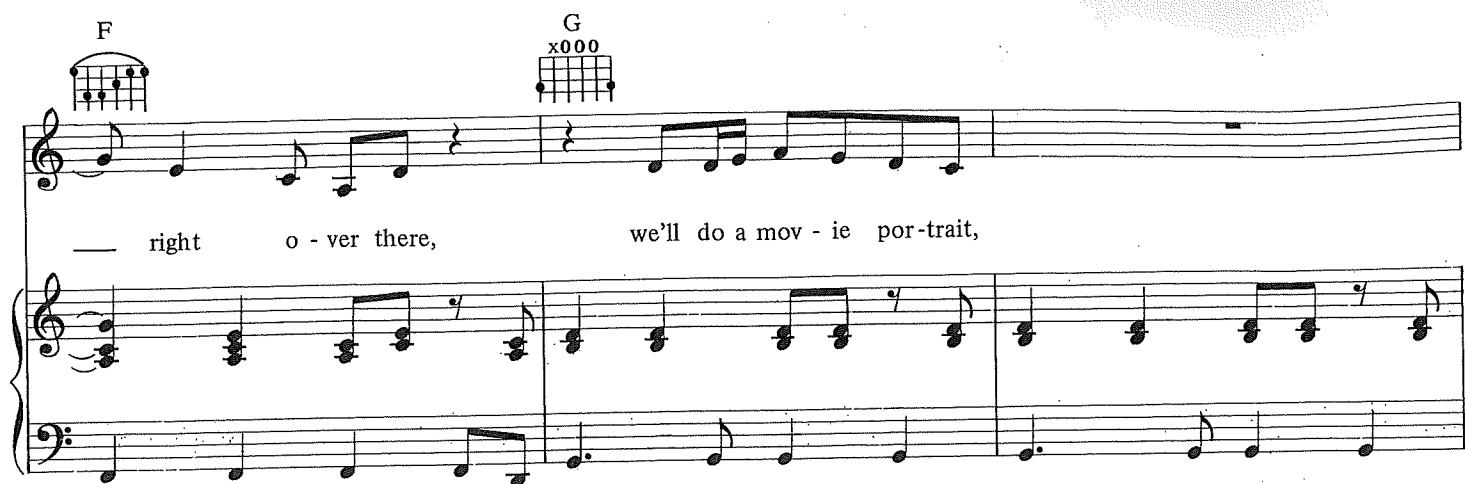
Chords: C, F, C, F, C, F, Am, Dm, G, Am, Dm, G, G.

Chord Diagrams:

- C: 0 0 0 0
- F: 0 0 0 0
- Am: 0 0 0 0
- Dm: 0 0 0 0
- G: x 0 0 0

F G

— right o - ver there, we'll do a mov - ie por-trait,



F G

I'll turn the cam - 'ra on and I won't e - ven be there. A por-trait that

3



Three times

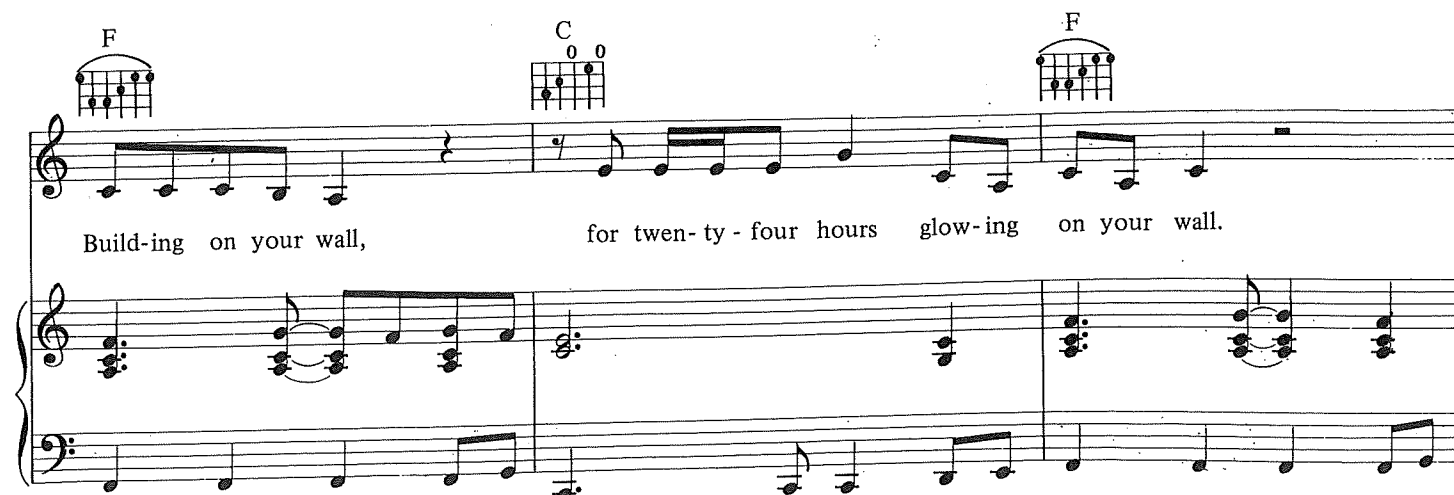
C

moves, you look great, I think. — 3. I'll put the Em-pire State



F C F

Build-ing on your wall, for twen-ty - four hours glow-ing on your wall.



Am 0 0 Dm 0 G x000 Am 0 0 Dm 0

Watch the sun rise a - bove it in your room, wall - pa - per art, — a great

G x000 G x000 F G x000

view. Let's do a mov - ie here next week. —

F

We don't have sound, but you're so great, you don't have to speak.

G x000 C 0 0 C/E 0 0 F Fm/Ab

You're got the style it takes. — (Kiss)

20

C C/E F Fm/Ab C C/E

You've got the style it takes. — (Eat) You've got the style it takes. —

F Fm/Ab C C/E F Fm/Ab C

(Couch) You've got the style it takes. — (Kiss)

rit.

Additional Lyrics

2. You've got connections and I've got the art
You like my attention and I like your looks
and I have the style it take
and you know the people it takes.
4. I've got a Brillo box and I say it's art
It's the same one you can buy at any supermarket
'Cause I've got the style it takes
And you've got the people it takes.
5. This is a rock group called The Velvet Underground
I show movies on them
Do you like their sound
'Cause they have a style that grates and I have art to make.

WORK

Andy was a Catholic, the ethic ran through his bones
He lived alone with his mother, collecting gossip and toys
Every Sunday when he went to Church
He'd kneel in his pew and say, "It's just work,
all that matters is work."

Andy was a lot of things, what I remember most
He'd say, "I've got to bring home the bacon, someone's
got to bring home the roast."

He'd get to the factory early

If you'd ask him he'd tell you straight out

It's just work, the most important thing is work

No matter what I did it never seemed enough

He said I was lazy, I said I was young

He said, "How many songs did you write?"

I'd written zero, I lied and said, "Ten."

"You won't be young forever

You should have written fifteen"

It's work, the most important thing is work

It's work, the most important thing is work

"You ought to make things big

People like it that way

And the songs with the dirty words – record them that way"

Andy liked to stir up trouble, he was funny that way

He said, "It's just work, all that matters is work"

Andy sat down to talk one day

He said decide what you want

Do you want to expand your parameters

Or play museums like some dilettante

I fired him on the spot, he got red and called me a rat

It was the worst word that he could think of

And I've never seen him like that

It's just work, I thought he said it's just work

Work, he'd said it's just work

Andy said a lot of things, I stored them all away in my head

Sometimes when I can't decide what I should do

I think what would Andy have said

He'd probably say you think too much

That's 'cause there's work that you don't want to do

It's work, the most important thing is work

Work, the most important thing is work

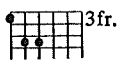
W O R K

Fast

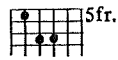
D5



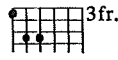
G5



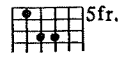
D5



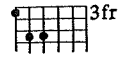
G5



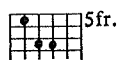
D5



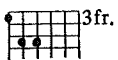
G5



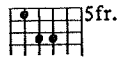
D5



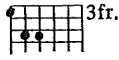
G5



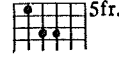
D5



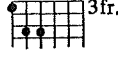
G5



D5



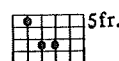
G5



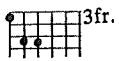
1. An - dy was a Cath - olic,

the

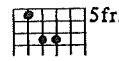
D5



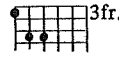
G5



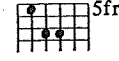
D5



G5



D5



G5



eth - ic ran through his bones.—

He lived a - lone— with his

D5 5fr. G5 3fr. D5 5fr. G5 3fr. D5 5fr. G5 3fr.

moth-er col-lect - ing gos-sip and toys.— Ev - 'ry

A5 0

Sun-day when he went to Church,— he'd kneel in his pew and he'd

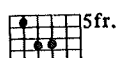
D5 5fr. G5 3fr. D5 5fr. G5 3fr.

say,— "It's work, all that mat-ters is work."

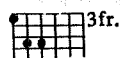
D5 5fr. G5 3fr. To Coda D5 5fr. G5 3fr. D5 5fr. G5 3fr.

that. It was

D5



G5



D5



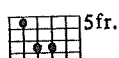
G5



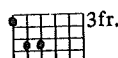
work,

I thought he said it's just work..

D5



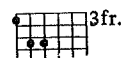
G5



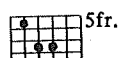
D5



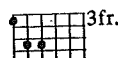
G5



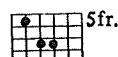
D5



G5



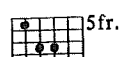
D5



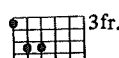
G5



D5



G5



D5/Eb



G5/Eb



D5/Eb



G5/Eb



D5/Eb 6fr. G5/Eb 0 D5/Eb 6fr. G5/Eb 0 D5 5fr. G5 3fr.

This system contains the first six guitar chords: D5/Eb (6fr.), G5/Eb (0), D5/Eb (6fr.), G5/Eb (0), D5 (5fr.), and G5 (3fr.). Each chord is shown with a fretboard diagram. The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a common time signature. The bass staff has a key signature of two sharps (F# and C#) and a common time signature. The piano part features a steady eighth-note accompaniment in the right hand and a walking bass line in the left hand.

D5 5fr. G5 3fr. D5 5fr. G5 3fr. D5 5fr. G5 3fr.

D.S. al Coda

This system contains the next six guitar chords: D5 (5fr.), G5 (3fr.), D5 (5fr.), G5 (3fr.), D5 (5fr.), and G5 (3fr.). The piano accompaniment continues with the same eighth-note accompaniment and walking bass line. The instruction *D.S. al Coda* is written above the final chord.

Coda D5 5fr. G5 3fr. D5 5fr. G5 3fr. D5 5fr. G5 3fr.

It's work, the most im - por - tant thing is

This system contains the final six guitar chords: Coda, D5 (5fr.), G5 (3fr.), D5 (5fr.), G5 (3fr.), D5 (5fr.), and G5 (3fr.). The piano accompaniment continues. A vocal melody is introduced in the treble staff, with the lyrics "It's work, the most im - por - tant thing is" written below it.

D5 5fr. G5 3fr. D5 5fr. G5 3fr. D5 5fr. G5 5fr. D5 5fr. G5

work.

This system contains the final six guitar chords: D5 (5fr.), G5 (3fr.), D5 (5fr.), G5 (3fr.), D5 (5fr.), and G5 (5fr.). The piano accompaniment continues with the same eighth-note accompaniment and walking bass line. The word "work." is written below the first chord.

Additional Lyrics

2. Andy was a lot of things, what I remember most
He'd say, "I've got to bring home the bacon, someone's
got to bring home the roast."
He'd get to the factory early
If you'd ask him he'd tell you straight out
It's just work, the most important thing is work.
3. No matter what I did it never seemed enough
He said I was lazy, I said I was young
He said, "How many songs did you write?"
I'd written zero, I lied and said, "Ten."
"You won't be young forever
You should have written fifteen"
It's work, the most important thing is work
It's work, the most important thing is work.
4. "You ought to make things big
People like it that way
And the songs with the dirty words-record them that way"
Andy liked to stir up trouble, he was funny that way
He said, "It's just work, all that matters is work."
5. Andy sat down to talk one day
He said decide what you want
Do you want to expand your parameters
Or play museums like some dilettante
I fired him on the spot, he got red and called me a rat
It was the worst word that he could think of
And I've never seen him like that
It's just work, I thought he said it's just work
Work, he'd said it's just work.
6. Andy said a lot of things, I stored them all away in my head
Sometimes when I can't decide what I should do
I think what would Andy have said
He'd probably say you think too much
That's 'cause there's work that you don't want to do
It's work, the most important thing is work
Work, the most important thing is work.

TROUBLE WITH CLASSICISTS

The trouble with a classicist he looks at a tree
That's all he sees, he paints a tree
The trouble with a classicist, he looks at the sky
He doesn't ask why, he just paints a sky

The trouble with an impressionist, he looks at a log
And he doesn't know who he is, standing, staring, at this log
And surrealist memories are too amorphous and proud
While those downtown macho painters are just alcoholic
The trouble with impressionists is
The trouble with impressionists is

The trouble with personalities, they're too wrapped up
in style
It's too personal, they're in love with their own guile
They're like illegal aliens trying to make a buck
They're driving gypsy cabs but they're thinking like a truck
The trouble with personalities is
The trouble with personalities is

I like the druggy downtown kids who spray paint walls
and trains
I like their lack of training, their primitive technique
I think sometimes it hurts you when you stay too long
in school
I think sometimes it hurts you when you're afraid to be
called a fool
The trouble with classicists is
The trouble with classicists is

TROUBLE WITH CLASSICISTS

Moderately fast

Chord diagrams for guitar:

- No chord
- A: 0 2 2 2 0
- G: x 0 0 0 0
- D/A: 0 0 2 2 2
- A: 0 2 2 2 0
- G: x 0 0 0 0
- D/A: 0 0 2 2 2
- A: 0 2 2 2 0
- G: x 0 0 0 0
- D/A: 0 0 2 2 2
- D: 0 2 2 2 0
- A: 0 2 2 2 0
- G: x 0 0 0 0
- D/A: 0 0 2 2 2

1. The

N.C. A G D/A A G

0 0 x000 00 0 0 x000

trou - ble with a class - i - cist, he looks at a tree; - that's all he sees, - he paints a

D/A A G N.C. D

00 0 0 x000 0 0

tree. The trou - ble with a class - i - cist, he looks at the sky; he

A G D/A A G

0 0 x000 00 0 0 x000

does - n't ask why, he just paints the sky.

D/A A G N.C. D

00 0 0 x000 0 0

2. The

trou - ble with an im - press - ion - ist, he looks at a log; he

A 0 0 G x 0 0 0 D/A 0 0

does - n't know who he is, stand - ing star - ing at this log. And sur -

A 0 0 G x 0 0 0 D/A 0 0

re - al - ist mem - 'ries are too a - mor - phous and proud, while those

A 0 0 G x 0 0 0 D/A 0 0

down - town mach - o paint - ers are just al - co - hol - ic. The trou - ble with im - press - ion - ists,

A 0 0 G x 0 0 0 D/A 0 0 A5 0

that's the trou-ble with im-press-ion-ists, that's the

trou-ble with im-press-ion-ists, that's the trou-ble with im-press-ion-ists.

1.

A G D/A A G D/A

0 0 x000 00 0 0 x000 00

mp

A G D/A A G D



0 0 x000 00 0 0 x000 N.C. 0

3. The

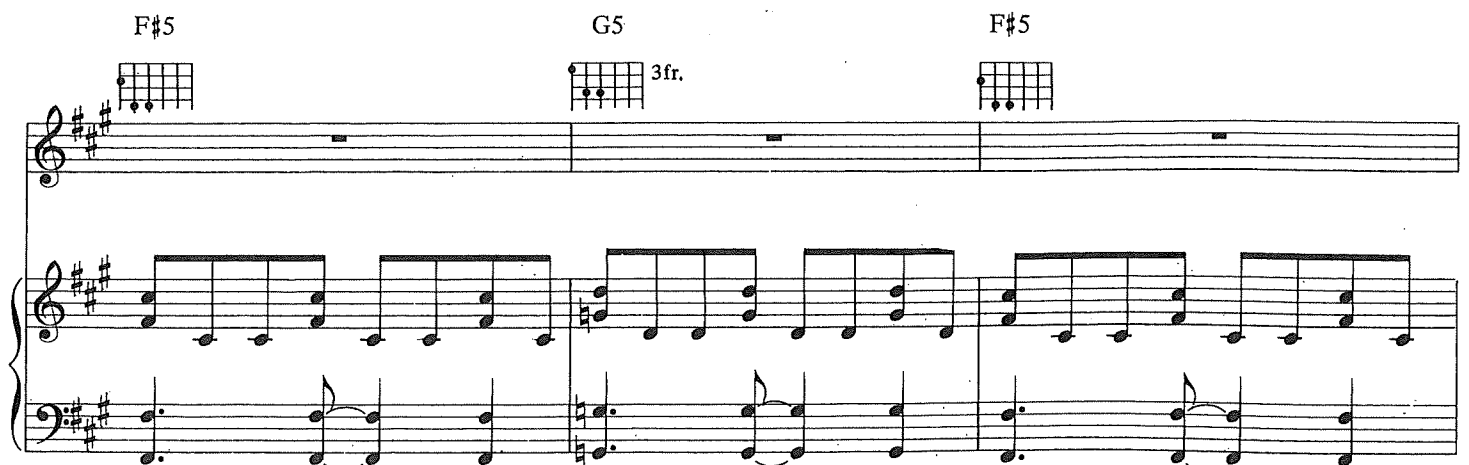

12.  A



F#5 G5 F#5



3fr.



E5 F#5 G5 3fr.

First system of guitar and piano notation. The guitar part has three measures with fretboard diagrams for E5 (open), F#5 (5th fret), and G5 (3rd fret, 3fr.). The piano part has two staves with a melody in the right hand and accompaniment in the left hand.

F#5 E5 To Coda

Second system of guitar and piano notation. The guitar part has two measures with fretboard diagrams for F#5 (5th fret) and E5 (open). The piano part continues the melody and accompaniment. The system ends with "To Coda".

N.C. A G D/A

Third system of guitar and piano notation. The guitar part has three measures with fretboard diagrams for N.C. (natural), A (open), G (5th fret, x000), and D/A (open, 00). The piano part continues the melody and accompaniment.

A G D/A A G

Fourth system of guitar and piano notation. The guitar part has four measures with fretboard diagrams for A (open), G (5th fret, x000), D/A (open, 00), A (open), and G (5th fret, x000). The piano part continues the melody and accompaniment.

D/A



A



G



N.C.

D



D.S. (no repeats) al Coda

4. I

Coda

N.C.

A5

Additional Lyrics

3. The trouble with personalities, they're too wrapped up
in style
It's too personal, they're in love with their own guile
They're like illegal aliens trying to make a buck
They're driving gypsy cabs but they're thinking like a truck
The trouble with personalities is
The trouble with personalities is

4. I like the druggy downtown kids who spray paint walls
and trains
I like their lack of training, their primitive technique
I think sometimes it hurts you when you stay too long
in school
I think sometimes it hurts you when you're afraid to be
called a fool
The trouble with classicists is
The trouble with classicists is

STARLIGHT

Starlight open wide, starlight open up your door
This is New York calling with movies from the street
Movies with real people, what you get is what you see
Starlight open wide, Andy's Cecil B. DeMille
Come on L.A. give us a call
We've got superstars who talk, they'll do anything at all
Ingrid, Viva, Little Joe, Baby Jane, and Edie S.
But you better call us soon before we talk ourselves to death
Starlight open wide everybody is a star
Split screen 8-hour movies
We've got color we've got sound
Won't you recognize us, we're everything you hate
Andy loves old Hollywood movies, he'll scare you hypocrites
to death
You know that shooting up's for real
That person who's screaming, that's the way he really feels
We're all improvising, five movies in a week
If Hollywood doesn't call us – we'll be sick
Starlight open wide
Do to movies what you did to art
Can you see beauty in ugliness, or is it playing in the dirt
There are stars out on the New York streets
We want to capture them on film
But if no one wants to see them
We'll make another and another
Starlight let us in that magic room
We've all dreamt of Hollywood, it can't happen too soon
Won't you give us a million dollars the rent is due
Andy will give you 2 movies and a painting
Starlight open wide!

STAR LIGHT

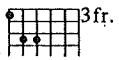
Fast

A5



First system of musical notation. The treble clef staff contains whole rests. The bass clef staff contains a right-hand (R.H.) piano introduction in 4/4 time, marked with a forte (f) dynamic. The melody in the bass clef consists of eighth and quarter notes, with some chords. The key signature is three sharps (F#, C#, G#).

G5



D5

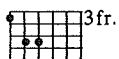


A5



Second system of musical notation. The treble clef staff contains whole rests. The bass clef staff continues the melody from the first system, featuring eighth and quarter notes with chords. The key signature remains three sharps.

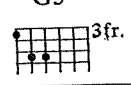
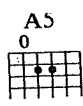
G5



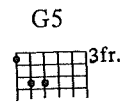
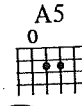
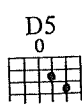
D5



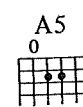
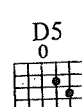
Third system of musical notation. The treble clef staff contains whole rests. The bass clef staff continues the melody, ending with a final chord. The key signature remains three sharps.



1. Star - light o - pen wide, _____ star - light

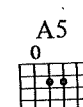
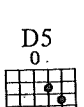


o - pen up your door. _



This is New York call - ing

G5



with mov - ies from the street.

G5

D5

A5

3fr.

0

0

Mov - ies with real

peo - ple,

what you get is what_ you see.

G5

3fr.

D5

0

A5

0

G5

3fr.

D5

0

A5

0

Star - light o - pen wide, _____

3fr.

An - dy's Ce - cil B. De Mille. —

G5 3fr.

D5

F5 E5 G x000 F#5

Come on, L. A., give us a call. —

G5 F#5 G5 A5 F5 E5

3fr.

We've got su - per - stars who talk, they'll do an - y - thing at

all. Ing - rid, Vi - va; Lit - tle

Joe, Ba - by Jane and E - die S.

But you bet - ter call us soon be - fore we talk our - selves to

death.

Guitar Chords:

- G5 (3fr.)
- F#5
- G5 (3fr.)
- F#5
- G5 (3fr.)
- A5 (0)
- F5
- E5 (0)
- G5 (3fr.)
- F#5
- G5 (3fr.)
- F#5
- G5 (3fr.)
- A5 (0)
- F5
- E5 (0)
- Bb
- A (0)
- Ab (4fr.)
- G (x000)
- A5 (0)

G5 3fr. D5 0 A5 0
 G5 3fr. A5 0
 G5 3fr. D5 0 A5 0

Additional Lyrics

2. Starlight open wide everybody is a star
 Split screen 8-hour movies
 We've got color we've got sound
 Won't you recognize us, we're everything you hate
 Andy loves old Hollywood movies, he'll scare you hypocrites
 to death
 You know that shooting up's for real
 That person who's screaming, that's the way he really feels
 We're all improvising, five movies in a week
 If Hollywood doesn't call us-we'll be sick.

3. Starlight open wide
 Do to movies what you did to art
 Can you see beauty in ugliness, or is it playing in the dirt
 There are stars out on the New York streets
 We want to capture them on film
 But if no one wants to see them
 We'll make another and another
 Starlight let us in that magic room
 We've all dreamt of Hollywood, it can't happen too soon
 Won't you give us a million dollars the rent is due
 Andy will give you 2 movies and a painting
 Starlight open wide!

FACES AND NAMES

Faces and names, I wish they were the same
 Faces and names only cause trouble for me
 Faces and names
 If we all looked the same and we all had the same name
 I wouldn't be jealous of you or you jealous of me
 Faces and names
 I always fall in love with someone who looks
 the way I wish that I could be
 I'm always staring at someone who hurts
 And the one they hurt is me
 Faces and names, to me they're all the same
 If I looked like you and you looked like me
 There'd be less trouble you see
 Faces and names I wish they'd go away
 I'd disappear into that wall and never talk
 Faces and names
 I wish I was a robot or a machine
 Without a feeling or a thought
 People who want to meet the name I have
 Are always disappointed when they meet me
 Faces and names I wish they were the same
 Faces and names only cause problems for me
 Faces and names
 I'd rather be a hole in the wall – looking out on the other side
 I'd rather look and listen, listen and not talk
 To faces and names
 I had a breakdown when I was a kid
 I lost my hair when I was young
 If you dress older when you are not, as you really age
 you look the same
 If we all looked the same, we wouldn't play these games
 Me dressing for you and you dressing for me – undressing
 for me
 Faces and names if they all were the same
 You wouldn't be jealous of me or me jealous of you
 Me jealous of you – I'm jealous of you
 Your face and your name
 Your face and your name
 Faces and names

FACES AND NAMES

Moderately



The piano introduction consists of three measures in 4/4 time. The right hand plays a melody of eighth notes: F4, G4, A4, Bb4, A4, G4, F4. The left hand plays a bass line of eighth notes: F3, Bb2, A2, G2, F2, E2, D2. The first measure has a mezzo-forte (mf) dynamic marking.

The vocal entry begins with a repeat sign. The melody is: F4, G4, A4, Bb4, A4, G4, F4. The piano accompaniment continues with the same eighth-note pattern. A triplet of eighth notes (F4, G4, A4) is marked with a '3' above it.

1. Fac - es and names, _ I wish they were the same. _

The piano accompaniment continues with the eighth-note pattern in both hands, providing harmonic support for the vocal line.

The vocal entry continues with the melody: F4, G4, A4, Bb4, A4, G4, F4. The piano accompaniment continues with the eighth-note pattern. A G chord diagram is shown above the staff.

Fac - es and names on - ly cause trou - ble for me, fac - es and names. _

The piano accompaniment continues with the eighth-note pattern in both hands, providing harmonic support for the vocal line.

F7

If we all looked the same_ and we

all had the same name, I would-n't be jeal-ous of you or you jeal-ous of

me, fac-es and names...

To Coda

I al-ways fall in love with some-one who looks_ the

Bbm/D \flat x 4fr. F7 Bbm/D \flat x 4fr.

way I wish that I could be. I'm al - ways star - ing at some-

one who hurts and the one they hurt is me. —

1. 2. C \flat 7 \flat 0

3. C7 0 F7

D.S. al Coda

4. If we

Your face and your name, —

Coda F7

your face and your name. — Fac - es and names, —

fac - es and names. —

The musical score is written for voice and piano. The voice part is in G major, 4/4 time. The piano accompaniment features a complex, arpeggiated pattern in the right hand and a simpler bass line in the left hand. A chord diagram for F major is shown above the piano part.

Additional Lyrics

2. Faces and names, to me they're all the same
 If I looked like you and you looked like me
 There'd be less trouble you see
 Faces and names I wish they'd go away
 I disappear into that wall and never talk
 Faces and names
 I wish I was a robot or a machine
 Without a feeling or a thought
 People who want to meet the name I have
 Are always disappointed when they meet me
3. Faces and names I wish they were the same
 Faces and names only cause problems for me
 Faces and names
 I'd rather be a hole in the wall - looking out on the other side
 I'd rather look and listen, listen and not talk
 To faces and names
 I had a breakdown when I was a kid
 I lost my hair when I was young
 If you dress older when you are not, as you really age
 you look the same
4. If we all looked the same, we wouldn't play these games
 Me dressing for you and you dressing for me - undressing
 for me
 Faces and names if they all were the same
 You wouldn't be jealous of me or me jealous of you
 Me jealous of you - I'm jealous of you
 Your face and your name
 Your face and your name
 Faces and names

IMAGES

I think images are worth repeating
Images repeated from a painting
Images taken from a painting
From a photo worth re-seeing
I love images worth repeating, project them upon the ceiling
Multiply them with silk screening
See them with a different feeling
Images/Images/Images/Images

Some say images have no feeling, I think there's a
deeper meaning

Mechanical precision or so it's seeming
Instigates a cooler feeling
I love multiplicity of screenings
Things born anew display new meanings
I think images are worth repeating and repeating
and repeating

I'm no urban idiot savant spewing paint without any order

I'm no sphinx, no mystery enigma

What I paint is very ordinary

I don't think I'm old or modern, I don't think I think

I'm thinking

It doesn't matter what I am thinking

It's the images that are worth repeating

Images/Images/Images/Images

If you're looking for a deeper meaning, I'm as deep as this
high ceiling

If you think technique is meaning, you might find me
very simple

You might think the Images boring

Cars and cans and chairs and flowers

You might find me personally boring

Hammer, sickle, Mao Tse Tung, Mao Tse Tung –

I think that it bears repeating the images upon the ceiling

I love images worth repeating and repeating and repeating

Images/Images/Images/Images

I M A G E S

Moderately fast

D5/E

0x0



First system of piano accompaniment. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody is in the right hand, and the bass line is in the left hand. The dynamic marking *mf* is present.

D5/E

0x0



Second system of piano accompaniment, including the vocal line. The lyrics are: "1. I think im-ag-es are worth re-peat-ing, im-ag-es re-peat-ed from a paint-ing." The piano accompaniment continues in the same style as the first system.

Third system of piano accompaniment, continuing the melody and bass line from the previous systems.

First system of the musical score. The vocal line is in A major (three sharps) and consists of a whole rest followed by a half rest. The piano accompaniment features a continuous eighth-note pattern in the right hand and a steady quarter-note bass line in the left hand.

Second system of the musical score. The vocal line contains the lyrics: "Im-ag-es tak-en from a paint-ing, from a pho-to worth re-see-ing." The piano accompaniment continues with the same eighth-note pattern in the right hand and quarter-note bass line in the left hand.

Third system of the musical score. The vocal line ends with a fermata over a whole note. The piano accompaniment continues with the same eighth-note pattern in the right hand and quarter-note bass line in the left hand.

Fourth system of the musical score. The vocal line contains the lyrics: "love im-ag-es worth re-peat-ing, pro-ject them up-on the ceil-ing,". Above the first measure of the vocal line is a guitar chord diagram for "Asus4" (A major sus4), showing the notes A, C, E, and G on the strings. The piano accompaniment for this system consists of sustained chords in the right hand and a steady quarter-note bass line in the left hand.

mul - ti - ply them with silk screen - ing, see them with a dif - 'rent feel - ing.

D5/E
0x0

Im - ag - es; those im - ag - es; im -

1,2,3.

ag - es; those im - ag - es.

1,2,3.

4.

Asus4 0 0 D5/E 0x0 Asus4 0 0 D5/E 0x0

A 0 0 G/A 0 3fr. E 0 0 D/A 0 0 A 0 0 G/A 0 3fr. E5 0

Additional Lyrics

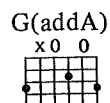
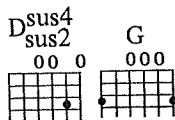
2. Some say images have no feeling, I think there's a deeper meaning
Mechanical precision or so it's seeming
Instigates a cooler feeling
I love multiplicity of screenings
Things born anew display new meanings
I think images are worth repeating and repeating
and repeating.
3. I'm no urban idiot savant spewing paint without any order
I'm no sphinx, no mystery enigma
What I paint is very ordinary
I don't think I'm old or modern, I don't think I think
I'm thinking
It doesn't matter what I am thinking
It's the images that are worth repeating
Images/Images/Images/Images.
4. If you're looking for a deeper meaning, I'm as deep as this
high ceiling
If you think technique is meaning, you might find me
very simple
You might think the images boring
Cars and cans and chairs and flowers
You might find me personally boring
Hammer, sickle, Mao Tse Tung, Mao Tse Tung-
I think that it bears repeating the images upon the ceiling
I love images worth repeating and repeating and repeating
Images/Images/Images/Images.

SLIP AWAY (A WARNING)

People said to lock the door and have an open house no more
They said the Factory must change and slowly slip away
But if I have to live in fear, where will I get my ideas
With all those crazy people gone, will I slowly slip away
Still there's no more Billy Name, and Ondine is not the same
Wonton and the Turtle gone
Slowly slip away . . . slowly slip away
If I close the Factory door and don't see those
people anymore
If I give in to infamy . . . I'll slowly slip away
I know it seems that friends are right
Hello daylight, goodbye night
But starlight is so quiet here, think I'll slowly slip away
What can I do by myself, it's good to hear from someone else
It's good to hear a crazy voice that will not slip away
Will not slip away
If I have to live in fear my ideas will slowly slip away
If I have to live in fear I'm afraid my life will slip away
If you can't see me past my door
Why your thoughts could slowly slip away
If I have to lock the door, another life exists no more
Slip away
Friends have said to lock the door
Watch out for who comes through that door
They said the Factory must change
But I don't

SLIP AWAY (A WARNING)

Moderately




1. Friends have said to lock the door_ and have an o - pen house no more. They



said the Fac - to - ry must change_ and slow - ly slip a - way_

A7sus4/E
00 0 0

D
0

G(addA)/B
0 0

G(addA)
x0 0

But

D
0

A7sus4/E
00 0 0

D
0

G(addA)/B
0 0

if I have to live_ in fear, where will I get my i - deas? With all those cra - zy peo - ple gone,

G(addA)
x0 0

D
0

A7sus4/E
00 0 0

D
0

G(addA)/B
0 0

will I slow - ly slip a - way?

G(addA)
x0 0

F

Bb

Still, there's no more Bil - ly Name, On - dine is not the same..

Cm 3fr. F

Won-ton and the Tur-tle gone, slow-ly slip a-way,

1. D

slow-ly slip a-way.

A7sus4/E D G(addA)/B G(addA)

2. F F Bb 3

If I have to live_ in fear, my i-deas will slow-ly slip a-

F

way. If I have to live in fear, I'm a -

Bb F

fraid my life will slip a-way. If

Bb

you can't see me past — my door, why your thoughts could slow - ly slip a-way.

F

If I have to lock_ my door_ a-noth-er

life ex - ists no more, slip a - way.

Friends have said to lock_ the door,_ watch out for what comes through_ that door. They

say the Fac - to - ry_ must change, (Spoken:) but I don't.

Additional Lyrics

2. If I close the Factory door and don't see those
 people anymore
 If I give in to infamy...I'll slowly slip away
 I know it seems that friends are right
 Hello daylight, goodbye night
 But starlight is so quiet here, think I'll slowly slip away

What can I do by myself, it's good to hear from someone else
 It's good to hear a crazy voice that will not slip away
 Will not slip away.

IT WASN'T ME

It wasn't me who shamed you, it's not fair to say that
You wanted to work I gave you a chance at that
It wasn't me who hurt you, that's more credit than I'm worth
Don't threaten me with the things you'll do to you

It wasn't me who shamed you, it wasn't me who brought
you down

You did it to yourself without any help from me
It wasn't me who hurt you, I showed you possibilities
The problems you had were there before you met me

I didn't say this had to be
You can't blame these things on me
It wasn't me, It wasn't me, It wasn't me
I know she's dead, It wasn't me

It wasn't me who changed you, you did it to yourself
I'm not an excuse for the hole that you dropped in
I'm not simple minded but I'm no father to you at all
Death exists but you do things to yourself

I never said give up control
I never said stick a needle in your arm and die
It wasn't me, It wasn't me, It wasn't me
I know he's dead but it wasn't me

It wasn't me who shamed you, who covered you with mud
You did it to yourself without any help from me
You act as if I could've told you or stopped you like some god
But people never listen and you know that that's a fact

I never said slit your wrists and die
I never said throw your life away
It wasn't me, it wasn't me, it wasn't me
You're killing yourself - you can't blame me

IT WASN'T ME

Moderately

The musical score is written for piano and voice. It features a 4/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Moderately'. The score is divided into 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: 'Was-n't me who shamed you, it's not fair to say that. (Spoken:) You want-ed to work, I gave you a chance at that. It was -n't me who hurt you, that's more cred - it that I'm worth. Don't'. The piano part includes dynamic markings such as 'mf' and 'mp'. The final chord diagram is marked '4fr.' indicating a four-fingered chord.


A 0 0
 D 0
 G 0 0 0
 E 0 0 0
 A 0 0
 D 0

G 0 0 0
 E 0 0 0
 A 0 0
 D 0
 G 0 0 0
 C 0 0


F
 Bb
 Eb
 C 0 0

F
 Bb
 Eb
 Ab 4fr.

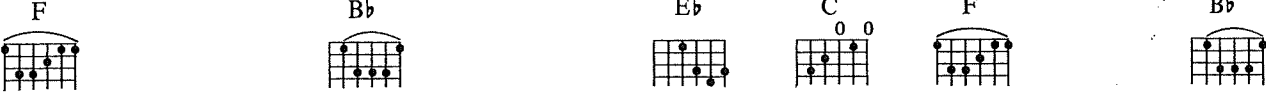
Was-n't me who shamed you, it's not fair to say that. (Spoken:) You
 want-ed to work, I gave you a chance at that.
 It was -n't me who hurt you, that's more cred - it that I'm worth. Don't




threat - en me with the things you'll do to you.



2. Was - n't me who shamed you, was - n't me who brought you down. You



did it to your-self, with-out a-ny help_ from me. Was-n't me that hurt you, I



showed you pos-si - bil - i - ties. The prob-lems you have_ were there be-fore you met me._

(Sung:) I did-n't say this had_ to be. You can't blame these things on me.

f

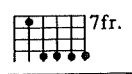
It was-n't me, it was-n't me, it was-n't me.

To Coda 4fr.

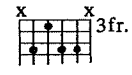
I know she's dead, it was -n't me.

2.

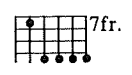
Dm9/E



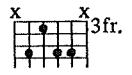
Dm9



Dm9/E



Dm9



Bb/D



F/C



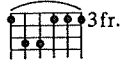
Bb



F/A



Gm



D



A tempo *D.S. al Coda*

Chord diagrams: A, D, G, C, F, B \flat , E \flat , C.

mp

Coda C \sharp m 4fr. D A C \sharp m 4fr.

me, it was - n't me. You're kill - ing your - self, — you can't blame

me.

Chord diagrams: D, Dm, A.

rit.

Additional Lyrics

3. It wasn't me who changed you, you did it to yourself
 I'm not an excuse for the hole that you dropped in
 I'm not simple minded but I'm no father to you at all
 Death exists but you do things to yourself

I never said give up control
 I never said stick a needle in your arm and die
 It wasn't me, it wasn't me, it wasn't me
 I know he's dead but it wasn't me.

4. It wasn't me who shamed you, who covered you with mud
 You did it to yourself without any help from me
 You act as if I could've told you or stopped you like some god
 But people never listen and you know that that's a fact

I never said slit your wrists and die
 I never said throw your life away
 It wasn't me, it wasn't me, it wasn't me
 You're killing yourself-you can't blame me.

I BELIEVE

Valerie Solanis took the elevator got off at the 4th floor
Valerie Solanis took the elevator got off at the 4th floor
She pointed the gun at Andy saying you
cannot control me anymore

And I believe there's got to be some retribution
And I believe an eye for an eye is elemental
And I believe that something's wrong if she's alive right now

Valerie Solanis took three steps pointing at the floor
Valerie Solanis waved her gun pointing at the floor
From inside her idiot madness spoke and bang
Andy fell onto the floor

And I believe life's serious enough for retribution
I believe being sick is no excuse and
I believe I would've pulled the switch on her myself

When they got him to the hospital his pulse was gone
they thought that he was dead
His guts were pouring from his wounds onto the floor
they thought that he was dead
Not until years later would the hospital do to him what she
could not.

Andy said, "Where were you, you didn't come to see me"
Andy said, "I think I died, why didn't you come to see me"
Andy said, "It hurts so much, they took blood from my hand"

I believe there's got to be some retribution
I believe there's got to be some retribution
I believe we are all the poorer for it now

Visit me, why didn't you visit me
Visit me, why didn't you visit me

I BELIEVE

Moderately fast

D/A A/G G/D

00 x 0

00 0 0

D/A A/G G/D

00 x 0

D/A A/G G/D

00 x 0

[illegible]

Verse:

D/A A/G G/D

00 x 0

D/A A/G G/D

00 x 0

D/A A/G G/D

00 x 0

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody starts with a whole note G4, followed by a half note A4, and then a quarter note B4. After a double bar line, the melody continues with a quarter note C5, followed by a half note D5, and then a quarter note E5. The system concludes with a quarter note F#5, a half note G5, and a final quarter note A5.

1. Val - er - ie Sol - an - is took the el - e - va - tor... got off at the fourth

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff provides a simple accompaniment with quarter and eighth notes. The music is divided into two systems by a double bar line. The first system contains the first two lines of the melody and accompaniment. The second system contains the next two lines. The melody ends with a final chord in the treble staff.

D/A A/G G/D

00 x 0

D/A A/G G/D

00 x 0

D/A A/G G/D

00 x 0

floor.

Val - er - ie Sol - an - is took the

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The music is in common time (C) and features a simple, folk-like melody. The score is divided into three measures, each containing a single staff. The first measure shows the beginning of the melody, the second measure shows the continuation of the melody, and the third measure shows the end of the melody. The bass staff provides a simple accompaniment consisting of chords and single notes.

D/A

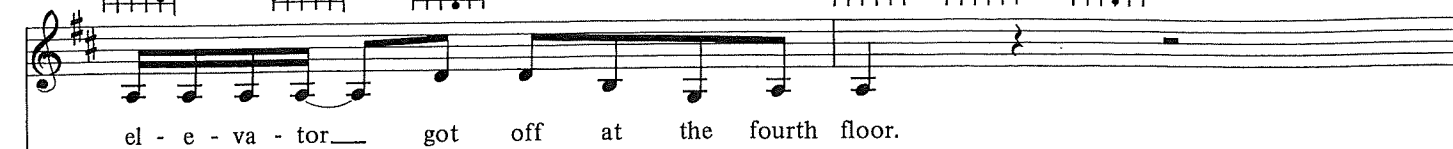
A/G

G/D

D/A

A/G

G/D



D/A

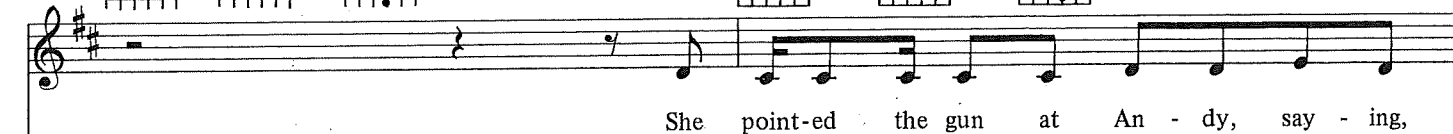
A/G

G/D

D/A

A/G

G/D



D/A

A/G

G/D

D/A

A/G

G/D



D/A

A/G

G/D

A

D

A

D



I be - lieve_ an eye for an eye is el - e - men - tal. I be - lieve_ there's

some - thing wrong if she's a - live right now.

3. When they

D/A A/G G/D

A D

I be - lieve — there's got to be — some re - tri - bu - tion.

A D

I — be - lieve — there's got to be — some res - ti - tu - tion.

A D

I — be - lieve — we're all the poor - er for it

E 0 0 0 0 0 0

now. Vis - it me, —

Chord diagrams: E (0 0 0 0 0 0), A (0 0 0 0 0 0)

E 0 0 0 0 0 0 A 0 0 0 0 0 0 G/A 0 0 0 0 0 0 3fr. D/G x 0 0 0 0 0 0 C/D 0 0 0 0 0 0

vis - it me. —

Chord diagrams: E (0 0 0 0 0 0), A (0 0 0 0 0 0), G/A (0 0 0 0 0 0 3fr.), D/G (x 0 0 0 0 0 0), C/D (0 0 0 0 0 0)

G/A 0 0 0 0 0 0 3fr. D/G x 0 0 0 0 0 0 C/D 0 0 0 0 0 0 E 0 0 0 0 0 0 A 0 0 0 0 0 0

Vis - it me, —

Chord diagrams: G/A (0 0 0 0 0 0 3fr.), D/G (x 0 0 0 0 0 0), C/D (0 0 0 0 0 0), E (0 0 0 0 0 0), A (0 0 0 0 0 0)

E 0 0 0 0 0 0 A 0 0 0 0 0 0 G/A 0 0 0 0 0 0 3fr. D/G x 0 0 0 0 0 0 C/D 0 0 0 0 0 0 G/A 0 0 0 0 0 0 3fr. D/G x 0 0 0 0 0 0 C/D 0 0 0 0 0 0

vis - it me. —

Chord diagrams: E (0 0 0 0 0 0), A (0 0 0 0 0 0), G/A (0 0 0 0 0 0 3fr.), D/G (x 0 0 0 0 0 0), C/D (0 0 0 0 0 0)

12

Vis - it me, — why did - n't you vis - it me? —

Vis - it me, — why did - n't you vis - it me? —

Vis - it me, — vis - it me. —

Vis - it me, — why did - n't you vis - it me?

Guitar Chords and Fingerings:

- G/A: 0 3 fr.
- D/G: x 0
- C/D: 0 0 0

First Ending:

- G/A: 0 3 fr.
- D/G: x 0
- C/D: 0 0 0

Second Ending:

- G: x 0 0 0

Additional Lyrics

2. Valerie Solanis took three steps pointing at the floor
Valerie Solanis waved her gun pointing at the floor
From inside her idiot madness spoke and bang
Andy fell onto the floor

And I believe life's serious enough for retribution
I believe being sick is no excuse and
I believe I would've pulled the switch on her myself.

3. When they got him to the hospital his pulse was gone
they thought that he was dead
His guts were pouring from his wounds onto the floor
they thought that he was dead
Not until years later would the hospital do to him what she
could not
Andy said, "Where were you, you didn't come to see me"
Andy said, "I think I died, why didn't you come to see me"
Andy said, "It hurt so much, they took blood from my hand."

NOBODY BUT YOU

I really care a lot although I look like I do not
Since I was shot there's nobody but you
I know I look blasé, party Andy's what the papers say
At dinner I'm the one who pays – for a nobody like you
Nobody but you, a nobody like you
Since I got shot there's nobody but you

Won't you decorate my house
I'll sit there quiet as a mouse
You know me I like to look a lot – at nobody like you
I'll hold your hand and slap my face
I'll tickle you to your disgrace
Won't you put me in my proper place – a nobody like you

Sundays I pray a lot, I'd like to wind you up
and paint your clock
I want to be what I am not – for a nobody like you

The bullet split my spleen and lung, the doctors said
I was gone
Inside I've got some shattered bone for nobody but you

I'm still not sure I didn't die
And if I'm dreaming I still have bad pains inside
I know I'll never be a bride – to nobody like you

I wish I had a stronger chin, my skin was good, my nose
was thin
This is no movie I'd ask to be in – with a nobody like you
Nobody like you, a nobody like you, all my life –
It's been nobodies like you

NOBODY BUT YOU

Moderately

The piano introduction consists of two systems of music. The first system is marked *mf* and features a treble staff with chords and a bass staff with a melodic line. Chord diagrams for A (0 2 2 0) and D (0 2 2 0) are shown above the staff. The second system continues the musical theme with similar chordal textures and a melodic bass line. Chord diagrams for E (0 2 2 0 0) and A (0 2 2 0) are shown above the staff.

Verse:

1. I real - ly care a - lot,

al - though I look like

The piano accompaniment for the first line of the verse consists of two systems. The first system has a treble staff with chords and a bass staff with a melodic line. The second system continues the accompaniment. Chord diagrams for D (0 2 2 0) and E (0 2 2 0 0) are shown above the staff.

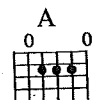
I do not...

Since I was shot,

The piano accompaniment for the second line of the verse consists of two systems. The first system has a treble staff with chords and a bass staff with a melodic line. The second system continues the accompaniment. Chord diagrams for D (0 2 2 0) and E (0 2 2 0 0) are shown above the staff.



there's no - bod - y but you. 2. I know I



look__ bla - sé,

par - ty An - dy's what the pa - pers say.



At din - ner, I'm the one who pays

for a no - bod - y like__



Chorus:



— you.

No - bod - y but you,—

75

D
0

a no - bod - y like you, ——— since

E

0 0 0 0

A

0 0 0 0

I got shot,
shat-tered bone

there's
for

no - bod - y like you...

A

0 0

2. Won't you dec - o - rate my house, I'll sit there qui - et

D
0

E
0 00

as a mouse. You know me, I like to look a - lot

at no - bod - y but you. — I'll hold your hand and

slap my face. I'll tick - le you to your dis - grace.

Won't you put me in my prop - er place,

a no - bod - y like you. To Coda \oplus D.S. \times al Coda \oplus

3. Sun - days I

Coda

No - bod - y like you,

a no - bod - y like you,

Freely
No chord

(Spoken:) all my life, it's been no - bod - ies like you.

0 A 0

0 D 0

0 E 00

3

Additional Lyrics

3. Sunday I pray a lot, I'd like to wind you up
and paint your clock
I want to be what I am not - for a nobody like you
The bullet split my spleen and lung, the doctors said
I was gone
Inside I've got some shattered bone for nobody but you
4. I'm still not sure I didn't die
And if I'm dreaming I still have bad pains inside
I know I'll never be a bride - to nobody like you
I wish I had a stronger chin, my skin was good, my nose
was thin.
This is no movie I'd ask to be in - with a nobody like you.

A D R E A M

I HAD A TERRIBLE DREAM THE OTHER NIGHT. BILLY NAME AND BRIGID WERE PLAYING UNDER MY STAIR - CASE ON THE SECOND FLOOR ABOUT TWO 'O CLOCK IN THE MORNING. I WOKE UP BECAUSE AMOS AND ARCHIE HAD STARTED BARKING. THAT MADE ME VERY ANGRY BECAUSE I WASN'T FEELING WELL AND I TOLD THEM. I WAS VERY CROSS THE REAL ME, THAT THEY JUST BETTER REMEMBER WHAT HAPPENED TO SAM THE BAD CAT THAT WAS LEFT AT HOME AND GOT SICK AND WENT TO PUSSY HEAVEN.

IT WAS A VERY COLD CLEAR FALL NIGHT. SOME SNOWFLAKES WERE FALLING, GEE IT WAS SO BEAUTIFUL, AND SO I WENT TO GET MY CAMERA TO TAKE SOME PICTURES. AND THEN I WAS TAKING THE PICTURES BUT THE EXPOSURE THING WASN'T RIGHT AND I WAS GOING TO CALL FRED OR GERRY TO FIND OUT HOW TO GET IT SET BUT OH IT WAS LATE AND THEN I REMEMBERED THEY WERE STILL PROBABLY AT DINNER AND ANYWAY I FELT REALLY BAD AND DIDN'T WANT TO TALK TO ANYBODY ANYWAY BUT THE SNOWFLAKES WERE SO BEAUTIFUL AND REAL LOOKING AND I REALLY WANTED TO HOLD THEM. AND THAT'S WHEN I HEARD THE VOICES FROM DOWN THE HALL NEAR THE STAIRS. SO I GOT A FLASHLIGHT AND I WAS SCARED AND WENT OUT INTO THE HALLWAY. THERE'S BEEN ALL KINDS OF TROUBLE LATELY IN THE NEIGHBORHOOD BUT SOMEONE'S GOT TO BRING HOME THE BACON AND ANYWAY THERE WERE BRIGID AND BILLY PLAYING. AND UNDER THE STAIRCASE WAS A LITTLE MEADOW SORT OF LIKE THE PARK AT 23RD STREET WHERE ALL THE YOUNG KIDS GO AND PLAY FRISBEE, GEE THAT MUST BE FUN, MAYBE WE SHOULD DO AN ARTICLE ON THAT IN THE MAGAZINE, BUT THEY'LL JUST TELL ME I'M STUPID AND IT WON'T SELL, BUT I'LL JUST HOLD MY GROUND THIS TIME, I MEAN IT'S MY MAGAZINE ISN'T IT?

SO I WAS THINKING THAT AS THE SNOWFLAKES FELL AND I HEARD THOSE VOICES HAVING SO MUCH FUN. GEE IT WOULD BE SO GREAT TO HAVE SOME FUN. SO I CALLED BILLY, BUT EITHER HE DIDN'T HEAR ME OR HE DIDN'T WANT TO ANSWER WHICH WAS SO STRANGE BECAUSE EVEN IF I DON'T LIKE REUNIONS I'VE ALWAYS LOVED BILLY. I'M SO GLAD HE'S WORKING. I MEAN IT'S DIFFERENT THAN ONDINE. HE KEEPS TOURING WITH THOSE MOVIES AND HE DOESN'T EVEN PAY US AND THE FILM, I MEAN THE FILM'S JUST GOING TO DISINTEGRATE. AND THEN WHAT. I MEAN HE'S SO NORMAL OFF OF DRUGS. I JUST DON'T GET IT.

AND THEN I SAW JOHN CALE. AND HE'S BEEN LOOKING REALLY GREAT. HE'S BEEN COMING BY THE OFFICE TO EXERCISE WITH ME. RONNIE SAID I HAVE A MUSCLE BUT HE'S BEEN REALLY MEAN SINCE HE WENT TO AA. I MEAN WHAT DOES IT MEAN WHEN YOU GIVE UP DRINKING AND THEN YOU'RE STILL SO MEAN. HE SAYS I'M BEING LAZY BUT I'M NOT, I JUST CAN'T FIND ANY IDEAS. I MEAN I'M JUST NOT, LET'S FACE IT, GOING TO GET ANY IDEAS UP AT THE OFFICE.

AND SEEING JOHN MADE ME THINK OF THE VELVETS AND I HAD BEEN THINKING ABOUT THEM WHEN I WAS ON ST. MARKS PLACE GOING TO THAT NEW GALLERY THOSE SWEET NEW KIDS HAVE OPENED, BUT THEY

THOUGHT I WAS OLD, AND THEN I SAW THE OLD DOM, THE OLD CLUB WHERE WE DID OUR FIRST SHOWS. IT WAS SO GREAT. AND I DON'T UNDERSTAND ABOUT THAT VELVETS FIRST ALBUM. I MEAN I DID THE COVER AND I WAS THE PRODUCER AND I ALWAYS SEE IT REPACKED AND I'VE NEVER GOTTEN A PENNY FROM IT. HOW COULD THAT BE. I SHOULD CALL HENRY, BUT IT WAS GOOD SEEING JOHN, I DID A COVER FOR HIM, BUT I DID IT IN BLACK AND WHITE AND HE CHANGED IT TO COLOR. IT WOULD HAVE BEEN WORTH MORE IF HE'D LEFT IT MY WAY BUT YOU CAN NEVER TELL ANYBODY ANYTHING, I'VE LEARNED THAT.

I TRIED CALLING AGAIN TO BILLY AND JOHN BUT THEY WOULDN'T RECOGNIZE ME IT WAS LIKE I WASN'T THERE. WHY WON'T THEY LET ME IN. AND THEN I SAW LOU. I'M SO MAD AT HIM. LOU REED GOT MARRIED AND DIDN'T INVITE ME. I MEAN IS IT BECAUSE HE THOUGHT I'D BRING TOO MANY PEOPLE. I DON'T GET IT. HE COULD HAVE AT LEAST CALLED. I MEAN HE'S DOING SO GREAT. WHY DOESN'T HE CALL ME? I SAW HIM AT THE MTV SHOW AND HE WAS ONE ROW AWAY AND HE DIDN'T EVEN SAY HELLO. I DON'T GET IT. YOU KNOW I HATE LOU I REALLY DO. HE WON'T EVEN HIRE US FOR HIS VIDEOS. AND I WAS PROUD OF HIM.

I WAS SO SCARED TODAY. THERE WAS BLOOD LEAKING THROUGH MY SHIRT FROM THOSE OLD SCARS FROM BEING SHOT. AND THE CORSET I WEAR TO KEEP MY INSIDES IN WAS HURTING. AND I DID THREE SETS OF 15 PUSHUPS AND 4 SETS OF TEN SITUPS. BUT THEN MY INSIDES HURT AND I SAW DROPS OF BLOOD ON MY SHIRT AND I REMEMBER THE DOCTORS SAYING I WAS DEAD. AND THEN LATER THEY HAD TO TAKE BLOOD OUT OF MY HAND 'CAUSE THEY RAN OUT OF VEINS BUT THEN ALL THIS THINKING WAS MAKING ME AN OLD GROUCH AND YOU CAN'T DO ANYTHING ANYWAY SO IF THEY WOULDN'T LET ME PLAY WITH THEM IN MY OWN DREAM WAS JUST GOING TO HAVE TO MAKE ANOTHER AND ANOTHER AND ANOTHER. GEE WOULDN'T IT BE FUNNY IF I DIED IN THIS DREAM BEFORE I COULD MAKE ANOTHER ONE UP.

AND NOBODY CALLED.

FOREVER CHANGED

Train entering the city – I lost myself and never came back
 Took a trip around the world and never came back
 Black silhouettes, crisscrossed tracks never came back

Forever changed, forever changed

You might think I'm frivolous, uncaring and cold
 You might think I'm frivolous – depends on your point of view
 Society Andy who paints and records them – the high
 and the low

I left my old life behind me and never went back
 Forever changed, forever changed

Got to get to the city – get a job
 Got to get some work to see me through
 My old life's disappearing from view
 Hong Kong – and I was changed
 Burma and India – and I was changed
 Only art to see me through
 Only heart to see me through
 My old life disappearing from view
 Brigid and Pat – please see me through
 The whole thing quickly receding
 My life disappearing – disappearing from view
 Forever changed, forever changed
 I left my old life behind and was forever changed
 Forever changed

FOREVER CHANGED

Moderately fast

D9



 m_f

Am7/G

D9

4fr.

Am7/G

x 0

Am7/G

x 0

D9

4fr.

1. Train,

en-ter -ing the ci - ty;

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, using a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a complex, arpeggiated accompaniment in the right hand and a simpler melody in the left hand. The voice part is written in the right hand, using a single staff with a treble clef. The melody is simple and follows the lyrics of the song. The score is divided into three measures, each containing a line of lyrics.

 4fr.

I lost my - self, and nev - er came back. —

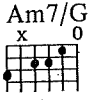


 Am7/G.
x 0

 4fr.

Took a trip a - round the world



 Am7/G.
x 0


and nev - er came back. —



 4fr.

 Am7/G.
x 0

Black sil - hou-ettes, criss - cross tracks; nev - er came back. —



Bb C

For - ev - er

D Bb

changed;

C D

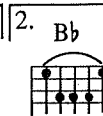
for - ev - er changed.

1. Bb C D

1. for - ev - er changed.



First system of musical notation. Treble clef has a whole rest. Bass clef has a melody in D major. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.



Second system of musical notation. Treble clef has a whole rest. Bass clef has a melody in D major. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.



Third system of musical notation. Treble clef has a melody in D major. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

For-ev-er changed.



Fourth system of musical notation. Treble clef has a melody in D major. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

To Coda \oplus D.S. \times (no repeat) al Coda \oplus

For-ev-er changed.

Am7/G

x 0

Am7/G

A musical score for the song 'The Rose Tree'. The score is written for three parts: Soprano, Alto, and Piano. The Soprano part is on a single staff with a treble clef and a key signature of one sharp (F#). It contains three measures of whole notes: G4, A4, and B4. The Alto part is on a single staff with a treble clef and a key signature of one sharp. It contains a melodic line with eighth and sixteenth notes, starting on G4 and ending on B4. The Piano part is on a grand staff (treble and bass clefs) with a key signature of one sharp. It features a bass line with eighth and sixteenth notes, starting on G3 and ending on B3. The score is divided into three measures by vertical bar lines.

Am7/G

0

4fr.

D9

0

rit. poco a poco

D

0

Additional Lyrics

2. You might think I'm frivolous, uncaring and cold
 You might think I'm frivolous-depends on your point of view
 Society Andy who paints and records them - the high
 and the low
 I left my old life behind me and never went back
 Forever changed, forever changed
3. Got to get to the city - get a job
 Got to get some work to see me through
 My old life's disappearing from view
 Hong Kong - and I was changed
 Burma and India - and I was changed
 Only art to see me through
 Only heart to see me through
 My old life disappearing from view
 Brigid and Pat - please see me through
 The whole thing quickly receding
 My life disappearing - disappearing from view
 Forever changed, forever changed
 I left my old life behind and was forever changed
 Forever changed.

HELLO IT'S ME

Andy it's me, haven't seen you in a while
 I wished I talked to you more when you were alive
 I thought you were self-assured when you acted shy
 Hello it's me
 I really miss you, I really miss your mind
 I haven't heard ideas like that in such a long, long time
 I loved to watch you draw and watch you paint
 But when I saw you last I turned away

 When Billy Name was sick and locked up in his room
 You asked me for some speed, I thought it was for you
 I'm sorry that I doubted your good heart
 Things always seem to end before they start

 Hello it's me, that was a great gallery show
 Your cow wallpaper and your floating silver pillows
 I wish I paid more attention when they laughed at you
 Hello it's me

 "Pop goes pop artist," the headline said
 "Is shooting a put-on, is Warhol really dead?"
 You get less time for stealing a car
 I remember thinking as I heard my own record in a bar

 They really hated you, now all that's changed
 But I have some resentments that can never be unmade
 You hit me where it hurt I didn't laugh
 Your Diaries are not a worthy epitaph

 Oh well now Andy – guess we've got to go
 I hope someday somehow you like this little show
 I know it's late in coming but it's the only way I know
 Hello it's me – goodnight Andy...
 Goodbye, Andy

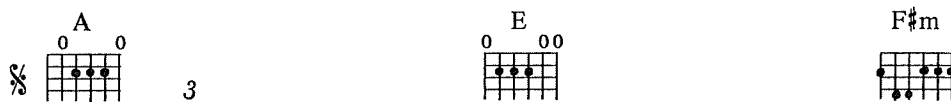
All songs written by Lou Reed and John Cale
 Metal Machine Music/John Cale Music Inc. (BMI)

HELLO IT'S ME

Moderately, with feeling



First system of musical notation. Bass staff shows a whole rest. Treble and bass staves show piano accompaniment in 4/4 time, marked *mf*. The key signature is two sharps (F# and C#).

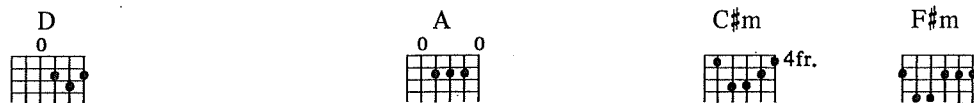


Second system of musical notation. Bass staff features a triplet of eighth notes marked with an asterisk and a triplet of eighth notes marked with a tilde. Treble and bass staves continue the piano accompaniment.

Spoken: 1. An-dy, it's me: Sung: Have-n't seen you in a while.

I wish I talked to you_ more,

Third system of musical notation. Treble and bass staves show piano accompaniment. The vocal line is indicated by the lyrics above.



when you were a-live.

I thought you were self - as - sured, _when you act-ed shy. Hel-lo, _ it's

Fourth system of musical notation. Treble and bass staves show piano accompaniment. The vocal line continues with the lyrics.

Bm7 E A

me. 2. I real - ly miss you,

E F#m7

I real - ly miss your mind. I have - n't heard_ i - deas like that for

D A F#m

such a long, - long time. I loved to watch_ you draw and watch you

E A F#m E

paint, but when I saw you last, - I turned a - way. -

3. When Bil - ly Name was sick and locked up in his room, you asked me for some speed... I

thought it was_ for you. I'm sor - ry if I doubt-ed your good heart. Things

al - ways seem to end be - fore they start. 4. Hel-lo, it's me. That was a

great gal - ler - y show. Your row wall - pa - per Spoken: and your float - ing sil - ver pil - lows: _ Sung: I

To Coda





wish I paid more at-ten-tion when they laughed at you. Hel-lo, it's me.





Good-night, An-dy._





(Spoken:) Good-bye, _ An - dy. _

Additional Lyrics

5. "Pop goes pop artist," the headline said
 "Is shooting a put-on, is Warhol really dead?"
 You get less time for stealing a car
 I remember thinking as I heard my own record in a bar.
6. They really hated you, now all that's changed
 But I have some resentments that can never be unmade
 You hit me where it hurt I didn't laugh
 Your Diaries are not a worthy epitaph.
7. Oh well now Andy-guess we've got to go
 I hope someday somehow you like this little show
 I know it's late in coming but it's the only way I know
 Hello it's me-goodnight Andy...
 Goodbye, Andy.