



Lewis Furey

SELECTED SONGS



PIANO & VOCAL SCORES

All songs are the property of **lfpublishing inc**
Montréal-Paris

except:

“Mirage Geisho” lyrics by Hervé Guibert, SACEM, Music by Lewis Furey © lfpublishing inc. SACEM. ♦ “Passe de toi” music by Dimitri Yerasimos & Lewis Furey, lyrics by Carole Laure & Lewis Furey © Dimitri Yerasimos SACEM & lfpublishing inc. SACEM. ♦ “Michael’s Theme / I’ve Counted What I Have”, “Angel Eyes”, “Third Invention”, “The Walls” lyrics by Leonard Cohen, Music by Lewis Furey © lfpublishing inc. SACEM / Bad Monk Publishing / Sony ATV Music. ♦ “Ordinary Guy” Paroles: Claudine Monfette, Musique: Pierre Nadeau / Robert Charlebois © Les Editions Gamma Ltee / Les Editions Experience Inc. English adaptation & arrangement © Lewis Furey / lfpublishing inc. SACEM. ♦ “Dust Always Blowing” based on the poem “A Peck of Gold” by Robert Frost © 1936, 1942 Robert Frost.

Lewis Furey / Selected Songs
© 2010 Lewis Furey / lfpublishing inc. SACEM/SDRM
International Copyright Secured All rights reserved

Applications for performance of these works or for additional scores
by Lewis Furey should be addressed to lfpublishing@lewisfurey.com

or through the company administrator
PASSPORT SONGS MUSIC - 18, Place Dauphine - 75001 PARIS - France



TABLE OF CONTENTS

TABLE OF CONTENTS	II
ALPHABETICAL LIST OF SONG TITLES	III
ALPHABETICAL LIST OF FIRST LINES	IV
EDITOR'S COMMENTARY & ACKNOWLEDGEMENTS	V

I ~ LEWIS FUREY (PRE 1974)

1	Hustler's tango	8
2	Louise / piano and voice	16
3	Louise / alto & voice	20
4	Caught you	24
5	Lewis is Crazy (Tout le monde dit)	29
6	Love Comes	36

II ~ THE HUMOURS OF... A RUBBER GUN SHOW (1972 - '76)

7	Cop's Ballet	42
8	A Rubber Gun Show	44
9	Who Got the Bag?	49
10	Haunted	55
11	Poetic Young Man	58
12	Casting for Love	63

III ~ SONGS FOR CAROLE LAURE (1980 - 1995)

13	Vole pigeon, vole (<i>Alibis</i>)	73
14	Sorry that I haven't called (<i>Western Shadows</i>)	77
15	She says, Move on (<i>She says, Move on</i>)	86
16	Mirage Geisho (<i>She says, Move on</i>)	91
17	Passe de toi (<i>Sentiments Naturels</i>)	97
18	Pressentiments (<i>Sentiments Naturels</i>)	104

IV ~ THE SYSTEM / NIGHT MAGIC (1985) LYRICS BY LEONARD COHEN

19	Michael's Theme / I've Counted What I Have	117
20	Angel Eyes	122
21	Third Invention	128
22	The Walls	136

VA ~ A&C PROJECT

ANTONY & CLEOPATRA (2000 - '06)

BASED ON SHAKESPEARE'S ANTONY AND CLEOPATRA

23	A&C Overture Act I	142
24	Is she as beautiful as me? (<i>Est-elle particulièrement belle ?</i>)	145
25	Since my lord is Antony again... (<i>Puisque vous êtes à nouveau Antoine</i>)	151
26	Rather a ditch in Egypt (<i>Qu'un fossé en Égypte</i>)	158
27	I dreamt there was an emperor, Antony (<i>J'ai rêvé d'un empereur du nom d'Antoine</i>)	161

VB ~ A&C PROJECT

CAESAR & CLEOPATRA (2009 -)

BASED ON GEORGE BERNARD SHAW'S CAESAR AND CLEOPATRA

28	I have wandered in many lands	169
----	-------------------------------	-----

VI ~ FOUR SOLO SONGS

29	Ordinary guy (<i>Ordinaire</i>) / <i>The Sky is Falling</i> '80	175
30	Big Casino / <i>The Sky is Falling</i>	180
31	Happy's in Town / <i>Fantastica</i> '83	185
32	Happy's in Town / orchestrated for violin, viola & bass clarinet	190
33	Dust always blowing / 2010 <i>based on Robert Frost's "A Peck of Gold"</i>	196

VII ~ BRAHMS LIEDER / ENGLISH ADAPTATIONS

34	Diamonds (<i>Schön war, das ich dir weihte - op.95#7</i>)	202
35	My Songs (<i>Meine Lieder - op.106#4</i>)	204
36	Over the lake (<i>Über die Heide - op.86#4</i>)	207
37	Lullaby & Goodnight (<i>Wiegenlied - op.49#4</i>)	210
38	Old love (<i>Alte Liebe - op.72#1</i>)	212
39	Gone, you are gone (<i>Magelone cycle, Muss es eine Trennung geben - op.33#12</i>)	217
40	Ever deeper down into this sleep (<i>Immer leiser wird mein Schlummer - op.105#2</i>)	221



ALPHABETICAL LIST OF SONG TITLES

Page N°	SONG TITLE	Song N°
44	A Rubber Gun Show	8
142	A&C Overture Act I	23
212	Alte Liebe - op.72#1	38
122	Angel Eyes	20
180	Big Casino	30
63	Casting for love	12
24	Caught you	4
202	Cops' Ballet	7
44	Diamonds	34
196	Dust always blowing	33
145	<i>Est-elle particulièrement belle ?</i>	24
221	Ever deeper down into this sleep	40
217	Gone, you are gone	39
185	Happy's in Town	31
190	Happy's in Town (Trio arrangement)	32
55	Haunted	10
8	Hustler's tango	1
161	I dreamt there was an emperor, Antony	27
169	I have wandered in many lands	28
221	<i>Immer leiser wird mein Schlummer - op.105#2</i>	40
145	Is she as beautiful as me?	24
161	<i>J'ai rêvé d'un empereur... Antoine</i>	27
29	Lewis is Crazy (Tout le monde dit)	5
16	Louise	2
20	Louise (viola & voice)	3
36	Love Comes	6
210	Lullaby & Goodnight	37
204	<i>Meine Lieder - op.106#4</i>	35
117	Michael's Theme / I've Counted...	19
91	Mirage Geisho	16
217	<i>Muß es eine Trennung geben – op.33#12</i>	39
204	My Songs	35
212	Old love	38
175	Ordinary guy	29
207	Over the lake	36
97	Passe de toi	17
58	Poetic Young Man	11
104	Pressentiments	18
151	<i>Puisque vous êtes à nouveau Antoine</i>	25
158	<i>Qu'un fossé en Égypte</i>	26
158	Rather a ditch in Egypt	26
202	<i>Schön war, das ich dir weihte - op.95#7</i>	34
86	She says, Move on	15
151	Since my lord is Antony again...	25
77	Sorry that I haven't called	14
136	The Walls	22
128	Third Invention	21
207	<i>Über die Heide - op.86#4</i>	36
73	Vole pigeon, vole	13
49	Who Got the Bag?	9
210	<i>Wiegenlied - op.49#4</i>	37



ALPHABETICAL LIST OF FIRST LINES

Page N°	FIRST LINE	SONG TITLE	Song N°
212	Again the bird is singing; I guess the winter's gone	Old love	38
122	Angel eyes, you've been crying lately; paradise ain't like it used to be	Angel Eyes	20
128	Blindly he worked at his third invention taking the chances of one who is lost	Third Invention	21
24	Caught you poking through my disguise	Caught you	4
97	Dans la chambre ou je vis, je suis bien je suis au chaud dans ce lit	Passe de toi	17
202	Diamonds, you wanted diamonds I gave you diamonds, jade and pearls	Diamonds	34
196	Dust always blowing about the town except when the sea fog laid it down	Dust always blowing	33
73	Écoute ta chanson, qui nous délivre de tous les serments	Vole pigeon, vole	13
212	<i>Es kehrt die dunkle Schwalbe aus fer nem Land zurück</i>	<i>Alte Liebe - op.72#1</i>	38
145	<i>Est-elle particulièrement belle ?</i>	<i>Est-elle particulièrement belle ?</i>	24
221	Ever deeper down into this sleep; I'm so lonely is there no escape	Ever deeper down into this sleep	40
217	Gone, you are gone, what went wrong, what happened	Gone, you are gone	39
210	<i>Gutten Abend, gut Nacht, mit Rosen bedacht</i>	<i>Wiegenlied - op.49#4</i>	37
185	Happy's in town, hide your troubles, hide your fears	Happy's in Town	31
190	Happy's in town, hide your troubles, hide your fears	Happy's in Town (Trio arrangement)	32
161	I dreamt there was an emperor, Antony	I dreamt there was an emperor, Antony	27
169	I have wandered in many lands	I have wandered in many lands	28
29	I live in a house of ruin; I've got no one to comfort me	Lewis is Crazy (<i>Tout le monde dit</i>)	5
63	I'm fresh outa cornflakes, I'm on the rocks	Casting for love	12
175	I'm just an ordinary guy; sometimes I like to let the time slip by	Ordinary guy	29
221	<i>Immer leiser wird mein Schlummer, nur wie Schleier liegt mein Kummer</i>	<i>Immer leiser wird mein Schlummer - op.105#2</i>	40
145	Is she as beautiful as me?	Is she as beautiful as me?	24
44	It's a Rubber Gun Show, a Rubber Gun, Gun Show	A Rubber Gun Show	8
136	It's late, it's very late; how did it get so late?	The Walls	22
117	I've counted what I have, it's not enough	Michael's Theme / I've Counted...	19
180	I've known a lot of girls who look a lot like you	Big Casino	30
161	<i>J'ai rêvé d'un empereur du nom d'Antoine</i>	<i>J'ai rêvé d'un empereur... Antoine</i>	27
16	Louise, the name, I feel a blade in my back	Louise	2
20	Louise, the name, I feel a blade in my back	Louise (viola & voice)	3
36	Love comes and takes you by the hand again	Love Comes	6
210	Lullaby and goodnight, there's a stairway to heaven	Lullaby & Goodnight	37
91	Mon amour, tu fais des éclairs, tu crépites comme un pull en mohair	Mirage Geisho	16
217	<i>Muß es eine Trennung geben</i>	<i>Muß es eine Trennung geben - op.33#12</i>	39
207	Over the lake the echos rebound	Over the lake	36
151	<i>Puisque vous êtes à nouveau Antoine... Éros vient, mon armure Éros</i>	<i>Puisque vous êtes à nouveau Antoine</i>	25
158	<i>Qu'un noir fossé en Égypte, soit plutôt ma douce tombe</i>	<i>Qu'un fossé en Égypte</i>	26
158	Rather a ditch in Egypt; be gentle grave unto me	Rather a ditch in Egypt	26
202	<i>Schön war, das ich dir weihte</i>	<i>Schön war, das ich dir weihte - op.95#7</i>	34
151	Since my lord is Antony again... Eros come, mine armor Eros	Since my lord is Antony again...	25
77	Sorry that I haven't called these last few years	Sorry that I haven't called	14
58	The first time I saw you, you were dancing in the rain	Poetic Young Man	11
86	The night is long and very warm; turbulence is building up into a storm	She says, Move on	15
55	There's songs of coldness and songs of lust	Haunted	10
207	<i>Über die Heide hallet mein Schritt</i>	<i>Über die Heide - op.86#4</i>	36
104	Un oiseau blanc est tombé par terre	Pressentiments	18
204	<i>Wenn mein Hertz beginnt zu klingen</i>	<i>Meine Lieder - op.106#4</i>	35
204	When my heart decides the time has come to sing	My Songs	35
49	Who got, who got, who got, the bag - that's the question	Who Got the Bag?	9
8	You said you wanted to rape me - Rape me ba-baby	Hustler's tango	1





COMMENTARY ACKNOWLEDGEMENTS

Many producers, orchestrators, musicians, and singers have contributed to the elaboration of this selection of songs. Most particularly I would like to thank the following musicians for their creative generosity; their work has been invaluable for me: John Lissauer - I~I-6, III~I3, VI~30-33, Graham Preskett - II~7-12, Richard Grégoire - IV~19-22, III~14, II~16, Jeffrey Fisher - III~17-18, and Alcibiade Minel - V~23-28.

I ~ Lewis Furey

This selection of songs are among the first I wrote that I wanted to record. John Lissauer was fresh out of the Yale University Music School when we met in 1972 in New York City. We made several records and collaborated on four film scores together. An extraordinary musician/producer/arranger, under his guidance I was able to establish an equilibrium between the popular song & musical theatre idioms I wanted to explore.

II ~ The Humours of...

"The Humours of..." is a collection of songs recorded in London in 1976 with Roy Thomas Baker (producer) and Graham Preskett (arranger). Most of the material was drawn from "A Rubber Gun Show", a film by Stephen Lack and Alain Moyle for which I composed songs and music. I can't present this selection of songs without acknowledging the debt I owe to the film's principal writer, Stephen Lack and his gang of poet/actors, Peter Brawley, Pam Holmes and Pierre Robert. (*The seeds of true, free spirits grow wherever they land* - Stephen Lack).

III ~ Songs for Carole Laure

I have written some forty songs for Carole Laure. Some are solo songs; others are drawn from musical theatre pieces or film projects. The four collections represented by the six songs I have chosen here were projects initiated by Carole. The first, **Ali-bis**, contained songs I had already written that Carole wanted to sing. Dominique Issermann translated my English lyrics into French. "Vole Pigeon, Vole" was an exception: here I set an original text by Dominique to music.



Western Shadows was a collection of re-interpretations of American country & western standards. Here again, I have chosen the exception; "Sorry" is the only song I composed for the CD and is obviously informed by the work I had been doing on this repertoire.

During the period in which I was composing the songs for **She says, Move on**, Carole arranged a meeting with Hervé Guibert, novelist, screenwriter and journalist, who we both admired greatly and who had expressed an interest in writing lyrics. "Mirage Geisho" was born of that encounter.

The **Sentiments Naturels** collection was a project Carole and I decided to do in which all the music would be written for and with synthesizers and audio samplers, using collage and audio treatment techniques - all the panoply the electronic music scene had to offer. I continued to build the song structures, the melodic lines and the basic harmony of the songs at the piano but the final arrangement was "written" in studio. My closest collaborator on the ensemble of this collection was Jeffrey Fisher. We sometimes brought in a third partner; in the case of "Passe de toi", Dimitri Yerasimos (Dimitri from Paris) and as arranger and sound designer of "Pressentiment", Mirwais.

IV ~ The System / Night Magic

Night Magic was first presented as a musical film. The libretto and lyrics were written by Leonard Cohen and I composed the music and directed the film. I was fortunate to have met Richard Grégoire, one of Quebec's foremost orchestrators and composers, who took charge of the music production of the project.



V ~ A&C project / Antony & Cleopatra

Alcibiade Minel, pianist and orchestrator, has been my principal musical collaborator on the A&C project since the beginning. His virtuosity and musical sensibility have made our work together exciting and enriching. Jean-Michel Déprats, the pre-eminent French Elizabethan scholar and translator, worked closely with me throughout the elaboration of the libretto for the A&C project not only translating the text into French for its first production but also counselling me on the work's dramatic structure and the layers of meaning in this most poetic and mysterious of Shakespeare's plays.

VI ~ Four Solo Songs

John Lissauer was again my collaborator on the first 3 songs of this collection. "Ordinary Guy", written by Robert Charlebois, announced the beginning of many adaptations I was to do of French and German



songs into English. "Happy's in Town" was a song I wrote for a film by Gilles Carle, "Fantastica". In all I wrote four feature film scores for Gilles on whose set and in whose editing room I was to learn how films were made. "Dust Always Blowing" is a poem announcing the Great Depression written by Robert Frost in 1928. The text seemed particularly pertinent in 2010.

VII ~ Brahms Lieder

Emotionally, Brahms' lieder are situated in a theatre of shadow and light: an interior landscape where his songs of desire and longing, loss and regret, fulfilment and remembrance are born and thrive. They are raw and confessional; profoundly personal and intimate reflections on love and death, infused with sublimated sexuality. I thoroughly enjoy my relationship with this canon of songs and continue to adapt Brahms' lieder into English and sing them at the piano.

A very special thanks and acknowledgement must go to Alcibiade Minel,
my co-editor of this book of piano and vocal scores.

Lewis Furey, April 2010, Paris



© 1999 photo Carole Laure, Villa d'Alésia, Paris





I ~ LEWIS FUREY (PRE 1974)

- | | |
|---|------------------------------------|
| 1 | Hustler's tango |
| 2 | Louise / piano and voice |
| 3 | Louise / alto & voice |
| 4 | Caught you |
| 5 | Lewis is Crazy (Tout le monde dit) |
| 6 | Love Comes |



Hustler's Tango

words & music by Lewis Furey

Tough, tonic ♩ = 110

Lead

Dm A

Dm A

Genesis Chapter 32 verses 24-32

Lead

8 Dm A

And Jacob was left alone and there wrestled a man with him until the breaking of the day.

Lead

11 Dm

And when he saw that he prevailed not against him, he touched the hollow of his thigh: and the hollow of Jacob's thigh

14 A Gm⁷

Lead 8

was out of joint as he wrestled with him. And he said, Let me go for the day breaketh.

17 C^(sus⁴) F B^b

Lead 8

And he said, I will not let thee go except thou bless me. And he said unto him,

20 E⁷ A

Lead 8

What is thy name? And he said, Jacob. And he said, Thy name shall be called no more Jacob but Isreal.

23 Dm A

Lead 8

for as a prince hast thou power with God and with men, and hath prevailed. And Jacob asked him and said;

27 Dm A

Lead 8

Tell me, I pray thee, thy name. And he said, Wherefore is it that thou dost ask after my name?

31 Gm C F Bb

Lead 8

And Jacob called the name of the place, Peniel, for I have seen God face to face and my life is preserved

35 E7 A Dm

Lead 8

And as he passed over Penuel the sun rose upon him and he halted upon his thigh. Therefore the children of Isreal eat not of the sinew

39

Lead 8

which shrank, which is upon the hollow of the thigh, onto this day: Because he

42 *Crash*

Lead

touched the hollow of Jacob's thigh in the sinew which shrank.

Ped.

*

46

Lead

You said you want-ed to rape me And we a-greed you ought

Fm C

50

Lead

— to pay The match was fixed you said, — Set-up to wres - tle with —

Fm C

Girls

That you were read - y

54

Lead

— an an - gel I called_ you my friend —

Bbm Eb Ab

Girls

Do you wan-na make a deal? Do you wan-na make a

58 D^b G⁷ C Fm

Lead 8 Called you broth-er_____ lov - er Wan-na dance_ with me?

Girls deal? Do you wan-na make a deal?

62 C F

L-Lead 8 You said you wanted to rape_____

66 C F

Lead 8 _____ Rape me ba - ba - by And we a-greed you ought_____ to pay. Don't feel guilt - y it's

Girls Rape me ba - ba - by

70

Lead *C* *B^bm*

quite, it's quite pro-pri'e - tous You're were to get what you_____ de-served.

Girls

It's quite pro-pri'e - tous Did you wan-na do this

74

Lead *E^b* *A^b* *D^b* *G⁷*

Ah, come on my___ friend___ My broth - er my lov - er

Girls

deal? Real - ly wan-na make this deal? Did you wan-na make a

78

Lead *C* *Fm*

to work_ with me? C'-mon de - cide Enter!

Girls

deal?

Red. *

82 Crash

Lead 8

In - to my mag ic cir cle

Ped. *

CODA

86 F#m C#

Lead 8

Enter! You on - ly got what you

Girls Here you get what you de - serve

90 F#m C#

Lead 8

de - deserved. Did you wan-na do a deal?

Girls Do you wan-na make a deal? Here you get what you

94

Lead

8

F#m

C#

Did you want me?... Could you hear me? You on - ly got what you__

Girls

de - serve

Do you wan-na make a deal__

98

Lead

8

F#m

de - served.

mp