

"Eleanor on the Edge"

from *This Side of Paradise*

Music and Lyrics By
Colby Thompson

Agitated ♩ = 126

Am9 E7 Am9 E7 ***f*** ELEANOR:

Stop

Am9

5 talk - ing! You just keep talk - ing like you're the smart - est per - son in ev - ery room you've

5

8 E7

8 ev - er been in. Well, you're not. You feel that

3

"Eleanor on the Edge"

Am9

Gmaj7

11

ev - ery - one who's ev - er met you is bet - ter and smart - er for hav - ing beathed the same

13

air as A-mor-ry Blaine. Boy, that's rot. You've

17

got - ta be the most con - ceit - ed and clue - less and loath - some and

19

tir - ing and pig - head-ed man I ev - er met.

"Eleanor on the Edge"

3

Emaj7

22

And I've got - ta be the most stu - pid and

24

gull - i - ble and lone - ly and pa - thet - ic wo - man in the world to ev - er

26

want to spend a sec - ond with you. Well, if that's the case that's what I get.

B7

28

Be-cause I ac - tually thought that I liked some of you, those parts un - der the boy with his

mf *Em7* *Am7 rit.*

"Eleanor on the Edge"

32 Bm7b5 E7 *f* Am9 *a tempo*

nose in the air, but now I know that noth-ing's ev - en - there. But damn it I'm no

36 bet - ter. Ev - ery sty in - side your eye is al - so found in - side of mine. That's the

36 E7 Am9

39 truth. All the lit - er - ar - y sins com - mit - ted

39

42 Gmaj7 Fmaj7

42 when you use are ep - i - gram are no worse than when I mur - der Ver - laine. I blame

42

The musical score is written for voice and piano. The voice part is in a single melodic line with lyrics underneath. The piano accompaniment consists of two staves, treble and bass. The score is divided into four systems, each starting with a measure number (32, 36, 39, 42). Chord symbols are placed above the piano staves at various points: Bm7b5, E7, Am9, E7, Am9, Gmaj7, and Fmaj7. Dynamic markings include 'f' (forte) and 'a tempo'. There are also articulation marks like slurs and accents. The piano part features complex textures, including triplets and dense block chords in the right hand, while the left hand often plays a steady eighth-note or sixteenth-note pattern.

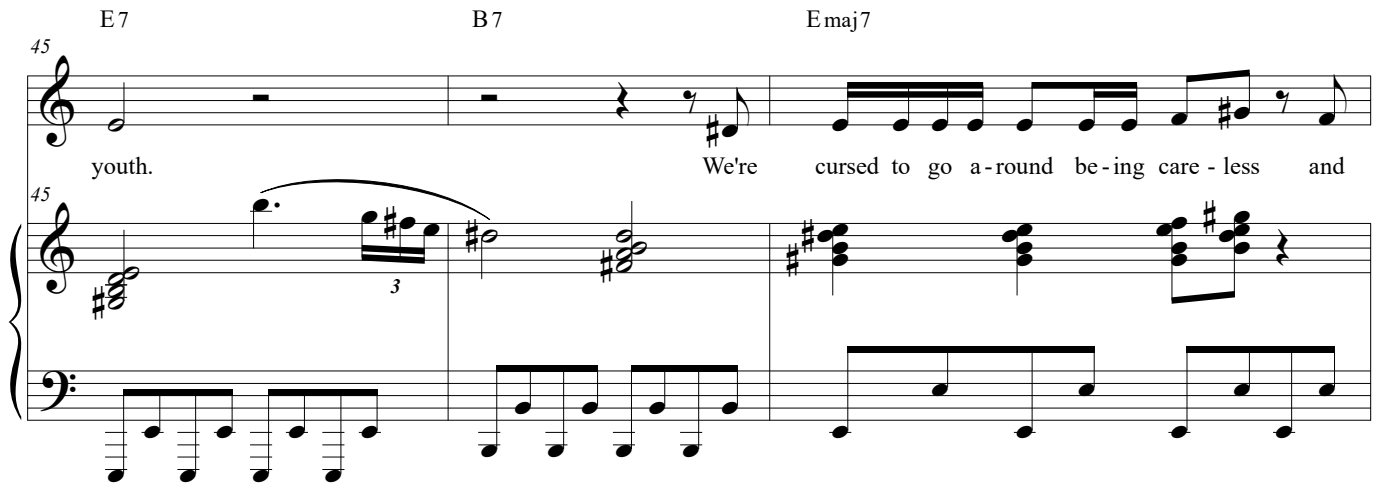
"Eleanor on the Edge"

5

E7 B7 Emaj7

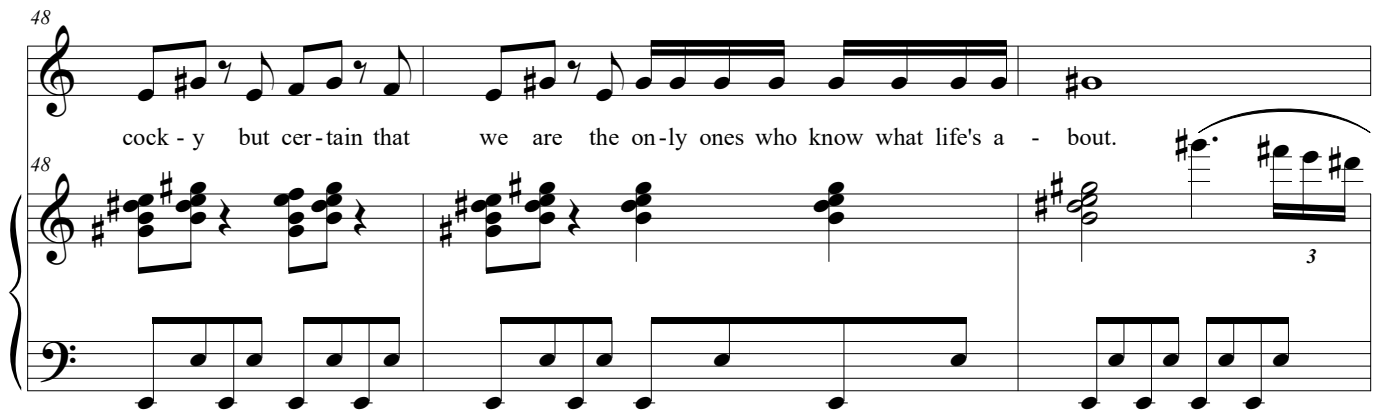
45

youth. We're cursed to go a-round be-ing care-less and



48

cock-y but cer-tain that we are the on-ly ones who know what life's a - bout.



B7 Emaj7

51

And all the things we love to hate in oth-ers are



54

twice as ap-par-ent in our-selves. I won-der if we'll ev-er grow up,



56

or if we'll be like this al-ways. I would like the form-er, but I doubt.

56

58

mf Em7 Am7 *rit.*

It might be best to face facts since you know how life acts that it's soon to im-prove, but the

58

62

Bm7b5 E7 A (♩ = ♩) D

mp

flaws on-ly move, so I'll say no. I just can-not let go. We can't keep go-ing on like

62

Bm E7 A C#m F#m E7 A D

66

this. I can't take fif-ty years of want-ing things to change. Hop-ing ev-ery day'd be bliss

66

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes chords and melodic lines in both the right and left hands. The lyrics are written below the vocal line. The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano), and performance instructions like *rit.* (ritardando). Chord symbols are placed above the piano accompaniment. The page number 6 is in the top left corner, and the title "Eleanor on the Edge" is in the top center. The page number B7 is in the top right corner.

"Eleanor on the Edge"

7

70

Bm E7 F dim7 F#m G#dim7 A7 D C#

I used to think was strange. But when you see the light, ev-ery-

74

B7 E7 A E7 A F#m

thing starts feel-ing wrong, and you on-ly want what's right. With-out it, you're not strong e-

77

Bm F#7 Bm7 Dm7 Bm7b5 E7

nough. A - mor-y, I don't think that I'm strong e-nough. — So,

f

Tempo I

Am9

83

that's it. I found my an - swer. There's no use wait-ing for the shoe to drop. It's

"Eleanor on the Edge"

86 E7 Am9

far to pain-ful. Let it drop. My heart is beat-ing so damn fast. I can-not

86 Gmaj7 Fmaj7 E7

take a de-cent breath. I'm freak-ing out? Oh God, I am. Make it stop.

94 B7 Emaj7

There's on-ly one way to end this. I won't wait. I'll end it, here,

97 B7

right now. The on-ly hand of cards you can-not trump.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The piano part features a steady eighth-note bass line in the left hand and chords or moving lines in the right hand. Chord symbols are placed above the vocal line: E7, Am9, Gmaj7, Fmaj7, E7, B7, Emaj7, and B7. The lyrics are written below the vocal line. There are three triplet markings (indicated by a '3' and a slur) in the piano part: one in the first system, one in the second system, and two in the fourth system. The page number '8' is in the top left corner, and the title '"Eleanor on the Edge"' is at the top center.

"Eleanor on the Edge"

9

E maj7

100

You bet - ter not try and be a he - ro and

102

think that you'll stop me, so just go. Ne - ver in my life have I thought

104

rit.

clear - ly like this. Tru - ly, it's a rush, but that won't mat - ter when I...

106

A (♩ = ♩) D Bm E7 A C#m

mf

I can't keep go - ing on like this. I can't take fif - ty years of

109 F#m E7 A D Bm7 E7

109 want-ing things to change. A - mor-y, I don't think that I'm strong e -

114 *A rit.* *f* nough.

114 *f* *ff*

The image shows a musical score for a song. It consists of two systems of staves. The first system (measures 109-113) includes a vocal line and a piano accompaniment. The vocal line has lyrics: "want-ing things to change. A - mor-y, I don't think that I'm strong e -". The piano accompaniment features chords and moving lines in both hands. The second system (measures 114-115) continues the piano accompaniment. Measure 114 has a vocal line with the word "nough." and a piano line starting with a forte (f) dynamic. Measure 115 has a piano line with a fortissimo (ff) dynamic. Chord symbols (F#m, E7, A, D, Bm7, E7) are written above the first system. Performance markings include "A rit." and "f" above measure 114, and "ff" above measure 115.