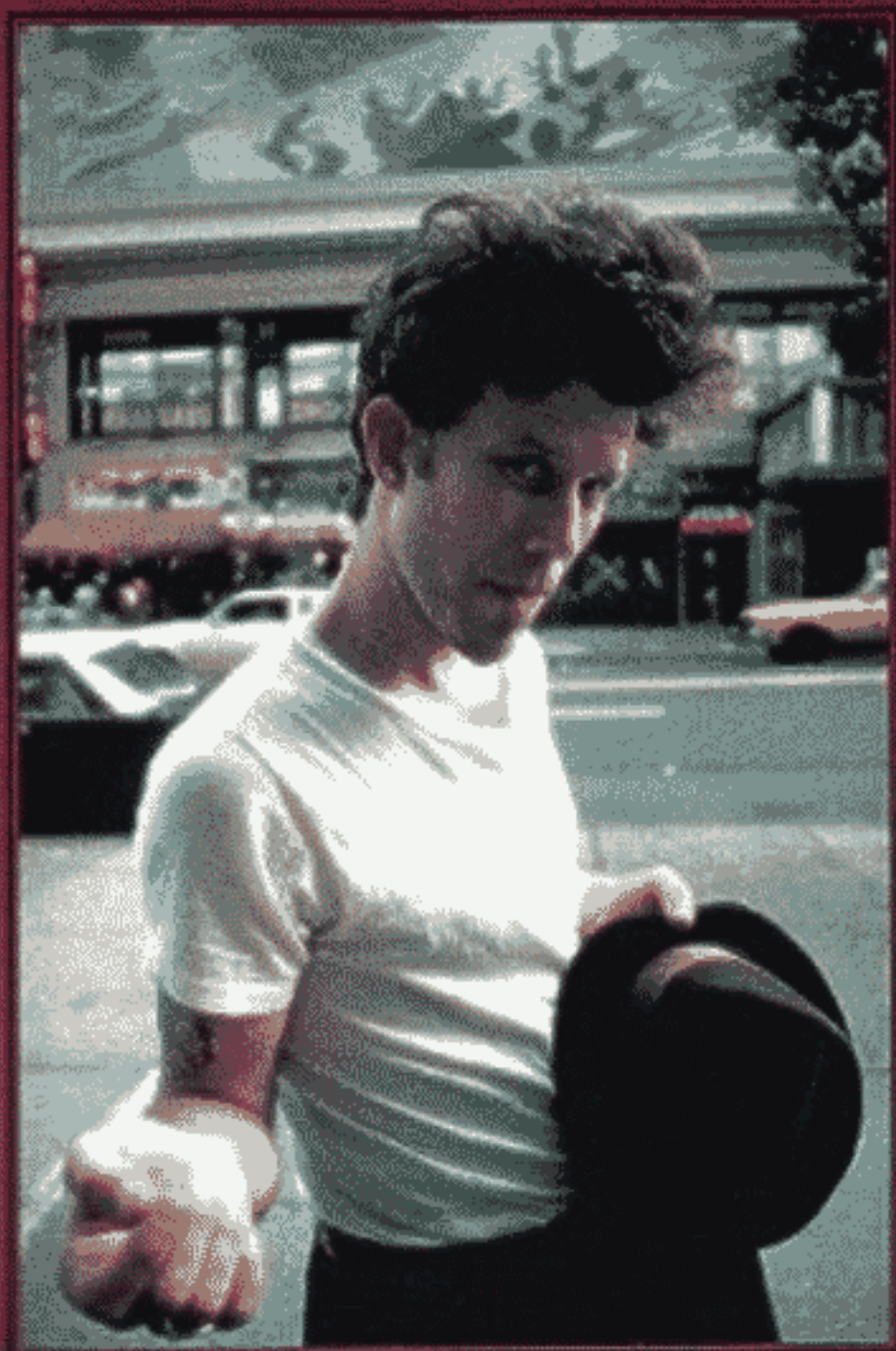


TOM WAITS

ANTHOLOGY



A Sight for Sore Eyes	100
Annie's Back in Town	50
Blue Valentines	116
Broken Bicycles	119
Burma Shave	15
Christmas Card from a Hooker in Minneapolis	93
Foreign Affair	140
Ghosts of Saturday Night (After Hours at Napoleone's Pizza House)	12
Heartattack and Vine	43
I Never Talk to Strangers	72
I Wish I Was in New Orleans (In the Ninth Ward)	47
Invitation to the Blues	132
Jersey Girl	34
Kentucky Avenue	77
Martha	68
New Coat of Paint	113
O! 55	38
Old Boyfriends	54
On the Nickel	58
Red Shoes by the Drugstore	88
Ruby's Arms	105
San Diego Serenade	85
Semi Suite	122
Shiver Me Timbers	64
Take Me Home	82
(Looking for) The Heart of Saturday Night	5
This One's from the Heart	129
'Til the Money Runs Out	126
Tom Traubert's Blues (Four Sheets to the Wind in Copenhagen)	26

A Sight for Sore Eyes

Words and Music by
Tom Waits

Moderately

Chord diagrams for the first system:

- Dm/G: $\begin{array}{|c|c|c|c|c|c|} \hline x & & & & & x \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- C: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- F: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- C: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

Chord diagrams for the second system:

- Dm/G: $\begin{array}{|c|c|c|c|c|c|} \hline x & & & & & x \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Am: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Dm/F: $\begin{array}{|c|c|c|c|c|c|} \hline x & & & & & x \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- G7: $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & 0 & 0 & 0 & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- C: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

Other markings: *mp legato*, *poco rit.*, No Chord, A, 3/4, 3/4, 3/4, 3/4.

Moderately (a tempo)

Verse:

Chord diagrams for the verse:

- C: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- F: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- C: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

Lyrics: sight for sore eyes, it's a long time no see, Work-in'

Other markings: *mp*, 3/4, 3/4, 3/4, 3/4.

Am



Dm7



G



Am7



G7/B



hard hard - ly work - in', hey, man, you know me. Wa - ter

C



F



C



un - der the bridge, did - ya see my new car? Well, it's

Am



Dm7



G7



To Coda

Chorus:

bought and it's paid for, parked out - side of the bar. And hey,

C



F



C



bar - keep, what's keep - in' you? Keep pour - in' drinks For

Am Dm7 G7 1. C G

2. No, the

2. C G7 Fine C

D.S. 1 al Coda $\frac{3}{4}$ 1

3. I guess you

ritard. *p*

Coda G7 C F

No, she's mar - ried with a kid, fi - n'ly split up with

C Am Dm7 G7

Sid. He's up north for a nick-el's worth for armed rob - ber - y. Hell, I'll

C F C

play you some pin - ball, no, you ain't got a chance... Well, then

D.S. 2 al Fine $\frac{2}{2}$

Chorus: Am Dm7 G Am7 G7/B

go on o - ver and ask her to dance... And hey,

2.No, the old gang ain't around, everyone has left town,
 'Cept for Thumm and Giardina, said they just might be down.
 Oh, half drunk all the time, and I'm all drunk the rest,
 Yeah, Monk's still the champion, oh, but I am the best. *(To Chorus)*

3.I guess you heard about Nash, he was killed in a crash,
 That must 've been two or three years ago now.
 Yeah he spun out and he rolled, he hit a telephone pole,
 And he died with the radio on. *(To Coda)*

Annie's Back in Town

Words and Music by
Tom Waits

Freely, but moving

mf

The piano introduction consists of two staves. The right hand plays a rhythmic melody in 4/4 time, starting with a quarter note followed by eighth notes. The left hand provides a harmonic accompaniment with chords and single notes.

with pedal

The piano accompaniment for the first line of lyrics features a melodic line in the right hand and a bass line in the left hand. A large slur is placed over the right-hand melody, indicating a sustained or pedaled effect.

A(addB)

F#m7

E7sus4/B

E7/B

Chord diagram for A(addB): 0 0 0 0 0 0

Chord diagram for F#m7: 2 3 4 5 5 2

Chord diagram for E7sus4/B: 0 0 0 0 0 0

Chord diagram for E7/B: 0 2 2 3 3 0

In the ev - 'ning stum - bles home with his tie un - done,

The piano accompaniment for the second line of lyrics continues the melodic and harmonic patterns established in the first line.

A(addB)

F#m7

E7sus4/B

E7/B

Chord diagram for A(addB): 0 0 0 0 0 0

Chord diagram for F#m7: 2 3 4 5 5 2

Chord diagram for E7sus4/B: 0 0 0 0 0 0

Chord diagram for E7/B: 0 2 2 3 3 0

and as the moon sweeps Sev - enth Av - e - nue as us - u - al, — you lie a -

The piano accompaniment for the third line of lyrics concludes the musical phrase with a final cadence.

A(addB)/C# D6 C#7 F#m7 B9

wake at night, - you re - mem - ber when, now that An - nie's back in

Bm E6/B E7/B A(addB) F#m7 E7sus4/B E7/B





town. Well, I know why you're drink-in', I know your al - i - bi.

A(addB) F#m7 E7sus4/B E7/B A(addB)/C# D6

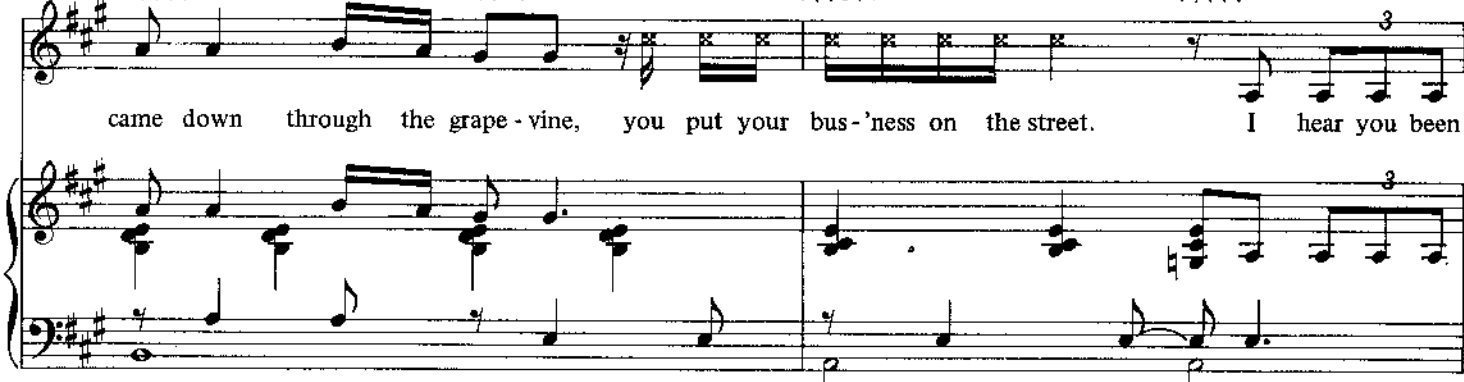
So don't make up ex - cus - es those are tears in your eyes. And you're fall - ing back - in







C#7 F#m7 B9 E7/B E6/B A -A7

love a - gain now that An - nie's back in town. And it

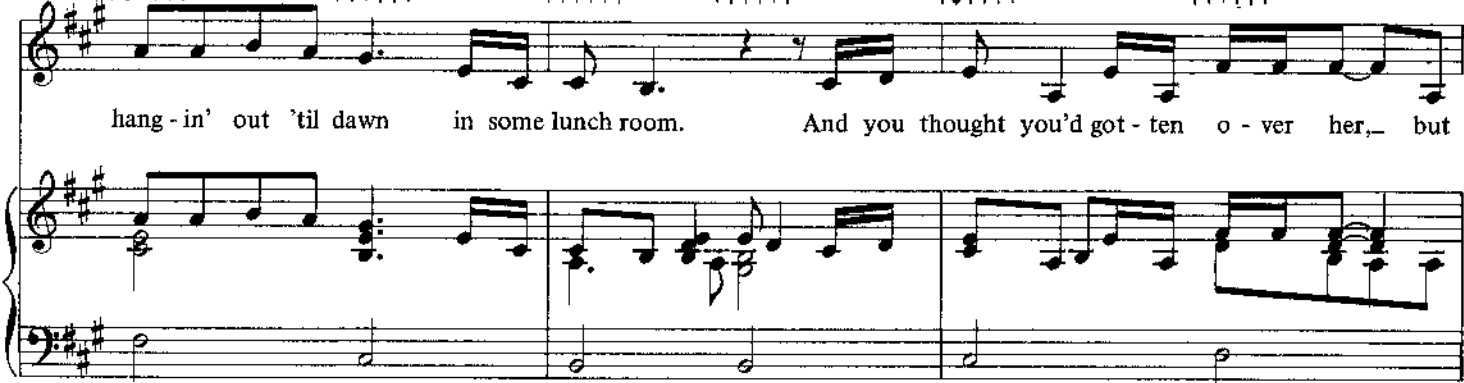
E7sus4/B  E7/B  A(addB)  A7 





came down through the grape-vine, you put your bus-'ness on the street. I hear you been




F#m7  C#m7  E7sus4/B  E7/Bb  A(addB)/C#  D6 





hang-in' out 'til dawn in some lunch room. And you thought you'd got-ten o-ver her, but



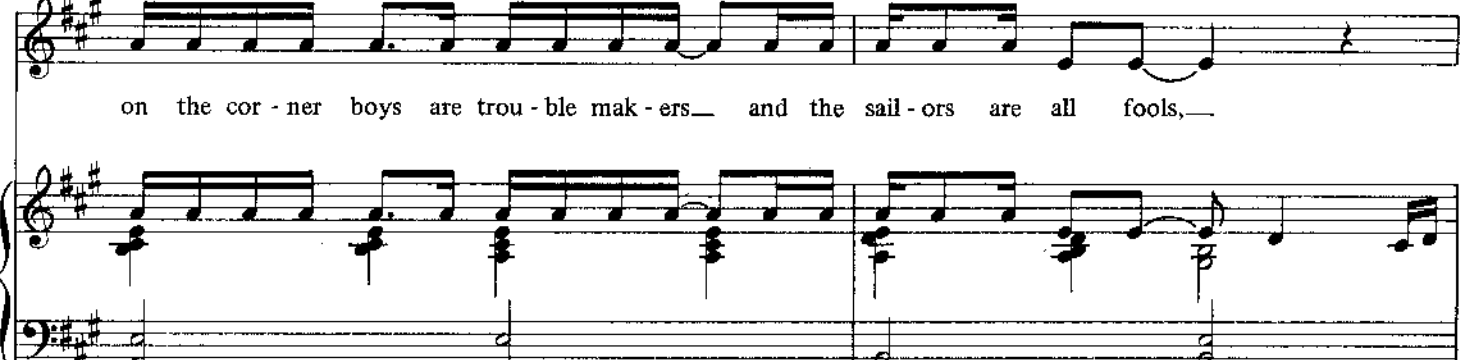
A(addB)  F#7  E7sus4/B  E7/B 

that was 'til you found that An-nie's back in town. And



A(addB)  F#m7  E7sus4/B  E7/B 

on the cor-ner boys are trou-ble mak-ers— and the sail-ors are all fools,—



A(addB) F#m7 E7sus4/B E7/B

it al-most seems like some things 'round here, I guess - 'll nev - er change... But it's

A(addB)/C# D6 C#7 F#m7 B9

al-ways good for bus-'ness, guess we'll be see - in' you— a - round— now that An-nie's

Bm E6/B E7/B A(addB)/C# D6 C#7 F#m7 B9

back in town.

Bm E6/B E7/B A(addB)

ritard. 8va

Blue Valentines

Words and Music by
Tom Waits

Freely

E9 (0)x Dm7 xx0 E9 (0)x Dm7 0

She sends me blue val - en - tines all the way from Phil - a -

del - phi - a to mark the an - ni - ver - sar - y of




Am7 x0 A7 0 0 0 Dm7 xx0 E9 (0)x

some - one that I used to be. And it feels like a war - rant is


Am7  A7  Dm7 




out — for my ar - rest, — Ba-by, you got me check-in' — in my



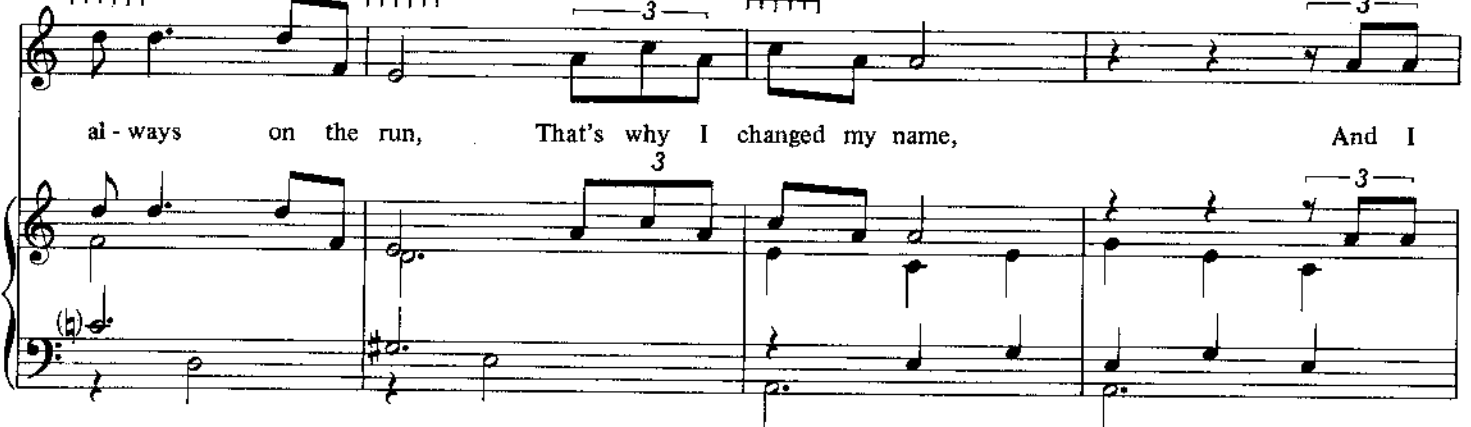
E9  Am7  A7 

rear view — mir - ror. — That's why I'm



Dm7  E7  Am7 


al - ways on the run, That's why I changed my name, And I



B7  E9 

did - n't think you'd ev - er find me here — To send me

1.2.3.



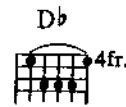
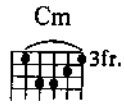
The musical score is written for guitar and piano. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line starts with a measure marked '4.' and contains the lyrics 'These blue val - en - tines, _ blue'. The piano accompaniment features a bass line with eighth notes and chords. Chord diagrams are provided for Dm7 (xx0), E9 (0)x, and Dm7 (xx0). The second system continues the vocal line with 'val - en - tines, _ Blue val - en - tines.' and ends with a fermata. The piano accompaniment includes a 'ritard.' marking and concludes with a sustained chord. Chord diagrams for E9 (0)x, Dm7 (xx0), E9 (0)x, and Am7 (x0) are also shown.

2. Blue valentines, like half - forgotten dreams,
 Like a pebble in my shoe as I walk these streets,
 And the ghost of your memory
 Baby, there's a sizzle in the kiss,
 It's the burglar that can break a rose's neck,
 It's the tattooed broken promise.
 I got eyes beneath my sleeve,
 I'm gonna see you every time I turn my back.
3. You send me blue valentines, though I try to remain at large,
 They're insisting that our love must have a eulogy.
 Why do I save all this madness here in the nightstand drawer,
 There to haunt upon my shoulders, baby, I know
 I'd be luckier to walk around everywhere I go
 With this blind and broken heart that sleeps beneath my lapel,
 Instead these
4. Blue valentines to remind me of my cardinal sin,
 I can never wash the guilt or get these bloodstains off my hands,
 And it takes a lot of whiskey to make these nightmares go away.
 And I cut my bleeding heart out every night,
 And I'm gonna die just a little more
 On each Saint Valentine's Day.
 Don't you remember, I promised I would write you
 These blue valentines, blue valentines,
 Blue valentines.

Broken Bicycles

Words and Music by
Tom Waits

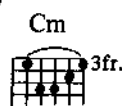
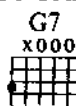
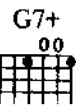
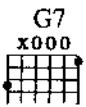
Moderately slow



mp

Ped. throughout

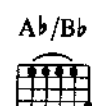
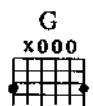
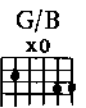
To Coda



With a swing feel

rit.

Bro - ken bi - cy - cles,
Bro - ken bi - cy - cles,



old bust - ed chains,~
don't tell my folks,~

with bust - ed han - dle bars
there's all those play - ing cards

G7 x000 Cm 3fr. Cm 3fr.

out in the rain. Some-bod - y must have an
pinned to the spokes, laid down like skel - e - tons

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with a G7 chord (x000) and a Cm chord (3fr.). The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line with a G7 chord (x000) and a Cm chord (3fr.).

G/B x0 G x000 Fm7 Ab/Bb

or - phan-age for all these things_ that no - bod - y
out on the lawn. The wheels_ won't turn when the

The second system continues the musical score. The vocal line features a G/B chord (x0), a G chord (x000), an Fm7 chord, and an Ab/Bb chord. The piano accompaniment includes a G/B chord (x0), a G chord (x000), an Fm7 chord, and an Ab/Bb chord.

Ebmaj9 G7 x000 C(adD) 0 0 C7-9

wants an - y - more. Sep - tem - ber's re - mind - ing Ju -
oth - er has gone. The sea - sons can turn on a

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with an Ebmaj9 chord, a G7 chord (x000), a C(adD) chord (0 0), and a C7-9 chord. The piano accompaniment includes an Ebmaj9 chord, a G7 chord (x000), a C(adD) chord (0 0), and a C7-9 chord.

Fm7 G7 x000 G7+ 00 G7/B x0

ly dime, it's time_ to be say - ing good -
some - how_ I for - get ev - 'ry

The fourth system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with an Fm7 chord, a G7 chord (x000), a G7+ chord (00), and a G7/B chord (x0). The piano accompaniment includes an Fm7 chord, a G7 chord (x000), a G7+ chord (00), and a G7/B chord (x0).

Cm

C7-9

Fm7

Bb⁷/₆



bye.
time;

for the Sum - mer is gone,
things that you've giv - en me

Db 9(#11)

C9+5

Ab 6/Bb

G+/A



our love — will re - main.
will al - ways — stay

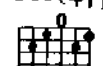
like old bro - ken bi - cy - cles
bro - ken, but I'll nev - er

Ab 6

G13(+11)

Cm

D. C. al Coda



out in the rain.
throw them a - way.

Db

Coda

Cm



(L.H.)

Burma Shave

Words and Music by
Tom Waits

Quite freely (rubato)





Dm7-5
xx0
C7/E
xx
Dm7-5
xx0
C7/E
xx

Dm7-5
xx0
C7/E
xx
Dm7-5
xx0
C7/E
xx

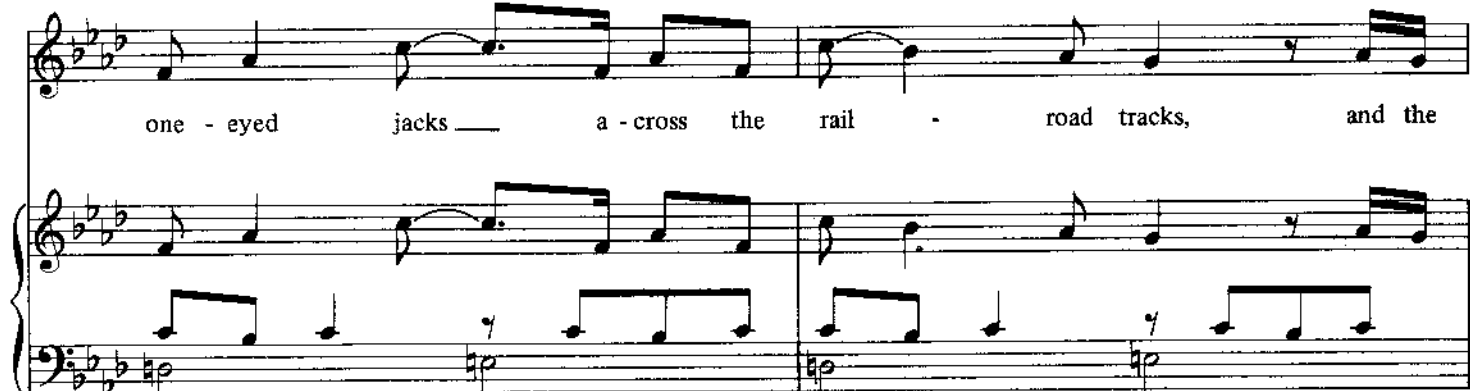
1. Lic - 'rice ta - too turned a gun met - al blue, —









Dm7-5
xx0
C7/E
xx
Fm7
xx 3fr.
Eb/G
xx 3fr.
Ab
xx 4fr.
Fm7
xx 3fr.
E+
10x 0
C7/E
xx

Scrawled a - cross the shoul - ders of the dy - ing town. Took the


Dm7-5  C7/E  Dm7-5  C7/E 





one - eyed jacks — a - cross the rail - road tracks, and the



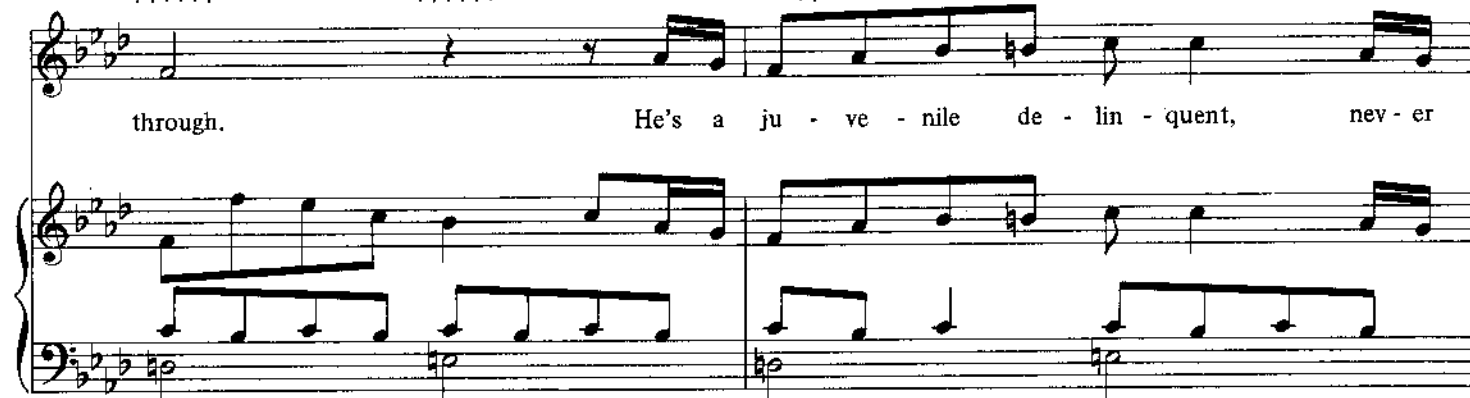
Dm7-5  C7/E  Fm7  3fr. Eb/G  3fr. Ab  4fr. Fm7  3fr. E+  C7/E 




scar on its bel - ly pulled a stran - ger pass - ing



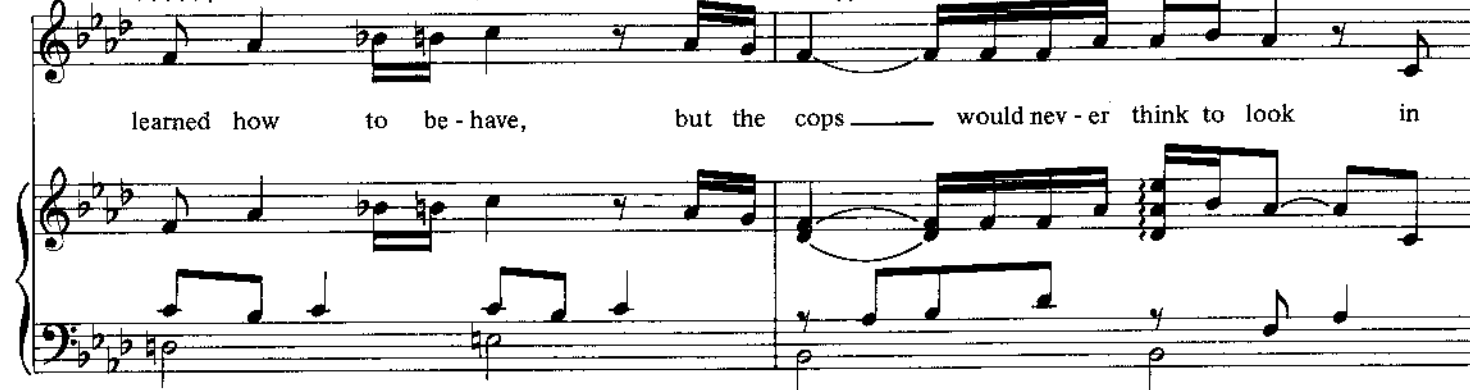
Dm7-5  C7/E  Dm7-5  C7/E 

through. He's a ju - ve - nile de - lin - quent, nev - er



Dm7-5  C7/E  Bbm7 

learned how to be - have, but the cops — would nev - er think to look in



C7+/E



C7/E



Dm7-5



C7/E



Dm7-5



C7/E



Bur - ma Shave.

2. And the

Bbm7



C7⁺⁹/₅/E



C7/E



Dm7-5



C7/E



road — was like a rib - bon, and the moon — was like a bone, it

Dm7-5



C/E



Fm7



Eb/G



Ab



Fm7



E+



C7/E



did - n't seem to be like an - y guy she'd ev - er known. He kind - a

Dm7-5



C7/E



Dm7-5



C7/E



looked like Far - ley Gran - ger with his hair slicked back, she says, "I'm a

Dm7-5 C/E Fm7 Eb/G Ab Fm7 E+ C7/E

suck - er for a fel - la in a cow - boy hat."

Dm7-5 C7/E Dm7-5 Bbm7/F E+ C7/E

"How far are you go - ing,"— he said, "de - pends on what you mean." He says, "I'm

Bbm7 E+ C7/E

on - ly ——— stop - in' here ——— to get some gas - o - line. I

Dm7-5 C7/E Dm7-5 E+ C7/E

guess I'm go - ing that - a - way just as long as it's paved, and I

Bbm7 C7+/E C7/E

guess you'd say I'm on my way to Bur - ma

Dm7-5 C7/E Dm7-5 C7/E

Shave. 3. And with her

Bbm7 C7⁺⁹/₅/E C7/E Dm7-5 E+ C7/E

knees up - on the glove com-part - ment, she took out her bar - rettes, and her

Dm7-5 C/E Fm7 Eb7/G Ab Fm7 E+ C7/E

hair spilled out like root - beer, and she popped her gum and arched her back... Yeah,

Dm7-5



C7/E



Dm7-5



C7/E



Ma - rys - ville ain't noth - in' but a wide _____ spot in the road, some nights my

Bbm7



E+



C7/E



heart pounds like thun - der, _____ don't know why _____ it don't ex-plode. 'Cause

Dm7-5



C7/E



Dm7-5



E+



C7/E



ev - 'ry - one in this stink - in' town has got one foot in the grave, and I'd

Bbm7



C7+/E



C7/E



rath - er _____ take my chanc - es out in Bur - ma

Dm7-5



C7/E



Dm7-5



C7/E



Shave.

Dm7-5



C7/E



Dm7-5



C7/E



4. Pres - ley's what I go by, why don't you change the sta - tions. Count the

Dm7-5



C/E



Fm7



Eb/G



Ab



Fm7



E+



C7/E



grain el - e - va - tors in the rear - view mir - ror. She said, "Mis - ter

Dm7-5



C7/E



Dm7-5



C7/E



an - y - where you point this thing, you got to beat the hell out of the sting of

Dm7-5

Db/F

E+

C7/E

Dm7-5

E+

C7/E



go - ing to bed with ev - 'ry dream that dies — here ev - 'ry morn - in', and

Bbm7

C7⁺⁹/₅/E

C7/E

Dm7-5

C7/E



so I drill me a hole with a bar - ber pole, — and I'm

Bbm7

E+

C7/E

Dm7-5

C7/E



jump - ing my pa - role just like a fu - gi - tive to - night. Why don't you

Bbm7

E+

C7/E

Dm7-5

C7/E



have an - oth - er swig, pass that car if you're so brave. I wan - na

Bbm7 C7+/E C7/E

get there — be - fore the sun comes — up in Bur — ma

Dm7-5 C7/E Dm7-5 C7/E E+

Shave. 5. And the

Dm7-5 C/E Fm7 Eb/G Ab Fm7 E+ C7/E

spi - der web crack and the mus - tang scream, the

Dm7-5 C/E Fm7 Eb/G Ab Fm7 E+ C7/E

smoke from the tires and the twist - ed ma - chine, — and just a

Dm7-5 C7/E Dm7-5 C7/E

nick - el's worth of dreams and ev - 'ry wish - bone that they saved Lie

Bbm7 C7+/E C7/E

swin - dled from them on the way to Bur - ma

Dm7-5 C7/E Dm7-5 C7/E

Shave. _____ 6. And the

Bbm7 E+ C7/E Dm7-5 C7/E

sun hit the der - rick and cast a bat - wing sha - dow

Bbm7

C7+9/E

C7/E

Dm7-5

C7/E



up a - gainst the car door on the shot - gun side, _____ and when they

Bbm7

C7+9/E

C7/E

Dm7-5

C7/E



pulled her from the wreck, you know she still had on her shades, they say that

Bbm7

C7+/E

C7/E



dreams — are grow - ing wild just this side of Bur - ma

Dm7-5

C7/E

Dm7-5

C7/E

Dm7-5



Shave.

pp

Christmas Card from a Hooker in Minneapolis

Words and Music by
Tom Waits

Freely (rubato)

Gm



Am7



Bb



Bb/C



3
mf legato

F



A7



Bb9



Hey, Char - lie, I'm preg - nant, liv - in' on Ninth Street, —

F



A7



Bb9



Right a - bove the dirt - y book - store — off Euc - lid Av - e - nue. —

F



A7



Bb9



I stopped tak - in' dope and I quit drink-in' whis - key, — my

Gm7



F/A



Bb9



Bb/C



old man plays the trom - bone — and works out at the track. —

F



C11



F



F



A7



He says that he loves me,

Bb9



F



A7



e - ven though it's not his ba - by, — he says that he'll raise him up like he

Bb9 F A7

would his own son. — He gave me a ring that was

Dm7 F/Eb Bb9 Bb/C C7

worn — by his moth-er, — and he takes me out danc - in' — ev-'ry

Bb9 C11 F C11 F C11 F A7

Sat - ur - day night. — Hey, Char-lie, I think a - bout you

Bb9 F A7

ev -'ry time I pass the fill - in' sta - tion, on ac - count of all the grease — you used to

Bb9 F A7

wear in your hair. — I still have that rec - ord — of

Dm7 F/Eb Bb9

Lit - tle An - tho - ny and the Im - pe - ri - als, — but some - one stole my rec - ord play - er, — now

C11 F C11 F A7

how do you like — that! —

Dm7 F/C Gm7 Fadd9/A

And hey, Char - lie, I al - most went cra - zy — af - ter Mar - i - o got bust - ed, —

Bb9



Bb/C



C7



F



A7



3

So I went back to O-ma-ha _____ to live with my folks. _____

Dm7



F/C



Bb9



But ev-'ry-one I used to know_ was ei-ther dead or in pris-on, _____

Gm7



Fadd9/A



Bb9



Bb/C



C7



So I came back to Min-ne-a-po-lis, this time I think I'm gon-na stay. _____

F



A7



Bb9



3

Hey, Char-lie, I think I'm hap-py _____ for the first time since my ac-ci-dent, _____

F

A7

Bb9



3

And I wish I had all the mon-ey — you used to spend on dope. —

F

A7

Dm7

F/Eb



I'd buy me a used car lot — and I would-n't sell an-y of 'em, — I'd just

Bb9

C11

Bb9

C11



drive a dif-f'rent car ev - 'ry day, — de - pend-in' on how I feel. —

F

C11

F

C11

F

A7



Hey, Char-lie, — for Chris' sakes,

3

Bb9 F A7

if you wan - na know the truth of it, — I don't have a hus - band, —

Bb9 F A7

he don't play the trom - bone. — I need to bor - row mon - ey to

Dm7 F/Eb Bb9

pay this law - yer. — Char - lie, hey, I'll be el - i - gi - ble for pa - role, — come

C11 F

Val - en - tine's Day. —

ritard.

Foreign Affair

Words and Music by
Tom Waits

Freely

Cmaj9



Am7



Dm9



G7



C/G



Cmaj9

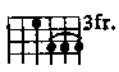


Am7

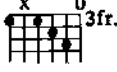


mf

Dm9



G7(13)



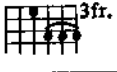
Cmaj9



Am7



Dm7



G7



When trav - el - ing a - broad in the con - ti - nen - tal style, it's my be -

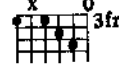
Cmaj9



Dm7



G7(13)



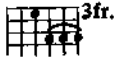
C



Am7



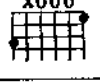
Dm9



G7sus4



G7



lief one must at-tempt to be dis-creet.

And to

Cmaj9 Am7 Dm7 G7sus4 G7(13) Cmaj9 Dm7 G7(13)

sub - se - quent - ly bear in mind your tran - si - ent po - si - tion — al - lows you a per - spec - tive that's u -

Cmaj9 Am7 Dm7 G7sus4 G7 Cmaj9 Am7

nique. And though you'll find your i - tin - er - ar - y's... a bless - ing and a curse, — your

Dm7 G7(13) Cmaj9 Am7 Dm9 G9(13)

wan - der - lust won't let you set - tle down and you'll won - der... how you ev - er fath - omed...

Cmaj9 Am7 Dm9 G7sus4

that you'd be con - tent to stay with - in the cit - y lim - its of a small mid - west - ern town. Most vag - a -

rit.

Cmaj9

Am7

Dm7

G7sus4

G7(13)

Cmaj9

Am7



bonds I knowed_ don't ev - er want to find the cul - prit that re - mains the ob - ject of their long re -

lent - less quest. The ob - ses - sion's in the chas - ing and not the ap - pre - hend - ing, the pur -

suit, you see, and nev - er the ar - rest. With - out

fear of con - tra - dic - tion, "bon voy - age" is al - ways hol - lered_ in con - junc - tion with a hand - ker - chief from

Dm7

G7(13)

E7/G#

Am7

Am7/G

Dm9

G7sus4

G7(13)



With - out

With - out

With - out

With - out

With - out

With - out

Cmaj7

Dm7

G7(13)

Cmaj9

Am7

Dm9

G7sus4



With - out

With - out

With - out

With - out

With - out

E7sus4/B

E7/B

Am7

D7/A

Dm7

G7

G7(13)



With - out

With - out

With - out

With - out

With - out

Cmaj9

Am7

E7sus4/B

E7/B

Am7

D7/A

shore,

by a girl who drives a Ram-bler and fur-ther-more_ is o-ver-ly_ con-

Dm7

G7sus4

G7(13)

Cmaj7

Am7

cerned that she won't see him an-y-more...

Planes and trains and boats and bu-ses char-ac-ter-

ritard

a tempo

Dm7

G7(13)

Cmaj9

Am7

Dm9

G7(13)

E7/G#

is-ti-c'ly

e-voke a com-mon at-ti-tude of blue, un-

Am7

Am7/G

Dm9

G7sus4

G7(13)

less you have a suit-case

and a tick-et and a pass-port, and the

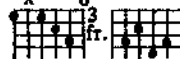
Cmaj9



Dm7



G7(13) Cmaj9



Am7



Dm9



G7sus4



car - go that their car - ry - ing is you. A for-eign af-

rit.

Cmaj9



Am7



Dm9



G7sus4



G7(13)



Cmaj9



fair jux - ta-posed with a state-side and do-mes - ti - c'ly ap - proved ro-man-tic

Dm7



G7sus4



E7/G#



Am7



Am7/G



Dm9



G7sus4



G7(13)



fan - cy, is mys - te - ri - ous - ly at - trac - tive due to cir-cum-stanc-es know-ing— it will

Cmaj9



Am7



Dm9



G7sus4



G7(13)



Cmaj9



Am7



Dm9



G7sus4



C



on - ly be par - layed in - to a mem - o - ry.

Ghosts of Saturday Night

(After Hours at Napoleone's Pizza House)

Words and Music by
Tom Waits

Slow Blues
(Background under recitation, play 4 times)

System 1: Chords: Bb7/6, Eb9, Bb7/6, Eb9. Dynamics: *mp*. Includes triplets and six-fingered chords.

System 2: Chords: Bb7/6, Am7, D7, Gm, Gm/F, Eb add 9. Includes triplets, six-fingered chords, and an 8va loco triplet.

System 3: Chords: Bb7/6, Eb9, Bb7, Eb7. Includes triplets and six-fingered chords.

System 4: Chords: Bb7, A7, D7, Gm, Gm/F, Eb add 9. Includes triplets, six-fingered chords, and an 8va loco triplet. Ends with *fine*.

Recitation

1. A cab combs the snake,
Tryin' to rake in that last night's fare,
And a solitary sailor
Who spends the facts of his life small change on strangers ...
2. Paws his inside P-coat pocket for a welcome twenty-five cents,
And the last bent butt from a package of Kents,
As he dreams of a waitress with Maxwell House eyes
And marmalade things with scrambled yellow hair.
3. Her rhinestone-studded moniker says, "Irene"
As she wipes the wisps of dishwater blond from her eyes.
4. And Texaco beacon burns on,
The steel-belted attendant with a 'Ring and Valve Special' ...
Cryin' "Fill 'er up" and check that oil,
"You know it could be a distributor and it could be a coil."
5. The early mornin' final edition's on the stands,
That town cryer's cryin' there with nickels in his hands.
Pigs in a blanket sixty-nine cents,
Eggs - roll 'em over and a package of Kents,
Adam and Eve on a log, you can sink 'em damn straight,
Hash browns, hash browns, you know I can't be late.
6. And an early dawn cracks out a carpet of diamond
Across a cash crop car lot filled with twilight Coupe Devilles,
Leaving the town in a-keeping
Of the one who is sweeping
Up the ghost of Saturday night ...

Heartattack and Vine

Words and Music by
Tom Waits

Moderate Blues (♩ = ♪³)

A7+9

Dm7



Liar, liar with your pants_ on fire, _
See that lit - tle Jer - sey girl in the see-thru top, _ with the

A7



white spades hang - in' on the tel - e - phone_ wire. _
ped - al push - ers, suck - in' on a so - da _ pop. _ Well, I'll

Dm7

G7



Gam - blers re - e - val - u - ate a - long the dot - ted line. _ You'll
bet she's still a vir - gin, but it's on - ly twen - ty - five to nine. _

Dm



A7+9



Dm7



nev - er rec - og - nize your - self on Heart At - tack and Vine. Doc - tor, law - yer, beg -
 You can see a mil - lion of 'em on Heart At - tack and Vine. Bet - ter off in I - o - wa a -

gar man, thief, — Phil - ly Joe Re - mark - a - - ble looks
 gainst your scram - bled eggs than crawl - in' down Ca - huen - ga on a

A7



Dm7



on in dis - be - lief. — If you want a taste of mad - ness, you'll
 bro - ken pair of legs. — You'll find your ig - nor - ance is bliss - ful ev - 'ry

G7



Dm



Tacet

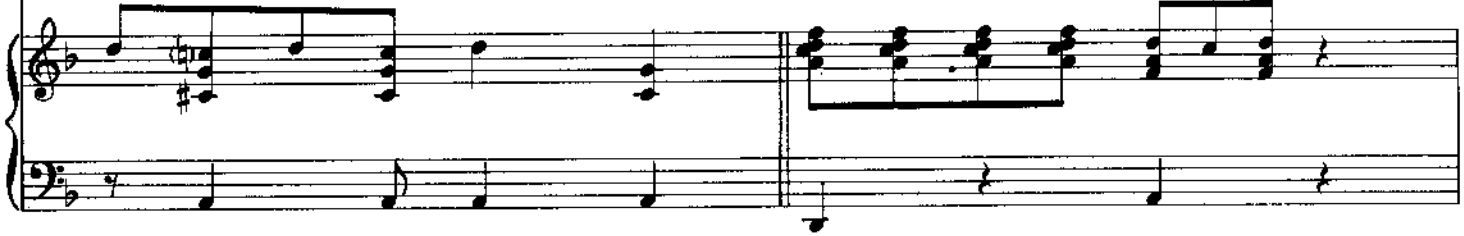
have to wait in line. — You'll prob - 'bly see some - one you know on
 God damn time. You're wait - in' for the R. T. D. on

A7+9

Dm7



Heart At - tack and Vine.)
Heart At - tack and Vine.)
Bon - ey's high on Chi - na white,



Short - y found a punk. Don't you know there ain't no dev - il, that's just



A7

Dm7

G7



God when he's drunk... Well, this stuff will prob-'bly kill_ you let's do an - oth - er line...



Dm

1. A7+9

2. A7+9



Tacet

D.S. (lyric 1) and fade



What you say you meet me down on Heart At - tack and Vine. Heart At - tack and Vine.



I Never Talk to Strangers

Words and Music by
Tom Waits

Slow, Bluesy

E♭maj9



C9-5



Fm7



B♭9(13)



B♭9



Sax Solo

3

6fr.

3

(Female, spoken:) Bartender, I'd like a Manhattan,

E♭maj9



C9-5



Fm7



B♭9(13)



B♭9



please.

E♭maj9



C9-5



Fm7



B♭9(13)



(Male) Stop me— if you've heard this one—

but, I feel as though we've met be-fore—

Ebmaj9

C9-5

Fm7

Bb9(13)

G7/B



per - haps I am mis - tak - en... (Female) But, it's just that I re - mind you of some-

Cm7

Fm7

Fm7(addBb)

Bb9(13)

Bb7.9



one you used to care a - bout; oh, but that was long a - go.

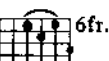
Ebmaj9

C9-5

Fm7

Bb9(13)

Bb9



Now tell me, do you real - ly think I'd fall for that old line?_ I was - n't born just yes - ter - day... Be - sides, I

Ebmaj7

Db9

Gbmaj9

Bb9(13)



nev - er talk to strang - ers an - y - way. (Male) Hell, I ain't a

Ebmaj9 C9-5 Fm7 Bb9(13)

bad guy_ when you get to know me. I just thought there_ ain't no harm...
 (Female) Hey_ yeah_ just try

Ebmaj9 C9-5 Fm9 Bb9 G7/B

mind - ing your own_ bus - 'ness bud;_ who asked you to an - noy me_ with your

Cm7 Db9 Ebmaj7/Bb Db9⁶

sad,_ sad_ re - par - tee. Be - sides, I nev - er_ talk to strang - ers_ an - y -

Gb9 C7⁻⁹/₅ Fm7(add Bb) Bb7 Ab6 Db9

way. Your life's a dime store nov - el.

E \flat /B \flat

B \flat 9(13)

E \flat

A \flat

B \flat 9(13)

D \flat 9



This town is full of guys like you and you're look-ing for some - one to

E \flat /B \flat

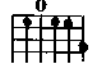
B \flat 9(13)

E \flat

G7

Cm

Cm9(maj7)



take the place of her...
 (Male) You must be read - ing my mail. And you're bit - ter 'cause he left you; that's why you're...

Cm7

Cm \flat

A \flat

C7/E

Fm7(addB \flat) B \flat 7 +5



— drink-in' in this bar... Well, on-ly suck - ers fall in love with per-fect strang - ers. It al-ways takes

(Both) (Female)

E \flat maj9

C9-5

Fm7

B \flat 9

E \flat maj9

C9-5



one to know one, strang-er. May - be we're just wis - er now.
 (Male) Yeah, and been a-round that block so man-y

a tempo

Fm7 **Bb9** **G/B** **Cm** **Cm9(maj7)**

times that we don't no-tice— that we're all just per-fect strang-ers,— as long as we ig-nore that we

Cm7 **Am7-5** **Eb/Bb**

all be-gin as strang-ers— just be-fore we find— we real-ly— aren't

Bbsus4 **Eb(addF)** **Db9(13)**

strang-ers an-y-more...

Gb9(13) **Ebmaj9**

(Female) Aw, ya don't look like such a *chump.* *(Male)* Hey, baby.

I Wish I Was in New Orleans

(In the Ninth Ward)

Words and Music by
Tom Waits

Gospel like, freely

Chord diagrams and musical notation for the piano accompaniment and vocal line.

Chord diagrams shown above the first system: C, C9, F, C(addD), Am7.

Chord diagrams shown above the second system: D7sus4, D7, Dm7/G, G7(13), C, C9, F, Em7, Eb°.

Chord diagrams shown above the third system: C/G, G7(13), C, G7(13), C, C9/Bb.

Chord diagrams shown above the fourth system: F/A, F, C(addD)/G, C, Am7, Dm7, G7sus4, G7(13).

Vocal line lyrics: Well, I wish I was in New Orleans, I can see it in my dreams..

Musical notation includes treble and bass clefs, 4/4 time signature, and dynamic markings such as *mf*.

C C9 F C(addD) C Am7 Dm7 G7

Arm in arm down Bur - gun - dy, a bot - tle and my friends and

C C9 F G7(13) C(addD) Am7

me. Hoist up a few tall cool ones, play some pool and lis - ten to that
un - der the ta - ble, be a red nose, go for walks, the

D9 G G7

ten - or sax o - phone call in' me home... And
old haunts, what I wants is red beans and rice... And

C C9 F C(addD) C Am7

I can hear the band be - gin well. "When Meet the Saints Go
wear the dress I like so well. Meet me at the

Dm7  G7sus4  G7(13)  C  C9  F  Em7  Eb° 

March - ing In. —
 old sa - loon. —

By the whis - kers on my chin, New —
 Make sure there's a Dix - ie moon, New —

Or - leans I'll be — there. I'll drink you bot - tle and my —
 Or - leans I'll be — there. And deal the

friends and me, — New — Or - leans I'll be there.

1. C/G  G7(13)  C  G7(13)  C  C9  2. C/G 

Dm7  G7  Ab (addBb)  C(addD) 

3. And deal the cards, roll the dice.
 If it ain't that ole Chuck E. Weiss.
 And Clayborn Avenue, me and you,
 Sam Jones and all.
 And I wish I was in New Orleans,
 I can see it in my dreams.
 Arm in arm down Burgundy,
 A bottle and my friends and me,
 New Orleans I'll be there.

Invitation to the Blues

Words and Music by
Tom Waits

Slowly

Dm



Bbm6



Musical notation for the first system, including piano accompaniment with *mf legato* marking.

Fadd 9/A



A^bdim



Gm7



Musical notation for the second system, including piano accompaniment.

A7sus4



A7



Dm



Gm/Bb



A7



Dm



Musical notation for the third system, including piano accompaniment and vocal line starting with "1. Well, she's". Includes *poco rit.* marking.

Dm



Bbm6



up a - gainst the reg - is - ter

with an a - pron and a spat - u - la, —

a tempo

Fadd9/A



Abdim



With yes - ter - day's de - liv - 'ries — and the tick - ets for a bach - e - lor,

she's a

Gm7



A7sus4



A7



mov - ing vi - o - la - tion

from her conk down to her shoes, —

but it's

Dm



Gm/Bb



A7

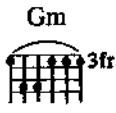
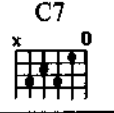


Dm





just an in - vi - ta - tion — to the blues. —

And you

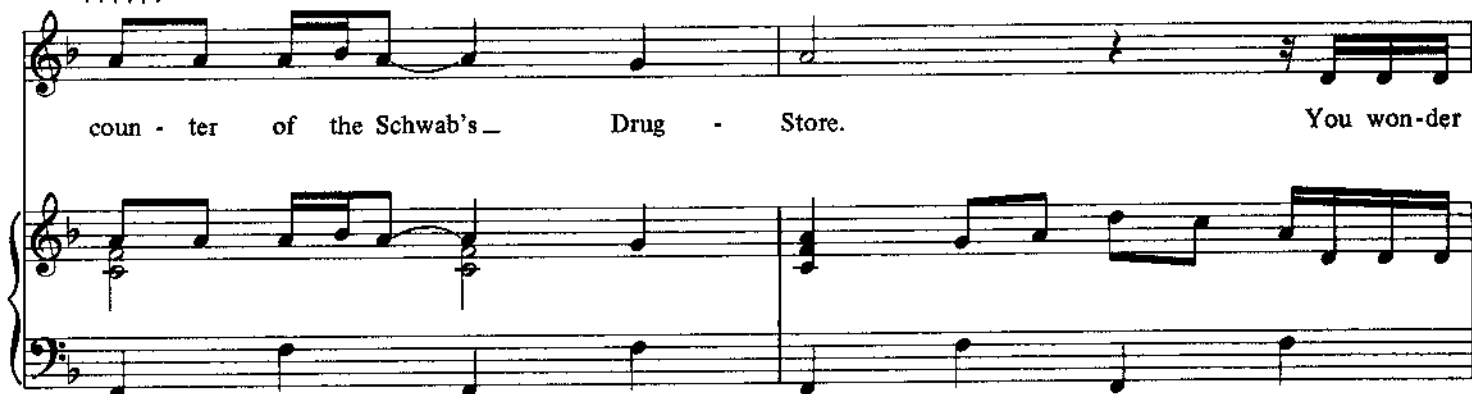
Gm  3fr. C7 

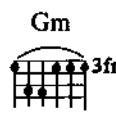
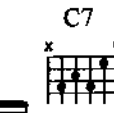
feel just like Cag - ney, she looks like Ri - ta Hay - worth — at the



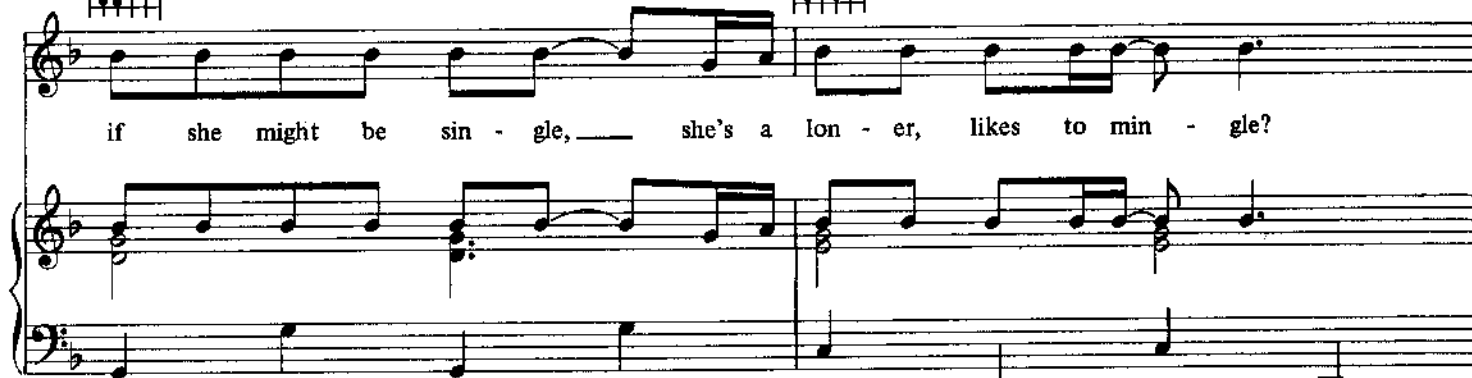
F 

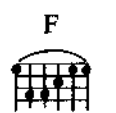
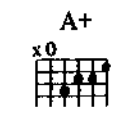
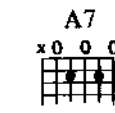
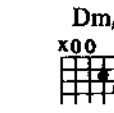
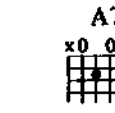
coun - ter of the Schwab's — Drug - Store. You won - der




Gm  3fr. C7 

if she might be sin - gle, — she's a lon - er, likes to min - gle?



F  A+  A7  Dm/A  A7 

Got to be pa - tient, try and pick up a clue. — 2. She said,



Dm



Bbm6



"How you gon - na like 'em, —

o - ver me - di - um or scram - bled?"

Fadd 9/A



Abdim.



You say, "An - y way's the on - ly way, —

be care - ful — not to gam - ble — on a

Gm7



A7sus4



A7



guy with a suit - case

and a tick - et

get - tin' out - a here, — in a

Dm



Dm/C



Bbm6



tired bus sta - tion, —

in an old

pair of shoes, —

this ain't

A7sus4
x0 0 0

A7
x0 0 0

Dm
xx0

noth-in' but an in - vi - ta - tion to the blues." — But you can't

Gm
3fr.

Gm7
3fr.

C7
x 0

take your eyes off her, get an - oth - er cup of Ja - va, and it's

F

just the way she pours it for you, jok - in' with the cus - tom - ers. Mer - cy,

Gm
3fr.

Gm7
3fr.

C7
x 0

mer - cy, Mis - ter Per - cy, there ain't noth - in' back in Jer - sey, but a

F A A+ A7

brok - en down - ja - lop - y of a man I left be - hind, and a

Dm Dm/C Bbm6

dream that I was chas-in' and a bat - tle with the booze, and an

A7sus4 A7 1. Dm

o - pen in - vi - ta - tion to the blues. 3. But she used to

2. Dm 3. Dm

4. But there's a

Bbm6
x 0 x

Fadd 9/A
x0

Ab dim
x x

Gm7
3fr.

A7+
x0 0

Dm
0

poco a poco ritard.

3. But she used to have a sugar daddy,
 And a candyapple caddy,
 And a bank account and everything
 Accustomed to the finer things.
 He probably left her for a socialite,
 He didn't love her 'cept at night,
 And then he's drunk and never told her that he cared.

So they took the registration,
 The car keys and his shoes,
 And left with invitation to the blues.

4. But there's a Continental Trailways leavin',
 Local bus tonight, good evening,
 You can have my seat,
 I'm stickin' 'round here for a while,
 Get me a room at the Dquire.
 The fillin' station's hiring,
 Now I can eat here everynight, what the hell have I got to lose.

Got a crazy sensation,
 Go or stay, and I gotta choose,
 And I'll accept your invitation to the blues.

Jersey Girl

Words and Music by
Tom Waits

Moderately slow

D
0

G
x000

Got no time for the cor - ner boys down on the street mak - in'

mp

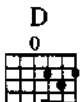
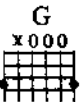
D
0

A7sus4
0 0 0

all that noise... Don't want no whores on Eighth Av - e - nue,

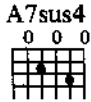
D
0

'cause to - night I'm gon - na be with you... 'Cause to - night I'm gon - na



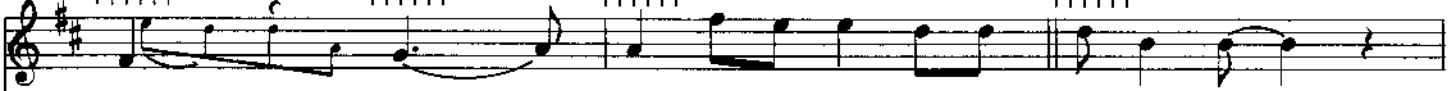
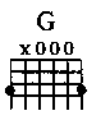
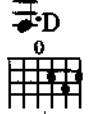
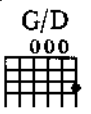
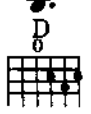
take that ride
all her charms

a - cross the riv - er to the Jer - sey side,
when I'm wrapped up in my ba - by's arms.

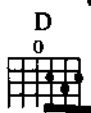


take my ba - by to the car - ni - val
My lit - tle an - gel gives me ev - 'ry - thing,

and I'll take you on
I know some day that she'll



all the _____ rides. Down the shore ev - 'ry - thing's all right, -
wear_ my ring. So don't both - er me, 'cause I got no time. -



you with your ba - by on a Sat - ur - day night...
I'm on my way to see that girl of mine...

Don't you know all my
Noth-in' else mat-ters in this



A7sus4
0 0 0

D
0

G/D
0 0 0

dreams come true
whole wide world

when I'm walk - in'
when you're in love

down the street
with a Jer - sey

with _____
sey _____

D
0

D7
0

G
x000

you.)
girl.)

Sing___ sha la la la la la, _____

sha la la la la la

mf

D
0

A7sus4
0 0 0

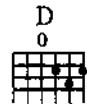
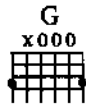
la ___ la la. _____

Sha la la sha la la la la.

D
0

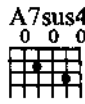
Sha la la la. _____ I'm in love with a Jer - sey girl. _____ Sha la

The image shows a musical score for the song 'Jersey Girl'. It consists of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). Chord diagrams for guitar are provided above the vocal lines. The key signature is one sharp (F#), and the time signature is 4/4. The score includes lyrics and musical notations such as rests, slurs, and dynamics like *mf*.



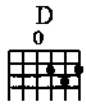
la la la. _____ Sha la la la la la la la la la.

Piano accompaniment for the first system.



Sha la la sha la la la la. Sha la la la la

Piano accompaniment for the second system.

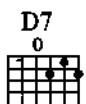
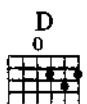
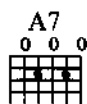
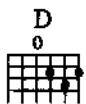
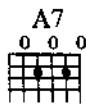
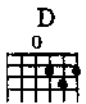


1.

2.

la. You know she thrills me with And I

Piano accompaniment for the third system.



D.S. $\frac{3}{4}$ and fade

call your name. I can't sleep at night. Sha la la la la

Piano accompaniment for the fourth system.

Kentucky Avenue

Words and Music by
Tom Waits

Freely (rubato)

B♭add 9/D



E♭6



mp sempre legato

B♭add 9/D



E♭6



Ed - die Gra - ce's Bu - ick got four bul - let holes in the side, —

B♭add 9/D



and Char - lie De - lise is sit - tin' at the top of an

Cm7



F7



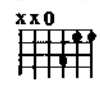
B♭add 9/D



av - o - ca - do tree. — Mis - sus Storm 'll stab you with a steak knife if you

E \flat 6

B \flat add 9/D



step on her lawn, I got a half a pack of Luck-y Strikes, man, so

Cm7

F7

B \flat add 9/D



come a - long with me. Let's fill our pock - ets with

E \flat 6

B \flat add 9/D



Mac - a - da - mi - a - nuts, and go o - ver to Bob - by Good - man - son's and

Cm7

F7

B \flat add 9/D



jump off the roof. Hil - da plays strip po - ker while her

Eb6

Bbadd 9/D

Eb6

Bbadd 9/D



Musical staff with treble clef, key signature of two flats, and a 3-measure triplet.

ma - ma's 'cross the street, Jo - ey Nav - ins - ki says she put her tongue -

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

Cm7

F7

Bbadd 9/D



Musical staff with treble clef, key signature of two flats, and a 3-measure triplet.

— in his mouth. — Dick - y Faulk - ner's got a switch blade and some

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

Eb6

D7

Em7

C9



Musical staff with treble clef, key signature of two flats, and a 3-measure triplet.

goose - neck ris - ers, that eu - ca - lyp - tus — is a hunch - back, there's a

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

Cm7

F

Bbadd 9/D



Musical staff with treble clef, key signature of two flats, and a 3-measure triplet.

wind up from the south, — so let me tie you up with kite — string and I'll

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

E♭6

B♭add 9/D



3

show you the scabs on my knee. (Spoken) Watch out for the broken glass. Put your shoes and socks on,

Cm7

F7

B♭add 9/D



3

and come a - long with me. 1. Let's fol - low that fire truck, — I think your

E♭6

B♭add 9/D



house is burn-in' down, — then go down to the ho - bo jun - gle and kill some

1.2.3.4.5.6.

7.

Cm7

F7

Cm7

F7



rat - tle - snakes with a trowel. 2. And we'll corn - field. — 8. Just put a

Bbadd 9/D



Eb6



church key in your pock - et, we'll hop that freight train in the hall, we'll

Bbadd 9/D



Cm7



F7



slide all the way down the drain _____ to New Or - leans in the

Bbadd 9/D



Eb6



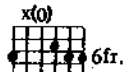
Bbadd 9/D



Eb6



Bbadd 9



fall. _____

poco a poco ritard.

2. And we'll break all the windows in the old Anderson place,
We'll steal a bunch of boysenberries and I'll smear 'em on your face.
3. I'll get a dollar from my mama's purse and buy that skull-and-crossbones ring,
And you can wear it around your neck on an old piece of string.
4. Then we'll spit on Ronnie Arnold and flip him the bird,
And slash the tires on the school bus, now don't say a word.
5. I'll take a rusty nail and scratch your initials in my arm,
I'll show you how to sneak up on the roof of the drugstore.
6. I'll take the spokes from your wheelchair and a magpie's wings,
And I'll tie 'em to your shoulders and your feet.
7. I'll steal a hacksaw from my dad and cut the braces off your legs,
And we'll bury them tonight out in the cornfield.
8. Just put a church key in your pocket ... (etc.)

Martha

Words and Music by
Tom Waits

Slowly

E \flat B \flat 7/D E \flat B \flat 7/D Cm B \flat A \flat (addB \flat) E \flat B \flat 7/D E \flat B \flat 7/D

mp

(ped. throughout)

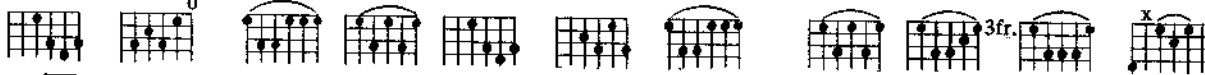
Cm B \flat A \flat (addB \flat) E \flat B \flat 7/D E \flat B \flat 7/D Cm B \flat A \flat (addB \flat)

Op - er - a - tor, num - ber please, it's been so man - y years.

E \flat B \flat 7/D E \flat B \flat 7/D Cm B \flat A \flat (addB \flat) E \flat C7/E Fm B \flat 7

She'll re - mem - ber my old voice while I fight the tears. Hel - lo, hel - lo there. Is this... Mar - tha?

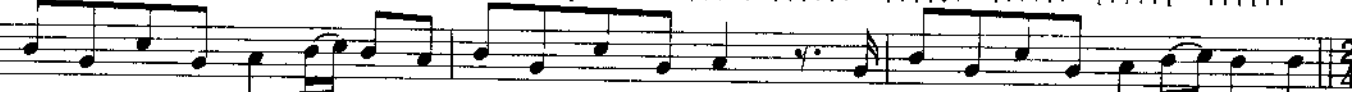
Eb C7 Fm Bb7 Eb C7/E Fm Bb7 Cm Bb Ab(addBb)



This is ol' Tom Frost. I am call - ing long dis - tance, don't wor - ry 'bout the cost.



Eb C7/E Fm Bb7 Eb C7/E Fm Bb7 Eb C7/E Fm Bb



It's been for - ty years or...more now; Mar - tha, please re - call, and meet me out for cof - fee...where we'll



Cm Bb Ab(addBb)



Play 3 times
Eb

talk a - bout it all. And those were days of



Ab Eb Ab Cm Cm7/Bb



ros - es, of po - et - ry and prose; and Mar - tha, all I had was



Ab 4fr. Fm7 Bb9sus4 Eb Ab/Eb Eb

you and all you had was me. There was no to-

Ab 4fr. Eb Ab 4fr. Cm 3fr. Cm/Bb 4fr.

mor - row, we packed a - way our sor - rows and we saved them for a

Ab 4fr. Bb9sus4 Eb Ab/Eb 4fr. Eb Bb7/D 3fr. Eb Bb7/D 3fr.

rain - y day.

Cm 3fr. Bb 3fr. Ab(addBb) 3fr. | 1. 2. Eb Bb7/D 3fr. Eb Bb7/D 3fr. Cm 3fr. Bb 3fr. Ab(addBb) 3fr.

I feel so much old - er now, you're much old - er too.
I was al - ways so im - pul - sive, guess that I still am.

E \flat B \flat 7/D 3fr. E \flat B \flat 7/D 3fr. Cm 3fr. B \flat Ab(addB \flat)

How's the hus - band, how's the kids? You know that I got mar - ried too.
All that real - ly mat - tered then was that I was a man.

E \flat C7/E Fm B \flat 7 E \flat C7/E Fm B \flat 7

Luck - y that you found some - one who makes you feel se - cure.
Guess that our bein' to - geth - er was - n't mean to be.

E \flat C7/E Fm B \flat 7 Cm 3fr. B \flat Ab(addB \flat)

We were all so young and fool - ish, now we are ma - ture. And
(Spoken:) Mar - tha, Mar - tha, I love you, can't you see. And

3. E \flat B \flat 7/D 3fr. E \flat B \flat 7/D 3fr. Cm 3fr. B \flat Ab(addB \flat)

I re - mem - ber qui - et ev - 'nings trem - bling close to you.

rit.

New Coat of Paint

Words and Music by
Tom Waits

Slow swing

Let's put a

mf

C#m7 4fr. F#7 A7 0 0 0 G#7sus4 4fr. G#7 4fr.

1.3. new coat of paint... on this lone - some old town.

C#m7 4fr. F#7 A7 0 0 0 G#7sus4 4fr. G#7 4fr.

Set 'em up, — we'll be knock - in' 'em — down...

C#m7 4fr. F#7 A7 0 0 0 G#7 4fr.

C#m7 4fr. F#7 To Coda A7 0 0 0 G#7 4fr. C#m 4fr.

2. A7 0 0 0 G#7 4fr. C#m 4fr. D.S. al Coda

So, let's put a

Coda A7 0 0 0 G#7 4fr. C#m 4fr.

C#m7 4fr. F#7 A7 0 0 0 G#7 4fr. C#m 4fr. F#7 A7 0 0 0 G#7 4fr. C#m 4fr.

8va

rit.

2nd Verse

All our scribbled love dreams are lost or thrown away,
 Here amidst the shuffle of an overflowin' day.
 Our love needs a transfusion so let's shoot it full of wine.
 Fishin' for a good time starts with throwin' in your line.

01' 55

Words and Music by
Tom Waits

Moderately slow (♩ = ♩³)

Tacet

Well, my

mp legato

with pedal throughout

C

Em7

F

F/G

time went so quick - ly, I went lick - e - ty - split - ly out to my ol' - fif - ty -






C

G9

C










Em7

five. As I pulled a-way slow - ly, feel - in' so ho - ly, God -







F  F/G  G7  C  Em7 

knows_ I was feel-in' a - live. _____ And now the sun's com-in' up, _







mf

F  F/G  G7  C  Em7  F  F/G  G7  To Coda 


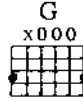
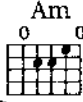
I'm rid-in' with La - dy Luck, _

C  Em7  F  Em  Dm  G 


free-way cars and trucks. _ Stars be - gin-ning to fade, _

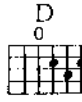

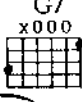
C  Am  Dm  G  C  Am 

and I lead the pa - rade; _____






just a - wish - in' I'd stayed _____ a lit - tle long - er, _____



Lord, — don't you know — the feel - in's get - tin' strong - er.








Six in the morn - in, gave me no warn - in', I had to be — on — my












way. Now the cars are all pass - in' me, trucks are all flash - in' me,










F F/G G7


I'm head - ed home — from your place. — — — — — And now — the








C Em7 F F/G G7 C Em7


sun's com-in' up, — — — — — I'm rid-in' with La - dy Luck, —



F F/G G7 C Em

free-way cars and trucks. —



F Em Dm G C Am








Stars be - gin-ning to fade, —



Dm
0



G
x000



C
0 0



Am
0 0



Dm
0

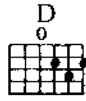
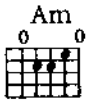


G
x000



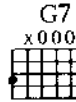
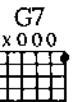
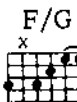
and I lead the pa - rade; _____ just a - wish-in' I'd stayed _

Musical notation for the first system, including vocal line and piano accompaniment with triplets.



— a lit - tle long - er, _____ Lord, — don't you know — the

Musical notation for the second system, including vocal line and piano accompaniment with triplets.



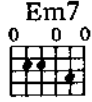
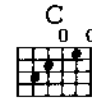
D. S. al Coda

feel - in's get - tin' strong - er _ Well, my

Musical notation for the third system, including vocal line and piano accompaniment with triplets.

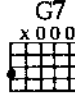
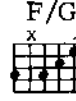
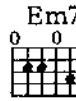
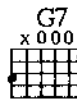
Repeat and fade

Coda



Free-way cars and trucks, _

Musical notation for the Coda section, including piano accompaniment with triplets.



— rid-in' with La - dy Luck. —

Musical notation for the final system, including piano accompaniment with triplets.

Old Boyfriends

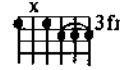
Words and Music by
Tom Waits

Slowly

Cm7



G7⁹₄₅



Cm7



G7-9



Cm7°



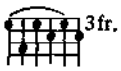
G7-9



Cm7



G7-9



Cm7



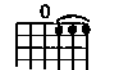
Fm7



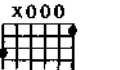
Bb7



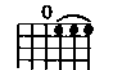
Dm7-5



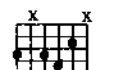
G7



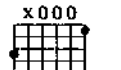
Dm7-5



G7-5



G7



Cm7



G7-9

Cm7

Fm7

Bb7



Old boy - friends, you re - mem - ber the kinds — of

Dm7-5

G7+

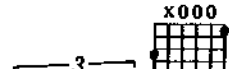
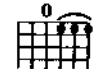
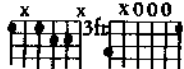
G7

Dm7-5

G7

Cm7

To Coda



cars they drove, park - ing in an or - ange grove.

Fm7

Bb7

Eb

F7

Eb/G

F7/A

you fell in love, - you see, with some - one that I

Bb

Gm

F

C9

used _ to be. Though I ver - y sel - dom

think of him, nev - er - the - less some - times a man - ne - quin's - blue sat - in

dress can make the win - dow like a dream.

Ah, but now those dreams be - long to some - one else, now they talk end - less - ly in a

drawer where I keep all my talk end - less - ly in a draw where I keep all my

poco rit.

poco rit.

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

Coda

Cm7 3fr. G7-9 3fr. Cm7 3fr. G7-9 3fr.

Old boy - friends, all my old boy -

Cm7 3fr. G7-9 Cm7 3fr. F9

friends. Old boy - friends. —

ritard. a tempo

Bbm9 6fr. Eb9 0 Ab9 4fr. Db9 Cm(maj7) 3fr.

Oo. — Oo. — Oo.

ritard. e dim.

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The first system includes guitar chord diagrams for Cm7 (3fr.), G7-9 (3fr.), Cm7 (3fr.), and G7-9 (3fr.). The second system includes Cm7 (3fr.), G7-9, Cm7 (3fr.), and F9. The third system includes Bbm9 (6fr.), Eb9 (0), Ab9 (4fr.), Db9, and Cm(maj7) (3fr.). Performance directions include 'ritard.' and 'a tempo'. The score concludes with a 'Coda' section.

2. Old boyfriends,
Remember when you were burning for them?
Why do you keep turning them into
Old boyfriends?
They look you up when they're in town,
To see if they can still burn you down.
You fell in love, you see . . . (etc.)

3. Old boyfriends
Turn up every time it rains,
Fall out of the pages in a magazine.
Old boyfriends.
Girls fill up the bars every spring,
Not places for remembering. (To Coda)

On the Nickel

Words and Music by
Tom Waits

Slowly

B F# B F# B F# D#m

G#m7 4fr. C#7 4fr. F# B

Sticks and stones will
Bet - ter bring a

F# B F#

break my bones,
buck - et

there's a hole in the pail.

al - ways will be true.
in the pail.

B

F#

D#m

G#m



And when your ma-ma's dead and gone, I'll sing this lul - la - by just for
If you don't get my let - ter then you'll know that I'm in



C#7sus4

C#7

B(addC#)

F#



you. What be-comes of all the lit - tle boys
jail. What be-comes of all the lit - tle boys

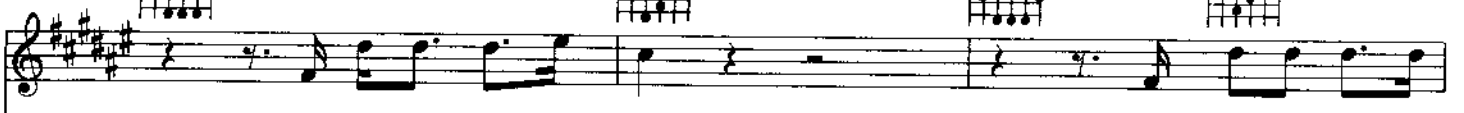


B

F#

B

G#



who nev - er comb their hair? They line up all a -
who nev - er say their prayers? They're sleep-ing like a



F#

D#m

G#m7

C#7

1. F#



round the block on the Nick - el, o - ver there.
ba - by on the Nick - el, o - ver



2. F# B G Db

x000

there.

Ab(addBb) Ab Db Ab

And if you chew to-bac-co—
So ring a-round the ros-y,—

Db Ab Db

and wish up-on a star,
sleep-ing in the rain.

you'll find out where the
You're al-ways late for

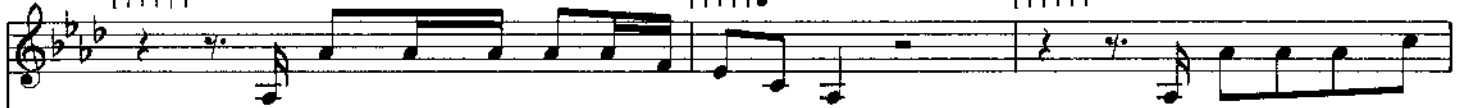
Ab Fm Bbm Eb7

scare - crow sits, just like punch lines— be-tween the cars.
sup - per and you let me down a - gain.

Db

Ab

Db



And I know a place where a roy - al flush can nev - er beat a
And I thought I heard a mock - ing bird, Roo - se - velt knows



Ab

Db

Bb

Ab

Fm



pair. And e - ven Thom - as Jef - fer - son is on the
where. Well, I'm whist - ling past the grave - yard, and they're on the

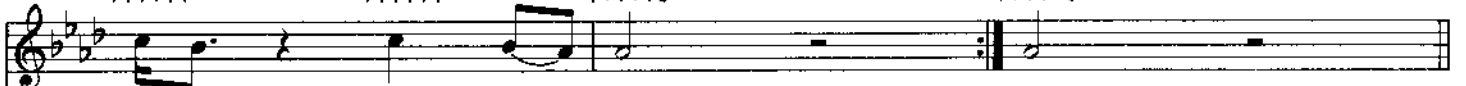


Bbm

Eb7

1. Ab

2. Ab



Nick - el, o - ver there. there.
Nick - el, o - ver



Db

A

Eb

Bb(addC)

Bb



Chord diagrams: Eb, Bb, Eb

And what be-comes of all the lit - tle boys that run a - way from

Chord diagrams: Bb, Eb, Bb, Gm 3fr.

home? The world just keeps get - ting big - ger_ once you

Chord diagrams: Cm 3fr., F7, Eb

get out on _____ your own. So here's to all the

Chord diagrams: Bb, Eb, Bb

lit - tle boys, the sand-man takes you where

Eb C Bb Gm Cm F7 Bb

you're sleep - ing with a pil - low of man_ on the Nick - el, o - ver there.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for Eb, C (with two 0s), Bb, Gm (with 3fr.), Cm (with 3fr.), F7, and Bb. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef).

Ebsus2 Eb Bb Ebsus2 Eb

So climb up through that but - ton hole and fall right up the

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for Ebsus2, Eb, Bb, Ebsus2, and Eb. Below the vocal line is a piano accompaniment consisting of two staves.

Bb Eb C7 Bb Gm Cm

stairs. And I'll show you where the short dogs grow, on the Nick - el,

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for Bb, Eb, C7, Bb, Gm (with 3fr.), and Cm (with 3fr.). Below the vocal line is a piano accompaniment consisting of two staves.

F7 Ebsus2 Eb G C G(aidA)

o - ver there.

rit.

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for F7, Ebsus2, Eb, G (with x000), C (with 0 0), and G(aidA) (with x0 0). Below the vocal line is a piano accompaniment consisting of two staves, with a 'rit.' marking in the bass line.

Red Shoes by the Drugstore

Words and Music by
Tom Waits

Steady moving beat

No Chord

(quasi 'sing - talk' throughout)

1. She wore Red

Cm7



shoes by the news-stand as the rain — splashed the nick - le

and spilled like chab - lis all a - long the mid - way. — There's a lit - tle

blue-joy in a red dress on a sad night.

Cm9 Cm7

One — straw in a root beer, a

com-pact with a cracked mir - ror, and a bot - tle of Eve-ning In Par -

Cm9 Cm7

is per - fume. — What's that sad tune? He told her to wait by the

mag - a - zines... He had to take care of bus - 'ness it seems... Bring a

rain - coat, bring a suit - case.

Bring your dark eyes, and wear those

red shoes. There's a dark ood - le at the

bus stop, um-brel - las ar - ranged in a sad bou - quet. Lit - tle

Ce - sar got caught, he's go - in' on down a sec - ond, He was cooled chang-in'

sta - tions on the cham - ber to steal a dia - mond ring from a jew'l - ry

store for his ba - by. He loved the way she looked in those Red

Cm9



1. shoes... 2. She Red Shoes.



Repeat and fade

Wear your Red Shoes.



2. She waited by the drugstore,
 Caesar'd never been this late before.
 Dogs bayed the moon and rattled their chains,
 And the cold jingle of taps in a puddle
 Was the burglar alarm snitchin' on Caesar.
 And the rain washes memories from sidewalks,
 And the hounds splash the nickel full of soldiers.
 Santa Claus is drunk in the sky room,
 And it's Christmas Eve in a sad cafe.
 When the moon gets its way,
 There's a little blue jay by the newsstand,
 With red shoes, wearin' red shoes,
 So meet me tonight by the drugstore,
 Meet me tonight by the drugstore,
 Meet me tonight by the drugstore.
 We're goin' out tonight,
 We're goin' out tonight,
 Goin' out tonight.
 Wear your Red Shoes,
 Red Shoes ...
 Red Shoes ...
 Red Shoes ...

Ruby's Arms

Words and Music by
Tom Waits

Moderately slow

F

C/E

E7/B

Am

F

C/E

Dm7

G7sus4 G7



mp

with ped. throughout

F

C

E7

Am

F

C

Dm7

G7



I will

legato

F

C

E7

Am

F

C

Dm7

G7



leave be - hind all of my clothes I wore when I was with you.

F C E7 Am F C



All I need's my rail - road boots and my leath - er

Dm7 G7 F C E7 Am



jack - et. As I say good - bye to Ru - by's_ arms, al -

F C Dm7 G7 F C



though my heart is break - ing. I will steal a - way out

E7 Am F C Dm7 G7



through your blinds, for soon you will be wak - ing. The

Detailed description: This is a sheet music page for a guitar song. It features four systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (grand staff). Above the vocal line, guitar chord diagrams are provided for each measure. The lyrics are written below the vocal line. The chords are: F, C, E7, Am, F, C; Dm7, G7, F, C, E7, Am; F, C, Dm7, G7, F, C; E7, Am, F, C, Dm7, G7. The lyrics are: 'All I need's my rail - road boots and my leath - er jack - et. As I say good - bye to Ru - by's_ arms, al - though my heart is break - ing. I will steal a - way out through your blinds, for soon you will be wak - ing. The'.

G C A Dm G7 C

morn - ing light has washed your_ face and ev - 'ry - thing is turn - ing

Dm7 G7sus4 G7 G C

blue, now. Hold on to your

A Dm G7 C Dm7

pil - low case, there's noth - ing I can do

G7sus4 G7 F C E7 Am

now. As I say good-bye to Ru - by's_ arms, you'll

F C Dm7 G7 F C

find an - oth - er sol - dier. And I swear to God, by

E7 Am F C Dm7 G7

Christ - mas time there'll be some - one else to hold you. The

G C A Dm G C

on - ly thing I'm tak - ing is the scarf off of your

Dm7 G7sus4 G7 G C

clothes - clothes line. I'll hur - ry past your

A Dm G C Dm

0 0 0 0 0 0 0 0 0 0 0 0 x 0 0 0 0 0 0 0 0 0 0 0 0 0

chest of drawers and your broken wind

G7sus4 G7 F C E7 Am

0 0 0 0 0 0 x 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

chimes. As I say good-bye, I'll say good-bye, say good-

Dm7 G7sus4 G7 F C

0 0 0 0 0 0 x 0 0 0 0 x 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

bye to Ruby's arms.

E7 Am F C Dm7 G7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 x 0 0 0 0

I will

F

C

E7

Am

F

C



feel my way down the dark - ened hall, out in - to the

Dm7

G7

F

C

E7

Am



morn - ing. The ho - bos at the freight - yards have

F

C

Dm7

G7

F

C



kept their fires - burn - ing. Je - sus Christ, this

E7

Am

F

C

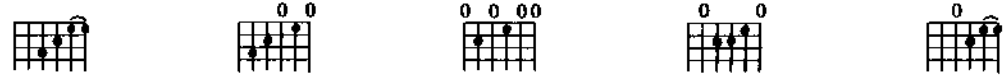
E7

Am



God damn - rain. Will some - one - put me on a train. I'll

F C E7 Am Dm7



nev - er kiss your lips a - gain or break your

G7sus4 G7 F C E7 Am



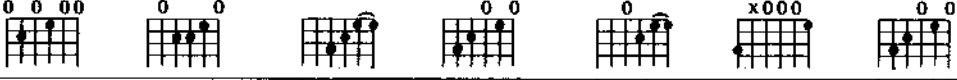
heart. As I say good-bye, I'll say good - bye. Say good-

Dm7 G7sus4 G7 F C



bye to Ru - by's arms.

E7 Am F C Dm7 G7 C



San Diego Serenade

Words and Music by
Tom Waits

Slowly

C \flat

D \flat

G \flat

mp

C \flat

D \flat

G \flat

B \flat 7

1.4. 'N' I nev - er saw the morn - in' 'til I
2. — the white line 'til I
3. — the east coast 'til I

E \flat m

G \flat 7+5

C \flat

— stayed up all — night. — I nev - er saw the
was leav - in' you be - hind. — I nev - er knew I
— moved to the — west. — I nev - er saw the

Abm/D \flat C \flat /E \flat D \flat /F G \flat B \flat 7 E \flat m E \flat m7 G \flat 7+5

sun - shine 'til you turned out _____ the light. _____
 need - ed you 'til I was caught up _____ in a bind. _____
 moon - light un - til it shone off _____ of your breast. _____

C \flat Abm/D \flat D \flat sus4 D \flat G \flat B \flat 7

I nev - er saw my home - town _____ un - til I _____ stayed _____ a - way _____ too _____
 I nev - er spoke "I love you" _____ 'til I _____ cursed _____ you _____ in _____
 I nev - er saw your heart _____ 'til some - one _____ tried _____ to steal _____ it a -

E \flat m G \flat 7+5 C \flat Abm/D \flat D \flat sus4 D \flat

_____ long. _____ I nev - er heard the mel - o - dy un - til I
 _____ vain. _____ I nev - er felt my _____ heart _____ strings un - til I
 _____ way. _____ I nev - er saw your _____ tears _____ un - til they

Cb(addDb)



Cb(addDb)/Db



Gb



Cb



Db



need - ed
real-ly went
rolled down

the — song.
in - sane.
your — face.

Musical notation for the first system, including vocal line and piano accompaniment.

Gb



1.2.3.4



Db7



Gb



2.3.4. I nev - er saw —

Musical notation for the second system, including vocal line and piano accompaniment.

5.

Cb



Db



Gb



Cb



Db



Gb

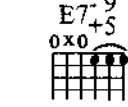
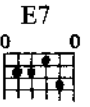
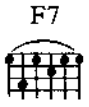
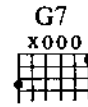
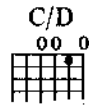
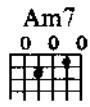
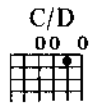
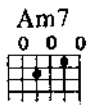


Musical notation for the third system, including vocal line and piano accompaniment.

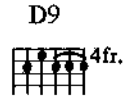
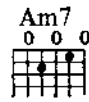
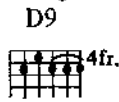
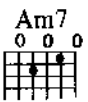
Semi Suite

Words and Music by
Tom Waits

Slowly



The first system of music features a guitar part at the top with a treble clef and a key signature of one sharp (F#). Below it are two staves for piano accompaniment, with a bass clef and the same key signature. The piano part includes a dynamic marking of *mf* and several triplet markings (3) over the notes. The guitar part has a series of chords and melodic lines corresponding to the chord diagrams above.

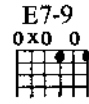
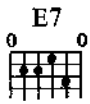
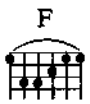
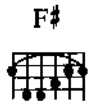
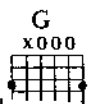


The second system continues the musical notation with guitar and piano parts. The piano part includes a dynamic marking of *mf* and triplet markings (3). The guitar part has a series of chords and melodic lines corresponding to the chord diagrams above.

Well, you hate those dies - els roll - in'

and those Fri - day nights out blow - in',

The third system continues the musical notation with guitar and piano parts. The piano part includes a dynamic marking of *mf* and triplet markings (3). The guitar part has a series of chords and melodic lines corresponding to the chord diagrams above.



The fourth system continues the musical notation with guitar and piano parts. The piano part includes a dynamic marking of *mf* and triplet markings (3). The guitar part has a series of chords and melodic lines corresponding to the chord diagrams above.

when he's off for a twelve hour — lay - o - ver night. —

The fifth system continues the musical notation with guitar and piano parts. The piano part includes a dynamic marking of *mf* and triplet markings (3). The guitar part has a series of chords and melodic lines corresponding to the chord diagrams above.

Am7 0 0 0 D9 4 fr. Am7 0 0 0 D9 4 fr.

And you wish you had a dol - lar for ev - 'ry time he hol - lered that he's

G x000 F# F 1.2.3. E7 0 0 0 E7+9 0 0 0 E7-9 0 x 0 0

leav - in' and he's nev - er com - in' back.

4. E7 0 0 0 E7+9 0 0 0 E7-9 0 x 0 0 Am7 0 0 0 D9 4 fr.

calls, 'Cause he's a truck driv - in' man,...

The musical score is written in G major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a steady bass line and chords that support the melody. The score is divided into two systems. The first system contains the first two lines of the vocal melody and piano accompaniment. The second system contains the third and fourth lines. Chord diagrams are provided for Am7, D9, and Ebmaj7. The piano part includes triplets and a 'rall.' marking.

Am7
0 0 0

D9
4fr.

Am7
0 0 0

D9
4fr.

stop - pin' when he can. He's a truck driv - in' man, - stop - pin' when he

Am7
0 0 0

D9
4fr.

G7
x000

F#7

F7

E7+9
0 0 0

Ebmaj7

can.

rall.

2. But the curtain - laced billow,
And his hands on your pillow,
And his trousers are hangin' on the chair.

You're lyin' through your pain, babe,
But you're gonna tell him he's your man,
And you ain't got the courage to leave.

3. He tells you that you're on his mind,
You're the only one he's ever gonna find
That's kind-a special, understands his complicated soul . . .

The only place a man can breath
And collect his thoughts
Midnight and flyin' away on the road.

4. That you've packed and unpacked
So many times you've lost track,
And the steam heat is drippin' off the walls.

But when you hear his engines,
You're lookin' throught the window in the kitchen and you knew
You're always gonna be there when he calls,

'Cause he's a truck drivin' man, stoppin' when he can,
He's a truck drivin' man, stoppin' when he can.

Shiver Me Timbers

Words and Music by
Tom Waits

Moderately slow 3

G^b
C^b/D^b
G^b
E^bm

G^b
A^b7sus4
A^b7
A^bm9
D^b9
G^b
C^b/G^b
G^b
D^b/F

G^b
C^b/D^b
G^b
E^bm7

1. I'm leav - in' my — fam'-ly, leav - in' all — my friends.
 2. And I know Mar-tin E - den is gon - na be proud of — me,
 3. So please call my — mis-sus and tell her not — to — cry,

G^b
A^b7
A^bm9
D^b7

My bod-y's at home — but, my heart's in the wind. Where the
 and man - y be - fore me who've been called by the sea. To be
 'cause my good-bye is writ - ten by the moon in the sky. Hey and

G \flat

C \flat /D \flat

G \flat

E \flat m7

clouds are like head - lines
up in the crow's nest
no - bod - y's knows me,

on a new front page... sky
sing - in' my... say
I can't fath - om my... stayin'

G \flat

A \flat 7

A \flat m9

D \flat 7

G \flat

C \flat /G \flat

my tears... are salt wa - ter
shiv - er... me tim - bers
shiv - er... me tim - bers

and the moon's... full... and high...
I'm a - sail - in'... a - way...
I'm a - sail - in'... a - way...

1. G \flat

D \flat /F

2. G \flat

E \flat m7

G \flat maj7+5/D

And the fog's... lift - in', and the sand's shift - in',

G \flat /D \flat

A \flat 9

I'm drift - in' on - out...

ol' Cap - tain... A - hab, he ain't got

D^b7sus4 Db7 Ebm7 Gbmaj7+5/D

noth - in' on me, now. So swal - low me, don't fol - low me,

Gb/Db Ab9

I'm trav - 'lin' a - lone. Blue wa - ter's my

D.S. (2nd ending) al Coda

Db7sus4 Db7 Gb Db/F

To Coda

daugh - ter 'n' I'm gon - na skip like a stone.

Coda

Db7 Gb Cb/Db Gb

— And I'm leav - in' my fam - 'ly, leav - in' all my

Ebm7

Gb

Ab7

Abm9

Db7



friends. My bod - y's at home but my heart's_ in the wind where the

Gb

Cb/Db

Gb

Ebm7



clouds are like head-lines up - on a new front page_ sky,

Gb

Ab7

Abm9

Db7sus4

Db7

Gb

Cb/Db

Gb



and shiv - er me tim - bers 'cause I'm a - sail - in a way.

Ebm7

Gb/Db

Db/F

Gb

Ab7sus4

Ab7

Abm9

Db9

Gb



8va-1

Take Me Home

Words and Music by
Tom Waits

Slowly

Ab



Dbmaj9



Ab



Ab/C



Bbm7



Eb



mp *rit.*

Ab (addBb)



Ab (addBb)/C



Db



Ab (addBb)



Ab (addBb)



Ab (addBb)/C



Take me home, you sil - ly boy; put your arms a -

a tempo

Bbm7



Eb



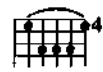
Ab (addBb)



Ab (addBb)/C



Db



C



Fm



round me. Take me home, you sil - ly boy; all the

Bbm7

Ab/Eb

Eb7

Ab

world's_ not a-round with - out _____ you. I'm so sor - ry_ that I

Dbmaj9

Ab

Ab(addBb)/C

Db

Eb

Eb7

broke your heart, please don't leave my_ side.

Ab(addBb)

Ab(addBb)/C

Db

C

Fm

Bbm7

Eb

Eb7

Take me home, you sil - ly boy, 'cause I'm still in love_ with

Ab

Dbmaj9

Ab(addBb)

you. _____

(Looking for) The Heart of Saturday Night

Words and Music by
Tom Waits

Medium

The musical score is written for guitar and piano. It is in the key of D major (two sharps) and 4/4 time. The tempo is marked 'Medium'. The score is divided into four systems, each with a guitar staff and a piano staff.

System 1: The guitar staff shows four chords: D (0 2 3 2 1 0), D⁶ (0 0 2 0 0 2), Dmaj7 (0 2 3 2 1 0), and D⁶ (0 0 2 0 0 2). The piano staff begins with a *mp* dynamic marking.

System 2: The guitar staff shows five chords: G/B (x0 2 3 3 3), G/A (0 2 3 3 3), G (x000), G/F# (x000), and Em7 (0 0 0 2 1 0). The piano staff includes a triplet of eighth notes.

System 3: The guitar staff shows three chords: A7 (0 0 0 2 1 0), D (0 2 3 2 1 0), and A5 (0 x0 2 1 0). The piano staff features a long note in the right hand.

System 4: The guitar staff shows six chords: D (0 2 3 2 1 0), A5 (0 x0 2 1 0), D (0 2 3 2 1 0), A5 (0 x0 2 1 0), D (0 2 3 2 1 0), A5 (0 x0 2 1 0), and D/A (0 0 2 1 0). The piano staff includes the lyrics: "Well, you gassed her up. Be-hind the wheel with your".

G/B
x0

G/A
0 3fr.

G
x000

G/F#
x000

arm a - round_ your sweet_ one in your Olds - mo - bile. —

Em7
0 0 0

A7
0 0 0

bar - rel - lin' down_ the boul - e - vard, your look - in' for the heart of

D
0

A5
0 x0

D
0

A5
0 x0

D
0

A5
0 x0

Sat - ur - day_ night. And you got paid_ on Fri - day,

D
0

A5
0 x0

D/A
00

G/B
0

G/A
0 3fr.

and your pock - ets are jing - gl - in'. — And you see the lights, —



you get all tin - glin' 'cause your cruis - in' with a 6,



and you're look - in' for the heart of Sat - ur - day — night...



Then you comb — your — hair, shave your — face,



try - in' to wipe — out ev - 'ry — trace of

G/B
x0

G
x000

all the oth - er days

in the week, — you know that

Em7
0 0 0

A7
0 0 0

this - 'll be the Sat - ur - day—

you're reach - in' your— peak. —

Stop - pin' on the

D
0

A5
0 x0

D
0

A5
0 x0

D/A
00

G/B
x0

G/A
0 3fr.

red, —

you're go - in' on the green, 'cause to - night - 'll be like noth - in' —

G
x000

G/F#
x000

Em7
0 0 0

A7
0 0 0

you've ev - er seen, — and you're bar - rel - lin' down the boul - e - vard —

look - in' for the heart of

D 0 3 A5 0 x0 D 0 3 A5 0 x0 D 0 3 G/B x0 G x000

Sat - ur - day_ night... And tell me, is it the crack of the pool - balls_

A 0 0 D 0 3

ne - on buzz-in'? Tel - e - phone's ring - in'; it's your sec - ond cous-in. Is it the

G/B x G x000

bar - maid that's smil - in' from the cor - ner of her eye?

Em7 0 0 0 A7 0 0 0 D 0 3 A5 0 x0

Mag - ic of the_ mel - an - chol - y_ tear in your eye. Makes it kind - of { quiv - er } { spe - cial }

down in the core_ 'cause your dream-in' of them Sat - ur - days_ that came be - fore {and now you're
 it's found you }

stum - blin', - you're stum-blin' on to the heart of Sat - ur - day_ night...

Well, you gassed her_ up. Be - hind the_ wheel _ with your

arm a - round_ your sweet_ one in your Olds - mo - bile... Bar - rel - lin' down_ the boul - e - vard,

A7 0 0 0 9 D 0 A5 0 x0

you're look-in' for the heart of Sat-ur-day— night.

D 0 A5 0 x0 D 0 *D.S. al Coda*

And tell me, is it the

Coda D 0 A5 0 x0 D 0 G/B x0 G x000

And you're stum - blin',

A7 0 0 0 D 0 A5 0 x0 D 0 A5 0 x0 D 0

stum-blin' on to the heart of Sat-ur-day— night—

G/B x0 G x000 A9 0 D 0 A5 0 x0 D 0 A5 0 x0 D 0

mm, mm, mm, mm.

This One's from the Heart

Words and Music by
Tom Waits

Very slowly

Fm9 Db9 Fm9 Eb9 Fm9 Db9

Fm9 Eb9 Fm9 Db9

As you go out
 May - be I'll go down to the cor - ner
 Blonds, _____ bru-nettes and

Fm9 Eb9 Fm9 Db9

it's In - de pen-dence Day;
 and get a rac - ing form,
 red - heads put ther ham - mer down

but in - stead I just pour my -
 but I should prob - a - bly wait here
 to put a cold chis - el

Fm9

Eb9

Fm9

Db9



self a drink.
by the phone.
through my heart.

It's got to be love,
The brakes need ad-just-ment
They were noth-in'

Fm9

Eb9

G7+5



I've nev-er felt this way.
on the con-ver-ti-ble.
but a-pos-tro-phen.

Oh, ba-by,

Abmaj7

Fm9

Db9+11



this one's from the heart.

{ The shad-ows in the road look like a
The worm is climb-ing the oth-er
I can't tell, is that a si-ren or a

Fm9 Eb9 Fm9 Db9 Fm9 Eb9

rail - road track... I won - der if he's ev - er com - in' back.
 col - or tree... Rob - in is back a - gainst the wall;
 sax - o - phone? But the roads get so slip-p'ry.

Fm9 Db9 Fm9 Eb9

The moon's a yel - low stain a - cross the sky...
 pour my - self a dou - ble sym - pa - thy.
 I love you more than all these words can say.

G7+5 Abmaj7 Ebmaj9 A9

Oh, ba - by, this one's from the heart.

D9 Fm7-5 Bb7+5 Bb7+5


D.S. $\frac{3}{4}$ and fade

'Til the Money Runs Out

Words and Music by
Tom Waits

Moderately bright

E7+9



Check this! Strange bev-'rage that falls — out from the sky,—

mf

Splash - in' Bag - dad on the Hud - son in Pan - ther Mar - tin's eyes. — He's

A7



high and out - side — wear - in' can - dy ap - ple red,—

Detailed description: This is a musical score for the song "'Til the Money Runs Out" by Tom Waits. It features a vocal line and a piano accompaniment. The key signature is E major (three sharps) and the time signature is 4/4. The tempo/style is "Moderately bright". The score is divided into three systems. The first system includes a guitar chord diagram for E7+9 (0 0 0 2 2 2) above the vocal line. The piano accompaniment starts with a mezzo-forte (mf) dynamic. The second system continues the vocal and piano parts. The third system includes a guitar chord diagram for A7 (0 0 0 2 2 2) above the vocal line. The piano accompaniment continues with a steady bass line and chords.

E7+9



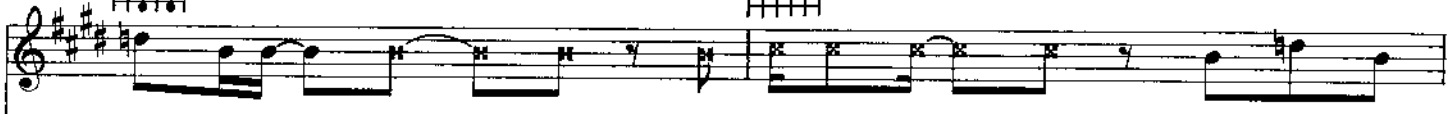
Scar - let gave him twen - ty - sev - en stitch - es in his head. — With a



B7



A7



pint of green - char - truse, ain't noth - in' seems - right, you buy the



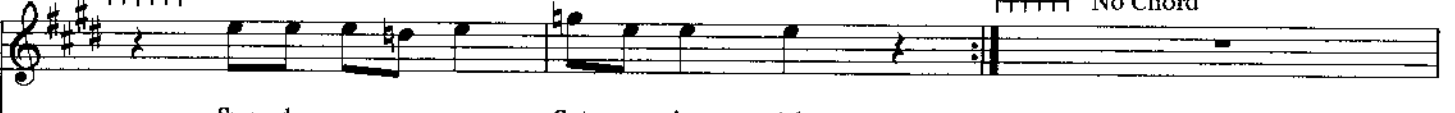
1. E7+9



2.3. E7+9



No Chord



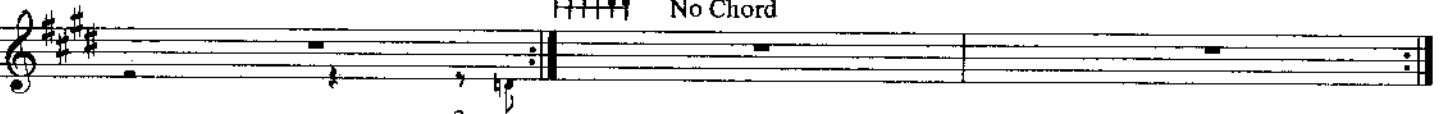
Sun - day pa - per on Sat - ur - day night.



4. E7+9



No Chord



3. The



5. E7+9

No Chord

Sun - day pa - per on Sat - ur - day night. . . . Bye bye,

E7

E7+9

ba - by; ba - by, bye bye. . . .




2. Can't you hear the thunder, someone stole my watch,
I sold a quart of blood and bought a half a pint of scotch.
Someone tell those Chinamen on Telegraph Canyon Road;
When you're on the bill with the spoon, there ain't no time to unload,
So bye bye, baby; baby, bye bye.
3. Droopy stranger, lonely dreamer, toy puppy on the Prado,
We're laughin' as they piled into Olmo's El Dorado.
Jesus, whispered eenie meenie meenie minie moe
They're too proud to duck their heads, that's why they bring it down so low.
4. The pointed man is smack dab in the middle of July,
Swingin' from the rafters in his brand new tie.
He said, "I can't go back to that hotel room . . . all they do is shout,
But I'll stay wichee, baby, 'till the money runs out!"
So bye bye, baby; baby, bye bye.
5. Strange bev'rage that falls out from the sky,
Splashin' Bagdad on the Hudson in Panther Martin's eyes.
He's high and outside wearin' candy apple red,
Scarlet gave him twenty-seven stitches in his head.
With a pint of green chartreuse, ain't nothin' seems right,
You buy the Sunday paper on Saturday night.
Bye bye, baby; baby, bye bye.

Tom Traubert's Blues


(Four Sheets to the Wind in Copenhagen)

Words and Music by
Tom Waits

Slowly








mf sempre legato


poco rit.







Verse 1. **Bb**

1. Wast - ed and wound - ed, it ain't what the moon - did. I

a tempo

mf

got what I — paid — for now. — I see ya to - mor-row. Hey,

F/A
x0

G9
x 0 0

C7
0

Frank, can I bor - row a cou - ple of bucks from you To go

poco rit.

Chorus:

F
x0

Gm7

F/A
x0

Bb
x

waltz - ing Ma - til - da, waltz - ing Ma - til - da,

a tempo

F/A
x0

Gm7

C7
0

Verse 2.

You'll go waltz - ing Ma - til - da with me. 2. I'm an

Bb
x

F/A
x0

in - no - cent vic - tim of a blind - ed al - ley, and I'm

Gm7 C7 F C7/G F/A Bb

tired of all these sol - diers here. And no one speaks En - glish and

F/A G9 C7

ev - 'ry - thing's brok - en, and my stac - eys are soak - ing wet, — But who'll go

poco rit.

Chorus: F Gm7 F/A Bb

waltz - ing Ma - til - da, waltz - ing Ma - til - da,

a tempo

F/A Gm7 C7

You'll go waltz - ing Ma - til - da with me. Verse 3. 3. Now the

Bb **F/A**

dogs are bark - ing and the tax - i - cabs park - ing, A

Gm7 **C7** **F** **C7/G** **F/A** **Bb**

lot they can do — for me. — I begged you to stab me, you

F/A **G9** **C7**

tore my shirt o - pen, And I'm down on my knees — to - night. — Old

Bb **F/A**

Bush - mills, I stag - gered, you bur - y the dag - ger, Your

G9



C7



sil - hou - ette win - dow light, To go

poco rit.

Chorus: F

Gm7

F/A

Bb

waltz - ing Ma - til - da, waltz - ing Ma - til - da,

a tempo

F/A



Gm7



C7



Verse 4

You'll go waltz - ing Ma - til - da with me. 4. Now I've

Bb



F/A



lost my Saint Christ - o - pher now that I've kissed her, And the

Gm7 C7 F C7/G F/A Bb

one - armed ban - dit knows. And the ma - ve - rick - Chi - na man, and the

F/A Gm7 C7

To Coda

cold - blood - ed signs, - and the girls down by the strip - tease shows - go ...

poco rit.

Chorus: F Gm7 F/A Bb F/A

Waltz - ing Ma - til - da, waltz - ing Ma - til - da, You'll go waltz - ing Ma - til -

a tempo

Gm7 C7 C7

Verse 5.8.6. Verse 7: D.S. al Coda

da with me. 5. No, I 7. And it's a
6. And you can

Coda

Gm7 C7 F Gm7 F7/A Bb

shirt that is stained with blood and whis-key. And good-night to the street sweep-ers, the

F/A Gm7 C7 F Gm7 F/A

night watch-men, flamekeep-ers, and good-night Ma-til-da, too.

ritard. *a tempo*

Bb F/A Gm7 C7 F


poco a poco ritard.

· Verses:

5. No, I don't want your sympathy,
The fugitives say the streets aren't for dreaming now.
Manslaughter dragnets and the ghosts that sell memories,
They want a piece of the action anyhow. Go . . . (Chorus)
6. And you can ask any sailor,
And the keys from the jailer,
And the old men in wheelchairs know
That Matilda's the defendant, and she killed about a hundred,
And she follows wherever you may go. (Chorus)
- (*) 7. And it's a battered old suitcase to a hotel some place,
And a wound that will never heal.
No prima donna, the perfume is on an old (shirt . . . etc.) To Coda

BIG BLACK MARIAH

Words and Music by Tom Waits

Moderate funky beat, with a slight  feel

G7



Cut - tin' through the cane - break,



rat - tl - ing the sill, — Thun - der that the rain makes when the shad - ow -



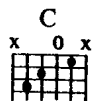
— tops the hill. — Big light on the back - street hill — to ev - er more, — Pack -

in' down the lad - der with the ham - mer to the floor. Here comes the

big Black Ma - ri - ah. Here comes the

big Black Ma - ri - ah. Here comes the big Black Ma -

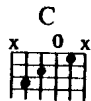
ri - ah. I see a big black Ford. 1. Well, he's all -



G



— boxed up on a red bell dame, — Hunt-ed Black John-ny with ³a blind —



— man's cane. A yel-low bul-let with a rag — out in the wind, An

D



old blind tig - er, get an old — bell, Jim. — Here comes the

G7



big — Black Ma - ri - ah. Here comes the big — Black Ma -

ri - ah. Here come the big — Black Ma - ri - ah. (1.3.) Here comes the }
 (2.) I see that }

1. 2.
 big black — Ford. Ford. Well, he's all —

3.
 Ford.

Additional Lyrics

2. Sent to the skies on a Benny Jag Blue,
 Off to bed without his supper like the Linda brides do.
 He's got to do the story with the old widow Jones,
 Got a wooden coat, this boy is never comin' home.
 Here comes the big Black Mariah... (etc.)
3. Well, he's all boxed up on a red bell dame,
 Fat blue Johnny with a blind man's cane.
 A hundred yellow bullets, sugar rag out in a wind,
 And old blind tiger on a pair of new wings.
 Here comes the big Black Mariah... (etc.)

HANG DOWN YOUR HEAD

Words and Music by Tom Waits and Kathleen Brennan

Moderate beat



Hush, a wild vi - o - let, —



Hush, a band of gold. — Hush, you're in a sto -



ry that I heard some - bod - y told. —

C Dm G

Tear the prom - ise from my heart, Tear my heart to -

Csus4 C C5 Dm

day. You have found an - oth - er, Oh ba - by

G C Csus4 C

I must go a - way. So

Am E7 F G

hang down your head for sor - row. Hang down your head for

C Am Dm G C Am to Coda ⊕

me. Hang down your head to mor - row
 Hang down your head Hang down your head

Dm G C Csus4 C

Hang down your head, Ma - rie. —


C Csus4 C Dm G G7

Hush, my love, the rain — now, Hush, my love was

F/C C Csus4 C Dm

so true. — Hush, my love, a train — now, But it






D.S. al Coda ⊕


G  C5 



takes me a - way from you. — So

⊕ Coda

Dm  G  C  Csus4  C 



Hang down your head, Ma - rie. —