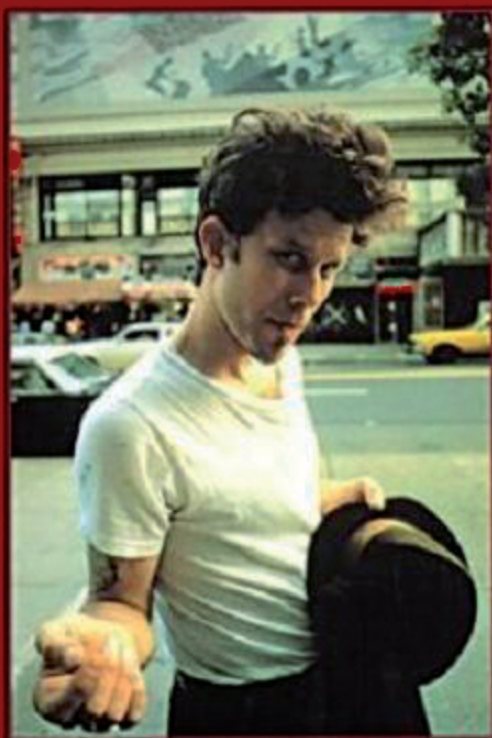


# **TOM WAITS**

## **ANTHOLOGY**



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# A Sight for Sore Eyes

Words and Music by  
Tom Waits

Moderately

Chord diagrams for the first system:

- Dm/G:
- C:
- F:
- C:

Chord diagrams for the second system:

- Dm/G:
- Am:
- Dm/F:
- G7:
- C:

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

Moderately (a tempo)

Verse:

Chord diagrams for the verse:

- C:
- F:
- C:

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

Other markings: *mp*

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 G Am7 G7/B

0 0 0 x000 0 0 0 x 000

all these pa - loo - kas. Hey, you know what I thinks: That we

C F C

0 0  0 0

toast to the old days and Di - Mag - gi - o too, And old

Am Dm7 G7 C

0 0 0 x000 0 0

Drys - dale and Man - tle, Whi - tey Ford and to you!

C F C

0 0  0 0

Am                      Dm7                      G7                      1. C                      G

2. No, the

2. C                      G7                      Fine C

3. I guess you

*ritard.*                      *p*

Coda G7                      C                      F

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

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  $\frac{3}{2}$ 

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 melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Freely, but moving' and the dynamic is 'mf'.

with pedal

The piano accompaniment for the first line of lyrics. The right hand features a melodic line with a long, expressive slur over several measures. The left hand continues with a steady accompaniment. The dynamic remains 'mf'.

A(addB)

F#m7

E7sus4/B

E7/B

Chord diagram for A(addB): 0 0 0 0 2 2

Chord diagram for F#m7: 2 3 4 5 6 7

Chord diagram for E7sus4/B: 0 0 0 2 2 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. The right hand continues the melodic line, and the left hand provides accompaniment. The dynamic remains 'mf'.

A(addB)

F#m7

E7sus4/B

E7/B

Chord diagram for A(addB): 0 0 0 0 2 2

Chord diagram for F#m7: 2 3 4 5 6 7

Chord diagram for E7sus4/B: 0 0 0 2 2 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. The right hand continues the melodic line, and the left hand provides accompaniment. The dynamic remains 'mf'.



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



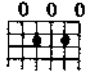
E7/B



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



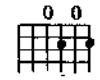
E7/Bb



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)



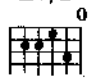
F#7



E7sus4/B



E7/B



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

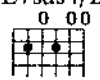
A(addB)



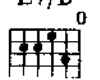
F#m7



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




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

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


Am7  A7  Dm7 




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



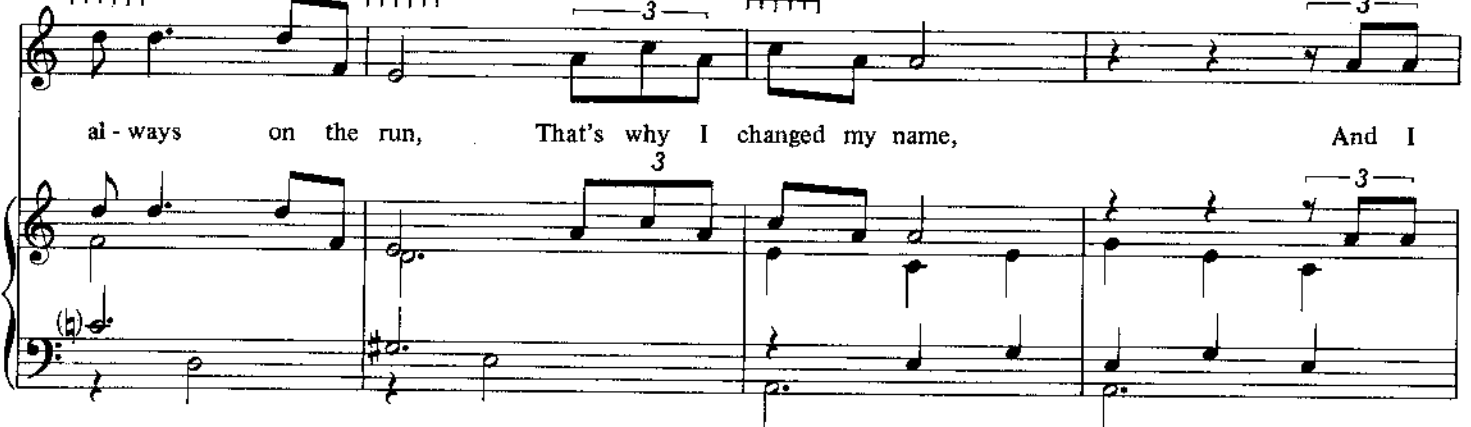
E9  Am7  A7 

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.



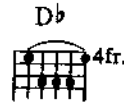
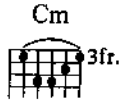
The musical score is written for guitar and piano. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line starts with a measure marked '4.' and contains the lyrics 'These blue val - en - tines, \_ blue'. The piano accompaniment features a bass line with eighth notes and chords. Chord diagrams are provided above the vocal line: 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 the second system are E9 (0)x, Dm7 (xx0), E9 (0)x, and Am7 (x0).

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

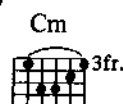
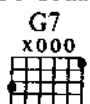
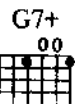
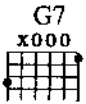
Moderately slow



*mp*

*Ped. throughout*

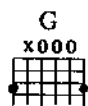
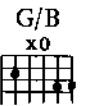
To Coda



With a swing feel

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

*rit.*



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 Cm 3fr. 3fr.

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

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in G minor, with lyrics 'out in the rain. Some-bod - y must have an' on the first line and 'pinned to the spokes, laid down like skel - e - tons' on the second line. Above the vocal line are four guitar chord diagrams: G7 (x000), Cm (3fr.), Cm (3fr.), and Cm (3fr.). The bottom two staves are the piano accompaniment, featuring a bass line with a triplet of eighth notes in the second measure.

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

Detailed description: This system contains the third and fourth lines of the musical score. The vocal melody continues with lyrics 'or - phan-age for all these things\_ that no - bod - y' and 'out on the lawn. The wheels\_ won't turn when the'. Above the vocal line are four guitar chord diagrams: G/B (x0), G (x000), Fm7, and Ab/Bb. The piano accompaniment continues with various chords and a steady bass line.

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

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal melody continues with lyrics 'wants an - y - more. Sep - tem - ber's re - mind - ing Ju -' and 'oth - er has gone. The sea - sons can turn on a'. Above the vocal line are four guitar chord diagrams: Ebmaj9, G7 (x000), C(adD) (0 0), and C7-9. The piano accompaniment features a series of chords in the right hand and a moving bass line.

Fm7 G7 x000 G7+ 00 G7/B x0

ly it's time\_ to be say - ing good -  
dime, some - how\_ I for - get ev - 'ry

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal melody concludes with lyrics 'ly it's time\_ to be say - ing good -' and 'dime, some - how\_ I for - get ev - 'ry'. Above the vocal line are four guitar chord diagrams: Fm7, G7 (x000), G7+ (00), and G7/B (x0). The piano accompaniment ends with a final chord and a sustained bass note.



Cm

C7-9

Fm7

Bb7/6



bye.  
time;

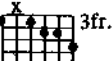
for the Sum - mer is gone,  
things that you've giv - en me

Db9(#11)

C9+5

Ab6/Bb

G+/A



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

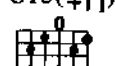
like old bro - ken bi - cy - cles  
bro - ken, but I'll nev - er

Ab6

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)

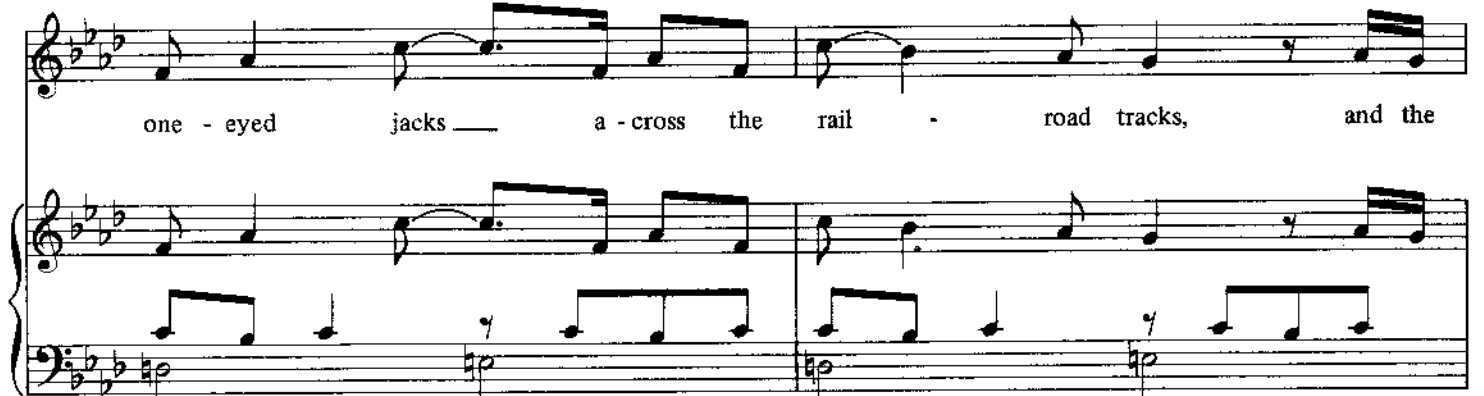
**Chord Diagrams:**  
 Dm7-5: xx0 (fret 1)  
 C7/E: xx (fret 1)  
 Fm7: xx (fret 1)  
 Eb/G: xx (fret 1)  
 Ab: xx (fret 1)  
 Fm7: xx (fret 1)  
 E+: 10x 0 (fret 10)  
 C7/E: xx (fret 1)









**Performance Instructions:**  
 mp (mezzo piano)  
 poco rit. (poco ritardando)  
 rubato e sempre legato

**Lyrics:**  
 1. Lic - rice ta - too turned a gun met - al blue, —  
 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



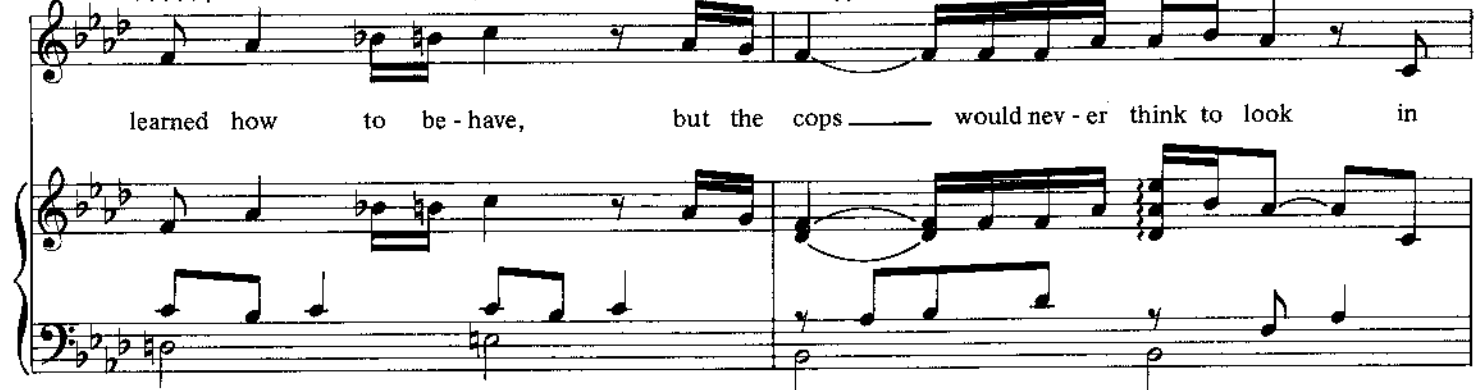
Dm7-5  C7/E  Dm7-5  C7/E 

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<sup>+9</sup>/<sub>5</sub>/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

cn - 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<sup>+9</sup>/<sub>5</sub>/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

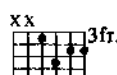
Dm7-5



C/E



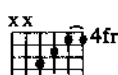
Fm7



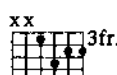
Eb/G



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<sup>+9</sup>/<sub>5</sub>/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*

The piano introduction consists of two systems. The first system is in 4/4 time and features a treble clef with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a half note (B4), and a quarter note (A4). The bass clef has a whole note (G3) and a half note (B2). The second system is in 2/4 time, with the treble clef playing a quarter note (G4) and a quarter note (A4), and the bass clef playing a whole note (G3).

F



A7



Bb9



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

The vocal line starts with a quarter rest, followed by a quarter note (G4), an eighth note (A4), a quarter note (B4), and a quarter note (C5). The piano accompaniment in the treble clef has a quarter note (G4), an eighth note (A4), a quarter note (B4), and a quarter note (C5). The bass clef has a whole note (G3).

F



A7



Bb9



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

The vocal line starts with a quarter rest, followed by a quarter note (G4), an eighth note (A4), a quarter note (B4), and a quarter note (C5). The piano accompaniment in the treble clef has a quarter note (G4), an eighth note (A4), a quarter note (B4), and a quarter note (C5). The bass clef has a whole note (G3).

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, —



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

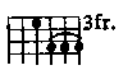


Am7

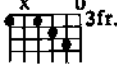


mf

Dm9



G7(13)



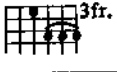
Cmaj9



Am7



Dm7



G7



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

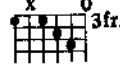
Cmaj9



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

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-

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

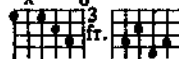
Cmaj9



Dm7



G7(13) Cmaj9



Am7



Dm9



G7sus4



car - go that their car - ry - ing is you. A for-ign 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 in both staves.

**System 2:** Chords: Bb7/6, Am7, D7, Gm, Gm/F, Eb add 9. Includes an 8va loco 3 triplet in the treble staff.

**System 3:** Chords: Bb7/6, Eb9, Bb7, Eb7. Includes triplets in both staves.

**System 4:** Chords: Bb7, A7, D7, Gm, Gm/F, Eb add 9. Includes an 8va loco 3 triplet in the treble staff. 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 (♩ = ♪<sup>3</sup>)

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

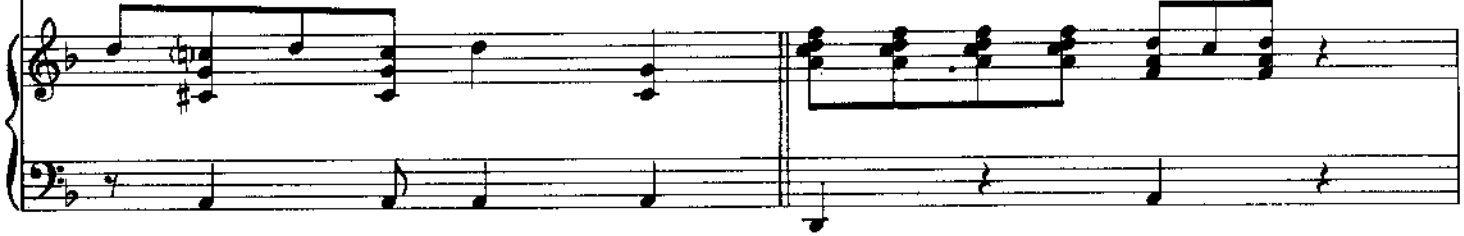
A7+9

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

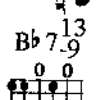
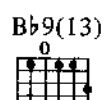
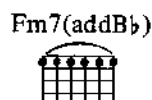
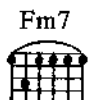
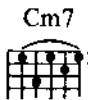
Fm7

Bb9(13)

G7/B



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



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

Ebmaj9

C9-5

Fm7

Bb9(13)

Bb9 6fr.



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      Db9<sup>6</sup>

sad,\_ sad\_ re - par - tee. Be - sides, I nev - er\_ talk to strang - ers\_ an - y -

Gb9      C7<sup>-9</sup>/<sub>5</sub>      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 $\flat$

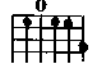
B $\flat$ 9(13)

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

C  C9  F  C(addD)  Am7 

D7sus4  D7  Dm7/G  G7(13)  C  C9  F  Em7  Eb° 

C/G  G7(13)  C  G7(13)  C  C9/Bb 

Well, I wish I was in

F/A  F  C(addD)/G  C  Am7  Dm7  G7sus4  G7(13) 

New Or - leans, I can see it in my dreams..







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. ——— By the whis - kers on my chin, New —  
 old sa - loon. ——— 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 guitar and piano parts. The piano part is marked *mf legato*.

Fadd 9/A



A<sup>b</sup>dim



Gm7



Musical notation for the second system, including guitar and piano parts.

A7sus4



A7



Dm



Gm/Bb



A7



Dm



Musical notation for the third system, including guitar and piano parts. The piano part is marked *poco rit.*

1. Well, she's

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

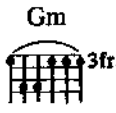
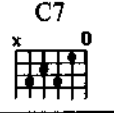


Dm

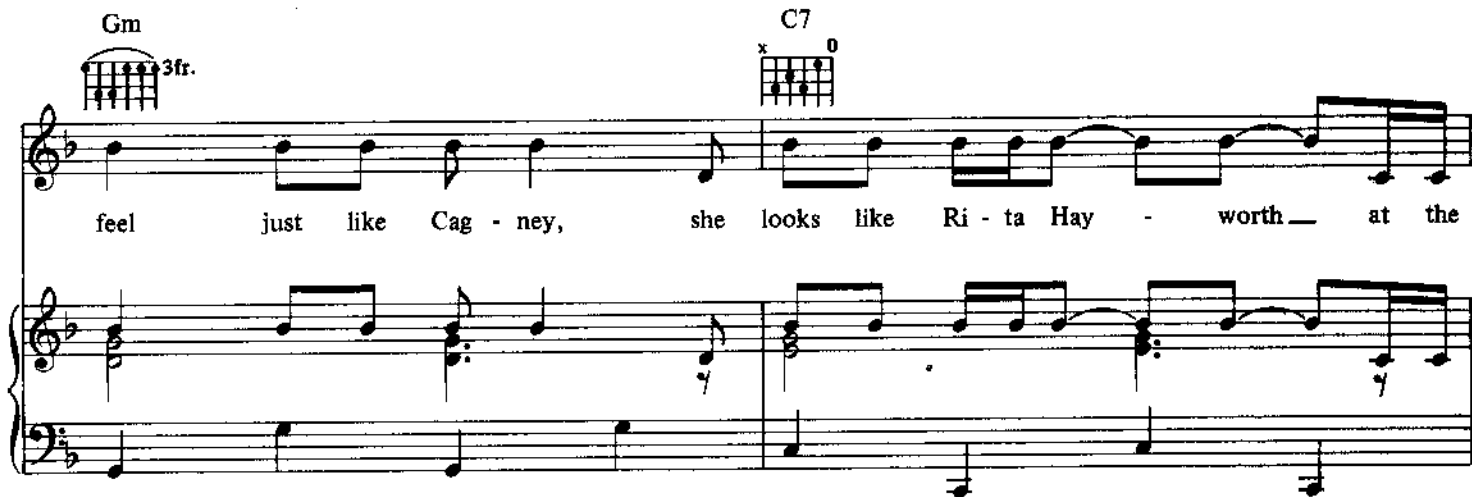



just an in - vi - ta - tion — to the blues. —

And you

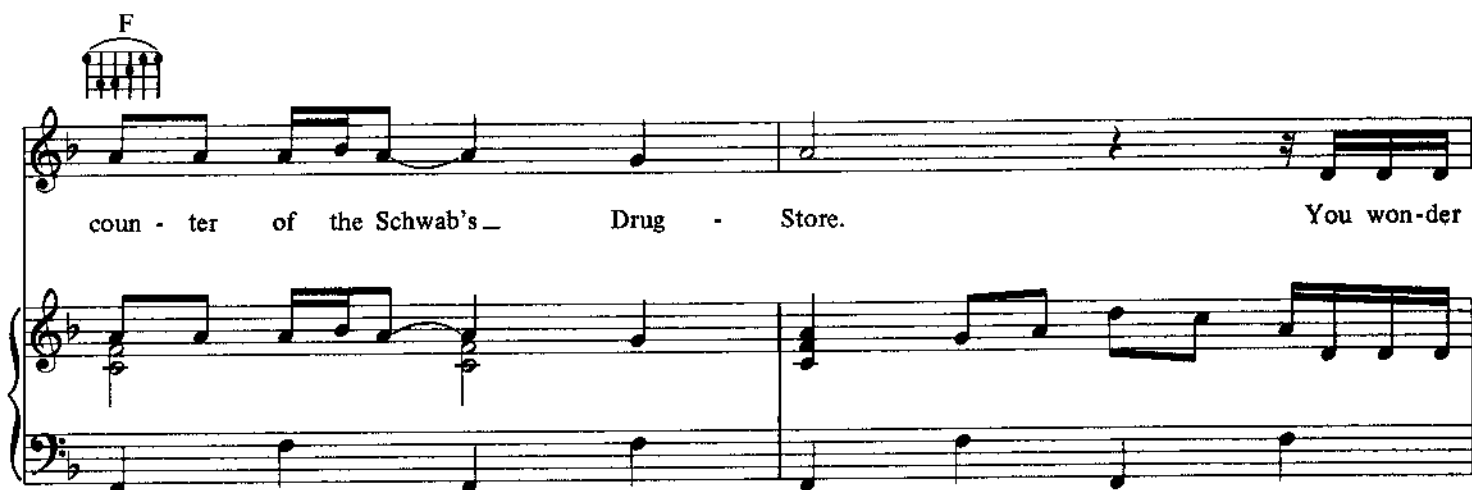
Gm  3fr. C7 

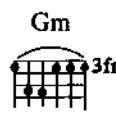
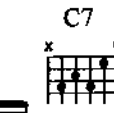
feel just like Cag - ney, she looks like Ri - ta Hay - worth — at the



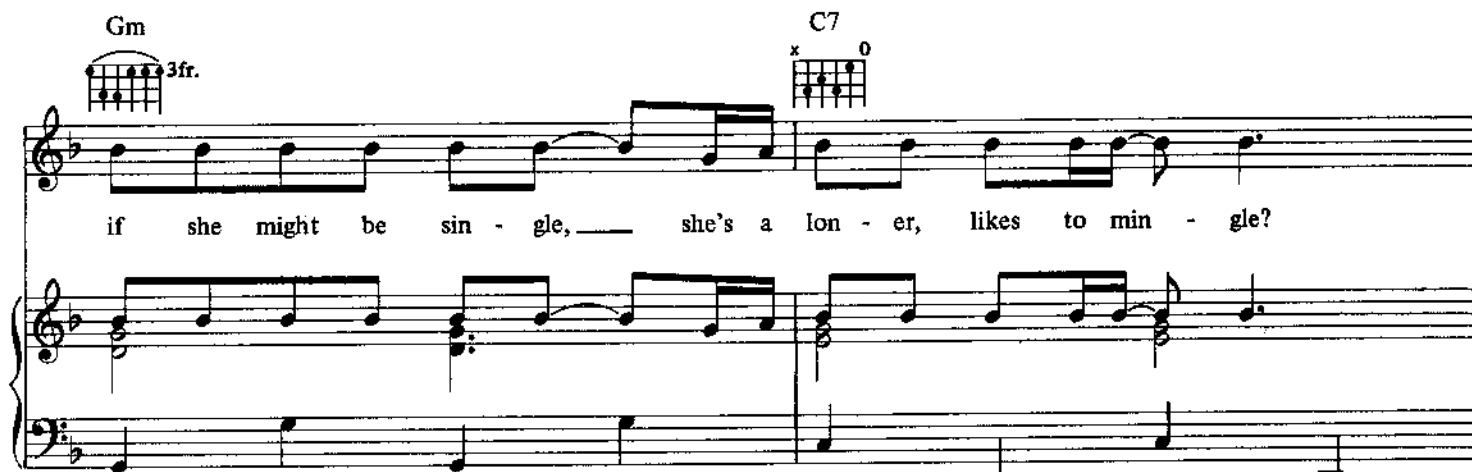
F 

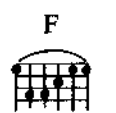
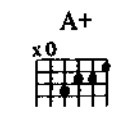
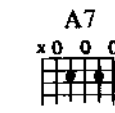
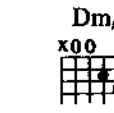
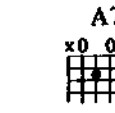
coun - ter of the Schwab's — Drug - Store. You won - der



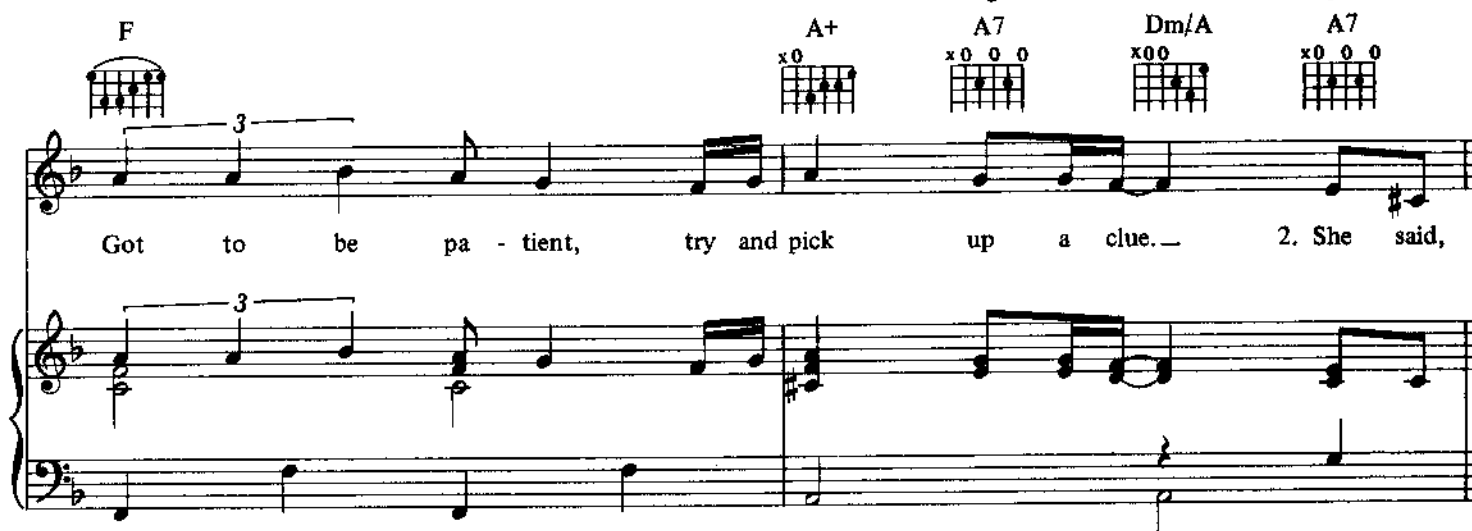
Gm  3fr. C7 

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



A7



Dm



noth-in' but an in - vi - ta - tion to the blues." —

But you can't

Gm



Gm7



C7



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



Gm7



C7



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'

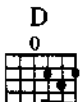
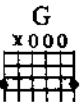
**D**  
0

**A7sus4**  
0 0 0

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

**D**  
0

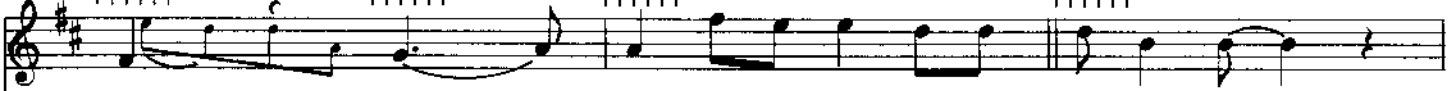
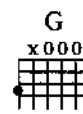
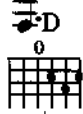
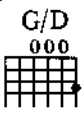
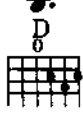
'cause to - night I'm gon - na be with you... 'Cause to - night I'm gon - na



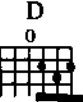
take that ride a - cross the riv - er to the Jer - sey side,  
all her charms when I'm wrapped up in my ba - by's arms.



take my ba - by to the car - ni - val and I'll take you on  
My lit - tle an - gel gives me ev - 'ry - thing, 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... Don't you know all my  
I'm on my way to see that girl of mine... Noth-in' else mat-ters in this



A7sus4



D



G/D

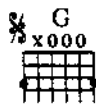
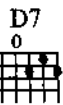
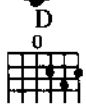


dreams come true  
whole wide world

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

down the street  
with a Jer - sey

with \_\_\_\_\_  
sey \_\_\_\_\_



you.)  
girl.)

Sing\_\_\_ sha la la la la la, \_\_\_\_\_

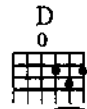
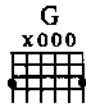
sha la la la la la

la \_\_\_ la la. \_\_\_

Sha la la sha la la la la.

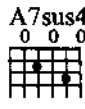
Sha la la la. \_\_\_ I'm in love with a Jer - sey girl. \_\_\_

Sha la



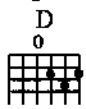
la la la. \_\_\_\_\_ Sha la la la la la la \_\_\_\_\_ la la la.

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



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

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

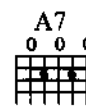
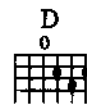
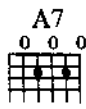
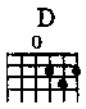


1.

2.

la. You know she thrills me with And I

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



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, including treble and bass staves.

# 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

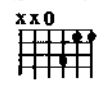


av - o - ca - do tree. — Mis - sus Storm 'll stab you with a steak knife if you



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



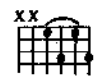
jump off the roof. Hil - da plays strip po - ker while her

E $\flat$ 6

B $\flat$ add 9/D

E $\flat$ 6

B $\flat$ add 9/D



Musical staff with treble clef and a bass line below it.

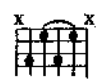
ma - ma's 'cross the street, Jo - ey Nav - ins - ki says she put her tongue -

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

Cm7

F7

B $\flat$ add 9/D



Musical staff with treble clef and a bass line below it.

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

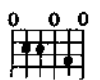
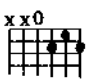
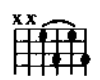
Piano accompaniment for the second system, including treble and bass staves.

E $\flat$ 6

D7

Em7

C9



Musical staff with treble clef and a bass line below it.

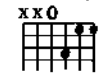
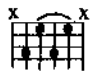
goose - neck ris - ers, that eu - ca - lyp - tus — is a hunch - back, there's a

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

Cm7

F

B $\flat$ add 9/D



Musical staff with treble clef and a bass line below it.

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



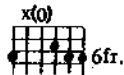
Bbadd 9/D



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)

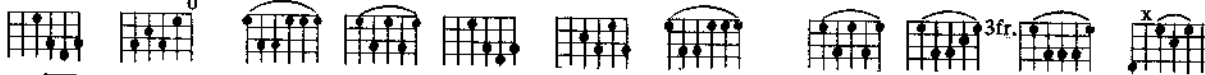
Cm B $\flat$  A $\flat$ (addB $\flat$ ) E $\flat$  B $\flat$ 7/D E $\flat$  B $\flat$ 7/D Cm B $\flat$  A $\flat$ (addB $\flat$ )

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)



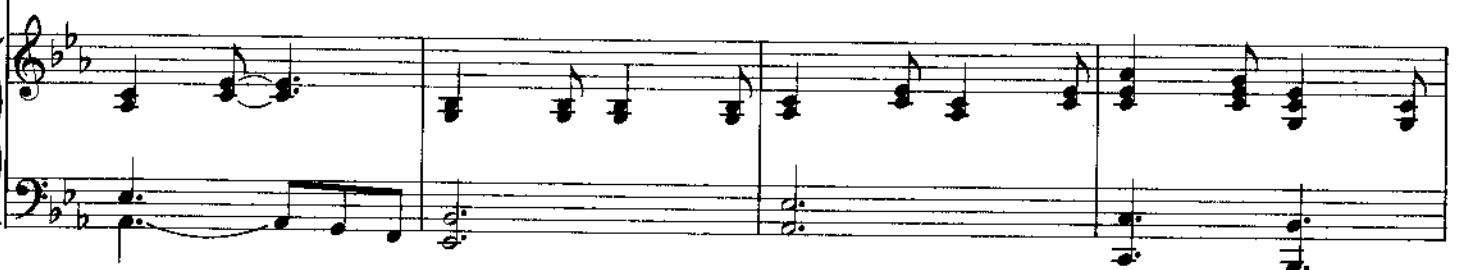
talk a - bout it all. And those were days of



Ab Eb Ab Cm Cm7/Bb



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



Play 3 times  
Eb

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#7sus4 4fr. G#7 4fr.

You wear a dress,— ba-by, I'll wear a tie.— We'll laugh at that

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains the lyrics: "You wear a dress,— ba-by, I'll wear a tie.— We'll laugh at that". The piano accompaniment is written in grand staff notation (treble and bass clefs). Above the vocal line, five guitar chord diagrams are provided: C#m7 (4fr.), F#7, A7 (0 0 0), G#7sus4 (4fr.), and G#7 (4fr.).

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

old, blood - shot moon— in that bur-gun-dy sky.—

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "old, blood - shot moon— in that bur-gun-dy sky.—". The piano accompaniment continues with the same grand staff notation. Above the vocal line, five guitar chord diagrams are provided: C#m7 (4fr.), F#7, A7 (0 0 0), G#7 (4fr.), and C#m7 (4fr.).

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

The third system of the musical score shows the piano accompaniment continuing. The vocal line is blank. The piano accompaniment is written in grand staff notation. Above the system, four guitar chord diagrams are provided: C#m7 (4fr.), F#7, A7 (0 0 0), and G#7 (4fr.).

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

The fourth system of the musical score shows the piano accompaniment continuing. The vocal line is blank. The piano accompaniment is written in grand staff notation. Above the system, four guitar chord diagrams are provided: C#m7 (4fr.), F#7, A7 (0 0 0), and G#7 (4fr.).

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 (♩ = ♩<sup>3</sup>)

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 


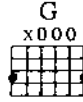
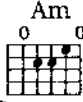
I'm rid-in' with La - dy Luck, \_

C  Em7  F  Em  Dm  G 


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

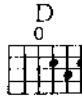
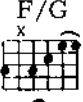
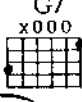
C  Am  Dm  G  C  - Am 

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.


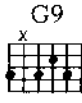


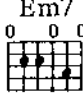






Six in the morn - in, gave me no warn - in', I had to be — on — my











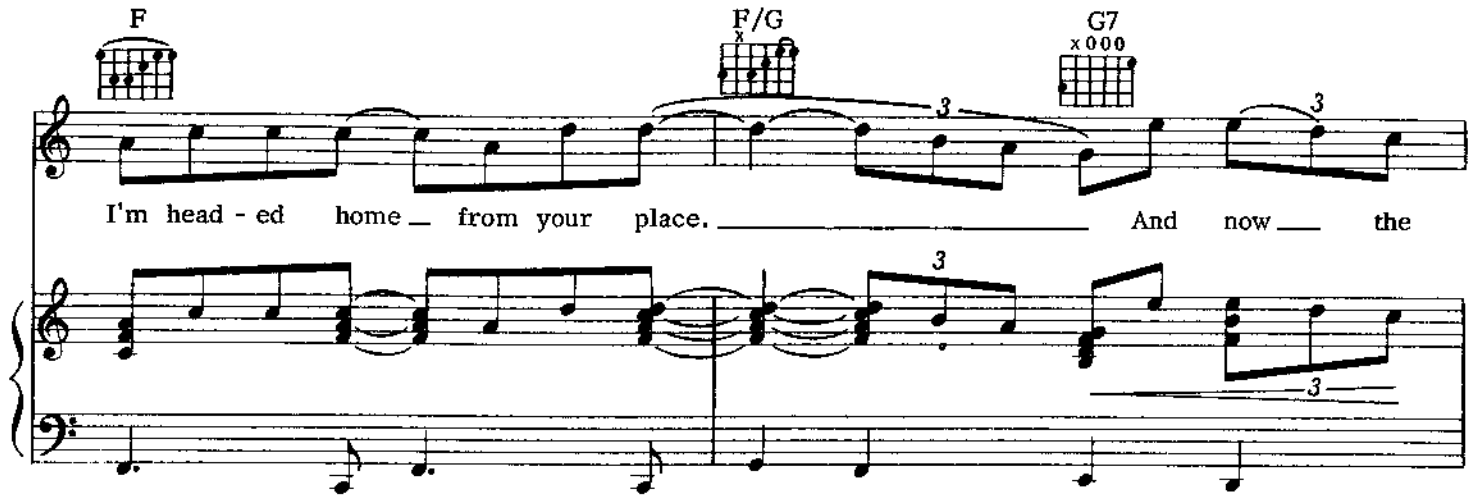
way. Now the cars are all pass - in' me, trucks are all flash - in' me,










F F/G G7

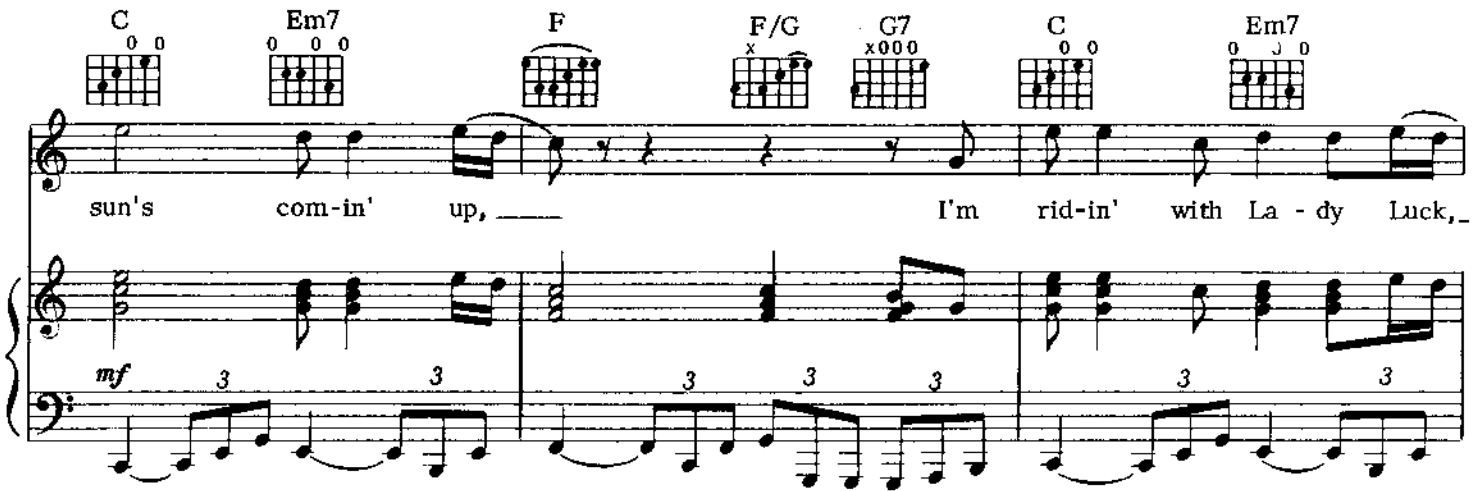
I'm head - ed home — from your place. — — — — — And now — the








C Em7 F F/G G7 C Em7

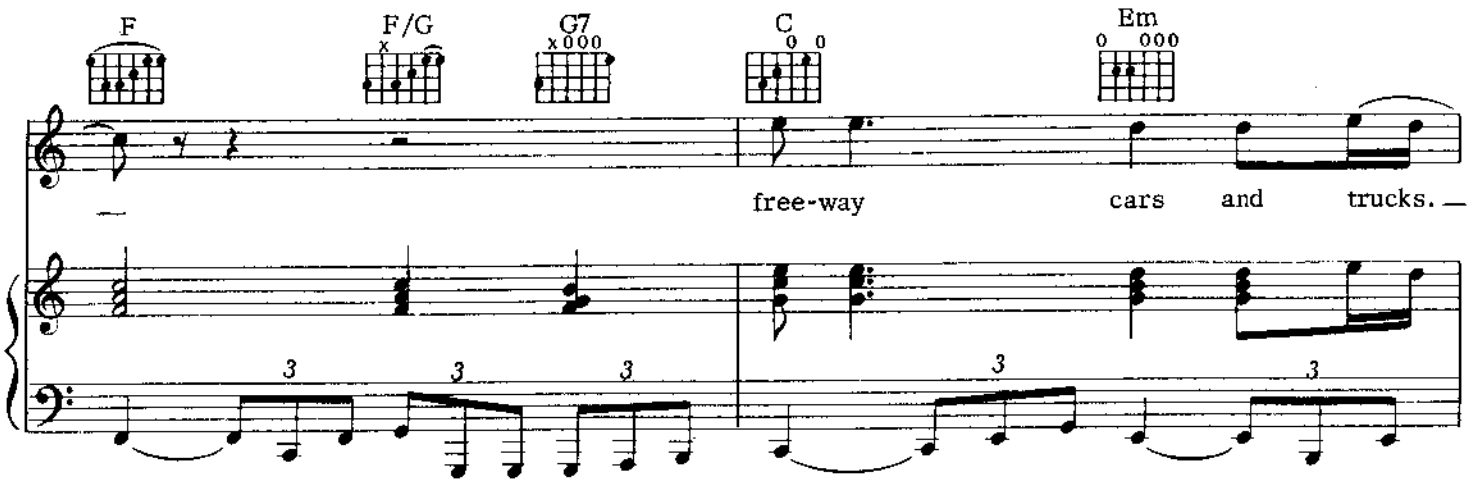
sun's com-in' up, — — — — — I'm rid-in' with La - dy Luck, —



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



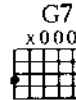
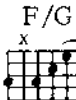
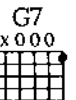
G  
x000



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



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

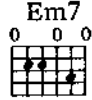
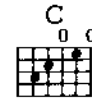


*D. S. al Coda*

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

*Repeat and fade*

Coda



Free-way cars and trucks, \_



— rid-in' with La - dy Luck. —



# Old Boyfriends

Words and Music by  
Tom Waits

**Slowly**

Cm7 G7<sup>9</sup><sub>45</sub> Cm7 G7-9 Cm7° G7-9

mf *poco rit.*

Cm7 G7-9 Cm7 Fm7 Bb7

Old boy - friends, lost in the pock-et of your

*mf a tempo*

Dm7-5 G7 Dm7-5 G7-5 G7 Cm7

o - ver - coat, like burned out light - bulbs on a fer - ris wheel.

G7-9

Cm7

Fm7

Bb7



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

Dm7-5

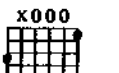
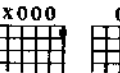
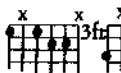
G7+

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

F F7 F Gm7 F/A

dress can make the win - dow like a dream.

Bb9 Eb

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

Gb7/6 Bb C9

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

F7 G7+ 2. C9 F7 G7+ 3fr.

*poco rit.*

*poco rit.*

*D.S. al Coda*

Coda

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

Old boy - friends, all my old boy -

Cm7 3fr. G7-9 3fr. 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 (3fr.), Cm7 (3fr.), and F9. The third system includes Bbm9 (6fr.), Eb9 (0), Ab9 (4fr.), Db9, and Cm(maj7) (3fr.). The piano part features a triplet in the first system, a ritardando and then a tempo change in the second, and a final ritardando and diminuendo in the third. The vocal line consists of three phrases: 'Old boy - friends, all my old boy -', 'friends. Old boy - friends. —', and 'Oo. — Oo. — Oo.'.

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.  
jail.

What be-comes of all the lit - tle boys  
What be-comes of all the lit - tle boys



B

F#

B

G#



who nev - er comb their hair?  
who nev - er say their prayers?

They line up all a -  
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** **D $\flat$**

**x000**

there.

**A $\flat$ (addB $\flat$ )** **A $\flat$**  **D $\flat$**  **A $\flat$**

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

**D $\flat$**  **A $\flat$**  **D $\flat$**

and wish up- on a star,  
sleep- ing in the rain.      you'll find out where the  
You're al- ways late for

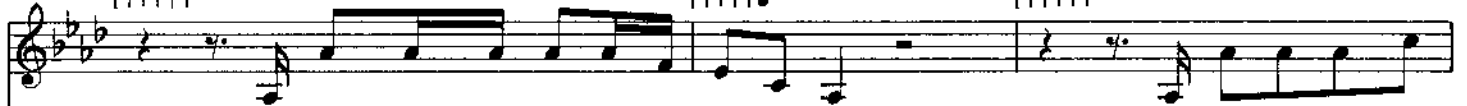
**A $\flat$**  **Fm** **B $\flat$ m** **E $\flat$ 7**

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  
And I thought I heard a mock - ing bird,

can nev - er beat a  
Roo - se - velt knows



Ab

Db

Bb

Ab

Fm



pair.  
where.

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

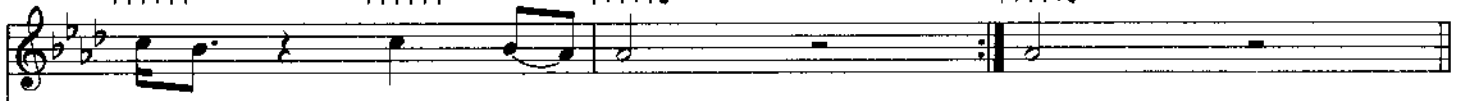


Bbm

Eb7

1. Ab

2. Ab



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

there.



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 staves of music. The top staff is a vocal line with lyrics. Above it are seven guitar chord diagrams: Eb, C (with two 0s above), Bb, Gm (with 3fr. above), Cm (with 3fr. above), F7, and Bb. The bottom two staves are piano accompaniment in a grand staff format.

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 staves of music. The top staff is a vocal line with lyrics. Above it are five guitar chord diagrams: Ebsus2, Eb, Bb, Ebsus2, and Eb. The bottom two staves are piano accompaniment in a grand staff format.

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 staves of music. The top staff is a vocal line with lyrics. Above it are six guitar chord diagrams: Bb, Eb, C7, Bb, Gm (with 3fr. above), and Cm (with 3fr. above). The bottom two staves are piano accompaniment in a grand staff format.

F7 Ebsus2 Eb G C G(audA)  
 o - ver there.

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics. Above it are six guitar chord diagrams: F7, Ebsus2, Eb, G (with x000 above), C (with 0 0 above), and G(audA) (with x0 0 above). The bottom two staves are piano accompaniment in a grand staff format, ending with a *rit.* marking.

# 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.

One — straw in a root beer, a

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

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

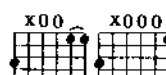
Am

F

C/E

Dm7

G7sus4 G7



mp

with ped. throughout

F

C

E7

Am

F

C

Dm7

G7



legato

I will

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

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

chest of drawers and your broken wind

G7sus4 G7 F C E7 Am

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

Dm7 G7sus4 G7 F C

bye to Ruby's arms.

E7 Am F C Dm7 G7

I will

F C E7 Am F C

Chord diagrams for F, C, E7, Am, F, C. F: 0 2 3 4 3 2. C: 0 0 0 0 0 0. E7: 0 0 0 0 2 1. Am: 0 2 2 3 4 3. F: 0 2 3 4 3 2. C: 0 0 0 0 0 0.

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

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

Dm7 G7 F C E7 Am

Chord diagrams for Dm7, G7, F, C, E7, Am. Dm7: 0 2 3 4 5 5. G7: x 0 0 0. F: 0 2 3 4 3 2. C: 0 0 0 0 0 0. E7: 0 0 0 0 2 1. Am: 0 2 2 3 4 3.

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

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

F C Dm7 G7 F C

Chord diagrams for F, C, Dm7, G7, F, C. F: 0 2 3 4 3 2. C: 0 0 0 0 0 0. Dm7: 0 2 3 4 5 5. G7: x 0 0 0. F: 0 2 3 4 3 2. C: 0 0 0 0 0 0.

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

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

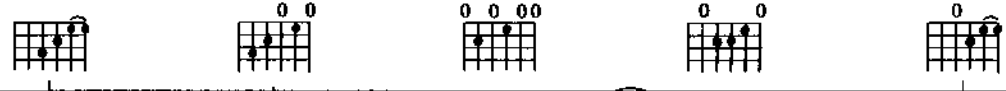
E7 Am F C E7 Am

Chord diagrams for E7, Am, F, C, E7, Am. E7: 0 0 0 0 2 1. Am: 0 2 2 3 4 3. F: 0 2 3 4 3 2. C: 0 0 0 0 0 0. E7: 0 0 0 0 2 1. Am: 0 2 2 3 4 3.

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

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

F C E7 Am Dm7



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

G7sus4 G7 F C E7 Am



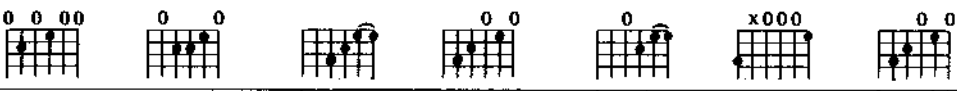
heart. As I say good-bye, I'll say good - bye. Say good-

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 $\flat$

Musical notation for the first system, including guitar chords and piano accompaniment. The piano part is marked *mp*. The guitar part shows chords for C $\flat$ , D $\flat$  (4fr.), and G $\flat$ .

C $\flat$

D $\flat$

G $\flat$

B $\flat$ 7

Musical notation for the second system, including guitar chords and piano accompaniment. The guitar part shows chords for C $\flat$ , D $\flat$  (4fr.), G $\flat$ , and B $\flat$ 7. The piano part continues with accompaniment.

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 $\flat$

Musical notation for the third system, including guitar chords and piano accompaniment. The guitar part shows chords for E $\flat$ m (6fr.), G $\flat$ 7+5, and C $\flat$ . The piano part continues with accompaniment.

— stayed up all — night. —  
was leav - in' you be - hind. —  
— moved to the — west. —

I nev - er saw the  
I nev - er knew I  
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

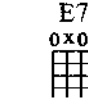
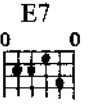
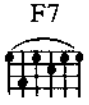
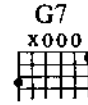
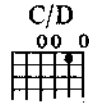
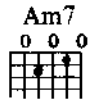
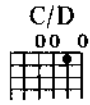
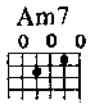


Musical notation for the third system, including vocal line and piano accompaniment.

## Semi Suite

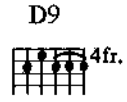
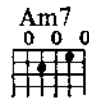
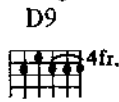
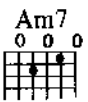
Words and Music by  
Tom Waits

Slowly



mf

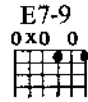
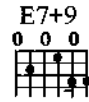
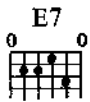
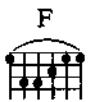
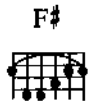
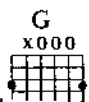
3 3 3 3 3



3 3 3 3 3

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

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



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

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 song, and the second system contains the next two 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<sup>b</sup>
C<sup>b</sup>/D<sup>b</sup>
G<sup>b</sup>
E<sup>b</sup>m

G<sup>b</sup>
A<sup>b</sup>7sus4
A<sup>b</sup>7
A<sup>b</sup>m9
D<sup>b</sup>9
G<sup>b</sup>
C<sup>b</sup>/G<sup>b</sup>
G<sup>b</sup>
D<sup>b</sup>/F

G<sup>b</sup>
C<sup>b</sup>/D<sup>b</sup>
G<sup>b</sup>
E<sup>b</sup>m7

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<sup>b</sup>
A<sup>b</sup>7
A<sup>b</sup>m9
D<sup>b</sup>7

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<sup>b7sus4</sup> 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

clouds are like head-lines

Gb

Cb/Db

Gb

Ebm7



clouds are like head-lines

up - on a new front page\_ sky,

Gb

Ab7

Abm9

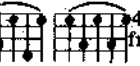
Db7sus4

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



D<sup>b</sup>maj9



Ab



Ab/C



B<sup>b</sup>m7



E<sup>b</sup>



*mp* *rit.*

Ab (addB<sup>b</sup>)



Ab (addB<sup>b</sup>)/C



D<sup>b</sup>



Ab (addB<sup>b</sup>)



Ab (addB<sup>b</sup>)



Ab (addB<sup>b</sup>)/C



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

*a tempo*

B<sup>b</sup>m7



E<sup>b</sup>



Ab (addB<sup>b</sup>)



Ab (addB<sup>b</sup>)/C



D<sup>b</sup>



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 consists of four systems of music. The first system shows the beginning of the piece with a piano accompaniment and guitar chords: D, D<sup>6</sup>, Dmaj7, and D<sup>6</sup>. The second system continues the piano accompaniment with chords: G/B, G/A, G, G/F#, and Em7. The third system features a vocal line with lyrics: "Well, you gassed her up. Be-hind the wheel with your". The fourth system continues the piano accompaniment with chords: D, A5, D, A5, D, A5, and D/A. The score includes various musical notations such as dynamics (mp), articulation (accents), and guitar-specific instructions like "3fr." and "3".

Chords shown in the score:

- D
- D<sup>6</sup>
- Dmaj7
- D<sup>6</sup>
- G/B
- G/A
- G
- G/F#
- Em7
- A7
- D
- A5
- D
- A5
- D
- A5
- D/A

Lyrics: 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, your look - in' for the heart of








Sat - ur - day\_ night. And you got paid\_ on Fri - day,







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 - phes. \_\_\_\_\_

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...  
col - or tree...  
sax - o - phone?

I won - der if he's ev - er com - in' back.  
Rob - in is back a - gainst the wall;  
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.

(Instrumental - ad lib)

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

0 0

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

0 0 0

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

E7+9



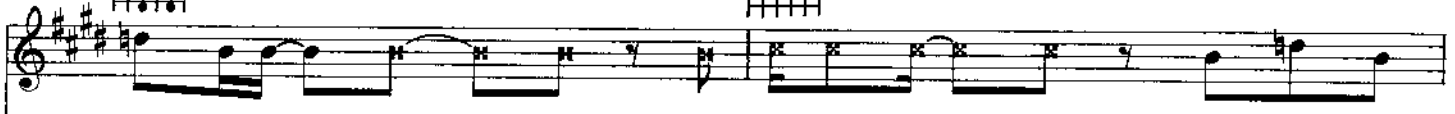
Scar - let gave him twen - ty - sev - en stitch - es in his head. — With a



B7



A7



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



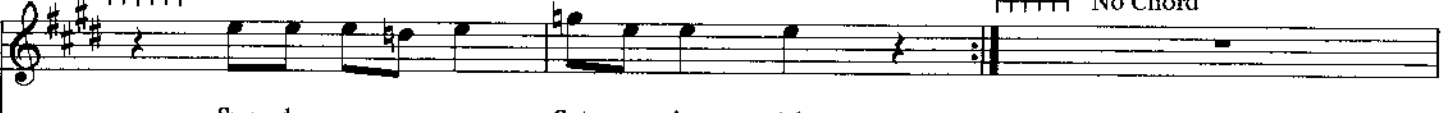
1. E7+9



2.3. E7+9



No Chord



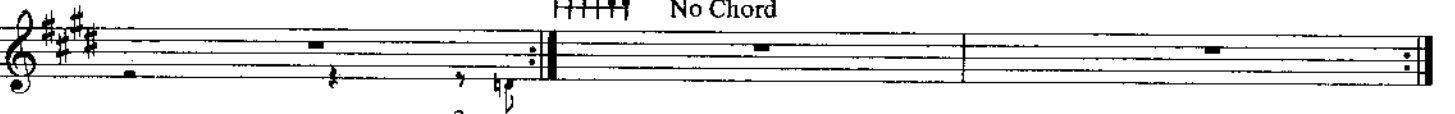
Sun - day pa - per on Sat - ur - day night.



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 wichew, 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

Chord diagrams: F, Gm7, F/A, Bb, F/A, G7, C7

*mf sempre legato*

*poco rit.*

Verse 1. Bb

Chord diagrams: Bb, F/A, Gm7, C7, F, C7/G, F/A, Bb

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

*mf a tempo*

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



F/A



G9



C7



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



*poco rit.*

Chorus: F



Gm7



F/A



Bb



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



*a tempo*

F/A



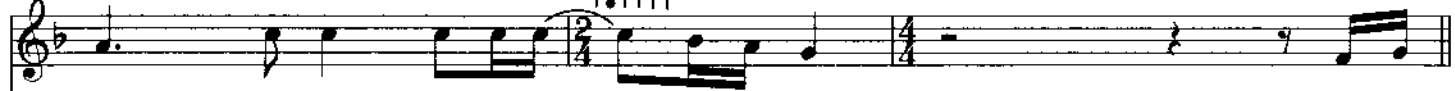
Gm7



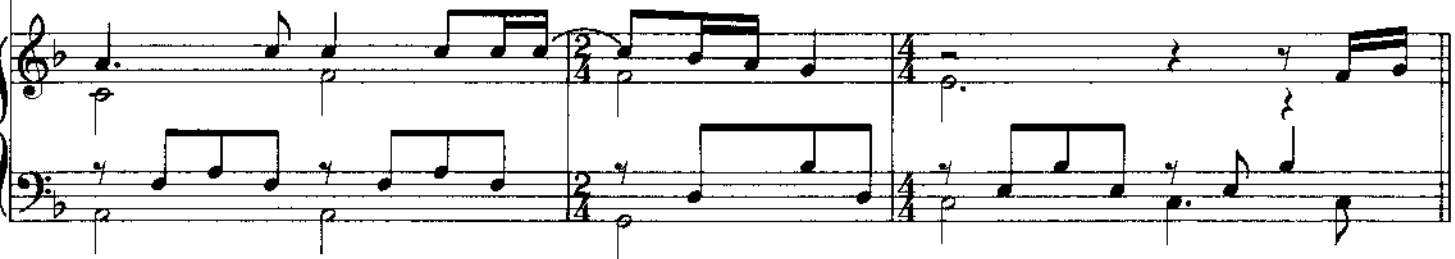
C7



Verse 2.



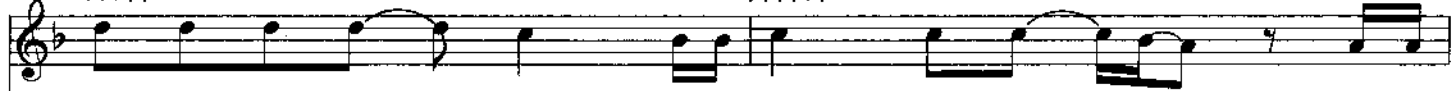
You'll go waltz - ing Ma - til - da with me. 2. I'm an



Bb



F/A



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



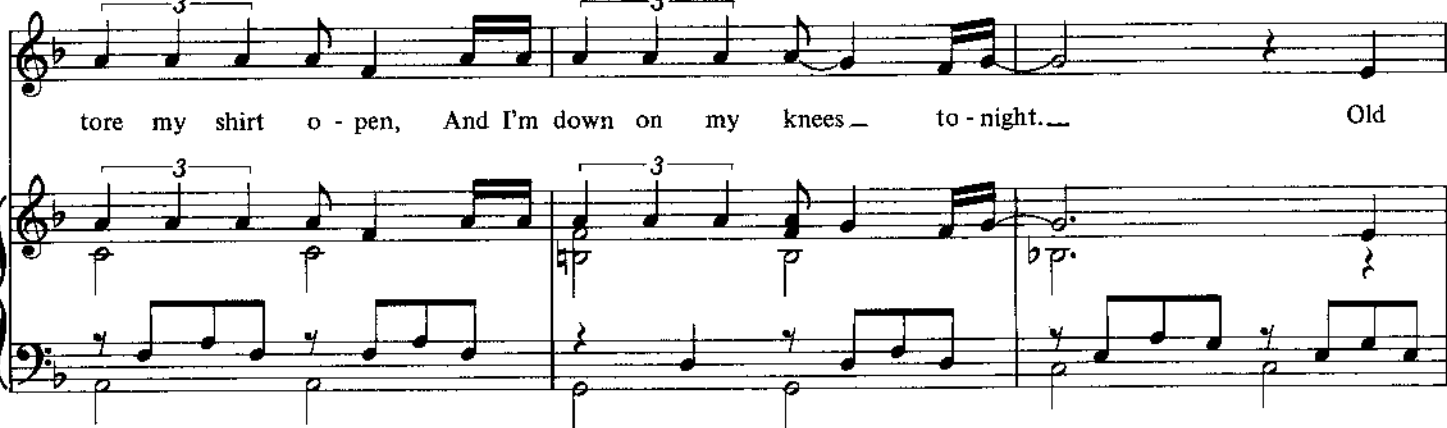
**Gm7**  **C7**  **F**  **C7/G**  **F/A**  **Bb** 

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