

Red Shoes by the Drugstore

Words and Music by
Tom Waits

Steady moving beat

No Chord

(quasi 'sing - talk' throughout)

1. She wore Red

Cm7



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

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

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

Cm9 Cm7

One — straw in a root beer, a

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

Cm9 Cm7

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

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

rain - coat, bring a suit - case.

Bring your dark eyes, and wear those

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

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

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

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

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

Cm9

1. shoes. — 2. She Red Shoes.

Repeat and fade
 Wear your Red Shoes.

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

San Diego Serenade

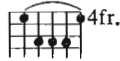
Words and Music by
Tom Waits

Slowly

C \flat

D \flat

G \flat



C \flat

D \flat

G \flat

B \flat 7



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

E \flat m

G \flat 7+5

C \flat



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

Abm/Db

Cb/Eb

D \flat /F

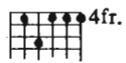
G \flat

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

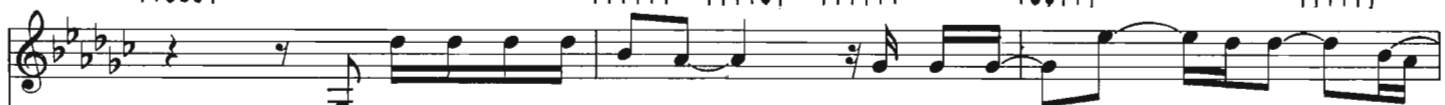
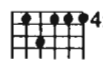
Abm/Db

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/Db

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.

Gb

1.2.3.4. Cb

Db7

Gb



2.3.4. I nev - er saw —

5. Cb

Db

Gb

Cb

Db

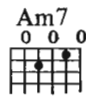
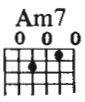
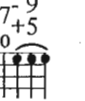
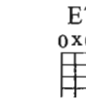
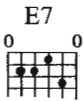
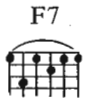
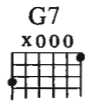
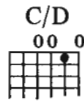
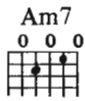
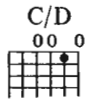
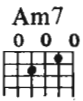
Gb



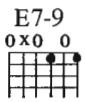
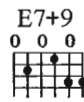
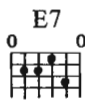
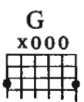
Semi Suite

Words and Music by
Tom Waits

Slowly



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 0 D9 Am7 0 0 0 0 D9

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 0x0 0

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

4. E7 0 0 0 E7+9 0 0 0 E7-9 0x0 0 Am7 0 0 0 D9 4fr.

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

The image shows a musical score for the song "He's a Truck Drivin' Man". It consists of two systems of music. The first system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "stop - pin' when he can. He's a truck driv - in' man, - stop - pin' when he". The piano accompaniment features a bass line and a treble line with triplets and four-finger chords. Chord diagrams are provided for Am7, D9, and Am7. The second system continues the piano accompaniment with lyrics: "can." and "rall.". Chord diagrams for Am7, D9, G7, F#7, F7, E7+9, and Ebmaj7 are shown. The score includes various musical notations such as triplets, four-finger chords, and a *rall.* marking.

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 \flat

C \flat /D \flat

G \flat

E \flat m



G \flat

A \flat 7sus4

A \flat 7

A \flat m9

D \flat 9

G \flat

C \flat /G \flat

G \flat

D \flat /F



G \flat

C \flat /D \flat

G \flat

E \flat m7



1. I'm leav - in' my fam'-ly,
2. And I know Mar - tin E - den
3. So please call my mis - sus

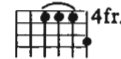
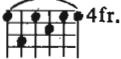
leav - in' all my friends.
is gon - na be proud of me,
and tell her not to cry,

G \flat

A \flat 7

A \flat m9

D \flat 7



My bod - y's at home -
and man - y be - fore me
'cause my good - bye is writ - ten

but, my heart's in the wind. Where the
who've been called by the sea. To be
by the moon in the sky. Hey and

Gb

Cb/Db

Gb

Ebm7

6fr.

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'

Gb

Ab7

Ab m9

D b7

Gb

Cb/Gb

4fr.

4fr.

4fr.

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. Gb

Db/F

2. Gb

Ebm7

Gbmaj7+5/D

6fr.

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

Gb/Db

Ab 9

4fr.

I'm drift - in' on_ out_

ol' Cap - tain_ A - hab, he ain't got

D b7sus4



D b7



E b m7



G b maj7+5/D



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

(b)

G b / D b



A b 9



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

D.S. (2nd ending) al Coda

D b7sus4



D b7



G b



D b / F



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

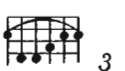
To Coda

Coda

D b7



G b



C b / D b



G b



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

Ebm7 6fr. Gb Ab7 4fr. Abm9 4fr. Db7 4fr.

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

Gb Cb/Db x Gb Ebm7 6fr.

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

Gb Ab7 4fr. Abm9 4fr. Db7sus4 4fr. Db7 4fr. Gb Cb/Db x Gb

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

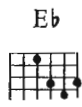
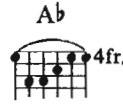
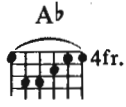
Ebm7 6fr. Gb/Db Db/F Gb Ab7sus4 4fr. Ab7 4fr. Abm9 4fr. Db9 Gb

8va-1

Take Me Home

Words and Music by
Tom Waits

Slowly



Ab (addBb)

Ab (addBb)/C

Db

Ab (addBb)

Ab (addBb)

Ab (addBb)/C



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

a tempo

Bbm7

Eb

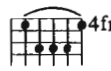
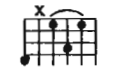
Ab (addBb)

Ab (addBb)/C

Db

C

Fm



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

Bbm7

Ab/Eb

Eb7

Ab



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

Dbmaj9

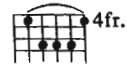
Ab

Ab (addBb)/C

Db

Eb

Eb7



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

Ab (addBb)

Ab (addBb)/C

Db

C

Fm

Bbm7

Eb

Eb7



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

Ab

Dbmaj9

Ab (addBb)



you.

This One's from the Heart

Words and Music by
Tom Waits

Very slowly

Fm9

Db9

Fm9

Eb9

Fm9

Db9

Musical notation for the first system, including guitar chords and piano accompaniment. The system features a treble clef with a 4/4 time signature and a key signature of three flats. The piano accompaniment consists of a bass line and a treble line. The guitar chords are Fm9, Db9, Fm9, Eb9, Fm9, and Db9. The melody includes triplets and a sextuplet.

Fm9

Eb9

Fm9

Db9

Musical notation for the second system, including guitar chords and piano accompaniment. The system features a treble clef with a 4/4 time signature and a key signature of three flats. The piano accompaniment consists of a bass line and a treble line. The guitar chords are Fm9, Eb9, Fm9, and Db9. The melody includes a triplet and a repeat sign.

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

Musical notation for the third system, including guitar chords and piano accompaniment. The system features a treble clef with a 4/4 time signature and a key signature of three flats. The piano accompaniment consists of a bass line and a treble line. The guitar chords are Fm9, Eb9, Fm9, and Db9. The melody includes a triplet and a repeat sign.

Fm9

Eb9

Fm9

Db9

Musical notation for the fourth system, including guitar chords and piano accompaniment. The system features a treble clef with a 4/4 time signature and a key signature of three flats. The piano accompaniment consists of a bass line and a treble line. The guitar chords are Fm9, Eb9, Fm9, and Db9. The melody includes a triplet and a repeat sign.

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

Musical notation for the fifth system, including guitar chords and piano accompaniment. The system features a treble clef with a 4/4 time signature and a key signature of three flats. The piano accompaniment consists of a bass line and a treble line. The guitar chords are Fm9, Eb9, Fm9, and Db9. The melody includes a triplet and a repeat sign.

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. —
I 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)

D.S.  and fade

D9

Fm7-5

Bb7+5

Bb7+5

7fr.

'Til the Money Runs Out

Words and Music by
Tom Waits

Moderately bright

E7+9



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

mf

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

A7



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

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.

4. The

5. E7+9



E7+9



No Chord

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

E7



E7+9




ba - by;

ba - by, bye bye.

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

BIG BLACK MARIAH

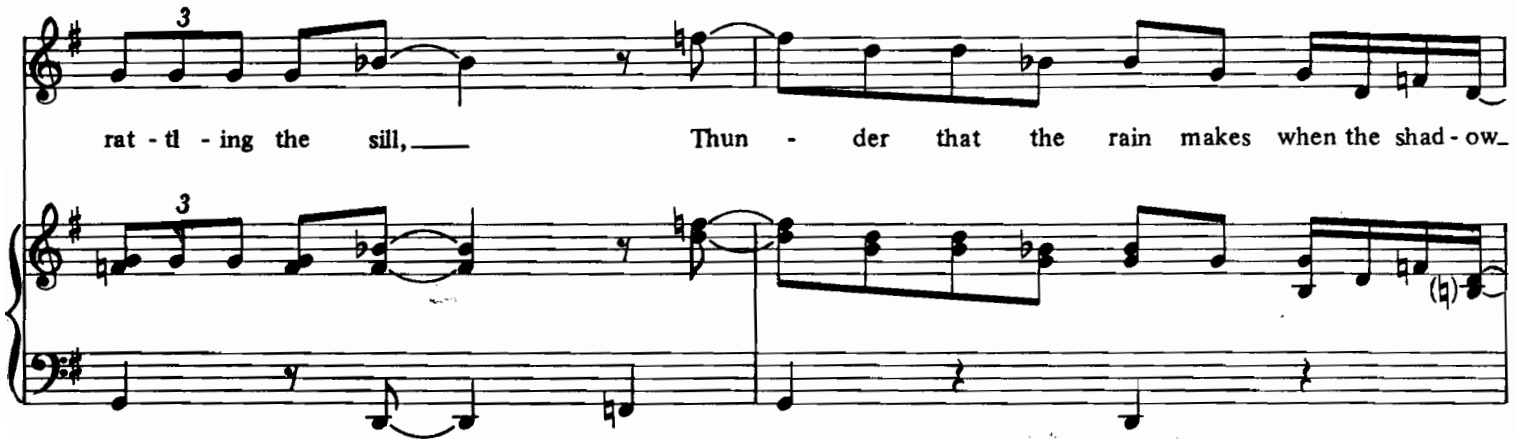
Words and Music by Tom Waits

Moderate funky beat, with a slight  feel

G7



Cut - tin' through the cane - break,



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



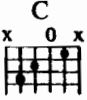

— tops the hill. — Big light on the back - street hill — to ev - er more, — Pack -

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


big Black Ma - ri - ah. Here comes the

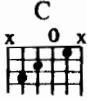
big Black Ma - ri - ah. Here comes the big Black Ma -

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


C  G 

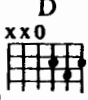
— boxed up on a red— bell dame,— Hunt-ed Black John-ny with ³a blind—




C 

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



D 

old blind tig - er, get ³an old— bell, Jim.— Here comes the



G7 

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



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

1. | 2.

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

3.

Ford.

f

Additional Lyrics

2. Sent to the skies on a Benny Jag Blue,
 Off to bed without his supper like the Linda brides do.
 He's got to do the story with the old widow Jones,
 Got a wooden coat, this boy is never comin' home.
 Here comes the big Black Mariah... (etc.)

3. Well, he's all boxed up on a red bell dame,
 Fat blue Johnny with a blind man's cane.
 A hundred yellow bullets, sugar rag out in a wind,
 And old blind tiger on a pair of new wings.
 Here comes the big Black Mariah... (etc.)

Blue Valentines

Words and Music by
Tom Waits

Freely

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

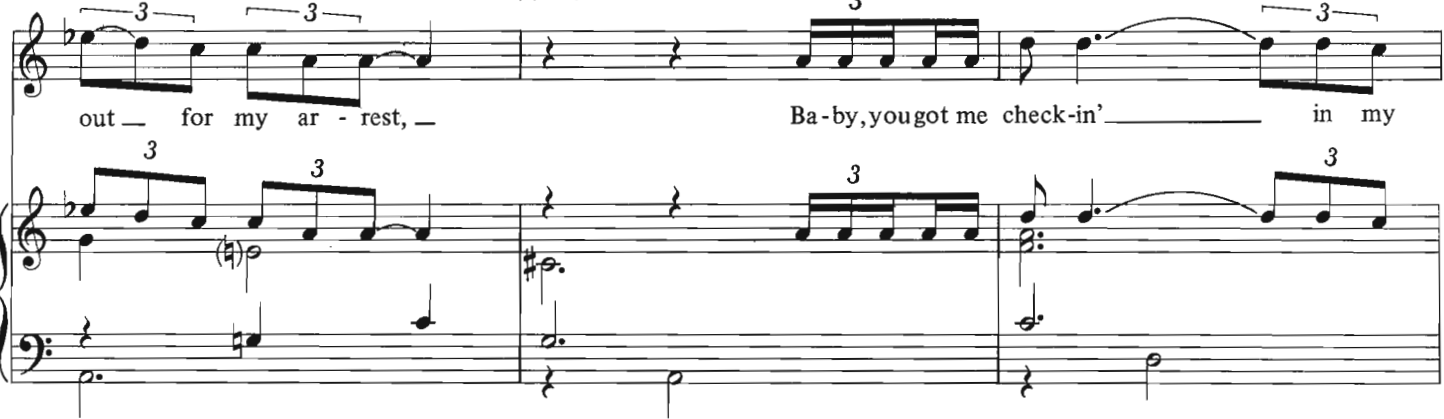
E9 (0)x
Dm7 xx0
E9 (0)x
Dm7 0




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

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  1.2.3.

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



The musical score consists of two systems. The first system includes a guitar part with chords Dm7, E9, and Dm7, and a piano accompaniment. The second system includes guitar chords E9, Dm7, E9, and Am7, and a piano accompaniment with a *ritard.* marking. The lyrics are: "These blue val - en - tines, — blue val - en - tines, — Blue val - en - tines. —"

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 tatoed 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

Cm



Db



mp
Ped. throughout

To Coda

G7



G7+



G7



Cm



With a swing feel

rit.

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

G/B



G



Fm7



Ab/Bb



old bust - ed chains, with bust - ed han - dle bars
don't tell my folks; 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

G/B x0 G x000 Fm7 Ab/Bb

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

Eb maj9 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

Fm7 G7 x000 G7+ 00 G7/B x0

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

Cm

C7-9

Fm7

Bb7



bye.
time;

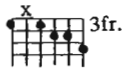
for the Sum - mer is gone,
things that you've giv - en me

Db9(#11)

C9+5

Ab6/Bb

G+/A



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

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

Ab6

G13(-5)

Cm

D.C. al Coda



out in the rain.
throw them a - way.

Db

Coda

Cm



(L.H.)

Burma Shave

Words and Music by
Tom Waits

Quite freely (rubato)

Dm7-5



C7/E



Dm7-5



C7/E



The piano accompaniment for the first system consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The left hand plays a bass line with a half note G3, quarter notes A3-B3, and quarter notes C4-B3. Dynamics include *mp* and *poco rit.*

Dm7-5



C7/E



Dm7-5



C7/E



The vocal line for the first system is on a single staff in 4/4 time. It begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The lyrics '1. Lic - 'rice ta - too' are aligned with these notes.

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

The piano accompaniment for the second system continues the melodic and bass lines from the first system. Dynamics include *mp* and *rubato e sempre legato*.

Dm7-5



C7/E



Fm7



Eb/G



Ab



Fm7



E+



C7/E



The vocal line for the second system continues with quarter notes D5, C5, B4, and A4. The lyrics 'Scrawled a - cross the shoul - ders of the dy - ing town. Took the' are aligned with these notes.

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

The piano accompaniment for the third system includes a triplet of eighth notes in the right hand. Dynamics include *mp*.

Dm7-5



C7/E



Dm7-5



C7/E



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

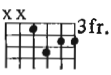
Dm7-5



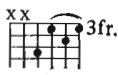
C7/E



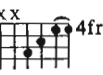
Fm7



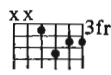
Eb/G



Ab



Fm7



E+



C7/E



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

Dm7-5



C7/E



Dm7-5



C7/E



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

Dm7-5



C7/E



Bbm7



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

C7+/E

C7/E

Dm7-5

C7/E

Dm7-5

C7/E



Bur - ma Shave.

2. And the

Bbm7

C7⁺⁹/₅/E

C7/E

Dm7-5

C7/E



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

Dm7-5

C/E

Fm7

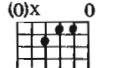
Eb/G

Ab

Fm7

E+

C7/E



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

Dm7-5

C7/E

Dm7-5

C7/E



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

Dm7-5

C/E

Fm7

Eb/G

Ab

Fm7

E+

C7/E



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

Dm7-5

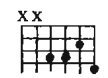
C7/E

Dm7-5

Bbm7/F

E+

C7/E



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

Bbm7

E+

C7/E



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

C7⁹/₅/E

C7/E

Dm7-5

E+

C7/E



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

Dm7-5

C/E

Fm7

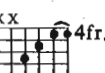
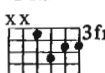
Eb 7/G

Ab

Fm7

E+

C7/E



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

Dm7-5

C7/E

Dm7-5

C7/E



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

Bbm7

E+

C7/E



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

Dm7-5

C7/E

Dm7-5

E+

C7/E



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

Bbm7

C7+/E

C7/E



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

Dm7-5

C7/E

Dm7-5

C7/E



Shave.

Dm7-5

C7/E

Dm7-5

C7/E



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

Dm7-5

C/E

Fm7

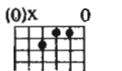
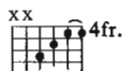
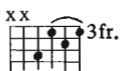
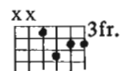
Eb/G

Ab

Fm7

E+

C7/E



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

Dm7-5

C7/E

Dm7-5

C7/E



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

Dm7-5

Db/F

E+

C7/E

Dm7-5

E+

C7/E



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

Bbm7

C7⁺⁹/₅/E

C7/E

Dm7-5

C7/E



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

Bbm7

E+

C7/E

Dm7-5

C7/E



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

Bbm7

E+

C7/E

Dm7-5

C7/E



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

Bbm7

C7+/E

C7/E



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

Dm7-5

C7/E

Dm7-5

C7/E

E+



Shave.

5. And the

Dm7-5

C/E

Fm7

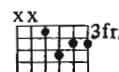
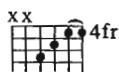
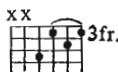
Eb/G

Ab

Fm7

E+

C7/E



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

Dm7-5

C/E

Fm7

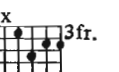
Eb/G

Ab

Fm7

E+

C7/E



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

Dm7-5

C7/E

Dm7-5

C7/E



nick - el's worth of dreams

and ev - 'ry wish - bone that they saved

Lie

Bbm7

C7+/E

C7/E



swin - dled from them on the way to Bur

ma

Dm7-5

C7/E

Dm7-5

C7/E



Shave. _____

6. And the

Bbm7

E+

C7/E

Dm7-5

C7/E



sun hit the der - rick

and cast a bat - wing sha - dow

Bbm7

C7⁺⁹/₅/E

C7/E

Dm7-5

C7/E



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

Bbm7

C7⁺⁹/₅/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



F



A7



Bb9



Hey, Char - lie, I'm preg - nant,

liv - in' on Ninth Street, —

F



A7



Bb9



Right a - bove the dirt - y book - store —

off Euc - lid Av - e - nue. —

F

A7

Bb9



I stopped tak - in' dope

and I quit drink-in' whis - key, —

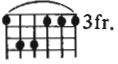
my

Gm7

F/A

Bb9

Bb/C



old man

plays the trom - bone —

and works out

at the track. —

F

C11

F

F

A7



He says that he loves me,

Bb9

F

A7



e - ven though it's not his ba - by, —

he says that he'll raise him up like he

Bb9 F A7

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

Dm7 F/Eb Bb9 Bb/C C7

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

Bb9 C11 F C11 F C11 F A7

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

3

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



Musical staff with treble clef, key signature of two flats, and 4/4 time signature. It contains the first line of the vocal melody with lyrics: "wear in your hair. I still have that record of".

wear in your hair. I still have that record of

Piano accompaniment for the first system, including treble and bass staves. It features triplets and a melodic line in the right hand.

Dm7

F/Eb

Bb9



Musical staff with treble clef, key signature of two flats, and 2/4 time signature. It contains the second line of the vocal melody with lyrics: "Little Anthony and the Imperials, but someone stole my record player, now".

Little Anthony and the Imperials, but someone stole my record player, now

Piano accompaniment for the second system, including treble and bass staves. It features a steady bass line and chords in the right hand.

C11

F

C11

F

A7



Musical staff with treble clef, key signature of two flats, and 2/4 time signature. It contains the third line of the vocal melody with lyrics: "how do you like that!".

how do you like that!

Piano accompaniment for the third system, including treble and bass staves. It features a melodic line in the right hand and a bass line in the left hand.

Dm7

F/C

Gm7

Fadd9/A



Musical staff with treble clef, key signature of two flats, and 4/4 time signature. It contains the fourth line of the vocal melody with lyrics: "And hey, Charlie, I almost went crazy after Mario got busted,".

And hey, Charlie, I almost went crazy after Mario got busted,

Piano accompaniment for the fourth system, including treble and bass staves. It features a melodic line in the right hand and a bass line in the left hand.

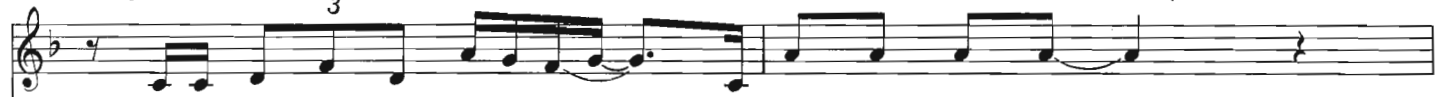
Bb9

Bb/C

C7

F

A7



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



Dm7

F/C

Bb9



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



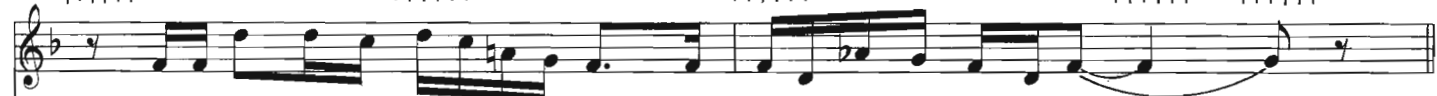
Gm7

Fadd9/A

Bb9

Bb/C

C7



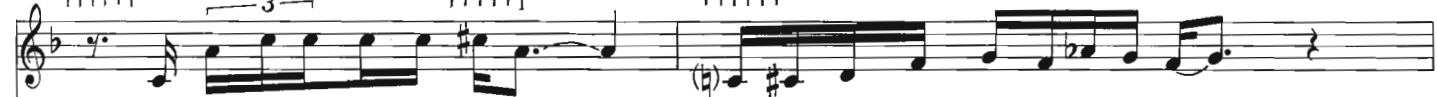
So I came back to Min - ne - a - po - lis, this time I think I'm gon - na stay. _____



F

A7

Bb9



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



F A7 Bb9

3

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

F A7 Dm7 F/Eb

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

Bb9 C11 Bb9 C11

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

F C11 F C11 F A7

Hey, Char-lie, — for Chris' sakes,

3

Bb9

F

A7



if you wan-na know the truth of it, —

I don't have a hus-band, —

Bb9

F

A7



he don't play the trom-bone. —

I need to bor-row mon-ey to

Dm7

F/Eb

Bb9



pay this law- yer. — Char-lie, hey,

I'll be el-i-gi-ble for pa-role, — come

C11

F



Val-en-tine's

Day. —

ritard.

C11

Foreign Affair

Words and Music by
Tom Waits

Freely

Cmaj9

Am7

Dm9

G7

C/G

Cmaj9

Am7

Musical notation for the first system, including guitar chord diagrams and piano accompaniment. The piano part is marked *mf*. The guitar part includes chords: Cmaj9, Am7 (0 0 0), Dm9 (3fr.), G7 (x000), C/G (x 0 0), Cmaj9, and Am7 (0 0 0).

Dm9

G7(13)

Cmaj9

Am7

Dm7

G7

Musical notation for the second system, including guitar chord diagrams and piano accompaniment. The guitar part includes chords: Dm9 (3fr.), G7(13) (x 0 3fr.), Cmaj9, Am7 (0 0 0), Dm7 (3fr.), and G7 (x000). The lyrics are: "When trav - el - ing a - broad in the con - ti - nen - tal style, - it's my be -".

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

Musical notation for the third system, including guitar chord diagrams and piano accompaniment. The guitar part includes chords: Cmaj9, Dm7 (0), G7(13) (x 0 3fr.), C (0 0 0), Am7 (0 0 0), Dm9 (3fr.), G7sus4 (x00), and G7 (x000). The lyrics are: "lief one must at-tempt to be dis-creet. And to".

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 -

Cmaj9

Am7

Dm7

G7sus4

G7(13)

Cmaj9

Am7

0 0 0 0 3

0 0 0 0 3fr.

x 0 0 0 3fr.

x 0 0 0 3fr.

0 0 0 0 3fr.

0 0 0 0 3fr.

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

a tempo

Dm7

G7(13)

E7/G#

Am7

Am7/G

Dm9

G7sus4

G7(13)

0 0 0 0 3fr.

x 0 0 0 3fr.

x 0 0 0 3fr.

0 0 0 0 3fr.

x 0 0 0 3fr.

0 0 0 0 3fr.

x 0 0 0 3fr.

x 0 0 0 3fr.

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

Cmaj7

Dm7

G7(13)

Cmaj9

Am7

Dm9

G7sus4

0 0 0 0 3fr.

x 0 0 0 3fr.

x 0 0 0 3fr.

0 0 0 0 3fr.

0 0 0 0 3fr.

x 0 0 0 3fr.

x 0 0 0 3fr.

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

E7sus4/B

E7/B

Am7

D7/A

Dm7

G7

G7(13)

0 0 0 0 3

0 0 0 0 3

0 0 0 0 3

0 0 0 0 3

0 0 0 0 3

x 0 0 0 3

x 0 0 0 3

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

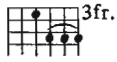
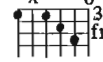
G7(13)

Cmaj9

Am7

Dm9

G7sus4



car - go that their car - ry - ing is you.

A for - eign af -

rit.

Cmaj9

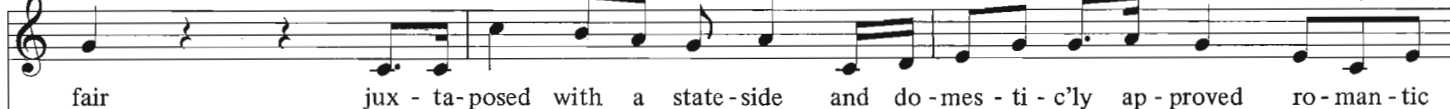
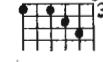
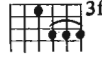
Am7

Dm9

G7sus4

G7(13)

Cmaj9



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



Dm7

G7sus4

E7/G#

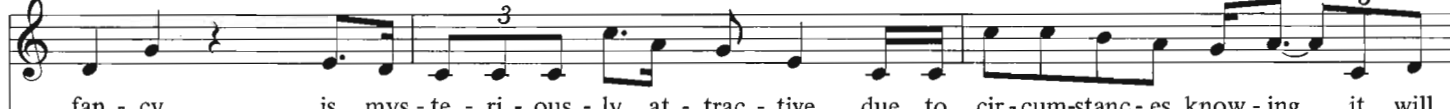
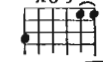
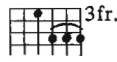
Am7

Am7/G

Dm9

G7sus4

G7(13)



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



Cmaj9

Am7

Dm9

G7sus4

G7(13)

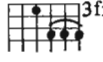
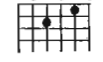
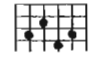
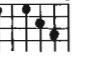
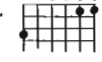
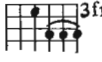
Cmaj9

Am7

Dm9

G7sus4

C



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



Tom Waits: Grapefruit Moon from "Closing Time"

Moderato (♩=72)

Musical notation for measures 1-5. The score is in common time (C) and features a piano (p) dynamic. The right hand plays a complex, syncopated melody with triplets and sixteenth notes. The left hand provides a steady accompaniment with eighth notes and chords. A 'Con Ped.' (Con Pedal) instruction is written below the first measure.

Con Ped.

Musical notation for measures 6-10. Measure 6 begins with a repeat sign. The right hand continues with a melodic line, while the left hand maintains the accompaniment. A fermata is placed over the final note of measure 10.

Musical notation for measures 11-15. The right hand features a melodic line with some rests, and the left hand continues with the accompaniment. A fermata is placed over the final note of measure 15.

Musical notation for measures 16-20. The right hand has a melodic line with some rests, and the left hand continues with the accompaniment. A fermata is placed over the final note of measure 20.

21

21

26

Dal ♩ al ♩ e Coda

CODA

26

Dal ♩ al ♩ e Coda

CODA

rit.

rit.

HANG DOWN YOUR HEAD

Words and Music by Tom Waits and Kathleen Brennan

Moderate beat



Hush, a wild vi - o - let, —



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



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



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

Tear my heart to -



day. _____

You have found an - oth - er,

Oh ba - by










I must go a - way. _____

So

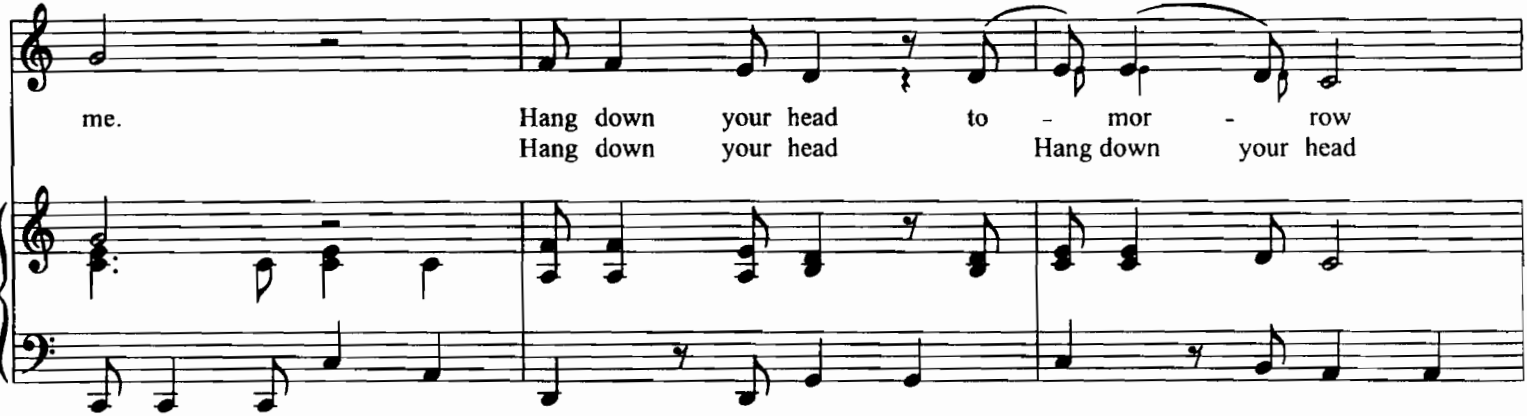







hang down your head for sor - row. _____

Hang down your head for

C 
 Am 
 Dm 
 G 
 C 
 Am 
 to Coda 

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



Dm 
 G 
 C 
 Csus4 
 C 






Hang down your head, Ma - rie. _____



C 
 Csus4 
 C 
 Dm 
 G 
 G7 

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



F/C 
 C 
 Csus4 
 C 
 Dm 

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





D.S. al Coda ⊕

takes me a - way from you. — So

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line begins with a quarter note 't', followed by eighth notes 'a - way', a quarter note 'f', eighth notes 'rom', a quarter note 'y', eighth notes 'ou.', and a half note rest. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

⊕ Coda



Hang down your head, Ma - rie. —

The Coda section features a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line starts with a quarter note 'H', eighth notes 'ang', a quarter note 'd', eighth notes 'own', a quarter note 'y', eighth notes 'our', a quarter note 'h', eighth notes 'ead,', a quarter note 'M', eighth notes 'a -', a quarter note 'rie.', and a half note rest. The piano accompaniment includes chords and a bass line.

Heartattack and Vine

Words and Music by
Tom Waits

Moderate Blues (♩ = ♩³)

A7+9



Dm7



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

A7



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

Dm7



G7



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

Dm

A7+9

Dm7



Tacet



4fr.



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 -

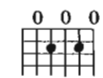


gar man, thief, Phil - ly Joe Re - mark - a - - ble looks
gainst your scam - bled eggs than crawl - in' down Ca - huen - ga on a



A7

Dm7

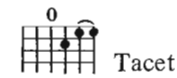


on in dis - be - lief. You'll find your ig - nor - ance is mad - ness, you'll
bro - ken pair of legs. You'll find your ig - nor - ance is bliss - ful ev - 'ry



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

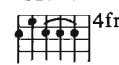


God when he's drunk... Well, this stuff will prob-'bly kill... you let's do an - oth - er line...

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



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



E♭maj9



C9-5



Fm7



B♭9(13)



B♭9



with pedal

please.



E♭maj9



C9-5



Fm7



B♭9(13)



(Male) Stop me— if you've heard this one— but, I feel as though we've met be-fore—



Ebmaj9

C9-5

Fm7

Bb9(13)

G7/B



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



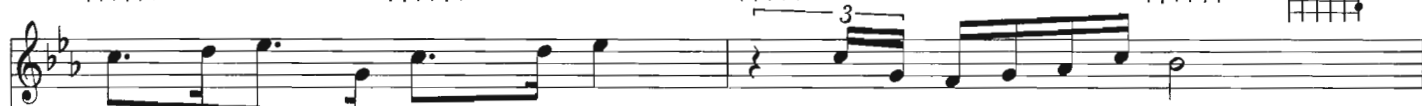
Cm7

Fm7

Fm7(addBb)

Bb9(13)

Bb7¹³₉



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



Ebmaj9

C9-5

Fm7

Bb9(13)

Bb9



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



Ebmaj7

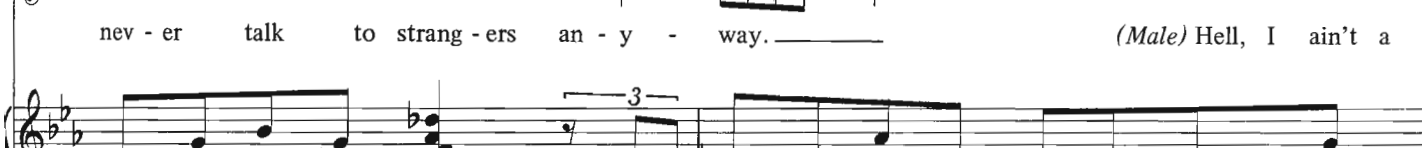
Db⁶₉

Gbmaj9

Bb9(13)



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



E♭maj9

C9-5

Fm7

B♭9(13)



bad guy_ when you get to know me.

I just thought there_ ain't no harm...

(Female) Hey_ yeah_ just try

E♭maj9

C9-5

Fm9

B♭9

G7/B



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

Cm7

D♭9

E♭maj7/B♭

D♭9



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

G♭9

C7-9

Fm7(add B♭)

B♭7

A♭6

D♭9



way.

Your life's a dime store nov - el.

Eb/Bb

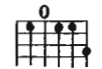
Bb9(13)

Eb

Ab

Bb9(13)

Db9



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

Eb/Bb

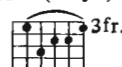
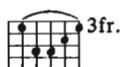
Bb9(13)

Eb

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-

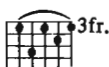
Cm7

Cm⁶₉

Ab

C7/E

Fm7(addBb) Bb7 +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)

Eb maj9

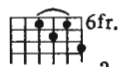
C9-5

Fm7

Bb9

Eb 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

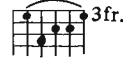
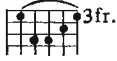
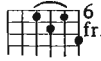
Fm7

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

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

Cm7

Am7-5

Eb/Bb

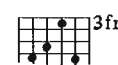


strang-ers an-y-more.

Bbsus4

Eb(addF)

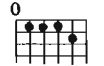
Db9(13)



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

Gb9(13)

Ebmaj9



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

I Wish I Was in New Orleans

(In the Ninth Ward)

Words and Music by
Tom Waits

Gospel like, freely

Chord diagrams and musical notation for guitar and piano.

Chord diagrams shown above the first system:

- C:
- C9:
- F:
- C(addD):
- Am7:

Chord diagrams shown above the second system:

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

Chord diagrams shown above the third system:

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

Chord diagrams shown above the fourth system:

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

Lyrics:

Well, I wish I was in
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 the Saints Go
wear the dress I like so well. Meet me at the

Dm7 G7sus4 G7(13) C C9 F Em7 Eb^o

3
 March - ing In. "___
 old sa - loon. ___
 By Make the whis - kers on my chin, New___
 Make sure there's a Dix - ie moon, New___

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

Or - leans I'll be___ there. I'll drink you bot - tle and my___
 Or - leans I'll be___ there. And deal the

Dm7 G7 Ab(addBb) C(addD)

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

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*. Fingerings 4, 5, 1, and 4 are indicated above the notes. The guitar part shows the Dm and Bbm6 chords.

Fadd9/A



Abdim



Gm7



Musical notation for the second system, including guitar and piano parts. The piano part continues with the same *mf legato* marking. The guitar part shows the Fadd9/A, Abdim, and Gm7 chords.

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.*. The guitar part shows the A7sus4, A7, Dm, Gm/Bb, A7, and Dm chords. The lyrics "1. Well, she's" are written below the piano part.

Dm
xx0

Bbm6
x 0 x

up a - gainst the reg - is - ter with an a - pron and a spat - u - la, —

a tempo

Fadd 9/A
x0

Abdim
x x

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

Gm7
3fr.

A7sus4
x0 0 0

A7
x0 0 0

mov - ing vi - o - la - tion from her conk down to her shoes, — but it's

Dm
xx0

Gm/Bb
x 0 0

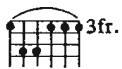
A7
x0 0 0

Dm
xx0

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

Gm

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

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 scam - bled?"

Fadd9/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

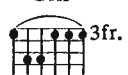


Dm

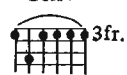


noth - in' but an in - vi - ta - tion to the blues." — But you can't

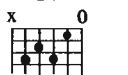
Gm



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,

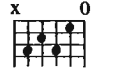
Gm



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

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
 Accostumed to the finer things.
 He probably left her for a socialite,
 He didn't love her 'cept at night,
 And then he's drunk and never told her that he cared.

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

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

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

Jersey Girl

Words and Music by
Tom Waits

Moderately slow

D
0

G
x000

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

mp

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, 4/4 time, with lyrics. Above it are two guitar chord diagrams: a D major chord (0 2 2 1 3 2) and a G major chord (x000). The bottom two lines are piano accompaniment, starting with a mezzo-piano (*mp*) dynamic marking. The piano part features a steady eighth-note bass line and chords in the right hand.

D
0

A7sus4
0 0 0

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

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics. Above it are two guitar chord diagrams: a D major chord (0 2 2 1 3 2) and an A7sus4 chord (0 0 0 2 4 2). The bottom two lines are piano accompaniment, continuing the rhythmic pattern from the first system.

D
0

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

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with lyrics. Above it is a guitar chord diagram for a D major chord (0 2 2 1 3 2). The bottom two lines are piano accompaniment, concluding the piece.

G x000 D 0

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.

A7sus4 0 0 0 0

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

D 0 G/D 000 D 0 G x000

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

D 0

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 _____

D



D7



G



you. }
girl. }

Sing — sha la la la la la, —

sha la la la la la

D



A7sus4



la — la la. —

Sha la la sha la la la la.

D



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

Sha la

G
x000

D
0

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

A7sus4
0 0 0

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

D
0

1. 2.

la. You know she thrills me with And I

D A7 D A7 D D7

0 0 0 0 0 0 0

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

D.S. and fade

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 - lisle 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

Eb6

Bbadd 9/D



3

step on her lawn,

I got a half a pack of Luck-y Strikes, man, so

Cm7

F7

Bbadd 9/D



3

come a - long with me. —

Let's fill our pock - ets — with

Eb6

Bbadd 9/D



Mac - a - da - mi - a - nuts, —

and go o - ver to Bob - by Good - man - son's and

Cm7

F7

Bbadd 9/D



3

3

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, key signature of two flats, and a 3-measure triplet in the final measure.

ma - ma's 'cross the street,

Jo - ey Nav - ins - ki says she put her tongue -

Accompanying piano accompaniment for the first system, including bass and grand staff.

Cm7

F7

B \flat add 9/D



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

in his mouth. -

Dick - y Faulk - ner's got a switch blade and some

Accompanying piano accompaniment for the second system, including bass and grand staff.

E \flat 6

D7

Em7

C9



Musical staff with treble clef, key signature of two flats.

goose - neck ris - ers,

that eu - ca - lyp - tus - is a hunch - back, there's a

Accompanying piano accompaniment for the third system, including bass and grand staff.

Cm7

F

B \flat add 9/D



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

wind up from the south, -

so let me tie you up with kite - string and I'll

Accompanying piano accompaniment for the fourth system, including bass and grand staff.

E \flat 6

B \flat 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 \flat add 9/D



3

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

E \flat 6

B \flat 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

mf

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 and hop that freight train in the hall,
We'll slide all the way down the drain to New Orleans in the fall.

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



(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)



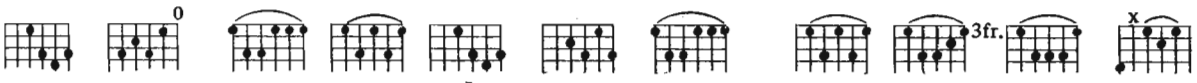
Op - er - a - tor, num - ber please, it's been so man - y years.

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?

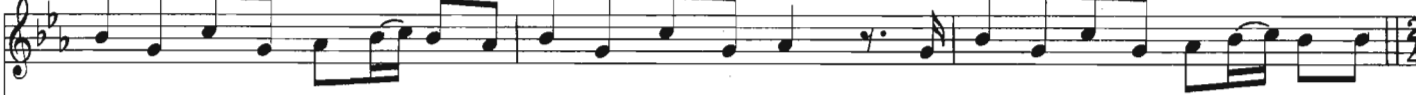
E \flat C7 Fm B \flat 7 E \flat C7/E Fm B \flat 7 Cm B \flat A \flat (addB \flat)



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



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



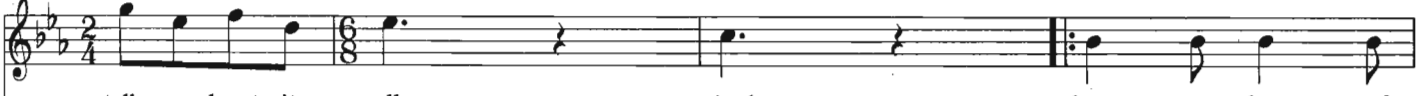
It's been for - ty years or more now; Mar - tha, please re - call, and meet me out for cof - fee where we'll



Cm B \flat A \flat (addB \flat)



Play 3 times
E \flat



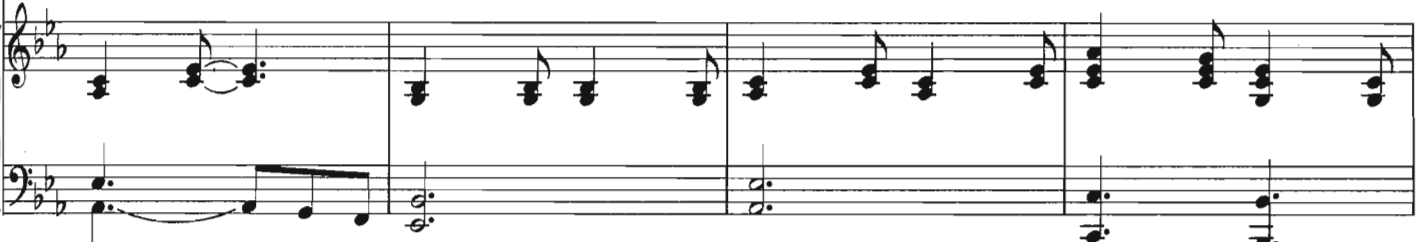
talk a - bout it all. And those were days of



A \flat E \flat A \flat Cm Cm7/B \flat



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



Ab Fm7 Bb9sus4 Eb Ab/Eb Eb

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

Ab Eb Ab Cm Cm/Bb

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

Ab Bb9sus4 Eb Ab/Eb Eb Bb7/D Eb Bb7/D

rain - y day.

Cm Bb Ab(addBb) 1.2. Eb Bb7/D Eb Bb7/D Cm Bb Ab(addBb)

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 A \flat (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 A \flat (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 A \flat (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

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

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

Chord Diagrams:

- C#m7: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$ 4fr.
- F#7: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$
- A7: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$
- G#7sus4: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$ 4fr.
- G#7: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$ 4fr.

C#m7

F#7

A7

G#7sus4

G#7



You wear a dress,—

ba - by, I'll wear a tie.——

We'll laugh at that

C#m7

F#7

A7

G#7

C#m7



old, blood - shot moon—

in that

bur - gun - dy sky.—

C#m7

F#7

A7

G#7

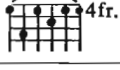


C#m7

F#7

A7

G#7



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

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

So, let's put a

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.

Words and Music by
Tom Waits

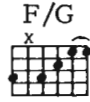
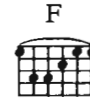
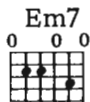
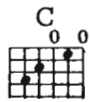
Moderately slow (♩ = ♩³)

Tacet

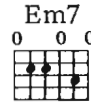
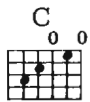
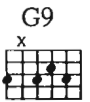
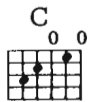
Well, my

mp legato

with pedal throughout



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



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

F F/G G7 C Em7
 x 0 0 0 x 0 0 0 0 0 0 0 0 0

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

mf *Dixiel*

F F/G G7 C Em7 F F/G To Coda
 x 0 0 0 x 0 0 0 0 0 0 0 0 0 x 0 0 0

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

C Em7 F Em Dm G
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

C Am Dm G C Am
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

and I lead the pa - rade; _____

Dm
0

G
x000

Am
0 0

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

D
0

F/G
x

G7
x000

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

C
0 0 0

Em7
0 0 0

F

F/G
x

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

C
0 0 0

G9
x

C
0 0 0

Em7
0 0 0

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

F F/G G7 x000

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, —

Viertel

mf

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 _____

Am 0 0 D 0

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

F/G x G7 x000 F/G x G7 x000

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

mp

Repeat and fade
 Coda C 0 0 Em7 0 0 0

Free-way cars and trucks, _____

Repeat and fade

F F/G x G7 x000 C 0 0 Em7 0 0 0 F F/G x G7 x000

_____ rid-in' with La - dy Luck. _____

Old Boyfriends

Words and Music by
Tom Waits

Slowly

Cm7

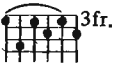
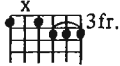
G7₄₋₅⁹

Cm7

G7-9

Cm7

G7-9



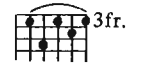
Cm7

G7-9

Cm7

Fm7

Bb7



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

Dm7-5

G7

Dm7-5

G7-5

G7

Cm7



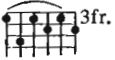
o - ver - coat, like burned out light - bulbs on a fer - ris wheel.

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

F F7 F Gm7 F/A

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

Bb9 Eb

dress can make the win - dow _____ like a dream.

Gb7/6 Bb 1. C9

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

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

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

poco rit.

Coda Cm7 G7-9 Cm7 G7-9

Old boy - friends, all my old boy -

Cm7 G7-9 Cm7 F9

friends. Old boy - friends. —

ritard. *a tempo*

Bbm9 Eb9 Ab9 Db9 Cm(maj7)

Oo, — oo, — Oo.

ritard. e dim.

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.)

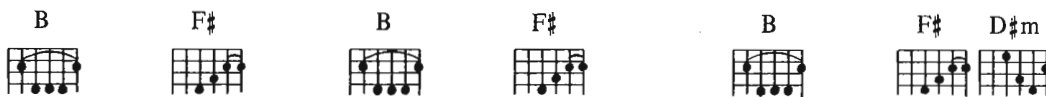
3. Old boyfriends
 Turn up every time it rains,
 Fall out of the pages in a magazine.
 Old boyfriends.
 Girls fill up the bars every spring,
 Not places for remembering. (To Coda)

On the Nickel

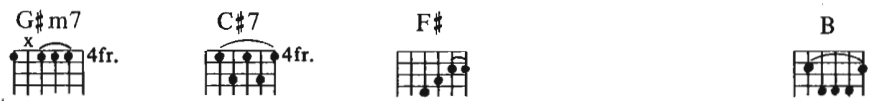
Words and Music by
Tom Waits

Slowly

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

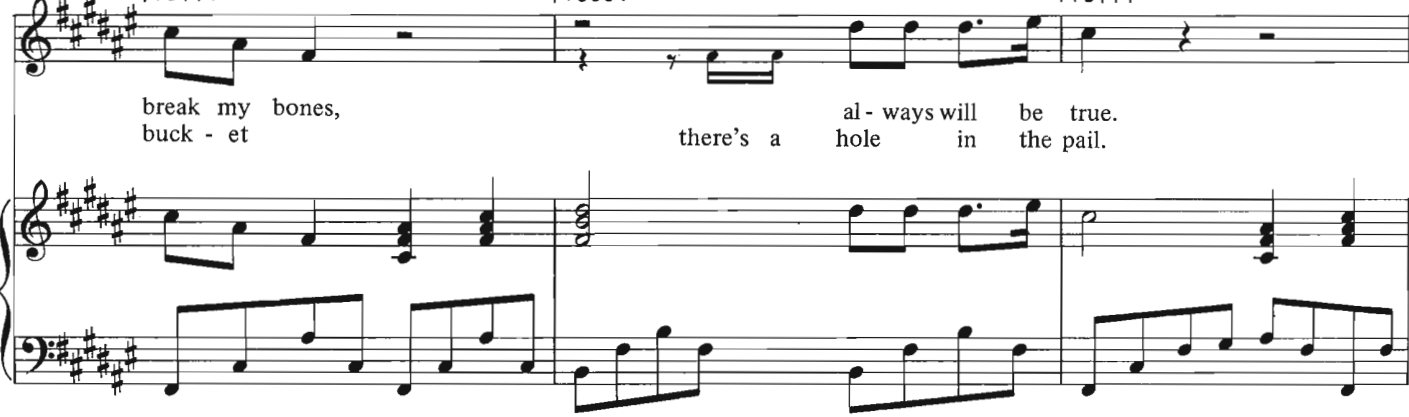
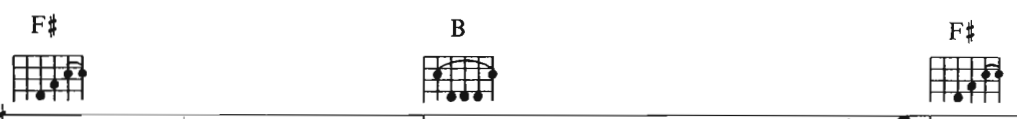


G#m7 4fr. C#7 4fr. F# B



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.

B

F#

D#m

G#m

4fr.

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

4fr.

C#7

4fr.

B(addC#)

4fr.

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#

4fr.

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

4fr.

C#7

4fr.

1. F#

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

2.

F#

B

G

Db



there.

Ab(addBb)

Ab

Db

Ab

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

Db

Ab

Db

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

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

Ab

Fm

Bbm

Eb7

scare - crow sits, just like punch lines -
sup - per and you let me down

be - tween the cars.
a - gain.

Db

Ab

Db

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

Ab

Db

Bb

Ab

Fm

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

Bbm

Eb7

1. Ab

2. Ab

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

Db

A

Eb

Bb(addC)

Bb

E \flat B \flat E \flat

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

B \flat E \flat B \flat G m

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

C m F7 E \flat

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

B \flat E \flat B \flat

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

Eb

C

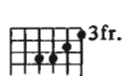
Bb

Gm

Cm

F7

Bb



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

Ebsus2

Eb

Bb

Ebsus2

Eb



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

Bb

Eb

C7

Bb

Gm

Cm



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

F7

Ebsus2

Eb

G

C

G(addA)



o - ver there.

rit.