

TOM WAITS BLOOD MONEY



Blood money – Tom Waits

1. Misery Is The River Of The World
2. Everything Goes To Hell
3. Coney Island Baby
4. All The World Is Green
5. God's Away On Business
6. Another Man's Vine
7. Knife Chase
8. Lullaby
9. Starving In The Belly Of A Whale
10. The Part You Throw Away
11. Woe
12. Calliope
13. A Good Man Is Hard To Find

Misery Is The River Of The World

Words and Music by Tom Waits and Kathleen Brennan

Moderately fast

N.C.

The first system of music consists of four measures. The vocal line (top staff) contains whole rests. The piano accompaniment (middle and bottom staves) begins with a *mp* dynamic. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. The key signature has one flat (Bb) and the time signature is 4/4.


The second system of music consists of four measures. The vocal line (top staff) contains whole rests. The piano accompaniment continues with chords and a bass line. The key signature changes to two flats (Bb, Eb) and the time signature changes to 3/4 at the end of the system.

The third system of music consists of four measures. The vocal line (top staff) contains whole rests. The piano accompaniment (middle and bottom staves) features a *mf* dynamic. A guitar chord diagram for Fm is shown above the first measure. The right hand plays a melodic line in the treble clef, and the left hand plays a bass line in the bass clef. The key signature has three flats (Bb, Eb, Fb) and the time signature is 3/4. The system ends with a double bar line.


The high - er that the mon - key can climb, The


Cm  Fm 

more he shows his tail, Call no man hap - py till he

Cm 

dies, There's no milk at the bot - tom of the pail. God

to Coda 

Dm 

God builds a church, The dev - il builds a chap - el Like the this - tles that are grow - ing 'round the

trunk of a tree, All the good in the world You can put in - side a thim - ble And

still have room for you and me. If there's

one thing you can say a - bout Man - kind, There's noth - ing kind a - bout

man, You can drive out na - ture with a pitch fork, But it



al - ways comes roar - ing back a - gain. Mis - er - y's the riv - er of the

world, Mis - er - y's the riv - er of the world,

Mis - er - y's the riv - er of the world.



D.S. al Coda

Coda



tem - pers all the ruins for the new shorn lands, The dev - il knows the bi - ble - like the



back of his hand, All the good in the world You can put in - side a thim - ble And



still have room for you and me. If there's one thing you can say a - bout



Man - kind, There's noth - ing kind a - bout man, You can

Dm



Cm



drive out na - ture with a pitch fork But it al - ways comes roar - ing

C7



Fm



back a - gain. For want of a bird, the sky was lost, For

Cm



Fm



want of a nail, a shoe was lost, For want of a life, a

Cm



C7



knife was lost, For want of a toy, a child was lost. And

Fm Cm

mis-er-y's the riv-er of the world, Mis-er-y's the riv-er of the world, Ev-'ry-bod-y

Fm Cm

row, ev-'ry-bod-y row, Mis-er-y's the riv-er of the world,

Fm Cm

Mis-er-y's the riv-er of the world, Mis-er-y's the riv-er of the world. Ev-'ry-bod-y

Fm Cm

row, ev-'ry-bod-y row, Ev-'ry-bod-y row, ev-'ry-bod-y row,

Fm Am

Mis-er - y's the riv - er of the world, Mis - er - y's the riv - er of the world. Ev - 'ry - bod - y

Fm Am

row, ev - 'ry - bod - y row, Ev - 'ry - bod - y row, ev - 'ry - bod - y row, Ev - 'ry - bod - y

Fm Am

row, Mis - er - y's the riv - er of the world.

Fm Am

Mis - er - y's the riv - er of the world, Mis - er - y's the riv - er of the world, Ev - 'ry - bod - y row. Mis - er - y's the riv - er of the world. ev - 'ry - bod - y row, ev - 'ry - bod - y row.

repeat & fade

Everything Goes To Hell

Words and Music by Tom Waits and Kathleen Brennan

Moderately fast



mp

The piano introduction consists of two staves in 12/8 time, featuring a steady eighth-note bass line and a more active treble line. The tempo is marked 'Moderately fast' and the dynamics are 'mp'.

Why be sweet, why be care - ful, why be
want to hear you purr and hear you

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a similar rhythmic pattern to the introduction, with some sustained chords in the right hand.

kind? A man has on - ly one thing on his
moan, You have an oth - er man who brings the mon - ey

The vocal line continues with the lyrics. The piano accompaniment features a more complex rhythmic pattern in the right hand, including some triplets and sustained chords.

mind, home. Why I ask don't po - lite - ly, why go dish - es in the

light sink, ly, why say please? They on - ly want to get you on your Don't ask me what I feel or what I

Cm

knees. } think. } There's a few things that I nev - er could be -


G7

lieve, oh, A wom - an when she weeps, A

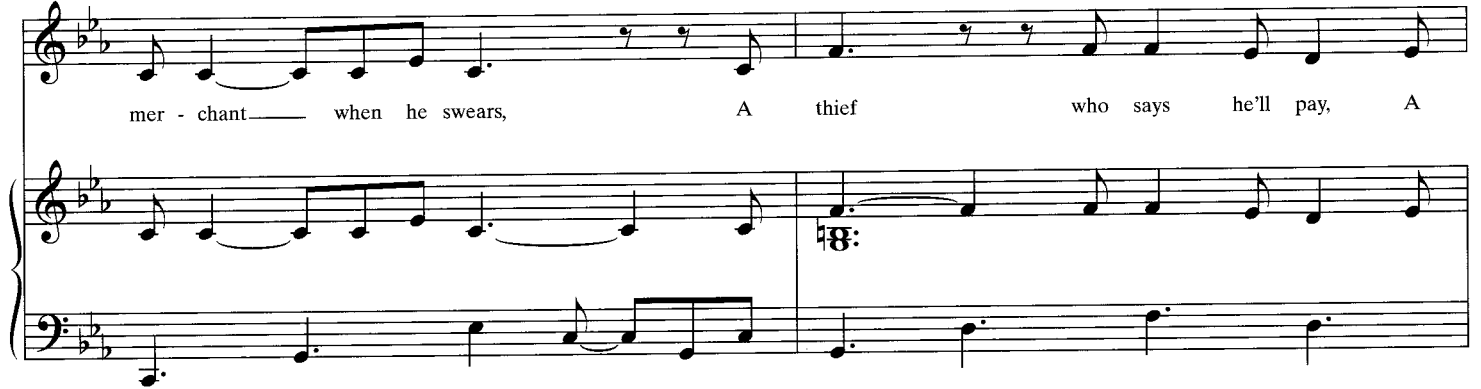
a tempo

Cm


G7



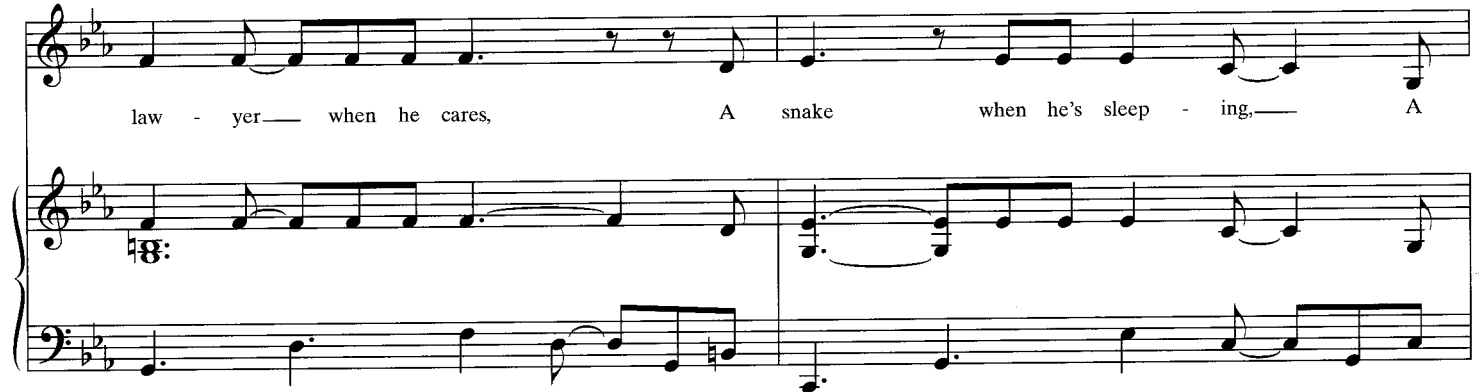
mer - chant — when he swears, A thief who says he'll pay, A




Cm




law - yer — when he cares, A snake when he's sleep - ing, — A



G7



drunk - ard — when he prays, I don't be - lieve you — go to heav - en — when you're



to Coda 

good, And ev - 'ry thing goes to hell — an - y -





way. Lais - sez - faire, — mi a - mour, — se la

a tempo



vie, Shall I re - turn to shore or swim back — out to sea? The world don't



care — what a sail - or does in the town, It's hang - ing — in the win - dows — by the



pound. I don't be - lieve you go to heav - en — when you're good,



D.S. al Coda

Ev - 'ry - thing goes to hell — an - y way. I on - ly

a tempo

Coda

way.

a tempo mf



repeat & fade

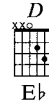
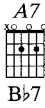
Ev - 'ry - thing goes to hell — an - y -

Coney Island Baby

Words and Music by Tom Waits and Kathleen Brennan

Moderately

With capo
at first fret:

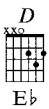


mp *legato*



tr

Ev - 'ry



night she comes. To take me out to dream - land,

A7



Bb7

When I'm with her, I'm the rich - est — Man in the

D



Eb

A7



Bb7

town. She's a rose, she's a pearl, She's the

D



Eb

A7



Bb7

spin on my world, All the stars make their

D



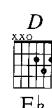
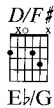
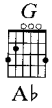
Eb

D7/F#

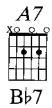


Eb7/G

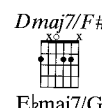
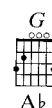
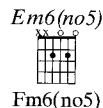
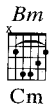
wish - es on — her eyes She's my Co - ney Is - land



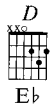
Ba - by, She's my Co - ney Is - land Girl.



She's a prin - cess, in a red



dress, She's the moon in the mist to me.



She's my Co - ney Is - land Ba - by, She's my Co - ney

1. *A7* *Bb7* *D* *Eb* *A7* *Bb7* 2. *D* *Eb*

Is - land Girl. Ev - 'ry Girl.

D7/F# *Eb7/G* *G* *Ab* *D/F#* *Eb/G*

, She's my Co - ney Is - land Ba - by, She's my Co - ney

A7 *Bb7* *D* *Eb*

Is - land Girl.

(L.H.)

mf

rit.

All The World Is Green

Words and Music by Tom Waits and Kathleen Brennan

Moderately



p



1. I fell in - to the o - cean When you be - came my
 2. A face for - gives the mir - ror, A worm for - gives the
 3. The moon is yel - low sil - ver, All the things that sum - mer
 4. *(Instrumental solo)*



wife,
 plow,
 brings,

I risked it all a - gainst the sea
 The ques - tion begs the an - swer,
 It's a love you'd kill for,

Bm



To have a bet - ter life. Ma - rie, you are the
 Can you for - give me some - how? May - be when our
 And all the world is green. 3. 4. He's bal - anc - ing a

(Instrumental solo ends)

Em



A7



D



wild blue sky Men do fool - ish things,
 stor - y's o - ver We'll go where it's al - ways spring,
 dia - mond On a blade of grass,

G7



F#7



to Coda

You turn kings in - to beg - gars, And beg - gars in - to
 The band is play - ing our song a - gain And all the world is
 The dew will set - tle on our graves When all the world is

Bm G D

kings. }
green.
green.

Pre - tend that you owe me noth - ing, And

mp

A7 D G D

all the world is green, We can bring back the old days a - gain, When

1. 2. 3. D.S. al Coda

A7 D D/A F#7/A# D/A F#7/A#

all the world is green.

p

Coda Bm

green.

p

God's Away On Business

Words and Music by Tom Waits and Kathleen Brennan

Moderately fast

Bm



Pd

mf

sell your heart to the junk - man ba - by For a buck, for a
Dig - ging up the dead with a shov - el and a pick It's a job, it's a

Em



buck If you're look - ing for some - one to pull you out of that ditch You're out of
job, Blood - y moon ris - ing with a plague and a flood, Join the

luck, you're out of luck. The ship is sink - ing, The ship is
 mob, join the mob. It's all o - ver, It's all

F# Em F#

sink - ing, The ship is sink - ing. } There's a leak, there's a leak in the boil - er room, The
 o - ver, It's all o - ver. }

Bm F# Bm G

poor, the lame, the blind, Who are the ones that we kept in charge?

Bm G7 Bm G

Kill - ers, thieves and law - yers. God's a - way, God's a - way,

Bm G7 Bm

1.

God's a - way on bus - 'ness bus - 'ness, God's a - way, God's a - way,

2.

God's a - way on bus - 'ness, bus - 'ness. God's a - way,

Bm

God's a - way on bus - 'ness, bus - 'ness. Ha!

G

Bm

1.2. G7

3.

God -

G Bm G

damn, there's al - ways such a big temp - ta - tion To be good, to be good, There's

Bm G Bm G

al - ways free ched - dar in the mouse-trap, ba - by, It's a deal, it's a deal,
nar - row my eyes like a coin slot, ba - by, Let her ring, let her ring.

Bm

God's a - way, God's a - way, God's a - way on bus - 'ness bus - 'ness,

1. 2.

God's a - way, God's a - way, God's a - way on bus - 'ness, bus - 'ness. I ness.

Another Man's Vine

Words and Music by Tom Waits and Kathleen Brennan

Moderately



First system of musical notation for the piano accompaniment, featuring a treble and bass clef. The tempo is marked "Moderately". The key signature is three flats (B-flat major/D-flat minor) and the time signature is 3/4. The music includes a piano introduction with a melodic line in the right hand and a bass line in the left hand. The first four measures are marked with the chords Fm, Db7, Fm, and Db7. The dynamic marking is *mp* and the articulation is *legato*.



Second system of musical notation, including the vocal line and piano accompaniment. The vocal line begins with the lyrics "Bou - gain - vil - lea's" and "Gold - en - Wil - lie's". The piano accompaniment continues with the same melodic and bass lines as the first system, with a repeat sign at the end of the first four measures. The dynamic marking is *mp* and the articulation is *legato*.



Third system of musical notation, including the vocal line and piano accompaniment. The vocal line continues with the lyrics "bloom gone and to wind, war, Be care - ful, mind young the wife" and "He left his young wife". The piano accompaniment continues with the same melodic and bass lines as the previous systems, with a repeat sign at the end of the first four measures. The dynamic marking is *mp* and the articulation is *legato*.

Gm C Dm Am

stran - gle the vines, The rose is climb - ing
 on the shore, Will she be stead - fast

Eb C Dm Am

o - ver the blind, 'Cause the sun is on the
 ev - 'ry - day While Gold - en Wil - lie's

Eb C Fm Cm

oth - er side, The bees long will find their
 far a - way? A - long the way her

Gm C Fm Cm

hon - ey, — end, The She sweet - est ev - 'ry
 let - ters — end, She nev - er reads what



time. Wil - lie sends. A - round a red rose, I see a I see a red rose, I smell a



red rose, } a red rose bloom - ing on an -
red rose, }



oth - er man's vine.



rit.

Knife Chase

Words and Music by Tom Waits and Kathleen Brennan

Moderately, with a strong beat

N.C.

The musical score for 'Knife Chase' is presented in four systems of piano accompaniment. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time and features a driving, rhythmic accompaniment. The first system includes the dynamic marking *mf* and the articulation *staccato*. The second system continues the rhythmic pattern. The third system shows a change in meter to 3/4 time for the first two measures, then returns to 4/4. The fourth system concludes with a *mp* dynamic marking and a melodic flourish in the treble clef.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a dynamic marking of *mf* above the third measure. The bass clef staff contains a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation. The treble clef staff features a complex melodic line with many beamed notes and a slur. The bass clef staff continues the rhythmic accompaniment.

Third system of musical notation. The treble clef staff has a melodic line with a dynamic marking of *mf* at the beginning. The bass clef staff continues the accompaniment. The system ends with a double bar line and a 3/4 time signature.

Fourth system of musical notation. The treble clef staff shows a melodic line with various time signatures (3/4, 4/4, 3/4, 4/4). The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with a dynamic marking of *mf* at the beginning. The bass clef staff continues the accompaniment. The system ends with a double bar line and a 4/4 time signature.

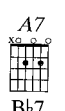
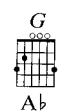
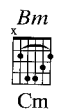
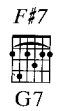
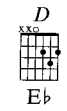
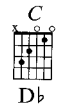
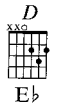
D.C. and fade

Lullaby

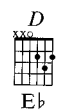
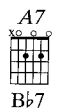
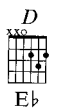
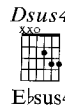
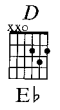
Words and Music by Tom Waits and Kathleen Brennan

Slowly

With capo
at first fret:

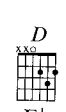
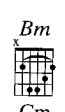
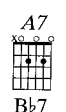
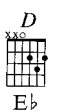
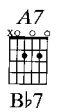


mp *legato*



Sun is red; moon is cracked, Dad - dy's nev - er

p



com - ing back. Noth - ing's ev - er yours to keep, Close your eyes,



 A7 D G D A7 D G D

go to sleep. If I die before you wake, Don't you cry,



 D/A A7 D A7 D F#7 Bm G D

don't you weep. Noth - ing's ev - er as it seems, Climb the lad - der



 A7 D G D A7 D G D

to your dreams. And if I die before you wake, Don't you cry,



 D/A A7 D A7 D F#7 Bm G D A7 D

don't you weep, Noth - ing's ev - er yours to keep, Close your eyes, go to sleep.

rit.

Starving In The Belly Of A Whale

Words and Music by Tom Waits and Kathleen Brennan

Moderately fast, driving

With capo
at first fret:
Bm
Cm

1.

Musical notation for the first system, including piano accompaniment and guitar chords. The piano part features a driving bass line and a rhythmic melody in the right hand. The guitar part is indicated by a capo at the first fret and chords Bm and Cm.

2.

Musical notation for the second system, including lyrics and piano accompaniment. The lyrics are: "Life is whit-tled, my word, Life's a rid-dle, just look sky-ward, Man's a They that". The piano accompaniment continues with a similar driving rhythm.

D
Eb

F#7/C#
G7/D

F#7
G7

Bm
Cm

Musical notation for the third system, including lyrics and piano accompaniment. The lyrics are: "fid-dle must that life plays on. When the day breaks, dance must pay the fid-dler. Sky is dark-'ning,". The piano accompaniment continues with a similar driving rhythm.

D

E \flat

And the earth quakes, Life's a mis - take all day
Dogs are bark - ing. But the car - a - van moves

F \sharp 7/C \sharp 

G7/D

F \sharp 7

G7

Bm



Cm

Em



Fm

Bm



Cm

long. } You tell me who gives a good good - dam, You'll
on. }

F \sharp 7

G7

Bm



Cm

nev - er get out — a - live, — Don't go dream - ing, Don't go

Em



Fm

Bm



Cm

Em



Fm

F \sharp 7

G7

Bm



Cm

schem - ing, A man must test his met-tle In a crooked ol' world.

§

Starv - ing in the bel - ly, Starv - ing in the bel - ly, Starv - ing in the bel - ly of a

Em
Fm

Bm
Cm

whale, Oh, you're starv - ing in the bel - ly, Starv - ing in the bel - ly,

F#7
G7

Bm
Cm

to Coda

Starv - ing in the bel - ly of a whale.

First system of musical notation, including a vocal line and piano accompaniment.

1. | 2.

Don't take As the crow flies, It's there that truth lies,

Second system of musical notation, including lyrics and piano accompaniment.

D
E♭

F#7/C#
G7/D

F#7
G7

At the bot - tom of the well. E - o -




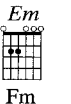

Third system of musical notation, including guitar chord diagrams and lyrics.

Bm
Cm


D
E♭

lev - en goes to heav - en, Bless the dead here as the

Fourth system of musical notation, including guitar chord diagrams and lyrics.

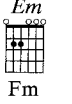

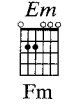


rain falls. Don't trust a bull's horn, A do - ber - man's tooth, A






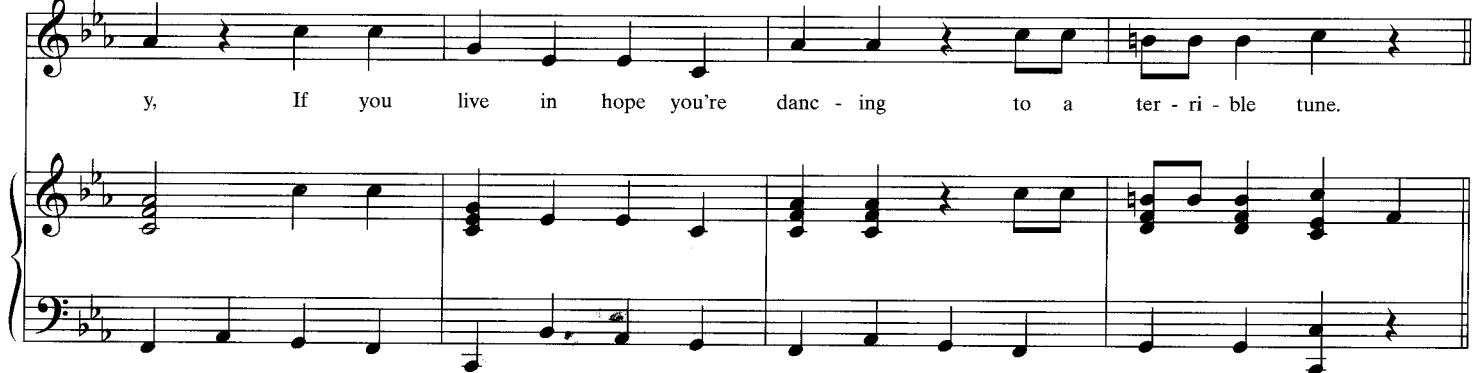

run - a - way horse - or me. Don't be greed - y, Don't be need -



y, If you live in hope you're danc - ing to a ter - ri - ble tune.

D.S. al Coda 



Coda

repeat & fade


The Part You Throw Away

Words and Music by Tom Waits and Kathleen Brennan

Moderately, in 1



Sheet music for the first system, featuring a vocal line and piano accompaniment. The piano part begins with a *p* dynamic marking. The vocal line includes the word "You" at the end of the first phrase.



Sheet music for the second system, including lyrics: "dance real slow, you wreck it down Then you beg gar's eyes, a win ning horse, A". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.



Sheet music for the third system, including lyrics: "walk a way then you turn a round. ti dy Mex i can di vorce." The piano accompaniment continues with a steady bass line and a melodic right hand.



Saint What did that old blonde gal
Mar - y's prayers, Hou - di - ni's



say?
hands, And a That is the
bar - man who



part al - ways you throw un -



1. 2.

a der - way. I want that Will you
stands.

Gm Gm(maj7) Gm7 Gm6 Dm

loose the flow - ers, hold on to the vase, Will you wipe all those
all of your let - ters burned up in the fire, Time is just

mf

Dm(maj7) Dm7 Dm6 Gm Gm(maj7)

tear - drops a - way from your face? I can't help think - ing as
mem - 'ry mixed in with de - sire. That's not the road it is

Gm7 Gm6 A7 Dm

I close the door, I have done all of this
on - ly the map, I say gone just like match - es

A7

man - y times be - fore.
from a closed down - cab - a - ret.

mp

Dm

A7



The bone must go, the wish can
In a Por - tu - guese Sa -

p

Dm

Gm

A7

Dm



stay, The kiss don't know what the lips will say.
loon A fly is circ - ling a - round the room,

A7

Dm

Gm



For - get I've hurt you, put stones in our bed,
You soon for - get the tune that you play,

A7

Dm



And re - mem - ber to nev - er
'Cause that is the part

A7



Dm



you mind in - stead.
throw a - way.

1.

2.

A7



Well, Oh, that is the part

Dm



you throw a - way.

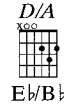
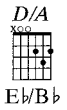
rit.

Woe

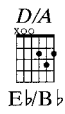
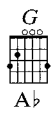
Words and Music by Tom Waits and Kathleen Brennan

Very slowly

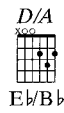
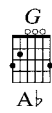
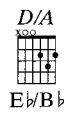
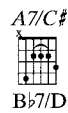
With capo
at first fret:



The rib - bon 'round your neck, a - gainst your skin that's pale as



bone, it is my fav - 'rite thing you've worn. The band is play - ing our song,



And we won't go home 'til morn.

Calliope

Words and Music by Tom Waits and Kathleen Brennan

Moderate waltz

N.C.

(Trumpet)

The musical score is arranged in three systems, each with three staves. The top staff is for the trumpet, and the bottom two staves are for the piano. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Moderate waltz'. The first system includes dynamic markings 'p' (piano) for both the trumpet and piano parts. The second system includes 'mp' (mezzo-piano) markings. The third system continues the piano accompaniment. The score features various musical notations including rests, notes, slurs, and dynamic markings.

System 1: Treble clef with a key signature of one sharp (F#). The melody consists of a dotted quarter note, an eighth note, a quarter note, and a half note. The piano accompaniment features a long slur over the first two measures, with notes including a sharp and a flat. The bass line consists of quarter notes and chords.

System 2: Treble clef with a key signature of one sharp (F#). The melody includes a 2/4 time signature change. The piano accompaniment includes the instruction "rit." (ritardando) and "a tempo" (return to tempo). The bass line features chords and quarter notes.

System 3: Treble clef with a key signature of one sharp (F#). The melody continues with quarter and eighth notes. The piano accompaniment has a long slur over the first two measures. The bass line consists of quarter notes and chords.

System 4: Treble clef with a key signature of one sharp (F#). The melody features a long slur over the first two measures. The piano accompaniment includes a long slur over the first two measures. The bass line consists of quarter notes and chords.

System 1: Treble clef with a whole rest. Piano part: Treble clef with a half note chord (F#4, A4) and a half note chord (B4, D5) tied across two measures. Bass clef with a half note chord (C3, E3) and a half note chord (F#3, A3) tied across two measures.

System 2: Treble clef with a half note chord (F#4, A4) and a half note chord (B4, D5) tied across two measures. Piano part: Treble clef with a half note chord (B4, D5) and a half note chord (F#4, A4) tied across two measures. Bass clef with a half note chord (C3, E3) and a half note chord (F#3, A3) tied across two measures.

System 3: Treble clef with a half note chord (F#4, A4) and a half note chord (B4, D5) tied across two measures. Piano part: Treble clef with a half note chord (B4, D5) and a half note chord (F#4, A4) tied across two measures. Bass clef with a half note chord (C3, E3) and a half note chord (F#3, A3) tied across two measures.

System 4: Treble clef with a half note chord (F#4, A4) and a half note chord (B4, D5) tied across two measures. Piano part: Treble clef with a half note chord (B4, D5) and a half note chord (F#4, A4) tied across two measures. Bass clef with a half note chord (C3, E3) and a half note chord (F#3, A3) tied across two measures.

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains a melodic line with a double bar line and repeat sign at the beginning, followed by a half note B-flat, a quarter note G, and a quarter note F. The middle and bottom staves are grand staff notation (treble and bass clefs). The middle staff has a key signature of two flats and contains a series of chords and a long slur over the final two measures. The bottom staff contains a bass line with eighth and quarter notes.

The second system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of two flats and a common time signature. It contains a melodic line with a slur over the final two measures. The middle and bottom staves are grand staff notation. The middle staff contains a series of chords and a long slur over the final two measures. The bottom staff contains a bass line with eighth and quarter notes.

The third system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of two flats and a common time signature. It contains a melodic line with a slur over the final two measures. The middle and bottom staves are grand staff notation. The middle staff contains a series of chords and a long slur over the final two measures. The bottom staff contains a bass line with eighth and quarter notes.

The fourth system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of two flats and a common time signature. It contains a melodic line with a slur over the final two measures. The middle and bottom staves are grand staff notation. The middle staff contains a series of chords and a long slur over the final two measures. The bottom staff contains a bass line with eighth and quarter notes.

A Good Man Is Hard To Find

Words and Music by Tom Waits and Kathleen Brennan

Moderate 2-beat (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$)



1

mp





1. al - ways play — Rus - sian Rou - lette in my head, —
2. Instrumental solo

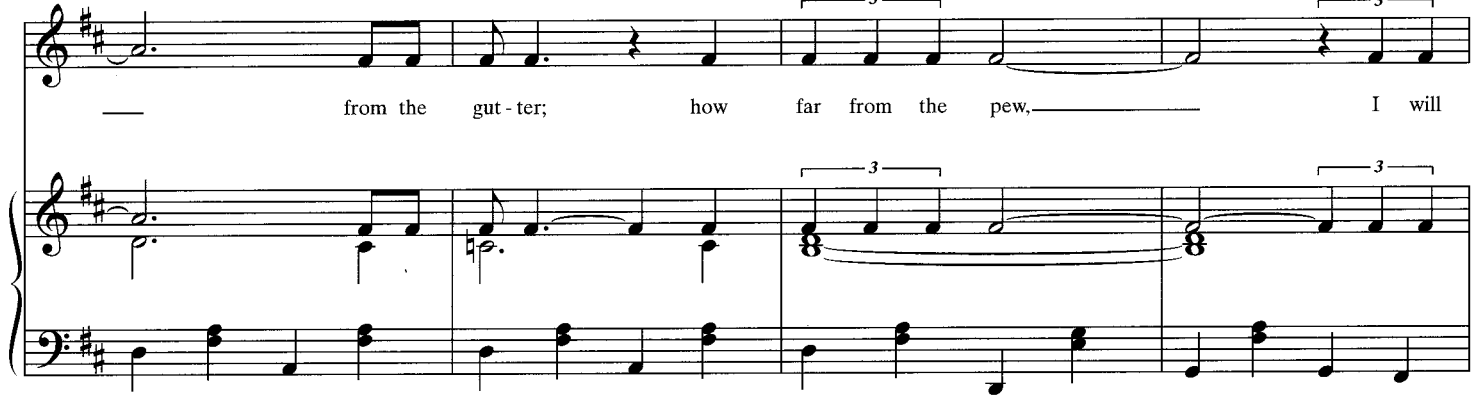
mp





Sev - en - teen black, oh, twen - ty - nine red. How far —


D7  Gmaj7 



from the gut-ter; how far from the pew, I will



E7  A7 


al - ways re - mem - ber to for - get a - bout you.



D  B7 

A good man is hard to find, On - ly

mf a tempo



Em  A7 

stran - gers sleep in my bed, And my



D B7 to Coda Em

fav - 'rite words are good - bye, And my fav - 'rite

A7 D

col - or is red.

A7

A long dead sol - dier looks out from the frame, No one re -

D

mem - bers his war, no one re - mem - bers his name. Go

D7 Gmaj7 G6

out to the mead - ow, — scare off all the crows, — It

E7 A7 D.S. at Coda

does noth - ing but rain here, noth - ing will grow.

Coda Em A7 Em A7

fav - 'rite col - or is, my fav - o - rite col - or is, —

Em A7 D repeat & fade

my fav - o - rite col - or is red, —