

TOM WAITS | MULE VARIATIONS







CD Art Direction: Kristin Vanderlip
CD Design: Christie Rixford at Supernatural Design
Cover photography by Matt Mahurin

Project Editor: Ed Lozano
Arrangements for publication by David Pearl

This book Copyright © 1999 by Jalma Music (ASCAP)
All Rights Reserved. International Copyright Secured.


This book Published 1999 by Amsco Publications,
A Division of Music Sales Corporation, New York

All rights reserved. No part of this book may be
reproduced in any form or by any electronic or mechanical means,
including information storage and retrieval systems,
without permission in writing from the publisher.

Order No. AM 949894
US International Standard Book Number: 0.8256.1756.1
UK International Standard Book Number: 0.7119.7713.5

Exclusive Distributors:
Music Sales Corporation
257 Park Avenue South, New York, NY 10010 USA
Music Sales Limited
8/9 Frith Street, London W1V 5TZ England
Music Sales Pty. Limited
120 Rothschild Street, Rosebery, Sydney, NSW 2018, Australia

Printed in the United States of America by
Vicks Lithograph and Printing Corporation

- 
- 12 **Big In Japan**
- 17 **Lowside Of The Road**
- 22 **Hold On**
- 31 **Get Behind The Mule**
- 37 **House Where Nobody Lives**
- 45 **Cold Water**
- 51 **Pony**
- 56 **What's He Building?**
- 57 **Black Market Baby**
- 64 **Eyeball Kid**
- 67 **Picture In A Frame**
- 72 **Chocolate Jesus**
- 76 **Georgia Lee**
- 82 **Filipino Box Spring Hog**
- 89 **Take It With Me**
- 94 **Come On Up To The House**

Big In Japan (Waits/Brennan)

I got the style but not the grace
I got the clothes but not the face
I got the bread but not the butter
I got the winda but not the shutter

But I'm big in Japan I'm big in Japan But heh I'm big in Japan

I got the house but not the deed
I got the horn but not the reed
I got the cards but not the luck
I got the wheel but not the truck

But heh I'm big in Japan I'm big in Japan I'm big in Japan

I got the moon I got the cheese I got the whole damn nation
On its knees I got the rooster I got the crow
I got the ebb I got the flow

I got the powder but not the gun
I got the dog but not the bun
I got the clouds but not the sky
I got the stripes but not the tie

But heh I'm big in Japan I'm big in Japan I'm big in Japan

Heh ho they love the way I do it
Heh ho there's really nothing to it

I got the moon I got the cheese
I got the whole damn nation on their knees
I got the rooster I got the crow
I got the ebb I got the flow

I got the sizzle but not the steak
I got the boat but not the lake
I got the sheets but not the bed
I got the jam but not the bread

But heh I'm big in Japan I'm big in Japan I'm big in Japan
I'm big in Japan, I'm big in Japan.

Lowside Of The Road (Waits/Brennan)

I'm on a black elevator
goin down
Little Joe from Kokomo
it rattles to the ground
The dice is laughin at the
man that he throwed
Your rollin over to the
Lowside of the road

The moon is red and your
dancin real slow
29 miles left to go
The chain monkeys
help you with your load
You're rollin over to the
Lowside of the road

Jezebel is naked
with an axe
the prosecution tells you
to relax
Your head feels like it's ready
to explode
You're rollin over, you're rollin over

Well the clapper has been ripped
out of the bell
The flapper has been kicked right
out of hell
When the horse whips the
man that he rode
You're rollin over to the Lowside of the road

The dog won't bite if you beat
him with a bone
She's so shy when she's
talkin on the phone
The ground rises up and starts to
groan
You're rollin over to the
Lowside of the road

Hold On (Waits/Brennan)

They hung a sign up in our town
"if you live it up, you won't
live it down"
So, she left Monte Rio, son
just like a bullet leaves a gun
With charcoal eyes and Monroe hips
she went and took that California trip
Well, the moon was gold, her
hair like wind
She said don't look back just
come on Jim
(Chorus)
Oh you got to
Hold on, Hold on
You got to hold on
Take my hand, I'm standing right here
You gotta hold on

Well, he gave her a dimestore watch
and a ring made from a spoon
Everyone is looking for someone to blame
but you share my bed, you share my name
Well, go ahead and call the cops
you don't meet nice girls in coffee shops
She said baby, I still love you
Sometimes there's nothin left to do

Oh you got to
Hold on, hold on
You got to hold on
Take my hand, I'm standing right here, you got to
just hold on

Well, God bless your crooked little heart
St. Louis got the best of me
I miss your broken-china voice
How I wish you were still
here with me

Well, you build it up, you wreck it down
you burn your mansion to the ground
When there's nothing left to keep you here, when
you're falling behind in this
big blue world

Oh you got to
Hold on, hold on
You got to hold on
Take my hand, I'm standing right here
You got to hold on

Down by the Riverside motel,
it's 10 below and falling
by a 99 cent store she closed her eyes
and started swaying
but it's so hard to dance that way
when it's cold and there's no music
well your old hometown is so far away
but, inside your head there's a record
that's playing, a song called

Hold on, hold on
You really got to hold on
Take my hand, I'm standing right here
and just hold on.

Get Behind The Mule (Waits/Brennan)

Molly be damned smote Jimmy the Harp
With a horrid little pistol and a lariat
she's goin to the bottom
and she's goin down the drain
Said she wasn't big enough to carry it

She got to get behind the Mule
in the morning and plow
She got to get behind the Mule
in the morning and plow
She got to get behind the Mule
in the morning and plow
She got to get behind the Mule
in the morning and plow

Choppity chop goes the axe in the woods
You gotta meet me by the fall down tree
Shovel of dirt upon a coffin lid
and I know they'll come lookin for me boys
and I know they'll come a-lookin for me

Got to get behind the Mule
in the morning and plow
Got to get behind the Mule
in the morning and plow
Got to get behind the Mule
in the morning and plow
Got to get behind the Mule
in the morning and plow

Big Jack Earl was 8'1"
He stood in the road and he cried
He couldn't make her love him
Couldn't make her stay
but tell the good Lord that he tried
(Chorus)

Dusty trail from Atchison to Placerville
On the wreck of the Weaverville stage
Beaula fired on Beatty for a lemonade
I was stirring my brandy with a nail boys
Stirring my brandy with a nail
(Chorus)

Well the rampaging sons of the widow James
Jack the cutter and the pock marked kid
Had to stand naked at the bottom
Of the cross
And tell the good lord what they did
Tell the good lord what they did
(Chorus)

Punctuated birds on the power line
In a Studebaker with the Birdie Joe Hoaks
I'm diggin all the way to China
With a silver spoon
While the hangman fumbles with the noose, boys
The hangman fumbles with the noose

(Chorus)
Pin your ear to the wisdom post
Pin your eye to the line
Never let the weeds get higher
than the garden
Always keep a sapphire in your mind
Always keep a diamond in your mind
(Chorus)

House Where Nobody Lives (T. Waits)

There's a house on my block
that's abandoned and cold
Folks moved out of it a
long time ago
and they took all their things
and they never came back
Looks like it's haunted
with the windows all cracked
and everyone calls it
the house, the house where
nobody lives.

Once it held laughter
Once it held dreams
Did they throw it away
Did they know what it means
Did someone's heart break
or did someone do somebody wrong?

Well the paint was all cracked
It was peeled off of the wood
Papers were stacked on the porch
where I stood
and the weeds had grown up
just as high as the door
There were birds in the chimney
and an old chest of drawers
Looks like no one will ever
come back to the
House where nobody lives

Once it held laughter
Once it held dreams
Did they throw it away
Did they know what it means
Did someone's heart break
or did someone do somebody wrong?

So if you find someone
someone to have, someone to hold
Don't trade it for silver
Don't trade it for gold
I have all of life's treasures
and they are fine and they are good
They remind me that houses
Are just made of wood
What makes a house grand
Ain't the roof or the doors
If there's love in a house
It's a palace for sure
Without love...
It ain't nothin but a house
A house where nobody lives
Without love it ain't nothin
But a house, A house where
Nobody lives.

Cold Water (Waits/Brennan)

Well I woke up this morning
With the cold water
With the cold water
With the cold water
Woke up this morning
With the cold water
With the cold water
With the cold
With the cold

Police at the station
and they don't look friendly
Well they don't look friendly
Well they don't look friendly
Police at the station
and they don't look friendly
They don't look friendly well
they don't

Blind or crippled
Sharp or dull
I'm reading the Bible
by a 40 watt bulb
What price freedom
Dirt is my rug
Well I sleep like a baby
with the snakes and the bugs

Well the stores are open
but I ain't got no \$
I ain't got no \$
Stores are open but I
ain't got no \$
ain't got no \$
Well I ain't

Found an old dog
and he seems to like me
seems to like me
well he seems to like me
Found an old dog and he
seems to like me
seems to like me
well he seems

Seen them fellows
with the cardboard signs
scrapin up a little \$
to buy a bottle of wine
Pregnant women and
the Vietnam vets I say
beggin on the freeway
Bout as hard as it gets

Well I slept in the graveyard
it was cool and still
cool and still
it was cool and still
Slept in the graveyard
it was cool and still
cool and still and it
was cool

Slept all night in the Cedar grove
I was born to ramble
born to rove
Some men are searchin for the
Holy Grail
but there ain't nothin sweeter
than ridin the rails
(Solo)

I look 47 but I'm 24
Well they shooed me away
from here the time before
Turned there their backs
and they locked their doors
I'm watchin T.V. in
the window of a furniture store

Well I woke up this morning
with the cold water
with the cold water
with the cold water
Woke up this morning
with the cold water
with the cold water
with the coldWell I woke up this morning
with the cold water
with the cold water
with the cold water
Woke up this morning
with the cold water
with the cold water
with the cold water
Well I woke up this morning
with the cold water
with the cold water
with the cold water
Woke up this morning
with the cold water
with the cold water
with the cold

Pony (T. Waits)

I've seen it all boys
I've been all over
Been everywhere in the
whole wide world
I rode the high line
with old blind Darby
I danced real slow
with Ida Jane

I was full of wonder
when I left Murfreesboro
Now I am full of hollow
on Maxwell Street...
And I hope my Pony
I hope my Pony
I hope my Pony
knows the way back home

I walked from Natchez
to Hushpukena
I built a fire by the side
of the road
I worked for nothin in a
Belzoni saw mill. I caught a
blind out on the B and O
Talullah's friendly Belzoni ain't so
A 44'll get you 99

And I hope my Pony
I hope my Pony
I hope my Pony
Knows the way back home

I run my race with burnt face Jake
gave him a Manzanita cross
I lived on nothin
but dreams and train smoke

Somehow my watch and chain
got lost.
I wish I was home in Evelyn's Kitchen
with old Gyp curled around my feet
(Chorus)

What's He Building? (T. Waits)

What's he building in there?
What the hell is he building
In there?
He has subscriptions to those
Magazines... He never
waves when he goes by
He's hiding something from
the rest of us... He's all
to himself... I think I know
why... He took down the
tire swing from the Peppertree
He has no children of his
Own you see... He has no dog
and he has no friends and
his lawn is dying... and
what about all those packages
he sends. What's he building in there?
with that hook light
on the stairs. What's he building
in there... I'll tell you one thing
he's not building a playhouse for
the children what's he building
in there?

Now what's that sound
from under the door?
He's pounding nails into a
hardwood floor... and I
swear to god I heard someone
moaning low... and I keep
seeing the blue light of a

T.V. show...
He has a router
and a table saw... and you
won't believe what Mr. Sticha saw
There's poison underneath the sink
of course... But there's also
enough formaldehyde to choke
a horse... What's he building
in there. What the hell is he
building in there? I heard he
has an ex-wife in some place
called Mayors Income, Tennessee
and he used to have a
consulting business in Indonesia...
but what is he building in there?
What the hell is he building in there?

He has no friends
but he gets a lot of mail
I'll bet he spent a little
time in jail...
I heard he was up on the
roof last night
signaling with a flashlight
and what's that tune he's
always whistling...
What's he building in there?
What's he building in there?

We have a right to know...

Black Market Baby (Waits/Brennan)

She lives in a house
that's way back off the road
There's a man with a lantern
and he carries her soul
A coal stove and a bed
A skillet and a hound
She drove a camel through
A needle
In this sinking boardwalk town

She's my Black Market baby
She's my Black Market baby
She's a diamond that
wants to stay coal
wants to stay coal

I swang out wide with her
on hell's iron gate
Anything that you wanted
you could have
My eyes say their prayers to her
sailors ring her bell
Like a moth mistakes a light bulb
For the moon and goes to hell

She's my Black Market baby
She's my Black Market baby
She's a diamond that
wants to stay coal
wants to stay coal

There's no prayer like desire
There's amnesia in her kiss
She's a swan and a pistol
and she will follow you like this
In Moberly, Missouri at the
Iroquois Hotel
She checked in with the President
and she ran up quite a Bill
(Chorus)
She's whiskey in a teacup
She gives blondes a lousy name
She's a Bonzai Aphrodite
and a ticket back to Spain
She's a hard way to go
and there ain't no way
to stop
Every time you play the red
the black is coming up

She's my Black Market baby
She's my Black Market baby
She's a diamond that
Wants to stay coal
Wants to stay coal

Eyeball Kid (Waits/Brennan)

Well Zenora Bariella
and Coriander Pyle
they had sixteen children
in the usual style
They had a curio museum
and they had no guile
All they ever wanted
was a show biz child
So on the 7th of Dec. 1949
they got what
they'd been wishing for
all of the time

He grew up in a trailer
by the time he was 9
he rolled off to join
the circus... telling fortunes
on the side

Hail Hail, the Eyeball kid

Well the 1st time I saw him
was a Saigon jail
Cost me 27 dollars
Just to go his bail
I said your name will
be in lights...
and that's no doubt
But you got to have
a manager that's what
it's all about
People would point
People would stare
I'll always be here
To protect you and to
cut down on the glare
I know you can't speak
I know you can't sign
So cry right here on
the dotted line

Hail Hail, the Eyeball kid

Well he was born without a body
Not even a brow
I made the kid a promise
I made the kid a vow
He's not conventionally handsome
He'll never be tall
He said "all you got to do is
book me into Carnegie Hall"

Hail Hail, the Eyeball kid

He's just a little bitty thing
He's just a little guy
but women go crazy
for the big blue eye
They say how does he
dream? How does he think
when he can't ever speak
and he can't ever blink?

I said Hail Hail, the Eyeball kid
Hail Hail, the Eyeball kid

Give it up and throw me down
A couple of quid
Everybody wants to see
the Eyeball kid

How does he dream
How does he think
when he can't even speak
and he can't even blink
We are all lost in the
Wilderness we're as
blind as can be
He came down to teach us
how to really see

Hallelujah
Hallelujah
Hallelujah

So give it up and throw
me down a couple of quid
Everybody wants to see
the Eyeball kid
Eyeball kid
Eyeball kid

Picture In A Frame (Waits/Brennan)

Sun come up it was blue and gold
Sun come up it was blue and gold
Sun come up it was blue and gold
ever since I put your picture
in a frame.

I come calling in my Sunday best
I come calling in my Sunday best
I come calling in my Sunday best
ever since I put your picture
in a frame

I'm gonna love you
till the wheels come off
oh yea

I love you baby and I always will
I love you baby and I always will
I love you baby and I always will
ever since I put your picture
in a frame

Chocolate Jesus (Waits/Brennan)

Don't go to church on Sunday
Don't get on my knees to pray
Don't memorize the books of the Bible
I got my own special way
But I know Jesus loves me
maybe just a little bit more

I fall on my knees every Sunday
At Zerelda Lee's candy store

Well it's got to be a chocolate Jesus
Make me feel good inside
Got to be a chocolate Jesus
Keep me satisfied

Well I don't want no Abba Zabba
Don't want no Almond Joy
There ain't nothing better
suitable for this boy
Well it's the only thing
that can pick me up
Better than a cup of gold
See only a chocolate Jesus
can satisfy my soul

(Solo)

When the weather gets rough
and it's whiskey in the shade
it's best to wrap your savior
up in cellophane
He flows like the big muddy
but that's ok
Pour him over ice cream
for a nice parfait

Well it's got to be a chocolate Jesus
good enough for me
Got to be a chocolate Jesus
good enough for me

Well it's got to be a chocolate Jesus
make me feel good inside
Got to be a chocolate Jesus
Keep me satisfied

Georgia Lee (Waits/Brennan)

Cold was the night, hard was the ground
They found her in a small grove of trees
Lonesome was the place where Georgia was
found. She's too young to be out
on the street

Why wasn't God watching?
Why wasn't God listening?
Why wasn't God there for
Georgia Lee?

Ida said she couldn't keep Georgia
from dropping out of school
I was doing the best that I could
but she kept runnin away from this world
these children are so hard to raise good

Why wasn't God watching?
Why wasn't God listening?
Why wasn't God there for
Georgia Lee?

Close your eyes and count to ten
I will go and hide but then
be sure to find me. I want you to find me
and we'll play all over
We will play all over again.

There's a toad in the witch grass
There's a crow in the corn
Wild flowers on a cross by the road
and somewhere a baby is crying
for her mom
As the hills turn from green back
to gold

Why wasn't God watching?
Why wasn't God listening?
Why wasn't God there for
Georgia Lee?

Filipino Box Spring Hog (T. Waits)

Well I hung on to Mary's stump
I danced with a soldier's glee
With a rum soaked crook
And a big fat laugh
I spent my last dollar on thee
I saw Bill Bones, gave him a yell
Kehoe spiked the nog
With a chain link fence
And a scrap iron jaw
Cookin up a Filipino Box Spring hog
Spider rolled in from
Hollister Burn
With a one-eyed stolen Mare
Donned himself with chicken fat
Sawin on a jaw bone violin there
Kathleen was sittin down
In little reds recovery room
In her criminal underwear bra
I was naked to the waist
With my fierce black hound
And I'm cookin up a Filipino Box Spring Hog
Cookin up a Filipino Box Spring Hog
Cookin up a Filipino Box Spring Hog

Dig a big pit in a dirt alley road
Fill it with madrone and bay
Stinks like hell
And the neighbors complain
Don't give a hoot what they say
Slap that hog
Gotta roll em over twice
Baste him with a sweeping broom
You gotta swat them flies
And chain up the dogs
Cookin up a Filipino Box Spring Hog
Cookin up a Filipino Box Spring Hog

Rattle snake piccata with grapes and figs
Old brown Betty with a yellow wig
Tain't the mince meat filagree
And it ain't the turkey neck stew
And it ain't them bruleed
Okra seeds though she
Made them especially for you
Worse won a prize for her
Bottom black pie
The beans got to thrown to the dogs
Jaheseus Christ I can always
Make room when they're
Cookin up a Filipino box Spring Hog
Cookin up a Filipino Box Spring Hog
Cookin up a Filipino Box Spring Hog

Take It With Me (Waits/Brennan)

Phone's off the hook
No one knows where we are
It's a long time since I
Drank champagne
The ocean is blue
As blue as your eyes
I'm gonna take it with me
When I go

Old long since gone
Now way back when
we lived in Coney Island
Ain't no good thing
ever dies
I'm gonna take it with me
when I go

Far far away a train
whistle blows
Wherever you're goin
Wherever you've been
Waving good bye at the end
of the day
You're up and you're over
and you're far away...

Always for you, and
forever yours
It felt just like the old days
we fell asleep
on Beaula's porch
I'm gonna take it with me
when I go

All broken down by
the side of the road
I was never more alive or
Alone
I've worn the faces off
all the cards
I'm gonna take it with me
when I go

Children are playing
at the end of the day
Strangers are singing
on our lawn
It's got to be more
than flesh and bone
All that you've loved
is all you own

In a land there's a town
and in that town there's
A house
and in that house
there's a woman
and in that woman
there's a heart I love
I'm gonna take it
with me when I go
I'm gonna take it
with me when I go.

Come On Up To The House (Waits/Brennan)

Well the moon is broken
And the sky is cracked
Come on up to the house
The only things that you can see
Is all that you lack
Come on up to the house

All your cryin don't do no good
Come on up to the house
Come down off the cross
We can use the wood
Come on up to the house

Come on up to the house
Come on up to the house
The world is not my home
I'm just a passin thru
Come on up to the house

There's no light in the tunnel
No irons in the fire
Come on up to the house
And your singin lead soprano
In a junkman's choir
You gotta come on up to the house

Does life seem nasty, brutish and short
Come on up to the house
The seas are stormy
And you can't find no port
Come on up to the house
There's nothin in the world
That you can do
You gotta come on up to the house
And you been whipped by the forces
That are inside you
Come on up to the house
Well you're high on top
Of your mountain of woe
Come on up to the house
Well you know you should surrender
But you can't let go
You gotta come on up to the house
(Chorus)



Big In Japan

Words and Music by Tom Waits and Kathleen Brennan

Moderately, with a heavy beat



I got the

style but not the grace, I got the clothes but not the

face, I got the bread but not the but - ter, I got the

win- da but not the shut- ter. But, I'm big in Ja - pan.— I'm

big in Ja - pan.— heh, but I'm big in Ja - pan.— I'm big in Ja - pan.— I got the

house but not the deed, I got the horn but not the

reed, I got the cards but not the luck, I got the

wheel but not the truck. But, heh. I'm big in Ja - pan.— I'm

big in Ja - pan.— But, heh. I'm big in Ja - pan.— I'm big in Ja - pan.— I got the

F5/G



moon. I got the cheese. I got the whole damn na - tion on their

knees. I got the roost - er I got the crow. I got the

E♭₉



F7/A



F5



ebb. I got the flow. I got the pow-der but not the
I got the siz-zle but not the

gun. I got the dog but not the bun. I got the
steak. I got the boat but not the lake. I got the

clouds but not the sky. I got the stripes but not the
sheets but not the bed. I got the jam but not the

tie. But. heh. I'm big in Ja-pan.— I'm big in Ja-pan.— I'm
bread. But. heh. I'm big in Ja-pan.— I'm big in Ja-pan.— I'm

to Coda ☉

big in Ja - pan.— I'm big in Ja - pan.— I'm big in Ja - pan.—
big in Ja - pan—

Instrumental solo

**first time only*

N.C.

Heh. ho. they love the way I do it. Heh. ho. there's

(rhythm continues)

D.S. al Coda ☉

real - ly noth - ing to it. I got the

Coda

☉

Heh. I'm big in Ja - pan.—



repeat and fade

I'm big in Ja - pan.—

Lowside Of The Road

Words and Music by Tom Waits and Kathleen Brennan

Moderately slow



mp

I'm on a black el - e - va - tor go - in' down,—

Lit - tle Joe from Ko - ko - mo it rat - tles to the ground.

The dice is

laugh-in' at the man— that he throwed.

I'm roll - in'

o - ver to the low - side— of the road.

The moon is red and your danc - in' real slow.

Twen-ty- nine miles— left to go.

The chain mon- keys help you with your

load. I'm roll - in' o - ver to the low - side of the

road. Jez - e - bel is na - ked with an axe. The pros - e -

cu - tion tells you to re - lax. Your head feels like it's read - y to ex -

plode. You're roll - in' o - ver. you're roll - in' o - ver. Well, the

C#m



clap- per has been ripped out of the bell.— The flap- per has been kicked right out of hell.—

mp

— When the horse whips the man that he rode You're roll - in'

o - ver to the low - side— of the road.

The dog won't bite if you beat him with a bone. She's so

shy when she's talk - in' on the phone.

And the

ground ris - es up and starts to

groan. ————— You're roll - in' o - ver to the

low - side — of the road.

To the low - side — of the

road.

To the low - side — of the road.

Hold On

Words and Music by Tom Waits and Kathleen Brennan

Moderately fast, flowing



They

mp



hung a sign— up in our town. "If you



live it up, you won't live it down."— So, she left— Mon-te



Ri - o. son.

just— like a bul - let

leaves— a gun.—

With char - coal eyes and

Mon - roe hips

She went and took that Cal - i - for - nia trip.

Well, the moon was gold.— her

A



Em



hair like wind.

She said don't look back— just

A



come on.

Jim.

Oh.———

you got to———

D



A



D



G



hold on.— hold on.—

You got to hold— on.—

D



A



D



Take my— hand I'm stand - in' right here you got to hold— on.

Well.





he gave her a dime - store watch
 bless your crook - ed lit - tle heart, St.



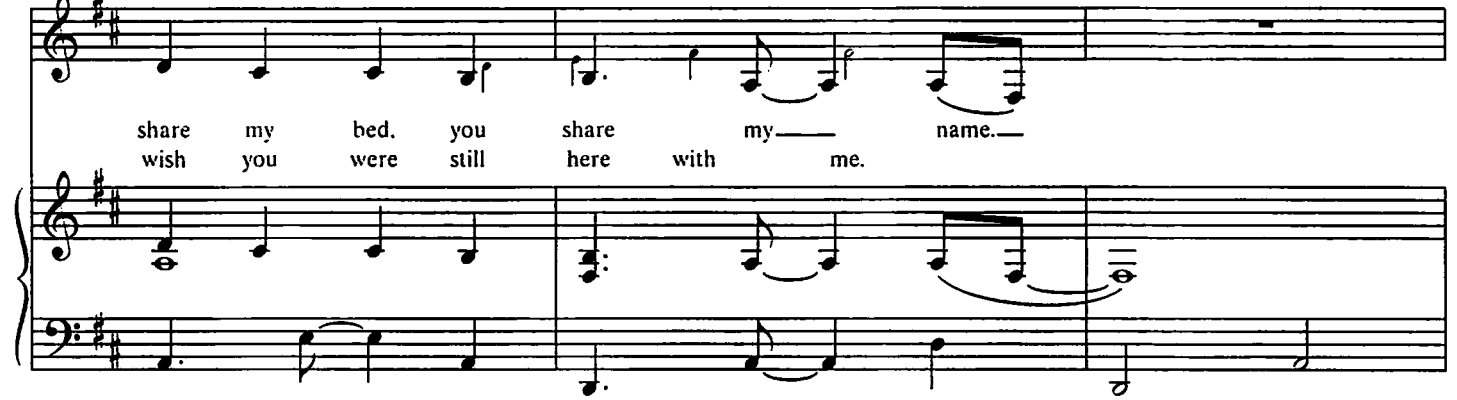
And a ring made from a spoon.
 Lou - is got the best of me. I





Ev - ry - one's look - ing for some - one to blame
 miss your brok - en chi - na voice. But you
 How I


A  D 



share my bed, you share my name.
wish you were still here with me.




G  A 

Oh, Well, go a-head and call the cops—
you built it up— you wreck it down—



D  G 

You don't meet nice girls in cof-fee shops.
Then you burn your man-sion to the ground.



Em  A 

Oh, there's She said, ba-by, I still love you
noth- ing left— to keep you here



Em A

Some - times there's noth - in' left to do. —
 But, when you're fall - ing be - hind — in this big blue world. — }

D A

Oh — you got to — hold on, — hold on, —

D G D

Ba - by, got to hold — on. — Take my — hand, I'm

A D

stand - in' right here you got to hold — on.

1. 2.

Well. God Down

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest in measure 1, followed by a triplet of eighth notes in measure 2. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. A first ending bracket spans measures 1 and 2, with a double bar line and repeat sign at the end of measure 2.

G A

by the riv - er - side — mo - tel It's ten be - low — and

Detailed description: This system covers measures 3 and 4. The vocal line continues with eighth notes. The piano accompaniment maintains the eighth-note bass line. Chord diagrams for G (3x2x3x3) and A (2x2x2x3) are shown above the staff. The treble clef staff has a '10' above the first fret.

D

fall - ing. By a nine - ty - nine —

Detailed description: This system covers measures 5 and 6. The vocal line has a whole rest in measure 5 and continues in measure 6. The piano accompaniment continues with the eighth-note bass line. A chord diagram for D (xx0232) is shown above the staff.

G A D

— cent store She closed her eyes — and start - ed sway -

Detailed description: This system covers measures 7 and 8. The vocal line continues with eighth notes. The piano accompaniment continues with the eighth-note bass line. Chord diagrams for G (3x2x3x3), A (2x2x2x3), and D (xx0232) are shown above the staff.

ing. But it's— so hard to dance—

G

— that way When it's cold— and there's no mu - sic.

Well, your old home - town's so far a - way—

A D G

But in side your head— there's a re - cord that's play - ing

Em A

Em A

D A

A song called Hold on.— hold on—

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics 'A song called Hold on.— hold on—'. The bottom two lines are the piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The time signature changes from 2/4 to 4/4. Chord diagrams for D and A are shown above the vocal line. The piano accompaniment features chords and moving lines in both hands.

D G D

Ba - by, got to hold— on— Take my— hand. I'm

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics 'Ba - by, got to hold— on— Take my— hand. I'm'. The piano accompaniment continues with chords and moving lines. Chord diagrams for D, G, and D are shown above the vocal line.

A D

stand - in' right there you got - ta hold— on. You got - ta

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with lyrics 'stand - in' right there you got - ta hold— on. You got - ta'. The piano accompaniment continues. Chord diagrams for A and D are shown above the vocal line.

hold— on. You got - ta hold— on.

rit.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with lyrics 'hold— on. You got - ta hold— on.'. The piano accompaniment concludes with a *rit.* (ritardando) marking and a final chord. The system ends with a double bar line.

Get Behind The Mule

Words and Music by Tom Waits and Kathleen Brennan

Moderately

Dm



1. Mol - ly be damned— smote Jim - my the Harp.— With a hor - rid lit - tle pis - tol and a

lar - i - at. — She's go - in' to the bot - tom. she's go - in' down the drain.

N.C.

Said she was - n't big e - nough to ear - ry it. — She got to get be - hind the

Dm



mule. — yeah. in the morn - ing and plow.

Got to get be - hind the mule In the morn - ing and

plow.— She got to get be - hind the mule—

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'plow.—' followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

In the morn - ing and plow. Get be - hind the

The second system continues the musical piece. The vocal line has a melodic line with lyrics 'In the morn - ing and plow. Get be - hind the'. The piano accompaniment continues with similar harmonic patterns.

mule.. In the morn - ing and plow. N.C.

The third system shows the vocal line with lyrics 'mule.. In the morn - ing and plow.' and a 'N.C.' (No Chords) instruction. The piano accompaniment includes a 'V' marking in the right hand.

Dm

A guitar chord diagram for Dm (D minor) is shown, with a double bar line and a percent sign on either side. The diagram indicates the fingerings for the strings: 0-2-3-2-0-0.

2. Chop - pi - ty chop goes the axe in the woods.. You got - ta meet me by the fall down
4 - 8. See additional lyrics

The fourth system contains the lyrics '2. Chop - pi - ty chop goes the axe in the woods.. You got - ta meet me by the fall down' and '4 - 8. See additional lyrics'. The musical notation includes a vocal line and piano accompaniment.

tree.— Shov - el of dirt— up - on a cof - fin— lid— and I

know they'll come a - look - in' for me.— boys.— I know they'll come a - look - in' for

N.C.



me. Got to get be - hind the mule.— yeah. In the morn - ing and

plow. Got to get be - hind the mule

In the morn - ing and plow. - Get be - hind the mule. -

In the morn - ing and plow. Get be - hind the

1. to verse 3

mule. - In the morn - ing and plow.

2 - 6. D.S. rit. for verses 4 - 8.

7. Fine Verse 3

N.C.

Big Jack Earl was eight - foot - one - and he

rit.

stood in the road— and he cried.— He could - n't make her love him. he could -

D.S. al 2nd end.

n't make her stay But tell the good Lord that he tried. Got to get be - hind the

Additional lyrics

4. Dusty trail from Atchison to Placerville
On the wreck of the Weaverville stage.
Beaula fired on Beatty for a lemonade
I was stirring my brandy with a nail, boys.
Stirring my brandy with a nail.
Chorus
5. *Instrumental solo*
6. Well, the rampaging sons of the widow James,
Jack the cutter, and the pock marked kid
Had to stand naked at the bottom of the cross
And tell the good Lord what they did.
Tell the good Lord what they did.
Chorus
7. Punctuated birds on the power line
In a Studebaker with the Birdie Joe Hoaks.
I'm digging all the way to China with a silver spoon
While the hangman fumbles with the noose, boys.
The hangman fumbles with the noose.
Chorus
8. Pin your ear to the wisdom post.
Pin your eye to the line.
Never let the weeds get higher than the garden
Always keep a sapphire in your mind.
Always keep a diamond in your mind.
Chorus

House Where Nobody Lives

Words and Music by Tom Waits

Slowly

Capo at first fret:



Eb



Bb7

mp



Ab



Eb



Bb7

There's a



Eb



Bb7

house on my block — that's a - ban - doned and cold.
 paint was all cracked — it was peeled off of the wood.

E \flat A \flat

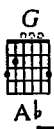
The folks moved out of it a long time a -
The pa - pers were stacked on the porch where I

E \flat

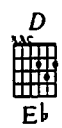
go. And they took all their things and they
stood. And the weeds had grown up just as

B \flat 7E \flat

nev - er came back. It looks like it's
high as the door. There were birds in the



haunt - ed with the win - dows all of cracked.
 chim - ney and an old chest of drawers. Looks like



no one — Ev - 'ry - one calls it the house, the house where no - bod - y
 will ev - er come back to the house where no - bod - y



lives. —
 lives. —



Once it held laugh - ter. — Once it held dreams. Did they

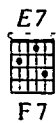
mf



throw — it a - way. — Did they know what it means?



Did some - one's heart — break Or did some - one do



some - bod - y wrong?

A7
Bb7

1. Well, the

2. So if you find some - one. some-one to

D
Eb

mp

have, some-one to hold,— Don't trade it for sil - ver.— don't—

A7
Bb7

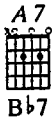
D
Eb

A \flat E \flat

trade — it for gold. — Cause I have all — of life's treas - ures — and they're

fine. and they're good. They re - mind me — that hous - es are

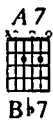
just made — of wood. What makes a house grand — ain't the



roof or the doors,— If there's love in a house,— it's a



pal - ace.— for sure. With - out love ——— it ain't



noth - in' ——— but a house, A house where no - bod - y



Ab



Eb

lives. ————— With - out

mp



Bb7

love ————— it ain't noth - in' but a house.

p

A



Ab



Eb

house where no - bod - y lives.

rit.

p

Cold Water

Words and Music by Tom Waits and Kathleen Brennan

Moderately slow, with a swing

A5



Well. 1

mf

A5



E/G#



woke up this morn-ing with the cold wa - ter. With the cold wa - ter. With the
stores are o - pen but I ain't got no mon - ey. Well. I ain't got no mon - ey. Well. I

A5



cold wa - ter. Woke up this morn-ing with the cold wa - ter. With the
ain't got no mon - ey. Stores are o - pen but I ain't got no mon - ey. Well. I



cold wa - ter, With the cold.
ain't got no mon - ey. Well I ain't.

Well, the po - lice at the sta - tion and they
Found and old dog and he



don't look friend - ly. Well, they don't look friend - ly. Well, they don't look friend - ly.
seems to like me. Well, he seems to like me. Well, he seems to like me.



Po - lice at the sta - tion and they don't look friend - ly. Well, they don't look friend - ly. Well, they
Found and old dog and he seems to like me. Well, he seems to like me. Well, he

A5



D



don't. Blind or crip-pled, sharp or dull,— I'm
seems. Seen them fel-lows with the card-board signs

A



read - ing the bi - ble by a for - ty watt— bulb.—
Scrap - in' up a lit - tle mon - ey to buy a bot - tle of— wine.—

D



What price free - dom. dirt is my rug. Well, I
Preg - nant wom - en and Vi - et - nam vets, I say.



N.C.



N.C.

sleep like a ba - by with the snakes and the bugs. Well, the Beg - gin' on the free - way 'bout as

hard as it gets. Well, I 1. slept in the grave-yard it was cool and still. 3

2. Instrumental solo



IV



Cool and still. It was cool — and still. — Slept in the grave - yard it was

cool and still. 3 Cool and still. — And it was cool.



IV





Slept all night in the cedar grove. I was
I look for - ty - sev - en but I'm twen - ty - four. Well. they



born to ram - ble. born to rove.— Some men are search - in' for the
shooed me a - way from here the time be - fore.— Turned their backs and they

1.



N.C.

Ho - ly Grail. But there ain't noth - in' sweet - er than— rid - in' the rails.
locked their doors I'm watch - in'

2.
A5



N.C.

T. V. in the win - dow of a fur - ni - ture store.— And I

A5



E/G#
IV



woke up this morn - ing with the cold wa - ter. With the cold wa - ter. With the

A5



cold wa - ter. Woke up this morn - ing with the cold wa - ter. With the

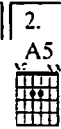
E/G#
IV



1.
A5



2.
A5





cold wa - ter. With the cold. Well, I cold.

Pony

Words and Music by Tom Waits




Moderately slow, freely

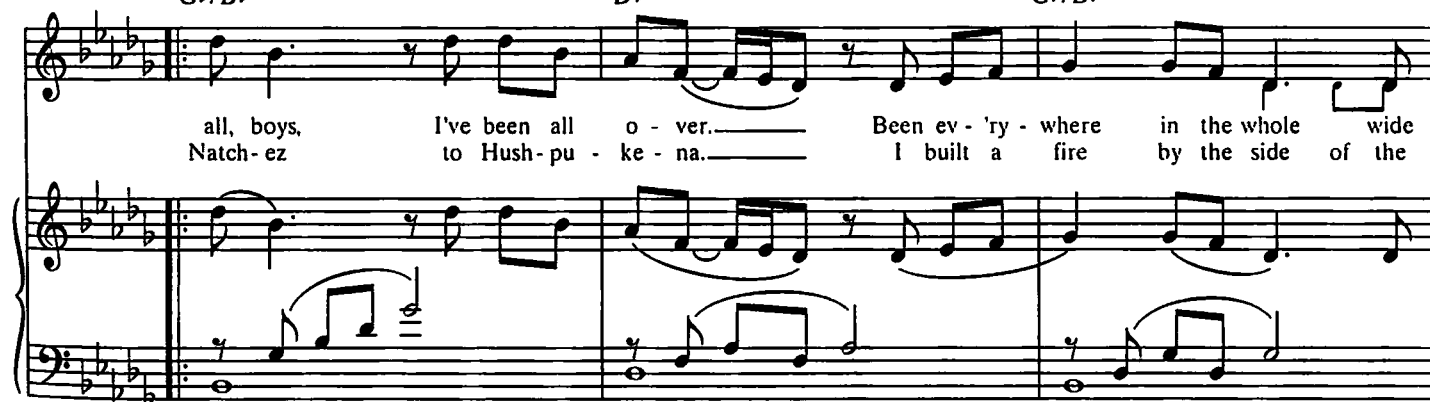
Capo at first fret:

				
D \flat	G \flat /D \flat	D \flat	G \flat /B \flat	D \flat






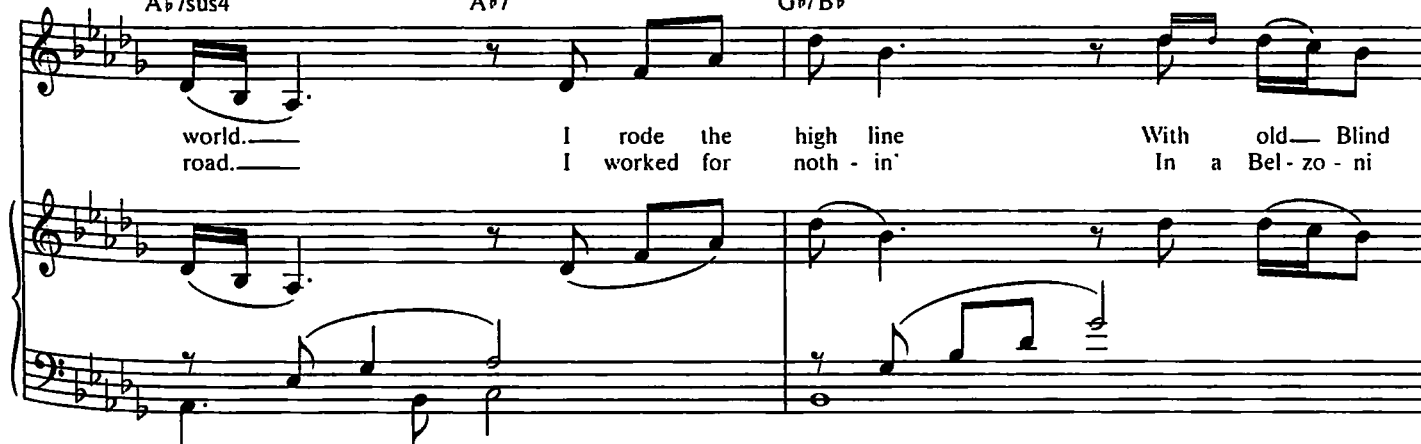
I've seen it

		
G \flat /B \flat	D \flat	G \flat /B \flat

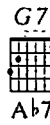


all, boys, I've been all o - ver. Been ev - 'ry - where in the whole wide
Natch - ez to Hush - pu - ke - na. I built a fire by the side of the

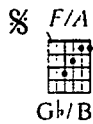
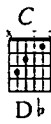
		
A \flat 7sus4	A \flat 7	G \flat /B \flat



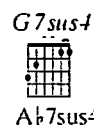
world. I rode the high line With old - Blind
road. I worked for noth - in' In a Bel - zo - ni

D \flat G \flat /B \flat A \flat 7

Dar - by. I danced real slow with I - da Jane. I's full of
saw mill. I caught a blind out on the B and O. Ta - lul - lah's

G \flat /B \flat D \flat

won - der When I left Mur - frees - b'ro. Now I'm full of
friend - ly. Bel - zo - ni ain't so. A for - ty -
Instrumental solo on D.S.

G \flat /B \flat A \flat 7sus4A \flat 7

hol - low on Max - well Street. } And I hope my
four will get you nine - ty - nine. }

F/A



Gb/Bb

C



Db

F/A



Gb/Bb

C



Db

G7



Ab7

po - ny. I hope my po - ny. I hope my po - ny knows the way back

mp

1.



Db

2.



Db

D.S. al 3rd ending

3.



Db

home. I walked from home. I run my

p

F/A



Gb/Bb

C



Db

F/A



Gb/Bb

race With burnt-face Jake. Gave him a Man - za - ni - ta

G7sus4



A \flat 7sus4

G7



A \flat 7

F/A



G \flat /B \flat

C



D \flat

cross.—

I've lived on noth - in'

But dreams and train

smoke— Some - how my

F/A
G \flat /B \flat

G7sus4
A \flat 7sus4

G7
A \flat 7

F/A
G \flat /B \flat

watch

and chain

got lost.—

I wish I's home

In Ev - e - lyn's

C
D \flat

F/A
G \flat /B \flat

G7
A \flat 7

Kitch - en

With old Gyp

curled a - round my feet.

And I hope my

F/A
G♭/B♭

C
D♭

F/A
G♭/B♭

C
D♭

G7
A♭7

po - ny. I hope my po - ny, I hope my po - ny knows the way back

C
D♭

F/A
G♭/B♭

C
D♭

F/A
G♭/B♭ rit.

home. I hope my po - ny. I hope³ my po - ny, I hope my

C
D♭

G7
A♭7

C
D♭

F/A
G♭/B♭

C
D♭

po - ny knows the way back home.

What's He Building?

Words and Music by Tom Waits

What's he building in there?
 What the hell is he building in there?
 He has subscriptions to those magazines...
 He never waves when he goes by.
 He's hiding something from the rest of us...
 He's all to himself... I think I know why...
 He took down the tire swing from the Peppertree,
 He has no children of his own you see...
 He has no dog and he has no friends and his lawn is dying...
 And what about all those packages he sends?
 What's he building in there?
 With that hook light on the stairs.
 What's he building in there...
 I'll tell you one thing,
 He's not building a playhouse for the children.
 What's he building in there?

Now what's that sound from underneath the door?
 He's pounding nails into a hardwood floor...
 And I swear to God I heard someone moaning low...
 And I keep seeing the blue light of a T.V. show...
 He has a router and a table saw...
 And you won't believe what Mr. Sticha saw.
 There's poison underneath the sink of course...
 But there's also enough formaldehyde to choke a horse...
 What's he building in there?
 What the hell is he building in there?
 I heard he has an ex-wife in some place called Mayors Income, Tennessee
 And he used to have a consulting business in Indonesia...
 But what is he building in there?

He has no friends but he gets a lot of mail,
 I'll bet he spent a little time in jail...
 I heard he was up on the roof last night signaling with a
 flashlight and what's that tune he's always whistling...
 What's he building in there?
 What's he building in there?

We have a right to know...

Black Market Baby

Words and Music by Tom Waits and Kathleen Brennan

Slowly, with a lazy swing




She lives in a house that's way back off the road. There's a
 pray'r like de-sire. There's am-nesia in her kiss. She's a



man with a lan-tern and he car-ries her soul. A
 swan and a pis-tol and she will fol-low you like this. In

Dm7



Bb7



Am7



coal stove and a bed.— A skil - let and a hound.— She drove a
 Mob - er - ly. Mis - souri— at the Ir - o - quoi Ho - tel.— She

Dm7



Bb7



E7



Am7



cam - el throught a need - le— in this sink - ing— board-walk town.— She's my
 checked in with the Pres - i - dent— and she ran up— quite a bill.— She's my

Dm7



Am7



black mar - ket ba - by.— She's my black mar - ket ba - by.— She's a
 black mar - ket ba - by.— She's my black mar - ket ba - by.— She's a



Musical staff with notes and rests for the first system.

dia - mond that wants to stay coal, wants to stay coal. I
dia - mond that wants to stay coal, wants to stay coal. Instrumental solo

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



Musical staff with notes and rests for the second system.

swang out wide with her— on hell's i - ron gate.—

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



Musical staff with notes and rests for the third system.

An - y - thing that you want - ed— you could have. My

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

Dm7



Bb7



Am7



eyes say their pray'rs to her. Sail - ors ring her bell. The way a

Dm7



Bb7



E7



Am7



moth mis - takes a light - bulb for the moon and goes to hell. She's my

Dm7



Am7



black mar - ket ba - by. She's my black mar - ket ba - by. She's a

E7



Am



F7



Am



F7



dia - mond that wants to stay coal. wants to stay coal. There's no Well. she's

Am7



Am6



B7



E7



whis - key — in a tea - cup. — she gives blondes a lous - y name. — She's a

Am7



Am6






B7




E7







Bon - zai Aph - ro - di - te — and a tick - et back to Spain. — She's a

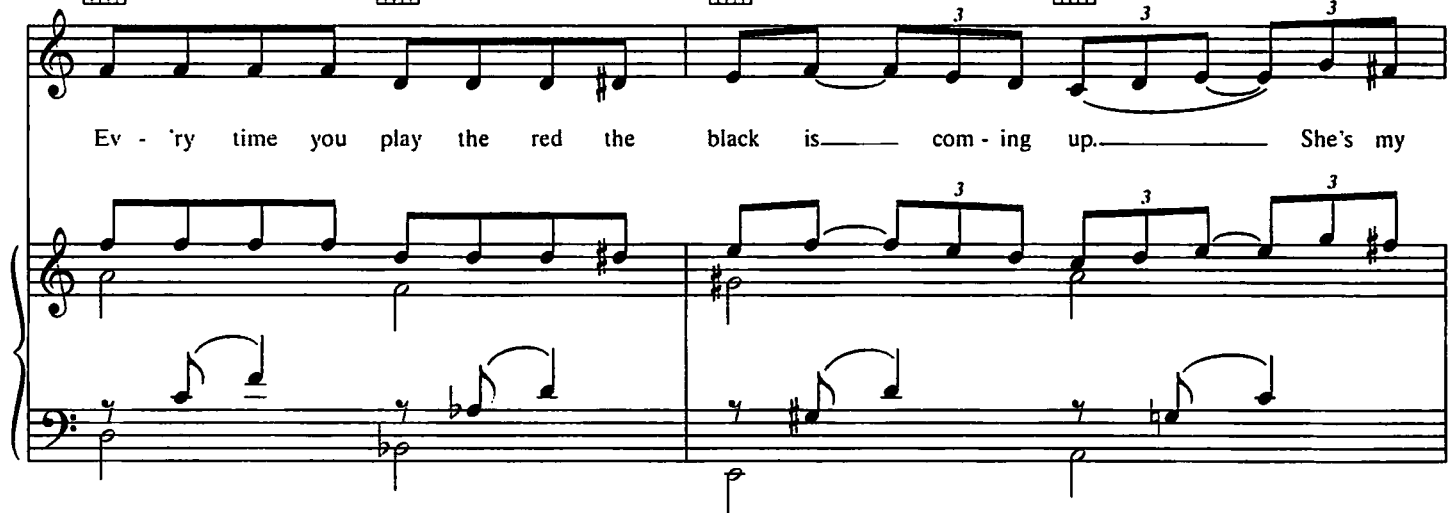
Dm7  Bb7  Am7 



hard way to go _____ and there ain't no way to stop. _____



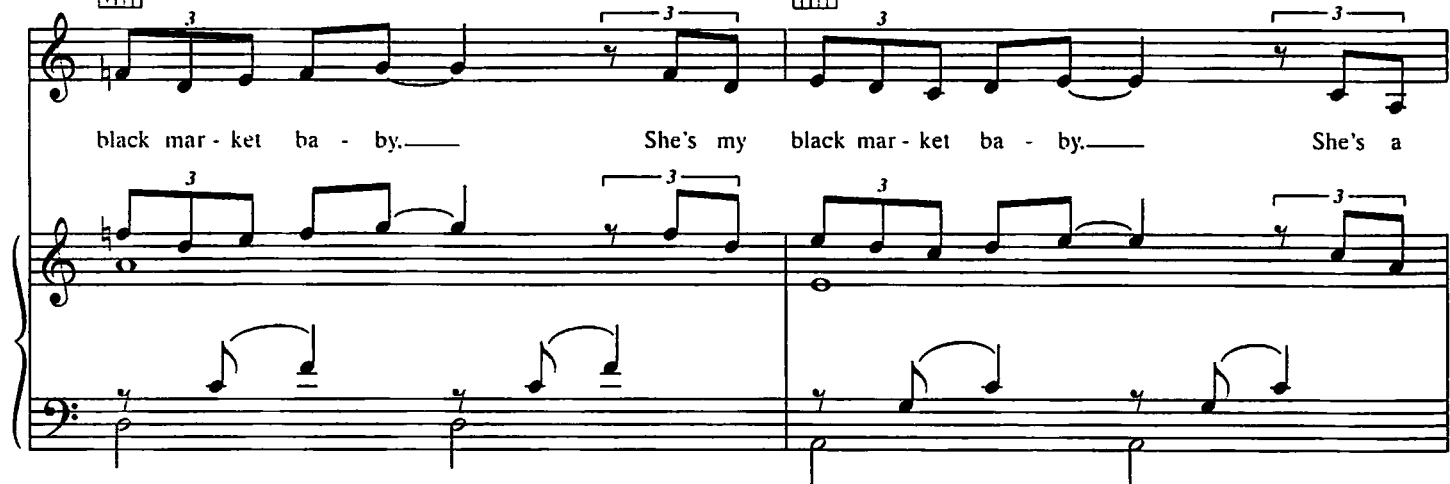
Dm7  Bb7  E7  Am7 

Ev - ry time you play the red the black is _____ com - ing up. _____ She's my



Dm7  Am7 

black mar - ket ba - by. _____ She's my black mar - ket ba - by. _____ She's a



E7



Am



F7



dia - mond that wants to stay coal, wants to stay

Am



F7



Am



F7



coal, wants to stay coal, wants to stay

Am



F7



Am



coal. —

rit.

p

Eyeball Kid

Words and Music by Tom Waits and Kathleen Brennan

Moderately, rhythmic

Cm



Well. Ze - no - ra Ba - ri - el - la and— Co - ri - an - der Pyle. They had

six - teen child - ren in the u - su - al style. They had a cu - ri - o mu - se - um and they

had no guile.— All they ev - er want - ed was a show biz child.— The

sev - enth of De - cem - ber of nine - teen - for - ty - nine They

got what they'd been wish - ing for all — of the time.— Grew up in a trail - er by the

time he was nine.— Rolled off — to join the cir - cus tell - ing for - tunes on the side.

1. 2. 3.

Hail, hail— The eye-ball kid.

4.

Well, the eye-ball kid, eye-ball kid, eye-ball kid.

Additional Lyrics

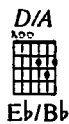
2. Well, the first time I saw him was a Saigon jail.
 Cost me twenty seven dollars just to go his bail.
 I said your name will be in lights and that's no doubt
 But you got to have a manager that's what it's all about.
 People would point, people would stare.
 I'll always be here to protect you and to cut down on the glare.
 I know you can't speak. I know you can't sign
 So cry right here on the dotted line.
 Hail, hail the eyeball kid.
3. Well, he was born without a body, not even a brow,
 I make the kid a promise. I made the kid a vow.
 He's not conventionally handsome, he'll never be tall,
 He said, "All you got to do is book me into Carnegie Hall."
 He's just a little, bitty thing, he's just a little guy.
 But women go crazy for the big blue eye.
 How does he dream, how does he think
 When he can't even speak and he can't even blink?
 Hail, hail the eyeball kid.
4. Give it up and throw me down a couple of quid.
 Everybody wants to see the eyeball kid.
 How does he dream, how does he think
 When he can't even speak and he can't even blink?
 We are all lost in the wilderness,
 we're as blind as can be.
 He come down to teach us how to really see.
 So give it up and throw me down a couple of quid.
 Everybody wants to see the eyeball kid.

Picture In A Frame

Words and Music by Tom Waits and Kathleen Brennan

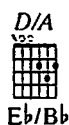
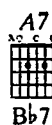
Slowly

Capo at first fret:



mp

3



The sun come up. it was



blue and gold. — Sun come up. it was blue and gold. —

3

D7/F#
Eb7/G

G
Ab

C9
Db9

D/A
Eb/Bb

A7
Bb7

Sun come up. it was— blue and gold Ev-er since I put your pic-ture in a

D
Eb

§

D7/A
Eb7/Bb

G
Ab

D
Eb

frame.

I come call - ing in my Sun - day best. —
Instrumental solo on D.S.

A7
Bb7

D
Eb

D7/F#
Eb7/G

I come call - ing in my Sun - day best. —

I come call - ing in my —

G
Ab

C9
Db9

D/A
Eb/Bb

A7
Bb7

D
Eb

to Coda

Sun-day best Ev-er since I put your pic-ture in a frame.

G
Ab

A7
Bb7

D
Eb

Bm
Cm

I'm gon-na love you till the wheels come off.

Em7add11
Fm7add11

A7
Bb7

D.S. al Coda

Oh yeah.

Coda

D
E \flat

D7/F \sharp
E \flat 7/G

G
A \flat

D
E \flat

I love you ba - by and I al - ways will.

Detailed description: This system contains the first system of the musical score. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are four guitar chord diagrams: D (E-flat), D7/F-sharp (E-flat 7/G), G (A-flat), and D (E-flat). The piano accompaniment includes triplets and a final triplet in the right hand.

A7
B \flat 7

D
E \flat

D7/F \sharp
E \flat 7/G

I love you ba - by and I al - ways will. — I love you ba - by and I

Detailed description: This system contains the second system of the musical score. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are three guitar chord diagrams: A7 (B-flat 7), D (E-flat), and D7/F-sharp (E-flat 7/G). The piano accompaniment includes triplets and a final triplet in the right hand.

G
A \flat

C9
D \flat 9

D/A
E \flat /B \flat

A7
B \flat 7

D
E \flat

al - ways will ev - er since I put your pic - ture in a frame.

Detailed description: This system contains the third system of the musical score. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are five guitar chord diagrams: G (A-flat), C9 (D-flat 9), D/A (E-flat/B-flat), A7 (B-flat 7), and D (E-flat). The piano accompaniment includes triplets and a final triplet in the right hand.

D7/F#

 Eb7/G

G

 Ab

C9

 Db9

I love you ba - by and I — al - ways will ev - er

D/A

 Eb/Bb

A7

 Bb7

D

 Eb

since I put your pic - ture in a frame. Ev - er

a tempo

A7

 Bb7

1. D

 Eb

2. G

 Ab

D

 Eb

since I put your pic - ture in a frame. — Ev - er —

rit.

Chocolate Jesus

Words and Music by Tom Waits and Kathleen Brennan

Moderately with a swing



The first system of piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes, while the bass line provides a steady accompaniment with quarter notes and rests.



The second system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Don't go to church on Sun - day. Don't get on my knees to pray. - / don't want no Ab - ba Zab - ba. Don't want no Al - mond Joy. -". The piano accompaniment continues with a similar rhythmic pattern.



The third system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Don't mem - o - rize the books of the Bi - ble. I / There ain't noth - in' bet - ter". The piano accompaniment continues with a similar rhythmic pattern.

B7

Em

got my own spe - cial way. I know Je - sus
 Suit - a - ble for this boy. Well, it's the on - ly thing that can

Am

loves me May - be just a lit - tle bit more. I
 pick me up Bet - ter than a cup of gold, See

Em

B7

fall down on my knees ev - 'ry Sun - day At Ze - rel - da Lee's can - dy
 on - ly a choc - o - late Je - sus Can sat - is - fy my

Em

store. Well, it's got to be a choc - o - late Je - sus.
 soul. *instrumental solo*

Am

Make me feel good in - side. Got to be a choc - o - late

This system contains a guitar chord diagram for Am (x02232) and a piano accompaniment. The melody is written on a treble clef staff, and the piano accompaniment is on grand staff notation (treble and bass clefs). The key signature has one sharp (F#).

Em B7

1. Em B7 2. Em

Je - sus. Keep me sat - is - fied. Well, I When the

This system contains guitar chord diagrams for Em (x02232), B7 (x21232), and two variations of Em (x02232). It includes a first ending bracket and a second ending bracket. The piano accompaniment continues with the same rhythmic pattern.

Am

weath - er gets rough and it's whis - key in the shade It's best to wrap your sav - ior up in

This system contains a guitar chord diagram for Am (x02232). The piano accompaniment continues with the same rhythmic pattern.

Em Am

cel - lo - phane.— He flows like the big mud - dy. but that's o - kay.—

This system contains guitar chord diagrams for Em (x02232) and Am (x02232). The piano accompaniment continues with the same rhythmic pattern.

B7



Pour him o - ver ice cream for a nice par - fait. Well, it's

Em



got to be a choc - o - late Je - sus. Good e - nough for
got to be a choc - o - late Je - sus. Make me feel so good in

Am



Em



B7



me. side. Got to be a choc - o - late Je - sus. Good e - nough for—
Got to be a choc - o - late Je - sus. Keep me sat - is -

1.

Em



2.

Em



B7



Em



me. Well, it's fied.

Georgia Lee

Words and Music by Tom Waits and Kathleen Brennan

Slowly

Capo at first fret:



G7sus4



G7



C



F



C



Am



F



C



Cold was the night and hard was the ground. They—
could - n't keep Geor - gia from drop - ping out of school. I was

F



C



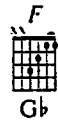
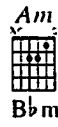
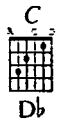
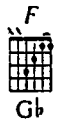
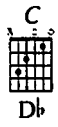
G7sus4



G7



found her in a small grove of trees. And—
do - ing the best that I could. But—



D \flat

G \flat

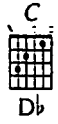
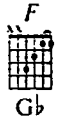
D \flat

B \flat m

G \flat

D \flat

lone - some was the place where— Geor - gia from was found. She's too
 she just kept run - ning a - way from this world These—



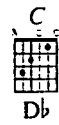
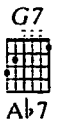
G \flat

D \flat

A \flat 7sus4

A \flat 7

young to be— out on the— street. } Why was - n't God
 child - ren are so hard to raise— good. }



D \flat

G \flat

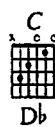
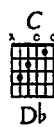
A \flat 7

D \flat

G \flat

watch - ing? Why was - n't God list - ning? Why

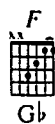
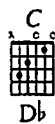
mp



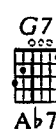
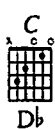
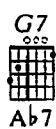
1.

was - n't God there for Geor - gia Lee? I - da said she

2.



Close your - eyes and count to ten



I - will go and hide but then Be sure to



Bb7



Ebm7



Ab7



Db



Gb

find me, I want you to find me. And we'll play all o - ver, We'll

play all o - ver. We will play all o - ver a - gain.



Ab7sus4



Ab7



Db



Gb



Db



Bbm



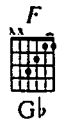
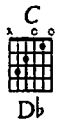
Gb

There's a toad in the witch - grass, There's a crow in the

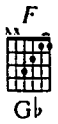
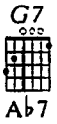
rit.

p

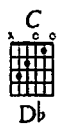
a tempo



corn. Wild - flow - ers on a cross by the — road.



And some - where a ba - by is — cry - ing for her



mom As the hills turn from — green back to — gold. Why

G7
Ab7

C
Db

F
Gb

G7
Ab7

C
Db

was - n't God watch - ing? Why was - n't God list - 'ning?

F
Gb

G7
Ab7

C
Db

G7
Ab7

1.
C
Db

Why was - n't God there for Geor - gia Lee? Why

2.
C
Db

F
Gb

C
Db

G7sus4
Ab7sus4

G7
Ab7

C
Db

Lee?

Filipino Box Spring Hog

Words and Music by Tom Waits and Kathleen Brennan

Moderately slow, with a solid beat



The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment with chords and single notes. The key signature is one sharp (F#).

I hung on to Mar-y's stump. I danced with a sol-dier's glee. With a

The first system of the vocal melody and piano accompaniment. The vocal line is in 4/4 time, and the piano accompaniment follows the same rhythm. The lyrics are: "I hung on to Mar-y's stump. I danced with a sol-dier's glee. With a".

rum soaked crook and a big fat laugh I spent my last dol-lar on thee. I

(sim.)

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "rum soaked crook and a big fat laugh I spent my last dol-lar on thee. I". The piano accompaniment continues with a steady accompaniment. The word "(sim.)" is written below the piano staff.

saw Bill Bones. I gave him a yell. Ke - hoe spiked the nog. — With a

chain link fence and a scrap ir'n jaw, cook - ing up a Fil - i - pi - no box spring hog. —

cook - ing up a Fil - i - pi - no box spring hog. cook - ing up a Fil - i - pi - no box spring hog. —

— Spi - der rolled in from Hol - lis - ter Berm on a one - eyed sto - len mare.

Donned him - self with - a chick - en fat. saw - in' on a jaw bone vi - o - lin there.

Kath - leen was sit - tin' down in lit - tle red's re - cov - er - y room— in her

crim - i - nal un - der - wear bra. I was na - ked to the waist with my fierce black hound—

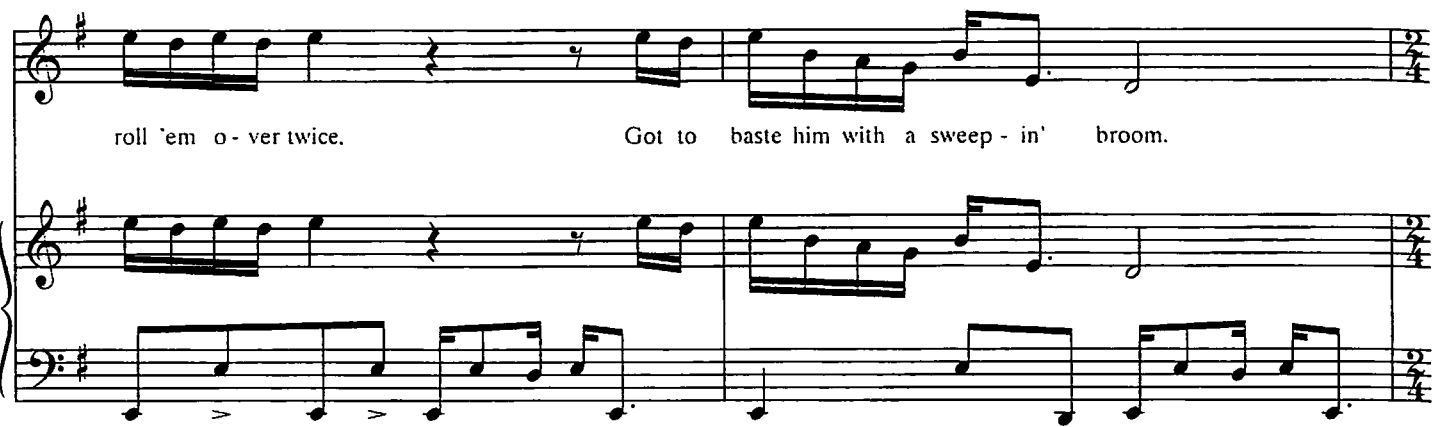
— and I'm cook - ing up a Fil - i - pi - no box spring hog.

cook-ing up a Fil - i - pi - no box spring hog, cook-ing up a Fil - i - pi - no box spring hog.—

— Dig a big pit in a dirt al - ley road.—

fill it with mad - rone— and— bay. Stinks like hell and the neigh - bors com - plain.

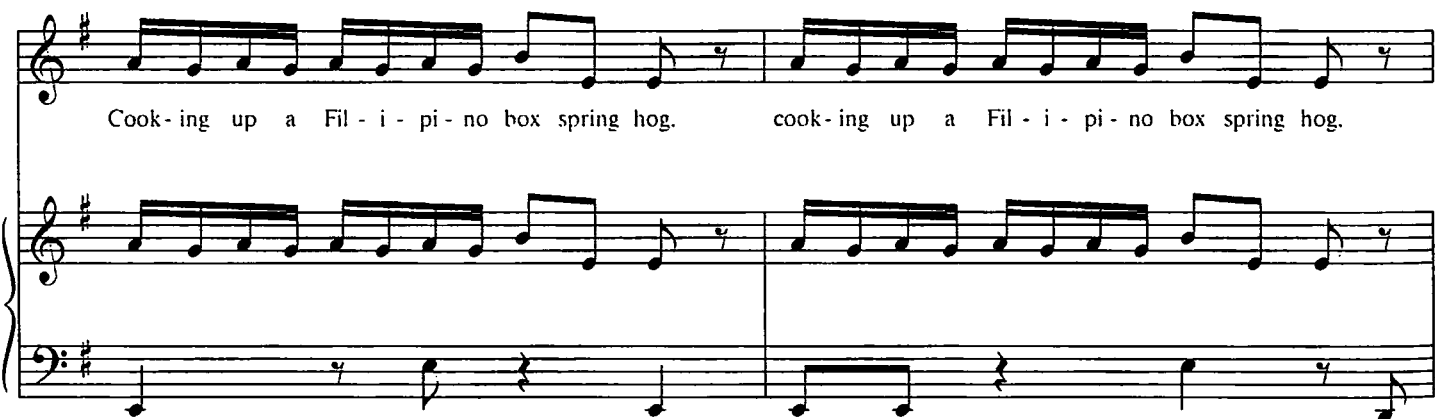
Don't give a hoot what they say.— You got - ta slap that hog.



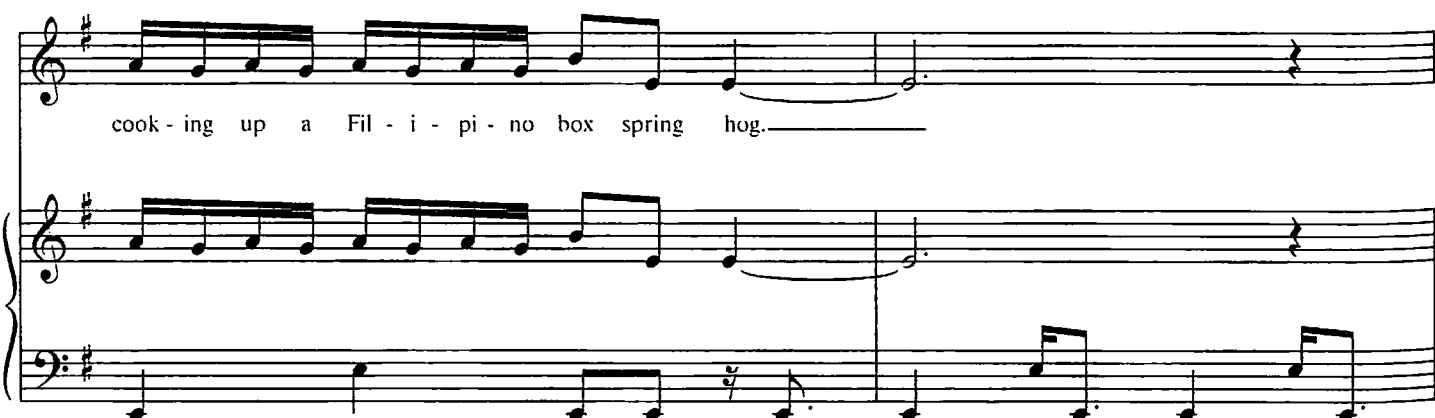
roll 'em o - ver twice. Got to baste him with a sweep - in' broom.



You got - ta swat them flies and chain up the dogs.



Cook - ing up a Fil - i - pi - no box spring hog. cook - ing up a Fil - i - pi - no box spring hog.



cook - ing up a Fil - i - pi - no box spring hog.

Rat - tle - snake pi - cat - ta with grapes - and figs, - old brown Bet - ty with a yel - low wig.

T'aint the mince meat fil - a - gree, - and it t'aint the tur - key neck stew.

And it ain't them bru - leed o - kra seeds, though she

made them a - spe - cial for you. Worse won a prize for her bot - tom black pie, the

beans got thrown to the dogs. Ja -

he - se - us Christ. I can al - ways make room. Cook - ing up a Fil - i - pi - no box spring hog.

cook - ing up a Fil - i - pi - no box spring hog. cook - ing up a Fil - i - pi - no box spring hog.

cook - ing up a Fil - i - pi - no box spring hog.

Take It With Me

Words and Music by Tom Waits and Kathleen Brennan

Slowly, with freedom

Fmaj9

Capo at first fret:



Gbmaj9

p (L.H.)

Ca|d|9



Dbadd9

F



Gb

Phone's off the hook No one knows where we are. It's a long time since I
 Al - ways for you And for - ev - er yours. It felt just like the

Dm7



Ebm7

G7sus4



Ab7sus4

G7



Ab7

Am



Bbm

Em/G



Fm|Ab

drank cham - pagne. The o - cean is blue As
 old _____ days. We fell a - sleep on

Fmaj7



G♭maj7

C/E



D♭/F

C



D♭

G7sus4



A♭7sus4

G7



A♭7

blue as your eyes. I'm 'on - na take it with me when I
 Beau - la's porch. I'm 'on - na take it with me when I

Cadd9



D♭add9

F



G♭

go. Old long since gone. Now way back when We lived in Co - ney
 go. All bro - ken down by the side of the road, I's nev - er more a -

Dm7



E♭m7

G7sus4



A♭7sus4

G7



A♭7

Am



B♭m

Em/G



Fm/A♭

Fmaj7



G♭maj7

C/E



D♭/F

Is - land. Ain't no good thing ev - er dies. I'm 'on - na
 live or a - lone. I've worn the fac - es off all the cards, I'm 'on - na

Cadd9



Dbadd9

G7sus4



Ab7sus4

G7



Ab7

Cadd9



Dbadd9

take it with me when I go. Far. far a -
 take it with me when I go. Child - ren are

Am



Bbm

Am/G



Bbm/Ab

Fmaj7



Gbmaj7

Cadd9



Dbadd9

way _____ a train whis-tle blows. Wher - ev - er you're
 play - ing _____ at the end of the day. Strang-ers are

Am



Bbm

Am/G



Bbm/Ab

D7



Eb7

D7/F#



Eb7/G

G7sus4




Ab7sus4


G7




Ab7

go - in'. Wher - ev - er you've been. Wav - ing good -
 sing - ing on our lawn. There's got to be

Am

 Bb m

Am/G

 Bbm/Ab

Fmaj7

 Gbmaj7

Cadd9


 Dbadd9


bye
more


At the end of the day,
than flesh— and bone.

You're up and you're
All that you've

1.


Am

 Bb m


Am/G

 Bbm/Ab

D7

 Eb7

D7/F#


 Eb7/G


G7sus4

 Ab7sus4


G7

 Ab7

o - ver and you're far a - way.
loved is— all you—

2.

D7/F#

 Eb7/G

G7sus4

 Ab7sus4


G7

 Ab7

Cadd9

 Dbadd9

own.

In a land there's a town And in that

F

 Gb

Dm7

 Ebm7

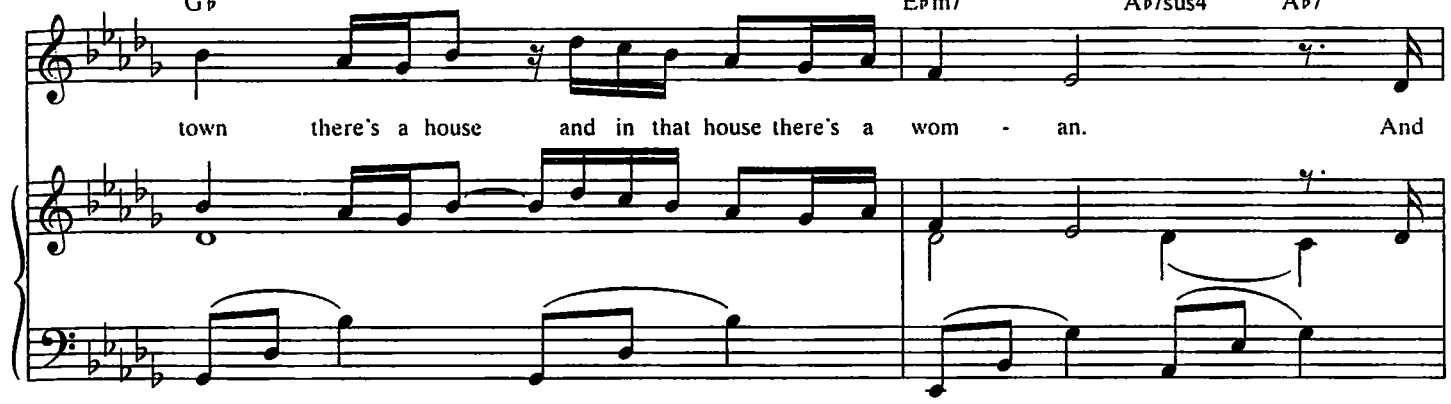
G7sus4


 Ab7sus4

G7

 Ab7

town there's a house and in that house there's a wom - an. And



Am

 Bbm

Em/G

 Fm/Ab

Fmaj7

 Gbmaj7

C/E

 Db/F

Cadd9

 Dbadd9

G7sus4


 Ab7sus4


G7

 Ab7

in that wom - an there's a heart I love, I'm 'on - na take it with me when I



Cadd9

 Dbadd9

G7sus4

 Ab7sus4

G7

 Ab7

Cadd9


 Dbadd9

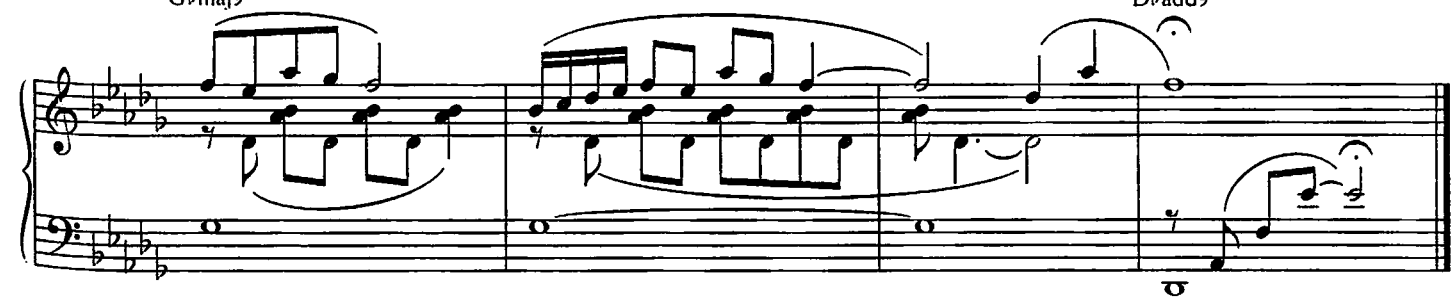
go. I'm 'on - na take it with me when I go.



Fmaj9

 Gbmaj9

Cadd9

 Dbadd9

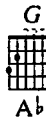
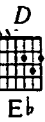


Come On Up To The House

Words and Music by Tom Waits and Kathleen Brennan

Moderately, with a swing

Capo at first fret:



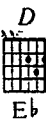
1. Well, the

mf



2. See additional lyrics

moon is bro - ken — and the sky is cracked, Come on — up to the house..



The on - ly things that you can see is all that you lack, —

A7 Bb7 D Eb Bm Cm

Come on — up to the house. — All your cry - in' don't —
Instrumental solo on D.S.

G Ab D Eb Bm Cm D Eb Bm Cm

do no good, — Come on — up to the house. — Come down — off the cross, we can

G Ab D Eb A7 Bb7 D Eb

use — the wood, — You got to come on — up to the house. — *(end solo)*

Come on — up to the house. — Come on — up to the house..

Bm
Cm

D
E \flat

Bm
Cm

G
A \flat

D
E \flat

The world is not my home. — I'm just a pass-in' — through. — You've got to

1.

A7
B \flat 7

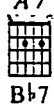
D
E \flat

A7
B \flat 7

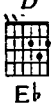
D
E \flat

come on — up to the house. — There's no

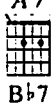
2. A7 D D.S. at 3rd ending | 3. A7



B♭7



E♭



B♭7

come on — up to the house. — come on — up to the house. —



E♭



Cm



A♭

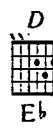


E♭

There's noth - in' in the world that you can do. — You've got to



Cm

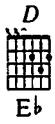
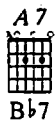


E♭



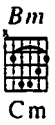
Cm

come on — up to the house. — And you been whipped by the forc - es that are

A \flat E \flat B \flat 7E \flat

in - side you. Got to come on — up to the house. — Well, you're

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'in - side you.' followed by a quarter note 'Got to', a quarter note 'come on' with a slur and a triplet bracket above it, a quarter rest, a quarter note 'up', a quarter note 'to the house.' with a slur and a triplet bracket above it, and finally a quarter note 'Well, you're'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand has a half note chord, a quarter note chord, a quarter note chord with a triplet bracket above it, a quarter note chord with a slur and a triplet bracket above it, and a quarter note chord with a slur and a triplet bracket above it. The left hand has a half note chord, a quarter note chord, a quarter note chord, and a quarter note chord.



Cm

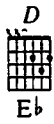
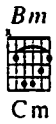
A \flat E \flat

high on top of your moun-tain of woe. — Got to come on — up to the house. —

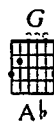
The second system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'high on top of your moun-tain of woe.' followed by a quarter note 'Got to', a quarter note 'come on' with a slur and a triplet bracket above it, a quarter rest, a quarter note 'up', a quarter note 'to the house.' with a slur and a triplet bracket above it, and finally a quarter note '—'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand has a half note chord, a quarter note chord, a quarter note chord with a slur and a triplet bracket above it, a quarter note chord with a slur and a triplet bracket above it, and a quarter note chord with a slur and a triplet bracket above it. The left hand has a half note chord, a quarter note chord, a quarter note chord, and a quarter note chord.



Cm

E \flat 

Cm

A \flat E \flat

— Well, you know — you should sur-ten-der but you can't let — go. — You've got to

The third system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note 'Well, you know', a quarter note 'you should sur-ten-der', a quarter note 'but you can't let', a quarter note 'go.' with a slur and a triplet bracket above it, and finally a quarter note 'You've got to'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand has a half note chord, a quarter note chord, a quarter note chord with a slur and a triplet bracket above it, a quarter note chord with a slur and a triplet bracket above it, and a quarter note chord with a slur and a triplet bracket above it. The left hand has a half note chord, a quarter note chord, a quarter note chord, and a quarter note chord.

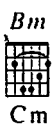


Bb7

Eb

come on — up to the house. — Come on — up to the house. —

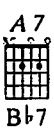
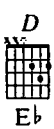
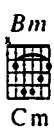
Musical notation for the first system, including vocal line and piano accompaniment. The piano part features triplets and chords.



Cm

— Come on — up to the house. — The world is

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features triplets and chords.



Eb

Cm

Ab

Eb

Bb7

not my — home, I'm just a pass - in' through. — You've got to come on — up to the house. —

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features triplets and chords.

The musical score consists of two systems. The first system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "Got to come on — up to the house. — You've got to". The piano accompaniment features a bass line and a treble line with chords and triplets. The second system continues the vocal line with lyrics: "come on — up in - to the house. —". The piano accompaniment includes a section marked *f rit.* and ends with a fermata.

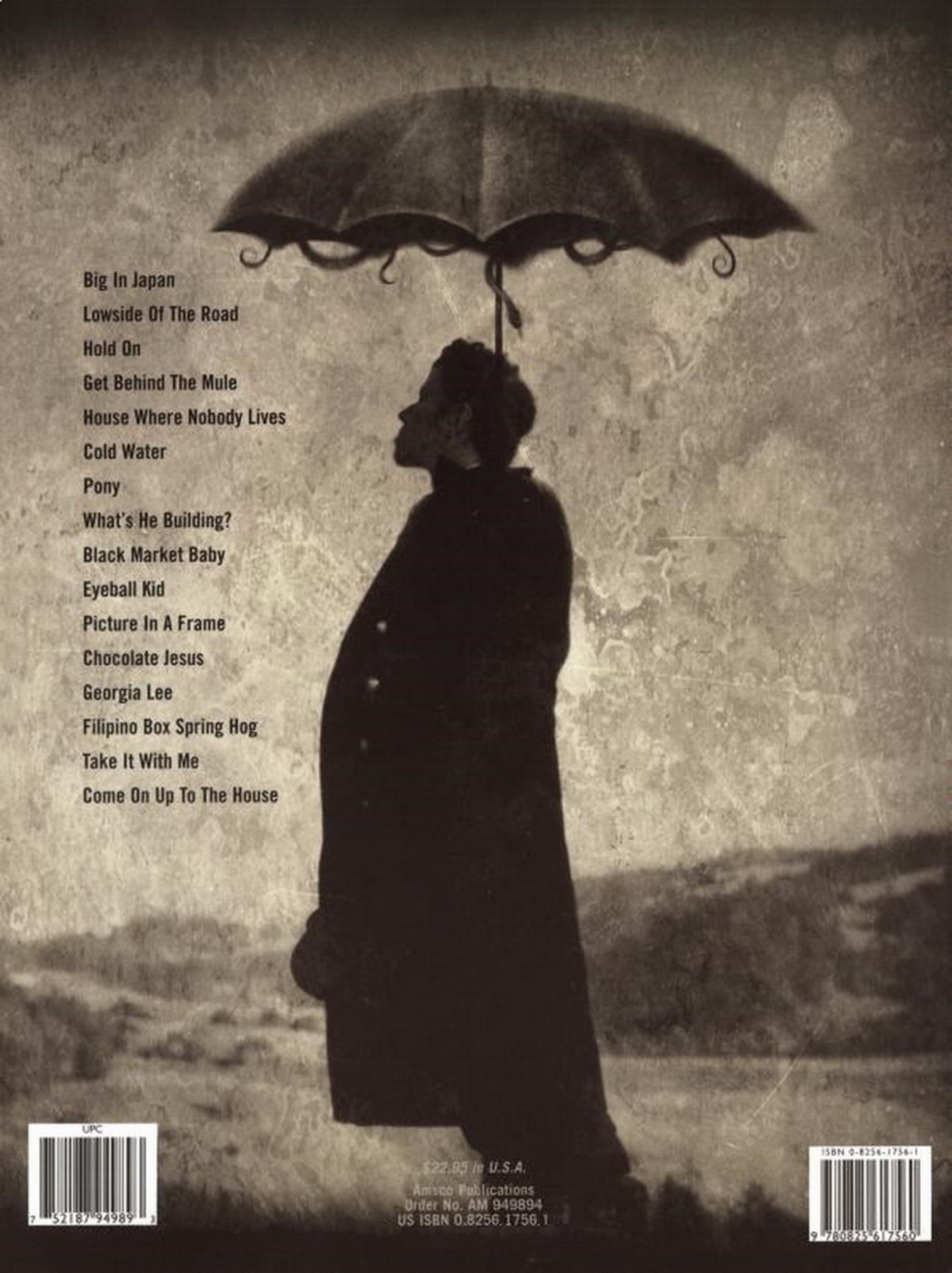
Chord Diagrams:

- D** (E \flat): $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$
- A7** (B \flat 7): $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$
- D** (E \flat): $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$
- A7** (B \flat 7): $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$
- G** (A \flat): $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$
- D** (E \flat): $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \times & \times & \times & \times & \times & \times \\ \hline \end{array}$

Additional lyrics

2. There's no light in the tunnel, no irons in the fire.
 Come on up to the house.
 And you're singin' lead soprano in a junk man's choir.
 You got to come on up to the house.
 Doesn't life seem nasty, brutish and short?
 Come on up to the house.
 The seas are stormy and you can't find no port.
 Got to come on up to the house.

You got to come on up to the house.
 Come on up to the house.
 The world is not my home. I'm just a passin' through.
 You've got to come on up to the house.



Big In Japan
Lowside Of The Road
Hold On
Get Behind The Mule
House Where Nobody Lives
Cold Water
Pony
What's He Building?
Black Market Baby
Eyeball Kid
Picture In A Frame
Chocolate Jesus
Georgia Lee
Filipino Box Spring Hog
Take It With Me
Come On Up To The House



\$22.95 in U.S.A.
Amsco Publications
Order No. AM 949894
US ISBN 0.8256.1756.1

