

NICK CAVE ANTHOLOGY



EIGHTEEN SONGS ARRANGED FOR PIANO, VOICE & GUITAR.

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(ARE YOU) THE ONE THAT I'VE BEEN WAITING FOR?

Words & Music by Nick Cave

Capo 3rd Fret

♩ = 68



§



1. I felt you com-ing girl,
(Verses 2 & 3 see block lyrics) as you drew near,—



I knew you'd find— me 'cause I longed you here.—

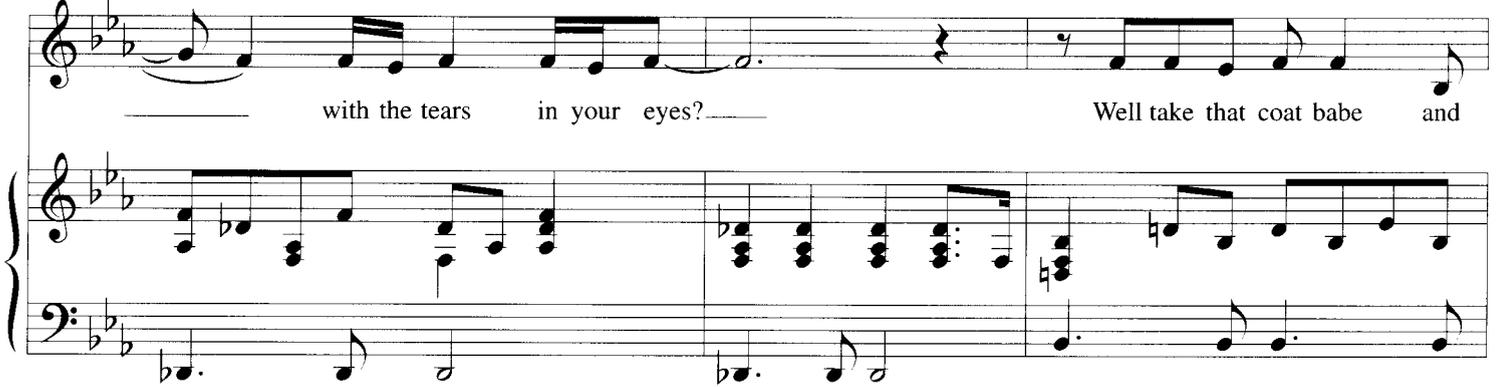



Are you my des - ti - ny? Is this how you'll ap - pear, wrapped in a coat -






with the tears in your eyes? Well take that coat babe and







throw it on the floor, are you the one that

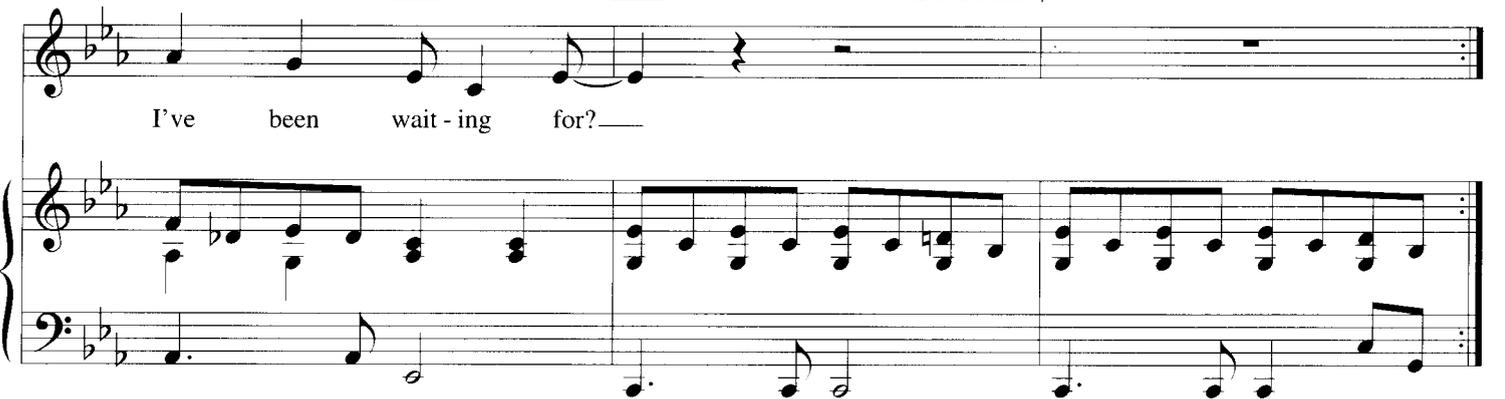






I've been wait - ing for? —

1. *To Coda* ⊕



2.



Out of sor-row en-tire worlds have been built, out of



long-ing great won-ders have been willed.



They're on-ly lit-tle tears dar-lin' let them spill and lay your



head up-on my shoul-der. Out-side my win-dow the

Fm

E^b



world has gone to war, are you the one that

D^b

A^b/E^b

Cm



I've been wait - ing for? Oh we'll

B^b

B^b aug

A^b

B^b



know won't we? The stars will ex - plode

Cm

B^b

B^b aug



in the sky, but they don't do they?

D.%. al Coda

A^b B^b C^m

Stars have their mo-ment, then they die.

⊕ *Coda*

C^m F^m E^b D^b A^b/E^b C^m

Are you the one that I've been wait - ing for?

Verse 2:

As you've been moving surely toward me
 My soul has comforted and assured me
 That in time my heart it will reward me
 And that all will be revealed
 So I've sat and I've watched an ice age thaw
 Are you the one that I've been waiting for?

Verse 3:

There's a man who spoke wonders though I've never met him
 He said "He who seeks finds, and who knocks will be let in"
 I think of you in motion and just how close you are getting
 And how every little thing anticipates you
 All down my veins my heart strings call
 Are you the one I've been waiting for?

AND NO MORE SHALL WE PART

Words & Music by Nick Cave

$\text{♩} = 58$ a tempo

Freely

N.C.



1. And no more— shall we part. It will no long-er— be ne-ces-

(Verse 2 see block lyric)



- sa-ry. And no more will I say, dear heart,



I am a - lone— and she has left me. And no more— shall we

B \flat 7 A7 Dm

part. The con - tracts — are drawn up, the ring is —

B \flat 7 A7 Dm

locked up - on — the fin - ger. And nev - er a - gain —

F Gm 1. C7

will my let - ters start — sad - ly — or in the

B \flat maj7 A7 Dm 2. C7

depths — of Win-ter. 2. And no more shall — a - ny - how —

B^b A⁷ Dm F C

Lord stay by me. —

Gm C F

Don't go down. — I will nev - er be free —

C Gm C

— if I'm not free now. —

F C Gm

Lord — stay by — me, — and don't go down.

C F C

I nev - er was free.

Gm C B^b7 A7

What are you talk - ing a - bout? For no more shall we part.

Dm rit. B^b7 A7 Dm

and no more shall we part.

Verse 2:

And no more shall we part
 All the hatchets have been buried now
 And all of the birds will sing to your beautiful heart
 Upon the bough
 And no more shall we part
 Your chain of command had been silenced now
 And all of those birds would have sung to your beautiful heart
 Anyhow.

AS I SAT SADLY BY HER SIDE

Words & Music by Nick Cave

♩ = 104



1° Tacet

The first system of piano accompaniment consists of two staves (treble and bass clef) in 4/4 time. The treble staff features a complex, rhythmic accompaniment with many beamed notes. The bass staff has a simpler, more melodic line. The tempo is marked as quarter note = 104.

Am

The second system of piano accompaniment continues the two-staff format. The treble staff has a melodic line with some slurs. The bass staff continues with a steady accompaniment. A guitar chord diagram for Am is shown above the treble staff.

Am6

Am6

The third system of piano accompaniment continues the two-staff format. The treble staff has a melodic line with some slurs. The bass staff continues with a steady accompaniment. Two guitar chord diagrams are shown: Am6 above the first measure and Am above the fifth measure.

Am6

The fourth system of piano accompaniment continues the two-staff format. The treble staff has a melodic line with some slurs. The bass staff continues with a steady accompaniment. A guitar chord diagram for Am6 is shown above the first measure.

Am  Am6 

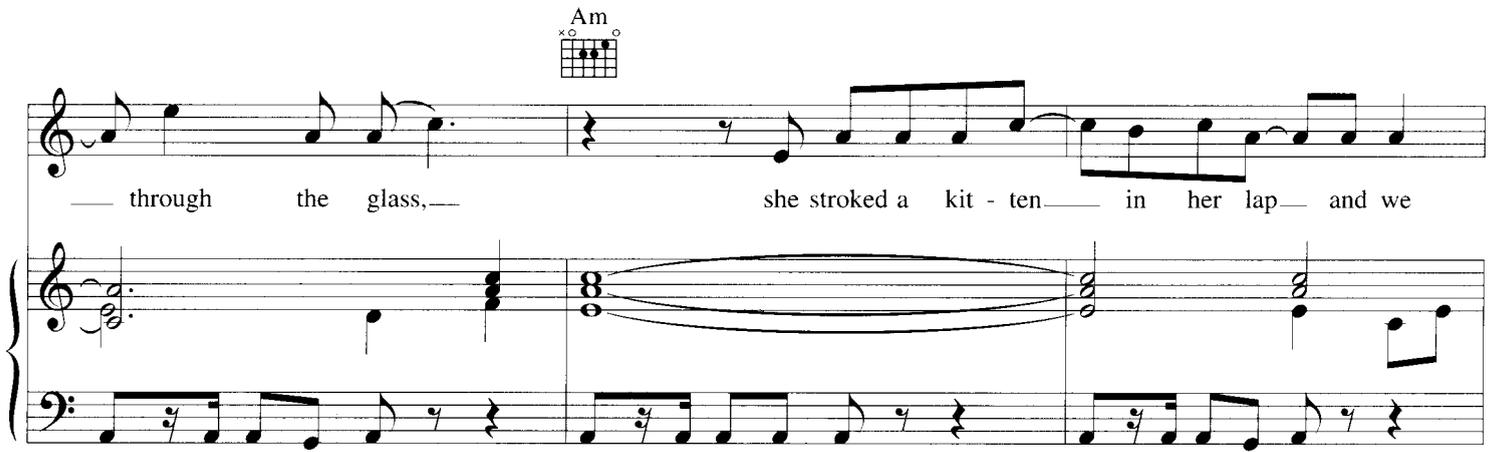
1. As I sat— sad - ly by her side at the win - dow, —

(Verse 2 see block lyric)



Am 

— through the glass, — she stroked a kit - ten — in her lap — and we



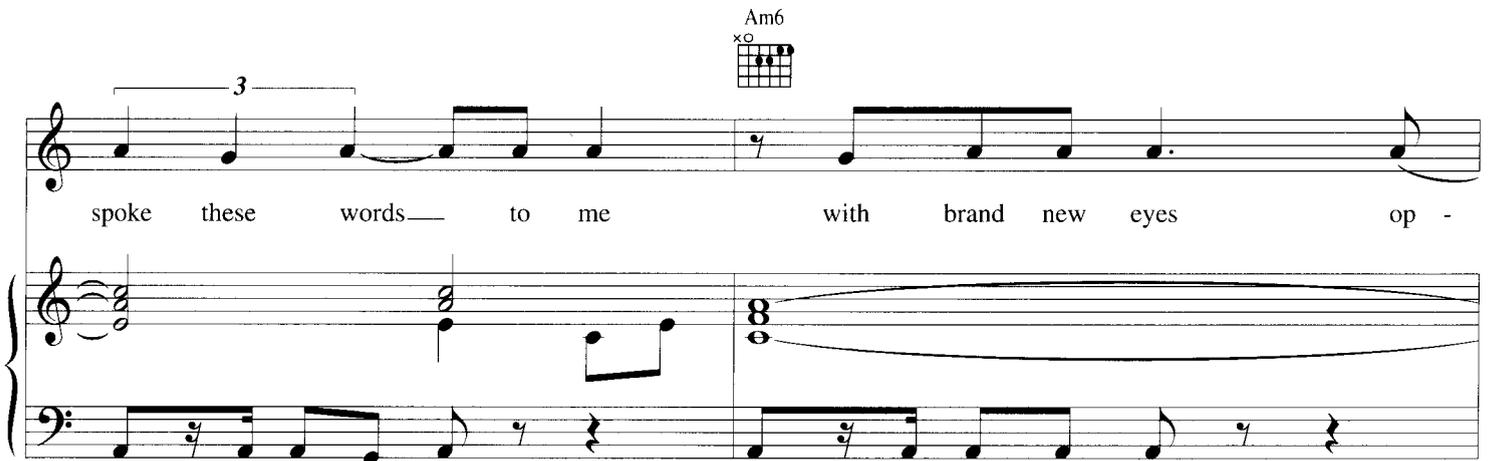
Am6  Am 

watched the world as — it fell past. — Soft - ly she



Am6 

spoke these words — to me with brand new eyes op -



Am

- en — wide. — We pressed our fa - ces to the glass as

F G Am

I sat sad - ly by her — side. —

Am6

2. She said,

Am F

3. Then she — smiled — and turned to me — and — wait-ed for me —
(Verses 5 & 7 see block lyrics)

Am



— to re - ply. — Her hair was — fall - ing down her shoul - ders as

To Coda ⊕

Am



I sat sad - ly by her — side.

Am6



Am



Am6



4. As I sat — sad - ly by her side, — the kit - ten she did —
(Verse 6 see block lyric)



gent - ly pass — ov - er to me — and a - gain we pressed our

Am6



Am



dif-'rent fa - ces — to the glass. — "That may be ve - ry

Am6



well," I said — "but watch the one fall - ing in the street. —

Am



Am6



See him ges - ture to his neigh - bours and see him tram - pled be -



- neath their feet. — All out - ward mo - tion con -



- nects to — no - thing for — each is — con - cerned with their im -



- me - di - ate need. — Wit - ness the man reach - ing



up from the gut - ter, see the oth - er one stumb - ling on who can - - - not —



Am6



2° D.%. al Coda

see."

The first system of music consists of three staves. The top staff is a vocal line with a whole note rest followed by a melodic phrase starting with a quarter note G4. The middle staff is the piano right hand, starting with a whole note chord of Am6. The bottom staff is the piano left hand, playing a rhythmic accompaniment of eighth notes.

⊕ Coda



side. As I sat

The second system of music consists of three staves. The vocal line has a whole note rest, followed by a melodic phrase starting with a quarter note G4. The piano right hand starts with a whole note chord of Am6. The piano left hand continues with the rhythmic accompaniment.



sad - ly by — her side. As

The third system of music consists of three staves. The vocal line has a triplet of eighth notes (G4, A4, B4) followed by a whole note G4. The piano right hand starts with a whole note chord of G. The piano left hand continues with the rhythmic accompaniment.



I sat sad - ly by her — side.

The fourth system of music consists of three staves. The vocal line has a whole note G4, followed by a melodic phrase starting with a quarter note G4. The piano right hand starts with a whole note chord of F. The piano left hand continues with the rhythmic accompaniment.

F rit. G Am

As I sat sadly by her side.

Verse 2:

She said "Father, mother, sister, brother
 Uncle, aunt, nephew, niece
 Soldier, sailor, physician, labourer
 Actor, scientist, mechanic, priest
 Earth and moon and sun and stars
 And planets and comets with tails blazing
 All are there forever falling
 Falling lovely and amazing"

Verse 5:

With trembling hand I turned toward her
 And pushed the hair out of her eyes
 The kitten jumped back to her lap
 As I sat sadly by her side.

Verse 6:

Then she drew the curtains down
 And said, "When will you ever learn
 That what happens there beyond the glass
 Is simply none of your concern?
 God has given you but one heart
 You are not a home for the hearts of your brothers
 And God don't care for your benevolence
 Anymore than he cares for the lack of it in others
 Nor does he care for you to sit
 At windows in judgement of the world he created
 While sorrows pile up around you
 Ugly, useless and over-inflated."

Verse 7:

At which she turned her head away
 Great tears leaping from her eyes
 I could not wipe the smile from my face
 As I sat sadly by her side.

THE CARNY

Words & Music by Nick Cave

$\text{♩} = 120$
fade in
Cm

Cdim

The musical score is written for piano in 3/4 time, with a tempo of 120 beats per minute. It begins with a 'fade in' instruction. The key signature is C minor (three flats). The score is divided into five systems, each with a grand staff (treble and bass clefs). The first system includes guitar chord diagrams for Cm and Cdim. The melody in the treble clef consists of quarter and eighth notes, often with slurs. The bass clef provides a steady accompaniment of chords and single notes. The piece concludes with a final sustained chord in the bass clef.



1. And no - one



saw the car - ny go. — The weeks flew by, —
(Verses 3, 4 & 8 see block lyric)

'til they moved on the show, leav - ing his ca - ra - van — be - hind.



It was parked out on the south - east ridge.

3

And as the com - pa - ny crossed the bridge — with the first rain fill - ing the bone

Cm
fr³

To Coda ⊕

3

dry riv - er bed — it shone, just so, on the edge. A - way, —

1^o only

a - way — we're sad to say. —

Fm/C

Spoken: Verse 2 see block lyric

Musical notation system 1. Treble clef: A melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and a dotted half note B4. Bass clef: A bass line of chords starting with a half note G2, followed by quarter notes A2, B2, C3, and a dotted half note B2. A guitar chord diagram for Cm is shown above the staff, with a finger 3 on the first string. The key signature has three flats.

Musical notation system 2. Treble clef: A melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and a dotted half note B4. Bass clef: A bass line of chords starting with a half note G2, followed by quarter notes A2, B2, C3, and a dotted half note B2. A guitar chord diagram for Cdim is shown above the staff. The key signature has three flats.

Musical notation system 3. Treble clef: A melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and a dotted half note B4. Bass clef: A bass line of chords starting with a half note G2, followed by quarter notes A2, B2, C3, and a dotted half note B2. The key signature has three flats.

Musical notation system 4. Treble clef: A melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and a dotted half note B4. Bass clef: A bass line of chords starting with a half note G2, followed by quarter notes A2, B2, C3, and a dotted half note B2. A guitar chord diagram for Fm/C is shown above the staff. The key signature has three flats.

Musical notation system 5. Treble clef: A melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and a dotted half note B4. Bass clef: A bass line of chords starting with a half note G2, followed by quarter notes A2, B2, C3, and a dotted half note B2. The key signature has three flats.

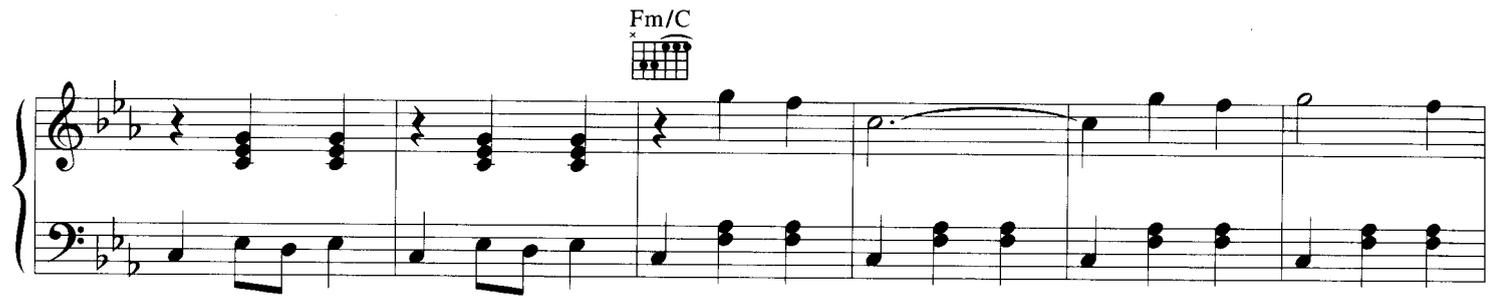
Musical notation system 6. Treble clef: A melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and a dotted half note B4. Bass clef: A bass line of chords starting with a half note G2, followed by quarter notes A2, B2, C3, and a dotted half note B2. The key signature has three flats.

Cm
fr³ 

Spoken: Verses 5 & 6 see block lyrics



Fm/C 



Cm
fr³ 




Spoken: Verse 7 see block lyric




Fm/C



Musical notation for the first system, featuring a treble clef with a melodic line and a bass clef with a bass line of chords.

Cm



D.%. al Coda

Musical notation for the second system, continuing the melodic and bass lines.

Coda ⊕

Cdim



Musical notation for the third system, starting the Coda section.

Musical notation for the fourth system, continuing the Coda section.

Cm



Spoken: Verse 9 see block lyric

Musical notation for the fifth system, including a spoken section.

Cdim



Musical notation for the sixth system, concluding the piece.

Cm
fr3^x

Spoken: Verse 10 see block lyric

Cdim

Cm
fr3^x

And the rain it ham-mered down, the rain— it ham-mered down, and the rain—

— it ham-mered down. And the rain it ham - mered down.

Cdim

Piano accompaniment for the first system of music, consisting of a treble and bass clef staff. The music is in a minor key with a key signature of two flats (B-flat and E-flat). The melody in the treble clef consists of a series of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The bass clef provides a harmonic accompaniment with chords and single notes.

Fm/C

Fingerboard diagram for the Fm/C chord. The diagram shows a six-string guitar with a key signature of two flats. The notes are: 1st fret, 2nd string (D); 1st fret, 3rd string (E-flat); 1st fret, 4th string (F); 1st fret, 5th string (G); 1st fret, 6th string (A).

And no - one saw the car - ny go. No - one saw the car - ny

Vocal and piano accompaniment for the second system of music. The vocal line continues with the lyrics "And no - one saw the car - ny go. No - one saw the car - ny". The piano accompaniment continues with a similar harmonic structure to the first system.

go, no - one saw the car - ny go. I - say it's fun - ny how things.

Vocal and piano accompaniment for the third system of music. The vocal line continues with the lyrics "go, no - one saw the car - ny go. I - say it's fun - ny how things.". The piano accompaniment continues with a similar harmonic structure.

Cdim

Fingerboard diagram for the Cdim chord. The diagram shows a six-string guitar with a key signature of two flats. The notes are: 1st fret, 2nd string (D); 1st fret, 3rd string (E-flat); 1st fret, 4th string (F); 1st fret, 5th string (G); 1st fret, 6th string (A).

go.

Vocal and piano accompaniment for the fourth system of music. The vocal line continues with the lyrics "go.". The piano accompaniment continues with a similar harmonic structure.

Piano accompaniment for the fifth system of music, consisting of a treble and bass clef staff. The music is in a minor key with a key signature of two flats. The melody in the treble clef consists of a series of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The bass clef provides a harmonic accompaniment with chords and single notes.

Verse 2:

Dog boy, Atlas, Mandrake, the geeks, the hired hands
There was not one among them that did not cast an eye behind
In the hope that the carny would return to his own kind.

Verse 3:

The carny left behind a horse
All skin and bone that he named Sorrow
And it was a shallow, unmarked grave
That the old nag was laid in the then parched meadow.

Verse 4:

And it was dwarves were given the task of digging the ditch
And laying the nag's carcass in the ground
While boss Bollini, waving his smoking pistol around saying
"The nag was dead meat, we can't afford to carry dead weight"
While the whole company standing about not making a sound
And turning to the dwarves perched on the enclosure gate
The boss says "Bury this lump of crow bait."

Verse 5:

And then the rain came hammering down
Everybody running for their wagons
Tying all the canvas flaps down
The mangy cats growling in their cages
The bird-girl flapping and squawking around.

Verse 6:

The whole valley reeking of wet beast
Wet beast and rotten sun hay
Freak and brute creation packed up and on their way
The three dwarves peering from their wagons hind
Moses says to Noah "We should'da dug a deeper one"
Their grizzled faces like dying moons still dirty from the digging done.

Verse 7:

And Charley the oldest of the three said
"I guess the carny ain't gonna show"
Then they were silent for a spell
Wishing they had done a better job of burying Sorrow.

Verse 8:

And as the company passed from the valley into higher ground
And the rain beat on the ridge and on the meadow, and on the mound
Until nothing was left, nothing left at all, except the body of Sorrow
That rose in time to float upon the surface of the eaten soil.

Verse 9:

And a murder of crows did circle around
First one, then the others flapping blackly down.

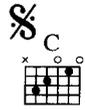
Verse 10:

And the carny's van still sat upon the edge
Tilting slowly as the firm ground turned to sludge.

DEANNA

Words & Music by Nick Cave

♩ = 136



Oh De - an - na, oh, oh, De - an - na. —
(Chorus 3 see block lyric)



Ah De - an - na. — Well you know you are my



friend now and I ain't down here for your mo -

G D G

- ney, and I ain't down here for your love,— I ain't—

D G C To Coda ⊕

down here for your mo - ney, I'm down here for your soul.

C F C

There's no car - pet on the floor— and the wind - ing clock

F C F

holds ma - ny moths. A - round your Klu - klux fur - ni - ture,



I come of deaths— head in your frock and we dis - cuss the



mur - der plan, — we dis - cuss mur - der and the mur - der act. —



Mur - der takes the wheel of the ca - dil - lac and death climbs in the back. Oh De - an -



- na, oh, oh, De - an - na. Sweet De - an - na. —

Oh, oh, De- an - na. — Well this is a car —

Chord diagrams: C (x02321), F (x33211)

and this is a gun now. And this is day

Chord diagrams: C (x02321), F (x33211)

num - ber one. — Oh De - an - na.

Chord diagrams: C (x02321), F (x33211)

Oh — the lit - tle crime - wo - ven his - to - ries — are black and a

Chord diagrams: D (xx0232), G (000233)



smok - ing Christ-mas trees — and hon-ey it 'aint a mys - te - ry —



— why you're a mys - te - ry to me. We will eat out —



— of their pan - tries — and their — par - - - lours.

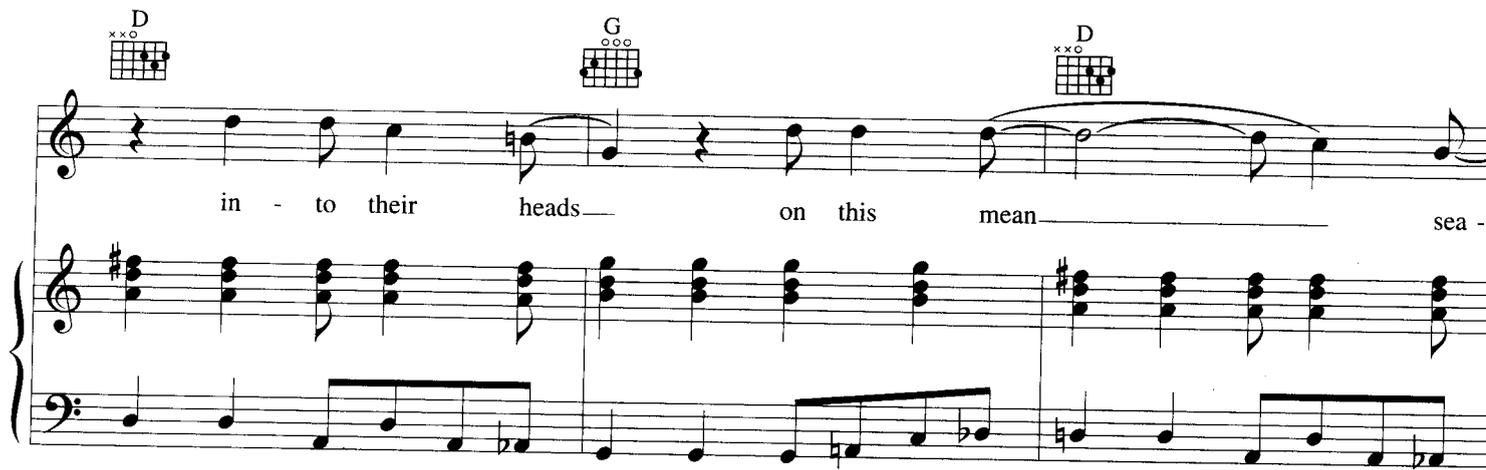


Ash - y leav - ings in their beds, — and we'll un - load





in - to their heads — on this mean — sea -

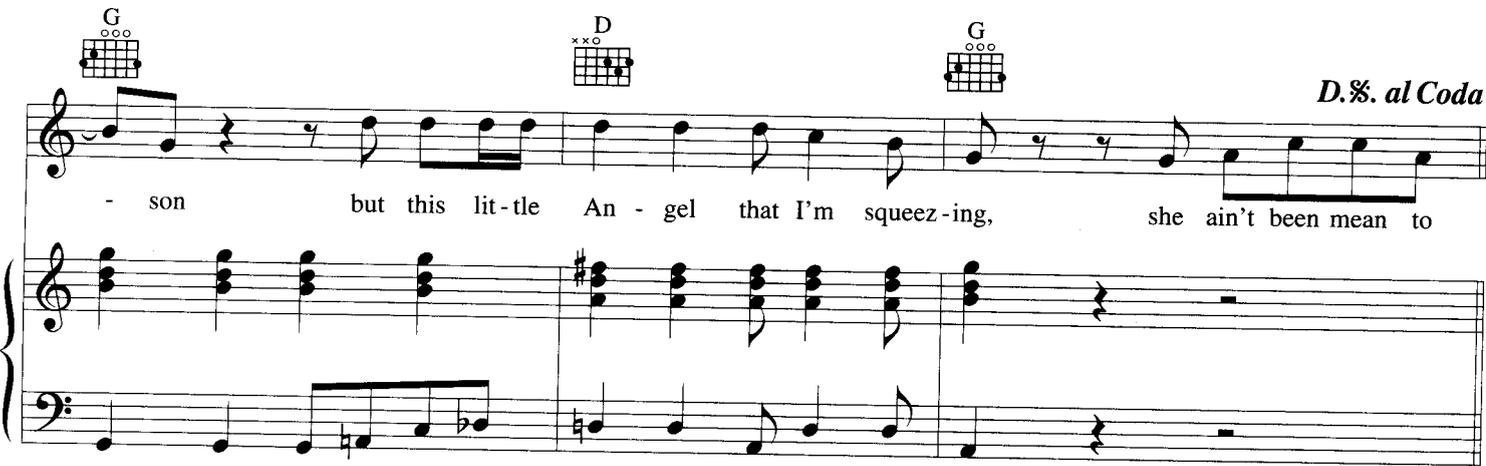






son but this lit-tle An - gel that I'm squeez - ing, she ain't been mean to

D.%. al Coda



⊕ *Coda*





Oh De - an - na, oh, oh, De - an - na.








I a - am a knock - ing with my tool box and my stock - ing,



F C F

well I'll meet you on the cor - ner. And you point it like a

C F C

fin - ger, and squeeze it's lit - tle thing now.

F C F

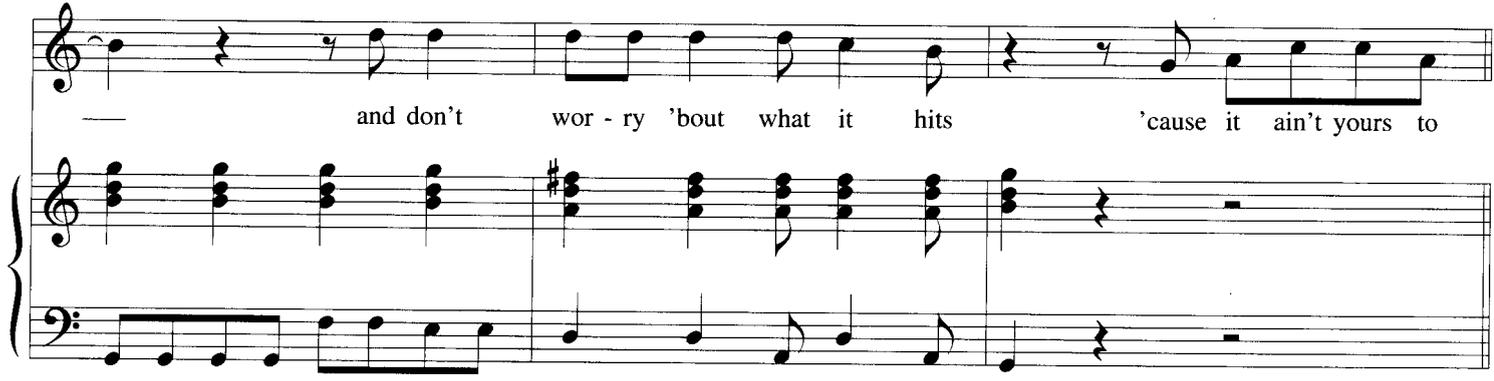
I hear it's kick, I feel it's bang. And let's not

D G D

wor - ry 'bout it's is - sue. Don't wor - ry 'bout where it's been,

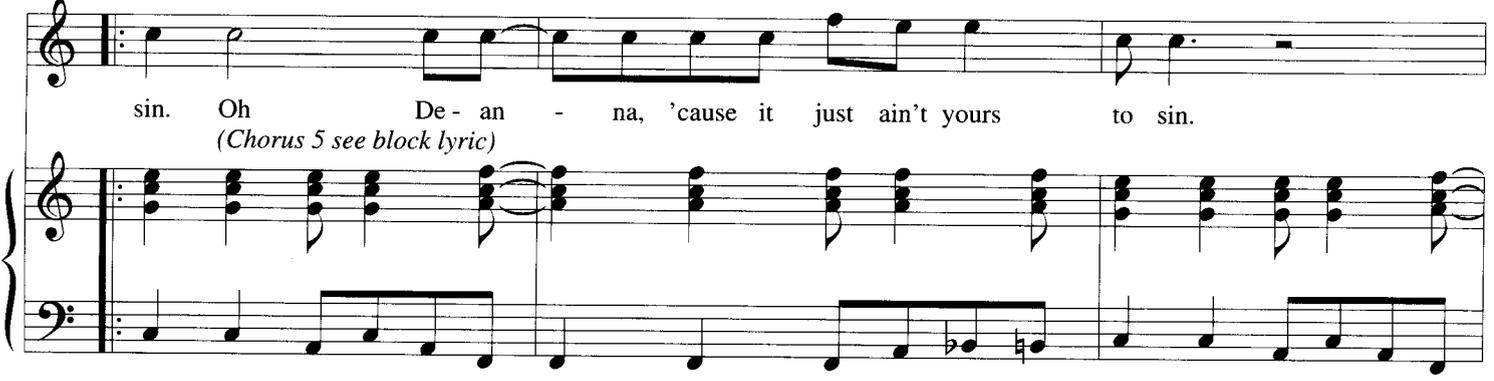
G  D  G 

and don't wor - ry 'bout what it hits 'cause it ain't yours to



C  F  C 

sin. Oh De - an - na, 'cause it just ain't yours to sin.
(Chorus 5 see block lyric)



F  C  F 

Ah sw - eet De - an - na, I ain't get - ting a - ny



C  F  F 

1. young - er. And you're my friend. Well I ain't
2. Well I ain't



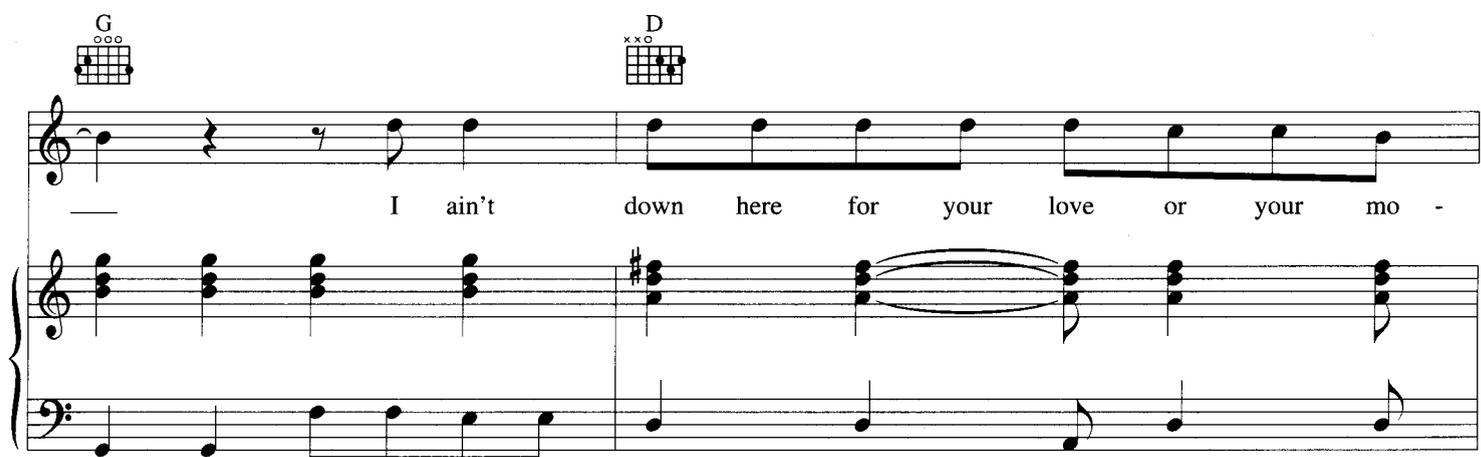
D  G  D 

down here for your mo - ney, I ain't down here for your love,-



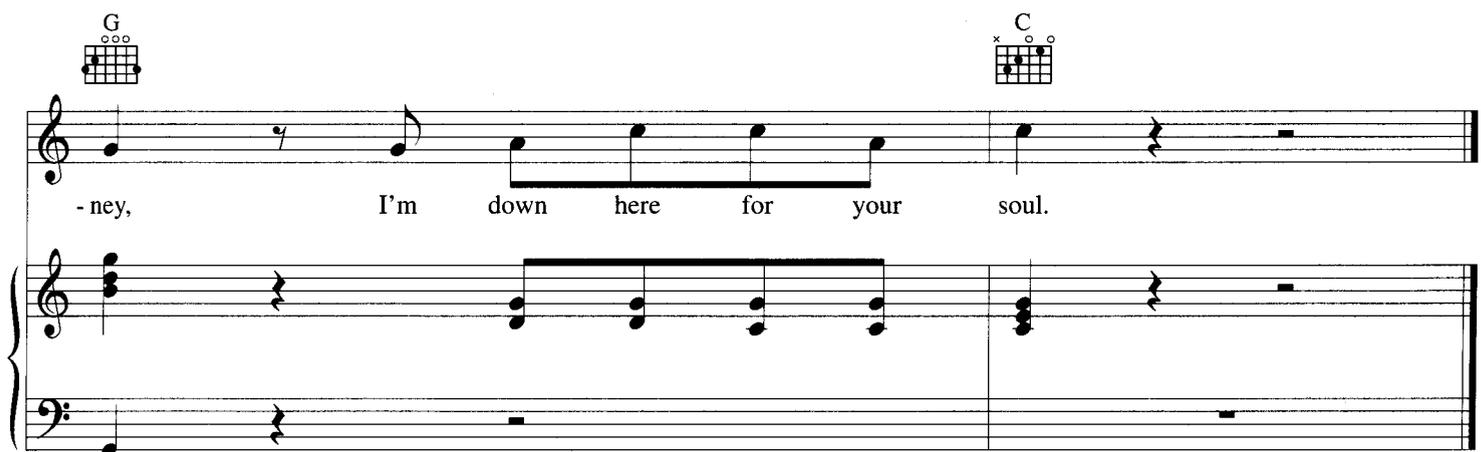
G  D 

I ain't down here for your love or your mo -



G  C 

-ney, I'm down here for your soul.



Chorus 3:
 (Oh Deanna)
 Oh Deanna
 Well you are my friend and my partner
 On this house on the hill
 And I ain't down here for your money
 No I ain't down here for your love
 I ain't down here for your love or money
 I'm down here for your soul.

Chorus 5:
 The sun a hump on my shoulder
 And I don't intend getting older
 Oh Deanna.

DO YOU LOVE ME?

Words by Nick Cave

♩ = 126



1.

2.



1.

2.





Musical notation for the first system, including a treble clef staff with rests and a grand staff with piano accompaniment.



I found her on— a night— of fire and noise, wild— bells rang

Musical notation for the second system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.



— in a wild— sky. I knew from that mo-ment on—

Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.



that I'd love her til the day that I died. And I kissed a - way a

Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.



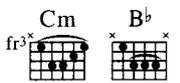
thou-sand tears,— my la - dy of the va - ri - ous sor-rows.



Some begged, some bor-rowed, some sto - len, some kept, safe-



to - mor - row. On an end-less night sil - ver star spang-led, the



bells from the cha - pel went jin - gle jan-gle. Do you



love me, do you love me? Do you



love me? Do you love me? Do you love me? Do you love me?



Do you love me— Like I love



1.

you?

2.

B^b Cm

Gm

Cm

Gm

Cm

Gm

She was gi-ven to me to put things right,-- and I stacked all my ac-

Cm

-comp-lish-ments be - side her. Yet I seemed so ob - se - lete and small,



I found God and all his de-vils in - side her. In my bed she cast the



bliz - zard out, — mock sun blazed up - on her head, —



so com - plete - ly filled with light she was, —



her sha-dow fanged and hai - ry and mad. — Our love lines grew

hope-less - ly tang - led and the bells in the cha-pel go jin-gle, jan - gle,

Chords: $\text{fr}^4 \times \text{D}^b$, $\text{fr}^5 \times \text{D}$

jin - gle, jan - gle, jin - gle, jan - gle, jin - gle. Do you

Chords: $\text{fr}^3 \times \text{Cm}$, $\text{fr}^3 \times \text{B}^b$

love me? Do you love me? Do you love me? Do you

Chords: $\text{fr}^3 \times \text{Gm}$, $\text{fr}^3 \times \text{Cm}$, $\text{fr}^3 \times \text{B}^b$, $\text{fr}^3 \times \text{Gm}$, $\text{fr}^3 \times \text{Cm}$, $\text{fr}^3 \times \text{B}^b$

love me? Do you love me— like I love

Chords: $\text{fr}^3 \times \text{Gm}$, $\text{fr}^3 \times \text{Cm}$, $\text{fr}^3 \times \text{B}^b$, F



Repeat ad lib.

you?



All things move to-ward their end, I knew be-fore I met her



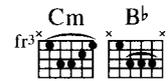
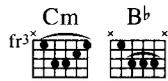
that I would lose her. I swear I made ev-ery ef-fort to be good to her.



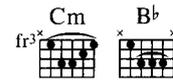
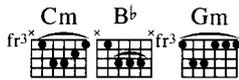
I made ev-ery ef-fort not to a-buse her. Cra-zy brace-lets on her



wrists and her— an - kles, and the bells in the cha-pel go jin-gle,

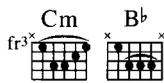


jan - gle. Do you love me? Do you love me? Do you



love me? Do you love me? Do you love me? Do you

1,2.



3.



love me,— like I love you love me?—
Do you

FROM HER TO ETERNITY

Words by Nick Cave & Anita Lane
Music by Nick Cave, Barry Adamson, Blixa Bargeld, Mick Harvey & Hugo Race

♩ = 128



1,2.

3.

For spoken text 1 see block lyric

I start to

cry. I start to cry.

Oh I hear her

walk - ing, — walk - ing bare - foot cross the floor - boards.

All through this lone - some — night.

I hear her cry - ing too. — Hot tears come splash - ing down,

leak-ing through the cracks,- down up - on my— face. Catch 'em in my—

— mouth. Catch 'em in my— mouth. Catch 'em in my— mouth. Ah catch 'em in my—

— mouth. Ah walk and cry.— Walk and cry.— Ah,

walk and cry.- Ah, walk and cry. From

her ah, to e -

- ter - ni-ty. From her to e -

- ter - ni-ty. From her to e -

- ter - ni-ty. *Play 4 times*
For spoken text 2 see block lyric

Mine! Mine! Mine! From

1.

her to e - ter - ni - ty. From

2.

Oh cry, cry, cry. Cry, cry, cry. *For spoken text 3 see block lyric*

From

her to e - ter - ni-ty From

her to e - ter - ni-ty. Ah tell me

why. Ah tell me why. Ah why, why, why. Oh tell me

why don't tell me lie. Why the ceil - ing still shakes, shake, shake,

shake. And all— the fix - tures turn to ser - pents and snakes. *Play 9 times*
For spoken text 4 see block lyric

Go! From

her ah to

e - ter - ni - ty. Oh go from

her to e - ter - ni - ty.

Repeat 3 times ad lib.

Oh from *Vocal ad lib.*

1-4. | 5.

Spoken text 1:
 I wanna tell you about a girl
 You know, she lives in room 29
 Why that's the one right up top a mine.

Spoken text 2:
 I read her diary on the sheets
 Scrutinizing every little bit of dirt
 Tore out a page and stuff it inside my shirt
 I fled outta the window
 And shinning it down the vine
 Outta her nightmare into mine.

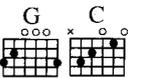
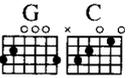
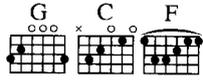
Spoken text 3:
 She's wearing those blue stockings I bet
 And standing like this with my ear to the ceiling
 Listen I know it must sound absurd
 But I can hear the most melancholy sound I ever heard
 Walk and cry, walk and cry.

Spoken text 3:
 This desire to possess her is a wound
 And it's nagging at me like a shrew
 But I know that to possess her
 Is therefore not to desire her
 Oh, oh, oh, then ya know, that little girl
 Would just have to go.

INTO MY ARMS

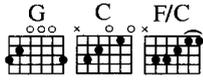
Words & Music by Nick Cave

♩ = 88

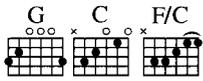


1. I don't be - lieve in an in - ter - ven - tion - ist God.

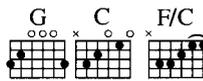




But I know dar - ling that you do. —



But if I did — I would kneel down and ask him,



not to in - ter - vene — when it came to you. —



Well not to touch a hair - on your head, leave you as — you are, — if he felt he had - to di -



- rect you then di - rect you in - to my arms. In - to my—



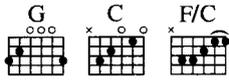
arms, oh Lord,— in - to my— arms oh Lord.— In - to my—



arms, oh Lord,— in - to my— arms.



2. And I don't be - lieve— in the ex - ist - ence of an - gels.
(Verse 3 see block lyric)



Ah, look-ing at you I won - der if that's

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line begins with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, an eighth note E5, and a quarter note F5. The piano accompaniment consists of a bass line with quarter notes G2, A2, B2, C3, D3, E3, and a treble line with chords G4, C5, and F5.

true. — And if I did —

The second system continues the vocal line with a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, and a quarter note D5. The piano accompaniment features a sustained chord in the treble clef and a bass line with quarter notes G2, A2, B2, C3, D3, E3.

I would sum-mon them — to - geth - er —

The third system shows the vocal line with a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, an eighth note E5, and a quarter note F5. The piano accompaniment has a sustained chord in the treble clef and a bass line with quarter notes G2, A2, B2, C3, D3, E3.

and ask them to watch ov - er you. —

The fourth system continues the vocal line with a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, an eighth note E5, and a quarter note F5. The piano accompaniment features a sustained chord in the treble clef and a bass line with quarter notes G2, A2, B2, C3, D3, E3.

To Coda ⊕

F/C



Dm



Well to each burn a can - dle for you, — to make bright and clear your path and to

G



Em



G



walk like Christ in grace and love and guide you in - to my arms. In - to my —

Dm



C



arms, oh Lord, — in - to my — arms, oh Lord. — In - to my —

Dm



C



D.%. al Coda

G



C



arms, oh Lord, — in - to my — arms.

⊕ Coda



pure that you'll keep re - turn - ing al - ways and ev - er - more. —



In - to my — arms, oh Lord, — in - to my — arms, oh Lord.



rit.

In - to my — arms, oh Lord, — in - to my — arms.

Verse 3:
 But I believe in love
 And I know that you do too
 And I believe in some kind of path
 That we can walk down me and you
 So keep your candles burning
 Make a journey bright and pure
 That you'll keep returning
 Always and evermore.

Into my arms *etc.*

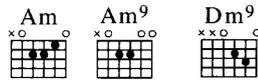
HENRY LEE

Words: Traditional
Music by Nick Cave

♩ = 56



1. Get down, get down, lit - tle Hen - ry Lee and
(Verses 2, 3, 4 & 5 see block lyric)



stay all night with me. You won't find a girl in



this damn world— that will com - pare— with me, the



wind did howl— and the wind did blow. La la la la la,



1, 2, 3, 4.

la la la la le, a lit - tle bird lit down on Hen - ry,



5.

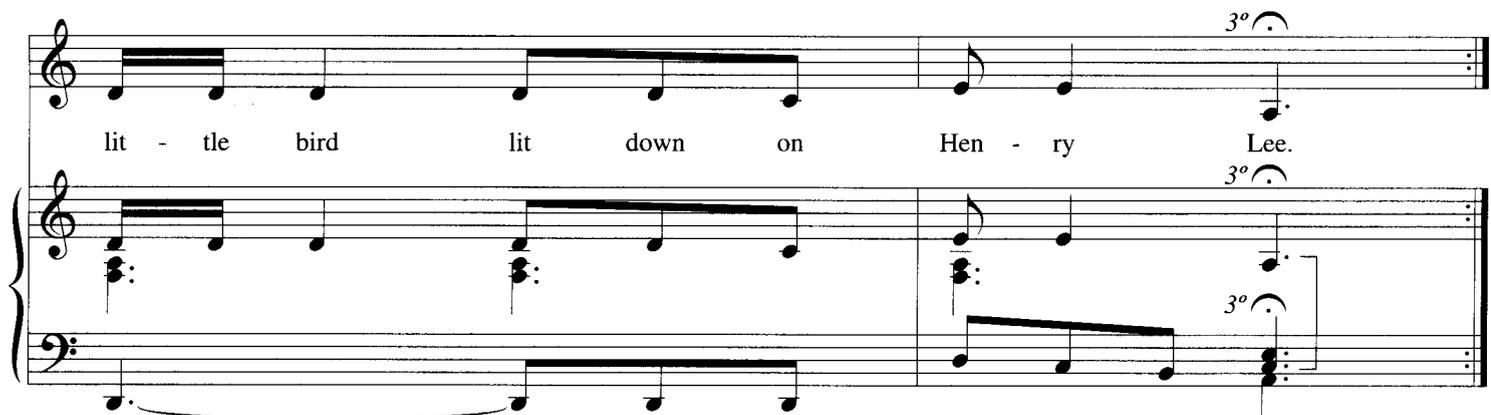
Lee. 2. I Hen - ry Lee.

C  Am 



La la la la la, la la la la le, a

Dm  Am  Repeat to finish



lit - tle bird lit down on Hen - ry Lee.

Verse 2:

I can't get down and I won't get down
 And stay all night with thee
 For the girl I have in that merry green land
 I love far better than thee
 And the wind did howl and the wind did blow...

Verse 3:

She leaned herself against a fence
 Just for a kiss or two
 And with a little pen-knife held in her hand
 Well she plugged him through and through
 And the wind did roar and the wind did moan...

Verse 4:

Come take him by his lily-white hands
 Come take him by his feet
 And throw him in this deep deep well
 Is more than one hundred feet
 And the wind did howl and the wind did blow...

Verse 5:

Lie there, lie there, little Henry Lee
 Till the flesh drops from your bones
 For the girl you have in that merry green land
 Can wait forever for you to come home
 And the wind did howl and the wind did moan...

THE MERCY SEAT

Words by Nick Cave
Music by Nick Cave & Mick Harvey

♩ = 96 Rubato

They came and took me from my home and put me in death row,
of which I'm nearly wholly innocent of

The system features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment includes triplets in the right hand and a steady eighth-note bass line in the left hand.

a tempo

Em

And I'll say it again I'm not afraid to die.

The system features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 2/4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Em

Em/B

Em

Play 8 times

Spoken: Verse 1 see block lyric

And the mer - cy seat is a wait - ing,

The system features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 2/4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line includes a spoken section and a melodic phrase.

Em add⁹



Em⁹



and I think my head is burn - ing and in a way I'm yearn - ing to be



done with all this meas - ur - ing - of truth. An eye for an eye and a tooth for a

F



Play 8 times

tooth. And a - ny - way - I told the truth, and I'm not a - fraid - to die.
Spoken: Verse 2 see block lyric

Em add⁹



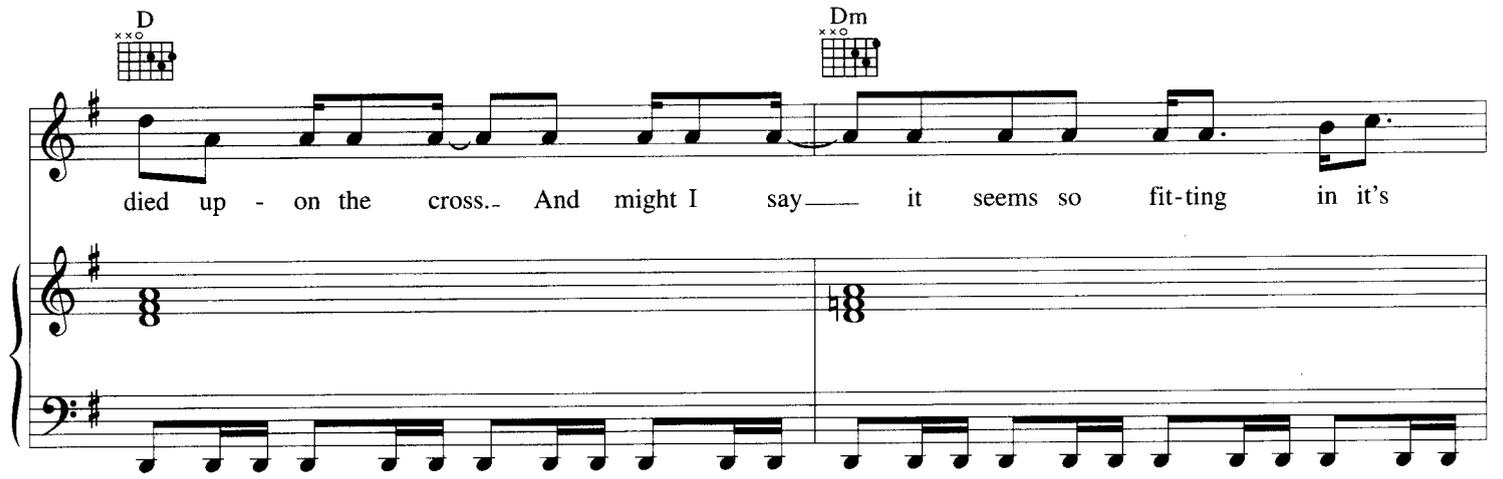
Em⁹



I hear sto - ries from the cham - ber, Christ was born in - to a man - ger like some rag - ged stran - ger

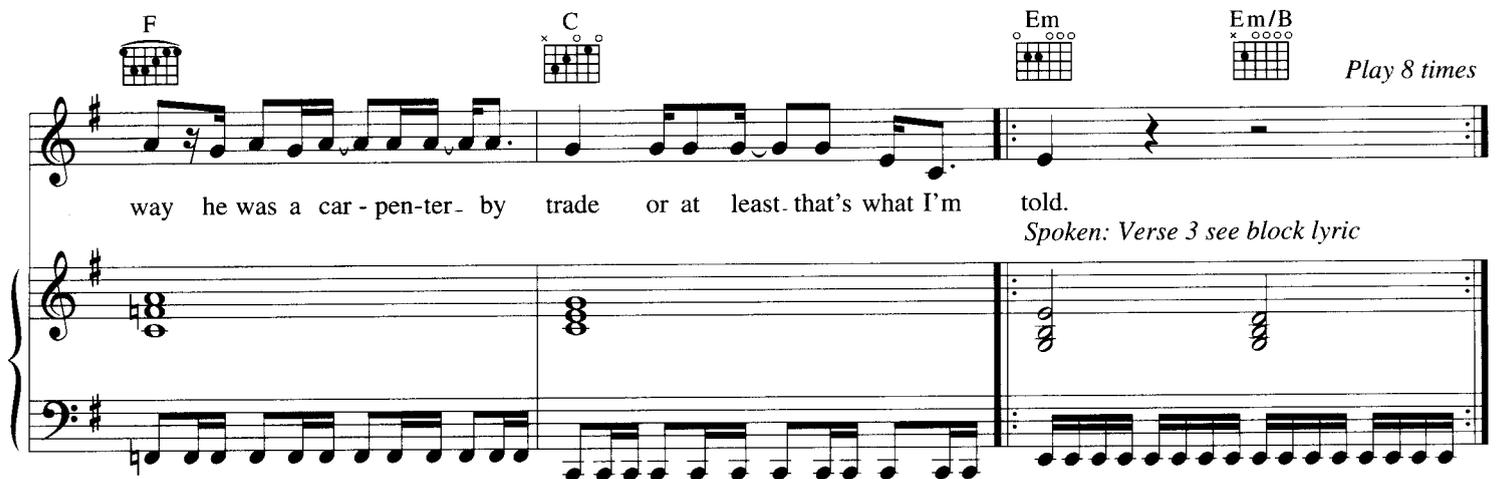
D  Dm 

died up - on the cross.- And might I say — it seems so fit-ting in it's



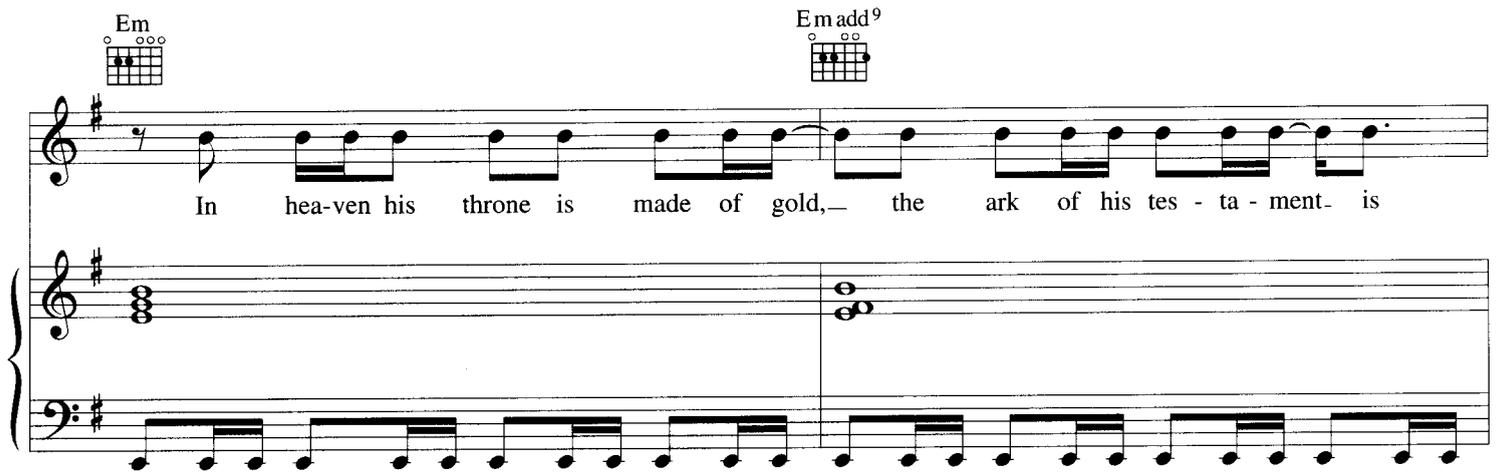
F  C  Em  Em/B  *Play 8 times*

way he was a car - pen-ter- by trade or at least that's what I'm told. *Spoken: Verse 3 see block lyric*



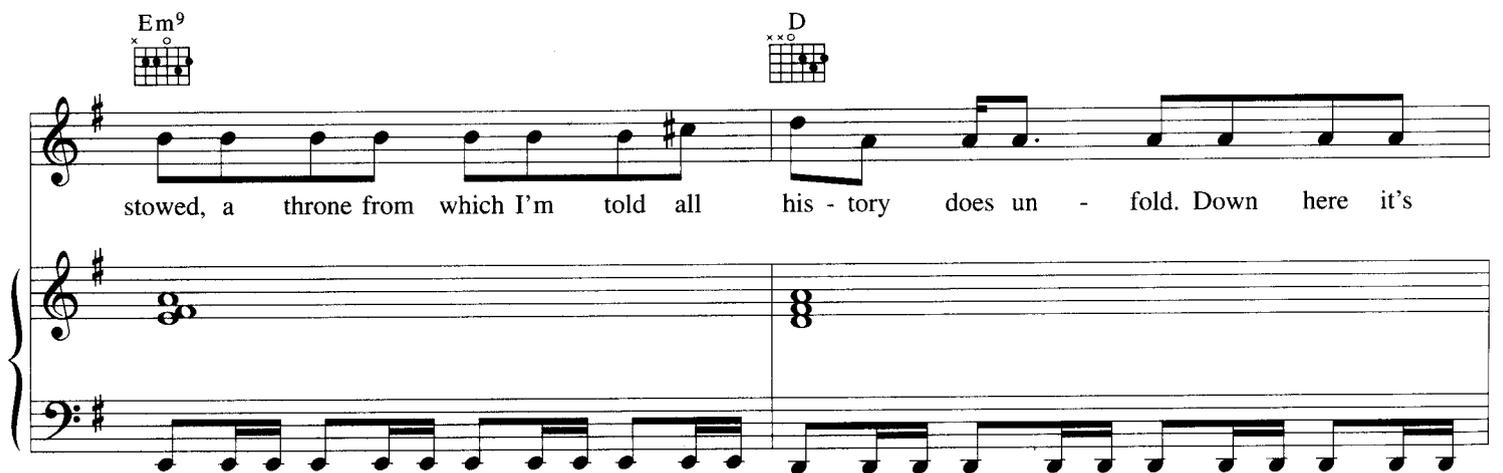
Em  Em add⁹ 

In hea-ven his throne is made of gold,— the ark of his tes - ta - ment- is



Em⁹  D 

stowed, a throne from which I'm told all his - tory does un - fold. Down here it's



Dm **F** **C**

made of a wood and wire— and my bo-dy is on fire, and God is nev-er far a -

Em **Em add⁹**

- way. In - to the mer - cy seat I climb, my head is shaved,- my head is wired.

Em⁹ **D** **Dm**

— Like a moth that tries to en - ter the bright eye— so I go shuf-ling out of life just to

F **C** **Em**

hide in death a while.— And a-ny - way_ I nev-er lied.

Spoken: Verse 4 see block lyric

Play 4 times



And the mer - cy seat is burn - ing and I think my head is glow - ing,
(Verse 6 see block lyric)



and in a way I'm hop - ing to be done with all this weigh - ing up — of



truth. An eye for an eye, and a tooth for a tooth. And I've got no - thing left to loose — and I'm not a - fraid to



7. And the mer - cy seat is wait - ing, And I think my head is burn - ing

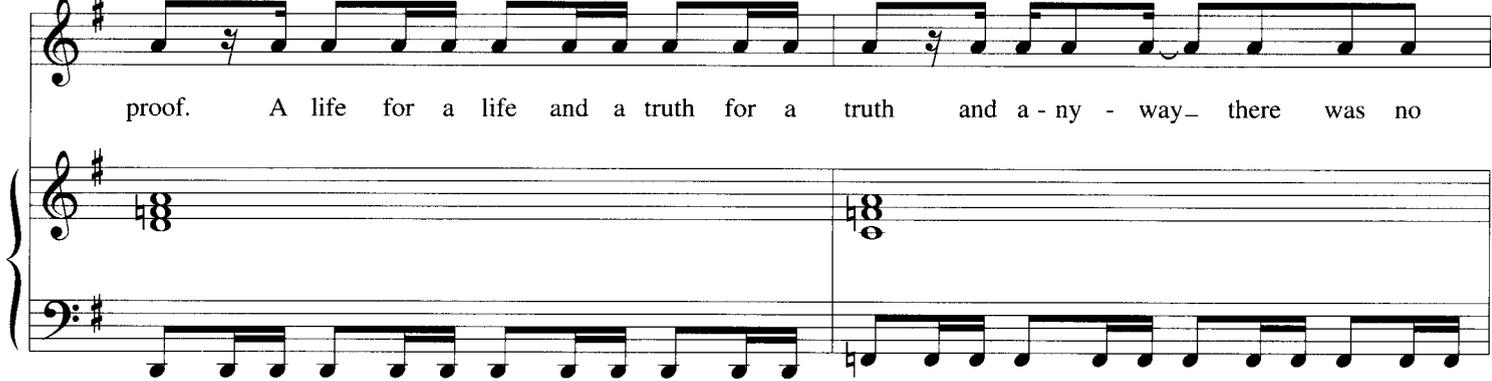
Em⁹  

and in a way I'm yearn-ing to be done with all this mea-sur-ing— of



Dm  

proof. A life for a life and a truth for a truth and a - ny - way— there was no



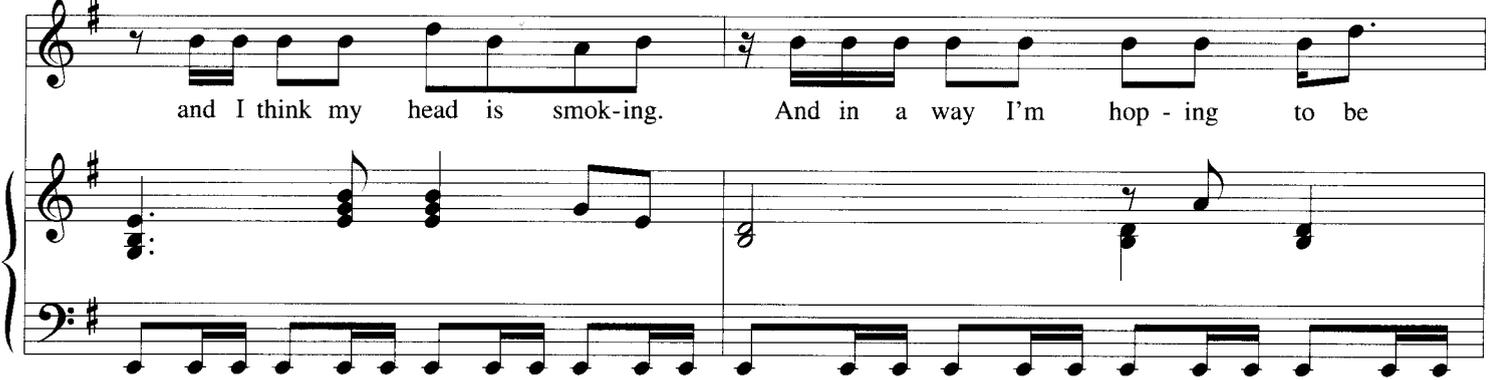
C  

proof and I'm not a - fraid to die. And the mer-cy seat is wait-ing



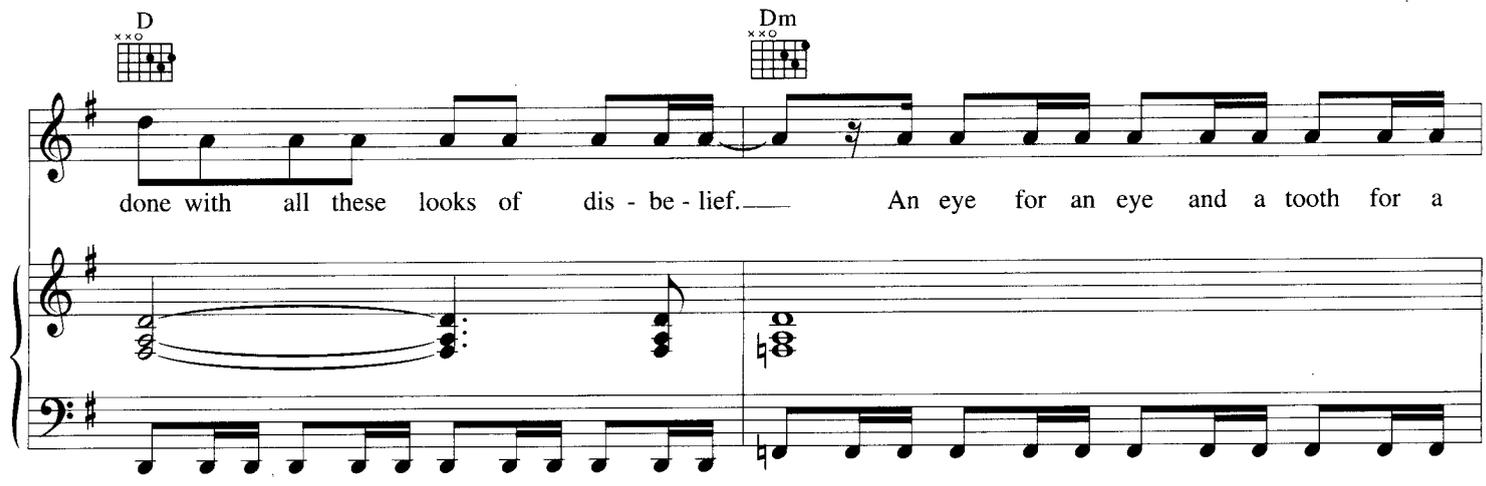
Em add⁹  

and I think my head is smok-ing. And in a way I'm hop-ing to be



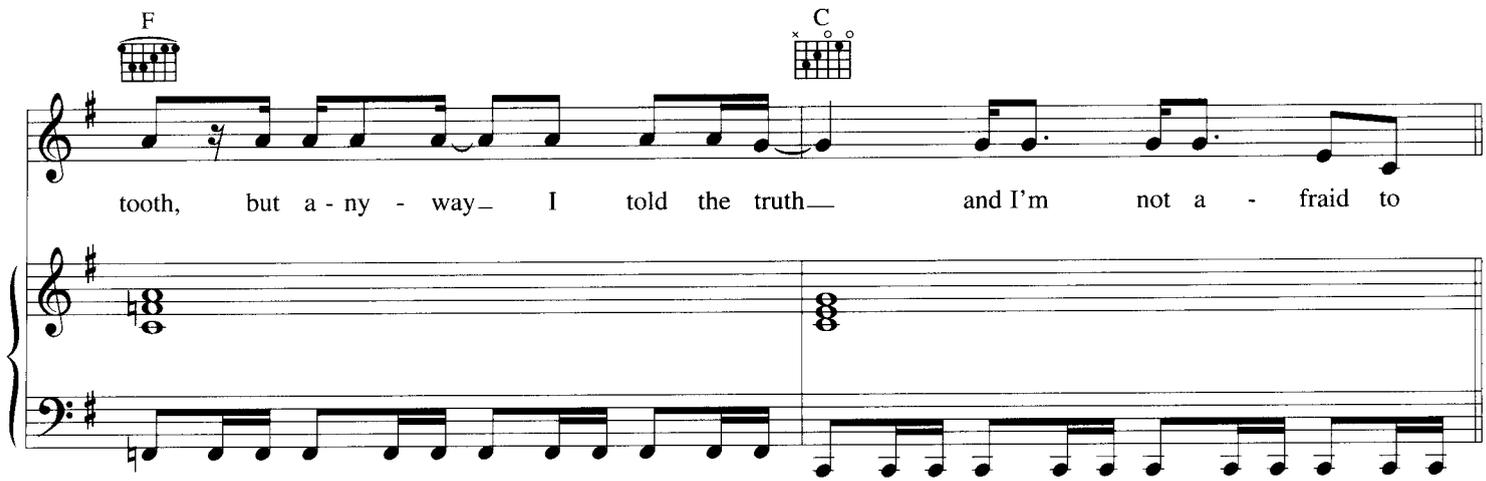
D  

done with all these looks of dis - be - lief. — An eye for an eye and a tooth for a



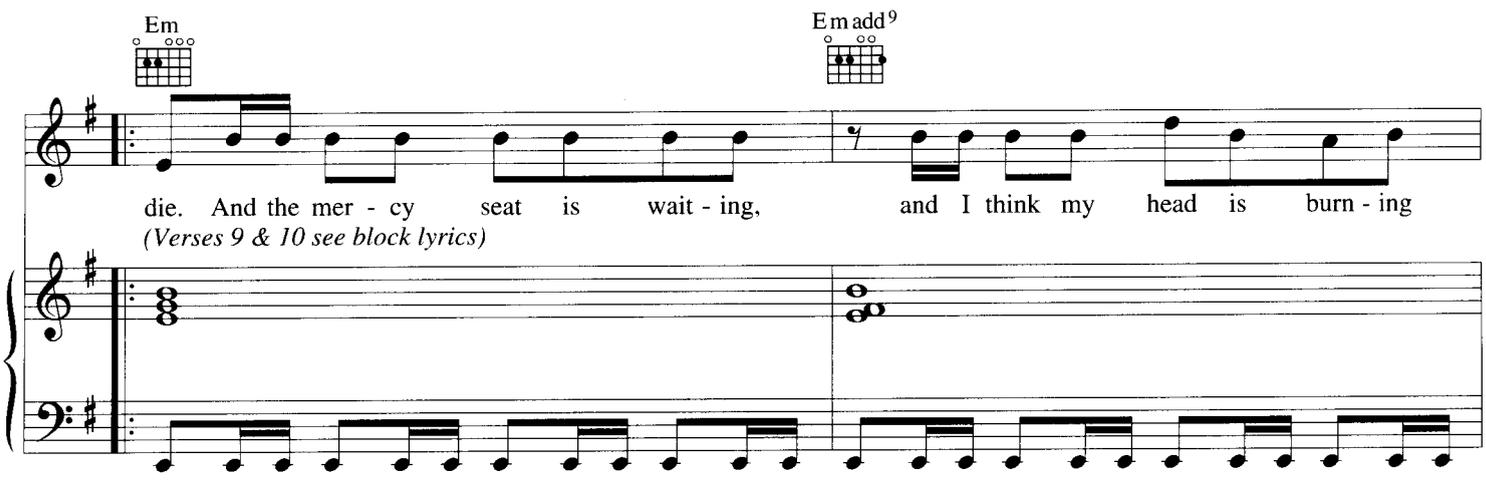
F  C 

tooth, but a - ny - way — I told the truth — and I'm not a - fraid to



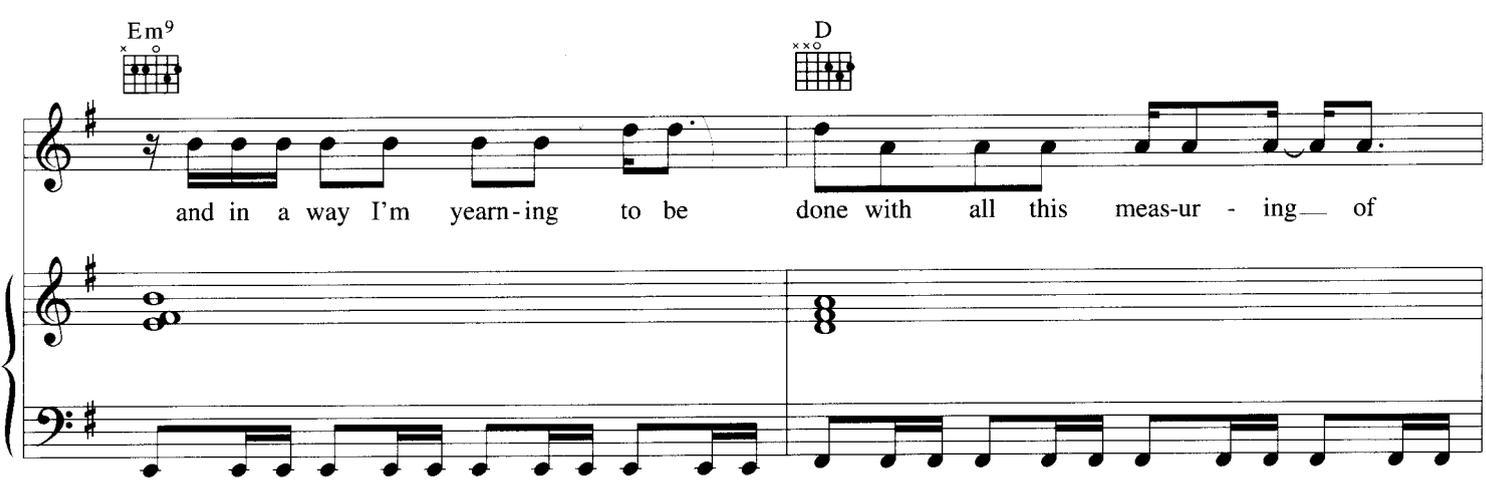
Em  Emadd⁹ 

die. And the mer - cy seat is wait - ing, and I think my head is burn - ing
(Verses 9 & 10 see block lyrics)



Em⁹  D 

and in a way I'm yearn-ing to be done with all this meas-ur - ing — of



Dm **F** **C** *Play 3 times*

proof. And eye for an eye and a tooth for a tooth and a-ny - way- I told the truth and I'm not a - fraid to 3° and I'm a-fraid I told a

Em **Em add⁹**

lie.

Em⁹ **D**

Dm **F** **C** *Repeat to fade*

Verse 1:

I began to warm and chill to objects and their fields
A ragged cup, a twisted mop, the face of Jesus in my soup
Those sinister dinner deals, the meal trolley's wicked wheels
A hooked bone rising from my food
All things either good or ungood

Verse 2

Interpret signs and catalogue, a blackened tooth, a scarlet frog
The walls are bad, black bottom kind they are the sick breath at my hind
They are the sick breath at my hind, they are the sick breath at my hind
They are the sick breath gathering at my hind.

Verse 3:

Like my good hand I tatoored EVIL across it's brothers fist
That filthy five! They did nothing to challenge or resist.

Verse 4:

My kill hand is called evil, wears a wedding band that's good
'Tis a long suffering shackle collaring all that rebel blood.

Chorus 6:

And the mercy seat is waiting, and I think my head is burning
And in a way I'm yearning to be done with all this measuring of proof
An eye for an eye and a tooth for a tooth
And anyway there was no proof and nor a motive why.

Chorus 9:

And the mercy seat is waiting, and I think my head is burning
And in a way I'm yearning to be done with all this measuring of proof
And eye for an eye and a tooth for a tooth
And anyway I told the truth but I'm not afraid to lie.

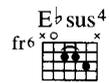
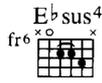
Chorus 10:

And the mercy seat is waiting, and I think my head is burning
And in a way I'm yearning to be done with all this measuring of proof
And eye for an eye and a tooth for a tooth
And anyway I told the truth and I'm afraid I told a lie.

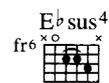
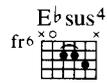
NOBODY'S BABY NOW

Words & Music by Nick Cave

$\text{♩} = 56$



The first system of music features a guitar part with four measures of chords: Eb fr6, Eb sus4 fr6, Eb fr6, and Eb sus4 fr6. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand, both in a 6/8 time signature.



The second system continues the guitar and piano accompaniment from the first system, maintaining the same chord sequence and piano part.



The third system includes the vocal line and piano accompaniment. The vocal line begins with the lyrics: "1. I've searched the ho - ly books, I've tried to un - ra - vel -". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The guitar part is not explicitly shown in this system but follows the chord diagrams above.



the mys - tery of Je - sus Christ, the Sa - viour.



I read the po - ets and the



an - a - lysts, searched through the books on hu - man be -



- ha - viour.

I've tra - velled this world — a - round —

for an an - swer that re - fused to be found. —

I don't know why and I don't know how, — but she's no - bo - dy's

ba - by now. —



3. This is her dress — that I loved the best, with the blue — quilt-ed vio -

3. This is her dress — that I loved the best, with the blue — quilt-ed vio -

Musical notation for the first system, including piano accompaniment.



- lets a - cross the breast.

- lets a - cross the breast.

Musical notation for the second system, including piano accompaniment.



And these are my

And these are my

Musical notation for the third system, including piano accompaniment.



ma - ny let - ters torn to pie - ces by long fing -

ma - ny let - ters torn to pie - ces by long fing -

Musical notation for the fourth system, including piano accompaniment.

- ered hands, I was her cruel heart-ed man.

And though I've tried to lay her ghost down,

oh, she's mov - ing through me ev - en now.

I don't know why and I don't know how, but she's no - bo - dy's






ba - by now. ————— She's no - bo - dy's







ba - by now. —————



1, 2.  **3.**  

No - bo - dy's *rit.*



Verse 2:

I loved her then and I guess I love her still
 Hers is the face I see when a certain mood moves in
 She lives in my blood and skin
 Her wild feral stare, her dark hair
 Her winter lips as cold as stone
 Yeah I was her man
 But there are some things love won't allow
 I held her hand but I don't hold it now
 I don't know why and I don't know how
 But she's nobody's baby now.

THE SHIP SONG

Words & Music by Nick Cave

♩ = 68



The first system of music features a guitar part with four measures of chords: G, D, C, G, D. The piano accompaniment is in 4/4 time, with the right hand playing a melody and the left hand providing a bass line. A triplet of eighth notes is marked with a '3' above it in the third measure.



The second system contains the first line of the chorus. The guitar part has three measures of chords: G, D, C. The piano accompaniment supports the vocal line. The lyrics are: "Chorus 1: Come sail your ships a-round me and burn your". A note below the first measure reads "(Chorus 2 see block lyric)".



The third system contains the second line of the chorus. The guitar part has four measures of chords: G, D, G, D. The piano accompaniment continues. The lyrics are: "brid - ges down... We make a lit-tle his-tory ba - by". A triplet of eighth notes is marked with a '3' above it in the second measure.

1.

2.



ev - ery - time_ you come a - round._

call a - round._



1. We talk a - bout_ it all_ night_ long.
(Verse 2 see block lyric)

We de-fine our



mor - al ground._

But when I crawl_ in - to your arms_ ev -

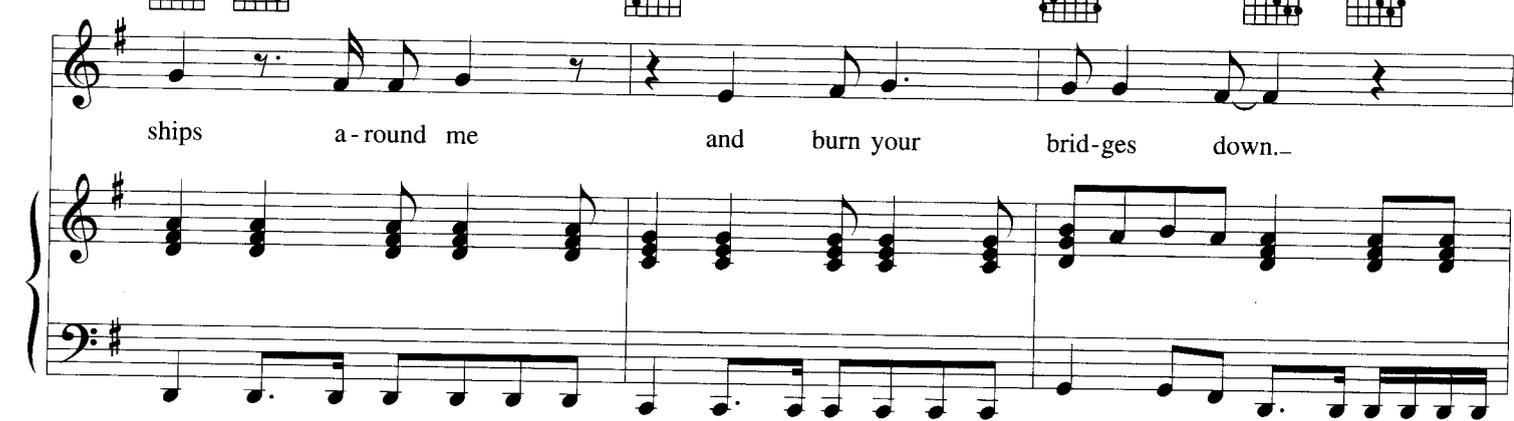


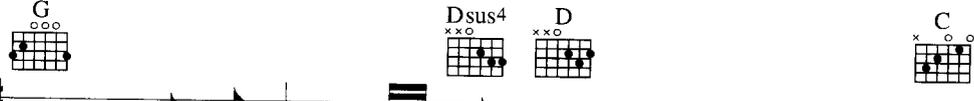
- ery - thing_ it comes tumb - ling down.

Come sail your



ships a-round me and burn your brid-ges down._





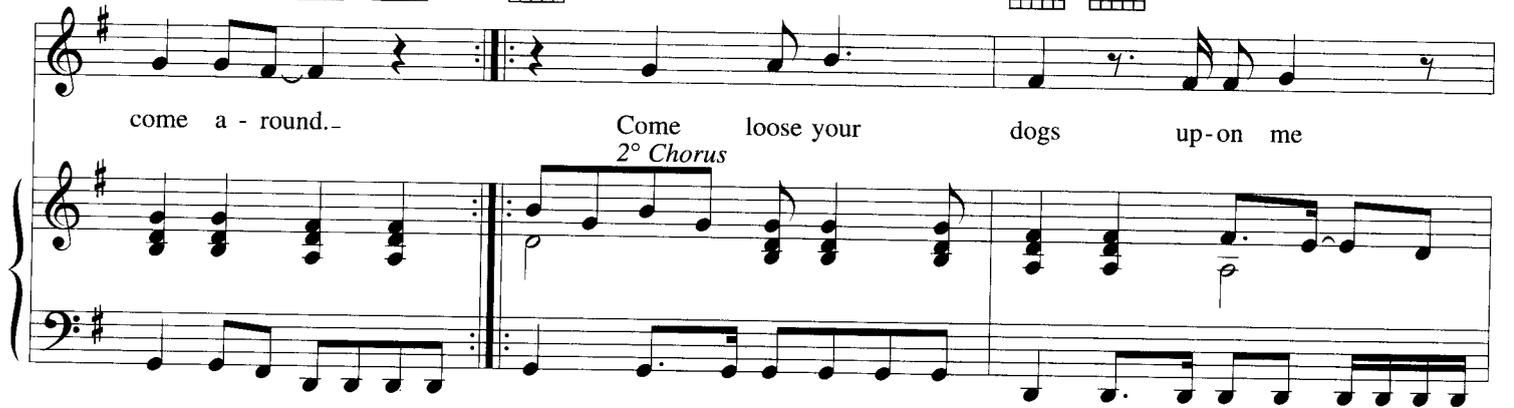
We'll make a lit-tle his-tory ba-by, ev-ery-time you

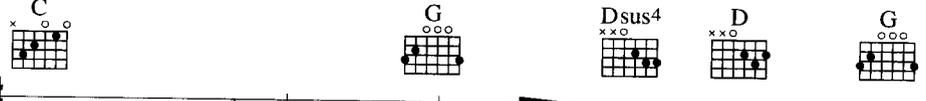




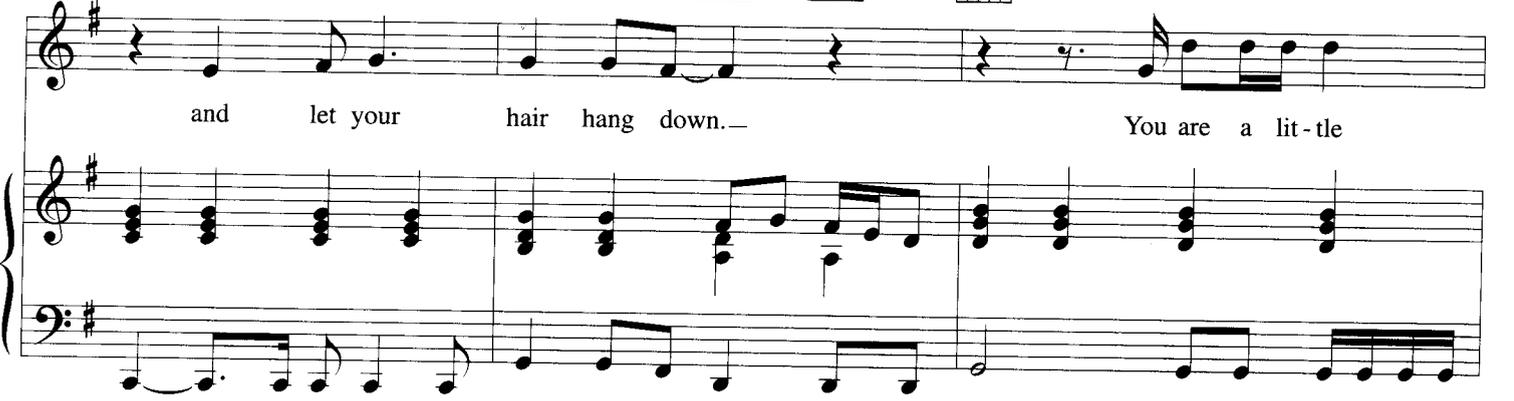
come a-round._ Come loose your dogs up-on me

2° Chorus





and let your hair hang down._ You are a lit-tle



mys-tery to me ev-ery-time you call a - round.-

Repeat to fade

Vibes

Chorus 2:
 Come loose your dogs upon me
 And let your hair hang down
 You are a little mystery to me
 Every time you call around.

Verse 2:
 Your face has fallen sad now
 'Fore you know the time is nigh
 When I must remove your wings
 And you, you must try to fly.

Come sail your ships *etc.*

STRAIGHT TO YOU

Words & Music by Nick Cave

Capo 3rd Fret

♩ = 74



1. All the



tow - ers of i - vo - ry — are crumb - ling, and the
(Verse 2 see block lyric)



swal-lows have sharp-ened their beaks. This is the time — of our great un -



-do-ing, this is the time that I'll come run-ning straight to



you. For I am cap-tured straight to you, for I am



cap-tured one more time.

1.



Cap-tured one more time.

Ab Bb | 2. Ab

2. Now the

Ab Bb Gm Ab

Gone are the days of rain - bows, — and

Ab Bb Gm Fm Bb

gone are the nights of the swing - ing — from the stars. For the

Ebaug Ab

sea will swal - low up the moun - tains, — and the

E^b aug



A^b



sky — will throw thun - der - bolts — and sparks. Straight - at you —

B^b



A^b



B^b



— but I'll come run-ning, straight to you, yeah I'll come

A^b



B^b



E^b



A^b



run - ning — one more time. —

E^b



A^b



Fm



Ab Bb

Now—

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

Ab Gm Ab

hea-ven has de-nied— us its king-dom and the saints they're all drunk— and

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

Gm Ab Bb Eb aug

howl-ing at the moon. And the cha-ri-ots— of an-gels are col-lid-

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

Ab Eb aug Ab

-ing. Well I'll run ba-by but I'll— come run-ning, straight to

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



you. — For I am cap - tured, straight to you, for I am



cap - tured one more time. —




rit.

Verse 2:
 Now the light in our window is fading
 And the candle it gutters on the ledge
 Well now sorrow, it comes a-stealing
 And I'll cry girl, but I'll come a-running.

Straight to you *etc.*

STRANGER THAN KINDNESS

Words by Anita Lane
Music by Blixia Bargeld

$\text{♩} = 128$

Gm (no3rd)
fr3

E \flat 5
fr6

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is G minor (two flats) and the time signature is 4/4. The tempo is marked as quarter note = 128. The piano accompaniment consists of a steady eighth-note bass line and a chordal accompaniment in the right hand.

Gm (no3rd)
fr3

E \flat 5
fr6

The second system of music includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "1. Strang - er — than kind - ness. —". A note below the first line of lyrics reads "(Verse 2 see block lyric)". The piano accompaniment continues with the same rhythmic pattern as the first system.

Gm (no3rd)
fr3

E \flat 5
fr6

The third system of music includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Bott- led light from ho - tels. —". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

B^b5

Gm (no 3rd)
 fr3

Spill - ing ev - ery - thing.

E^b5
 fr6

Gm (no 3rd)
 fr3

Wet hand from the vol - ca - no, — so - bers your skin.

E^b5
 fr6

Gm
 fr3

D
 fr5

D7
 fr5

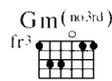
Stran - ger — than — kind - ness.



Keys rain— like hea - ven's hair—



There is — no home, there is no bread..



We sit at the gate and scratch.



The gaunt ... fruit of pas - sion dies in the light.

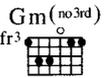


Musical notation for the first system, including a vocal line with a whole rest and piano accompaniment.



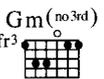
Stran - ger than kind - - - ness.

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



Your sleep - ing hands

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

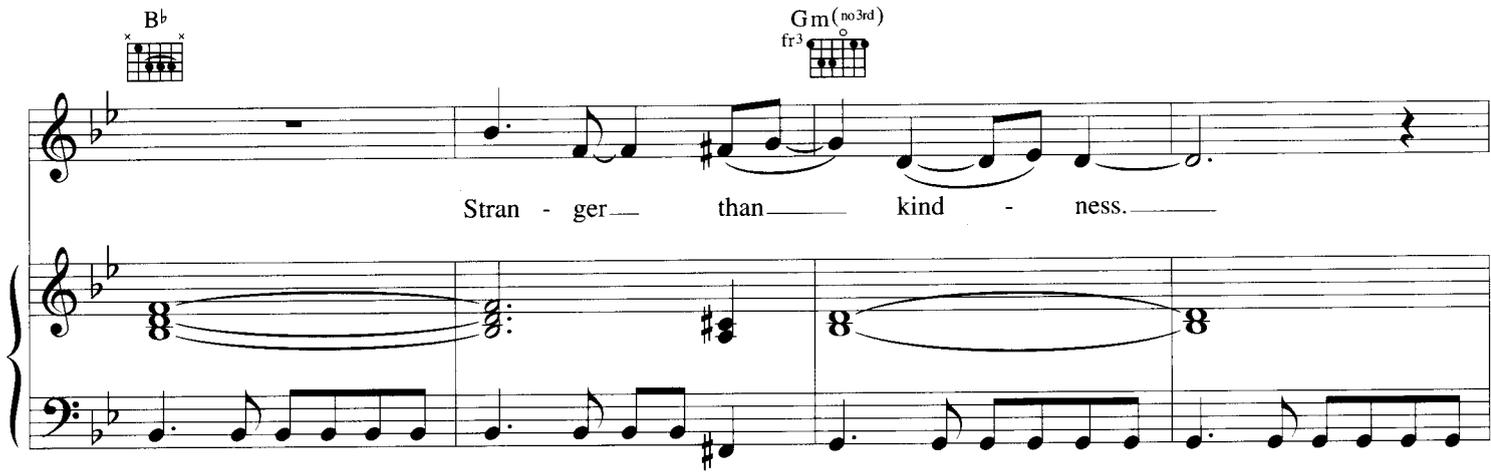


they jour - ney. They - loi - ter.

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

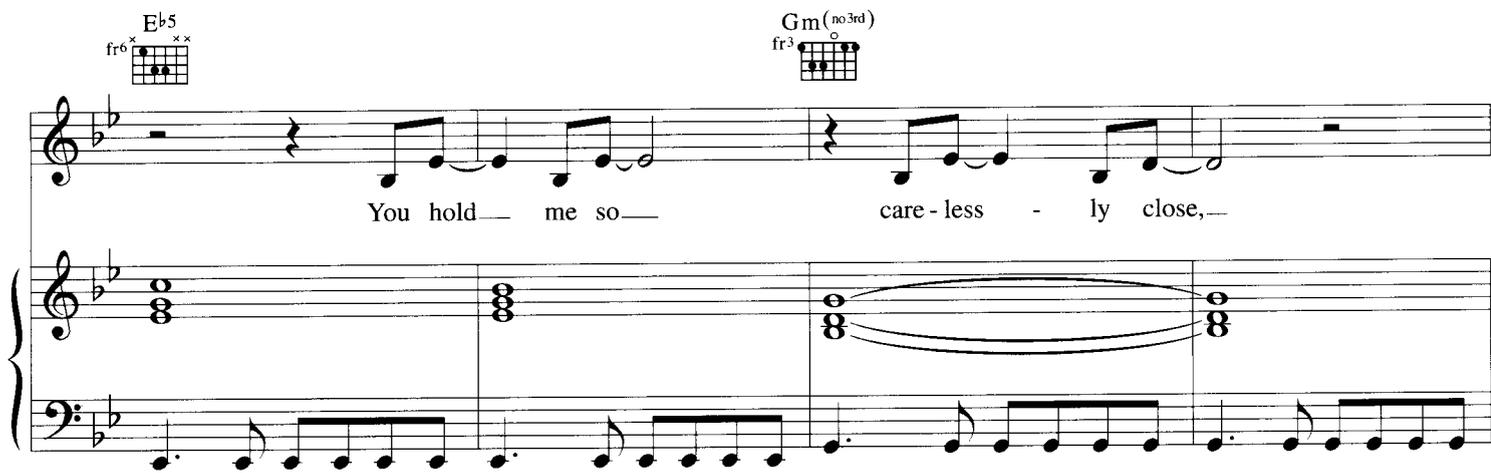
B^b  **Gm(no3rd)** 

Stran - ger — than — kind - ness.



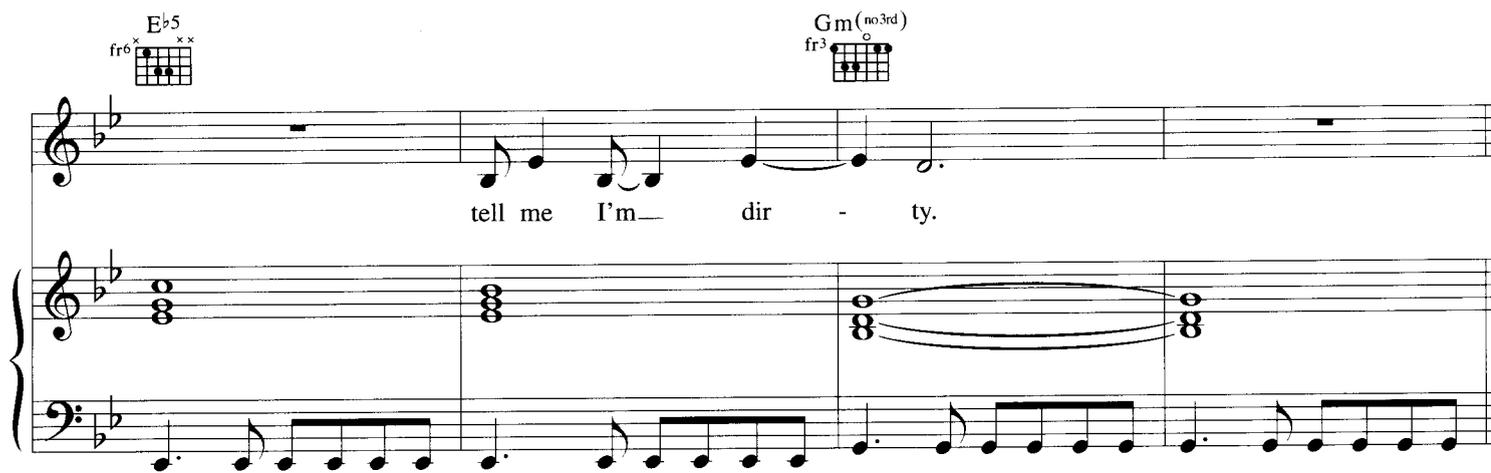
E^b5  **Gm(no3rd)** 

You hold — me so — care - less - ly close,



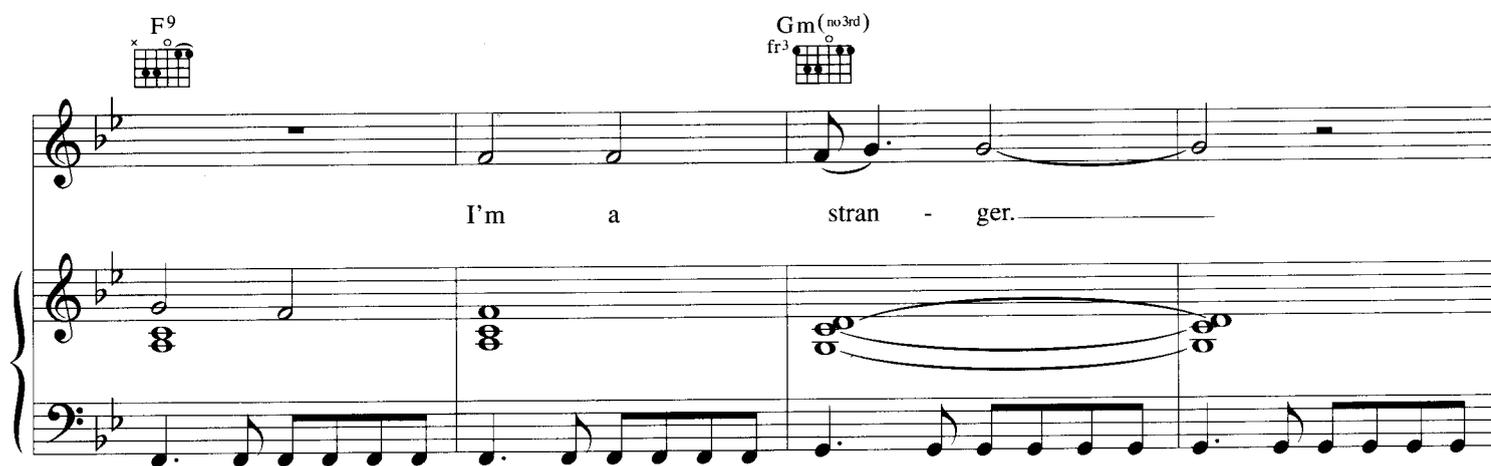
E^b5  **Gm(no3rd)** 

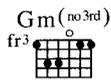
tell me I'm — dir - ty.



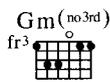
F⁹  **Gm(no3rd)** 

I'm a stran - ger.

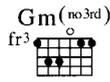




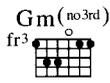
I'm a stran - ger.



I'm a stran - ger



to kind - ness.



Hammond organ with percussion

E^b5
fr6^x

Gm(no3rd)
fr3

D
fr5^x

D7
fr5^x

Gm(no3rd)
fr3

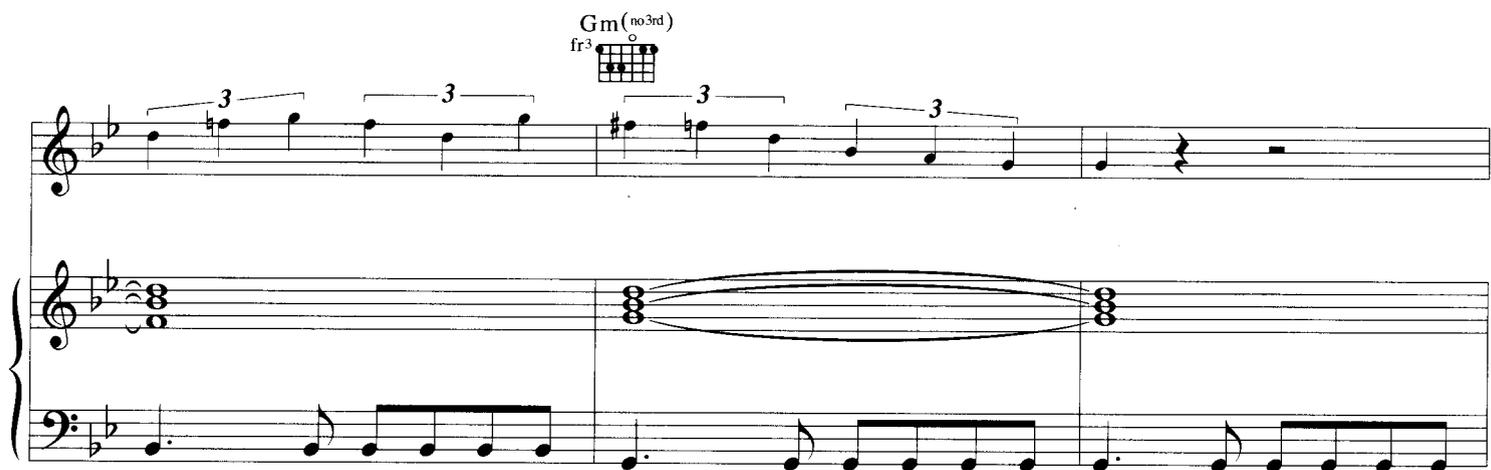
E^b5
fr6^x

Gm(no3rd)
fr3

E^b5  B^b 



Gm (no 3rd) 



E^b5 

Repeat ad lib. to fade



Verse 2:
 You caress yourself
 And grind my soft cold bones below
 Your map of desire
 Burned in your flesh
 Even a fool can climb
 A strange lit stair
 And find a rope hanging there
 Stranger than kindness

RED RIGHT HAND

Words by Nick Cave
Music by Nick Cave, Mick Harvey & Thomas Wydler

♩ = 116

Bm



1. Take a lit - tle walk to the
(Verses 2 & 3 see block lyrics)

edge of town - and go a - cross the track, where the

vi - a - duct looms like a bird of doom - as it shifts and cracks.

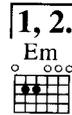


Where se - crets lie — in the bor - der fires, — in the



hum - ming wires, — hey man you know you're nev - er com - ing back. Past the square, past the

bridge, past the mills, past the stacks. On a



gath - er - ing storm comes a tall hand - some man in a dust - y black coat with a

Bm7



red right hand.

The first system of music features a vocal line in the treble clef with the lyrics "red right hand." and a piano accompaniment in the grand staff. The piano part consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand.

3.



2. He'll stacks of green pa - per in his red right hand.

The second system of music features a vocal line in the treble clef with the lyrics "2. He'll stacks of green pa - per in his red right hand." and a piano accompaniment in the grand staff. The piano part continues with a similar rhythmic pattern to the first system.

Bm



The third system of music shows the piano accompaniment in the grand staff. The vocal line is silent, and the piano part continues with the established rhythmic and melodic patterns.

Organ

The fourth system of music features an organ part in the treble clef and a piano accompaniment in the grand staff. The organ part consists of a simple melodic line, while the piano part continues with the bass line and accompaniment.

Em7



Musical notation for the first system, including treble and bass staves.

Bm



Musical notation for the second system, including treble and bass staves.

F#m7



Em



Musical notation for the third system, including treble and bass staves.

Bm7



Musical notation for the fourth system, including treble and bass staves.

Bm Bdim Bm Bdim

The first system of music features a guitar part with four measures of chords: Bm, Bdim, Bm, and Bdim. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a walking bass line. The key signature is one sharp (F#).

Bm Bdim Bm Bdim

The second system continues the guitar and piano accompaniment. The guitar part has four measures of chords: Bm, Bdim, Bm, and Bdim. The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

Bm

You'll see him in your night - mares, you'll see him in your dreams...

The third system introduces a vocal melody in the treble clef staff. The lyrics are: "You'll see him in your night - mares, you'll see him in your dreams...". The guitar part has one measure of a Bm chord. The piano accompaniment continues with the walking bass line and chords.

He'll ap - pear out of no - where but he

The fourth system continues the vocal melody. The lyrics are: "He'll ap - pear out of no - where but he". The piano accompaniment continues with the walking bass line and chords.



ain't what he seems.— You'll see him in your head,

— on the T. V. screen.— Hey bud-dy I'm warn-ing you to turn it off.



He's a ghost, he's a god, he's a man, he's a gu - ru.—



You're one mi-cro-scop-ic cog in his cat - a - stro-phic plan, de -

Em Bm

- signed and di - rect - ed by his red, right hand. Synth.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) with lyrics: "- signed and di - rect - ed by his red, right hand." Above the staff are two guitar chord diagrams: Em (E minor) and Bm (B minor). A double bar line is placed after the first measure of the vocal line. The second staff is a piano accompaniment consisting of two staves (treble and bass clef). The piano part begins with a quarter rest in the treble and a quarter note in the bass, followed by a series of eighth notes. A double bar line is placed after the first measure of the piano part. The word "Synth." is written below the piano part in the second measure.

Bdim Bm Bdim Bm

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with four measures. Above the staff are four guitar chord diagrams: Bdim (B diminished), Bm (B minor), Bdim (B diminished), and Bm (B minor). The piano accompaniment continues from the first system, with a double bar line at the end of the second measure. The piano part features a steady eighth-note bass line and chords in the treble.

Verse 2:

He'll wrap you in his arms
 Tell you that you've been a good boy
 He'll rekindle all the dreams
 It took you a lifetime to destroy
 He'll reach deep into the hole
 Heal your shrinking soul
 But there won't be a single thing that you can do
 He's a god, he's a man
 He's a ghost, he's a guru
 They're whispering his name
 Through this disappearing land
 But hidden in his coat
 Is a red right hand.

Verse 3:

You don't have no money?
 He'll get you some
 You don't have no car?
 He'll get you one
 You don't have no self respect
 You feel like an insect
 Well don't you worry buddy
 'Cause here he comes
 Through the ghetto and the barrio
 And the bowery and the slum
 A shadow is cast wherever he stands.

Stacks of green paper in his red right hand *etc.*

TUPELO

Words by Nick Cave
Music by Barry Adamson & Mick Harvey

♩ = 98

Repeat until vocal entry 

Em

fr7



Look yon - der. Look

fade in



yon - der. — Look yon - der, — a



big black cloud comes. A big black cloud comes. Yeah

come to Tu-pe-lo. — Come to Tu-pe-lo. —

Yon-der on— the ho-ri - zon. Yon-der on— the ho-ri - zon. Stopped at the might-y riv-er—

sucked the damn- thing dry. Dis-tant thun-der rum - bles,— dis-tant thun-der rum - bles.—

Rum-ble hum-bly like the beast,— the beast it com-eth, com-eth down. Beast it com-eth,com-eth down, the

beast it com-eth, com-eth down. Woah, woah, woah.

Tu-pe-lo bound. (Tu-pe - lo.)

Ah Tu - pe - lo. The beast it com-eth, Tu-pe-lo bound.

Why hen won't lay no egg. Can't get that cock to crow. The

nag is spooked and cra-zi-er.— God help Tu-pe-lo.— Oh, God help Tu-pe-lo.— You can

say these streets are riv-ers,—— you can call these riv-ers streets. You can

tell your-self you're dream-ing bud-dy, but no—— sleep runs this deep, no,

no sleep runs this deep. Oh, God help Tu-pe-lo.— Oh,

God help Tu-pe-lo. — Oh, God help Tu-pe-lo. — Oh, God help Tu-pe-lo. —

Oh, go to sleep lit-tle child-ren. — The

Sand-man's on his way. Oh go to sleep lit-tle child-ren, the

Sand-man's on his way. Lis-ten to the beat-ing of — their blood, lis-ten to the beat-ing of their blood.

Sand-man's mud, the Sand-man's mud, the Sand-man's mud, the

Sand-man's mud. The black rain come down,— the black rain come down.— Oh

wat - er, wat - er ev - ery - where,— but no bird can fly, no fish can swim, no

fish can swim,— un - til the King is born,— un - til the



King is born.— In Tu-pe-lo,



un-til the king is born in Tu-pe-lo.



In a clap-board shack with a roof of tin,— where the

rain crashed down and it leaked with-in.— Young moth-er fro-zen on a con-crete floor and a

bot - tle and a box and a cra - dle of straw. Tu - pe - lo.

Oh, Tu - pe - lo. And a

D
fr^s x

bot - tle and a box, and a cra - dle of straw..

Em
fr⁷

Sa - tur - day gives what Sun - day steals, and a child is a - born at a bro - thers' heels. -

Em
fr⁷

Sun - day morn - ing the first-born dead, — in a shoe box tied with a rib-bon of red. Tu - pe -

- lo. Oh Tu - pe - lo.

D
fr 5^x

In a shoe box bur-ied with a rib-bon of red. — Oh the

Em
fr 7

mam-ma rock your lit-tle one slow. Mam-ma rock your ba - by. — Mam-ma rock your lit-tle one slow.

Em
fr 7

God help- in Tu-pe - lo.— God help— the Tu-pe - lo— The rain come down,-

the rain come down.- The King will walk on Tu-pe - lo, the King will walk on Tu-pe - lo, the

King will walk on Tu-pe - lo.— He'll car-ry the bur-den of Tu-pe - lo.— He'll car-ry the bur - den yeah, of

D
fr³

Tu-pe - lo,— he'll car - ry the bur - den of Tu - pe - lo. Tu - pe -

Em
fr⁷

Em D

fr7 fr5^x

- lo. _____ Ah Tu - pe - lo. -
 - lo. _____ Hey Tu - pe - lo. -

1, 2. 3.

Em D Em

fr7 fr5^x fr7

Yeah King will walk on Tu - pe - lo. - Tu - pe - you will reap just what you sow. -
 He carried the burden at Tu - pe - lo. - Tu - pe -

Oh, oh, yeah,

oh Tu - pe - lo.

WHERE THE WILD ROSES GROW

Words & Music by Nick Cave.

Capo 3rd fret

♩ = 56

Guitar chords: Gm, Cm, Gm, F, Gm

Lyrics: They

CHORUS

Guitar chords: Gm, Cm, Gm

Lyrics: call me the wild rose, but my

Guitar chords: Bb, D, Gm

Lyrics: name was E - li - sa Day. Why they call me it, I do not

Cm Gm F5 4° To Coda ⊕

know for my name was E - li - sa

Gm MAN Gm B♭

Day. 1. From the first day I saw her I knew she was the one as she
(Verses 2 & 3 see block lyric)

Cm D Gm

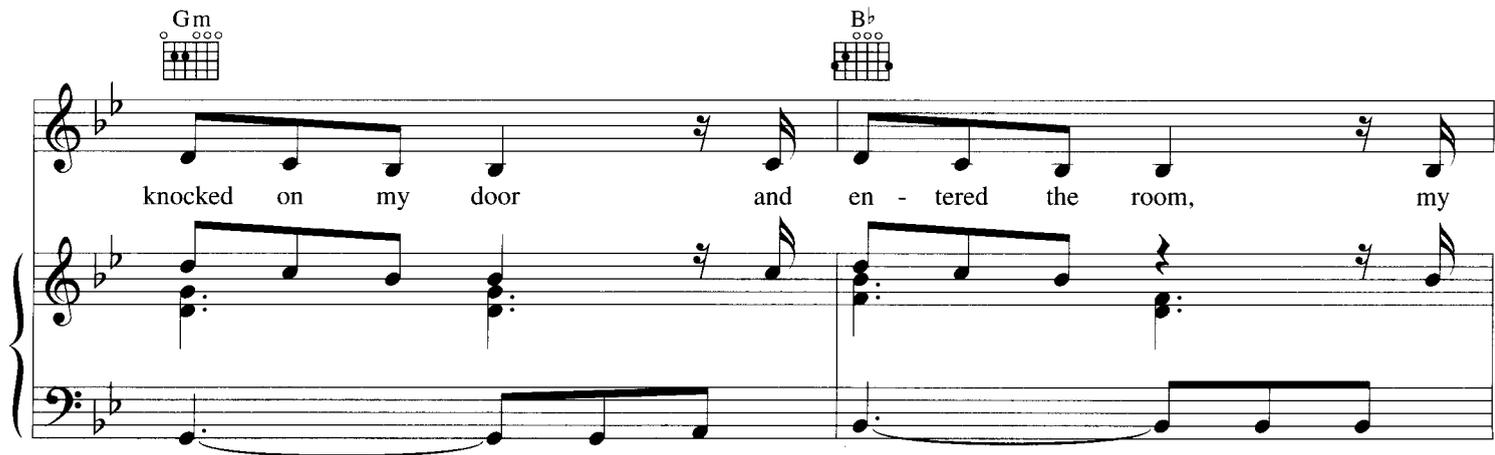
stared in my eyes and smiled, for her lips were the col - our of the

B♭ Cm D GIRL

ro - ses that grew down the ri - ver all blood - y and wild. When he

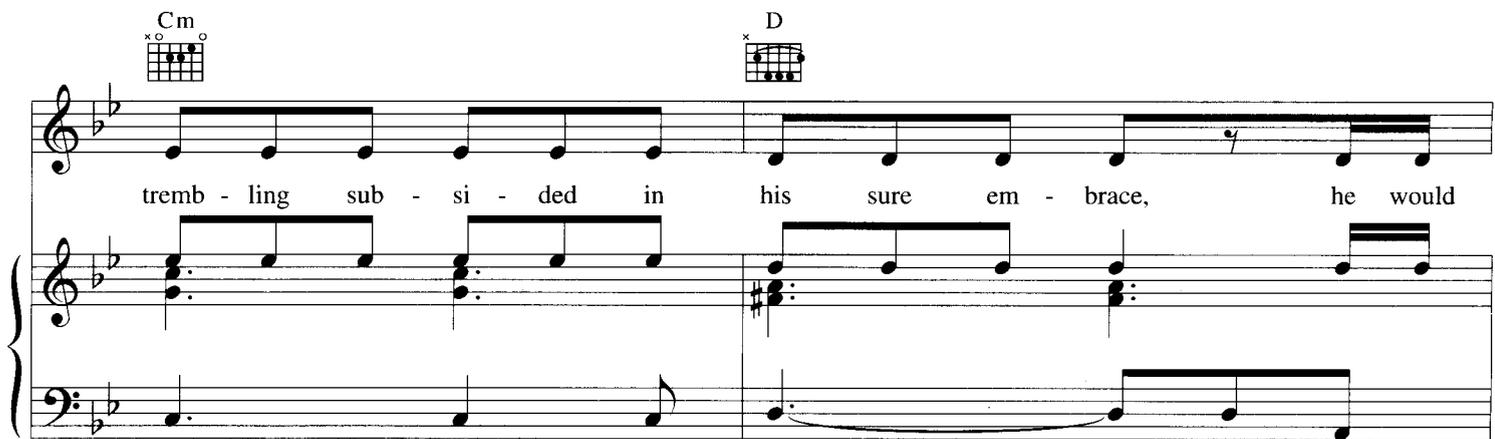
Gm  B \flat 

knocked on my door and en - tered the room, my



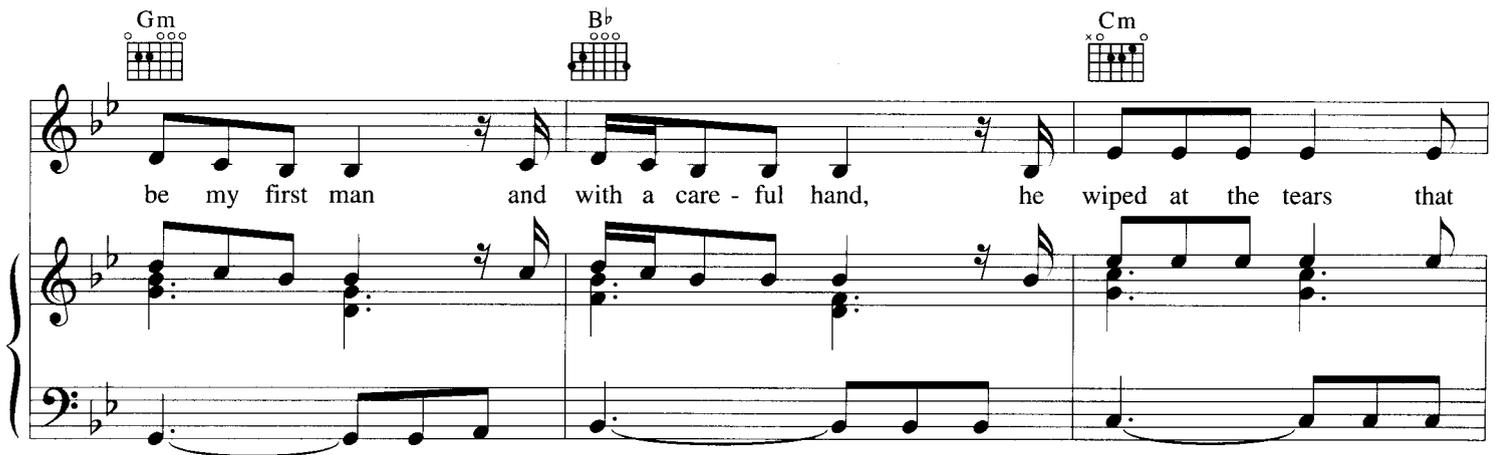
Cm  D 

trem - ling sub - si - ded in his sure em - brace, he would



Gm  B \flat  Cm 

be my first man and with a care - ful hand, he wiped at the tears that



D 

ran down my face. They

Play 3 times
D.%. al Coda



⊕ Coda

Guitar chord diagrams:
 Gm:

F5:

Vocal line lyrics:
 day. My name was E - li - sa
 Day. For my name was E - li - sa Day.

Verse 2:

(MAN) On the second day I brought her a flower
 She was more beautiful than any woman I've seen
 I said, "Do you know where the wild roses grow
 So sweet and scarlet and free?"

(GIRL) On the second day he came with a single red rose
 He said "Give me your loss and your sorrow"
 I nodded my head, as I lay on the bed
 "If I show you the roses will you follow?"

Verse 3:

(GIRL) On the third day he took me to the river
 He showed me the roses and we kissed
 And the last thing I heard was a muttered word
 As he knelt above me with a rock in his fist.

(MAN) On the last day I took her where the wild roses grow
 And she lay on the bank, the wind light as a thief
 And I kissed her goodbye, said, "All beauty must die"
 And I leant down and planted a rose 'tween her teeth.

THE WEEPING SONG

Words & Music by Nick Cave

♩ = 86



F Gm F

1. Go son, — go down to the wa - ter

Gm F Gm F

and see the wo - men weep - ing there.

Gm F Gm F

Then go up in - to the moun - tain,

Gm F Gm F

the men they are weep - ing too.

Gm F Gm F

2. Fath-er, why are all the wo-men weep-ing?
(Verse 3 see block lyric)

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is in 4/4 time, with a key signature of two flats (B-flat and E-flat). It begins with a Gm chord (fr3) and contains the lyrics "2. Fath-er, why are all the wo-men weep-ing?". The piano accompaniment consists of a treble and bass clef. The treble clef has a sustained chord in the left hand and a melodic line in the right hand. The bass clef has a steady eighth-note accompaniment. The system concludes with a 2/4 time signature change and a final 4/4 measure.

Gm F Gm F

They are all weep-ing for their men.

The second system continues the musical score. The vocal line contains the lyrics "They are all weep-ing for their men." The piano accompaniment maintains the same texture as the first system, with a sustained chord in the treble and a steady eighth-note accompaniment in the bass. The system concludes with a 2/4 time signature change and a final 4/4 measure.

Gm F Gm F

Then why — are all the men there weep-ing?

The third system continues the musical score. The vocal line contains the lyrics "Then why — are all the men there weep-ing?". The piano accompaniment maintains the same texture as the previous systems. The system concludes with a 2/4 time signature change and a final 4/4 measure.

Gm F

They are weep - ing back

The fourth system concludes the musical score. The vocal line contains the lyrics "They are weep - ing back" with a long melisma line extending across the end of the system. The piano accompaniment maintains the same texture as the previous systems. The system concludes with a 2/4 time signature change and a final 4/4 measure.

F Gm F

at them. This is a

Gm F Gm

weep-ing song, a song in which to weep— while all the

F Gm F Gm

men and wo-men sleep.— This is a weep-ing song but I

F Gm

won't be weep-ing long.—

2. 4. Oh fath - er tell me

are you weep-ing? Your face, — it seems

wet to touch. Oh then — I'm so

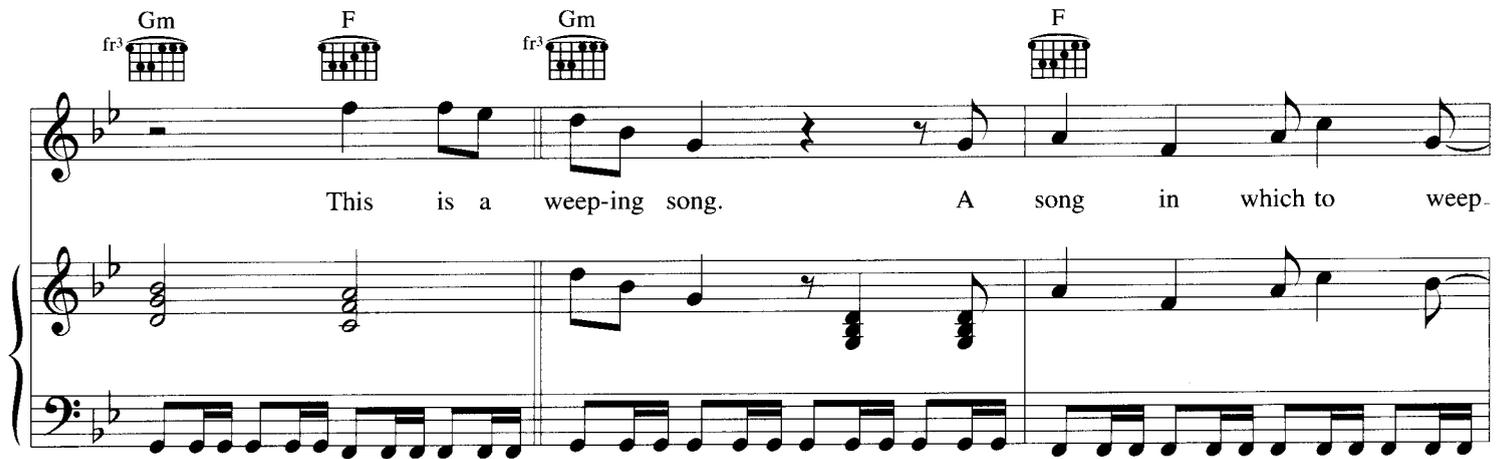
sor - ry fath - er. I nev - er thought I'd

F Gm F



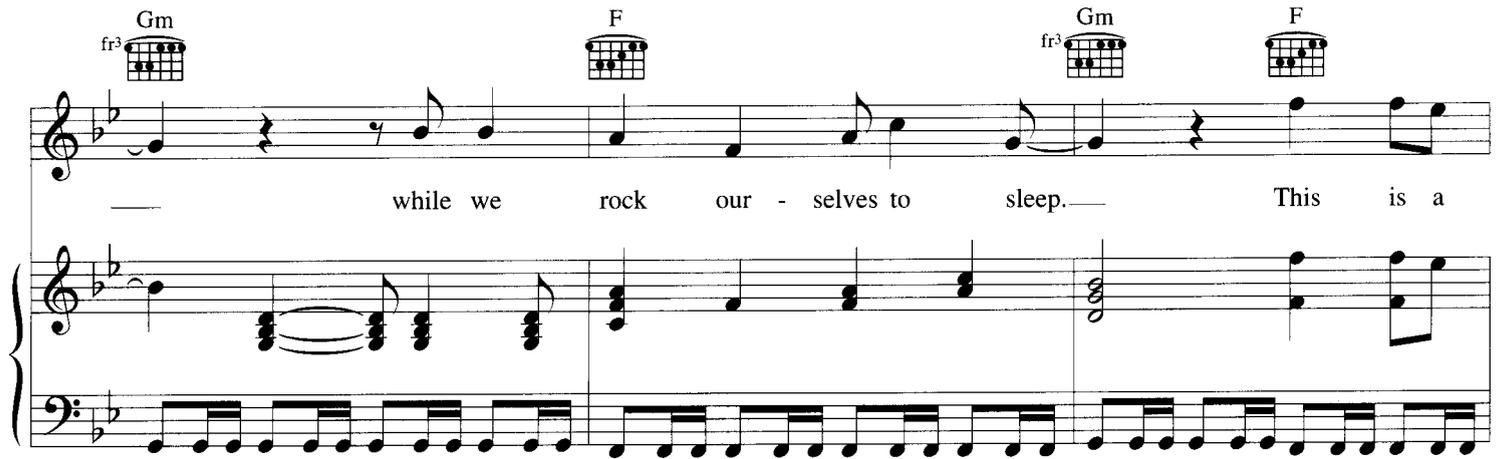
hurt you so much.

Gm F Gm F



This is a weep-ing song. A song in which to weep.

Gm F Gm F



while we rock our - selves to sleep. This is a

Gm F Gm



weep-ing song but I won't be weep-ing long, no I

F Gm
fr³

won't be weep - ing long, — no I

F Gm
fr³

won't be weep - ing long, — no I

F Gm
fr³

won't — be weep - ing long.

Verse 3:
 Father, why are all the children weeping?
 They are merely crying son
 Oh, are they merely crying, father?
 Yes, true weeping is yet to come.

This is a weeping song *etc.*

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AND NO MORE SHALL WE PART
(ARE YOU) THE ONE THAT I'VE
BEEN WAITING FOR?
AS I SAT SADLY BY HER SIDE
THE CARNY
DEANNA
DO YOU LOVE ME?
FROM HER TO ETERNITY
HENRY LEE
INTO MY ARMS
THE MERCY SEAT
NOBODY'S BABY NOW
RED RIGHT HAND
THE SHIP SONG
STRAIGHT TO YOU
STRANGER THAN KINDNESS
TUPELO
THE WEeping SONG
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