

From Eden

Hozier

Violin

Babe there's some thing trag ic a bout you

Piano

p *mf*

6

Vln.

something so mag-ic a-bout you don't you a-gree?

Pno.


10


Vln.

Babe there's some thing lone some a - bout you

Pno.

14

Vln. 
 something so whole some a - bout — you get clos-er to me.

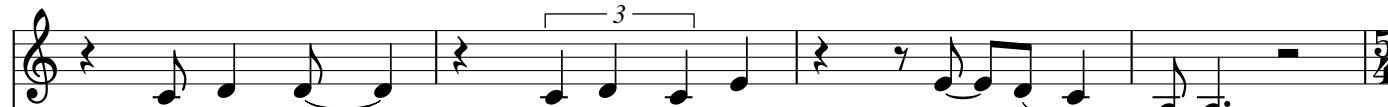
Pno. 

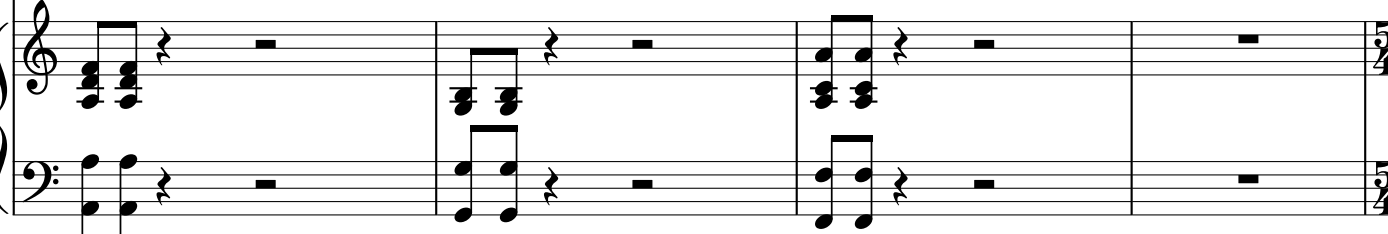
18

Vln. 
 No tight side, — no rolling eyes, — no i - ro-ny


Pno. 


23

Vln. 
 No "who cares", — no va - cantstares no — time — for me.

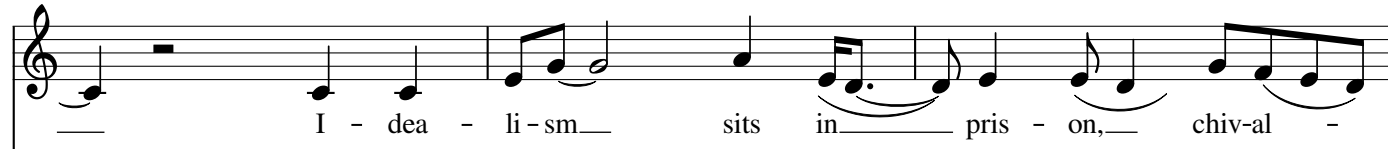
Pno. 


27

Vln. 

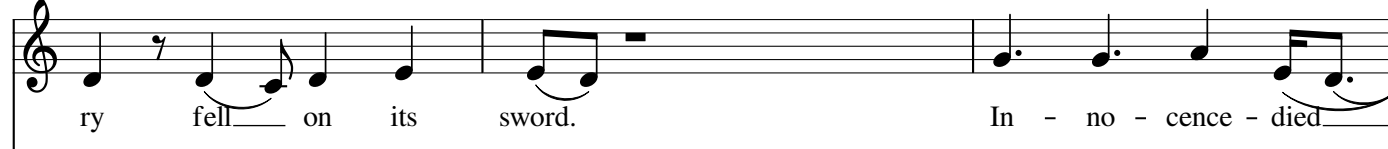
Pno. 


30

Vln. 

Pno. 

33

Vln. 

Pno. 

36

Vln.

Pno.

— scream - ing hon - ey ask me, I should know. I

39

Vln.

Pno.

slith-ered here from E - den just to sit out - side

42

Vln.

Pno.

— your door.

46

Vln.

Babe... there's some - thing

Pno.

50

Vln.

wretched a-bout this, something so — pres - cious a - bout this;

Pno.

53

Vln.

where to be gin? Babe... there's some - thing

Pno.

58

Vln. *3* bro-ken a - bout this, but I might be hop-ing a-bout this oh what a

Pno.

62

Vln. — sin. — To the strand, — a pic - nic planned

Pno.

66

Vln. *3* for you and me. — A rope in hand — for your oth-er man to

Pno.

70

Vln.

Pno.

hang from a tree Hon - ey you're fa - mil - i - ar like my

74

Vln.

Pno.

mir - ror years a - go. I - dea - li - sm sits in

77

Vln.

Pno.

pris - on, chival - ry fell on its sword.

80

Vln.

Pno.

83

Vln.

Pno.

86

Vln.

Pno.

90

Vln.

Pno.

ff Hon - ey you're fa - mil - i - ar like my

95

Vln.

Pno.

mir - ror - years a - go. I - dea *ff* li - sm - sits in

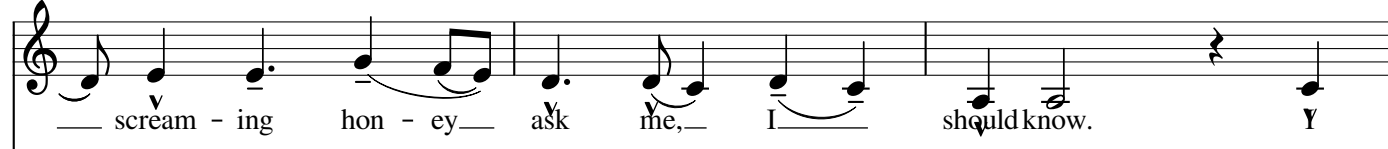

98

Vln.

Pno.

— pris - on, — chival - ry fell on its sword. In - no - cence - died

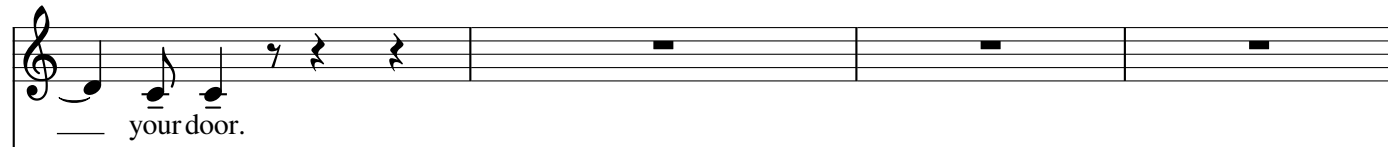

102

Vln. 
 Pno. 

105

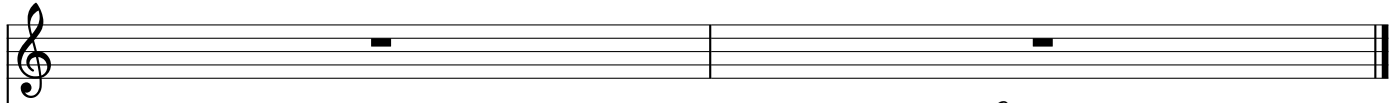
Vln. 
 Pno. 

108

Vln. 
 Pno. 

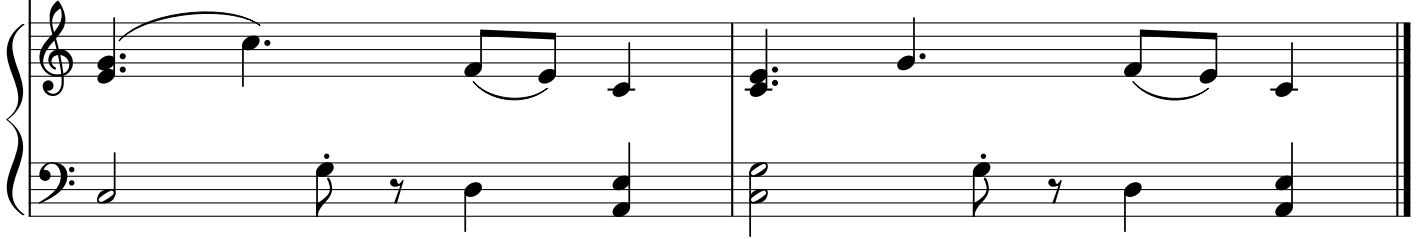
112

Vln.



The violin staff contains two whole rests, one in each measure of the two-measure phrase.

Pno.



The piano accompaniment consists of two measures. The right hand starts with a dotted quarter note followed by an eighth note, then a quarter note, and a quarter note. The left hand starts with a quarter note, followed by a quarter rest, then a quarter note, and a quarter note. A dynamic marking of *f* is placed above the second measure.