

# GIVE

Words and Music by Tori Amos

Moderately slow, in 2  $\text{♩} = \text{♩}$   $\text{♩} = \text{♩}$   $\text{♩} = \text{♩}$

Chord diagrams: D#5, Bb/F, E

*mf*

Chord diagrams: D#5, Bb/F, E, D#5

Chord diagrams: Bb/F, E, D#5, Bb/F

Chord diagrams: E, D#5, Bb/F

So you heard I crossed o - ver the line -



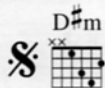
Do I have re - grets? Well, not



yet There are some, some who give



Blood I give love I give



Soon be - fore the sun

E



D#



be - fore the sun be - gins to

C#m



D#m



rise I know that I

E



D#



I must give so that I

C#m



To Coda II

D#



Bb/F



I can live



Musical notation for the first system, including a treble clef staff with rests and a grand staff with piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a sustained bass line in the left hand.



To Coda I ⊕

Musical notation for the second system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are: "There are some, — some whose — give —".



Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are: "— twists — it - self to — take they mis -".



Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are: "- take who, — what what made up the line —".

D#5



C#5



D.S. al Coda I

some \_ say \_ it was \_ pain \_ or was it shame \_

Coda I



D#5



C#5



D#5



E



D#5



Some Some who give Blood \_ I \_ give \_ love \_

C#5



D.S. al Coda II

I give \_

Coda II

C#m



N.C.

I \_ can \_ live

# WELCOME TO ENGLAND

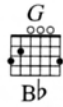
Words and Music by Tori Amos

Moderately

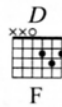
Guitar capo 3rd fret: Em



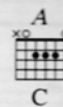
Gm



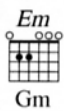
Bb



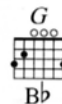
F



C

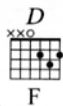


Gm



Bb

"Do a dance for me."  
Heels on. Go on.



F

Ba - by it is late still you pour me  
Bang a Tan - go but do not get tan - gled

Em



Gm

G



Bb

a tall one... Who can "Go on, stay strong?"

D



F

let the liq - uid take us off what you're on. when they on - ly give us lies to lean on

C



Eb

G



Bb

D



F

You've been down be - fore... Boy, not like When your heart ex - plodes is it death - ly

C



Eb

G



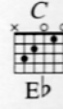
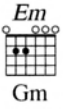
Bb

D



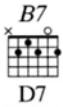
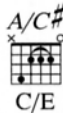
F

this. I'm in Quick - sand I am sink - ing fast cold? You must let the col - ors vi - o - late the

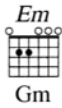
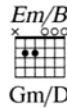
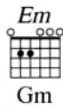


"Per - fect," he laughed, "cause your oth - er half has got him - self  
Black - ness There is a mag - ic world par - al - lel

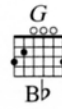
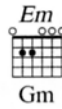
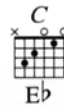
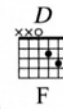
*mf*



a Dev - il's ac - cess"  
so leave your dai - ly hell



"Wel - come to Eng - land," he said,



"Wel - come to my world."

To Coda I



Em Gm G Bb D F

"You bet - ter bring your own \_\_\_\_\_ sun \_\_\_\_\_ sweet \_\_\_\_\_ girl. \_\_\_\_\_

C Eb G Bb D F

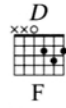
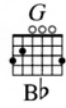
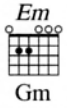
\_\_\_\_\_ You got - ta bring your own \_\_\_\_\_ sun \_\_\_\_\_ now don't you \_\_\_\_\_ for - get \_\_\_\_\_

C Eb G Bb D F

\_\_\_\_\_ you \_\_\_\_\_ bring your own \_\_\_\_\_ sun, \_\_\_\_\_ just \_\_\_\_\_ e - nough \_\_\_\_\_

A/C# C/E C Eb

\_\_\_\_\_ for \_\_\_\_\_ ev \_\_\_\_\_ 'ry \_\_\_\_\_

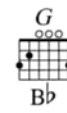
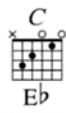
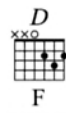


To Coda II

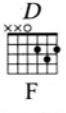
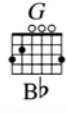
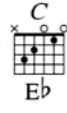
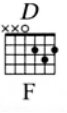
D.C. al Coda I

one."

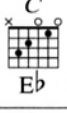
Coda I



It's not a ques - tion if I can



Fight by your side and with - stand An - y - thing but



I for - got that you said, "Girl

D.S. al Coda II

A9  
C9

C  
Eb

if — you — come...

Coda II

D  
F

C  
Eb

Em  
Gm

G  
Bb

one for — ev — 'ry — one."

D  
F

C  
Eb

Em  
Gm

G  
Bb

"Wel - come — to Eng - land"

D  
F

C  
Eb

A7  
C7

wel - come — to — eng - land —

rit.

# STRONG BLACK VINE

Words and Music by Tori Amos

Moderately slow

C5



*mf*

C



Shut your mouth I'm spin-nin' it  
Blown to bits her in-no-cent

C(b5)



C5



tight down south I'm on a raid tie you down 'cause boy I can  
flesh to dust all for a dark god all for

F



Gm Eb



C5



save you from that e-vil faith Ea-gles serve ah yeah uh-huh  
the love of some e-vil faith Swol-len stream ev-'ry drip

C(b5)

C5



Moth - er first they turn you pred - a - tor but boy I can  
 ser - pents bless you rape Earth knowl - edge still she would

F

Gm

Eb

To Coda ◊



save you from that e - vil faith Arms sold in Balm - y  
 save you from your e - vil faith

Fm6

Ab/C

G/B

Ab/C

F5



cit - ies that may not be with us for long save you from that

Gm

Eb6

C5

D5

Eb5



e - vil faith lay back Strong Black Vine sub - mis - sion



is — my mis - sion — for — a Strong — Black Vine — you just might —



see — that sweet je - sus Strong — Black Vine — sub - mis - sion —



is — my mis - sion — for — a Strong — Black Vine — your mis - sion —



con - cen - trate —

*mf*

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

Coda  $\oplus$

Chord diagrams for Eb, Fm6, Ab/C, G/B, and Ab/C.

Bod - ies — bathe in — black gold — your pleas - ure Arms sold — in Balm - y

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

Chord diagrams for Fm6, Ab/C, G/B, Ab/C, and F5.

cit - ies — that may — not be — with us for long save you from that —

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

Chord diagrams for Gm, Eb6, C5, D5, and Eb5.

e - vil faith — lay back — Strong Black Vine — sub - mis - sion —

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



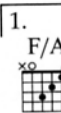
is — my mis - sion — for — a Strong — Black Vine — you just might —



see — that sweet je - sus Strong — Black Vine — sub - mis - sion —



is — my mis - sion — for — a Strong — Black Vine — your mis - sion —



1. con - con - cen - 2. con - con - cen - trate —



# FLAVOR

Words and Music by Tori Amos

Slowly

Guitar capo 4th fret: *Esus4*



*G#sus4*

*Am7/E*



*C#m7/G#*

*Esus4*



*G#sus4*

*mp*

*with pedal*

*Cmaj9/E*



*Emaj9/G#*

*Em11*



*G#m11*

Bat - tle of the minds \_\_\_\_\_  
Whose God then is God? \_\_\_\_\_

*Am(add9)/E*



*C#m(add9)/G#*

*Am/E*



*C#m/G#*

*Bm*



*D#m*

cries Be - low \_\_\_\_\_ cries A - bove \_\_\_\_\_  
They all want ju - ju - ris - dic - tion \_\_\_\_\_

Em11



G#m11

Am(add9)/E



C#m(add9)/G#

You must pick a side \_\_\_\_\_ Will you choose \_\_\_\_\_ fear? \_\_\_\_\_  
 In the Book of Earth \_\_\_\_\_ whose God spread \_\_\_\_\_ fear? \_\_\_\_\_

Am/E



C#m/G#

Bm



D#m

Will you choose \_\_\_\_\_ love? \_\_\_\_\_ } What does it look \_\_\_\_\_  
 Spread love? \_\_\_\_\_ }

Em(add9)



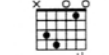
G#m(add9)

Em



G#m

C(add#4)



E(add#4)

C



E

like, \_\_\_\_\_ this or - bit - al \_\_\_\_\_ ball \_\_\_\_\_ from the

Am9



C#m9

Bm



D#m

fring - es of \_\_\_\_\_ The Milk - y Way? \_\_\_\_\_ What does it feel \_\_\_\_\_

Em(add9)



G#m(add9)

Em



G#m

C(add#4)



E(add#4)

C



E

— like, ———— this or - bit - al — ball — on the

Am9



C#m9

Bm



D#m

fring - es of — The Milk - y Way? ———— Rain - ing —

Am(add9)



C#m(add9)

Am/C



To Coda ⊕ C#m/E

fla - fla - fla - vor ———— Ic - ing — fla - fla - fla - vor —

Am(add9)/C



C#m(add9)/E

Am/C



C#m/E

Bm



D#m

Esus4



G#sus4

fla - vor ———— love ————

Am7/E



Am6/E



Bm



D.S. al Coda

C#m7/G#

C#m6/G#

D#m

Turn up the fre - quen - cy \_\_\_\_\_ What does it look \_\_\_\_\_

Coda

Am/C



Am(add9)/C



Am/C



fla - fla - fla - vor \_\_\_\_\_ Spread that \_\_\_\_\_

Am(add9)



Esus4

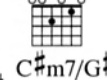


C#m(add9)

G#sus4

fla - fla - fla - vor \_\_\_\_\_ fla - vor \_\_\_\_\_

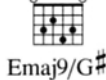
Am7/E



Esus4



Cmaj9/E



C#m7/G#

G#sus4

Emaj9/G#

fla - vor \_\_\_\_\_

# NOT DYING TODAY

Words and Music by Tori Amos

Moderately fast

*mf*

Gsus4

G

Gsus2

G

Gsus4

G

Gsus2

G

There was a gam - bler and a clean - er and a pup - pet - eer —

on - ly the pup - pet could ex - plain — just what he — was —

Gsus4



G



Gsus2



G



All on a bus we were

Gsus4



G



Gsus2



G



hop - in' — to pass the time plug my piece — in boys

Gsus4



G



Gsus2



then — we — can drink the wine — drink the —

G



Gsus4



G



wine — drink the wine well —

Bb C D F G

mu - sic, good friends, I'm not dy - in' to - day

Bb Am G#dim A

I may be six feet un - der 

}	full of	won - der
	full of	thun - der
	way down	yon - der

D F G Bb

I'm not dy - in' to - day Dy - in'

Gsus4 G Gsus2

To Coda II

to - day to - day to - day I'm not

Coda I

G Gsus4

So they got us go - go - in' and

G Gsus2

com - in' 'Cause they make us pay if we

G Gsus4

go or stay Is he pray - in' that I'll

G Gsus2

pop my clogs? If they can't prove I'm cra - zy by



G Gsus4

noon I'll be push - in' up them dai - sies To - mor - row, with their

G Gsus2 G D.S. al Coda II ♪ ♪

Do-nut box — they'll say, "It's sad she's Brown Bread." — Hey, I got my weap - ons

Coda II Gsus2 G Gsus4

I'm — not dy - in', sis - ter, take your paws — off

G Gsus2 G

my an - kle str - aps and — my mis - ter

Bb C Eb G

Dy - in' Fry - in', rath - er have a lie - in

Bb Am G#dim Bb

I'm not blow - in' that Ga - bri - el's Trum - pet

F C Gsus4

I got my own band to play to

day

day

Sub

# MAYBE CALIFORNIA

Words and Music by Tori Amos

Moderately

Cadd9 Em Dm(add9)

hey Mis - sus see, — please don't jump "why — not, — noth - ing —

*mp*

Fadd9 Cadd9 Em

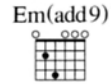
— is mak - ing — sense — an - y - more — to — me —

Dm(add9) Em

— I don't know when I stopped mak - ing him —



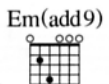
— smile. Now the kids see me



cry all the time." From one —



— moth - er to the oth - er —



— They'll nev - er get o - ver this — for their

Em Fmaj7 Am7 Cmaj7/G

life - time all their wish - es will be dashed up - on those —

Dm9 Cadd9

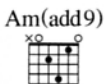
— cliffs. So let's be strong you and me —

Em Dm(add9) Fadd9

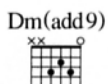
— The night is — o - o - pen - ing — Our an - gels —

Cadd9 Em Dm(add9)

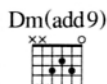
— are fall - ing — and they will — warm — they'll warm —



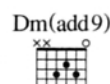
us — She asked, "Right Now? Right — Here?" — I'm feel - in' soon, —



— soon — my dear, — may - be — cal - i -



- cal - i - for - ni - a — may - be —



— cal - li - cal - i - for, — oh cal - i -



To Coda



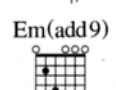
for - ni - a.

*mf*

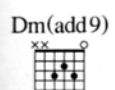


As - moth - ers - we have our -

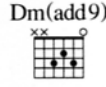
*mp*



trou - bles - You'll leave them with emp - ti -



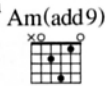
ness for their life - time all their wish - es will be



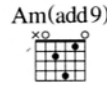
D.S. al Coda ⊕

dashed up - on those cliffs those cliffs So let's be

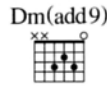
Coda



a Un - til



then there will be star - light shin - ing down



for ev - 'ry tear in ev - 'ry town

*rit.* *p*



# CURTAIN CALL

Words and Music by Tori Amos

Moderately slow, in 2

F#m(add9)



*mp*

F#m(add9)



F#m(add9)



1. 2.

eb - on - y  
I have done

beau - ty  
what I've done

pass  
and

D(add #4)



F#m(add9)



— this — shade —      the look - ing      glass —  
 — it — has —              the ul - ti -      mate —

re - flects —————      then a voice —  
 con - se - quence —————      then a voice —

D(add #4)



— calls — me — back, —      "this is just  
 — calls — me — back, —      "this is not

F#m(add9)



cir - cum - stance —      it is not —  
 bus - 'ness, —              no,      it's more like —

D(add #4)



per - son - al," \_\_\_\_\_ oh \_\_\_\_\_ no  
 spir - it - u - al" \_\_\_\_\_ is \_\_\_\_\_ that

F#m(add9)



D(add #4)



it nev - er is. \_\_\_\_\_ then you ram your  
 what it is \_\_\_\_\_ then you ram your

*cresc.*

Aadd9



hand in your bag for a lit - tle friend - ly  
 hand in your bag for a lit - tle \_\_\_\_\_ pro -

E/G#



F#m(add9)



Bsus4



sub - stance \_\_\_\_\_ } By the time you're  
 tec - tion \_\_\_\_\_ }

*mf*

twen - ty - five they will say, "you've gone and

blown it."

Aadd9 E/G# F#m(add9)

By the time you're thir - ty - five, I must con - fide,

D(add #4)

you will have blown them all

Aadd9 E/G# F#m(add9)

D(add #4)



Right on — cue just act sur - prised — when —

— they in - vite — you to — take —

Aadd9



E/G#



— your — cur - tain —

F#m(add9)



Aadd9



E/B



— call — you climbed Chi - na's

D(add #4)



Aadd9



E/G#



wall \_\_\_\_\_ your \_\_\_\_\_ cur - tain \_\_\_\_\_

F#m(add9)



1.

\_\_\_\_\_ call \_\_\_\_\_

Aadd9



E/B



D(add #4)



2.

\_\_\_\_\_ they closed \_\_\_\_\_ Chi - na's wall \_\_\_\_\_

F#m(add9)



\_\_\_\_\_ cur - tain \_\_\_\_\_ call \_\_\_\_\_

eb - on - y —

D(add#4)



beau - ty — pass — this — shade —

F#m(add9)



the look - ing glass — re

flects —

*p*

# FIRE TO YOUR PLAIN

Words and Music by Tori Amos

Moderately

Am7



D/A



F/A



Shock got the shock of my life just buck-le up girls I'm  
Pray you can pray to your jane I put out the call but

*mp*

C



Am7



D/A



steal - ing the night From them steal the night What  
not to be saved Called my Dev - i - line kin with

F/A



C



Am7



they're down to let's see in cold day- light I got-ta get this right  
her yel - low As tin Mar - tin "we got-ta get this right"



D/F#



I got - ta get this right right } 'Cause she's - up -  
 I got - ta get this right right }

Dm7



C



Am



D/F#



F



And I am low Watch - ing you Watch - ing her play this -  
 (2.) him

*mf*

Am



Dm7



C



Am



game - yeah she's - bold bold - e - nough to set -

D/F#



F



To Coda ◊

1. Am



D/F#



F



fi - re to your plain - her fi - re to your -  
 (2.) his

Am 2. Am

— plain — plain —

*mp*

D/F# F

she said, "Get in — and set the SAT - NAV — to hell" Or would it be — a

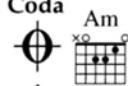
Am Am7

Pur - ga - to - ry I got - ta get this right —

D/F# F D.S. al Coda

I got - ta get this right — Cause she's — up —

Coda



plain — Her — fi - re — to your —



— plain — Her — fi - re —



— Bold — e - nough — Her — fi - re —



— to — your — plain —

# POLICE ME

Words and Music by Tori Amos

Moderately

N.C. 1. 2.

Po -

*mp*

Guitar capo  
1st fret:

G7  
Ab7

C7  
Db7

G7  
Ab7

lice your - self Po - lice your - self

1. C7 Db7 2. C7 Db7 Gm Abm

Po - lice me Po - Po - lice me We've got our own re -

mote view - ing — Ev - 'ry cell has been — taught to think — Per -

C/E  
Db/F

F  
Gb

haps — the an - swer to the ques - tion

*mf*

Cm  
Dbm

G/B  
Ab/C

Gm/Bb  
Abm/Cb

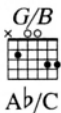
Lies in the ques - tion — Per - haps — you should

C  
Db

F  
Gb

Cm  
Dbm

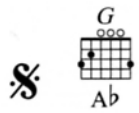
read — my — thoughts Line them up — like sol -



Ab/C

N.C.

- diers \_ Po - lice your - self Po -

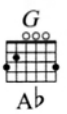


Ab

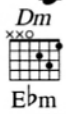
lice your - self Po - lice me \_ Load - ed,



Ebm

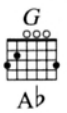


Ab

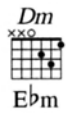


Ebm

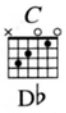
full of \_ win - ter \_ you \_ are Storm - ing



Ab

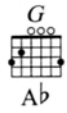


Ebm



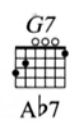
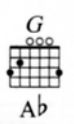
Db

(play 3 times)



Ab

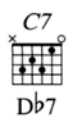
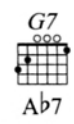
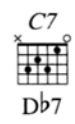
Black - ber - ry girl \_ Will you strike be - fore he's load - ed



To Coda

Full of win - ter you are

*mp*



N.C.

Po - lice your-self

Po - lice your-self Po - lice me

Can they mon - i - tor how you think? -

lice your - self They've got their own re -

Po - lice your - self

mote view - ing —  
Po - lice your - self To get off he cries "slut - ty goth" — Po -

*D.S. al Coda*  $\oplus$

lice your - self But I'm a bright - ly col - lored per - son — Po - lice me —

*mf*

**Coda**  $\oplus$

*G*  
Ab

*Gm*  
Abm

you — are Per - haps — the


*C/E*  
Db/F


*F*  
Gb


*Cm*  
Dbm

an - swer to the ques - tion Lies in the



G/B  
  
 Ab/C


Gm/Bb  
  
 Abm/Cb


C  
  
 Db

ques - tion — Per - haps — you should read —

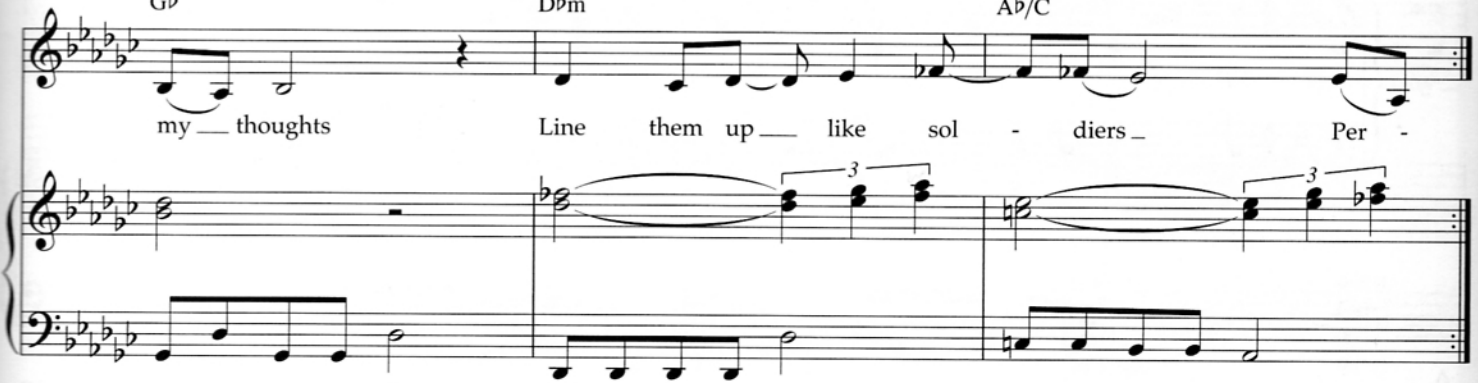



F  
  
 Gb

Cm  
  
 Dbm

1.  
 G/B  
  
 Ab/C

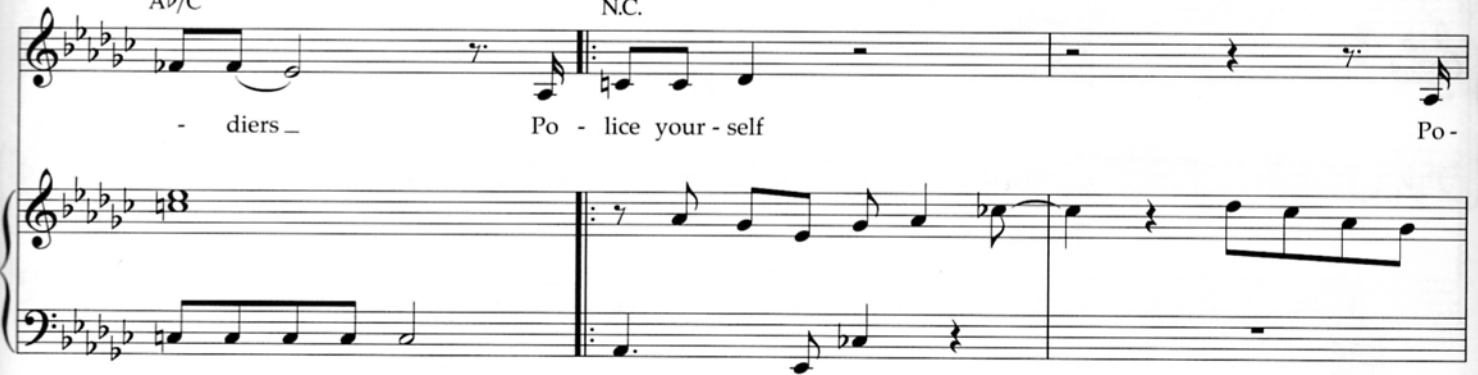
my — thoughts Line them up — like sol - diers — Per -



2.  
 G/B  
  
 Ab/C

N.C.

- diers — Po - lice your - self Po -



1.

2.

lice your - self Po - lice me — Po - Po - lice me —

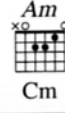
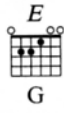
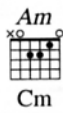


# THAT GUY

Words and Music by Tori Amos

Moderately slow

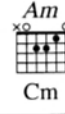
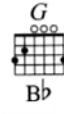
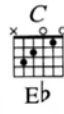
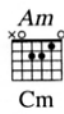
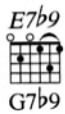
Guitar capo 3rd fret:



That Guy — Su -

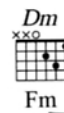
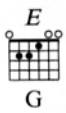
*mp*

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Moderately slow'. The guitar part is indicated as 'Guitar capo 3rd fret'. The first system includes guitar chord diagrams for Am (Cm), E (G), Am (Cm), and Am (Cm). The lyrics 'That Guy — Su -' are written below the vocal line.



(s)wears he will — walk — and car - ries — a — chip as

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics '(s)wears he will — walk — and car - ries — a — chip as' are written below the vocal line. The piano accompaniment includes a mezzo-piano (*mp*) dynamic marking.



big as — New — York That — Guy —

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics 'big as — New — York That — Guy —' are written below the vocal line.

Gsus4



Bbsus4

G



Bb

C



Eb

F



Ab

Musical staff with vocal line and piano accompaniment.

at night makes me \_\_\_ scream and smash - es \_\_\_ the best \_\_\_

Musical staff with piano accompaniment.



G

Musical staff with vocal line and piano accompaniment.

pos - si - bil - i - ties \_\_\_ That Guy -

Musical staff with piano accompaniment.



Cm



G7b9



Cm



Eb



Bb



Cm

Musical staff with vocal line and piano accompaniment.

Just brings - his war - home, - she - cries, "why

Musical staff with piano accompaniment.



G



Cm

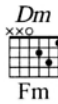


G

Musical staff with vocal line and piano accompaniment.

can't Dad - dy - leave - his war war - out - side?" - That -

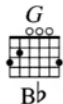
Musical staff with piano accompaniment.



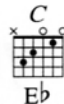
Fm



B $\flat$ sus4



B $\flat$

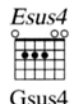


E $\flat$

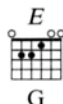


A $\flat$

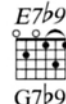
Guy ————— When he wants can love like no oth - er love —



Gsus4

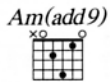


G



G7 $\flat$ 9

un - til — the dark - ness — comes —



Cm(add9)



E $\flat$ maj7



A $\flat$ maj7



Gm7



Cm(add9)



E $\flat$ maj7

Do — we — make up to break up? Do — we —

*mf*



A $\flat$ maj7



Gm7



Cm



A $\flat$ maj7



Gm7

break up then wake — up? To cuts in - stead — of

Dm7



Am7



Fmaj7



Em7



Dm7



Fm7

Cm7

A♭maj7

Gm7

Fm7

kiss - es \_\_\_\_\_ To cuts in - stead In - stead \_\_\_\_\_ In -

Am/E



E7b9



Bm



Cm/G

G7b9

N.C.

Dm

- stead \_\_\_\_\_ That Guy \_\_\_\_\_ Su -

*mp*

*mf*

F#7b9



Bm



D



A



Bm



F#



A7b9

Dm

F

C

Dm

A

(s)wears he will - walk - and car - ries - a - chip as big as - New - York

Em



A



D



Dmaj7



Gm

C

F

Fmaj7

That \_\_\_\_\_ Guy \_\_\_\_\_ Can - not seem to see there're



Bb

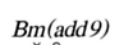


Asus4

no oth - er guys \_ but the one he used \_ to be



A7b9



Dm(add9)



Fmaj7



Bbmaj7



Am7

Do \_ we \_ make up to break up?

*f*



Dm(add9)



Fmaj7



Bbmaj7



Am7



Dm



Bbmaj7



Am7

Do \_ we \_ break up then wake \_ up? To cuts in - stead \_ of



Gm7



Dm7



Bbmaj7



Am7



Gm7

kiss - es \_ To cuts in - stead In - stead \_ In -

Bm/F#

F#

Em7

Bm7

Gmaj7

Bm7



Dm/A

A

Gm7

Dm7

Bbmaj7

Dm7

- stead \_\_\_\_\_ Will we make up? Will we break up? -

*mp*

Gmaj7

F#m7

Em

Bbmaj7

Am7

Gm

Will I wake up with \_\_\_\_\_ with \_\_\_\_\_

F#aug

F#7b9

E7

B/D#

Bm/D

F#m/C#



Aaug

A7b9

G7

D/F#

Dm/F

Am/E

That Guy \_\_\_\_\_ That Guy \_\_\_\_\_ That Guy \_\_\_\_\_

*f* *rit.*

Bm

F#/A#

Gmaj7

Dm

A/C#

Bbmaj7

Mm \_\_\_\_\_

*mp a tempo* *rit.* *pp*

# ABNORMALLY ATTRACTED TO SIN

Words and Music by Tori Amos

Moderately fast

Dm(add9)



Gm6/D



♩ N.C.

Im - pec - ca - ble — pec - ca - dil - lo — You are — off — your —  
 Im - pec - ca - ble — pec - ca - dil - lo — I know — who you —

— guard —  
 — are —

C5

D5

G5

To Coda ⊕

Pus - sy wil - low calls — there — by the church,  
 Tales — of long - ing sway — Lost — with - out — a verse



“don't\_ go\_ in\_ if you\_ are\_

Dm(add9)



Gm6/D



ab - nor - mal - ly\_ at - tract - ed\_ to\_

Dm(add9)



Gm6/D



sin"

Dm(add9)



Gm6/D



Ab - nor - mal - ly\_ at - tract - ed\_ to\_

Dm(add9)



Gm6/D



sin

Dm(add9)



Gm6/D



Dm



Em



F



G



She may be \_\_\_\_\_ dead to \_\_\_ you But her hips \_ sway a nat - u - ral

Dm







Em



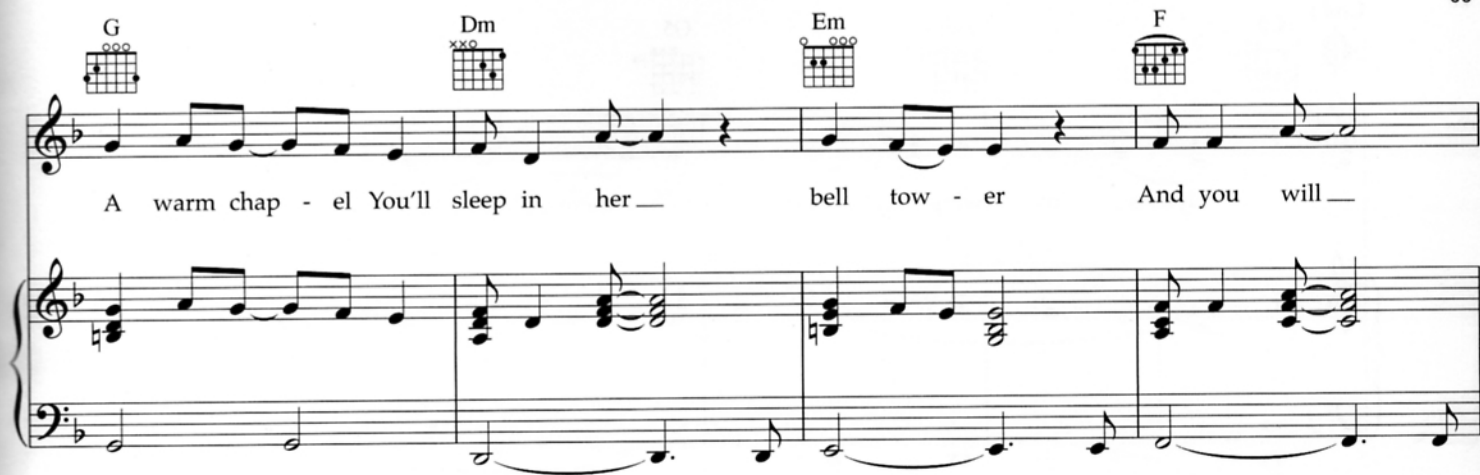
F



kind of faith \_\_\_\_\_ That could \_ give your lost heart \_

G  Dm  Em  F 

A warm chap - el You'll sleep in her — bell tow - er And you will —



Em  F  Dm(add9) 


sim - pl - y wake — Ab - nor - mal - ly —


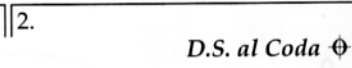



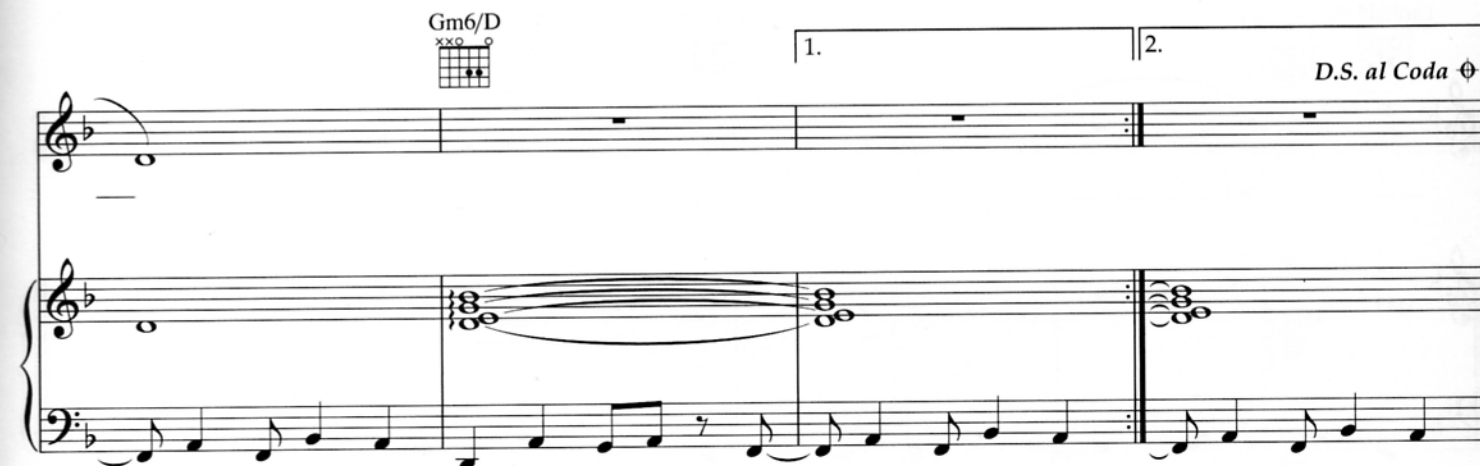
Gm6/D  Dm(add9) 

at - tract - ed — to — sin —



Gm6/D 

1.  2.  *D.S. al Coda* 



Coda



Hymns of swing lay low there by the church,

"don't go in if you are

Dm(add9)



Gm6/D



ab - nor - mal - ly at - tract - ed to

Dm(add9)



Gm6/D



sin"

Dm(add9)



She may be \_\_\_\_\_ dead to \_\_\_\_\_ you

Kind of faith \_\_\_\_\_ that could \_\_\_\_\_ give

at - tract - ed \_\_\_\_\_ to \_\_\_\_\_ sin \_\_\_\_\_

Gm6/D



Dm(add9)



# 500 MILES

Words and Music by Tori Amos

Moderately

F

1. 2.

He

*mp*

F Bb Eb Bb

walked three hun-dred miles \_\_\_\_\_ Just to bring to \_\_\_\_\_ bring me \_\_\_\_\_

F Bb

bread His \_\_\_\_\_ bod - y like a sculp - ture Al-most

E $\flat$       B $\flat$       F      C

dec - o - rat - ed \_\_\_\_\_ and I'll wake - him - as the dawn -

B $\flat$       Dm(add9)      E $\flat$

\_\_\_\_\_ does and we'll \_\_\_\_\_ break it on \_\_\_\_\_ the bus \_\_\_\_\_ say - ing, -

Dm(add9)      C      Csus4      C

\_\_\_\_\_ "this was made for us, \_\_\_\_\_ love" \_\_\_\_\_

B $\flat$       Csus4      C      Dm      B $\flat$

In lov - ers com - mu - nion for five \_\_\_\_\_ hun - dred miles -

*mf*



And in five — hun - dred miles — will he



break — Break me a - gain? — In lov -



ers com - mu - nion for five — hun - dred miles — And in



five — hun - dred miles — will — we brake — E - ven —



C Bb F#

break \_\_\_\_\_ Step it up

*mp*

B

Grab your phone Get your suit - case \_\_\_\_\_ There's no

F# B F#

time to waste \_\_\_\_\_ A big ad - ven - ture a - waits \_\_\_\_\_

A#m/C# B

Sad news, France suf-fered a late \_\_\_\_\_ snow The blooms \_\_\_\_\_

*p*

A#m



break through the ice In San Fran - cis - co A gui - tar - man -

B



— fin - 'ly con - fessed — O - ver the lakes with  
He left — that act - ress

A#m



hearts touched by — frost We fought in the  
hearts touched by — frost

D#m



A#m



Bmaj7



D#m



C#



Land of the Mid - night Sun I lost my -

Bsus2

D#m

C#

Bsus2



self I \_\_\_\_\_ lost \_\_\_\_\_ my - self I

F#

B

E

B



walked three hun - dred miles \_\_\_\_\_ Just to bring To \_\_\_\_\_ bring him \_\_\_\_\_

*mp*

F#

B



\_\_\_\_\_ bread In \_\_\_\_\_ love some - gifts are sim - ple Oth - ers

E

B

F#

C#



I un - der - rat - ed So I'll wake him \_\_\_\_\_ as the dawn \_\_\_\_\_

B D#m

— does And we'll — face what — an - y

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord diagrams for B and D#m are shown above the staff.

E D#m

lov - ers must — Blue - ness pales — with - in a

This system contains the next two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord diagrams for E and D#m are shown above the staff.

C# C#sus4 C# C#sus4 C# B/D#

flames — lust In lov -

*mf cresc.*

This system contains the next two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord diagrams for C#, C#sus4, C#, C#sus4, C#, and B/D# are shown above the staff. The dynamic marking *mf cresc.* is present in the piano part.

C# D#m B

ers com - mun - ion for five — hun - dred miles — And in

This system contains the final two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord diagrams for C#, D#m, and B are shown above the staff.

C#      D#m      B      D#m

five — hun - dred miles —      will — he    brake —      Break — me    a -

C#      B/D#      C#/E#

- gain? —      In      lov -      ers      com - mu - nion      for

C#      D#m      B      C#      D#m      B

five — hun - dred miles —      And in      five — hun - dred miles —

D#m      C#

—      will he    brake —      E - ven — break      will we —



brake — E - ven break — Brake —



E - ven brake



Don't — slow down — We might — not

*f*



e - ven break —

# MARY JANE

Words and Music by Tori Amos

Moderately

Guitar chord diagrams: Gm (x02333), D7 (xx0232), Eb (xx0231), Gm (x02333), Eb (xx0231), D7 (xx0232).

MP

NC.

Then he said, "Mom I want to for - ni... I mean for - mu - late and dis - cov - er the

*a tempo*

realms of the un - known with Mar - y Jane

Af - ter all you'll be a - way for the week - end Just please - con -



sent I need a friend"



I admit your puberty was somewhat strange - Could this be -



fixed with Mar - y Jane? Mar - y Jane Mar - y



Jane Mar - y Jane Mar - y Jane - Who?



N.C.  

So I said, Son you want to per - me - ate — and


*rit.* *a tempo*



dis - cov - er the realms of the un - known With Mar - y —

Jane Af - ter all — the oth - er boys — that

are your — age — They on - ly — wake to med - i -



cate Do I know her fam - i - ly? —



Is she e - ven man - ner - ly — when she's out in so - ci - e - ty? "She e - ven



bakes" She e - ven bakes? "These odd brown -



ies" — Mar - y Jane Mar - y Jane Mar - y —

G#m

D#

D#sus4

D#

Jane ————— Mar - y Jane - Who? Then he said, -

*rit.*

Freely

E

B

D#/A#

E/B

"I be - lieve - in her fam - i - ly, — On her ma - ter - nal - side there was a

*rit.*

NC.

D#7

Doc - tor Tet - ra - hy - dro - can - nab - i - nol Pure — I - so - mer Dro - nab - i - nol Mar - y Jane

*rit.*

E

C#m

G#m/B

D#7sus4/A#

G#m

Who. Mar - y Jane — Who.

*a tempo* *rit.* *pp*

# STARLING

Words and Music by Tori Amos

Moderately

*mp*

B/D# Gmaj7 A6 A $\frac{9}{E}$  B/D# Gmaj7

A6 A $\frac{9}{E}$  B/D# Gmaj7 A6 A $\frac{9}{E}$

B/D# Gmaj7 A6 A $\frac{9}{E}$  B/D# Gmaj7

Star - ling - you were -

A6



D



right I am the — jeal - ous kind who - ev - er — would have —

F#m



B/D#



Gmaj7



A6



A6/E



— guessed

B/D#



Gmaj7



A6



A6/E



B/D#



Gmaj7



Star - ling — now —  
shat - tered night — then I

A6



D



I woke am not shut out and con - fined e - ven with - in — my —  
not to a lone - ly lark but to a ra - ven's —

F#m F#m E

nest cry what, if what does it take a feath - er to make it lined with his

C#m B F#m

through an - oth - er day? if a feath - words be - comes a blade then what, what will

E C#m

er take lined with his words be - comes it take to make it through an - oth -

To Coda ⊕

B B/D# Gmaj7 A6 A#/E

a blade



Star - ling - when he



screams he screams in — black and white just like the mag



*D.S. al Coda* ⊕

pie

Coda



er day? so — when they — play, play the song

*mf*

D/F#



C#/E#



sing a - long it could be your turn to \_\_\_\_\_ shine -

B/F#



F#



\_\_\_\_\_ if you know the lines \_\_\_\_\_ hey what's that you say -

A#m



C#/G#



\_\_\_\_\_ "You can find, find him on \_\_\_\_\_ line -

B



Bm



\_\_\_\_\_ most of \_\_\_\_\_ the time \_\_\_\_\_ these \_\_\_\_\_



F#<sup>o</sup>/A#



A



G#dim



days"

"Is \_\_\_\_\_

that

right," \_\_\_\_\_

I \_\_\_\_\_

*rit.*

*p*

*a tempo*

B/D#



Gmaj7



A6



A<sup>o</sup>/E



B/D#



Gmaj7



say.

you were \_ right

*mp*

A6



A<sup>o</sup>/E



B/D#



Gmaj7



A6



A<sup>o</sup>/E



Star - ling \_

B/D#



Gmaj7



A6



F#m/A

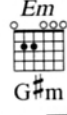
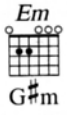
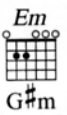


# FAST HORSE

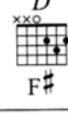
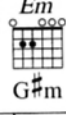
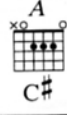
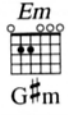
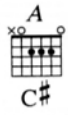
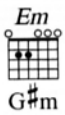
Words and Music by Tori Amos

Moderately slow

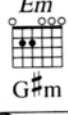
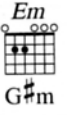
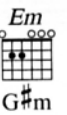
Guitar capo 4th fret:



*mf*



How can I — be — drunk? You strike — with dry poi - son —



I am pos - sessed

C#
 

  
Em
 

  
A
 

  
Em
 

  
B7

Still en - gaged in some kind of ad - va - nced shack - ling -

E
 

  
Cmaj7
 

  
B
 

  
G
 

  
D
 

  
Em
 

  
A/C#

Girl you got to find you the man who can smoke this -

Em
 

  
D
 

  
Em
 

  
D
 

  
G
 

  
D

out, Bad Med - i - cine \_\_\_\_\_ Girl you got to find you the

Em
 

  
A/C#
 

  
Em
 

  
D/A

man - who can smoke this - out, Good Med - i - cine would -

A  
C#

Em  
G#m

D  
F#

A  
C#

Em  
G#m

say You got you a Fast horse dar - lin' But all

G  
B

D  
F#

A  
C#

Em  
G#m

you do is com - plain it ain't a ma - ser - a - ti.

G  
B

D  
F#

A  
C#

Em  
G#m

To Coda

You had a soul that you left back in Mem - phis but your

G  
B

D  
F#

A  
C#

Em  
G#m

A/C#  
C#/E#

ma - ma ain't New York she is pure Ten - nes - see

Em G#m A/C# C#/E# Em G#m A/C# C#/E# Em G#m A C#

On a des - ert -

Em G#m A C# Em G#m D F# Em G#m D F#

High - way I - am - struck by my - own rage -

Em G#m A C# Em G#m A C# Em G#m

Time - bomb in - his - palm a fin - ger - ap - ple

A C# Em G#m B7 D#7 C E Cmaj7 Emaj7 D.S. al Coda

aug - ments this - ad - va - nced shack - ling -

Coda

G B D F# A C# Em G#m

ma - ma ain't - New - York she is pure - can't you - see - your -

G B D F# A C#

ma - ma ain't - New - York she is pure - Ten - nes - see -

Em G#m A/C# C#/E# Em G#m A/C# C#/E#

*mf*

Em G#m A/C# C#/E# Em G#m

# OPHELIA

Words and Music by Tori Amos

Slowly, in 2

N.C.

*mp*

*with pedal*

Em

D

O - phe - li - a your se - cret is

Em Am Em Am

safe

O

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It features a long note for the word 'safe' followed by a rest and then the letter 'O'. Above the staff are four guitar chord diagrams: Em, Am, Em, and Am. The second and third staves show piano accompaniment in treble and bass clefs, respectively, with a consistent rhythmic pattern.

Em D Em Am

phe - li - a you must break the chain  
when will you learn to choose

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with the lyrics 'phe - li - a you must break the chain when will you learn to choose'. Above the staff are four guitar chord diagrams: Em, D, Em, and Am. The piano accompaniment continues in the second and third staves.

Em Am Cadd9 G/B

some those girls men will who

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has the lyrics 'some those girls men will who'. Above the staff are four guitar chord diagrams: Em, Am, Cadd9, and G/B. The piano accompaniment continues in the second and third staves.

D Em Am

get their way some fa  
choose to stay those moth

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody has the lyrics 'get their way some fa choose to stay those moth'. Above the staff are three guitar chord diagrams: D, Em, and Am. The piano accompaniment continues in the second and third staves.



Em/G



D



thers will con trol from the  
 ers who won't look the oth er

Cmaj7



grave  
 way } O -

Em



D



phe - li - a you must re -

Em



Am



Em



mem - ber Ve -

Cmaj7

D

Bm

Em

ron - i - ca's — A - mer - i - ca — is not — like, —

Am

Bm

— is not like Char - lotte's, one to sa - vor cos - mic

Em

Am

Em

Cmaj7

fla - vor — then — Al - i - son —

D

Bm

Em

— whis - pers, — "re - mem - ber —

D G Em D

Change waltz - es in with her sis - ter Pain wait - ing

*mf*

G Em D Am

for you to send her a way wish her well break the

Cmaj9 Am

chain, break the chain" O -

To Coda ◊

Em Am Em Am Em Am

phe - li - a I feel you

*mp*

Em Am Em D

O - phe - li - a \_\_\_\_\_ "The Eve of Saint

Em Am Em Am

Ag - nes," \_\_\_\_\_ a

Em D Em Am

po - em \_\_\_\_\_ he can't reach you in O -

Em D Em Am

phe - li - a \_\_\_\_\_ you know how to lose \_\_\_\_\_ But

*D.S. al Coda* ☉

Coda

Em Am Em D Em Am

phe - li - a O - phe - li - a

*mp*

Em D Em Am Em D

feel you, you re -

Em Am Em Cmaj7

mem - ber

Am Em/G Esus4 Esus4/D G/C

*rit.* *p*

# LADY IN BLUE

Words and Music by Tori Amos

Slowly  $\text{♪} = \text{♩} = \text{♩}^3$   
N.C.

The piano introduction consists of two staves. The right hand starts with a piano (*p*) dynamic, playing a series of chords and single notes. The left hand features a triplet of eighth notes in the first measure, followed by a quarter note and a half note. The key signature is B-flat major (two flats), and the time signature is 4/4.

Cadd9

Fm/Ab

Bb

Cig - ar - ettes - rec - om - mend - ed "Need a Light to

The vocal line features a triplet of eighth notes for 'Cigarettes' and another triplet for 'rec-om-mend-ed'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Eb

Baug

Eb

Gm/Bb

Cm(add9)

Fm/Ab

G

use?" said the La - dy In Blue af - ter the

The vocal line continues with a triplet of eighth notes for 'said the' and another triplet for 'af - ter the'. The piano accompaniment maintains the melodic and harmonic flow.

Cadd9

Fm6/Ab

Csus2

Abmaj7

rain What is left? What is right...

The vocal line features a triplet of eighth notes for 'rain' and another triplet for 'What is right...'. The piano accompaniment concludes the section with sustained chords and moving lines.

Bb Eb G/B Csus2

you may un - der - stand, "I left the right - man," said the

Detailed description: This system contains the first two measures of the piece. The guitar part features chords Bb, Eb, G/B, and Csus2. The melody consists of eighth notes with triplet markings. The piano accompaniment provides harmonic support with chords and bass lines.

La - dy In Blue, "I left the right - man." -

Eb Gm/Bb Cm(add9) Fm/Ab Gaug Cadd9

Detailed description: This system contains the next two measures. The guitar part features chords Eb, Gm/Bb, Cm(add9), Fm/Ab, Gaug, and Cadd9. The melody continues with eighth notes and triplets. The piano accompaniment includes a long sustained chord in the final measure.

Fm6/Ab Gm Fm Bdim7

Boys play well in - to mid - night "Can I join

Detailed description: This system contains the next two measures. The guitar part features chords Fm6/Ab, Gm, Fm, and Bdim7. The melody continues with eighth notes and triplets. The piano accompaniment features a bass line with triplet markings.

you?" said the La - dy In Blue af - ter

Ebmaj7 G/B Eb Gm/Bb Cm(add9) Abmaj7 G

Detailed description: This system contains the final two measures. The guitar part features chords Ebmaj7, G/B, Eb, Gm/Bb, Cm(add9), Abmaj7, and G. The melody concludes with eighth notes and triplets. The piano accompaniment provides harmonic support throughout.

Gsus4



Fm6/Ab



Cadd9



the rain "Pil - low - cold, -

Fm/Ab



Bb



Ebmaj7



G/B



but She won't - stray - in - to - oth - er lands," he - said, "Take -

Csus2



Eb



Gm/Bb Cm(add9)



Abmaj7



Gaug



my - hand," - to the La - dy In - Blue, "You wronged the

Cadd9



Fm6/Ab



Cadd9



right - man." - Cig - ar - ettes -



Fm6/Ab

Bb

Eb

G/B

rec - om - mend - ed "Need a Light to use?" said the

Eb

Gm/Bb

Cm(add9)

Fm/Ab

Gaug

Cadd9

La - dy In Blue, "I wronged the right man."

Fm6/Ab

Gm

Fm

Bdim7

Boys play well in - to mid - night "Can I join

Ebmaj7

G/B

Eb

Gm/Bb

Cm(add9)

Abmaj7

G

you?" said the La - dy In Blue af - ter the

Csus2



A<sup>b</sup>/C



Gm



rain

Boys — you play well — in - to

Fm



Bdim7



E<sup>b</sup>maj7



G/B



E<sup>b</sup>



Gm/B<sup>b</sup> Cm(add9)



mid-night —

"Can — I join — you?" —

said the La - dy In — Blue

A<sup>b</sup>maj7



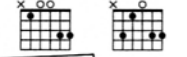
B<sup>b</sup>



E<sup>b</sup>



Gm/B<sup>b</sup> Cm(add9)



A<sup>b</sup>maj7



B<sup>b</sup>



said the La - dy In — Blue — said the

E<sup>b</sup>



Gm/B<sup>b</sup> Cm(add9)



Fm/A<sup>b</sup>



Gaug



N.C.

La - dy In — Blue

"I can play — too." —

*mf*



First system of musical notation, including treble and bass staves with triplets.



Second system of musical notation with lyrics: For you I will play La -



Third system of musical notation with lyrics: dy In Blue For you if you want me



Fourth system of musical notation with lyrics: to I will play the La -

C D/C Fm/C

dy In Blue for you if you want me

C Fm/C C C D/C

to I will play play for you La

Fm/C C Fm/C C

dy In Blue

D/C Fm/C C Fm/C C

C D/C Fm/C C

rit. p