

american  
doll posse



tori amos



Margaret "Mae" Westwood  
 of Westwood Studios, the original Hollywood  
 hair salon, is pictured here in her  
 signature black dress and white hair.  
 Westwood (center) is seen in her signature  
 black dress and white hair. She is  
 surrounded by other women in the  
 studio, some of whom are also wearing  
 white hair. The studio is filled with  
 hair styling equipment, including  
 mirrors, hairbrushes, and hair  
 rollers. The women are all looking  
 towards the camera, and the overall  
 atmosphere is one of professional  
 hair styling.

To George 17  
 Big Hair 48  
 Reuniting and Reunited 44  
 Revenge: Making 77  
 Digital Black 41  
 You Can Bring Your Dog 61

Mr. and Mrs. 51  
 The Girl 54  
 First Reunions 77  
 Sweet April 43  
 Smiles and Gals 48  
 Dad and Dad 74

Nancy's Girl 71  
 Dramatic Hair 79  
 Gals and Gals  
 Reunited, Reunited 88  
 Beauty and Glamour 84

Latest News 108  
 From Westwood 108  
 Hair: The Girl 108  
 From Nancy 108  
 Nancy's Girl 108  
 Reunited 107



# Yo George

Words and Music by Tori Amos

Slowly, in 2

G5



Eb5



I sa -

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by a half note 'I' and a half note 'sa -'. The piano accompaniment consists of chords in the right hand and bass notes in the left hand, with a dynamic marking of *p* (piano).

G5



Eb5



lute to you — Com - mand - er and I sneeze 'Cause I

The second system continues the vocal line with the lyrics 'lute to you — Com - mand - er and I sneeze 'Cause I'. The piano accompaniment provides harmonic support with chords and bass lines.

G5



Eb5



have — Now — an Al - ler - gy — To your pol - i - cies — it seems —

The third system concludes the vocal line with the lyrics 'have — Now — an Al - ler - gy — To your pol - i - cies — it seems —'. The piano accompaniment continues with chords and bass lines.

Cm Eb Bb

Where have we \_\_\_\_\_ gone wrong A - mer - i - ca?

Eb Bb

Mis - ter Lin - coln we can't seem to find you an - y - where

Cm Cm/F Bb

out \_\_\_\_\_ of \_\_\_\_\_ the mil - lions From the des - erts To the moun -

Dm Gm7 Eb

- tains O - ver prai - ries To the shores \_\_\_\_\_

Cm Cm/F

Is this just the Mad - ness of King

Bb Eb Cm

George - Yo - George - Is this just the Mad -

Cm/F Bb Eb

- ness of King George Yo - George - Well you

Cm Dm7 Eb

have the whole na - tion on all fours



*rit.*

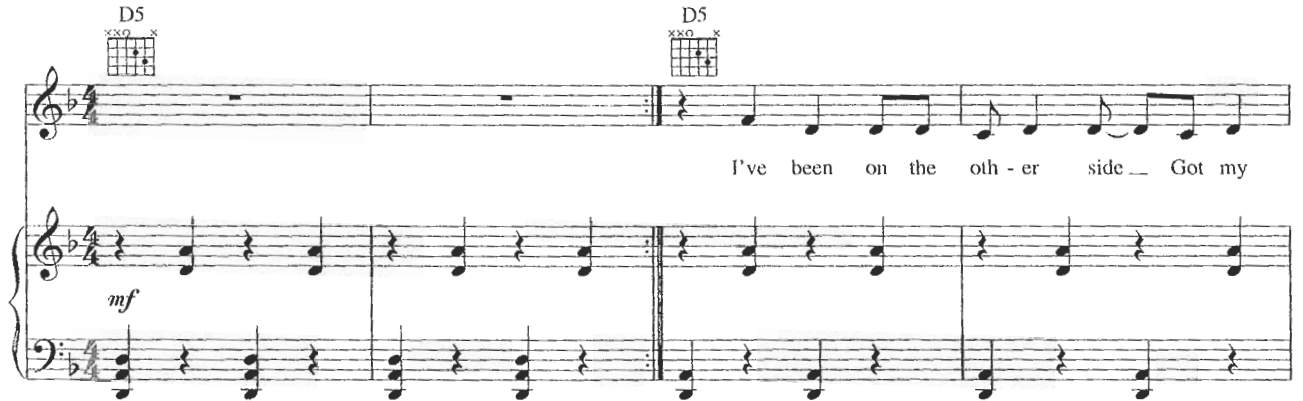


# Big Wheel

Words and Music by Tori Amos

Fast

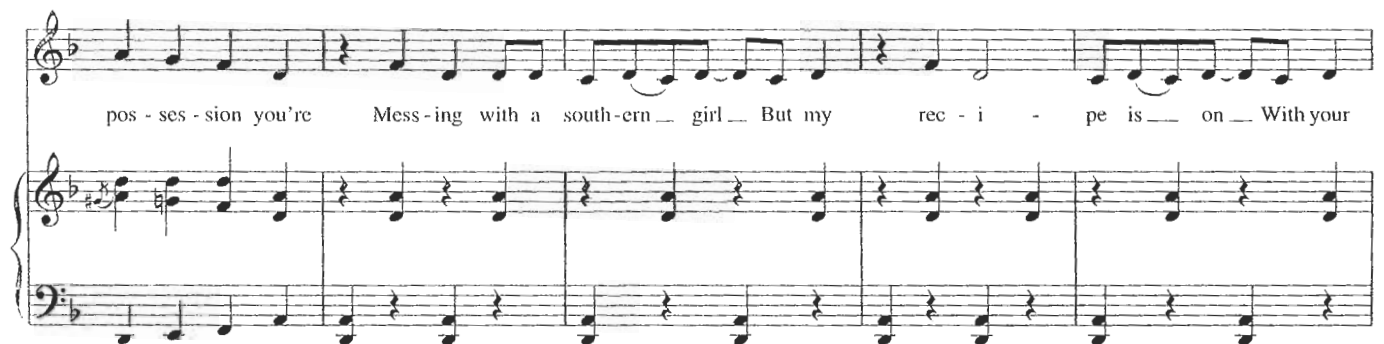
D5  D5 



I've been on the oth - er side \_ Got my



lips smacked now they're dry \_ Then you call me call me \_ in \_ You think I am your



pos - ses - sion you're Mess - ing with a south - ern \_ girl \_ But my rec - i - pe is \_ on \_ With your

stale bread yeah it's hot\_ But Ba - by I don't need your cash\_ so Ba - by may -



- be I let your Big Wheel turn my Fan - ta - sy

*f*

Don't\_ you throw your shade on me I've been a -

drink - in' down your pain Gon-na turn that a - whis - key



G D5 D5/C D5/B D5/A D5 D5/C

in - to rain and Wash it a - way — Wash it a - way —

*mf*

to Coda ◊

D5/B D5/A D5 D5/C D5/B D5/A D5

Wash you a - way — boy — Let's go —

D5

I've been on my — knees But you're so hard hard to please Did you

take me take me — in — So you are a su - per - star get off the cross we need the wood —

Some - how you will - rise - But with - out a - tool - I know hon - cy

*D.S. al Coda* ☼

you're a - pro - But Ba - by I don't need your cash - Ma - ma got it all in hand - now


**Coda**

N.C.


Gim-me eight Gim-me sev-en Gim-me

six Gim-me five Gim-me four Gim-me

Dm



three . I . I . I am a M - I - L - F don't you for - get M - I - L - F




D5




don't you for - get M - I - L - F don't you for - get Ba - by I don't need your cash -




D5




C5




so Ba - by may - be I let\_\_ your Big\_\_ Wheel turn\_\_ my Fan - ta -




D5




C5



D5



- sy Don't\_\_ you throw\_\_ that shade\_\_ on me\_\_



C5 D5

I've been a - drink - in' down your pain Gon - na turn that a -

1. 2.

Fadd9 G D5 D5

whis - key in - to rain let your rain Gon - na Turn your

Fadd9 G D5 D5/C D5/B D5/A

whis - key boy in - to rain and Wash it a way Wash you a - way

*mf*

D5 D5/C D5/B D5/A D5 D5/C D5/B F5 D5

boy Wash you down Big Wheel

# Bouncing off Clouds

Words and Music by Tori Amos

Moderately fast

The musical score is presented in three systems. Each system includes a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a consistent eighth-note bass line. The vocal line includes lyrics and guitar chord diagrams above it.

**System 1:** The piano part begins with a *mf* dynamic. The vocal line has a rest. Chord diagrams for C#m, A, E, and A are shown above the staff.

**System 2:** The vocal line begins with the lyrics "Bounc - ing". Chord diagrams for C#m, A, E, A, and C#m are shown above the staff.

**System 3:** The vocal line continues with the lyrics "off of Clouds we were". Chord diagrams for A, E, B, C#m, and A are shown above the staff.



E A C#m A E

Is there a love Lost and

Detailed description: This system contains the first two lines of music. The top line is a guitar part with five chord diagrams: E (open), A (open), C#m (open, with 'tr' for tritone), A (open), and E (open). The melody line below it has lyrics: "Is there a love Lost and". The piano accompaniment is shown in two staves below the melody.

B C#m A E

Found

Detailed description: This system contains the third and fourth lines of music. The guitar part has four chord diagrams: B (open), C#m (open, with 'tr'), A (open), and E (open). The melody line has the lyric "Found". The piano accompaniment continues in two staves.

A C#m A E

Make it eas - y Make this eas - y it's not as heav - y as it

Detailed description: This system contains the fifth and sixth lines of music. The guitar part has four chord diagrams: A (open), C#m (open, with 'tr'), A (open), and E (open). The melody line has lyrics: "Make it eas - y Make this eas - y it's not as heav - y as it". A triplet of eighth notes is marked with a '3' above it. The piano accompaniment includes a dynamic marking of 'mp' (mezzo-piano) in the second measure.

B C#m A E

seems Wrapped in met - al wrapped in i - vy paint it in mint ice

Detailed description: This system contains the seventh and eighth lines of music. The guitar part has four chord diagrams: B (open), C#m (open, with 'tr'), A (open), and E (open). The melody line has lyrics: "seems Wrapped in met - al wrapped in i - vy paint it in mint ice". A triplet of eighth notes is marked with a '3' above it. The piano accompaniment continues in two staves.

B C#m A

cream We could be Bounc - ing off the top of this

*mf*

E B C#m A

Cloud I'll put on my sil - ver Bounc - ing off the top of this

E B C#m A E

Cloud

A C#m A E B

Fail - ure to re - spond but

C#m A E B

I did. but did you lis - ten?

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, four guitar chords are indicated: C#m, A, E, and B. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

C#m A E B

Bounc - ing off the top of this Cloud I'll put on my sil - ver

This system contains the next four measures. The vocal line continues with the lyrics. The piano accompaniment features a triplet of eighth notes in the vocal line and a corresponding piano accompaniment. The guitar chords C#m, A, E, and B are shown above the vocal line.

C#m A E B

A - bout what you said, has it come to this? I'll put on my sil - ver

This system contains the next four measures. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern. The guitar chords C#m, A, E, and B are shown above the vocal line.

C#m A E B

Bounc - ing off the top of this Cloud

This system contains the final four measures of the piece. The vocal line ends with the lyrics. The piano accompaniment concludes with a final chord. The guitar chords C#m, A, E, and B are shown above the vocal line.

C#m A E A

Well you can

Detailed description: This system contains the first four measures of the piece. The guitar part is in the treble clef with a key signature of three sharps (F#, C#, G#). Chords are indicated above the staff: C#m (x3432), A (x02020), E (x22100), and A (x02020). The piano accompaniment is in the bass clef, with the right hand playing a melody and the left hand playing a bass line. The lyrics 'Well you can' are written below the vocal line.

B C#m7 Asus2 E/G#

stare all day at the sky But that won't bring her back that won't bring her back

Detailed description: This system contains measures 5-8. Chords are B (x24432), C#m7 (x3432), Asus2 (x02020), and E/G# (x22100). The piano accompaniment features a forte (*f*) dynamic. The lyrics are 'stare all day at the sky But that won't bring her back that won't bring her back'.

B C#m7 Asus2 E/G#

You say you're wait - ing on Fate But I think Fate is now I think Fate is now

Detailed description: This system contains measures 9-12. Chords are B (x24432), C#m7 (x3432), Asus2 (x02020), and E/G# (x22100). The piano accompaniment continues with the forte (*f*) dynamic. The lyrics are 'You say you're wait - ing on Fate But I think Fate is now I think Fate is now'.

B C#m

wait - ing on us Make it eas - y eas -

Detailed description: This system contains measures 13-16. Chords are B (x24432) and C#m (x3432). The piano accompaniment includes a mezzo-piano (*mp*) dynamic. The lyrics are 'wait - ing on us Make it eas - y eas -'.

A E B C#m

- sy eas - sy we could make this eas - y eas -

A E B C#m

- y love eas - y we could make this eas - y make this -

*cresc.*

A E B C#m

- eas - y It's not as heav-y as it seems make this eas - y make this -

A E B C#m

- eas - y it's not as heav-y as it seems wrapped in met - al wrapped in -



A E B

i - vy blue um - brel-las smil - ing We could be

Detailed description: This system contains the first line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff (treble and bass clefs). Above the vocal line, three guitar chord diagrams are provided: A major (x02232), E major (x02210), and B major (x24422). The key signature has three sharps (F#, C#, G#).

C#m A E B

Bounc - ing off the top of this Cloud I'll put on my sil - ver

Detailed description: This system contains the second line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. Above the vocal line, four guitar chord diagrams are provided: C#m (x42234), A (x02232), E (x02210), and B (x24422). The piano part includes a dynamic marking of *mf* (mezzo-forte). The key signature has three sharps.

C#m A E B

A - bout what you said, has it come to this? I'll put on my sil - ver

Detailed description: This system contains the third line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. Above the vocal line, four guitar chord diagrams are provided: C#m (x42234), A (x02232), E (x02210), and B (x24422). The key signature has three sharps.

C#m A E B

Bounc - ing off of Clouds we were

Detailed description: This system contains the fourth line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. Above the vocal line, four guitar chord diagrams are provided: C#m (x42234), A (x02232), E (x02210), and B (x24422). The key signature has three sharps.

# Teenage Hustling

Words and Music by Tori Amos

Freely

Bm E7/B G/B

You think you - can - come a-round here - All up - in his - face -

*mp*

Moderately fast shuffle (♩ = ♩<sup>3</sup>)

E7/B Bm/D

All up - in my - world - You bet - ter

(Drums)

E7/B Bm/D E7/B Bm/D E7/B Bm/D F#7sus4

know you bet - ter know you bet - ter know I'm at your

*mf*

E7/B Bm/D E7/B Bm/D E7/B Bm/D F#7sus4

door I'm at your door I'm at your door You bet - ter

E7/B Bm/D E7/B Bm/D E7/B Bm/D F#7sus4

know you bet - ter know you bet - ter know I'm at your

E7/B Bm/D E7/B Bm/D E7/B Bm/D F#7sus4

door I'm at your door I'm at your You got - ta

F# G Bm/F# Bdim/F G Bm/F#

right you got - ta right to know You got - ta



to Coda ⊕

F G Bm/F E5 G Bm/F

right you got - ta right — to — know — me and my —

This system contains the first line of the song. The guitar part features chords F, G, Bm/F, E5, G, and Bm/F. The piano accompaniment consists of a steady bass line and chords in the right hand.

Bm Bm7 E7 Bm Bm7

— Teen - age — Hus - tl - ing — I've been work - in' — it — since

This system contains the second line of the song. The guitar part features chords Bm, Bm7, E7, Bm, and Bm7. The piano accompaniment continues with a consistent rhythmic pattern.

E7 Bm Bm7 E7 Bm Bm7

I'z four - teen me and my — Teen - age — Hus - tl - ing — It's gon-na save me save me

This system contains the third line of the song. The guitar part features chords E7, Bm, Bm7, E7, Bm, and Bm7. The piano accompaniment includes a double bar line in the middle of the system.

E7 Bm Bm7 E7 N.C. Bm Bm7

save me save me save me save me from your dir - ty deal - ings —

This system contains the fourth line of the song. The guitar part features chords E7, Bm, Bm7, E7, N.C. (Natural Chord), Bm, and Bm7. The piano accompaniment includes a double bar line in the middle of the system.

E7 Bm Bm7 E7

you're a Dirt - y Girl — you're such a a Dirt - y — Girl — And you bet - ter

E7/B Bm/D E7/B Bm/D E7/B Bm/D F#7sus4

know you bet - ter know you bet - ter know — I'm at your

E7/B Bm/D E7/B Bm/D E7/B Bm/D F#7sus4

door I'm at your door I'm at your door — You bet - ter

E7/B Bm/D E7/B Bm/D E7/B Bm/D F#7sus4

know you bet - ter know you bet - ter know — I'm at your



E7/B Bm/D E7/B Bm/D E7/B Bm/D F#7sus4

door I'm at your door I'm at your — May - be the

*mp*

Em Em7/B A#dim Am E/G# Edim/G D/F# Ddim/F


rid - dle of this ac - ci - dent goes back to your gos -


Em Em7/B A#dim Am E/G# Edim/G


- sip — With a fe - ro - cious strat - e - gy you play


D/F# Ddim/F Em Em7/B A#dim Am


wound - ed in his cock - pit — But I — think that you for -


E/G#  4fr

Edim/G  3fr

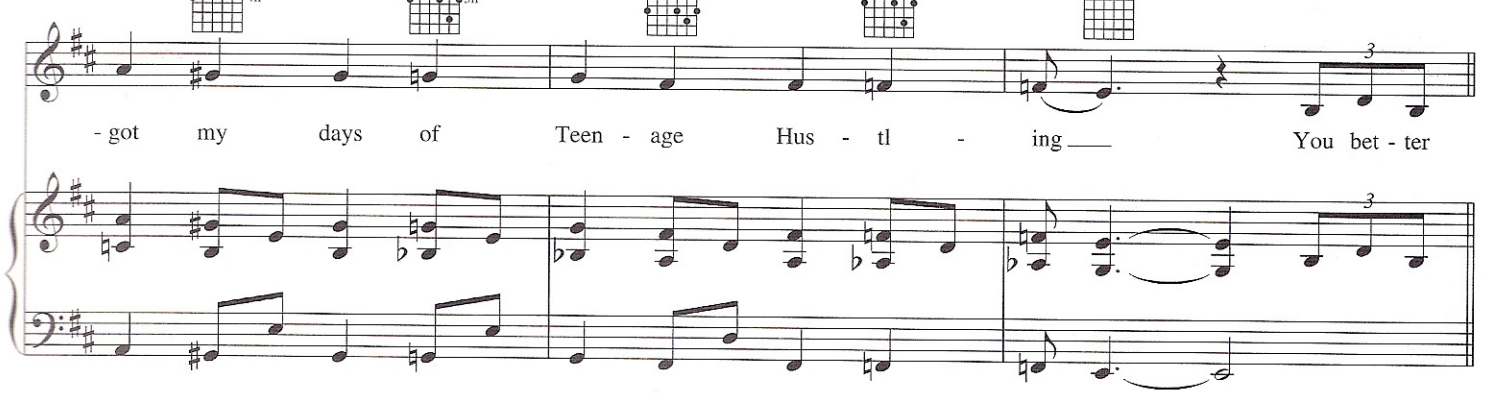
D/F# 

Ddim/F 

Em 

*D.S. al Coda* 

- got my days of Teen - age Hus - tl - ing — You bet - ter



**Coda**

G  3fr


Bm/F# 


F# 


G  3fr


You got - ta right you got - ta right — to — know





Bm/F# 


Bdim/F 

G  3fr


Bm/F# 


Bm 


Bm7 


E7 


me and my — Teen - age — Hus - tl - ing — I've been work-




Bm 

Bm7 

1. E7 

2. E7 

- in' — it — since I'z four - teen me and my — I'z four - teen But you've been





Bm Bm7 E7 Bm Bm7

skank - in' a - round\_ with your tal - ent - less trash \_ You on - ly shoot blanks \_ at your

E7 Bm Bm7 E7

cock - sure best \_ me and my \_ Teen - age \_ Hus - tl - ing \_ me and my \_

Bm Bm7 E7 Bm Bm7

\_ Teen - age \_ Hus - tl - ing \_ It's gon - na save me save me

E7 Bm Bm7 E7 N.C. Bm Bm7

save me save me save me save me from your dir - ty deal - ings \_

E7 Bm Bm7 E7

Now I don't mind — a Dirt - y Girl — Say I don't mind —

Bm Bm7 E7 E7/B Bm/D E7/B Bm/D

— a ——— Dirt - y Girl — You bet - ter know you bet - ter know you bet - ter

E7/B Bm/D F#7sus4 E7/B Bm/D E7/B Bm/D

know ——— I'm at your door I'm at your door I'm at your

1. E7/B Bm/D F#7sus4 2. E7/B Bm/D F#7sus4

door ——— You bet - ter door ———

# Digital Ghost

Words and Music by Tori Amos

Slowly

Chord diagrams: Db, Bb<sup>sus</sup>2, Db, Bb<sup>sus</sup>2

*mp*

Chord diagrams: Db, Bb<sup>sus</sup>2, Fm

It start-ed as \_\_\_ a joke \_\_\_ Just one of \_\_\_ my \_\_\_ larks to see \_\_\_

Chord diagrams: Gb6, Gbm6, Db, Bb<sup>sus</sup>2

if some-how I could reach\_ you so I swam in - to \_\_\_ your shores \_\_\_ through an o - pen \_



Fm Gb6 Gbm6 Db

win - dow — On - ly to find you all — a - lone Curled up with ma -

*mf*

Bb7sus2 Fm Gb6

- chines — now it seems you're slip - ping — out of the land of the liv -



Gbm6 E

- ing — Just take — a — clos - er look — Take — a —


*f*






G#7sus4/D# G#7/B# C#m C#m/B

clos - er — look — At what it is that's real - ly haunt -


A  E 





- ing you I have to trust you'll know This dig -



G#7sus4/D#  G#7/B#  C#m  C#m/B  A 

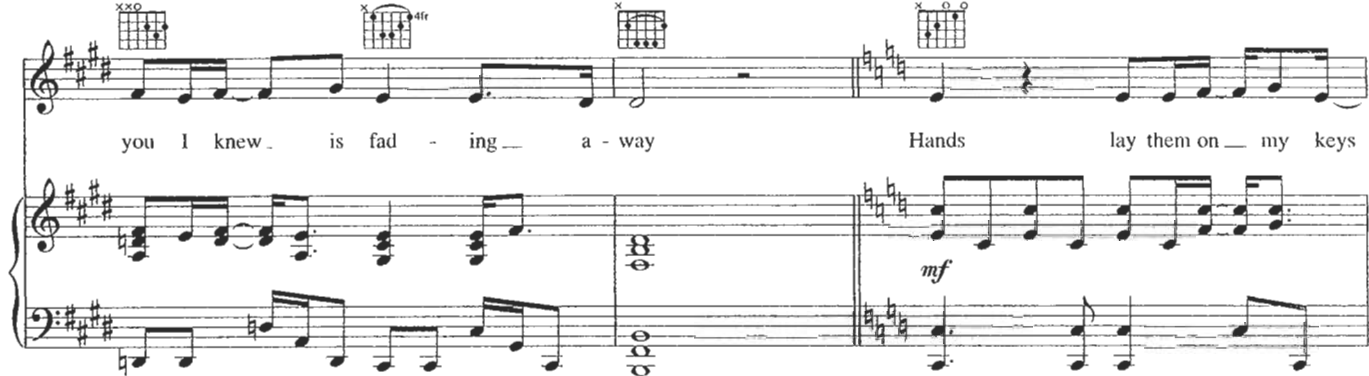
it al ghost But I fear there's on-ly so much time 'cause the







D  C#m  B  C 


you I knew is fad - ing a - way Hands lay them on my keys

*mf*



Am(add9)  Em  F6  Fm6 

Let me play you a - gain I am not im - mune to your



C Am(add9) Em

net Find me there in \_\_\_\_\_ it \_\_\_\_\_ I won't go e - ven if in \_\_\_\_\_

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 are provided above the vocal line for C, Am(add9), and Em.

F6 Fm6 C Am(add9)

your heart on - ly beats ones \_ and O's Switch you on \_ my \_ friend \_ Pull you from that

This system contains the second two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord diagrams are provided above the vocal line for F6, Fm6, C, and Am(add9). A *cresc.* marking is present in the piano accompaniment.

Em F6 Fm6

rip cur - rent \_ But on - ly you can fight a - gainst \_ this \_ and Take a \_

This system contains the third two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord diagrams are provided above the vocal line for Em, F6, and Fm6.

F A7sus4/E A7/C#

clos - er look \_ Just take \_ a \_ clos - er \_ look \_

This system contains the fourth two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord diagrams are provided above the vocal line for F, A7sus4/E, and A7/C#.

Dm  
xx0
Dm/C  
x0
Bb  
x0
F  
0

At what it is that's real-ly haunt - ing you I have to trust you'll know this dig -

A7sus4/E  
0
A7/C#  
0
Dm  
xx0
Dm/C  
x0
Bb  
x0

- it - al ghost But I fear there's on - ly so much time 'cause the

Eb  
xx
Dm  
xx0
C  
x0
Gm  
xx3fr
Eb  
xx

you I knew is fad - ing a - way fad

C  
x0
Eb  
xx
Gm  
xx3fr
C  
x0

ing fad - ing a - way

# You Can Bring Your Dog

Words and Music by Tori Amos

Moderately slow, bluesy (♩ =  $\overset{-3-}{\text{♩}} \text{♩}$ )



Oo oo \_\_\_\_\_ oo oo \_\_\_\_\_ hey — oo oo \_\_\_\_\_ oo -

*mf*



to Coda

oo \_\_\_\_\_ hey —

NC.



1. You can bring — your dog I got three —  
 2. That one fan - cies her - self as a black lab

*mp*



A5 D G5 G#5

He can play — the wolf for the eve - ning  
I hear that your old flame is a pure — breed

A5 D G5 G#5

spoken: (Me? I guess you could say) If you were to get lost }  
be - hind — these — locks }  
I'm a — Siam - ese }

A5 G5 G#5 A5 G5 G#5

Ain't that a good thing Ain't that a good thing

A5 C A5

Ain't that a — good — thing — 'cause I'm not mak - in' — an - y prom - is - es —

*f*

C A5

I'm not liv - in' to be the Mis - sus  
You'll be too bus - y boy to sue her for dam - ag - es

C A5

I'm not mak - in' an - y prom - is - es hon - ey But

C D C/E F C D C/E

you still got that some - thin' pret - ty boy You still got that

F C D C/E F

some - thin' as a man You still got that some - thin' Of this I



1. D

F

know Of this I know Oo -

2. D

F

*D.S. al Coda* ◊

know Of this I know yeah Oo -

**Coda**

A5

D

G5

N.C.


You can bring your dog an - y - time


A5


D

G5

You can bring your dog You can bring your dog

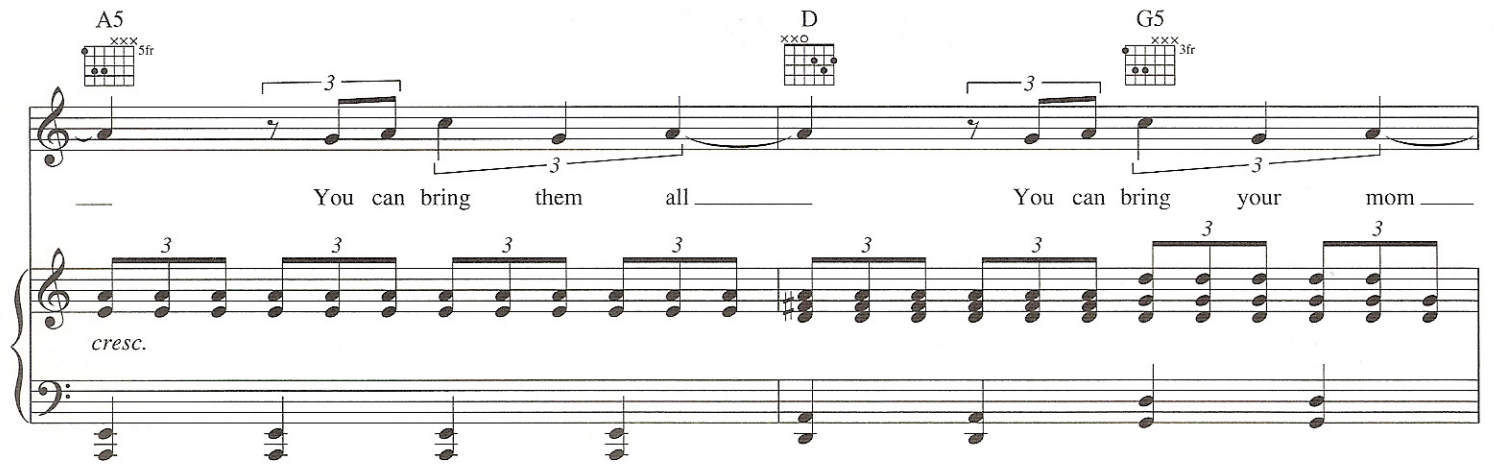
A5  5fr


D 


G5  3fr


You can bring them all \_\_\_\_\_ You can bring your mom \_\_\_\_\_

*cresc.*

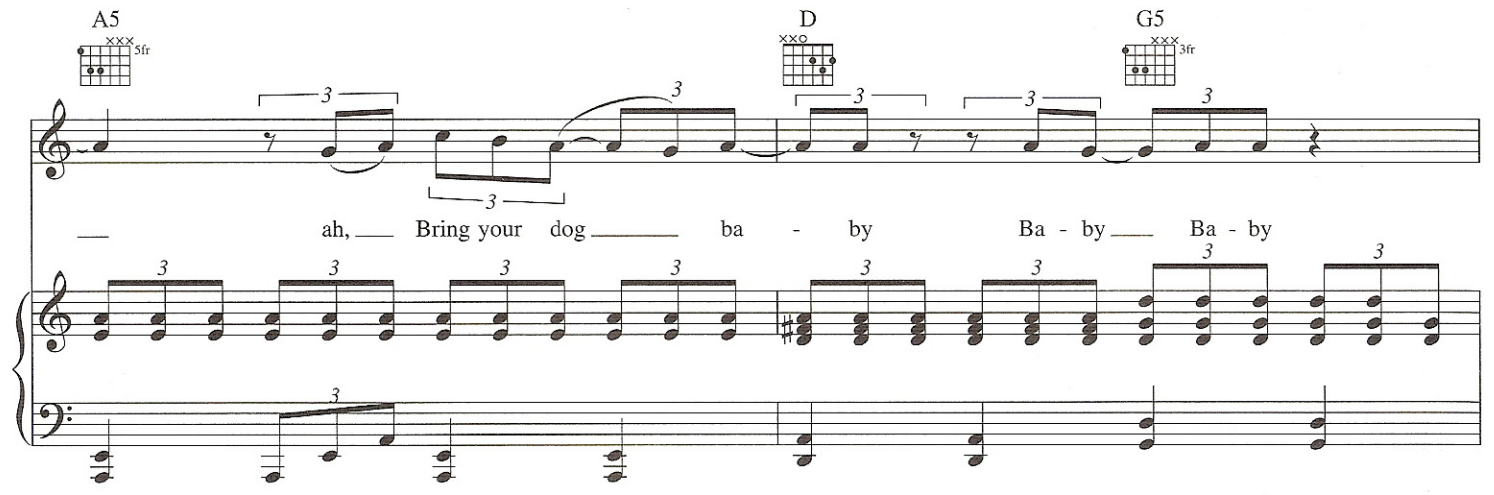



A5  5fr


D 


G5  3fr

ah, \_\_\_\_\_ Bring your dog \_\_\_\_\_ ba - by Ba - by \_\_\_\_\_ Ba - by

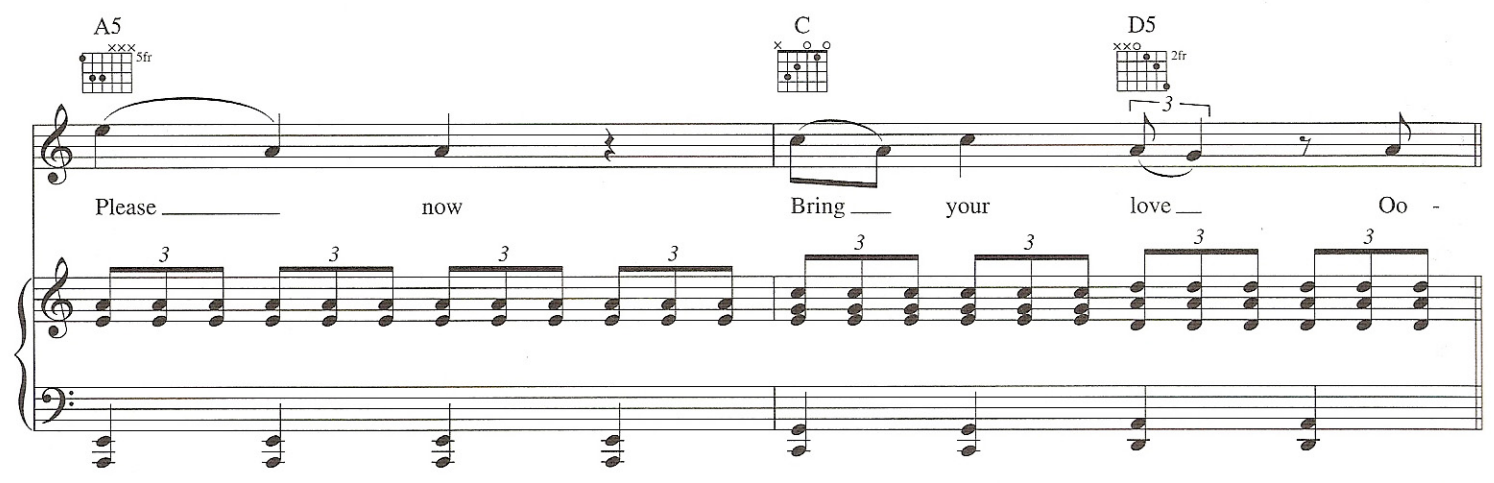



A5  5fr


C 


D5  2fr

Please \_\_\_\_\_ now Bring \_\_\_\_\_ your love \_\_\_\_\_ Oo -



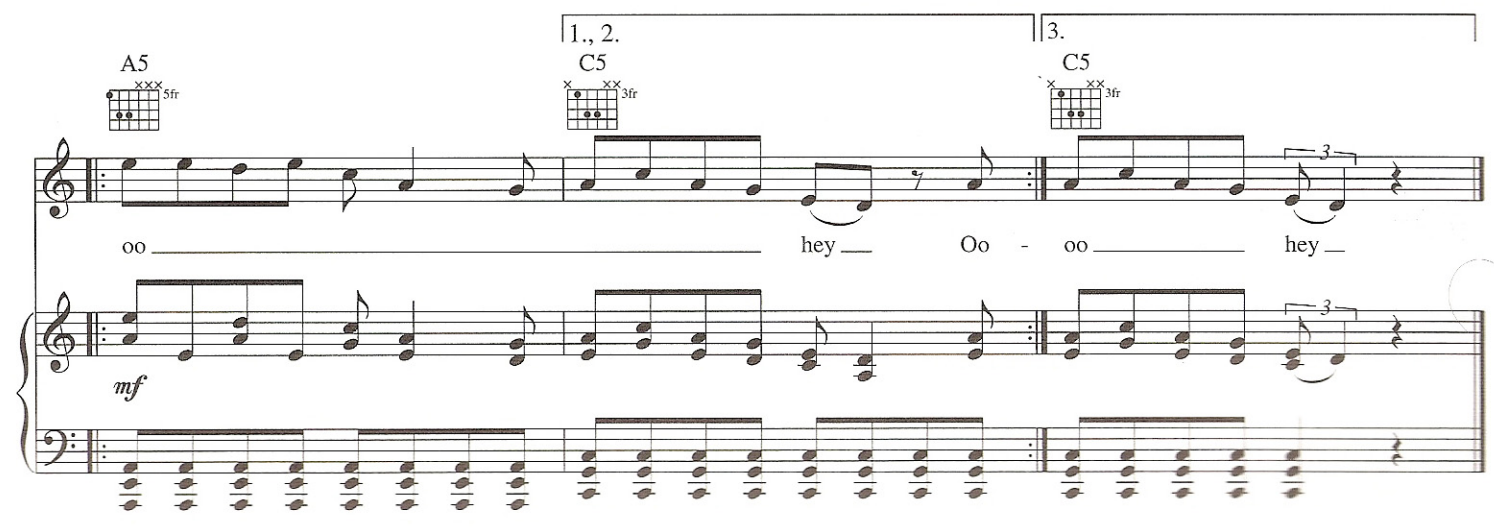
1., 2.  5fr

C5  3fr

3.  3fr

oo \_\_\_\_\_ hey \_\_\_\_\_ Oo - oo \_\_\_\_\_ hey \_\_\_\_\_

*mf*





# Mr. Bad Man

Words and Music by Tori Amos

Moderately fast, with a bounce (♩ = ♩<sup>3</sup>)

C Cmaj7 C6 Cmaj7 C Cmaj7 C6 Cmaj7

He's a

*mp*

G Gmaj7 G6 Gmaj7 Em Esus2 Esus4 Em Gmaj7 Gmaj9

bad man \_ Mis - ter Bad \_\_\_\_ Man And she had e -

*sim.*

Gmaj7 Em Esus2 Esus4 Em Cmaj7 C6 Cmaj7

- e - nough of him so the wolves try \_\_\_\_\_ to dry

Bm7 B7sus4 Bm7 Am7 C B Bsus2

her eyes \_\_\_\_\_ 'cause the bad man made her cry \_\_\_\_\_

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics: "her eyes \_\_\_\_\_ 'cause the bad man made her cry \_\_\_\_\_". Above the staff are seven guitar chord diagrams: Bm7, B7sus4, Bm7, Am7, C, B, and Bsus2. The bottom two staves show a piano accompaniment with chords and a bass line.

B7 Bsus4 B Am7 C D

But eve\_\_ ry - day I know that I\_\_ may\_\_ just

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics: "But eve\_\_ ry - day I know that I\_\_ may\_\_ just". Above the staff are five guitar chord diagrams: B7, Bsus4, B, Am7, C, and D. The bottom two staves show a piano accompaniment.

D7 G Dm C Cmaj7 C6 Cmaj7

be clos - er to the sea\_\_ of fro - zen words \_\_\_\_\_

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics: "be clos - er to the sea\_\_ of fro - zen words \_\_\_\_\_". Above the staff are seven guitar chord diagrams: D7, G, Dm, C, Cmaj7, C6, and Cmaj7. The bottom two staves show a piano accompaniment.

C Cmaj7 C6 C D D7

Words\_ that e - ven sol - diers would\_ lay\_\_ down their swords for

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics: "Words\_ that e - ven sol - diers would\_ lay\_\_ down their swords for". Above the staff are six guitar chord diagrams: C, Cmaj7, C6, C, D, and D7. The bottom two staves show a piano accompaniment.



G Dm C Cmaj7 C6

And they come in ev - 'ry col - or And fla - vor

Bb Bbmaj7 Bb6 Bbmaj7 C C6 Cmaj7 C

*to Coda* ⊕

Doo doo doo doo doo doo Doo doo doo doo doo doo

too doo doo doo doo And fla - vor

Bb Bbmaj7 Bb6 Bbmaj7 C C6 Cmaj7

Doo doo doo doo doo doo Doo doo doo doo doo

too doo doo doo doo

C Cmaj7 C6 Cmaj7 C Cmaj7 C6 Cmaj7

There's a

G Gmaj7 G6 Gmaj7 Em Esus2 Esus4 Em

gold star — on a gen - darne So she

Gmaj7 Gmaj9 Gmaj7 Em Esus2 Esus4 Em

asked him — “Hey can you — hold my song? — It’s the

Cmaj7 C6 Cmaj7 Bm7 B7sus4 Bm7

one piece — that I got left — so —

*D.S. al Coda*

Am7 C B Bsus2 B7 Bsus4 B

hide it well” she said He’s a





# Fat Slut

Words and Music by Tori Amos

Moderately slow

Am(add9)



The first system of musical notation for 'Fat Slut'. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a quarter rest, and then the lyrics: "Fat Slut" — you said. The piano accompaniment features a steady bass line with a chordal accompaniment in the right hand.

The second system of musical notation. The vocal line continues with the lyrics: What luck — I said To be stuck — in your your hap - py fam - i - ly, well, —. The piano accompaniment continues with the same rhythmic pattern.

The third system of musical notation. The vocal line continues with the lyrics: "Don't you dare" — I said Judge me — You go and Stick It In — Some - where I'm —. The piano accompaniment continues with the same rhythmic pattern.

The fourth system of musical notation. The vocal line concludes with the lyrics: I'm Sick - a hear - in' it You go Stick It In — Some - where I'm I'm Sick - a hear - in' it —. The piano accompaniment concludes with a final chord and a fermata.

# Girl Disappearing

Words and Music by Tori Amos

Moderately slow

With capo  
at first fret:

A5



Bb5

E5



F5

Bm



Cm

Am/C



Bbm/Db

Cmaj7



Dbmaj7

Bm



Cm

*mp*

Am



Bbm

E/G#



F/A

Sev - en a. m. — So it be - gins a - gain

C/G



Db/Ab

D/F#



Eb/G

Am



Bbm

One, zip fa - vor-ing fa - mil-iar sil-hou-ettes. Left whips and chains —



    
 F/A Db/Ab Eb/G

be - hind I'm boy - cot - ting trends it's my new - look - this sea - son -



    
 Fm Bb/D Fm

Rid - ing on — backs of pal - o - mi - nos Primed for an at - tack It's as



    
 Bb/D Bb Bbm

good as good as it gets ————— With girl dis - ap - pear - ing What



      
 Eb7/G Ab C7 Fm Fm/Ab

on earth's oc - cur - ing? 'cause she's right — in front of me a —





Am B♭m D F♯ Eb7/G G Ab B7 C7

girl dis - ap - pear - ing to some se - cret pris - on be - hind her

Em Fm C D♭ G Ab B7 C7 Em Fm C D♭

eyes she whis - pers "Big sur - prise there was

G Ab B7/D♯ C7/E Em Fm Em/G Fm/Ab F Gb

no pro - tec - tion by — this ur - ban

C D♭ Bm Cm

*rit.* *a tempo*

light — so I'm run - ning — to — a con - stel - la - tion where —

*p*

 *A*  
 *A/G*  
 *F#m7*  
 *Em*

they can still see \_\_\_\_\_ you" —

*to Coda* ☉

 *A*  
 *Am/C*  
 *Bm*

 *Am*  
 *E/G#*  
 *C/G*


En - vy can spread her - self so thin - ly She slipped in be -

*mp*


 *D/F#*  
 *Am*  
 *E/G#*

fore I — could no-tice it — In my own war — Blood in the cher - ry zone —

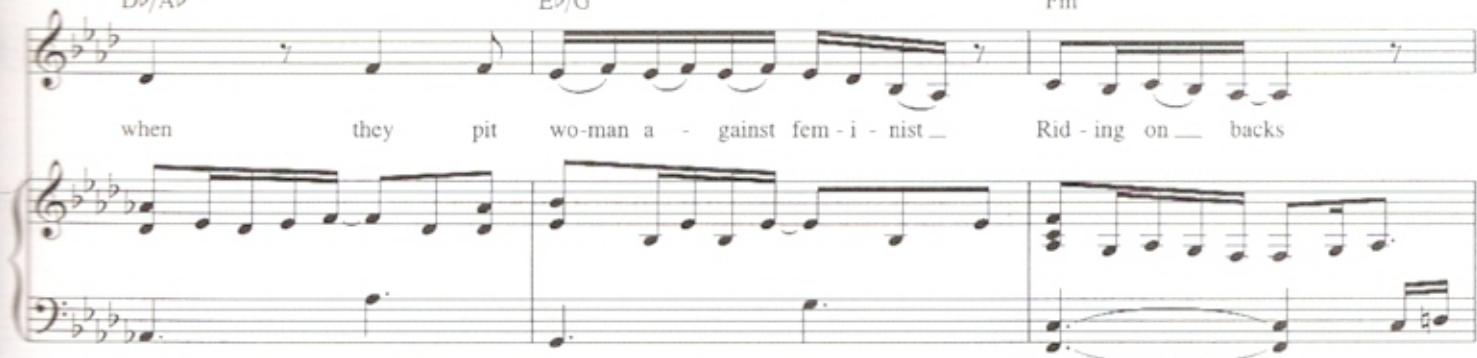



C/G  
  
 Db/Ab


D/F#  
  
 Eb/G


Em  
  
 Fm

when they pit wo-man a - gainst fem - i - nist - Rid - ing on - backs




A/C#  
  
 Bb/D


Em  
  
 Fm


A/C#  
  
 Bb/D

of pal - o - mi - nos Ditch - ing the blond - shell work - ing her hell - on




A  
  
 Bb

Am  
  
 Bbm


D7/F#  
  
 Eb7/G


that - red - car - pet - With girl dis - ap - pear - ing what on earth's oc - cur - ing? 'cause




G  
  
 Ab

B7  
  
 C7

Em  
  
 Fm

Em/G  
  
 Fm/Ab

Am  
  
 Bbm

she's right - in front of me a - girl dis - ap - pear - ing to





D7/F# Eb7/G  
 G Ab  
 B7 C7  
 Em Fm  
 Em/G Fm/Ab *D.S. al Coda*

some sec - ret pris - on but she's right in front of me a

## Coda



Slower



A

Bb



Em

Fm



Bm

Cm



A

Bb



A/G

Bb/Ab



F#m7

Gm7



Em

Fm

*rit.*

A

Bb

# Secret Spell

Words and Music by Tori Amos

Moderately, with a driving beat

B5 C#5 A5 B5 C#5 A5 B5

B5 A5

1. in one hand dreams a plen - ty in her smile a  
2. at the heart of the mat - ter some - one wove a

B Bsus4 B B5

se - cret \_ spell \_ there have been dis - ap - point - ments  
se - cret \_ spell \_ mixed with girl not so peace - ful

A5                      B                      Bsus4                      B                      G#m                      A

these she knows                      all too well                      but you los - ing you was not                      a  
 an - gel and                      an - i - mal                      but me los - ing you was not                      a

G#m                      F#                      E5(add#)

part of this                      plan                      so  
 part of this                      plan                      so

§                      B5                      E/B                      G#m                      F#                      Esus2

jumps at three tears                      at thir - teen                      just                      turn                      you                      a - round                      for



B5 E/B G#m F# Esus2

eigh - teen wheels in a high heel — just — turn — you a - round

B5 E/B G#m F# Esus2 A

sold a dream at twen - ty three — turn — you — a - round —

G#m F# to Coda ⊕ Esus2

hold — out — you

G#m F# Esus2 F# B5 C#5 A5

still — got — your se - cret — spell

*mf*

1.     | 2. 

your se - cret spell



yeah — girl — you got — to — do — a one - eigh - ty



dis - ap - point - ment you know it — well but los - ing you — was not — a



part of this — plan — so

*D.S. al Coda*





## Coda





out \_\_\_\_\_ hold \_\_\_\_\_ out \_\_\_\_\_









you still \_\_\_\_\_ got your se - cret



*a tempo*










spell your se - cret spell \_\_\_\_\_ now \_\_\_\_\_ girl -









\_\_\_\_\_ you got \_\_\_\_\_ to \_\_\_\_\_ do \_\_\_\_\_ a one - eigh - ty 'cause you \_\_\_\_\_ still got \_\_\_\_\_ your se - cret spell \_\_\_\_\_

*rit.*





# Devils and Gods

Words and Music by Tori Amos

Moderately fast

N.C.

With capo  
at fifth fret:  
Dm  
Gm

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef and provides the guitar accompaniment, starting with a whole rest followed by chords.

The second system continues the musical notation from the first system, with the piano part in the upper staff and the guitar accompaniment in the lower staff.

Dm  
Gm

F  
Bb


G7  
C7






Dm  
Gm

The third system includes a vocal line in the upper staff and piano accompaniment in the lower staff. The lyrics are: "Dev - ils and Gods — now that's an i - dea — But — if we be - lieve -".

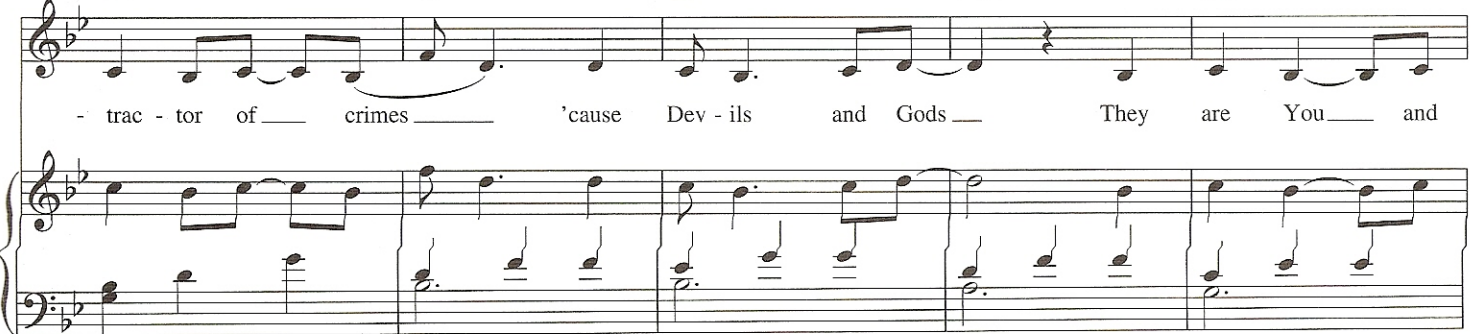
     
 F Bb G7 C7 Bb Dm

— that it's They who de - cide — That's the ul - ti - mate — de -



      
 Dm F Bb Am Gm  
 Gm Bb Eb Dm Cm






- trac - tor of — crimes — 'cause Dev - ils and Gods — They are You — and



     
 Dm Bb Am Gm  
 Gm Eb Dm Cm

I — Dev - ils and Gods — They are you and —



      
 Dm Bb Am Gm Bbadd9  
 Gm Eb Dm Cm Ebadd9

— I — Dev - ils and — Gods Safe and In - side



# Body and Soul

Words and Music by Tori Amos

Moderately (♩ = ♩♩)

N.C.

8vb

Sweet — Com — — — mun — ion —

(8vb)

Sweet — Com — — — mun — ion — Sweet — Com — — — mun — ion —

8vb



E5 G5 E5 G5 A5 E5 G5 E5 G5

1. I have wait - ed all my life  
2. In my tem - ple boy be warned

You say you are bo - na fide to  
Vio - lence does - n't have a home now but

*mf*

(8vb)

A5 E5 G5 E5 G5 A5

be my judge -  
ec - sta - sy

Lay your law down -  
that's as pure as a

on me love  
wo - man's gold

(8vb)

E5 G5 E5 G5 A5 E5 G5 E5 G5

Sev - en dev - ils bring them on

I have left my weap - ons 'cause I

(8vb)

A5 E5 G5 E5 G5

think you're - wrong - these dev - ils of yours - they - need - love -

(*δb*)

A5 G5 E5 G5 A5 E5 G5

Come and - kneel with - me - Bod - y and - Soul -

(*δb*)

*f*

*δb*

A5 G5 E5 G5 A5 E5 G5

Come and - kneel with - me - Bod - y and - Soul -

(*δb*)

*δb*

A5 G5 E5 G5 A5 E5 G5 A5

Come and kneel with me Bod - y and Soul

(8vb) ..... ] 8vb..... ]

to Coda  $\Phi$  1.

E5 G5 A5 E5 G5 A5 E5 G5 A5 E5

Bod - y and Soul Bod - y and Soul

(8vb) ..... ]

2.

E5

Soul I'll

(8vb) ..... ] (8)..... ]



D D5 D5/C

save you from that sun - day ser - mon Boy I think you

D5/B D5/A

need a con - ver - sion Bod - y and

E5

Soul Bod - y and Soul

*D.S. al Coda*

## Coda

E5

Soul

(8)

# Father's Son

Words and Music by Tori Amos

Moderately

Gm Am/C Gm Am/C Gm Am/C

*mp*

Gm Am/C Gm Am/C Gm Am/C

1. Stead - y girl on your feet \_\_\_\_  
2. So the de - sert blooms \_

Gm Gm Am/C Gm Csus4

You and your won - der - ings \_\_\_\_ Bread can feed a few \_  
straw - ber - ry \_\_\_\_ cac - tus \_\_\_\_ Can you blame na \_\_\_\_



Gm Am/C Gm Am/C Gm Am/C

- ture if she's had e - nough of us } so can some car - toons

E♭ B♭ B♭/A Gm Am/C Gm Am/C

So it ends so it be - gins

E♭ B♭ B♭/A Gm Am/C Gm Am/C

I'm my fa-ther's son

*to Coda* ⊕

E♭ B♭ B♭/A Gm Am/C Gm Am/C

Plant an - oth - er seed of hate



in a trust - ing vir - gin gun

{ Stead - y girl for the show God ver - sus God ring -  
 { Stead - y boy watch them pray To you I sus -

- side Lit - tered with corp - ses  
 - pect If you keep my flesh - firm I'll

1. nei - ther God can for - give  
 read - y those sac - ra - ments

2. *D.S. al Coda*

## Coda

So \_\_\_\_\_ it \_\_\_\_\_ ends so \_\_\_\_\_ it \_\_\_\_\_ be - gins \_\_\_\_\_

I'm \_\_\_\_\_ my fa - ther's \_\_\_\_\_ son \_\_\_\_\_

Plant \_\_\_\_\_ an - oth - er \_\_\_\_\_ seed of hate \_\_\_\_\_

*rit.*

In \_\_\_\_\_ an - oth - er fa - ther's son \_\_\_\_\_

*pp*



# Programmable Soda

Words and Music by Tori Amos

Moderately

C G C G C G/D

Think of me — as pro -

C G/D C G/D C

- gram - ma - ble so - da Too much cher - ry? Ba - by then you — can

D C G/D C G/D

just add co - la Think of me — as pro - gram - ma - ble so - da



C G/D Am Bm C/E G/D C

'Cause you can can be a cruel fel - fa So o - kay, then I just back - off

D C G/D C G/D

the va - nil - la Think of me - as pro - gram - ma - ble so - da

C G/D Am Bm C/E G/D

'cause I've come I've come to ac - cept - that for love - lies you

Am Em C G/D Am Bm

are a fa - nat - ic But I can't - I can't let that throw - me

C D C G/D

in - to a gen - i - tal pan - ic Think of me — as pro -

C G/D C G/D C D

- gram - ma - ble so - da Too much cher - ry? Ba - by then you — can just add co - la —

C G/D C G C C D

Think of me — as pro - gram - ma - ble so - da When you think and

C Em C D C/G G

*rit.*

boy — when — you drink — when you think of — me —



# Code Red

Words and Music by Tori Amos

Moderately




1. Some say that I \_\_\_ will \_\_\_ and some say I won't \_\_\_  
 2. Well some-times he \_\_\_ do \_\_\_ and some-times he don't \_\_\_

Vic - to - ry \_\_\_ is \_\_\_ an e - lu - sive \_\_\_ where \_\_\_  
 Some - times I love \_\_\_ my - self \_\_\_ best \_\_\_ a - lone \_\_\_



C  Em 

She is as eas - i - ly mine as she is  
Do this long e - nough you get a taste for




yours Slip and slide my way  
it A six pack of Coke and a




through this cha - rade I know all the play - ers  
bot - tle of Jack "what - ev - er you do" he said




C 

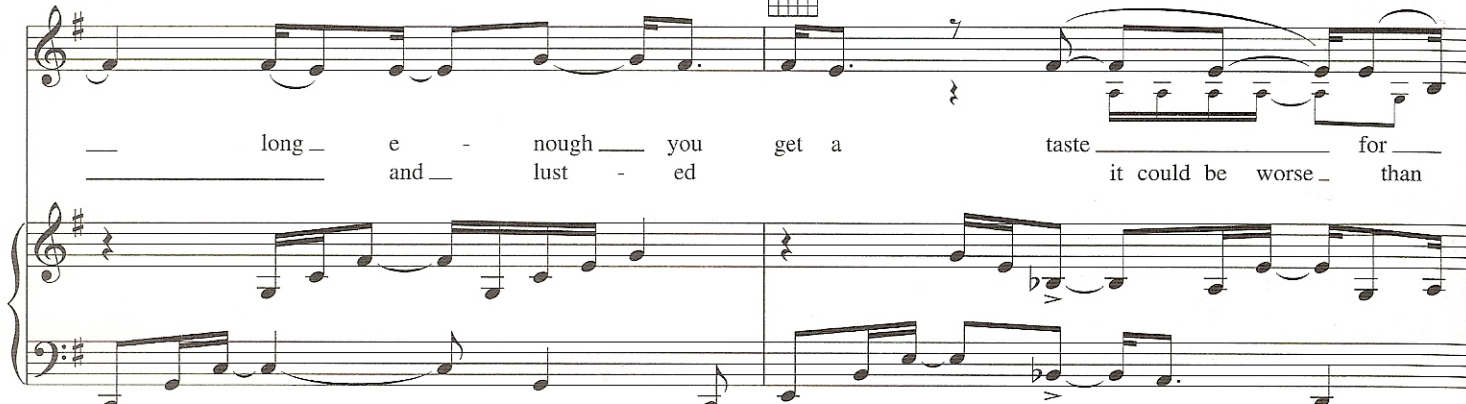
and I must say Do this  
"look af - er that" be - ing trust - ed




Em




long — e — nough — you get a taste — for —  
and — lust — ed it could be worse — than




D




it — that — } I'll do this last — one and I'll




Em




grow me some — wine — Leave them trou - bled boys —




Em



D



all be - hind — What you stole, — I would have





Em



giv - en free - ly Code Red you're star - ing

1.

Code Red star - ing at

me

2.

Code Red star - ing



Code \_\_\_\_\_ Red \_\_\_\_\_

Em

Come on ba - by \_\_\_\_\_ I can drink \_\_\_\_\_ you \_ down \_\_\_\_\_

Then I have \_ my job \_ to do and \_ do well \_

C



Since you — won't — give — guar — an — tees — I'll —




Em




— be cash — ing — out —



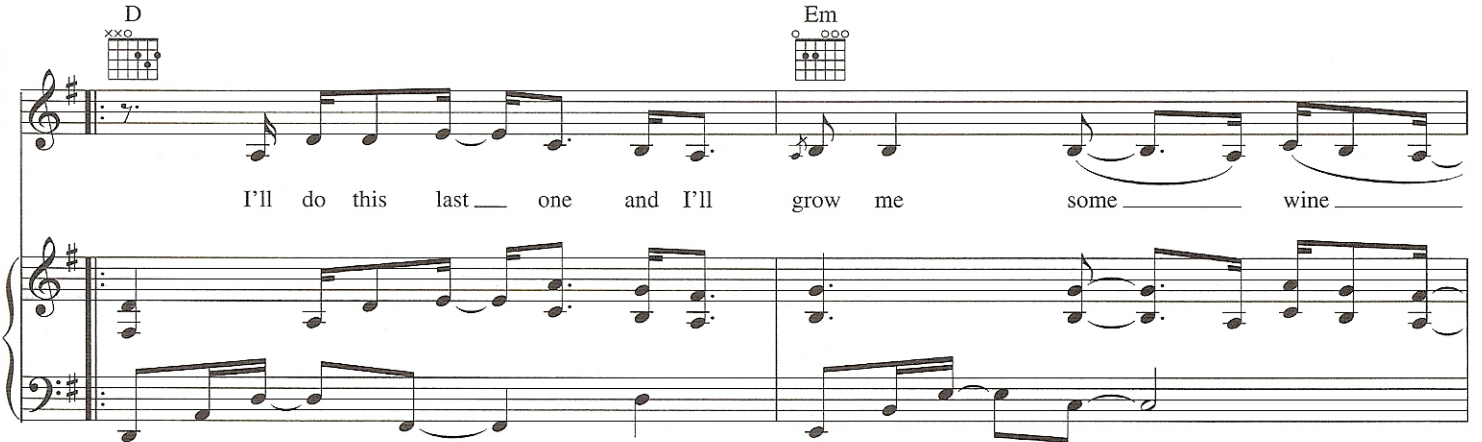
D




Em




I'll do this last — one and I'll grow me some — wine



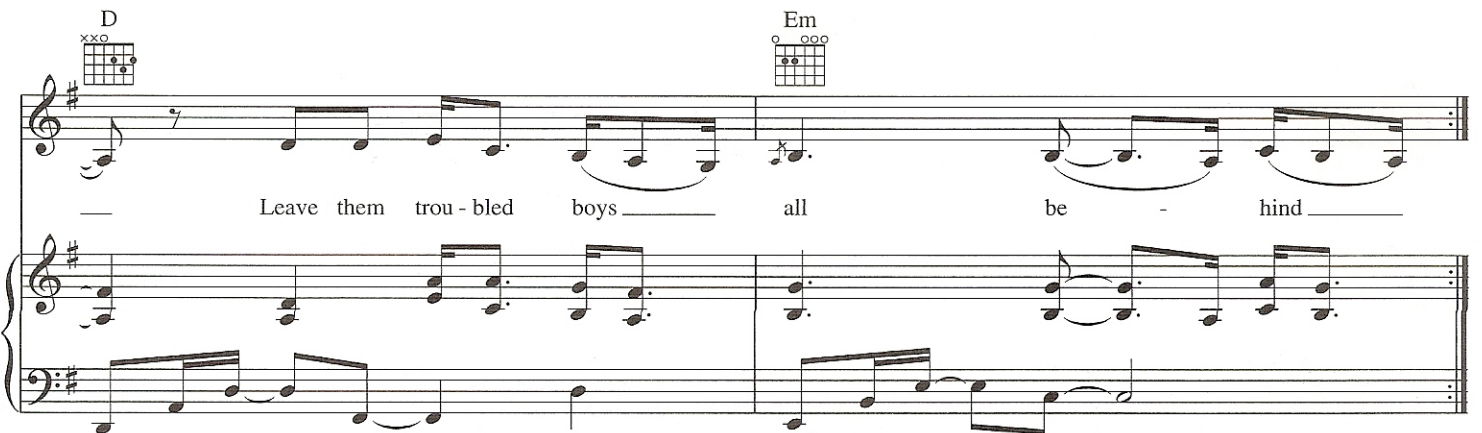
D





Em

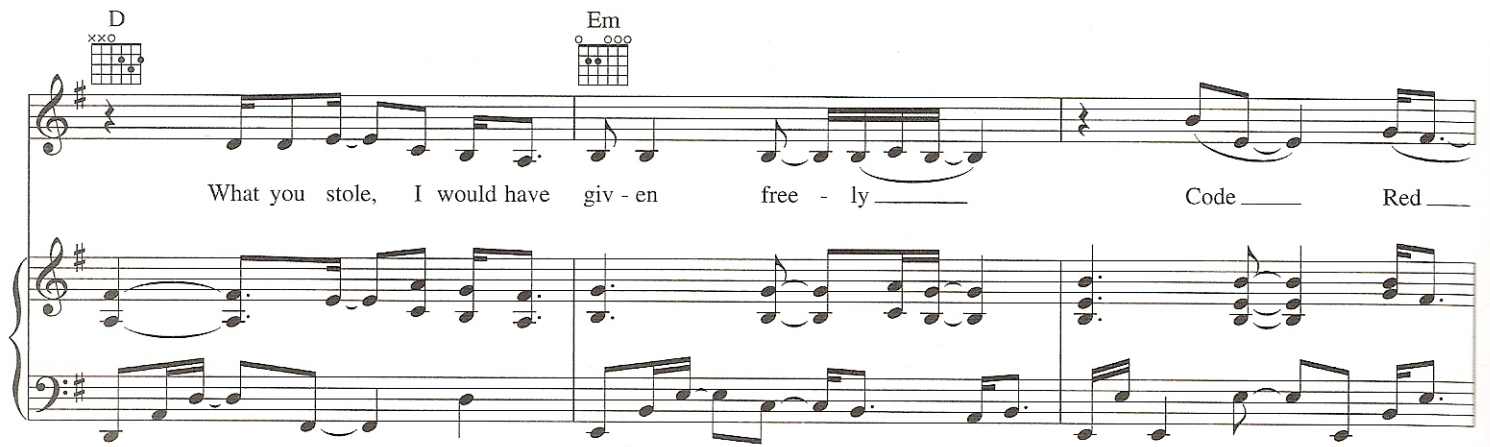


— Leave them trou - bled boys — all be — hind —

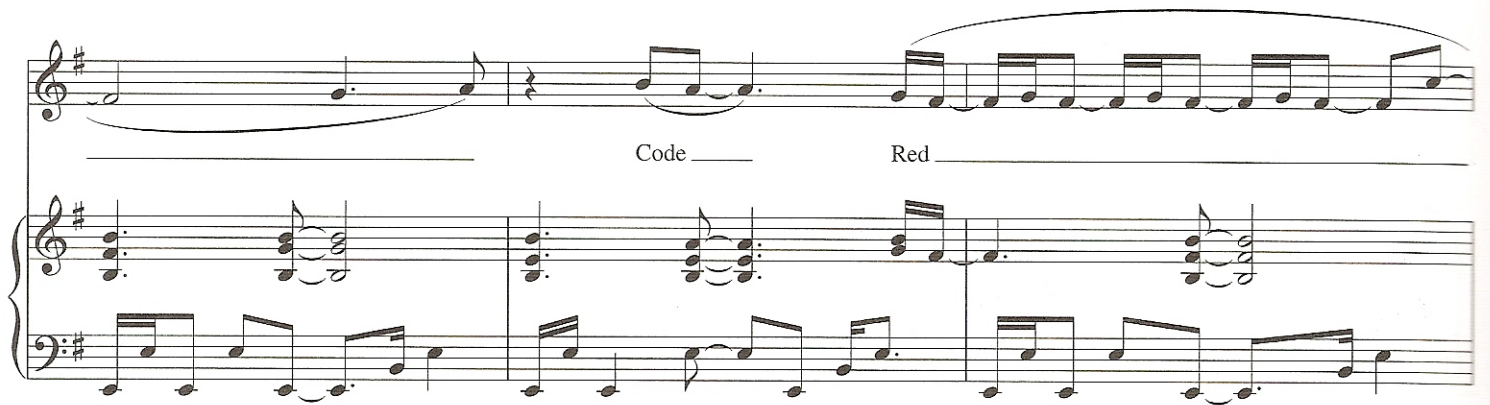




D  Em 



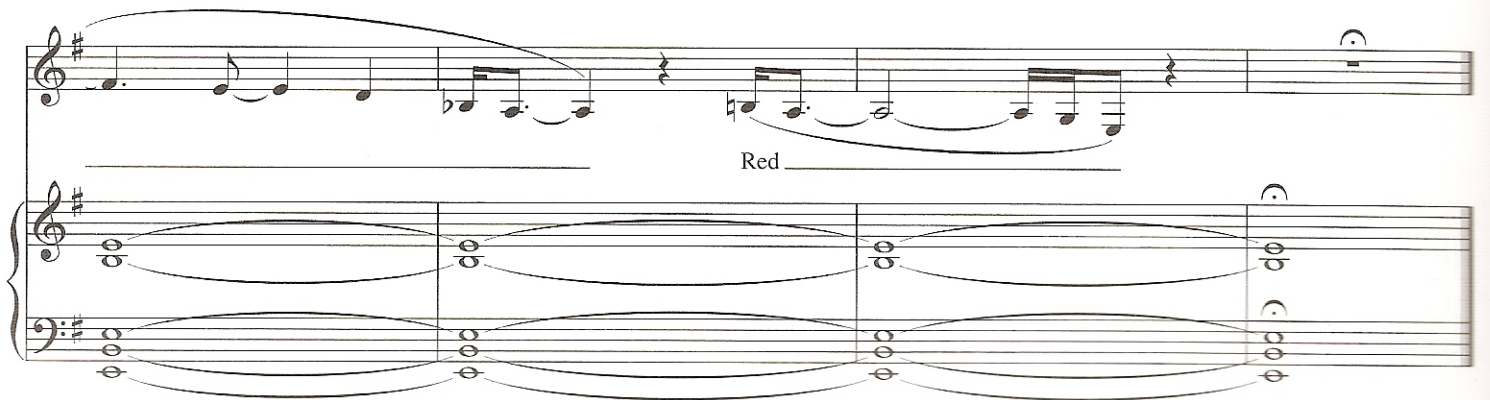
What you stole, I would have giv - en free - ly \_\_\_\_\_ Code \_\_\_\_\_ Red \_\_\_\_\_



\_\_\_\_\_ Code \_\_\_\_\_ Red \_\_\_\_\_



Code \_\_\_\_\_ Red \_\_\_\_\_ Star - ing \_\_\_\_\_



Red \_\_\_\_\_



# Roosterspur Bridge

Words and Music by Tori Amos

Slowly

With capo  
at second fret:

*Em(add9)*  
F#m(add9)

*D*  
E

*Em(add9)*  
F#m(add9)

*Csus2*  
Dsus2

*P*

*D*  
E

*Em(add9)*  
F#m(add9)

*Cadd9*  
Dadd9

*D*  
E

*mp*

1. Some - where \_ down \_ \_ \_ past \_ Roost - er - spur \_ Bridge \_  
2. Drove \_ all \_ \_ night \_ \_ \_ through \_ Slid - ing Rock - Falls \_

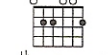
*Em(add9)*  
F#m(add9)

*Cadd9*  
Dadd9

*D*  
E

per - haps \_ just \_ \_ a trick of the light \_  
think - ing I'd \_ find \_ \_ some - thing that we'd lost \_ \_ \_

*Em(add9)*



*F#m(add9)*

*Cadd9*



*Dadd9*

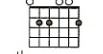
*D*



*E*

I thought \_ I heard \_ the \_ sweet - est \_ gui - tar  
 Can't \_ re - mem - ber when you stopped \_ laugh - ing

*Em(add9)*



*F#m(add9)*

*Cadd9*



*Dadd9*

*D*



*E*

was it a \_ rock \_ and roll \_ je - sus \_  
 or when I \_ stopped \_ want - ing \_ to \_ win \_ }



*Csus2*



*Dsus2*

*Csus2/E*



*Dsus2/F#*

*D*



*E*

Some - times \_ I think \_ I think I un - der - stand \_ the

*Asus4*



*Bsus4*

*Cadd9*



*Dadd9*

*D*




*E*

Fear \_ in \_ the boy \_ the Fire \_ in \_ the man \_



*Asus4*  
  
 Bsus4

*Cadd9*  
  
 Dadd9

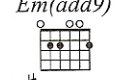
*D*  
  
 E

to Coda ⊕





Some - times I watch the won - der in your eyes

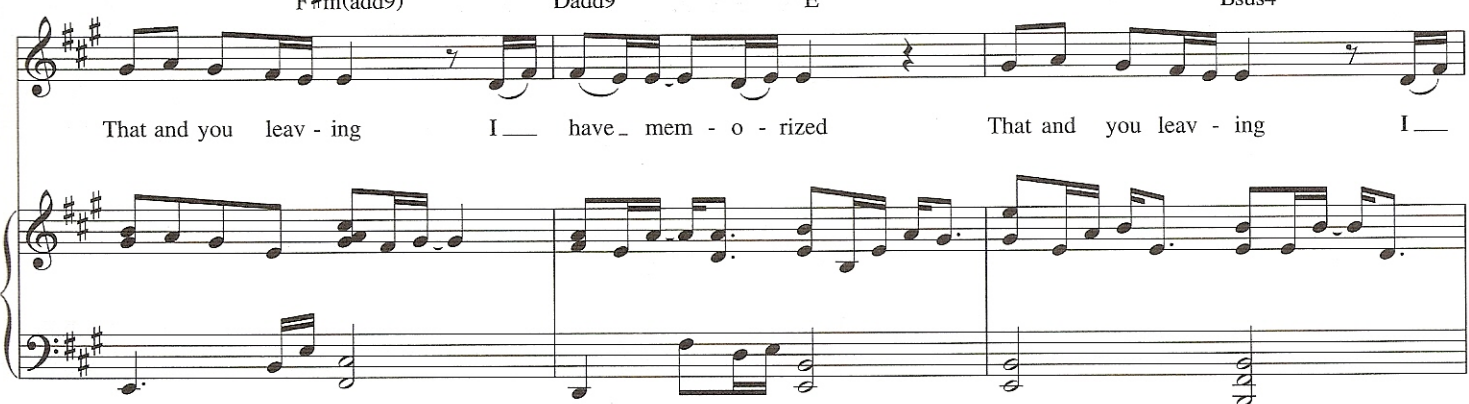
1.

*Em(add9)*  
  
 F#m(add9)

*Cadd9*  
  
 Dadd9


*D*  
  
 E


*Asus4*  
  
 Bsus4

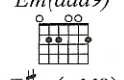



That and you leav - ing I have mem - o - rized That and you leav - ing I


2.

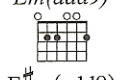
*Cadd9*  
  
 Dadd9

*D*  
  
 E

*Em(add9)*  
  
 F#m(add9)

*Csus2*  
  
 Dsus2

*D*  
  
 E

*Em(add9)*  
  
 F#m(add9)



have mem - o - rized That and you leav - ing I



Cadd9



Dadd9

D



E

Asus4



Bsus4

Csus2



Dsus2

have mem - o - rized Do you e - ven see me now

*mf*

D



E

Asus4



Bsus4

Csus2



Dsus2

Do you think of us us

E



F#

Asus4



Bsus4

Csus2



Dsus2

still Do I always read things

D



E

Asus4



Bsus4


Csus2



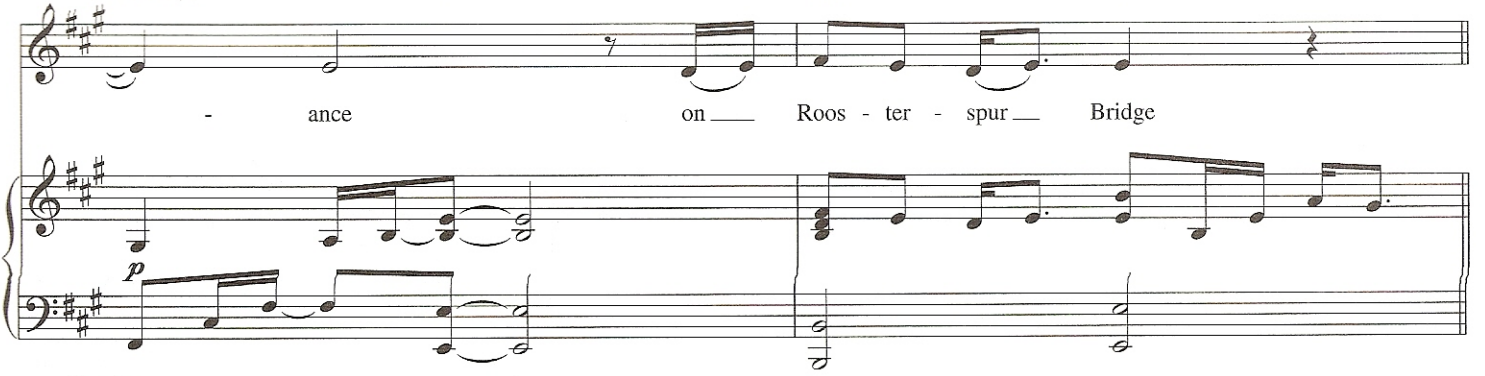
Dsus2

in be - fore a day's de - liv - er -



*D.S. al Coda*

*Em(add9)* *D* *Am* *D*  
  
*F#m(add9)* *E* *Bm* *E*


- ance on — Roos - ter - spur — Bridge

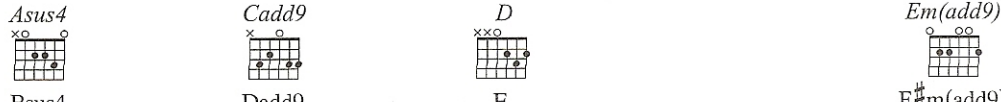


**Coda**


 *D* *Em(add9)* *Cadd9* *D*  
  
*E* *F#m(add9)* *Dadd9* *E*


That and you leav - ing I — have — mem - o - rized



*Asus4* *Cadd9* *D* *Em(add9)*  
  
*Bsus4* *Dadd9* *E* *F#m(add9)*

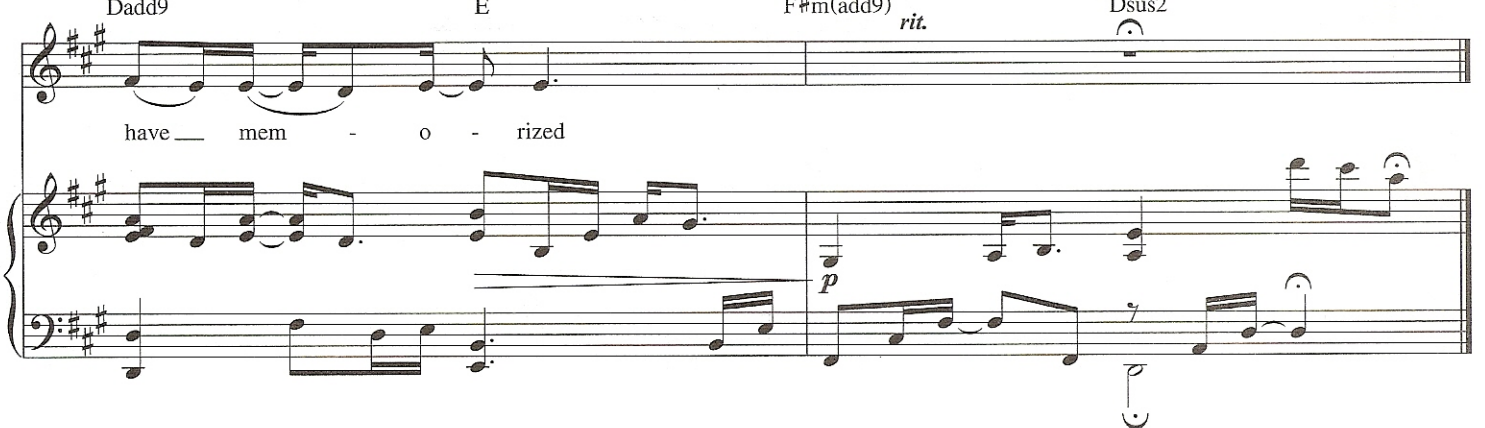
That and you leav - ing ————— That and you leav - ing I —



*Cadd9* *D* *Em(add9)* *Csus2*  
  
*Dadd9* *E* *F#m(add9)* *Dsus2*

have — mem - o - rized

*rit.*





# Beauty of Speed

Words and Music by Tori Amos

Moderately fast

With capo at fourth fret:

Bm	E	Bm	A	Bm	E	Bm	A
Ebm	A $\flat$	Ebm	D $\flat$	Ebm	A $\flat$	Ebm	D $\flat$


Bm	E	Bm	A	Bm	E	Bm	A
Ebm	A $\flat$	Ebm	D $\flat$	Ebm	A $\flat$	Ebm	D $\flat$


Bm	E	Bm	A	Bm	E	A
Ebm	A $\flat$	Ebm	D $\flat$	Ebm	A $\flat$	D $\flat$

We climbed \_ through \_ the can - o - py on - ly to find a crack \_ in \_ our \_ gauge



*Bm*  
  
*Ebm*


*E*  
  
*Ab*

*Bm*  
  
*Ebm*


*A*  
  
*Db*

*Bm*  
  
*Ebm*


*E*  
  
*Ab*

*A*  
  
*Db*


The last \_\_\_\_\_ thing \_\_\_\_\_ a look you gave \_\_\_\_\_ and then we tum - bled out \_\_\_\_\_ of con - trol \_\_\_\_\_

*Bm*  
  
*Ebm*

*E*  
  
*Ab*

*Bm*  
  
*Ebm*


*A*  
  
*Db*

*Bm*  
  
*Ebm*


*E*  
  
*Ab*

*A*  
  
*Db*

I tried to strike \_\_\_\_\_ a deal \_\_\_\_\_ with \_\_\_\_\_ the u - ni - verse \_\_\_\_\_

*Bm*  
  
*Ebm*

*E*  
  
*Ab*

*A*  
  
*Db*

\_\_\_\_\_ me \_\_\_\_\_ and \_\_\_\_\_ my \_\_\_\_\_ deals \_\_\_\_\_ with \_\_\_\_\_ the u - ni - verse \_\_\_\_\_



D



A



Gadd9

Cbadd9

Musical staff with lyrics: Smacked up side of the head with the harsh of day - light

Smacked up side of the head with the harsh of day - light

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



Bm



A



Gadd9

Cbadd9

Musical staff with lyrics: So simple last evening the beauty of speed

So simple last evening the beauty of speed

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



Bm



A

Musical staff with lyrics: A - fraid we've been chang - in' in a way I was-n't lov -

A - fraid we've been chang - in' in a way I was-n't lov -

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



Gadd9

Cbadd9



Bm

Ebm



A

Db

Musical staff with lyrics: - in' Feel those col - ors chang - ing the beau - ty of -

- in' Feel those col - ors chang - ing the beau - ty of -

Piano accompaniment for the fourth system, including treble and bass clefs.





Gadd9



D



G

Cbadd9

Gb

Cb

— speed — I'm com - in' back for more — out



A



Bm



D/F#



G

Db

Ebm

Gb/Bb

Cb

of a black and white — world — Past a shoot - ing star —



A



Gadd9

Db

Cbmaj9

the beau - ty — of speed —



C6



Dadd9

E6

F#add9

— See the col - ors chang - ing — See the



C6



E6

Dadd9



F#add9

C6



to Coda  $\oplus$  E6

col - ors chang - ing \_\_\_\_\_ See the col - ors chang - ing \_\_\_\_\_

Dadd9



F#add9

Bm



Ebm

E



Ab

Bm



Ebm

A



Db

Bm



Ebm

E



Ab

*mp*

Bm



Ebm

A



Db

Bm



Ebm

E



Ab

Bm



Ebm

A



Db

Bm



Ebm

E



Ab

Bm



Ebm

A



Db

Bm



Ebm

E



Ab

Bm



Ebm

A








Db

E - ven still I \_\_\_\_\_ was built


      
 Bm E A Bm E  
 Ebm Ab Db Ebm Ab

to tol - er - ate your tem - per - a - ture — It fluc - tu - ates



      
 Bm A Bm E A  
 Ebm Db Ebm Ab Db

so I must break through — the — bleak — of — win - ter —



       
 Bm E A Bm E A  
 Ebm Ab Db Ebm Ab Db


*D.S. al Coda*

through — your lat - est — bar - ri - er — Your — lat - est bar - ri - er —






Coda


C6  
  
 E6

Dadd9  
  
 F#add9


Ebadd9  
  
 Gadd9


col - ors chang - ing \_\_\_\_\_ See the col - ors chang - ing \_\_\_\_\_



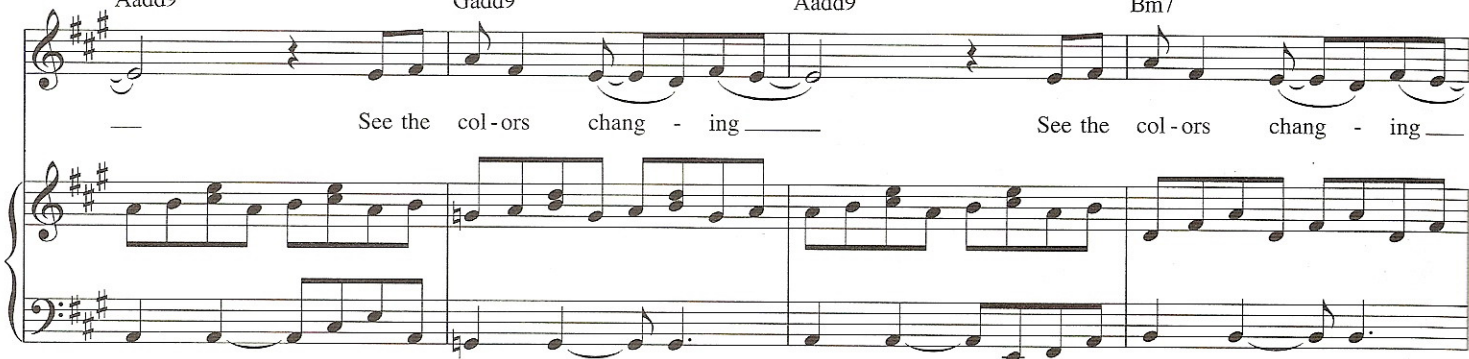
Fadd9  
  
 Aadd9


Ebadd9  
  
 Gadd9


F'9  
  
 Aadd9


Gm7  
  
 Bm7


— See the col - ors chang - ing \_\_\_\_\_ See the col - ors chang - ing \_\_\_\_\_



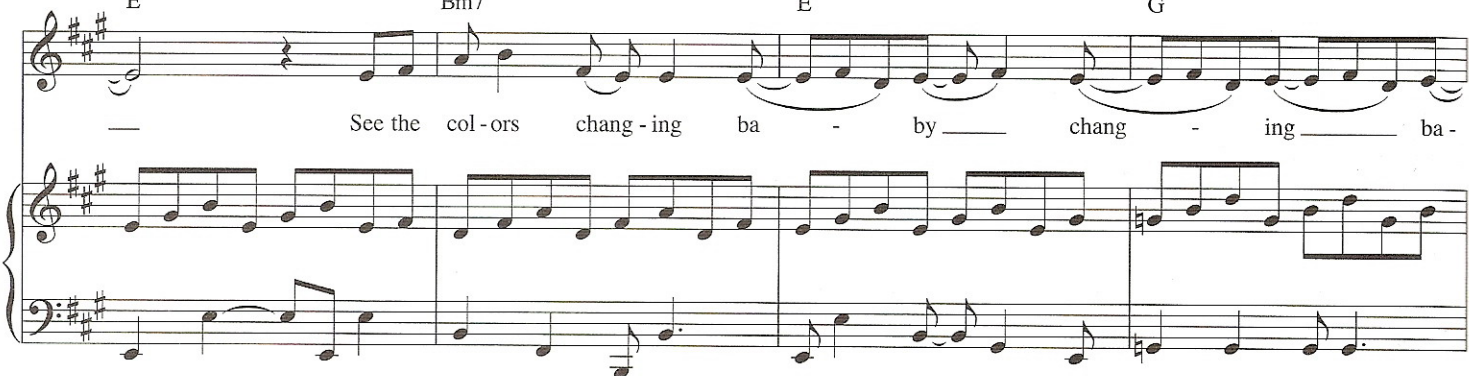
C  
  
 E

Gm7  
  
 Bm7


C  
  
 E

Eb  
  
 G


— See the col - ors chang - ing ba - by \_\_\_\_\_ chang - ing \_\_\_\_\_ ba -



F  
  
 A

Gm7  
  
 Bm7

C/E  
  
 E/G#

Eb  
  
 G

- by \_\_\_\_\_ chang - ing \_\_\_\_\_ I see \_\_\_\_\_ See the col - ors chang - ing \_\_\_\_\_





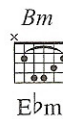


A

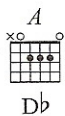
E $\flat$ mD $\flat$ 

A - fraid we've been chang - in' \_\_\_\_\_ in a

*mp*

C $\flat$ maj9E $\flat$ m

way I was - n't lov - in' \_\_\_\_\_ Feel those col - ors chang -

D $\flat$ *rit.*C $\flat$ maj9

- ing \_\_\_\_\_ the beau - ty of speed \_\_\_\_\_

*p*

# Almost Rosey

Words and Music by Tori Amos

Moderately fast

Asus4 E7/G# Asus4/G Dadd9/F#

Ah, ah, ah — hey, hey, hey —

*mp*

Asus4 E7/G# Asus4/G Dadd9/F#

Ah, ah, ah — hey, hey, hey —

A Asus4/G F#m E7

1. Just a mi - nute of — your time — Yes I've been known to — de - lude — my -  
 2. Then I tried once to — com - ply — with an au - thor - i - ty that — would

D5  E7 

self so let me put those rose col-ored glass-es to the test Now -  
 Sub - si - dize my wild side But at this al - tar was sac - ri - ficed Yes -



A  E7/G#  F#m  E7 

— is this — real e - nough for you — 'cause blondes here don't — jump out of — cakes If  
 — you can — laugh a femme fa - tale — in a bride's dress — now mar - ried — to The



D5  E7 

that nev - er im - pressed — you much — come board this lu - na - tic — ex - press — Just }  
 ef - fort - less - ness of — the cracks that lie now in be - tween — the facts — Just }



**§§** A  E7/G#  F#m  E 

why — do they say —

*mf*





A  E7/G#  F#m  E 

Have a nice day an - y - way



G  Dadd9  F#m  E 

We both know they would-n't mind If I just curled up and



Dadd9  E7 

— died oh Let's not give that one a try



Dadd9  Dsus4 

Chin up put on a pair of these ros - eys Raise those blinds

*mp*



Dadd9  Dsus4 

Chin up a hap - py mask — was nev - er your — best — dis - guise —



Dadd9  Dsus4 

Chin up put on a pair — of these ros - eys — in no — time — you will



F#m  Bm  Cadd9  Asus4 

— feel al - most fine — al - most ros - eys —

*mf*



A  to Coda II  $\oplus \oplus$  Asus4  E7/G#  Asus4/G  to Coda I  $\oplus$

Ah, ah, ah — hey, hey, hey —

*mp*



Dadd9/F# A E7/G#

Now some girls here will huddle with No

F#m E7 D5

not footballers that are rich but will confide in small

E7

white sticks He bats as The Virginian Slim

*D.S. al Coda I*

## Coda I

Dadd9/F# A E7/G#

Now about when Violet died the







cause still un - i - den - ti - fied She thought her love would be e - nough. But







you can't se - duce se - duc - tion Her ten - ta - cles of end - less want







Reach through my cor - ri - dors and tempt me to taste of her pow - er I







so - ber with the witch - ing hour And when I hear of one more bomb Yes



F#m E7 D5

we have all been — robbed of — song and night — in — gales — who throw —

E7

— their arms — up When — is e — nough — e — nough? Just

*D.S.S. al Coda II*

**Coda II**

Asus4 E7/G# Asus4/G Dadd9/F#

— Ah, ah, ah — hey, hey hey — feel — in' al — most ros — ey —

*mp*

Asus4 E7/G# Asus4/G Dadd9/F# D5

— Ah, ah, ah, — hey, hey, hey — feel — in' al — most ros — ey

*rit.*

# Velvet Revolution

Words and Music by Tori Amos

Moderately, in 2

With capo  
at second fret:



F#m

Feel - ing

§

Em

B

rad - i - cal in Cot - ton Pu - ri - fied in my Sat - in But the

to Coda

Em

C

bomb of the sea - son is a Vel - vet Rev - o - lu - tion



G A B C#

look at the sky and feel the tears of the

Em F#m C D G A

Proph - ets cry - ing I look at the sky

B C#

*rit.* *a tempo*

and feel the rain the rain of tears Feel - ing

*D.S. al Coda*

## Coda

Em F#m

- tion All you kill - ers of the chil - dren there's a new Com - mand -

Am Bm B C#

- ment the true Di - vine Cre - a - tor wants a Vel - vet Rev - o - lu -

Em F#m

- tion All you kill - ers of the chil - dren there's a new Com - mand -

Am Bm B C#

*a tempo*

- ment the true Di - vine Cre - a - tor wants a Vel - vet Rev -

Em C B Em

F#m D C# F#m

o - lu - tion

*rit.* *pp* *Svb.* *Svb.*



# Dark Side of the Sun





Words and Music by Tori Amos

Moderately slow, in 2


Am  Fmaj7 



*p*

Asus2  A  Bm7  Cmaj7 

1. Is there a way out of this? If there is  
 2. Soon there'll be fast food on the moon paint - ed in



*mp*

Fmaj7  Em7  Aadd9  Bm7 

I don't see it Can Heav - en and Hell co - ex -  
 ne - on with For Sale signs up You say "I'm more a - fraid of





Cmaj7

Fmaj7

Em7

Aadd9

Em



ist? \_\_\_\_\_ Not when both bat - tle for dom - i - nance  
 what \_\_\_\_\_ to - mor - row could \_\_\_\_\_ bring to us" } Brush back my

D

Am7

Am

Fadd9

Gadd9

Fmaj7



tears and he said "girl we have to sol - dier on \_\_\_\_\_ yes girl e - ven when

Gadd9

D

A

Bm



we don't \_ feel strong" \_\_\_\_\_ So how man-y young men

Gadd9

Aadd9

A

Bm

Gadd9

A

Bm



have to lay down their life and their love \_ of \_ their wom - an \_ for some sick prom - ise \_ of a

Gadd9 Aadd9 F G F

heav - en      { Lies go back now to the gar - den      E - ven the four -  
 Bush - es burn there on the moun-tain      A - bra-ham and

G Em7 A Fmaj7 Gadd9

hors-es say - all bets are off } we're on the dark - side - - - - of the - - - -  
 Ish - ma - el - - turn back the clock }

D A Fmaj7 Gadd9

sun - - - - we're on the dark - side - - - - of the - - - -

1. D Am Fmaj7 Am

sun - - - - the - - - - sun - - - -

*mp*



Fmaj7 | 2. D A

sun we're on the

Fmaj7 Gadd9 D

dark side of the sun

Fmaj7 Dm7 Aadd9/C#

sun sun sun

Fmaj7 Gadd9 Asus2

*rit.*

of the sun

*mp*

8vb



# Posse Bonus

Words and Music by Tori Amos

Moderately

F#m

1. 2.

This

*mp*

F#m B F#m B F#m B

is your pos - se bo - nus This is your ex - tra — This is your pos - se bo - nus 'cause I

*mp*

1. 2.

A F#m A F#m A B

like — you — This like — you — Be - cause I like you 'cause I like you



por - cu - pine — bur - row your way — to free - dom — This (♯) You





is your pos - se bo - nus This is your ex - tra — This is your pos - se bo - nus 'cause I





like — you — Eat your greens Feed your head —





Mind the doubts they har - vest them — Broc - co - li





E5  D5  C#5  F#5  *D.S. al Coda*  
(take 2nd ending)

Feed your head — Their i - deas are fried in fat — This



## Coda

F#m  B  F#m  B  F#m  B 

say "you're not both - ered to lie be - neath pigs — then go on Lau - ra — here's a flow -



A  F#m  B  F#m  B 

- er for your grave" — This is your pos - se bo - nus This is your ex - tra — This



F#m  B  A  F#m  A  F#m  A  E/G#  F#m 

is your pos - se bo - nus 'cause I like — you — I like — you — I like — you

*rit.*





# Smokey Joe

Words and Music by Tori Amos

Moderately

With capo  
at first fret:  
Am7  
Bbm7

C  
Db

Am7  
Bbm7

C  
Db

Am7  
Bbm7

Pip I: Smok - ey

C  
Db

Am7  
Bbm7

C  
Db

Am7  
Bbm7

C  
Db

Am7  
Bbm7

Joe you're call - ing at the sta - tion, — If I

C  
Db

Am7  
Bbm7

C  
Db

Am7  
Bbm7

C  
Db

Em  
Fm

kill him there are com - pli - ca - tions" — I did not —

Em/G  
Fm/Ab

Em  
Fm

Em/G  
Fm/Ab

Am7  
Bbm7

C  
Db

Am7  
Bbm7

ask for this "Oh but Love — yes you — did"

C  
Db

Dm/A  
Ebm/Bb

Dm  
Ebm

Dm/A  
Ebm/Bb

Dm  
Ebm

Am  
Bbm

*Pip I:* may be it — ter - ri - fies —  
*Pip II:* It's too — too — eas - y —

Am/C  
Bbm/Db

Am  
Bbm

Am/C  
Bbm/Db

Dm/A  
Ebm/Bb

Dm  
Ebm

Dm/A  
Ebm/Bb

me — It's — too — eas - sy — this — It's too —

Dm



Ebm

Am



Bbm

Am C



Bbm/Db

Am



Bbm

Am C



Bbm/Db

Dm A



Ebm/Bb

qui - et - siege - may  
too - eas - y - to - wish you - harm -

Dm



Ebm

Dm/A



Ebm/Bb

Dm



Ebm

Am



Bbm

Am/C



Bbm/Db

to Coda II

be - it ter - ri - fies - me

Am



Bbm

Am/C



Bbm/Db

Am7



Bbm7

C



Db

Am7



Bbm7

C



Db

to Coda I

you through black ice at the bot - tom of - the riv - er



Am7



Bbm7

C



Db

Am7



Bbm7

C



Db

Am7



Bbm7

Pip I: Smok - ey Joe, hey what's a rev - e - la - tion  
 Pip II: My dark twin the an - ni - hi - lat - ing

C



Db

Am7



Bbm7

C



Db

Am7



Bbm7

C



Db

Fem - i - nine "That one's past is not a des - ti - na - tion  
 does not need

Am7



Bbm7

C



Db

Em



Fm

Em/G



Fm/Ab

Em



Fm

civ - i - liz - ing It is a road for fools who need

Em/G



Fm/Ab

Am7



Bbm7

C



Db

Am7



Bbm7

C



Db

*D.S. al Coda I*

emp - ty ap - prov - als"

**Coda I**

Am7



Bbm7

C



Db

Am7



Bbm7

C



Db

Am7



Bbm7

*Pip I:* Smok - ey Joe, hey can you pass - the pipe  
*Pip II:* A song - less rob - in she

C



Db

Am7



Bbm7

C



Db

Am7



Bbm7

C



Db

be - came "you have been blessed now go - be wise.  
 He stole my sis - ter

Am7



Bbm7

C



Db

Em



Fm

Em/G



Fm/Ab

Em



Fm

Clit - o - rides — It is a — cow - ard who'll say he's not —  
 These silk - en

Em/G



Fm/Ab

Em



Fm

Em/G



Fm/Ab

Em



Fm

Em/G



Fm/Ab

a - fraid — of — dy - ing when clear - ly — he is  
 rub - ber gloves Chok - ing his vit - ri - ol - ic

Am7



Bbm7

C



Db

Am7



Bbm7

C



Db

*D.S. al Coda II*

po - tent - ly — a - live" —  
 tongue —



Coda II



*Am*  
  
*Bbm*

*Am/C*  
  
*Bbm/Db*

*Dm/A*  
  
*Ebm/Bb*

*Dm*  
  
*Ebm*

Musical staff with notes and rests.

*Pip I:* this \_\_\_\_\_  
*Pip II:* It's \_\_\_ too \_\_\_ eas - y \_\_\_\_\_ It's too \_\_\_

Piano accompaniment for the first system.

*Dm/A*  
  
*Ebm/Bb*

*Dm*  
  
*Ebm*

*Am*  
  
*Bbm*

*Am/C*  
  
*Bbm/Db*

*Am*  
  
*Bbm*

Musical staff with notes and rests.

— qui et sie - ge you through  
 too \_\_\_ eas - y \_\_\_\_\_

Piano accompaniment for the second system.

*Am/C*  
  
*Bbm/Db*

*Am7*  
  
*Bbm7*

*C*  
  
*Db*

*Am7*  
  
*Bbm7*

*C*  
  
*Db*

Musical staff with notes and rests.

black ice at the bot - tom of \_\_\_ the riv - er

Piano accompaniment for the third system.

Am7



Bbm7

C



Db

Am7



Bbm7

C



Db

Am7



Bbm7

*Pip I & Pip II:* Smok - ey Joe is call - ing at \_\_\_ the sta - tion \_\_\_\_\_

C



Db

Am7



Bbm7

C



Db

Am7



Bbm7

C



Db

Call - ing at \_\_\_ the sta - tion \_\_\_\_\_

Am7



Bbm7

C



Db

Am7



Bbm7

Call - ing at \_\_\_ the sta - tion \_\_\_\_\_

# Dragon


Words and Music by Tori Amos

Slowly, freely


N.C.

With capo at fourth fret:

Em  
G#m



D  
F#




Don't\_ tell\_ me


C  
E




Am  
C#m




Em  
G#m



D  
F#



C  
E



Am  
C#m





A wom - an did this to you Can - dy lies Can - dy

Moderately fast


Gmaj7  
Bmaj7




Em  
G#m




C  
E




Am  
C#m




Em  
G#m



Em/G  
G#m/B



C  
E












Am  
C#m




lies Can - dy\_ lies\_



<i>Em</i>	<i>Em/G</i>	<i>C</i>	<i>Am</i>	<i>Em</i>	<i>Em/G</i>	<i>C</i>	<i>Am</i>
							
G#m	G#m/B	E	C#m	G#m	G#m/B	E	C#m








You touched my \_

<i>Em</i>	<i>A</i>
	
G#m	C#








hand I felt a \_ force You called it dark

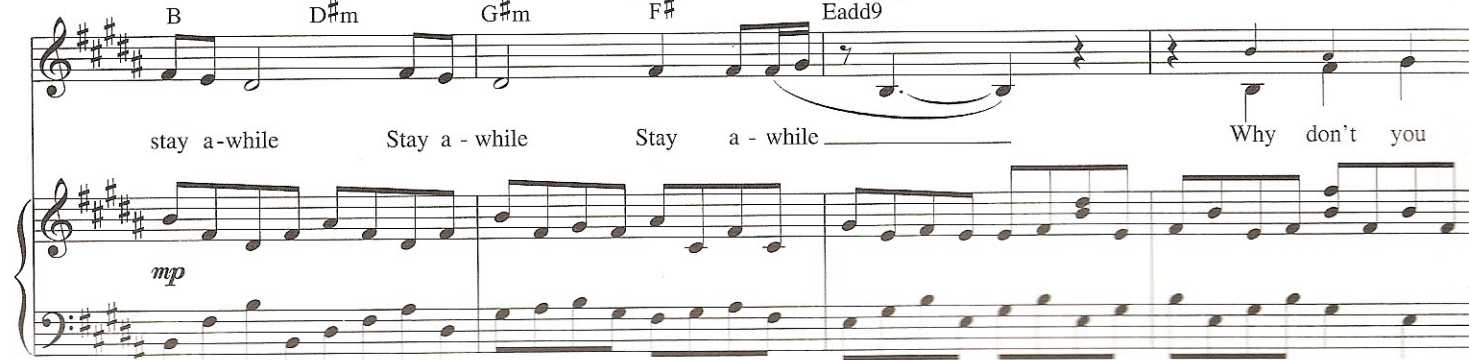
<i>G</i>	<i>Bm</i>	<i>Em</i>	<i>Cadd9</i>
			
B	D#m	G#m	Eadd9



but \_ now \_ I'm \_ not so \_ sure Just







**§**

<i>G</i>	<i>Bm</i>	<i>Em</i>	<i>D</i>	<i>Cadd9</i>
				
B	D#m	G#m	F#	Eadd9



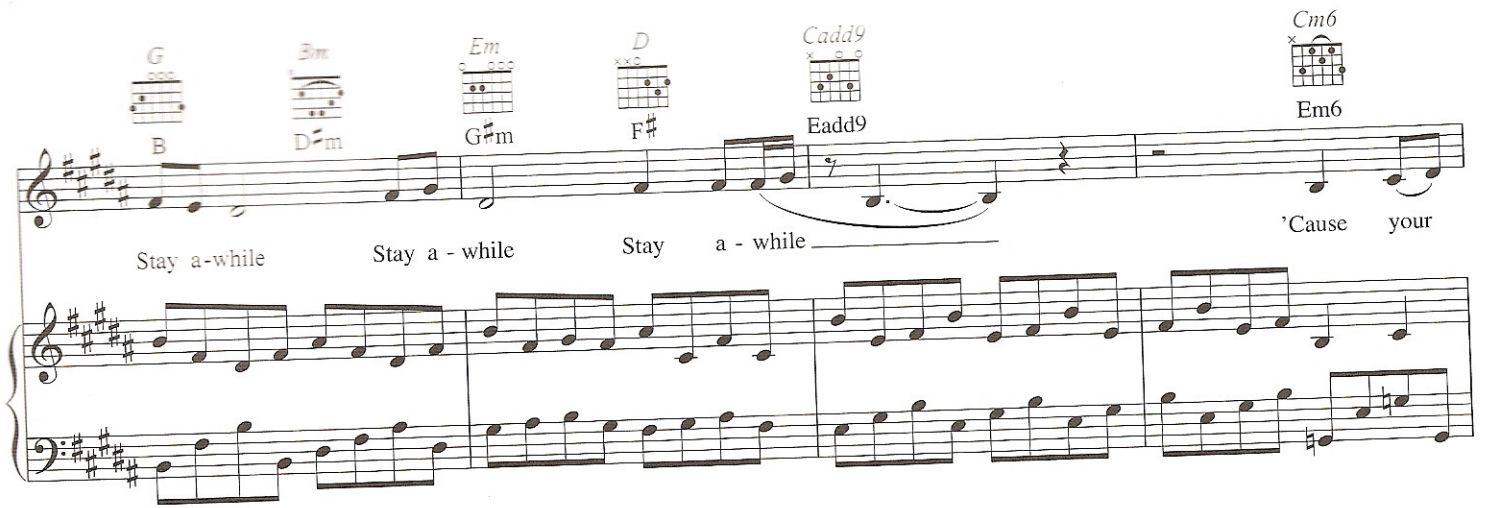
stay a-while Stay a - while Stay a - while Why don't you




*mp*

B D#m G#m F# Eadd9 Em6

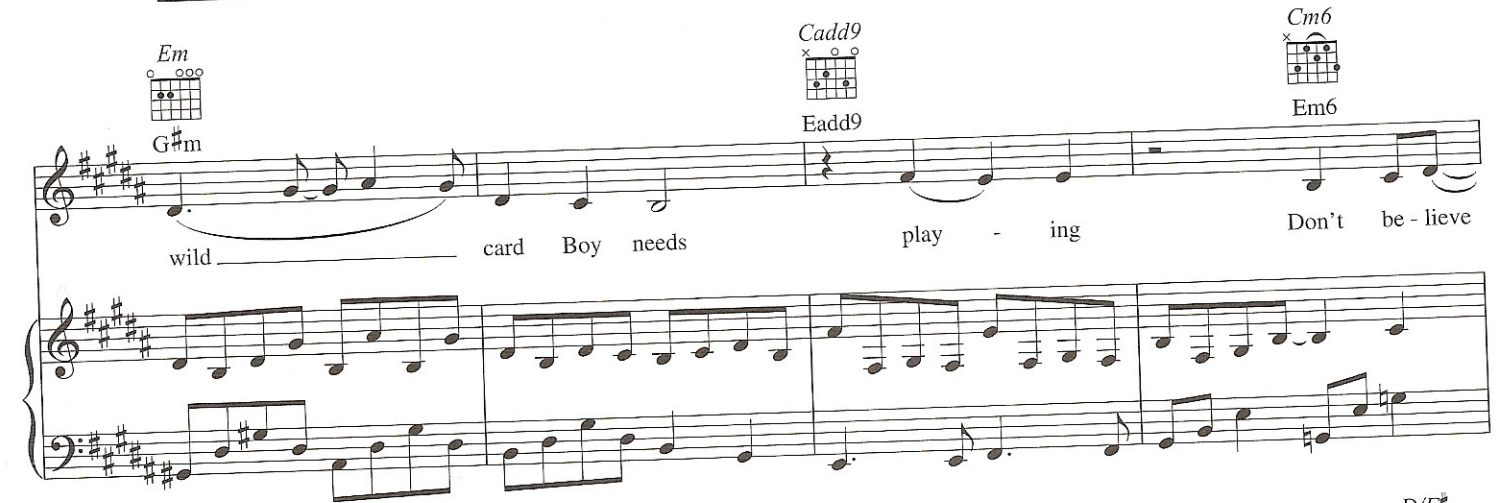
Stay a-while Stay a-while Stay a-while 'Cause your



G#m Eadd9 Em6

wild card Boy needs play - ing Don't be - lieve



G#m Eadd9 F#/A#

the \_ lie your \_ Drag - on \_ needs slay - ing \_ Won't you \_





    

B A#°7 G#m F# E


lay here \_ with me \_ and \_ I will \_ bring kiss - es for the \_







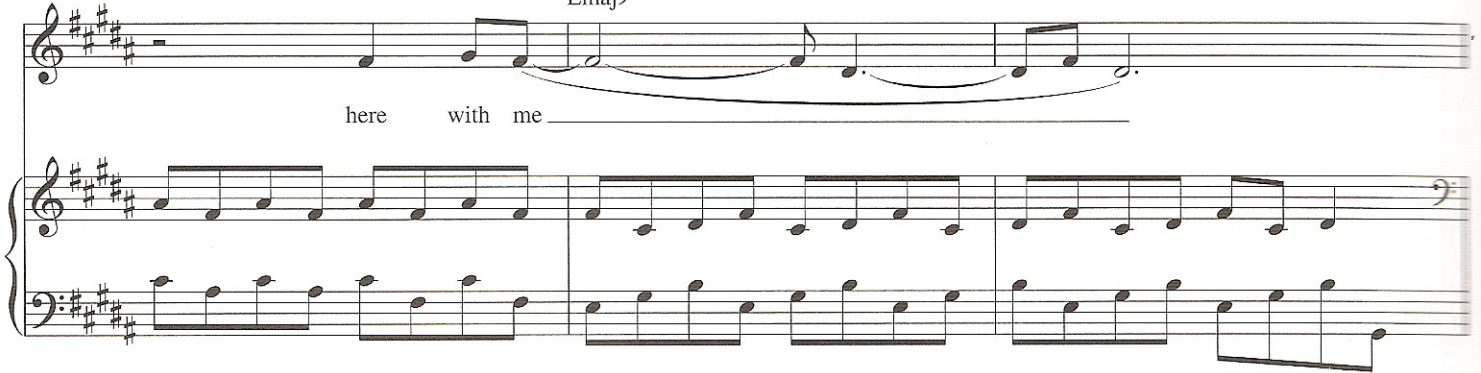
G  B  D  F# 













beast Lay here with me



Cmaj9  Emaj9 

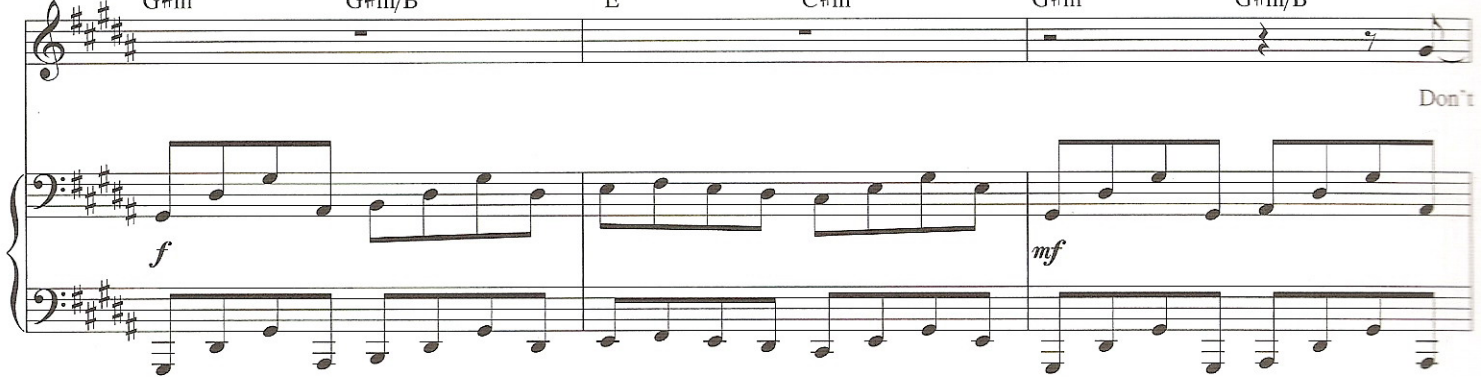
here with me











Em  G#m  Em/G  G#m/B  C  E  Am  C#m  Em  G#m  Em/G  G#m/B 


Don't


*f* *mf*



C  E  Am  C#m  G  G#m  Em  G#m 

tell me A wom-an did this to you

to Coda 





C E Am C#m

Can - dy - lies Can - dy - lies Can -

Gmaj7 Em C Am  
Bmaj7 G#m E C#m

- dy lies Can - dy - lies Can - dy - lies

Em Em/G C Am Em Em/G C Am  
G#m G#m/B E C#m G#m G#m/B E C#m

When I look back -

Em C Am  
G#m E C#m

o - ver doc - u - ments and pag - es An - cient sav -

Em



G#m

C



E

Am



C#m

- ag - er - ies Chris-tened those in - flat - ed Now it has

Em



G#m

C



E

Am



C#m

come to light the Gods they have slipped up They for -

Em



G#m

Cadd9



Eadd9

- got a - bout the pow'r of a wom-an's love Just

G



B

Bm



D#m

Em



G#m

D



F#

Cadd9



Eadd9

*D.S. al Coda*

stay a-while Stay a - while Stay a - while Why don't you

*mp*



Coda

Em  
G#m

C  
E

Am  
C#m

Gmaj7  
Bmaj7

Can - dy lies Can - dy lies

Em  
G#m

C  
E

Am  
C#m

Em  
Bmaj7

lies Can - dy lies Can - dy lies

D  
F#

C  
E

Am  
C#m  
rit.

Gmaj7  
Bmaj7

Cmaj9  
Emaj9

lies For - give my Can - dy lies

*mp*



To Design  
Big Wheel  
Roaming off Clouds  
Teenage Hustling  
Digital Input  
You Can Bring Your Dog

Mr. Ted Man  
Fat Star  
Girl Disappearing  
General Spell  
Devils and Gods  
Red, and Soul

Pathe's son  
Programmable Gods  
Code Red  
Peele Paper Bridge  
Beauty of Speed

Almost Honey  
Telet Revolution  
Dark Side of the Sun  
Fence House  
Lucky, Joe  
Lynx

