

Tori Amos Anthology

Her life in music.

A compilation of 25 songs from all facets of an extraordinary musical career.



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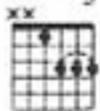
9 780825 616638

Baltimore

Words and Music by Tori Amos

Moderately fast

Ebmaj7



Abadd9



mf

Eb



Ab



Ab/G



Fm7



Ab/Bb

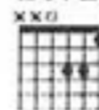


It's so nice to live — here I'm glad this is — my home

Eb



Bb/D



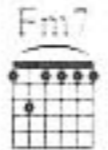
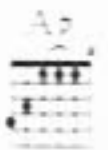
Ab/C



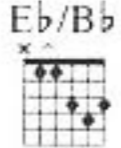
Eb/Bb



I've got a home - stead on Bal - ti - more street it's

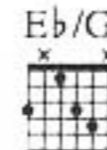
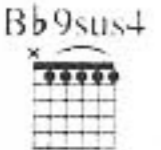


someplace to call — my own — it's all kinds of peo - ple

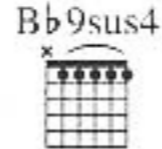


N.C.

fa - mil - iar plac - es smil - ing fac - es I'm proud to say I'm a Bal - ti -

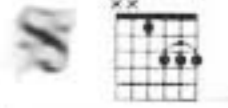


mor - i - an — but the 'Birds' are the best the



best of Bal - ti - more

E♭maj7



A♭



E♭maj7



we like it here _ in Bal ti - more _ there's so much love _ in Bal -

Dm7



G7



Cm



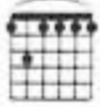
F13



ti - more _ work - ing hand _ in hand _ to

(R.H.)

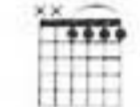
Fm7



B♭9sus4



Fm/E♭



E♭maj7



E♭



make this place _ a bet - ter land _ in Bal - ti - more _

A♭



B♭



A♭



B♭



love is what _ you'll find _ so

1.

Gm7

to Coda ♪

C7

Fm7

stop and take the time I've got Ori-ole base ball

Ab/Bb

Eb

Abadd9

on my mind

2.

Eb

Abadd9

C7

to en-

Fm7

Ab/Bb

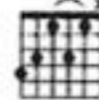
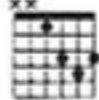
Eb

joy the broth-er-hood of Bal-ti-more

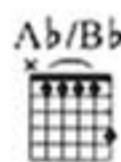
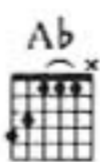
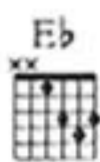
Allegro

E \flat

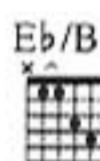
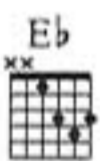
A \flat add9



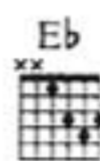
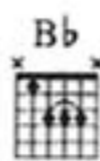
the



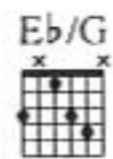
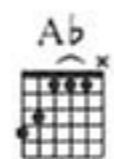
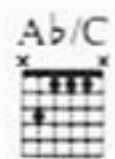
sun sets a - cross the bay — I'm glad I spend — my day —



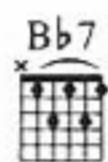
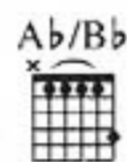
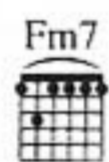
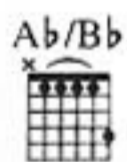
in a work - ing A - mer - i - can cit - y with all the



peo - ple who make — it that — way — it's time to jump in a tax - i



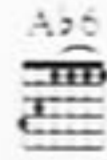
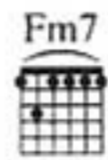
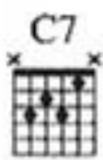
for Thir - ty - third Street know - ing I'll be watch - ing those - 'Birds'



D.S. al Coda ⊕

go, watch - ing Weav - er's show

⊕ Coda



'cause I've got O - ri - ole base - ball on my

mind _____ on my mind _ in

Chords: Fm7, C, Fm7

Bal - ti - more _____ Bal - ti -

Chords: Ab/Bb, Eb, Fm7, Ab/Bb

more Bal - ti - more

Chords: Eb, Fm7, Ab/Bb, Eb add9

Bal - ti - more Bal - ti - more

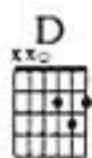
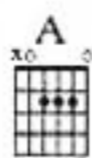
Chords: Fm7, Ab/Bb, Eb add9, Fm7, Ab/Bb, Eb

rit.

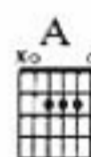
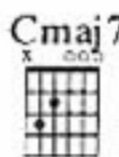
Rubies And Gold

Words and Music by Tori Amos and Mike Amos

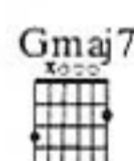
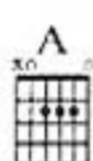
Flowing



mp



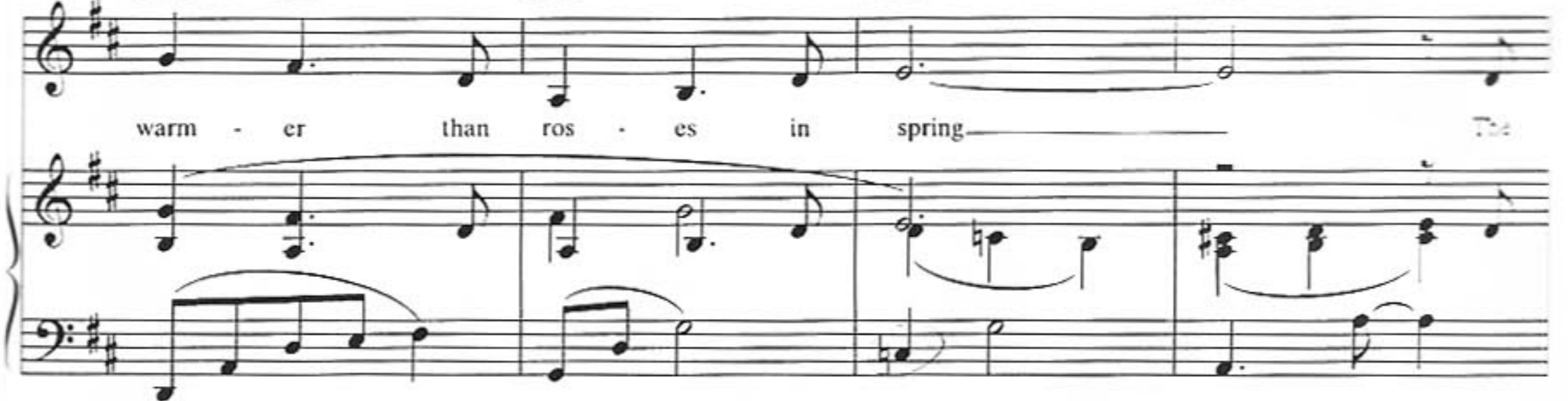
qs

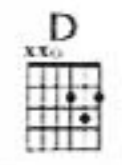
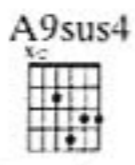
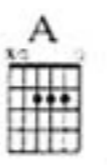

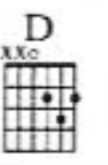
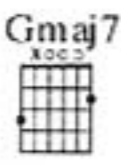


Ru - bies and Gold star of my moon - light

Dsus4 
 D 
 Gmaj7 
 Cadd9 
 A 

warm - er than ros - es in spring



D 
 A9sus4 
 A 
 Dsus4 
 D 
 Gmaj7 

king - doms were sold to hold their beau - ty, well



Dsus4 
 D 
 Gadd9 
 D/F# 
 F#+ 
 Bm 

I'd sell my life a - way just to say I held their heart in — my



F#7/A# 
 D/A 
 to Coda 
 E/G#  4fr.
 E 

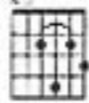
arms there's strength in my soul Ru - bies and Gold



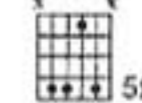
A9sus4



A9



D9sus4



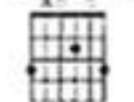
5fr.

are you to me. You're a jewel up - on my

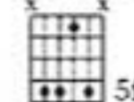
cresc.

mf

Gadd9

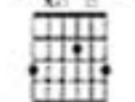


D9sus4



5fr.

Gadd9

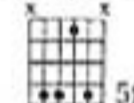


chest warm - ing my heart with your kiss - es, A

3

3

D9sus4



5fr.

Gadd9



D9sus4



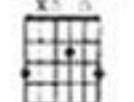
5fr.

peace - ful way — to rest ful - fill - ing my life long —

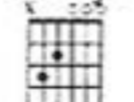
3

3

Gadd9



Cmaj7



Gmaj7



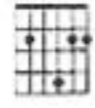
wish - es And sil - ent - ly you're watch - ing me

p

Cmaj7



Bmadd9



Bmadd9

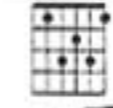


strok - ing my cheek with your hand your eyes are deep

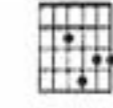
Fmaj7



Bbmaj7



A9sus4

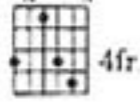


D.S. al Coda ⊕

filled with tears I've nev - er seen so much love in a man.

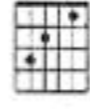
rit.

E/G#



N.C.

C



G



Coda

soul Ru - bies and Gold you are

Ebmaj7



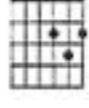
D



Dsus4



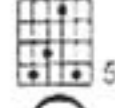
D



Dsus4



Dadd9

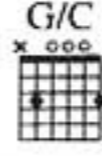
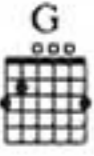


to me.

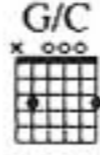
Etienne

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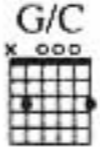
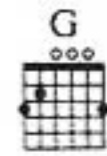
Moderately, in 2



mf (L.H.)



May-be I'm a



1. witch
2. knight

lost in time
who saved my life

run-ning through the
may-be we

fields of Scot - land by your side kicked out of
 faced the fire side by side here we are a -

Chord diagrams: C (x02321), G (x02332)

France gain but I still be - lieve tak - en to a
 un - der the same sky as the

Chord diagram: G/C (x02332)

land far a - cross the sea
 gyp - sy crys - tal slow - ly dies

Chord diagrams: D (xx0232), C (x02321), G (x02332)

E - ti - enne, E - ti - enne

Chord diagrams: Em (022100), C (x02321), D (xx0232), Am (x02210)

Em C D Em C D

hear the west wind whisper my name

Em C D Am

E - ti - enne, E - ti - enne

G/B G C D Em C D to Coda

by the morn - ing may - be we'll re - mem - ber who I

G G/C

may-be you're the

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

yeah

The first system of the score features a vocal line with a single note on a whole rest, followed by the word "yeah" on a half note. The piano accompaniment consists of a treble clef with a melodic line of eighth notes and a bass clef with a simple harmonic accompaniment of quarter notes.

Chord diagrams: G/C (x00023), G (000233)

I close my

The second system continues the vocal line with the lyrics "I close my". The piano accompaniment features a treble clef with a melodic line and a bass clef with a steady quarter-note accompaniment.

Chord diagrams: Eb (xx0233), Fadd9 (xx0233)

eyes see you a - gain I know I've

The third system contains the lyrics "eyes see you a - gain I know I've". The piano accompaniment continues with a treble clef melodic line and a bass clef accompaniment.

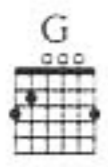
Chord diagrams: Eb (xx0233), Fadd9 (xx0233)

held you but I can't re-mem - ber where or when oh

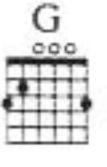
D.S. al Coda ☼

The fourth system contains the lyrics "held you but I can't re-mem - ber where or when oh". It concludes with the instruction "D.S. al Coda" and a Coda symbol. The piano accompaniment features a treble clef melodic line and a bass clef accompaniment.

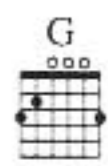
⊖ Coda



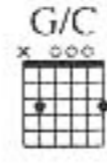
am



may-be I'm a



witch name E - ti - enne.



whis - per - my

repeat and fade

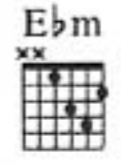
Floating City

Words and Music by Tori Amos

Moderately slow, with a strong beat

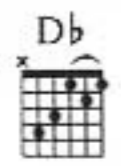


Instrumental introduction with piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The tempo is moderately slow with a strong beat.



Vocal line with lyrics: "1. You went a way why did you leave". Includes three alternative options: "2. See additional lyrics" and "3. Instrumental".

Instrumental accompaniment for the first vocal line, featuring piano chords and a bass line.

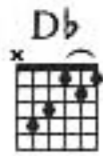


Vocal line with lyrics: "me you know I believed you".

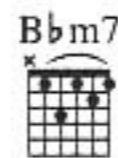
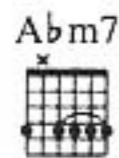
Instrumental accompaniment for the second vocal line, featuring piano chords and a bass line.



no - thing - ex - plained — where are the an -

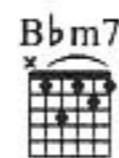
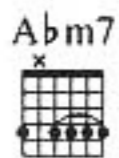


swers I know I need - you

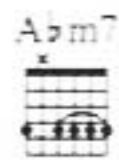


tell me — is your cit - y paved with gold -

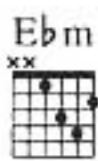
3. See additional lyrics



is there hun - ger do your peo - ple — grow old



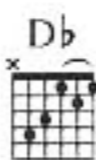
do your gov - ern - ments have sec - rets that they've



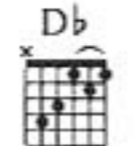
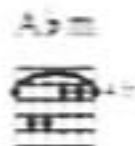
sold

Chorus

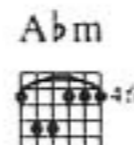
ev - 'ry night I wait take me a - way to your



float - ing cit - y by my win - dow at night I see the

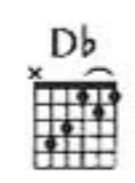
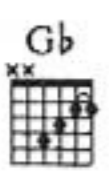


lights _ to your float - ing cit - y come and take _ me a - way.

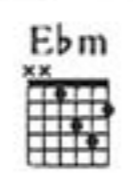


I want to play _ in your float - ing cit - y

1.



yeah float - ing cit - y yeah



2. Gb Db 3. Gb *D.S. to Chorus, fade*

float - ing cit - y yeah float - ing cit - y

Additional lyrics

2. T.V. turns off
 any of us that
 say that we've seen you
 tell me are we
 the only planet
 that can't conceive you
 will we be like Atlantis long ago
 so assured that we're advanced
 with what we know
 that our spirit never had time to grow

3. is it weak to look for
 saviors out in space
 little Earth she tries so hard
 to change our ways
 sometimes she must get
 sick of this place

Silent All These Years

Words and Music by Tori Amos

Flowingly

No chord

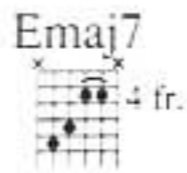
The first system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a quarter rest. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment. The piano part begins with a piano (*mp*) dynamic. The bass line features a steady eighth-note accompaniment, while the treble line has a melodic line with some grace notes. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

The second system continues the musical notation. The vocal line has a whole rest followed by a quarter rest, then a quarter note. The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain the same.

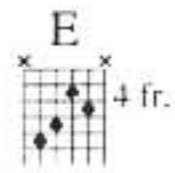
Verse

1. Ex-

The third system includes guitar chord diagrams and lyrics. The guitar part is written on a single staff with a treble clef. The lyrics are: "cuse me but can I be you for a while _ My". The guitar chords are: E (4 fr.), Emaj7 (4 fr.), A/E (5 fr.), and E (4 fr.). The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain the same.

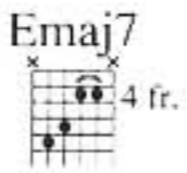
Emaj7
 4 fr.

A/E
 5 fr.

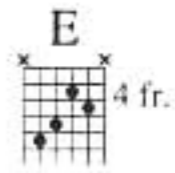
E
 4 fr.

dog won't bite if you sit real still I got the



Emaj7
 4 fr.

A/E
 5 fr.

E
 4 fr.

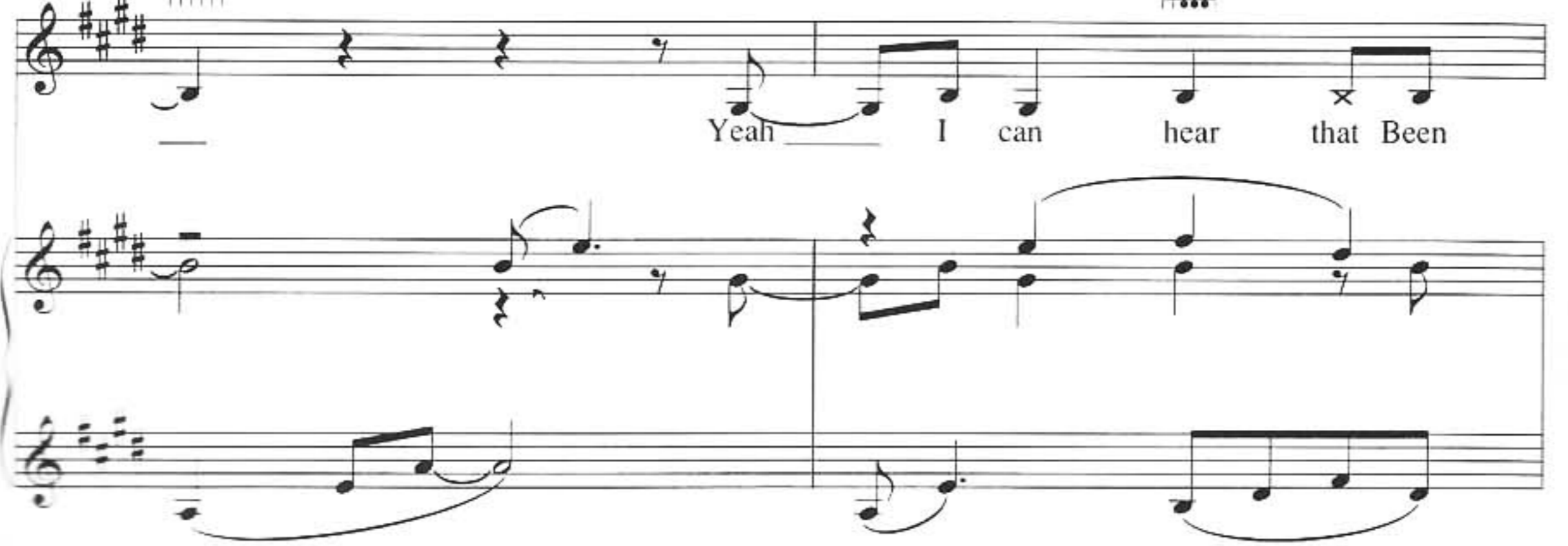
An - ti - christ in the kitch - en yell - in' at me a - gain



Asus2


B


Yeah I can hear that Been



E 4 fr. Emaj7 4 fr. A/E 5 fr. E 4 fr.

saved a - gain _____ by the gar - bage truck _____ I got

Detailed description: This system contains the first two lines of music. The top staff is the vocal line with lyrics. The middle staff is the guitar accompaniment, featuring a steady eighth-note bass line and chords. The bottom staff is a piano accompaniment with a simple eighth-note bass line. Chord diagrams are provided above the first staff: E (4 fr.), Emaj7 (4 fr.), A/E (5 fr.), and E (4 fr.).

Emaj7 4 fr. A/E 5 fr. E 4 fr.

some-thing to say _____ you know but noth - ing _____ comes _____

Detailed description: This system contains the second two lines of music. The top staff is the vocal line with lyrics. The middle staff is the guitar accompaniment. The bottom staff is the piano accompaniment. Chord diagrams are provided above the first staff: Emaj7 (4 fr.), A/E (5 fr.), and E (4 fr.).

Emaj7 4 fr. A/E 5 fr. E 4 fr.

Yes I know what you think of me you nev - er shut up

Detailed description: This system contains the final two lines of music. The top staff is the vocal line with lyrics. The middle staff is the guitar accompaniment. The bottom staff is the piano accompaniment. Chord diagrams are provided above the first staff: Emaj7 (4 fr.), A/E (5 fr.), and E (4 fr.).

Asus2

B

Chorus

Yeah I can hear that But

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, then sings "Yeah I can hear that But". The piano accompaniment consists of a treble and bass clef with chords and moving lines. The key signature has three sharps (F#, C#, G#).

Aadd9

B

what if I'm a mermaid in these

The second system of music continues the vocal line and piano accompaniment. The vocal line sings "what if I'm a mermaid in these". The piano accompaniment includes a treble clef with a "melody" label and a bass clef. The key signature remains three sharps.

Amaj9

B7

jeans of his with her name still on it Hey but

The third system of music concludes the vocal line and piano accompaniment. The vocal line sings "jeans of his with her name still on it Hey but". The piano accompaniment continues with treble and bass clefs. The key signature remains three sharps.

Aadd9

Badd9

I don't care ___ 'cause some - times I said

Aadd9

B

to Coda ⊕



Some - times I hear my voice ___ and it's ___ been

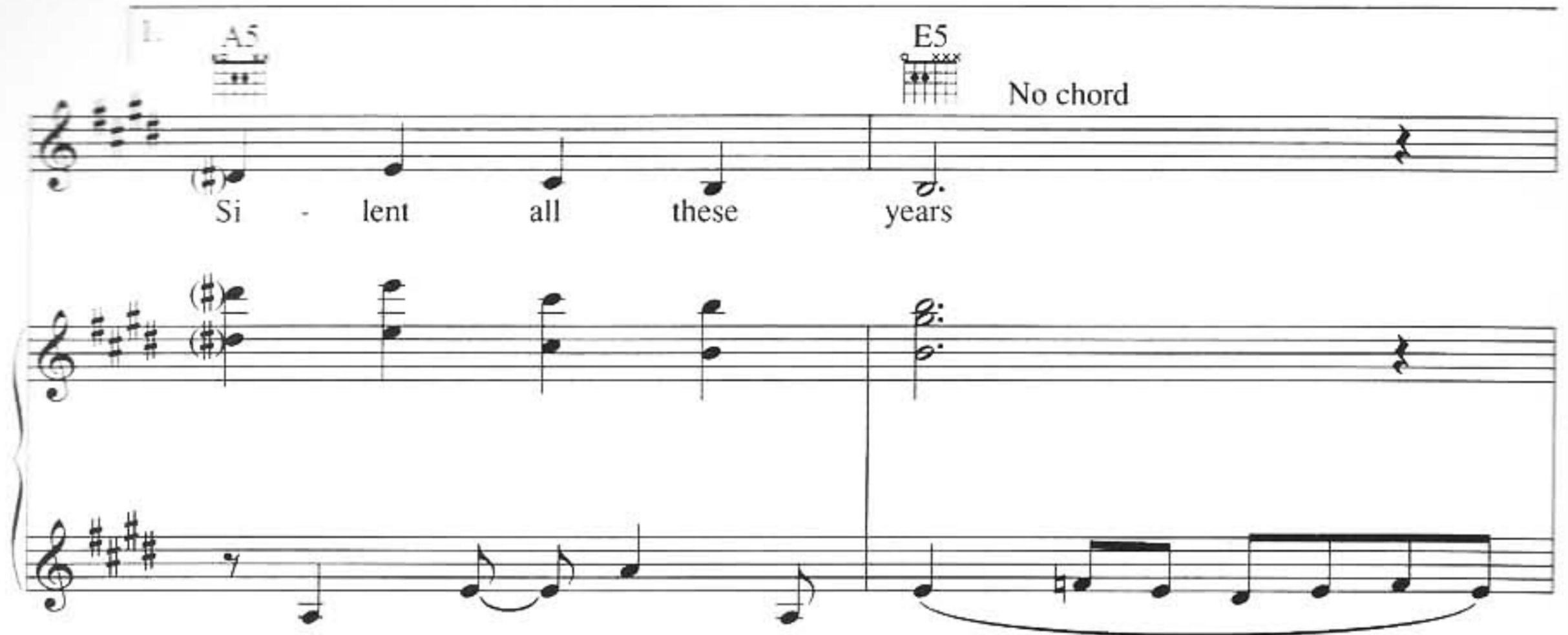
C#m

D

B5


here ___

1.   No chord



Si - lent all these years



2. 



2. So you Si - lent all these

E B/E A/E B/F# G:m7

Years go by will I still be wait - ing for

melody

f subito

Aadd9 Bsus4 B

some - bod - y else to un - der - stand

E B/E Aadd9/C# B

Years go by if I'm stripped of my beau - ty And the

Aadd9 Bsus4 B

or - ange clouds rain - ing in my head

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "or - ange clouds rain - ing in my head". The piano accompaniment consists of two staves, treble and bass clef, with a key signature of three sharps. The first measure of the piano accompaniment has a chord of Aadd9. The second measure has a chord of Bsus4, and the third measure has a chord of B. The piano accompaniment provides harmonic support for the vocal line, with chords moving from Aadd9 to Bsus4 to B.

E B C#m B

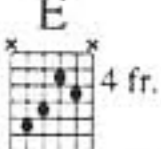
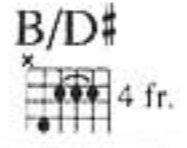


Years go by will I choke on my tears till

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "Years go by will I choke on my tears till". The piano accompaniment has a key signature of three sharps. The first measure of the piano accompaniment has a chord of E. The second measure has a chord of B. The third measure has a chord of C#m, with a "4 fr." marking below it. The fourth measure has a chord of B. The piano accompaniment provides harmonic support for the vocal line, with chords moving from E to B to C#m to B.

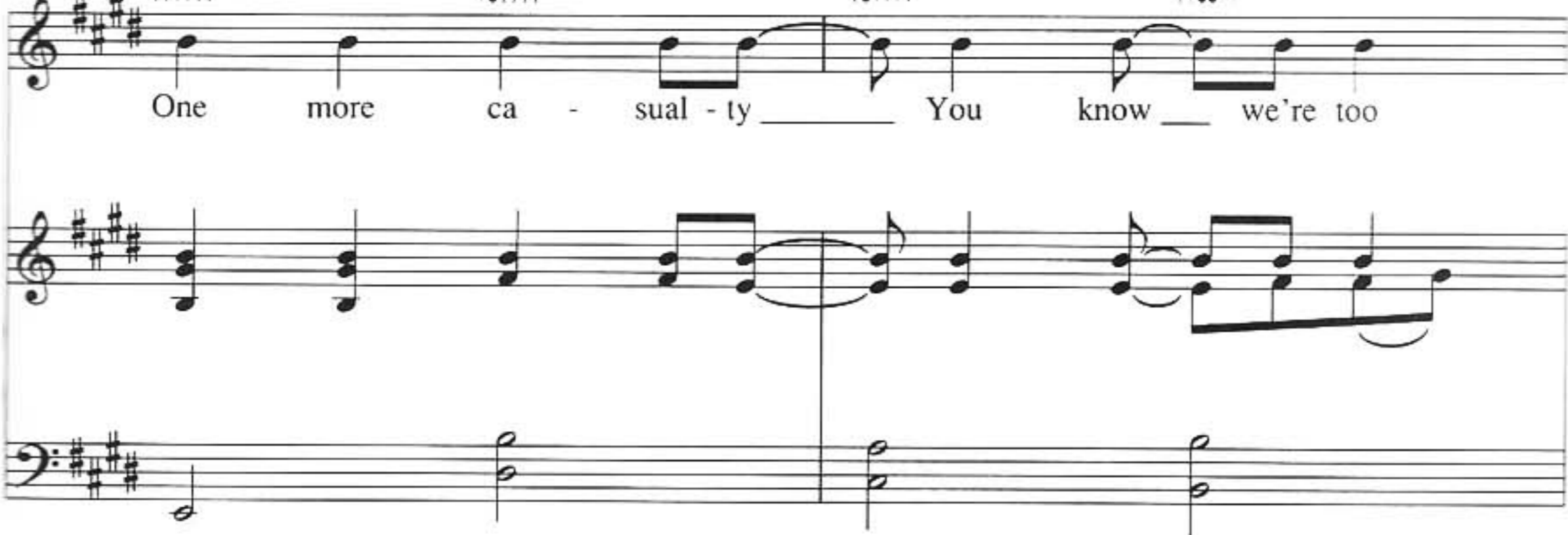
Asus2 E/B B


fi - nal - ly there is noth - ing left

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "fi - nal - ly there is noth - ing left". The piano accompaniment has a key signature of three sharps. The first measure of the piano accompaniment has a chord of Asus2. The second measure has a chord of E/B. The third measure has a chord of B. The piano accompaniment provides harmonic support for the vocal line, with chords moving from Asus2 to E/B to B.

E  4 fr. B/D#  4 fr. A/C#  B5 

One more casual - ty _____ You know ___ we're too

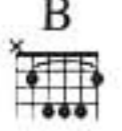



Asus2  Bsus4 


eas - y eas - y eas - y 3. Well I

D.S. al Coda



Coda ⊕ B  Aadd9 

I hear my voice I hear my



B **C#m**
 x 4 fr.

voice and it's been here

D **B5** **A5**

Si - lent all these

E **G#m/D#**
 x 4 fr.

years I've been

Cm 4 fr. D B5

here

poco rit.

A5 E5

Si - lent all these years

a tempo

E G

poco cresc. *mf*

The image shows a musical score for guitar and piano. The guitar part consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). It starts with a chord labeled 'A' and then a chord labeled 'E'. The piano part consists of two staves. The left staff has a bass clef and a key signature of one sharp (F#). It starts with a melodic line and a 'poco rit.' marking. The right staff has a treble clef and a key signature of one sharp (F#). It starts with a chord and then a decrescendo hairpin.

2. So you found a girl who thinks really deep thoughts
 What's so amazing about really deep thoughts
 Boy you best pray that I bleed real soon
 How's that thought for you

My scream got lost in a paper cup
 You think there's a heaven where some screams have gone
 I got twenty-five bucks and a cracker
 Do you think it's enough...to get us there
 Cause

(Chorus to 2nd ending)

3. Well, I love the way we communicate
 Your eyes focus on my funny lip shape
 Let's hear what you think of me now
 But baby don't look up the sky is falling

Your mother shows up in a nasty dress
 It's your turn now to stand where I stand
 And everybody lookin' at you
 Here take hold of my hand...yeah, I can hear them
 But

(Chorus to Coda)

Winter

Words and Music by Tori Amos

Moderately slow, flowingly

Capo on 1st fret:



E \flat 5



B \flat m7



C \flat 5



A \flat 5

mp *sempre legato*



E \flat 5



B \flat m7



C \flat 5



A \flat 5



E \flat 5



B \flat m7



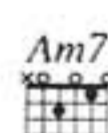
C \flat 5



A \flat 5



E \flat 5



B \flat m7

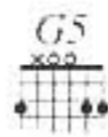
Verse

mp

1. Snow can wait I for - got my mit - tens Wipe my nose get my



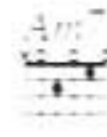
C>5



Ab5



E>5



B>m7

new boots _ on I get a lit - tle warmin my heart _ when I



C>5



Ab5



Eb5



B>m7



C>5



Ab5

think of win - ter I put my hand in my fa - ther's _ glove. _



Eb5



B>m7

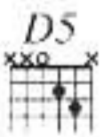


C>5



Ab5

I run off where the drifts get deep - er



Eb5



B>m7



C>5



Eb5



B>m7

Sleep - ing beau - ty trips me with _ a frown _ I hear a voice "You must

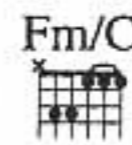
Space Dog

Words and Music by Tori Amos

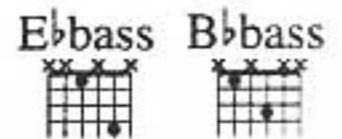
Moderately



1. Way to go _____ Mis - ter
2. (D.S.) rain and snow _____ our



Mic - ro - phone _____ show us all _____
en - gines have _____ been re - ceiv - ing your _____



what you don't know _____
ea - ger call _____

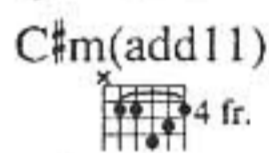
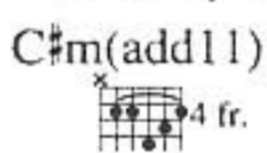


cen - tur - ies _ se - cret so - ci - et - ies _ he's our com -
 there's Colo - nel _ Dir - ty - fish - y - dish _ cloth he'll dis -



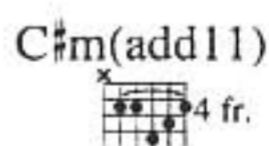
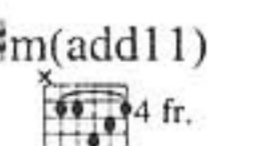
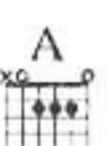
to Coda ⊕

mand - er still _ space _ dog _
 tract her good _ don't wor - ry so _



so sure _ we _

mp R.H.



_ were on some - thing your feet _ are fin - al

R.H. R.H.

A Bsus4 C#m(add11) 4 fr. A Bsus4 C#m(add11)

ly on the ground he said so sure we

R.H. mf

A Bsus4 C#m(add11) 4 fr. A Bsus4 C#m(add11) 4 fr.

— were on some - thing your feet are just

R.H.

A Bsus4 C#m 4 fr. Cm

on the ground girl

mp

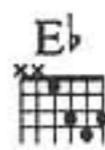
D7/C Cm

D.S. al Coda D7/C

Coda

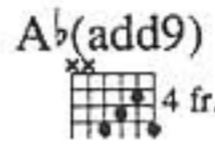


A^b(add9)



and to the one _____ you thought _ was on _ your

mp



side she can't un-der-stand _____ she

marc.



tru - ly be - lieves _ the lie

marc.



Le-mon Pie _ he's com-ing through _ our _ co

mp

Happy Phantom

Words and Music by Tori Amos

Moderately, with a beat

Chord diagrams: B \flat 5 (6 fr.), G5, A \flat 5 (4 fr.), F5

mf *marcato*

Verse Chord diagrams: B \flat 5 (6 fr.), G5, A \flat 5 (4 fr.), F5

1. And if I die ___ to - day I'll be the hap - py phan - tom ___

mf

Chord diagrams: B \flat 5 (6 fr.), G5, A \flat 5 (4 fr.), F5

And I'll go chas - in' ___ the nuns out ___ in the yard

B \flat 5
5 fr.

G5

A \flat 5
4 fr.

F5

And I'll run na - ked through the streets with - out my mask on

G \flat 5

A \flat 5
4 fr.

E \flat 5
6 fr.

And I will nev - er need um - brel - las in the rain

G \flat 5

A \flat 5
4 fr.

E \flat 5
6 fr.

I'll wake up in straw - ber - ry fields ev - ery day

G \flat 5

A \flat 5
4 fr.

E \flat 5
6 fr.

And the a - troc - i - ties of school I can for - give

G⁵
xxx

A⁵
xxx
4 fr.

E⁵
xxx

The hap - py phan - tom has no right to bitch

Chorus B^b5
xxx
6 fr.

E^b5
xx
6 fr.

Oo - oo - hoo The time is get - ting clos - er

B^b5
xxx
6 fr.

E^b5
xx
6 fr.

Oo - hoo Time to be a ghost.

B^b5
xxx
6 fr.

E^b5
xx
6 fr.

Oo - hoo Ev - ery day we're get - ting clos - er The

Em B7/D C F

sun is get - ting dim _____

1. Will we pay _____
2. & % Will pay _____

mp

1. Em F F7

for who we been _____ Yeah

2. Em F F7

for who I been _____ Yeah

G Em7 F C

f junky instrumental solo

G Em7 F D

The first system of music features four guitar chords: G, Em7, F, and D. The notation includes a guitar chord diagram for G, and three staves of music. The top staff has a treble clef and contains a melodic line with a triplet of eighth notes. The middle staff has a treble clef and contains a similar melodic line. The bottom staff has a bass clef and contains a bass line with a triplet of eighth notes.

G Em7 F C

The second system of music features four guitar chords: G, Em7, F, and C. The notation includes guitar chord diagrams for G, Em7, F, and C, and three staves of music. The top staff has a treble clef and contains a melodic line with a triplet of eighth notes. The middle staff has a treble clef and contains a similar melodic line. The bottom staff has a bass clef and contains a bass line with a triplet of eighth notes.

E^b5 6 fr. F5 8 fr. C5

Or will I see _ you dear and wish I could come back

mf

The third system of music features three guitar chords: E^b5 (6 fr.), F5 (8 fr.), and C5. The notation includes guitar chord diagrams for E^b5 (6 fr.), F5 (8 fr.), and C5, and three staves of music. The top staff has a treble clef and contains a melodic line with a triplet of eighth notes. The middle staff has a treble clef and contains a similar melodic line. The bottom staff has a bass clef and contains a bass line with a triplet of eighth notes. The lyrics are: "Or will I see _ you dear and wish I could come back". The dynamic marking *mf* is present.

E^b5 6 fr. F5 8 fr. C5

you found a girl _ that you could tru - ly _ love a-gain

The fourth system of music features three guitar chords: E^b5 (6 fr.), F5 (8 fr.), and C5. The notation includes guitar chord diagrams for E^b5 (6 fr.), F5 (8 fr.), and C5, and three staves of music. The top staff has a treble clef and contains a melodic line with a triplet of eighth notes. The middle staff has a treble clef and contains a similar melodic line. The bottom staff has a bass clef and contains a bass line with a triplet of eighth notes. The lyrics are: "you found a girl _ that you could tru - ly _ love a-gain".

will you still call for me when she falls a-sleep

F5 8 fr. C5

Or do we soon for-get the things we can-not see

E♭5 6 fr. A♭5 4 fr. E♭5 6 fr. D.S. al Coda

Coda

for who I been Yeah

E♭m F F7

B♭ Gm7 A♭ 4 fr. F9sus4

8

f funky instrumental solo

Chord diagrams: B⁷, Gm7, A⁷ 4 fr., F9sus4

loco

Chord diagrams: B⁷, Gm7, A^b 4 fr., F9sus4

And if I die to-day

repeat and fade

2. So if I die today I'll be a happy phantom
 And I'll go wearin' my naughties like a jewel
 They'll be my ticket to the universal opera
 There's Judy Garland taking Buddha by the hand
 And then these seven little men get up to dance
 They say Confucius does his crossword with a pen
 I'm still the angel to a girl who hates to sin

(Chorus to 2nd ending)

Mother

Words and Music by Tori Amos

Moderate, flowingly (in 2)

Capo on 2nd fret: *Esus2*



G^bsus2



E5

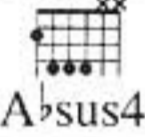


A^sus2

C^bsus2

The first system of music features a guitar part on a single staff and a piano accompaniment on two staves. The guitar part consists of a series of chords: G^bsus2, E5, and A^sus2. The piano accompaniment is marked *mf* and features a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

F#sus4



A^bsus4



A^sus2

C^bsus2

The second system continues the musical notation from the first system. The guitar part remains silent, while the piano accompaniment continues with its characteristic eighth-note texture and melodic lines.

Esus2



G^bsus2

E5



G^b5

Asus2



C^bsus2

A6



C^b6

The third system includes the vocal line for the first time. The lyrics are: "1. Go go go now". The guitar part is silent, and the piano accompaniment continues. The vocal line is written in a simple, clear font.

F#5
A \flat 5

A5
C \flat 5

Out of the nest it's time

Esus2
G \flat 5

E5
G \flat 5

Asus2
C \flat 5

A5
C \flat 5

Go go now Cir - cus

F#5
A \flat 5

A6
C \flat 6

Asus2
C \flat 5

girl with - out a safe - ty net

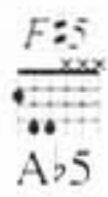
Esus2
G \flat 5

E5
G \flat 5

Asus2
C \flat 5

C#m
E \flat m 4 fr.

Here here now don't cry



You raised your hand for the assignment

The first system of music features a vocal line and two guitar accompaniment staves. The vocal line is in a treble clef with a key signature of two flats and a 5/4 time signature. The lyrics are "You raised your hand for the assignment". The guitar accompaniment consists of a treble staff and a bass staff. The treble staff has a capo on the 5th fret. The bass staff provides a rhythmic accompaniment with chords and moving lines.



Tuck these ribs under

The second system of music continues the vocal line and guitar accompaniment. The lyrics are "Tuck these ribs under". The musical notation follows the same format as the first system, with a vocal line and two guitar accompaniment staves.



your helmet Be a good soldier

The third system of music continues the vocal line and guitar accompaniment. The lyrics are "your helmet Be a good soldier". The musical notation follows the same format as the previous systems.



First my left foot then my

The fourth system of music continues the vocal line and guitar accompaniment. The lyrics are "First my left foot then my". The musical notation follows the same format as the previous systems.

C7
 right be - hind the oth - er


F#5
A#5
 Pan - ty - hose run - ning in the

A5 **A6** **G#5**
Cb5 **C#6** **Bb5** 4 fr.

cold


C#5 **Amaj7** **E** **F#sus4**
Eb5 **Cbmaj7** **Gb** **Absus4**

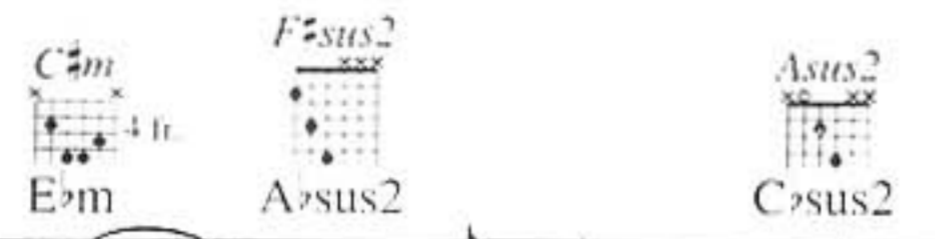
Moth - er the car is here



 E5 C7maj7 G7 A75

Some - bod - y leave the light on

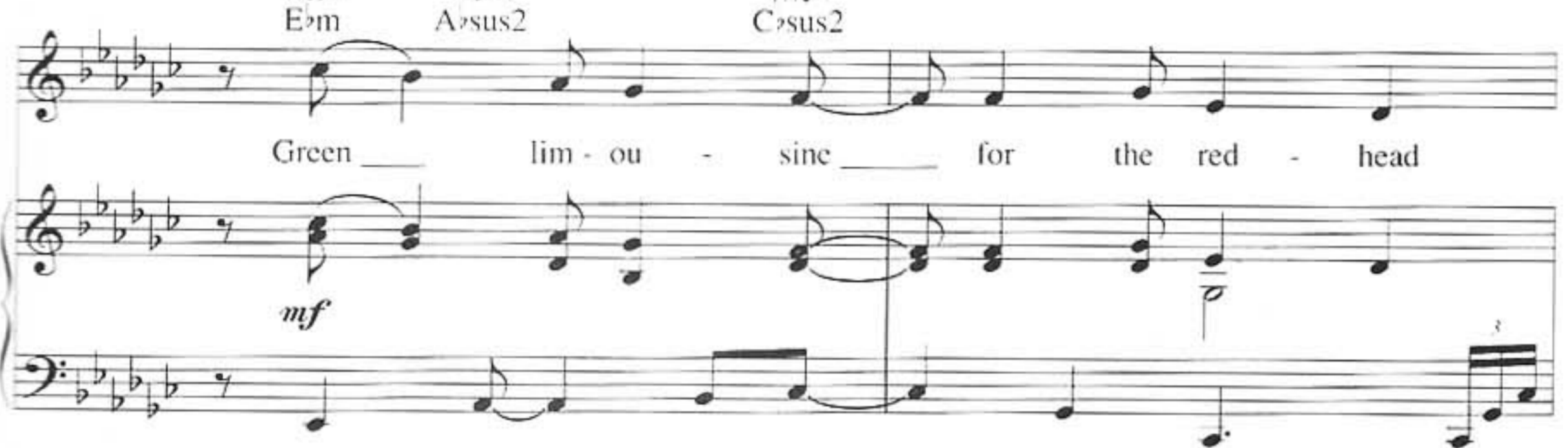





 E7m A7sus2 C7sus2

Green lim - ou - sine for the red - head

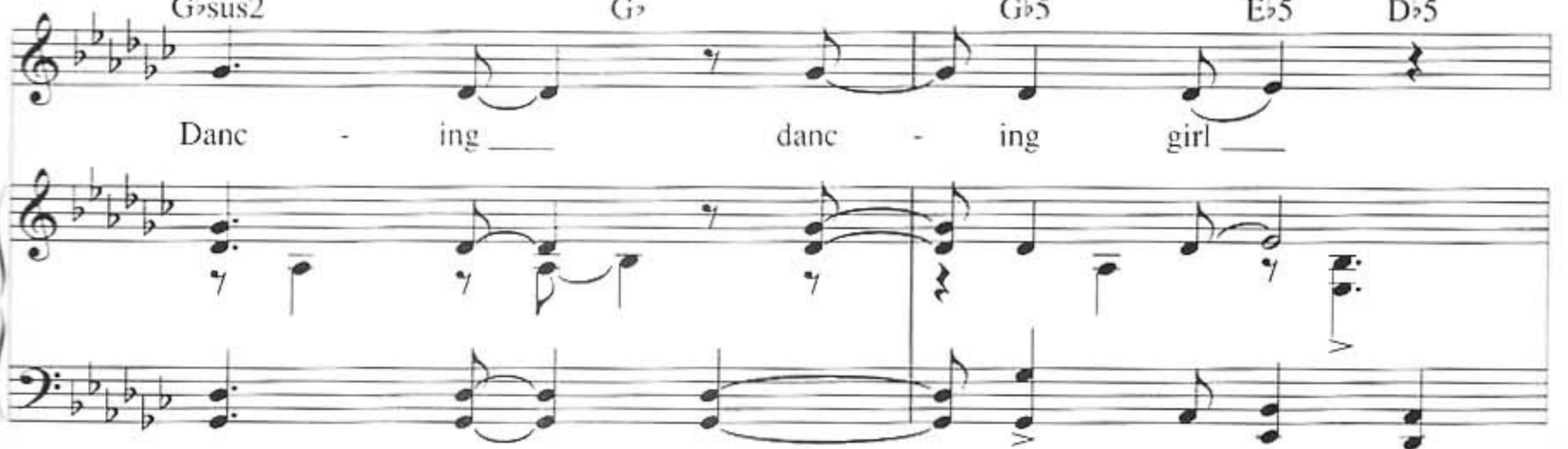
mf






 G7sus2 G7 Gb5 Eb5 D75

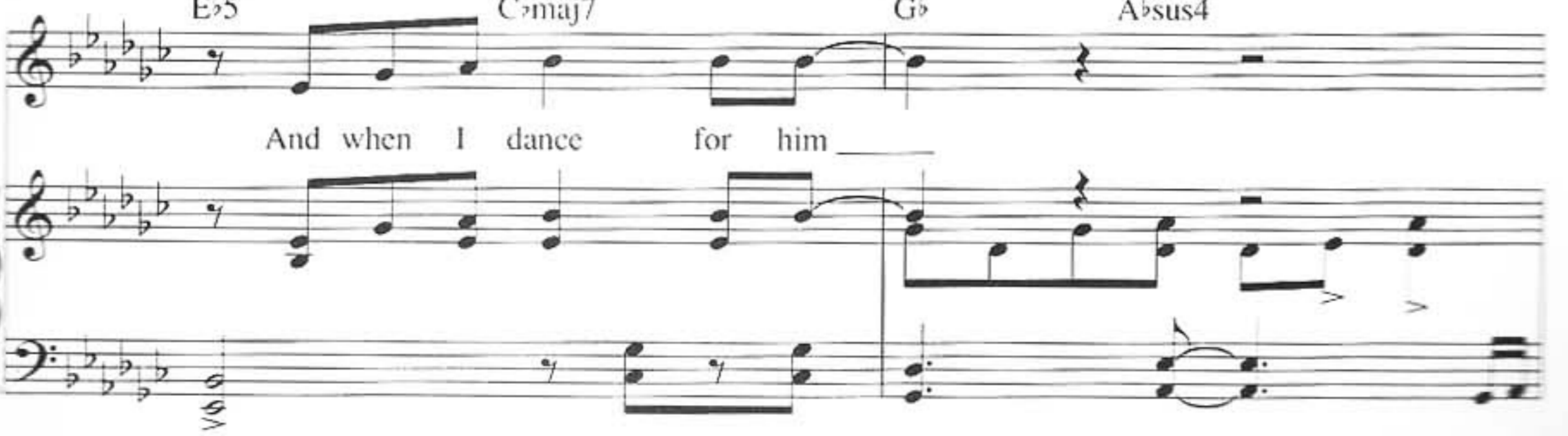
Danc - ing danc - ing girl





 Eb5 C7maj7 G7 A7sus4

And when I dance for him



E5 Amaj7 G7 Ab5

Some-bod - y leave the light on

Ebm E5 Cbsus2

Just in just in case I like the danc - ing

Gbsus2 Ab7sus4 A5

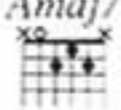
I can re - mem - ber where I come


1. Amaj7 F#m6 D.C. 2. to next strain F#m6

 Cbmaj7 Abm6 Abm6

from from

Fine

Amaj7

 C♭maj7

F♯m6

 A♭m6

F♯sus4

 A♭sus4

F♯sus2

 A♭sus2

D♯5 E5

 F5/G♯5

from. 

rall. e molto dim. 

p 

E♯sus2

 G♭sus2

E5

 G♭5

A♯sus2

 C♭sus2

mf *a tempo*
 Instrumental solo 

F♯sus4

 A♭sus4

A♯sus2

 C♭sus2



E♯sus2

 G♭sus2

A♯sus2

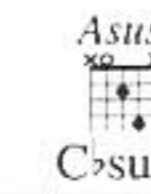
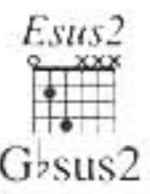
 C♭sus2

melody 

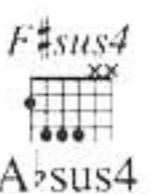
I es - cape in - to 



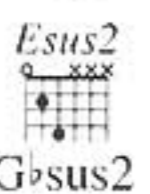
your es - cape in - to



our ver - y fav - 'rite

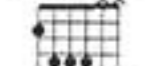


fear - scape It's a -



cross the sky and a -

F#sus4



Absus4

Asus2



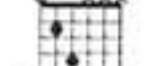
Csus2



cross _ my heart and _ I



Esus2



Gsus2

Asus2



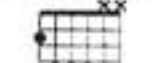
Csus2



cross _ my legs oh _ my



F#sus4



Absus4

F#5



A5



god



mp

p

poco rit.



A5
C5

First my _____ left _____ foot then my

melody
mp a tempo

F#5
Ab5

right be - hind _____ the oth - er

A5
Cb5

Bread crumbs _____ lost un - der _____ the

F#5

A#5

F#m

A#m

G#bass

Bbbass

C#bass

Ebbass

snow

poco rit.

p a tempo

Ebass

Gbbass

D.S. al Fine

I walked into your dream
 And now I've forgotten
 How to dream my own dream
 You are the clever one aren't you
 Brides in veils for you
 We told you all of our secrets
 All but one so don't you even try
 The phone has been disconnected
 Dripping with blood and with time
 And with your advice
 Poison me against the moon

Mother the car is here
 Somebody leave the light on
 Black chariot for the redhead
 Dancing dancing girl
 He's gonna change my name
 Maybe you'll leave the light on
 Just in just in case I like the dancing
 I can remember where I come from

(2nd ending to instrumental solo)

Precious Things

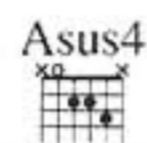
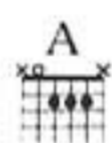
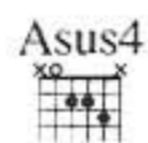
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Flowingly



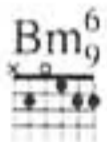
8

mp



So I ran

loco



fas - ter but it caught me here

Gmaj7

Yes my loy - al - ties turned like my an - kle

Asus4 **A** **Asus4** **A**

Bm6

in the sev - enth grade run - ning af - ter

Gmaj7

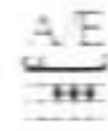
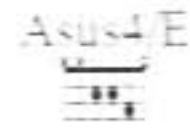
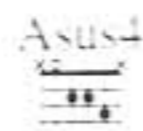
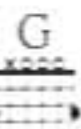
Bil - ly run - ning af - ter the rain

Asus4 **A** **Asus4** **A**

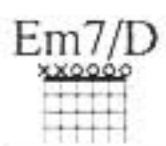
Em7/D **D** **A/E** **D/F#** **Bm** **D**

These pre - cious things Let them

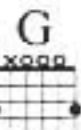
melody **mf**



bleed let them wash a - way

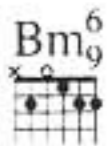


These pre - cious things Let them



to Coda ⊕

break their hold on me



8
mp

Piano introduction for the first system, showing treble and bass clefs with chords and a melodic line.

Asus4 A Asus4 A Bm⁶

He said you're real - ly an ug - ly girl But I

8 *loco*

like the way you play and I

Gmaj7

Piano accompaniment for the second system, including a Gmaj7 chord diagram.

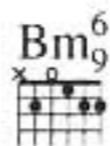
Asus4 A Asus4 A Bm⁶

died But I thanked him Can you be-lieve that

Gmaj7



sick _ sick hold - ing on - to his pic - ture _ dres - sing up ev - ery



day I wan-na smash the fac - es _ of those beau-ti - ful

Gmaj7/B



boys _ those Chris-tian boys So you can

D.S. al Coda

Asus4

A

Asus4

A

Esus4

E

Esus4

E

make me _ come That does-n't make you Je - e - sus _

Coda ⊕

Bm⁷

I re -

G

Bm11 B9sus4 Bm11 B9sus4

mem ber yes in my

F#m

Bm/F# F#m7 Bm/F#

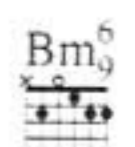
peach par - ty dress No one melody

F#m7

Bm/F# F#m7/C# Bm/C#

dared no one cared to tell me

Bm⁵





where the pret-ty girls are

Gmaj7



A

Those dem - i - gods with their melody

E5




nine inch nails and lit - tle fas - cist pan - ties

subito f



tucked in - side the heart of ev - ery nice

Bb bass

Dbass

Abass

Ebass

F#bass

5 fr.

5 fr.

7 fr.

9 fr.

girl

coll 8

Bbass

Dbass

Abass

Ebass

F#bass

5 fr.

5 fr.

7 fr.

9 fr.

coll 8

Bbass

Dbass

Abass

Ebass

F#bass

5 fr.

5 fr.

7 fr.

9 fr.

coll 8

Gbass

F#bass

10 fr.

9 fr.

coll 8

Em7/D D A/E D/F# Bm D

These pre - cious things Let them

melody
mf

G Asus4 A Asus4/E A/E

bleed let them wash a - way

Em7/D D A/E D/F# Bm D

These pre - cious things Let them

G Asus4 A Asus4 A

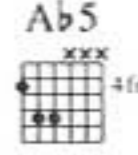
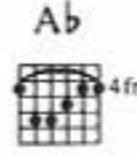
break their hold on me

repeat and fade

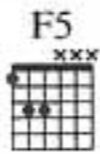
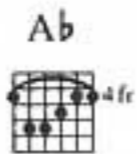
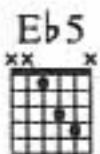
Mary

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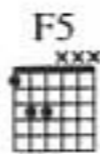
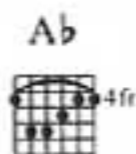
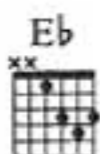
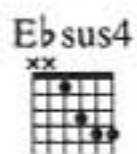
Slow, steady 4



Piano accompaniment for the first system, featuring treble and bass clefs. The music is in 4/4 time and begins with a forte (*f*) dynamic. The right hand plays chords and moving lines, while the left hand provides a steady bass line.



Vocal and piano accompaniment for the second system. The vocal line includes the lyrics: "Ev-'ry-bod-y wants some-thing from_ you ev-'ry-bod-y want a piece of Mar - y". The piano accompaniment features a mezzo-forte (*mf*) dynamic.



Vocal and piano accompaniment for the third system. The vocal line includes the lyrics: "lush val-ley all dressed in green_ just ripe for the pick - ing _". The piano accompaniment continues with the same accompaniment style.

Ebsus4 Eb Ab F5

1. god I want to get you out of here - you can ride in a pink Mus - tang -
 2. ev - 'ry - bod - y wants you sweetheart ev - 'ry - bod - y got a dream of glor - y

Ebsus4 Eb Ab F5



when I think of what we've done to you - oh Mar - y can you hear - me
 Las - Ve - gas got a pin - up girl - they got her armed as they buy and sell her

Ebsus4 Eb Ab F5


grow - ing up is - n't al - ways fun - they tore your dress and stole your rib - bons -
 riv - ers of milk run - ning dry - can't you hear the dol - phins cry - ing -

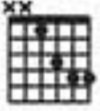
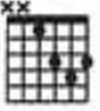


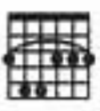
Ebsus4 Eb Ab F5 N.C.

they see you cry they lick their lips - but but - ter - flies - don't be - long in nets - } oh, -
 what - 'll we do when our ba - bies scream - fill their mouths with some ac - id rain - }


F5  Fadd9 

Mar - y can you hear_ me_ Mar - y you're bleed - ing, Mar - y don't be af. raid



Eb sus4  Eb  Bb  A bass  Gm  N.C.

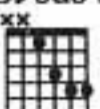





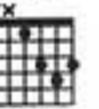

we're just wak - ing_ up_ and I hear help is on the way_



F5  Fadd9 

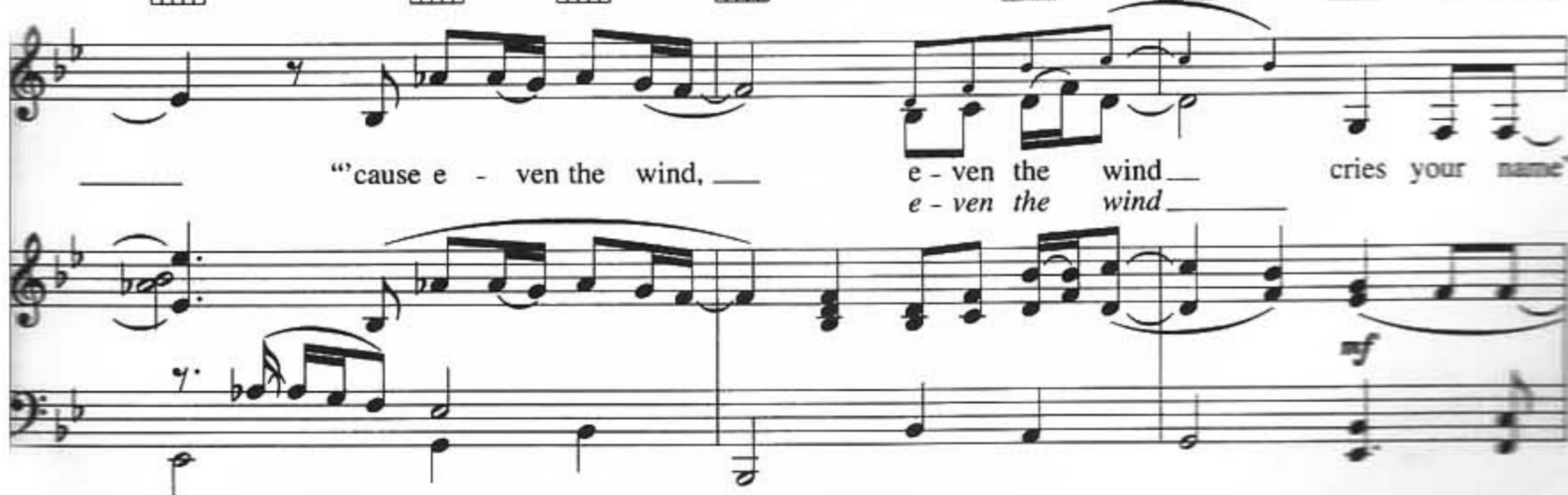
Mar - y can you hear_ me_ Mar - y, like Jim-my said, Mar - y don't be af - raid.




Eb sus4  Eb/G  Eb/Bb  Bb  A bass  Gm  Eb  to Coda 

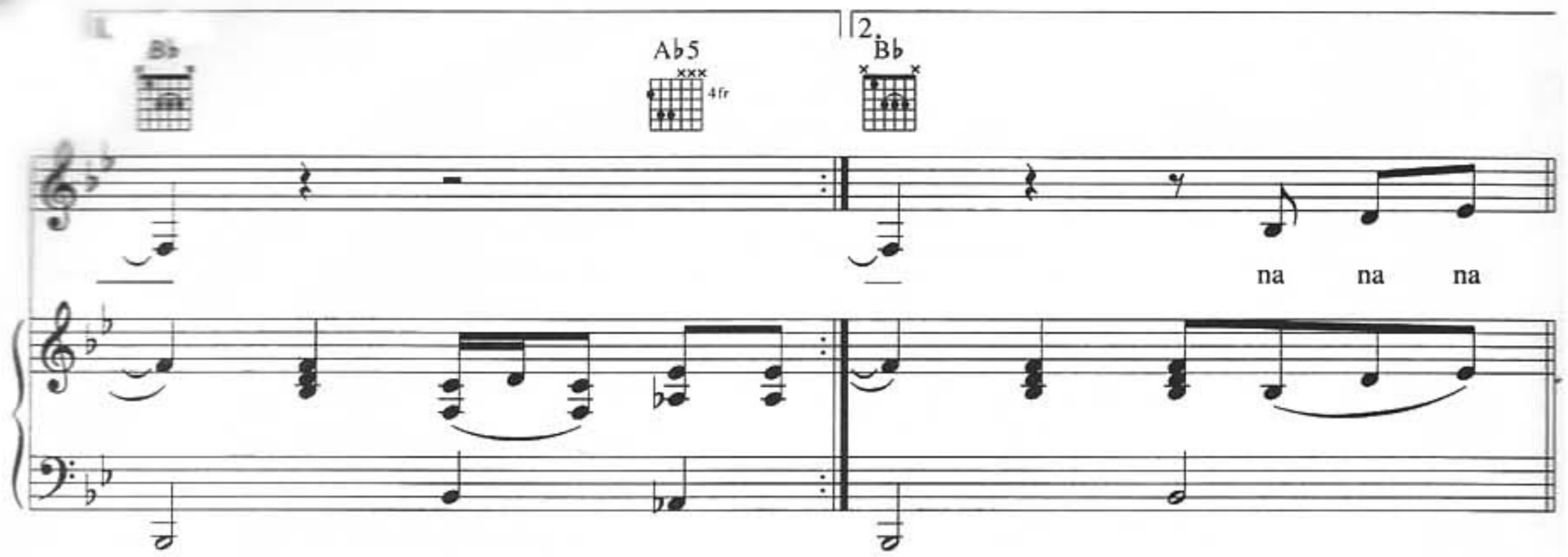
"'cause e - ven the wind, e - ven the wind_ cries your name"

e - ven the wind_ e - ven the wind_





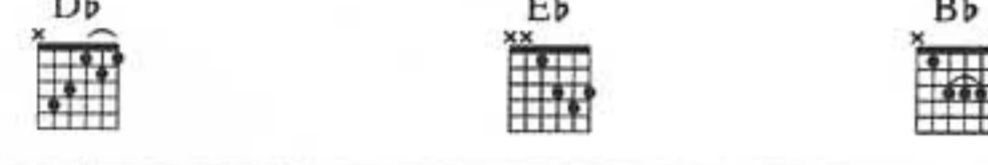
na na na





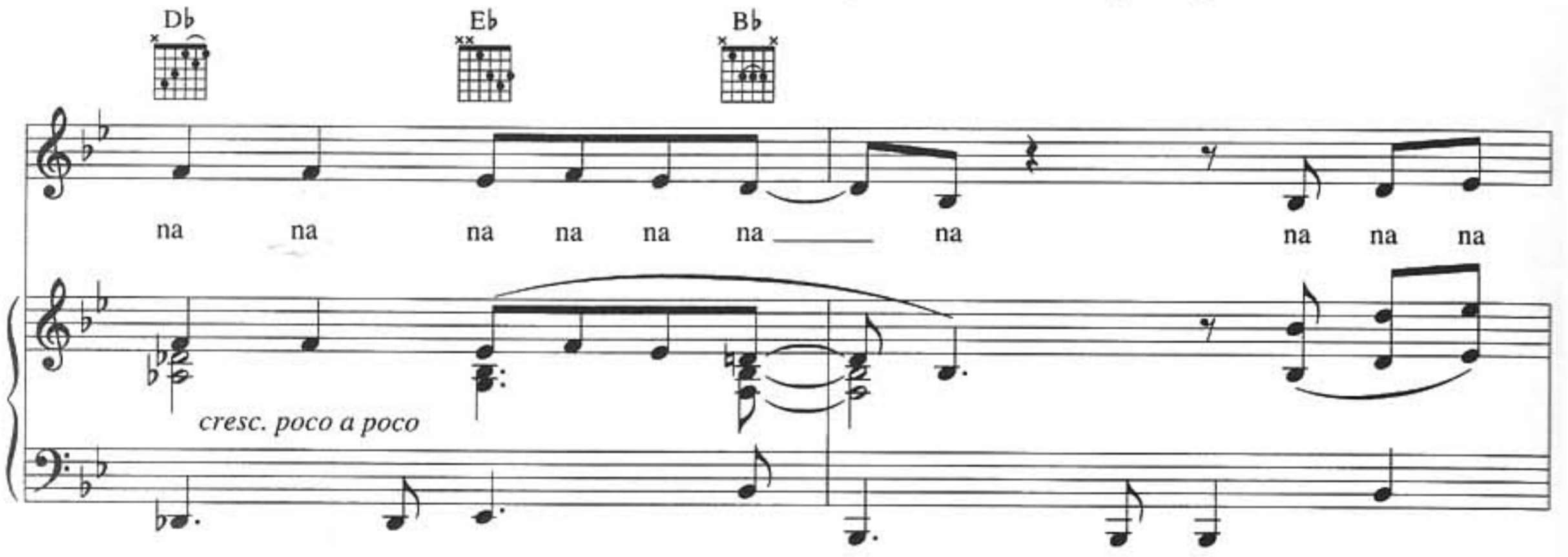
na na na na na na na na na na

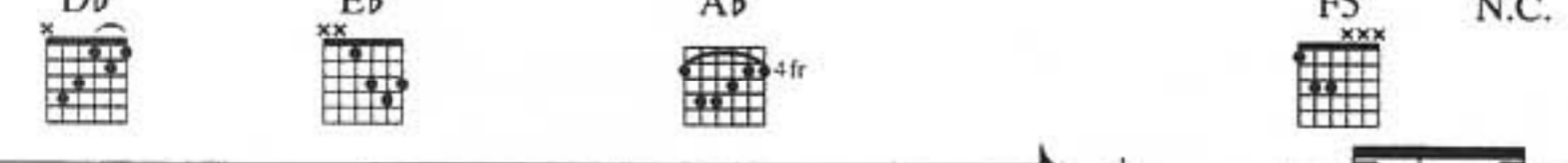





na na na na na na na na na na

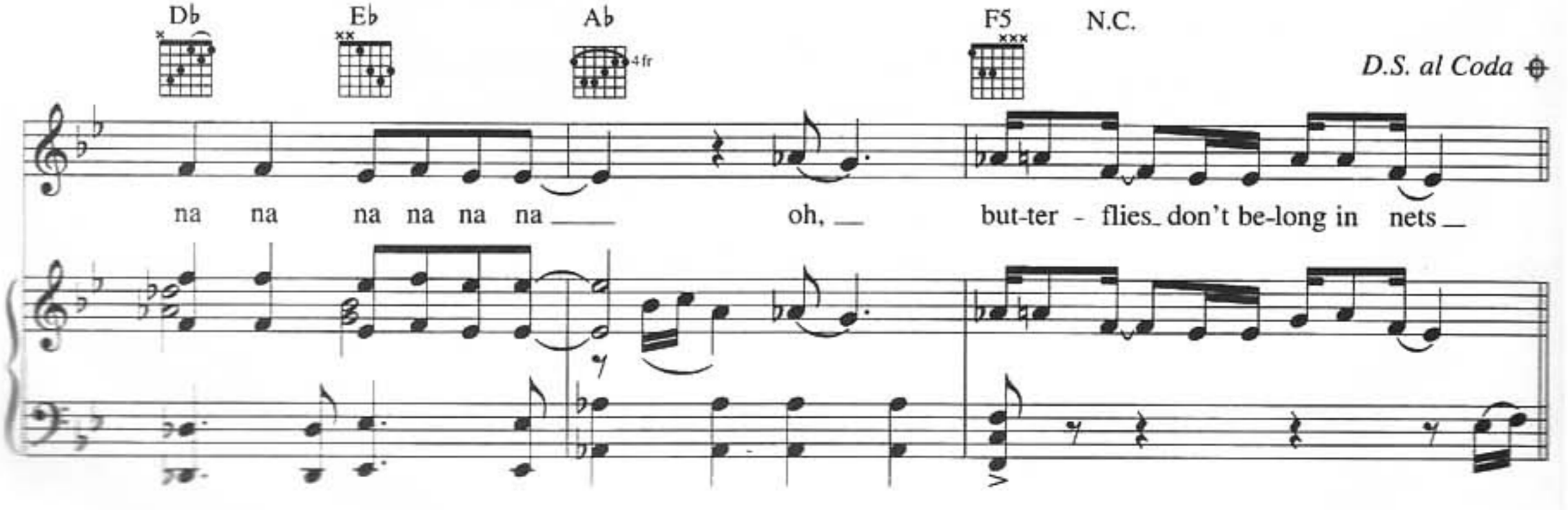
cresc. poco a poco



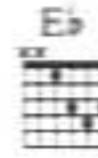
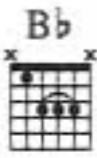


na na na na na na oh, — but-ter - flies don't be-long in nets —

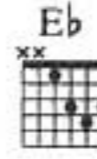
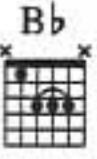
D.S. al Coda 



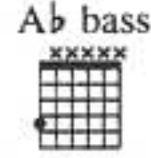
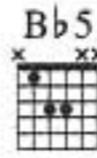
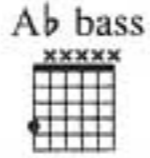
⊕ Coda



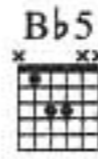
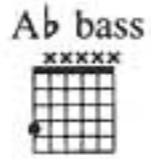
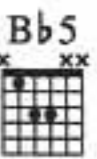
“yes, e - ven the wind _____ cries your name.”
e - ven the wind _____



“yes, e - ven the wind _____ cries your name, -
e - ven the wind _____



cries your name, _____ cries your



name, _____ cries your name”

rit.

Take To The Sky

Words and Music by Tori Amos

Moderately, with a strong beat



This house is like

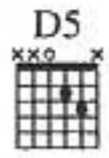
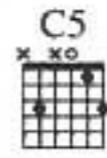
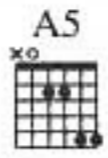
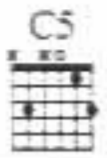
mp



Rus-sia with eyes cold and grey you got me mov-ing in a



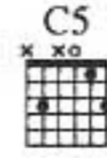
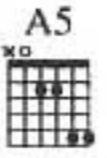
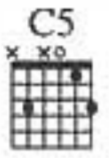
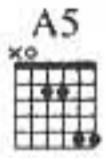
cir-cle, I dyed my hair red to-day I just want a lit-tle



1. pas-sion
2. o-cean

to hold me in the dark
it gets in the way

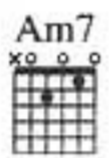
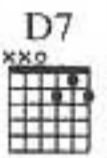
I know I got some
so close to touch-ing



ma-gic
free-dom

bur-ied, bur-ied deep in my heart yeah
then I hear the guards call my name

but my priest says
and my priest says



you ain't sav-ing no souls
my fa-ther says
you ain't mak-in' an-y



mon-ey my doc-tor says
you just took it to the lim-it
and here I

D7 Am7 F C D

stand with this a sword in my hand you can say it one more time

F C D F C G

what you don't like let me hear it one more time then

D N.C. C5 D5 A5 C5 D5

have a seat while I take to the sky, take to the sky.

1. 2. A5 C5 D5 A5 C5 D5

my heart is like the

A bass D A bass D A bass

if you don't like me just a lit-tle, well, why do you hang a - round

mf *p*

D A bass D A bass D A bass

if you don't like me just a lit-tle, well, why do you hang a - round

D A bass D A bass D A5

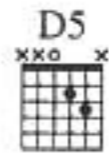
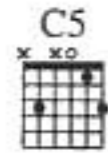
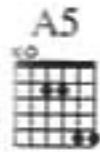
if you don't like me just a lit-tle, well, why do you yes

take it, take it, take it, take it,

A5 C5 D5 A5 C5 D5

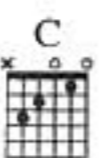
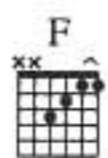
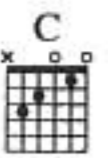
take it this house

p



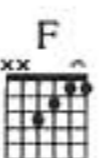
is like Rus-sia

R.H.



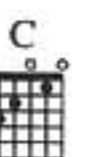
you can say it one more time

R.H.



you can say it one more time

R.H.



you can say it one more time what you don't like

let me hear it one more time then have a seat while I take to the sky,

take to the sky, take to the sky,

take to the sky,

take to the sky

Sweet Dreams

Words and Music by Tori Amos

The musical score is presented in three systems. Each system includes a vocal line, a piano accompaniment, and guitar chord diagrams. The key signature is B-flat major (two flats) and the time signature is 4/4. The first system shows the beginning of the piece with a *mf* dynamic marking. The second system contains the first line of lyrics: "1. 'Lie, lie, — lies ev - 'ry-where,'" said the fa - ther to — the son — your". The third system contains the second line of lyrics: "2.,3. (D.S.) See additional lyrics" and "pep-per-mint breath gon-na choke 'em to death dad-dy watch your lit-tle black sheep run - he got a".

Chord Diagrams:

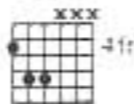
- Bb5:**
- Ab5:**
- Bb5:**

Lyrics:

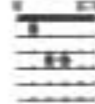
1. "Lie, lie, — lies ev - 'ry-where," said the fa - ther to — the son — your
2.,3. (D.S.) See additional lyrics

pep-per-mint breath gon-na choke 'em to death dad-dy watch your lit-tle black sheep run - he got a

Ab5



Bb5



kni, - kni, - knives in his back ev-'ry time he o - pens up you say -

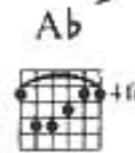
got-ta be strong if he wan-na be a man" mis-ter I don't know how you can have

sweet

dreams

sweet

dreams



Chord diagrams: D \flat 5, A \flat , B \flat 5, D \flat 5, A \flat , B \flat 5

you say you say you say — that you have 'em I say that you're a li - ar

Chord diagrams: B \flat , A \flat , B \flat

sweet — dreams —

Chord diagrams: A \flat , B \flat

sweet — dreams —

Chord diagrams: A \flat , B \flat

Ab  



Db5  Ab  Bb  Db  Eb 

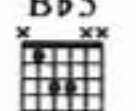

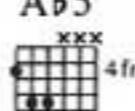
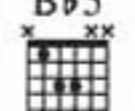



go on, go on, go on, — go on and dream your house is on

Bb5  Ab5  Bb5  N.C.



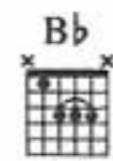
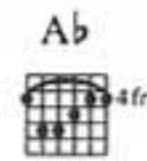
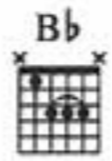
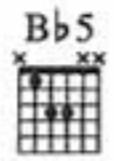
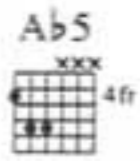
fire — come a - long

Bb5  to Coda  Ab5  Bb5  D.S. al Coda 

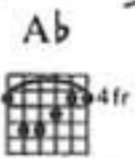


now

 Coda



sweet _____ dreams _



sweet _____ dreams _

Additional lyrics

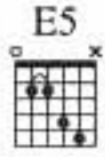
2. land, land of liberty
 we're run by a constipated man
 when you live in the past
 you refuse to see when your
 daughter come home nine months pregnant
 with five billion points of light
 gonna shine 'em on the face of your friends
 they got the earth in a sling
 they got the world on her knees
 they even got your zipper in between their teeth

3. well, well, summer wind been catching up with me
 "elephant mind, missy you don't have
 you forgettin' to fly,
 darlin', when you sleep"
 I got a hazy lazy Susan
 takin' turns all over my dreams
 I got lizards and snakes runnin' through my body.
 Funny how they all have my face.

Honey

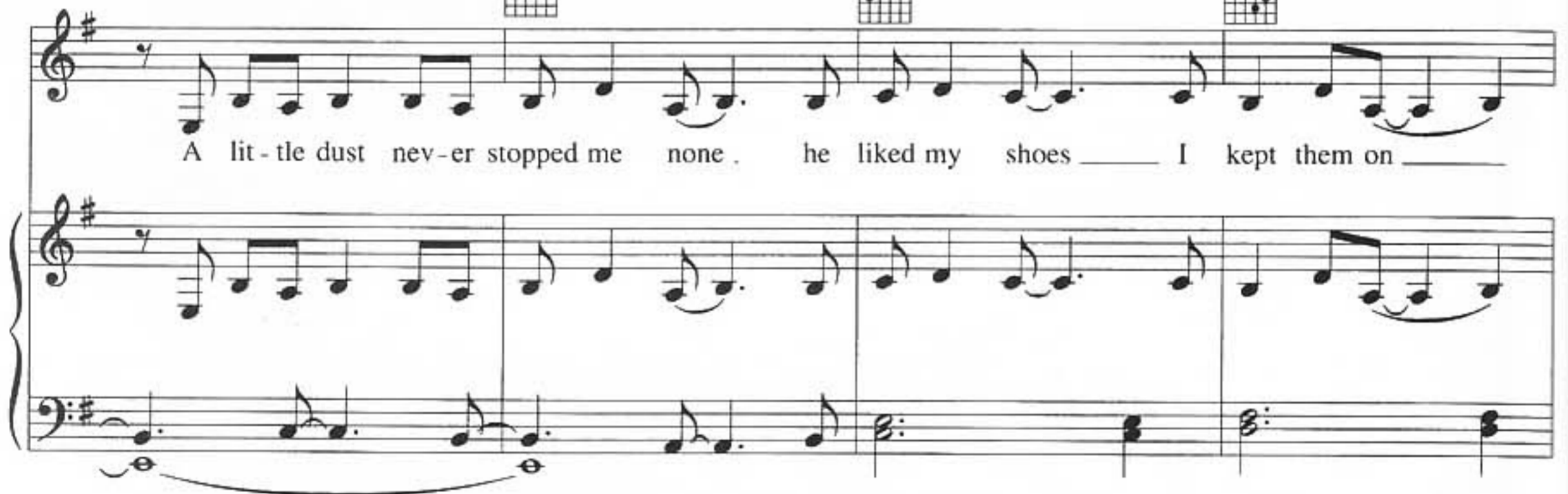
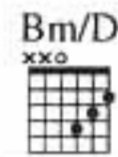
Words and Music by Tori Amos

Moderately



p

with pedal



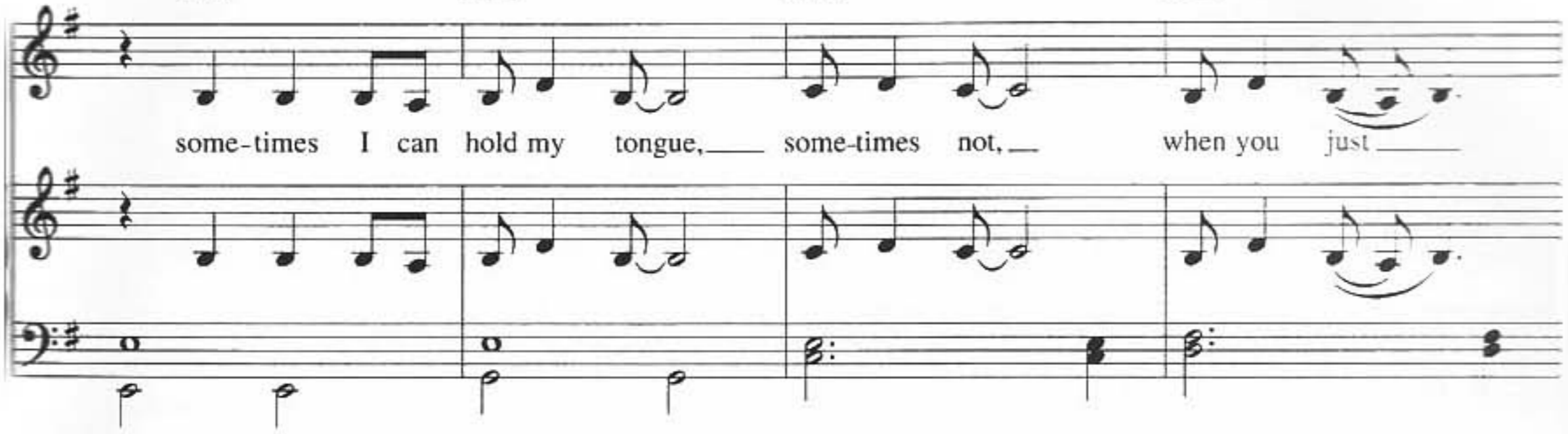
A lit - tle dust nev - er stopped me none . he liked my shoes _____ I kept them on _____



p

E5  Em/G  C  Bm/D 

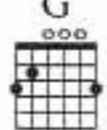
some-times I can hold my tongue, — some-times not, — when you just —



G  Em  C  Bm/D 

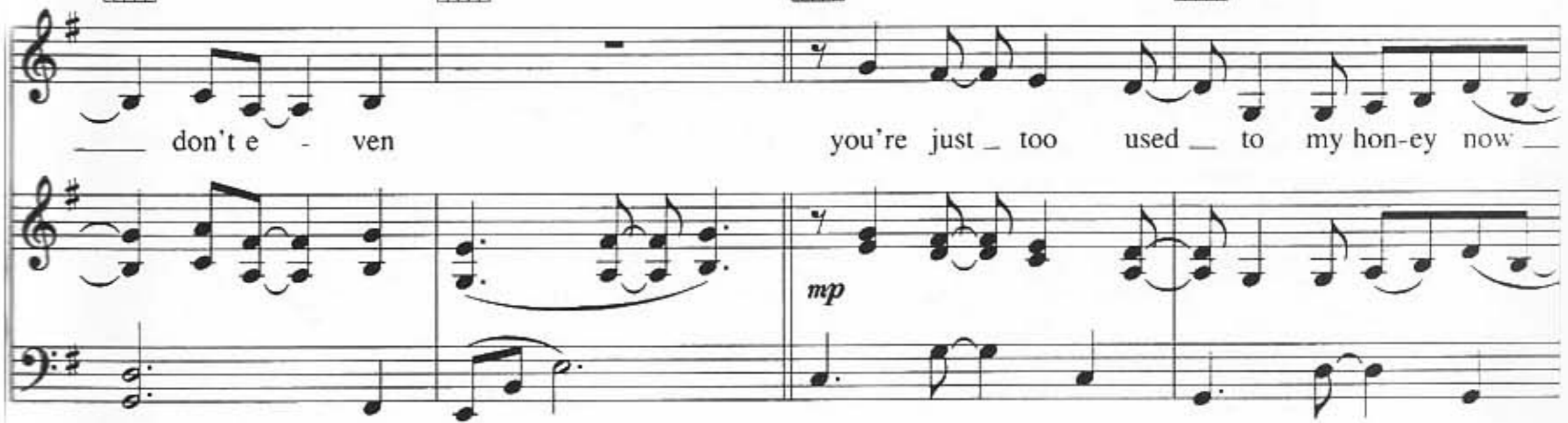
skip - to - loo — my dar - lin' and you know — what you're do - in' — so —



Gmaj7  Em  C  G 

— don't e - ven you're just — too used — to my hon-ey now —

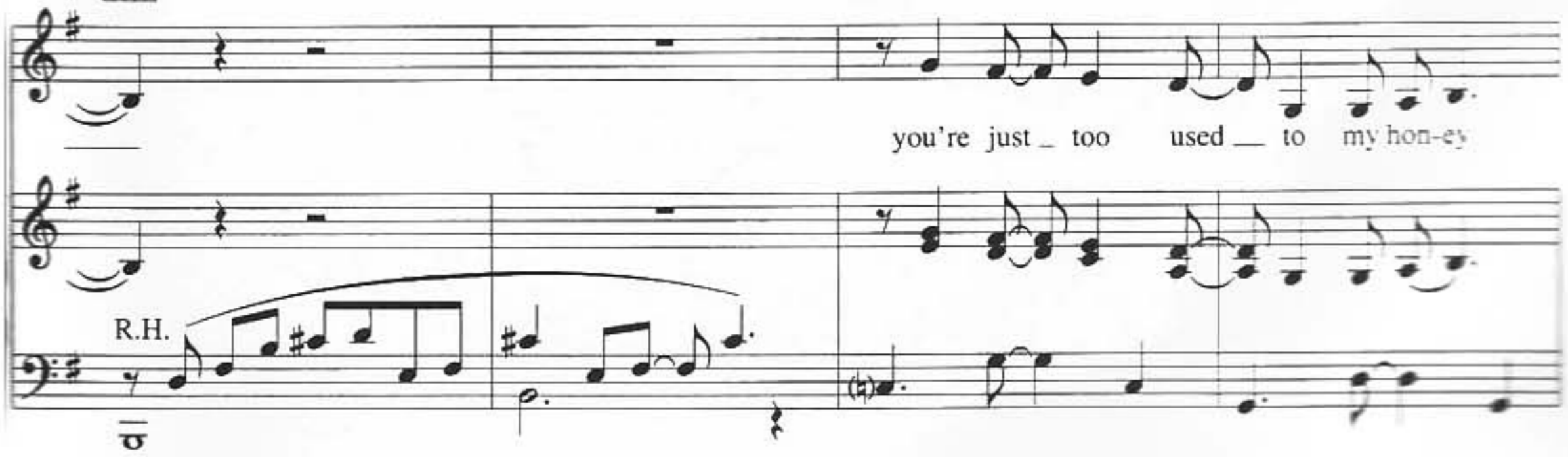
mp



Bm add9  C  G 

you're just — too used — to my hon-ey

R.H.



Bm add9

E5

p
with pedal

Em/G

♩

1. and I think I could leave your world _
2. (D.S.) _____ turn back one last time _

C

Bm/D

E5

if she was _ the bet - ter girl _
love to watch _ those cow - boys ride _

p
with pedal

C

Bm/D

so when we died _ I tried to bribe _ the
but cow-boys know _ cow - girls ride _

G Em C

un - der - tak - er
on the In - dian side

'cause I'm not sure
and you know

D Gmaj7 Em

what you're do - in' or the rea - sons
what you're do - in' so don't e - ven

C G Bm add9

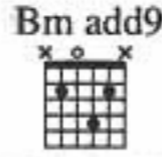
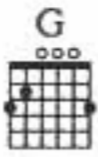
you're just - too used - to my hon-ey now

mp

R.H.

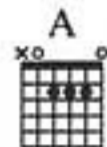
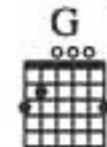
C G Bm add9

you're just - too used - to my hon-ey hey, yeah



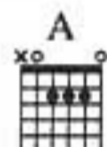
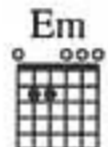
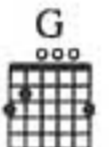
to Coda ♪

you're just _ too used _ to my hon-ey now _

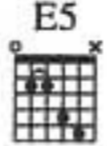
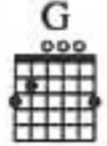
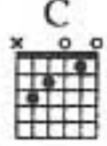


don't both-er com-ing down _

cresc. *mf*



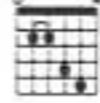
I made a friend of the west - ern sky don't both-er com-ing down _



you al-ways like your ba - bies tight

p

E5



ah _____ ah _____

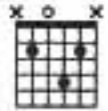
p

D.S. al Coda ⊕

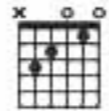
ah _____

⊕ Coda

Bm add9



C



G



B bass



you're just _ too used _ to my hon-ey

rit.

Past The Mission

Words and Music by Tori Amos

Moderately, in 2

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is 'Moderately' and the meter is 'in 2'. The piano part is marked *mf*.

System 1: The vocal line begins with the lyrics 'I don't be-lieve I went too far'. The piano accompaniment features a steady bass line and chords in the right hand. Chords are indicated above the staff: G, C, F, and C/E.

System 2: The vocal line continues with 'said I was will-ing will-ing will-ing'. The piano accompaniment continues with similar harmonic support. Chords are indicated above the staff: G, C, F, and C/E.

System 3: The vocal line concludes with 'she said she knew what my books did not'. The piano accompaniment provides the final harmonic context. Chords are indicated above the staff: G, C, F, and C/E.

G C F C/E

I thought she knew what's up _____

Gm Eb Bb F

Past the mis-sion be-hind the pris-on tower _____

mp

Gm Eb Bb F

past the mis-sion I once knew a hot girl _____

Gm Eb Bb F

past the mis-sion they're clos-ing ev-ery hour _____

Gm Eb Bb F

past the mis-sion I smell the ros - es (drums)

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a half rest, followed by the lyrics 'past the mis-sion' and 'I' in the first measure, and 'smell the ros - es' in the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Gm, Eb, Bb, and F are provided above the staff.

G C F C/E

She said they all think they know him well

mf

Detailed description: This system contains measures 5-8. The vocal line begins with 'She said they all think they know him well'. The piano accompaniment continues with a similar texture. Chord diagrams for G, C, F, and C/E are shown above the staff. A dynamic marking of *mf* is present at the start of the system.

G C F C/E

she knew him bet-ter bet-ter bet-ter Ev-ery-one

Detailed description: This system contains measures 9-12. The vocal line has 'she knew him' in measure 9, followed by 'bet-ter' repeated three times in measures 10-12, and 'Ev-ery-one' in measure 12. The piano accompaniment features a more active bass line. Chord diagrams for G, C, F, and C/E are provided.

G C F C/E

want - ed some thing from him

Detailed description: This system contains measures 13-16. The vocal line starts with 'want - ed' in measure 13, followed by 'some thing' in measure 14, and 'from him' in measure 16. The piano accompaniment maintains the harmonic structure. Chord diagrams for G, C, F, and C/E are shown above the staff.

G C F C/E

I did too but I shut my mouth _____

The first system of music features a vocal line in treble clef and piano accompaniment in treble and bass clefs. The key signature has one sharp (F#). The vocal line contains the lyrics "I did too but I shut my mouth" followed by a long horizontal line. The piano accompaniment consists of chords and moving lines in both hands.

G C F C/E

he just gave me a smile _____

The second system continues the musical piece with the lyrics "he just gave me a smile" followed by a long horizontal line. The piano accompaniment continues with similar chordal and melodic patterns.

Gm Eb Bb F

Past the mis - sion be - hind the pris - on tower _____

The third system introduces a change in key signature to three flats (Bb major). The lyrics are "Past the mis - sion be - hind the pris - on tower" followed by a long horizontal line. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) and features a more active bass line.

Gm Eb Bb F

past the mis - sion I once knew a hot _____ girl _____

The fourth system continues in the Bb major key signature with the lyrics "past the mis - sion I once knew a hot" followed by a long horizontal line, and "girl" followed by another long horizontal line. The piano accompaniment maintains the established harmonic and rhythmic patterns.

Gm Eb Bb F

past the mis - sion they're clos - ing ev - ery hour

Detailed description: This system contains the first four measures of the piece. It features a vocal line with lyrics, a piano accompaniment with chords, and guitar chord diagrams for Gm, Eb, Bb, and F. The time signature is 4/4.

Gm Eb Bb F

past the mis - sion I smell the ros - es

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics. The piano accompaniment and guitar chords (Gm, Eb, Bb, F) are consistent with the previous system.

Gm Eb Bb F to Coda

past the mis - sion I smell the ros - es

Detailed description: This system contains the final four measures of the section. It ends with a Coda symbol. The piano accompaniment and guitar chords (Gm, Eb, Bb, F) are consistent with the previous systems.

Dm C Dm C Dm C

Hey they found a

mf

Detailed description: This system contains the final four measures of the page. The piano accompaniment is in a 3/4 time signature. The guitar chords are Dm, C, Dm, C, Dm, and C. The lyrics 'Hey they found a' are present. The dynamic marking *mf* is indicated.


bod - y not sure it was his but _ they're us - ing his




name _ and she she gave him shel - ter and

some - where I know she knows _


Dm 
 Dm7/C 
 Dm 
 C 





some - where I know she knows _



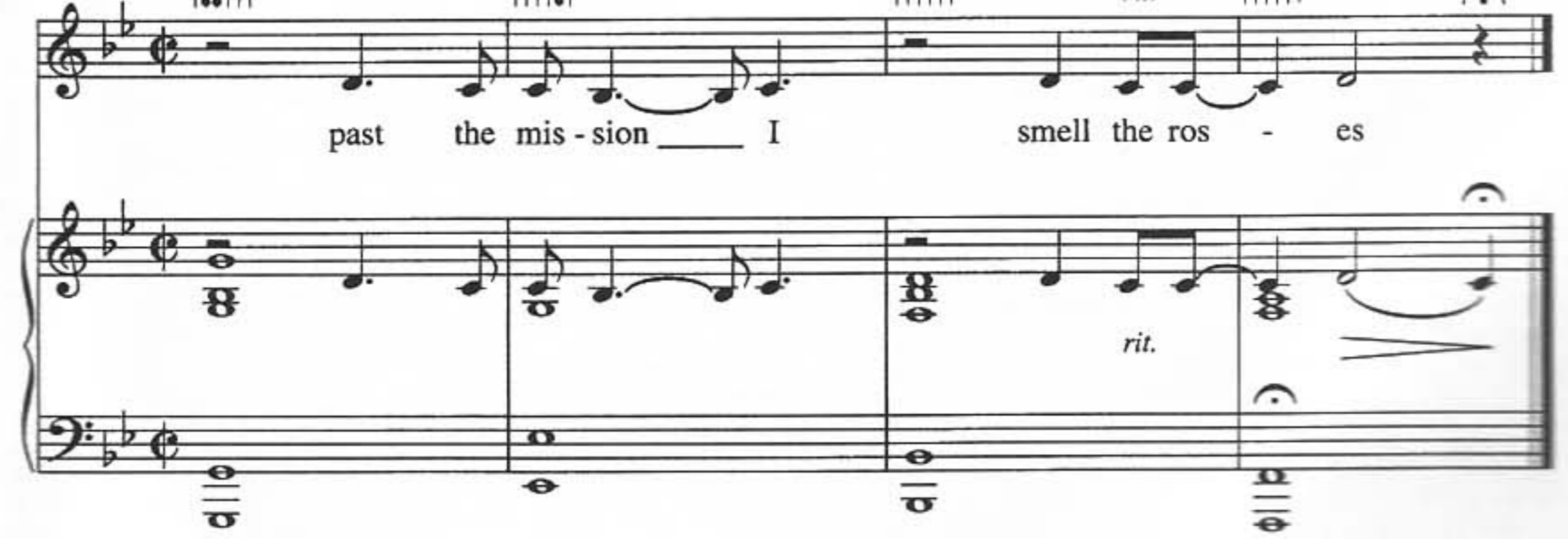
Dm 
 Dm7/C 
 Dm 
rit. *D.S. al Coda*

some - things on - ly she knows



⊕ Coda 
 Eb 
 Bb 
 F 
rit.

past the mis - sion _ I smell the ros - es



Cm D7/C

cen - tur - ies _ se - cret so - ci - et - ies _ he's our com -
 there's Colo - nel _ Dir - ty - fish - y - dish _ cloth he'll dis -

Fm/C Cm to Coda ⊕

mand - er still _ space _ dog _
 tract her good _ don't wor - ry so _

A Bsus4 C#m(add11) A Bsus4 C#m(add11)

so sure _ we

mp R.H.

A Bsus4 C#m(add11) A Bsus4 C#m(add11)

_ were on some - thing your feet _ are fin - al

R.H. R.H.

A Bsus4 C#m(add11) 4 fr. A Bsus4 C#m(add11) 4 fr.

ly on the ground he said so sure we

R.H. mf

A Bsus4 C#m(add11) 4 fr. A Bsus4 C#m(add11) 4 fr.

we were on some - thing your feet are just

R.H.

A Bsus4 C#m 4 fr. Cm

on the ground girl

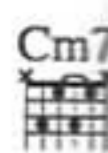
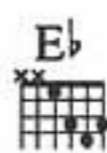
mp

D7/C Cm D.S. al Coda D7/C

Coda

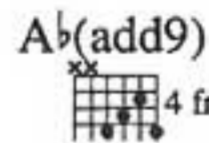


A^b(add9)



and to the one _____ you thought _ was on _ your

mp



side she can't un-der-stand _____ she

marc.



tru - ly be - lieves _ the lie

marc.



Le-mon Pie _ he's com-ing through _ our _ co

mp

Fm/C Cm

mand-er still _ Space _ dog _

F

lines se - cure _

mf

Cm A Bsus4

Space _ dog _

mp

C#m(add11) A Bsus4 C#m(add11)

Deck the halls I'm young a - gain I'm you a - gain

mp

A Bsus4 C#m(add11) A

rac-ing tur-tles the grape-fruit is win-ning seems I keep

Bsus4 C#m(add11) A Bsus4 C#m(add11)

get-ting this stor - y twist-ed _ so where's Neil when you need him

A Bsus4 C#m(add11) A

deck the halls it's you a-gain it's you a - gain _ some-where some - one

Bsus4 C#m(add11) A Bsus4 C#m(add11)

must know the end-ing is she still piss-ing in the riv - er now

A Bsus4 C#m(add11) A

heard she'd gone moved in - to a trail - er park

cresc.

C#m(add11) A(add9) Bsus4 C#m(add11)

C#m(add11) A(add9) Bsus4 C#m(add11)

A(add9) Bsus4 C#m(add11) A(add9) Bsus4

2. don't say you know we've gone

1. so sure those girls now are

so sure we were on some -

A(add9) Bsus4 C#m(add11) A(add9) Bsus4

C#m(add11) A(add9) Bsus4 C#m(add11)

And - ro - med - a stood with those girls

in the Na - vy those bombs our friends

thing your feet are fin - al -

C#m(add11) A(add9) Bsus4 C#m(add11)

A(add9) Bsus4 C#m(add11) 4 fr.

ly be - fore can't e - ven hurt you now
 on the ground he said

A(add9) Bsus4 C#m(add11) 4 fr.

the hair in pairs
 and hold those tears
 so sure we

A(add9) Bsus4 C#m(add11) 4 fr.

it just got nas - ty
 'cause they're still on your side
 were on some - thing

A(add9) Bsus4 C#m(add11) 4 fr.

and now those girls

don't hear the dogs

your feet _____ are just _____

Detailed description: This system contains the first three measures of a musical piece. It features three staves: a top staff for guitar chords and a vocal line, a middle staff for guitar accompaniment, and a bottom staff for bass guitar. The key signature has two sharps (F# and C#). The guitar part includes three chords: A(add9), Bsus4, and C#m(add11) with a 4-fret barre. The vocal line has lyrics: 'and', 'now', 'those', 'girls', 'don't', 'hear', 'the', 'dogs', 'your', 'feet', 'are', 'just'.

1. A(add9) Bsus4 C#m(add11) 4 fr.

bark - ing

on _____ the ground _____ girl _____

Detailed description: This system shows the first ending of the piece. It follows the same three-staff format as the first system. The guitar part continues with the same three chords: A(add9), Bsus4, and C#m(add11) with a 4-fret barre. The vocal line has lyrics: 'bark - ing', 'on', 'the ground', 'girl'.

2. A(add9) Bsus4 C#m(add11) 4 fr.

are gone

on _____ the ground _____

Detailed description: This system shows the second ending of the piece. It follows the same three-staff format. The guitar part continues with the same three chords: A(add9), Bsus4, and C#m(add11) with a 4-fret barre. The vocal line has lyrics: 'are', 'gone', 'on', 'the ground'.

Baker Baker

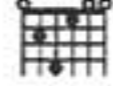
Words and Music by Tori Amos

Slowly, with a flexible tempo

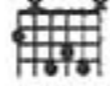
G#m



E(add9)



F#6



B



C#(add9)



1. Bak - er Bak - er bak-ing a cake _ make me a day _
2. Bak - er Bak - er can you ex - plain _ if tru - ly his heart _ was

mp

E(add9)



G#m



E(add9)



F#6



B



make me whole _ a - gain _ and I won - der what's in a day _
made of ic - ing and I won - der how mine could taste _ may -

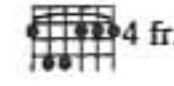
C#(add9)



E(add9)



G#m



E(add9)



what's in your cake this time _ I guess you heard he's
be we could change his mind _ I know you're late for

F#6 B C#(add9) E(add9)

gone to L. A. he says that be - hind my eyes I'm hid - ing
 your next pa - rade you came to make sure that I'm not run - ning

G#m 4 fr. E(add9) F#6 B C#(add9)

and he tells me I pushed him a - way that my heart's been hard to find
 well I ran from him in all kinds of ways guess it was his turn this time.

E(add9) Bmaj7/F# E(add9)

here time there must be some - thing
 thought I'd made friends with

Bmaj7/F# E(add9) Bmaj7/F# E(add9)

here time there must be some-thing here
 thought we'd be fly - ing

1. **F#** **E** 2. **F#**

here may - be not this

E **G#m** **E(add9)** **F#** **B**

time - Bak - er Bak - er bak - ing a cake -

p *mp a tempo*

C#(add9) **E(add9)** **G#m** **E(add9)**

make me a day - make me whole - a - gain - and I won - der

F#6 **B** **C#(add9)** **E(add9)**

if he's o - kay - if you see him say hi

rit.

Cornflake Girl

Words and Music by Tori Amos

Shuffle feel $\text{♩} = \text{♩}^3$

Am7 C6 D7sus4 Fmaj9 Fmaj9

1. Ne-ver was a

Am7 C6 D7sus4 Fmaj9

corn-flake girl
go - in' on

thought that was a good so - lu - tion hang-in' with the
seems we got a cheap-er feel ___ now all the sweet -

Am7 C6 D7sus4 Fmaj9

rais - in girls
eaze are gone

she's gone to the o - ther side _____ giv-in' us a
gone to the o - ther side _____ with my en - cy - clo -

Am7 C6 D7sus4 Fmaj9

yo heave ho things are get-ting kind of gross _____ and I go at
 pe - di - a they must-a paid her a nice price _ she's put-tin' on her

Am7 C6 D

sleep - y time } this is not real-ly this-a - this-a-this is not real-ly
 string bear love }

Am7 C6 D7sus4

hap-pen-ing you bet ___ your life it is ___ you bet ___ your

Fmaj9 C Dm C/E G

life it is ___ oh you bet your li - fe ___ it's a

D G D G

Peel out the watch-word just peel out the watch-word

L.H. *p* L.H.

Am7 C6 D7sus4 Fmaj9

1. She knows what's

mf

Fmaj9 Am7 C6 D7sus4 Fmaj9

Ne-ver was a corn-flake girl thought that was a good sol-u - tion

Piano solo Am7 Dsus4 C Dsus4

Piano solo

Am7 Dsus4 C Dsus4

play 4 times

Am7 Dsus4 to Coda ⊕ (4th time) C Dsus4 play 4 times

Rab-bit where'd you put the keys girl

Am7 Fmaj9 Gsus4 D7sus4

(vocal 2nd time only) ah ah ah ah

Am7 Fmaj9 Gsus4 D7sus4 D.S. al Coda play 4 times

and the man with the gold-en gun thinks he knows so much thinks he knows so much yeah

⊕ Coda C N.C.

where'd you put the keys girl

The Waitress

Words and Music by Tori Amos

Slowly, in 2

G_{bass} **G₅** **C**

ah _____ 1. So I want to kill _____ this
2. I want to kill _____ this

p *mp*

B_b **G₅** **G** **C**

wait - ress _____ She's worked here a year _____
wait - ress _____ I can't be - lieve _____ this

B_b **G_{sus2}** **G₅** **C**

long - er _____ that I _____ If I did it fast _____ you know
vi - o - lence _____ in mind _____ and is her power _____ all

B \flat **G5** **Gbass**

that's an act of kind - ness
in her club sand - wich

ah

But

sub. f

Gsus4 **G** **Gsus4**

I be - lieve in peace oh I be - lieve in peace Bitch

vco

Gsus4/B \flat **Gsus4/C** **Gsus4** **G**

I be - lieve in peace oh I be - lieve in _ peace oh

vco

Gsus4 **Gsus4/B \flat** **Gsus4/C**

I be - lieve in peace Bitch I be - lieve in peace

vco

G5 C Bb G5

mf

Detailed description: This system shows the first two measures of a musical piece. It features a guitar part with chords G5, C, Bb, and G5. The piano accompaniment is in a minor key with a melody in the right hand and a bass line in the left hand. The dynamic marking is mezzo-forte (mf).

C Bb G5

mp

Detailed description: This system shows the next two measures. The guitar chords are C, Bb, and G5. The piano accompaniment continues with a similar melodic and harmonic structure. The dynamic marking is mezzo-piano (mp).

Gbass G5 C

ah I want to kill this

p *mp*

Detailed description: This system contains the vocal entry. The guitar chords are Gbass, G5, and C. The piano accompaniment is marked piano (p) and mezzo-piano (mp). The vocal line begins with a long note 'ah' followed by the lyrics 'I want to kill this'.

Bb G5 G C

kill - ing wish they're too man - y stars and

Detailed description: This system continues the vocal line with the lyrics 'kill - ing wish they're too man - y stars and'. The guitar chords are Bb, G5, G, and C. The piano accompaniment provides harmonic support for the vocal melody.

B \flat Gsus2 G5

not e - nough sky Boys all think

Detailed description: This system contains the first two measures of the piece. The guitar part features chords B \flat , Gsus2, and G5. The vocal line starts with the lyrics 'not e - nough sky' in the first measure and 'Boys all think' in the second measure. The accompaniment includes a piano part with a bass line and a treble part with chords and melodic lines.

C B \flat G5

she's liv - ing kind - ness

Detailed description: This system contains the next two measures. The guitar part features chords C, B \flat , and G5. The vocal line continues with the lyrics 'she's liv - ing kind - ness'. The accompaniment continues with piano and guitar parts.

E \flat B \flat C5 G5

ask a fel - low wait - ress

Detailed description: This system contains the next two measures. The guitar part features chords E \flat , B \flat , C5, and G5. The vocal line continues with the lyrics 'ask a fel - low wait - ress'. The accompaniment continues with piano and guitar parts.

E \flat B \flat C5 G5

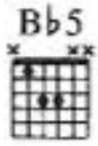
ask - a fel - low wait - ress

Detailed description: This system contains the final two measures of the piece. The guitar part features chords E \flat , B \flat , C5, and G5. The vocal line concludes with the lyrics 'ask - a fel - low wait - ress'. The accompaniment concludes with piano and guitar parts.

Hey Jupiter

Words and Music by Tori Amos

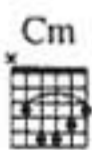
Slowly



No one's pick-ing — up the

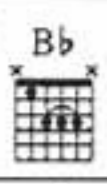
L.H. *p*

phone guess it's me and me — and this lit-tle — mas - o - chist she's read-y to — con -



fess all the things — that I nev - er thought — that she — could feel — and

1.



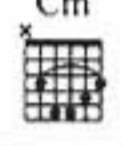
some — times I — breath you in and I know you know —

p

— and some - times you — take a swim found your writ - ing on — my

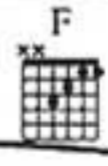
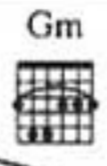
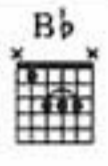
pp

Cm



wall if my hearts. soak - ing wet — boy your boots can leave a mess

2.



ooh — ooh — ooh —

mf

pp

yes — thought I knew my - self so — well all the dolls I had.

Bb

mp

took my leath - er — off the shelf your a - poc - a - lypse — was

fab for a girl — who could-n't choose bet - tween the show - er or — the

Cm

p

bath and I thought — I would-n't have — to — be with

Dm

Eb

mp

Dm Eb

you a mag - a - zine

Bb Gm F

ooh ooh ooh

Eb Bb Gm

yes ooh ooh

F Eb Bb Bb5

ooh yes no one's pick-ing up the phone.

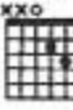
— guess it's clear he's gone — and this lit - tle — mas - o -

Cm



chist is lift - ing up her dress guess I thought I could nev -

Dm



er feel — the things I feel — and hey Ju - pi - ter —

mp

Cm



noth-ing's been the same — so are — you gay are you blue — thought we both.

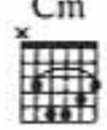
Dm




— could use — a friend. to run — to hey Ju - pi - ter —




Cm



noth-ing's been the same. so are — you safe now we're through — thought we both




Bb



— could use — a friend. to run to hey Ju - pi - ter —

rit.

P rit.



Caught A Lite Sneeze

Words and Music by Tori Amos

Moderately slow, steady

N.C.

The first system of the musical score is for a harpsichord. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is 'Moderately slow, steady'. The first staff is empty. The second staff is labeled '(harpsichord)' and contains a melodic line with eighth and sixteenth notes, starting with a dynamic marking of *mp*. The third staff contains a rhythmic accompaniment of eighth notes, marked with an asterisk (*).

* Tori plays this figure throughout - Ed.

The second system of the musical score continues the harpsichord accompaniment. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is three flats and the time signature is 4/4. The first staff is empty. The second staff continues the melodic line from the first system. The third staff continues the rhythmic accompaniment from the first system.

The third system of the musical score continues the harpsichord accompaniment. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is three flats and the time signature is 4/4. The first staff is empty. The second staff continues the melodic line from the first system. The third staff continues the rhythmic accompaniment from the first system.

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The piano part features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

The second system continues the musical piece. The vocal line has a melodic phrase that ends with a fermata. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the bass line.

The third system shows the piano accompaniment continuing. The right hand has a more active melodic line, while the left hand provides a harmonic foundation with sustained notes and moving bass lines.

The fourth system includes guitar chord diagrams and lyrics. The lyrics are: "Caught a lite sneeze" and "caught a lite breeze".

Chord diagrams shown above the vocal line:

- Cm**:
- Cm/Eb**:
- Ab**:
- Fm7**:

The vocal line is on a single treble clef staff. The piano accompaniment is on two staves (treble and bass clefs). The piano part features a melodic line in the right hand and a bass line in the left hand.

Cm Cm/Eb Ab Fm7

caught a light - weight — light - ning - seed —

Cm Cm/Eb Ab Fm7

boys on my left — side boys on my right — side

Cm Cm/Eb Ab Fm7

boys in the — mid - dle — and you're not — here —

Cm Cm/Eb Ab Fm7

doot doo doo doo doo doo doo doot doo — I need a

Cm Cm/Eb Ab Fm7

big loan _ from the girl zone _

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Above the first staff are four guitar chord diagrams: Cm, Cm/Eb (marked 6fr), Ab (marked 4fr), and Fm7.

Cm Cm/Eb Ab Fm7

build - ing _ tum - bling _

mf

This system contains the second two staves of music. The top staff continues the vocal line. The bottom two staves continue the piano accompaniment. Above the first staff are four guitar chord diagrams: Cm, Cm/Eb (marked 6fr), Ab (marked 4fr), and Fm7. The dynamic marking *mf* is placed below the piano part.

Cm Cm/Eb Ab Fm7

down _ did - n't know _ our love _ was _

This system contains the third two staves of music. The top staff continues the vocal line. The bottom two staves continue the piano accompaniment. Above the first staff are four guitar chord diagrams: Cm, Cm/Eb (marked 6fr), Ab (marked 4fr), and Fm7.

Cm Cm/Eb Ab Fm7

so small _ could - n't stand _ at all _

This system contains the final two staves of music. The top staff continues the vocal line. The bottom two staves continue the piano accompaniment. Above the first staff are four guitar chord diagrams: Cm, Cm/Eb (marked 6fr), Ab (marked 4fr), and Fm7.

Cm Cm/Eb Ab

Mis - ter ——— St. John ——— just bring your ——— son

Cm Cm/Eb Ab Fm7

to Coda ♪

the

Cm Cm/Eb Ab Fm7

spire is hot ——— and my cells can't ——— feed ——— and you

Cm Cm/Eb Ab Fm7

still got that Belle ——— drag - ging your foots ——— yes I =

Cm Cm/Eb Ab Fm7

hid - ing it well Sis - ter Ern - est - ine _____ but I

Cm Cm/Eb Ab Fm7 *D.S. al Coda* ⊕

still got that Belle _____ drag - ging my foots _____ yes

⊕ Coda Ab F5

Abmaj7 Fm Ebadd9 Cm

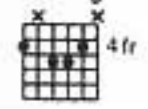

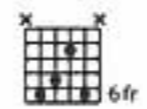
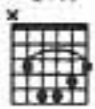
right on time you get clos - er _____ and clos - er

p

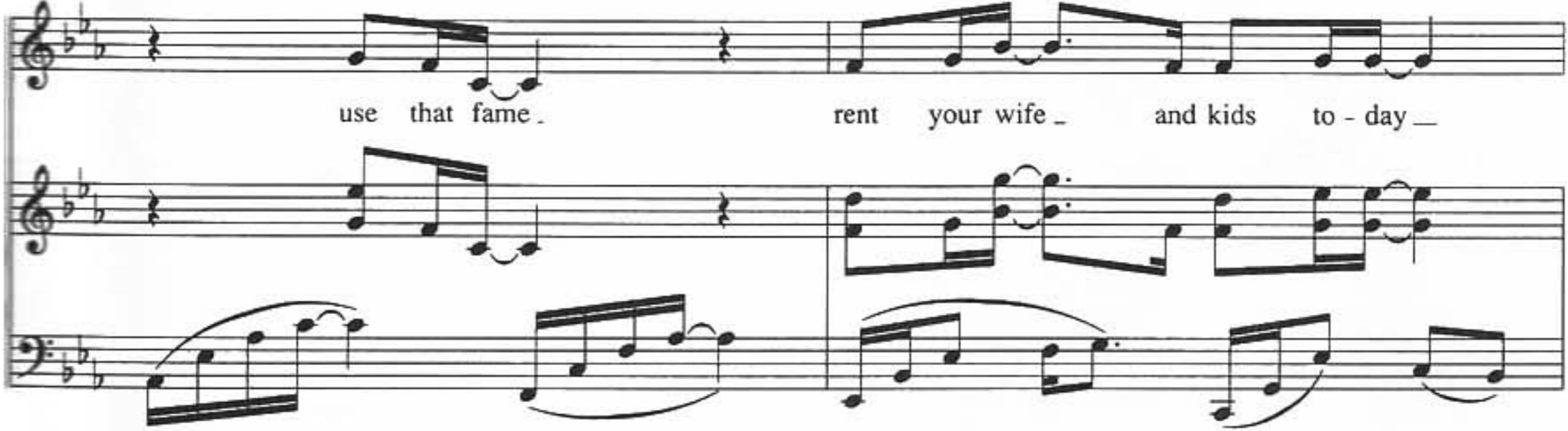
Abmaj7  4fr Fm  Ebadd9  6fr Cm 

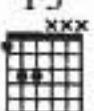

called my name there's no way - ay _____ in _____



Abmaj7  4fr Fm  Ebadd9  6fr Cm 


use that fame . rent your wife _ and kids to - day _

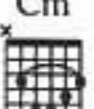
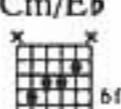




F5  Ab  4fr

may - be she will may - be she _____ will _____


mf *f*



Cm  Cm/Eb  6fr Ab  4fr Fm7 

caught a lite _ sneeze _ dreamed a lit - tle dream _

mf



Cm Cm/Eb Ab Fm7

made my own pret-ty hate ma-chine

Cm Cm/Eb Ab Fm7

boys on my left side boys on my right side


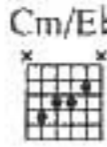
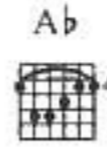
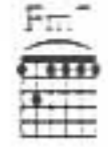
mp

Cm Cm/Eb Ab Fm7

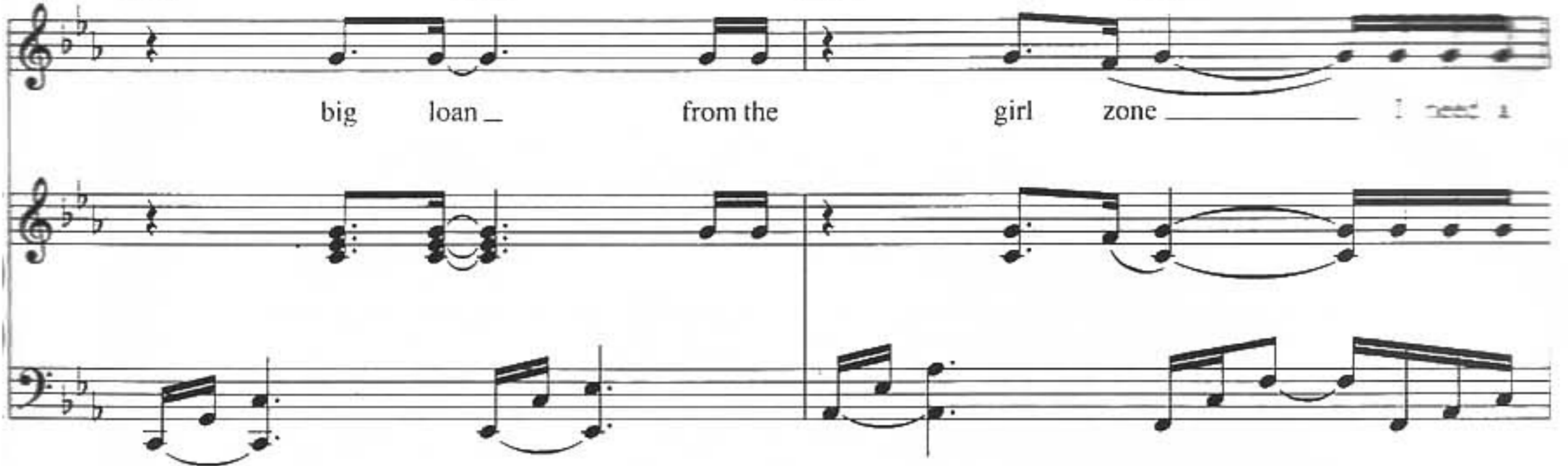
boys in the mid-dle and you're not here

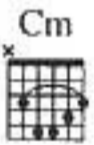
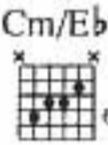
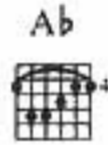

Cm Cm/Eb Ab Fm7

boys in their dress-es and you're not here I need a


 Cm
  Cm/Eb
  Ab
  Fm7

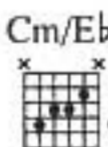
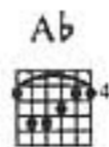
big loan — from the girl zone — I need a



 Cm
  Cm/Eb
  Ab
  Fm7

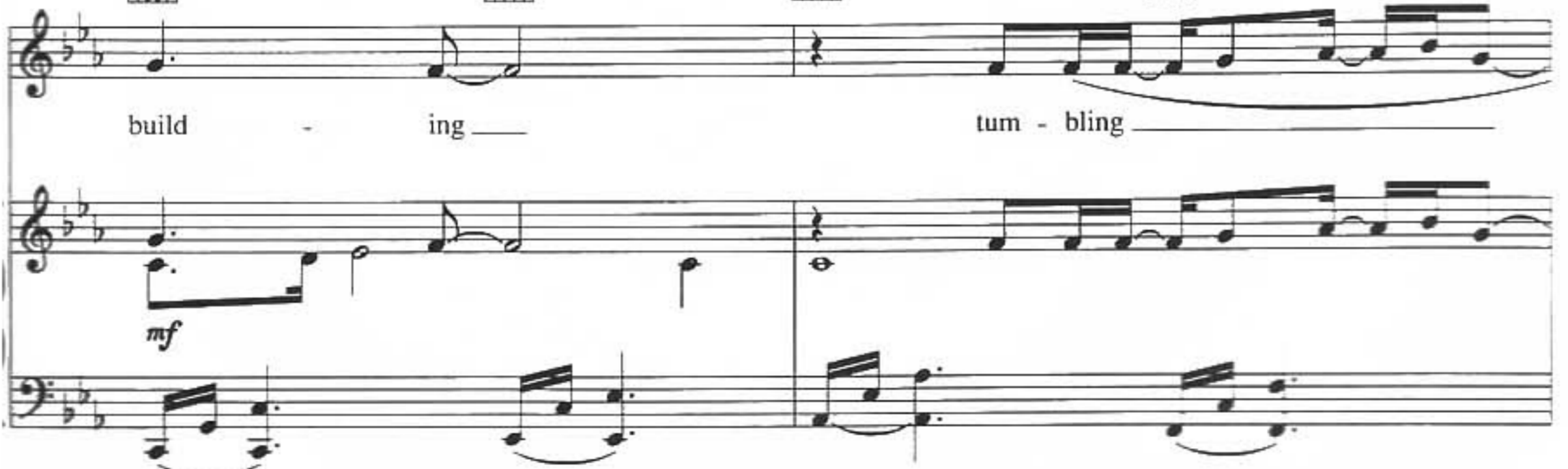
big — ig — loan — from the girl zone —


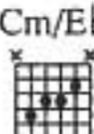
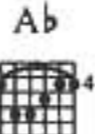



 Cm
  Cm/Eb
  Ab
  Fm7


build — ing — tum - bling —


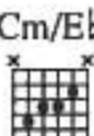
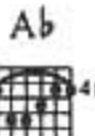

mf









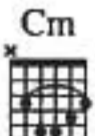
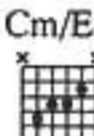
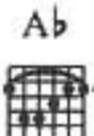
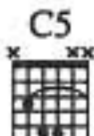
down — did-n't know — our love — was —




so small — could-n't stand — at all —



Mis - ter — St. John — just bring — your son

rit.



rit.

Father Lucifer

Words and Music by Tori Amos

Moderately fast

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

This system shows the first two measures of the piece. It includes guitar chord diagrams for C#m, E/B, A, C#m/G#, F#m, A, B, and G#m. The piano accompaniment features a melody in the right hand and a bass line in the left hand, starting with a mezzo-piano (*mp*) dynamic.

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

This system covers the next two measures. The guitar chord diagrams are C#m, E/B, A, C#m/G#, F#m, A, B, and G#m. The piano accompaniment continues with the same melodic and harmonic structure as the first system.

C#m E/B A C#m/G# F#m A B G#sus4

This system contains the vocal entry and the first two measures of the piano accompaniment for the lyrics. The guitar chord diagrams are C#m, E/B, A, C#m/G#, F#m, A, B, and G#sus4. The piano accompaniment provides harmonic support for the vocal lines.

1.,3. Fath - er Lu - ci - fer — you nev - er looked so sane
 2. he says he reck - ons I'm — a wat - er - col - our stain

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

you al - ways did pre - fer — the driz - zle to the rain —
 he says I run and then — I run from him and then I run

C#m E/B A C#m/G# F#m A B G#sus4

tell me that you're still in love with that — milk — maid
 he did - n't see me watch - ing from the aer - o - plane

C#m E/B A C#m/G# F#m A B G#sus4

how's the Liz-zies how's your Je - sus Christ been hang -
 he wiped a tear and then he threw a - way our ap - ple

C#m E/B A C#m/G# F#m A B G#sus4 C#m E/B A C#m/G#

seed ing }
 ing

to Coda ⊕

F#m A B

noth - ing's gon - na stop me from

A5 C#m B

float ing noth - ing's gon - na stop.

A5 C#m E/B A C#m/G#

me from float ing

1. F#m A B G#m C#m E/B A C#m/G# F#m A B

2. **F#m** **A** **B** **A5** **B5** **C#5** **A5** **B5** **C#5**

f

A5 **B5** **C#5** **A5** **B5** **C#5** **A5 add9, #11**

ev - 'ry-day's

B **C#m** **A5add9** **B** **C#m**

my wed - ding day though ba - by's still in his co - ma - tose state I'll

A5add9 **B** **C#m** **A5add9**

die my own Eas - ter eggs don't go yet

B C#m A5add9 B C#m

don't go - o - o Been-ie lost the sun - set but that's O. K.

A5add9 B C#m A5add9

does Joe bring flowers to Mar-'lyns grave and girls that eat piz-za and

B C#m A5add9 B

nev-er gain weight nev-er gain weight nev-er gain

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

weight

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

This system contains guitar chord diagrams for F#m, A, B, C#m, E/B, A, C#m/G#, F#m, A, B, and C#m. Below the diagrams are three staves: a treble clef staff with a key signature of two sharps (F# and C#), a vocal line with eighth and quarter notes, and a bass line with chords and eighth notes.

D.S. al Coda ⊕

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

This system contains guitar chord diagrams for C#m, E/B, A, C#m/G#, F#m, A, B, and G#m. Below the diagrams are three staves: a treble clef staff with a key signature of two sharps, a vocal line with eighth and quarter notes, and a bass line with chords and eighth notes.

⊕ Coda

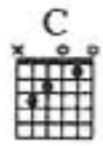
F#m A B G#m C#m E/B A C#m/G# F#m A E/B B C#5

This system contains guitar chord diagrams for F#m, A, B, G#m, C#m, E/B, A, C#m/G#, F#m, A, E/B, B, and C#5. Below the diagrams are three staves: a treble clef staff with a key signature of two sharps, a vocal line with eighth and quarter notes, and a bass line with chords and eighth notes.

Putting The Damage On

Words and Music by Tori Amos

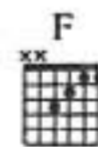
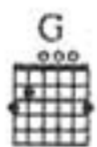
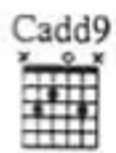
Moderately



smoothly

p

8ba.....



a tempo

glue stuck to my shoes does

a tempo

G F G

an - y - one — know — why you play with an or - ange —

Am F G bass C

rind you say you packed my things and di

G F G

vid - ed what was — mine you're off to the moun - tain —

F G Am

top I say her skin - ny legs — could use — sun but

F6 C G

now I'm wish - ing for my best im - pres - sion

F G F

of my best An - gie Dick - in - son but now

G Am F

I've got to wor - ry 'cause boy you

F6 C G

still look pret - ty when you're put - ting the dam - age

Am F C G

on yes when you're put - ting the dam - age

C

on

cresc.
R.H.

Cadd9 D/C C

to Coda

F G bass F

don't make me scratch on your door I nev - er left

sub. p

G F G

— you for a Ban - jo — I on - ly just turned a -

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

Am F G bass C

round for a poo - dle — and a — cor - vette and my —

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

G F G

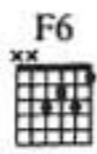
— im - pres - sion — of my best An - gie Dick - in - son —

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

F G Am

— but now — I've got — to wor - ry — 'cause

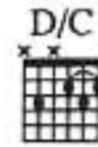
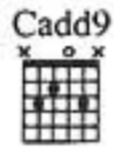
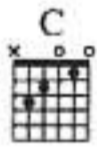
Musical notation for the fourth system, including vocal line, piano accompaniment, and bass line.



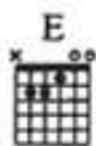
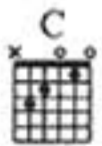
D.S. al Coda

boy you still look pret - ty.

Coda

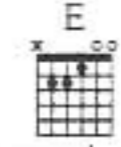


mf R.H.



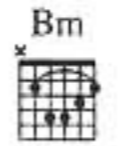
I'm not try - ing — to move — it's just your —

sub. p L.H.

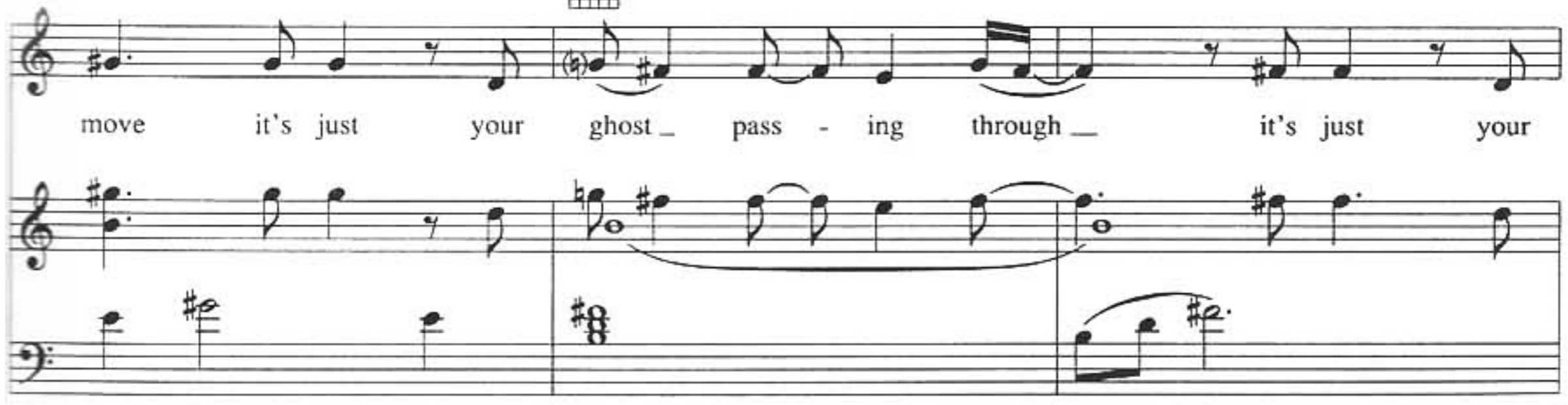
Bm  E 

ghost pass - ing through I said I'm try - ing not _ to _



Bm 

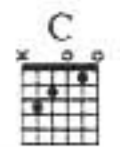
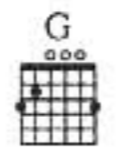
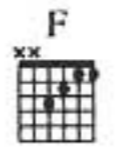
move it's just your ghost _ pass - ing through _ it's just your



D/A  No chord

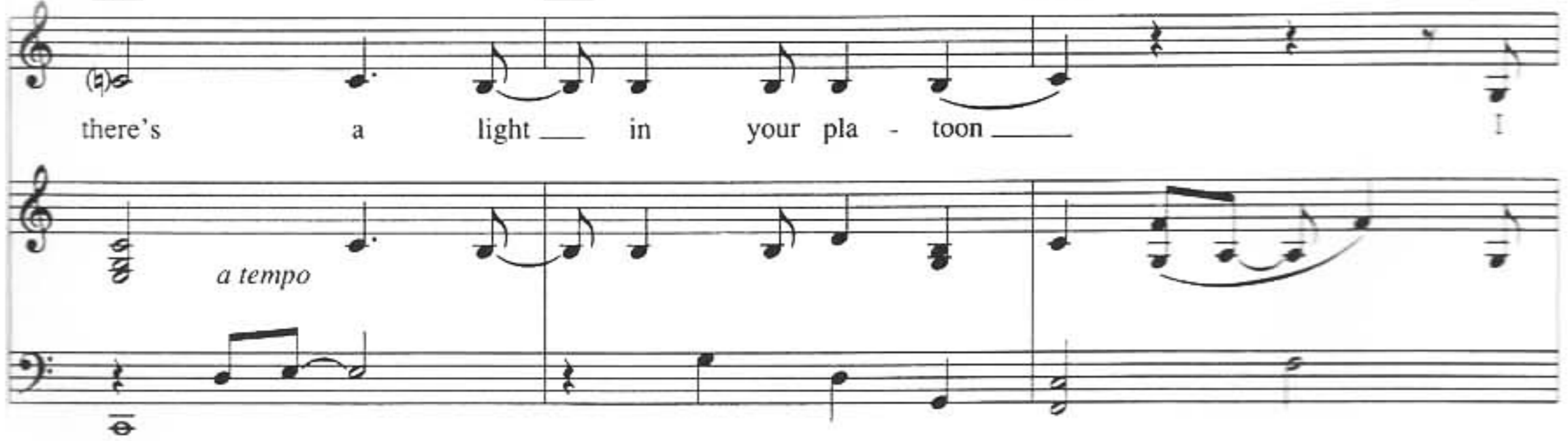
ghost _ pass - ing through _ and _ now _ I'm _ quite _ sure _



C  G  F 

(b) there's a light _ in your pla - toon _

a tempo



G F G

nev - er seen a light move — like — yours can — do to

Am F6 C

me so now I'm wish - ing — for my best .

G F G

— im - pres - sion — of my best An - gie Dick - in - son —

F G Am

— but now — I've got to wor - ry — cause

F F6 C

poco rit. *a tempo*

boy you still look pret - ty_ to me but I've

poco rit. *a tempo*

G F G

got a place_ to go I've got a tick - et to your late

cresc.

F G Am

show_ and now_ I've got to wor - ry_ cause e - ven

F F6 C

still you sure are pret - ty_ when you're put -

p

G Am F G bass

ting the dam - age on yes

C G Am

when you're put - ting the dam - age on you're

F C G

poco rit. *a tempo* *rit.*

just so pret - ty when you're put - ting the dam - age

poco rit. *a tempo* *rit.*

C

on

Professional Widow

Words and Music by Tori Amos

In 2, with a heavy beat

G5 G#5 A5

G5 G#5 A5

G5 G#5 A5

f
8vb throughout

§

G5 G#5 A5

G5 G#5 A5

G5 G#5 A5

1. slag pit stag shit
2. pri - sm per - fect

Dsus4

A5

G5 G#5 A5

hon - ey bring it close — to my — lips yes
hon - ey bring it close — to your — lips yes

G5 G#5 A5

G5 G#5 A5

G5 G#5 A5

don't what blow is termed those a

G5 G#5 A5

G5 G#5 A5

G5 G#5 A5

brains yet we got - ta be big boy
land slide of prin - ci - ple pro - por - tion boy

G5 G#5 A5

G5 G#5 A5

G5 G#5 A5

we got - ta be big
it's got - ta be big boy }

G5 G#5 A5

G5 G#5 A5

Dsus4

star fuck - er just like my Dad

A5 G5 G#5 A5 G5 G#5 A5

yes star fuck - er

Dsus4 A5 Dsus4

just like my Dad - dy yes sel - ling his ba - by

A5 Dsus4 A5

yes just like my Dad - dy yes gon - na

D5 G5 G#5 A5

strike a deal - make him feel like a Con - gress - man

to Coda

G5 G#5 A5

C C/G A5

it runs in the fam - i - ly

C C/G A5

No chord
(ad-lib.)

G5 G#5 A5

runs in the fam - i - ly

G5 G#5 A5

G5 G#5 A5

G5 G#5 A5

Slow waltz (♩ = ♩³)

C

F

G

F/G

rest your _____ shoul - ders _____ Peach - es and

sub. p lightly

C7 F

Cream ev - 'ry - where a Ju - das _____ as

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole rest in 4/4 time, then moves to 3/4 time for two measures, and returns to 4/4 for the final measure. The piano accompaniment features block chords in the right hand and a simple bass line in the left hand. Chord diagrams for C, C7, and F are provided above the staff.

G F/G C C7

far as you can _____ see beau - ti - ful

Detailed description: This system contains the next four measures. The vocal line continues with a melodic line in 3/4 time, then returns to 4/4 for the final measure. The piano accompaniment uses block chords and a bass line. Chord diagrams for G, F/G, C, and C7 are provided above the staff.

F G F/G C

an - gel _____ call - ing "we

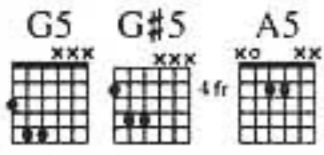
Detailed description: This system contains the next four measures. The vocal line features a melodic line in 4/4 time, then changes to 3/4 for two measures, and returns to 4/4 for the final measure. The piano accompaniment includes triplets in the right hand. Chord diagrams for F, G, F/G, and C are provided above the staff.

C7 F G F/G C

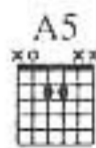
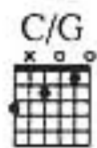
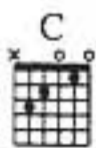
got ev - 'ry re - run of Mu - ham - mad Al - i" *D.S. al Coda* ☉

Detailed description: This system contains the final five measures. The vocal line continues with a melodic line in 4/4 time, then changes to 3/4 for two measures, and returns to 4/4 for the final measure. The piano accompaniment uses block chords and a bass line. Chord diagrams for C7, F, G, F/G, and C are provided above the staff. The piece concludes with a double bar line and a Coda symbol.

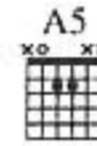
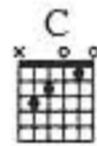
⊕ Coda



it's run-ning in the fam - i - ly



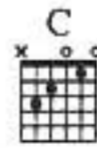
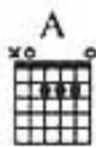
runs in the fam - i - ly hey ba - by it's run - ning in the fam - i - ly



N.C.
(ad-lib.)

it runs in the fam - i - ly

Slow waltz (♩ = $\frac{3}{4}$)



Moth - er Mar - y chi - na

D  A 

white brown may be



C 

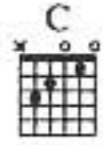
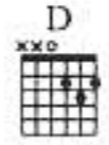
sweet - er may



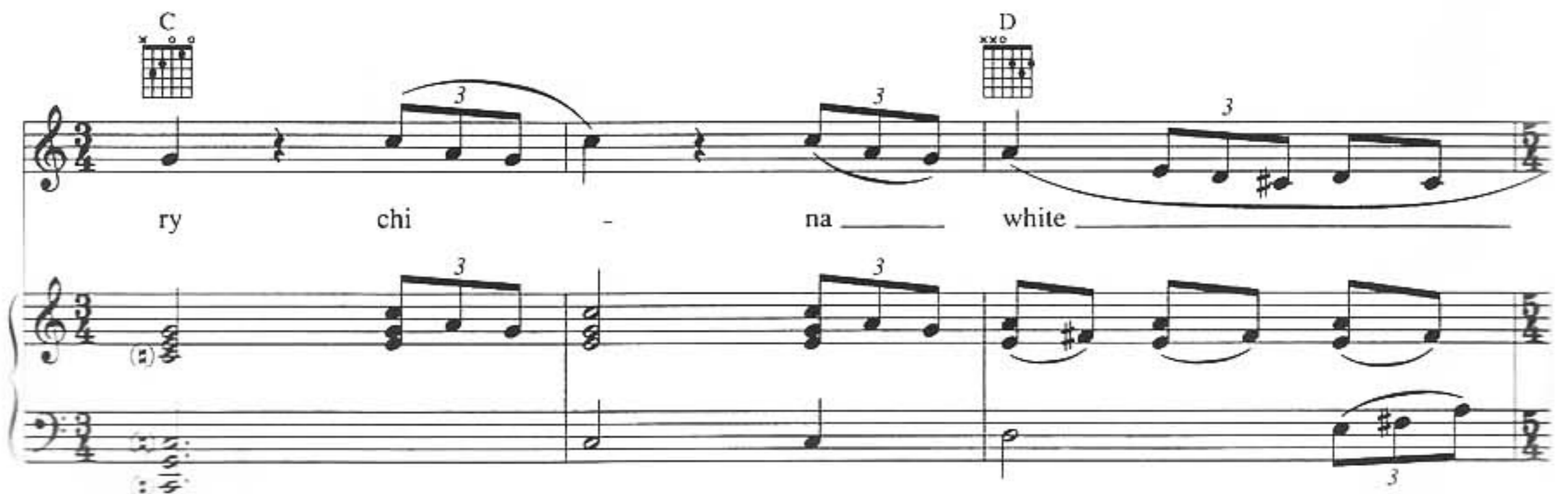
D  A 

be sweet - er Mother Ma



C  D 

ry chi - na white



A C

brown may be sweet - er she

D A

will sup - ply she will sup -

C G D

ply she will sup - ply she

A C G D

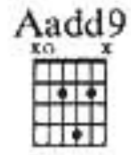
will sup - ply sup - ply sup - ply she

repeat and fade

Northern Lad

Words and Music by Tori Amos

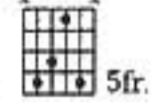
Slowly



Had— a north - ern lad ——— well not ex - act - ly had—

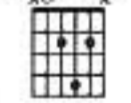
mp

Dadd9



he moved like the sun - set god who paint - ed ——— that ———

Aadd9



Bmadd9



first— he loved my ac - cent how his knees— could bend

Dadd9 5fr. **E** **Esus4**

I thought we'd be o - kay — me and my mo - las - ses —

F#m **E**

1. But I feel — some - thing is wrong — But I
2. I feel — the west in you — and I

mf




F#m **E**

feel — this cake just is - n't done —
feel — is fall - ing a - part too — }

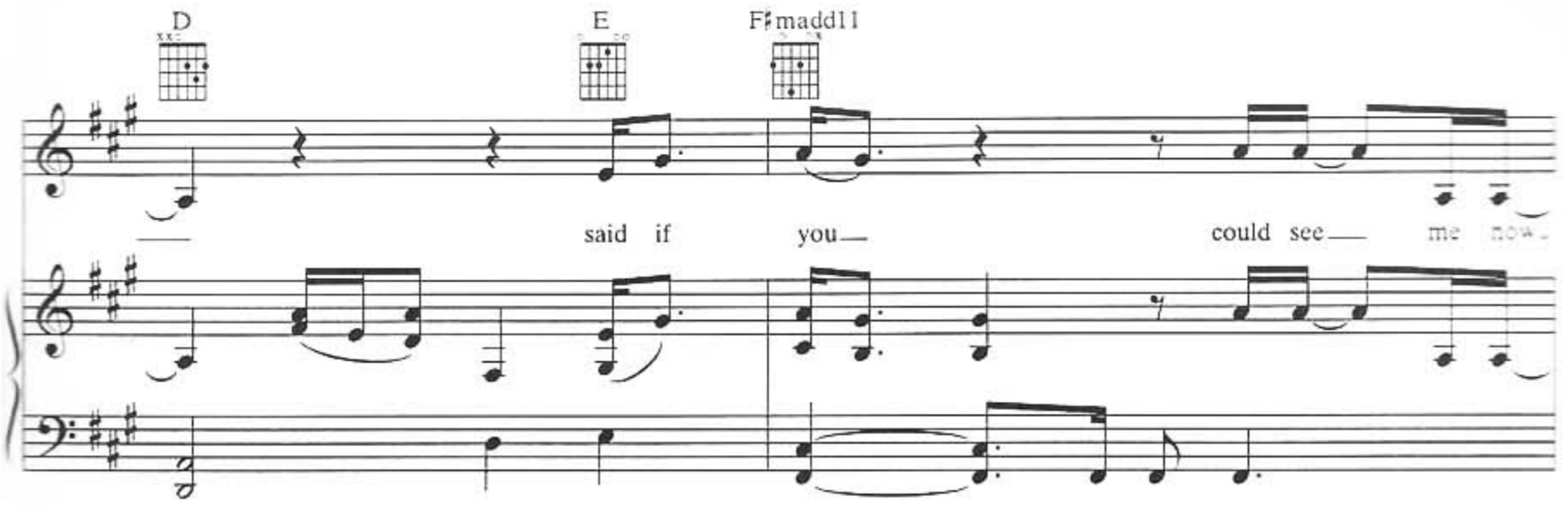
Dadd#11 5fr. **Dsus2** **F#madd11**



Don't say that you Don't and if you — could see — me now —

mp *mf*

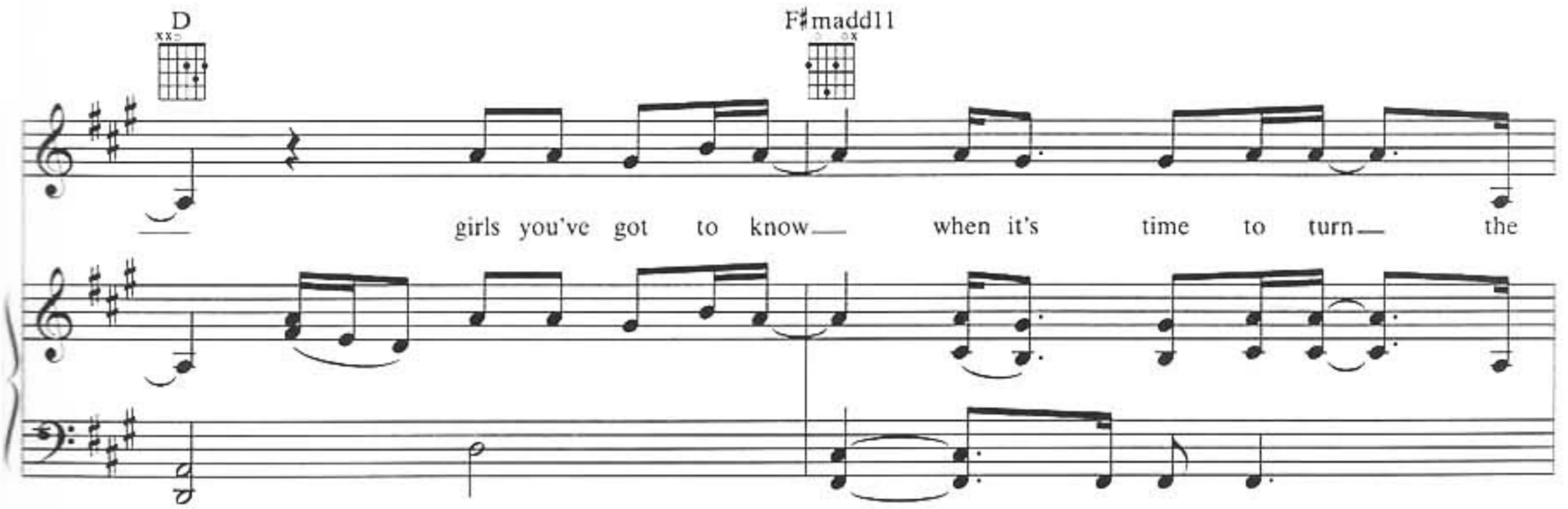
D  E  F#madd11 

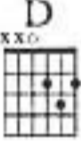


said if you— could see— me now—



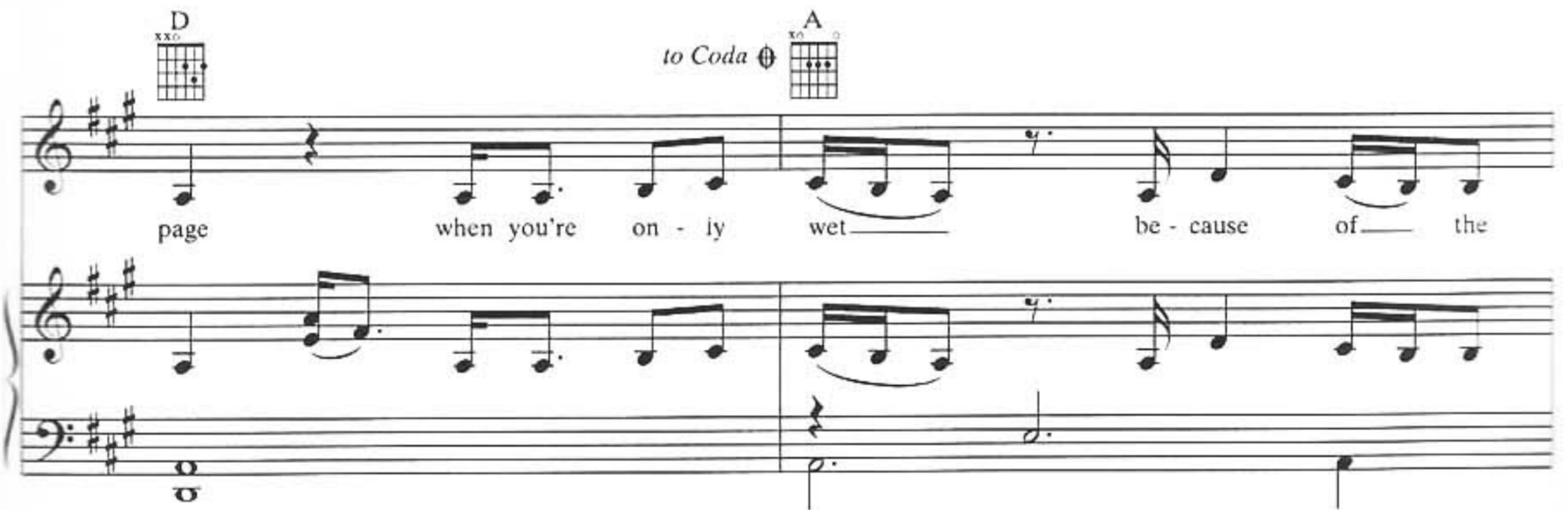
D  F#madd11 

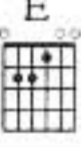
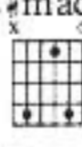
girls you've got to know— when it's time to turn— the



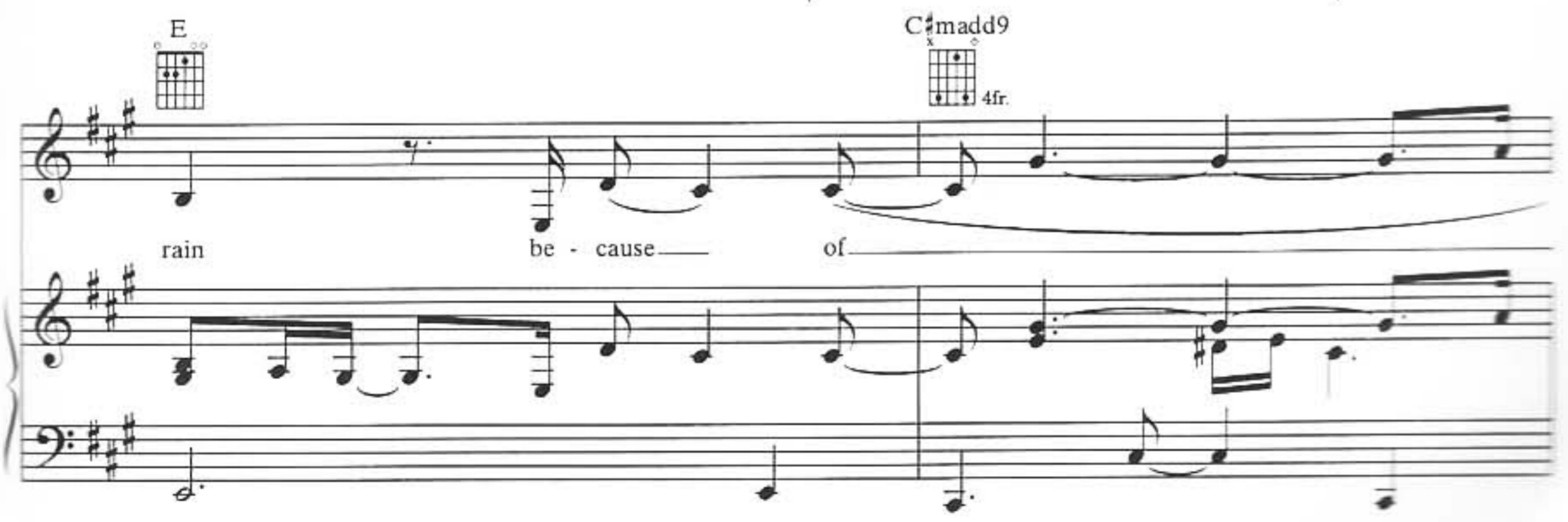
D  A  to Coda 

page when you're on - ly wet— be - cause of— the



E  C#madd9  4fr.

rain be - cause— of—



Dadd9 5fr. A

'cause of the rain

E C#madd9 4fr. Dadd#11 5fr.

be-cause of

Aadd9 Bmadd9

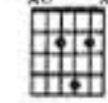
he don't show much those days it gets so fuck-ing cold

mp

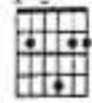
Dadd9 5fr. E Esus4/D

I loved his secret places but I can't go any more

Aadd9

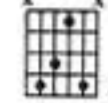


Bmadd9



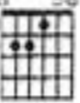
"you change like su - gar cane" — says my north - ern lad —

Dadd9



5fr.

E



Esus4



D.S. al Coda ⊕

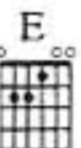
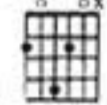
I guess you go — too far — when pi - an - os try to be — gui - tars and —

Coda



wet — be - cause of — the rain when you're on - ly

F#madd11



wet — be - cause of — the — rain be - cause — of —

C#madd9 4fr. Dadd9 5fr. A

of 'cause of the

E C#madd9 4fr. Dadd9 5fr.

rain be - cause of be - cause -

A E

of the rain be - cause of

C#madd9 4fr. Dadd9 5fr. A

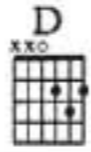
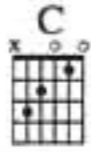
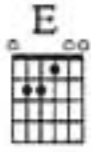
of the rain

rit.

Spark

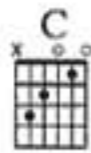
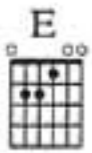
Words and Music by Tori Amos

Moderately

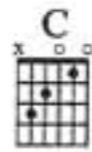
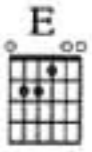


mp (R.H.)

The first system of piano accompaniment consists of two staves. The right hand (RH) plays a melody of eighth notes, starting with a quarter rest followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (LH) plays a bass line of eighth notes: G2, A2, B2, C3, B2, A2, G2. The key signature is one sharp (F#) and the time signature is 4/4.

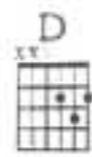


The second system of piano accompaniment continues the melody and bass line from the first system. The right hand melody continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand bass line continues with eighth notes: G2, A2, B2, C3, B2, A2, G2. The system concludes with a double bar line.

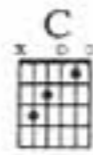
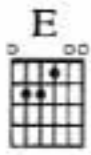


she's ad - dict - ed — to nic - o - tine patch - es —

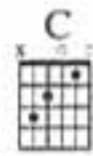
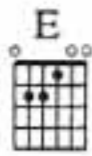
The third system features a vocal line on a single staff and piano accompaniment on two staves. The vocal line consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues the melody and bass line from the previous systems. The system concludes with a double bar line.



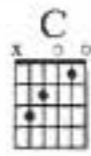
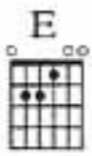
she's ad - dict - ed — to nic - o - tine patch - es —



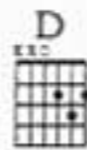
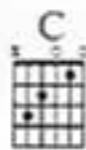
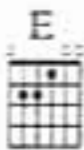
she's a - fraid of the light in the dark —



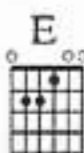
six - fif - ty - eight are you sure where my spark is



here here — here —



1. she's con - vinced - she could hold back - a gla - cier
 2. if the Div - ine - mas - ter plan is - per - fec - tion



but she could - n't - keep Ba - by a - live -
 may - be next I'll - give Ju - das a try -



doubt - ing if there's a wom - an in there some - where
 trust - ing my soul to the ice - cream as - sas - sin }

E C D

here here- here you

C D G

say you don't want it a - gain and a - gain but you don't don't real - ly

mf

Em C D

mean- it you say you don't want it this cir - cus we're in but you

G Em C

don't don't real - ly mean- it you don't don't real - ly

D5

1. E C D

mean it

mp

2. E G D A

how man - y fates turn a - round in the o - ver - time

f

E G D A

bal - le - ri - nas that have fins that you'll nev - er find

E G D A

you thought that you — were the bomb yeah well so did I

D/C C D E C

say you don't want it say you don't want it

D A E G D A

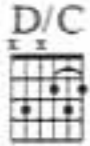
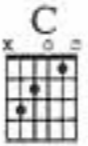
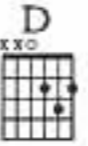
how man-y fates turn a-round in the o-ver-time

E G D A

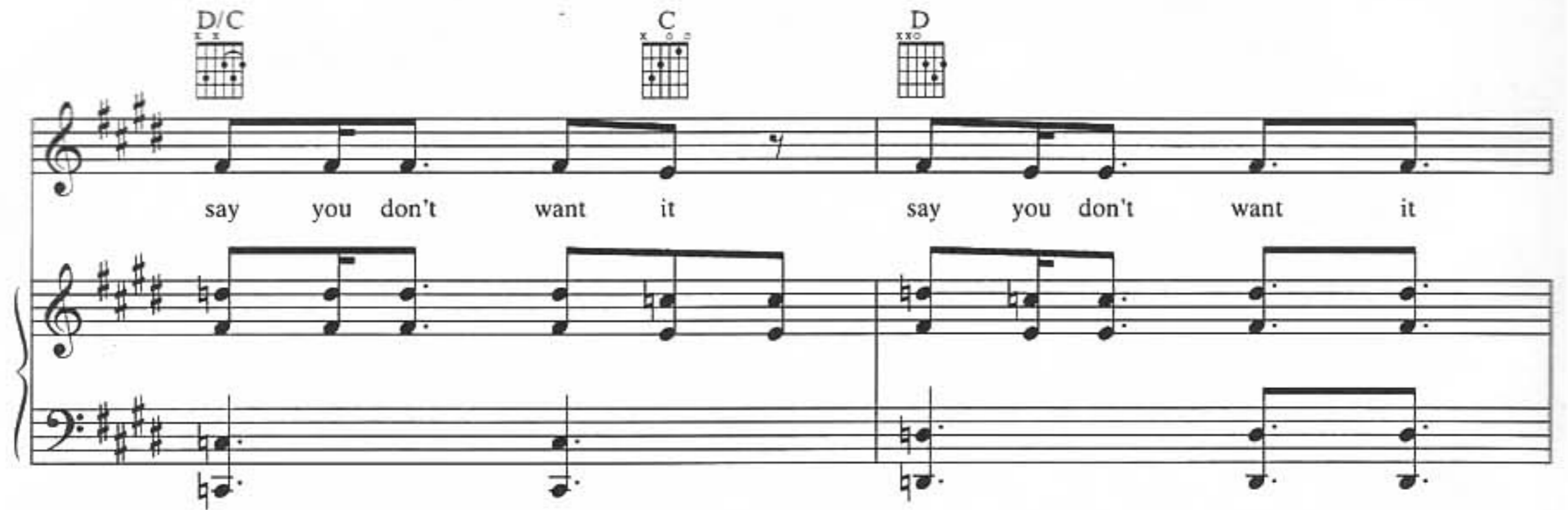
bal-le-ri-nas that have fins that you'll nev-er find


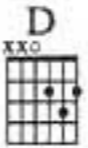
E G D A

you thought that you— were the bomb— yeah well so did I

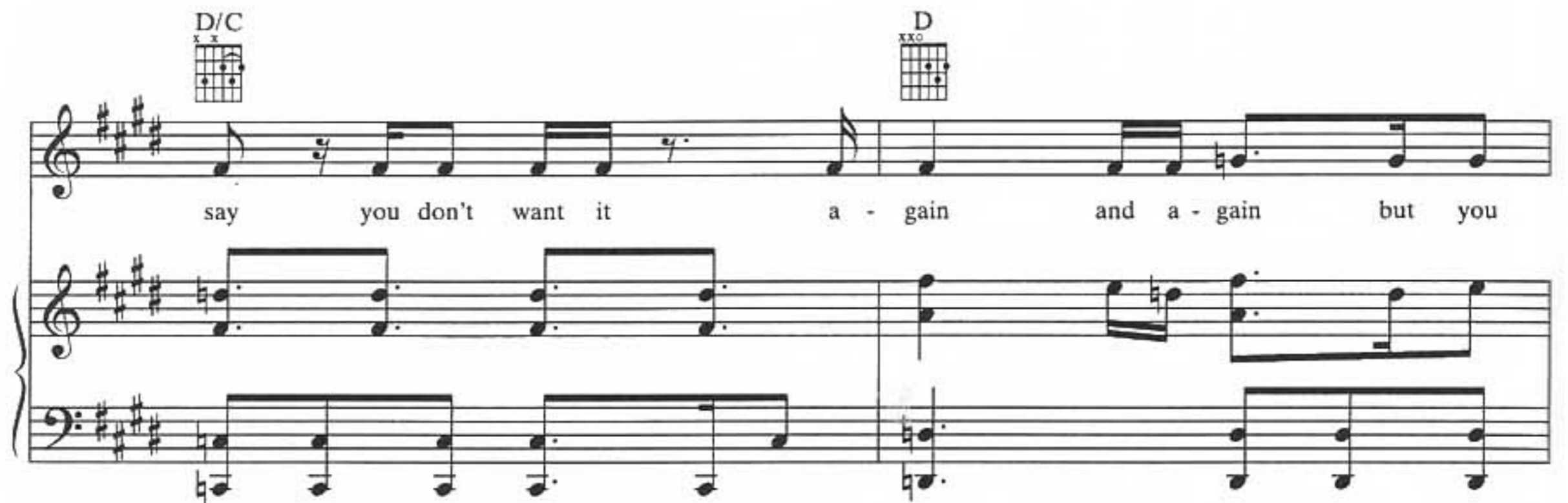
D/C  C  D 

say you don't want it say you don't want it



D/C  D 

say you don't want it a - gain and a - gain but you



G  Em  C 

don't don't real - ly mean - it you say you don't want it this

mp



D  G  Em 

cir - cus we're in but you don't don't real - ly mean - it you



C D5 E C

don't don't real - ly mean — it — she's ad - dict - ed to

D E C

nic - o - tine patch - es — she's a - fraid of the

D A E C

light in the dark — six - fif - ty - eight are you

D E C D

sure - where my spark is here here - here —

rit.