

# Black-Dove (January)

Words and Music by Tori Amos

Moderately slow

G#m



C#/F#



G#m



C#/F#



G#m



C#/F#



*gently*

*p*

1.

G#m



C#/F#



2.

G#m



C#/F#



she

G#m



C#/F#



G#m



C#/F#



G#m



C#/F#



was a jan - u - ar - y girl she nev - er let on — how in - sane it —

G#m



C#/F#



G#m



C#/F#



G#m



C#/F#



was in that ti - ny kind - a scar - y house by the

Piano accompaniment for the first system.

B



F#



E



D#sus4



G#m



woods by the woods by the woods by the woods by the

Piano accompaniment for the second system.

B



F#



E



D#sus4



G#m



woods by the woods by the woods by the woods black -

Piano accompaniment for the third system.

B



G#m



dove black - dove you're

Piano accompaniment for the fourth system, including the *mp* marking.

F#



E



not a hel-i - cop - ter— you're not a cop— out ei - ther hon-ey black -

G#m



B



F#



dove— black - dove— you don't need— a space- ship—

E



G#m



to Coda ⊕

they don't know— you've al— read - y lived— on the

F#



oth - er side— of the gal - ax - y the oth - er side— of— the gal - ax - y the

oth - er side\_ of the gal - ax - y

G#m C#/F# G#m C#/F#

*mf*

she had a jan - u - ar - y world

G#m C#/F# G#m C#/F# G#m C#/F#

*mp*

so man - y storms\_ not right some - how

G#m C#/F# G#m C#/F# G#m C#/F#

how a li - on be - comes a

mouse

G#m B F# E D#sus4

by the woods by the woods by the woods by the woods

G#m



B



F#



E



D#sus4



by the woods by the woods by the woods by the woods

G#m



C#



but i have to get to TEX - AS said i

*f*

have to get to TEX - AS and i'll give a - way my blue - blue -

D.S. al Coda

G#m



C#/F#



G#m



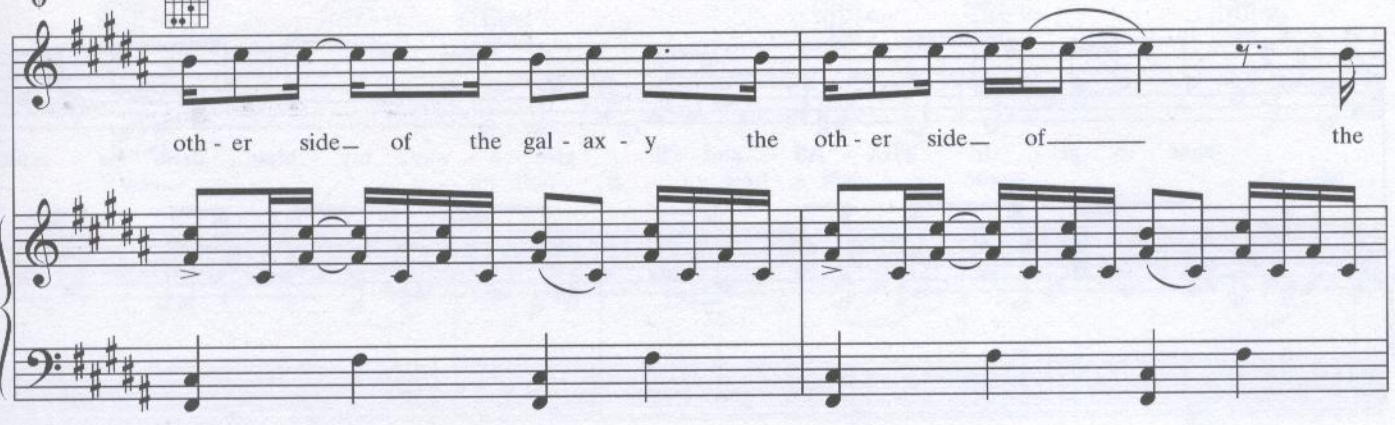
C#/F#



dress my blue dress black -

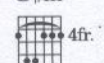
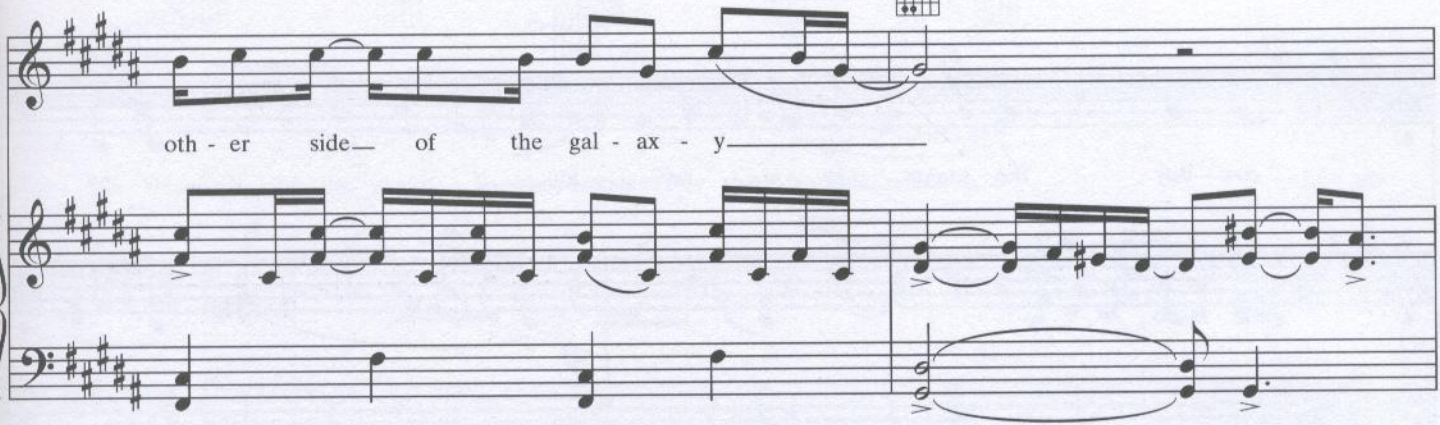
Coda

F#


oth - er side\_ of the gal - ax - y the oth - er side\_ of \_\_\_\_\_ the

G#m

oth - er side\_ of the gal - ax - y \_\_\_\_\_

G#




*f*

C#




but i have to get\_ to TEX - AS said i

have to get— to TEX - AS and i'll give a - way— my blue— dress be - cause

G#m 4fr. C#/F# 4fr.

cow - boy the snakes— they are my— kin— are my

*mf*

G#m 4fr. C#/F# 4fr. G#m 4fr. C#/F# 4fr.

kin— she

*mp*

G#m 4fr. C#/F# 4fr. G#m 4fr. C#/F# 4fr. G#m 4fr. C#/F# 4fr.

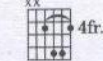
had a jan - u - ar - y girl she nev - er let on— how in - sane it—

*p*

G#m



C#/F#



G#m



C#/F#



G#m



C#/F#



was\_ in that ti - ny kind - a scar - y house by the

B



F#



E



D#sus4



G#m



woods by the woods by the woods by the woods\_ by the

B



F#



E



D#sus4



G#m



woods by the woods by the woods by the woods\_ by the

B



F#



E



D#sus4



G#m



*freely*

woods by the woods by the woods black - dove\_

*rit.*



# Cruel

Words and Music by Tori Amos

MUS

Moderately slow

The first system of the score consists of three staves. The top staff is a vocal line with a whole note rest. The middle and bottom staves are piano accompaniment. The piano part begins with a chord of G#m (G#4, B4, D#5) marked *p* (piano) and labeled "(synthesizer)". The tempo then changes to *mp* (mezzo-piano) and "a tempo". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

G#m



The second system of the score includes a vocal line and piano accompaniment. The lyrics are: "so don't give me re - spect— don't give me a piece of your pre - cious - ness—". The piano accompaniment continues with the same rhythmic pattern as the first system, featuring a triplet of eighth notes in the right hand.

The third system of the score includes a vocal line and piano accompaniment. The lyrics are: "flaunt all she's got in our old neigh - bor - hood I'm sure she'll make a few—". The piano accompaniment continues with the same rhythmic pattern, featuring a triplet of eighth notes in the right hand.

Copyright © 1998 Sword and Stone Publishing Inc. (ASCAP)  
International Copyright Secured. All Rights Reserved.

NEW YORK PUBLIC LIBRARY FOR THE PERFORMING ARTS  
40 LINCOLN CENTER PLAZA  
NEW YORK, NY 10023

friends— e - ven the rain— bows down let us pray as

you cock cock— cock your— mane—

no cig - a - rettes on - ly— peeled HA - VAN - A'S

for— you— I can be

G#m



E



cruel — I don't know — why — why can't my

*mf*

G#m



E



bal - la - loon — stay up — in a per - fect - ly wind - y sky I can be

G#m



E



cruel — I don't know — why — I don't — know —

G#m



to Coda ☉

why —

dance with the Su - fis cel - e - brate— your top ten in the charts of pain—

*mp*

lov - er broth - er bog - en - vil - la— my

vine twists a - round your need

e - ven the rain— is sharp like to - day as you

sh - sh - shock me — sane —

no cig - ar - ettes on - ly — peeled HA - VA - NA'S

*D.S. al Coda* ☉

for — you — I can be

**Coda**

*mf*

*(vocal ad-lib)\***play five times*

ah — ah ah — ah ah ah ah — ah ah ah —

*\*on repeats*

ah — ah ah — ah ah ah ah — I can be

Dm B $\flat$

cruel — I don't know — why — can't my

Dm B $\flat$

bal - loon — stay up — in a per - fect - ly wind - y sky — I can be

F



Bb



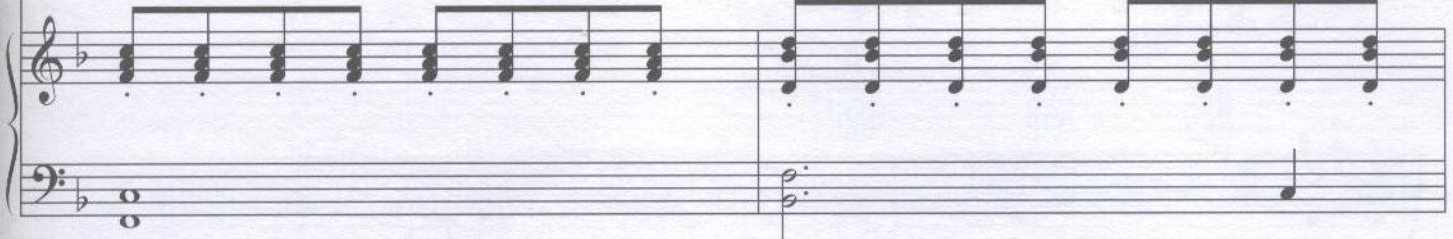
cruel

don't

know—

why—

don't—



Dm



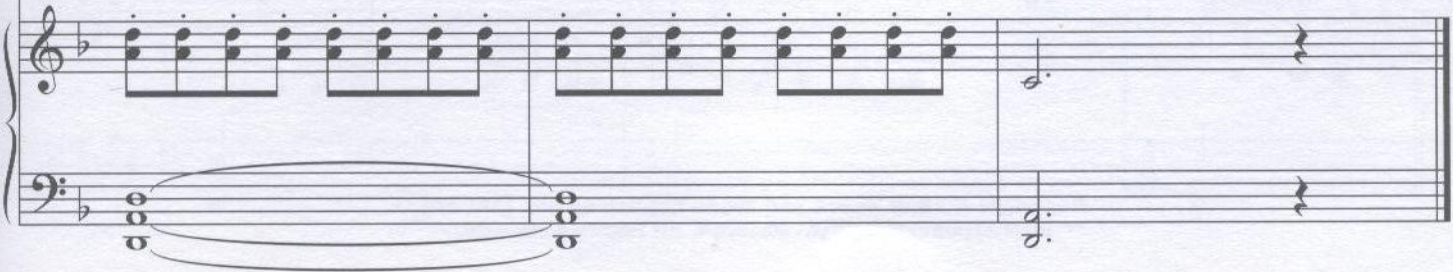
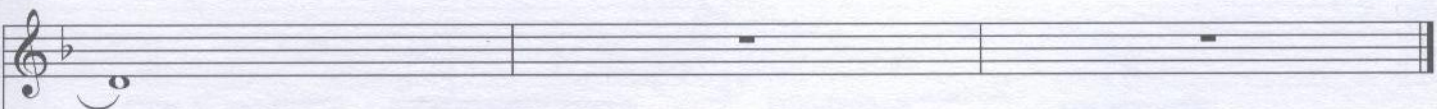
know—

why—



why—

why—



# Hotel

Words and Music by Tori Amos

Moderately fast

Dm




Met 'em in a Ho - tel

*mf*

Met 'em in a Ho - tel Be - neath ground

*sim.*

tell me that he's miss - ing tell me this is one for

ALL RIGHTS RESERVED  
 ALL RIGHTS RESERVED  
 ALL RIGHTS RESERVED



Lol - li - pop Ge - sta - po

3

2/4 4/4

Bb F Dm

You were — wild where are — you now

4/4

Bb F

you were — wild where are — you

Dm Slower N.C.

now

f

\*Tori alternates hands on every other D note-Ed.

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. It contains two measures of whole rests. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The piano part features a continuous eighth-note pattern in the right hand, starting with an asterisk in the first measure.

*\*Tori plays all the Ds with her left hand: subsequently, all of the other notes are played with the right hand. -Ed.*

The second system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. It contains two measures of whole rests. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The piano part continues with the eighth-note pattern from the first system.

The third system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. It contains two measures of music with lyrics: "give me" and "more— give me". The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The piano part continues with the eighth-note pattern.

The fourth system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. It contains two measures of music with lyrics: "more—" and "give me—". The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The piano part continues with the eighth-note pattern.

more \_\_\_\_\_ give me \_\_\_\_\_ more \_\_\_\_\_ give me

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line contains the lyrics "more \_\_\_\_\_ give me \_\_\_\_\_ more \_\_\_\_\_ give me" with long horizontal lines indicating sustained notes. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a simple bass line in the left hand.

more \_\_\_\_\_ give me \_\_\_\_\_

The second system continues the musical piece. The vocal line has the lyrics "more \_\_\_\_\_ give me \_\_\_\_\_". The piano accompaniment maintains the same rhythmic pattern as the first system.

Am

more \_\_\_\_\_

The third system begins with a guitar chord diagram for Am (A minor) in the upper left corner. The vocal line has the lyrics "more \_\_\_\_\_". The piano accompaniment continues with the established rhythmic pattern.

Bb

Dm

C

I \_\_\_\_\_ I \_\_\_\_\_ I \_\_\_\_\_ I \_\_\_\_\_ have to learn \_\_\_\_\_ to

*mp*

The fourth system features three guitar chord diagrams: Bb (B-flat major), Dm (D minor), and C (C major). The vocal line has the lyrics "I \_\_\_\_\_ I \_\_\_\_\_ I \_\_\_\_\_ I \_\_\_\_\_ have to learn \_\_\_\_\_ to". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) in the lower left.

B $\flat$  C Dm

let you crash down-

Detailed description: This system contains the first two measures of the piece. It features a vocal line in the upper staff with lyrics 'let you crash down-'. The piano accompaniment is in the lower staves, with a right-hand part playing a rhythmic pattern of eighth notes and a left-hand part with a simple bass line. Above the vocal staff, three guitar chord diagrams are shown: B $\flat$  (x2 0 1 2 3 3), C (x3 0 3 3 3 3), and Dm (xx0 2 3 2 1 0).

B $\flat$  Dm C

I I I I have to learn to

Detailed description: This system contains the next two measures. The vocal line has lyrics 'I I I I have to learn to'. The piano accompaniment continues with similar rhythmic patterns. Above the vocal staff, three guitar chord diagrams are shown: B $\flat$  (x2 0 1 2 3 3), Dm (xx0 2 3 2 1 0), and C (x3 0 3 3 3 3).

B $\flat$  C to Coda  $\oplus$  Dm

let you crash



Detailed description: This system contains the final two measures of the page. The vocal line has lyrics 'let you crash'. The piano accompaniment concludes with a final chord. Above the vocal staff, three guitar chord diagrams are shown: B $\flat$  (x2 0 1 2 3 3), C (x3 0 3 3 3 3), and Dm (xx0 2 3 2 1 0). The text 'to Coda' with a circled cross symbol is placed above the second measure.

Tempo I


Met 'em in a Ho - tel Met 'em in a Ho - tel you






*mf*

Detailed description: This section is marked 'Tempo I' and begins with a piano accompaniment. The lyrics 'Met 'em in a Ho - tel Met 'em in a Ho - tel you' are written below the vocal staff. The piano part features a steady eighth-note accompaniment in both hands. A dynamic marking of *mf* (mezzo-forte) is placed at the beginning of the piano part.

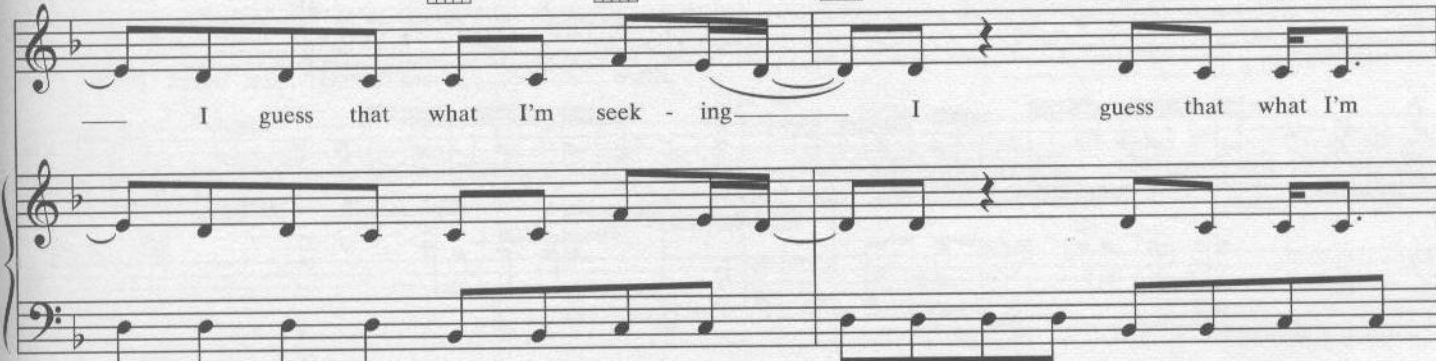
C  Dm 

say he's the big - gest thing ————— there'll be this year —



B♭  C  Dm  B♭  C 




— I guess that what I'm seek - ing ————— I guess that what I'm



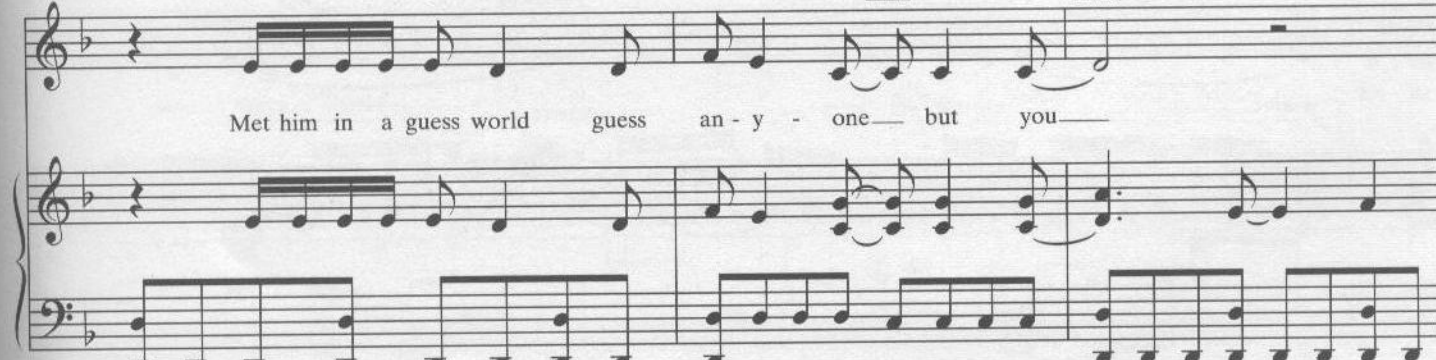
Dm 

seek - ing ————— is - n't here Met 'em in a Ho - tel



C  Dm  *D.S. al Coda* 

Met him in a guess world guess an - y - one — but you —



**Coda** 



crash where are the vel - vets

where where are the vel - vets when - you're

com - ing com - ing down

where are the vel - vets where

Detailed description: This page contains the Coda section of a musical score. It features a vocal line and a piano accompaniment. The score is divided into four systems. The first system starts with a 'Coda' section and a 'Dm' guitar chord diagram. The lyrics 'crash where are the vel - vets' are written below the vocal line. The second system continues the lyrics 'where where are the vel - vets when - you're'. The third system includes guitar chord diagrams for Bb, Gm (3fr.), and Am, with lyrics 'com - ing com - ing down'. The fourth system concludes with the lyrics 'where are the vel - vets where'. The piano accompaniment consists of a right-hand part with eighth and sixteenth notes and a left-hand part with a steady bass line.

B $\flat$  Gm 3fr.

where— are the vel - vets when— you're com - ing com - ing down—

B $\flat$  Dm

you were— wild where are— you now

*mf*

B $\flat$  F Dm

you were— wild where— are you— now

(L.H.) *mp*

B $\flat$  F Dm

you were— wild—

*rit.* ----- *freely*

King Sol - o - mon's Mines Ex - it

8 *p*

**Very slowly**

B $\flat$  F C Dm C

3 sev - en - ty - five — I'm still a - live I'm still a - live — I'm — 3

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

B $\flat$  F Dm

still a - live I'm still a - live I'm still a - live

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

**Moderately** (♩ = ♪<sup>3</sup>)  
N.C.

*p*

Musical notation for the third system, including piano accompaniment.



# ieeee

Words and Music by Tori Amos

Moderately slow





Am/C

Bm/D 5fr.

8

8



N.C.

Em

N.C.

with your E's— and your ease—



Em

Am

— and I do one more—



N.C.

Em

N.C.

Em

need a lip— gloss boost— in your a - mer - i - ca



N.C.

is it God's— is it your's— sweet sa - li - va—



N.C.

with your E's— and your ease—



— and I do one— more— I know— we're dy— ing— and there's

*mf*



no sign— of a par - a - chute— we scream in— ca -

D#°7

Em

F#°7

G

D#°7

Em

the - drals— why can't it— be beau - ti - ful— why

Am/C

A5

Em

does— there— got - ta be a sa - sa - sac - ri - fice got - ta be a

Am

N.C.

Em

sa - sa - sac - ri - fice—

Am

Em

Am

just say

D#°7

Em

F#°7

G

D#°7

Em

the - drals— why can't it— be beau - ti - ful— why

Am/C

A5

Em

does— there— got - ta be a sa - sa - sac - ri - fice got - ta be a

Am

N.C.

Em

sa - sa - sac - ri - fice—

Am

Em

Am

just say

Em

A

Em

yes you lit - tle ar - son - ist you're so sure you can save ev - 'ry

*f*

A

Em

hair on my chest - just say yes you lit - tle ar - son -

A

Em

Cbass

Dbass

3fr.

ist with your E's - and your ease - and I do one - more -

Am/C

Bm/D

Em

5fr.



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



Musical notation for the second system, including lyrics: well I know— we're



Musical notation for the third system, including lyrics: dy - ing— and there's no sign— of a par - a - chute— in this



Musical notation for the fourth system, including lyrics: chap - el lit - tle chap - el of love— can't we— get a lit - tle grace and— some

B7 Em F#°7 G D#°7 Em

el - e - gance — no we scream in — ca - the - drals — why

F#°7 G D#°7 Em Am/C

can't it — be beau - ti - ful — why does — there — got - ta be a

A5 Em Am

sa - sa - sac - ri - fice got - ta be a sa - sac - ri - fice —

Em A5 Em

got - ta be a sa - sa - sac - ri - fice —



# Jackie's Strength

Words and Music by Tori Amos

Moderately flowing

N.C.

Musical notation for the first system. The top staff (treble clef) contains a whole rest. The middle staff (piano introduction) is marked *mp* (with pedal) and features a rhythmic pattern of eighth notes. The bottom staff (bass clef) contains a whole rest.

Musical notation for the second system. The top staff (treble clef) includes guitar chords **D** and **Asus4** above the notes. The middle staff (vocal line) contains the lyrics: "hey Jack - ie yeah hey Jack - ie yeah". The bottom staff (piano accompaniment) is marked *p*.

Musical notation for the third system. The top staff (treble clef) includes guitar chords **Bm**, **G**, and **D** above the notes. The middle staff (vocal line) contains the lyrics: "hey Jack - ie yeah strength— hey Jack - ie yeah". The bottom staff (piano accompaniment) continues the piano accompaniment.



hey Jack - ie yeah— strength A



Bou - vier— till her wed - ding day— shots rang out— the



po - lice came— ma - ma layed me on— the front lawn— and



prayed for Jack - ie's strength— feel - ing old— by

*mf*



twen - ty - one — nev - er thought — my day would come my



brides - maids — get - ting laid — I



prayed for Jack - ie's strength — make me laugh —




— say you know — what you want — you

F#  B/D#  6fr. B 

said we were the real thing so I show



Em  D  F#m 

you some more and I learn what



F#  B/D#  6fr. B 

black mag - ic can do make me laugh



Em  D  F#m 

say you know you can turn



me in - to the real thing so I show you some more

Chord diagrams: D, B/D# 6fr., B, Em

and I learn

Chord diagrams: D, F#m

to Coda

stick - ers licked on lunch box - es wor - ship - ping Dav - id

Chord diagrams: D, A, G

Cas - sid - y yeah I mooned him once on Don - na's box she's

Chord diagrams: Bm, A, G

D

A

D



still in re - cov - er - y — sleep - o - vers — Beene's

A

G



got some pot — you're on - ly pop - u - lar — with an -

Bm

A

G



o - rex - ia — so I turn my - self — in - side out — in

D

A

Asus4

A



*D.S. al Coda* ☉

hope some - one — will see — will see — make me laugh —

D

Asus4

Coda



hey Jack - ie yeah hey Jack - ie yeah

Bm

G

D



hey Jack - ie yeah strength— hey Jack - ie yeah

Asus4

Bm

A/G



hey Jack - ie yeah— strength

D

A


G



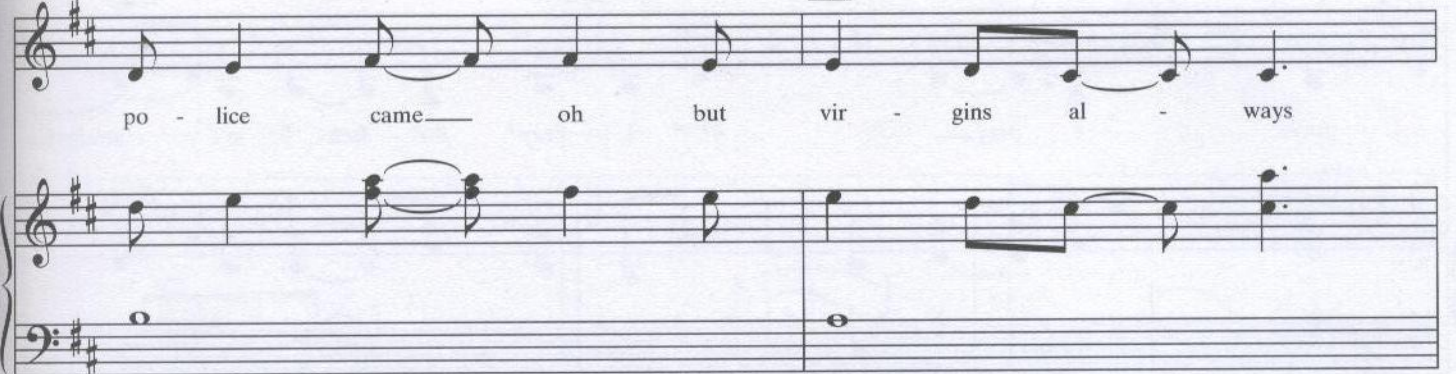
I got lost— on my wed - ding day— typ - i - cal— the

*p*

A



po - lice came — oh but vir - gins al - ways



G D A



get back - stage — no mat - ter what they've got to say — if you



D A G



love e - nough — you'll lie a lot — guess they did — in

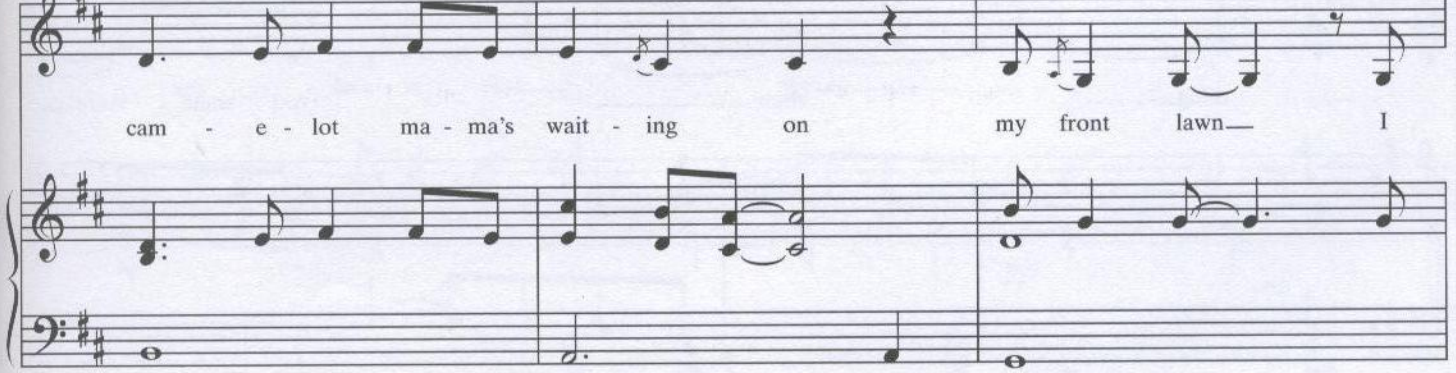
*mf*




Bm A G




cam - e - lot ma - ma's wait - ing on my front lawn — I






  
 pray I pray — I pray for Jack - ie's strength —

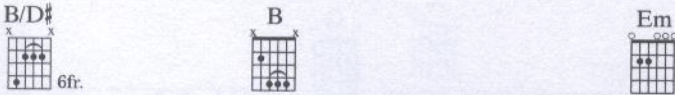




  
 strength — make me laugh — say you know —




  
 what you — want you said we were — the real —




  
 thing — so I show — you some more —



D F#m

and I learn

D

hey Jack - ie yeah hey Jack - ie yeah

Bm G D

hey Jack - ie yeah strength\_ hey Jack - ie yeah

Bm G

hey Jack - ie yeah\_ hey\_

*rit.* *pp*

# Liquid Diamonds

Words and Music by Tori Amos

Moderately slow

N.C.

The first system of musical notation is for the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately slow' and the dynamics are 'mp' (mezzo-piano). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The bass line features a prominent eighth-note pattern.

The second system of musical notation continues the piano introduction. It features two staves with treble and bass clefs. The melody in the treble clef staff is more active, with eighth and sixteenth notes. The bass line continues with a steady eighth-note pattern. The dynamics remain 'mp'.

The third system of musical notation continues the piano introduction. It features two staves with treble and bass clefs. The melody in the treble clef staff is more active, with eighth and sixteenth notes. The bass line continues with a steady eighth-note pattern. The dynamics remain 'mp'.



The vocal line is written on a single treble clef staff. It begins with a rest, followed by a series of eighth and sixteenth notes. The lyrics are: "1. sur - ren - der then start your en - gines you'll know quite", "2. I hear she still grants for - give - ness al - though I".

1. sur - ren - der  
2. I hear she

then start your en - gines  
still grants for - give - ness

you'll know quite  
al - though I

The piano accompaniment for the vocal line is written on two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are marked 'mf' (mezzo-forte). The piano part features a steady eighth-note pattern in the bass line and a more active melody in the treble clef staff.

A



Em



A



soon what my mis-take was for those on horse - back or dog - sled  
will - ing - ly for - got her the of - fer - ing is mo - las - ses

1.

Em



Am



you turn on at the bend in — the road —

2.

E5



and you say



I guess I'm an un-der-wat-er thing— so I guess I can't— take it per-son-al-ly—



I guess I'm an un-der-wat-er thing I'm liq-uid— run-ning—



there's a sea sec-ret in me— it's plain to see— it is ris-ing

D/E



Am



Em



but I must be flow - ow - ing liq - uid dia - monds

D



Am9



D



liq - uid liq -

Am9



to Coda

D



E6



uid dia - monds

Am9



D7



call - ing for my soul— at the cor - ners of the world— I

Am9



D7



know she's play - ing pok - er— with the rest of the strag - glers—

Am9



D7



call - ing for my soul— at the cor - ners of the world— I

Am9



D7



know she's play-ing pok - er — with the rest — the rest —

Em



A



Em



and if your friends don't come back to you — and — you

A



Em



A



know this is mad - ness a li - lac mess in your prom — dress



E5



D.S. al Coda

and you say

*f*

Coda

D



Am9



monds

liq

uid

D7



Am9



D7



repeat and fade

liq

uid

dia - monds

liq

# Northern Lad

Words and Music by Tori Amos

Slowly



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

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

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 —

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



to Coda  A



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

E



C#madd9



4fr.

rain be - cause— of—

Dadd9



A



'cause of the rain—

E



C#madd9



Dadd#11



be - cause of

Aadd9



Bmadd9



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

*mp*

Dadd9



E



Esus4/D



I loved his se - cret plac - es but I can't go — an - y - more

Aadd9



Bmadd9



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

Dadd9



5fr.



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

# Pandora's Aquarium

Words and Music by Tori Amos

N.C.

Moderately slow

*pp*

*mp a tempo*

D9 5fr.

G13 3fr.





D9 5fr.

G13 3fr.




Pan - do - ra Pan - do - ra's a - quar - i - um she

3 3








dives - for shells— with her nau-ti-cal nuns and— thoughts— you thought— you'd.

— nev-er tell Pan - do - ra— Pan -

do - ra's a - quar - i - um— she

dives for shells— with her nau - ti - cal nuns— and—

Bbmaj7 Am7 D7 G11

thoughts you thought — you'd nev-er tell —

Dm9 5fr. *a tempo* G13 3fr.

I'm not ask - ing you — to — be - lieve — in — me —

Dm9 5fr. G13 3fr.

Boy I think you're — con - fused — I'm not Per-seph - o - ne

Dm9 5fr. G13 3fr.

foam can be dan - ger - ous — with tape a - cross — my — mouth



These things— you do— I nev - er asked— you how—

G $\flat$



Line me up— in sin - gle file— with all your griev - anc - es—

G $\flat$



Stare but I— can taste— you're still— a - live be - low— the waste—

G $\flat$



rip - ples come— and rip - ples go— and rip - ple back— to

**B $\flat$ m7** **E $\flat$ 9**

me back — to me

**D $\flat$  4fr.** **G13 3fr.**

Pan - do - ra — Pan - do - ra's — a -

**D9 5fr.** **G13 3fr.** **D9 5fr.**


quar — i - um she dives for shells — with her

*mp*


**G13 3fr.** **B $\flat$ maj7** **Am**

nau - ti - cal nuns and — thoughts — you thought — you

3

C#m7  
 4fr.

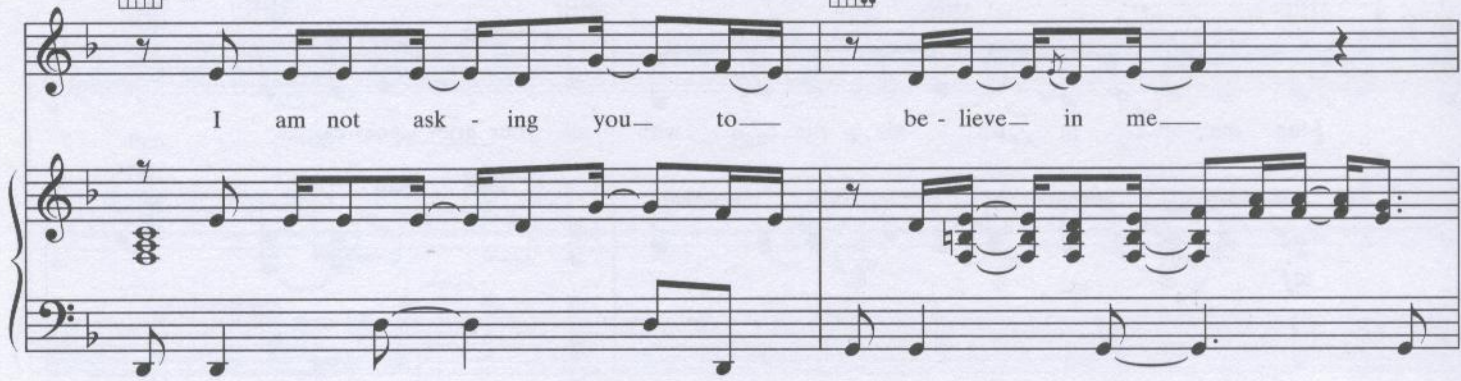
F#7  

me back — to me

Dm9  
 5fr.

G13  
 3fr.




I am not ask - ing you — to — be - lieve — in me —


Dm9  
 5fr.

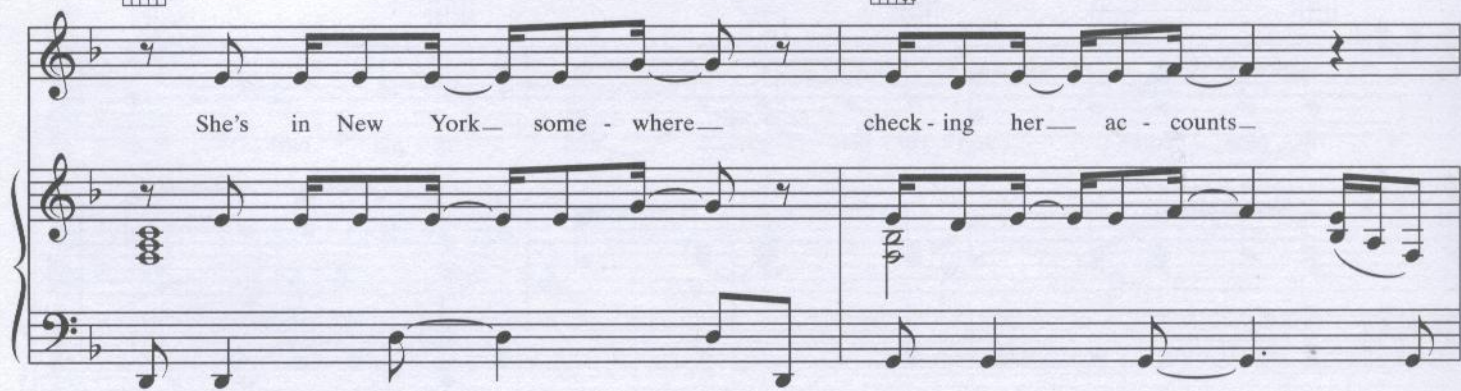
G13  
 3fr.



Boy I think you're — con - fused — I'm — not Per - seph - o - ne

Dm9  
 5fr.

G13  
 3fr.



She's in New York — some - where — check - ing her — ac - counts —

Dm9

G13

The Lord of The Flies was di - ag - nosed as

D7

G13

D9(no3)

Sound

*mp*

G7

D9

8va

G13

F

D

Pan - do - ra

*p*

*pp*

# Playboy Mommy

Words and Music by Tori Amos

Moderate swing (♩ = ♩<sup>3</sup>)



Am F C G

*mp*



Am F C G

3



Am F C G

In my plat - forms I hit the floor - fell face - down - did - n't help my brain out -

Am F C

then the ba - by came be - fore I found the mag - ic how to

G Am F

keep her hap - py I nev - er was the fan - ta - sy of

C G Am

what you want want - ed me to be Don't

F C G

judge me so harsh lit - tle girl so you got a play - boy mom - my



Am F C

but when you tell 'em my— name— you wan-na cross— that bridge—

G Am F

— all on your— own— lit - tle girl— they'll do— you no harm—

C G Am

— cause they know your play - boy mom - my but when you

F C G

tell 'em my— name— from here to Bir - ming - ham— I got a few friends

*1st time to Coda* ⊕ Am  
*2nd time to Coda* ⊕ ⊕

Am F C G

The first system of music features a piano accompaniment. The right hand has a whole rest in the first measure, followed by a triplet of eighth notes in the second measure, and another triplet of eighth notes in the third measure. The left hand plays a steady eighth-note accompaniment.

Am F C

I nev- er was there was there— when it counts— I get my way— you're

*mp*

The second system contains the first line of lyrics. The piano accompaniment continues with triplets in the right hand and a consistent eighth-note bass line.

G Am F

so like me— you seem a - shamed— a - shamed that I was

The third system contains the second line of lyrics. The piano accompaniment features triplets in the right hand and a steady eighth-note bass line.

C G Am

a good friend of A - mer - i - can sol - diers I'll say it loud here

The fourth system contains the third line of lyrics. The piano accompaniment continues with triplets in the right hand and a steady eighth-note bass line.



D.S. al Coda ⊕

by your grave those an - gels can't ev - er — take my place —

Coda ⊕



but when you tell 'em my — name you tell 'em my — name —



I got a few friends



Some - where — where the or - chids grow —

*mp*

C G Am

I can't find those church bells that played when you

F Am Em F

died played Glo - ri - a talk - in' 'bout

C G

Ho - san - ah

*D.S. al Coda* ☉☉

Coda Am

bit I'll be home

F C G/C 3fr.

I'll be home to take you in my arms

*rit.*

# Raspberry Swirl

Words and Music by Tori Amos

Fast rock beat

B $\flat$ 5



Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, both in 4/4 time. The vocal line is a single note rest. The piano part starts with a *mf* dynamic. The system concludes with a double bar line and a repeat sign.

D $\flat$ 5



4fr.

E $\flat$ 5



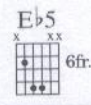
6fr.

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line begins with the lyrics "I am not your se - ño -". The piano accompaniment continues with chords and a bass line. The system concludes with a double bar line and a repeat sign.

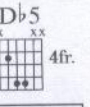
B $\flat$ 5



Musical notation for the third system, including vocal line and piano accompaniment. The vocal line continues with the lyrics "ri ta I am not from your tribe—". The piano accompaniment continues with chords and a bass line. The system concludes with a double bar line and a repeat sign.



in the ga - in the gar - den I — did no — crime




I am not your se - ño - ri ta I am not from your



tribe if you want — in — side — her well, —



boy you bet - ter make her rasp - ber - ry swirl—



things are get - ting des - des - per - ate— when— all the



boys can't— be men— ev - 'ry - bod - y knows I'm— her friend—



— ev - 'ry - bod - y knows I'm— her man— things are get - ting

B♭5



D♭5



4fr.

des - des - per - ate —

when - all the boys

can't - be men -

G♭



— ev - 'ry - bod - y knows

I'm - her friend —

ev - 'ry - bod - y

to Coda ⊕

B♭5



D♭5



4fr.

E♭5



6fr.

B♭5



knows

I'm - her

man —

D♭5



4fr.

E♭5



6fr.

I am not your se - ño -





ri - ta I don't aim so high—



in my heart in my heart I did no—



crime— if you want— in - side her well,—



— boy you bet - ter make her rasp - ber - ry swirl—

Bbsus2

Dbmaj7

Ebsus2

ra - a - a - a - a - asp - ber - ry -

1. | 2.

D.S. al Coda

Bbsus2

swirl — things are get - ting

Coda

Bb5

Db5 4fr.

ra - a - a - a -

repeat ad-lib

last time

Eb5 6fr.

Bb5

Bb5

a - asp - ber - ry - swirl - swirl -

Fine

# She's Your Cocaine

Words and Music by Tori Amos

Moderate r & b



She's your Co - caine— She's got you

*mf*



N.C.

shav - ing your legs— you can suck an - y - thing— but you know you wan - na be me see



put on your make-up boy you're your fa - vour - ite strang - er and we all like to watch So shim - my once

N.C.



and do it a - gain

Bring your sis - ter

Bring your sis - ter if you can



han - dle it

Bring your sis - ter



Bring your sis - ter if you can

han - dle it



she says con - trol — it then she

says don't con - trol — it then she

says you're con - trol - ing the

N.C.

E $\flat$ 7



way she makes you crawl— She's your Co-caine— your Ex-o-dus laugh-ing and she

B $\flat$ 7

N.C.

E $\flat$ 7

knows what you are so shim-my once and do it a-gain— Bring your sis-ter

B $\flat$ 7



Bring your sis-ter if you can han-dle it—

E $\flat$ 7

B $\flat$ 7


Bring your sis-ter Bring your sis-ter if you can han-dle it—

## Gently








If you want me to Boy I could lie to you you




*mp*

don't need one of these to let me in - side of you

and is it true that dev - ils end up like

you some - thing safe for the pic - ture frame

G Am G/B C

and is it true that dev-ils end up— like

Em G Bm

you So tied up you don't know how she came— I said

B7 E7

She's your Co - caine— She's got you shav - ing her legs— got you

*f*

B7

lik - ing mine back— got me tak - ing it in—



get - ting mine back — last - ing mine e - vil



tak - ing my ea - sel and I'm writ - ing good checks — you



sing Prince of Dark - ness try squi - re of dim - ness



repeat and fade

please — don't help me with this —



# Spark

Words and Music by Tori Amos

Moderately



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



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 }



here here— here— you



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

*mf*



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



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

D5



1. E



C



D



mean it

2. 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



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



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



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



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

*mp*



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



don't don't real - ly mean — it — 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 —

*rit.*