

# Tori Amos



MTV Unplugged™



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## MTV Unplugged™





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### Cornflake Girl

Never was a cornflake girl  
thought that was a good solution  
hangin with the raisin girls  
she's gone to the other side  
givin us a yo heave ho  
things are getting kind of gross  
and I go at sleepy time  
this is not really happening you bet your life it is

Peel out the watchword just peel out the watchword

She knows what's goin on  
seems we got a cheaper feel now  
all the sweeteaze are gone  
gone to the other side with my encyclopedia  
they musta paid her a nice price  
she's puttin on her string bean love  
this is not really happening you bet your life it is

Rabbit where'd you put the keys girl  
and the man with the golden gun thinks he knows so much  
Rabbit where'd you put the keys girl

### Blood Roses

Blood Roses  
Blood Roses

Back on the street now  
can't forget the things you never said  
on days like these starts me thinking  
when chickens get a taste of your meat  
chickens get a taste of your meat

you gave him your blood  
and your warm little diamond  
he likes killing you after you're dead  
you think I'm a queer  
I think you're a queer  
I think you're a queer  
Said I think you're a queer  
and I shaved every place where you been  
I shaved every place where you been

God knows I know I've thrown away those graces  
the Belle of New Orleans tried to show me  
once how to tango  
wrapped around your feet  
wrapped around like good little roses

Blood Roses  
Blood Roses

back on the street now  
now you've cut out the flute  
from the throat of the loon  
at least when you cry now  
he can't even hear you  
when chickens get a taste of your meat  
when he sucks you deep  
sometimes you're nothing but meat



### Silent All These Years

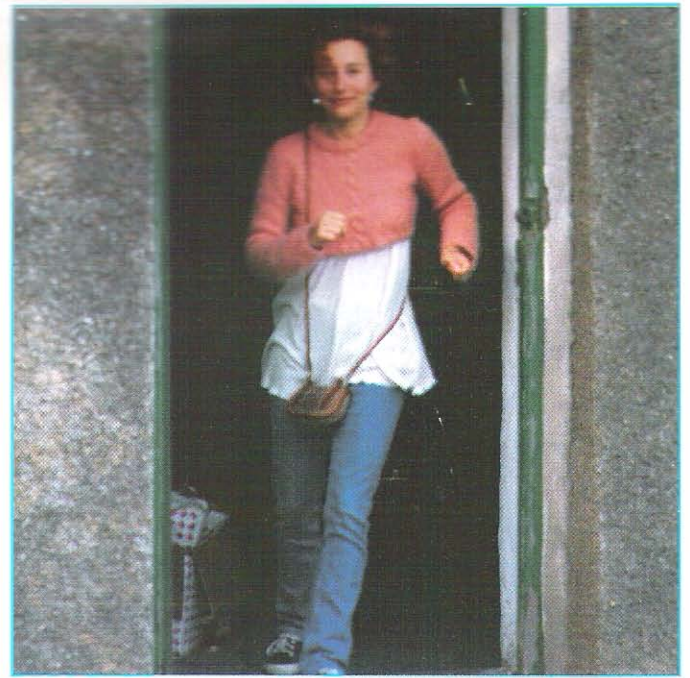
excuse me but can I be you for a while my DOG won't bite  
if you sit real still I got the anti-Christ in the kitchen yellin'  
at me again yeah I can hear that been saved again by the  
garbage truck I got something to say you know but  
NOTHING comes yes I know what you think of me you  
never shut-up yeah I can hear that *but what if I'm a  
mermaid in these jeans of his with her name still on it hey  
but I don't care cause sometimes I said sometimes I hear my  
voice and its been HERE silent all these years* 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 25 bucks and a cracker do you think it's  
enough to get us there years go by will I still be waiting for  
somebody else to understand years go by if I'm stripped of  
my beauty and the orange clouds raining in my head years  
go by will I choke on my tears till finally there is nothing  
left one more casualty you know we're too EASY easy easy  
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 in the sky is falling your MOTHER  
shows up in a nasty dress it's your turn now to stand where  
I stand everybody lookin' at you here take hold of my hand  
yeah I can hear them



### Icicle

Icicle Icicle where are you going I have a hiding place  
when spring marches in will you keep watch for me  
I hear them calling gonna lay down gonna lay down  
greeting the monster in our Easter dresses  
Father says bow your head like the Good Book says  
well I think the Good Book is missing some pages  
gonna lay down gonna lay down  
and when my hand touches myself I can finally rest my head  
and when they say 'take of his body'  
I think I'll take from mine instead  
Getting Off Getting Off while they're all downstairs  
singing prayers sing away he's in my pumpkin p.j.'s  
lay your book on my chest  
feel the word feel the word feel the word feel it  
I could have I should have I could have flown you know  
I could have I should have I didn't so





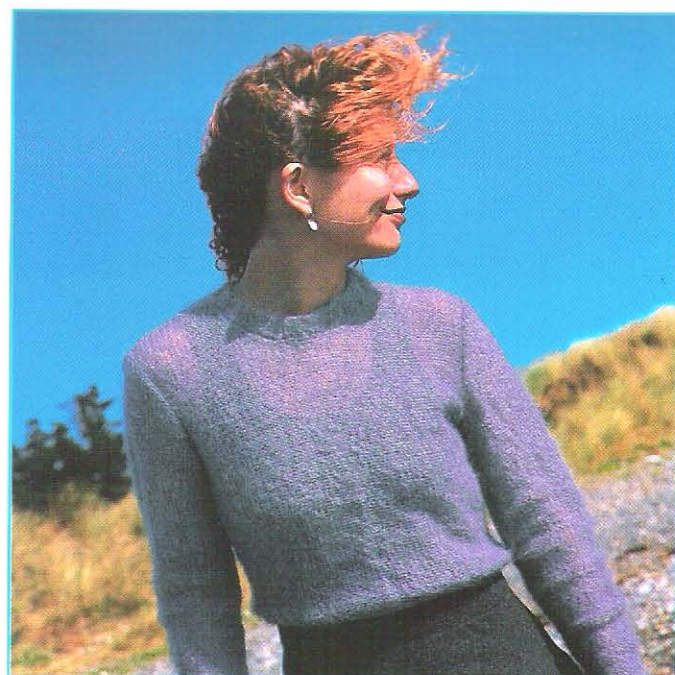
### Caught A Lite Sneeze

Caught a lite sneeze caught a lite breeze  
caught a lightweight lightningseed  
boys on my left side  
boys on my right side  
boys in the middle  
and you're not here I need a big loan  
from the girl zone  
building  
tumbling down  
didn't know our love was so small  
couldn't stand at all  
Mr St. John just bring your son  
the spire is hot  
and my cells can't feed  
and you still got that Belle dragging your foots  
I'm hiding it well Sister Ernestine  
but I still got that Belle  
dragging my foots  
right on time you get closer  
and closer  
called my name but there's no way in  
use that fame  
rent your wife and kids today  
maybe she will  
maybe she will caught a lite sneeze  
dreamed a little dream  
made my own pretty hate machine  
boys on my left side  
boys on my right side  
boys in the middle and you're not here  
boys in their dresses  
and you're not here  
I need a big loan from the girl zone

### Over The Rainbow

Somewhere over the rainbow  
way up high  
there's a land that I heard of  
once in a lullaby  
Somewhere over the rainbow  
skies are blue  
and the dreams that you dare to dream  
really do come true  
One day I'll wish upon a star  
wake up where the clouds are far  
behind me  
Where troubles melt like lemon drops  
above the chimney tops  
that's where you'll find me  
Somewhere over the rainbow  
bluebirds fly  
birds fly over the rainbow  
why, oh why can't I?





### Hey Jupiter

no one's picking up the phone  
guess it's me and me  
and this little masochist  
she's ready to confess  
all the things that I never thought  
that she could feel and

hey Jupiter  
nothings been the same  
so are you gay  
are you blue  
thought we both could use a friend  
to run to  
and I thought you'd see with me  
you wouldn't have to be something new  
sometimes I breathe you in

and I know you know  
and sometimes you take a swim  
found your writing on my wall  
if my hearts soaking wet  
Boy your boots can leave a mess

hey Jupiter  
nothings been the same  
so are you gay  
are you blue  
thought we both could use a friend  
to run to  
and I thought I wouldn't have to keep  
with you  
hiding

thought I knew myself so well  
all the dolls I had  
took my leather off the shelf  
your apocalypse was fab  
for a girl who couldn't choose between  
the shower or the bath

and I thought I wouldn't have to be  
with you  
a magazine

no one's picking up the phone  
guess it's clear he's gone  
and this little masochist  
is lifting up her dress  
guess I thought I could never feel  
the things I feel  
hey Jupiter

### In The Springtime Of His Voodoo

Standin on a corner in Winslow Arizona  
and I'm quite sure I'm in the wrong song  
2 girls 65 got a piece tied up in the  
back seat  
"honey we're Recovering Christians"

in the Springtime of his voodoo  
he was going to show me spring  
and right there for a minute  
I knew you so well

got an angry snatch  
girls you know what I mean  
when swivelin that hip doesn't do the trick  
me pureed sanitarily Mr Sulu  
warp speed  
warp speed  
warp speed

in the Springtime of his voodoo

every road leads back to my door  
every road I will follow  
every road leads back to my door  
got all your crosses loaded

and I know she's not that  
Foxy  
Boys

I said I know she's not that  
Foxy but

you gotta owe something sometimes  
you gotta owe boys  
when you're your momma's sunshine  
you've got to give something sometimes  
when you're the sweetest cherry  
in an apple pie

I need some voodoo on these prunes  
in the Springtime of his voodoo  
he was going to show me spring





# Over The Rainbow

Music by Harold Arlen, Lyrics by E.Y. Harburg

Slowly, freely

No chord

R.H.

*p*

L.H. with pedal

A

Some where

*rit.*

*p*



C#m



F#m



F#m



D



C#m



F#m7



o - ver the rain - bow, way up high,

D



Amaj9



F#m



Bm



E7



There's a land that I heard of once in a lull - a - by.

A



E7sus2



E



A



C#m



sus2



Some - where o - ver the rain - bow,

D



C#m7



sus2



F#m



D



skies are blue, And the



dreams that you dare to dream real-ly do come true. One



day I'll wish up - on a star, wake up where the clouds are far be-hind

*piano solo on D.S.*

*mp - mf*



me, *both times:* Where troub-les melt like lem-on drops, a - way, a - bove the chim-ney tops, That's



C#m Bm E7sus2 E7

where you'll find me.

*rit.*

A C#m7 F#sus2 F#m D

Some - where o - ver the rain - bow blue - birds

*p*

C#m F#m7 D A F#m

fly, Birds fly o - ver the rain - bow,

*to Coda* ♪

Bm



E7



Amaj7



E7sus2



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

why, oh — why can't I?

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line contains the lyrics "why, oh — why can't I?". The piano accompaniment includes a bass line with an 8va marking and a treble line with a 7 marking.

$\oplus$  Coda

Bm



E7



Aadd9



why, oh — why can't I?

The Coda section consists of a vocal line and piano accompaniment. The key signature remains three sharps. The vocal line repeats the lyrics "why, oh — why can't I?". The piano accompaniment features a bass line with a 6 marking and a treble line with a 7 marking.

C#m7



D



A5



Ah mm —

The final section of the page shows a vocal line and piano accompaniment. The key signature is three sharps. The vocal line contains the lyrics "Ah mm —". The piano accompaniment includes a bass line with a 6 marking and a treble line with a 6 marking.



# Cornflake Girl

Words and Music by Tori Amos

Shuffle feel  $\text{♩} = \text{♩}^{\text{3}}$

1. 2.

Am7 C6 D7sus4 Fmaj9 Fmaj9

1. Ne-ver was a

Am7 C6 D7sus4 Fmaj9

corn-flake girl thought that was a good so-lu - tion hang-in' with the  
go - in' on seems we got a cheap-er feel now all the sweet -

Am7 C6 D7sus4 Fmaj9

rais - in girls she's gone to the o - ther side giv-in' us a  
eaze are gone 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



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

L.H. *p*
  
 L.H. 3


  
 1. She knows what's

*mf*

2. 
  
 Ne-ver was a corn-flake girl thought that was a good sol-u - tion

**Piano solo**
  

  
 play 4 times

3 3 3 3 3 3 3 3 3



Am7

Dsus4

to Coda  $\oplus$  C  
(4th time)

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

$\oplus$  Coda

C

N.C.

where'd you put the keys girl

# Blood Roses

Words and Music by Tori Amos

Moderately fast, ♩ = ♩ throughout

G#m



B



F#



C#m



Ah

*mf*

G#m



B



F#



C#m



Blood

*a tempo*

G#m



B



F#



C#m



Ro - ses Blood Ro - ses Back on the street now

*mp*



Blood



Ro - ses Blood Ro - ses back on the street now



can't for - get the things you nev - er said  
 you've cut off the flute from the throat of the loon at



on least days like these now starts he can't me - ven  
 when you cry



C#m



to Coda ♪

think - ing  
hear - you

Bsus4



B



F#



C#m



*a tempo* when chick-ens get a taste of your - meat girl

R.H. *f*

G#m



B



F#



C#m



chick-ens get a taste of your - meat yes -

G#m



B



F#



C#m



ah

*mf*

A D A F D E C E A E F A

G#m

B

F#

C#m

you

*a tempo*

G#m

B

F#

C#m

gave him your blood and your warm lit - tle dia - mond

G#m

F#

C#m

he likes kill - ing you af - ter you're dead you

F#

Bsus2

F#

C#sus2

think I'm a queer - I think you're a queer - Said I

F#                      Bsus2                      F#                      C#sus2                      Bsus4                      B

think you're a queer \_ I think you're a queer — I

F#                      C#m                      G#m                      B

shaved ev-'ry place where you been boy I shaved ev-'ry

F#                      C#m                      G#m                      B                      F#

place where you been yes \_

C#m                      G#m                      B                      F#                      C#m

ah —



Musical staff with treble clef and notes for the first system.

1. God knows I know I've thrown a way - y - y -  
2.,3. es knows I've thrown a way - y - y -

Piano accompaniment for the first system, including bass clef and dynamics like 'f' and 'a tempo'.



Musical staff with treble clef and notes for the second system.

y those grac

Piano accompaniment for the second system, including bass clef and dynamics like 'f' and 'a tempo'.



Musical staff with treble clef and notes for the third system.

es the Belle of New Or - leans

Piano accompaniment for the third system, including bass clef and dynamics like 'a tempo' and 'p'.

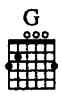


Musical staff with treble clef and notes for the fourth system.

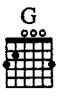
tried to show me once how to tan - go

Piano accompaniment for the fourth system, including bass clef and dynamics like 'a tempo' and 'p'.

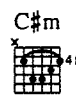
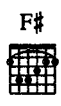
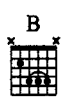
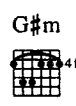




wrapped a - round your \_\_\_\_\_ feet \_\_\_\_\_

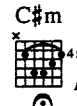
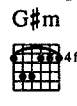


wrapped a - round like good lit - tle ro - ses



ah

*mf*



Blood

*D.S. al Coda*

Coda

Bsus4

B

F#

C#m



*a tempo*

when chick-ens get a taste of your meat

R.H. *f*

G#m

B

F#

C#m



(vocal ad lib:) come on, come on...

G#m

B

F#

C#m

G#m



when he sucks you deep yes some

B

F#

G#m



times

you're

noth - ing

but

meat

# Silent All These Years

Words and Music by Tori Amos

Flowingly  
No chord

Musical notation for the first system. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (treble clef). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo/mood is 'Flowingly' and the instruction is 'No chord'. The piano part includes the chord sequence 'FCGD' and a dynamic marking of 'mp'. The bass line features a melodic line with a slur over the first two measures.

Verse

1. Ex-

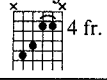
Musical notation for the second system, continuing the piano accompaniment from the first system. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (treble clef). The key signature and time signature remain the same. The piano part continues with the same melodic line in the bass.

Chord diagrams for guitar:

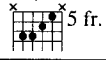
- E**: 4 fr.
- Emaj7**: 4 fr.
- A/E**: 5 fr.
- E**: 4 fr.

Musical notation for the third system, including the vocal line with lyrics and the piano accompaniment. The vocal line is in treble clef and includes the lyrics: "cuse me but can I be you for a while \_ My". The piano accompaniment consists of two staves (treble and bass clefs). The piano part includes a dynamic marking of 'mp' and the word 'melody' written above the staff. The bass line continues with the same melodic line.

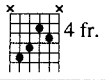
Emaj7



A/E

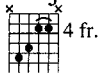


E

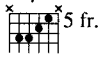


dog won't bite if you sit real still I got the

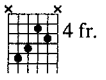
Emaj7



A/E



E



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

Asus2

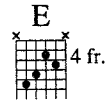
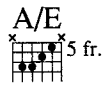
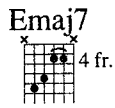
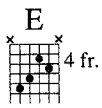


B

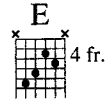
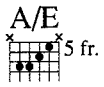


Yeah I can hear that Been

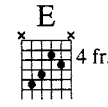
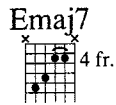




saved a - gain \_\_\_\_\_ by the gar - bage truck \_\_\_\_\_ I got



some-thing to say \_\_\_\_\_ you know but noth - ing \_\_\_\_\_ comes \_\_\_\_\_



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

Asus2



B



Chorus

Yeah I can hear that But

Aadd9



B



what if I'm a mermaid in these

*melody*

Amaj9



B7



jeans of his with her name still on it Hey but

Aadd9



Badd9



I don't care \_\_\_ 'cause some - times I said

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line consists of eighth and quarter notes with lyrics: "I don't care \_\_\_ 'cause some - times I said". The piano accompaniment includes a right-hand melody with eighth notes and a left-hand bass line with quarter notes. A slur covers the first two measures of the piano accompaniment.

Aadd9



B

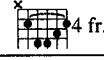


to Coda ⊕

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

The second system continues the vocal line with lyrics: "Some - times I hear my voice \_\_\_ and it's \_\_\_ been". The piano accompaniment features a right-hand melody with eighth notes and a left-hand bass line with quarter notes. A slur covers the first two measures of the piano accompaniment. The system ends with a Coda symbol.

C#m



4 fr.

D



B5



here \_\_\_

The third system shows the vocal line with the word "here" followed by a long horizontal line indicating a sustained note. The piano accompaniment features a right-hand melody with eighth notes and a left-hand bass line with quarter notes. A slur covers the first two measures of the piano accompaniment.

1.



No chord

Si - lent all these years

The first system of the score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics "Si - lent all these years" are written below the notes. The second staff is the piano accompaniment, also in treble clef, with a key signature of three sharps. The third staff is the guitar accompaniment, in treble clef with a key signature of three sharps. Above the first two measures, there are guitar chord diagrams for A5 and E5. Above the third measure, it says "No chord".

The second system of the score consists of three staves. The top two staves are empty, indicating that the vocal line is silent. The third staff is the piano accompaniment, in treble clef with a key signature of three sharps. The bottom staff is the guitar accompaniment, in treble clef with a key signature of three sharps.

2.



2. So you

Si - lent all these

The second system of the score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of three sharps. The lyrics "2. So you Si - lent all these" are written below the notes. The second staff is the piano accompaniment, in treble clef with a key signature of three sharps. The third staff is the guitar accompaniment, in treble clef with a key signature of three sharps. Above the first two measures, there is a guitar chord diagram for A5.



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 in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line starts with a quarter note 'or', followed by a half note 'ange', a quarter rest, a quarter note 'clouds', a quarter rest, a quarter note 'rain', a quarter note 'ing', a quarter note 'in', a quarter note 'my', and a quarter note 'head' followed by a quarter rest. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

E



B



C#m



B



Years go by will I choke on my tears \_\_\_ till

The second system continues the musical score. The vocal line has a quarter note 'Years', a quarter note 'go', a quarter note 'by', a quarter note 'will', a quarter note 'I', a quarter note 'choke', a quarter note 'on', a quarter note 'my', a quarter note 'tears' followed by a quarter rest, and a quarter note 'till'. The piano accompaniment continues with chords and a bass line.

Asus2



E/B



B



fi - nal - ly \_\_\_ there is noth - ing left \_\_\_

The third system concludes the musical score. The vocal line has a quarter note 'fi', a quarter note 'nal', a quarter note 'ly' followed by a quarter rest, a quarter note 'there', a quarter note 'is', a quarter note 'noth', a quarter note 'ing', and a quarter note 'left' followed by a quarter rest. The piano accompaniment continues with chords and a bass line.

E  
4 fr.

B/D#  
4 fr.

A/C#

B5

One more ca - sual - ty \_\_\_\_\_ You know we're too

Asus2

Bsus4

*D.S. al Coda*

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

Coda ⊕

B

Aadd9

I hear my voice I hear my

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

voice and it's been here

**D** **B5** **A5**

Si - lent all these

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

years I've been

C#m  
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 three sharps (F#, C#, G#). It features two chord diagrams: an A major chord (x02220) and an E major chord (02210). The second staff has a bass clef and contains rhythmic notation. The piano part consists of three staves. The first staff has a treble clef and contains chords and notes. The second staff has a bass clef and contains a melodic line with a slur and the instruction 'poco rit.'. The third staff has a bass clef and contains chords and notes, ending with a hairpin symbol.

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)*

# Caught A Lite Sneeze

Words and Music by Tori Amos

Moderately slow, steady

N.C.

The first system of the musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves: a vocal line at the top, a harpsichord line in the middle, and a piano accompaniment line at the bottom. The vocal line contains two whole rests. The harpsichord line is marked *(harpsichord)* and *mp*. It features a melodic line with eighth and sixteenth notes, often beamed together, and a rhythmic accompaniment of eighth notes. The piano accompaniment line is marked with an asterisk (\*) and consists of a steady eighth-note pattern.

\* Tori plays this figure throughout – Ed.

The second system of the musical score continues the piece. It features the same three-staff structure as the first system. The vocal line remains empty with two whole rests. The harpsichord and piano accompaniment parts continue with their respective melodic and rhythmic patterns.

The third system of the musical score continues the piece. It features the same three-staff structure as the first system. The vocal line remains empty with two whole rests. The harpsichord and piano accompaniment parts continue with their respective melodic and rhythmic patterns.

First system of musical notation. It consists of three staves: a treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The music is in a key with three flats (C minor) and a common time signature. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

Second system of musical notation. It consists of three staves: a treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The piano accompaniment continues with similar patterns, showing some melodic development in the right hand.

Third system of musical notation. It consists of three staves: a treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The piano accompaniment continues, with the right hand showing more complex rhythmic patterns.

Fourth system of musical notation. It consists of three staves: a treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The system includes a vocal line with lyrics and guitar chord diagrams. The lyrics are: "Caught a lite\_ sneeze\_ caught a lite\_ breeze\_".

Chord diagrams shown above the vocal line:

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



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



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



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



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



big loan \_ from the girl zone \_



build - ing \_ tum - bling \_

*mf*

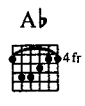
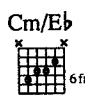


down \_ did-n't know \_ our love \_ was \_

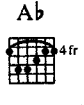
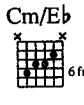
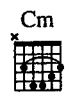


so small \_ couldn't stand \_ at all \_



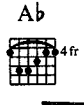
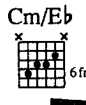


Mis - ter \_\_\_\_\_ St. John \_\_\_\_\_ just bring - your \_\_\_\_\_ son

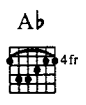
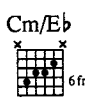


to Coda

the



spire is hot \_\_\_\_\_ and my cells can't - feed \_\_\_\_\_ and you



still got that Belle \_\_\_\_\_ drag - ging your foots \_\_\_\_\_ yes I'm

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

Eb add9

Cm



right on time you get clos - er \_\_\_\_\_ and clos - er

*p*

Abmaj7



Fm



Ebadd9



Cm



called my name there's no way - ay \_\_\_\_\_ in \_\_\_\_\_

Abmaj7



Fm



Ebadd9



Cm



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

F5



Ab



may - be she will may - be she \_\_\_\_\_ will \_\_\_\_\_

*mf* *f*

Cm



Cm/Eb



Ab



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.*

# In The Springtime Of His Voodoo

Words and Music by Tori Amos

Moderate reggae (  )



mf

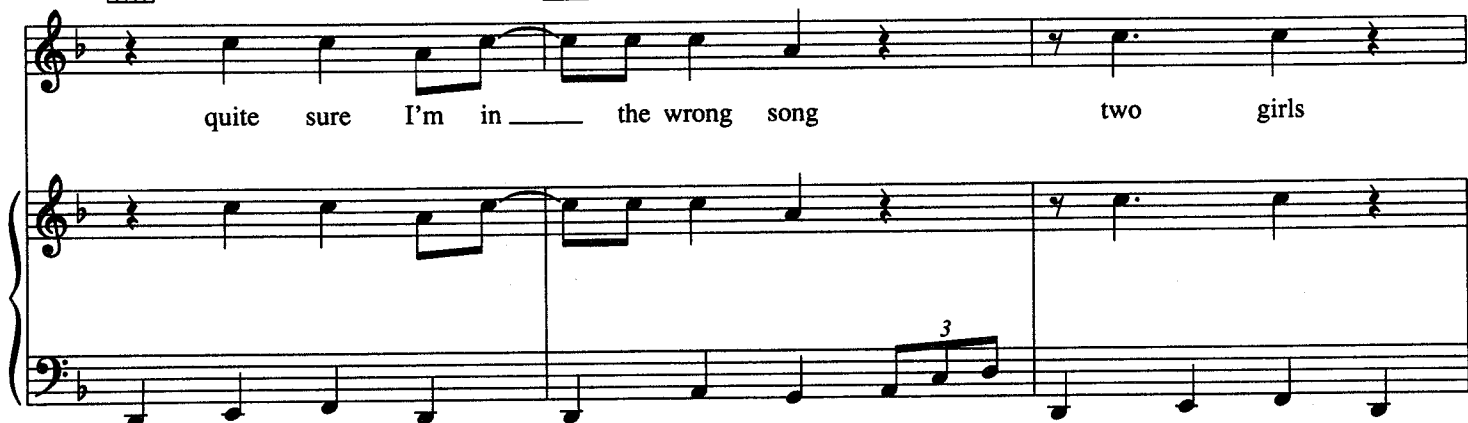
3

3



Stand-in' on a cor-ner in Win - slow Ar - i - zo - na and I'm

3



quite sure I'm in \_\_\_\_\_ the wrong song two girls

3



six - ty - five got a piece tied up in the back seat "hon - ey we're Re -



cov - er - ing Christ - ians"



in the Spring-time of his voo - doo



he was go - ing to show me spring



Musical notation for the first system, including treble and bass staves with triplets and a *mf* dynamic marking.



to Coda

Musical notation for the second system, including treble and bass staves with triplets.



Musical notation for the third system, including lyrics: "and right there for a min-ute I knew".



Musical notation for the fourth system, including lyrics: "you so well and right there for a min-ute".

Dsus2



C



Dm



I knew you so \_\_\_\_\_ well

F



G bass



Dm



F



G bass



got an

Dm



F



G bass



an - gry snatch \_\_\_\_\_ girls you know what I mean \_\_\_\_\_ when

Dm



F



G bass



Dm



swiv-'lin that hip does-n't do the trick \_\_\_\_\_ me pu - reed\_





san - i - tar - il - y Mis - ter Su - lu warp speed warp

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



*D.S. al Coda* ☉

spee - ee - ee - ee - eed.

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

☉ Coda



ev - 'ry road leads back to my door ev - 'ry road I will

Piano accompaniment for the Coda section, including treble and bass staves. The treble staff begins with a forte (*f*) dynamic marking.

Dm add9



Bb add9



Fmaj9



fol - low ev - 'ry road leads back to my door

Bb add9



Dm add9



got all your cross - es load - ed

D5



F



N.C.

D



G/D



D



Cmaj7



and I know she's not that Fox -

*mf*

Dm/G



D5



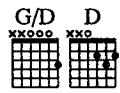
F



G bass



y Boys I said I



know she's not that Fox - y \_\_\_ but \_\_\_



N.C.



you got-ta owe some - thing \_\_\_ some - time you got-ta owe

*sim.*



boys when you're your \_\_\_ mom-ma's \_\_\_ sun - shine you've got to



give some-thing \_ some-times when you're the sweet-est cher-ry in an



ap - ple pie — I need — some — voo - doo —



on — these prunes —




*mp*



in \_\_\_\_\_ the Spring-time of his voo - doo -



in \_\_\_\_\_ the



Spring-time of his voo - doo -



he \_\_\_\_\_ was go - ing to show me spring \_\_\_\_\_

# Hey Jupiter

Words and Music by Tori Amos

Slowly

Bb5



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 -

Cm



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





1. Bb

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

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

Cm

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

2. Bb

Gm

F

ooh — ooh — ooh —

E $\flat$

B $\flat$



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

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

C $m$



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

D $m$

E $\flat$



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

Dm



Eb



you a mag - a - zine

3

3

Bb



Gm



F



ooh ooh ooh

*mf*

Eb



Bb



Gm



yes ooh ooh

*pp*

F



Eb



Bb



Bb5



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

*p*

— 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.



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

*mf*



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



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

*p rit.*

Gently, flowing

# Icicle

Capo on 1st fret: G5

Words and Music by Tori Amos

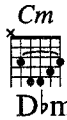
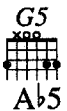


Ab5

I - ci - cle

L.H. *p*

L.H. *P melody*



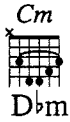
I - ci - cle where are you go - ing \_ where are you go -

*p*



ing

*p*



1., 3. I - ci - cle I - ci - cle where are you go - ing \_ I

2. greet - ing the mon - ster in our Eas - ter dress - ses Fa -

\* as played on recording

Cm

Bb

Cm

F

G5

have a hid - ing \_ place when spring march - es in will you keep  
 ther says bow \_ your \_ head like the good book says well I think the

Cm

G5

watch for me I hear them call - ing gon - na  
 good book is miss - ing some pag - es gon - na

F#+

G5

F#+

lay \_\_\_\_\_ down gon - na lay \_\_\_\_\_  
 lay \_\_\_\_\_ down gon - na lay \_\_\_\_\_

*pp*

G5

to Coda ◊

1.

2.

down \_\_\_\_\_ and when  
 down \_\_\_\_\_

*mp*



C  
D $\flat$

D  
E $\flat$

D7/C  
E $\flat$ 7/D $\flat$

my hand \_\_\_ touch - es my - self I can fin - al - ly

G5  
A $\flat$ 5

C  
D $\flat$

D  
E $\flat$

rest my head \_\_\_ and when they say "take of his

D7/C  
E $\flat$ 7/D $\flat$

G5  
A $\flat$ 5

bod - y" I think I'll take from mine in - stead



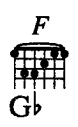
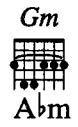
B $\flat$   
C $\flat$

F  
G $\flat$

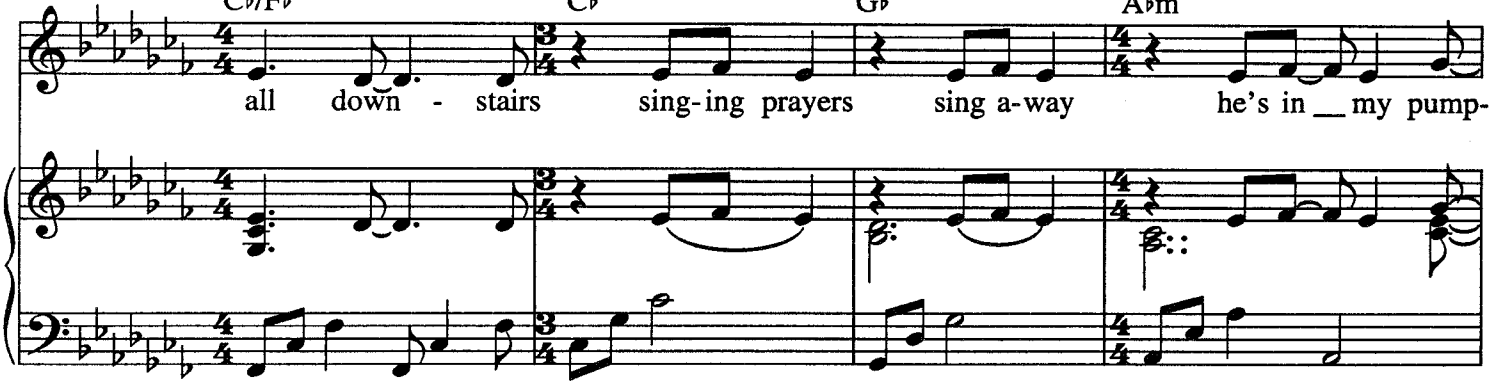
Gm  
A $\flat$ m






- stead Get - ting Off Get - ting Off while they're \_

*mf*

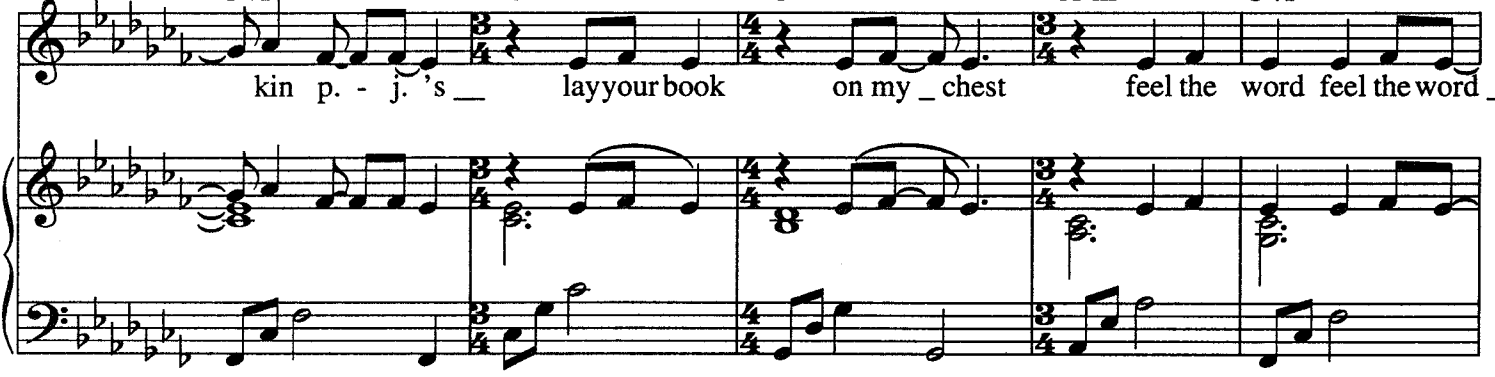
     
 Cb/Fb                      Cb                      Gb                      Abm






all down - stairs      sing-ing prayers      sing a-way      he's in \_ my pump-



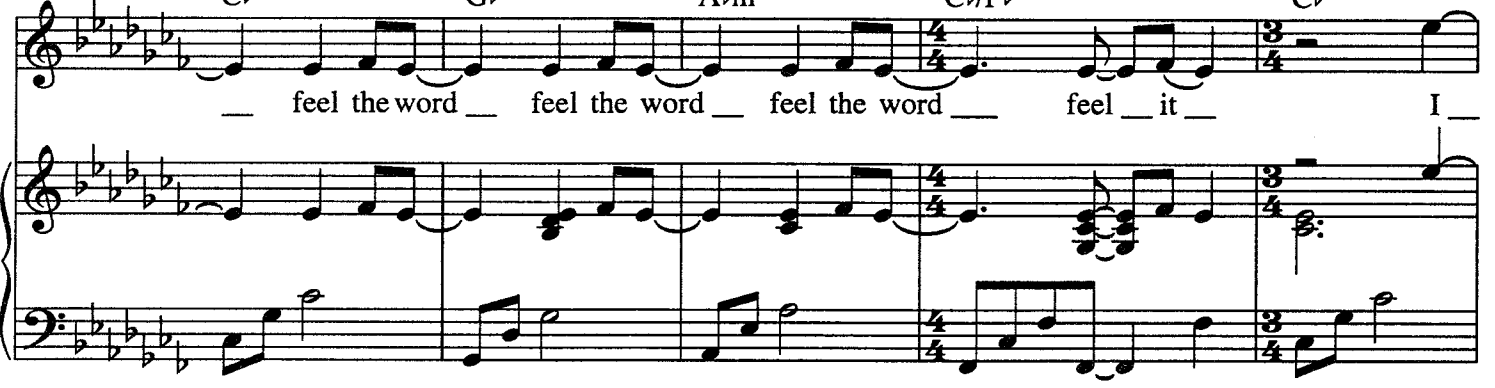
      
 Cb/Fb                      Cb                      Gb                      Abm                      Cb/Fb


kin p. - j.'s \_      layour book      on my \_ chest      feel the word feel the word \_



      
 Cb                      Gb                      Abm                      Cb/Fb                      Cb

\_ feel the word \_      feel the word \_      feel the word \_      feel \_ it \_      I \_



       
 Gb                      Abm                      Cb/Fb                      Cb                      Gb                      Abm

\_ could have \_      I \_ should have \_      I \_ could have \_      flown \_



Bb/Eb  
Cb/Fb

Bb  
Cb

F  
Gb

Gm  
Abm

Bb/Eb  
Cb/Fb

— you know I I could have I should have

Bb  
Cb

F  
Gb

G5  
Ab5

I did - n't so

*p*

F#+

Coda

*D.S. al Coda*

lay

G5  
Ab5

Eb  
Fb

G5  
Ab5

down I'm gon - na lay down

Cornflake Girl

Blood Roses

Silent All These Years

Icicle

Caught A Lite Sneeze

Over The Rainbow

Hey Jupiter

In The Springtime Of His Voodoo

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