


A **Tori Amos** Collection
Tales of a Librarian



A Tori Amos Collection

Tales of a Librarian

Para una persona especial
Deseo que le guste y
que disfrute y sienta cada
canción de este libro lo mas
que pueda.
Un besito Barbara


Barbara Walsh
June 26, 2005

Cover photograph by Thierry le Goues

Copyright © 2003 Sword and Stone Publishing (ASCAP)
Published 2003 by AmSCO Publications,
A Division of Music Sales Corporation, New York

All rights reserved. No part of this book may be
reproduced in any form or by any electronic or mechanical means,
including information storage and retrieval systems,
without permission in writing from the publisher.

Order No. AM 979176
US International Standard Book Number: 0-8256-2875-X
UK International Standard Book Number: 1-84449-339-3

Exclusive Distributors:
MUSIC SALES CORPORATION
257 Park Avenue South, New York, NY 10010 USA
MUSIC SALES LIMITED
8/9 Frith Street, London W1D 3JB England
MUSIC SALES PTY. LIMITED
120 Rothschild Street, Rosebery, Sydney, NSW 2018, Australia

Printed in the United States of America by
Vicks Lithograph and Printing Corporation

Metaphysics

113 Cosmology

TEAR IN YOUR HAND III

Epistemology

Origin and Destiny of Individual Souls

BLISS 93

Psychology

Subconscious and Altered States

WAY DOWN 67 ✓

Ethics

Ethics of Social Relations (Betrayal)

CORNFLAKE GIRL 41

Christianity and Christian Theory

God

GOD 50

Christianity and Christian Theology

Salvation and Grace (Forgiveness)

CRUCIFY 82

Political Science

The Political Process

ANGELS 23 ✓

Social Problems and Social Services

8 Act of Rape

ME AND A GUN 89

Social Problems and Social Services

7 Abuse of the Earth

referenced with:

The Bible

Mary Magdalene

MARY 45

Customs, Etiquette and Folklore

Folklore

SNOW CHERRIES FROM FRANCE 135

Linguistics

Phonology

SILENT ALL THESE YEARS 29

Natural Sciences

Philosophy and Theory

SPARK 59



Astronomy

Seasons

WINTER 54

Astronomy

32 Calendar

PRETTY GOOD YEAR 139

Animals

Spiders

PROFESSIONAL WIDOW 70

Medicine and Health

Miscarriage

PLAYBOY MOMMY 102

Agriculture

Insect Culture

HONEY 148

Home and Family Management

Food and Drink

BAKER BAKER 108 ✓

The Arts

Special Topics in Art

297 Native American

MR. ZEBRA 78

Architecture

PUTTING THE DAMAGE ON 160

Recreational and Performing Arts

Games of Chance

NORTHERN LAD 154

Collective Biography

PRECIOUS THINGS 17 ✓

History of North America

United States History

222 Early 1960's

JACKIE'S STRENGTH 125

History of North America

28 Politics of Illusion

SWEET DREAMS 120



PRECIOUS THINGS

Words and Music by Tori Amos

Flowingly



8

mp



So I ran fas - ter ————— but it caught me here —

loco



Yes my — loy - al - ties turned — like my an - kle in the sev - enth

Gmaj7 Asus4 A Asus4 A

grade — run - ning af - ter — Bil - ly run - ning - af - ter the — rain —

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

These — pre - cious — things — Let them bleed let them

melody
mf

Asus4 A Asus4/E A/E A Em7/D D A/E D/F# Bm D

wash a - way — These — pre - cious — things — Let them

G Asus4 A Asus4 A to Coda Bm5

break their — hold on — me —

mp

Gmaj7



Asus4



A



Asus4



A



He said you're real-ly an ug-

loco

8

Bm6



Gmaj7



ly girl—

But I like the way you

play

and I

Asus4



A



Asus4



A



Bm6



died—

But I thanked him

Can you be-lieve that

sick— sick hold-ing on - to his

Gmaj7



A



pic - ture—

dres - sing up ev - ery day

I wan - na smash the



fac - es of those beau - ti - ful boys those Chris - tian boys so you can

D.S. al Coda



make me — cum That does - n't make you

Coda



I — — — — — ber —



yes in my peach par - ty dress No one

melody

F#m7 Bm/F# F#m7/C# Bm/C# Bm6

dared no one cared to tell me where the

Gmaj7 A

pret - ty girls are Those dem - i - gods with their

melody

E5

nine inch nails and lit - tle fas - cist pan - ties tucked in - side the heart of ev - ery nice

subito f

Bbass Dbass Abass Ebass F#bass Bbass Dbass Abass Ebass F#bass

girl

coll' 8

Bbass Dbass Abass Ebass F#bass G bass F#bass

coll' 8

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

These pre cious things — Let them bleed let them

melody
mf

Asus4 A Asus4/E A/E Em7/D D A/E D/F# Bm D

wash a way — These pre cious things — Let them

G Asus4 A Asus4 A

repeat and fade

break their hold on me

ANGELS

Words and Music by Tori Amos

Slowly, rhythmic

Am9



D



mp

Am9



D



Am9



D



And with a wink— and a smile—
From Jor - dan to Chi - ca - go

you toss— your in - struc - tions on—
an - oth - er child— is born—

F



Cadd9



G



how to catch a train— while it's mov - ing
trust - ing that we'll get it right this— time

Am9

D

You al - ways were the one that kept us all guess - ing
 I should have worn my glass - es you said just to trust

F

Cadd9

G

how then you could sur - vive the fall you had }
 you chose to sign the dot - ted line }

Em

Cmaj7

Am7

From { Med - i - cine Men } to my D J friends they
 { Mod - ern Mag - da lenes }

Dm

Am

Esus4

E

all have said "he's got to watch his back" They're trap - ping Am

Bm add9

E/G#

gels by the Po - to - mac But it's

mf

G

D

F#sus4

F#

Bm add9

not how you think you'd be sur - prised They li - ber - ate your dream-

E/G#

G

D

scape till you can't re - mem - ber to re -

F#sus4

F#

Esus2

1.

Cadd9

G/B

call where your wings have gone

A Asus4 Cadd9 G/B A Asus4 A

Tell me where they've gone

2. Cadd9 G/B A Asus4 A Am9

gone Be-fore I close my eyes at night

D Am9

I can still see you smil - in' be - fore the truth - was bur - ied

D Am9

a - live - did - we prize - it be - fore you change - the world -

D

may - be boy — you should change your girl They're trap - ping An -

This system contains a guitar chord diagram for D major (x02321) and a vocal line with lyrics. The piano accompaniment is in the key of D major and 4/4 time.

Bm add9

gels — by the Po - to - mac — They're trap - ping An -

This system contains a guitar chord diagram for Bm add9 (x24422) and a vocal line with lyrics. The piano accompaniment continues with the same key and time signature.

Bm add9

gels — Lord — I know — this — They're trap - ping An -

This system contains a guitar chord diagram for Bm add9 (x24422) and a vocal line with lyrics. The piano accompaniment continues with the same key and time signature.

Bm add9

gels — by the Po - to - mac — But we're get - ting clos -

This system contains a guitar chord diagram for Bm add9 (x24422) and a vocal line with lyrics. The piano accompaniment continues with the same key and time signature.

G(add9) Esus2

er — now I said we're get - ting clos - er — to where they've —

Cadd9 G/B A Asus4 Cadd9 G/B

gone — tell — me where — they've — gone —

A Asus4 Cadd9 G/B

— tell — me where — they've — gone —

A Asus4 Cadd9 G/B A

— now — it won't — be — long —

rit.

C# D# F# G#

SILENT ALL THESE YEARS

Words and Music by Tori Amos

Flowingly

No chord

Musical notation for the first system, including treble and bass staves. The treble staff has a whole rest. The bass staff has a piano (*mp*) dynamic marking and a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a quarter note F#4.

Verse

1. Ex-

Musical notation for the second system, including treble and bass staves. The treble staff has a whole rest. The bass staff continues the melodic line from the first system.

Musical notation for the third system, including lyrics and guitar chord diagrams. The lyrics are: "cuse me but can I be you for a while My". The guitar chord diagrams are: E (4 fr.), Emaj7 (4 fr.), A/E (5 fr.), and E (4 fr.). The piano part includes a *melody mp* marking and a handwritten 'B' above a chord.

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

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

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

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

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

Asus2

B

Chorus

Yeah I can hear that But

This system contains the first two measures of the chorus. The vocal line starts with a whole rest in the first measure, followed by the lyrics "Yeah I can hear that But" across the second measure. The piano accompaniment features a treble clef with a melody of eighth and quarter notes, and a bass clef with a simple bass line.

Aadd9

B

what if I'm a mermaid in these


This system contains the next two measures of the chorus. The vocal line has the lyrics "what if I'm a mermaid in these". The piano accompaniment continues with a treble clef melody and a bass clef bass line. The word "melody" is written below the first measure of the piano part.

Amaj9

B7




jeans of his with her name still on it Hey but

This system contains the final two measures of the chorus. The vocal line has the lyrics "jeans of his with her name still on it Hey but". The piano accompaniment concludes with a treble clef melody and a bass clef bass line.

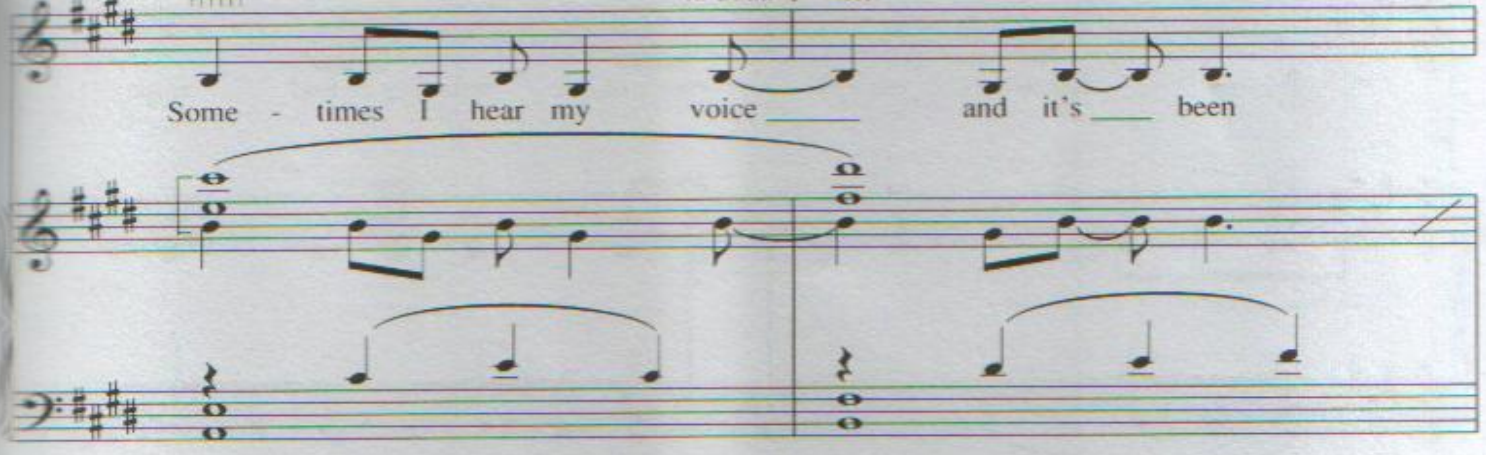
Aadd9  Badd9 

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



Aadd9  *to Coda* ⊕  B 

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



C#m  4 fr.  D  B5 

here ___



1.



No chord

Si - lent all these years

The first system of the musical 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, starting with a treble clef and the same key signature. The third staff is the guitar accompaniment, starting with a treble clef and the same key signature. It includes a guitar chord diagram for A5 (x02220) and another for E5 (x02220). The text "No chord" is written above the second measure of the guitar staff. The system concludes with a double bar line.

The second system of the musical score consists of three staves. The top and middle staves are empty, indicating that the vocal and piano parts are silent during this section. The bottom staff is the guitar accompaniment, which continues with a melodic line in the treble clef. The system concludes with a double bar line.

2.



2. So you

Si - lent all these

2. So you Si - lent all these

The third system of the musical 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, starting with a treble clef and the same key signature. The third staff is the guitar accompaniment, starting with a treble clef and the same key signature. It includes a guitar chord diagram for A5 (x02220). The system concludes with a double bar line.

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

Years go by will I still be wait - ing for

melody

f subito

Detailed description: This system contains the first two lines of music. The top line shows guitar chords: E, B/E, A/E, B/F#, and G#m7. Below it is a vocal line with lyrics: "Years go by will I still be wait - ing for". The second line is a piano melody in treble clef, and the third line is a bass line in bass clef. A dynamic marking of *f subito* is placed above the bass line.

Aadd9 Bsus4 B




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

Detailed description: This system contains the second two lines of music. The top line shows guitar chords: Aadd9, Bsus4, and B. Below it is a vocal line with lyrics: "some - bod - y else to un - der - stand". The second line is a piano melody in treble clef, and the third line is a bass line in bass clef.

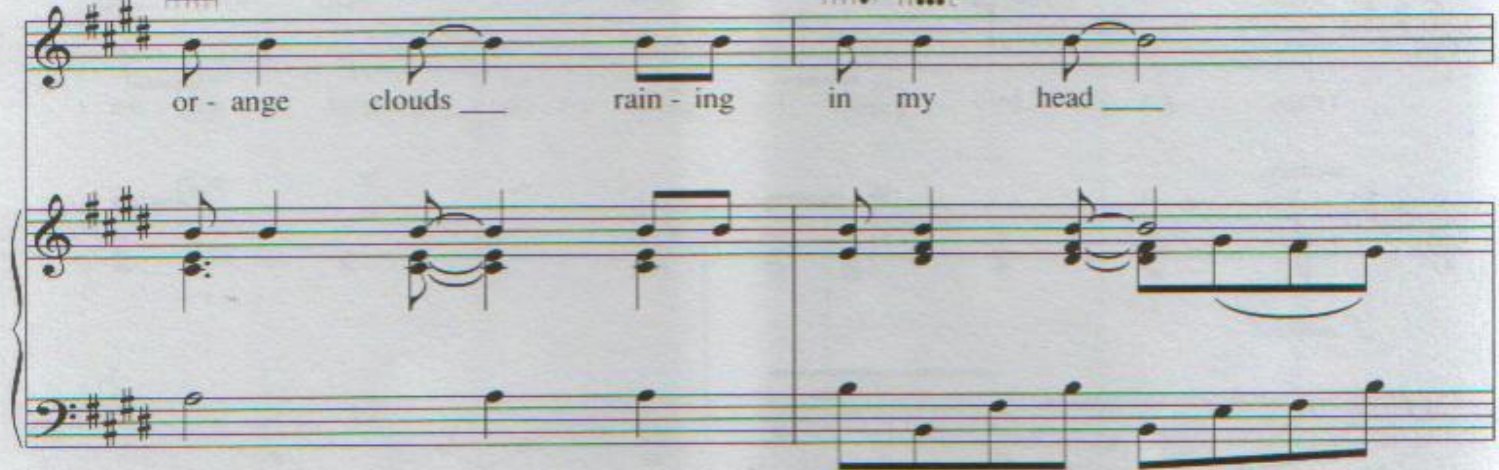
E B/E Aadd9/C# B





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

Detailed description: This system contains the third two lines of music. The top line shows guitar chords: E, B/E, Aadd9/C#, and B. Below it is a vocal line with lyrics: "Years go by if I'm stripped of my beau - ty And the". The second line is a piano melody in treble clef, and the third line is a bass line in bass clef.

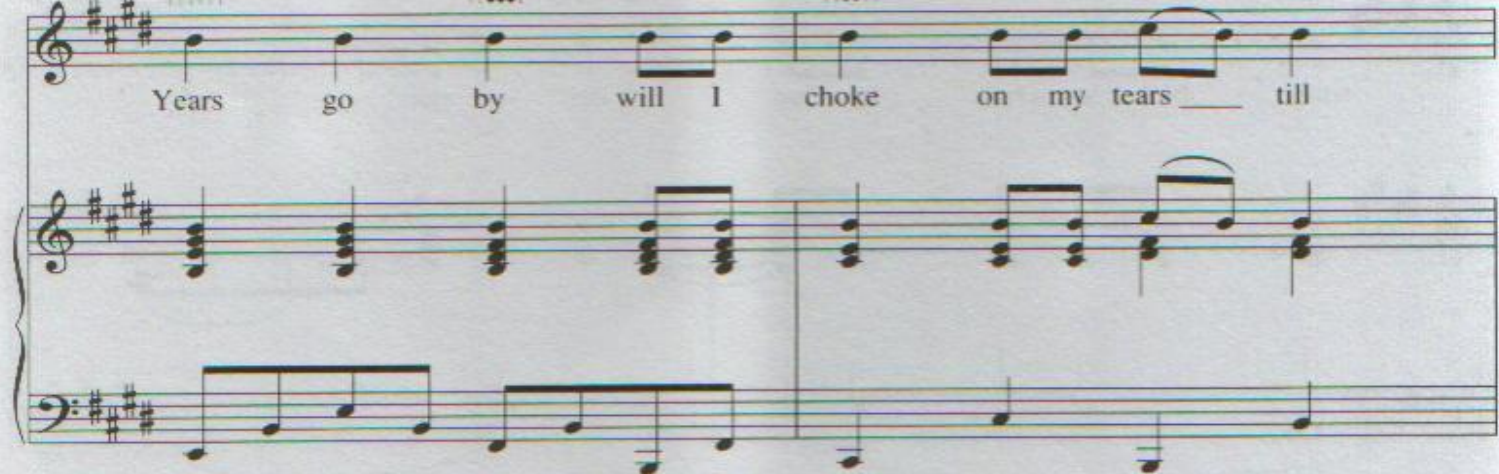
Aadd9  Bsus4  B 




or - ange clouds ___ rain - ing in my head ___



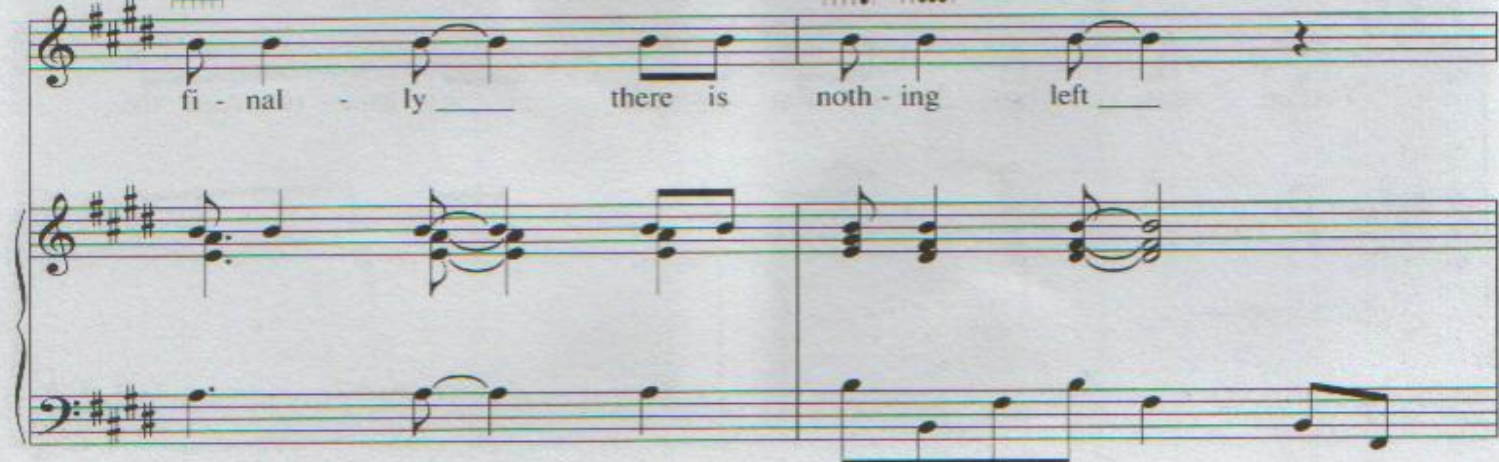
E  B  C#m  4 fr. B 

Years go by will I choke on my tears ___ till



Asus2  E/B  B 



fi - nal - ly ___ there is noth - ing left ___



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

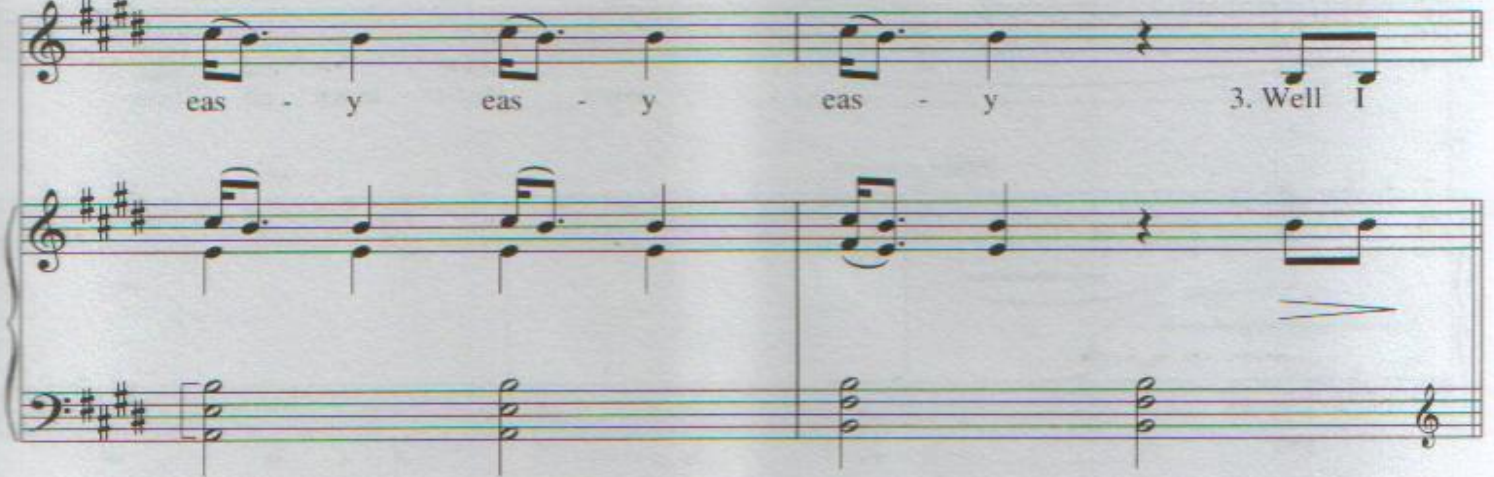
One more ca - sual - ty You know we're too




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 4 fr.

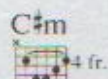
voice and it's been here

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 musical score consists of two systems. The first system is for guitar, with two staves. The first staff shows a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It contains two measures of whole notes, with chord diagrams for A and E above them. The second staff is a bass line with two measures of whole notes. The second system is for piano, with two staves. The first staff is a treble clef with a 3/4 time signature, containing two measures of chords. The second staff is a bass clef with a 3/4 time signature, containing two measures of chords. A 'poco rit.' marking is placed above the first measure of the piano part. A decrescendo hairpin is shown above the second measure of the piano part.

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)

CORNFLAKE GIRL

Words and Music by Tori Amos

Shuffle feel ♩ = ♩♩



1. Ne - ver was a



corn - flake girl
go - in' on

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



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
pe - di - a

they things are get - ting kind
must - a paid her a of gross and I go a
nice price she's put - tin' on her

Am7 C6 D

sleep - y time
string bear love }

this is not real - ly this - a - this - a - this is not real - ly

Am7 C6 D7sus4

hap - pen - ing

you bet your life it is

Fmaj9 C Dm C/E G

you bet your life it is

Hon - ey - 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

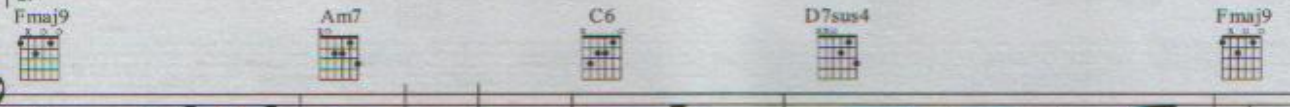




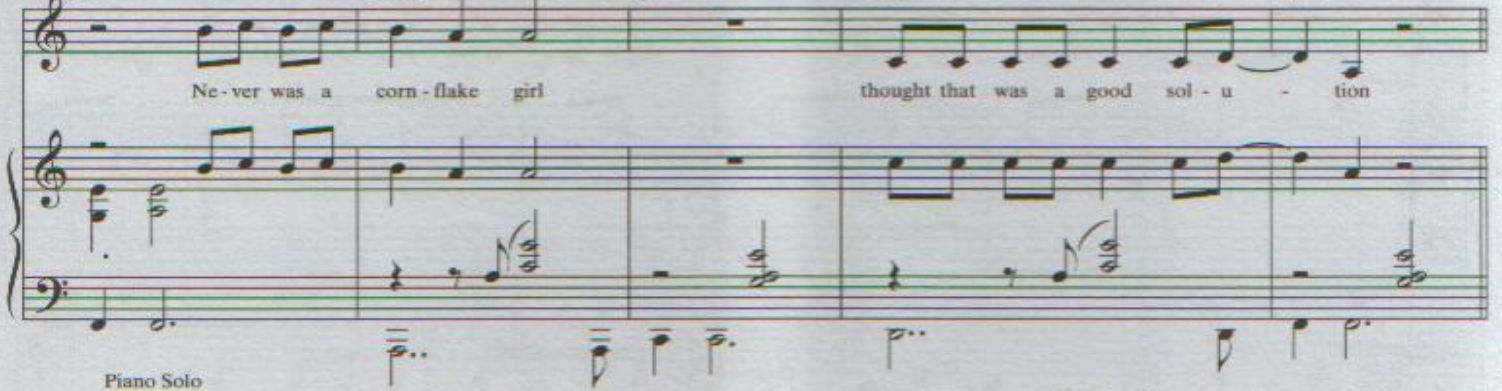
 1. She knows what's

mf





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





 Piano Solo

mf

play 4 times



Am7 Dsus4 C Dsus4

to Coda (4th time) *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

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

D7sus4

D.S. al Coda (4th time) *play 4 times*

knows so — much — yeah

Coda C N.C.

where'd you put the keys girl

MARY

Words and Music by Tori Amos

Slow, steady 4




Ev - 'ry - bod - y wants some - thing from - you ev - 'ry - bod - y want a piece of Mar - y



lush val - ley all dressed - in green - just ripe for the pick - ing -

Ebsus4 E^b A^b F5

1. god I want to get you out— of here—
 2. ——— ev - 'ry - bod - y wants you sweet heart

you can ride in a pink Mus - tang ———
 ev - 'ry - bod - y got a dream of glor - y

Ebsus4 E^b A^b 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 E^b A^b 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 E^b A^b 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

Mar - y can you hear— me Mar - y you're bleed - ing

Fadd9 Eb/sus4 Eb Bb Abass

Mar - y don't be af - raid — we're just wak - ing — up — and I hear

Gm N.C. F5

help is on the way— Mar - y can you hear— me Mar - y, like Jim - i said,

Fadd9 Eb/sus4 Eb/G Eb/B

Mar - y don't be af - raid — "cause e - ven — the wind,

Bb Abass Gm Eb

to Coda

e - ven the wind cries your name"
 e - ven the wind

mf

1. Bb Ab5 4tr. 2. Bb Db Eb Bb

na na na na na na na na

Db Eb Bb






na na na na na na na na na na na na

cresc. poco a poco

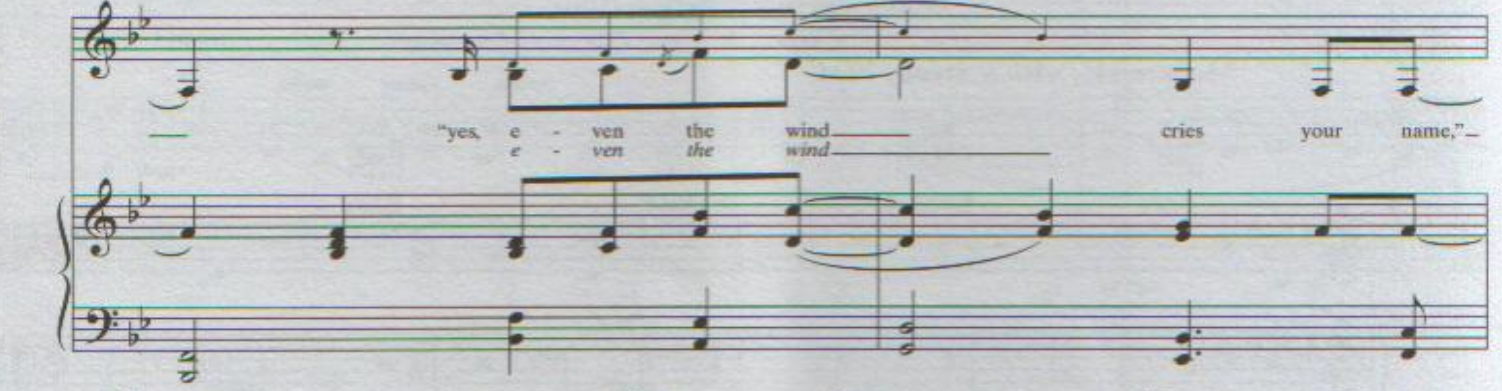
Db Eb Ab F5 N.C.

D.S. al Coda

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

Coda     





"yes, e - ven the wind cries your name," -
e - ven the wind



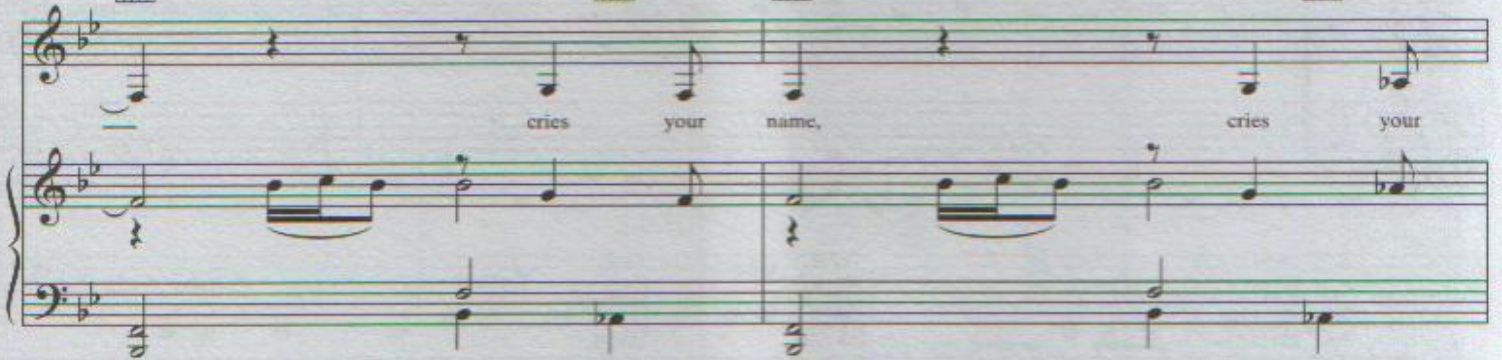
   




"yes, e - ven the wind cries your name," -
e - ven the wind



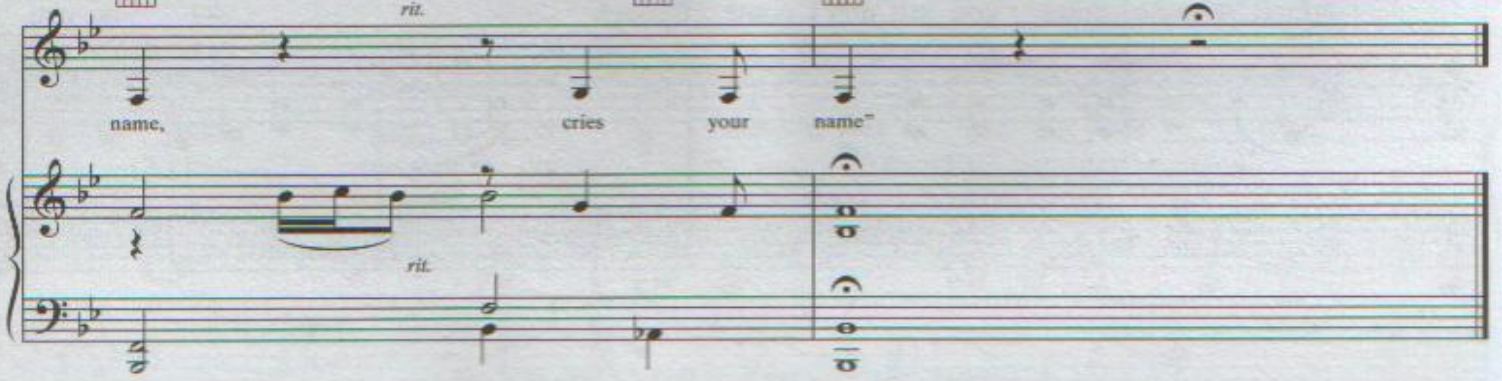
   

cries your name, cries your



name, cries your name" *rit.*



GOD

Words and Music by Tori Amos

Moderately, with a steady beat

Capo on 1st fret:



B♭m



D♭bass



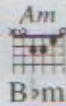
E♭bass



B♭m

ooh hoo —

The first system of music features a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature has three flats (B♭, E♭, A♭) and the time signature is 3/4. The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal line includes the lyrics "ooh hoo" with a long note.



B♭m



E♭7/F



B♭m



D♭bass



E♭bass

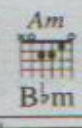
The second system continues the music with a vocal line and piano accompaniment. The vocal line includes the lyrics "God some - times _ you just don't come through". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



B♭m






E♭7/F



B♭m

The third system continues the music with a vocal line and piano accompaniment. The vocal line includes the lyrics "God some - times _ you just don't come through do you". The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

D7/E  E♭7/F
 Am  B♭m
 Cbass  D♭bass
 Dbass  E♭bass




need a wo - man to look af - ter you
 God _ some - times _ you just don't come through

Am  B♭m
 D7/E  E♭7/F
 Am  B♭m

to Coda ◊

1. You
 make pret - ty dai - sies pret - ty dai - sies love
 (2.) tell me you're cra - zy may - be then I'll un - der - stand

Am  B♭m
 Cbass  D♭bass
 Dbass  E♭bass
 Am  B♭m

C  D♭  A  B♭

D
E \flat

C
D \flat

I got - ta find find find what you're do - ing a - bout things -
you got your nine nine i - ron in the back seat just -

C/D
D \flat /E \flat

C
D \flat

here (a) few witch - es burn - ing gets a lit - tle toast - y
in case heard you've gone south well babe you love your new four -

A
B \flat

D
E \flat

here } I got - ta find find find why you
wheel }

D/A
E \flat /B \flat

Am
B \flat m

al - ways go when the wi - (i)nd blows

p // *a tempo*



mf



Will _ you e - ven tell her if you de - cide to _ make the _ sky fall



D.S. al Coda

will _ you e - ven tell her if you de - cide to _ make the _ sky _

♠ Coda



ah _ ah

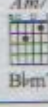
p

WINTER

Words and Music by Tori Amos

Moderately slow, flowingly

Capo on 1st fret:



Eb5

Bbm7

Cb5

Ab5

Eb5

Bbm7

Handwritten notes: *mp*, *sempre legato*, *B*, *Ab*

Handwritten rhythmic notation: *1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +*

Handwritten chord changes: *Eb Bb F D Ab Eb Gb Ab Db Eb Eb Bb*



Cb5

Ab5

Verse

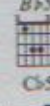
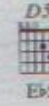
Eb5

Bbm7

Lyrics: 1. Snow can wait I for -

Handwritten rhythmic notation: *1 + 2 + 3 + 4 +*

Handwritten chord changes: *Gb Db F F Eb Bb Eb Bb Ab Bb Ab Bb*



Cb5

Ab5

Eb5

Bbm7

Cb5

Ab5

Lyrics: got my mit-tens Wipe my nose get my new boots on

Handwritten rhythmic notation: *1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +*

Handwritten chord changes: *Ab Bb Ab Bb Eb Eb Ab Bb Gb Db F Eb Bb*

D5
Eb5

Am7
Bbm7

Bb5
Cb5

G5
Ab5

I get a lit - tle - war - min my heart — when I think of win - ter

Handwritten notes: Bb, Eb, Ab, F, Bb, Eb

Handwritten fingerings: 1 + 2 + 3 + 4, 1 + 2 + 3 + 4 +

D5
Eb5

Am7
Bbm7

Bb5
Cb5

G5
Ab5

I put my hand in my fa - ther's — glove.

Handwritten fingerings: 1 + 2 + 3 + 4 +, 1 + 2 +, 1 + 2 + 3 + 4 +

D5
Eb5

Am7
Bbm7

Bb5
Cb5

G5
Ab5

D5
Eb5

Am7
Bbm7

I run off where the drifts get deep - er Sleep - ing beau - ty

Handwritten notes: Ab, Eb, Bb, Eb, Bb, F, Bb

Handwritten fingerings: 1 + 2 +, 3 +, 4 +

Bb5
Cb5

D5
Eb5

Am7
Bbm7

Bb5
Cb5

G5
Ab5

trips me with — a frown — I hear a voice "You must learn to stand up

Handwritten notes: Gb, F, F, Eb, Ab

Handwritten fingerings: 1 + 2 +, 3 + 4 +, 1 + 2 +, 3 + 4 +, 1 + 2 +, 3 + 4 +

Handwritten notes at bottom: B, F, C, A



Eb5

Bbm7

Cb5

Ab5

for your - self 'cause I can't al - ways be a - round" — He says.

Handwritten guitar chords: F, B, E, B, F, G

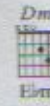
Chorus



When you gon - na make up your mind —

When you gon - na love you as much —

mp

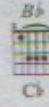


— as I — do

When you gon - na make up your mind —

'Cause things are gon - na

Handwritten guitar chords: F, Bb, Dm



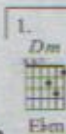
change — so fast

All the white hors - es are still in bed —
(§) All the white hors - es have gone a - head —

Handwritten guitar chords: F, Bb, Dm



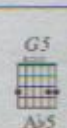
I tell you that I'll al - ways — want you near You say that things



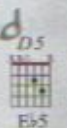
after this boys get

change — my dear

1. to Coda

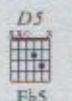


extended on CD ↓



dear. 3. Hair is grey and the fires are burn - ing

f *mf*



So man - y dreams on the shelf — You say I want - ed


 F5
 Gb5


 G5
 Ab5


 D5
 Eb5


 F
 Gb


 F5
 Gb5



 G5
 Ab5




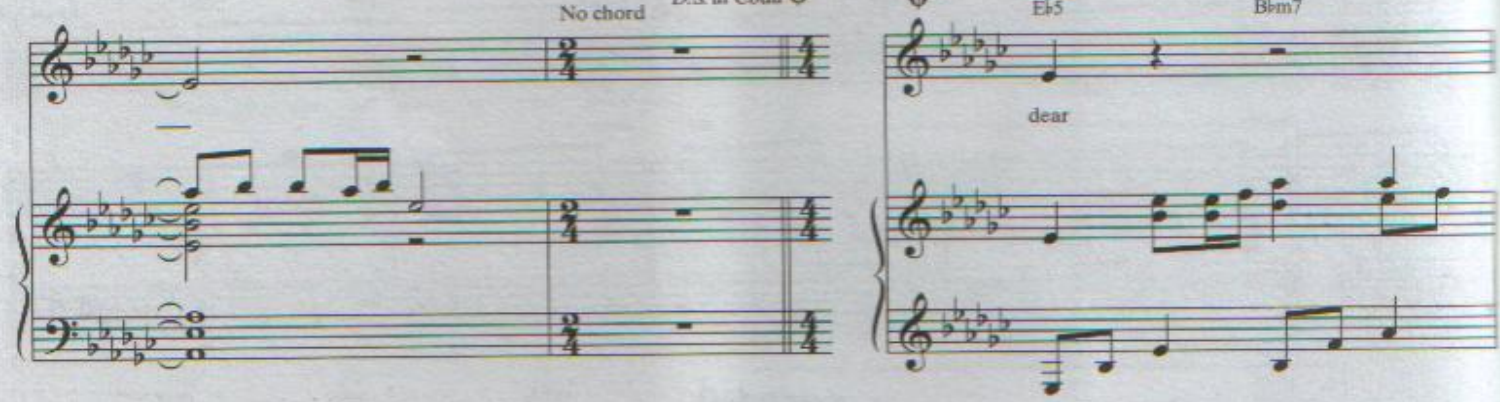
you to be proud of me I al - ways want - ed that my - self

dim.

No chord *D.S. al Coda* Θ



 D5
 Eb5



 Am7
 Bbm7





dear


extended on CD
→



 D5
 Cb5



 G5
 Ab5

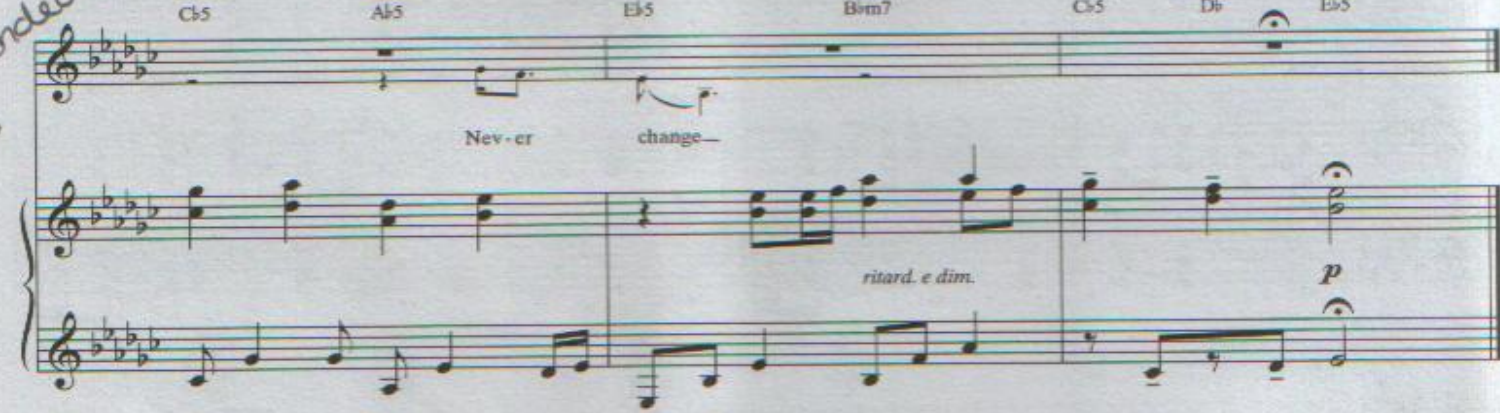

 D5
 Eb5


 Am7
 Bbm7


 Bb5
 Cb5


 C
 D#


 D5
 Eb5



Nev - er change -

ritard. e dim. ***p***

Boys get discovered as winter melts
 Flowers competing for the sun
 Years go by and I'm here still waiting
 Withering where some snowman was.

Mirror mirror where's the crystal palace
 But I only can see myself
 Skating around the truth who I am
 But I know Dad the ice is getting thin.

(Chorus to 2nd ending)

SPARK

Words and Music by Tori Amos

Moderately



mp (R.H.)

Musical notation for the first system, including treble and bass staves with piano accompaniment. The right hand part is marked *mp* (R.H.).



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



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

Musical notation for the third system, including treble and bass staves with lyrics and piano accompaniment.

E C D

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

E C D

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

E C D

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

E C D

here here here

E C D

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

E C D

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

E C D

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

mf

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

Detailed description: This system contains the first two lines of music. The top line shows a guitar chord D5 and a first ending with chords 1. E, C, and D. The vocal line has lyrics 'mean it'. The piano accompaniment includes a mezzo-piano (*mp*) section.

2. E G D A

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

f

Detailed description: This system contains the third and fourth lines of music. The top line shows a second ending with chords 2. E, G, D, and A. The vocal line has lyrics 'how man-y fates turn a-round in the o-ver-time'. The piano accompaniment includes a forte (*f*) section.

E G D A

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

Detailed description: This system contains the fifth and sixth lines of music. The top line shows chords E, G, D, and A. The vocal line has lyrics 'bal-le-ri-nas that have fins that you'll nev-er find'. The piano accompaniment continues with the same chord progression.

E G D A

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

Detailed description: This system contains the seventh and eighth lines of music. The top line shows chords E, G, D, and A. The vocal line has lyrics 'you thought that you were the bomb yeah well so did I'. The piano accompaniment concludes the piece.

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



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

p

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.

WAY DOWN

Words and Music by Tori Amos

Freely, with motion

No chord

may - be I'm the af - ter - glow 'cause I'm with the band

Am Dm D/F#

you know don't you hear the laugh - ter on the

1 + 2 + 3 + 4 +

Fadd9 C Dm D/F#

way down yes I am the an - chor - man

1 + 2 + 3 + 4 +

F Am Dm

Handwritten guitar chords: F, Am, Dm. Handwritten piano accompaniment: (a) 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + (b)

din - ing here with Son of Sam — a hair too much to

D/F# Fadd9 C Dm

Handwritten guitar chords: D/F#, Fadd9, C, Dm. Handwritten piano accompaniment: (a) (b)

chat of on the way — down — gon - na meet a

D/F# F Am

Handwritten guitar chords: D/F#, F, Am. Handwritten piano accompaniment: 1 + 2 + 3 + 4 + (b)

great big star gon - na drive his great big car

Dm D/F# Fadd9 C

Handwritten guitar chords: Dm, D/F#, Fadd9, C. Handwritten piano accompaniment: (b)

gon - na have it all here on the way — down — the

A bit slower

C B⁷ Am Fadd9 C

way down the way down

1 + 2 + 3 + 4 + R.H. 2 + 3 + 4 +

B A

G/D Am Fadd9 C

she knows let's go the way down

1 + 2 + 3 + 4 + R.H.

B⁷ Am

the way down the

Fadd9 C G/D Am

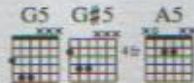
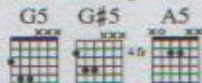
way down she knows

R.H.

PROFESSIONAL WIDOW

Words and Music by Tori Amos

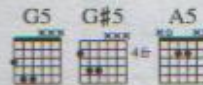
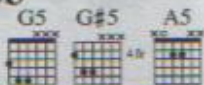
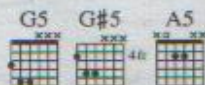
In 2, with a heavy beat



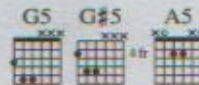
f

Svb throughout

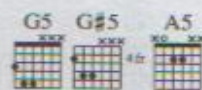
§



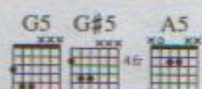
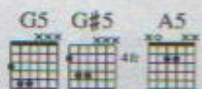
1. slag pit stag shit
2. pri - sm per - fect



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

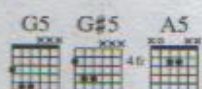
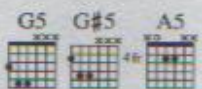


don't what blow is termed those a

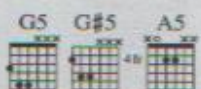
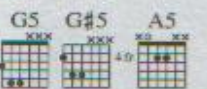


brains _____ yet
land _____ slide

we got - ta be big
of prin - ci - ple pro - por - tion boy
boy



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



star _____ fuck - er _____

just like my Dad - dy _____

it runs in the fam - i - ly it

runs in the fam - i - ly

Slow waltz (♩ = ♩³)

rest your shoul - ders Peach - es and

sub. p lightly

C C7 F

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

G F/G C C7

far as you can see beau - ti - ful

F G F/G C

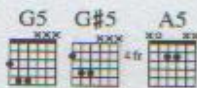
an - gel call - ing "we

C7 F G F/G C

got ev - 'ry re - run of Mu - ham - mad Al - i'

D.S. al Coda ⊕

⊕ Coda



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



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

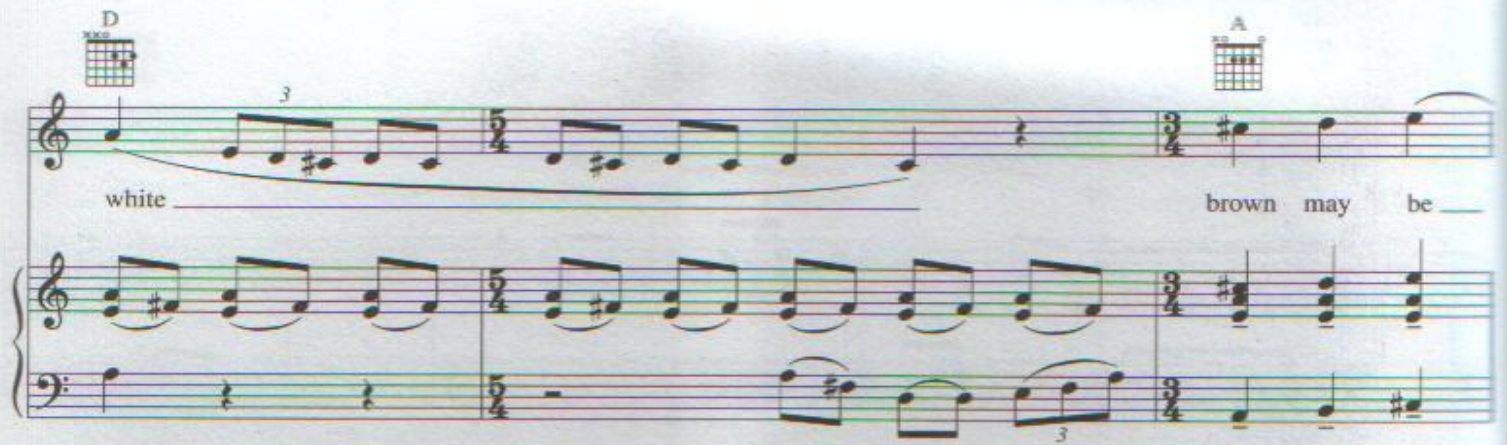
Slow waltz (♩ = 3/4)



Moth - er Mar - y chi na

D  A 



white brown may be



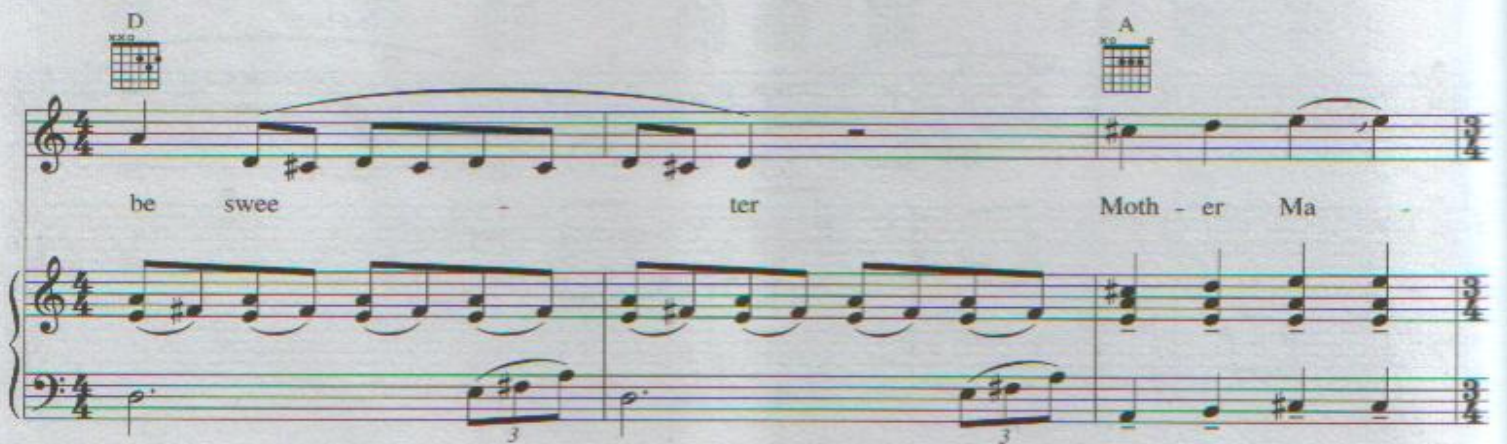
C 

sweet ee - eet er may



D  A 



be swee ter Moth - er Ma



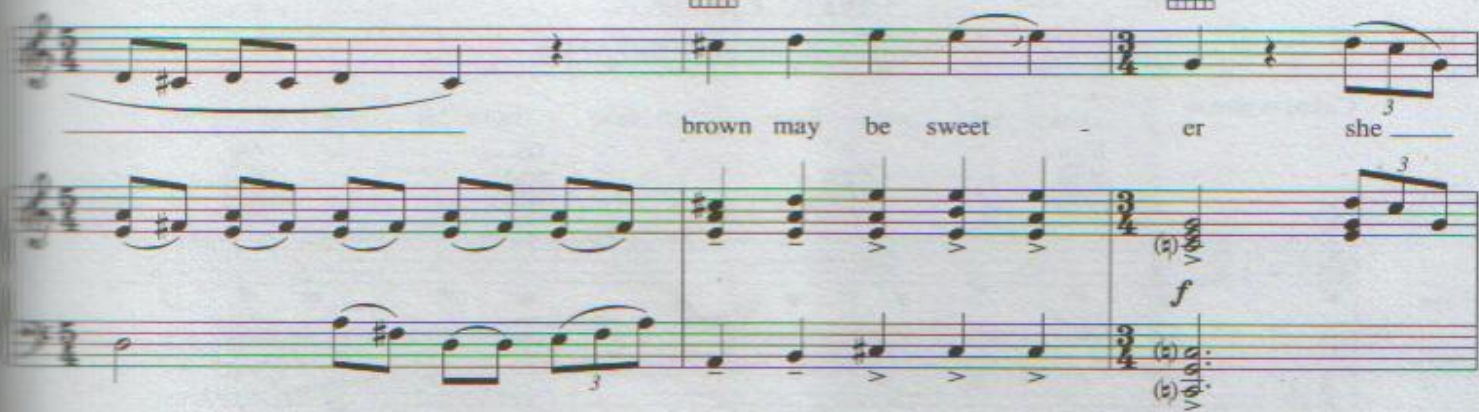
C  D 

ry chi na white



A  C 

brown may be sweet er she ³



D  A 




will sup ³ ply she ³ will sup



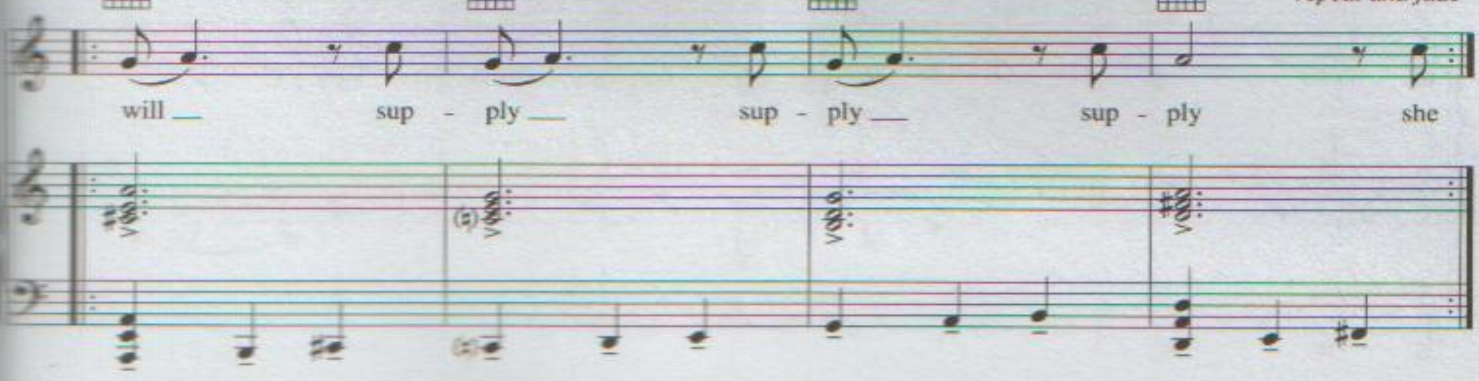
C  G  D 

ply she will sup - ply she



A  C  G  D  *repeat and fade*

will sup - ply sup - ply sup - ply she



B^b E^b A^b D^b G^b

MR ZEBRA

Words and Music by Tari Aron

Cabaret sleaze

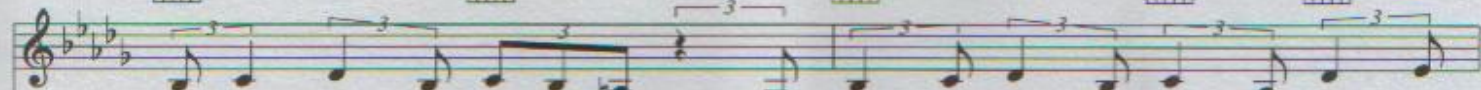
Handwritten guitar chords: B^bm, F, G^b, A^b, D^b, Cm7, F7, G^b, D^b

Handwritten piano accompaniment notes: mp, 1+, 2+, 3+, 4+, 1+, 2+, 3+, 4+, mf

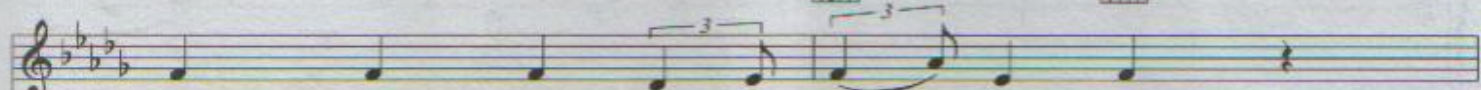
Lyrics: hel - lo Mis - ter Ze - bra can I have your sweat - er 'cause it's cold cold cold in my hole hole hole Rat - a - tou - ille Strych - nine some - times she's a friend of mine with



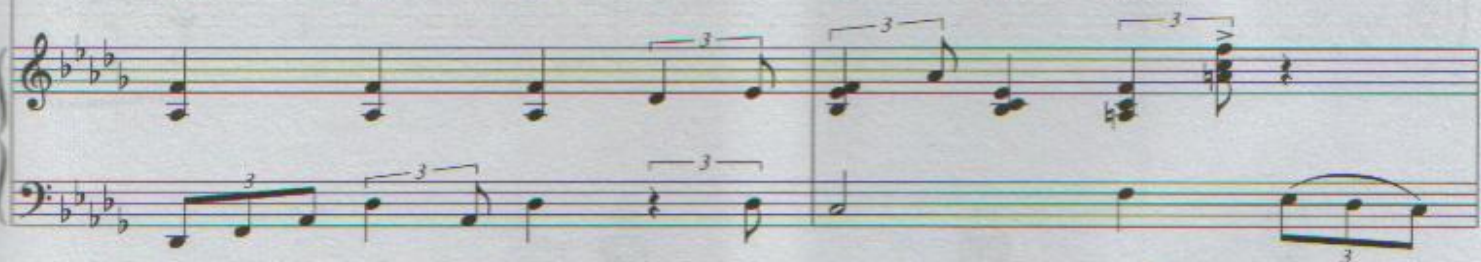
a gi - gan - tic whirl - pool that will blow your mind



hel - lo Mis - ter Ze - bra ran in - to some con - fu - sion with a



Mis - sus Croc - o - dile - dile - dile



fur - ry mus - cles march - ing on she thinks she's Kai - ser Wil - helm or



Bbm F Gm7 F/A No chord

a civ - i - lized syl - la - bub _ to blow your mind

R.H.
L.H.

fig - ure it

f

Bbm F7 Gb

out she's _ a good - time fel - la _ she

Db Bbm Eb Ab

got a lit - tle fund to fight for Mon - ey - pen - ny's rights fig - ure it

Bbm F7 Gb

out she's a good - time fel - la too

Db Bbm Eb Ab

bad the bur - i - al was pre - ma - ture she said and smiled

mp poco rit.

CRUCIFY

Words and Music by Tori Amos

Moderately

Verse

G#5 4 fr. A#5 6 fr. F#5 G#5 4 fr.

I. Ev - ery fin - ger in the room _ is point - ing at me _

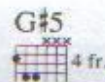
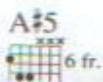
mp

A#5 6 fr.

I wan - na spit in their fac - es then I

F#5

get a - fraid of what that _ could bring _ I got a



bowl-ing ball in my stom-ach I got a de- sert in my mouth _

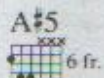
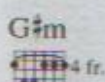
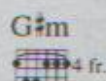


Fig-ures that my cour- age would choose to sell out now _ I've been



look- ing for a sav- ior in these dirt- y streets _



Look- ing for a sav- ior _ be- neath these dirt- y sheets _ I've been

B F# G#m G#m7/F#

rais - ing up my hands _ drive an - oth - er nail _ in _ Just what

E#m7b5 E Chorus

God _ needs _ one more vic - tim Why do

G#m C#m7 F# C#m7

we cru - ci - fy _ our - selves Ev - ery day _

mf

G#m C#m7 F# C#m7

I cru - ci - fy _ my - self Noth - ing I do _ is good e -

G#m 4 fr. C#m7 4 fr. F# C#m7 4 fr.

nough for you. I cru - ci - fy my - self Ev - ery

G#m 4 fr. C#m7 4 fr. F#

day I cru - ci - fy my - self My

C#m 4 fr. E

heart is sick of be - ing I said my heart is sick of be - ing in

G#m 4 fr. B E C#m 4 fr.

chains oh oh

G#m **B** **1. E** **C#m**

4 fr. 4 fr. 4 fr. 4 fr.

chains oh oh

2. to next strain **E** **C#m** **Fine** **E** **C#m**

4 fr. 4 fr. 4 fr. 4 fr.

oh oh Why do

G#m **B** **E** **C#m** *repeat and fade*

4 fr. 4 fr. 4 fr. 4 fr.

we cru - ci - fy our - selves Why do

G# **A#m** **B** **F#** **G#** **A#m**

4 fr. 4 fr. 4 fr. 4 fr. 4 fr. 4 fr.

Please be Save me

System 1: Chords: B, F# (4 fr.), G# (4 fr.), A#m, B, F# (4 fr.). Lyrics: cry

System 2: Chords: G# (4 fr.), A#m, B, F# (4 fr.). Lyrics: Ah ah

System 3: Chords: B, F# (4 fr.), G#m (4 fr.), E. Lyrics: Look - ing for a sav - ior in these dirt - y streets

System 4: Chords: F# (4 fr.), G#m (4 fr.), E, F# (4 fr.). Lyrics: Look - ing for a sav - ior be - neath these dirt - y sheets I've been

mp

rais - ing up my hands _ drive an - oth - er nail _ in _ Where are those

an - gels _ when you need them _ Why do

mf

mp

D.S. al Fine

Additional Lyrics

2. Got a kick for a dog beggin' for love
 I gotta have my suffering so that I can have my cross
 I know a cat named Easter he says "Will you ever learn"
 You're just an empty cage girl if you kill the bird

I've been looking for a savior in these dirty streets
 Looking for a savior beneath these dirty sheets
 I've been raising up my hands, drive another nail in
 Got enough guilt to start my own religion

(Chorus to 2nd ending)

but-toned down his pants You can laugh it's kind of

fun - ny the things you think in times like these Like I

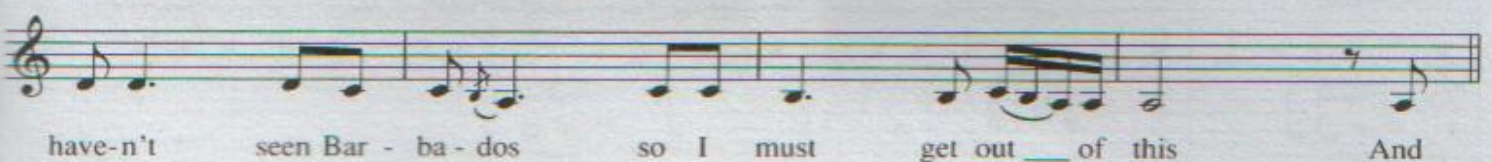
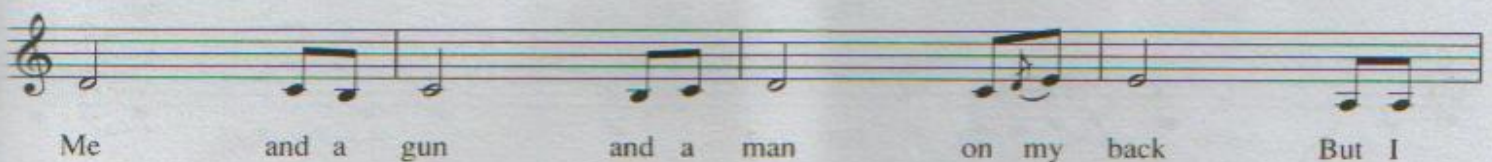
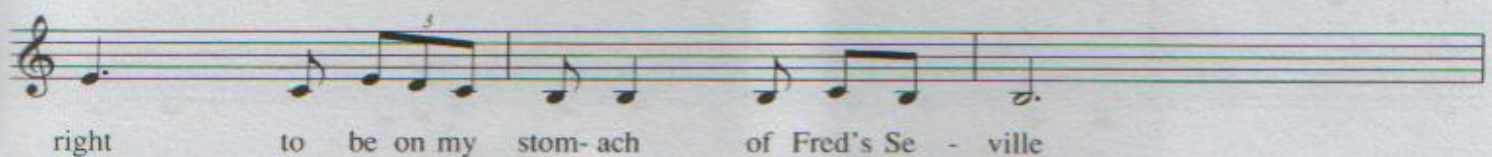
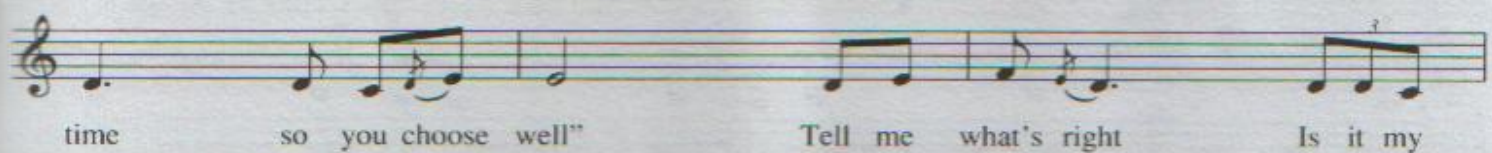
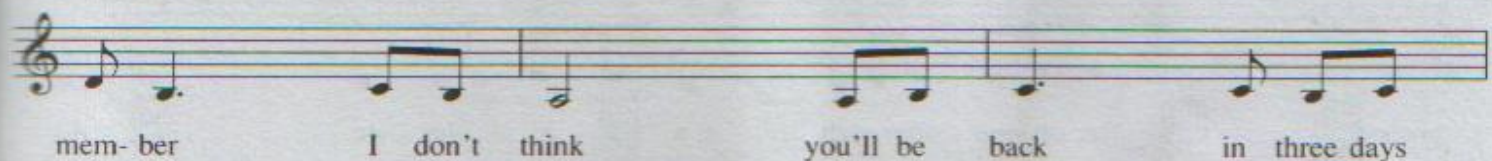
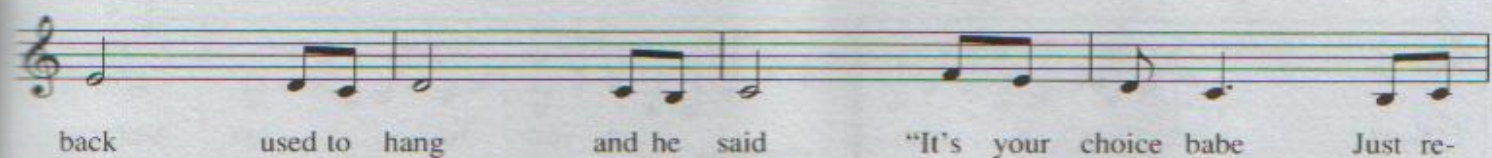
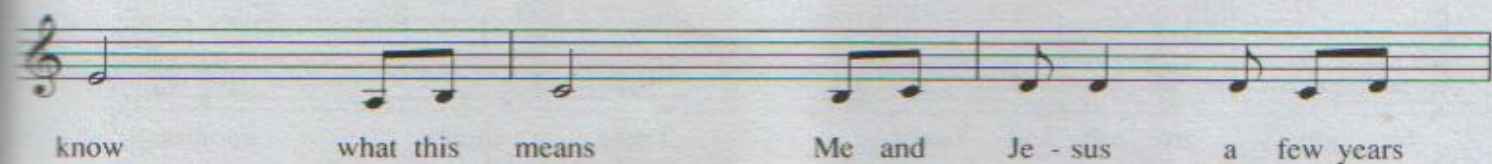
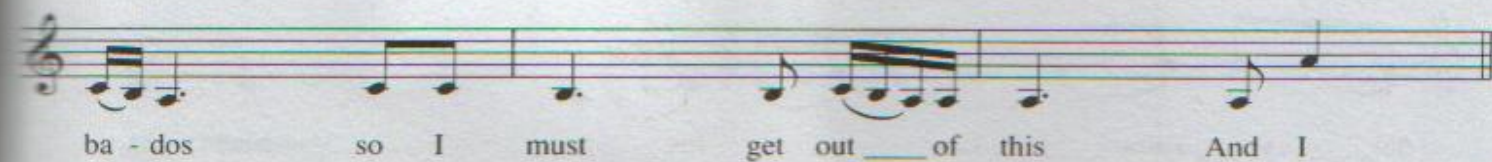
have - n't seen Bar - ba - dos so I must get out ___ of

this Yes I wore a slink - y red thing Does that

mean I should spread for you your friends your

fa - ther Mis - ter Ed It was me and a gun and a

man on my back But I have - n't seen Bar-



BLISS

Words and Music by Tori Amos

Moderately



Musical notation for the first system, including a vocal line with a fermata and a piano accompaniment line. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. A fermata is placed over the final note of the piano accompaniment.

play three times

mp



Musical notation for the second system, including a vocal line with lyrics and a piano accompaniment line. The piano accompaniment continues with the same eighth-note pattern.

ther,

I

killed my mon - key

I



Musical notation for the third system, including a vocal line with lyrics and a piano accompaniment line. The piano accompaniment continues with the same eighth-note pattern.

let it out_ to

taste the sweet_ of_ spring

E5 B5 G E5 B5

won - der if — I will wan - der

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It features five measures of music. Above the first five measures are guitar chord diagrams for E5, B5, G, E5, and B5. The lyrics 'won - der if — I will wan - der' are written below the vocal line. The piano accompaniment is in grand staff (treble and bass clefs) and features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

G E5 B5 G E5 B5

out test my teth - er to see if I'm — still —

The second system of music continues the vocal line and piano accompaniment. It features six measures of music. Above the first six measures are guitar chord diagrams for G, E5, B5, G, E5, and B5. The lyrics 'out test my teth - er to see if I'm — still —' are written below the vocal line. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

G E5 D A

free from - you stead - y as —

The third system of music concludes the vocal line and piano accompaniment. It features four measures of music. Above the first four measures are guitar chord diagrams for G, E5, D, and A. The lyrics 'free from - you stead - y as —' are written below the vocal line. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand. Dynamic markings 'p' (piano) and 'f' (forte) are present in the piano part.

Bm G D A Bm G

it — comes — right down — to — you —

D D/C# B5 E/G#

I've said it all — so may - be we're a bliss — of a -

Em/G

noth - er kind — I said a bliss — of a - noth - er kind — I said



Musical staff with a treble clef, key signature of one sharp (F#), and a common time signature. It contains a whole rest in the first measure, followed by a quarter rest, and then a quarter note G4 in the final measure.

late -

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand plays a steady eighth-note accompaniment. The left hand plays a bass line with a whole note in the first measure and quarter notes in the following measures. The dynamic marking *mp* is present.



Musical staff with a treble clef, key signature of one sharp (F#), and a common time signature. It contains a quarter note G4, a quarter rest, a quarter note A4, and a quarter note B4 in the first measure, followed by a quarter note C5, a quarter note B4, and a quarter note A4 in the second measure. The final measure contains a whole rest.

ly

I'm

in to cir-cuit - ry—

Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The right hand continues the eighth-note accompaniment. The left hand plays a bass line with a whole note in the first measure and quarter notes in the following measures.



Musical staff with a treble clef, key signature of one sharp (F#), and a common time signature. It contains a quarter rest, a triplet of eighth notes (G4, A4, B4), a quarter note C5, a quarter note B4, and a quarter note A4 in the first measure, followed by a quarter note G4, a quarter note F#4, and a quarter note E4 in the second measure. The final measure contains a quarter note D4, a quarter note C4, and a quarter note B3.

what it means— to be—

made of you— but not e -

Piano accompaniment for the third system, consisting of a grand staff with treble and bass clefs. The right hand continues the eighth-note accompaniment. The left hand plays a bass line with a whole note in the first measure and quarter notes in the following measures.


G E5 B5 G E5 B5



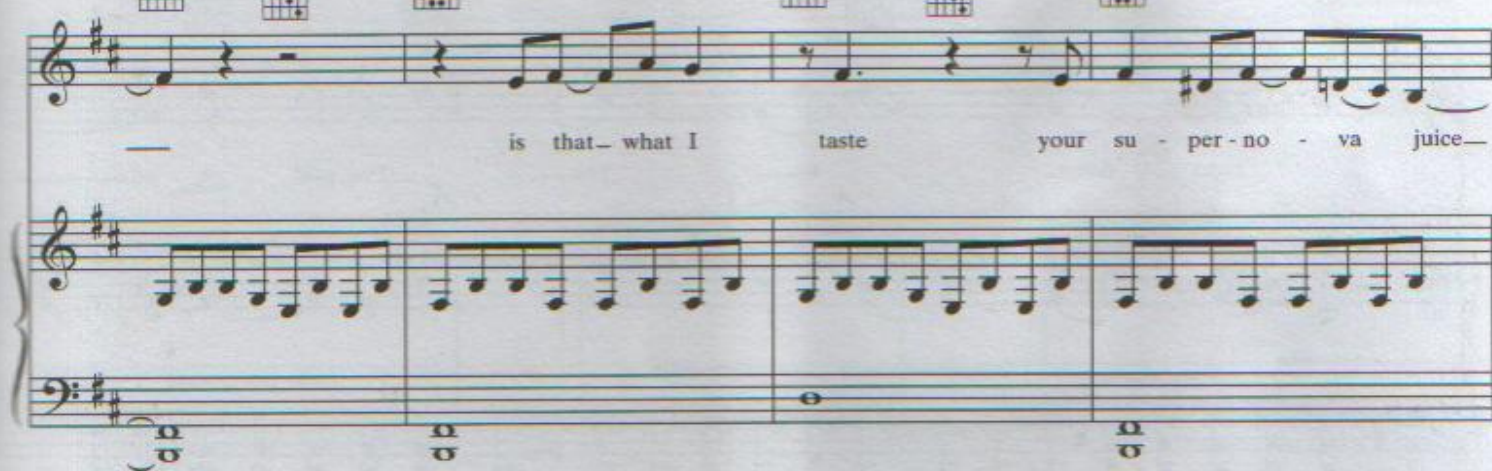
nough for you— and I won - der— if you can bi - lo - cate—



G E5 B5 G E5 B5



— is that— what I taste your su - per - no - va juice—



G E5



— you know it's— true I'm part of—











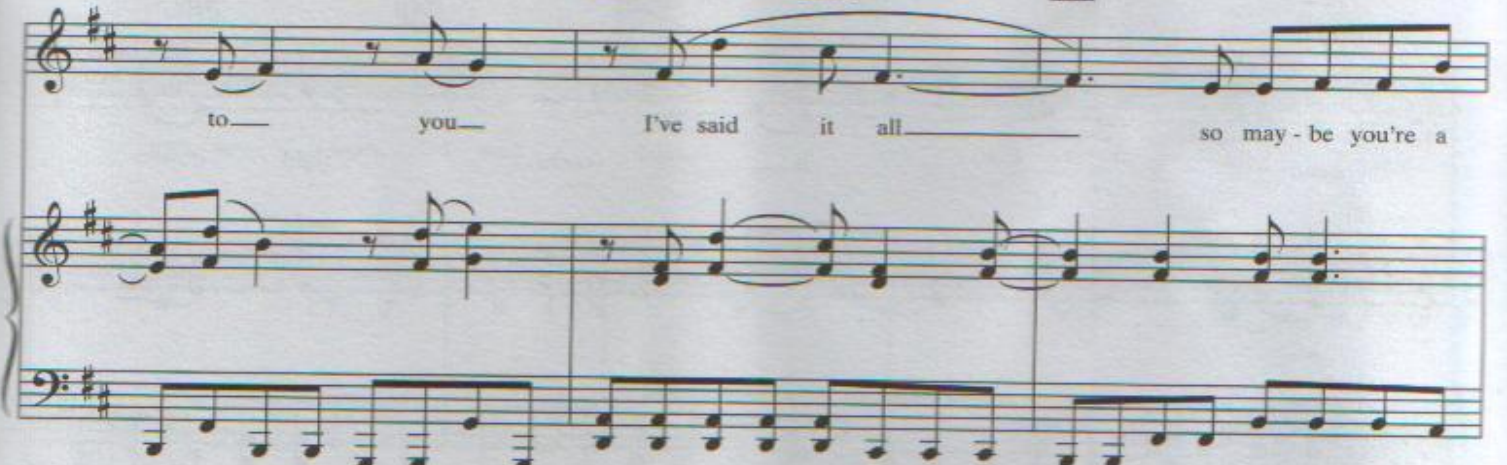





D A Bm G D A
 stand - y as — it — comes — right down —



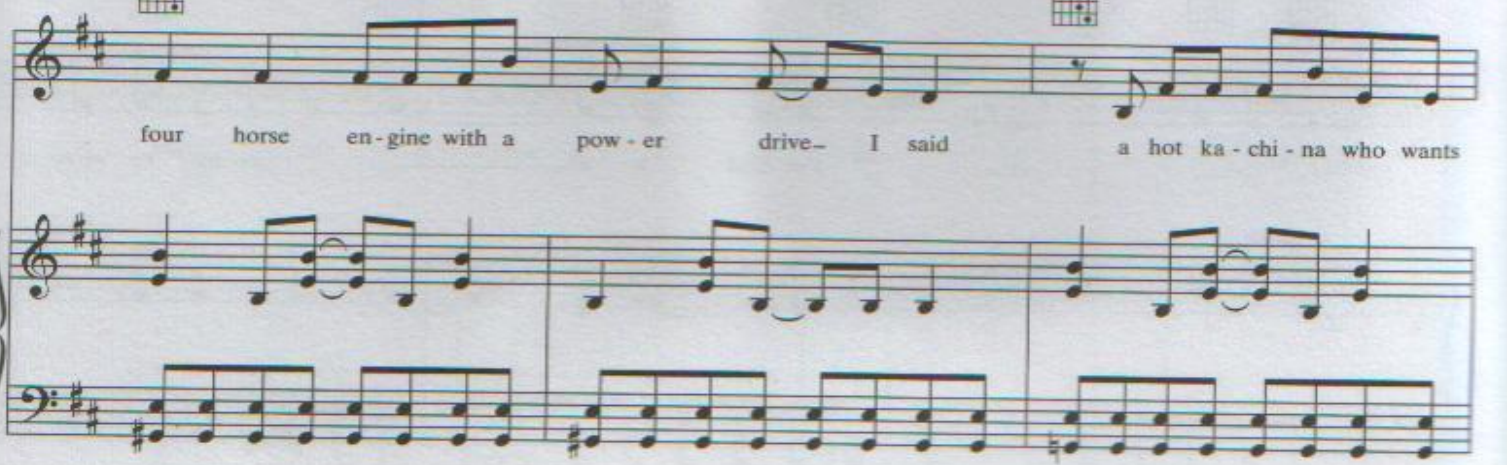






Bm G D D/C# B5
 to — you — I've said it all — so may - be you're a



E/G# Em/G
 four horse en - gine with a pow - er drive - I said a hot ka - chi - na who wants



E5



Musical staff with treble clef, key signature of two sharps (F# and C#), and a melody line.

in - to mine— I said take it take it with your ter - ra - ter - ra - cide I said a

Musical staff with treble clef, accompaniment line.

Musical staff with bass clef, accompaniment line.



Musical staff with treble clef, key signature of two sharps, and a melody line.

stead - y as— it— comes— right down—

Musical staff with treble clef, accompaniment line.

f

Musical staff with bass clef, accompaniment line.



Musical staff with treble clef, key signature of two sharps, and a melody line.

to— you— I've said it all— so may - be we're a

Musical staff with treble clef, accompaniment line.

Musical staff with bass clef, accompaniment line.

E/G# Em/G

bliss— of a - noth - er kind— I said a bliss— of a -

E5

noth - er kind— I said a bliss— of a - noth - er kind— I said a

E5/F# E5/D E/G# Em/G *rit.*

bliss— of a bliss— of a bliss— of a - noth - er kind.

PLAYBOY MOMMY

Words and Music by Tori Amos

Moderate swing ($\text{♩} = \text{♩} \text{ } \overset{\sim}{3}$)



The first system of music features a piano accompaniment in 4/4 time. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a steady bass line. The tempo is marked as 'Moderate swing' with a metronome marking of quarter note = quarter note triplet. The guitar part consists of four measures, each with a specific chord diagram: Am, F, C, and G.



The second system continues the piano accompaniment and guitar part. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The guitar part consists of four measures with chord diagrams for Am, F, C, and G.



The third system includes the vocal melody and piano accompaniment. The vocal line is in 4/4 time and contains the lyrics: "In my plat-forms I hit the floor- fell face- down- did-n't help my brain out-". The piano accompaniment continues with a steady bass line and a melodic line in the right hand.

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



but when you tell 'em my— name—

you wan-na cross— that bridge—



— all on your— own—

lit - tle girl— they'll do— you no harm—



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

— cause they know your play - boy mom - my

but when you



tell 'em my— name—

from here to Bir - ming - ham— I got a few friends

Am F C G

The first system of music features four measures. Above the staff, guitar chords are indicated: Am, F, C, and G. The piano accompaniment consists of a treble and bass clef. The treble clef has a whole rest in the first measure, followed by eighth-note chords in the second and third measures, and a whole note chord in the fourth. The bass clef has a steady eighth-note accompaniment.

Am F C

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

The second system contains three measures of music with lyrics. The chords above are Am, F, and C. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "I nev-er was there was there— when it counts— I get my way— you're".

G Am F

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

The third system contains three measures of music with lyrics. The chords above are G, Am, and F. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "so like me ————— you seem a - shamed — a - shamed that I was".

C G Am

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

The fourth system contains three measures of music with lyrics. The chords above are C, G, and Am. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "a good friend of A - mer - i - can sol - diers I'll say it loud here".

F C G *D.S. al Coda*

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

Coda Am F C

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

G Am F C

I got a few friends

G Am F *mp*

Some - where — where the or - chids grow

C G Am

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

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams for C, G, and Am are shown above the staff. A triplet of eighth notes is marked with a '3' above it.

F Am Em F

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

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams for F, Am, Em, and F are shown above the staff. A piano dynamic marking 'p' is present in the right hand.

C G

Ho - san - ah —

D.S. al Coda ⊕ ⊕

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams for C and G are shown above the staff. The instruction 'D.S. al Coda' with two circle symbols is written above the staff.

Am

bit I'll be home

Coda ⊕ ⊕

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. A chord diagram for Am is shown above the staff. The instruction 'Coda' with two circle symbols is written above the staff.

F C G/C 3fr.

I'll be home to take you in my arms —

rit. — — —

Detailed description: This system contains the ninth and tenth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams for F, C, and G/C (3fr.) are shown above the staff. A 'rit.' (ritardando) marking with a dashed line is present in the right hand.

BAKER BAKER

Words and Music by Tori Amos

Slowly, with a flexible tempo

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 _

mp

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 _

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 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 — ing
 thought we'd be fly - ing

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

here may - be not

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. *rit.*

The image shows a page of sheet music for the song 'Baker Baker Baking a Cake'. It features a vocal line and a piano accompaniment. The key signature is F# major (three sharps). The score is divided into two systems. The first system contains the first two lines of music, and the second system contains the last two lines. Each line includes guitar chord diagrams above the vocal staff. The lyrics are written below the vocal staff. Performance markings such as *p*, *mp a tempo*, and *rit.* are present. The page number '110' is in the top left corner.

TEAR IN YOUR HAND

Words and Music by Tori Amos

Moderately slow, with a steady beat

Bsus4

B5

E5

Esus2

The first system of music features a piano accompaniment in 4/4 time. The right hand plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The left hand plays a bass line of quarter notes G2, A2, B2, C3, D3, E3. Above the staff, four guitar chord diagrams are shown: Bsus4, B5, E5, and Esus2.

Bsus4

B5

E5

Esus2

The second system includes a vocal melody line. The notes are G4, A4, B4, C5, B4, A4, G4, followed by a half note G4. Below the notes are the lyrics: "Yai la la lai lai ___ lai lai ___ Yai la la lai lai ___". The piano accompaniment continues with the same right-hand melody and left-hand bass line as in the first system.

Bsus4

B5

E5

Esus2

The third system features a vocal melody line with the lyrics: "All the world just stopped now ___ So you". The notes are G4, A4, B4, C5, B4, A4, G4, followed by a half note G4. The piano accompaniment continues with the same right-hand melody and left-hand bass line as in the previous systems.

Bsus4 B5 E5 Esus2

say you don't wan-na stay to geth-er an - y - more

Bsus4 B5 E5 Esus2

Let me take a deep breath babe if you

Bsus4 B5 E5 Esus2 No chord

need me me and Neil 'll be hang - in' out with the dream king

Bsus4 B5 E5 Esus2

Neil says hi by the way I don't be -

Bsus4

B5

E5

Esus2

lieve _____ you're leav - in' 'cause me and Charles

Man - son like the same ice

Bsus4

B5

E5

Esus2

cream

I think it's that

girl _____

And I think

melody

G#m

4 fr.

E

there're piec - es of me _____ you've nev - er

seen _____ May - be she's just

G#m

4 fr.

E

Esus2

piec - es of me _____ you've nev - er

seen well

melody

Bsus4

B5

E5

Esus2

All the world is all

Bsus4

B5

E5

Esus2

all I am The

Bsus4

B5

E5

Esus2

black of the black - est o - cean And that

Bsus4

B5

E5

Esus2

tear in your hand

Bsus4

B5

E5

Esus2

All the world is dang -

Bsus4

B5

E5

Esus2

a - lin' dang - a - lin' dang - a - lin' for me Dar - lin' you

Bsus4

B

G#m
4 fr.

E

No chord

don't know the pow - er that you have with that

Bsus4

B5

E5

Esus2

tear in your hand.

Bsus4

B5

E5

Esus2

to Coda

tear in your hand

F#

F#sus4

F#

A

Asus4

A

May be I ain't used to

F#

F#sus4

F#

A

Asus4

A

may bes smash-ing in a cold room

F#

F#sus4

F#

A

Asus4

A

cut-ting my hands up ev-ery time I touch you

F# F#sus4 F# A

May be _____ may - be it's

Detailed description: This system contains the first two lines of music. The top line is a vocal melody starting with a quarter rest, followed by a half note G#4, and then a quarter note G#4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Chord diagrams for F# (F#4), F#sus4 (F#4), F# (F#4), and A (A4) are shown above the staff.

G#m E

time _____ to wave good - bye now

mp

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with a half note G#4, a quarter note G#4, and a quarter note G#4. The piano accompaniment maintains the rhythmic pattern. A dynamic marking of *mp* is present. Chord diagrams for G#m (G#m4 fr.) and E (E4) are shown above the staff.

G#m E F#

Time _____ to wave good - bye now

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with a half note G#4, a quarter note G#4, and a quarter note G#4. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for G#m (G#m4 fr.), E (E4), and F# (F#4) are shown above the staff.

Bsus4 B5 E

Caught a ride _____ with the moon _____ I

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody continues with a half note G#4, a quarter note G#4, and a quarter note G#4. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Bsus4 (B5sus4), B5 (B5), and E (E4) are shown above the staff.

Bsus4

B5

E

know — I know you well well bet - ter than I used to

Bsus4

B5

Haze all cloud - ed up my mind in a

E

daze of the why it could - 've nev - er been so you

Bsus4

B5

say and I say you know — you're full of wish and your



D.S. al Coda

“ba - by ba - by ba - by ba - bies” I tell you

melody

Coda



hand With that tear in your



hand



hand hand

SWEET DREAMS

Words and Music by Tori Amos



Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a *mf* dynamic marking.



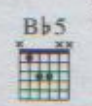
Musical notation for the second system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are: "1. 'Lie, lie, — lies ev - 'ry-where,'" said the fa - ther to — the son — your". Below the first line, it says "2.,3. (D.S.) See additional lyrics".



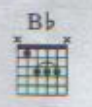
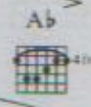
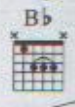
Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are: "pep-per-mint breath gon-na choke 'em to death dad-dy watch your lit-tle black sheep run - he got a".



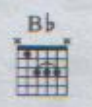
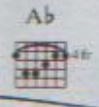
kni, - kni, - knives in his back ev-'ry time he o - pens up — you say, "he



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 —

Db5 Ab Bb5 Db5 Ab Bb5

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

Bb Ab Bb

sweet — dreams —

Ab Bb

sweet — dreams —

Ab Bb

A \flat



B \flat



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

D \flat 5



A \flat



B \flat



D \flat



E \flat



Musical notation for the second system, including lyrics: "go on, go on, go on, — go on and dream your house is on".

B \flat 5



A \flat 5



B \flat 5



N.C.

Musical notation for the third system, including lyrics: "fire" and "come a - long".

B \flat 5



A \flat 5



B \flat 5

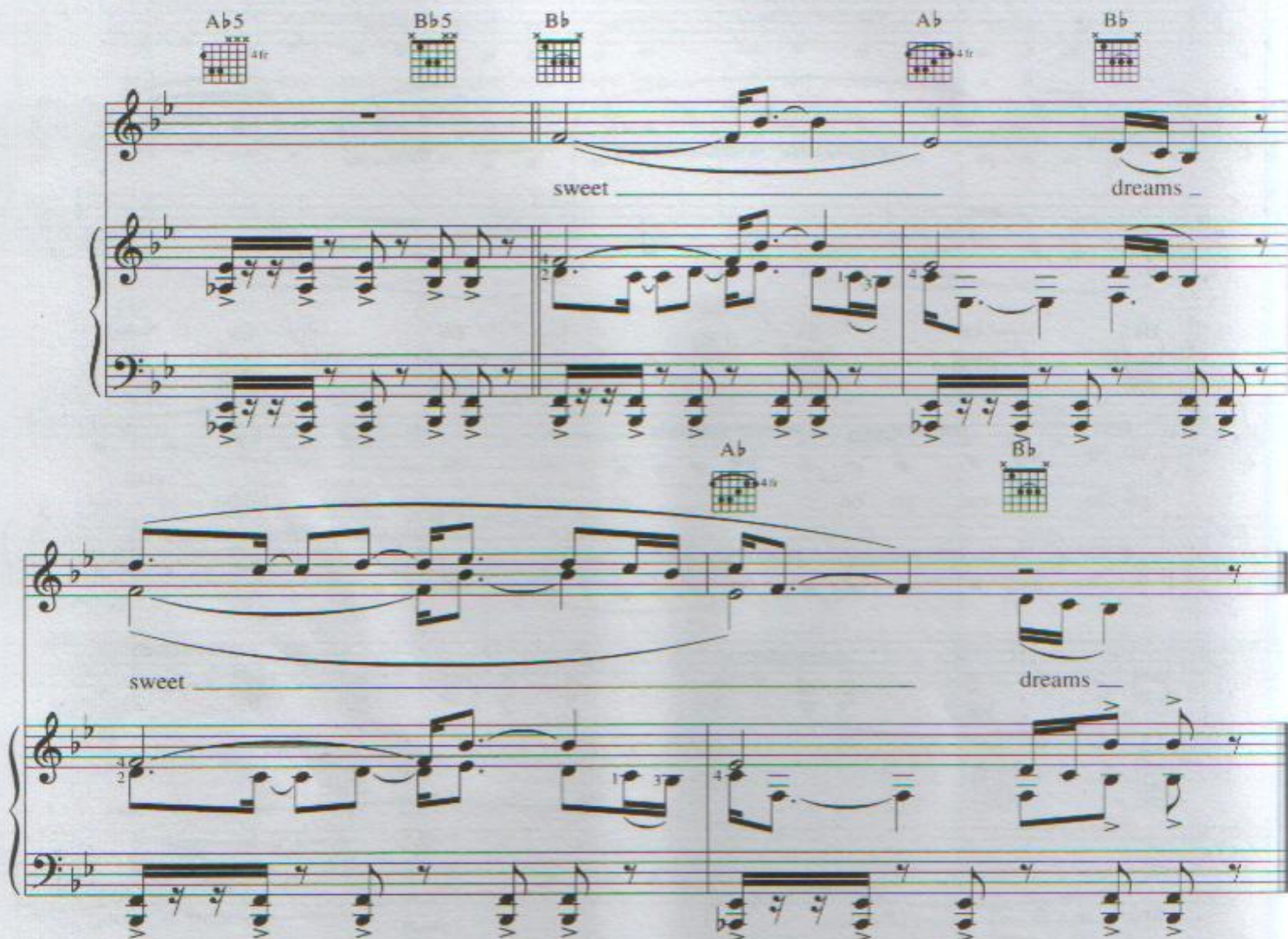


to Coda

D.S. al Coda

Musical notation for the fourth system, including lyrics: "now".

 Coda



The musical score for the Coda section consists of two systems. Each system includes a vocal line, a piano accompaniment (right and left hands), and guitar chord diagrams. The chords are: Ab5, Bb5, Bb, Ab, and Bb. The lyrics are: "sweet" and "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.

JACKIE'S STRENGTH

Words and Music by Tori Amos

Moderately flowing

N.C.

mp (with pedal)

D Asus4

hey Jack - ie yeah hey Jack - ie yeah

p

Bm G D

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

Bm A/G

hey Jack - ie yeah — strength A

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a quarter rest, followed by the lyrics 'hey Jack - ie yeah — strength'. The piano accompaniment consists of chords and moving lines in both hands.

D A G

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

The second system continues the vocal line with the lyrics 'Bou - vier — till her wed - ding day — shots rang out — the'. The piano accompaniment provides harmonic support with chords and melodic fragments.

Bm A G

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

The third system features the lyrics 'po - lice came — ma - ma layed me on — the front lawn — and'. The piano accompaniment includes a prominent bass line in the left hand.

D A D

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

mf

The fourth system concludes with the lyrics 'prayed for Jack - ie's strength — feel - ing old — by'. The piano accompaniment ends with a *mf* dynamic marking. The system includes guitar chord diagrams for D, A, and D.

A G Bm

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

A G

brides - maids — get - ting laid — I

D Asus4 A Asus4

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

Em D F#m

— say you know — what you want — you

F#m 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#m B/D# 6fr B

black mag - ic can do make me laugh

Em D F#m

say you know you can turn

F# B/D# B Em

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

D F#m

and I learn

to Coda

D A G

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

Bm A G

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



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



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



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



D.S. al Coda ☉

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

Coda

D Asus4

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

Bm A G

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

D Asus4 A/G

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

This system contains the first three lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams for D, Asus4, and A/G are shown above the staff.

A Em

strength make me laugh say you know

This system contains the next three lines of music. Chord diagrams for A and Em are shown above the staff.

D F#m F#

what you want you said we were the real

This system contains the next three lines of music. Chord diagrams for D, F#m, and F# are shown above the staff.

B/D# 6fr. B Em

thing so I show you some more

This system contains the final three lines of music. Chord diagrams for B/D# 6fr., B, and Em are shown above the staff.



and I learn



hey Jack - ie yeah hey Jack - ie yeah



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



hey Jack - ie yeah hey

rit. *pp*

SNOW CHERRIES FROM FRANCE

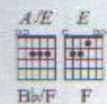
Words and Music by Tori Amos

Moderately slow

With capo
at first fret:



I You knew a boy who would
ques-tion me can you



not share his bike
ride an - y - thing

Oh Lord but he let me go
do you mean like your





sail - ing
moodswings

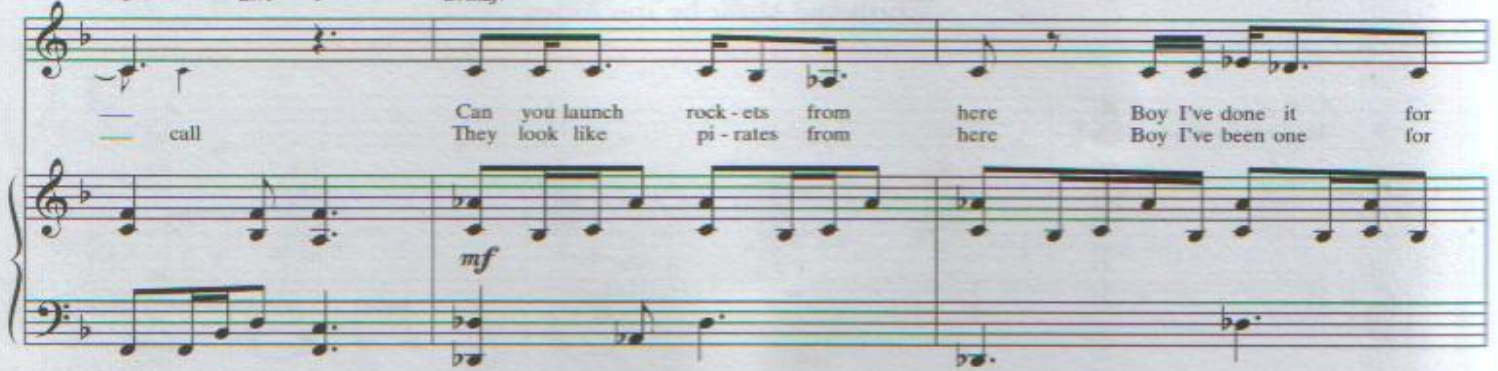
In -



I swore that I could sur - vive an - y storm
vad - ers and trad - ers with a best in ten - tions

Oh May then he let me go
con - vince you to -

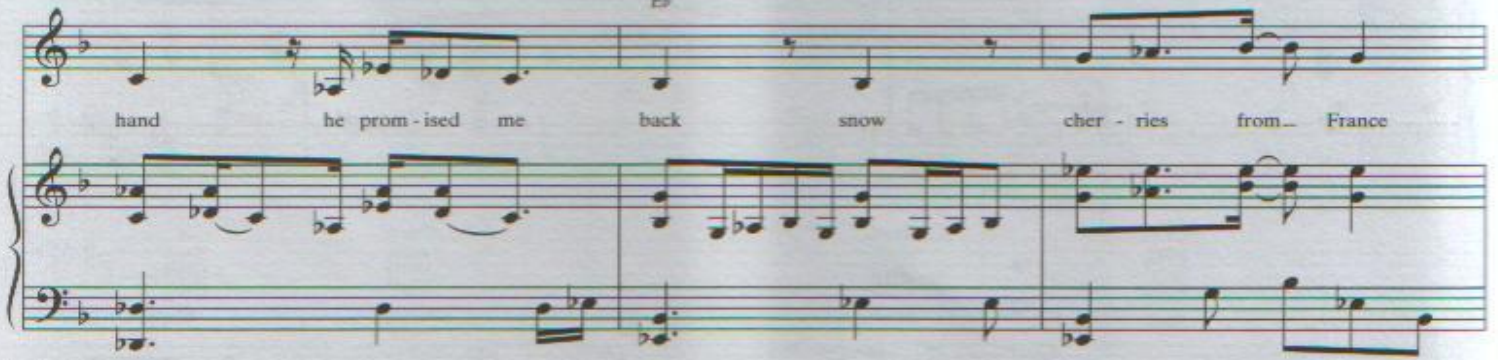
 *F*
  *Bb/F*
  *E*
  *Dbmaj7*









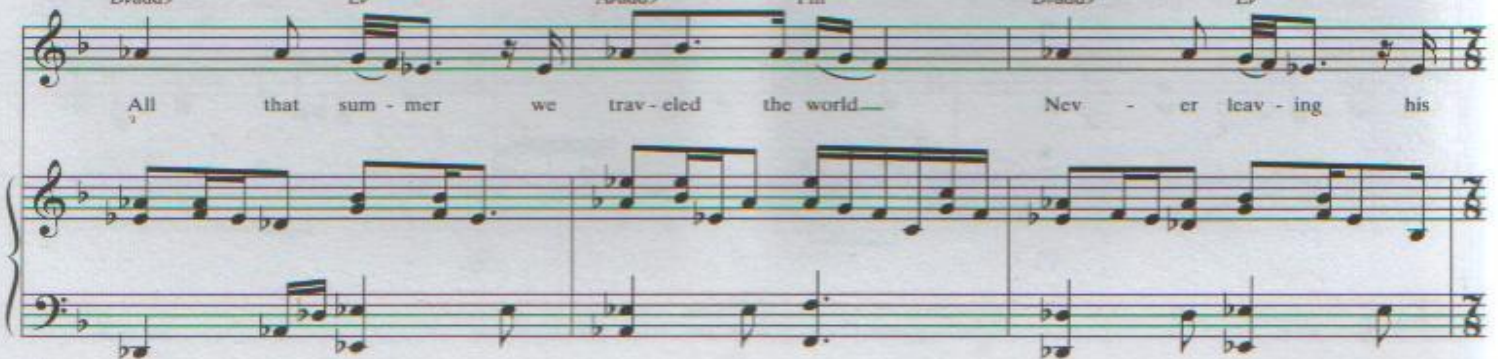
 *Eb*
  *Dbmaj7*



 *Eb*



 *Dbadd9*
  *Eb*
  *Abadd9*
  *Fm*
  *Dbadd9*
  *Eb*



Gadd9 *Em* *Cadd9* *D*

Abadd9 *Fm* *Dbadd9* *Eb*

own — back gar - den Girls I did - n't know just



Gadd9 *Em* *Cadd9* *D* 1. *A* *D/A*

Abadd9 *Fm* *Dbadd9* *Eb* *Bb* *Eb/Bb*

what he could be — Oh but he let me go sail - ing



A 2. *A* *A6* *A7*

Bb *Bb* *Bb6* *Bb7*

sail - ing



E
F
 F#m7
Gm7
 Em/G
Fm/Ab
 Gmaj7
Abmaj7
 A
Bb

f

E
F
 A/E
Bb/F
 E
F
 F#m7
Gm7
 Em/G
Fm/Ab

And then one day he said girl it's been nice

p

Gmaj7
Abmaj7
 A
Bb
 E
F
 A/E
Bb/F
 E
F
 F#m7
Gm7

Oh but I have to go sail - ing With cin - na - mon lips that did

Em/G
Fm/Ab
 Gmaj7
Abmaj7
 A
Bb
 E
F

not match his eyes Oh then he let me go

rit.

PRETTY GOOD YEAR

Words and Music by Tori Amos

Flowing

Capo on 1st fret:



p

with pedal

The first system of piano accompaniment consists of two staves (treble and bass clef) in 3/4 time. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment. The music is marked with a piano (*p*) dynamic and includes a 'with pedal' instruction.



Tears on the sleeve of a man don't wan-na be a

The second system shows the vocal line with the lyrics "Tears on the sleeve of a man don't wan-na be a". The piano accompaniment continues with the same melodic and harmonic patterns as the first system.



boy to-day

The third system shows the vocal line with the lyrics "boy to-day". The piano accompaniment continues with the same melodic and harmonic patterns as the previous systems.

heard the e - ter - nal foot - man bought him-self a

bike to — race and

Greg he writes let-ters and burns his C — Ds they

say you were some-thing in those form - a - tive years

B \flat sus2
C \flat sus2

Csus4
D \flat sus4

C
D \flat

hold on - to no - thing as fast as you can _____

F
G \flat

C
D \flat

Dm
E \flat m

B \flat
C \flat

well still pret - ty _ good

F
G \flat

C
D \flat

Dm
E \flat m

B \flat
C \flat

year ah _____ pret - ty _ good

F
G \flat

F
D \flat

Dm
E \flat m

B \flat
C \flat

May - be a bright sand - y beach is gon - na bring you

mp

back back back

may - be not so now you're off you're gon - na see A -

me - ri - ca well let me tell you some-thing a-bout A - ne - na - ne -

cresc.

na - ne - na - ne - na - ne - na A - me - ri - ca

B \flat
C \flat

F \flat bass
G \flat bass

f marcato

F
G \flat

C
D \flat

Dm
E \flat m

mp

pret - ty __ good year ah

B \flat
C \flat

F
G \flat

C
D \flat

Dm
E \flat m

pret - ty __ good

B \flat
C \flat

F
G \flat

C
D \flat

Dm
E \flat m

B \flat
C \flat

B \flat sus2
C \flat sus2

C
D \flat

some things _____ are

p

Dm7
E \flat m7

B \flat sus2
C \flat sus2

melt - ing _____ now

C
D \flat

some things _____ are

Dm7
E \flat m7

B \flat sus2
C \flat sus2

melt - ing _____ now well

cresc.

E♭5
E5

G♭bass
G♭bass

A♭bass
A♭bass 4 fr.

hey _____ what's it gon-na

E♭5
E5

G♭bass
G♭bass

A♭bass
A♭bass 4 fr.

take _____ till my ba-by's al-right what's it gon-na

E♭5
E5

G♭bass
G♭bass

A♭bass
A♭bass 4 fr.

take _____ till my ba-by's al-right _____

F
G♭

C
D♭

Dm
E♭m

B♭
C♭

ah _____

F

 G \flat

C

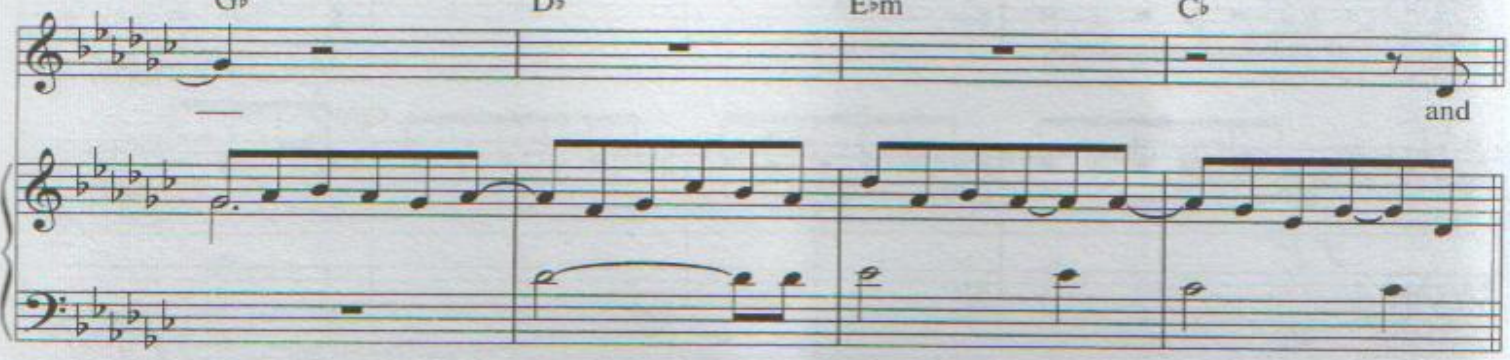
 D \flat

Dm

 E \flat m

B \flat

 C \flat



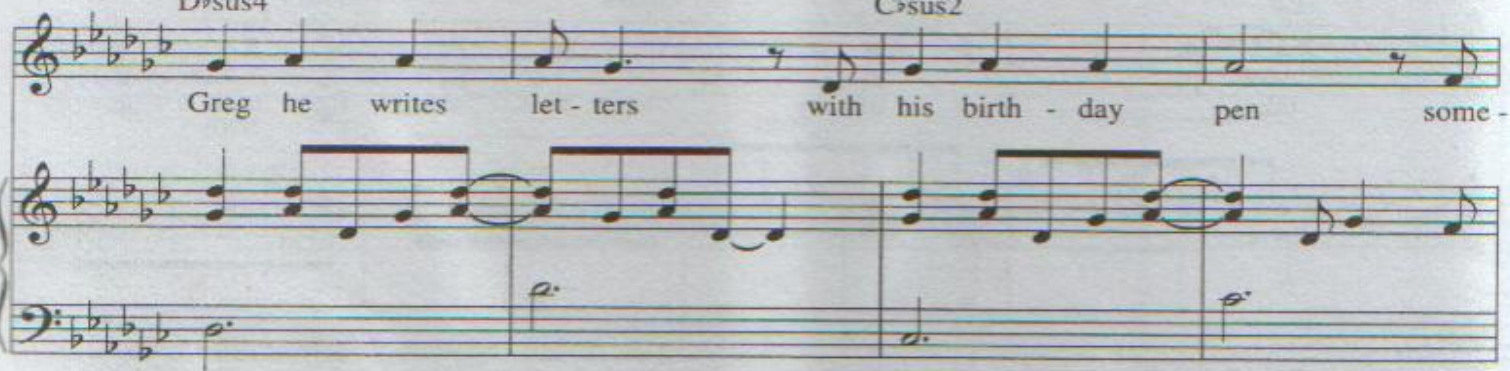
and

Csus4

 D \flat sus4

B \flat sus2

 C \flat sus2



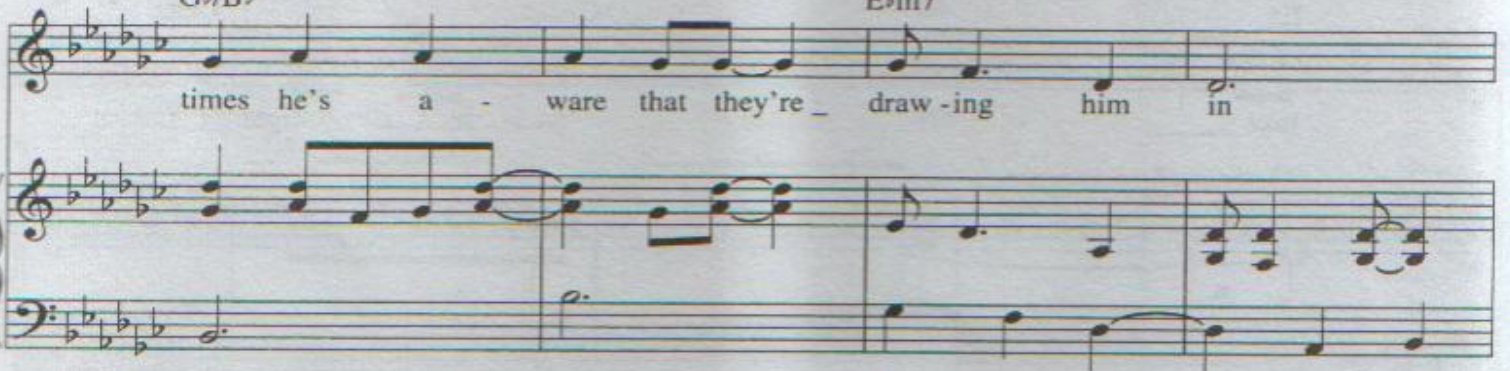
Greg he writes let - ters with his birth - day pen some -

F/A

 G \flat /B \flat

Dm7

 E \flat m7



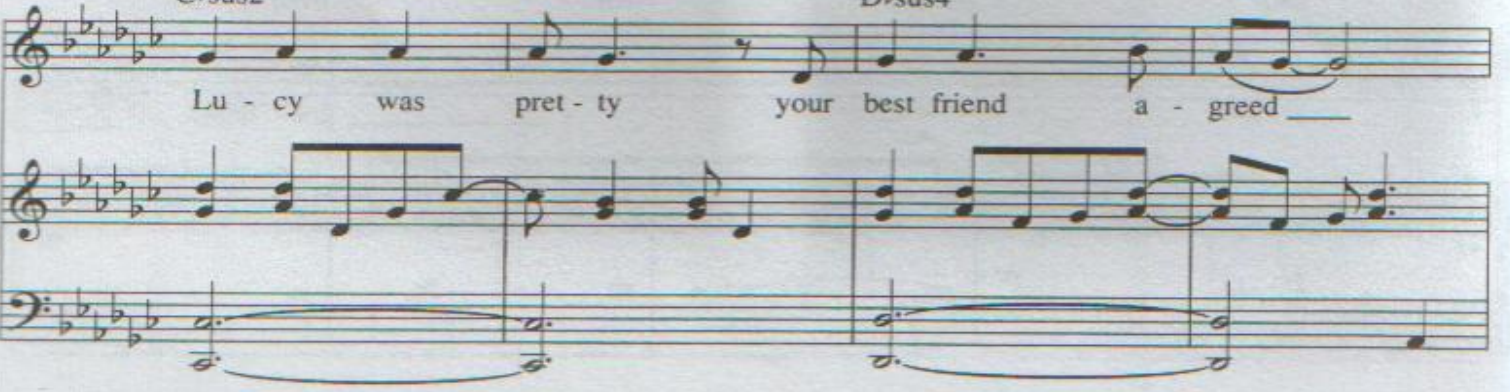
times he's a - ware that they're - draw - ing him in

B \flat sus2

 C \flat sus2

Csus4

 D \flat sus4



Lu - cy was pret - ty your best friend a - greed

HONEY

Words and Music by Tori Amos

Moderately




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



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



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



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

mp




you're just — too used — to my hon-ey

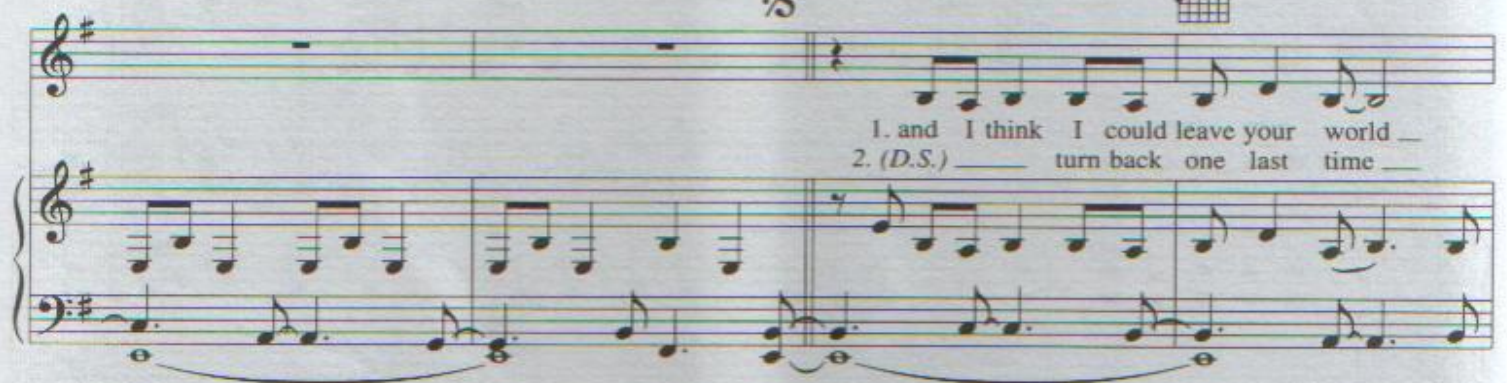
R.H.

Bm add9  E5 






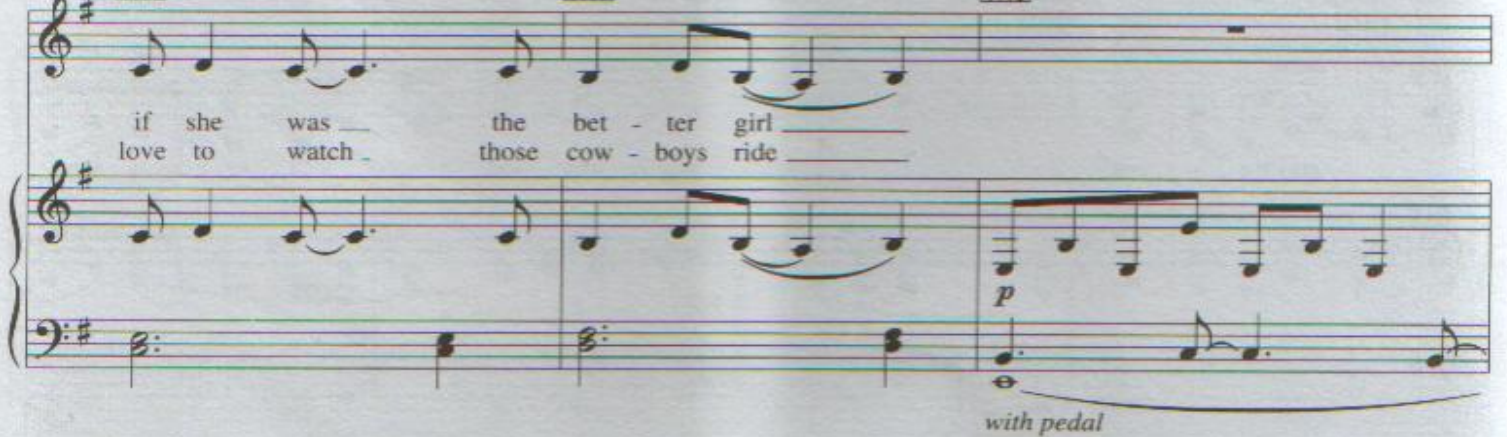
p
with pedal

Em/G 





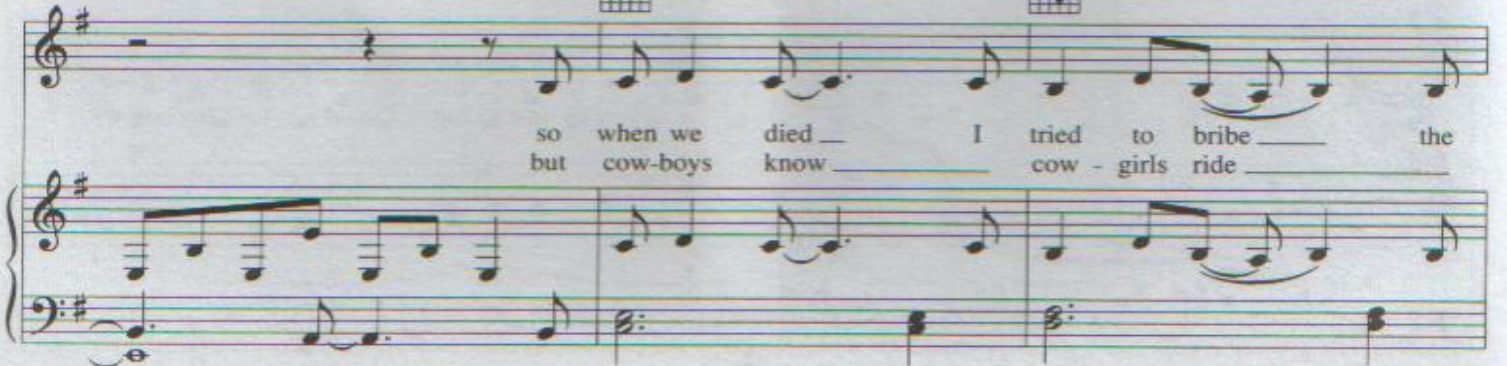
1. and I think I could leave your world —
2. (D.S.) — turn back one last time —

C  Bm/D  E5 



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 — 'cause I'm not sure —
on the In - dian side 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 —

C G Bm add9 to Coda

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

G D A

don't both-er com-ing down —

cresc. *mf*

C G Em A

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

C G E5

you al-ways like your ba - bies tight —

p



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.

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 

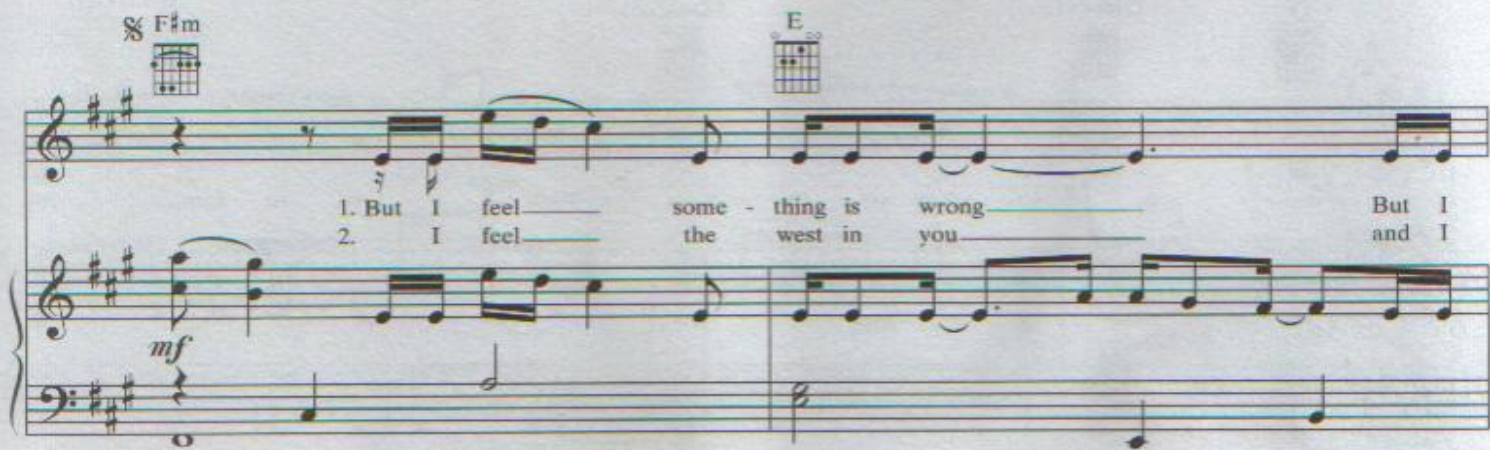
I thought we'd be o - kay — me and my mo - las - ses —





F#m  E 

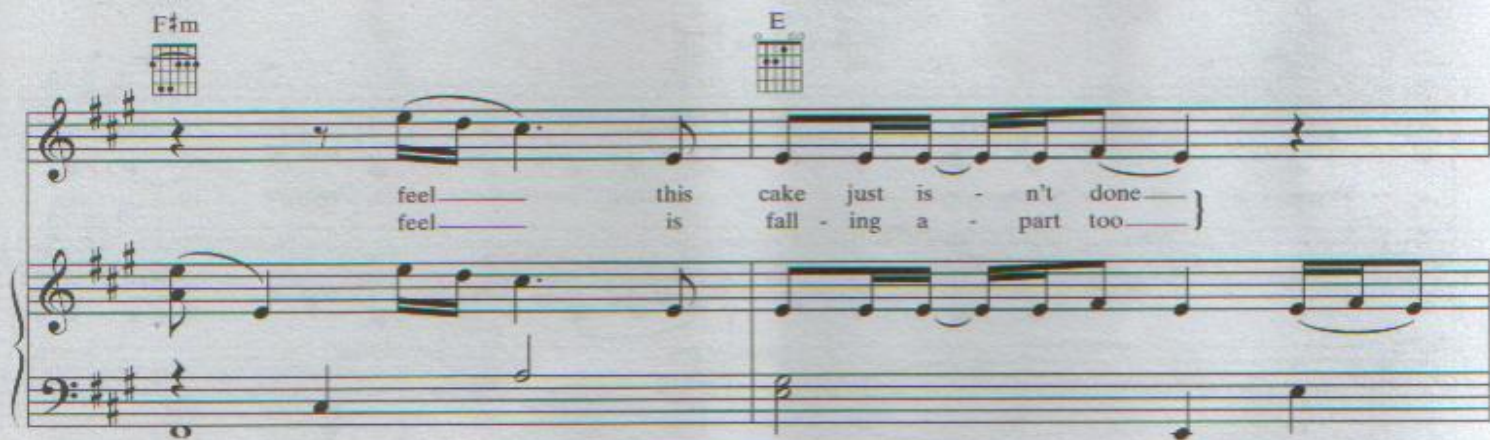
1. But I feel — some - thing is wrong — But I
2. I feel — the west in you — and I




mf



F#m  E 

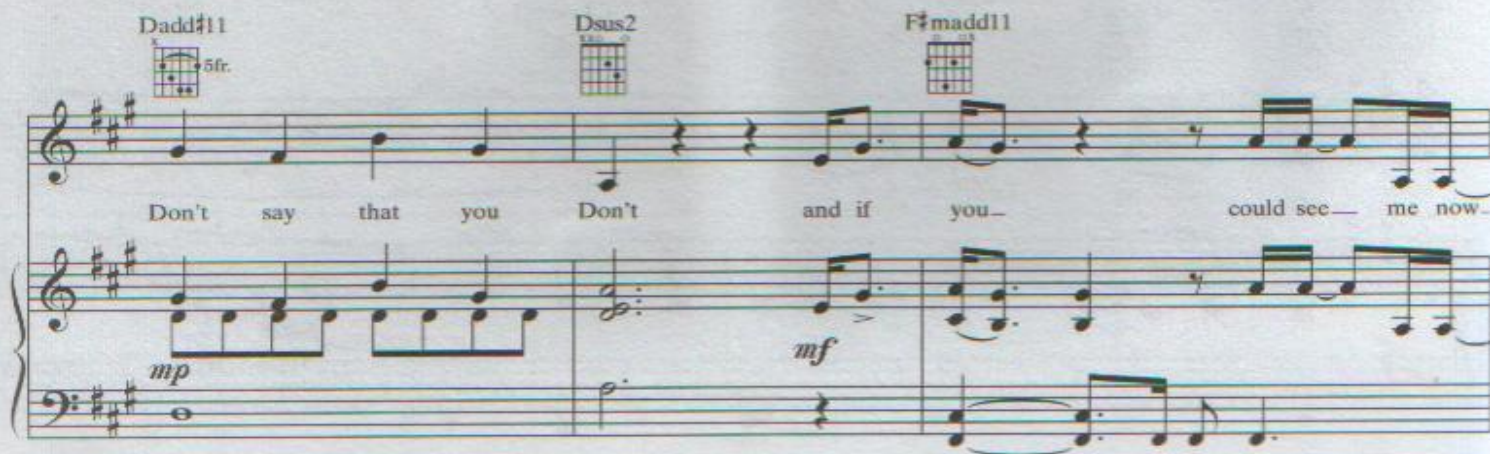
feel — this cake just is - n't done —
feel — is fall - ing a - part too — }



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 to Coda Θ A

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




E C#madd9 4fr.

rain be - cause — of —

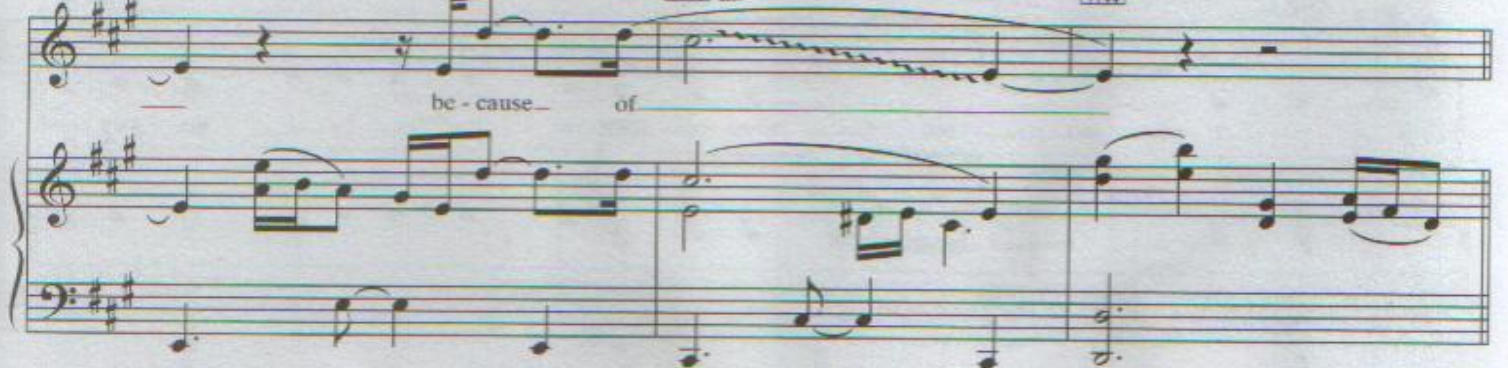
Dadd9  5fr. **A** 



'cause of the rain



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

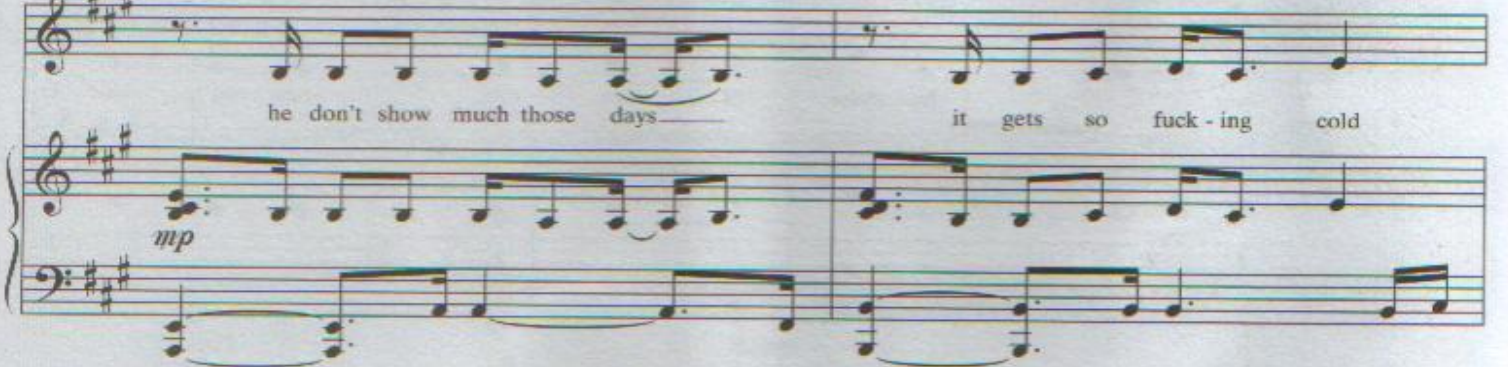
be - cause of






Aadd9  **Bmadd9** 

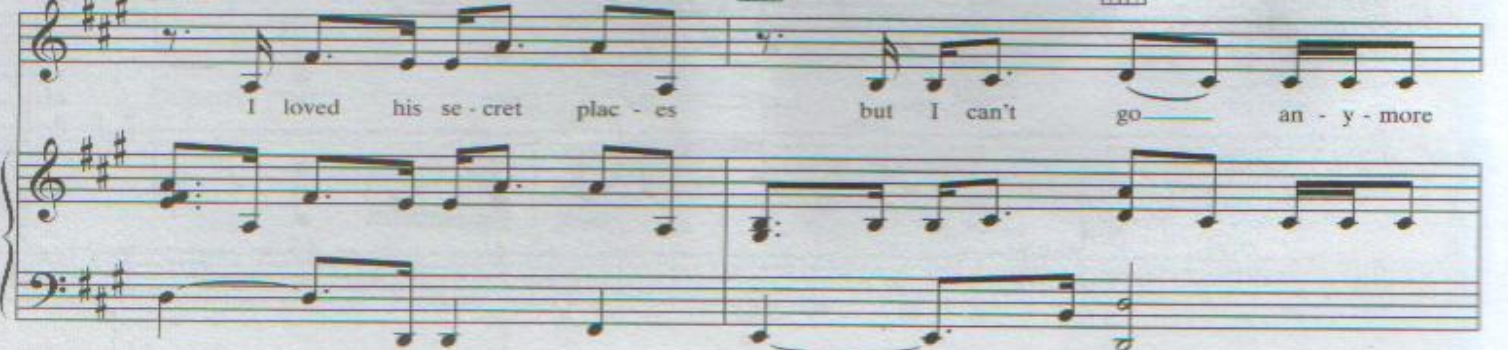
he don't show much those days it gets so fuck - ing cold

mp



Dadd9  5fr. **E**  **Esus4/D** 

I loved his 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



E



Esus4



D.S. al Coda ◻

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

Coda

A



E



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

F#madd11



E



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

C#madd9 4fr. Dadd9 5fr. A

of 'cause of the

Detailed description: This system contains the first three measures of the piece. The guitar part features a C#madd9 chord (4th fret) in the first measure, a Dadd9 chord (5th fret) in the second, and an A chord in the third. The vocal melody begins with the lyrics 'of 'cause of the'.

E C#madd9 4fr. Dadd9 5fr.

rain be - cause of be - cause -

Detailed description: This system contains measures 4-6. The guitar part uses an E chord in measure 4, a C#madd9 chord (4th fret) in measure 5, and a Dadd9 chord (5th fret) in measure 6. The vocal melody continues with 'rain be - cause of be - cause -'.

A E

of the rain be - cause of

Detailed description: This system contains measures 7-9. The guitar part uses an A chord in measure 7 and an E chord in measure 8. The vocal melody continues with 'of the rain be - cause of'.

C#madd9 4fr. Dadd9 5fr. A

of the rain

rit.

Detailed description: This system contains the final three measures (10-12). The guitar part uses a C#madd9 chord (4th fret) in measure 10, a Dadd9 chord (5th fret) in measure 11, and an A chord in measure 12. The vocal melody ends with 'of the rain'. The piano accompaniment includes a 'rit.' (ritardando) marking and a final chord diagram at the bottom right.

PUTTING THE DAMAGE ON

Words and Music by Tori Amos

Moderately



smoothly

p

8va



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 -

Am F G bass C

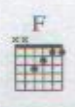
round for a poo - dle and a cor - vette and my -

G F G

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

F G Am

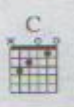
but now I've got to wor - ry 'cause



D.S. al Coda

boy you still look pret - ty -

Coda





mf R.H.

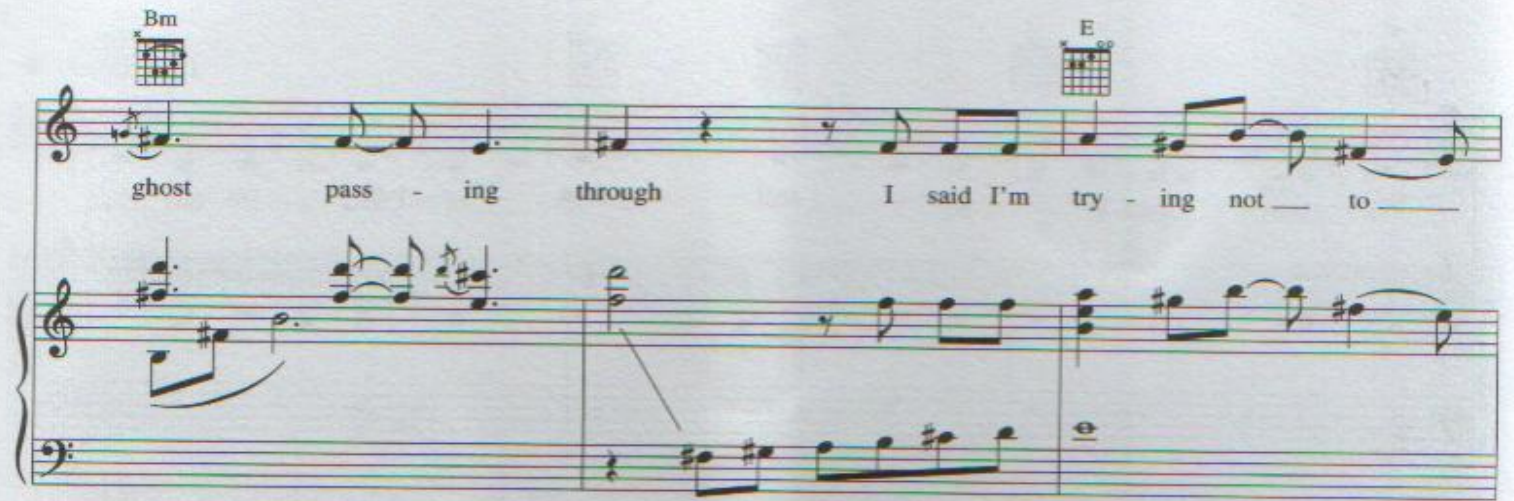



I'm not try - ing — to move — it's just your —

sub. p L.H.

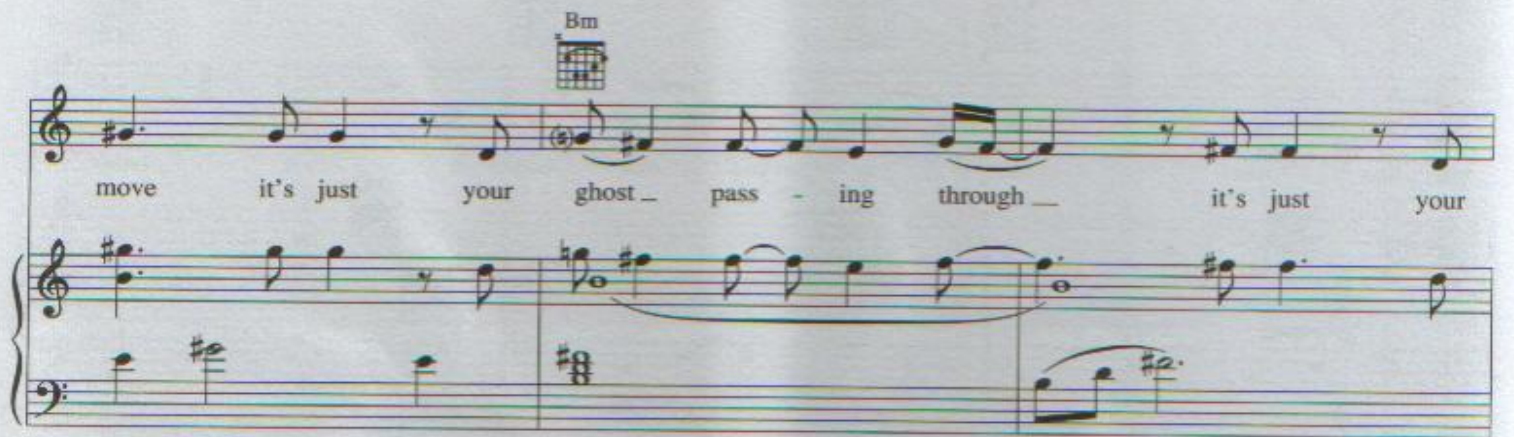
Bm  E 


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



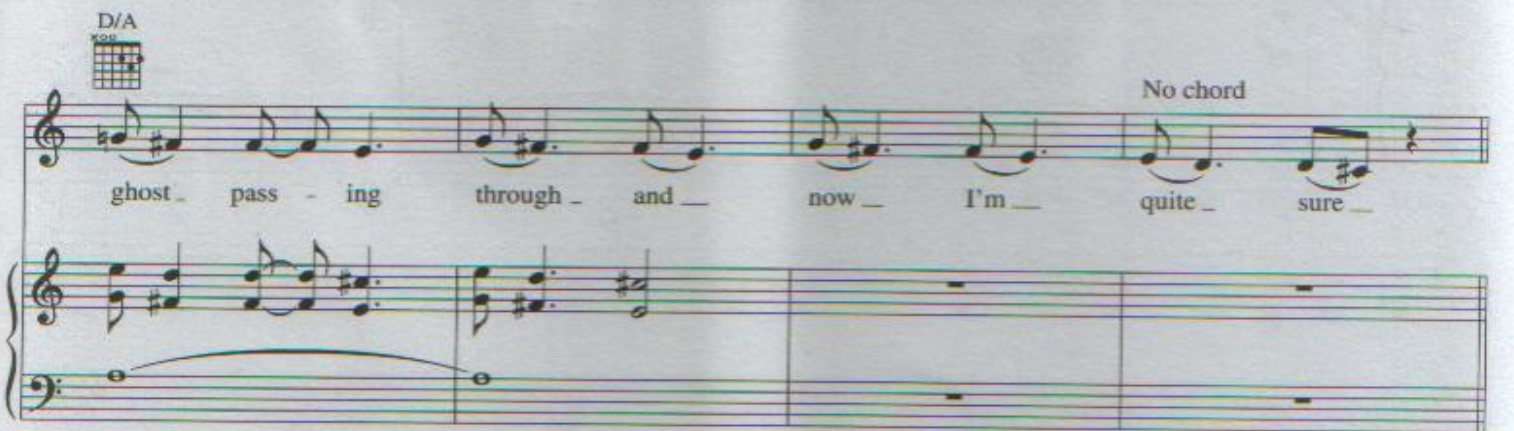
Bm 



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



D/A  No chord

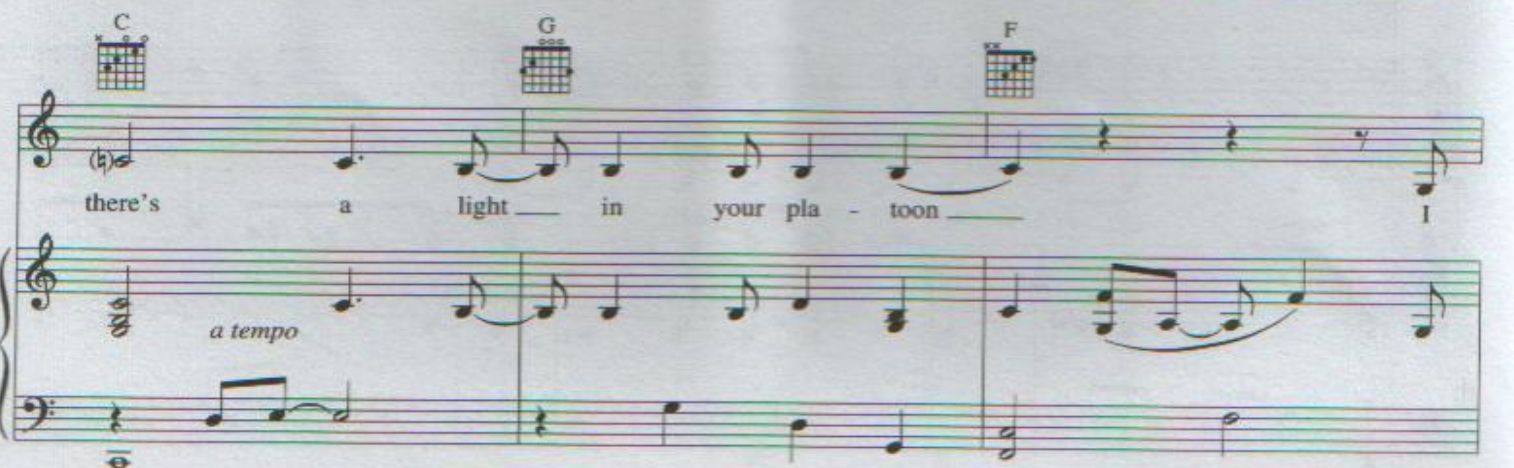
ghost - pass - ing through and now I'm quite sure



C  G  F 

there's a light in your pla - toon I

a tempo



G F G



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




Am F6 C



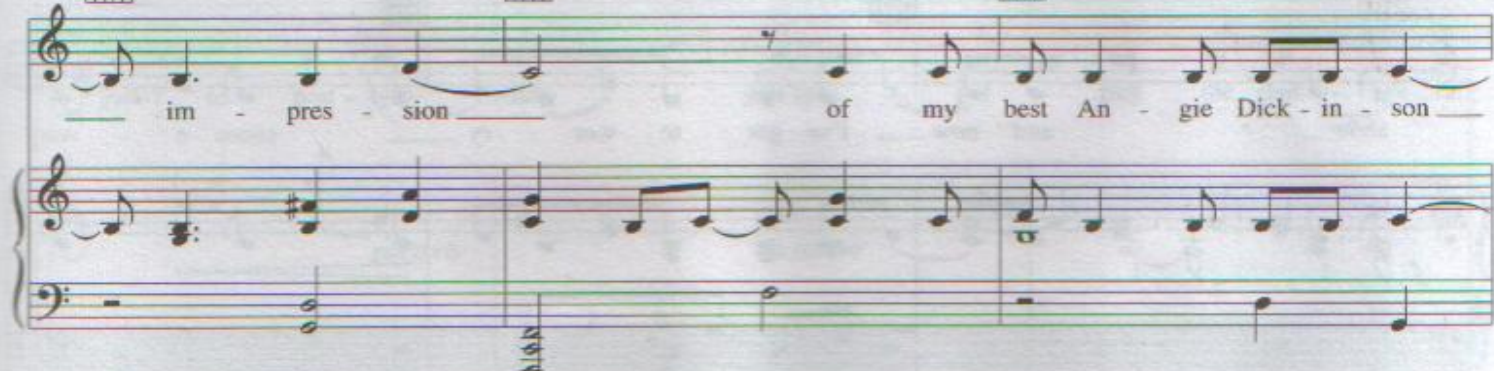
me so now I'm wish - ing — for my best —



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

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

This system contains the first two lines of music. The top line is a vocal melody with lyrics 'ting the dam - age on yes'. Above it are four guitar chord diagrams: G, Am, F, and G bass. The bottom two lines are piano accompaniment for the vocal line.

C G Am

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

This system contains the next two lines of music. The top line is a vocal melody with lyrics 'when you're put - ting the dam - age on you're'. Above it are three guitar chord diagrams: C, G, and Am. The bottom two lines are piano accompaniment.

F C G

poco rit. *a tempo* *rit.*

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

This system contains the next two lines of music. The top line is a vocal melody with lyrics 'just so pret - ty_ when you're put - ting the dam - age'. Above it are three guitar chord diagrams: F, C, and G. Tempo markings '*poco rit.*', '*a tempo*', and '*rit.*' are placed above the vocal line. The bottom two lines are piano accompaniment.

C

on

This system contains the final two lines of music. The top line is a vocal melody with the word 'on'. Above it is one guitar chord diagram: C. The bottom two lines are piano accompaniment, featuring a long, sweeping melodic line in the bass clef.

PRECIOUS THINGS
ANGELS
SILENT ALL THESE YEARS
CORNFLAKE GIRL
MARY
GOD
WINTER
SPARK
WAY DOWN
PROFESSIONAL WIDOW
MR. ZEBRA
CRUCIFY
ME AND A GUN
BLISS
PLAYBOY MOMMY
BAKER BAKER
TEAR IN YOUR HAND
SWEET DREAMS
JACKIE'S STRENGTH
SNOW CHERRIES FROM FRANCE
PRETTY GOOD YEAR
HONEY
NORTHERN LAD
PUTTING THE DAMAGE ON



\$29.95 in U.S.A.

AMSCO PUBLICATIONS
A PART OF THE MUSIC SALES GROUP
Order No. AM 970276

US ISBN 0-8256-2875-X UK ISBN 1-84469-339-3

UPC



52187-97917-3

ISBN 0-8256-2875-X



9-780925-631875