

Tori Amos

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BEEKEEPER



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Tori Amos

The BEEKEEPER

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GENERAL JOY General Joy I know I know you'll take me there—where your boys were left behind General Joy it seems you need a soldier girl—now “they” have Liberty gagged by boat by tram by motorbus could it be the fates are protecting us from the Hawks that have stolen the bird from the sky and I know you will always love Sorrow is that why you gave her dress to Happiness? 'cause it matches her eyes when she cries General Joy it seems you don't love your Bride generally you're friends but she is not the love of your life to dye to perm to change your hair or your wife the possibilities are there and its time for you to decide General Joy I know I know you'll take me there—but you'll need strength from within General Joy it seems you need a soldier girl—and a willing coalition by boat by tram by motorbus could it be the Hawks are protecting us from the Men who have now assumed their name

BARONS OF SUBURBIA Barons of Suburbia take another piece of my good graces I'm in my war you're in yours do we fight for peace as they take another piece of us But baby I would let your darkness invade me you could maybe turn this white light into navy before you leave It was a slight miscalculation that my friends my friends would be waiting on the other side of the bridge on the other side of this this mole hill of a mountain this potion now a poison they're on the other side of right we're on the other side of her midnight When it's all said and done we will lose a piece to a carnivorous vegetarian Barons of suburbia I have heard you pray before you devour her So baby will you let my darkness invade you You always liked your wafer sweet in the middle before you leave It was a slight miscalculation That our friends our friends would be waiting on the other side of the bridge on the other side of this this mole hill of a mountain this potion now a poison they're on the other side of right we're on the other side of her midnight I am piecing a potion To combat your poison She is Risen She is Risen Boys I said She is Risen





TOAST I thought it was Easter time
the way the light rose rose that morning
Lately you've been on my mind You showed
me the rope ropes to climb over mountains and to
pull myself out of a landslide of a landslide I thought
it was harvest time You always loved the smell of the
wood burning She with her honey hair Dalhousie Castle she
would meet you there In the winter Butter yellow The flames you
stirred Yes, you could stir I raise a glass Make a toast A toast in your
honor I hear you laugh and beg me not to dance 'cause on your right
standing by is Mr. Bojangles With a toast he's telling me it's
time to raise a glass Make a toast A toast in your honor I
hear you laugh and beg me not to dance 'cause on your
right standing by is Mr. Bojangles With a toast he's
telling me it's time To let you go Let you go I
thought I'd see you again You said you
might do Maybe in a carving In a
cathedral Somewhere in Barcelona

THE BEEKEEPER Flaxen hair blowing in
the breeze It is time for the geese to head south
I have come with my mustard seed I cannot accept
that she will be taken from me "Do you know who I
am" she said "I'm the one who taps you on the shoulder
when it's your time Don't be afraid I promise that she will
awake Tomorrow Somewhere Tomorrow Somewhere"—wrap your-
self around the Tree of Life and the Dance of the Infinity of the Hive—
take this message to Michael I will comb myself into chains In between the
tap dance clan and your ballerina gang I have come for the Beekeeper I know you
want my You want my Queen—Anything but this Can you use me instead?
In your gown with your breathing mask Plugged into a heart machine As
if you ever needed one I must see the Beekeeper I must see if she'll
keep her alive Call Engine 49 I have come with my mustard
seed Maybe I'm passing you by Just passing you by
girl I'm passing you by On my way On my way I'm
just passing you by But don't be confused One
day I'll be coming for you... I must see the
Beekeeper I must see the Beekeeper





SWEET THE STING

with a strut into the room with his hat cocked sure defiantly he said "I. I have heard. that you can play the way I like it to be played." I said, "I can play. anyway that you want. But first I want. I want to know Baby is it Sweet Sweet Sweet the Sting is it real this infusion— can it heal where others before have failed? If so then somebody Shake Shake Shake me sane 'cause I am inching ever closer to the tip of this scorpion's tail" He said "I laid my weapons down with my pistol fully loaded, a hunted man to my root, will it end or begin in your cinnabar juice?" is it Sweet Sweet Sweet your Sting is it real your infusion can it heal where others before have failed? If so then somebody Shake Shake Shake me sane 'cause I am inching ever closer to the tip of this scorpion's tail Love let me breathe breathe you in melt the confusion until there is there is you—union

MARTHA'S FOOLISH GINGER

Take a walk down memory lane with me Past a watermelon stand on the way Thinking I had everything we'd need on Martha's Foolish Ginger You were late How could I forget what you said— the part about that Love taking over your life was not in your plan If those harbour lights had just been a 1/2 a mile inland who knows what I would have done If those harbour lights had just been a 1/2 a mile inland who knows what we would have done Through the cliffs out of the Bay I went From the starboard side I could block my visions and my passions—They keep me awake A familiar voice "Hi. Surprise. I've been searching trying to find you" I couldn't speak my hands reached for Martha's Foolish Ginger We talked until the moon came up About how life without love isn't worth very much Then I played this song "Memories that we have yet" you said "To make like our Burning Bed..." Love, don't mistake that it wasn't safe on Martha's Foolish Ginger.





CARS AND GUITARS If I choke Boy you start me up again Restraining my wires y'know this gearbox can make the shift polish my rims Damned if you do Damned if you don't I swear it seems of late boy I've even curved this body to fit your bow still the rain can't confuse the thoughts that come in rhythm 'cause it never was the Cars and Guitars that came between us still a thought says what if I keep on Drivin' keep on Drivin' "Yeah that whip has skirt" you said it proud Sometimes I'd watch her idle while you'd tune her up me with my silencer on You and your crocodile clip Me and my alligator pears yeah all tricked out for the trip that slid into a spin You say that "I miss you" You stop in at my drive-thru you know you'll order some some boy 'cause it never was the Cars and Guitars that came between us still a thought says what if I keep on Drivin' keep on Drivin' keep on Drivin' If I choke Boy You start me up again Restraining my wires y'know this gearbox can make the shift polish my rims

HOOCHIE WOMAN Hoochie Woman Hoochie Woman Hoochie Woman I wasn't thinking My head was in the book His hands were on her everywhere I saw his face I dropped my coffee He's cheating on me with a Hoochie Woman Ooo hoo hoo you can Keep your Hoochie Ooo hoo hoo you can Keep the house Ooo hoo hoo and the bank accounts 'cause boy I bring home the Bacon I said boys I bring home the Bacon now I went to work and the office girls were all burning their poetry It wasn't good but in the Neighborhood now they're all just a Hoochie Woman He called me up and said "she has needs" I said "you'll find 'em on Barney's fourth floor" He said "I need a loan" (I said) "that's not a problem you better keep this from your Hoochie Woman"





MOTHER REVOLUTION Lucky
me I guessed the kind of man that
you would turn out to be Now I wish
that I'd been wrong and then I could
remember to breathe And all along the
Watchtower the night horses and the black
mares ready themselves for the outcome for the
strange times upon us But what you didn't count on
was another Mother of a Mother Revolution but what
you didn't count on was another Mother of a Mother
Revolution you could've had me you could've had me you
could've had me Right there beside you you could've had
me boy you could've had me yeah you could've had me
Right there beside you A wife on loan in a café in
old El Paso Next I go to Seven Gates and my sis-
ter's Bass Bonanza And all along her
Watchtower the night horses and the black
mares steady themselves for the out-
come for the strange days upon us
What you didn't count on was another
Mother of a Mother Revolution

WITNESS Thought I had a witness To
this crime Thought I had a witness
Thought we were on the same side of
Becoming... Then the judges called in a witness
C'mon... So then when Did you then Begin your
Craving for White powder Exotic Matter that Cells
divide Arresting time So in your Furnace then You drank my
Tenderness Feldspar and Mica then You thought that You would
own My temple of gold Gotta rise In the night Pick myself off the
floor I know now That it's over Had a life Before You left me burnin'
in Your petrol emotion Your petrol emotion Wanting more Thought I had
a witness C'mon... Thought we had a friendship C'mon... Thought I
heard you Whispering murder Thought this witches Brew was
more than Bullet-proof But words are like guns When you
shoot the moon 'Cause everybody whispers C'mon... Is
there anyone? Is it any wonder... I'm out the door Is
there any way? Is there any way forward? Thought
I had a witness Thought you were you Thought I
was a witness You could turn to Not in
Thought I had a witness To this crime
Thought I had a witness C'mon...



Parasol

Words and Music by Tori Amos

Moderately

G#m



B



G#m



B



G#m



B



G#m



when

mp

B



F#



C#5



G#m



B



I come to_ terms to terms_ with_ this when I come to_ terms with

F#



C#5



G#m



B



C#5



this when I come to_ terms to_ terms_ with_ this my



world will change for me I have - n't moved since
have no need for



the call came since the call came I have - n't moved I
a sea view for a sea view I have no need I



stare at the wall know - ing on the oth - er side the storm that waits for
have my lit - tle pleas - ures this wall be - ing one of

F# B F# E

me } then the Seat-ed Wo-man with a Par-a-sol may

mf

B F# E B

be the on-ly one you can't Be-tray if I'm the Seat-ed Wo-man with a

F# E G#m B/D# Eadd9

Par-a-sol I will be safe in my frame

mp

1. G#m B G#m B G#m B

I ah

G#m



B



G#m



B



F#



C#5



When I come to_ terms to terms_ with_ this_ when

G#m



B



F#



C#5



G#m



B



I come to_ terms with this when I come to_ terms with_

C#5



E



B



F#



this_ whip - lash of Silk on_ wool em - broi - der - y then

B



F#



E



B



the_ Seat - ed Wo - man with a Par - a - sol may be the on - ly one you can't be -

mf

F#



E



B



F#



E



tray if I'm the Seat - ed Wo - man with a Par - a - sol I will

G#m



B/D#



1. Eadd9



2. Eadd9



be safe in my frame then frame I will

G#m



B/D#



Eadd9



G#m



F#



E



be safe in my frame in your House in your frame

mp rit.

Sweet the Sting

Words and Music by Tori Amos

Moderately slow, rhythmic

With capo at first fret:

Cm7	F6	Cm7	F6

With a

Fm	Cm	G7	Cm

strut in - to the room with his hat cocked sure de - fi - ant - ly he said

Ab	Cm/G	G7

"I, I have heard that you can play the way I like it.

Em

Fm

Bm

Cm

F#7

G7

Bm

Cm

to be played." I said, "I can play any way that you
laid my weapons down with my pistol fully loaded, a hunt-ed

G

Ab

Bm/F#

Cm/G

F#7

G7

want. But first I want, I want to know... Ba-by is it
man to my root, will it end or be-gin in your cin-na-bar juice?" Is it

§

Em

Fm

Bm

Cm

F#7

G7

Bm

Cm

sweet sweet sweet the sting is it real this in-fu-sion can it }
sweet sweet sweet your sting is it real your in-fu-sion can it }

mf



Ab

Bm F#



Cm/G

F#



G7

heal where oth - ers be - fore have failed If so then some - bod - y

Em



Fm

Bm



Cm

F#7



G7

shake shake shake me sane 'cause I am inch - ing ev - er clos -

Bm



Cm

G



Ab

Bm/F#



Cm/G

F#7



G7

- er to the tip of this scor - pi - on's

is there is there — til — un — sion — the con — fu — Melt

F#m Gm Ab

He said "I Love let me breathe — breathe you in —

F6 Ab D

|| 2.

Fm Cm/Eb Bm7

1. *to Coda*

D



E♭

F#7



G7

you, un - ion Ba - by is it

Coda



Bm7



Cm7

E6



F6

Bm7



Cm7

Ba - by is it sweet no, no

E6



F6

Bm7



Cm7

E6



F6

Bm7



Cm7

Ba - by is it sweet

Ba - by is it sweet

rit.

The Power of Orange Knickers

Words and Music by Tori Amos

Moderately fast

Bmaj7



G#m7



Bmaj7



The pow - er of

G#m7



B



or - ange knick - ers

The pow - er of or - ange knick - ers
A mat - ter of com - pli - ca - tion
The pow - er of or - ange knick - ers

G#m7



C#7sus4



un - der my pet - ty coat the pow - er of
when you be - come a twist for their
un - der my pet - ty coal the pow - er of

F#



lis - ten - ing___ to what you don't want me to know___
 lat - est___ drink as they're tran - si - tion - ing___
 lis - ten - ing___ to what you don't want me to know___

B



G#m7



Can___ some - bod - y tell___ me now___ who___ is this
 Can___ some - bod - y tell___ me now___ who___ is this
 Shame_ shame time to leave___ me now___ Shame_ shame you've

mf

F#



ter - ror - ist___ those girls that smile___ kind - ly
 ter - ror - ist___ this lit - tle pill in my___ hand
 had your fun___ Shame shame for let - ting me___ think

B



then rip your life to piec - es? Can some -
 that keeps the pain laugh - ing? Can some -
 that I would be the one Can some -

G#m7



bod - y tell me now am I a - lone with this
 bod - y tell me now a way out of this
 bod - y tell me now who is this ter - ror - ist

F#



this lit - tle pill in my hand and with this se -
 that sac - red pipe of red stone could blow me out -
 this lit - tle pill in my hand or this se -

to Coda Θ Emaj7



cret
of this } kiss
cret

G#m



F#



kiss am I a - lone

1.

2.

D.S. al Coda Θ

in this in this

Coda

Emaj7

G#m

kiss

kiss

Detailed description: This system contains the first two measures of the piece. It features a vocal line with lyrics 'kiss' and 'kiss', a piano accompaniment, and guitar chord diagrams for Emaj7 and G#m (with a trill). The key signature has four sharps (F#, C#, G#, D#).

F#

am I a - lone in this

Detailed description: This system contains the next two measures. It features a vocal line with lyrics 'am I a - lone in this', a piano accompaniment, and a guitar chord diagram for F#. The key signature remains four sharps.

Emaj7

G#m

F#

kiss

kiss

rit.

Detailed description: This system contains the final two measures. It features a vocal line with lyrics 'kiss' and 'kiss', a piano accompaniment, and guitar chord diagrams for Emaj7, G#m (with a trill), and F#. The tempo marking 'rit.' is present. The key signature remains four sharps.

Jamaica Inn

Words and Music by Tori Amos

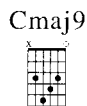
Moderately



mp



Can you patch my jeans_ Peg - gy Ann_ just a lit-tle stitch_ to mend the
with the gales my lit - tle boat was tossed_ how was I to know_ that you'd sent



hole_ he has torn if you can
her_ with a lan - tern to bring me in

C



F



C



may - be I got too set in my ways _____ he says she re - minds _____ him of me _____
 "Are you pos - i - tive this is a friend?" _____ the _____ cap - tain grim - aced. "Those are cliffs -

F



Dm



Cmaj9



_____ when we first met _____ in those ear - ly days... }
 _____ of rock a - head _____ if I'm not mis - tak - en." }

Fadd9



G



G#7



the sex - i - est thing _____ is trust _____ I wake up _____ to find the

Am G Fadd9

rates — have come ty - ing up — a - long — your coast —

G G#7 Am G F

— How was I — to know — the pi - rates — have come be -

Dm G G#7 Am G *to Coda*

tween Re - bec - ca's be - neath your fir - ma ments — I have wor -

1.

Fadd9



Cmaj9



shipped in the Ja - mai - ca Inn

Fadd9



Am9



Fadd9



in the Ja - mai - ca Inn

2.

D.S. al Coda

Fadd9



Fadd9

Coda



shipped

shipped

Cmaj9



in the Ja - mai - ca Inn

Fadd9



1.

Am9



in the Ja - mai - ca Inn

2.

Fadd9



Cmaj9



in the Ja - mai - ca Inn

rit.

Barons of Suburbia

Words and Music by Tori Amos

Moderately fast, flowing

With capo
at first fret:



B \flat

A \sharp us4



B \flat sus4

A7sus4



B \flat 7sus4



B \flat

A \sharp us4



B \flat sus4

mf

A7sus4



B \flat 7sus4

A



B \flat

A \sharp us4



B \flat sus4

A7sus4



B \flat 7sus4

A



B \flat

A \sharp us4



B \flat sus4

A7sus4



B \flat 7sus4

A



B \flat

A \sharp us4



B \flat sus4

Bar - ons of Sub - ur - bi - a
When it's all said and done

A



B>

A



A>

D



E>



take an - oth - er piece _____ of my _____ good_
we will lose a piece _____ to a car - niv - o - rous veg - e



G



A>

D



Eb

A



Bb

Asus4



Bbsus4



grac - es I'm in my war you're in yours
tar - i - an Bar - ons of sub - ur - bi - a



A



B>

G



Ab

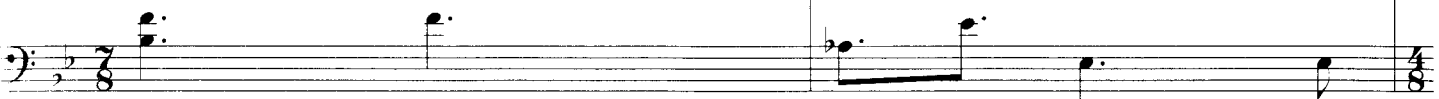
D



Eb



do we fight for _____ peace _____ as they take _____ an - oth - er
I have heard you _____ pray _____ be - fore you _____ de -



G
Ab

D
Eb

piece of us But ba - by I would
 your her So ba - by will you

F#m
Gm

A
Bb

E
F

Esus4
Fsus4

let your dark - ness in - vade me
 let my dark - ness in - vade you

E
F

F#m
Gm

you could may - be turn this white
 You al - ways liked your wa - fer



B \flat



F



Fsus4



F

light in - to na mid - vy } be - fore you
 sweet in the mid - dle }



A \flat



E \flat /G



Fm7



E \flat



A \flat



Fm7

leave _____ It was a slight mis - cal - cu -



B \flat /D



Cm7



B \flat



A \flat



Fm7

la - tion _____ that my friends my friends would be _____

A/C#

B♭/D

Bm7

Cm7

A

B♭

D

E♭

G

A♭

wait - ing _____ on the oth - er side of _____ the _____

A/C#

B♭/D

Bm7

Cm7

A

B♭

G

A♭

Em7

Fm7

A/C#

B♭/D

Bm7

Cm7

A

B♭

bridge _____ on the oth - er side _____ of _____ this _____ this

G

A♭

Em7

Fm7

A/C#

B♭/D

Bm7

Cm7

A

B♭

G

A♭

Em7

Fm7

mole - hill of a moun - tain this po - tion now _____ a

B7/D	Cm7	B2	Eb	Ab

poi - son they're on the oth - er side _____ of _____

B7/D	Cm7	Bb	Ab

right _____ we're on the oth - er

Fm7	Bb/D	Db	Ab/C	Abm6/Cb

side of her _____ mid - night _____ of _____

A



B \flat

C



D \flat

G/B



A \flat /C

Gm6/B \flat



A \flat m6/C \flat

A



B \flat

C



D \flat

her mid - night mid -

G/B



A \flat /C

Gm6/B \flat



A \flat m6/C \flat

1.



B \flat

Asus4



B \flat sus4

A7sus4



B \flat 7sus4

night

A



B \flat

Asus4



B \flat sus4

A7sus4



B \flat 7sus4

2.

A



B \flat

A7



B \flat 7

Sleeps with Butterflies

Words and Music by Tori Amos

Moderately slow, with a beat

Fmaj9



B♭maj9



Fmaj9



The first system of the piano accompaniment features a 4/4 time signature with a key signature of one flat (Bb). The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. The music is divided into three measures, each corresponding to a specific guitar chord.

B♭maj9



Fmaj9



B♭maj9



The second system includes the vocal line and piano accompaniment. The vocal line begins with a rest in the first measure, followed by the lyrics "Air - planes take you a - way a - gain". The piano accompaniment continues with the same melodic and bass patterns as the first system, with the right hand playing chords and the left hand playing a bass line.

Fmaj9



B♭maj9



Gm11



The third system continues the vocal and piano accompaniment. The vocal line has the lyrics "Are you fly - ing a - bove where we live Then I look up". The piano accompaniment maintains the established musical texture, with the right hand playing chords and the left hand playing a bass line.

Am7



Bb



C



a glare in my eyes Are you hav - ing re - grets a - bout last night

Fmaj9



Bbmaj9



I'm not but I like riv - ers that
Bal - loons look good from on the ground

Fmaj9



Bbmaj9



rush in so then I dove
I fear with pins and nee - dles a -

Gm11



Am7



in round Is there troub - le a - head for you the ac - ro - bat
We may fall then stum - ble up - on a ca - rou -

B \flat C

sel I won't push you un - less you have a net
It could take us an - y where

Fmaj7 Gm11

You say the word you know I will find you Or if you need some time I don't mind

Dmadd9 B \flat maj7

I don't hold on to the tail of your kite

Fmaj7 Gm11

I'm not like the girls that you've known But I be - lieve I'm worth com - ing home to

to Coda Θ 1.

Dmadd9



Bbmaj7



Fmaj9



Kiss a - way night_ This girl on - ly sleeps_ with But - ter - flies_

Bbmaj9



Fmaj9



Bbmaj9



with But - ter - flies_ so go on_ and fly_

Dm11



Bbmaj7



Bbmaj7



2.

D.S. al Coda Θ

then_ boy_ girl, This_ girl_

Coda **B♭maj7**



Fmaj9



girl on - ly sleeps_ with But - ter - flies

B♭maj9



Fmaj9



B♭maj9



with But-ter - flies with But-ter -

Fmaj9



B♭maj9



Fmaj9



flies so go on_ and fly_ boy

General Joy

Words and Music by Tori Amos

Moderately

Dm



F



G



♩ Dm



Gen - er - al_ Joy I know_

Gen - er - al_ Joy I know_

Gen - re - al_ Joy I know_

mf

F



G



Dm



F



G



— I know_ you'll take me there_ where your boys were_ left_ be - hind

— that you_ don't love your bride_ That does - n't mean_ your're a bad guy

— I know_ you'll take me there_ but you'll need strength_ from_ with - in

Dm



F



G



Dm



Gen - er - al_ Joy it seems_ you need_ a sol - dier girl_ now "they" have Lib -

Gen - er - al - ly you're friends_ but she_ is not the love of your life_

Gen - er - al_ Joy it seems_ you need_ a sol - dier girl_ and a will - ing_



- er - ty gagged by_ boat_ by_ tram_ by mo - tor - bus_

— to_ dye_ to_ perm_ to change_ your hair_

— co - a - li - tion by_ boat_ by_ tram_ by mo - tor - bus_

Dm



— could it be_ the fates are pro - tect - ing us from the Hawks_ that have

— or your wife_ The pos - si - bil - i - ties are_ there_ and it's

— could it be_ the Hawks are pro - tect - ing us from the Men_ who have



sto - len the bird from the sky } and

time for_ you to de - cide }

now as - sumed their name }

Gm Gm/F C/E Dm11 C F Dm

I know you will always love Sor-row

Gsus4 G Gm C/E Dm11 C

is that why you

F Dm Gsus4 G F6


gave her dress to Hap-pi-ness? 'cause it match-es her

Ebmaj7 *to Coda* Amadd9 G Dm

eyes when she cries

1.

2.

D.S. al Coda 



The first system of the score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The system concludes with a repeat sign and a double bar line.

Amadd9

G

F6

Coda 



The second system features a vocal line with the lyrics "she_ cries_ 'cause it match - es her". The vocal melody is supported by a piano accompaniment. The system ends with a double bar line.

Ebmaj7

Amadd9

G



The third system continues the vocal line with the lyrics "eyes when she_ cries_". The piano accompaniment provides harmonic support. The system concludes with a double bar line.

Mother Revolution

Words and Music by Tori Amos

Moderately slow (♩ = $\frac{3}{4}$)

Emadd9



D6



Cmaj7#11



D6



Luck-y me I _____ guessed the kind of man that
A wife on loan in a ca - fé in

Emadd9



D6



Cmaj7#11



B7



Emadd9



D6



you_ would turn out to be _____ Now I wish _____ that
old_ El Pa - so _____ Next I go _____ to

Cmaj7#11



D6



Emadd9



D6



Cmaj7#11



B7



I'd been wrong and then I could_ re - mem - ber to breathe _____
Sev - en Gates and My sis - ter's Bass _____ Bo - nan - za _____

Cadd9



B7



Cadd9



— And all a-long the Watch - tow'r _____ the night hors - es and the
 — And all a-long the Watch - tow'r _____ the night hors - es and the

B7



Cadd9



black mares read - y them - selves _____ for the out - come _____
 black mares stead - y them - selves _____ for the out - come _____

G/B



G



D



Dsus4



D



B7/D#



— for the strange_ times up - on _____ us _____
 — for the strange_ days up - on _____ us _____

Emadd9



D6



Cmaj7#11



D6



But what you did - n't count on was an - oth - er Moth - er of a

Emadd9



D6



Cmaj7#11



B7



Emadd9



D6



Moth - er Rev - o - lu - tion — But what you did - n't count on

Cmaj7#11



D6



Emadd9



D6



was an - oth - er Moth - er of a Moth - er Rev - o - lu -

Cmaj7#11



B7



Cadd9



tion_____ you could - 've had me_____ you could - 've had

G/B



G



D



me_____ you could - 've had me Right there be-side you you could - 've had

C



G/B



G



1.

D



me boy you could - 've had me_____ you could - 've had me Right there be-

B7/D#



Emadd9



D#+



G/D



A



side you_____

The first system of the score features a vocal line starting with the lyrics "side you" followed by a long underline. The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with dotted quarter notes. There are triplets in both hands. The key signature has one sharp (F#).

2.

D



B7/D#



Emadd9



Bm7/D



me Right there___ be - side you_____ What you did - n't count on

The second system continues the vocal line with the lyrics "me Right there___ be - side you_____ What you did - n't count on". The piano accompaniment features a right-hand melody with eighth notes and a left-hand bass line with quarter notes. The key signature remains one sharp (F#).

Cmaj7#11



Bm7/D



Emadd9



Bm/D



Cmaj7#11



Bm/D



was an - oth - er Moth - er of a Moth - er rev - o - lu - tion_____

rit.

The third system continues the vocal line with the lyrics "was an - oth - er Moth - er of a Moth - er rev - o - lu - tion_____". The piano accompaniment features a right-hand melody with eighth notes and a left-hand bass line with quarter notes. The tempo marking "rit." (ritardando) is present. The key signature remains one sharp (F#).

Ribbons Undone

Words and Music by Tori Amos

Slowly

D



Gadd9



D



Gadd9



she's a girl
she's a rose

D



Gadd9



D



Gadd9



ris - ing from a shell
in a Lil - y's cloak

run - ning to spring
she can hide her charms

A



D



Gadd9



It is her time
It is her right

it is her time Watch her
there will be time to chase the

D A Gadd9 D Gadd9

run _____ with Rib - bons un - done
 sun _____ with Rib - bons un - done

2.
 Gadd9 D Gadd9/B

she runs like a fire _____ does just pick - ing up dai - sies Comes

mp

D/F# Gadd9 Bm7

in for a land - ing a pure flash of light - ning Past al - ice - blue blos - soms you

Gadd9



D/F#



Gadd9



fol - low her laugh - ter And then she'll sur - prise_ you arms filled with lav - en - der Yes

D



Gadd9/B



D/F#



my lit - tle po - ny is grow - ing up fast She cor - rects me and says_ "you mean

Gadd9



D/A



Bm



a thor - ough - bred" A look in her eye_ says the Bat - tle's be - gin - ning From

mf

Dmaj7/F#



Bm7



D



school _____ she comes home _____ and cries I don't want to grow

A



A7



Gadd9



D



up Mom at least not to - night _____ you're a

mp

Gadd9/B



D/A



Gadd9



girl _____ Ris - ing from a shell _____

D/F#



Gadd9



D/A



Run - ning through Spring _____ with Sum - mer's hand_

Gadd9/B



A



A7



D



— in reach_ now It is your time It is your

Gadd9



D



A



Gadd9



D



time_ so just run _____ with Rib - bons un - done_

Gadd9



A



A7



It is your time — yes my

D



Gadd9/B



D/A



an - gel It is your time so just run

A



Gadd9



D/F#



Gadd9



with Rib - bons un - done

D/A



Gadd9/B



D/A



ooh

Gadd9



D/F#



Gadd9



ooh run my dar - ling ooh

D/A



Gadd9



D/F#



Gadd9



D/A



Gadd9/B



D



ooh Rib - bons un -

rit.

Cars and Guitars

Words and Music by Tori Amos

Moderately

G



D



C



G



D



C



mp

G



D



C



G



D



If I choke Boy_ you start me up_ a - gain
whip has skirt"_ you said it proud_ Some - times

C



G



D



Re - string my wires_ y' - know this gear - box can make the shift_ pol - ish_
I'd watch her i - dle while you'd tune her_ up me with_ my si -



— my rims oh_____ Damned if you do_____ Damned if you don't_ I
 - lenc - er on You_ and your croc - o - dile_____ clip Me and_____ my



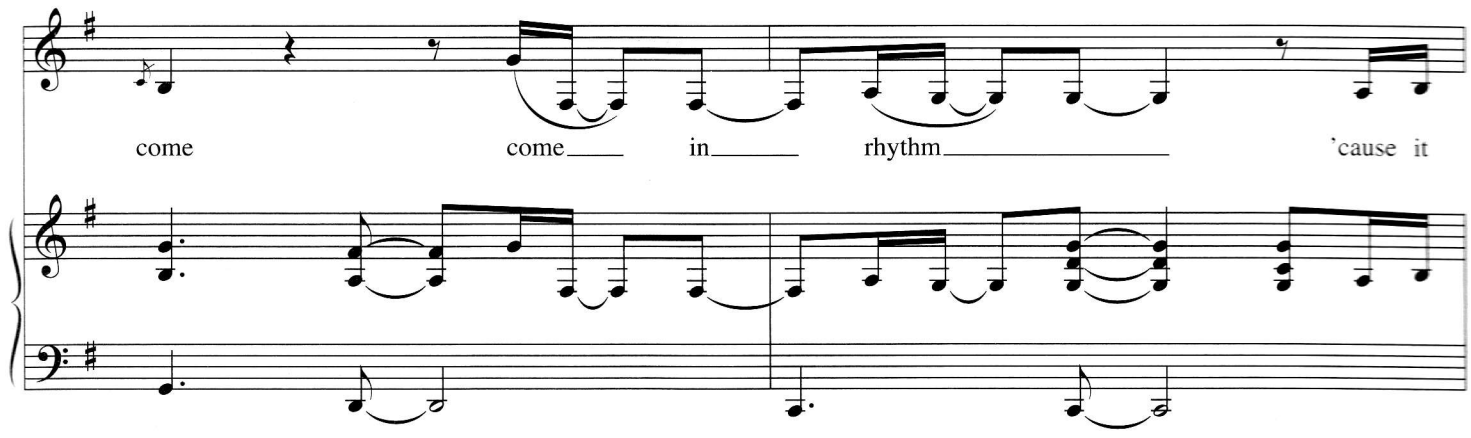
Swear it seems_ of late_____ boy I've e - ven_____ curved_ this bod - y to fit_
 al - li - ga - tor pears_____ yeah all tricked out_____ for the trip that slid in -









— your bow_ } still the rain_____ can't_ con - fuse_____ the thoughts_ that
 to a spin_ }

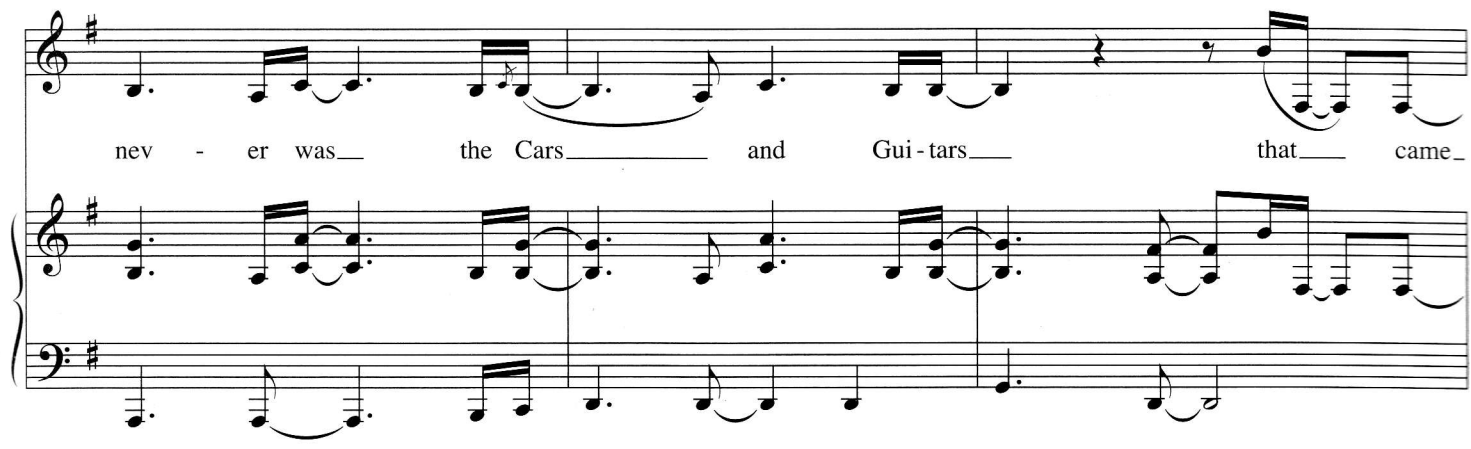
mf

G  D  C 



come come in rhythm 'cause it

$\frac{3}{4}$ G/A  Am  G/D  D  G  D 



nev - er was the Cars and Gui - tars that came

C  G/A  Am  G/D  D 



be - tween us still a thought says what if I keep on

f

G



D



Csus2

to Coda \oplus

G



D



Driv - in' keep_ on Driv -

1.

Csus2



G



D



C



in' yeah then

mp

2.



"Yeah that in'

D



Am



D/A



You say that "I miss you" You stop in at my drive - thru

mp

Em



Bm



C



D.S. al Coda

you know you'll or - der some some boy 'cause it

mf

Coda

Em



Bm



C



Am9



Bm



driv - in' Keep on driv -

Csus2



G



D



C



in' _____ yeah then If

mp

G



D



C



I choke Boy_ You start me up_ a - gain Re - string my wires_ y' - know this

G



D



Csus2



gear - box can make the shift_ pol - ish my rims

rit.

Witness





Words and Music by Tori Amos


Slowly, with a beat

Dm  







mf

1., 2.   3.  



Thought I had a
Thought I had a

Dm  F  G 



wit - ness
wit - ness

C'm-on, c'm-on, c'm-on
C'm-on, c'm-on, c'm-on

Thought I had a
Thought we had a

Dm



F



G



wit - ness
friend - ship

C'm - on, c'm - on, c'm - on
C'm - on, c'm - on, c'm - on

Thought I had a
Thought I heard you

Dm



F



G



wit - ness
Whis - per

To this
ing

crime
mur - der

Thought I had a
Thought I heard this

Dm



F



G



wit - ness
witch - es'

Thought we
Brew was

were on the same
more than

side
Bul - let - proof

of Be -
But words are

Dm



F



G



com - ing
like guns

Then the_ judg - es
When you_ shoot the moon

called_ in a
'Cause ev - 'ry - bod - y

Dm



wit - ness }
whis - pers }

C'm - on, c'm - on, c'm - on_ c'm - on, c'm - on

F



Em



Dm



C



Bb



Am



Gm



So then when Did you then Be - gin your Crav - ing for White pow - der Ex - o - tic Mat - ter that_



— Cells di - vide Ar - rest - ing —



— time So in your Fur - nace then You drank my Ten - der - ness



Felds - par and Mi - ca then You thought that — You would —

G



F/G



G



F



C



— own My tem - ple of gold Gon-na

Dm



F



G



Dm



rise In the night Pick my-self off the floor I know now That it's

F



G



Dm



F



G



o - ver I had a life Be - fore You left me burn - in' in

Dm



F



G



Dm



Your pet - rol_ e - mo - tion_ Your pet - rol_ e - mo -

F



G



Dm



F



G



- tion Want - ing_ more_

1.

Dm



F



G



C'm - on, c'm - on, c'm - on_ Thought I had a

2.

F

G

Dm



F

G

Dm

F

G



Slower

Gm

F

C



Is there an - y - one? Is it an - y won - der

Gm

F

C



Is there an - y - one? Is it an - y won - der


Gm F C




Is there an - y - one?_ Is it an - y won - der___ I'm out the



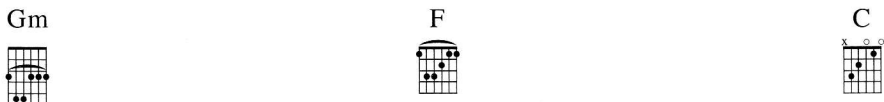
Gm Dm C




door_____ I'm out___ the door_____ now



Gm F C



Is there an - y way? Is there an - y way___ for - ward?___



Gm



F



C



Is there an - y way?_ Is there an - y way___ for - ward?___

Gm



F



C



Is there an - y - one?_ Is it an - y won - der___ Thought I had a

Gm



Dm



C



Gm



wit-ness Thought you were you___ Thought I was a wit-ness You could turn_

Dm



C



Gm



Bb



_ to, Not in Thought I had a wit - ness Thought I did

Tempo I

Dm



F



G



Thought I had a

mf

play 3 times (vocals ad lib.)

Dm



F



G



wit - ness C'm-on, c'm-on, c'm-on— Thought I had a

Dm




C'm-on, c'm-on, c'm-on, c'm-on, c'm-on, c'm-on, c'm-on, c'm-on a come

Original Sinsuality


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
Moderately

Em
 With capo
 at first fret:

Fm



There was a

G

Ab

Amadd9

Bbmadd9



gar - den_ in the be - gin - ning_ Be - fore_

G

Ab

A

Bb

Em

Fm



_ the fall_ Be - fore_ Gen - e - sis_ There was a_

Em/G



Fm/Ab

Amadd9



Bbmadd9

— tree there_ A tree of_ knowl - edge So - phi - a_

Slower



Ab



Bb



Ab



Eb/G

— would in - sist You must_ eat of this O - rig - i - nal Sin?_

rit.

Am/E



Bbm/F

Em7



Fm7

G



Ab

D/F#



Eb/G

Em



Fm

C



Db

No I don't think so, O - rig - i - nal Sin - su - al - i - ty O -

G

 Ab

D/F#

 Eb/G

Am/E

 Bbm/F

Em7

 Fm7

G

 Ab

D/F#

 Eb/G

rig - i - nal__ Sin? No it should be O - rig - i - nal Sin - su -

Em

 Fm

C

 Db

G/D

 Ab/Eb

D

 Eb

C/E

 Db/F

C

 Db

al - i - ty O - rig - i - nal Sin? No I don't think_ so, O -

G/D

 Ab/Eb

D

 Eb

Am/E

 Bbm/F

A

 Bb

G6

 Ab6

rig - i - nal Sin - su - al - i - ty

Em



Fm

Cmaj7



D♭maj7

D



E♭

Amadd9



B♭madd9

Yal - da - bo - ath_ Sak - las_ I'm call - ing_

mf

Em



Fm

C



D♭

D



E♭

Am



B♭m

_ you_ Sam - ael_ You are not_ a -

54

D



E♭

A/E



B♭/F

Em



Fm

C



D♭

lone_ I_ say_ You are not_ a - lone_

3

D



E♭

A



B♭

Em



Fm

In your Dark - ness You are

C



D♭

D



E♭

A



B♭

not a - lone Ba -

Em



Fm

C



D♭

D



E♭

A



B♭

- by You are not a - lone

rit. *p*

Ireland

Words and Music by Tori Amos

Moderately Reggae (♩ = $\frac{3}{4}$)

B



E/B



B



mp

The first system of piano accompaniment consists of two staves. The right hand plays a rhythmic pattern of eighth notes and quarter notes in a 4/4 time signature. The left hand plays a bass line with a similar rhythmic pattern. The music is in the key of B major.

F#



B



Driv - in' in my Saab on my way to

The second system includes a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics "Driv - in' in my Saab on my way to". The piano accompaniment continues with the same rhythmic pattern as the first system. There is a double bar line in the middle of the system, and the time signature changes to 2/4 for the final two measures.

E



B



Ire - land it's been a long time it's been a

The third system includes a vocal line and piano accompaniment. The vocal line has the lyrics "Ire - land it's been a long time it's been a". The piano accompaniment continues with the same rhythmic pattern. There is a double bar line in the middle of the system, and the time signature changes to 2/4 for the final two measures.

F#



B



long time _____ Driv - in' with my_ friends on my way to

E



B



to Coda ⊕

F#



F#/E



Ire - land _____ it's been a long time _____ it's been a long time _____

D



A



1. So when _____ I _____ was _____ out _____ in the des - ert
 2. Next in New_ York_ I fell out _____ with a dra - gon
 3. Was - n't it _____ you _____ who held off a sur - ren - der

Bm



F#



F#E



And a cow - boy tried to las - so me
 Of the white col - lar kind but just as fe - ro - cious
 To one spoiled nun who taught you the names

D



A



He said you're red and made of clay a vir - gin por - trait
 I re - mem - bered Ma - cha run - ning fast - er than the hors - es
 of the moun - tains on the moon and then a Je - su - it pro -

Bm



1., 2.

F#



I let him wake me but de - cid - ed not to stay
 Then an en - coun - ter with a voice that ca - ressed me
 ceed - ed to ar - range your soul while

3.

D.S. al Coda

F#



I prayed on my___ knees

Coda

F#



long time_____

G#m



E



oh such a long long___ time___ Been a

B



F#



B



long_____ time a long time_____

rit.


The Beekeeper

Words and Music by Tori Amos

Slowly, with a beat

With capo
at first fret:


Dm



E♭m



Dm



E♭m



Flax - en hair blow - ing in the breeze
I will comb my - self in - to chains

D

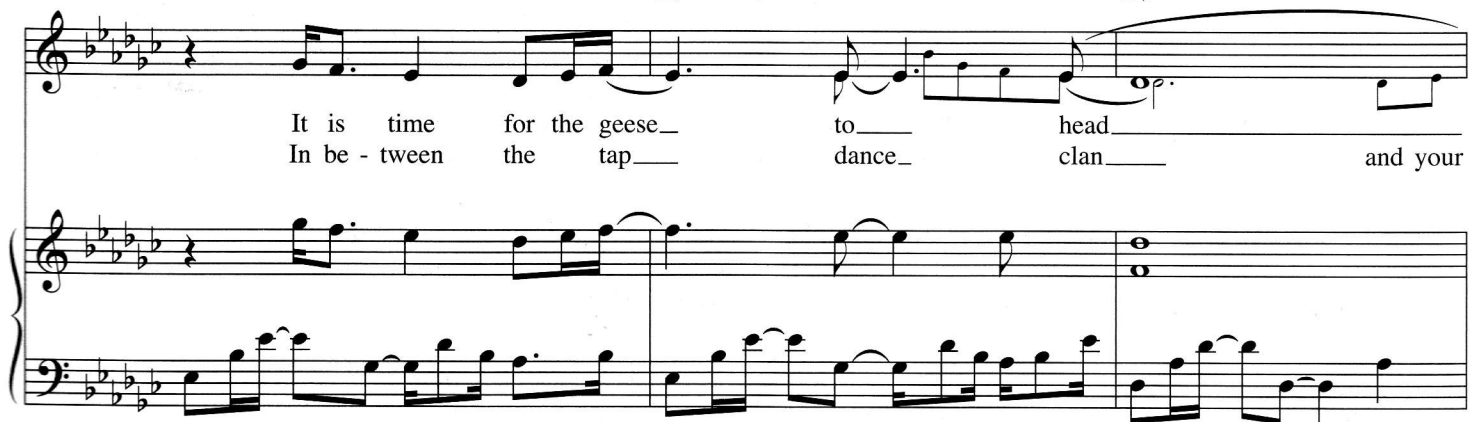


E♭

C



D♭



It is time for the geese to head
In be - tween the tap dance clan and your

Bb



Cb

Dm



Ebm

balle - ri - na gang

south

I have come with my mus - tard seed I can - not ac -
 I have come for the Bee - keep - er I know you want my

C



Db

cept - that she will be
 You want my Queen An - y - thing

Bb



Cb

Dm



Ebm

— but tak - en from me
 — but this Can you use me in - stead?

Bb6



Cb6

Gm



Abm

“Do you know who I am” she said “I’m the

Bb6



Cb6

C



Db

Dm



Ebm

C



Db

one who taps you on the shoul - der

Bb6



Cb6

Gm



Abm

when it's your time Don't be a-fraid I prom - ise that she

Cm



C#m

C#



D

D



Eb

G



Ab

will a - wake To - mor - row Some -

to Coda ⊕

1.

F



Gb

G



Ab

F



Gb

where To - mor - row Some - where"

Dm



E♭m

wrap your - self a - round the Tree of Life and the

2.

G



A♭

Dance of the In-fin-i-ty of the Hive mor - row Some-

Dm



E♭m

C



D♭

Dm



E♭m

where"

Dm*E♭m*

In your gown with your

breath - ing mask on — Plugged in - to a heart ma - chine —

C*D♭**B♭**C♭**Dm**E♭m*

As if you ev - er need - ed one —

I must see the_ Bee - keep - er

C

 Db

I must see if she'll keep_ her_____ a - live_____ her a -

Bb

 Cb

Dm

 Ebm

D.S. al Coda

live I have come_ with my mus - tard seed_

Bb

 Cb

C

 Db

Dm

 Ebm

Bb6

 Cb6

— One_ day I'll be com - ing ——— for you... ———

Dm

 Ebm

Bb6

 Cb6

Dm

 Ebm

Bb6

 Cb6

Dm

 Ebm

Bb6

 Cb6

Dm

 Ebm

Bb6

 Cb6

— I must see the_ Bee - keep - er_

Dm

 Ebm

Bb6

 Cb6

Dm

 Ebm

Bb6

 Cb6

Dm

 Ebm

rit. L.H.

Martha's Foolish Ginger

Words and Music by Tori Amos

Moderately

E



D



E



Take a walk down

p

D



A



E



D



A



mem - o - ry lane_ with me Past a wa - ter - mel - on stand on the_ way

E



D



A



Aadd9



Think-ing I had ev - 'ry - thing we'd need_ on Mar - tha's_ Fool-ish



Gin - ger - You were late How could
Through the cliffs out

mp



I for - get - I went what you said the part a - bout - that
of the Bay - I went From the star-board side I could block - my



Love tak - ing o - ver your life - was not in your
vi - sions and my pas - sions - They keep me a -



plan } If those har - bor lights - had just - been a
wake }

F#m



D



A



half a mile in - land who knows what

Dmaj7



G



I would have done If those har -

D



C#7



F#m



- bor lights had just been a half a mile in -

to Coda ⊕

D



A



Dmaj7



- land who knows what I would have

1.

E



D



E



D



done

2.

D



E



D



A



A fa - mil - iar voice "Hi. Sur - prise.

E



D



A



I've been search - ing try - ing to find you"

E



D



A



Aadd9



I could - n't speak my hands_ reached_ for Mar - tha's_ Fool - ish

E D A

Gin - ger We talked un - til the moon came up

E D A E

A - bout how life with - out love is - n't worth

D A Aadd9

ver - y much Then I played this song If those har -

D.S. al Coda ⊕

Coda Dmaj7 A Dmaj7

— I would have done what I would have

G6



Dmaj7



E



done

what I would have done

D



E



D



A



"Mem-o - ries that we have yet" you said

E



D



A



E



"To make like our Burn - ing Bed..." Love, don't mis - take that it

D



A



Aadd9



was - n't

safe on

Mar - tha's Fool - ish

Gin - ger.

rit.

Hoochie Woman

Words and Music by Tori Amos

Moderately fast

Em



Hoo-chie Wom - an Hoo - chie Wom -

mf

8vb 8vb 8vb

G



A7



Em



an I was - n't think - ing My head was in the book
I went to work and the of - fice girls

mp

G



A7



Em



His hands were on her ev - er - y - where I saw his face
were all burn - ing their po - et - ry It was - n't good

Em7 A7 G B7

Ooo hoo hoo_ and_ the bank_ ac - counts_ 'cause boys I

1.
A7 Em

bring home the Ba - con Hoo - chie Wom - an

2., 3.
G A7 A7

Hoo - chie Wom - an bring home the Ba - con

B7



A7



Em



I said boys I bring home the Ba - con now — Hoo - chie Wom -

to Coda $\text{\textcircled{C}}$

G



A7



an Hoo - chie Wom - an

8vb -

Em



He called me up — and said a "she has needs"

mp

G A7

I said "you'll find 'em on Bar - ney's fourth floor"

Em

He said "I need a loan" "That's not a prob - lem

Em/G A7

D.S. al Coda
 (take 3rd ending)

You bet - ter keep this from your a Hoo - chie Wom - an"

Coda Em G A7 Em

Hoo - chie Wom - an

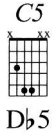
8vb

Goodbye Pisces

Words and Music by Tori Amos

Moderately fast

With capo
at first fret:



mp

§

I don't I don't know why In your Boys' life
I cried and I washed my tears that
So how how will I go Back on

D5



Eb5

you be - come like a bull like a bull in a chi - na shop Smash it
turned in - to dia - mond Ice in - to ice and if it could freeze My
Back on the shelf with a smile with a smile to the cus - tom - er and say on

C5



D \flat 5

F



G \flat

up in - to smith - er - eens _____ There_ you
 heart would - n't float a - way _____ There_ we
 sale by the own - er _____ Here_ I

Dm7



E \flat m7

There you go__ a - gain Break - ing Break - ing por - ce - lain
 There we go__ a - gain Break - ing Break - ing por - ce - lain
 Here I go__ a - gain Break - ing Break - ing por - ce - lain

F



G \flat

Am



B \flat m

Is that all I am__ just a Doll you
 Is that all we are__ just some Dolls we
 Is that all I am__ just a Doll you

G6



Ab6

F



Gb

got _____ used to _____ } We've done, we've done this _____ be - fore

got _____ used to _____ }
 got _____ used to _____ }

Dm7



Ebm7

F



Gb

as Mars saun - tered through _____ his door _____ Don't say it's

to Coda \oplus

Am



Bbm

G



Ab

F



Gb

Em



Fm

Dm7



Ebm7

Em7



Fm7

F



Gb


G5



Ab5

time to say _____ Good - bye to Pi - sces Good - bye to Pi - sces _____


mp


C5

 Db5





1.


a tempo



2. *D.S. al Coda* 


Coda 









<i>Am</i> 	<i>G</i> 	<i>F</i> 	<i>Em</i> 
<i>Bbm</i>	<i>Ab</i>	<i>Gb</i>	<i>Fm</i>



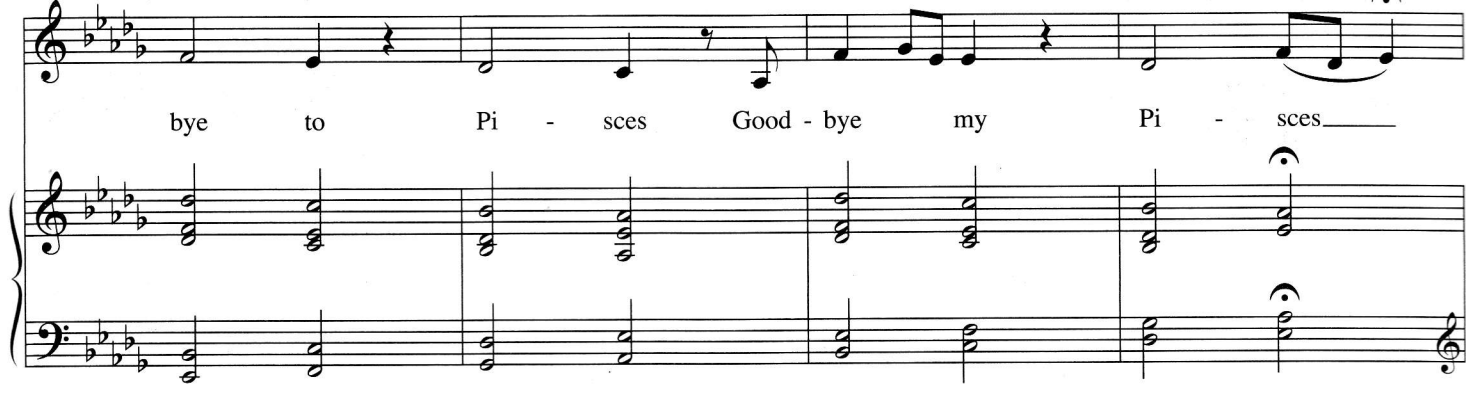
bye to Pi - sces Good-


mp



<i>Dm7</i> 	<i>Em7</i> 	<i>F</i> 	<i>G</i> 	<i>Am11</i> 	<i>Em7/B</i> 	<i>F/C</i> 	<i>G5/D</i> 
<i>Ebm7</i>	<i>Fm7</i>	<i>Gb</i>	<i>Ab</i>	<i>Bbm11</i>	<i>Fm7/C</i>	<i>Gb/Db</i>	<i>Ab5/Eb</i>

bye to Pi - sces Good - bye my Pi - sces



C5

 Db5

a tempo *rit.*



Marys of the Sea

Words and Music by Tori Amos

Moderately

With capo
at first fret:



Bm



C#m11



D



D/F#



E



F#m11



E/G#



E

Cm

Dm11

Eb

Eb/G

F

Gm11

F/A

F

Hey Hey I am not in your way_ there's a new Je - ru - sa - lem_



Bm



C#m11



D



D/F#



E



F#m11



E/G#



F

Cm

Dm11

Eb

Eb/G

F

Gm11

F/A

F

Hey Hey no need to push me a - gain_ I For you built on rock that's on sand_



Gadd9
Abadd9



E
F



Esus4
Fsus4



Gadd9
Abadd9



D
Eb



A7/C#
Bb7/D

know it's your day in the sun } Last time I checked he came to now you have hi - jacked the Son }

Bm



Cm

E



F

F#m11



Gm11

E/G#



F/A

E



F

Gadd9



A \flat add9

light_ the lamp for ev - 'ry - one _____ "re - lax_

D/F#



E \flat /G

Emadd9



Fmadd9

D/F#



E \flat /G

Gadd9



A \flat add9

A



B \flat

Love" he said be - fore _____ he left "take those hands a -

Bm



Cm

E



F

F#m11



Gm11

E/G#



F/A

E



F

Bm



Cm

G



A \flat

way from _____ your eyes _____ from_ where I_

to Coda I ⊕

Bm/F#



Cm/G

Eadd9



Fadd9

F#m11



Gm11

E/G#



F/A

E



F

G



A♭

Asus4



B♭sus4

stand you're in _____ my sky" _____

E5



F5

G



A♭

Asus4



B♭sus4

E5



F5

Bm



Cm

G



A♭

you must_ go must_ flee for_ they will hunt you

Bm



Cm

G



A♭

D



E♭

G



A♭

D/F#



E♭/G

F#m



Gm

B5



C5

down you and your un - born seed_ in all of Gaul is there safe - ty?

<i>D</i>	<i>A</i>	<i>Em</i>	<i>Bmadd9</i>	<i>G</i>
<i>E_b</i>	<i>B_b</i>	<i>F_m</i>	<i>Cmadd9</i>	<i>A_b</i>

Les Saint Ma - rie de la Mer You will

<i>D</i>	<i>A</i>	<i>D</i>	<i>A</i>	<i>Em</i>
<i>E_b</i>	<i>B_b</i>	<i>E_b</i>	<i>B_b</i>	<i>F_m</i>

dance the ring Mar - ys of the

<i>Bmadd9</i>	<i>G</i>	<i>D</i>	<i>F[#]m</i>	<i>D</i>	<i>A</i>
<i>Cmadd9</i>	<i>A_b</i>	<i>E_b</i>	<i>G_m</i>	<i>E_b</i>	<i>B_b</i>

Sea the lost Bride weeps Les Saint

Em



Fm

Bm



Cm

G



A \flat

D/F \sharp



E \flat /G

A



B \flat

Ma - rie de la Mer We will dance your ring

to Coda II $\oplus \oplus$

D.C. al Coda I \oplus

E



F

Esus4



Fsus4

E



F

Esus4



Fsus4

E



F

Esus4



Fsus4

E



F

Coda I \oplus

G



A \flat

Asus4



B \flat sus4

E5



F5

G



A \flat

Asus4



B \flat sus4

I hear a voice and it

E5



F5

Bm



Cm

Em/G



Fm/A \flat

Bm/F#



Cm/G

E5



F5

F#/A#



G/B

says "the red of the red rose is it's

Bm



Cm

G



A \flat

D



E \flat

G



A \flat

Bm



Cm

own and some-thing no man can di- vide"

G



A \flat

D



E \flat

Em/G



Fm/A \flat

Bm



Cm

G



A \flat

so Saint Jer- maine hear the pray'r of this sup-

D
E♭

Em/G
Fm/A♭

Bm/F♯
Cm/G

F♯m/A
Gm/B♭

B5
C5

pli - cant_ for two Scar - let wom - en, Black Ma - don - na

Coda II

E
F

Esus4
Fsus4

E
F

Bm
Cm

C♯m11
Dm11

D
E♭

D/F♯
E♭/G

Hey I am_ not in your

f

E
F

F♯m11
Gm11

E/G♯
F/A

E
F

Bm
Cm

C♯m11
Dm11

D
E♭

D/F♯
E♭/G

way_ Hey no need to push me a -

E



F

F#m11



Gm11

E/G#



F/A

E



F

Gadd9



A♭add9

E



F

- gain_____ I know it's your day in the sun I

1.

Gadd9



A♭add9

E



F

Gadd9



A♭add9

2.

know it's your day in the sun_____ Last time I checked

D



E♭

A7/C#



B♭7/D

Bm



Cm

E



F

A/E



B♭/F

E



F


he_____ came_____ to light_____ the lamp for ev - 'ry - one_____


mp *rit.*

Toast

Words and Music by Tori Amos

Slowly

Dmadd9
With capo
at first fret:

E♭madd9


Amadd9/C

B♭madd9/D♭


Dmadd9

E♭madd9




I thought it was__
I thought it was__

Amadd9/C

B♭madd9/D♭


G

A♭


Fmaj9

G♭maj9




— East - ter time the way the__ light rose rose__ that__ morn - ing__
— har - vest time You al - ways_ loved the smell_ of the wood__ burn - ing__


Dm

E♭m


Amadd9/C

B♭madd9/D♭



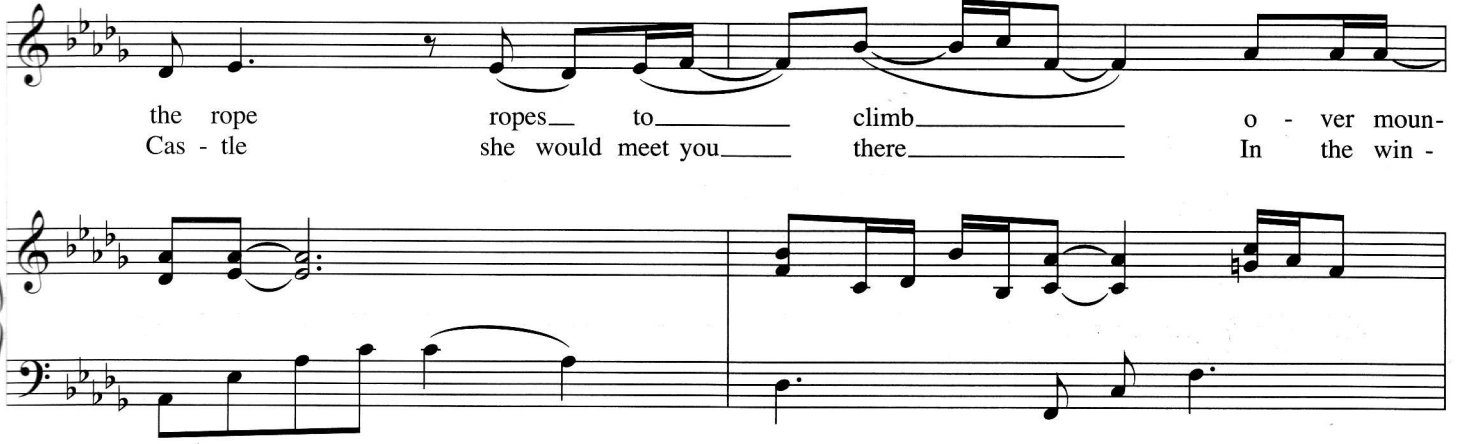
Late - ly you've been__ on__ my mind You showed me__
She__ with her__ hon - ey hair Dal - hou - sie__


G

 Ab

Amadd9/C

 Bbmadd9/Db

Em

 Fm


the rope ropes to climb o - ver moun -
 Cas - tle she would meet you there In the win -



D

 Eb

Cadd9


 Dbadd9


Amadd9

 Bbmadd9

- tains and to pull my - self out of a land -
 - ter But - ter yel - low The flames you



1.

Dadd9

 Ebadd9

Amadd9/C

 Bbmadd9/Db

Dadd9

 Ebadd9

- slide of a land - slide



2.

Amadd9/C



B♭madd9/D♭

Dadd9



E♭add9

stirred _____ Yes, you could stir I raise a glass_

Cadd9



D♭add9

G



A♭

Am



B♭m

Fadd9



G♭add9

— Make a toast A toast in your hon - or I hear_

mp

Cadd9



D♭add9

G



A♭

Fadd9



G♭add9

— you laugh and beg me not_ to dance_ 'cause on your

Cadd9



D \flat add9

E/G#



F/A

Amadd9



B \flat madd9

Fadd9



G \flat add9

right stand - ing by is Mis - ter Bo - jan - gles With a

Cadd9



D \flat add9

G



A \flat

Fadd9



G \flat add9

toast he's tell - ing me___ it's time___ to raise a

Cadd9



D \flat add9

G



A \flat

Amadd9



B \flat madd9

Fadd9



G \flat add9

glass Make a toast___ A toast in your hon - or I hear___

Cadd9D \flat add9*G*A \flat *Fadd9*G \flat add9

— you laugh and beg me not — to dance — 'cause on your

Cadd9D \flat add9*E/G#*

F/A

Amadd9B \flat madd9*Fadd9*G \flat add9

right stand - ing by is Mis - ter Bo - jan - gles With a

a tempo

Cadd9D \flat add9*G*A \flat *Fadd9*G \flat add9*B \flat add9*C \flat add9*Amadd9*B \flat madd9

toast he's tell-ing me — it's time — To let you — go —

Slower

G



A♭

B♭



C♭

Am



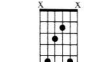
B♭m

G



A♭

Dmadd9



E♭madd9

Let you go I thought I'd see

rit. *a tempo*
p

Am/C



B♭m/D♭

G



A♭

Fmaj9



G♭maj9

you a-gain You said you might do May-be in a carv-ing In a ca-

G



A♭

Fmaj9



G♭maj9

Amadd9



B♭madd9

the-dral Some-where in Bar-ce-lo-na

rit.



Parasol
Sweet the Sting
The Power of Orange Knickers
Jamaica Inn
Barons of Suburbia
Sleeps with Butterflies
General Joy
Mother Revolution
Ribbons Undone
Cars and Guitars
Witness
Original Sinsuality
Ireland
The Beekeeper
Martha's Foolish Ginger
Hoochie Woman
Goodbye Pisces
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