

TORI AMOS

UNDER THE PINK



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PAST THE MISSION

Words and Music by Tori Amos

Moderately, in 2

G C F C/E

I don't be - lieve I went too far I

mf

G C F C/E

said I was will-ing will-ing will-ing

G C F C/E

she said she knew what my books did not

G C F C/E

I thought she knew what's up _____

Gm Eb Bb F

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

Gm Eb Bb F

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

Gm Eb Bb F

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

Gm Eb Bb F

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

G C F C/E

She said they all think they know him well

mf

G C F C/E

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

G C F C/E

want - ed some thing from him

G C F C/E

I did too but I shut my mouth _____

G C F C/E

he just gave me a smile _____

Gm Eb Bb F

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

mp

Gm Eb Bb F

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

Gm Eb Bb F

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

Gm Eb Bb F

past the mis - sion I smell the ros - es

Gm Eb Bb F to Coda

past the mis - sion I smell the ros - es

Dm C Dm C Dm C

Hey they found a

mf

Dm C Dm Am F

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

This system contains the first five measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The guitar chords are Dm, C, Dm, Am, and F. The piano accompaniment includes a treble and bass clef with various notes and rests.

C Dm C Dm C

name ___ and she she gave him shel- ter and

This system contains the next five measures. The guitar chords are C, Dm, C, Dm, and C. The piano accompaniment continues with a treble and bass clef, featuring a melodic line in the right hand and a bass line in the left hand.

Dm Dm7/C Dm C

some- where I know she knows _

This system contains the final five measures. The guitar chords are Dm, Dm7/C, Dm, and C. The piano accompaniment concludes the piece with a treble and bass clef, ending with a sustained chord in the right hand.

Dm Dm7/C Dm C

some - where I know she knows _

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a half note 'some - where', followed by quarter notes 'I', 'know', 'she', and a half note 'knows' with a fermata. The piano accompaniment features a long melodic line in the right hand and a bass line in the left hand. Chord diagrams for Dm, Dm7/C, Dm, and C are shown above the staff.

Dm Dm7/C Dm

rit. *D.S. al Coda*

some - things on - ly she knows

Detailed description: This system contains the next four measures. The vocal line continues with 'some - things', 'on - ly', 'she', and 'knows' with a fermata. The piano accompaniment includes a 'rit.' marking and a 'pp' (pianissimo) dynamic marking. The system concludes with 'D.S. al Coda'. Chord diagrams for Dm, Dm7/C, and Dm are shown above the staff.

⊕ Coda Gm Eb Bb F

rit.

past the mis - sion I smell the ros - es

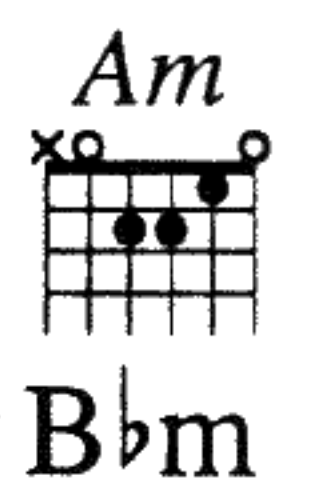
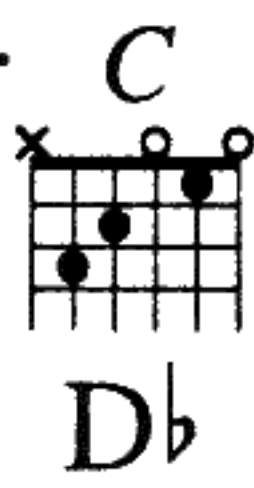
Detailed description: This system contains the final four measures of the piece, marked as the Coda. The vocal line begins with a whole note 'past', followed by quarter notes 'the', 'mis - sion', and a half note 'I', then quarter notes 'smell', 'the', 'ros - es'. The piano accompaniment features a 'rit.' marking and ends with a fermata. Chord diagrams for Gm, Eb, Bb, and F are shown above the staff.

THE WRONG BAND

Words and Music by Tori Amos

Waltz tempo

Capo on 1st fret:



I think it's per-fect-ly clear we're in the wrong band _

mp

oh oh Gin-ger is al-ways sin - cere just not to one

man _ oh oh she called me up and she

Em Fm D Eb C(add9) Db(add9)

said you know that I'm drown - ing it's the dog train-er a-

D Eb

gain he says that he thinks she needs more hands

cresc. *f*

G Ab C Db Am Bbm

I think it's per-fect-ly clear we're in the wrong band _
 (D.S.) I think it's per-fect-ly clear we're in the wrong band _

mp

Em Fm Am Bbm G Ab C Db

oh oh Sen - a - tor let's be sin - cere as much as you
 oh oh Hei - di says she'll be sin - cere as much as she

Am Bb Em Fm Am Bbm G Ab A Bb

can oh oh he called her up and he
can oh oh I called her up and I

Em Fm D Eb C(add9) Db(add9)

said the new pros - e - cut - or soon will be want-ing a
said you know that I'm drown - ing put on your rain-coat a-

D Eb

word so she's got a soft spot - for heels and spurs
gain 'cause e - ven the sun's got a price on it

cresc.

D6 F Am/E Eb6 Gb Bbm/F

and there's _____ some-thing be-liev - in'

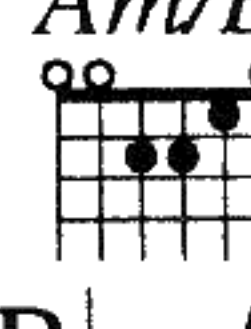
mf


F

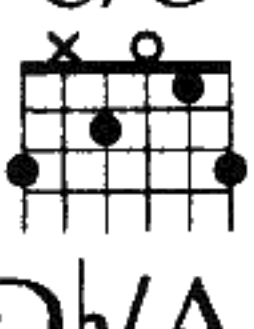
G \flat

in her voice _____ a-gain said there's _____




Am/E

B \flat m/F

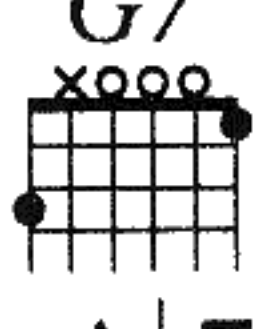
F

G \flat

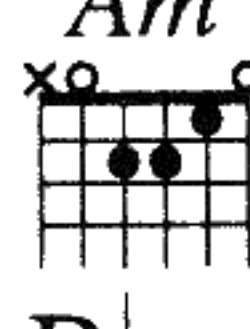
C/G

D \flat /A \flat


some-thing be-liev-in' _____ in - stead of just leav-in'


p

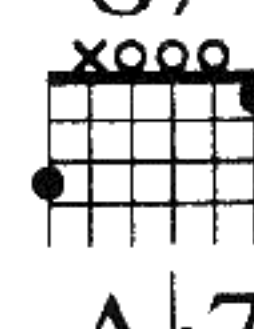



G7

A \flat 7

Am

B \flat m

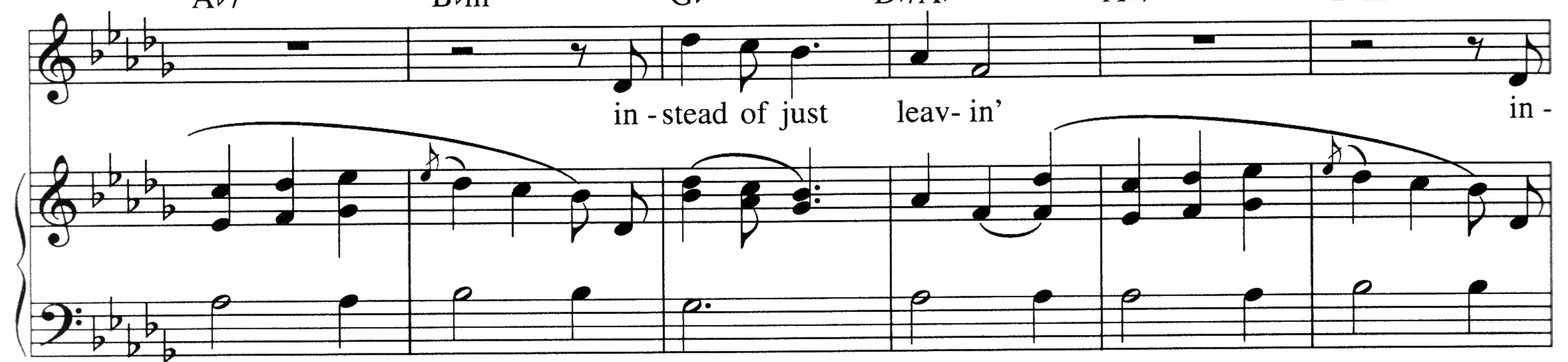
F

G \flat

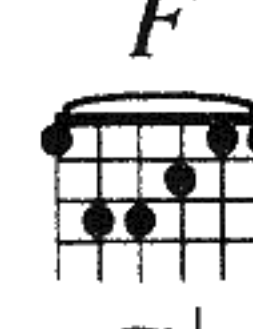
C/G

D \flat /A \flat

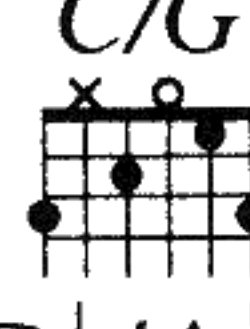
G7

A \flat 7

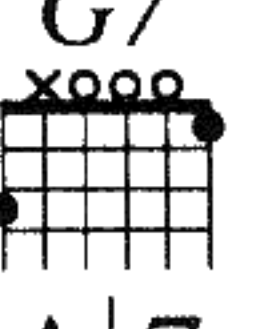
Am

B \flat m

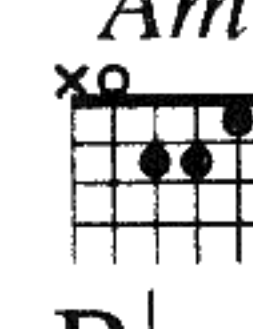
in - stead of just leav-in' _____ in -



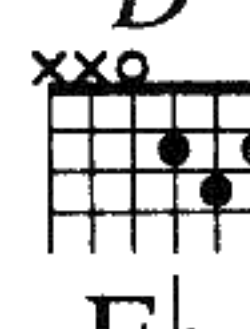
F

G \flat

C/G

D \flat /A \flat

G7

A \flat 7


Am

B \flat m

to Coda \oplus

D

E \flat

stead of just leav - in' And she

cresc.



D.S. al Coda

gets gets her ci - gars from the sweet fat man

⊕ Coda

Am Bbm C Db F Gbm Am Bbm F Gbm

She said it's time I o - pen my eyes don't be af -

C Db F Gbm Am Bbm F Gbm C/G Db/Ab F Gbm

raid to o - pen your eyes may - be she's right may - be she's

Am Bbm F Gbm C/G Db/Ab F Gbm C Db

right may - be she's right _ may - be she's right _

YES, ANASTASIA

Words and Music by Tori Amos

Freely

No chord

Am

D

F

Am

Musical notation for the first system. The vocal line is in 4/4 time, starting with a whole rest for two measures, then singing "I know what you want the mag-pies have come". The piano accompaniment features a bass line with a "Red." marking and a right-hand line with a "p" dynamic and "R.H." marking. A guitar chord diagram for Am is shown above the vocal line.

I know what you want the mag-pies have come

Am

D

F

Am

C/E

G

Musical notation for the second system. The vocal line continues with "mm if you know me so well then tell me which hand I use". The piano accompaniment includes a bass line and a right-hand line. A guitar chord diagram for Am is shown above the vocal line.

mm if you know me so well then tell me which hand I use

Em11

Musical notation for the third system, featuring piano accompaniment. The bass line has a "Red." marking. The system concludes with a double bar line and a 3/4 time signature change. A guitar chord diagram for Em11 is shown above the first measure.

Red.

a tempo - driving

A5 A5/E A5/D Dm/F

The first system of music features a guitar part with four chords: A5, A5/E, A5/D, and Dm/F. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The tempo is marked 'a tempo - driving'.

A5 A5/E A5/D Dm/F A5

Make them go

The second system includes the same guitar chords as the first system, plus an A5 chord at the end. The piano accompaniment continues with the eighth-note pattern. A vocal line enters in the final two measures with the lyrics 'Make them go'.

A5/E A5/D Dm/F A5 A5/E

make it go

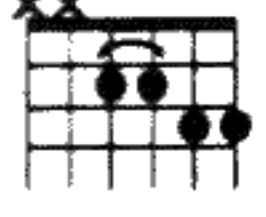
The third system continues with the guitar chords A5/E, A5/D, Dm/F, A5, and A5/E. The piano accompaniment remains consistent. The vocal line continues with the lyrics 'make it go'.

A5/D A5/E

The fourth system features the guitar chords A5/D and A5/E. The piano accompaniment concludes with a final chord and a double bar line. A circled '8' is visible at the bottom left of the system.

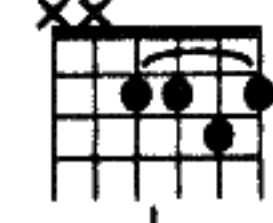
Same tempo - lightly

A7sus4/E



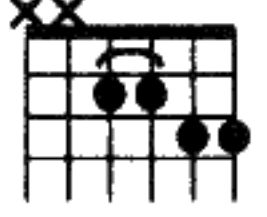
First system of musical notation. The vocal line consists of six whole rests. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a 4/4 time signature with a key signature of one sharp (F#).

D/E



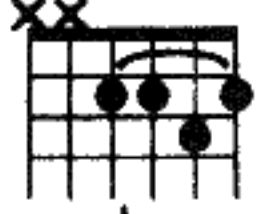
Second system of musical notation. The vocal line contains the lyrics: "Saw her there in a res-tau-rant_ Pop-py don't go". The piano accompaniment continues with the same melodic and harmonic structure as the first system.

A7sus4/E

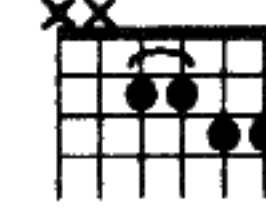


Third system of musical notation. The vocal line contains the lyrics: "I know your mo-ther_ is a good one but". The piano accompaniment continues with the same melodic and harmonic structure.

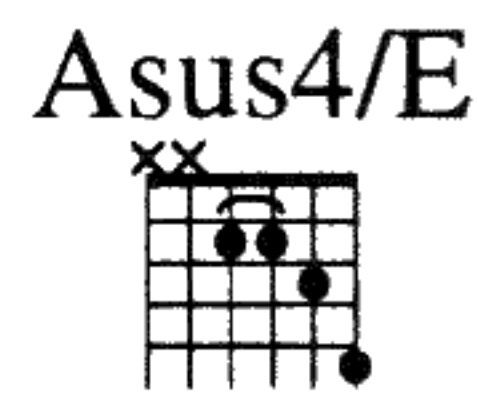
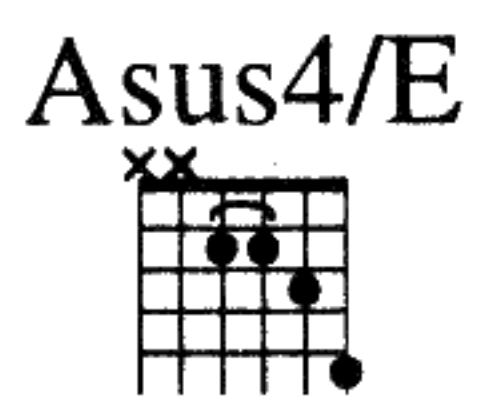
D/E



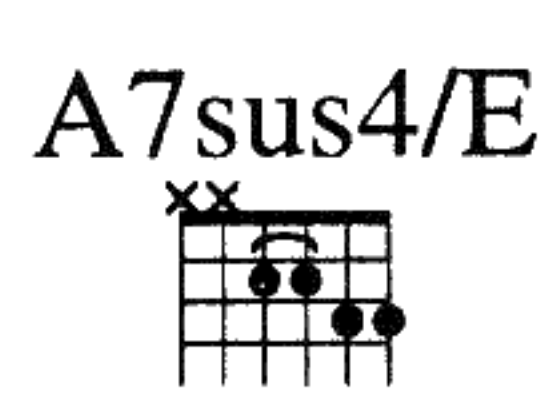
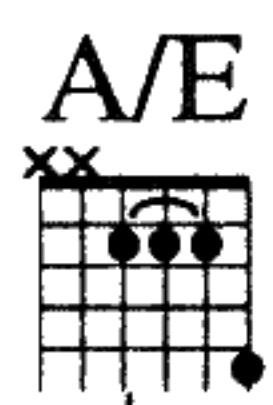
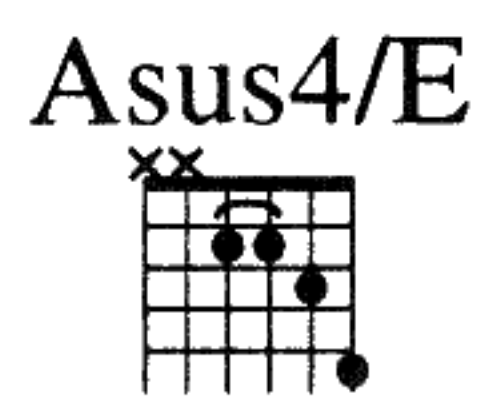
A7sus4/E



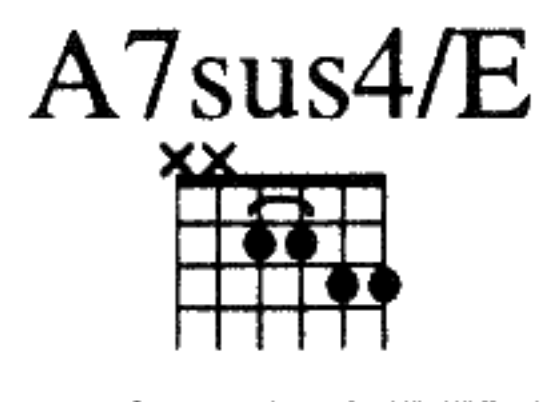
Fourth system of musical notation. The vocal line contains the lyrics: "Pop-py don't go I'll take you home_". The piano accompaniment continues with the same melodic and harmonic structure.



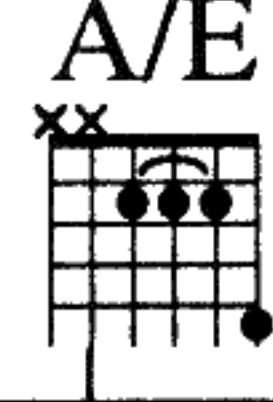
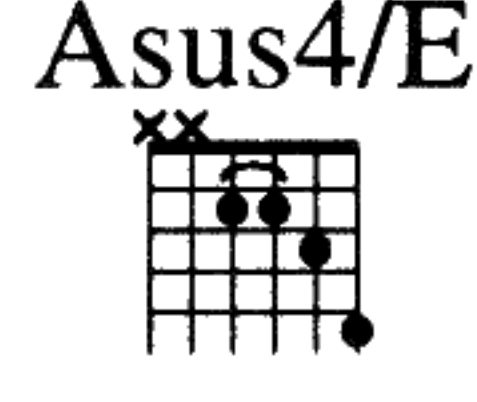
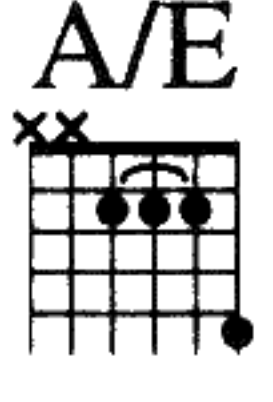
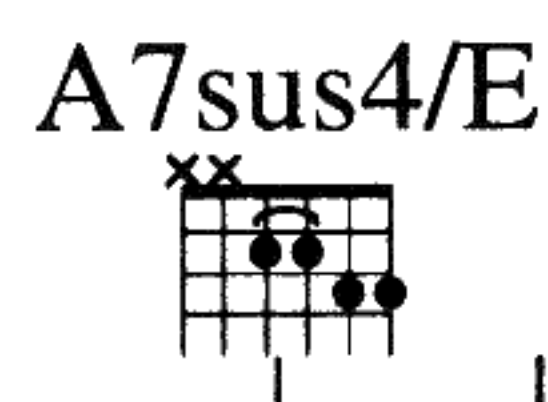
show me the things I've been miss-in' _



show me the ways I for - got to be _ speak - ing show me the ways to get

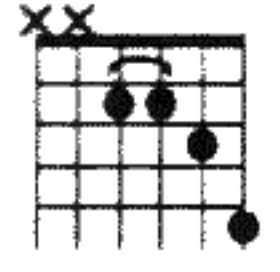


back to the gar - den

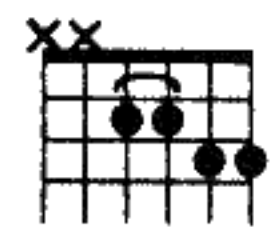


show me the ways _ to get a - round the get a - round show me the ways

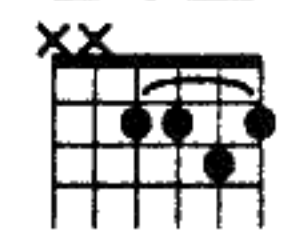
Asus4/E



A7sus4/E



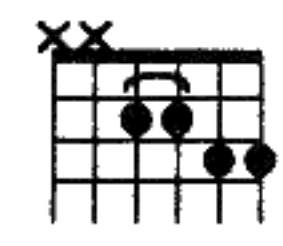
D/E



to _____ but - ton up but - tons that have for -



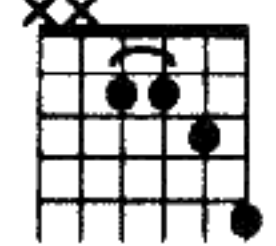
A7sus4/E



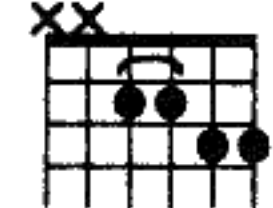
got - ten they're but - tons well we can't have



Asus4/E



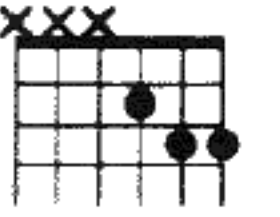
A7sus4/E



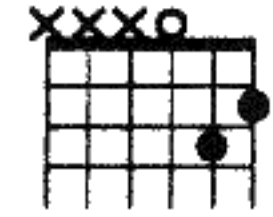
rit. -----

that for - get - ting that _____

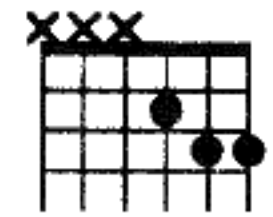
A7sus4



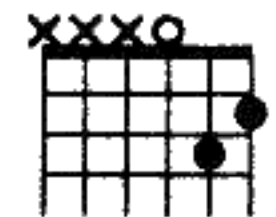
D/G



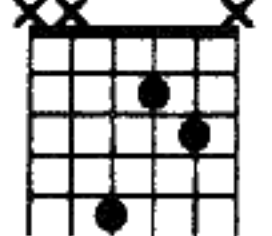
A7sus4



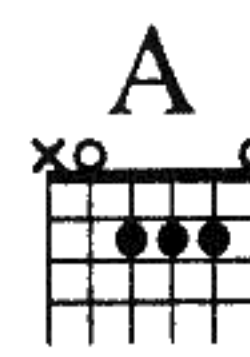
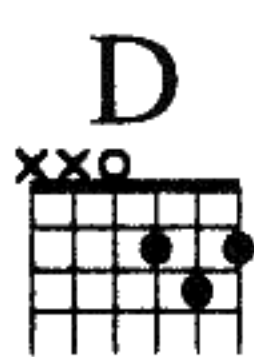
D/G



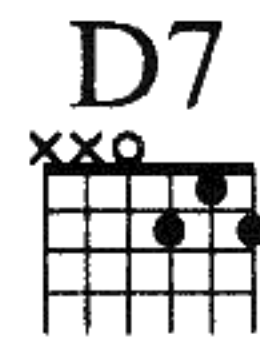
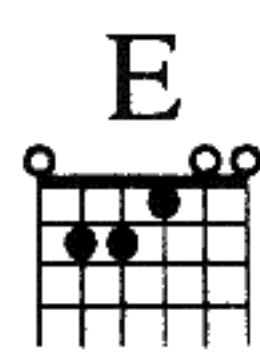
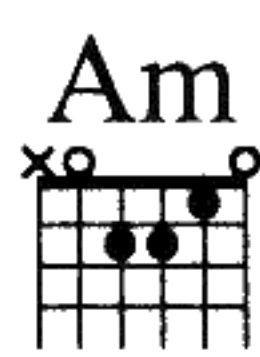
Dsus4/G



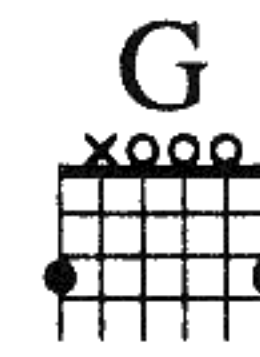
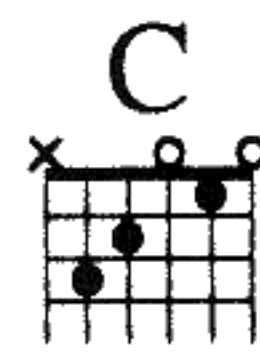
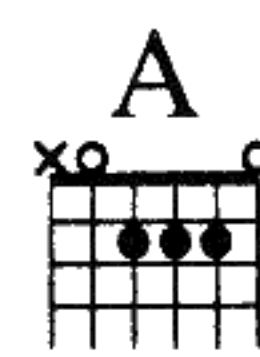
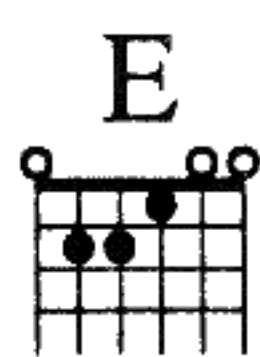
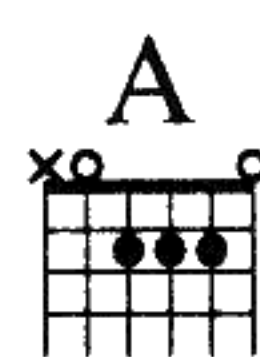
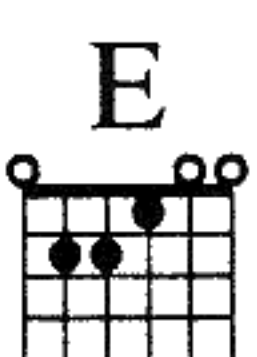
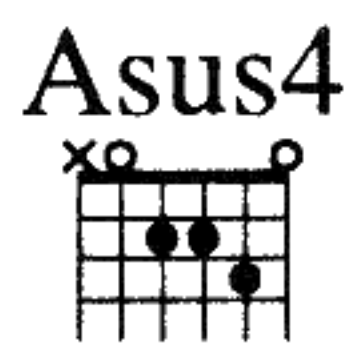
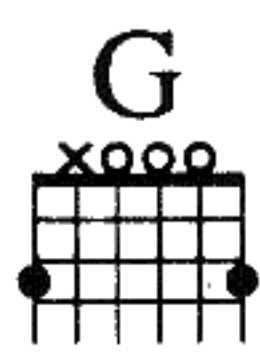
girls girls what have we done _____



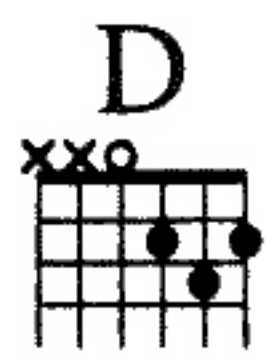
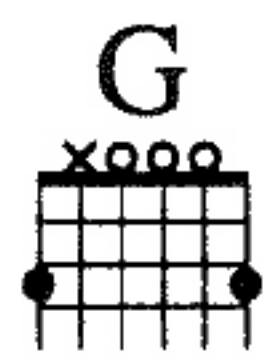
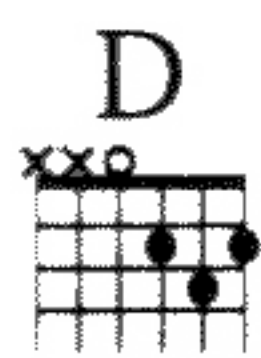
what have we done _____ to our - selves _____ yes _____



a tempo

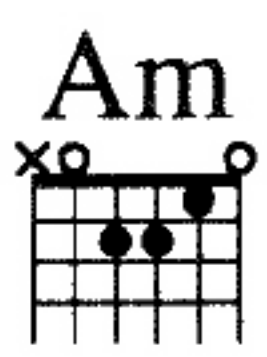
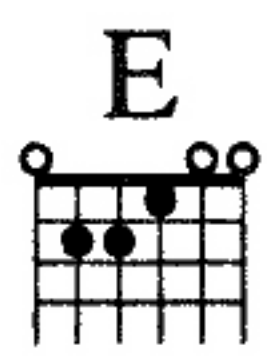
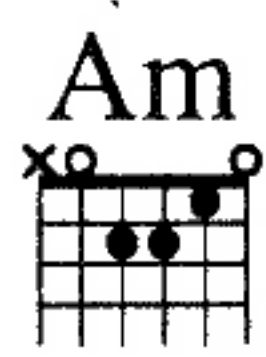
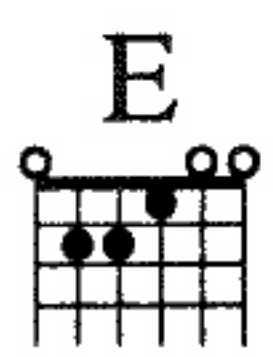



driv - ing on _ the vine



rit. -----

o - ver clothes - lines _____ of - fic - er ___ I saw the ___ sign



8-----

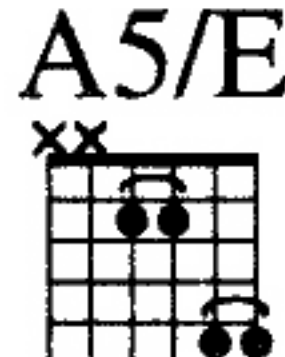
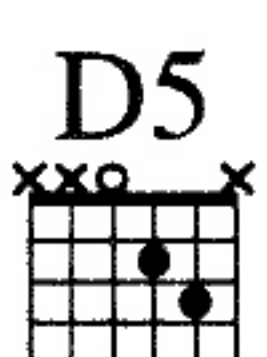
pp

a tempo - driving



1.

2.



(2nd time) thought I'd been through this in

L.H. *p*

D5 D D5 Dm/F

nine - teen nine - teen count - ing the

C Dm C G A5/E

tears of ten thou - sand men _ and gath - ered them all but my feet are _ slip -

L.H. L.H.

D5 D D5 F C F

ping there's some - thing we

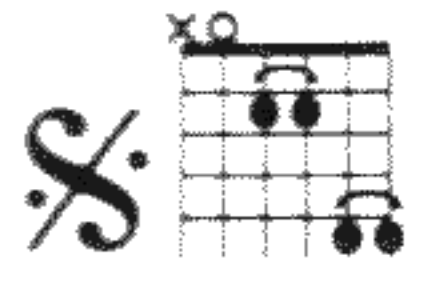
L.H.

C F C Am F Am F Am N.C.

left on the win - dow - sill there's some - thing we left yes _

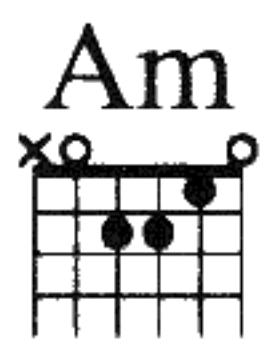
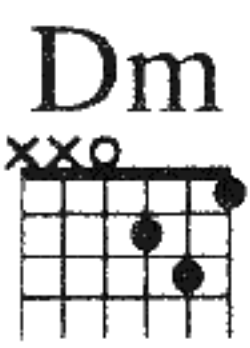
Driving

A5

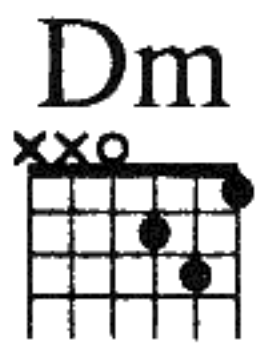
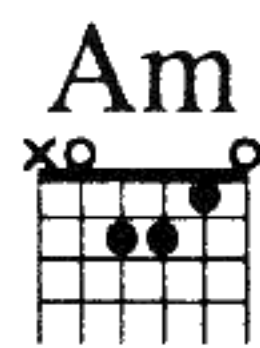
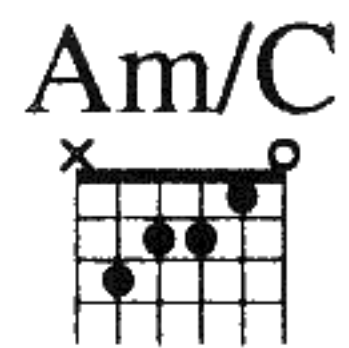


(play once only on D.S.)

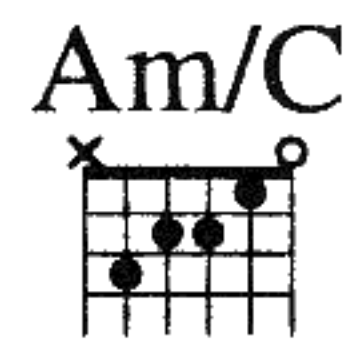
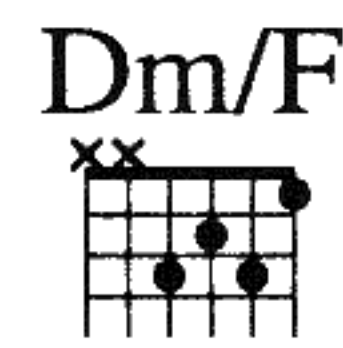
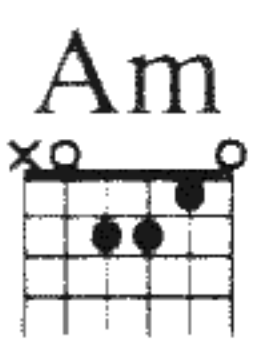
The piano introduction consists of two systems of staves. The first system shows a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The second system shows a grand staff (treble and bass clefs) with a 4/4 time signature. The bass line features a steady eighth-note accompaniment. The melody in the treble clef is composed of eighth and quarter notes. The piece concludes with a double bar line and a 3/4 time signature change.



The first line of the song features a vocal melody in a 3/4 time signature. The lyrics are "We'll see how brave you are". The piano accompaniment is in a grand staff with a 3/4 time signature. It includes a forte (*f*) dynamic marking and features a steady eighth-note bass line and a treble line with quarter and eighth notes.



The second line of the song continues the vocal melody with the lyrics "we'll see how fast you'll be run - ning we'll see how". The piano accompaniment maintains the 3/4 time signature and includes a long, sustained chord in the bass line during the "run - ning" phrase.



The third line of the song features the lyrics "brave you are yes, A - nas - ta - si - a". The piano accompaniment continues with the 3/4 time signature, featuring a consistent eighth-note bass line and a treble line with quarter notes.

A5 A5/G A5/D

This system contains guitar chord diagrams for A5, A5/G, and A5/D. The piano accompaniment is in 4/4 time, with a 3/4 measure at the end. The right hand plays a steady eighth-note accompaniment, while the left hand has a melodic line with accents.

F C A D G

and all your dol - lies have friends

rit. ----- a tempo

This system features guitar chords for F, C, A, D, and G. The lyrics are "and all your dol - lies have friends". The piano accompaniment includes a ritardando section followed by a return to tempo. The right hand has a melodic line with accents, and the left hand provides harmonic support.

A A/D A/G A5/E

L.H.

This system shows guitar chords for A, A/D, A/G, and A5/E. The piano accompaniment features a melodic line in the right hand with accents and a left hand part indicated by "L.H.". The right hand part has a rhythmic pattern of eighth notes.

A5/E D5 D D5

Thought she de - served no less than she'd give

This system includes guitar chords for A5/E, D5, D, and D5. The lyrics are "Thought she de - served no less than she'd give". The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

well hap - py birth - day her blood's on my hands _ it's kind of a

L.H. L.H.

shame 'cause I did like _ that dress

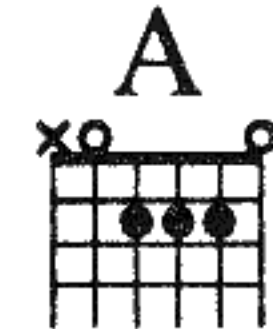
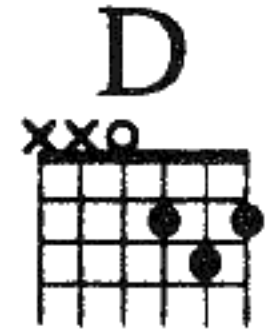
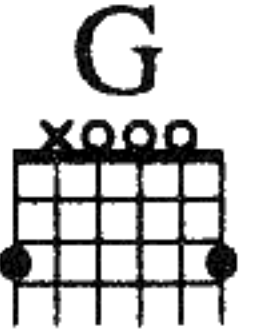
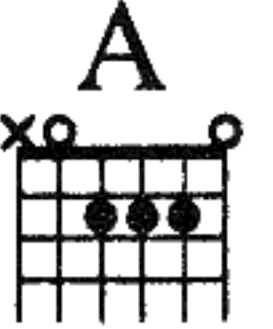
L.H.

it's fun - ny the things that you find in the rain the things that you


rit. ----- N.C.


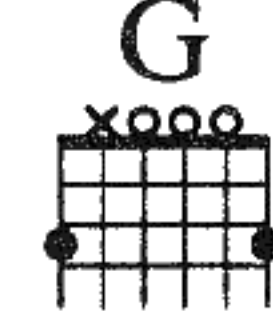

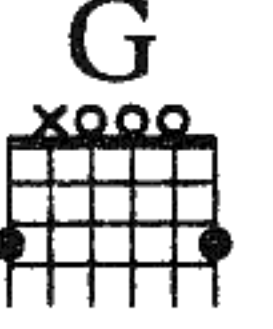
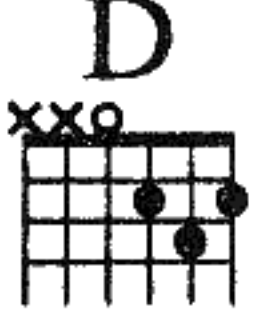

find in in the mall _ in the date - mines

rit. ----- *f*


A  D  G  A 

in the knot still in her hair _____ on the bus I'm



D  G  D  G  D  G 

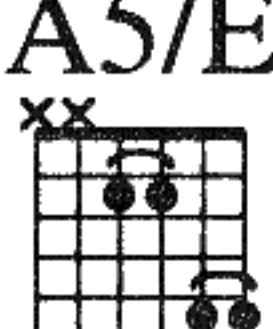


on my way down _ on my way down _ all the girls _



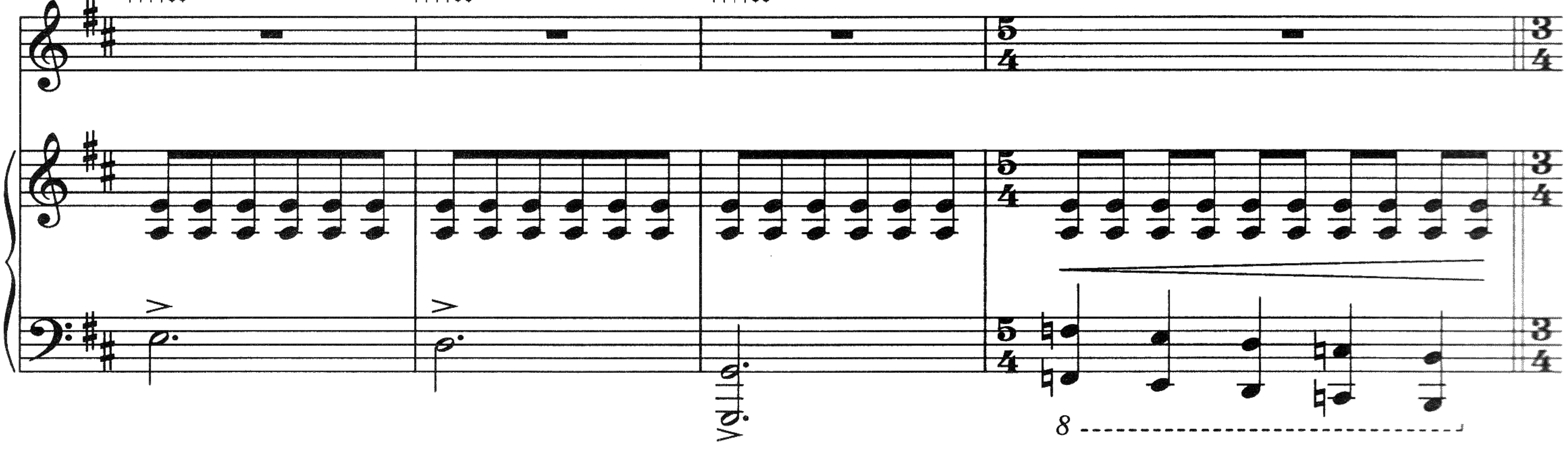
G5  A5 

seem, to be _____



A5/E  A5/D  A5/G 

D.S. al Coda



8

Coda

A5 A5/E A5/D

3/4 4/4 3/4

Come a -

A D G A

long now lit - tle dar - lin' come a - long

p *f* *p*

G Ebass A

now with me come a - long now lit - tle

f *p*

D G Dm/F Am

dar - lin' we'll see how brave you are

rit.

space dog

words and music by tori amos

Moderately

Cm



mp

D7/C

Cm



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

mp

D7/C

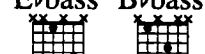
Fm/C



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

Cm

Ebbass Bbbass



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

Cm

D7/C

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

Fm/C

Cm

to Coda ⊕

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

A

Bsus4

C#m(add11)
4 fr.

A

Bsus4

C#m(add11)
4 fr.

so sure _ we _

mp R.H.

A

Bsus4

C#m(add11)
4 fr.

A

Bsus4

C#m(add11)
4 fr.

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

R.H. R.H.

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

ly on the ground he said so sure we

R.H. mf

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

were on some - thing your feet are just

R.H.

A Bsus4 C#m 4 fr. Cm

on the ground girl

mp

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

♣ Coda



A^b(add9)



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

mp



A^b(add9)



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

marc.



tru - ly be - lieves _ the lie

marc.



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

mp

Fm/C

Cm

mand-er still _

Space _ dog _

F

lines se - cure _

Cm

A

Bsus4

Space _ dog _

C#m(add11)
4 fr.

A

Bsus4

C#m(add11)
4 fr.

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

This musical score is for the song "Deck the Halls". It is written in a 3/4 time signature and features a vocal line with lyrics and a piano accompaniment. The score is divided into four systems. The first system includes the lyrics "mand-er still _" and "Space _ dog _". The second system includes "lines se - cure _". The third system includes "Space _ dog _". The fourth system includes "Deck the halls I'm young a - gain I'm you a - gain". The score includes guitar chord diagrams for Fm/C, Cm, F, A, and Bsus4. Dynamic markings include *mf* and *mp*. The score also includes a key signature change to C#m and a 4-measure phrase marked "4 fr.".

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

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

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

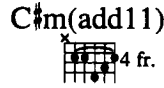
get-ting this stor - y twist-ed _ so where's Neil when you need him

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

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

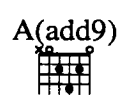
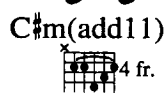
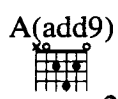
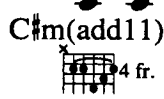
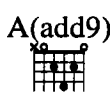
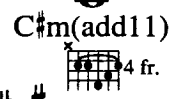
Bsus4 C#m(add11) 4 fr. A Bsus4 C#m(add11) 4 fr.

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



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

cresc.



2. don't say

you know

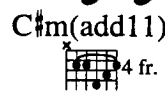
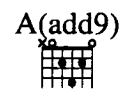
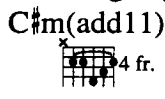
we've gone

1. so sure

sure those girls

we were on some -

f



And - ro - med - a

stood with

those girls

in the Na - vy

your those bombs

feet are fin - al -

A(add9) Bsus4 C#m(add11)

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

A(add9) Bsus4 C#m(add11)

the hair in pairs
 and hold those tears
 so sure we

A(add9) Bsus4 C#m(add11)

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

A(add9)

Bsus4

C#m(add11)

4 fr.

and

now

those

girls

don't

hear

the

dogs

your

feet

are

just

1.

A(add9)

Bsus4

C#m(add11)

4 fr.

bark - ing

on

the ground

girl

2.

A(add9)

Bsus4

C#m(add11)

4 fr.

are

gone

on

the

ground

Waitress

words and music by tori amos

Slowly, in 2

G_{bass}



G5



C



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

p *mp*



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



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

B \flat G5 Gbass

that's an act of kind - ness } ah But

in her club sand - wich

sub. f

Gsus4 G Gsus4

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

Gsus4/B \flat Gsus4/C Gsus4 G

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

Gsus4 Gsus4/B \flat Gsus4/C

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

Guitar chords: G5, C, B \flat , G5

Musical notation for the first system, including guitar chords and piano accompaniment. The system consists of a guitar staff with chords G5, C, B \flat , and G5, and a piano accompaniment with a *mf* dynamic.

Guitar chords: C, B \flat , G5

Musical notation for the second system, including guitar chords and piano accompaniment. The system consists of a guitar staff with chords C, B \flat , and G5, and a piano accompaniment with a *mp* dynamic.

Guitar chords: G \flat 5, G5, C

ah I want to kill this

Musical notation for the third system, including guitar chords, vocal line, and piano accompaniment. The system consists of a guitar staff with chords G \flat 5, G5, and C, a vocal line with lyrics "ah I want to kill this", and a piano accompaniment with a *p* dynamic.

Guitar chords: B \flat , G5, G, C

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

Musical notation for the fourth system, including guitar chords, vocal line, and piano accompaniment. The system consists of a guitar staff with chords B \flat , G5, G, and C, a vocal line with lyrics "kill - ing wish they're too man - y stars and", and a piano accompaniment with a *p* dynamic.

Bb

Gsus2

G5

not e - nough sky

Boys all think

C

Bb

G5

she's liv - ing kind - ness

Eb

Bb

C5

G5

ask a fel - low

wait - ress

Eb

Bb

C5

G5

ask - a fel - low

wait - ress

bells for her

words and music by tori amos

Delicately



Em Bm/E

3/4

p



with pedal



Gmaj7 Bm7/A Em

and through the life force and

legato

L.H. *sempre simile*



there goes her friend

Bm/E

Em



on her Ni - shi - ki it's out of time

Bm/E



and through the por - tal they can make a - mends _

Em



hey would you say ___ what - ev - er ___ we're blan - ket friends

C/E



G

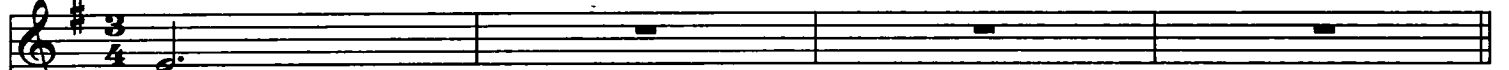


D



can't stop what's com - ing can't stop what is on ___ its _

Em



way



Bm/E



and through the walls they _ made their mud - pies _ I've



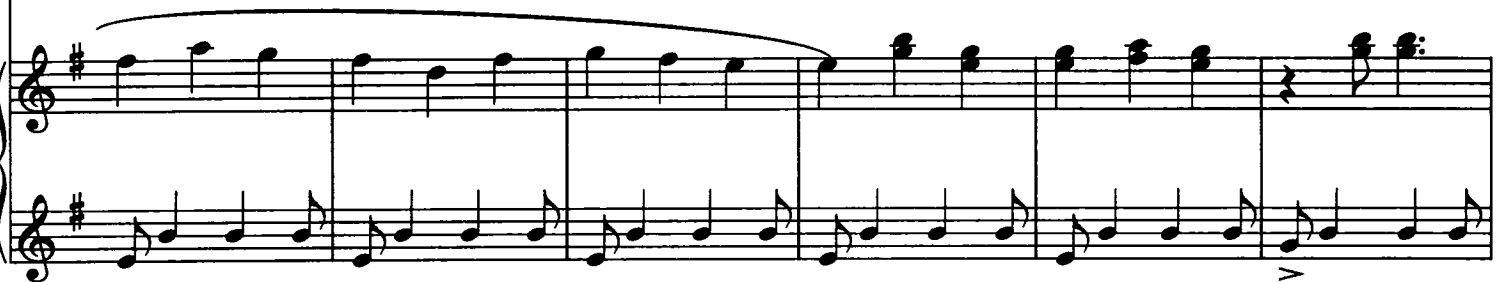
Em



G



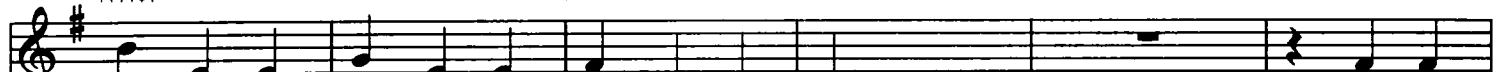
got your mind I said she said I've your voice I said



Em



Bm/E



you don't need my voice girl you have your own but you



Gmaj7

Bm7/A

Em



ne-ver thought it was e - nough of

Bm/E



so they went years and years

Gmaj7

Bm7/A

Em



like sis - ters blan - ket blan - ket girls al - ways

Bm/E



there through through that and this there's

Em



noth- ing we can - not e - ver fix I said can't

C/E



G



D



Em



stop what's com-ing can't stop what is on its way

C/E



G



hey can't stop what's com-ing can't stop what is

D



Em



on its way

Bm/E



Bells and foot-falls and soldiers and dolls

Em



brothers and lovers she and I were

Bm/E



now she seems to be sand under his shoes

Em



there's nothing I can do can't

C/E



G



D



Em



stop what's com-ing can't stop what is on _____ its _ way

C/E



G



can't stop what's coming can't stop what is

D



Em



on _____ its _ way and

Bm/E



now I speak to you are you in _ there you

Em



have her face and her eyes but you are not her and

Bm/E



we go at each o - ther like blank ettes

Em



C/E



blank ettes who can't find their

G



D



Em



their thread and their bare can't

C/E G D Em

stop can't stop lov-ing ooh

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are four guitar chord diagrams: C/E, G, D, and Em. The piano part consists of a treble and bass clef with a 4/4 time signature. The vocal line has lyrics: 'stop can't stop lov-ing ooh'.

G D C/E G

can't stop lov-ing can't stop what is

This system contains measures 5 through 8. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are four guitar chord diagrams: G, D, C/E, and G. The piano part continues with a 4/4 time signature. The vocal line has lyrics: 'can't stop lov-ing can't stop what is'.

D Em

on its way and

This system contains measures 9 through 12. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are two guitar chord diagrams: D and Em. The piano part continues with a 4/4 time signature. The vocal line has lyrics: 'on its way and'.

C/E G D rit.

I see it com-ing and it's on its way

This system contains the final four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are three guitar chord diagrams: C/E, G, and D. The piano part continues with a 4/4 time signature. The vocal line has lyrics: 'I see it com-ing and it's on its way'. The piece concludes with a 'rit.' (ritardando) marking.

cloud on my tongue

words and music by tori amos

Moderately slow

Capo on 1st fret: D



E \flat

Dsus4



E \flat sus4

D5



E \flat 5

B \flat



C \flat

D



E \flat

Dsus4



E \flat sus4

1. Some-one's knock-in' on my
2. (D.S.) Got a cloud sleep-ing

p

D5



E \flat 5

B \flat



C \flat

C/G



D \flat /A \flat

G



A \flat

C/G



D \flat /A \flat

G



A \flat

kit - chen door leave the wood out - side what
on my tongue he goes then it goes and

D



E \flat

Dsus4



E \flat sus4

D5



E \flat 5

B \flat



C \flat

B \flat



C \flat

F




G \flat

all the girls here are freez - ing cold leave me with your
kiss the vio-lets as they're walk - ing up Leave me with your

mf

to Coda

C

 D \flat

Gsus4

 A \flat sus4

G

 A \flat

B \flat

 C \flat

F


 G \flat

C

 D \flat

Gsus4

 A \flat sus4

G

 A \flat

Bor - ne - o I don't need much to keep me warm and
 Bor - ne - o



C

 D \flat

F/C

 G \flat /D \flat

C

 D \flat

F/C


 G \flat /D \flat


don't stop now what you're do - in' what you're do - in'



C

 D \flat

G

 A \flat

B \flat maj7

 C \flat maj7

C

 D \flat

F/C

 G \flat /D \flat

my ug - ly one Bring then all here hard to hide a



C


 D \flat

F/C

 G \flat /D \flat

C

 D \flat

G

 A \flat

B \flat maj7

 C \flat maj7

a hun - dred girls in your hair it won't be fair



Db Gb/Db Db Gb/Db Db Gb/Db

if I hate her if I ate her you can go

cresc. *mf*

Db Gb/Db Db Gb/Bb Cbsus2 Db Ebm

now you can go now You're al - read-y in there

rit. *mp*

Gb/Bb Cbsus2 Db Gb/Bb Cbsus2 Db





I'll be wear-ing your tat - too you're

Cb/Eb Eb Ebsus4 Eb5 Cb

al - read-y in there

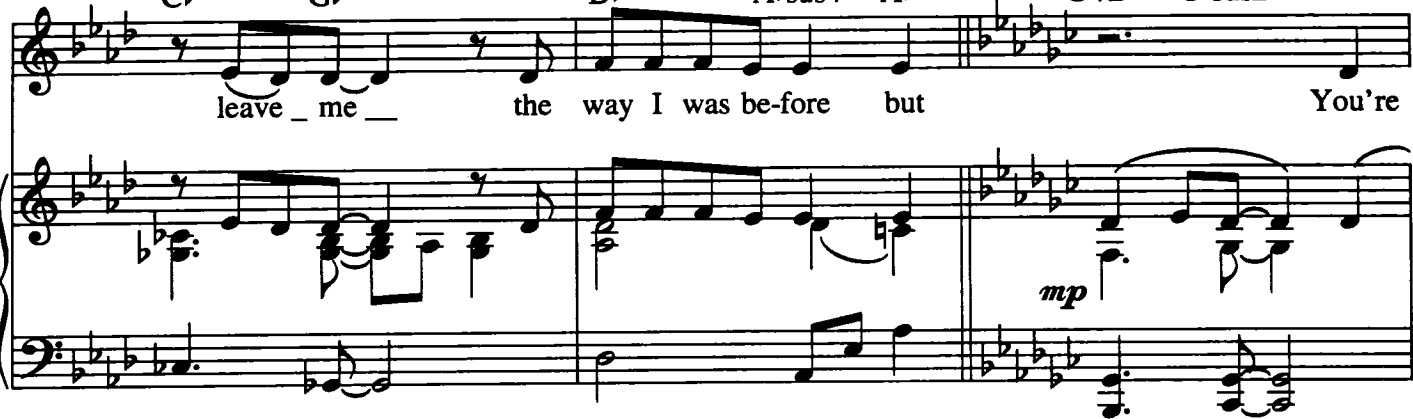
D.S. al Coda

♠ Coda

      
 C_b G_b D_b A_bsus4 A_b G_b/B_b C_bsus2

leave _ me _ the way I was be-fore but You're






mp



       
 D_b E_bm G_b/B_b C_bsus2 D_b G_b/B_b C_bsus2 D_b


al - read-y in there I'll be wear-ing your tat - too _ I'm



    
 C_b/E_b E_bm C_b G_b D_b

al - read-y in cir-cles and cir-cles and cir-cles a-gain the girl's _ in

mf



Dm



Eb m

Bb



Cb

F



Gb

C



Db

Dm



Eb m

Bb



Cb

cir-cles and cir-cles and cir-cles a-gain the girl's _ in cir-cles and cir-cles and

F



Gb

C



Db

Dm



Eb m

Bb



Cb

F



Gb

C



Db

cir-cles a-gain the girl's _ in cir-cles and cir-cles and cir-cles a-gain well

D



Eb

Dsus4



Ebsus4

D



Eb

Dsus4



Ebsus4

D



Eb

Dsus4



Ebsus4

Some-one's knock-in' on my

mf

D5



Eb5

Bb



Cb

C/G



Db/Ab

G



Ab

C/G










Db/Ab

G



Ab

kit-chen door _ leave the _ wood out - side what

      
 Eb Eb/sus4 Eb5 Cb Db Gb/Db Db

all the girls _ here are freez-ing cold _ you can go now

 
 Gb/Db Db

you can go now

you can go now

rit. -----

you can go now






rit. -----

     
 Gb/Bb Cbsus2 Db Ebm Gb/Bb Cbsus2

You're al - read-y in there

I'll be

mp

    
 Db Gb/Bb Cbsus2 Db Cb/Eb

wear-ing your tat - too _

I'm al - read-y in there _

Dm
EbmBb/D
Cb/EbF/C
Gb/DbAm
BbmDm
EbmF
Gb

thought I was o - ver the bridge now _









The first system of music features a vocal line with the lyrics "thought I was o - ver the bridge now _". The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. A triplet of eighth notes is marked with a "3" above it. The guitar chord diagrams are positioned above the vocal line.

o - ver the bridge now _ I'm al - read-y in








The second system of music continues the vocal line with the lyrics "o - ver the bridge now _ I'm al - read-y in". The piano accompaniment continues with the same melodic and harmonic structure. A triplet of eighth notes is marked with a "3" above it. The guitar chord diagrams are positioned above the vocal line.

cir-cles and cir-cles and cir-cles a-gain the girl's _ in cir-cles and cir-cles

The third system of music features a vocal line with the lyrics "cir-cles and cir-cles and cir-cles a-gain the girl's _ in cir-cles and cir-cles". The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. A triplet of eighth notes is marked with a "3" above it. The guitar chord diagrams are positioned above the vocal line. The dynamic marking *mf* is present in the piano accompaniment.

       
 G \flat D \flat B \flat bass E \flat m C \flat G \flat D \flat B \flat bass

got to stop spin-ning cir-cles and cir-cles and cir-cles a-gain the girl's _in

      
 E \flat m C \flat G \flat D \flat B \flat bass E \flat E \flat sus4

cir-cles and cir-cles and cir-cles a-gain well

    
 E \flat 5 C \flat G \flat D \flat A \flat 5

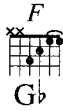
rit. -----

PRETTY GOOD YEAR

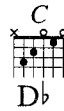
Words and Music by Tori Amos

Flowing

Capo on 1st fret:



G \flat



D \flat



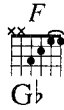
E \flat m



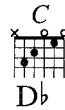
C \flat

The first system of piano accompaniment for the 'Flowing' section. It features a treble and bass clef with a 3/4 time signature. The music begins with a piano (*p*) dynamic. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a simple bass line. The system concludes with a repeat sign.

with pedal



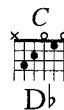
G \flat



D \flat

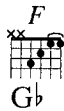


G \flat

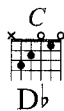


D \flat

The second system of the score, featuring a vocal line and piano accompaniment. The vocal line is written in a treble clef with lyrics: "Tears on the sleeve of a man don't wan-na be a". The piano accompaniment continues with a similar melodic and bass line structure as the first system, ending with a repeat sign.



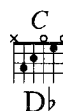
G \flat



D \flat



G \flat



D \flat

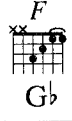
The third system of the score, featuring a vocal line and piano accompaniment. The vocal line continues with the lyrics: "boy to-day". The piano accompaniment maintains the same melodic and bass line structure, concluding with a repeat sign.



G \flat



D \flat



G \flat



D \flat

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



G \flat



D \flat



G \flat



D \flat

bike to _ race and



C \flat sus2



D \flat sus4



D \flat

Greg he writes let-ters and burns his C _ D \flat they



E \flat m7

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

cresc.

Bsus2

 Cbsus2

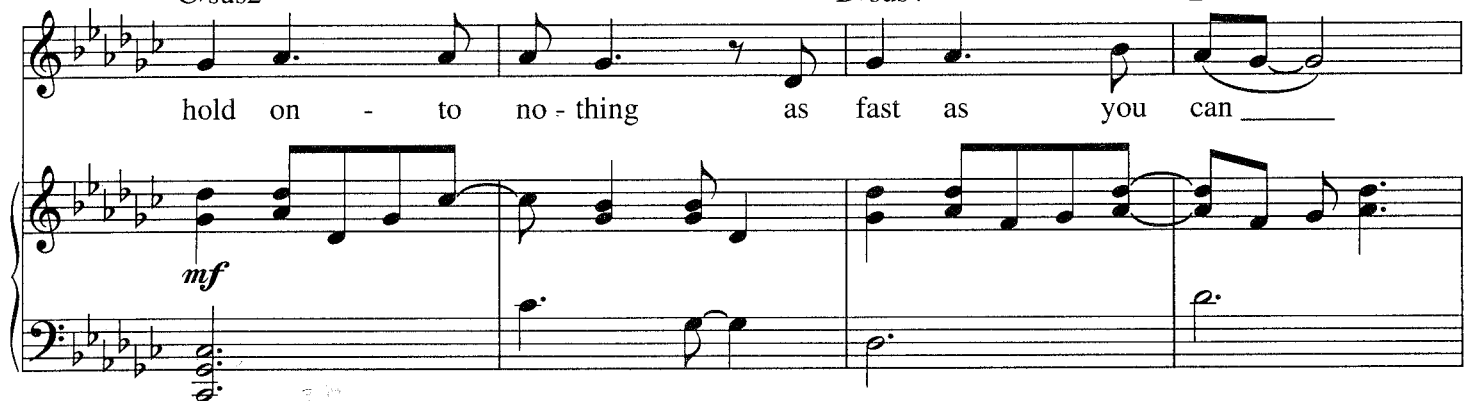
Csus4

 Dbsus4


C


 D \flat


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




mf

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



mf

F
 C
 F
 C

G \flat D \flat G \flat D \flat

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

mp

F
 C
 F
 C

G \flat D \flat G \flat D \flat

back _ back _ back _

F
 C
 F
 C

G \flat D \flat G \flat D \flat

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

F
 C
 F

G \flat D \flat G \flat

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

cresc.

4/4



Cb



Gbbass

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

f marcato



Gb



Db



Ebm

mp



Cb



Gb



Db



Ebm

pret - ty _ good year ah



Cb



Gb



Db



Ebm



Cb

pret - ty _ good

B♭sus2

C♭sus2

C

D♭

some things _____ are

p



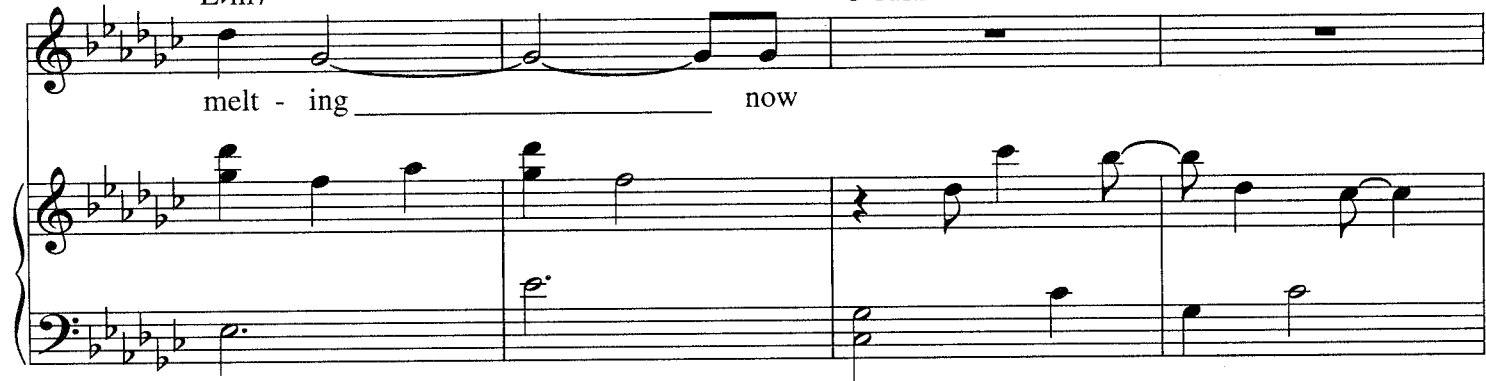
Dm7

E♭m7

B♭sus2

C♭sus2

melt - ing _____ now



C

D♭

some things _____ are



Dm7

E♭m7

B♭sus2

C♭sus2

melt - ing _____ now well

cresc.



E \flat 5

E5

G \flat bass

Gbass

A \flat bass

Abass

hey _____ what's it gon-na

E \flat 5

E5

G \flat bass

Gbass

A \flat bass

Abass

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

E \flat 5

E5

G \flat bass

Gbass

A \flat bass

Abass

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

F

G \flat

C

D \flat

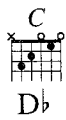
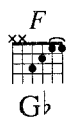
D m

E \flat m

B \flat

C \flat

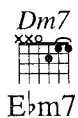
ah _____



and











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




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











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


 *F*
 *C*
 *Dm*
 *Bb*
 *Gb*
 *Db*
 *Ebm*
 *Cb*











well still pret - ty __ good



 *F*
 *C*
 *Dm*
 *Bb*
 *Gb*
 *Db*
 *Ebm*
 *Cb*


year ah pret - ty __ good



 *F*
 *C*
 *Dm*
 *Bb*
 *C*
 *Gb*
 *Db*
 *Ebm*
 *Cb* *poco rit.*
 *Db*

ah pret - ty __ good year

pp



BAKER BAKER

Words and Music by Tori Amos

Slowly, with a flexible tempo

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

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

mp

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

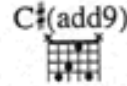
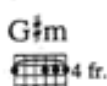
make me whole _ a - gain _ and I won - der what's in a day _
made of ic - ing and I won - der how mine could taste _ may -

C#(add9) E(add9) G#m 4 fr. E(add9)

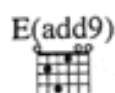
what's in your cake this time _ I guess you heard he's
be we could change his mind _ I know you're late for



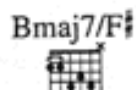
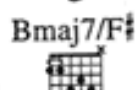
gone to L. A. he says that be - hind my eyes I'm hid - ing
your next pa - rade you came to make sure that I'm not run - ning



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



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



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

1.   2. 

here _____ may - be not this




  4 fr.   

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

p *mp a tempo*



   4 fr. 

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



   *rit.* 

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

rit.



God

Words and Music by Tori Amos

Moderately, with a steady beat

Capo on 1st fret:



ooh hoo —

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, a key signature of two flats, and a 3/2 time signature. It contains a whole rest followed by a half note G4, a quarter note A4, and a half note Bb4. Above the staff are guitar chord diagrams for Am (Bbm), Cbass (Dbass), Dbass (Ebbass), and Am (Bbm). The middle and bottom staves are piano accompaniment with treble and bass clefs respectively. The piano part begins with a mezzo-forte (mf) dynamic marking. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

§

Am
Bbm

D7/E
E^b7/F

Am
Bbm

Cbass
Dbass

Dbass
Ebbass

God _ some - times _ you just don't come through

The second system of the musical score continues the piano accompaniment and adds a vocal line. The vocal line has a treble clef and contains the lyrics "God _ some - times _ you just don't come through". Above the staff are guitar chord diagrams for Am (Bbm), D7/E (E^b7/F), Am (Bbm), Cbass (Dbass), and Dbass (Ebbass). The piano accompaniment continues with the same rhythmic pattern.

Am
Bbm

D7/E
E^b7/F

Am
Bbm

God _ some - times _ you just don't come through do you

The third system of the musical score continues the piano accompaniment and adds a vocal line. The vocal line has a treble clef and contains the lyrics "God _ some - times _ you just don't come through do you". Above the staff are guitar chord diagrams for Am (Bbm), D7/E (E^b7/F), and Am (Bbm). The piano accompaniment continues with the same rhythmic pattern.

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

need a wo - man to look af - ter you



  
 Am B♭m D7/E E♭7/F Am B♭m

God _ some - times _ you just don't come through

to Coda ⊕



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

1. You



 
 C D♭ A B♭

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



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 _

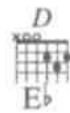
p // *a tempo*



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

Gently, flowing

Icicle

Capo on 1st fret: G5

Words and Music by Tori Amos

es des
ces bes
as gef
Bass e



A♭5

I - ci - cle

L.H. *p* L.H. *p* melody

Cm D♭m G5 A♭5 Cm D♭m G5 A♭5

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

G5 A♭5

ing

p

Cm D♭m G5 A♭5

1., 3. I - ci - cle I - ci - cle where are you go - ing _ I
2. greet - ing the mon - ster in our Eas - ter dres - ses Fa -

* as played on recording



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



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



lay _____ down gon - na lay _____
 lay _____ down gon - na lay _____



to Coda

1.

2.

down down and when

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

  
 rest my head and when they say "take of his

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

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


mf



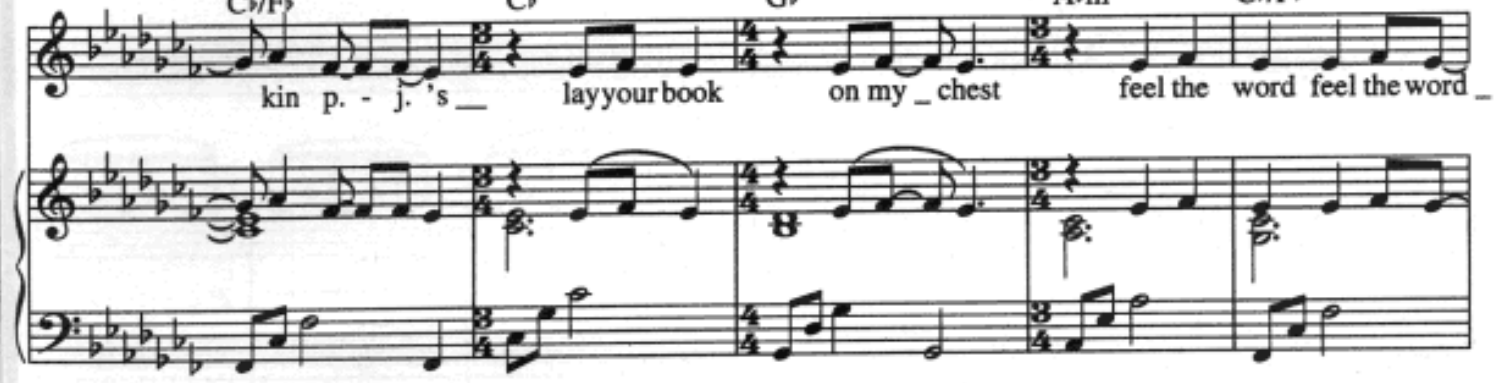


 all down - stairs sing-ing prayers sing a-way he's in _ my pump-





 kin p. - j.'s _ lay your book on my _ chest feel the word feel the word _





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





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



    
 Cb/Fb Cb Gb Abm Cb/Fb



— you know I I could have I should have



  
 Cb Gb Ab5

I did - n't so




 
 F7+ G+

Coda ⊕

lay

D.S. al Coda



  
 Ab5 Fb Ab5

down I'm gon - na lay down



Cornflake Girl

Tori Amos

intro: You bet your life she will you swear to christ she will and you
go again and again into her hand you do, trusting i do
but she does it again and again. You swear to christ
she wont you bet your life she wont Ah but that smile
she does it so well...

Handwritten musical notation for the first system, consisting of a treble and bass clef staff. The music features a steady 4/4 rhythm with a mix of eighth and quarter notes. There are some triplets indicated by a '3' over a group of notes.

Handwritten musical notation for the second system, continuing the piece with similar rhythmic patterns and melodic lines in both staves.

Handwritten musical notation for the third system, showing further development of the musical themes.

Handwritten musical notation for the fourth system, leading into the first line of lyrics.

Never had a cornflake girl

Thought it was a good

Handwritten musical notation for the fifth system, with lyrics written below the notes.

Solution, hangin with the rain girls

she's gone to the other side giving us the

Handwritten musical notation for the sixth system, the final line of music on the page.

you leave no

things are getting kinda gross And i go at sleepy time

this is not really happening

you bet your life it's you bet your life it's

why you bet your life it's a feel out the watch word just feel out the

watch word she know she knows what's

going on seems we got a cheaper feel now all the sweat we're gone

gone to the other side with my encephalic

they must of paid a real nice price shes puttin on her string bean love this is not really this

a this is not a really happening — you bet your life it is

you bet your life it is — ohhoo you bet your life it's a

L.H. Real at the watch word just peel off the watch word

no say no never had a cornflake girl thought it was

a good solution yeah

First system of piano introduction. The right hand features a complex, rhythmic melody with many beamed eighth notes and triplets. The left hand provides a steady accompaniment with quarter notes and chords.

Second system of piano introduction. The right hand continues with intricate triplets and sixteenth-note patterns. The left hand maintains a consistent harmonic support.

Third system of piano introduction. The right hand has a melodic line with some rests, while the left hand plays a simple bass line. The word "rabbit" is written in the right hand staff.

Fourth system of piano introduction. The right hand has a melodic line with some rests, while the left hand plays a simple bass line. The word "rabbit" is written in the right hand staff.

Fifth system of piano introduction. The right hand has a melodic line with some rests, while the left hand plays a simple bass line. The word "rabbit" is written in the right hand staff.

Sixth system of piano introduction. The right hand has a melodic line with some rests, while the left hand plays a simple bass line. The word "rabbit" is written in the right hand staff.

where'd you put the keys girl?

put the keys? in my heart and you say it's you will I don't even know much anymore

like your heart and you swear its our well where'd you put the keys

girl?

And the man with the golden gun thinks he knows so much

thinks he knows something and the man with golden gun thinks he knows something thinks he knows more

And the man with the golden gun thinks he knows so much thinks he knows something and not the man with the

golden gun thinks he knows so much, thinks he knows something

Compline

Handwritten musical notation for the first system, consisting of a treble and bass clef. The treble clef part features a series of chords and melodic lines with some triplets. The bass clef part has a more rhythmic accompaniment. A handwritten note below the bass clef reads "Pedal optional".

Handwritten musical notation for the second system. The treble clef part has a melodic line with some triplets. The bass clef part has a simple accompaniment. The lyrics "ra - bit" are written in the right-hand margin.

Handwritten musical notation for the third system. The treble clef part has a melodic line with some triplets. The bass clef part has a simple accompaniment. The lyrics "whered you put : keys : girl? Rabbit" are written in the right-hand margin.

Handwritten musical notation for the fourth system. The treble clef part has a melodic line with some triplets. The bass clef part has a simple accompaniment. The lyrics "whered you put that that damn thing. In my heart and you. I swear it's your will something you" are written in the right-hand margin.

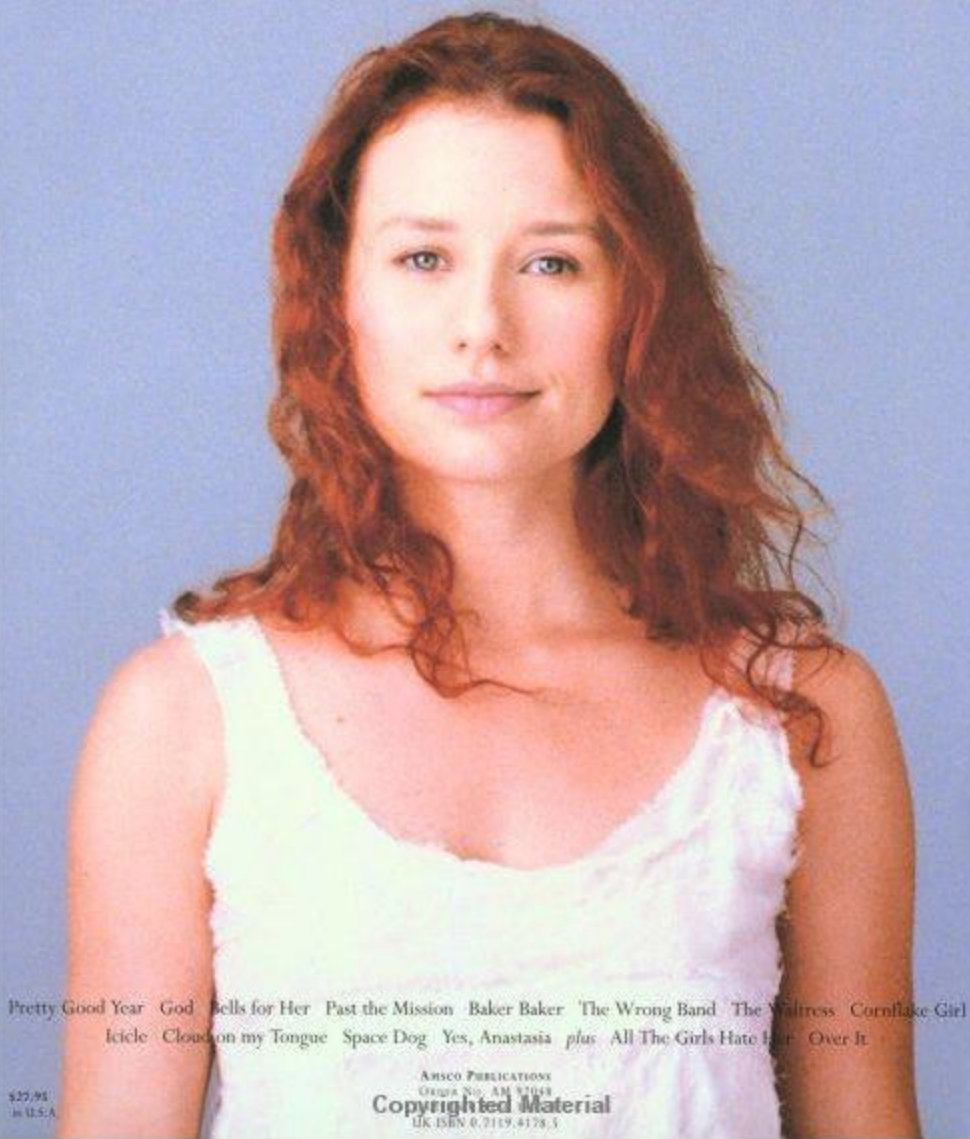
Handwritten musical notation for the fifth system. The treble clef part has a melodic line with some triplets. The bass clef part has a simple accompaniment. The lyrics "know anymore like your heart and you swear its your will whered you put the keys girl?" are written in the right-hand margin.

LPC



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