

TORI AMOS BOYS FOR PELE





CONTENTS

- Beauty Queen/Horses 18
- Blood Roses 28
- Father Lucifer 36
- Professional Widow 42
- Mr Zebra 50
- Marianne 54
- Caught a Lite Sneeze 72
- Muhammad My Friend 82
- Hey Jupiter 65
- Way Down 114
- Little Amsterdam 92
- Talula 100
- Not The Red Baron 110
- Agent Orange 126
- Doughnut Song 117
- In the Springtime of his Voodoo 129
- Putting The Damage On 138
- Twinkle 148

BEAUTY QUEEN/HORSES

WORDS AND MUSIC BY
TORI AMOS

Freely

No chord

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, 4/4 time, with a key signature of one flat (Bb). It begins with a whole rest for four measures, followed by a melodic phrase starting on G4, moving to A4, Bb4, and A4, with a fermata over the final note. The lower staff is a piano accompaniment in bass clef, 4/4 time, with a key signature of one flat. It features a series of whole notes in the bass line: Bb2, A2, G2, F2, E2, D2. Dynamic markings *p*, *mp*, *mf*, and *p* are placed above the notes. The instruction "with pedal throughout" is written below the piano staff.

Hey _____

p *mp* *mf* *p*

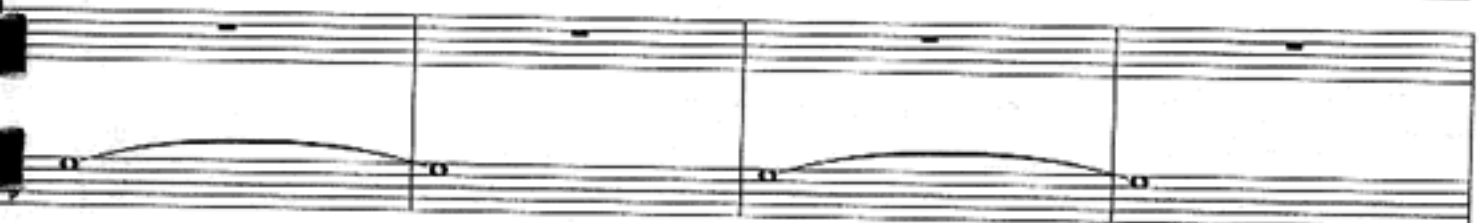
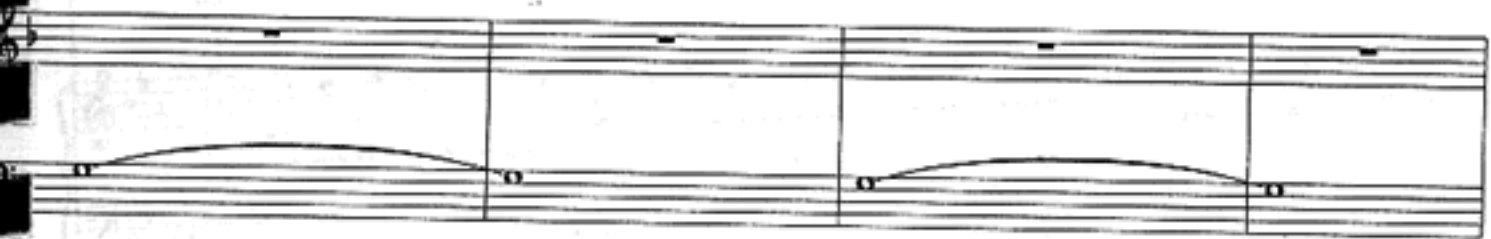
with pedal throughout

The second system continues the musical score. The vocal line begins with a melodic phrase starting on G4, moving to A4, Bb4, and A4, with a fermata over the final note. The piano accompaniment continues with whole notes in the bass line. The lyrics "hey _____ She's _____ a Beau - ty Queen" are written below the vocal line.

hey _____ She's _____ a Beau - ty Queen

The third system continues the musical score. The vocal line begins with a melodic phrase starting on G4, moving to A4, Bb4, and A4, with a fermata over the final note. The piano accompaniment continues with whole notes in the bass line. The lyrics "hey _____ my sweet bean _____ bag in the street take it" are written below the vocal line.

hey _____ my sweet bean _____ bag in the street take it



Moderately

Ab



Fm



Cm



Fm

*mp* (use both hands)

Cm Ab Fm

ride on they say that your de - mons can't
tail or and may - be to - geth - er we'll.

Cm F5 Cm Ab

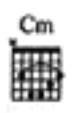
go there } so I got me some
make moth - er well

Fm Cm Fm Cm

Hors - es to ride on to ride on as

Ab Fm Cm F5

long as your ar - my keeps per - fect - ly



to Coda ♠

N.C.

still

piano solo

mf

Musical notation system 1: Treble and bass clefs. Treble clef contains a whole note chord (Cm) and a melodic line starting with quarter notes. Bass clef contains a whole note chord (Cm) and a melodic line starting with quarter notes. The system is divided into three measures.

Musical notation system 2: Treble and bass clefs. Treble clef contains a melodic line with eighth notes and slurs. Bass clef contains a melodic line with eighth notes and slurs. The system is divided into three measures.

Musical notation system 3: Treble and bass clefs. Treble clef contains a melodic line with eighth notes and slurs. Bass clef contains a melodic line with eighth notes and slurs. The system is divided into three measures.

Musical notation system 4: Treble and bass clefs. Treble clef contains a melodic line with eighth notes and slurs. Bass clef contains a melodic line with eighth notes and slurs. The system is divided into three measures. Includes dynamic markings *f* and *ve*.

p

D.S. al Coda ♦

and

mf

⊕ Coda



§§



you showed me the mead - ow and
got me some Hors - es to



Milk - wood and Silk - wood and you would if
ride on to ride on they say that your

Fm Cm F5 Cm

I would but you nev - er would so I
de - mons can't go there there so I

Ab Fm Cm Fm

chased down your pos - ies your pan - sies in my
got me some Hors - ies to ride on to

Cm Ab Fm

to Coda ♦♦

hos - ies on then o - pened as my hands and they
ride on as long as your ar - my keeps

cresc.

Cm F5 Cm

were emp - ty then

sub. p

4

Ab Eb

off with Sup - er - fly

mf

Fsus2

,sniff - ing a Sharp - ic pen hon - ey it's

Eb Cm Ab Eb Fsus2

Bill and Ben off with Sup - er - fly count-ing your bees oh

p

Eb Cm Ab Eb




me hon - ey like one two three the cam - er - a is

mf


Fsus2  **E♭** 

roll - ing it's eas - y — like one two —



Fsus2  **Cm**  **A♭** 

— three and if there — is



B♭  **E♭**  **Cm** 

a way to find you I will find you but



Ab Fm Eb F5

will you find me if Neil makes me a

Cm Ab Fm

tree an af - ro a phar - oah I

Cm Fm Cm Ab

can't go you said so and threads that are

Fm Cm F5 Cm

D.S.S. al Coda ♦♦

gold - en don't break eas - i - ly so I

⊕ ⊕ Coda

E♭ F5 Cm E♭ B♭

per - fect - ly still keeps per - fect - ly

A♭ E♭ B♭ C5

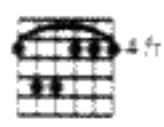
still keeps per - fect - ly still*

p

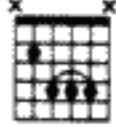
*(whispered)

Moderately fast, ♩ = ♩ throughout

G#m



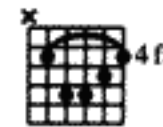
B



F#

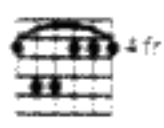


C#m

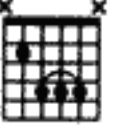


Ah

G#m



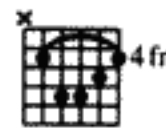
B



F#

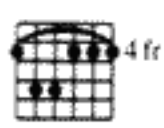


C#m

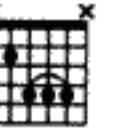


Blood

G#m



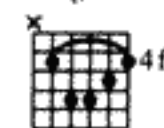
B



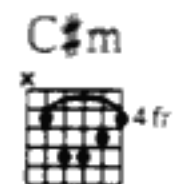
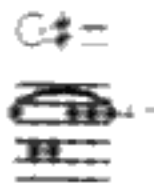
F#



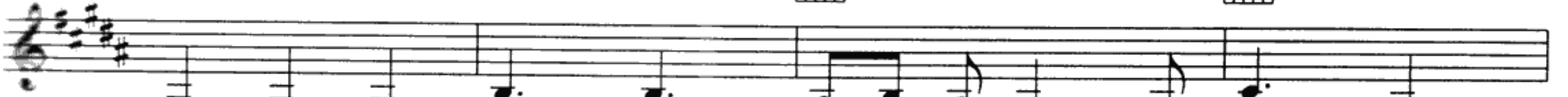
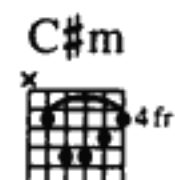
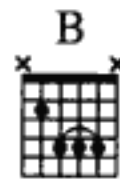
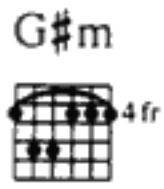
C#m



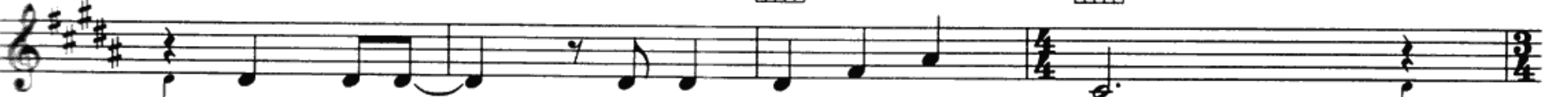
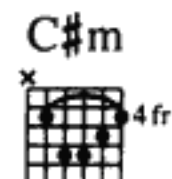
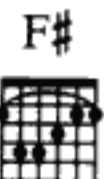
Ro - ses Blood Ro - ses Back on the street now



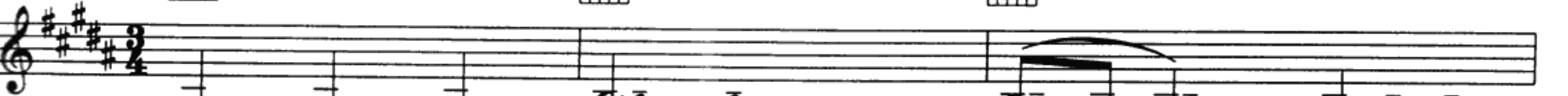
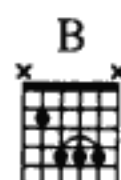
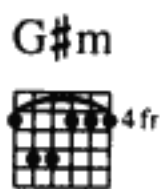
Blood



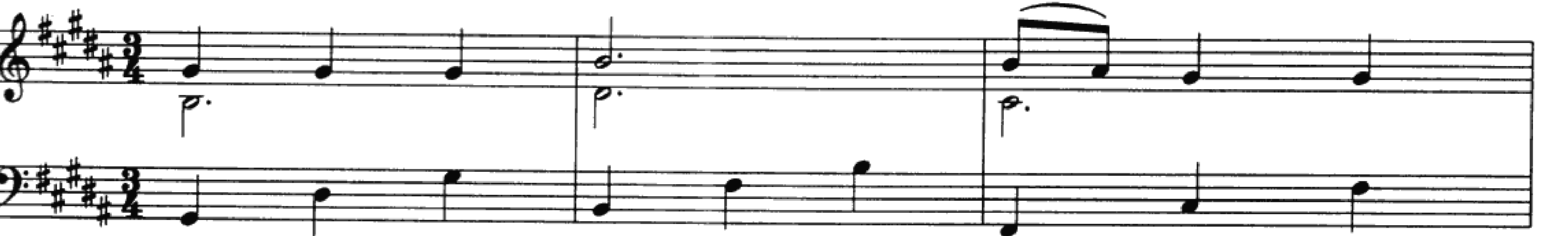
Ro - ses Blood Ro - ses back on the street now



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



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



think - ing
hear - you

Bsus4 B F# C#m

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

R.H. *f*

G#m B F# C#m

chick-ens get a taste of your meat yes

G#m B F# C#m

ah

mf

Guitar chord diagrams: G#m, B, F#, C#m.

you

a tempo

Guitar chord diagrams: G#m, B, F#, C#m.

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

Guitar chord diagrams: G#m, F#, C#m.

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

Guitar chord diagrams: F#, Bsus2, F#, C#sus2.

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

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

This system contains the first line of the song. The vocal line is on a single staff with lyrics. Above it are guitar chord diagrams for F#, Bsus2, F#, and C#m. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef).

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

This system contains the second line of the song. The vocal line is on a single staff with lyrics. Above it are guitar chord diagrams for F#, C#m, G#m, and B. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef).

place where you been yes -

This system contains the third line of the song. The vocal line is on a single staff with lyrics. Above it are guitar chord diagrams for F#, C#m, G#m, B, and F#. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef).

ah

This system contains the fourth line of the song. The vocal line is on a single staff with the lyric 'ah'. Above it are guitar chord diagrams for C#m, G#m, B, F#, and C#m. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef).

Chord diagrams for the first system: G, Am/C, G, Dm.

She knows I know I've thrown a way - y - y -
 She knows I've thrown a way - y - y -

a tempo

Chord diagrams for the second system: Am/C, G, Dm.

those grac

Chord diagrams for the third system: Am, G, D.

es the Belle of New Or - leans

a tempo
p

Chord diagrams for the fourth system: Am, G, D.

tried to show me once how to tan - go

Chord diagrams for G and F# are shown above the staff. The vocal line begins with the lyrics "wrapped a - round your feet".

Piano accompaniment for the first system, showing the right and left hand parts.

Chord diagrams for Am, G, and D are shown above the staff. The vocal line continues with the lyrics "wrapped a - round like good lit - tle ro - ses".

Piano accompaniment for the second system, showing the right and left hand parts.

Chord diagrams for G#m, B, F#, and C#m are shown above the staff. The vocal line includes the word "ah".

Piano accompaniment for the third system, including a *mf* dynamic marking.

Chord diagrams for G#m, B, F#, and C#m are shown above the staff. The instruction "D.S. al Coda" is present.

Piano accompaniment for the fourth system, including a *mf* dynamic marking and a *Cresc.* marking. The vocal line ends with the word "Blood".

allegro

when chick-ens get a taste of your meat

R.H. *f*

G#m

B

F#

C#m

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

G#m

B

F#

C#m

G#m

when he sucks you deep yes some

B

F#

G#m

times you're noth - ing but meat



FATHER LUCIFER

WORDS AND MUSIC BY TORI AMOS

Moderately fast

C#m E/B A C#m/G# F#m A B G#m

mp

C#m E/B A C#m/G# F#m A B G#m

C#m E/B A C#m/G# F#m A B G#sus4

1.,3. Fath - er Lu - ci - fer — you nev - er looked so sane
 2. he says he reck - ons I'm — a wat - er - col - our stain

C#m E/B A C#m/G# F#m A B G#sus4

you al - ways did pre - fer the driz - zle to the rain
 he says I run and then I run from him and then I run

C#m E/B A C#m/G# F#m A B G#sus4

tell me that you're still in love with that milk maid
 he did - n't see me watch - ing from the aer - o - plane

C#m E/B A C#m/G# F#m A B G#sus4

how's the Liz-zies how's your Je - sus Christ been hang
 he wiped a tear and then he threw a - way our ap - ple

to Coda ☉

C#m E/B A C#m/G# F#m A B G#sus4 C#m E/B A C#m/G#

ing }
 seed

F#m A B

noth - ing's gon - na stop me from

f

A5 C#m B

float ing noth - ing's gon - na stop.

A5 C#m E/B A C#m/G#

me from float ing

mp

1. F#m A B G#m C#m E/B A C#m/G# F#m A B

2. F#m A B A5 B5 C#5 A5 B5 C#5

A5 B5 C#5 A5 B5 C#5 A5 add9, #11

ev - 'ry-day's

B C#m A5add9 B C#m

my wed - ding day though ba - by's still in his co - ma - tose state I'll

A5add9 B C#m A5add9

die my own Eas - ter eggs don't go yet just

B C#m A5add9 B C#m

don't go - o - o Been-ie lost the sun - set but that's O. K.

A5add9 B C#m A5add9

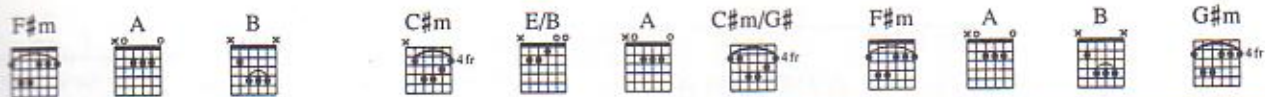
does Joe bring flowers to Mar-'lyns grave and girls that eat piz-za and

B C#m A5add9 B

nev-er gain weight nev-er gain weight nev-er gain

C#m E/B A C#m/G# F#m A B G#m C#m E/B A C#m/G#

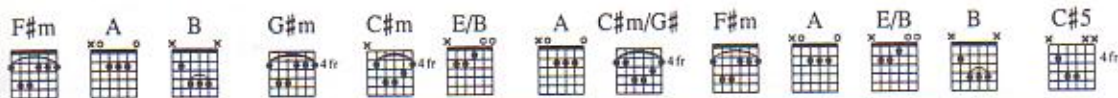
weight



D.S. al Coda ⊕



⊕ Coda

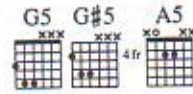
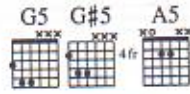
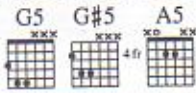




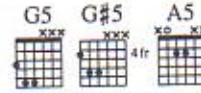
PROFESSIONAL WIDOW

WORDS AND MUSIC BY TORI AMOS

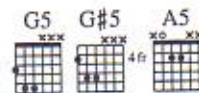
In 2, with a heavy beat



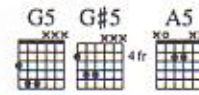
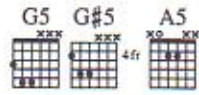
8vb throughout



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

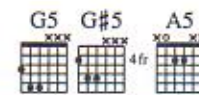
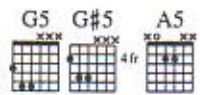


hon - ey bring it close to my lips yes
hon - ey bring it close to your lips yes



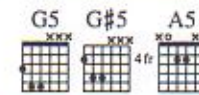
don't blow those

what is termed a

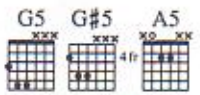
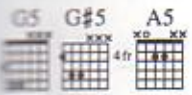


brains _____ yet we got - ta be big boy

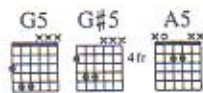
land _____ slide of prin - ci - ple pro - por - tion boy



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



star _____ fuck - er _____ just like my Dad - dy _____



yes star fuck - er



just like my Dad - dy yes sel - ling his ba - by



yes just like my Dad - dy yes gon - na



to Coda

strike a deal - make him feel like a Con - gress - man

G5 G#5 A5 C C/G A5

it runs in the fam - i - ly it

C C/G A5 No chord (ad-lib.) G5 G#5 A5

runs in the fam - i - ly

G5 G#5 A5 G5 G#5 A5 G5 G#5 A5

slow waltz (♩ = $\frac{3}{4}$)

C F G F/G

rest your shoul - ders Peach - es and

ad. p lightly

C C7 F

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

G F/G C C7

far as you can _____ see beau - ti - ful

F G F/G C

an - gel _____ call - ing "we

C7 F G F/G C

got ev - 'ry re - run of Mu - ham - mad Al - i" *D.S. al Coda* ♯

⊕ Coda



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



runs in the fam-i-ly hey ba-by it's run-ning in the fam-i-ly



N.C.
(ad-lib.)

it runs in the fam-i-ly

Slow waltz (♩ = ♩³)



Moth-er Mar-y chi-na

D  A 

white _____ brown may be _____





The first system of music features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). It contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a quarter note (B4) and a quarter note (A4). The piano accompaniment consists of a right hand with a series of chords and a left hand with a bass line. A guitar chord diagram for D major is shown above the first measure, and a diagram for A major is shown above the final measure.

C 

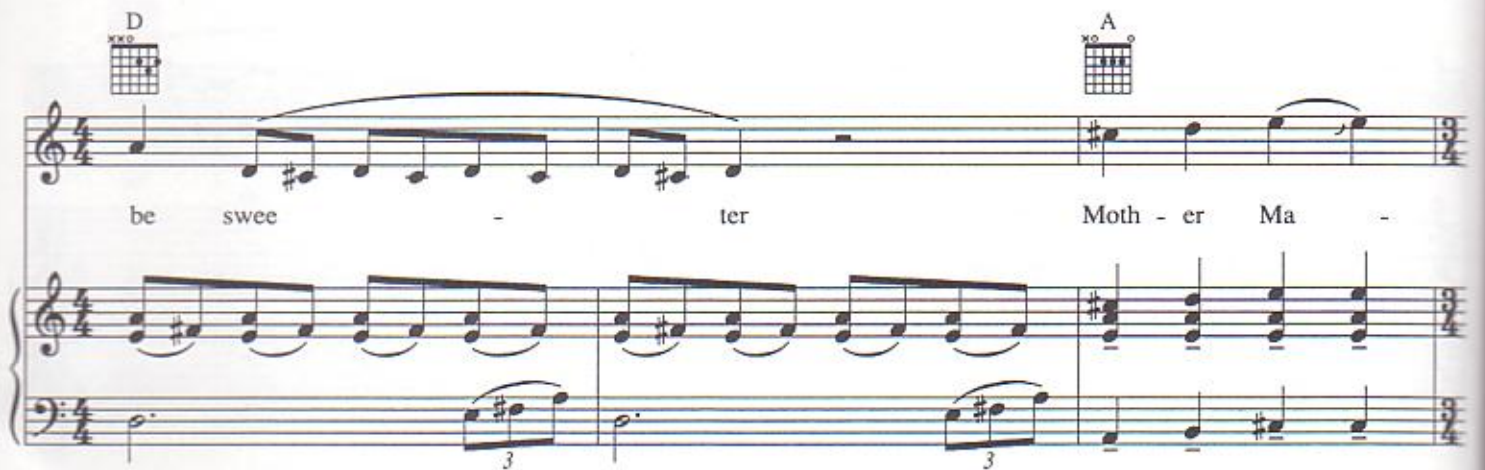
sweet - ee - eet - er may -





The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. It features a quarter note (G4), a quarter note (A4), and a quarter note (B4) under a slur, followed by a quarter rest, then a triplet of eighth notes (C5, B4, A4), a quarter note (G4), and another triplet of eighth notes (A4, B4, C5). The piano accompaniment continues with chords and a bass line. A guitar chord diagram for C major is positioned above the first measure.

D  A 

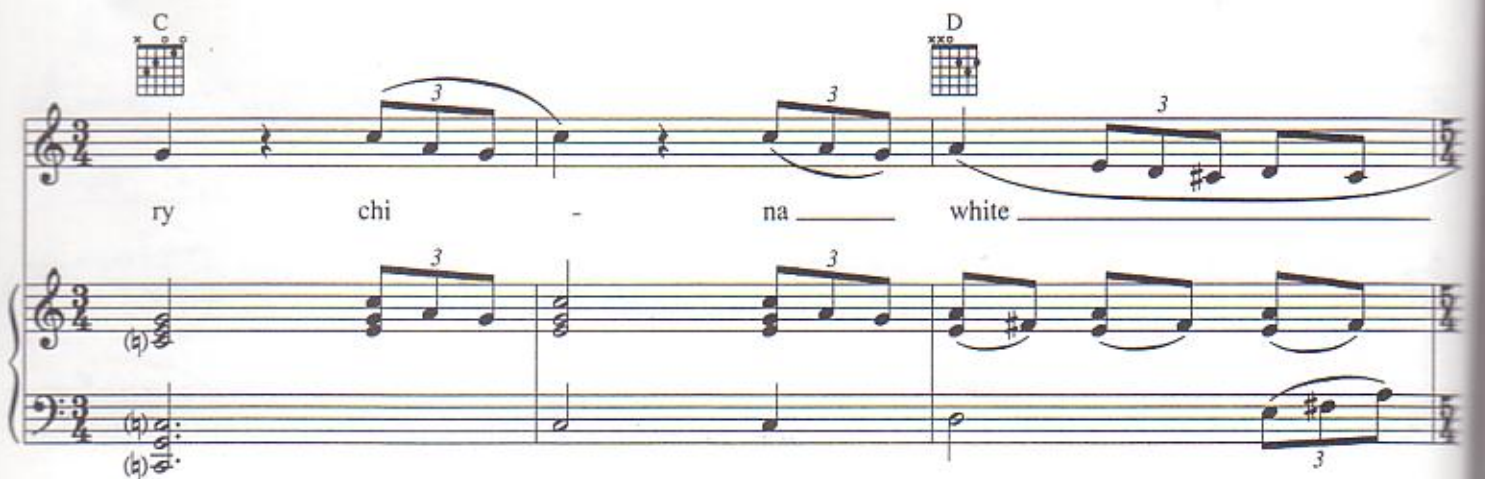
be sweet - ter Mother Ma -





The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. It features a quarter note (G4), a quarter note (A4), and a quarter note (B4) under a slur, followed by a quarter rest, then a quarter note (C5), a quarter note (B4), and a quarter note (A4). The piano accompaniment continues with chords and a bass line. Guitar chord diagrams for D major and A major are positioned above the first and final measures, respectively.


C  D 

ry chi - na white _____






The fourth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. It features a quarter note (G4), a quarter note (A4), and a quarter note (B4) under a slur, followed by a quarter rest, then a triplet of eighth notes (C5, B4, A4), a quarter note (G4), and another triplet of eighth notes (A4, B4, C5). The piano accompaniment continues with chords and a bass line. Guitar chord diagrams for C major and D major are positioned above the first and final measures, respectively.

A  C 







brown may be sweet - er she ³

D  A 







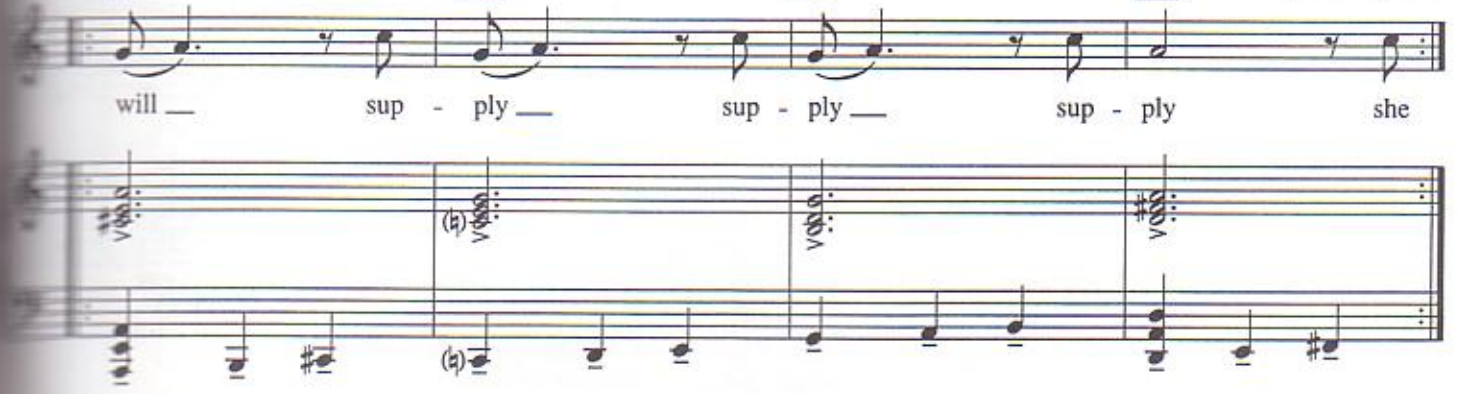
will sup ³ - ply she _____ will sup -

C  G  D 



ply she will sup - ply _____ she

A  C  G  D  *repeat and fade*



will - sup - ply - sup - ply - sup - ply she

mr. zebra

words and music by tori amos

Cabaret sleaze

Bbm F Gb Ab Db

hel - lo Mis - ter Ze - bra can I have your sweat - er 'cause it's

mp

Cm7 F

cold cold cold in my hole hole hole

Bbm F7 Gb Db

Rat - a - tou - ille Strych-nine some - times she's a friend of mine with

mf

Bbm **F** **Gm7** **F/A**

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

mp

Bbm **F** **Bbm** **Ab** **Db**

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

Cm7 **F**

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

Bbm **F7** **Gb** **Db**

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

mf



No chord

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

fig - ure it



out

she's a good - time fel - la she

Db 4fr Bbm Eb 6fr Ab 4fr

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

Bbm F7 Gb

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

Db 4fr Bbm Eb 6fr Ab 4fr

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

mp poco rit.

MARIANNE

WORDS AND MUSIC BY
TORI AMOS

Moderately flowing

Bm




tu - na rub - ber lit - tle blub - ber in —

A



my ig - loo — yeah — and

G



I knew you _____ pig - tails and all -



D/A



G



_____ girls when they fall _____


1 2 3 1 2 3 1 2 3




A




D




Dsus4



A



G



and they said _____ Mar - i - anne _____

mp



D A G

killed her - self _____ and I said not a chance _____

This system contains the first three measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and a bass line. Above the staff, guitar chord diagrams are provided for D, A, and G. The lyrics are: "killed her - self _____ and I said not a chance _____".

Bm A Em/G D/A

_____ not a chance _____

This system contains the next four measures. It continues the vocal line and piano accompaniment. Above the staff, guitar chord diagrams are provided for Bm, A, Em/G, and D/A. The lyrics are: "_____ not a chance _____".

A Bm

don't you love the girls

This system contains the next four measures. It continues the vocal line and piano accompaniment. Above the staff, guitar chord diagrams are provided for A and Bm. The lyrics are: "don't you love the girls".

A

la - dies _____ babes old bags _____ who say _____

This system contains the final four measures of the piece. It continues the vocal line and piano accompaniment. Above the staff, a guitar chord diagram for A is provided. The lyrics are: "la - dies _____ babes old bags _____ who say _____".


G




she was so pret - ty — why — why —

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

A




Asus4




why why did she crawl down in the

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


E



Bm



Bm/D



old — deep — ra - vine —

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

G



Bm



E/B



mp

Musical notation for the fourth system, including piano accompaniment.

Bm

A/D

A

G

Musical notation for the first system. The top staff shows a vocal line with lyrics "c' - mon — pig - tails". The second and third staves show piano accompaniment. Chord diagrams for Bm, A/D, A, and G are shown above the staff.

A

G

D

A/C#

Musical notation for the second system. The top staff shows a vocal line with lyrics "girls and all those sail - ors". The second and third staves show piano accompaniment. Chord diagrams for A, G, D, and A/C# are shown above the staff.

Bm

G

Musical notation for the third system. The top staff shows a vocal line with lyrics "get your — bags and hold down —". The second and third staves show piano accompaniment. Chord diagrams for Bm and G are shown above the staff.

A

D

F5

Musical notation for the fourth system. The top staff shows a vocal line with lyrics "won't you just — hold down —". The second and third staves show piano accompaniment. Chord diagrams for A, D, and F5 are shown above the staff.

G A D E5

hold — down —

G A D

'cause Ed is watch - ing my — ev - 'ry —

Bm G D

sound — I said they're watch - ing my ev - 'ry

Bm6 E/B

sound

L.H.

Bm



A



D/A



E/B



First system of musical notation. It features a guitar chord chart at the top with four chords: Bm, A, D/A, and E/B. Below the chords are three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment includes a right-hand part with eighth and sixteenth notes and a left-hand part with a simple bass line.

Bsus4



F



Second system of musical notation. It features a guitar chord chart at the top with two chords: Bsus4 and F. Below the chords are three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment includes a right-hand part with eighth and sixteenth notes and a left-hand part with a simple bass line. The word "the" is written below the vocal line.

Bm11



Third system of musical notation. It features a guitar chord chart at the top with one chord: Bm11. Below the chord are three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment includes a right-hand part with eighth and sixteenth notes and a left-hand part with a simple bass line. The lyrics "wea - sel _____ squeaks _____ fast - er than - a sev - en day" are written below the vocal line.

Fourth system of musical notation. It features three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment includes a right-hand part with eighth and sixteenth notes and a left-hand part with a simple bass line. The lyrics "week _____ I said" are written below the vocal line.

Tim-my and that pur-ple Mon-key

The first system of music features a vocal line on a treble clef staff with lyrics "Tim-my and that pur-ple Mon-key". Below it is a guitar accompaniment line with a treble clef staff, showing a rhythmic pattern of eighth notes. The key signature has one sharp (F#) and the time signature is 4/4.

Dadd9

E5

Em/G

A

arc all down at Bob - by's house

sub. mp

The second system continues the vocal line with lyrics "arc all down at Bob - by's house". The guitar accompaniment continues with the same rhythmic pattern. A dynamic marking "sub. mp" is present in the first measure.

A/B

A/C#

D

D/C#

mak - ing them - selves pest - ers and

The third system features the vocal line with lyrics "mak - ing them - selves pest - ers and". The guitar accompaniment continues with the same rhythmic pattern.

Bm

A

F#

Esus4

lest - ers and jest - ers and my

The fourth system features the vocal line with lyrics "lest - ers and jest - ers and my". The guitar accompaniment continues with the same rhythmic pattern.



tra - tors of — kind

The first system of the score features a vocal line in the treble clef and a piano accompaniment in the grand staff. The vocal line begins with the lyrics 'tra - tors of — kind'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part includes a long note in the bass clef that spans across the first two measures.

The second system continues the piano accompaniment from the first system. It features a right-hand melody and a left-hand bass line. The piano part includes a long note in the bass clef that spans across the first two measures.



and I'm just

The third system of the score features a vocal line in the treble clef and a piano accompaniment in the grand staff. The vocal line begins with the lyrics 'and I'm just'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The piano part includes a long note in the bass clef that spans across the first two measures.



hav - ing thoughts I — said — I'm — just —

The fourth system of the score features a vocal line in the treble clef and a piano accompaniment in the grand staff. The vocal line begins with the lyrics 'hav - ing thoughts I — said — I'm — just —'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The piano part includes a long note in the bass clef that spans across the first two measures.

A D A E

hav - ing thoughts of hav - ing thoughts hav - ing

Bm G6 D5 E5

Mar - i - anne

G Asus4

I - I - I she could out - run

Bm A G A G

the fast - est slug she

Caught a Lite Sneeze

Words and Music by Tori Amos

Moderately slow, steady

N.C.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, showing a whole rest for the first two measures. The middle staff is the right-hand piano part in treble clef, marked *mp* and labeled *(harpsichord)*. It features a rhythmic pattern of eighth notes with slurs. The bottom staff is the left-hand piano part in bass clef, featuring a steady eighth-note accompaniment.

* Tori plays this figure throughout – Ed.

The second system continues the piano accompaniment from the first system. It consists of three staves: a vocal line with a whole rest, a right-hand piano part with eighth-note figures, and a left-hand piano part with eighth-note accompaniment.

The third system continues the piano accompaniment. It consists of three staves: a vocal line with a whole rest, a right-hand piano part with eighth-note figures, and a left-hand piano part with eighth-note accompaniment.

First system of musical notation. The top staff (treble clef) contains a whole rest. The middle and bottom staves (piano accompaniment) feature a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation. The top staff (treble clef) contains a whole rest. The middle staff (piano) features a trill on a note. The bottom staff (bass) contains a whole note.

Third system of musical notation. The top staff (treble clef) contains a whole rest. The middle and bottom staves (piano accompaniment) continue the rhythmic pattern.

Fourth system of musical notation. Above the first staff are four guitar chord diagrams: Cm, Cm/Eb, Ab, and Fm7. The first staff contains the vocal line with lyrics: "Caught a lite sneeze" and "caught a lite breeze". The middle and bottom staves (piano accompaniment) provide harmonic support.

Cm



Cm/Eb



Ab



Fm7



caught a light - weight —

light - ning - seed —

Cm



Cm/Eb



Ab



Fm7



boys on my left — side

boys on my right — side

Cm



Cm/Eb



Ab



Fm7



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

Cm



Cm/Eb



Ab



Fm7



doot doo doo doo doo doo doo

doot doo —

I need a

Cm Cm/Eb Ab Fm7

big loan _ from the girl zone _

big loan _ from the girl zone _

mf

Cm Cm/Eb Ab Fm7

build ing tum - bling

build ing tum - bling

mf

Cm Cm/Eb Ab Fm7

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

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

Cm Cm/Eb Ab Fm7

so small _ couldn't stand _ at all

so small _ couldn't stand _ at all



Mis - ter _____ St. John _____ just bring your _____ son



to Coda \diamond



the



spire is hot _____ and my cells can't feed _____ and you



still got that Belle _____ drag - ging your feet _____ yes I'm

Cm Cm/Eb Ab Fm7

hid - ing it well Sis - ter Ern - est - ine _____ but I

Cm Cm/Eb Ab Fm7

still got that Belle _____ drag - ging my foots _____ yes

D.S. al Coda ⊕

⊕ Coda Ab F5

Abmaj7 Fm Ebadd9 Cm

right on time you get clos - er _____ and clos - er

p

Abmaj7



Fm



Ebadd9



Cm



called my name

there's no

way - ay

in

Abmaj7



Fm



Ebadd9



Cm



use that fame.

rent your wife

and kids to - day

F5



Ab



may - be

she will

may - be

she

will

*mf**f*

Cm



Cm/Eb



Ab



Fm7



caught a lite - sneeze

dreamed a lit - tle dream

mf

Cm Cm/Eb Ab Fm7

made my own pret-ty hate ma - chine

Cm Cm/Eb Ab Fm7

boys on my left side boys on my right side

mp

Cm Cm/Eb Ab Fm7

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

Cm Cm/Eb Ab Fm7

boys in their dress - es and you're not here I need a



big loan — from the girl zone — I need a



big — ig — loan — from the girl zone —



build — ing — tum - bling —

mf

Cm Cm/Eb Ab Fm7

down — did-n't know — our love — was —

Cm Cm/Eb Ab Fm7

so small — could-n't stand — at all —

Cm Cm/Eb Ab C5

Mis - ter — St. John — just bring — your son

rit.

MUHAMMAD MY FRIEND

WORDS AND MUSIC BY
TORI AMOS

Moderately

No chord

The musical score is written for voice and piano. It begins with a vocal line that is silent for the first three measures, indicated by a 'No chord' instruction. The piano accompaniment starts in the second measure with a mezzo-piano (*mp*) dynamic. The tempo is marked *a tempo*. The score is divided into three systems of staves. The first system shows the vocal line and piano accompaniment. The second system continues the piano accompaniment. The third system shows the vocal line and piano accompaniment, with a dynamic marking of *mf* and a performance instruction '8ba.....' in the bass line.



Faster



mp



(second time only) Mu - ham - mad my friend.

A5



it's time to tell the world — we

D5



both knew it was a girl — back in Beth - le - hem.

Bm



B5





and on that fate - ful day — when


A5



she was cru - ci - fied — she wore Shi - sei - do Red —

D5  Bm 

and we drank tea by her side



B  A 

sweet sweet




mf




E  A  E 

sweet



D5  E5  B 

used to be so sweet to me well



Musical score for guitar and piano. The score is in G major (one sharp) and 4/4 time. It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and guitar chord diagrams.

System 1: Chords: A, E. Lyrics: Mu -

System 2: Chords: B, A. Lyrics: ham - mad my friend I'm get - ting ver - y scared

System 3: Lyrics: teach me how to love my

System 4: Chords: D5, F#sus4, B. Lyrics: broth - ers who don't know the law and what a - bout the deal -

A E

on the fly - ing tra - peze

A E D5

pea - nut but - ter hand but hon - ey do drop in at the

F#sus4 B

Dew Drop Inn sweet

A E A

sweet sweet

E A E

but you've nev - er seen fire un -

D5 F#sus4 B

till you've seen Pe - le blow and I've nev - er seen light

A E

but I sure have seen gold and

A E D5

Glad - ys save a place for me on your grape - vine till I get -

F#sus4

B



my own hon - cy T. V. show ash - r - e ash -

A

E



r - e ash - r - e ash - r - e and if I

A

E

D5



lose my Crack - er Jacks at the tid - al wave I got a place in the Pope's

E5

B



rub - ber robe I said Mu - ham - mad my friend It's


A




time to tell the world we both know it was a girl.

mp

D5



Bm



back in Beth - le - hem we

A



D5



Bm



both know it was a girl back in Beth - le - hem we

A



D5



B5



both know it was a girl back in Beth - le - hem

p *poco rit.*

Hey Jupiter

Words and Music by Tori Amos

Slowly



No one's pick-ing — up the

L.H. *p*

phone guess it's me and me — and this lit-tle — mas - o - chist she's read-y to — con -



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

8

Dm


hey Jup - i - ter ___ noth-ing's been the same ___ so are you


mp




Cm

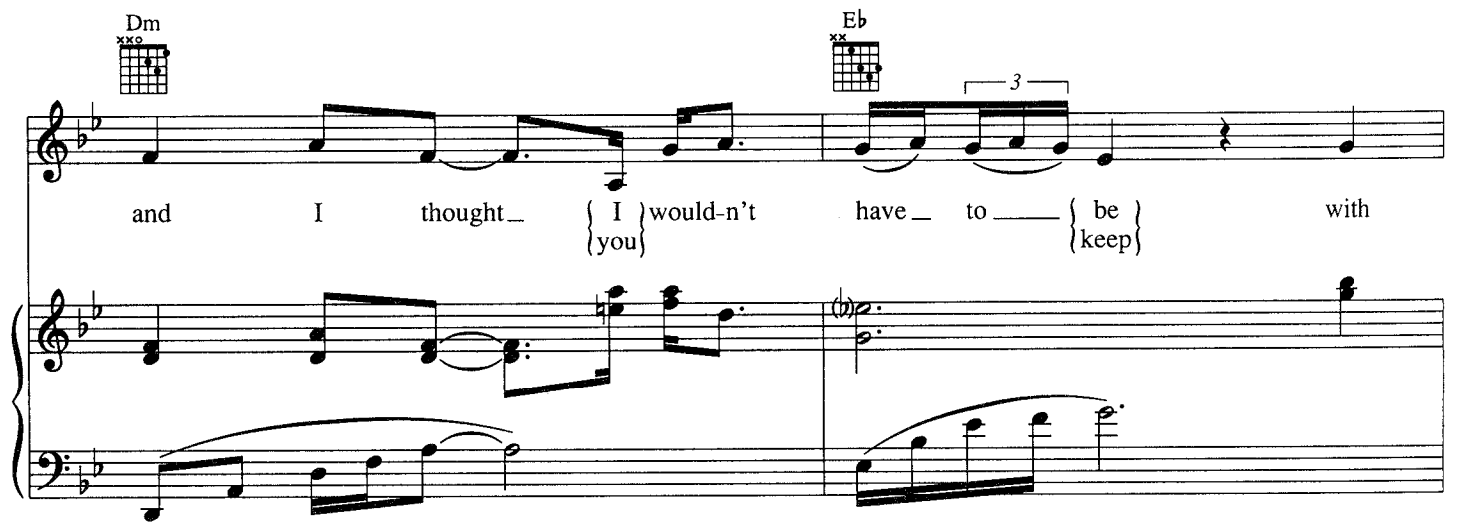

gay are you blue ___ thought we both ___ could use ___ a friend to run ___ to



Dm


Eb


and I thought ___ { I would-n't have ___ to ___ } be keep with
 { you }



Dm


Eb


{ you ___ some-thing new ___ }
 { me ___ hid - ing ___ }



1.

Bb



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

p

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

Cm



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

2.

Bb



Gm





F



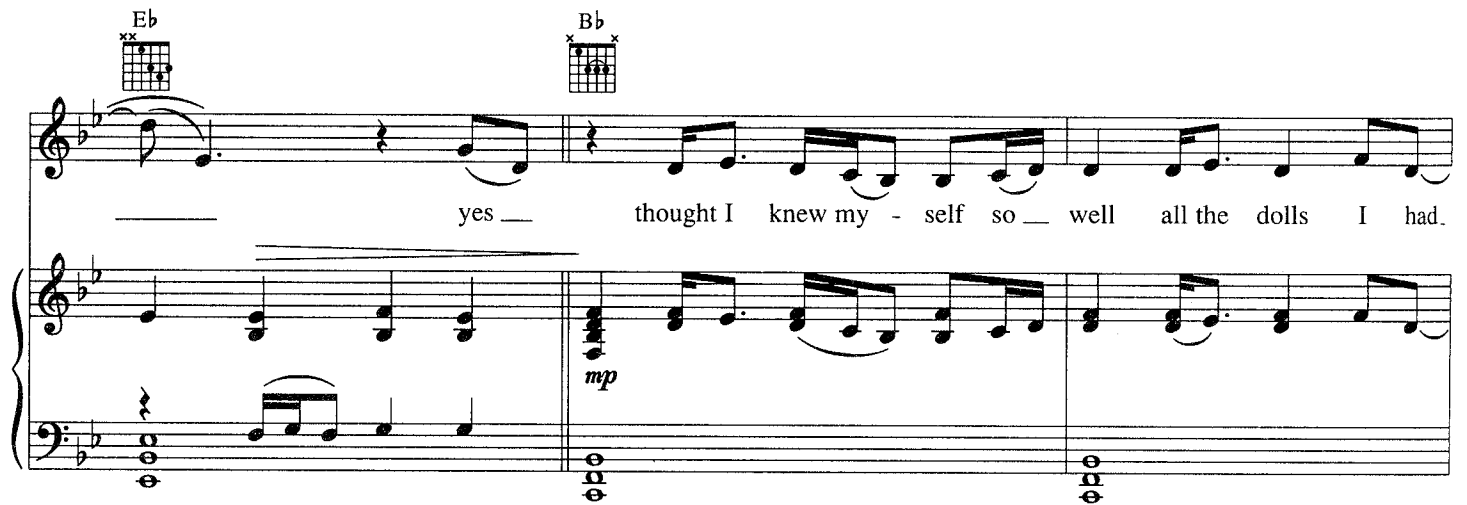
ooh — ooh — ooh —

mf

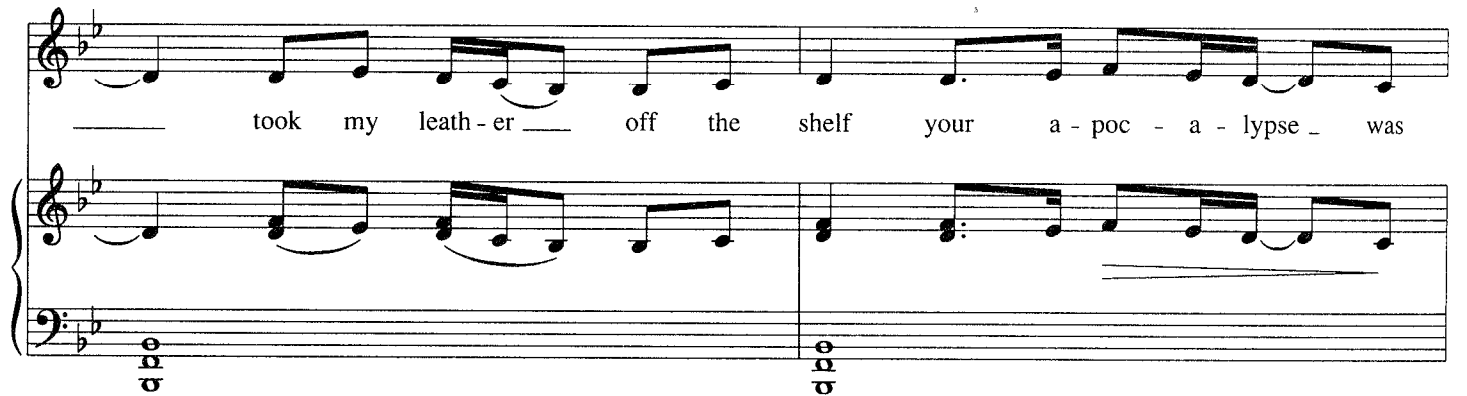
E_b  **B_b** 

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

mp



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




C_m 

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

p

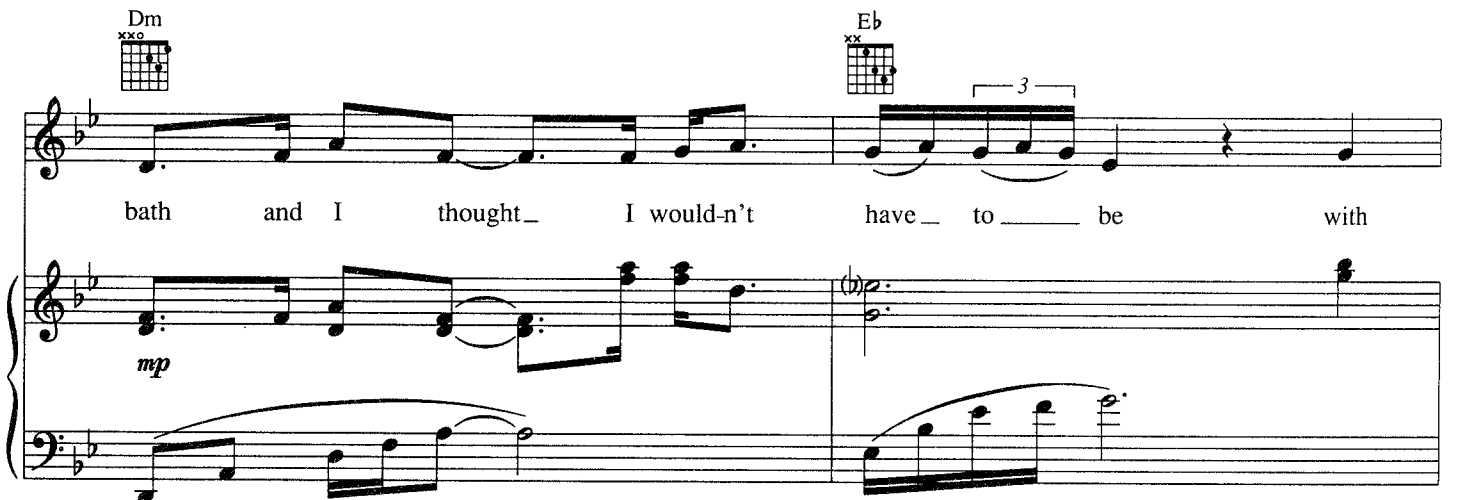


D_m  **E_b** 

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

mp

3



Dm



Eb



you a mag - a - zine

Bb



Gm



F



ooh ooh ooh

mf

Eb



Bb



Gm



yes ooh ooh

f

F



Eb



Bb



Bb5



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

p

— guess it's clear he's gone — and this lit - tle — mas - o -

Cm



chist is lift - ing up her dress guess I thought I could nev -

Dm



er feel — the things I feel — and hey Ju - pi - ter —

mp

Cm



noth-ing's been the same — so are — you gay are you blue — thought we both.

Dm



— could use — a friend_ to run — to hey Ju - pi - ter —

Cm



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

Bb



rit.

— could use — a friend_ to run to hey Ju - pi - ter —

p rit.



WAY DOWN

WORDS AND MUSIC BY
TORI AMOS

Freely, with motion

No chord

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

Am Dm D/F#

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

Fadd9 C Dm D/F#

way — down — yes I am the an - chor - man

F



Am



Dm



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

D/F#



Fadd9



C



Dm



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

D/F#



F



Am



great big star gon - na drive his great big car

Dm



D/F#



Fadd9



C



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

A bit slower

C B⁷ Am Fadd9 C

way down the way down

R.H.

G/D Am Fadd9 C

she knows let's go the way down

R.H.

B⁷ Am

the way down the

Fadd9 C G/D Am

way down she knows

R.H.

LITTLE AMSTERDAM

WORDS AND MUSIC BY
TORI AMOS

Moderately slow, in 2

Am add9



C5



D5



Am add9



C5



D5



Lit - tle

Am add9



C5



D5



Am add9



C5



D5



Am - ster - dam _ in a south - ern town _

Am add9



C5



D5



Am add9



C5



D5



hom - i - ny _ get it on the plate _ girl _

Am add9

C5

D5

Am add9

C5

D5



Mom - ma

keep your head down ..

Am add9

C5

D5

A5

No chord

Mom - ma _____

it was - n't my bul - let _____

Am add9

C5

D5

Am add9

C5

D5

don't

take _____ me _____ back to _____ the Range _____

mf

Am add9

C5

D5

Am11

C5

D5

back to _____ the Range _____

I'm just com-in' out of the cell _____ in my brain _____

Am add9



C5



D5



Am add9



C5



D5



don't _____ take me _____ back to _____ the Range _____

Am add9



C5



D5



A5



N.C.

to Coda

back to _____ the Range _____ 'cause girl _____ you've got to know these days _____

D/A



C5



D5



which side _____ you're _____ on _____

Am add9



C5



D5



Am add9



C5



D5

*mf*

Am add9 C5 D5 Am add9 C5 D5

Mom-ma got shit she loved a brown man _ then she

Am add9 C5 D5 Am add9 C5 D5

built a bridge _____ in the Sher - iff's bed _____ she'd do

Am add9 C5 D5 Am add9 C5 D5

an - y - thing _____ to save her man _____ you see

Am add9 C5 D5 Am11 C5 D5

her ol - ives _____ they are cold _____ pressed _____ and her

Am add9

C5

D5

Am add9

C5

D5



best friend _____ is a sun dress but

Am add9

C5

D5

A5

N.C.

D.S. al Coda \oplus



Mom - ma _____ it was - n't my bul - let _____

\oplus Coda

Am add9

C5

D5

Am add9

C5

D5

N.C.



(vocal ad-lib)

mp

Am add9

C5

D5

A5

N.C



Musical staff with a whole rest in the treble clef.

Musical staff with piano accompaniment. The right hand has a whole note chord with a fermata. The left hand has a rhythmic pattern. A section is labeled "(rhythmic fill)".



Musical staff with vocal line: "round and a round and a round I go — round and a round this time _ for keeps _"

Musical staff with piano accompaniment for the first vocal line.



Musical staff with vocal line: "round and a round and a round I go — round and a round this time _ for keeps _"

Musical staff with piano accompaniment for the second vocal line.



Musical staff with vocal line: "Fa-ther on - ly you can save _ my soul _ and play-ing that or - gan must count for"

Musical staff with piano accompaniment for the third vocal line.

Am add9



C5



D5



Am add9



C5



D5



some

thing

some

thing

girl

N.C.

you've

got

to

know

these

days

Lit - tle

Am add9



C5



D5



Am add9



C5



D5



Am - ster - dam

shut down to - day

they

Am add9



C5



D5



A5



C5



D5



bur - ied

her

with a

but - ter

bean

bou - quet

and the

Am add9 C5 D5 Am add9 C5 D5

Sher-iff now _____ can't ride a - way _____

Detailed description: This system contains the first two lines of music. The top line shows guitar chords: Am add9, C5, D5, Am add9, C5, and D5. The vocal melody is on a treble clef staff, with lyrics 'Sher-iff now _____ can't ride a - way _____'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

Am add9 C5 D5 Am add9 C5 D5

like he said _____ in - to the sun - set _____ and I

Detailed description: This system contains the second two lines of music. The top line shows guitar chords: Am add9, C5, D5, Am add9, C5, and D5. The vocal melody is on a treble clef staff, with lyrics 'like he said _____ in - to the sun - set _____ and I'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

Am add9 C5 D5 Am add9 C5 D5

won't say that he shoul - n - a paid _____ but

Detailed description: This system contains the third two lines of music. The top line shows guitar chords: Am add9, C5, D5, Am add9, C5, and D5. The vocal melody is on a treble clef staff, with lyrics 'won't say that he shoul - n - a paid _____ but'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

Am add9 C5 D5 A5 N.C.



Mom - ma _____ it was - n't my bul - let _____

Detailed description: This system contains the final two lines of music. The top line shows guitar chords: Am add9, C5, D5, and A5 N.C. The vocal melody is on a treble clef staff, with lyrics 'Mom - ma _____ it was - n't my bul - let _____'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.



TALULA

WORDS AND MUSIC BY
TORI AMOS



Moderately slow

G  D5 

Con grat - u - late — you

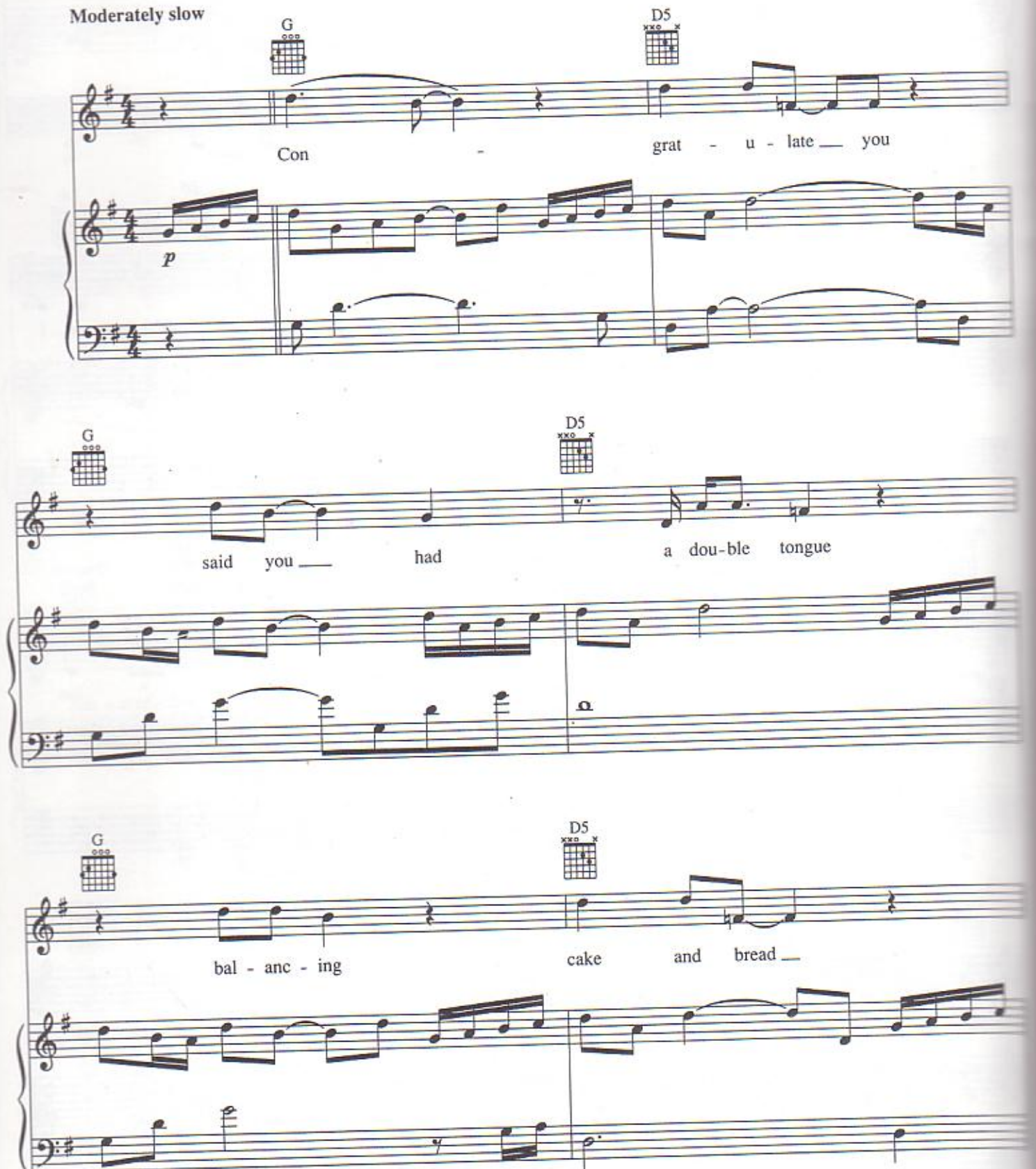
G  D5 



said you — had a dou-ble tongue

G  D5 


bal - anc - ing cake and bread —



p



G  D5 


say good - bye _____ to a glit - ter girl





Faster D7  G 


a tempo-driving



mf




D7  G 

Ta -



D7  *a tempo* G 

lu - la _____ Ta - lu - la _____ you don't want _ to lose her she



D7 A D

must be ___ worth los - ing ___ if it is ___ worth some - thing Ta -

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for D7, A, and D are shown above the vocal staff.

D7 G

lu - la ___ Ta - lu - la ___ She's brand new ___ now to you _____

This system contains the second two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for D7 and G are shown above the vocal staff.

D7 A D G5



wrapped in ___ your pa - poose ___ your lit - tle ___ Fig New - ton

This system contains the third two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for D7, A, D, and G5 are shown above the vocal staff.

D7 G


mf



This system contains the final two staves of music. The top staff is the vocal line, which is mostly empty with some notes. The bottom two staves are the piano accompaniment. Chord diagrams for D7 and G are shown above the vocal staff. A dynamic marking of *mf* is present in the piano part.

G5  F 


say good - bye — now my ba - by got - ta go —



mp



G5  F 


say good - bye - bye my ba - by to the old world —





D7  G 

ran

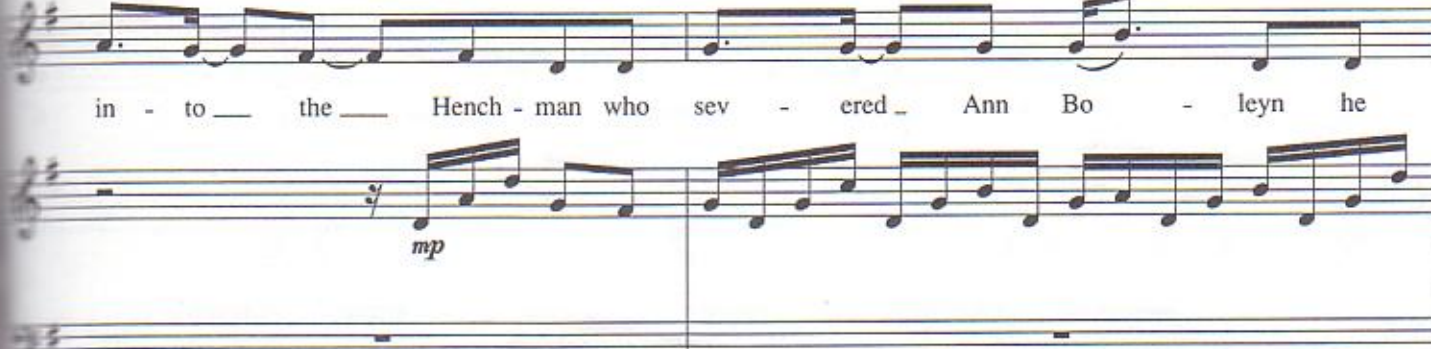
mf






No chord  G 


in - to — the — Hench - man who sev - ered — Ann Bo - leyn he


mp



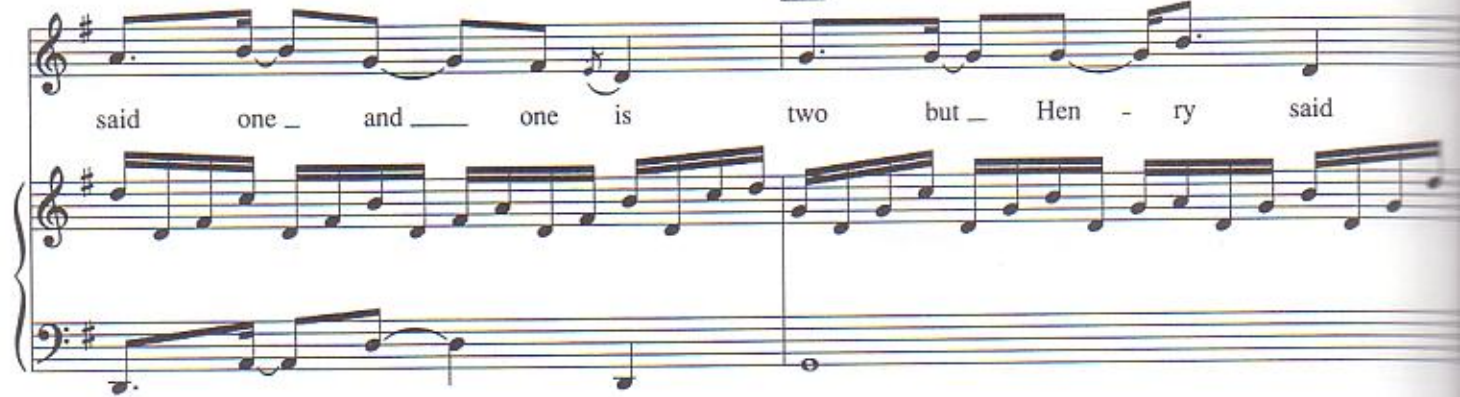
D  A  D 



did it — right quick — ly — a mer — ci-ful man she




G 


said one — and — one is two but — Hen — ry said



D  A 

that it — was three so — it was here I am Ta —



 D7  G 

lu — la — Ta — lu — la — I don't want — to lose — it


f




D7  A 

must be ___ worth los - ing ___ if it is ___ worth some - thing Ta -



D7  G 

lu - la ___ Ta - lu - la ___ she's brand new ___ now to you ___



D7  A  *to Coda* 

wrapped in ___ your pa - poose ___ your lit - tle ___ Fig New - ton



D7  G  *a tempo*

and Ja -

a tempo





mai - ca do you

mp

mp



know do you know what I have done _____ Mar - y _____ M weav - ing



on said what you want is in the blood Sen - a - tors _



said what you want is in the blood Sen - a - tors.

D7



G



Musical notation for the first system, including a vocal line with the lyrics "I got" and a piano accompaniment.

I got

D7



G



Musical notation for the second system, including a vocal line with the lyrics "Big Bird on the fish-ing line _ with a bit of a shout a bit of a shout a" and a piano accompaniment.

Big Bird on the fish-ing line _ with a bit of a shout a bit of a shout a

mf

Musical notation for the third system, including a piano accompaniment.

D7



A



Musical notation for the fourth system, including a vocal line with the lyrics "bit of an an - gry snout he's my fav - 'rite hook-er of the whole bunch and I" and a piano accompaniment.

bit of an an - gry snout he's my fav - 'rite hook-er of the whole bunch and I

Musical notation for the fifth system, including a piano accompaniment.



know a-bout his on - ly Bride and how the Rus-sians die on _ the ice _ I got my

The first system of the musical score features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.



rape hat _ on hon-ey but I al-ways could ac - ces-so - rize _ and I

The second system continues the musical score. The vocal line has a quarter rest before the word 'rape', followed by eighth and quarter notes. The piano accompaniment continues with chords and a bass line.



nev - er cared too much for the mon-ey but I know right _ now hon-ey that it's

The third system concludes the musical score on this page. The vocal line features a quarter rest before 'nev - er', followed by eighth and quarter notes. The piano accompaniment continues with chords and a bass line.



D.S. al Coda ☉

in God's hands oh but I don't know who the Father is Ta -

☉ Coda



your lit - tle Fig New - ton



your lit - tle Fig New - ton

rit.

NOT THE RED BARON

WORDS AND MUSIC BY
TORI AMOS

Moderately slow, evenly

(No chord)

mp (blurred—keep pedal down)

Not the Red. Bar - on Not Char - lie Brown.

think I got the mes-sage fig-ured

an - oth - er pi - lot down — and are there —

— dev - ils with ha - los in beau - ti - ful — capes

tak - ing them — in - to — the flames — tak - ing them in - to — the

flames — Not — Jud - y G

Not Jean _ Jean _ Jean with a hal - lowed _____ heart I see_

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a minor key and features a melodic line with lyrics. The piano accompaniment is in a similar key and features a steady rhythmic pattern in the right hand and a more active bass line in the left hand.

_____ that screen go down in the flames _ with ev - 'ry step

The second system of music continues the vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

with ev-'ry beau-ti-ful _ heel point - ed _____

The third system of music continues the vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

Not the Red _____ Bar - on I'm sure

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems. A dynamic marking of *p* (piano) is present in the piano part.

Not Char - lie's won-der-ful _ dog _ not an-y-one I

real-ly know just an - oth - er pi - lot down _ may - be

R.H.

I'll just sing him a last lit-tle sound _ man - y there know some

girls with red rib - bons the pret-ti - est red rib - bons

poco rit.

AGENT ORANGE

WORDS AND MUSIC BY
TORI AMOS

Freely



ah ah ah ah ah ah

mp

The first system of the musical score is in 4/4 time and D major. It features a vocal line with the lyrics 'ah ah ah ah ah ah' and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand. Chord diagrams for Bm6, Esus4, and Gmaj9 are provided above the vocal line.



ah ah got - ta tell you what I

The second system of the musical score is in 3/4 time and D major. The vocal line continues with the lyrics 'ah ah got - ta tell you what I'. The piano accompaniment features a bass line with a prominent D note and a right-hand melody. Chord diagrams for E and Bm7 are provided above the vocal line.



heard from A - gent Or - ange Mis - ter

The third system of the musical score is in 4/4 time and D major. The vocal line continues with the lyrics 'heard from A - gent Or - ange Mis - ter'. The piano accompaniment features a bass line with a prominent D note and a right-hand melody. Chord diagrams for E7, Gmaj7, A11, and A13 are provided above the vocal line.

E9 Gmaj9 Bm/A

Sun - tan — Mis - ter Hap - py Man Mis - ter

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, with lyrics 'Sun - tan — Mis - ter Hap - py Man Mis - ter'. Above the staff are three guitar chord diagrams: E9, Gmaj9, and Bm/A. The bottom two staves show the piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Bm9 C#m7 Dmaj7 E9

I know — the girls on all the world tours — Mis - ter

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics 'I know — the girls on all the world tours — Mis - ter'. Above the staff are four guitar chord diagrams: Bm9, C#m7, Dmaj7, and E9. The bottom two staves show the piano accompaniment.

Bm6 F#m7 Gmaj7

A - gent yes he's my fav - 'rite — and they

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics 'A - gent yes he's my fav - 'rite — and they'. Above the staff are three guitar chord diagrams: Bm6, F#m7, and Gmaj7. The bottom two staves show the piano accompaniment.

Dadd9 Aadd9/C# Bm6

don't un - der - stand — he's got palm oil

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics 'don't un - der - stand — he's got palm oil'. Above the staff are three guitar chord diagrams: Dadd9, Aadd9/C#, and Bm6. The bottom two staves show the piano accompaniment. The system concludes with a double bar line and a 4/4 time signature.

E7 Gmaj7 Bm/A

fans yes he's down and there and

a tempo-slowly

E11 E9 Gadd9 A bass

ev - 'ry - where he's get - ing

(bluesy)

B bass C# bass D bass E bass G6 A bass Bm C# bass

an A to Z an un - der - wa - ter cit - y

Em/G Em6 Bm11

where she swims and swims

rit. *pp*

DOUGHNUT SONG

WORDS AND MUSIC BY
TORI AMOS

Moderately fast

Bbm add9 Abadd9 Bbm Eb

R.H.

L.H.
p

Bbm add9 Abadd9 Bbm Eb

had me a trick and a kick and your mes - sage you'll

(l.h. melody)
a tempo

Bbm add9 Ebadd9 Fm Eb

nev - er gain weight from a dough - nut hole

Bbm add9



Eb



Abadd9



Eb



then thought that I _____ could de - ci - pher your mes - sage

mp

Bbm add9



Eb



Fm/Ab



Eb



there's no one here dear no one at all

Bbm/F



Eb/G



Abadd9



Ebsus4



Gb



Db



Bbm



1. and if I'm wast - ing all _____ your time _____ this time _____
 2. and if I'm wast - ing all _____ your time _____ this time _____

mf

Ebsus4



Eb



Gb



Db



may - be you nev - er learned to take -
I guess you nev - er learned to take -

Bbm



Ebsus4



Eb



Gb



ake and if I'm
and if I'm

Db



Bbm



Ebsus4



Eb



hang - ing on — to your — shade —
hang - ing on — to your — shade —

Gb



Db



Ab/Bb



I guess I'm way be - yond — the pale —
they guess I'm way be - yond — the pale —

E \flat /B \flat **A \flat /B \flat** **E \flat /B \flat** *to Coda*

ale - ale

B \flat m add9 **E \flat /B \flat** **A \flat /B \flat** **E \flat /B \flat**

L.H. *mp*

B \flat m add9 **E \flat** **A \flat add9** **E \flat**

and southern men can grow gold can grow pert - ty

B \flat m add9 **E \flat** **Fm/A \flat** **E \flat**

blood can be pert-ty like a del - i - cate man

Bbm/F

Eb/G

Ab add9

Eb


cop - per to steel to a hinge that is fal - tered

Bbm

Eb


Db add9

Ebsus4

D.S. al Coda 

that lets you in lets you in lets you in

cresc.

 Coda

Bbm add9

Eb/Bb

Ab/Bb

Eb

L.H. *mp*



some - thing's — just some - thing's — just keep

mf



keep - ing — you —



— numb



you told me last night — you were a sun — now

mp

B♭m add9



E♭



Fm/A♭



E♭



with your ver - y own de - vot - ed sat - el - lite

B♭m/F



E♭/G



A♭add9



E♭



hap - py for you and I _____ am sure that I hate you

B♭m add9



E♭



D♭maj7



E♭sus4



too sons too man - y too man - y a - ble fires hey

G♭



D♭



B♭m



you've been wast - ing all my time _____ this time_

mf

Ebsus4 Eb Gb Db

I said you nev - er learned to take -

Bbm Ebsus4 Eb Gb

ake and if I'm

Db Bbm Ebsus4 Eb

hang - ing on to your shade

Gb Db Bbm

I guess I'm way be - yond the pale

Eb/Bb



Ab/Bb



Eb/Bb



I guess I'm way be - yond — the pale —

Bbm add9



Eb/Bb



Ab/Bb



Eb



Bbm



Eb



Abadd9



Eb



had me a trick and a kick and your mes - sage you'll

(l.h. melody)
p

Bbm



Ebadd9



Fm



N.C.

nev - er gain weight from a dough - nut hole

IN THE SPRINGTIME OF HIS VOODOO

WORDS AND MUSIC BY
TORI AMOS

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



mf

3

3



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

3



quite sure I'm in _____ the wrong song two girls

3



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



cov - er - ing Christ - ians"



in the Spring-time of his voo - doo






he was go - ing to show me spring.

Musical score for the first system, including vocal line and piano accompaniment. The piano part features triplets in the right hand and a steady bass line in the left hand. A dynamic marking of *mf* is present.

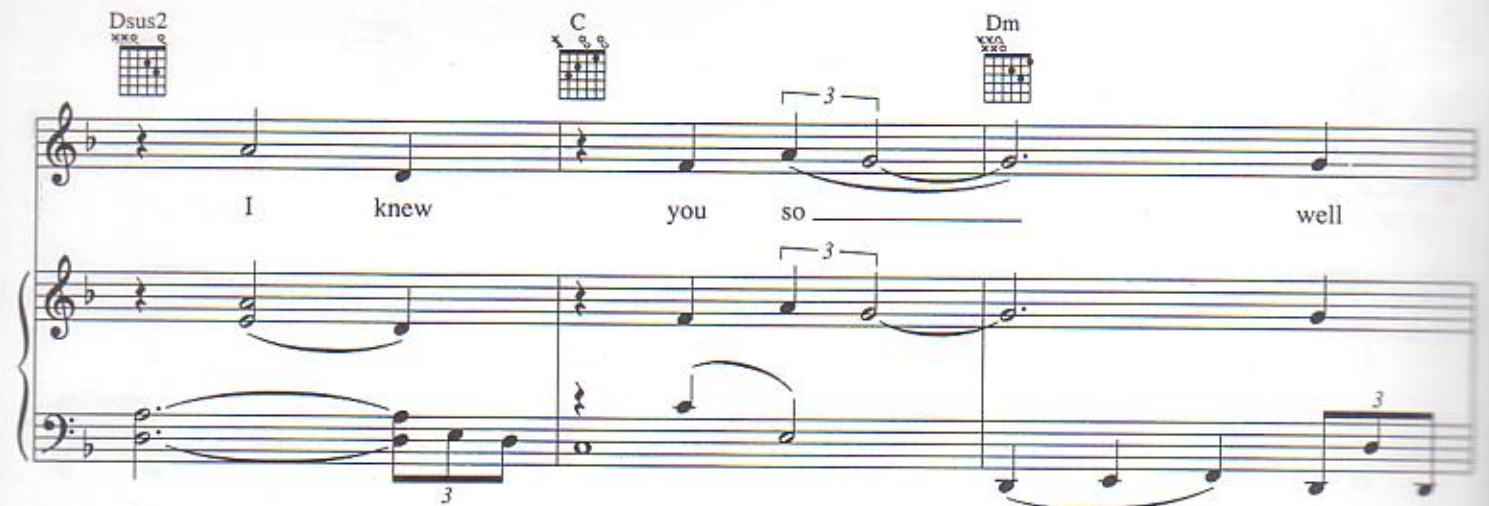
Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with triplets and a consistent bass line. The system concludes with the instruction "to Coda" and a Coda symbol.

Musical score for the third system, including vocal line and piano accompaniment. The vocal line contains the lyrics: "and right there for a min-ute I knew". The piano accompaniment features triplets and sustained chords.






Musical score for the fourth system, including vocal line and piano accompaniment. The vocal line contains the lyrics: "you so well and right there for a min-ute". The piano accompaniment continues with triplets and sustained chords.

Dsus2  C  Dm 

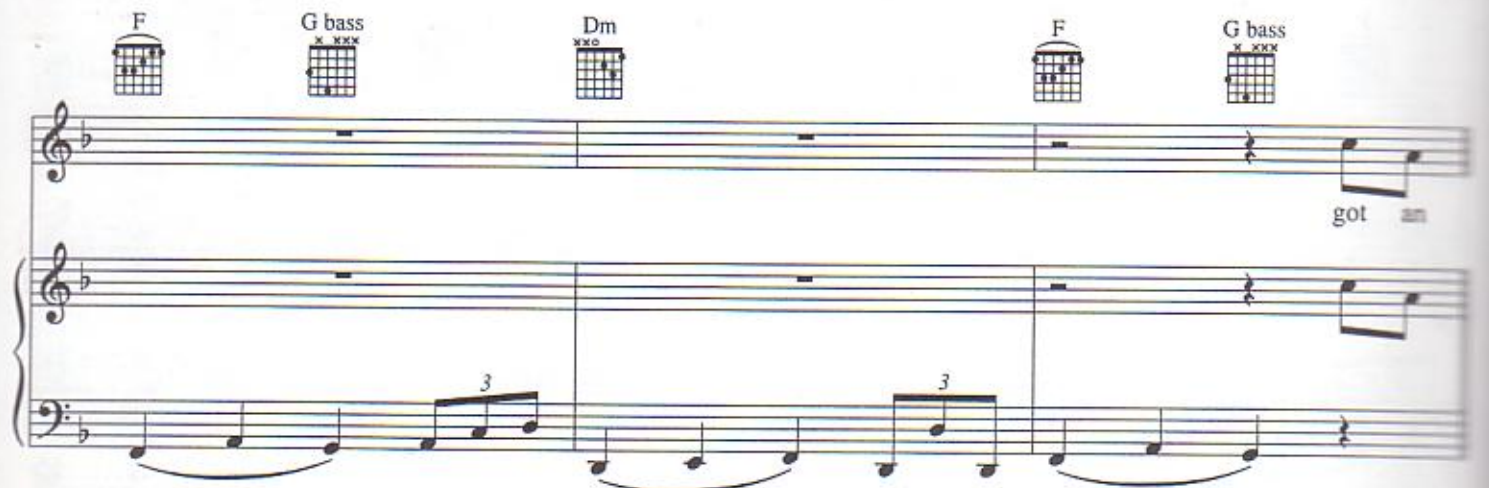
I knew you so well



Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note 'I', a quarter note 'knew', a quarter note 'you', and a triplet of eighth notes 'so' leading into a half note 'well'. The piano accompaniment features a bass line with a triplet of eighth notes in the first measure and a melodic line with a triplet of eighth notes in the second measure. The guitar part consists of three chords: Dsus2, C, and Dm.

F  G bass  Dm  F  G bass 


got an







Detailed description: This system contains the next two measures. The vocal line has a quarter rest, followed by a quarter note 'got' and a quarter note 'an'. The piano accompaniment continues with a bass line featuring triplets and a melodic line. The guitar part includes chords F, G bass, Dm, F, and G bass.

Dm  F  G bass 

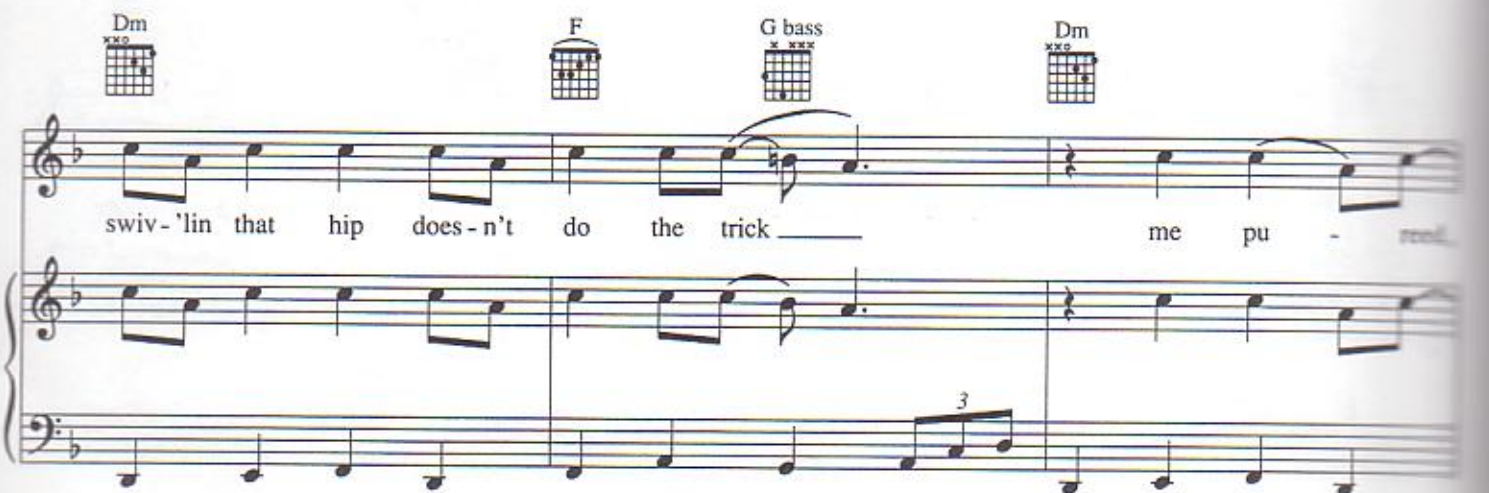
an - gry snatch — girls you know what I mean — when



Detailed description: This system contains the next two measures. The vocal line has a quarter note 'an', a quarter note 'gry', a quarter note 'snatch', a quarter rest, a quarter note 'girls', a quarter note 'you', a quarter note 'know', a quarter note 'what', a quarter note 'I', a quarter note 'mean', a quarter rest, and a quarter note 'when'. The piano accompaniment continues with a bass line featuring triplets and a melodic line. The guitar part includes chords Dm, F, and G bass.

Dm  F  G bass  Dm 

swiv - 'lin that hip does - n't do the trick — me pu - rrrrr.



Detailed description: This system contains the final two measures. The vocal line has a quarter note 'swiv', a quarter note '- 'lin', a quarter note 'that', a quarter note 'hip', a quarter note 'does', a quarter note '- n't', a quarter note 'do', a quarter note 'the', a quarter note 'trick', a quarter rest, a quarter note 'me', a quarter note 'pu', and a quarter note 'rrrrr.'. The piano accompaniment continues with a bass line featuring triplets and a melodic line. The guitar part includes chords Dm, F, G bass, and Dm.

F G bass Dm F5

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

Dm F G bass D.S. al Coda

spee - ee - ee - ee - ee - eed.

Coda Bb add9 C/Bb Bb add9

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

Dm add9



Bb add9



Fmaj9



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

Bb add9



Dm add9



got all your cross - es load - ed

D5



F



N.C.

D



G/D



D



Cmaj7



and I know she's not that Fox -

mf

Dm/G



D5



F



G bass



y Boys I said I

D G/D D Cmaj7 Dm/G D5

know she's not that Fox - y — but —

F N.C. D5 F5 G5

you got-ta owe some - thing — some - time you got-ta owe

sim.

D5 F5 G5 D5

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

F5 G5 D5 F5

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

G5 F5 D5 F5 G5

ap - ple pie I need some voo - doo

D5 F5 G5 D5

on these prunes

F G bass D5 F G bass

Dm F G bass Dm

mp

F G bass D F G5

in the Spring-time of his voo - doo

D F G D

in the

F G5 D F G

Spring-time of his voo - doo

D F G5 C5 D5

he was going to show me spring

PUTTING THE DAMAGE ON

WORDS AND MUSIC BY
TORI AMOS

Moderately



smoothly

p

Sba



a tempo



glue stuck to my shoes does

a tempo

G F G

an - y - one — know — why you play with an or - ange —

Am F G bass C

rind you say you packed my things and di -

G F G

vid - ed what was — mine you're off to the moun - tain —

F G Am

top I say her skin - ny legs — could use — sun but

F6 C G

now I'm wish - ing for my best im - pres - sion

F G F

of my best An - gie Dick - in - son but now

G Am F

I've got to wor - ry 'cause boy you

F6 C G

still look pret - ty when you're put - ting the dam - age

Am F C G

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

C

on

cresc.
R.H.

Cadd9 D/C C

to Coda ☼

F G bass F

don't make me scratch on your door I nev - er left -

sub. p

G F G

— you for a Ban - jo — I on - ly just turned a -

Am F G bass C

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

G F G

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

F G Am

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

F F6 D.S. al Coda ⊕

boy you still look pret - ty.

⊕ Coda

C Cadd9 D/C

mf



R.H.

C E


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


sub. p

L.H.

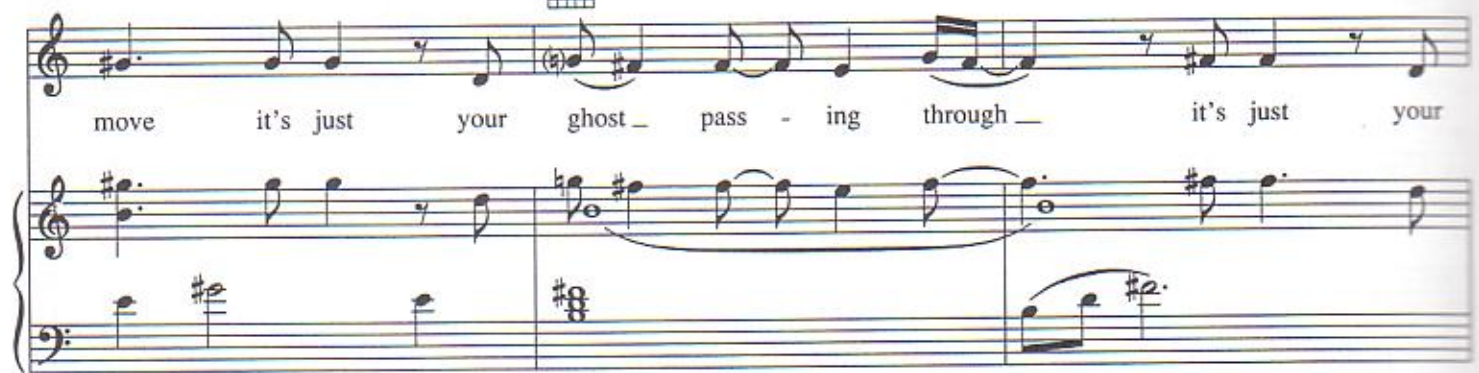
Bm  E 

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



Bm 




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



D/A  No chord


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



C  G  F 

there's a light in your pla - toon I

a tempo



G F G

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

Am F6 C

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

G F G

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

F G Am

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

F F6 C

poco rit. *a tempo*

boy you still look pret - ty_ to me but I've _

poco rit. *a tempo*

G F G

__ got a place_ to go I've got a tick - et to your late

cresc.

F G Am

show_ and now__ I've got to wor - ry__ cause e - ven

f

F F6 C

still you sure are pret - ty_ when you're put -

p

G Am F G bass

ting the dam - age _____ on yes

C G Am

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

F C G

poco rit. *a tempo* *rit.*

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

C

on

TWINKLE

WORDS AND MUSIC BY
TORI AMOS

Moderately slow

(No chord)

The first system of the musical score consists of three staves. The top staff is a treble clef with a 4/4 time signature and contains four whole rests. The middle staff is a grand staff (treble and bass clefs) with a piano (*p*) dynamic marking. It contains a melodic line in the treble clef and a bass line in the bass clef. The bass line features a series of quarter notes with a slur over them, indicating a sustained pedal point. The lyrics 'twinkle twinkle little star' are written below the first two staves.

p

(keep pedal down throughout)

The second system of the musical score consists of three staves. The top staff is a treble clef with a 4/4 time signature and contains four whole rests. The middle staff is a grand staff (treble and bass clefs) with a piano (*p*) dynamic marking. It contains a melodic line in the treble clef and a bass line in the bass clef. The bass line features a series of quarter notes with a slur over them, indicating a sustained pedal point. The lyrics 'twinkle twinkle little star' are written below the first two staves.

The third system of the musical score consists of three staves. The top staff is a treble clef with a 4/4 time signature and contains a vocal line with lyrics. The middle staff is a grand staff (treble and bass clefs) with a piano (*p*) dynamic marking. It contains a melodic line in the treble clef and a bass line in the bass clef. The bass line features a series of quarter notes with a slur over them, indicating a sustained pedal point. The lyrics 'sure that star can twinkle' are written below the first two staves.

sure that star can twinkle

and you're ___ watch-ing it do ___

boy so hard boy ___ so hard

but I know a girl twice as hard ___ and I'm

sure said I'm sure she's watch - ing it too ___ said

no mat - ter what tie she's got — in her right

dress - er tied I know she's watch - ing that star —

gon - na twink - le gon - na twink - le gon - na

twink - le and

last time I knew she worked at an Ab - bey in I -

o - na she said "I

killed a man T I've got - ta stay hid - den in this

Ab - bey" but I can

see that star when she twink - les and she twink -

les and I sure can that means

I sure can that means I sure can - n

so hard so hard