

Tori Amos

The Bee Sides

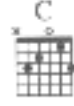
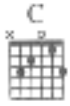


Baltimore	109
Black Swan	78
Butterfly	34
Daisy Dead Petals	21
Erienne	97
Floating City	103
Flying Dutchman	50
Here. In My Head	13
Home On The Range: Cherokee Edition	5
Honey	84
Humpty Dumpty	65
Mary	39
Ode To The Banana King (Part 1)	91
Sister Janet	28
Song For Eric	11
Sugar	45
Sweet Dreams	72
Take To The Sky	58

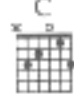
Home On The Range: Cherokee Edition

Words and Music by Tori Amos

Moderately



Oh
Well



give me a home where the buf - fa - lo roam where the deer and the
Jack - son made deals, a thief down to his heels, had a

p



an - te - lope play where sel - dom is heard a dis -
long trail of tears, the Smok - ies could hide

F C G C

cour - ag - ing — word and the skies — are not cloud - y all day.
 Cher - o - kee — bride, her brave — was shot yes - ter - day.

C F#sus4 C

Home, home on — the range where the deer and the

G C

an - te - lope — play where sel - dom is — heard a dis -

F C G C

cour - ag - ing — word and skies — are not cloud - y all day.

to Coda \oplus *D.C., then continue*

C F#sus4 C
 Mmm, Home, home on the range we know it's not Car-o-al-ways
 the Smok-ies al-ways

G C F
 line hide your home is your home the range may be
 Cher-o-kee bride but in her

C G C C
 fine eyes for we some know but not in my eyes. line.
 it's not Car-o-line.

Gm F C
 v v v v v v

Eb F Ab Eb Csus4

Yes, yes

This system contains the first two staves of music. The top staff shows guitar chords: Eb, F, Ab, Eb, and Csus4. The vocal line begins with the lyrics "Yes, yes" and features a melodic line with a slur over the first two measures. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Ab Eb F Ab Eb

A - mer - i - ca! Hey, ah, A -

This system contains the third and fourth staves. The guitar chords are Ab, Eb, F, Ab, and Eb. The vocal line continues with "A - mer - i - ca! Hey, ah, A -". The piano accompaniment continues with chords and melodic lines.

Csus4 F Ab Eb

mer i - ca! Oh who dis - cov - ered your ass?

This system contains the fifth and sixth staves. The guitar chords are Csus4, F, Ab, and Eb. The vocal line continues with "mer i - ca! Oh who dis - cov - ered your ass?". The piano accompaniment continues with chords and melodic lines.

Fsus4 F C

The white man came,

This system contains the seventh and eighth staves. The guitar chords are Fsus4, F, and C. The vocal line begins with "The white man came,". The piano accompaniment continues with chords and melodic lines, including a dynamic marking of *p*.

F C G C

D.S. al Coda 

this land is my land, this is — your land they sang.



 Coda

C G

day, and the skies are not cloud - y all



C F C G C

day, and the skies are not cloud - y all day.

rit. *pp*





Oh give me a home where the buffalo roam,
 Where the deer and the antelope play
 Where seldom is heard a discouraging word
 And the skies are not cloudy all day.

Home, home on the range
 Where the deer and the antelope play
 Where seldom is heard a discouraging word
 And the skies are not cloudy all day.

Well Jackson made deals, a thief down to his heels,
 Had a long trail of tears
 The Smokies could hide Cherokee bride,
 Her brave was shot yesterday.

Home, home on the range
 Where the deer and the antelope play
 Where seldom is heard a discouraging word
 And the skies are not cloudy all day.

Mmm, we know it's not Caroline
 Your home is your home the range
 May be fine for some but not in my eyes.
 Home, home on the range
 The Smokies always hide
 Cherokee bride but in her eyes
 We know it's not Caroline.

Yes, yes America!
 Hey, ah, America!
 Oh, who discovered your ass?
 The white man came, this land is my land,
 This is your land they sang.

Home, home on the range
 Where the deer and the antelope play
 Where seldom is heard a discouraging word
 And the skies are not cloudy all day,
 And the skies are not cloudy all day,
 And the skies are not cloudy all day.

Song For Eric

Words and Music by Tori Amos

Freely

a cappella





I wait all day for my sailor and sometimes he comes.
See you over hill and dale
Riding on the wind.
I see you know me, you know me like the nightingale.
"Oh, fair maiden, I see you standing there."
Will you hold me for just a fair time.
The tune is playing in the fair night.
I see you in my dreams,
Fair boy your eyes, haunt me...

Here. In My Head

Words and Music by Tori Amos

Moderately flowing

N.C.

The musical score is written for piano and consists of three systems. Each system has three staves: a vocal line (treble clef), a piano right-hand line (treble clef), and a piano left-hand line (bass clef). The key signature has three flats (D minor), and the time signature is 3/4. The first system includes a 'p' dynamic marking and the instruction 'with pedal'. The second system continues the piano accompaniment with various melodic and harmonic developments. The third system concludes the piece with a final cadence.

Eb 5addb6



Gb



Ab sus4



In my head I found — you

Eb 5addb6



Gb



there and there run-ning a - round and

Ab m



fol-low-ing me but you — don't —

Cb



Gb



Ab sus4



oh — dare —

Eb 5addb6



Gb



Ab sus4



Eb 5addb6



now. (D.S.) I, But I held your hand at the fair find that I have

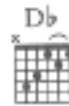
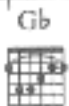
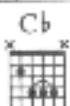
Gb



Ab m



now and more than I ever want - ed too. e - ven for - got what time it was



So may - be } Thom - as Jef - fer - son - was - n't born
And e - ven - }

Ab



Cb



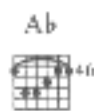
Gb



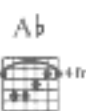
Ab



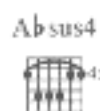
in your back yard like you have said and



May - be I'm just the ho - ri - zon you run to — when



she has left you — { there, and you, me



all here in my — head and run - ning a -
here a - lone on the — floor, you're count - ing my

Abm



round and call - ing me come back I'll
feath - ers as the bells toll you see the

C_b **A_b7sus4** **C_b**



Show you the ros - es and brush off the snow and o - pen their
bow and the belt and the girl from the south all fav'-rites of

mf

A_b **C_b**



pet-als a - gain and a - gain and you know that ap - ple green
mine — you know them all — well and spring brings fresh lit - tle

A_b7sus4 **C_b** **A_b**



ice cream can melt in your — hands I can't so —
pud - dles that makes it all —

pp

to Coda *D.S. al Coda*

C_b **A_b7sus4**



Coda

clear, makes it — all... do you

cresc.





know. — Hey... do you






know — what this is





do - ing to me? —

N.C.

Here!

L.H.

Eb5



Gb



Ab sus4



Here.

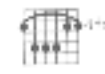
Eb5



Gb



Ab sus4



here,

here in my

Eb5



Gb



Ab sus4



head.

Eb5



Gb

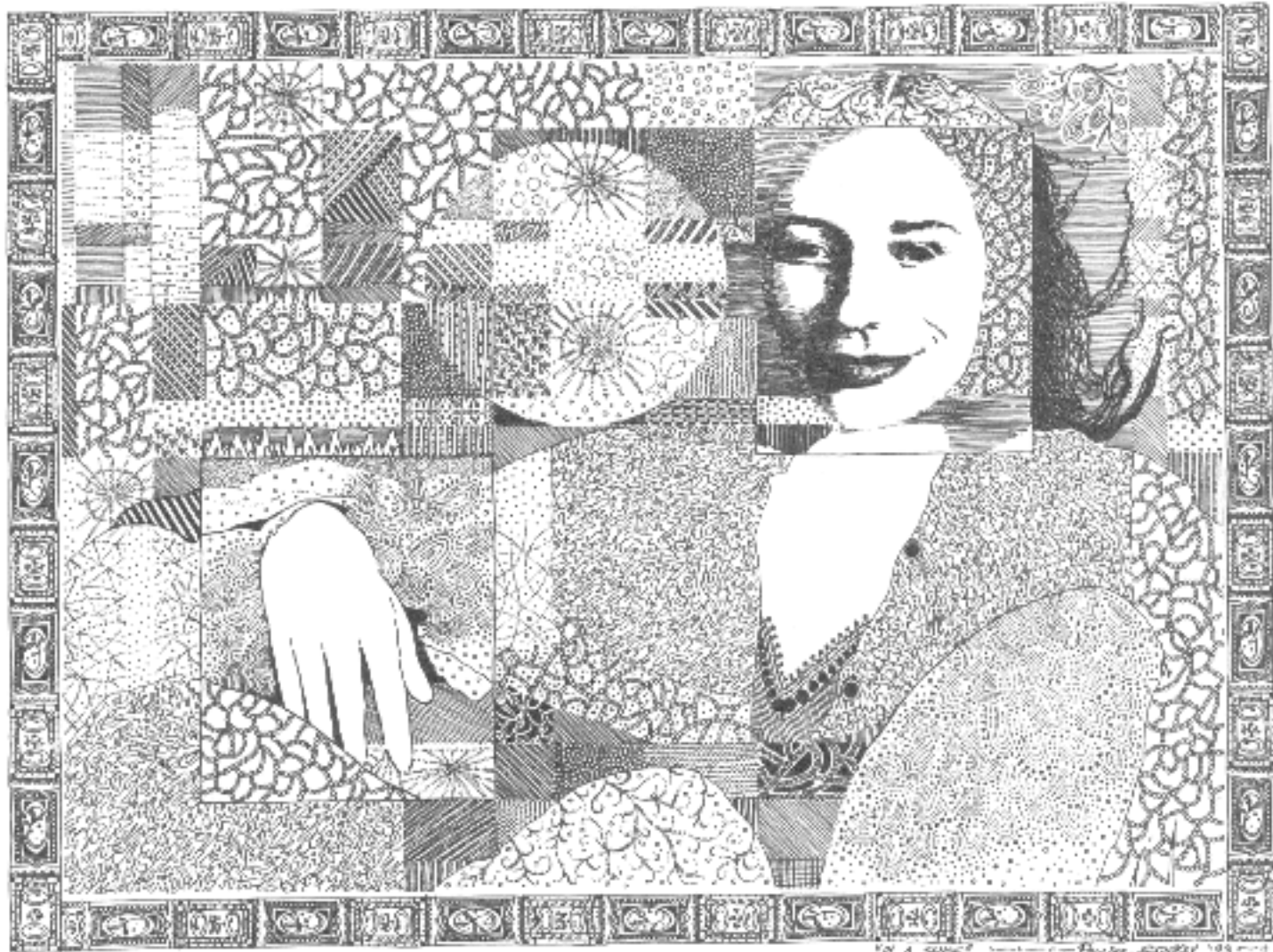


Ab sus4



Eb5

*rit.*



In my head I found you there
And running around and following me
But you don't, oh, dare, now.
But I find that I have, now, more
Than I ever wanted too

So maybe Thomas Jefferson wasn't born
In your backyard like you have said and
Maybe I'm just the horizon you run to when she has left
You there, you, all here in my head and
Running around and calling me come back
I'll show you the roses and brush off the snow and
Open their petals again and again and you know that
Apple green ice cream can melt in your hands I can't so...

I, I held your hand at the fair and
Even forgot what time it was
And even Thomas Jefferson wasn't born
In your backyard like you said and
Maybe I'm just the horizon you run to
When she has left you and me here alone on the floor,
You're counting my feathers as the bells toll
You see the bow and belt and the girl from the south all
Fav'rites of mine you know them all well
And spring brings fresh little puddles that makes it all clear makes it all...
Do you know, hey, do you know, what this is doing to me?
Here in my head.

Daisy Dead Petals

Words and Music by Tori Amos

Moderately

C#5/F#



Dai-sy Dead Pet als that is her name. She's in the phone booth

mp

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The lyrics are: "Dai-sy Dead Pet als that is her name. She's in the phone booth". The middle staff is the piano accompaniment, starting with a treble clef and a dynamic marking of *mp*. The bottom staff is the bass line, starting with a bass clef. The music is in a moderate tempo.

C#5/B



phase, so un-der neath the shade of a pep-per-mint tray,

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The lyrics are: "phase, so un-der neath the shade of a pep-per-mint tray,". The middle staff is the piano accompaniment, starting with a treble clef. The bottom staff is the bass line, starting with a bass clef. The music continues in the same moderate tempo.

C#5/F#



she can turn it out with a heal on she just rides in - to town

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The lyrics are: "she can turn it out with a heal on she just rides in - to town". The middle staff is the piano accompaniment, starting with a treble clef. The bottom staff is the bass line, starting with a bass clef. The music concludes in the same moderate tempo.

know-ing what they'll say, know-ing they're a - round the cor - ner.

Got a crack - in, got a crack - in some strange plac - es.

Ped. * *Ped.* * *Ped.*

Dai - sy Dead Pet - als, that is her name. - So

* *Ped.*

may - be she tastes like a ham - burg - er maid, well, these dead pet - als,

C#5/F#



hon-ey, brought me here. — Ah, — She said,

The first system of music features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

C#5/B



C#5/F#



"These dead pet-als, hon-ey, brought me here." —

The second system of music continues the vocal line and piano accompaniment. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the left hand and chords in the right hand.

Danc-ing on a dime, hear-ing moth-er cry,

The third system of music continues the vocal line and piano accompaniment. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the left hand and chords in the right hand.



may-be she's a — round the cor - ner. Got a crack in,

The fourth system of music continues the vocal line and piano accompaniment. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the left hand and chords in the right hand.

Ped.

*

E F#5/C#

got a crack in some strange plac - es.

Ped.

A E F#5/C#

On my back with, on my back with some dirt - y dish - es.

Ped.

Slower, freer tempo

A B C#m B Amaj7

Fall - ing down, fall - ing down, all o - ver the riv - er.

Ped. * Ped. * Ped. * Ped. *

A B C#

Fall - ing down, fall - ing down, fall - ing down.

Ped. * Ped. * Ped. *

A B C#m B Amaj7

Wish what I'm feel - ing could go on like _ this _ _ _ for - ev - er.

Ped. * *Ped.* * *Ped.* * *Ped.* *

A B C#

Fall - ing down, fall - ing down, fall - ing down. —

poco rit.

Ped. * *Ped.* * *Ped.* *

Tempo 1 C#5/F#

And since we're down might as well stay, might as well fry some eggs -

mp

C#5/B

and wave to the shade of the pep-per-mint tray.

C#5/F#



She's a new friend not a skel - e - ton to ride in - to town.

The first system of music features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part includes a dynamic marking of *f* (forte) in the second measure.

Know-ing what they'll say, know-ing she tastes like a ham - burg-er maid but

The second system of music continues the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line and block chords in the right hand.

C#5/B



"These dead pet-als, hon-ey, brought me here." —

The third system of music continues the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line and block chords in the right hand. A dynamic marking of *mf* (mezzo-forte) is present in the first measure.

C#5/B



N.C.

She said, "These dead pet-als, hon-ey, brought me here." —

The fourth system of music continues the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line and block chords in the right hand. The system concludes with a fermata over the final note of the vocal line.



Daisy Dead Petals that is her name,
She's in the phone booth phase, so
Underneath the shade of a peppermint tray,
She can turn it out with a heal on she just rides into town
Knowing what they'll say, knowing they're around the corner.
Got a crack in, got a crack in some strange places.

Daisy Dead Petals, that is her name,
So maybe she tastes like a hamburger maid, well,
These dead petals, honey, brought me here.
She said, "These dead petals, honey, brought me here."

Dancing on a dime, hearing mother cry,
Maybe she's around the corner.

Got a crack in, got a crack in some strange places.
On my back with, on my back with some dirty dishes.

Falling down, falling down, all over the river.
Falling down, falling down, falling down.

Wish what I'm feeling could go on like this forever.
Falling down, falling down, falling down.

And since we're down might as well stay,
Might as well fry some eggs
And wave to the shade of the peppermint tray.
She's a new friend not a skeleton to ride into town,
Knowing what they'll say, knowing she tastes like a hamburger maid, but

"These dead petals, honey, brought me here."
She said, "These dead petals, honey, brought me here."

Sister Janet

Words and Music by Tori Amos

Moderately slow

G#5



B



G#5



B



p

with pedal

G#5



B



G#5



1. Mas - ter Sha - man, I have.
2. Sis - ter Ja - net, you have.

B



G#5



B



— come
— come

with my dol - ly from the shad - ow side, _
from the wom - an clothed _ with the sun, _

G#5  4fr

B 

G#5  4fr

with a de-mon and an Eng - lish - man. I'm — my moth -
 your veil is qui - et - ly be - com - ing none. Call — the Wan -

B 

G#5  4fr

B 

- er, I'm my — son.
 - der - er, he has — gone.

G#5  4fr

B 

F#5  4fr

G#5  4fr

No — bod - y else is slip - ping the blade in eas -
 All — those up there are mak - ing it look so eas -

B 

F#5 

G#5  4fr

B 

F#5 

- y. No — bod - y else is
 - y. With — your — per - fect wings,

cresc.

mf





slip - ping the blade in the mar - ma -
 a wing can cov - er all sorts of things.








But all the an - gels and all the







wiz-ards, black and white, are light - ing






can - dles in our hands. Can you feel.

G#m



Eadd9



B



F#



G#m



Eadd9



them, yes, touch-ing hands be - fore our

B



F#



G#m



C#7



eyes and I can e - ven see sweet Mar - i -

1.

Eadd9



G#5



B



anne.

R.H. L.H.

G#5



B



2.

Eadd9 B F# G#m

anne. Hey, yes!

cresc. *f*

C#7 Eadd9 B F#

This a - gain, well I

G#m C#7 Eadd9

think I could try this once a - gain.

rit. *rit.*



Master Shaman, I have come with my dolly from the shadow side,
With a denton and an Englishman. I'm my mother, I'm my son.
Nobody else is slipping the blade in easy.
Nobody else is slipping the blade in the marmalade.

But all the angels and all the wizards, black and white,
Are lighting candles in our hands.
Can you feel them, yes, touching hands before our eyes
And I can even see sweet Marianne.

Sister Janet, you have come from the woman clothed with the sun,
Your veil is quietly becoming none. Call the Wanderer, he has gone.
All those up there are making it look so easy.
With your perfect wings,
A wing can cover all sorts of things.

Hey, yes! This again, well I think I could try this once again.

But all the angels and all the wizards, black and white,
Are lighting candles in our hands.
Can you feel them, yes, touching hands before our eyes
And I can even see sweet Marianne.

Butterfly

Words and Music by Tori Amos

Slowly

Bm



D



E7sus4



p

with pedal

Bm



D



E7sus4



Bm



1. Stink-y soul, — get a lit-tle lost in my ah — ha — own.,
2. Dad-dy dear, — if I can... kill one man why — not — two?.

D



E7sus4



Bm



D



E7sus4



Hey, Gen-er-al — need a lit-tle love in tha —
Well, nurs-es smile, — when you got i-ron veins —

Bm D E7sus4 G

at ho - hole of stain yours. One ways, now, and
 you can't stain their p-pret-ty shoes and pom poms and

A Dmaj7 Bm7

Sat - ur - days and our kit - tens all wrapped in ce - ment. From -
 cher-ry blondes and their kit - tens still wrapped in ce - ment. From -

Gmaj7 A D

crad - le } to gum - drops got me run - ning girl as
 God's sav-i-ors

Bm7 Em Bm

fast as I can and is it right, but - ter - fly, they

Em Bm A

like you bet - ter framed and dried -ied

G D Bm/E

ah ah ah ah -ied

rit. *a tempo*

1. D E7sus4 Bm D E7sus4

2. D E7sus4 Bm7 E/B D E

Got a pret - ty, pret - ty gar - den, pret - ty gar - den, yes...

Bm D E7sus4 Bm7 E/B

Got me a pret-ty, pret-ty gar-den,

Detailed description: This system contains the first line of music. It features a vocal line on a treble clef staff with lyrics, a piano accompaniment on a grand staff (treble and bass clefs), and five guitar chord diagrams at the top. The chords are Bm, D, E7sus4, Bm7, and E/B. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

D E Bm D E7sus4

a pret-ty gar-den, yes. — Got me a

Detailed description: This system contains the second line of music. It features a vocal line on a treble clef staff with lyrics, a piano accompaniment on a grand staff, and five guitar chord diagrams at the top. The chords are D, E, Bm, D, and E7sus4. The piano accompaniment continues with a consistent rhythmic pattern.

Bm7 E/B D E7sus4 E

pret - ty pret - ty gar - den a pret - ty gar - den —

Detailed description: This system contains the third line of music. It features a vocal line on a treble clef staff with lyrics, a piano accompaniment on a grand staff, and five guitar chord diagrams at the top. The chords are Bm7, E/B, D, E7sus4, and E. The piano accompaniment concludes the phrase with a final chord.



Stinky soul, get a little lost in my own,
Hey General, need a little love in that hole of yours.
One ways, now, and Saturdays and our kittens all wrapped in cement.
From cradle to gum drops
Got me running girl as fast as I can and
Is it right, butterfly, they like you better framed and dried.

Daddy dear, if I can kill one man why not two?
Well, nurses smile when you got iron veins
You can't stain their pretty shoes and pom poms and cherry blondes
And their kittens still wrapped in cement.
From God's saviors to gumdrops
Got me running girl as fast as I can and
Is it right, butterfly, they like you better framed and dried.

Got a pretty, pretty garden, pretty garden, yes.
Got me a pretty, pretty garden, a pretty garden, yes.
Got me a pretty, pretty garden, a pretty garden.

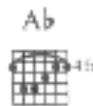
Mary

Words and Music by Tori Amos

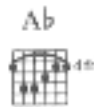
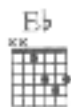
Slow, steady 4



The first system of piano accompaniment consists of three staves. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature. The middle and bottom staves are a grand staff (treble and bass clefs). The music features a steady, slow 4/4 rhythm with chords and moving lines in both hands.



The second system includes a vocal line and piano accompaniment. The vocal line is on a treble clef staff with lyrics: "Ev-'ry-bod-y wants some-thing from - you, ev-'ry-bod-y want a piece of Mar - y". The piano accompaniment is on a grand staff. The piano part features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *mf*.



The third system includes a vocal line and piano accompaniment. The vocal line is on a treble clef staff with lyrics: "Lush val-ley all dressed in green, _ just ripe for the pick - ing. _". The piano accompaniment is on a grand staff. The piano part continues the melodic and harmonic support for the vocal line.



1. God, I want to get you out — of here, — you can ride in a pink Mus - tung. —
 2. ——— Ev - 'ry - bod - y wants you sweetheart, ev - 'ry - bod - y got a dream of glor - y.



When I think of what we've done to you, . oh, Mar - y, can you hear me?
 Las - Ve - gas got a pin - up girl — they got her armed as they buy and sell her.



Grow - ing up is - n't al - ways fun, — they tore your dress and stole your rib - bons —
 Riv - ers of milk run - ning dry, — can't you hear the dol - phins cry - ing? —



They see you cry, they lick their lips, — but but - ter - flies — don't be - long in nets, — } Oh, —
 What 'll we do when our ba - bies scream, — fill their mouths, with some ac - id rain? — }

F5 **Fadd9**

Mar - y, can you hear me? Mar - y, you're bleed - ing, Mar - y, don't be af - raid.

Ebsus4 **Eb** **B7** **A bass** **Gm** **N.C.**

We're just wak - ing up and I hear help is on the way.

F5 **Fadd9**

Mar - y, can you hear me? Mar - y, like Jim-my said, Mar - y, don't be af - raid.

Ebsus4 **Eb/G** **E7/Bb** **Bb** **A bass** **Gm** **Eb** *to Coda*

'Cause e - ven the wind, e - ven the wind cries your name.
e - ven the wind

mf

1. Bb Ab5 2. Bb

Na na na

Db Eb Bb

na na na na na na na. Na na na

Db Eb Bb

na na na na na na na. Na na na

cresc. poco a poco

Db Eb Ab F5 N.C.

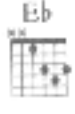
na na na na na na. Oh, — but ter - flies — don't be-long in nets.—

D.S. al Coda ◆

Coda



Yes, e - ven the wind cries your name.
 e - ven the wind



Yes, e - ven the wind cries your name.
 e - ven the wind



cries your name, cries your



name, cries your name...

rit.



Ev'rybody wants something from you,
Ev'rybody want a piece of Mary
Lush valley all dressed in green,
Just ripe for the picking.

God, I want to get you out of here,
You can ride in a pink Mustang.
When I think of what we've done to you,
Oh, Mary, can you hear me?

Growing up isn't always fun,
They tore your dress and stole your ribbons.
They see you cry, they lick their lips,
But butterflies don't belong in nets.

Oh, Mary, can you hear me?
Mary, you're bleeding, Mary, don't be afraid.
We're just waking up and I hear help is on the way.
Mary, can you hear me?
Mary, like Jimmy said, Mary, don't be afraid.
'Cause even the wind, even the wind cries your name.

Ev'rybody wants you sweetheart,
Ev'rybody got a dream of glory.
Las Vegas got a pinup girl
They got her armed as they buy and sell her.
Rivers of milk running dry,
Can't you hear the dolphins crying?
What'll we do when our babies scream,
Fill their mouths with some acid rain?

Oh, Mary, can you hear me?
Mary, you're bleeding, Mary, don't be afraid.
We're just waking up and I hear help is on the way.
Mary, can you hear me?
Mary, like Jimmy said, Mary, don't be afraid.
'Cause even the wind, even the wind cries your name.

Oh, butterflies don't belong in nets.

Sugar

Words and Music by Tori Amos

Slow and sustained, in 2



Don't say morn-ing's come...

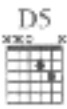
mp

R.H.

L.H.



Don't say — it's up to me. —



If I could take twen-ty-five min-utes out — of the re-cord books. —





Sug - ar, — he brings me Sug - ar. —








Bob-by's col - lect - ting bees... And







ham - mers he used one on — me. — Cold war with








lit - tie boys. get in with a — bub - ble gum trade

Dadd9  Bm add11  A  Asus4 


and Sug-ar, _____ bring me Sug-ar, _____ I know the
Sug-ar, _____ he brings me Sug-ar, _____ As far as




mf



A  Asus4  A  Bm 

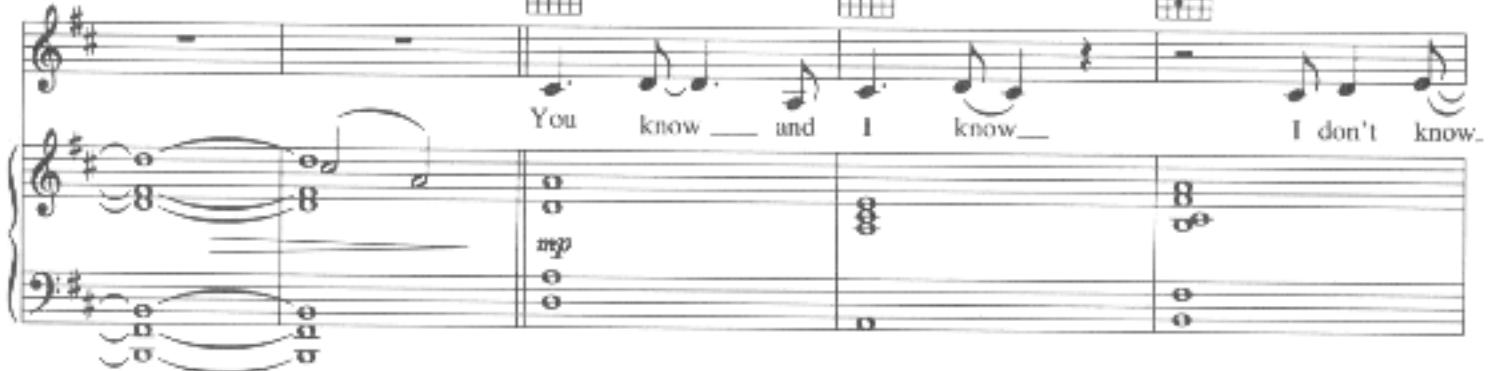
rob-ins bring- _ bring me man-y things - but
I can tell _ I've been gone_ for _____ miles _____ now. _



D5  A  Bm7 

You know _ and I know _ I don't know.

mp



G5  F#m  Bm 

me _ ver-y well and



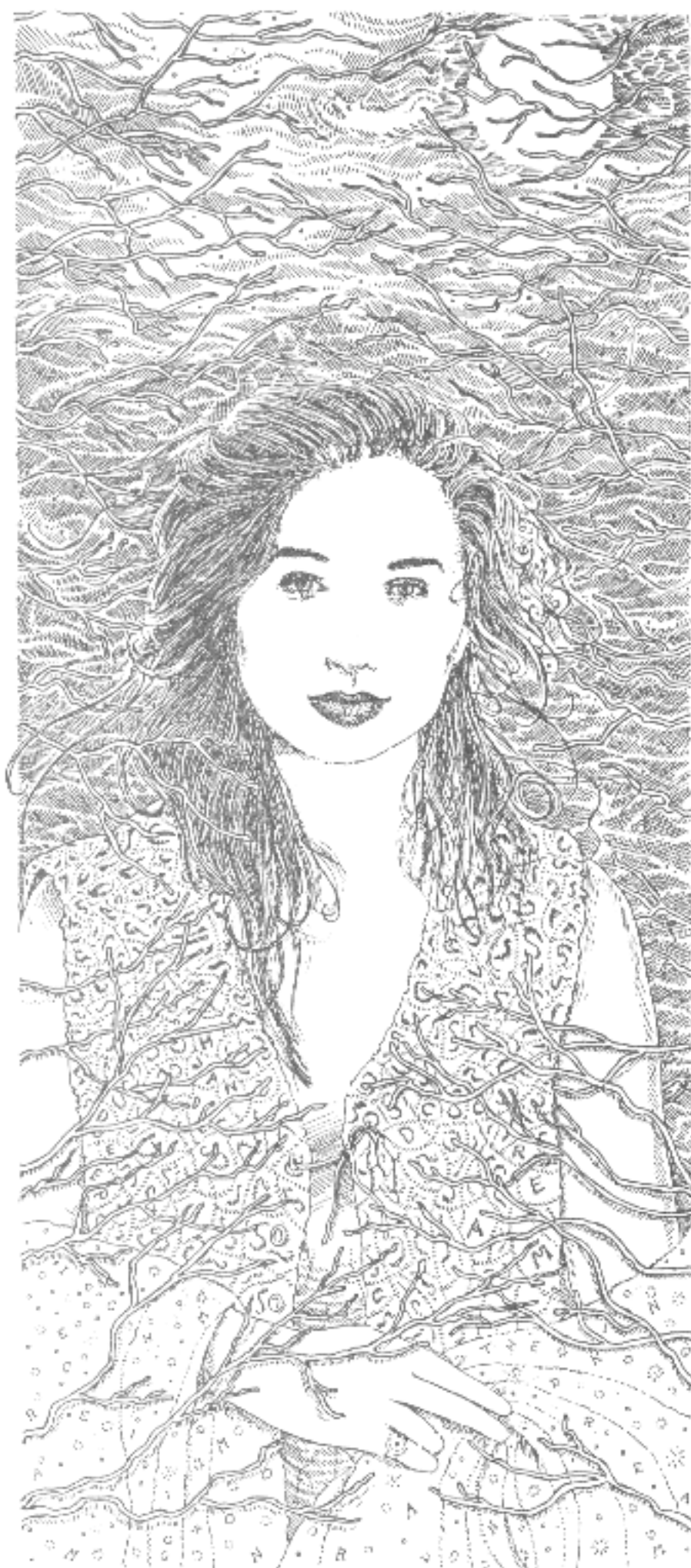
I know _ and you know _ if they found _ me out...

Sug-ar, _____ he brings me Sug ar. _____ I know the

rob ins bring, _ they bring me man-y things but Sug-ar. _____ Oh, _____

Sug ar! _____ *repeat and fade*

Musical score for guitar and piano. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *mf* and *f*. The guitar part includes various chord diagrams and some fretting techniques like *xx00* and *xx0x*. The piece concludes with a *repeat and fade* instruction.



Don't say morning's come.
Don't say it's up to me.
If I could take twenty five minutes
Out of the record books.
Sugar, he brings me Sugar.

Bobby's collecting bees
And hammers he used one on me.
Cold war with little boys
Get in with a bubble gum trade and

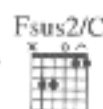
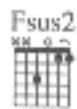
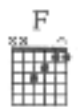
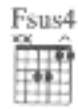
Sugar, bring me Sugar.
I know the robins bring, bring me many things but
Sugar, he brings me Sugar.
As far as I can tell
I've been gone for miles now.

You know and I know I don't know me very well
And I know and you know if they found me out.
Sugar, he brings me Sugar.
I know the robins bring, they bring me many things,
But Sugar, he brings me Sugar.

Flying Dutchman

Words and Music by Tori Amos

Moderately, with a driving beat



First system of musical notation. It features a guitar part with a series of chords: Fsus4, F, Fsus2, Fsus4/C, F/C, Fsus2/C, Csus4/G, C/G, and Csus2/G. Below the guitar part is a piano accompaniment consisting of a right-hand melody and a left-hand bass line. The piano part starts with a forte (*f*) dynamic.

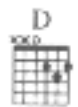
1.



N.C.



Second system of musical notation. It features a guitar part with chords: Gsus4, G, Gsus2, Gsus4, G, N.C., and E_b. Below the guitar part is a piano accompaniment. The right-hand melody includes the lyrics: "Hey, kid, Straight suits,". The piano part has a mezzo-forte (*mf*) dynamic.



Third system of musical notation. It features a guitar part with a D chord. Below the guitar part is a piano accompaniment. The right-hand melody includes the lyrics: "I've got a ride for you. — they don't un - der - stand. —".


E \flat **D** **E \flat**




They say, your brain is a com - ic book - tat - too -
 She tried that one with the al - li - ga - tor boots.



Gm add9



and you'll nev - er be an - y - thing.
 but the oth - er side drew her in.



E \flat **Gm/D** **Cm**



What will you do with your life, oh, that's all -
 Heart fall - ing fast when she left, even the Milk -



G/B **Csus2**



you hear from noon till night.
 y Way was dressed in black.



D G Bm Cadd9

Take a trip on a rock - et ship, — ba-by, where the sea is the sky. —

mp lighter

Bm Cadd9 A G D

I know the guy — who runs the place — and he's out — of — sight. —

cresc.

Fsus4 F Csus4 C Gsus4 G

Fly - ing Dutch - man — are you

Gsus4 G Fsus4 F Csus4 C

out — there? Fly - ing Dutch - man —

Gsus4 G Gsus4 G F#sus4 F

are you out there. Fly - ing

to Coda ♪

Csus4 C Gsus4 G Gsus4 G N.C. Gsus4 G

Dutch - man? 'Cause they can't

Bb Cadd9 Bb G

see what you're born to be. They can

Bb Cadd9 Gsus2

see me. They can't

he _____ what they can't be - lieve. _____ They can

see _____ what you _____ see. _____

pp a tempo

p a tempo, easier

f driving

Fsus4/C F/C Fsus2/C Csus4/G C/G Csus2/G Gsus4 G N.C.

They

Bb C Eb

keep the boys — spin-ning in their own lit - tle world. Ah, —

Gm Bb C




ah! — Tie him up and so he won't say a word, }
 So a - fraid he'll be what they nev - er were. }

1. Eb Gm | 2. Eb Gm

rit. *D.S. al Coda*







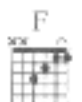

Ah, — ah! — They Ah, — ah!

rit.


Gsus4  G  Fsus4  F  Fsus2  Fsus4/C  F/C  Fsus2/C 

'Cause they can see.



Csus4/G  C/G  Csus2/G  Gsus4  G  *repeat ad-lib* Fsus4  F  Fsus2 

'Cause they see.



Fsus4/C  F/C  Fsus2/C  Fsus4/G  F/G  Fsus4/G  F/G  Csus4/G  G5 

rit. poco a poco





Hey kid, I've got a ride for you.
They say, your brain is a comic book tattoo
And you'll never be anything.
What will you do with your life, oh,
That's all you hear from noon till night.

Take a trip on a rocket ship, baby, where the sea is the sky.
I know the guy who runs the place and he's out of sight.
Flying Dutchman are you out there?
Flying Dutchman are you out there, Flying Dutchman?

Straight suits, they don't understand.
She tried that one with the alligator boots but the other side drew her in.
Heart falling fast when she left, even the Milky Way was dressed in black.

Take a trip on a rocket ship, baby, where the sea is the sky.
I know the guy who runs the place and he's out of sight.
Flying Dutchman are you out there?
Flying Dutchman are you out there, Flying Dutchman?

'Cause they can't see what you're born to be.
They can see me.
They can't be
What they can't believe.
They can see what you see.

They keep the boys spinning in their own little world.
Tie him up so he won't say a word.
They keep the boys spinning in their own little world.
So afraid he'll be what they never were.

Take To The Sky

Words and Music by Tori Amos

Moderately, with a strong beat



This house is like

mp



Rus-sia with eyes — cold and gray, — You got me mov-ing in a



cir-cle, I dyed my hair red to-day, — I just want a lit-tle

A5 C5 D5 A5 C5 D5

1. pas - sion to hold me in the dark, I know I got some
2. o - cean it gets in the way, So close to touch - ing

mp

A5 C5 D5 A5 C5 D5

ma - gic bur - ied, bur - ied deep in my heart, yeah. But my priest says,
free - dom then I hear the guards call my name. — And my priest says, }

D7 Am7 D7

"You ain't sav - ing no souls." — My fa - ther says, — "You ain't mak - in' an - y

Am7 D7 Am7

mon - ey." My doc - tor says, — "You just took it to the lim - it," and here I







stand _____ with this, a sword in my hand. _____ You can say it _____ one more time, _____

mf








_____ What you don't like. _____ Let me hear it _____ one more time, then _____









have a seat while I _____ take to the sky, _____ take to the sky. _____








1. My heart, is like the _____

2. _____

D A bass D A bass D A bass

If you don't like me just a little, well, Why do you hang a - round? _

mf *p*

D A bass D A bass D A bass

If you don't like me just a little, well, Why do you hang a - round? _

D A bass D A bass D A5

If you don't like me just a little, well, Why do you ^{yes} take it, take it, take it, take it,

A5 C5 D5 A5 C5 D5

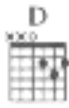
take it! This house

p



is like Rus-sia.

R.H.



You can say it one more time,

R.H.



You can say it one more time,

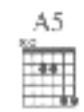
R.H.



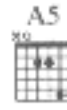
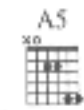
You can say it one more time, What you don't like.



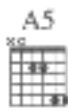
Let me hear it one more time, then have a seat while I take to the sky.



take to the sky, take to the sky.



take to the sky,



take to the sky,



This house is like Russia with eyes cold and grey,
You got me moving in a circle, I dyed my hair red today.

I just want a little passion to hold me in the dark,
I know I got some magic buried, buried deep in my heart, yeah!
But my priest says, "You ain't saving no souls."
My father says, "You ain't makin' any money."
My doctor says, "You just took it to the limit,"
And here I stand with this sword in my hand.

You can say it one more time, what you don't like.
Let me hear it one more time
Then have a seat while I take to the sky, take to the sky.

My heart is like the ocean it gets in the way,
So close to touching freedom then I hear the guards call my name.
And my priest says, "You ain't saving no souls."
My father says, "You ain't makin' any money."
My doctor says, "You just took it to the limit,"
And here I stand with this sword in my hand.

You can say it one more time, what you don't like.
Let me hear it one more time
Then have a seat while I take to the sky, take to the sky.

If you don't like me just a little, well, why do you hang around?
If you don't like me just a little, well, why do you hang around?
If you don't like me just a little, well, why do you take it, take it, take it?

This house is like Russia.
You can say it one more time, you can say it one more time.
You can say it one more time, what you don't like.
Let me hear it one more time
Then have a seat while I take to the sky, take to the sky,
Take to the sky, take to the sky, take to the sky.

Humpty Dumpty

Words and Music by Tori Amos

Moderate with a bluesy feel



mf



1. Hump-ty Dump-ty — sat on the wall, —
 2. (*D.S.*) Hump-ty Dump-ty — sat on the wall, —



Hump-ty Dump-ty had a great, — great fall, and } All the king's hors - es and
 looked at her as he was — fall - ing, and }

A C G C G

all the king's men could - n't put Hump - ty to - geth - er a - gain. -

E5 G5 A to Coda

Hump-ty Dump-ty and

A E5 G5 A

Bet - ty Lou - ise, well, stole a So - ny and some Cam - em - bert cheese and she said,

E5 G5 A E5 G5

"Hump-ty, ba - by, ah, take me, ooh - yeah,






take _ me to the riv - er. _ _ _ 'Cause I like _ the way it







runs, _ _ _ _ _ yeah, Take _ me to the riv - er, _ _ _ ah, _






You know I like the way it runs, yeah!" _ _ _ He said,





"Ah, _ _ _ _ _ ooh, _ _ _ _ _ ev - 'ry-thing's go - ing my

p *sim.*

Gmaj9



Cmaj7



Gmaj9



way." He — said, "May-be it's — my

Cmaj7



Gmaj9



Cmaj7



l - l - luck - y day." — I — said, "Oh,

Gmaj9



Cmaj7



Gmaj9



an - y - thing you want — I can give." — She — said,

Cmaj7



Gmaj9



Cmaj7



"I want to take your — pic - ture, — mm, just for

Gmaj9 Cmaj7 Gmaj9

me." He — said, "An - y - thing." — She — said,

Cmaj7 Gmaj9 E5 G5

"Up — there, — ba - by, —

A E5 G5 A N.C.

na, na, na get on the wall, — babe, ah." —

D.S. al Coda ◊

◊ Coda

A E5 G5 A

Hey, Bet - ty Lou - ise, — Bet - ty Lou - ise.

E5 G5 A E5 G5

She — said, "I like cus - tard in the

The first system of music features a vocal line and a piano accompaniment. Above the vocal line are five guitar chord diagrams: E5, G5, A, E5, and G5. The vocal line begins with a whole rest, followed by the lyrics "She — said, 'I like cus - tard in the". The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.

A E5 G5 A

sum-mer, hon-ey." Oh, — yeah — what it takes — to be Queen,

The second system continues the vocal line with the lyrics "sum-mer, hon-ey." and "Oh, — yeah — what it takes — to be Queen,". The guitar chord diagrams above are A, E5, G5, and A. The piano accompaniment continues with similar rhythmic patterns.

B5 G5 A E5 G5

hey, — what it takes — to be — Queen, hey, —

The third system features the lyrics "hey, — what it takes — to be — Queen, hey, —". The guitar chord diagrams are B5, G5, A, E5, and G5. The piano accompaniment includes some dynamic markings like accents (>) and slurs.

A E5 G5 A N.C.

what it takes — to be, — Oh!

The fourth system concludes with the lyrics "what it takes — to be, — Oh!". The guitar chord diagrams are A, E5, G5, and A, followed by "N.C." (No Chords). The piano accompaniment ends with a final chord and a fermata over the last note.



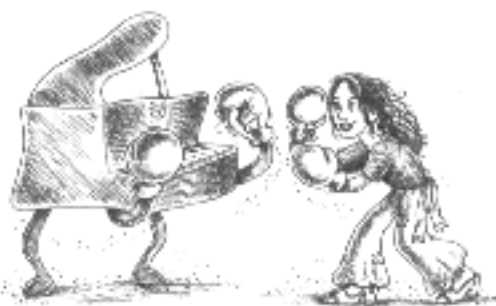
Humpty Dumpty sat on the wall,
Humpty Dumpty had a great, great fall, and
All the king's horses and all the king's men
Couldn't put Humpty together again.

Humpty Dumpty and Betty Louise, well,
Stole a Sony and some Camembert cheese
And she said "Humpty baby, ah, take me,
Ooh yeah, take me to the river.
'Cause I like the way it runs, yeah,
Take me to the river, ah,
You know I like the way it runs, yeah!"

He said, "Ah, ooh, ev'rything's going my way."
He said, "Maybe it's my lucky day."
I said, "Oh, anything you want I can give."
She said, "I want to take your picture, um, just for me."
He said, "Anything."
She said, "Up there, baby, get on the wall, babe, ah."

Humpty Dumpty sat on the wall,
Looked at her as he was falling, and
All the king's horses and all the king's men
Couldn't put Humpty together again.

Hey, Betty Louise, Betty Louise
She said, "I like custard in the summer, honey."
Oh yeah, what it takes to be Queen,
Hey, what it takes to be Queen,
Hey, what it takes to be, oh!



Sweet Dreams

Words and Music by Tori Amos













1. "Lie, lie, — lies ev - 'ry-where," said the fa - ther to — the son. — Your
2..3. (D.S.) See additional lyrics






pep-per-mint breath gon-na choke 'em to death, Dad-dy watch your lit-tle black sheep run... He got a

Ab5

Bb5

kni, - kni. - knives in his back ev-'ry time he o - pens up. You say, "He

Ab5

Bb5

got-ta be strong if he wan-na be a man," Mis-ter I don't know how you can have

Bb

Ab

Bb

Sweet dreams,

Ab

Bb

sweet dreams.



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



Sweet — dreams, —



Sweet dreams. —





Ab Bb

Go on, go on, go on, — go on and dream, Your house is on

fire. Come a - long

Bb5 A5 Bb5 N.C.

Bb5 Ab5 Bb5

to Coda \oplus D.S. al Coda \oplus

— now.

Detailed description of the musical score: The score is written for guitar and piano. It begins with two guitar chord diagrams: Ab (4th fret, 2nd string) and Bb (4th fret, 1st string). The first system shows the vocal line and piano accompaniment. The second system includes the lyrics 'Go on, go on, go on, — go on and dream, Your house is on' and guitar chord diagrams for D>5 (4th fret), Ab (4th fret), Bb (4th fret), Db (4th fret), and Eb (4th fret). The third system includes the lyrics 'fire. Come a - long' and guitar chord diagrams for Bb5, A5 (4th fret), and Bb5 N.C. The fourth system includes the lyrics '— now.' and guitar chord diagrams for Bb5, Ab5 (4th fret), and Bb5. The piece concludes with a Coda section marked 'to Coda' and 'D.S. al Coda'.

⊕ Coda

Ab5



Bb5



Bb



Ab



Bb



Ab



Bb



Additional lyrics

2. Land, land of liberty,
We're run by a constipated man.
When you live in the past
You refuse to see when your
daughter come home nine months pregnant.
With five billion points of light
gonna shine 'em on the face of your friends
They got the Earth in a sling,
They got the World on her knees,
They even got your zipper in between their teeth.
3. Well, well, summer wind been catching up with me.
"Elephant mind, Missy, you don't have
You forgettin' to fly,
Darlin', when you sleep."
I got a hazy, lazy Susan
takin' turns all over my dreams.
I got lizards and snakes runnin' through my body.
Funny how they all have my face.



"Lie, lie, lies ev'rywhere," said the father to the son.
Your peppermint breath gonna choke 'em to death,
Daddy watch your little black sheep run.
He got a knives in his back ev'ry time he opens up.
You say, "He gotta be strong if he wanna be a man."
Mister I don't know how you can have

Sweet dreams, sweet dreams.

Land, land of liberty
We're run by a constipated man.
When you live in the past
You refuse to see when your
Daughter come home nine months pregnant.
With five billion points of light
Gonna shine 'em on the face of your friends
They got the earth in a sling
They got world on her knees
They even got your zipper between their teeth.

Sweet dreams, sweet dreams.

You say, you say, you say that you have 'em, I say that you're a liar.
Sweet dreams, sweet dreams

Go on, go on, go on dream,
Your house is on fire.
Come along now.

Well, well, summer wind been catching up with me.
"Elephant mind, Missy you don't have
You forgettin' to fly,
Darlin', when you sleep."
I got a hazy, lazy Susan
Takin turns all over my dreams.
I got lizards and snakes runnin' through my body.
Funny how they all have my face.

Sweet dreams, sweet dreams.

Black Swan

Words and Music by Tori Amos

Slowly

N.C.

p

with pedal

Emaj9



B/A



B



Aadd9



Ride on, ride on friends of the black swan.

Emaj9 B/A B C#m9

Ride on, ride on { do you know where she's gone?
you know where she's gone.

Aadd9 B C#m7 Aadd9

Gum - drops and Sat - ur - days, did Er - ic call by the way?
But - ter - cups and fish - ing flies the big - gest, thick - est ev - er sky.

1. G D A E

He knew, he knew and

G D A B5/A

he knew where the pil - low goes.

poco rit.

2.



I know they know some - thing.

mf



I, I, I



know, ah!



A C/E D A

This system contains the first four measures of the piece. It features a guitar chord chart at the top with chords A, C/E, D, and A. Below are three staves: a treble clef staff with a whole rest, a grand staff (treble and bass clefs) with piano accompaniment, and a bass clef staff with piano accompaniment. The piano accompaniment includes a left hand (L.H.) with eighth-note patterns and a right hand with quarter notes.

C/G G A

This system contains the next four measures. It features a guitar chord chart at the top with chords C/G, G, and A. Below are three staves: a treble clef staff with a whole rest, a grand staff with piano accompaniment, and a bass clef staff with piano accompaniment. The piano accompaniment continues with similar rhythmic patterns.

Emaj9 B/A B Aadd9

Ride on, ride on now friends of the black swan.

This system contains the next four measures, which include the first line of lyrics. It features a guitar chord chart at the top with chords Emaj9, B/A, B, and Aadd9. Below are three staves: a treble clef staff with the vocal melody and lyrics, a grand staff with piano accompaniment, and a bass clef staff with piano accompaniment. The piano accompaniment provides harmonic support for the vocal line.

Emaj9 B/A B C#m9

Ride on, ride on you know where she's gone?

This system contains the final four measures, which include the second line of lyrics. It features a guitar chord chart at the top with chords Emaj9, B/A, B, and C#m9. Below are three staves: a treble clef staff with the vocal melody and lyrics, a grand staff with piano accompaniment, and a bass clef staff with piano accompaniment. The piano accompaniment concludes the piece.

1. Aadd9 B C#m7 Aadd9

Lit - tle green men do O. K., It's the fair - ies' re - venge they say, And

Aadd9 B C#m7 B

gum - drops and — Sat - ur - days did Er - ic call by the way?

pp *poco rit.*

2. Aadd9 B C#m7 Aadd9 Emaj9

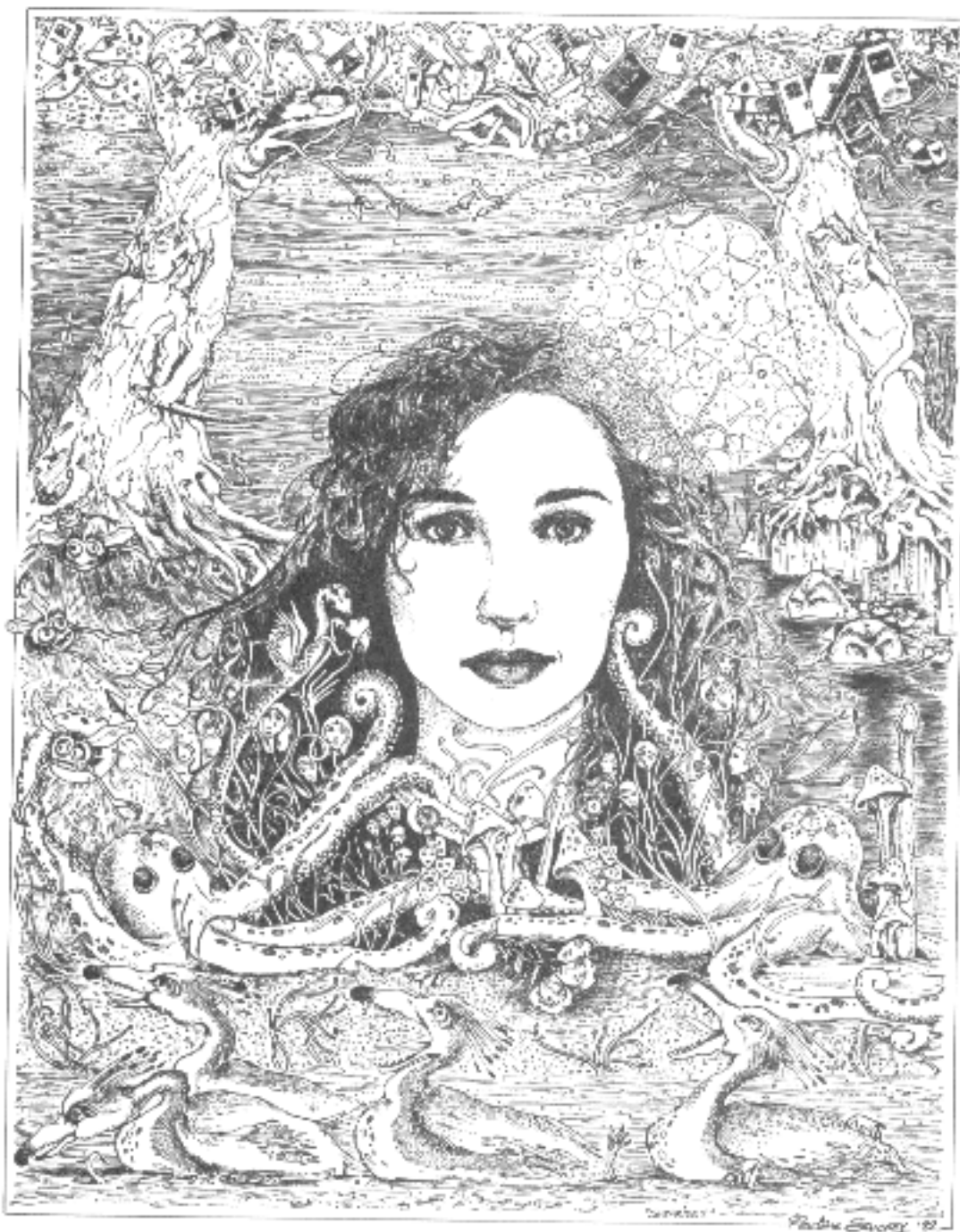
Mm, — la la. — Ride on,

rit. **Slower**

Aadd9 B B/A Bsus E5

Ride on, Ride on!

rit.



Ride on, ride on friends of the black swan.
Ride on, ride on do you know where she's gone?
Gumdrops and Saturdays, did Eric call by the way?
He knew, he knew, and he knew where the pillow goes.

Ride on, ride on friends of the black swan.
Ride on, ride on you know where she's gone.
Buttercups and fishing flies the biggest thickest ever sky.
I know they know something.
I know, ah!

Ride on, ride on now friends of the black swan.
Ride on, ride on you know where she's gone?

Little green men do O.K.,
It's the fairies' revenge they say,
And gumdrops and Saturdays, did Eric call by the way?

Mm, la la, ride on, ride on, ride on.

Honey

Words and Music by Tori Amos

Moderately

E5



The first system of music features a guitar chord diagram for E5 (x02211) above the first staff. The piano accompaniment consists of a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line of eighth notes. A dynamic marking of *p* is present in the piano part. A bracket under the piano part is labeled "with pedal".

Em/G



C



Bm/D



The second system includes a vocal line in the top staff with lyrics: "A lit-tle dust nev-er stopped me none, he liked my shoes. I kept them on." The piano accompaniment continues with the same melody and bass line as the first system. Chord diagrams for Em/G, C, and Bm/D are placed above the vocal line.

The third system shows the continuation of the piano accompaniment from the previous systems, maintaining the same melodic and bass line patterns.

E5



Em/G



C



Bm/D



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

G



Em



C



Bm/D



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

Gmaj7



Em



C



G



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

Bm add9



C

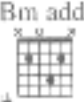
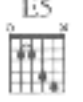



G



You're just — too used — to my hon - ey.

R.H.

Bm add9  E5 



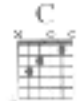

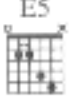
p

with pedal


f 

1. And I think I could leave your world,
2. (D.S.) Turn back one last time,



C  Bm/D  E5 

If she was the bet - ter girl.
Love to watch those cow - boys ride.



p

with pedal

C  Bm/D 

So when we died I tried to bribe the
But cow-boys know cow - girls ride



G Em C

un - der - tak - er. 'Cause I'm not sure
on the In - dian side. And you know

D Gmaj7 Em

what you're do - in' or the rea - sons.
what you're do - in' so don't e - ven... }

C G Bm add9

You're just _ too used _ to my hon-ey, now.

mp

R.H.

C G Bm add9

You're just _ too used _ to my hon-ey. Hey, yeah!

C G Bm add9 *to Coda* ⊕

You're just _ too used _ to my hon-ey, now, _

G D A

Don't both-er com-ing down, _

C G Em A

I made a friend of the west-ern sky. Don't both-er com-ing down, _

C G E5

You al ways like your ba-bies tight. _



Ah! _____ Ah, _____

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4, all under a slur. A double bar line follows, then a whole note G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A dynamic marking of *p* is present in the second measure of the piano part.

D.S. al Coda

Ah! _____

The second system continues the vocal and piano parts. The vocal line has a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4, all under a slur. The piano accompaniment continues with the same eighth-note pattern.

Coda

Bm add9



C



G



B bass



You're just _ too used _ to my hon-ey.

rit.

The Coda section features a vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes G4, A4, B4, G4, F4, E4, D4, and a final whole note G4. The piano accompaniment features a more complex rhythmic pattern with chords and moving lines in both hands. A *rit.* marking is placed below the piano part in the final measure.



A little dust never stopped me none, he liked my shoes I kept them on.
Sometimes I can hold my tongue, sometimes not,
When you just skip-to-loo, my darlin',
And you know what you're doin' so don't even...

You're just too used to my honey, now.
You're just too used to my honey.

And I think I could leave your world,
If she was the better girl.
So when we died I tried to bribe the undertaker.
'Cause I'm not sure what you're doin' or the reasons.

You're just too used to my honey, now.
You're just too used to my honey.
Hey, yeah! You're just to used to my honey, now.

Don't bother coming down,
I made a friend of the western sky,
Don't bother coming down,
You always like your babies tight.

Turn back one last time, love to watch those cowboys ride.
But cowboys know cowgirls ride on the Indian side.
And you know what you're doin' so don't even...

You're just too used to my honey, now.
You're just too used to my honey.
Hey, yeah! You're just too used to my honey.
You're just to used to my honey, now.

Ode To The Banana King (Part 1)

Words and Music by Tori Amos

Moderately slow



f L.H. 8vb throughout

1. Eb bass F bass 2. Eb bass F bass C5 Eb bass F bass



Turn - ing back — ten thou - sand years, — it's
 Mon - ster man — a will - ing friend, —

mf

Fm/C



Csus4



C



Csus4



C



F5



Eb



G bass



1.

all a blur where the tax-is go-
Lu - cy serves the mel-on cold.

2.

C



F5



C5



Vi - vi - vi - o - lent and de - li - cious souls,

Four red trucks dressed il - le - gal - ly.

Fm/C



Csus4



C



Csus4



C



Moth - er knows how the bug le blows.

Yeah, yeah, yeah, yeah, yeah, yeah! — Boats Crumbs made out — you have.

f *mp* *mf*

— of pap — er float, — Dreams — made up —
 — lapped free — ly of, — De — vi — ous.

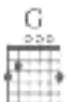
— for the ba - nan - a king. — Dur - ling!
 — we — all have been. —

1. 2. C5 Csus4 C

Vi - vi - vi - o - lent and de - li - cious souls. This is not a con - clu -

1. Csus4 C 2. C *D.S. al Coda* ♪

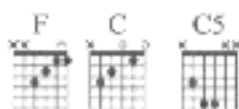
Coda



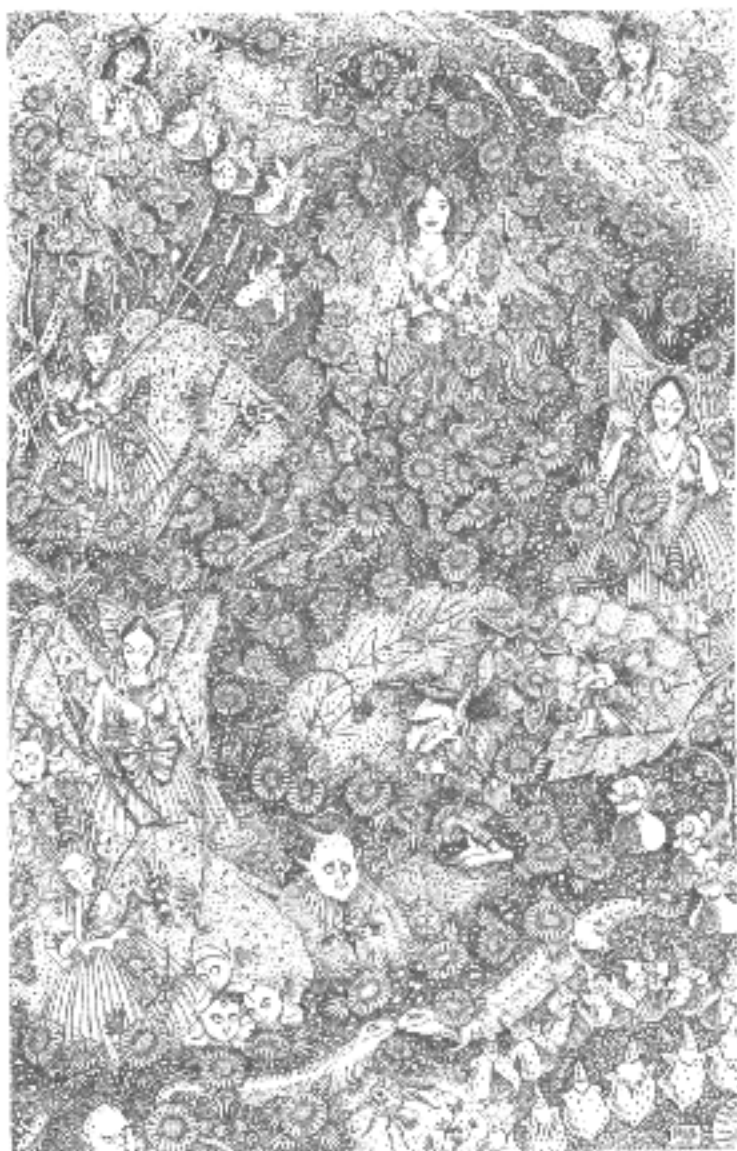
Yeah, yeah, yeah, yeah, yeah, yeah! _

Ah, — ah!

Yeah!



Na, na, na, na, na!



Turning back ten thousand years,
It's all a blur where the taxis go.
Monster man a willing friend,
Lucy serves the melon cold.

Violent and delicious souls.
Four red trucks dressed illegally.
Mother knows how the bugle blows.
Gonna get caught, gonna get caught.
Gonna get caught in her rug, babe.

This is not a conclusion,
No revolution,
Just a little confusion
On where your head has been.

Boats made out of paper float,
Dreams made up for the banana king. Darling!
Crumbs you have lapped freely of,
Devious we all have been.

Violent and delicious souls.
Violent and delicious souls.
This is not a conclusion,
No revolution,
Just a little confusion
On where your head has been.

Etienne

Words and Music by Tori Amos

Moderately, in 2



First system of musical notation for the piano accompaniment. It features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth-note patterns. The left hand (L.H.) is marked *mf* and plays a steady eighth-note accompaniment. The bass line consists of sustained chords in the G major triad.



Second system of musical notation. The vocal line begins with the lyrics "May-be I'm a". The piano accompaniment continues with the same eighth-note patterns as in the first system.



Third system of musical notation. The vocal line includes the lyrics: "1. witch lost in time run-ning through the", "2. knight who saved my life, may-be we ____". The piano accompaniment continues with the same eighth-note patterns.

D  C  G 

fields of Scot - land by your side. Kicked out of
faced the fire side by side. Here we are a -



G/C 

France, gain but I still be - lieve, tak - en to a
un - der the same sky, as the



D  C  G 

land far a - cross the sea.
gyp - sy crys - tal slow - ly dies.



Em  C  D  Am 

E - ti - enne, E - ti - enne,



Em C D Em C D

Hear the west wind _____ whis - per my name. _____

Em C D Am

E - ti - enne, _____ E - ti - enne, _____

G/B G C D Em C D to Coda

By the morn - ing may - be we'll re - mem - ber who I

G G/C

am. _____ May-be you're the

12. G/C



G



Yeah!

G/C



G



I close my

E⁷



Fadd9



eyes.

see you a - gain.

I know I've

E^b



Fadd9



D.S. al Coda ☼

held you but I can't re mem - ber where or when.

Oh! _____



am.



May-be I'm a



witch,
name. E - ti - enne.



repeat and fade
Whis - per - my



Maybe I'm a witch lost in time
Running through the fields of Scotland by your side.
Kicked out of France, but I still believe,
Taken to a land far across the sea.

Etienne, Etienne,
Hear the west wind whisper my name.
Etienne, Etienne,
By the morning maybe we'll remember who I am.

Maybe you're the knight who saved my life,
Maybe we faced the fire side by side.
Here we are again under the same sky,
As the gypsy crystal slowly dies.

Etienne, Etienne,
Hear the west wind whisper my name.
Etienne, Etienne,
By the morning maybe we'll remember who I am. Yeah!

I close my eyes, see you again.
I know I've held you but I can't remember where or when. Oh!

Etienne, Etienne,
Hear the west wind whisper my name.
Etienne, Etienne,
By the morning maybe we'll remember who I am.

Maybe I'm a witch, Etienne,
Whisper my name.

Floating City

Words and Music by Tori Amos

Moderately slow, with a strong beat

E♭m



The first system of the score consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the piano accompaniment in the right hand, featuring a rhythmic pattern of eighth notes with accents, starting with a mezzo-forte (*mf*) dynamic. The bottom staff is the piano accompaniment in the left hand, with a simple bass line of quarter notes.

E♭m



The second system includes lyrics. The vocal line has three phrases: "1. You went _", "2. See additional lyrics", and "3. Instrumental". The piano accompaniment continues with the same rhythmic pattern in the right hand and bass line in the left hand.

1. You went _ a way, _ why did you leave
 2. See additional lyrics
 3. Instrumental

D♭



The third system includes lyrics. The vocal line has two phrases: "me?" and "You know I be - lieved _ you.". The piano accompaniment continues with the same rhythmic pattern in the right hand and bass line in the left hand.

me? You know I be - lieved _ you.



No - thing - ex - plained, — where are the an -



- swers? I know I need — you.

(end instrumental on D.S.)



Tell me — is your cit - y paved with gold? —

3. See additional lyrics



Is there hun - ger, do your peop - le — grow old?

Abm7



Bbm7



Do your gov - ern - ments have sec - rets that they've -

Eb m



sold?

Chorus



Abm



Ev - 'ry night I wait, take me a - way to your

f

Db



float - ing cit - y. By my win - dow at night I see the

Abm  

lights - to your float - ing cit - y. Come and take - me a - way.



Abm 

I want to play - in your float - ing cit - y.



G7  1. 

Yeah! Float - ing cit - y. Yeah!



Ebm 



2.   3.  *D.S. to Chorus, fade*



Float - ing cit - y, Yeah! Float - ing cit - y.

Additional lyrics

2. T.V. turns off
 Any of us that
 Say that we've seen you.
 Tell me are we
 The only planet
 That can't conceive you.
 Will we be like Atlantis long ago,
 So assured that we're advanced
 With what we know
 That our spirit never had time to grow.

3. Is it weak to look for
 Saviors out in space.
 Little Earth she tries so hard
 To change our ways.
 Sometimes she must get
 Sick of this place.



You went away,
Why did you leave me?
You know I believed you.
Nothing explained,
Where are the answers?
I know I need you.
Tell me is your city paved with gold?
Is there hunger,
Do your people grow old?
Do your governments have secrets that they've sold?

Ev'ry night I wait, take me away
To your floating city.
By my window at night
I see the lights to your floating city.
Come and take me away,
I want to play in your floating city.
Yeah!
Floating city, Yeah!

T.V. turns off
Any of us that
Say that we've seen you.
Tell me are we
The only planet
That can't conceive you.
Will we be like Atlantis long ago.
So assured that we're advanced
With what we know
That our spirit never had time to grow.

Is it weak to look for
Saviors out in space.
Little Earth she tries so hard
To change our ways.
Sometimes she must get
Sick of this place.

Baltimore

Words and Music by Tori Amos

Moderately fast

E \flat maj7



A \flat add9



mf

E \flat



A \flat



A \flat /G



Fm7



A \flat /B \flat



It's so nice to live — here, I'm glad this is — my home.

E \flat



B \flat /D



A \flat /C



E \flat /B \flat



I've got a home - stead on Bal - ti - more street it's



some-place to call — my own. — It's all kinds of peo - ple,



N.C.

fa - mil - iar plac - es, smil - ing fac - es. I'm proud to say I'm a Bal - ti -

Bb9sus4



mor - i - an. But the 'Birds' are the best, the



best of Bal - ti - more.

E \flat maj7 **A \flat** **E \flat maj7**

We like it here _ in Bal - ti - more. _ There's so much love _ in Bal -

Dm7 **G7** **Cm** **F13**

ti - more. _ Work ing hand _ in hand _ to

(R.H.)

Fm7 **B \flat 9sus4** **Fm/E \flat** **E \flat maj7** **E \flat**

make this place _ a bet - ter land _ in Bal - ti - more. _

A \flat **B \flat** **A \flat** **B \flat**

Love is what _ you'll find _ so

1. *to Coda*

Gm7 C7 Fm7

stop and take the time. I've got O - ri - ole base - ball

Ab/Bb Eb Abadd9

on my mind.

2. C7

to en -

Fm7 Ab/Bb Eb

joy the broth - er - hood of Bal - ti - more.

Ab add9 Eb Ab add9

The

Detailed description: This system contains the first line of music. It features a vocal line with a long note on 'The' and a piano accompaniment. Above the vocal line are three guitar chord diagrams: Ab add9, Eb, and Ab add9. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Eb Ab Ab/G Fm7 Ab/Bb

sun sets a - cross the bay — I'm glad I spend — my day —

Detailed description: This system contains the second line of music. It features a vocal line with lyrics 'sun sets a - cross the bay — I'm glad I spend — my day —' and a piano accompaniment. Above the vocal line are five guitar chord diagrams: Eb, Ab, Ab/G, Fm7, and Ab/Bb. The piano accompaniment continues with chords and moving lines.

Eb Bb/D Ab/C Eb/Bb

— In a work-ing A - mer - i - can cit - y with all the

Detailed description: This system contains the third line of music. It features a vocal line with lyrics '— In a work-ing A - mer - i - can cit - y with all the' and a piano accompaniment. Above the vocal line are four guitar chord diagrams: Eb, Bb/D, Ab/C, and Eb/Bb. The piano accompaniment continues with chords and moving lines.

Ab Eb/G Fm7 Bb Eb Bb/D

peo - ple who make — it that — way. — It's time to jump in a tax - i

Detailed description: This system contains the fourth line of music. It features a vocal line with lyrics 'peo - ple who make — it that — way. — It's time to jump in a tax - i' and a piano accompaniment. Above the vocal line are six guitar chord diagrams: Ab, Eb/G, Fm7, Bb, Eb, and Bb/D. The piano accompaniment continues with chords and moving lines.

Ab/C Eb/Bb Ab Eb/G Fm7

for Thir - ty third Street know - ing I'll be watch - ing those - 'Birds'

Ab/Bb Bb Fm7 Ab/Bb Bb7

go. watch - ing Weav - er's show.

D.S. al Coda ☐

☐ Coda

C7 Fm7 Ab/Bb Ab6

'Cause I've got O - ri - ole base - ball on my

Gm7 C Fm7

mind. _____ On my mind _ in

Ab/Bb Eb Fm7 Ab/Bb

Bal - ti - more, _____ Bal - ti -

Eb Fm7 Ab/Bb Ebadd9

more, Bal - ti - more,

Fm7 Ab/Bb Ebadd9 Fm7 Ab/Bb Eb

Bal - ti - more, Bal - ti - more.

rit.



It's so nice to live here,
I'm glad this is my home.
I've got a homestead on Baltimore Street
It's someplace to call my own.

It's all kinds of people,
Familiar places, smiling faces.
I'm proud to say I'm a Baltimorean.
But the 'Birds' are the best,
The best of Baltimore.

We like it here in Baltimore.
There's so much love in Baltimore.
Working hand in hand
To make this place a better land in Baltimore.
Love is what you'll find so stop and take the time.
I've got Oriole baseball on my mind.

We like it here in Baltimore.
There's so much love in Baltimore.
Working hand in hand
To make this place a better land in Baltimore.
Love is what you'll find so stop and take the time
To enjoy the brotherhood of Baltimore.

The sun sets across the bay
I'm glad I spend my day
In a working American city
With all the people who make it that way.
It's time to jump in a taxi
For Thirty-third Street
Knowing I'll be watching those 'Birds' go,
Watching Weaver's show.

We like it here in Baltimore.
There's so much love in Baltimore.
Working hand in hand
To make this place a better land in Baltimore.
Love is what you'll find so stop and take the time.
I've got Oriole baseball on my mind.

On my mind in Baltimore.

Baltimore

Black Swan

Butterfly

Daisy Dead Petals

Etienne

Floating City

Flying Dutchman

Here, In My Head

Home On The Range:
Cherokee Edition

Honey

Humpty Dumpty

Mary

Ode To The Banana King (Part 1)

Sister Janet

Song For Eric

Sugar

Sweet Dreams

Take To The Sky



UV



5218795131

\$19.95 in U.S.A.

Amico Publications

Order No. AM931315

U.S. ISBN 0-8256-1494-3

UK ISBN 0-7211-5183-2

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ISBN 0-8256-1494-3



0 8256 1494 3