

Amber Waves

Words and Music by Tori Amos

Moderately



Well He lit you up — like — Am - ber Waves — in his

mp



mov - ie show — He fixed you up — real good — till I don't —



— know — you an - y - more — from



Bal - let Class — to a — Lap — Dance — straight to vid - e - o —



And — the pool - side — news — Was that he — would — be



launch - ing you — In - to ev - 'ry young — man's Bed -



room (you gave it up) — On D V D — and mag - a - zine (you gave it up) — a

B A E B A

pri - vate rite — of pas - sage (you gave it up) — to ev - 'ry boy's — sweet.

E Esus4 E Esus4 E

— dream with — their pa - per - cuts — You

Fadd9 Am C/G

said he's got a Heal - ing Ma - chine — It glows in the dark —

Fmaj7 G Gsus4 G Fadd9

— glows in the dark — You say "there's not a lot of me —

Am C/G Fmaj7 Em Esus4 Em

Left an - y - more" — just leave it a - lone — But

D C Am C/G

if you're by, and you have — the time, — tell the North - ern - Lights — to keep shin -

mp

Dadd9 Dsus4 D Am C/G D Dsus4 to Coda

ing oh, — Late - ly it Seems — like they're drown - ing" —

D B A/C#

He could light you up — and sum - mon ev - 'ry swan — to the

E A/C# E B

Lake— side— Off to Ca - bo San Lu - cas for some

This system contains the first four measures of the piece. The guitar chords are E, A/C#, E, and B. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand.

A/C# A E A/E E

op - ti - cal stim - u - lus— Then you

This system contains measures 5 through 9. The guitar chords are A/C#, A, E, A/E, and E. The piano accompaniment continues with a consistent rhythmic pattern.

B A

start - ed to guess— there was— some - one else— through His

This system contains measures 10 through 14. The guitar chords are B and A. The piano accompaniment maintains the same rhythmic structure.

E A/E E B

flint— glass— See - ing all— of— you— im -

This system contains measures 15 through 19. The guitar chords are E, A/E, E, and B. The piano accompaniment concludes the piece with the same rhythmic accompaniment.

A/C#

A

E

Esus4

E

mersed

in

His

se - pi - a

in - to

Coda

D

So I

went

by

'cause I

Had

mp poco rit.

C

Am

C/G

the time

told the North

ern Lights

to keep

shin -

Dadd9

Dsus4

D

Am

C/G

D7

ing

they told

me to tell

you they're

way

ing

rit.

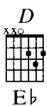
p

a sorta fairytale

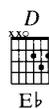
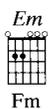
Words and Music by Tori Amos

Moderately, with a strong beat

With capo
at first fret:



pp *p*



on my — way up — north — up on the Ven - tu - ra I —



pulled back — the hood — and I was talk - ing to — you and I

Am

Em

D

Am

Em



Bbm

Fm

Eb

Bbm

Fm

Musical staff with lyrics: knew then it would be a Life Long thing but I Did-n't know that we

Piano accompaniment for the first system

D

Em

C

Em



Eb

Fm

Db

Fm

Musical staff with lyrics: We could break a silver lining And I'm so sad

Piano accompaniment for the second system, including a *mp* dynamic marking

D

Em

C

Em

D



Eb

Fm

Db

Fm

Eb

Musical staff with lyrics: like a good book I can't put this Day Back a sor-ta fair-y-tale with you

Piano accompaniment for the third system

1.

Em

C

Em

D

Em

C



Fm

Db

Fm

Eb

Fm

Db

Musical staff with lyrics: a sor-ta fair-y-tale with you a sor-ta fair-y-tale with you

Piano accompaniment for the fourth system

G (Ab) D (Eb) Am (Bbm) Em (Fm) D (Eb)

things you — said that — day — up on the One - O - One — the —

Am (Bbm) Em (Fm) D (Eb)

girl had come un - done — I Tried to down - play — it with a

Am (Bbm) Em (Fm) D (Eb)

bet a - bout us — You said that — You'd — take it as —

Am (Bbm) Em (Fm) D (Eb)

long As I could — I could not — e - rase —

2.

Em

C

Fm

D♭

it ————— And I'm ————— a - sor - ta fair - y - tale with you —

Em

D

Em

C

G

D

Fm

E♭

Fm

D♭

A♭

E♭

— a sor - ta fair - y - tale with you ————— And I

Em

C

Em

D

Em

C

Fm

D♭

Fm

E♭

Fm

D♭

ride a - long — side — And I rode a - long — side You then and I rode a - long — side — till you

mf

Em

D

Em

C

Fm

E♭

Fm

D♭

lost me there in the o - pen — road — And I rode a - long — side — till the



Ab



Eb



Bbm

hon - ey spread it - self — so thin — for me — to break — your bread — for me —



Db



Eb



Fm



Db



Ab



Eb

— to take — your world — I had — to steal — it — And I'm



Fm



Db



Fm



Eb



Fm



Db

so — sad — Like a good book I can't put — this Day — Back —



Fm



Eb



Fm



Db

a sor - ta fair - y - tale with you — a sor - ta fair - y - tale { I could — with you —

Em



Fm

D



E♭

Em



Fm

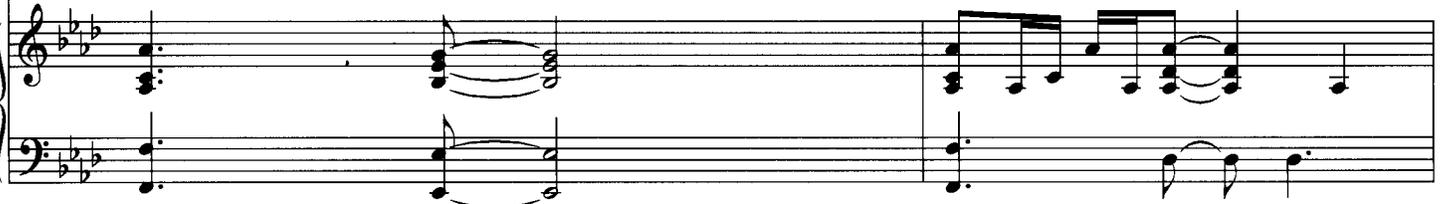
C



D♭



pick back up when - ev - er I feel
a sor - ta fair - y tale with you



G



A♭

D



E♭

Em

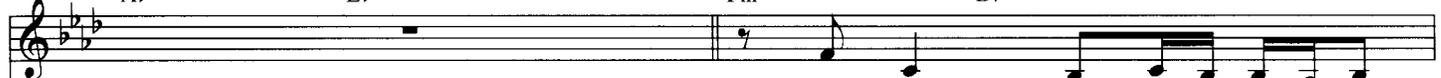


Fm

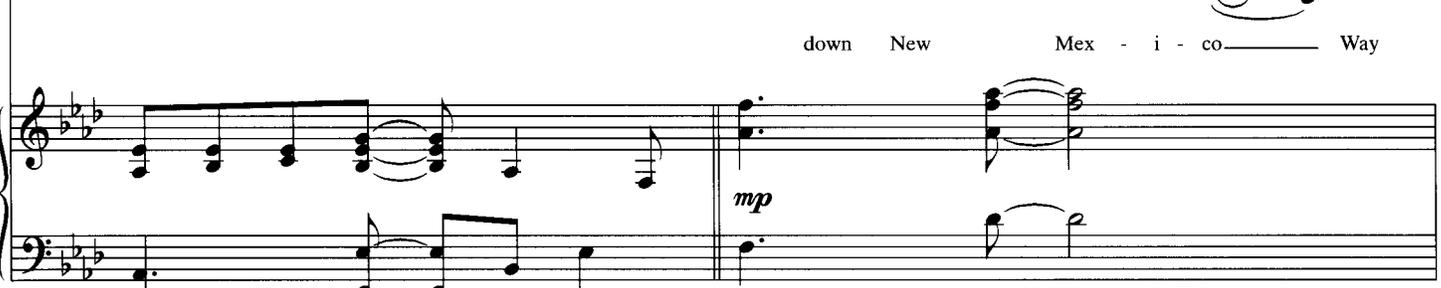
C



D♭



down New Mex - i - co Way



mp

D



E♭

Am



B♭m

Em



Fm

C



D♭



Some - thing 'bout the o - pen road I knew that he was



D



E♭

Am



B♭m

Em



Fm

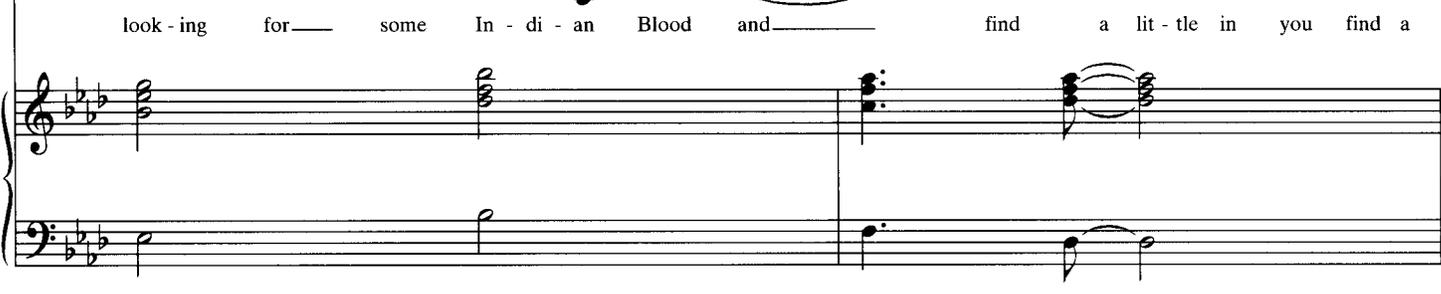
C



D♭

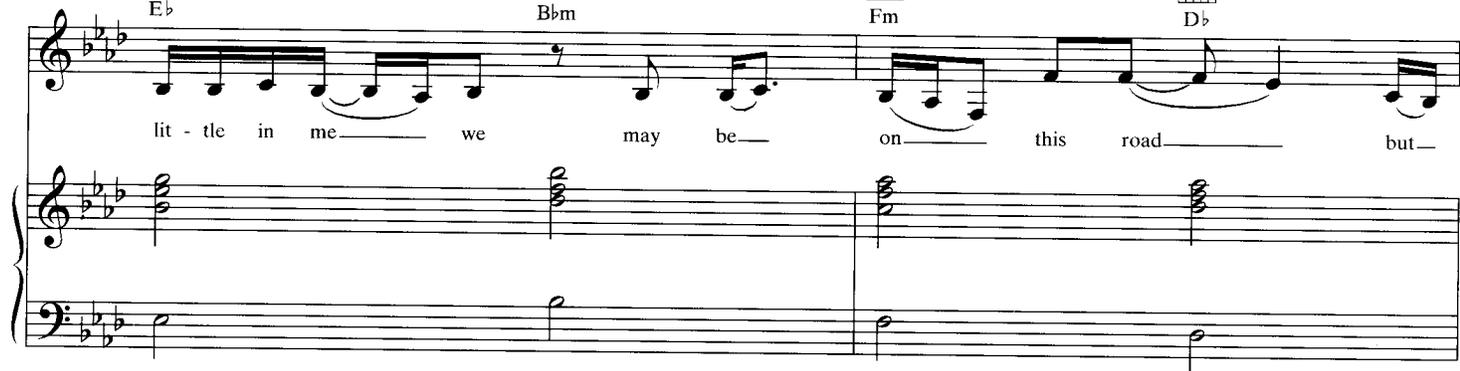


look - ing for some In - di - an Blood and find a lit - tle in you find a



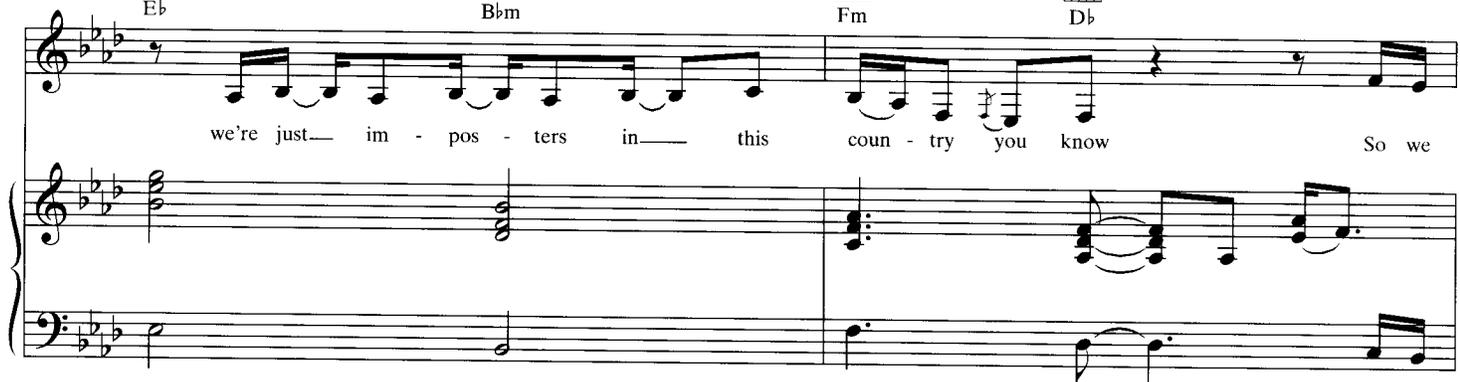
 *D*
E♭
  *Am*
B♭m
  *Em*
Fm
  *C*
D♭

lit - tle in me — we may be — on — this road — but —



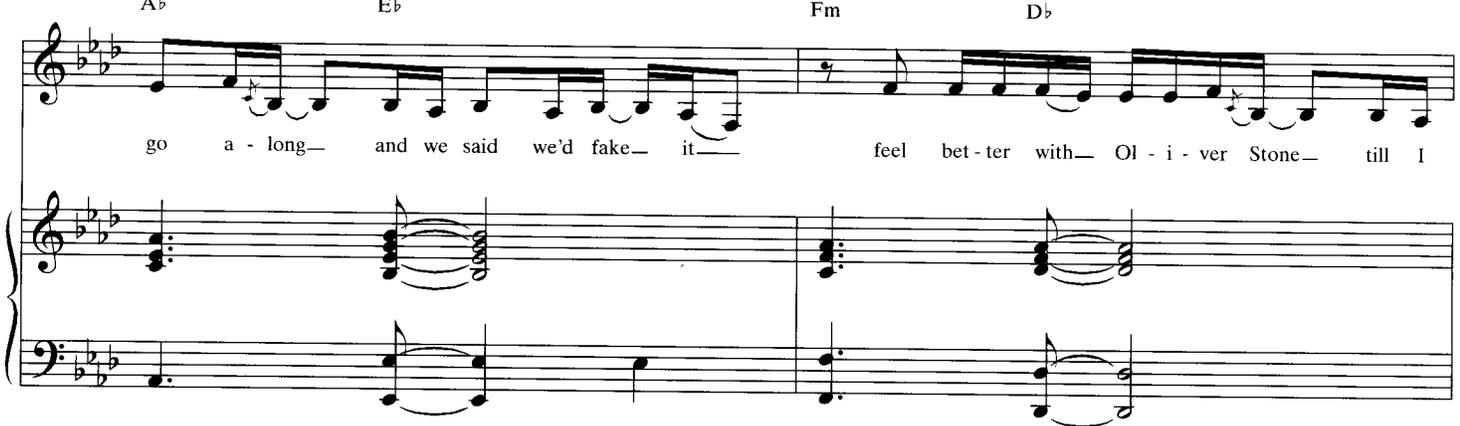
 *D*
E♭
  *Am*
B♭m
  *Em*
Fm
  *C*
D♭

we're just — im - pos - ters in — this coun - try you know So we



 *G*
A♭
  *D*
E♭
  *Em*
Fm
  *C*
D♭

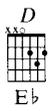
go a - long — and we said we'd fake — it — feel bet - ter with — Ol - i - ver Stone — till I



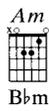
 *D*
E♭
  *Am*
B♭m
  *Em*
Fm
  *C*
D♭

al - most smacked — him seemed — right that — night and I don't — know — what takes hold —

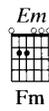




E \flat



B \flat m

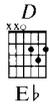


Fm



D \flat

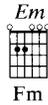
out there in the des - ert cold These guys think they must



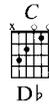
E \flat



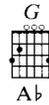
B \flat m



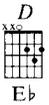
Fm



D \flat



A \flat



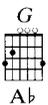
E \flat

D.S. al Coda

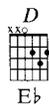
Try and just get o-ver on us And I'm

mf

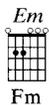
Coda



A \flat



E \flat



Fm



D \flat

and I was rid - in by

f



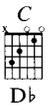
A \flat



E \flat



Fm

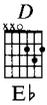
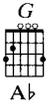


D \flat

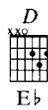
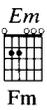
rid - in a - long side for a - while



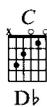
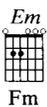
till you lost me and I was rid - in by



rid - in a - long till you lost me till you



lost me in the Rear View



you lost me I said

Em

C

D

Am

Fm

D \flat

E \flat

B \flat m

way up North I took my— day all in all— was a pret - ty nice day and I

Em

C

D

Am

Fm

D \flat

E \flat

B \flat m

put the Hood right back where You could taste heav - en per - fect - ly

Em

C

D

Am

Fm

D \flat

E \flat

B \flat m

Feel out the sum - mer breeze— did - n't know— when we'd be back— And I

Em

C

D

Am

Fm

D \flat

E \flat

B \flat m

I don't did - n't think— we'd end up like— like— this—

Wednesday

Words and Music by Tori Amos

Bright 2-beat

Gm



E♭



F7



Noth - ing here to fear — I'm just sit - ting a - round be - ing fool -
 No one's at the door — you sug - gest a ghost — per - haps a phan -



Gm



ish when there is — work to be done
 tom I a - gree — with this in part

Gm



E♭



F7



Just a hang - up call — and the qui - et breath - ing of our Per -
 Some - thing is with us — I can't put my fin - ger on Is Thumb -

B \flat Gm C

sian we call Ca - jun on a Wednes - day
ba - li - na size - ten on a Wednes - day

E \flat B \flat Gm C

So we go from year to year— with se - crets we've been Keep - ing
So we go from year to year— with se - crets we've been Keep - ing

E \flat B \flat C Gm

Though you say you're not a Temp - lar man
Though you say you're not a Temp - lar man

E \flat B \flat Gm C

Seems as if we're cir - cl - ing— for ver - y diff - 'rent reas - ons
you tell me to cheer up you— sus - pect we're odd - ly e - ven

Ebmaj7

Bb

C

But one day the Ea - gle has to land
E - ven still the Ea - gle has to land

rit.

Simply

Eb

Bb

Cm

Gm

Out past the foun - tain a left by the sta - tion

a tempo

Eb

Dm

C

Gm

Eb

I start the day in the u - su - al way Then think, well

Dm

Cm

Gm

Eb

Dm

why not and stop for a cof - fee and be - gin to re - call

1.



2.



things that you say things that you say Pluck up the cour -

rit.



age and snap it's gone — a - gain I — start — hum - ming —



"When — Doves — Cry" Can some - one help me I think that I'm



Lost here Lost in a place — called A - mer - i - ca

Bb



F



Cm



Woke up to a world that I am not a part-
Bridges froze and you did not come home I put-

Bb



Gm



C



— ex - cept — when — I — can play — it's strang - er —
— our snow - flake un - der a — mic - ro - scope —

Eb



Af - ter all — what were you — real - ly
Af - ter all — what was I — real - ly

mf

F



Bb



look - ing for — and I won - der when will — I — learn Blue
look - ing for — and I won - der when will — I — learn May -

E \flat



is - n't red — ev - 'ry - bod - y — knows — this — }
 be my wish — knew bet - ter than — I — did — }

F



B \flat



F



and I won - der when will — I — learn when will — I —

B \flat



E \flat



D \flat



learn guess I was in Deep - er than — I thought I was — If I

C \flat



B \flat



D7/F \sharp



have e - nough — love for the both of us — { Just
 So



strange— now I'm fin - 'ly in — the Par - ty has — be - gun—

mp



— It's — not — like I — can't feel — you still — but —



strange— what I will leave be - hind — you



call me one — more time — but — now — I must — be leav - ing

rit.

Carbon

Words and Music by Tori Amos

Flowing
N.C.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a piano (*p*) dynamic. The lower staff is in bass clef with the same key signature and time signature, starting with a *Leo* marking. The music features a mix of eighth and sixteenth notes, with some notes beamed together and others held as half notes.

The second system continues the piece with two staves. The upper staff has a *p* dynamic and includes a *Leo* marking. The lower staff has a *mp* dynamic and includes a *Leo* marking. The notation includes various rhythmic patterns and articulation marks like accents (>).

The third system features two staves. The upper staff has a *mp* dynamic and includes a *Leo* marking. The lower staff has a *mp* dynamic and includes a *Leo* marking. A guitar chord diagram for G#madd9 is shown above the upper staff, with a 'IV' below it. The notation includes a variety of note values and rests.

The fourth system consists of two staves. The upper staff has a *mp* dynamic and includes a *Leo* marking. The lower staff has a *mp* dynamic and includes a *Leo* marking. The music continues with complex rhythmic patterns and articulation.

The first system consists of a vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a melody in the right hand. The vocal line is mostly rests.

* *Lea* *

car - bon made found her at the End of a chain - time -
 Bear Claw Free Fall a Gun - ner's view - black -

F#add9



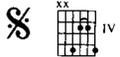
to - race" she said "race -
 and blue she said shred -

Emaj7#11



the - down of - hill"
 in rib - bons of lith - i - um

G#madd9



Be - hind crys - tal - line i - ris - es loons
 blow by blow Her on - ly Mind wants to cut in Sheets Lay -
 car - bon made on - ly wants to be un - made" Blade

F#add9



can dive where the
 ers Deep now un -
 to ice it's Doub - le

Emaj7#11



world bleeds white Just
 rav el - ing Just
 dia - mond time And

C#madd9



C#madd9/B



F#/A#



F#



keep your

Badd9

F#/A#

G#madd9

C#madd9

C#madd9/B



eyes on her keep

F#/A#

F#

Badd9

F#/A#

G#madd9



don't look a way

C#madd9

C#madd9/B

F#/A#

F#

Badd9

A



keep your eyes

Eadd9

G#madd9

F#add9

to Coda



on her ho ri

mf



1. E

zon

mp



2. E

zon



G#madd9

Get me Neil on the line No I can't hold— have—



F#add9

— him — read "Snow — Glass

Emaj7#11



Ap - ples" Where noth - ing is what it seems

G#madd9



"Lit - tle sis you — must crack - this" — he says —

F#add9



— to — me — "you must go —

Emaj7#11



— in — a — gain"

D.S. al Coda ⊕

Coda

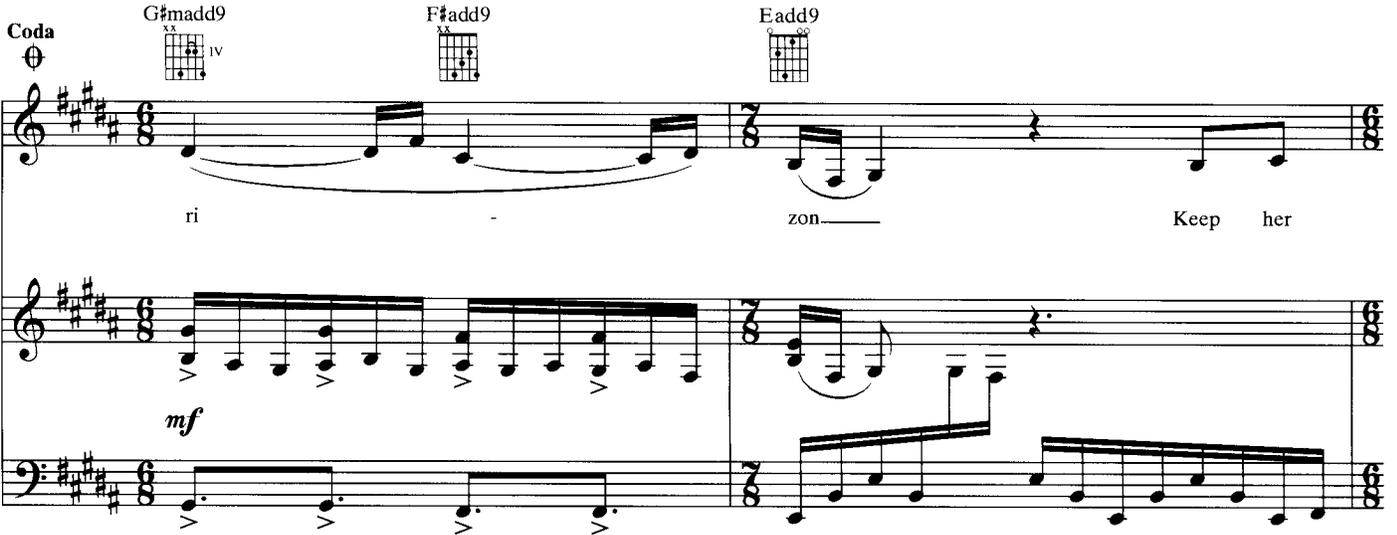
G#madd9  IV

F#add9 

Eadd9 

ri zon — Keep her

mf

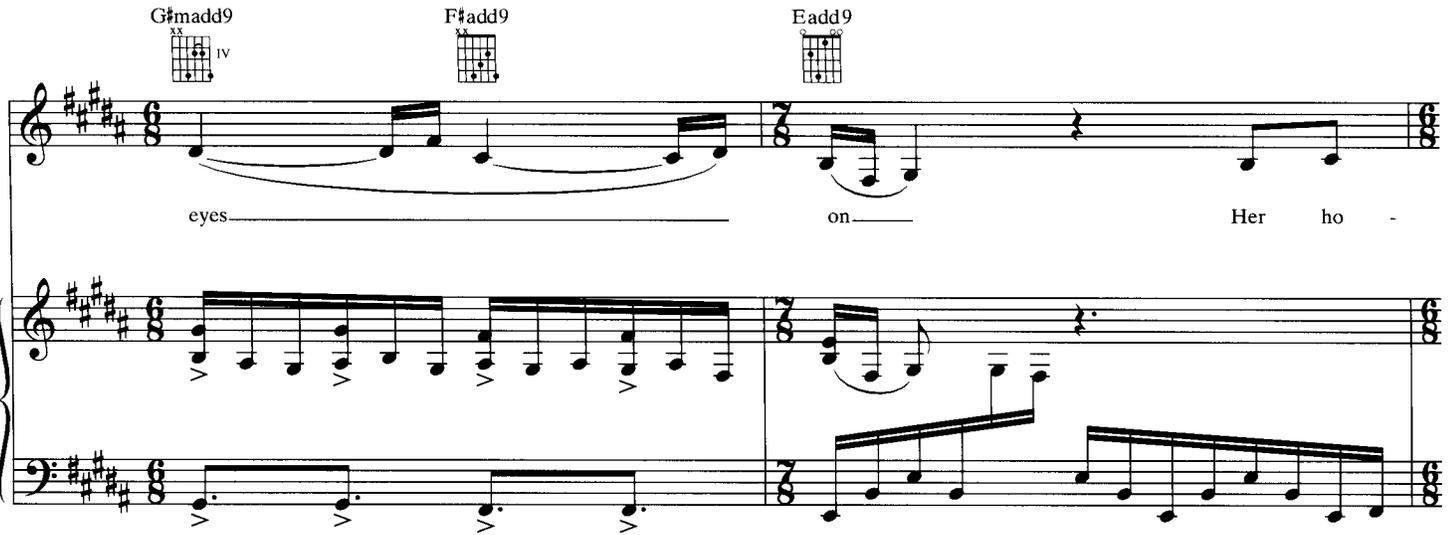


G#madd9  IV

F#add9 

Eadd9 

eyes — on — Her ho —



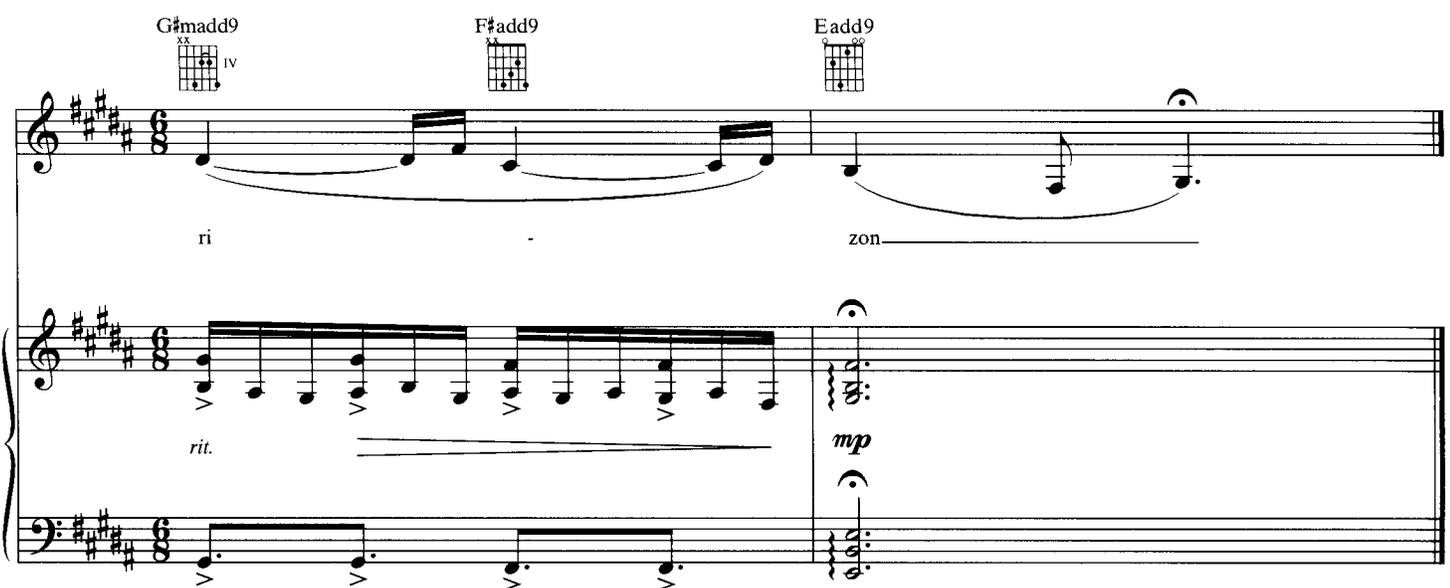
G#madd9  IV

F#add9 

Eadd9 

ri zon —

rit. *mp*



Crazy

Words and Music by Tori Amos

Slowly



ah ————— ah ————— ah ————— ah —————

mp

1.

2.



ah ————— ah ————— ah —————



Not say-in Not charmed at all ———
 Found that I I craved it all ———

Not say-in that you ——— weren't
 Saw me ——— melt ———

Csus2



C



Bbadd9



Dm7



worth in the to fall your But I was a lone na tive shel ter when I Where you



Fadd9



Bbadd9



Dm7



knew carved it was my real name Down the can yon gers when I scare

Pa per ti



Fadd9



Dm7



knew I had come To the line Through the dawn To the light

me and came A live Through the dawn To the light

Csus2



C



Dm7



F



To the turn — When you said — You could drive —

Am



Amadd9



Am



Amadd9



Am



— all — night Drive — all night So I let —

Dm7



C



Cra - zy — take he spin — Then I let —

Dm7



C



Csus2



Cra - zy — set - tle — in Kicked off my



shoes Shut rea - son out He said



to Coda



"first let's just un - zip your re - li - gion down" ah

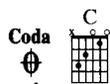


ah ah ah



D.S. al Coda

ah ah



C



Csus2



Dm7



down" So I let— Cra - zy— pull me—

mf



Dm7



in then I let— Cra - zy— take his—



Csus2



Bbsus2



spin Kicked off my shoes Shut rea - son out—

Dm



F



He— said "first let's just un - zip your re - li - gion—



down
 Heard that you— were once— Temp - ta - tion's



girl"
 And as



soon as you— have re - ar - ranged— the— mess in— your head He will



show up look - ing sane per - fect - ly sane if I— know— Cra - zy

rit. *mp*

Wampan prayer

Words and Music by Tori Amos

Slowly

N.C.



In our hand an old old old thread



Trail of Blood and A mens Greed



is the gift for the sons of sons



Hear this prayer of the wam - pum



This is the tie that will bind us

don't make me come to Vegas

Words and Music by Tori Amos

Moderately



1. don't
2. my

mp

8^{sub}



1. 3. make me come to Ve - gas don't make me pull you out of his
2. old flame was a jes - ter and a jok - er and a deal - er of



bed
men

I am vig - i - lant
They called him the prince

C



F/C



G



the that Prince it will of not be Jacks and you on the men -
 the Prince it will of Black Jacks and of wom - en and of an -

u he's serv - ing up for his friends - don't
 y - thing that slipped in - to his hands, "and the

G6



G7



make me come to Ve - gas don't make me pull you him out your
 ranch - es and the mus - tangs" and the way you said "You can have all

C



F/C



C



F/C



C



F/C



head this, Ath - e - na will at - test -
 this, ex - cept for me"



that it could be done and it has been done and I think that I am to
 you see La - dy Luck is my mis - tress and you'll have to play the sec - ond



up to it And the Jac - a - ran - da tree she's—
 her— wish"— And the Jac - a - ran - da tree— is—



— tell - ing me— of the troub - le you're— in— just by the
 — tell - ing me— it's not o - ver yet— just by the



way she— bends— re - mem - ber danc - ing and
 way she— bends— "If you come breez - ing through"— you said I'll



won - der - ing as you were by the sway ing — what kind of
 know — that it's you by the taste on my — lips Bet on the



wo - man you'd — be "what — will be — will — be"
 des - ert's kiss" — I — could slip through your — net —



— o - ver my — dead — bod -
 "o - ver my — dead — bod -



to Coda



y — ah —
 y"



ooh — ah ah — ooh — ah

The first system of music features a vocal line with the lyrics "ooh — ah ah — ooh — ah". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Above the vocal line, three guitar chord diagrams are provided: G major, C/G, and G7.

Cadd9



slip through your — hand — a - gain and a - gain

Slip through your hand

The second system of music features a vocal line with the lyrics "slip through your — hand — a - gain and a - gain". The piano accompaniment continues with a right-hand melody and a left-hand bass line. Two guitar chord diagrams are provided: Cadd9 and G major.

D.C. al Coda

Coda



The final system of music shows the vocal line and piano accompaniment concluding the piece. The piano part features a right-hand melody and a left-hand bass line. Two guitar chord diagrams are provided: G major and F major.



ah ooh ah ah ooh ah



slip through your hand slip through your hand a - gain and a - gain

1.

2.



don't make me come to Ve - gas

1.2.

3.



don't

Sweet Sangria

Words and Music by Tori Amos

Slowly, rhythmic



I know— You know ev - 'ry des - per - a - do and Sharp Shoot - er—

mp



In the— West— you say that I can't see— be - hind The mask—



of those— who— call— them - selves The Good— Guys in— this—



who take — and — take — “so are you with Me or not” — you say

this — time — de - cide —

gob -----



Balm - y days, — sweet - san - gri - a she's been gone — have you seen — her
 Balm - y days, — sweet - san - gri - a she's been gone — have you seen — her

mf



señ - or - i - ta shy - ly turn - ing a - way —
 señ - or - i - ta shy - ly turn - ing a - way —

Cm/Eb Gm/D C

leav - ing me — our fad - ing flame — Yeah you think a - bout that —
 leav - ing me — your fad - ing flame — Yeah you think a - bout that —

Bb Gmadd9 Bb Gmadd9

What you Be - lieve in — It mat - ters —

mp

Ebmaj7 Cmadd9 Bb Gmadd9

— now — to you and me What you be - lieve — in —

Bb

Gmadd9

Ebmaj7

Cmadd9



I'm Tak - in' in I said I'm

Bb

Gmadd9

Bb

Gmadd9



Tak - ing in what you Be - lieve in it mat - ters

Ebmaj7

Cmadd9

to Coda

Bb

Gmadd9



now to you and me

C5

Bb5

F5

Gmadd9



Be - fore sun - down the Mex - i - cans leave San An - tone

C5 Bb5 F5 Gmadd9

the car will then Drop him at the Bor - der the break - ing point

C5 Bb5 F5 Gmadd9

I know Your peo - ple have suf - fered time and time a - gain

C5 Bb5 F5 Gmadd9

But what a - bout I ask you now the in - no-cents On

D.S. al Coda ☼

both sides

8vb-----

Coda **B \flat** **Gmadd9** **E \flat maj7** **F** **Gmadd9**

So give me give me give me — a no —

E \flat maj7 **F** **Gm** **E \flat maj7** **F** **Gmadd9**

— win - dow — I ask — you — give me give me give me — a

E \flat maj7 **F** **Gm** **E \flat maj7** **F** **Gmadd9**

blood - less — road — Tell me tell me tell me — Why —

E \flat maj7 **F** **Gm** **E \flat maj7** **F** **Gmadd9**

— does — does some - one — Have to have to have to — lose —

your cloud

Words and Music by Tori Amos

Slowly

With capo
at first fret:

Cadd9



Dbadd9

Cmaj7



Dbmaj7

Fmaj7b5



Gbmaj7b5

Fmaj7



Gbmaj7

mp

Cmaj9



Dbmaj9

Fmaj7



Gbmaj7

Fmaj13



Gbmaj13

Where the riv - er cross — cross - es the — lake —
How Light can play — and from a — Ring —

Cmaj9



Dbmaj9

Fmaj7



Gbmaj7

Where the words Jump off — my pen — and in - to your pag - es
of Rain that — can change _ bows - in - to ar - rows

Cadd9



D♭add9

C



D♭

Fmaj13



G♭maj13

Fmaj7♭5

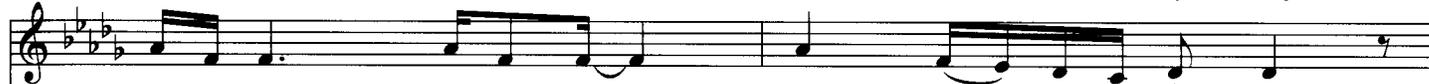


G♭maj7♭5

Fmaj7



G♭maj7



Do you think just like that You can di - vide This
Who we were is - n't lost Be - fore we were Us



Cadd9



D♭add9

Cmaj7



D♭maj7

Fmaj13



G♭maj13

Fmaj7♭5



G♭maj7♭5

Fmaj7



G♭maj7



You as yours Me as mine to be - fore we where Us
In - di - go is his own Blue al - ways knew this



Cadd9



D♭add9

Cmaj7



D♭maj7

Fmaj7♭5

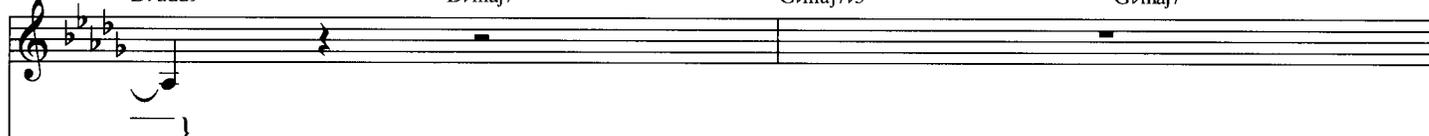


G♭maj7♭5

Fmaj7



G♭maj7



Cadd9



D♭add9

Cmaj7

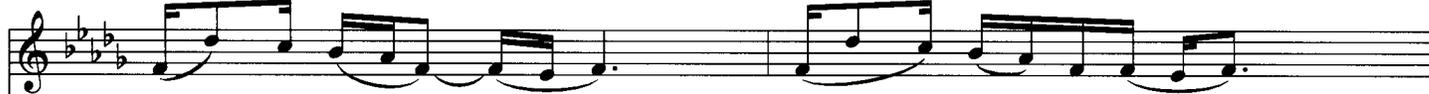


D♭maj7

Fmaj7



G♭maj7



If the rain Has to sep - a - rate



Cadd9



D♭add9

Cmaj7



D♭maj7

Fmaj13



G♭maj13

from it - self does it say "pick out your _____ cloud?"

Cadd9



D♭add9

Cmaj7



D♭maj7

Fmaj13



G♭maj13

"pick out your _____ cloud?"

F/B



G♭/C♭

F/C



G♭/D♭

If there is a Hor - i - zon - tal Line _____ that runs from the MAP off your bod - y

F/B



G♭/C♭

F/C



G♭/D♭

straight through the Land shoot - ing up _____ right through _____ my _____ heart _____

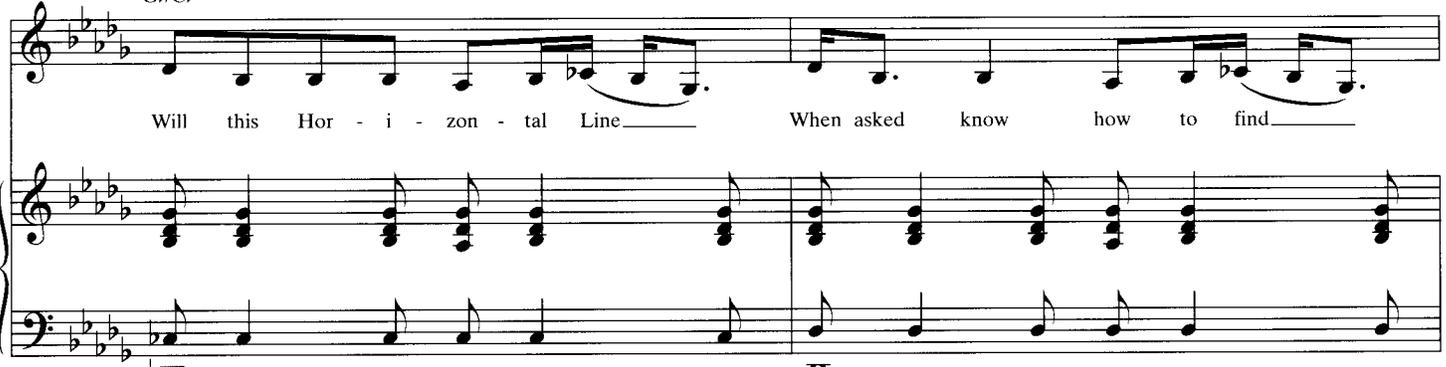
F/B

 Gb/Cb

F/C

 Gb/Db

Will this Hor - i - zon - tal Line _____ When asked know how to find _____



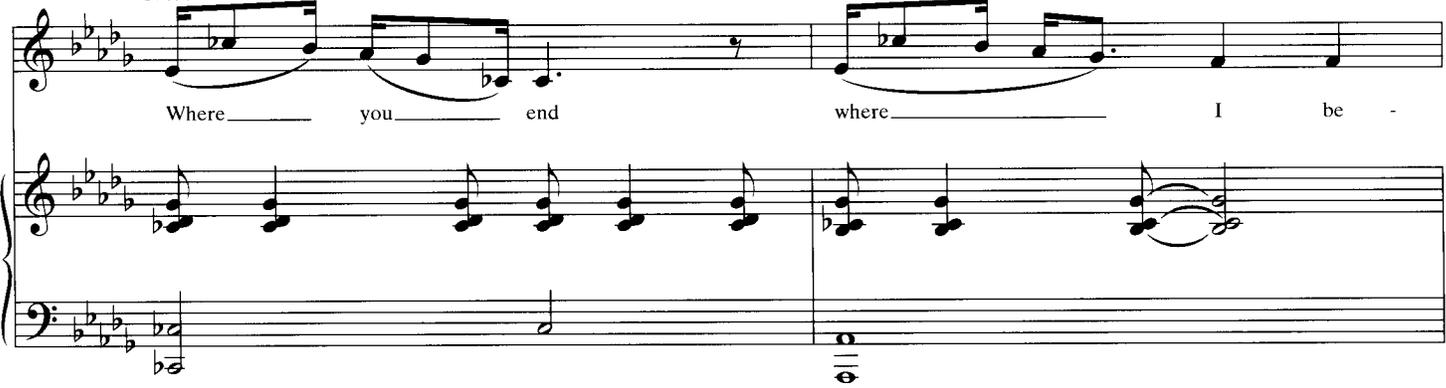
Bsus2

 Cbsus2

Gm9

 Abm9

Where _____ you _____ end where _____ I be -



Cadd9

 Dbadd9

Cmaj7

 Dbmaj7

1.
 Fmaj7b5

 Gbmaj7b5

gin "pick out your _____ cloud" _____



Cadd9

 Dbadd9

Cmaj7

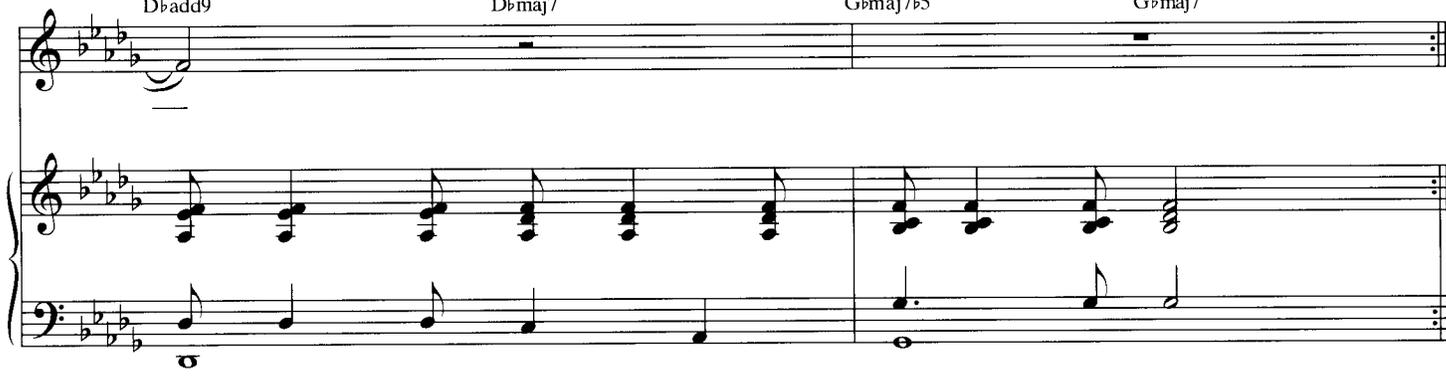
 Dbmaj7

Fmaj7b5

 Gbmaj7b5

Fmaj7

 Gbmaj7



2.

Fmaj7b5



Gbmaj7b5

Fmaj7



Gbmaj7

Cadd9



D♭add9

Cmaj7



D♭maj7

If the rain Has

Fmaj13



Gbmaj13

Cadd9



D♭add9

Cmaj7



D♭maj7

to sep - a - rate from it - self does it say

Fmaj13



Gbmaj13

"pick out your cloud?"

pancake

Words and Music by Tori Amos

Slowly, with a strong beat

1.

2.



I'm not sure —

mf



— who's fool - ing who_ here as I'm watch - ing your de - cay_ We both know_



— you could_ de - flate_ a sev - en hur - ri - cane_ Seems like

B♭maj7♭5



Cadd9



B♭maj7♭5



Cadd9



you and your tribe de - cid - ed you'd re - write the law Seg - re - gate

Dm



F



C



Dm



F



C



Dm



the mind From Bod - y from Soul You give me yours

B♭maj7♭5



Cadd9



B♭maj7♭5



I'll give you mine cause I can look your God right in the eye

Dm



B♭maj7♭5



Am



Dm



You give me yours

Bbmaj7b5



Cadd9



Bbmaj7b5



— I'll give you mine_ You used to look___ my God right in___ the___

Dm



F



C



1.

Dm



F



C



— eye I be - lieve___

Dm



F



C



Dm



F



C



— in de - fend - ing in what we___ once_ stood for___ seems in vogue___

Dm



F



C



Dm



— to be___ a clos - et mis - o - gyn - ist ho - mo - phobe___ a change of

Bbmaj7b5



Cadd9



Bbmaj7b5



course in Our di - rec - tion a dash of truth — Spread — thin - ly

Dm



F



C



Dm



Like a flag —



— On a pop - star On a Ben - zo - di - a - za - pine — You give me yours —

2.



Oh Zi - on please — Re -

p

Dmadd9

Bb

F

move

your glove

And

dis

pell

Dmadd9

Bb

F

ev

er

y

trace

of

his

spo

ken

Dmadd9

Bb

word

That

has

lodged

in

my

vor

tex

N.C.

Dm

F

C

Dm

F

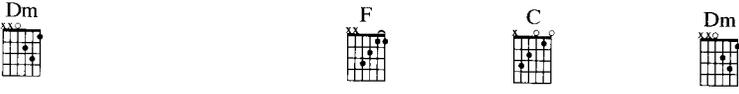
C

I'm not sure

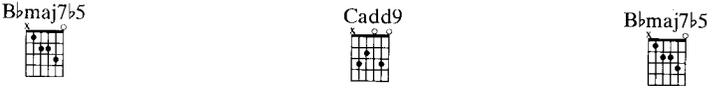
mf



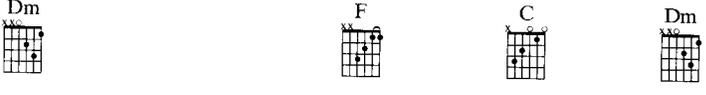
— who's fool - ing who_ here as I'm watch - ing our de - cay_ We both know_



— you could_ de - flate_ a sev - en hur - ri - cane_ You could have



spared her oh_ but no_ Mes - si - ahs need peo - ple dy - ing in their name_



You could have spared_

Bbmaj7b5

Cadd9

Bbmaj7b5

Cadd9

— her oh — but no — Mes - si - ahs need peo - ple dy - ing in their Name — You say "I or -

Bbmaj7b5

Cadd9

Dm

F

C

dered you — a pan - cake"

Dm

F

C

Dm

F

C

D5

You say "I or - dered you — a pan - cake"

rit.

p

I can't see New York

Words and Music by Tori Amos

Slowly, in 2

With capo at first fret:

Am
B♭m

C
D♭

p *pp* rit. *p*

D
E♭

Am
B♭m

C
D♭

D
E♭

From here no lines are drawn

Am

B♭m

C

D♭

D

E♭



Am

B♭m

C

D♭



From here

D

E♭

Am

B♭m



no lands are owned

C

D♭

D

E♭



Am



Bbm

C



Db

D



Eb

Thir - teen thou - sand and Hold - ing

Am



Bbm

C



Db

swal - lowed In

D



Eb

F



Gb

the purr - ing of her En - gines

G



Ab

F



Gb

G



Ab

track - ing the Beak - on here

"Is there a Sig - nal there

ff

Amadd9



Bbmadd9

C/D



D \flat /E \flat

D



E \flat

on the oth - er side"
"from the oth - er side"

f

Amadd9



Bbmadd9

on the
from the

C/D



D \flat /E \flat

D



E \flat

oth - er side? what do _____ you mean _____ side _____ of what _____ things? _____
oth - er side? what do _____ they mean _____ side _____ of what _____ things... _____

Fmaj7b5



Gbmaj7b5

Gadd9



Abadd9

Fmaj7b5



Gbmaj7b5

_____ and you said _____ and you did _____ and you said _____
_____ and you said _____ and you did _____ and you said _____

mf

G



A \flat

Cadd9



D \flat add9

A \flat add9



B \flat add9

— you — would_ find me here and you said — that you would_ — you — would_ find me here and you said — that she would_

Dadd9



E \flat add9

Fmaj7 \flat 5



G \flat maj7 \flat 5

— find — me e - ven in — Death — and you said_ — find — me e - ven in — Death — and you said_

Gadd9



A \flat add9

Dadd9



E \flat add9

— and you said — you'd_ find — me But I — and you said — you'd_ find — me But I

Em



Fm

Dsus4



E \flat sus4

D



E \flat

C



D \flat

Bm



Cm

can't — see — New — York — as I'm cir - cl - ing down — through can't — see — New — York — cause I'm cir - cl - ing down — through

mp

Am



Bbm

Em/G



Fm/Ab

Em



Fm

Dsus4



Ebsus4

D



Eb

white cloud fall - ing out_ and I_ know his_ lips are warm but I
white cloud fall - ing out_ and I_ know his_ lips are warm but I

C



Db

Bm



Cm

Am



Bbm

Em/G



Fm/Ab

Em



Fm

can't seem to find_ my way out my way out_ I can't_ see_ New
can't seem to find_ my way out my way out_ I can't_ see_ New

Dsus4



Ebsus4

D



Eb

C



Db

Bm



Cm

Am



Bbm

Em/G



Fm/Ab

York as I'm cir - cl - ing Down_ through white cloud fall - ing out and
York as I'm cir - cl - ing Down_ through white cloud fall - ing out and

Em



Fm

Dsus4



Ebsus4

D



Eb

C



Db

Bm



Cm

I_ know his_ lips are warm but I can't seem to find_ my
I_ know your_ lips are warm but I can't seem to find_ my

Am



Bbm

Em/G



Fm/Ab

Em



Fm

to Coda

D



Eb

way out my way out of this Hunt - ing ground
way out my way out of your Hunt - ing ground

Am



Bbm

C



Db

D



Eb

p

Am



Bbm

C



Db

From here —

D



Eb

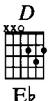
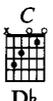
3

Am

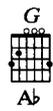
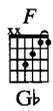
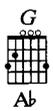
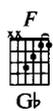


Bbm

crys - tal meth In me - ters of mil - lions In



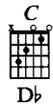
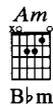
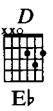
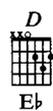
the end_ all we have, soul blue - print_



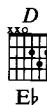
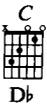
D.S. al Coda

did we get lost_ in it do we con-duct a search_ for this

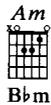
Coda

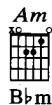
you a - gain



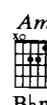
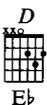
It's you _____ a - gain _____



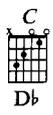
_____ I can't see _____ I _____



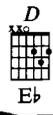
_____ can't see _____ New _____



_____ York _____ I _____ can't _____



C

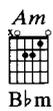


D

D \flat

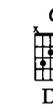
E \flat

see I can't see New York



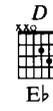
Am

B \flat m



C

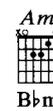
D \flat



D

E \flat

from the



Am

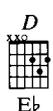
B \flat m



C

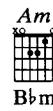
D \flat

oth - er side I Hum from the



D

E \flat



Am

B \flat m

oth - er side

rit.

mrs. jesus

Words and Music by Tori Amos

Moderately slow, in 2

Aadd9



Badd9



Dmaj7



life— lines— and su - i - cide crimes he found me in a state—

mp

E7



A



E/G#



F#m



— grabbed my purse— and hitched— a Ride— with a mis - sus— je -

Badd9



Bsus4



Aadd9/C#



Badd9/D#



sus— “how you been”— I’ve been— cruis - in’ a



good in - ven - tion _____ but in some ways I don't think



it it gets an - y eas - i - er you're



1.3. walk - ing on the wat - er Bit by far my fav - 'rite
2. Gos - pel chang - es mean - ing If you fol - low John or



one, But now it seems we're drown - ing in a
Paul and could you e - ver Let it be the

Bsus4



B



D



drop of wat - er love _____ } and e - ven as _____ I'm climb -
 Mar - y of it all _____ }



E



F#m



F#m/E



Dadd9

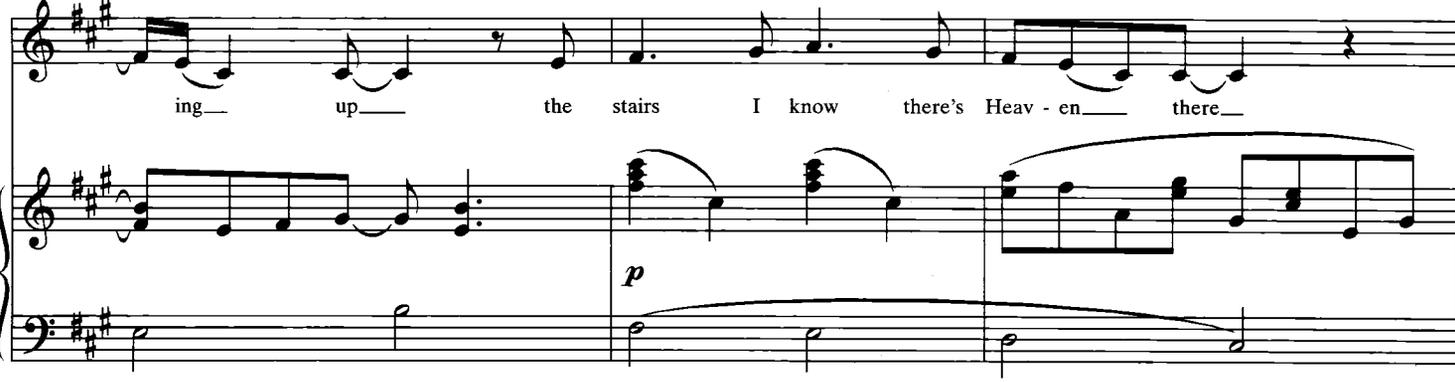


C#m



ing _____ up _____ the stairs I know there's Heav - en _____ there _____

p



B5



Bmadd9



Dadd9



E



to Coda 

and _____ then _____ Emp - ty _____ arms that _____ comes _____ with the _____ Morn -



N.C.

Aadd9

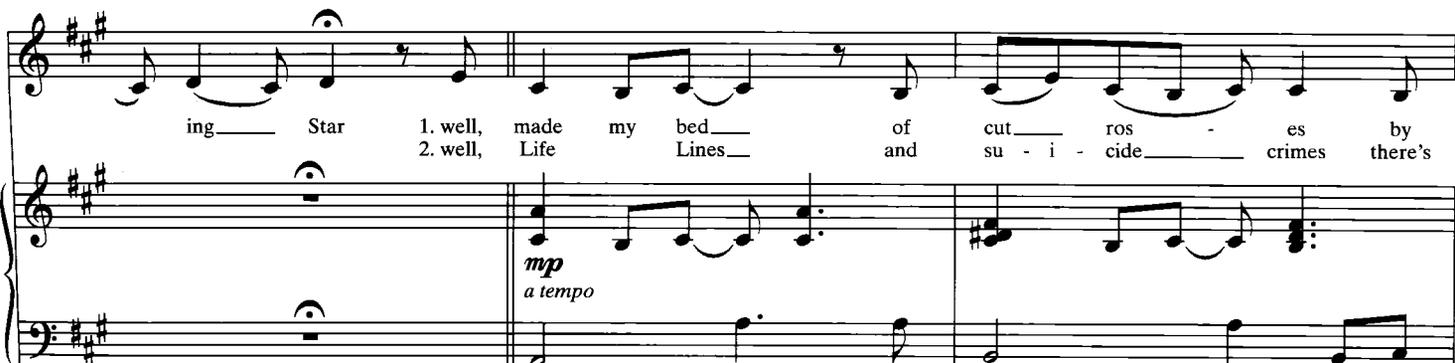


Badd9



ing _____ Star 1. well, made my bed _____ of cut _____ ros - es by
 2. well, Life Lines _____ and su - i - cide _____ crimes there's

mp
a tempo



Dmaj7

E7

A

E/G#

un - der - stand - ing that the cause - It just - comes first -
some - thing ev - 'ry day and there's some - one al - ways pag -

F#m

Badd9

1.
Bsus4

2.
Bsus4

D.S. al Coda

— with my mis - sus - je - sus - the you're
ing my mis - sus - je - sus -

Coda

N.C.

Aadd9

Badd9

Dmaj7

ing - Star so if you get the Jones - at the - cross - roads the per - son - als are great -

a tempo

E7

A

E/G#

F#m

B

— If you're my - way let - me love - you mis - sus - je - sus -

rit.

Taxi Ride

Words and Music by Tori Amos

Moderately slow, rhythmic

With capo at
first fret:



Fm



E \flat



D \flat 5



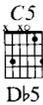
Fm



E \flat

Ah— ah— ah— ah— Ah— ah— ah—

mp



D \flat 5



A \flat



E \flat



D \flat

Lil - y is danc - ing on the ta - ble



A \flat



E \flat



D \flat

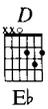
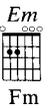
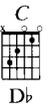


A \flat

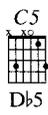
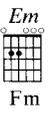


E \flat

we've— all— been Pushed too— far I— guess— on days

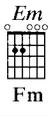
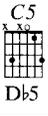
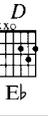
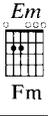


like— this You— know— who your— friends— are

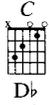
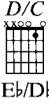


Just an - oth - er Dead— fag— to you— that's all
 Just an - oth - er Dead— fag— to you— that's all

mf



Just an - oth - er Light— miss - ing— on a long Tax - i—
 Just an - oth - er Light— miss - ing— in a long Tax - i—



ride line Tax - i— ride } And I'm down to— Your
 line Tax - i— line }

Eb
Cm
Eb/Db
Db

last cig - ar - ette — and this “We are — one” crap as you're

D
Em
D/C
C
D

Eb
Fm
Eb/Db
Db
Eb

in - vad - ing — This thing you — call Love she smiles way too — much — but

Em
D
C5
Em
D

Fm
Eb
Db5
Fm
Eb

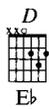
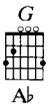
I'm glad you're on — my — side, — sure I'm glad you're on — my —

C5
G
D
Em
C5
to Coda

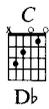
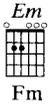
Db5
Ab
Eb
Fm
Db5

— side — still

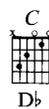
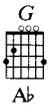
mp



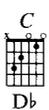
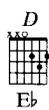
You think you de - serve — a trust — fund —



Just be - cause — you Want one —



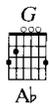
Sure — you talk — the talk when you need — to — I fear



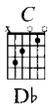
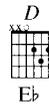
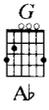
the whole world — is start - ing — to Be - lieve — you —

D.S. al Coda

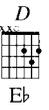
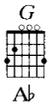
Coda



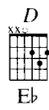
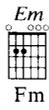
Lil - y is danc - ing on the ta - ble



we've all been pushed too far to - day



E - ven a glam - or - ous Bitch can be in need this is where you



know the Hon - ey from the Kill - er

Em

D

C5



Fm

Eb

Db5

Bees and I'm glad you're on my side sure

mf

Em

D

C5

G

D



Fm

Eb

Db5

Ab

Eb

I'm glad you're on my side still

mp

Em

C

Em

D

C5

Fm

Db

Fm

Eb

Db5

got a long Tax - i ride

Em

D

C5

Fm

Eb

Db5

got a long Tax - i ride

another girl's paradise

Words and Music by Tori Amos

Moderately slow



p

Gadd9



Dmadd9



you caught— me lin - ger - ing in an - oth - er girl's par - a - dise—
 through twists— and turns— Jas - mine foxed me in her grove—

Gadd9



Dmadd9



the way— she paints— the world— I want that— in my life—
 arms filled— with Hon - ey - bells Saint Mich - aels— San - ford Bloods—

Cadd9

C/E

D

A



Musical staff with treble clef and key signature of one sharp (F#). The melody consists of eighth and quarter notes.

Em - er - als, — you should know, — are rent - ing in — her mead - ow
"you have come — to dis - cov - er what — you want" —

Musical staff with bass clef. The bass line features eighth and quarter notes. A dynamic marking of *mp* is present.

Cadd9

C/E

D



Musical staff with treble clef and key signature of one sharp (F#). The melody continues with eighth and quarter notes.

with a stroke — beau - ty lives — how could I — re - sist — you
what I want — is not to want — what is - n't mine — But I

Musical staff with bass clef. The bass line continues with eighth and quarter notes.



Musical staff with treble clef and key signature of one sharp (F#). The melody features a long note with a wavy line above it.

are De - sire — } when it all is — said said and —
am De - sire — }

Musical staff with bass clef. The bass line continues with eighth and quarter notes. A dynamic marking of *mf* is present.

Gsus4

G

Gsus4

D5

F



Musical staff with treble clef and key signature of one sharp (F#). The melody continues with eighth and quarter notes.

done there's — Mar - y — call - ing Up a —
who can Love — you and — still be stand - ing —

Musical staff with bass clef. The bass line continues with eighth and quarter notes.

Gsus4 G Gsus4 D5 F

storm—
can I take— from you and not keep tak - ing— na - ked as— day Gem - ma—

Gsus4 G Dm F

fol - lows him— Does it all come down— to the thing— one girl fears in— the night—

C Bbmaj7 Dm

is an - oth - er girl's— par - a - dise—

p

C to Coda ⊕ Gsus2 D/G G11 D.S. al Coda ⊕

Coda  





Ah_____ Ah_____ and I know you keep tell - ing me











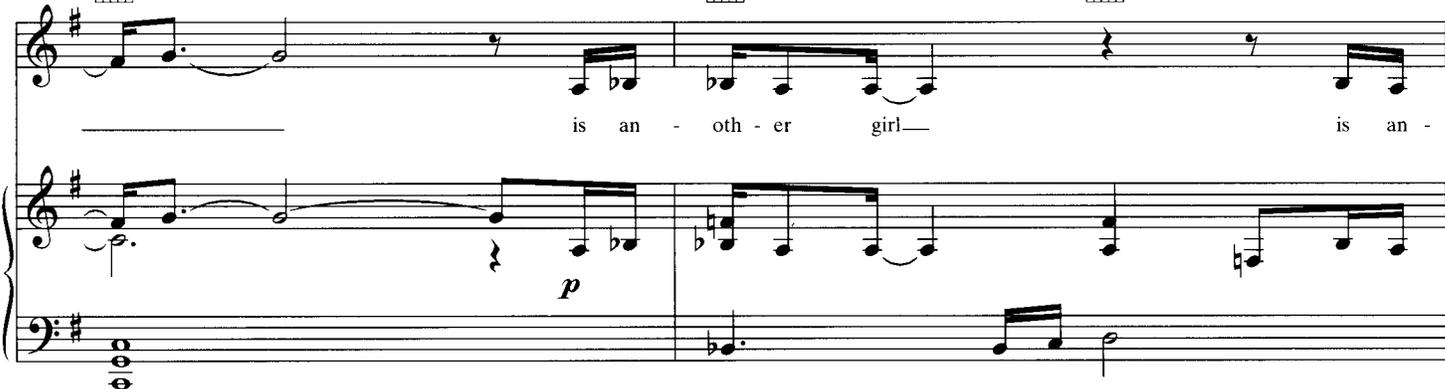
Ah_____ Ah_____ Does it all come down— to the thing— one girl fears in the night—

mf









_____ is an - oth - er girl— is an -

p











oth - er girl— is an - oth - er girl's— par - a - dise_____

rit.

Scarlett's Walk

Words and Music by Tori Amos

Moderately

With capo at first fret:

B \flat /D
C \flat /E \flat

Gmadd9
A \flat madd9

Dm13
E \flat m13

1. 2. *G*
A \flat

3. *G*
A \flat

Dm
E \flat m

Gm/B \flat
A \flat m/C \flat

B \flat maj7
C \flat maj7

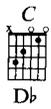
Dm
E \flat m

leav - ing

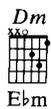
ter - ra if you're a

thought time you will want me to think you and
when I thought that Her des - tin - y should - 've

mp



Db



Ebm



Abm/Cb



Cbmaj7

I did in - vit - ed a Guest up un - til you an - nounced
 been mine Big Brave_ Na - tion but in - stead her Med - i -



Ebm



Ab

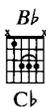


Abmadd9

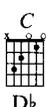
— that you had moved in “what do you plan_ to do_ with all_ your
 cine now for - got - ten “what do you plan_ to do_ with all_ your



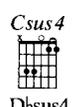
Bbmadd9



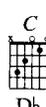
Cb



Db

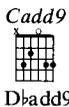


Dbsus4



Db

free - dom?” the new sher - iff said_ quite proud of his_ Badge_ “you
 sto - ries?” the new sher - iff said_ quite proud of his_ Badge_ we'll



Dbadd9

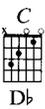


Bbmadd9



Cb

must ad - mit_ the Land_ is now_ in good_ hands” yes, time will tell_ that_
 weave them through_ ev - 'ry rock - et's red_ glare And hud - dled mass - es_



Db



Ebm

you just lift your lamp } I will fol - low Her on her
you just lift your lamp }



Cb



Gb

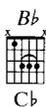


Db

path Scar - let's Walk through the vio - lets just tell your



Abm



Cb



Gbadd9

Gods_____for me_____ all_____ debts_ are off this year_____ they're



Abmadd9



Cb



Cb/Eb

free to leave_ yes they're free to leave_____ leav

Gmadd9



Abmadd9

Dm13



Ebm13

G



Ab

ing

ter

ra

Bb/D



Cb/Eb

Gmadd9



Abmadd9

Dm13



Ebm13

Leav

ing

ter

1.



Ab

2.



Ab

Dm



Ebm

ra

there was a

if you're a thought

you will

mp

mp

mp

Gm/Bb



Abm/Cb

Bbmaj7



Cbmaj7

Dm



Ebm

C



Db

G5



Ab5

want me

to think you

and

I did

and

I did

rit.

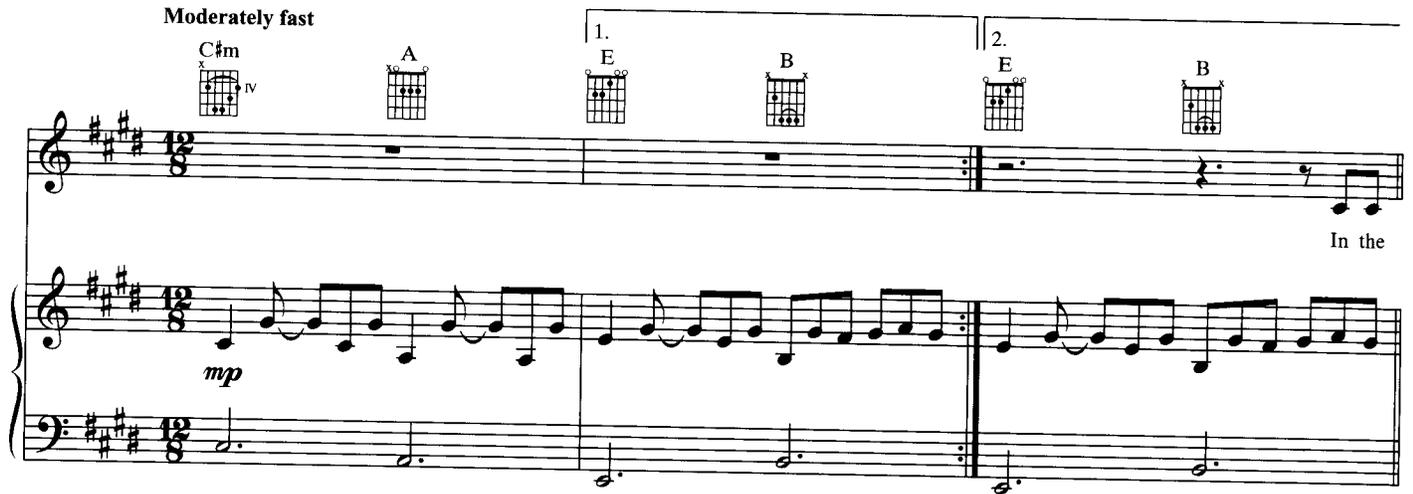
p

Virginia

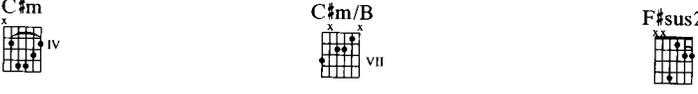
Words and Music by Tori Amos

Moderately fast

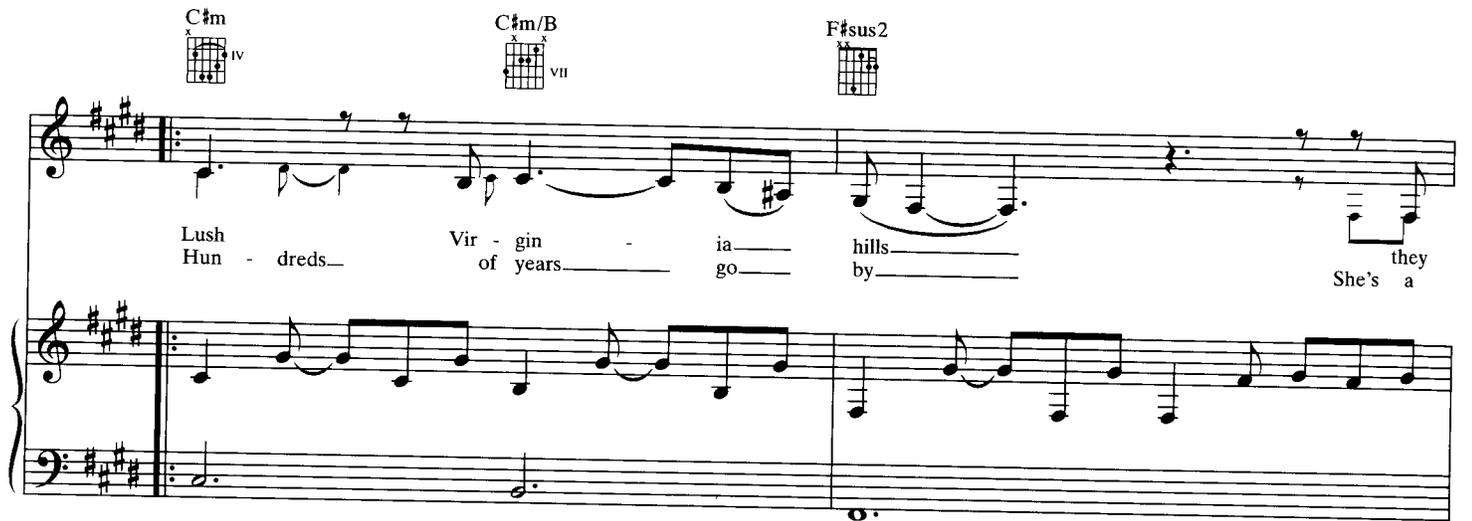
1.  2.



In the

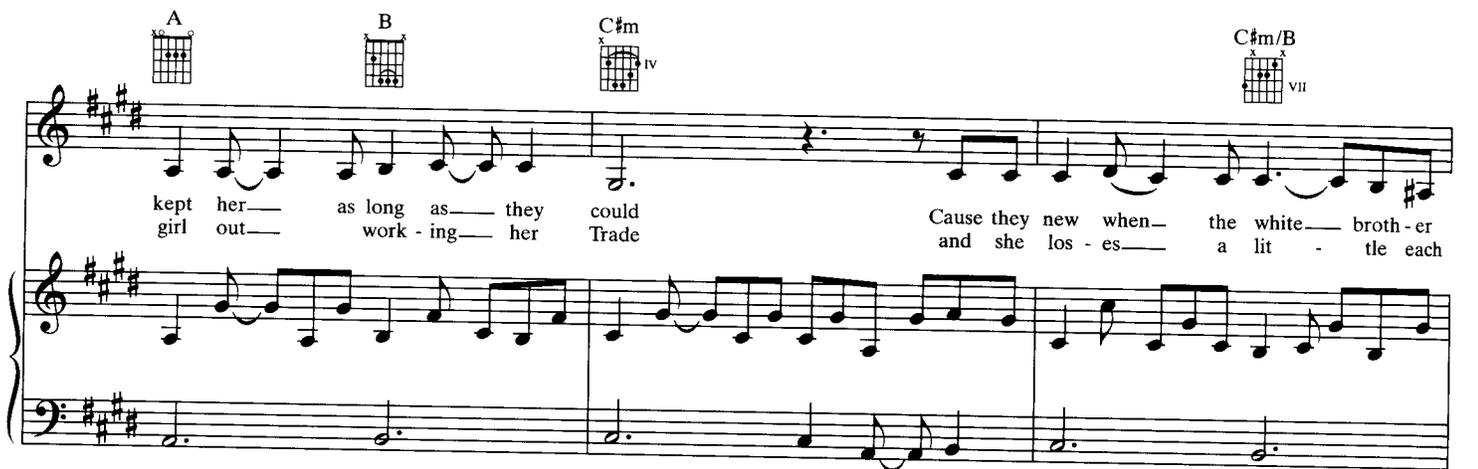


Lush Hun - dreds_ Vir - gin of years_ ia_ go_ hills_ by_ they She's a





kept her_ as long as_ they could Cause they new when_ the white_ broth - er
girl out_ work - ing_ her Trade and she los - es_ a lit - tle each



F#sus2



A



B



C#m



found _____ white shell _____ beads _____ wrapped a - round her
 day _____ to ghet - to pimps and pres - i - dents

A



B



C#5



skin _____ a life _____ giv - ing riv - er _____
 try _____ and a - rouse her tur - quoise ser - pents

A



B



C#5



Her bod - y o - pen as will his hand
 She can't re - call what they rep - re - sent

A



B



C#5



With a "good - bye" there she goes
 and when you ask, she won't know

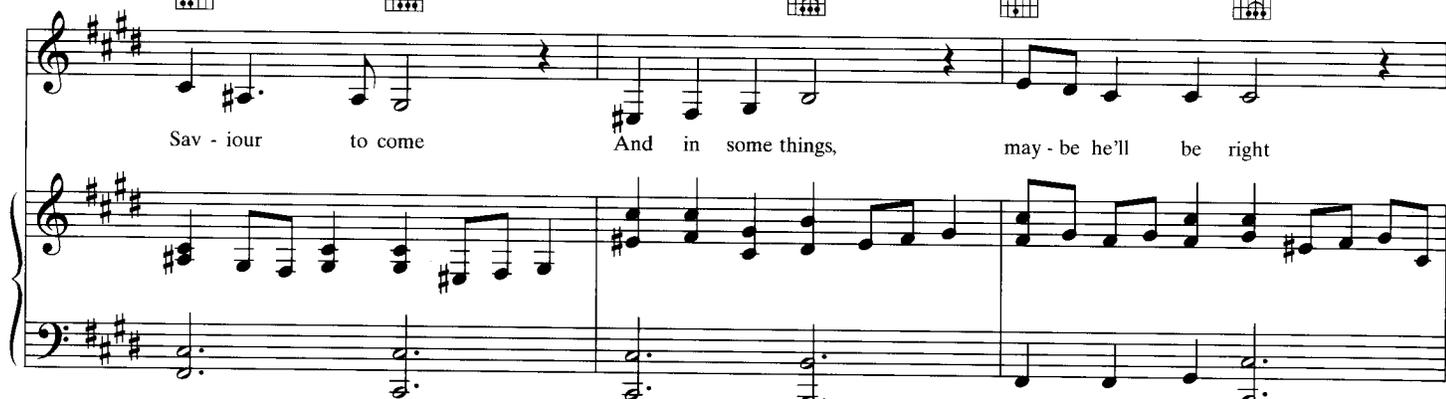
(♩ = ♩)     

She may Be - tray }
She will Be - tray } All — that she — loves and e - ven wait for their



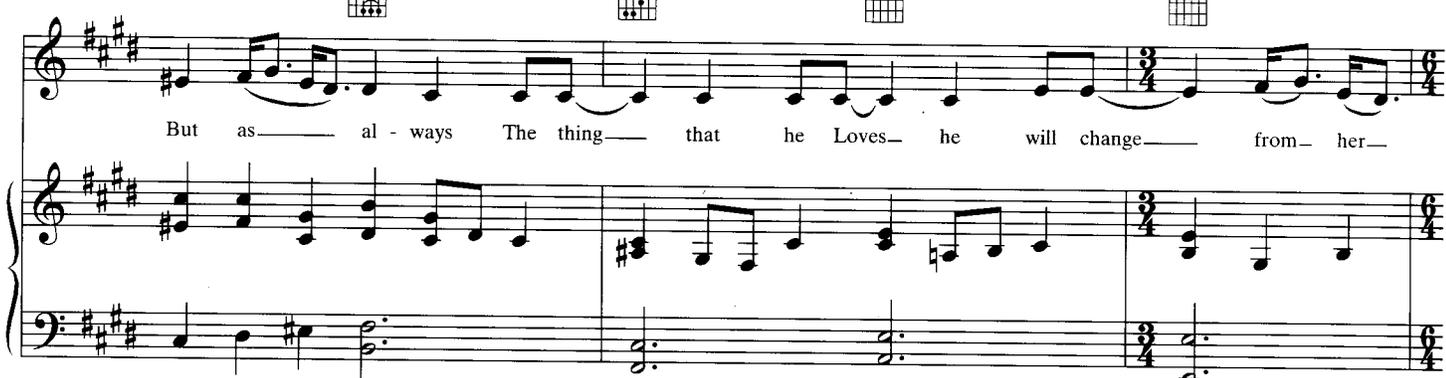
    

Sav - iour to come And in some things, may - be he'll be right



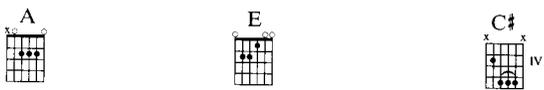
But as — al - ways The thing — that he Loves — he will change — from — her —



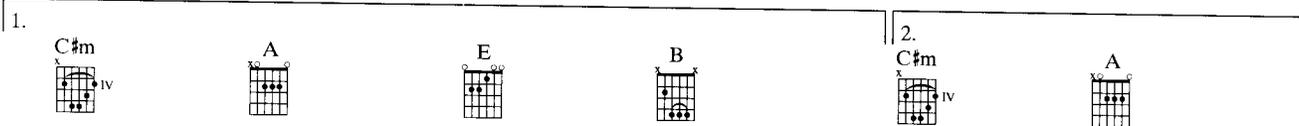
sun - wise - to clock - wise - to soul trad - ing still — she'll - lay down - her Bod - y —





cov - er - ing him — all the same —

The first system of music features a vocal line in treble clef with lyrics "cov - er - ing him — all the same —". Below it is a piano accompaniment with a treble and bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The system concludes with a double bar line and a 12-measure rest.



1. so

2. so

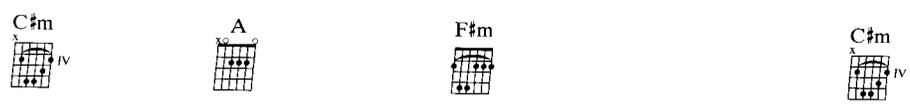
mp

The second system contains two first endings. The first ending is marked "1." and leads to the word "so". The second ending is marked "2." and also leads to "so". The piano accompaniment is marked *mp* (mezzo-piano). The system ends with a double bar line and a 12-measure rest.



oh — Vir - gin -

The third system features a vocal line with lyrics "oh — Vir - gin -". The piano accompaniment continues in the same key and time signature. The system ends with a double bar line and a 12-measure rest.



ia — you won't e - ven — you —

mf

The fourth system features a vocal line with lyrics "ia — you won't e - ven — you —". The piano accompaniment is marked *mf* (mezzo-forte). The system ends with a double bar line and a 12-measure rest.

F#m E B

Oh, Vir - gin - ia

1.2. F#m C#m iv

you won't e - ven you

3. F#m E B C#m iv A

you can't re - mem - ber your name

mp rit. *p a tempo*

E B A/C# A Esus4 B C#m iv

rit.

gold dust

Words and Music by Tori Amos

Slowly, freely

With capo N.C.
at first fret:

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 4/4. The music begins with a piano (*p*) dynamic. The first measure contains a whole note chord with a fermata. The second and third measures feature a melodic line in the upper staff and a bass line in the lower staff. The system concludes with a repeat sign and a fermata over the final measure.

Dmadd9



Ebmadd9

The second system of musical notation continues the piece. It features two staves in the same key and time signature. The music includes a melodic line in the upper staff and a bass line in the lower staff. A dynamic marking of *mp* (mezzo-piano) is present. The system ends with a repeat sign and the instruction *sim.* (similando).

The third system of musical notation continues the piece. It features two staves in the same key and time signature. The music includes a melodic line in the upper staff and a bass line in the lower staff. A dynamic marking of *mp* (mezzo-piano) is present. The system ends with a repeat sign and a fermata over the final measure.

The fourth system of musical notation continues the piece. It features two staves in the same key and time signature. The music includes a melodic line in the upper staff and a bass line in the lower staff. A dynamic marking of *p* (piano) is present. The system ends with a repeat sign and a fermata over the final measure.

Bb



Cb

C



Db

Bb



Cb

C



Db



Sights and sounds— pull— me back— down an - oth - er year— I— WAS



Dmadd9



Ebmadd9

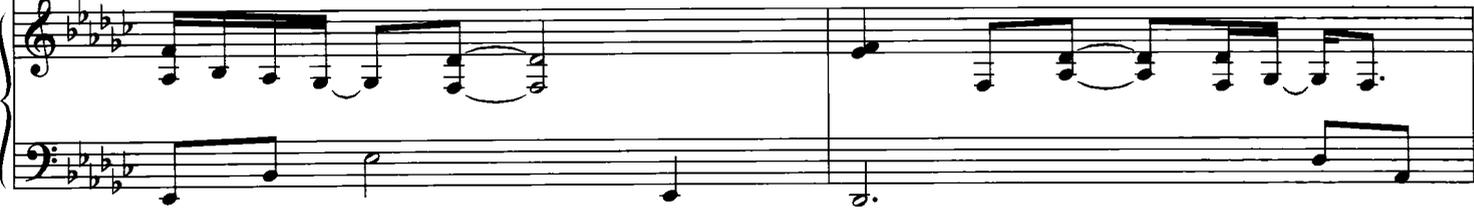
C



Db



HERE I WAS— HERE—



Bb



Cb

C



Db

Bb



Cb

C



Db



Whip - ping past— the re - flect - ing pool— me and you— skip - ping—



mp

Dmadd9



Ebmadd9

C



Db



school hmm— And we



Bbmaj7



Cbmaj7

C7sus4



D♭7sus4

make it up as we go a - long ——— We make it up as we go a - long ———

p

Dmadd9



E♭madd9

You

mp



C♭



D♭



C♭



D♭

said you race— from Lang - ley pull - ing me— un - der - neath ——— a Cher - ry Blos - som

Dmadd9



E♭madd9

can - o - py

Do I

Bb



Cb

C



Db

Bb



Cb

C



Db



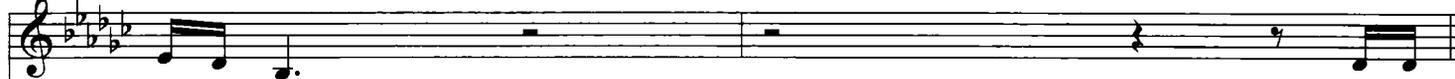
Have Of course— I have— Be - neath— my rain - coat, — I have your



Dmadd9



Ebmadd9



pho - to - graphs, And the

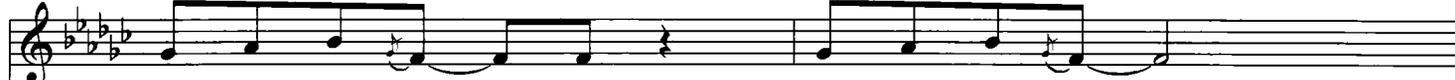


F
Gb

C
Db

Bb
Cb

Am7
Bbm7



sun on your face — I'm freez - ing that frame —
day that She came — I'm freez - ing that frame —



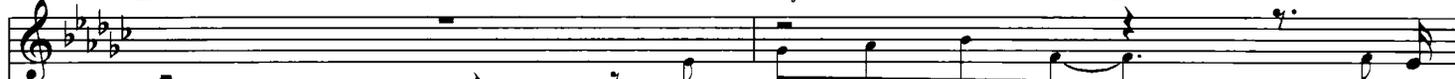
mf

8vb

Dm9
Ebm9

Bbmaj7
Cbmaj7

C
Db



I'm freez - ing that frame — And



Bbmaj7

A7

Dm

Bbmaj7

Cbmaj7

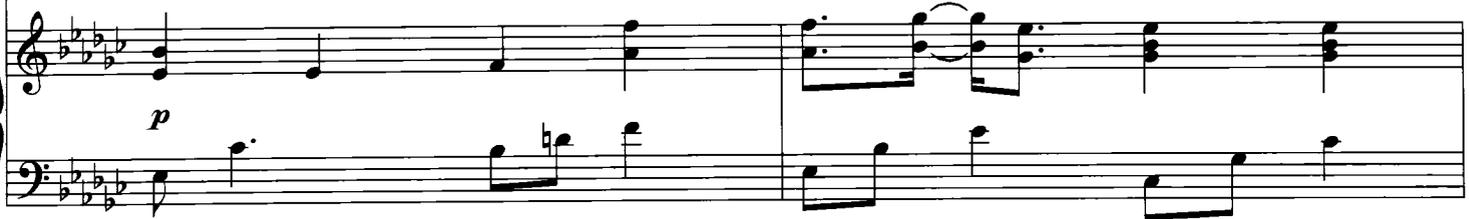
Bb7

Ebm

Cbmaj7



some - where— Al - fie cries and says "En - joy his ev - 'ry smile— } You
some - where— Al - fie smiles and says "En - joy her ev - 'ry cry— }



p

Gm7

A7sus4

A

Dm

Dm/E

D/F#

Abm7

Bb7sus4

Bb

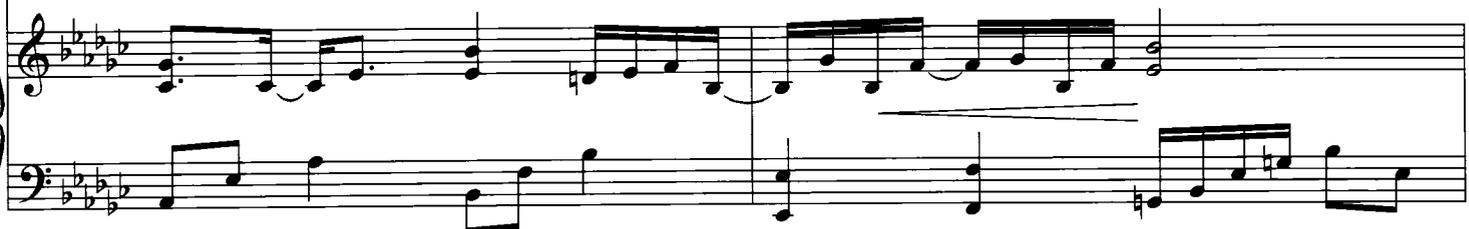
Ebm

Ebm/F

Ew/G



can see— in the dark Through the— eyes of— Lau - ra Mars" "How



Gm

A7

Dm

Bb

Abm

Bb7

Ebm

Cb



did it— go so fast" you'll say as— we are look - ing back and



Gm7

A

Dmadd9

A7sus4

to Coda

Abm7

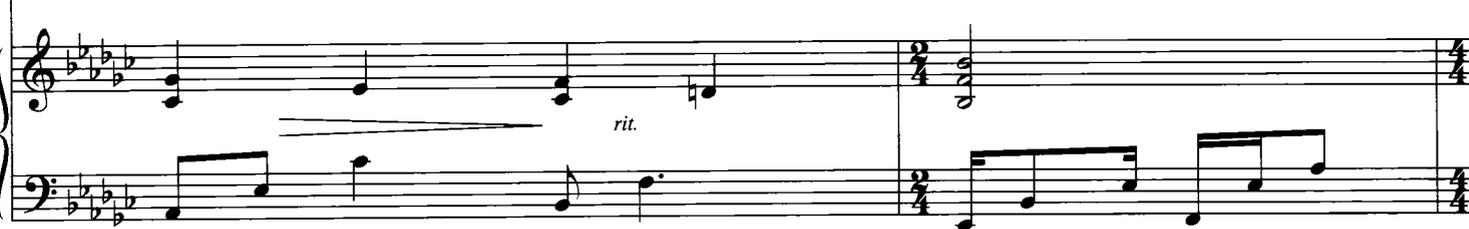
Bb

Ebmadd9

Bb7sus4



then we'll— un - der - stand we held gold dust in our



rit.

Dmadd9



Ebmadd9

hands

The first system of music features a vocal line with a whole rest followed by a half note, and a piano accompaniment consisting of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

The second system continues the vocal and piano accompaniment from the first system.



Bb
Cb



C
Db



Bb
Cb



C
Db

Sights and Sounds— pull— me back— down an - oth - er year— I — WAS

The third system contains the lyrics: "Sights and Sounds— pull— me back— down an - oth - er year— I — WAS". The vocal line includes a colon (:), indicating a repeat or continuation.

Dmadd9



Ebmadd9



C
Db

HERE I WAS — HERE —

The fourth system contains the lyrics: "HERE I WAS — HERE —". The piano accompaniment continues with a steady rhythmic pattern.

Bb

Cb

C

Db

Bb

Cb

C

Db

Gas - lights— Glow— in the street— Twi - light held us — in her palm— as —

Dmadd9

Ebmadd9

C

Db

— we walked— a - long — And we

Bbmaj7

Cbmaj7

C7sus4

Db7sus4

make it up as we go a - long — We make it up as we go a - long —

Dmadd9

Ebmadd9

And

Bb



Cb

C



Db

Bb



Cb

C



Db

let - ting names Hang — in the air What col - or hair — Au - tumn

mp

Dmadd9



Ebmadd9

D.S. al Coda

know - ing - ly — Stared And the

p

Dmadd9



Ebmadd9

Coda

hands in our hands

p

Bbmaj7



Cbmaj7

Dm



Ebm

pp