

# precious things

words and music by tori amos

Flowingly



8

*mp*



8

*loco*

So I ran



fas - ter but it caught me here

Gmaj7

Asus4

A

Asus4

A

Yes my loy - al - ties

turned

like my an - kle

in the sev - enth

grade

run - ning af - ter

Gmaj7

Asus4

A

Asus4

A

Bil - ly

run - ning af - ter

the rain

Em7/D

D

A/E

D/F#

Bm

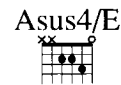
D

These pre - cious

things

Let them

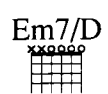
melody  
mf



bleed

let them

wash a - way



These

pre -

cious

things

Let them



break

their

hold

on

me

to Coda



8

mp

Gmaj7



8

Asus4

A

Asus4

A

Bm<sup>6</sup><sub>9</sub>

He said you're real - ly an ug - ly girl \_ But I

*loco*

Gmaj7



like the \_ way you play you and I

Asus4

A

Asus4

A

Bm<sup>6</sup><sub>9</sub>

died But I thanked him Can you be-lieve that

Gmaj7



sick - sick hold - ing on - to his pic - ture - dres - sing up ev - ery



day I wan-na smash the fac - es of those beau - ti - ful

Gmaj7/B



boys - those Chris - tian boys So you can

*D.S. al Coda*

Asus4



Asus4



Esus4



Esus4



make me - come That does - n't make you Je - e - sus

Coda ⊕



I re -



mem - ber yes in my



peach par - ty dress No one melody



dared no one cared to tell me

**Bm<sup>6</sup>**

where the pret-ty girls are

**Gmaj7**

Those dem - i - gods with their melody

**E5**

nine inch nails and lit - tle fas - cist pan - ties

*subito f*

tucked in - side the heart of ev - ery nice

Bbass

Dbass

Abass

Ebass

F#bass

5 fr. 5 fr. 7 fr. 9 fr.

girl

coll' 8

Bbass

Dbass

Abass

Ebass

F#bass

5 fr. 5 fr. 7 fr. 9 fr.

coll' 8

Bbass

Dbass

Abass

Ebass

F#bass

5 fr. 5 fr. 7 fr. 9 fr.

coll' 8

Gbass

F#bass

10 fr. 9 fr.

coll' 8



Em7/D    D    A/E    D/F#    Bm    D

These \_\_\_\_\_ pre - cious \_\_\_\_\_ things \_\_\_\_\_ Let them

*melody*  
*mf*

G    Asus4    A    Asus4/E    A/E

bleed let them wash a - way \_\_\_\_\_

Em7/D    D    A/E    D/F#    Bm    D

These \_\_\_\_\_ pre - cious \_\_\_\_\_ things \_\_\_\_\_ Let them

G    Asus4    A    Asus4    A

break their \_\_\_\_\_ hold on \_\_\_\_\_ me \_\_\_\_\_

*repeat and fade*

# cruel

words and music by tori amos

Moderately slow

*p*  
(synthesizer)  
*mp*  
a tempo

G#m



so don't give me re - spect - don't give me a piece of your pre - cious - ness -

flaunt all she's got in our old neigh - bor - hood I'm sure she'll make a few -

friends— e- ven the rain— bows down let us pray as

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics "friends—" are written below the first measure, and "e- ven the rain— bows down let us pray as" spans the remaining measures. The middle and bottom staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, including a long note in the second measure.

you cock cock— cock your— mane—

The second system continues the musical score with three staves. The vocal line (top staff) has the lyrics "you cock cock— cock your— mane—". The piano accompaniment (middle and bottom staves) maintains the eighth-note bass line and continues the melodic development in the treble.

no cig - a - rettes on - ly— peeled HA - VAN - A'S

The third system features three staves. The vocal line (top staff) includes the lyrics "no cig - a - rettes on - ly— peeled HA - VAN - A'S". The piano accompaniment (middle and bottom staves) continues with the established rhythmic and melodic patterns.

for— you— I can be



The fourth system concludes the page with three staves. The vocal line (top staff) has the lyrics "for— you— I can be". The piano accompaniment (middle and bottom staves) provides the harmonic support for the final phrases.

G#m  E 

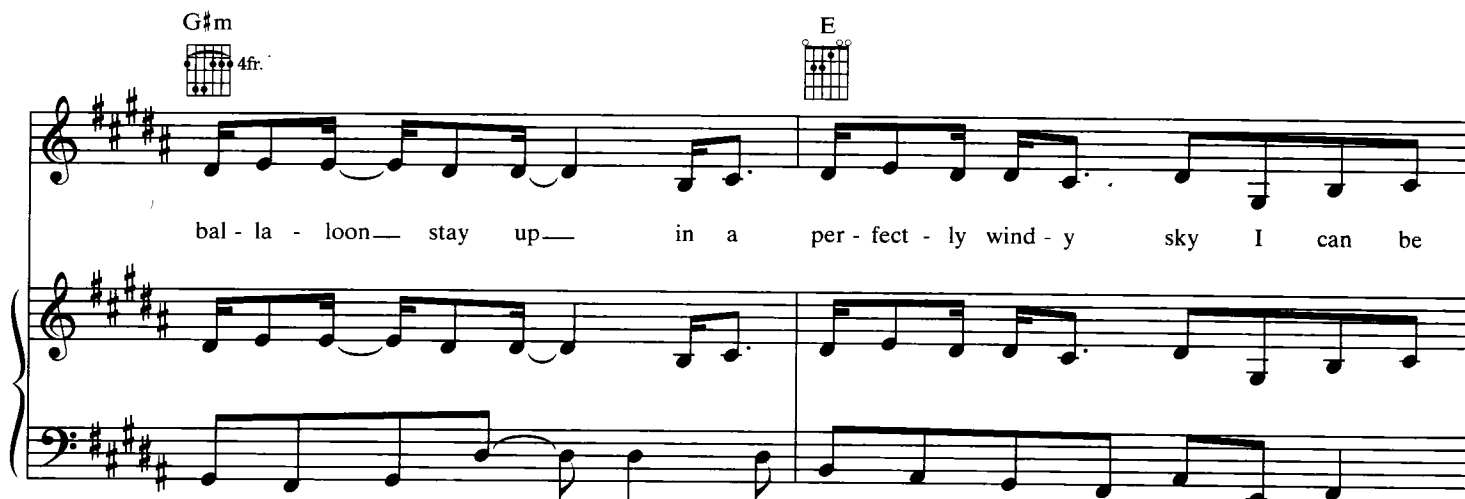
cruel — I don't know — why — why can't my

*mf*



G#m  E 

bal - la - loon — stay up — in a per - fect - ly wind - y sky I can be



G#m  E 

cruel — I don't know — why — I don't — know —



G#m  *to Coda* 

why —



dance with the Su - fis cel - e - brate— your top ten in the charts of pain—

*mp*

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features a triplet of eighth notes in the first measure and a triplet of quarter notes in the second measure. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays a similar triplet pattern, while the left hand provides a simple harmonic accompaniment. The dynamic marking *mp* is placed below the first measure of the piano part.

lov - er broth - er bog - en - vil - la— my

This system contains the next two staves of music. The vocal line continues with a triplet of eighth notes in the first measure and a triplet of quarter notes in the second measure. The piano accompaniment follows the same pattern as the first system, with a right-hand treble clef staff and a left-hand bass clef staff.

vine twists a - round your need

This system contains the third and fourth staves of music. The vocal line features a triplet of eighth notes in the first measure and a triplet of quarter notes in the second measure. The piano accompaniment includes a right-hand treble clef staff and a left-hand bass clef staff. A double bar line is present in the second measure of the piano part, followed by a fermata over a sustained chord in the right hand.

e - ven the rain— is sharp like to - day as you

This system contains the final two staves of music. The vocal line has a triplet of eighth notes in the first measure and a triplet of quarter notes in the second measure. The piano accompaniment continues with a right-hand treble clef staff and a left-hand bass clef staff, maintaining the triplet motif.

sh - sh - shock me — sane —

no cig - ar - ettes on - ly — peeled HA - VA - NA'S

for — you — I can be

*D.S. al Coda* ⊕

**Coda** ⊕

*mf*

(vocal ad-lib)\*

play five times

ah — ah ah — ah ah ah ah — ah ah ah —

\*on repeats

ah — ah ah — ah ah ah ah — I can be

Dm

Bb

cruel — I don't know — why — can't my

Dm

Bb

bal - loon — stay up — in a per - fect - ly wind - y sky — I can be

F



Bb



cruel don't know— why— don't—

Dm



— know— why—

why— why—



# Cornflake Girl

words and music by tori amos

Shuffle feel ♩ =  $\frac{3}{4}$

1. 2.

Am7 C6 D7sus4 Fmaj9 Fmaj9

1. Ne-ver was a

Am7 C6 D7sus4 Fmaj9

corn-flake girl thought that was a good so-lu - tion hang-in' with the  
go - in' on seems we got a cheap-er feel \_\_\_ now all the sweet -

Am7 C6 D7sus4 Fmaj9

rais - in girls she's gone to the o - ther side \_\_\_ giv-in' us a  
eaze are gone gone to the o - ther side \_\_\_ with my en - cy - clo -

Am7

C6

D7sus4

Fmaj9

yo heave ho things are get-ting kind of gross \_\_\_\_\_ and I go at  
 pe - di - a they must-a paid her a nice price \_ she's put-tin' on her

Am7

C6

D

sleep - y time } this is not real-ly this- a - this- a- this is not real-ly  
 string bear love )

Am7

C6

D7sus4

hap-pen-ing you bet \_\_\_ your life it is \_\_\_ you bet \_\_\_ your

Fmaj9

C

Dm

C/E

G

life it is \_\_\_ oh you bet your li - fe \_\_\_ it's a

**D** **G** **D** **G**

Peel out the watch-word just peel out the watch - word \_

L.H. *P* L.H. 3

**Am7** **C6** **D7sus4** **Fmaj9**

1. **Fmaj9** 2. She knows what's

*mf*

2. **Fmaj9** **Am7** **C6** **D7sus4** **Fmaj9**

Ne-ver was a corn-flake girl thought that was a good sol-u - tion

**Piano solo** **Am7** **Dsus4** **C** **Dsus4** *play 4 times*

3 3 3 3 3 3 3 3 3 3 3

Am7 Dsus4 to Coda (4th time) C Dsus4 play 4 times

Rab-bit \_\_\_\_\_ where'd you put the keys girl \_\_\_\_\_

Am7 Fmaj9 Gsus4 D7sus4

(vocal 2nd time only) ah ah ah ah

ah ah ah ah

Am7 Fmaj9 Gsus4 D7sus4 D.S. al Coda play 4 times

and the man with the gold-en gun thinks he knows so much thinks he knows so much yeah

and the man with the gold-en gun thinks he knows so much thinks he knows so much yeah

♠ Coda

C N.C.

where'd you put the keys girl \_\_\_\_\_

where'd you put the keys girl \_\_\_\_\_

# bells for her

words and music by tori amos

Delicately



Em Bm/E

3/4

*p*



with pedal



Gmaj7 Bm7/A Em

and through the life force and

*legato*

L.H. *sempre simile*



there goes her friend

Bm/E

Em



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

Bm/E



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

Em



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

C/E



G



D



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

Em



way

Bm/E



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

Em



G



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

Em



Bm/E



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

Gmaj7

Bm7/A

Em



ne-ver thought it was e - nough of

so they went years and years

Bm/E



like sis - ters blan - ket girls al - ways

Bm/E



there through through that and this there's



Em



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

C/E



G



D



Em



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

C/E



G



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

D



Em



on \_\_\_\_\_ its \_ way

Bm/E



Bells and foot-falls and soldiers and dolls

Em



brothers and lovers she and I were

Bm/E



now she seems to be sand under his shoes

Em



there's nothing I can do can't

C/E



G



D



Em



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

C/E



G



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

D



Em



on \_\_\_\_\_ its \_ way and

Bm/E



now I speak to you are you in \_ there you

Em



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

Bm/E



we go at each o - ther like blank ettes

Em



C/E



blank ettes who can't find their

G



D



Em



their thread and their bare can't

C/E G D Em

stop can't stop lov-ing ooh

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are four guitar chord diagrams: C/E, G, D, and Em. The piano part consists of a treble and bass clef with various rhythmic patterns.

G D C/E G

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

This system contains the next four measures. It continues the vocal and piano parts. Above the vocal line are four guitar chord diagrams: G, D, C/E, and G. The piano part continues with similar rhythmic patterns.

D Em

on its way and

This system contains the next four measures. It continues the vocal and piano parts. Above the vocal line are two guitar chord diagrams: D and Em. The piano part continues with similar rhythmic patterns.

C/E G D rit.

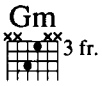
I see it com-ing and it's on its way

This system contains the final four measures of the piece. It includes a 'rit.' (ritardando) marking. Above the vocal line are three guitar chord diagrams: C/E, G, and D. The piano part concludes with a final chord and a fermata.

# Girl

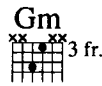
words and music by tori amos

Moderately, with a steady beat



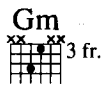
4/4

*mf*



From in the shad - ow she \_\_\_\_\_ calls

*mf*



And in a shad - ow she \_\_\_\_\_ finds a

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

way finds a way

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

And in the shadow she crawls

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

Clutch-ing her faded photo-graph

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

My im - age un - der her thumb

Detailed description: This system contains the first two measures of the piece. The guitar part is in G minor, with chords Gm, F, Eb, F, Gm, F, Eb, and F. The piano accompaniment features a steady bass line of chords in the left hand and a melody in the right hand. The lyrics are 'My im - age un - der her thumb'.

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

Yes with a mes - sage for my heart

Detailed description: This system contains the next two measures. The guitar part continues with the same chord sequence: Gm, F, Eb, F, Gm, F, Eb, and F. The piano accompaniment continues with the same rhythmic pattern. The lyrics are 'Yes with a mes - sage for my heart'.

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

Yes with a mes - sage for my heart

Detailed description: This system contains the next two measures, which are a continuation of the previous system. The guitar part and piano accompaniment remain the same. The lyrics are 'Yes with a mes - sage for my heart'.

Gm 3 fr. F Eb F Eb 3 fr.

She's been ev - ery - bod - y else - 's girl

Detailed description: This system contains the final two measures of the piece. The guitar part changes to Gm, F, Eb, F, and Eb. The piano accompaniment concludes with a final chord. The lyrics are 'She's been ev - ery - bod - y else - 's girl'.



May - be one day she'll be her own

Gm/D  
x x x x x 3 fr.

E♭  
x x x x x 3 fr.

Ev - ery - bod - y else - 's girl

May - be one day she'll be her

Gm  
x x x x x 3 fr.

F  
x x x x x

E♭  
x x x x x

F  
x x x x x

Gm  
x x x x x 3 fr.

F  
x x x x x

E♭  
x x x x x

F  
x x x x x

own Hey

Gm F Eb F Gm F Eb F

And in the door - way they stay

Gm F Eb F Gm F Eb F

And laugh as vi - o - lins fill with wa - ter

Gm F Eb F Gm F Eb F

Screams from the blue - bells can't make them

Gm F Eb F Gm F Eb F

go a - way Well I'm

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

not sev - en - teen but I've

Gm 3 fr. F Eb F Gm 3 fr. F Eb F


cuts on my knees Fall - ing down

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

as the win - ter takes

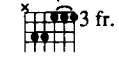
Gm 3 fr. F Eb F Gm 3 fr. F Eb F

one more cher - ry tree She's been

E $\flat$   
 3 fr.


ev - ery - bod - y else - 's girl \_\_\_\_\_ May - be



Gm/D  
 3 fr.

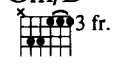
one day she'll be her own \_\_\_\_\_



E $\flat$   
 3 fr.

Ev - ery - bod - y else - 's girl \_\_\_\_\_ May - be



Gm/D  
 3 fr.

one day she'll be her \_\_\_\_\_ own



Cbass



voice 1

Ev - ery - one else - 's girl

voice 2

Bbass



May - be one day she'll be her own



Cbass



Ebbass

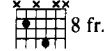


6 fr.

Ev - ery - one else - 's girl

Rush - in' riv - ers thread so thin

Fbass



May - be one day she'll be her own  
 Lim - i - ta - tions

Ebbass



Ebass



Cbass



Oh ev - ery - one else - 's girl  
 dreams with the flying pigs tur - bid blue and the

Abass



Dbass

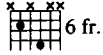


May - be one day she'll be her own  
 drug stores too safe in their coats and - a

E♭bass

E♭bass

Cbass

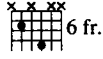
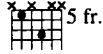


Oh ev - ery - one else - 's girl

in their dos Yeah smoth - er in our hearts a

D♭bass

E♭bass



May - be one day one

pil - low to my dots May - be ba - by yeah

B♭bass

Cbass

F/C



day one day she'll be her own

Yeah

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

And in a mist there she rides

This system contains the first line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. Above the vocal line are eight guitar chord diagrams: Gm (3 fret), F, Eb, F, Gm (3 fret), F, Eb, and F. The piano accompaniment consists of a steady bass line of eighth notes.

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

And castles are burning in my heart

This system contains the second line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. Above the vocal line are eight guitar chord diagrams: Gm (3 fret), F, Eb, F, Gm (3 fret), F, Eb, and F. The piano accompaniment continues with a steady bass line of eighth notes.

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

And as I twist I hold tight

This system contains the third line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. Above the vocal line are eight guitar chord diagrams: Gm (3 fret), F, Eb, F, Gm (3 fret), F, Eb, and F. The piano accompaniment continues with a steady bass line of eighth notes.

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

And I ride to work every morning

This system contains the fourth line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. Above the vocal line are eight guitar chord diagrams: Gm (3 fret), F, Eb, F, Gm (3 fret), F, Eb, and F. The piano accompaniment continues with a steady bass line of eighth notes.



Gm 3 fr. F Eb F Gm 3 fr. F Eb F

won - der - ing why

This system contains the first two lines of music. The top line shows guitar chords: Gm (3 fret), F, Eb, F, Gm (3 fret), F, Eb, and F. The vocal line begins with the lyrics 'won - der - ing why' and features a melodic line with a long note on 'ing' and a slur over 'why'. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

"Sit in the chair and be good now"

This system contains the second two lines of music. The guitar chords are Gm (3 fret), F, Eb, F, Gm (3 fret), F, Eb, and F. The vocal line continues with the lyrics '"Sit in the chair and be good now"'. The piano accompaniment continues with the same rhythmic pattern.

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

Oh and be - come all that they told you

This system contains the third two lines of music. The guitar chords are Gm (3 fret), F, Eb, F, Gm (3 fret), F, Eb, and F. The vocal line continues with the lyrics 'Oh and be - come all that they told you'. The piano accompaniment continues with the same rhythmic pattern.

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

The white coats en - ter her room And I'm

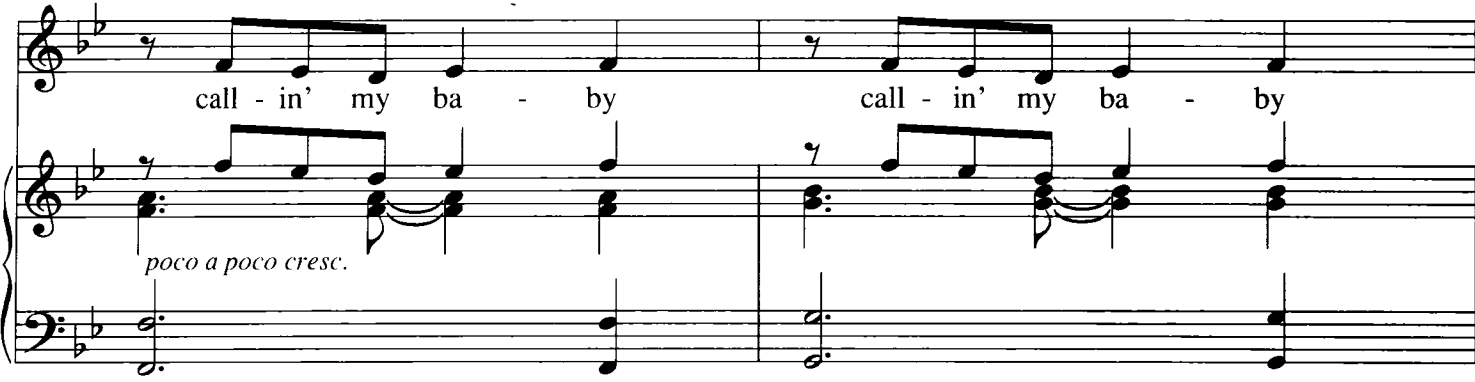
This system contains the fourth two lines of music. The guitar chords are Gm (3 fret), F, Eb, F, Gm (3 fret), F, Eb, and F. The vocal line continues with the lyrics 'The white coats en - ter her room And I'm'. The piano accompaniment continues with the same rhythmic pattern.

E $\flat$ /G



call - in' my ba - by      call - in' my ba - by

*poco a poco cresc.*



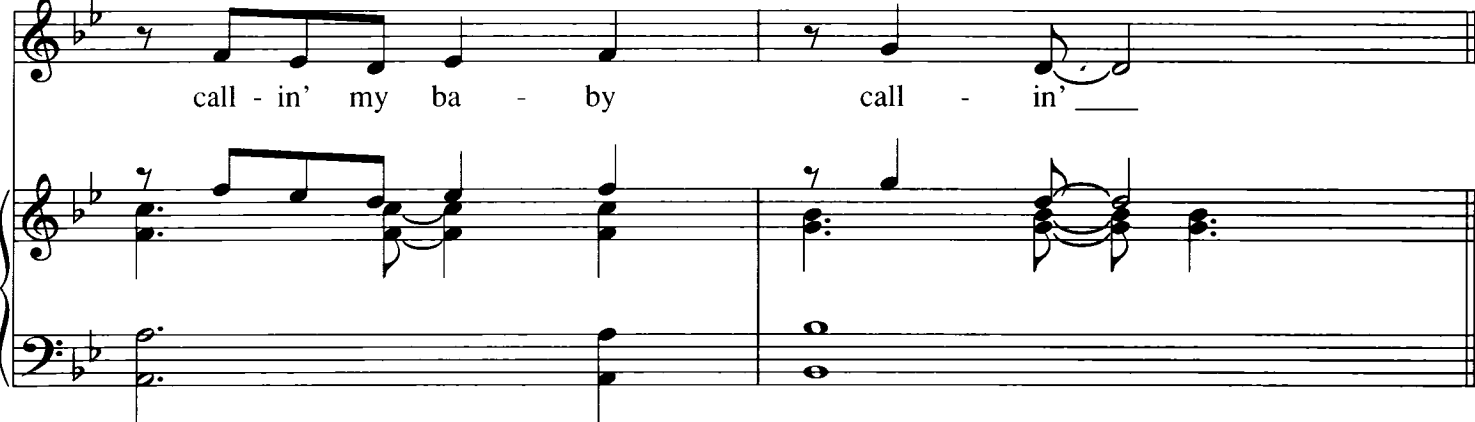
F/A




E $\flat$ /B $\flat$



call - in' my ba - by      call - in' \_\_\_\_\_



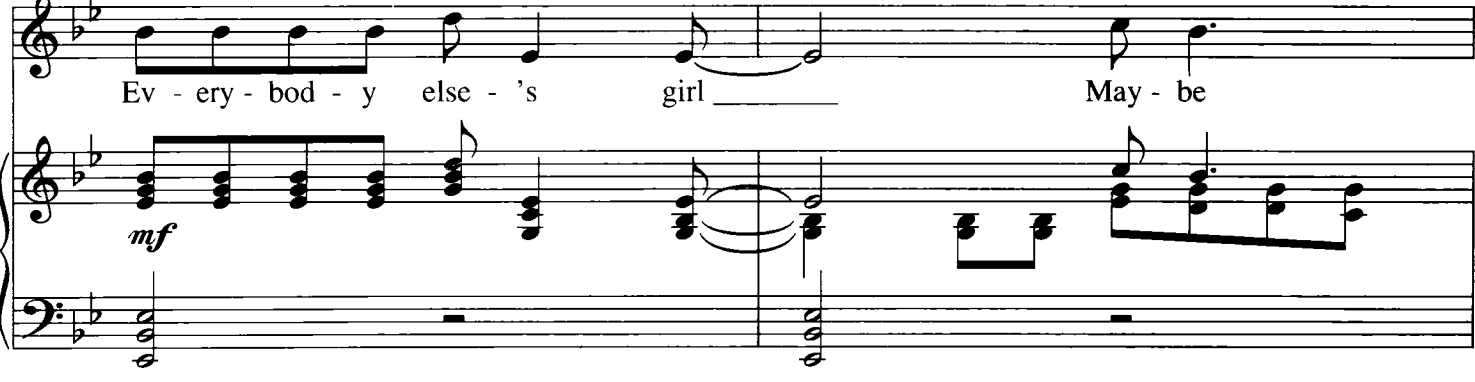
E $\flat$



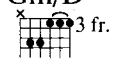
3 fr.

Ev - ery - bod - y else - 's girl \_\_\_\_\_ May - be

*mf*



Gm/D



3 fr.

one day she'll be her own \_\_\_\_\_



E $\flat$   
x<sup>3</sup> fr.

Ev - ery - bod - y else - 's girl May - be

Gm/D  
x<sup>3</sup> fr.

one day she'll be her own

E $\flat$   
x<sup>3</sup> fr.

Ev - ery - bod - y else - 's girl May - be

Gm/D  
x<sup>3</sup> fr.


one day she'll be her own


# cooling


words and music by tori amos


Moderately fast, in 2


Capo at first fret:


*Bm*  
  
*Cm*

*A*  
  
*Bb*

*G*  
  
*Ab*

*Bm*  
  
*Cm*

*A*  
  
*Bb*

*G*  
  
*Ab*




*Bm*  
  
*Cm*


*A*  
  
*Bb*


*G*  
  
*Ab*



May - be I

*A/C#*  
  
*Bb/D*

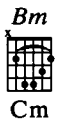
*D*  
  
*Eb*

*A/C#*  
  
*Bb/D*

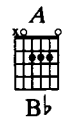


did - n't like— to hear But I still can't— be -

*Bm*  
Cm




*A*  
Bb



*Gadd9*  
Abadd9



*Bm7*  
Cm7



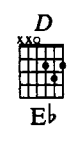
lieve \_\_\_\_\_ Speed \_\_\_\_\_ Rac - er is dead



*A/C#*  
Bb/D



*D*  
Eb



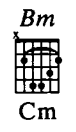
So then I thought I'd make- some plans But



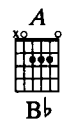
*A/C#*  
Bb/D



*Bm*  
Cm

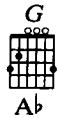


*A*  
Bb

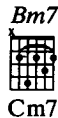


Fire- thought- she'd real - ly ra - ther \_\_\_\_\_ be \_\_\_\_\_





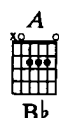
Ab



Cm7



Bm

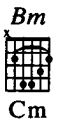


A

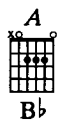


G

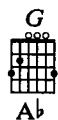
Wat - er in - stead



Bm

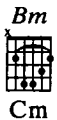


A



G

And



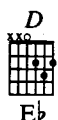
Bm



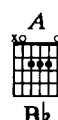
A/B



Gadd9




D



A

Peg - gy got — a mes - sage for me, from Je - sus —

*Bm*  
  
*Cm*


*A*  
  
*Bb*


*Gadd9*  
  
*Abadd9*

And I heard — ev - er - y word —





*Dsus4*  
  
*Ebsus4*

*D*  
  
*Eb*

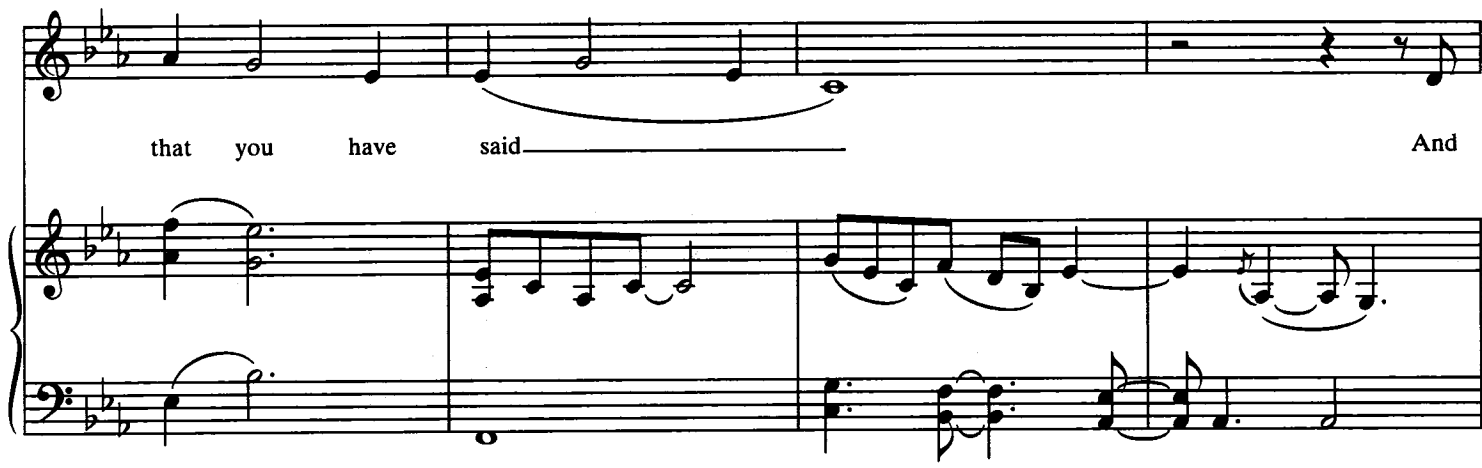
*Em7*  
  
*Fm7*


*Bm*  
  
*Cm*

*A*  
  
*Bb*

*G*  
  
*Ab*

that you have said — And



*Bm*  
  
*Cm*

*A*  
  
*Bb*

*Gadd9*  
  
*Abadd9*

*D*  
  
*Eb*

I know — I — have been — driv - en — like the

*mf*



*Em add9*



*Fm add9*

*G*



*A $\flat$*

snow \_\_\_\_\_ But



*B $\flat$*

*Gadd9*



*A $\flat$ add9*

this— is cool - ing Fast - er than—

*mp*

*Bm add9*



*Cm add9*

*A*




*B $\flat$*


to Coda  $\oplus$


I can— This— is— cool - ing





a tempo


*Gadd9*  
  
*Abadd9*

*Bm*  
  
*Cm*

*B<sup>sus4</sup>add9*  
  
*C<sup>sus4</sup>add9*


*Bm*  
  
*Cm*


*A*  
  
*Bb*


*G*  
  
*Ab*


Fast - er than - I...




*Bm*  
  
*Cm*

*A*  
  
*Bb*


*G*  
  
*Ab*

*A/C#*  
  
*Bb/D*


*D*  
  
*Eb*

So then Love walked up to like — Said I

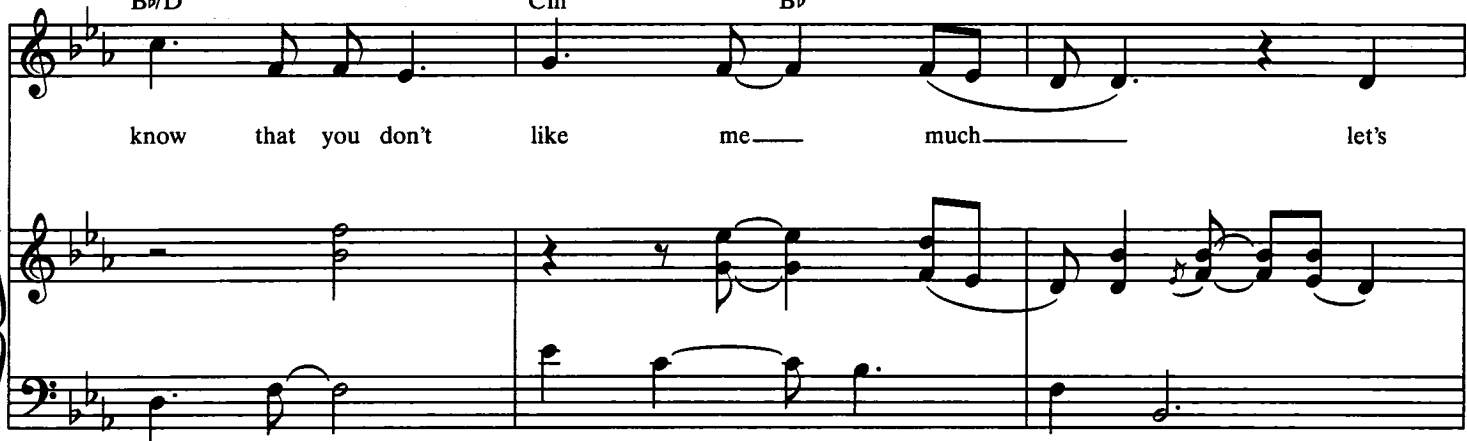


*A/C#*  
  
*Bb/D*

*Bm*  
  
*Cm*

*A*  
  
*Bb*

know that you don't like me — much — let's



Gadd9



A $\flat$ add9

Bm7



Cm7

A/C#



B $\flat$ /D

A



B $\flat$

Bm



Cm

go for a ride This o - cean is wrapped a -

A



B $\flat$

Gadd9



A $\flat$ add9

A7sus4



B $\flat$ 7sus4

D



E $\flat$

round\_ that pine - ap - ple tree And

G



A $\flat$

A



B $\flat$

Bm



Cm

A



B $\flat$

is your place in heav - en worth giv - ing

Gadd9



A♭add9

Asus4



B♭sus4

G



A♭

up

these—

kiss - es

these—

yes—



B♭



A♭

these—

kiss - es—

**a tempo**



Cm



B♭



A♭



Cm



B♭



A♭

*D.S. al Coda*

And

**Coda**  $\oplus$

*G*add9  
Abadd9

*Bm*  
Cm

*B* sus4  
add9  
*C*add9

*A*  
B $\flat$

Fast - er than — I — This is —

Detailed description: This system contains the first system of music. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb). Above the vocal line, there are four guitar chord diagrams: Gadd9 (Abadd9), Bm (Cm), B sus4 add9 (Cadd9), and A (Bb). The lyrics are "Fast - er than — I — This is —".

*G*add9  
Abadd9

*Bm*  
Cm

*A*  
B $\flat$

— cool - ing This is —

Detailed description: This system contains the second system of music. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. Above the vocal line, there are three guitar chord diagrams: Gadd9 (Abadd9), Bm (Cm), and A (Bb). The lyrics are "— cool - ing This is —".

*G*add9  
Abadd9

*Bm*  
Cm

*A*  
B $\flat$

— cool - ing — This is —

Detailed description: This system contains the third system of music. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. Above the vocal line, there are three guitar chord diagrams: Gadd9 (Abadd9), Bm (Cm), and A (Bb). The lyrics are "— cool - ing — This is —".

Gadd9



A♭add9

Bm



Cm

A



B♭

— cool

*mf*

Gadd9



A♭add9

Bm



Cm

A



B♭

cool - ing — This is —

*mp*

— cool - ing —

# mr. zebra

words and music by tori amos

Cabaret sleaze

Bbm F Gb Ab Db

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

*mp*

Cm7 F

cold cold cold in my hole hole hole

Bbm F7 Gb Db

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

*mf*

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

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

*mp*

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

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

**Cm7** **F**

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

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

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

*mf*

Bbm

F

Gm7

F/A

No chord

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

R.H. L.H.

fig - ure it

Bbm

F7

Gb

out

she's a good - time fel - la she



Db 4fr Bbm Eb 6fr Ab 4fr

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

Bbm F7 Gb

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

Db 4fr Bbm Eb 6fr Ab 4fr

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

*mp poco rit.*

# cloud on my tongue

words and music by tori amos

Moderately slow

Capo on 1st fret: D



E $\flat$

Dsus4



E $\flat$ sus4

D5



E $\flat$ 5

B $\flat$



C $\flat$

D



E $\flat$

Dsus4



E $\flat$ sus4

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

*p*

D5



E $\flat$ 5

B $\flat$



C $\flat$

C/G



D $\flat$ /A $\flat$

G



A $\flat$

C/G



D $\flat$ /A $\flat$

G



A $\flat$

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

D



E $\flat$

Dsus4



E $\flat$ sus4

D5



E $\flat$ 5

B $\flat$



C $\flat$

B $\flat$



C $\flat$

F



G $\flat$

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

*mf*

to Coda

C  
  
 D $\flat$

Gsus4  
  
 A $\flat$  sus4

G  
  
 A $\flat$

B $\flat$   
  
 C $\flat$

F  
  
 G $\flat$

C  
  
 D $\flat$

Gsus4  
  
 A $\flat$  sus4

G  
  
 A $\flat$

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

C  
  
 D $\flat$

F/C  
  
 G $\flat$ /D $\flat$

C  
  
 D $\flat$

F/C  
  
 G $\flat$ /D $\flat$

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

C  
  
 D $\flat$

G  
  
 A $\flat$

B $\flat$  maj7  
  
 C $\flat$  maj7

C  
  
 D $\flat$

F/C  
  
 G $\flat$ /D $\flat$

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

C  
  
 D $\flat$

F/C  
  
 G $\flat$ /D $\flat$

C  
  
 D $\flat$

G  
  
 A $\flat$

B $\flat$  maj7  
  
 C $\flat$  maj7

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

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

if I hate her if I ate her you can go

*cresc.* *mf*

Db Gb/Db Db Gb/Bb Cbsus2 Db Ebm

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

*rit.* *mp*

Gb/Bb Cbsus2 Db Gb/Bb Cbsus2 Db



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

Cb/Eb Eb Ebsus4 Eb5 Cb

al - read-y in there

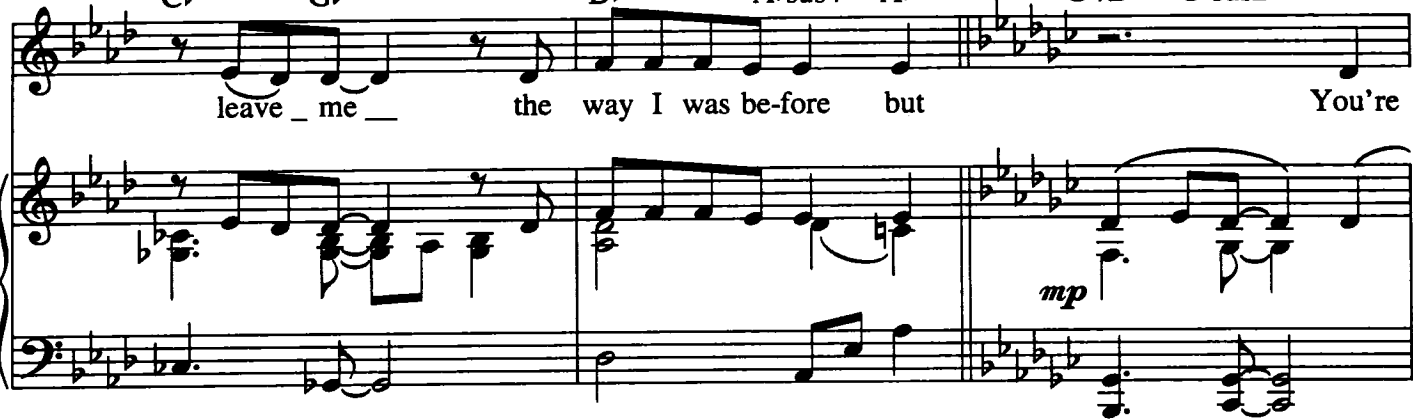
*D.S. al Coda*


♠ Coda

        
 Cb Gb Db Absus4 Ab Gb/Bb Cbsus2

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






*mp*



         
 Db Ebm Gb/Bb Cbsus2 Db Gb/Bb Cbsus2 Db


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



      
 Cb/Eb Ebm Cb Gb Db

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

*mf*



Dm



Eb m

Bb



Cb

F



Gb

C



Db

Dm



Eb m

Bb



Cb

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

F



Gb

C



Db

Dm



Eb m

Bb



Cb

F



Gb

C



Db

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

D



Eb

Dsus4



Ebsus4

D



Eb

Dsus4



Ebsus4

D



Eb

Dsus4



Ebsus4

Some-one's knock-in' on my

*mf*

D5



Eb5

Bb



Cb

C/G



Db/Ab

G



Ab

C/G










Db/Ab

G



Ab

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

        
 Eb Eb5sus4 Eb5 Cb Db Gb/Db Db

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

   
 Gb/Db Db

you can go now

you can go now

*rit.* -----

you can go now






*rit.* -----

       
 Gb/Bb Cbsus2 Db Ebm Gb/Bb Cbsus2

You're al - read-y in there

I'll be

*mp*

      
 Db Gb/Bb Cbsus2 Db Cb/Eb

wear-ing your tat - too \_

I'm al - read-y in there \_

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

thought I was o - ver the bridge now \_

F/A  
Gb/DbAm  
BbmDm  
EbmBb  
CbF  
GbBb/C  
Cb/Db

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

Dm  
EbmBb  
CbF  
GbC  
DbAbass  
BbassDm  
EbmBb  
Cb

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

*mf*



F G♭ C D♭ Abass B♭bass Dm Ebm B♭ C♭ F G♭ C D♭ Abass B♭bass

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

Dm Ebm B♭ C♭ F G♭ C D♭ Abass B♭bass D Eb Dsus4 E♭sus4

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

D5 Eb5 B♭ C♭ F G♭ C D♭ G5 Ab5

*rit.* -----

# 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 \_

Dadd9



Bm add11



B5



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 - tle boys\_ get in with a \_\_\_\_\_ bub - ble gum trade

Dadd9



Bm add11



A



Asus4



and

sug-ar \_\_\_\_\_  
sug-ar \_\_\_\_\_

bring me sug-ar \_\_\_\_\_  
he brings me sug-ar \_\_\_\_\_

I know the  
as far as

*mf*



rob-ins  
I can

bring, —  
tell —

bring me  
I've been

man-y things but  
gone\_ for \_\_\_\_\_

miles \_\_\_\_\_ now \_\_\_\_\_



you know\_ and I know\_

I don't know.

*mp*



me —

ver-y well

and

D5



A



Bm7



G5



F#m7



B5



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

D add9



Bm add11



A



sug-ar \_\_\_\_\_ he brings me sug-ar \_\_\_\_\_ I know the

*mf*

Asus4



A



D add9



rob-ins bring\_ they bring me man-y things but sug-ar. \_\_\_\_\_ oh, \_\_\_\_\_

*f*

Bm add11



Asus4



A



Asus4



A



repeat and fade

sug-ar \_\_\_\_\_

# little earthquakes

words and music by tori amos

Moderately, with a steady beat



*mf*



Yel - low bird fly - ing get

*legato, flowingly*



shot in the wing



Good year for hun - ters and



Christ - mas par - ties And I hate



and I hate and I hate And I hate



el - e - va - tor mu - sic the way we

E5  F# 

fight The way I'm left here



E5 

si - - - - - lent





B  A  E5  Esus4  E 

Oo - ooh these lit - tle earth - quakes

*mf*



Esus4  E  B  A 

Here we go a-





E      Esus4      E      Esus4      E      B

gain      Oo - ooh

A      E5      Esus4      E      Esus4      E

these lit - tle earth - quakes      Does - n't

C#m <sup>4 fr.</sup>      A      Bsus4      B      Bsus4

take much to rip us in - to piec - es

B      E/B      B      E5



We danced in

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three sharps (F#, C#, G#). The piano part begins with a series of chords in the right hand and single notes in the left hand. The vocal line starts with a whole note rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment includes a dynamic marking of *f* (forte) and *mf* (mezzo-forte).

grave - yards with vam - pires till

The second system continues the vocal line and piano accompaniment. The vocal line has a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment continues with similar chordal textures and a steady eighth-note bass line.



dawn We laughed in the fac - es of

The third system features a vocal line and piano accompaniment. The vocal line has a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment continues with a consistent rhythmic pattern. The system includes dynamic markings of *f* and *mf*.

kings nev - er a - fraid to

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment continues with the same harmonic and rhythmic structure.

D5/E



E



D5/E



E



burn

And I hate

and I hate

D5/E



E



D5/E



E



D5/E



E5



and I hate

And I hate

dis - in - te-

F#



E5



gra - tion

watch - ing us

with - er

F#



Black-winged

ros

es

that safe - ly



changed their col - or



Oo - ooh these lit - tle earth - quakes

*mf*



Here we go a -



gain Oo - ooh

A E5 Esus4 E Esus4 E

these lit - tle earth - quakes Does - n't

Detailed description: This system contains the first two lines of music. The top line features guitar chords: A, E5, Esus4, E, Esus4, and E. The vocal line has the lyrics 'these lit - tle earth - quakes Does - n't'. The piano accompaniment is in the key of D major and 4/4 time, with a melody in the right hand and a bass line in the left hand.

C#m 4 fr. A Bsus4 B Bsus4

take much to rip us in - to piec - - es

Detailed description: This system contains the third and fourth lines of music. The top line features guitar chords: C#m (4 fr.), A, Bsus4, B, and Bsus4. The vocal line has the lyrics 'take much to rip us in - to piec - - es'. The piano accompaniment continues with the same key and time signature.

B Bsus4 B C#m 4 fr. A

Does - n't take much to rip us in - to

Detailed description: This system contains the fifth and sixth lines of music. The top line features guitar chords: B, Bsus4, B, C#m (4 fr.), and A. The vocal line has the lyrics 'Does - n't take much to rip us in - to'. The piano accompaniment continues with the same key and time signature.

to next strain Bsus4 B Bsus4 B Bsus4 B

piec - - es

Detailed description: This system contains the seventh and eighth lines of music. The top line features guitar chords: Bsus4, B, Bsus4, B, Bsus4, and B. The vocal line has the lyrics 'piec - - es'. The piano accompaniment concludes the piece with a final chord in the right hand.

*Fine*

Bsus4

B

Bsus4

B

piec

es

*rall.*

Em

G/A

F#

G

I

can't reach you

1. - 3. F#

G

4. F#

Can't reach you

Ebass

Gbass

Give me life give me pain Give me

*mf*

1. - 3.  
Abass

4.  
Am6

Dbass  
x x x x 5 fr.

my - self a - gain \_ Give me gain \_

F#bass

Ee

*f*

Ebass

D.S. al Fine

Ee

## space dog

words and music by tori amos

Moderately

Cm



mp

D7/C

Cm



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

mp

D7/C

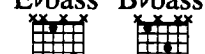
Fm/C



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

Cm

Ebbass Bbbass



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



Cm

D7/C

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

Fm/C

Cm

to Coda ⊕

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

A

Bsus4

C#m(add11)  
4 fr.

A

Bsus4

C#m(add11)  
4 fr.

so                    sure \_                    we \_

*mp*                    R.H.

A

Bsus4

C#m(add11)  
4 fr.

A

Bsus4

C#m(add11)  
4 fr.

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

R.H.                    R.H.

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

ly on the ground he said so sure we

R.H. mf

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

were on some - thing your feet are just

R.H.

A Bsus4 C#m 4 fr. Cm

on the ground girl

mp

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

♣ Coda



A<sup>b</sup>(add9)



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

*mp*



A<sup>b</sup>(add9)



side she can't un-der-stand \_\_\_\_\_ she

*marc.*



tru - ly be - lieves \_ the lie

*marc.*



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

*mp*

Fm/C

Cm

mand-er still \_

Space \_ dog \_

F

lines se - cure \_

Cm

A

Bsus4

Space \_ dog \_

mp

C#m(add11)  
4 fr.

A

Bsus4

C#m(add11)  
4 fr.

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

mp

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

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

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

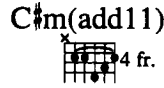
get-ting this stor - y twist-ed \_ so where's Neil when you need him

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

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

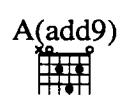
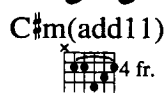
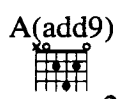
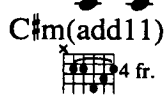
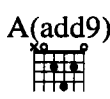
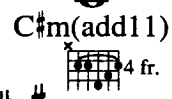
Bsus4 C#m(add11) 4 fr. A Bsus4 C#m(add11) 4 fr.

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



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

*cresc.*



2. don't say

you know

we've gone

1. so

sure

sure

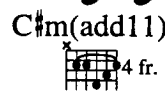
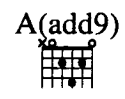
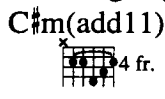
those girls

we were on

now are

some -

*f*



And - ro - med - a

stood with

those girls

in the Na - vy

your those bombs

feet

our friends

are fin - al -

A(add9)      Bsus4      C#m(add11)

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

A(add9)      Bsus4      C#m(add11)

the hair in pairs  
and hold those tears we  
so sure

A(add9)      Bsus4      C#m(add11)

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

A(add9)

Bsus4

C#m(add11)

4 fr.

and

now

those

girls

don't

hear

the

dogs

your

feet

are

just

1.

A(add9)

Bsus4

C#m(add11)

4 fr.

bark - ing

on

the ground

girl

2.

A(add9)

Bsus4

C#m(add11)

4 fr.

are

gone

on

the

ground



# Waitress

words and music by tori amos

Slowly, in 2

G<sub>b</sub> bass



G5



C



ah \_\_\_\_\_

1. So I want to kill \_\_\_\_\_ this  
2. I want to kill \_\_\_\_\_ this

*p* *mp*



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



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

B $\flat$  G5 Gbass

that's an act of kind - ness } ah But  
 in her club sand - wich \_\_\_\_\_

*sub. f*

Gsus4 G Gsus4

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

Gsus4/B $\flat$  Gsus4/C Gsus4 G

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

Gsus4 Gsus4/B $\flat$  Gsus4/C

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

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

Musical notation for the first system, including guitar chords and piano accompaniment. The system consists of three staves: a guitar staff with chords G5, C, B $\flat$ , and G5; a vocal staff with a whole note chord; and a piano accompaniment staff with a dynamic marking of *mf*. The piano accompaniment features a bass line with a half note and a treble line with a half note chord.

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

Musical notation for the second system, including guitar chords and piano accompaniment. The system consists of three staves: a guitar staff with chords C, B $\flat$ , and G5; a vocal staff with a whole note chord; and a piano accompaniment staff with a dynamic marking of *mp*. The piano accompaniment features a bass line with a half note and a treble line with a half note chord.

Guitar chords: G $\flat$ 5, G5, C

Vocal line: ah I want to kill this

Musical notation for the third system, including guitar chords, vocal line, and piano accompaniment. The system consists of three staves: a guitar staff with chords G $\flat$ 5, G5, and C; a vocal staff with the lyrics "ah I want to kill this"; and a piano accompaniment staff with dynamic markings of *p* and *mp*. The piano accompaniment features a bass line with a half note and a treble line with a half note chord.

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

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

Musical notation for the fourth system, including guitar chords, vocal line, and piano accompaniment. The system consists of three staves: a guitar staff with chords B $\flat$ , G5, G, and C; a vocal staff with the lyrics "kill - ing wish they're too man - y stars and"; and a piano accompaniment staff with a dynamic marking of *p*. The piano accompaniment features a bass line with a half note and a treble line with a half note chord.

Bb

Gsus2

G5

not e - nough sky

Boys all think

C

Bb

G5

she's liv - ing kind - ness

Eb

Bb

C5

G5

ask a fel - low

wait - ress

Eb

Bb

C5

G5

ask - a fel - low

wait - ress

# Purple People

words and music by tori amos

Slowly

Capo at first fret.

Well

*mp* (freely)

3

3

The piano introduction consists of three measures in 4/4 time. The first measure has a whole note chord in the right hand and a whole note bass line in the left hand. The second and third measures feature a triplet of eighth notes in the right hand and a half note in the left hand.

Am

Bbm

Dm/F

Ebm/Gb

E

F

hey do you— do ju - do when they sur - round you— A  
 watch me be— this oth - er thing I nev - er know— If

The first line of the song features a vocal melody with a piano accompaniment. The piano part consists of eighth notes in the right hand and quarter notes in the left hand.

Am

Bbm

Dm/F

Ebm/Gb


E


F

lit - tle men - tal Yo - ga will they dis - ap - pear It's  
 I'm ma - rooned or where— the pur - ple peop - le go Then

The second line of the song continues the vocal melody and piano accompaniment. The piano part consists of eighth notes in the right hand and quarter notes in the left hand.


*Am*  
  
*Bbm*


*Dm/F*  
  
*Ebm/Gb*


*E*  
  
*F*

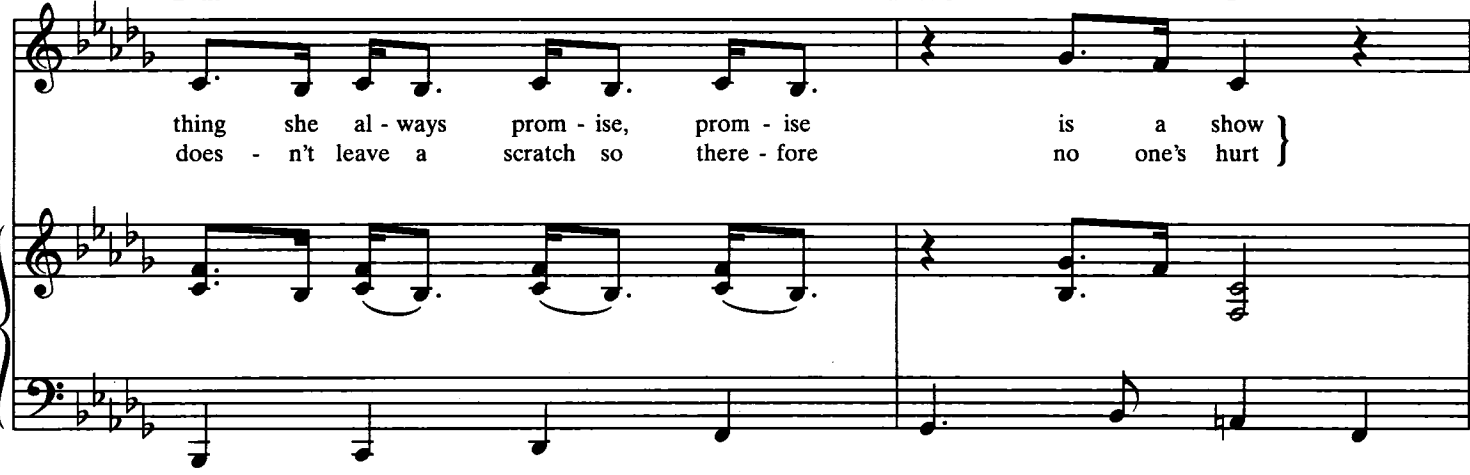


grim but nev - er du - bi - ous as mo - tives go One  
 lil - y white mat - ri - cide from vi - cious words It

*Am*  
  
*Bbm*

*Dm/F*  
  
*Ebm/Gb*

*E*  
  
*F*




thing she al - ways prom - ise, prom - ise is a show  
 does - n't leave a scratch so there - fore no one's hurt }

*Dm7*  
  
*Ebm7*

*F/G*  
  
*Gb/Ab*


*Cmaj7*  
  
*Dbmaj7*

*E*  
  
*F*




Thun - der wish - es it could be the snow  
 Wish - es it could

Am  
Bbm




Dm  
Ebm



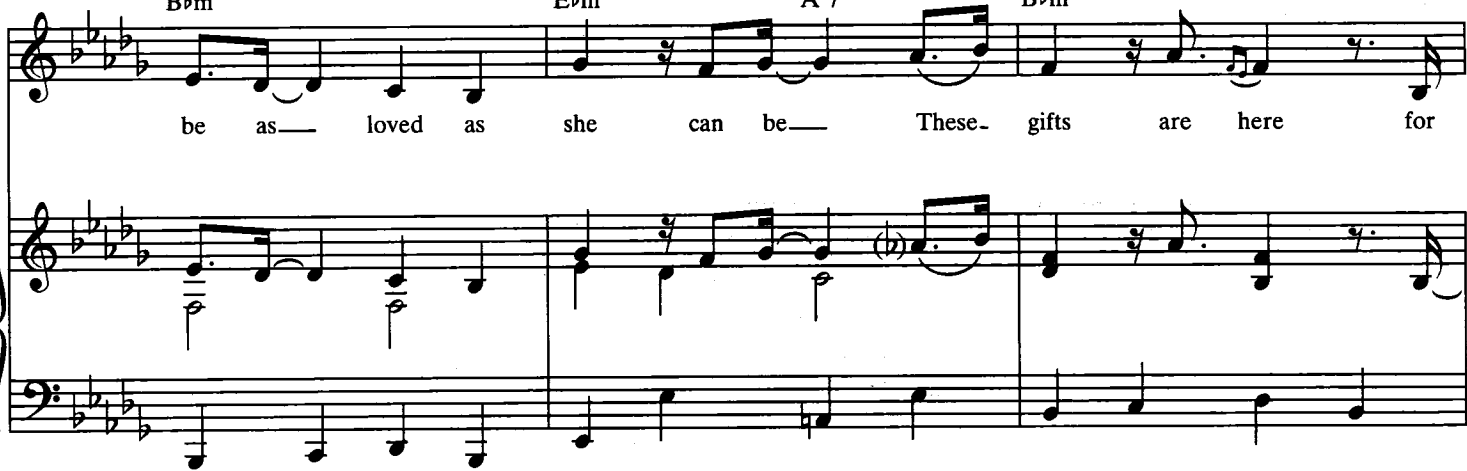
G#°7  
A°7




Am  
Bbm




be as— loved as she can be— These— gifts are here for



F<sup>6</sup><sub>9</sub>  
Gb<sup>6</sup><sub>9</sub>



1. E  
F




2. E  
F




her, for you,— for me I me And




G  
Ab



G7  
Ab7



C  
Db

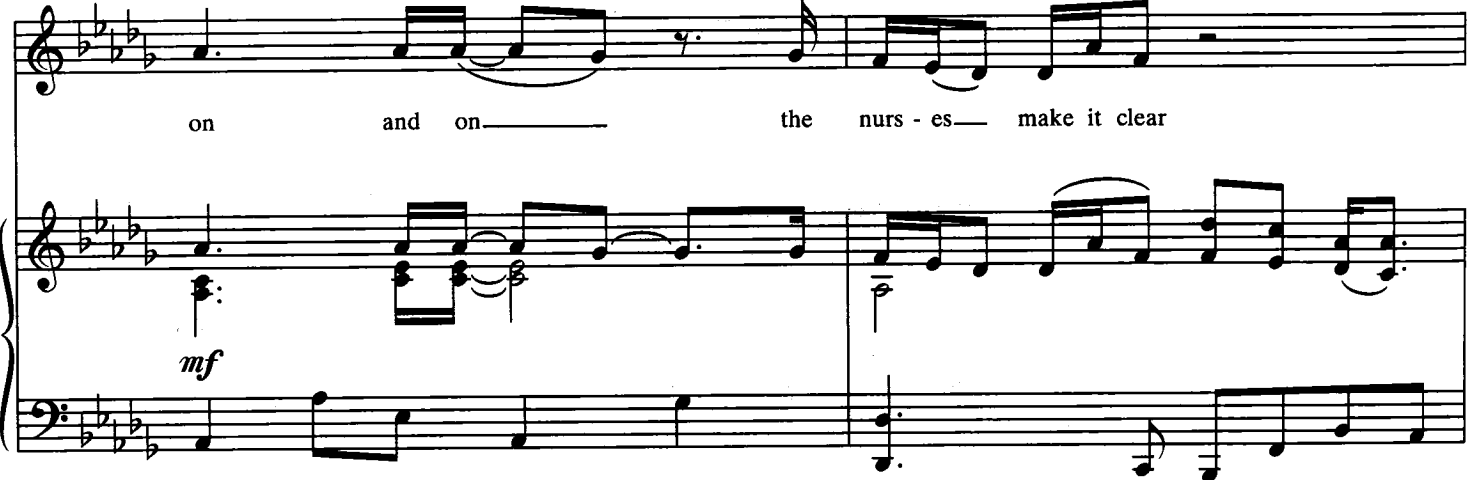


Am  
Bbm



on and on— the nurs - es— make it clear

*mf*



F6



Gb6

E



F

Am



Bbm

Just when you es - cape—

you have your - self to fear—

A

G



Ab

G7



Ab7

C



Db

Am



Bbm

rest

- au - rant—

that

nev - er—

has to close

F6



Gb6

E



F

F



Gb

Dm7



Eb7

E



F

*rit.*

Break - fast—

ev - 'ry hour—

it could save the world

So



*a tempo*

*Am*



*Bbm*

*Dm/F*



*Ebm/Gb*

*E*



*F*

hey do you— do ju - do in your fin - er - y— An

*mp*

*Am*



*Bbm*

*Dm/F*



*Ebm/Gb*

*E*



*F*

an - gel's face— is trick - y— to wear con - stant - ly

*Dm7*



*Ebm7*

*F/G*



*Gb/Ab*

*Cmaj7*



*Dbmaj7*

*E*



*F*

Thun - der wish - es it could be the snow Wish - es it— could

Am  
Bbm

Dm  
Ebm

G#7  
A°7

Am  
Bbm

be as— loved as she can be— These— gifts are here for

F6  
Gb6

E  
F

Dm  
Ebm

G#7  
A°7

her, for you,— for me La— hey—

Am  
Bbm

F6  
Gb6 rit.

E  
F

A5  
Bb5

— yeah— for her, for her,— mm—

*p*