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Freely

No chord

Hey

with pedal throughout

hey She's a Beauty Queen

hey my sweet bean bag in the street take it
down out to the laundry scene

don't know why she's in my hand can't figure what it is but

I lie lie lie again

Moderately

As Fm Cm Fm

got me some Horses to ride on to
may be I'll find me a sail or a

mp (use both hands)
ride
tail
or
they
say
that
your
demons
can't
we'll.

and
may
be
together

so
I
got
me
some

make
there
mother
well

Horses
to
ride
on
to
ride
on
as

long
as
your
army
keeps
perfectly
you showed me the meadow
and
to

Milk-wood and Silk-wood and you would if
ride on to ride on they say that your
I would but you never would so I
demons can't go there so I

Ab

chased
got me

your posies your pansies in my
some Horses to ride on to
to Coda

hosies

ride on

then opened as long as
my hands and

they

keeps

cresc.

were

emp ty

then

sub. p
off with Super-fly

sniffing a Sharp-ic pen

honey it's

Bill and Ben

off with Super-fly

counting your bees oh

me honey like one two three

the camera is
rolling it's easy like one two

three and if there is

a way to find you I will find you but
A\b\n\nwill you find me if Neil makes me a

cm
Ab\nAm\n
an af - ro a phar - oah

cm fm cm

Ab\n
can't go you said so and threads that are
D.S.S. at Coda

golden don't break easily so I

Coda

perfectly still keeps perfectly

still keeps perfectly still*

*(whispered)*
Blood

G#m

Roses Blood Roses back on the street now

G#m

can't forget the things you never said

G#m

you've cut off the flute from the throat of the loon at

G#m

on least when you cry now starts he can't even
think
hear
you

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

chick-ens get a taste of your meat yes

ah
Gm
B
F#
C#m

gave him your blood and your warm little diamond

Gm
F#
C#m

he likes killing you after you're dead you

F#
Bsus2
F#
C#sus2

think I'm a queer I think you're a queer Said I
think you're a queer. I think you're a queer.
I shaved ev'-ry place where you been boy.
I shaved ev'-ry place where you been yes.

ah
I know, I know. I've thrown away, away, away.

those graces, the Belle of New Orleans

tried to show me once how to tango.
wrapped around your feet
wrapped around like good little roses

ah

D.S. al Coda

Blood
when chickens get a taste of your meat

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

when he sucks you deep yes some

times you're nothing but meat
FATHER LUCIFER

Moderately fast

1. Father Lucifer you never looked so sane
2. He says he reckons I'm a water colour stain

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always did prefer the drizzle to the rain.

he says I run and then I run from him and then I run.

tell me that you're still in love with that milk maid.

he didn't see me watching from the aeroplane.

how's the Lizzies how's your Jesus Christ been hanging?

he wiped a tear and then he threw away our apple.

seeds

to Coda
Nothing's gonna stop me from floating
Nothing's gonna stop me from floating

I. F#m A B G#m C#m E/B A C#m/G# F#m A B
F#m  A  B
A5  B5  C#5  A5  B5  C#5
A5  B5  C#5  A5  B5  C#5  A5 add9, #1 1
B  C#m  A5add9  B  C#m
A5add9  B  C#m  A5add9
my wed-ding day  though ba-by's still in his comatose state I'll
die my own  Eas-ter eggs  don't go yet just
don't gooo Beenie lost the sunset but that's O.K.

does Joe bring flowers to Mar-lyns grave and girls that eat pizza and

never gain weight never gain weight never gain

weight
PROFESSIONAL WIDOW

In 2, with a heavy beat

G5 G#5 A5

8vb throughout

G5 G#5 A5

1. stag
2. pit

stag

pit

sm

shut

per

fect

honey bring it
close
to
my
lips

yes

honey bring it
close
to
your

lips

yes

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don't what is termed those

brains yet slide we gotta be big proportion boy

we gotta be big it's gotta be big boy

star fucker just like my Daddy
it runs in the family

No chord (ad-lib.)

runs in the family

slow waltz (3/4)

rest your shoulders

Peaches and
Cream ev'rywhere as Judas far as you can see beautiful

angel calling "we"

got ev'ry rerun of Muhammad Ali"
white
brown may be

sweeter
cetter may

be sweeter
Mother Ma

ry
china white
mr. zebra

words and music by tori amos

Cabaret sleaze

Bbm

Gb

Ab

Db

hello Mister Zebra can I have your sweater 'cause it's

cold cold cold in my hole hole hole

Bbm

F7

Gb

Db

Ratatouille Strychnine sometimes she's a friend of mine with

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a civilized syllabub to blow your mind

figure it out

she's a good time fellas she
got a little fund to fight for Money-penny's rights figure it out
she's a good-time fellal too

bad the burial was premature she said and smiled

mp poco rit.
Moderately flowing

Bm

\[ \text{tu-nah rub-ber lit-tle blub-ber in...} \]

A

\[ \text{my ig-loo yeah and} \]

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I knew you pig-tails and all girls when they fall and they said Marianne
D    A    G
killed herself and I said not a chance

Bm  A  Em/G  D/A
not a chance

A  Bm
don't you love the girls

A
ladies babes old bags who say
she was so pretty

why

why

why did she crawl
down in the

old

deep ravine

G

A

Asus4

why

why

Bm

Bm/D

E

G

Bm

E/B-
Bm  
A/D  
A  
G  
c' - mon  
pi - tails  

A  
G  
D  
A/C#  
girls  
as - sing  

Bm  
G  

get  
your  
bag  

A  
D  
E5  
won't  
you  
just  

hold  
down  
hold  
down
'cause Ed is watching my every sound

I said they're watching my every sound
weasel squeaks faster than a seven day week
I said
Timmy and that purple Monkey are all down at Bobby's house making themselves pests and

esters and jesters and my
traitors of kind

and I'm just

having thoughts I said I'm just
Caught a Lite Sneeze

Words and Music by Tori Amos

Moderately slow, steady

N.C.

*(harpsichord)*

*Tori plays this figure throughout – Ed.*
Caught a lite sneeze
c caught a lite breeze
caught a lightweight
lightning seed

boys on my left side
boys on my right side

boys in the middle and you're not here

doot doo doo doo doo doo doo

I need a
big loan from the girl zone

building tumbling

down didn't know our love was

so small couldn't stand at all
Mister St. John just bring your son to Coda

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

still got that Belle dragging your feet yes I'm
hid ing it well  Sis ter  Er nest ine  but I

still got that Belle  drag ging my foots  yes

right on time  you get clos er  and clos er
called my name there's no way
use that fame rent your wife and kids today
maybe she will maybe she will
caught a little sneeze dreamed a little dream
made my own pretty hate machine
boys on my left side boys on my right side
boys in the middle and you're not here
boys in their dresses and you're not here I need a
big loan
from the
big loan
from the
building

I need a
girl zone
build
tumbling
Cm  Cm/Eb  Ab  Fm7

down  didn’t know  our love  was

Cm  Cm/Eb  Ab  Fm7

so small  couldn’t stand  at all

Cm  Cm/Eb  Ab  C5

Mister  St. John  just bring  your son

rit.
it's time to tell the world we both knew it was a girl back in Bethlehem and on that fateful day when she was crucified she wore Shi-sei-do Red
and we drank tea by her side
sweet
sweet
used to be so sweet to me well
ham - mad my friend I'm get - ting ver - y scared

教我如何爱我

broth - ers who don’t know the law and what a - bout the deal...
on the flying trapeze, got a peanut butter hand, but honey do drop in at the Dew Drop Inn, sweet sweet
but you've never seen fire

D5
F#sus4
B

until you've seen Pele blow and I've never seen light

but I sure have seen gold

Gladys save a place for me on your grapevine till I get
my own honey TV show ash-re-ash-re and if I
lose my Cracker Jacks at the tidal wave I got a place in the Pope's
rubber robe I said Muhammad my friend It's
time to tell the world we both know it was a girl.

back in Bethlehem we both know it was a girl back in Bethlehem we

both know it was a girl back in Bethlehem

poco rit.
Hey Jupiter
Words and Music by Tori Amos

Slowly

No one’s pick-ing up the

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

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

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hey Jupiter nothing's been the same so are you

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

and I thought I wouldn't have to be with

you some thing new hiding
some times I breath you in and I know you know

and some times you take a swim found your writing on my

wall if my heart is soaking wet boy your boots can leave a mess

1. Bb
Gm
F

2. Bb
Gm
F

ooh ooh ooh
Yes thought knew myself so well all the dolls I had.

took my leather off the shelf your apocalypse was

fab for a girl who couldn’t choose between the shower or the

bath and I thought I wouldn’t have to be with
you

a mag - a - zine

no one’s pick - ing up the phone.
guess it's clear he's gone and this little mas - o - 

earth is lifting up her dress guess I thought I could nev -
er feel the things I feel and hey Ju - pi - ter

nothing's been the same so are you gay are you blue thought we both
Freely, with motion

No chord

maybe I'm the afterglow because I'm with the band

you know don't you hear the laughter on the way down yes I am the anchor man
dining here with Son of Sam, a hair too much to chat of on the way down gonna meet a
great big star gonna drive his great big car
gonna have it all here on the way down the

A bit slower
C    B♭7    Am
way    down    the    way    down

G/D    Am    Fadd9    C
she    knows    let’s    go    the    way    down

C    B♭7    Am
the    way    down

Fadd9    C    G/D    Am
way    down    she    knows
LITTLE AMSTERDAM

Moderately slow, in 2

Am add9  C5  D5  Am add9  C5  D5

p

Am add9  C5  D5  Am add9  C5  D5

Am - ster - dam  in a south - ern town

Am add9  C5  D5  Am add9  C5  D5

hom - i - ny  get it on the plate  girl
Momma keep your head down

Momma it wasn't my bullet

don't take me back to the Range

back to the Range I'm just comin' out of the cell in my brain
don't take me back to the Range

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

which side you're on

mf
Mom-ma got shit she loved a brown man then she
built a bridge in the Sheriff’s bed she’d do
an-thing to save her man you see
her olives they are cold pressed and her
best friend is a sundress but

Momma it wasn’t my bullet

⊕ Coda

(vocal ad-lib)
Am add9        C5       D5       A5

(rhythmic fill)

Am     Fmaj7  G bass    Am     Fmaj7  G bass
round and a round and a round I go___ round and a round this time for keeps

Am     Fmaj7  G    Am     Fmaj7  G
round and a round and a round I go___ round and a round this time for keeps

Am     Fmaj7  G    Am     Fmaj7

Fa-ther on-ly you can save my soul and play-ing that or-gan must count for
some - thing

some - thing
girl

N.C.

you've got to know these days

Lit - tle

Am - ster - dam

shut down to - day

they

bur - ied her

with a

but - ter bean

bou - quet and the
Sheriff now can't ride away
like he said into the sunset and I
won't say that he shouldn't paid
but
Momma it wasn't my bullet
Moderately slow

Congratulations you

g said you had a double tongue

balancing cake and bread

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say goodbye to a glitter girl

to a tempo-driving

Ta-

lala Ta-lala you don't want to lose her she...
must be worth losing if it is worth something
Ta-
lu-la Ta-lu-la She's brand new now to you
wrapped in your papoose your little Fig Newton
did it right quickly a merciful man

said one and one is two but Henry said

that it was three so it was here I am

lu-lu-lu-lu I don't want to lose it
must be worth losing if it is worth something

lulalulalalala she's brand new now to you

wrapped in your papoose your little Fig Newton

a tempo

and Ja -

a tempo
Big Bird on the fishing line with a bit of a shout a bit of a shout a
bit of an angry snout he's my favorite hook-er of the whole bunch and I
know about his only Bride and how the Russians die on the ice. I got my

rape hat on honey but I always could accessorize and I

never cared too much for the money but I know right now honey that it's
in God's hands oh but I don't know who the Father is Ta-

your little Fig Newton

your little Fig Newton

rit.
NOT THE RED BARON

Moderately slow, evenly

(No chord)

Not the Red. Bar - on

Not Charlie Brown.

think I got the message fig-ured
another pilot down
and are there

devils with halos in beautiful capes
taking them into the flames
taking them into the flames

Not Judy G
Not Jean. Jean. Jean with a hallowed heart I see.

That screen go down in the flames with every step.

With every beautiful heel pointed.

Not the Red Baron I'm sure.
Not Charlie's wonderful dog, not anyone I really know just another pilot down may be I'll just sing him a last little sound many there know some girls with red ribbons the prettiest red ribbons poco rit.
AGENT ORANGE

WORDS AND MUSIC BY
TORI AMOS

Freely

Bm6

Esus4

Gmaj9

\[ \text{ah ah ah ah ah ah ah} \]

E

Bm7

\[ \text{ah ah got ta tell you what I} \]

E7

Gmaj7

A11

A13

\[ \text{heard from Agent Orange Mister} \]
Sun-tan  Mister  
Hap-py Man  Mis-ter

I know the girls on all the world tours  
Mist-er

A-gen-t  yes he's my fav-rite  and they

don't un-der-stand  he's got palm oil
fans
yes he's
down and there and

a tempo-slowly

E11 E9

ev'ry-where
he's getting

(bluesy)

an A to Z an underwater city

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

where she swims and swims

Em/G Em6 Bm11

rit. pp
DOUGHNUT SONG

Words and music by Tori Amos

Moderately fast

Bbm add9  Ab add9  Bbm  Eb

R.H.

L.H.

P

Bbm add9  Ab add9  Bbm  Eb

had me a trick and a kick and your message you'll

(a tempo)

(l.h. melody)

never gain weight from a doughnut hole

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then thought that I could decipher your message

there's no one here dear no one at all

1. and if I'm wasting all your time
2. and if I'm wasting all your time
maybe you never learned to take
I guess you never learned to take

and if I'm

I'm hanging on to your shade
they guess I'm way beyond the pale

I guess I'm way beyond the pale
and southern men can grow gold can grow pretty
blood can be pretty like a delicate man
to a hinge that is filtered
that lets you in

D.S. al Coda

Coda

L.H. mp
with your very own devoted satellite

happy for you and I am sure that I hate you

too sons too many too many able fires hey

you've been wasting all my time this time...
I said you never learned to take

and if I'm

hanging on to your shade

I guess I'm way beyond the pale
I guess I'm way beyond the pale

Bad me a trick and a kick and your message you'll

Never gain weight from a doughnut hole
IN THE SPRINGTIME
OF HIS VOODOO

Moderate reggae (\( \frac{2}{4} \))

Dm

F

G bass

Dm

mf

Stand’in’ on a corner in Winslow Arizona and I’m

Dm

F

G bass

Dm

quite sure I’m in the wrong song two girls

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sixty-five got a piece tied up in the back seat "honey we're Re-
covering Christians"
in the Spring-time of his voodoo

he was going to show me
D G

and right there for a minute I knew

C Bb add9 C/Bb

you so well and right there for a minute
I knew you so well

F G bass Dm F G bass

angry snatch girls you know what I mean when

Dm F G bass

swiv-lin that hip doesn't do the trick me pu...
Follow every road leads back to my door

Got all your crosses loaded

and I know she's not that far

I said I
apple pie
I need some voodoo
on these prunes
in the Spring-time of his voodoo

in the Spring-time of his voodoo

he was going to show me spring
PUTTING THE DAMAGE ON

Words and Music by Tori Amos

Moderately

C

smoothly

Cadder9

D/C

C

a tempo

G

huc stuck to my shoes
does

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anyone know why you play with an orange

Am

rind you say you packed my things and dis-

G

vided what was mine you're off to the moun-

tain

F

I say her skinny legs could use sun but

G

Am
now I'm wishing for my best impression

of my best Angie Dickinson but now

I've got to worry 'cause boy you

still look pretty when you're putting the damage
on yes when you're putting the damage.

cresc.

R.H. to Coda

don't make me scratch on your door I never left
you for a Ban - jo
I on - ly just turned a -
round for a poo - dle and a_ cor - vette and my
im - pres - sion_ of my best An - gie Dick - in - son
but now_ I've got_ to wor - ry_ 'cause
boy you still look pretty.

Coda

I'm not trying to move it's just your
ghost passing through I said I'm trying not to

move it's just your ghost passing through it's just your

ghost passing through and now I'm quite sure

there's a light in your plantation
never seen a light move like yours can do to me
so now I'm wishing for my best impression of my best Angie Dickinson
but now I've got to worry cause
boy you still look pretty to me but I've

F       F6
poco rit.  C

a tempo

G       F       G

got a place to go I've got a ticket to your late
cresc.

F       G       Am
show and now I've got to worry cause even

F       F6
poco rit.  C

still you sure are pretty when you're put
Moderately slow

(No chord)

(keep pedal down throughout)
no matter what she's got in her right

dress-er tied I know she's watching that star

gonna twinkle gonna twinkle gonna

twinkle and
last time I knew she worked at an Abbey in O - na _____
she said "I killed a man T I've gotta stay hidden in this
Ab - bey"
but I can
see that star when she twinkles and she twinkles and I sure can that means

I sure can that means I sure can

so hard so hard