

not the same

words and music by ben folds

Energico ♩ = ca. 98

Intro.

N.C. C

The first system of the introduction consists of two staves. The upper staff is a treble clef with a whole rest in the first measure, followed by four measures of whole notes. The lower staff is a grand staff (treble and bass clefs) with a whole rest in the first measure, followed by four measures of eighth-note patterns in the bass clef.

C G/C Fm6/C C

The second system of the introduction consists of two staves. The upper staff is a treble clef with a whole rest in the first measure, followed by four measures of whole notes. The lower staff is a grand staff (treble and bass clefs) with a whole rest in the first measure, followed by four measures of eighth-note patterns in the bass clef. The first measure of the second system has a 'C' chord symbol above it, and the subsequent measures have 'G/C', 'Fm6/C', and 'C' chord symbols above them.

C G/C Fm6/C C

you

A C G C Fm6 C C

took a trip and climbed a tree at ro-bert sle - dge's par - ty. and

C G C Fm6 C

there you stayed (un)til mor-ning came and you were not the same _

B C G C

— af - ter that. you gave your life to je - sus christ.
took the word and made it heard

Fm6 C C

and af - ter all your friends_ went home_ you came down, you
and eased the peo - ple's pain_ and for that you were i - dol - ized. im -

G C Fm6 C C

looked a - round and you were not the same_ af - ter that.
mor - tal - ized. you were not the same_ af - ter that.

C Am Fmaj7 C

ah. _____ you were not the same_
walk - ing tall you'd bought it all. you were not the same_

G Am Fmaj7

_____ af - ter that. ah. _____
_____ af - ter that un - til some - one died on the wa - ter slide.

C G **D** Fmaj7

you were not the same — af - ter that you've seen them } drop like fli - es from the
 and you were not the same — af - ter that. you see them }

G Fmaj7 G 3x to Coda

bright sun - ny skies. they come knock - ing at your door with this look in their eyes. you've got one -

Fmaj7 G C

— good trick and you're hang-ing on, you're hang-ing on —

C 1. 2. C

to it. you

C Am Fmaj7 C

woo.

G Am Fmaj7 C

woo.

D.S. al Coda Φ Coda Fmaj7 G

you see them

good trick and you're hang-ing, on you're hang-ing on. (you see them)

Fmaj7 G Fmaj7 G

drop like files.) you're hang-ing on, you're hang-ing on.

Fmaj7 G Fmaj7 G

your hang-ing on.

Fmaj7 G/F Fm6

C G/C

Fm6 C C

zak and sara

words and music by ben folds

Giocoso ♩ = ca. 184 (♩♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

Intro.

F F7 Bb F

Bbm F F F7

C7 Gm7

some new gui - tars, play - ing sa -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a C7 chord and contains the lyrics "some new gui - tars, play - ing sa -". The piano accompaniment consists of a steady eighth-note triplet pattern in the right hand and a simple bass line in the left hand. The system concludes with a Gm7 chord.

Gm7 C7

- ra with no "h - s" fav - 'rite song. la da

The second system continues the vocal line and piano accompaniment. The vocal line starts with a Gm7 chord and contains the lyrics "- ra with no 'h - s' fav - 'rite song. la da". The piano accompaniment maintains the triplet pattern. The system ends with a C7 chord.

C F Fmaj7 Gm7 C

da da da da da da da.

The third system begins with a C chord in a box, followed by F, Fmaj7, and Gm7 C chords. The vocal line contains the lyrics "da da da da da da da.". The piano accompaniment continues with the triplet pattern. The system concludes with a Gm7 C chord.

Gm7 C F Fmaj7

la da da da da da da da

The fourth system starts with a Gm7 C chord, followed by F and Fmaj7 chords. The vocal line contains the lyrics "la da da da da da da da". The piano accompaniment continues with the triplet pattern. The system concludes with a Gm7 C chord.

Gm7 C DF F7

da zak and sa - ra. woo.

Bb F Bbm F F F7

ah. woo

Bb F Bbm F E F

ah. (then) she saw of - ten sa - the lights.

F7 Bb F Bbm F

- ra would have spells where she lost time.
she saw a pale eng - lish face.

F F7 Bb F

she saw the fu - ture, she heard voi - ces from in -
 some strange ma - chines re - peat - ing beats and thump - ing bass -

Bbm F **F** Gm7

side. the kind of voi - ces she would soon
 vi - sions of pills to put you in

C7 1. Gm7

learn to de - ny be - cause at home
 a lov - ing trance,

Gm7 C7

they got her smacked. la da



G F Fmaj7 Gm7 C

da da da da la da da

Gm7 C F Fmaj7

la da da da da la da da.

Gm7 C **H** Eb Bb

zak and sa - ra.

C Eb Bb to Coda

mm. zak and sa - ra.

C I Dm

zak called his dad _____

This system contains the first two staves of music. The vocal line starts with a whole rest, followed by a half note 'zak', a quarter note 'called', a quarter note 'his', and a half note 'dad' with a long underline. The piano accompaniment features a steady bass line of quarter notes and chords in the right hand.

Dm G7

a - bout lay - a - way plans. sa - ra told _

This system contains the next two staves. The vocal line continues with 'a - bout' (underline), 'lay - a - way' (underline), 'plans.' (underline), and 'sa - ra' (underline) followed by 'told _'. The piano accompaniment continues with similar harmonic support.

C F Bb

the friend - ly sales - man that _____

This system contains the third and fourth staves. The vocal line has a whole rest, followed by 'the friend - ly' (underline), 'sales - man' (underline), and 'that _____'. The piano accompaniment continues.

Bb G7 B

"you'll all die in your cars." _____ and "why'sit got - ta be dark?" _

This system contains the final two staves. The vocal line has a whole rest, followed by '"you'll all die in your cars." _____' and 'and "why'sit got - ta be dark?" _'. The piano accompaniment includes some triplet figures in the right hand.

C A7 C#

and "you're all work - in' in a sub -

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line starts with a whole note chord 'C' and continues with eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with triplets. The system concludes with a whole note chord 'A7 C#'.

A7 C# J F F7

ma - rine, woo.

The second system continues the vocal line with a whole note chord 'A7 C#', followed by a quarter note 'J' and a half note 'F'. The piano accompaniment features a continuous eighth-note pattern with triplets. The system ends with a whole note chord 'F7'.

F Bbm F F

ah. ass - hole!" woo.

The third system shows the vocal line with a whole note chord 'F', a half note 'Bbm F', and another whole note 'F'. The piano accompaniment continues with eighth-note triplets. The system concludes with a whole note chord 'F'.

F7 Bb F Bbm F

ah.

The fourth system features the vocal line with a whole note chord 'F7', a half note 'Bb F', and a whole note 'Bbm F'. The piano accompaniment maintains the eighth-note triplet pattern. The system ends with a whole note chord 'Bbm F'.

2.

Gm7 C7

that make it pos - si - ble ___ for all ___ white boys to dance. _

C7 Gm7

and when zak ti - nished sa - ra's song. _

C7 D.S. al Coda

sa - ra clapped. _ la

⊕ Coda
F

woo. _

F7 Bb F Bbm F

woo. _
la. _

F F7 Bb F

woo. _____
la. _____

This system contains the first three measures of the piece. The vocal line begins with a whole note 'woo.' under an F chord, followed by a half note 'la.' under an F7 chord, and ends with a whole note 'la.' under a Bb F chord. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Bbm F F

woo. _____

This system contains measures 4 and 5. The vocal line has a whole note 'woo.' under a Bbm F chord in measure 4 and a whole note under an F chord in measure 5. The piano accompaniment continues with eighth-note patterns.

F

la. _____
woo. _____

This system contains measures 6 and 7. The vocal line has a whole note 'la.' under an F chord in measure 6 and a whole note 'woo.' under an F chord in measure 7. The piano accompaniment includes a triplet in the bass line in measure 7.

F

la. _____

This system contains measures 8 and 9. The vocal line has a whole note 'la.' under an F chord in measure 8 and a whole note under an F chord in measure 9. The piano accompaniment features a triplet in the bass line in measure 9.

JESUSLAND

Words and Music by
BEN FOLDS

Rubato, quasi ad lib.

E \flat A \flat D \flat maj7 B \flat m

Steady drive ♩ = 104

B \flat m9

The first system of the musical score consists of two staves. The upper staff is a vocal line in 4/4 time, starting with a rubato section marked "Land." followed by a steady drive section. The lower staff is a piano accompaniment, also in 4/4 time, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature is three flats (B-flat major/D-flat minor).

The second system of the musical score continues the piano accompaniment. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature is three flats. Chord changes are indicated above the staff: E \flat 6, E \flat sus $_2^4$, E \flat 6, and B \flat m9. A cello part is indicated in the left hand with the notation "(cello)".

The third system of the musical score continues the piano accompaniment. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature is three flats. Chord changes are indicated above the staff: E \flat 6, E \flat sus $_2^4$, and E \flat 6.

The fourth system of the musical score continues the piano accompaniment. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature is three flats. A B \flat m9 chord is indicated above the staff.

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Chords: Eb⁶ Eb^{sus}₂ 1. Eb⁶ 2. Eb⁶

Chords: Gbadd9 Db Ab Verse:

1. Take a walk . .

Chords: Eb Bbm Db Eb

Out the gate . you go and nev - er ___ stop . ___ Past dol - lar stores . and wig -

Chords: Ab Eb Bbm

___ shops . A quar-ter in ___ a cup . for ev - 'ry block . And

Db Eb Bbm9

watch the build - ings — grow — small - er as —

Dbmaj7

— you go. — 2. Down the

§ Verse:

Ab

Eb

track. Beau - ti - ful — Mc - Man - sions on a —
 (4.) lots. (3.) Broad - cast — to each house they drop your —
 Cracked and — grow - ing grass you see it —

Bbm

Db

Eb

— hill — that ov - er - look — the high -
 — name. — But no one knows your
 — all. — From of - fi - ces — to —

A \flat

E \flat

- way. _____
 face. _____
 _____ farms. _____

With riv - er - boat . ca - si - nos and _____
 Bill-boards quot - ing things you nev -
 Cros-ses fly - ing high a - bove _____

To Coda Φ

B \flat m

D \flat

E \flat

A \flat /B \flat

E \flat 7

A \flat /B \flat

(2nd time)

_____ you still, _____ have yet to see _____ a soul. _____
 _____ er said. _____ You hang your head _____ and pray. _____
 _____ the malls. _____ A -

Chorus:

E \flat

B \flat m

B \flat m9

Fm

Je - sus - land. _____
 For Je - sus - land. _____

*E♭*⁶ *B♭*m

Je - sus - land. _____
 Je - sus - land. _____

The first system of the score features a vocal line with two staves. The first staff contains the vocal melody with lyrics "Je - sus - land." and a blank line for the singer. The second staff contains the piano accompaniment. The key signature is B-flat major (two flats). The first measure is marked with a chord symbol *E♭*⁶. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

*B♭*m9 *F*m *E♭*⁶

The second system continues the vocal and piano parts. The key signature remains B-flat major. The first measure is marked with *B♭*m9, the second with *F*m, and the third with *E♭*⁶. The piano accompaniment continues with the same rhythmic pattern.

*G♭*add9 *D♭* 1. *A♭* 2. *A♭*

3. Town to town. .

The third system introduces a first ending. The key signature changes to D-flat major (three flats). The first measure is marked with *G♭*add9, the second with *D♭*. The first ending consists of two measures marked with "1." and "2.", both with the chord symbol *A♭*. The lyrics "3. Town to town. ." are written below the vocal line. The piano accompaniment features a more complex rhythmic pattern with accents.

*G♭*add9 *D♭* *A♭* *B♭* *E♭*

Miles and

mp

The fourth system continues the piano accompaniment. The key signature remains D-flat major. The first measure is marked with *G♭*add9, the second with *D♭*, the third with *A♭*, the fourth with *B♭*, and the fifth with *E♭*. The lyrics "Miles and" are written below the vocal line. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) and a change in the bass line.

G♭add9

D♭

A♭

G♭9

D♭

lawn.

The first system of music features a vocal line on a single staff with a treble clef and a key signature of two flats. The lyrics "lawn." are written below the vocal line. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The piano part includes a cello part indicated by the label "(cello)".

Instrumental

A♭

(violin)

E♭

E♭add9

E♭

(cello)

The second system of music is an instrumental section. It features a violin part on a single staff with a treble clef and a cello part on a single staff with a bass clef. The piano accompaniment continues on a grand staff. The key signature remains two flats.

B♭m9

D♭

E♭7

A♭

The third system of music continues the piano accompaniment on a grand staff. The key signature remains two flats.

E♭

E♭add9

E♭

B♭m9

D♭

E♭7

D.S. § al Coda

4. Park - ing

The fourth system of music continues the piano accompaniment on a grand staff. The key signature remains two flats.

Musical notation for the first system, including piano and vocal staves. The piano part features a complex texture with many sixteenth notes. The vocal part has lyrics: "Je - sus - land." The dynamic marking *mp* is present. Chord symbols below the piano staff are: A1, D#F, Gbadd9, A1, D#F, Gbadd9.

Musical notation for the second system, including piano and vocal staves. The piano part continues with intricate sixteenth-note patterns. The vocal part has lyrics: "long the walk - through Je - sus - land." Chord symbols below the piano staff are: Eb9, Fm, Bbm9.

Musical notation for the third system, including piano and vocal staves. The piano part continues with intricate sixteenth-note patterns. The vocal part has lyrics: "the walk - through Je - sus - land." Chord symbols below the piano staff are: Eb9, Bbm.

Musical notation for the fourth system, including piano and vocal staves. The piano part continues with intricate sixteenth-note patterns. The vocal part has lyrics: "the walk - through Je - sus - land." Chord symbols below the piano staff are: Fm, Bbm, Eb7, D1. A Coda symbol is present at the end of the system.

LATE

Words and Music by
BEN FOLDS

Moderately ♩ = ca. 76-80

Verse:

Dm F B♭ C F F/A

Un-der some dir - ty words . on a dir - ty wall . , cat-ing take - out by my-self. _

mp

B♭ Gm C Gm C

I played the shows. , got back in _ the van . and put the walk -

B♭ B♭sus2 Dm F

- man on. _ And you _ were play-ing. _ In some oth-er dive . a thou - sand miles _

mf

Bb Bbadd2 C F F/A Bb

— a - way . . I played a thou - sand times . be - fore . .

Gm7 C Gm7 C Bb

And like pa - the - tic stars . . the truck stops and the rock club walls I al - ways knew. You

Chorus:

Bbadd2 F C Csus4 C

saw them too; but you nev - er will — a - gain . . It's too _ late.

p *mf*

Gm Gm9 Bb F

Don't _____ you know; . . it's been . too _

C Csus4 C Bb Bbadd2 Bb2(#4)

— late, — for — a long — time. —

Dm F F/A Bb C F

El-li-ott, man . you played a fine — gui-tar. — And some dir - ty bas - ket-ball. —

Bb Gm7 C Gm7 C

— The songs you wrote . get me through . a lot — just want to tell —

Bb Bbadd2 Chorus: F

— you that. — But it's too late.
(Bkgd. vocals: Ahh —)

C Csus4 C Gm Gm9 Bb

It's too late. *ahh.* Now, don't you know, _

F C Csus4 C Bb

(Bkgd vocals cont. sim.) it's been too late for a long time.

Interlude

Bbadd2 Bb2(#4) Gm7 Csus4 C F C/E Dm F/C

Oh no. things were look-ing up least that's what

Bb Gm7 Csus4 C F C/E Dm F/C

I heard. Oh no. some-one came and washed a-way your

B \flat A7/E Dm

hard - earned . peace _____ of mind. _____

Fadd9/C C B \flat (#11) B \flat add9 F/A Gm7 F/A B \flat

mp

Verse:
F/C C/G Dm F B \flat

When des - p'rate sta - tic beats . the si - lence up . .

C F F/A B \flat Gm7 C Csus4 C

A qui-et truth _____ to calm . you down . . The songs you wrote . . got

mf

Gm7

C

Bb

Bbadd2

me through a lot just wan-na tell you that Ah, but it's too late.

me through a lot just wan-na tell you that Ah, but it's too late.

Chorus:

F

C

Csus4 C

Gm

Gm9

(Ahh. It's too late. ahh.

(Ahh. It's too late. ahh.

Bb

F

C

Csus4 C

No, don't you know, it's been too late for a long

No, don't you know, it's been too late for a long

(Bkgd vocals cont. sim.)

1.

Bb

Bbadd2

2.

Bb2(#4)

Bbadd9

time. It's too late. time.

time. It's too late. time.

YOU TO THANK

Words and Music by
BEN FOLDS

Freely

B \flat C F B \flat C *gva* F

rit. a tempo rit.

The piano introduction is in 12/8 time, starting with a B-flat major chord. The melody features a series of eighth-note runs in the right hand, with a trill on the final note. The left hand provides a simple accompaniment. The piece concludes with a final F major chord.

With a lilt ♩ = 76

Verse 1:

B \flat C F F/A B \flat C

By the time the buzz was wear - ing off, we were

The first line of the verse features a vocal melody with lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo is marked 'With a lilt' at 76 beats per minute.

C7 F B \flat C

stand - ing out on the side - walk, with our tat - toos, — that looked like rings, in the

The second line of the verse continues the vocal melody and piano accompaniment. The lyrics describe the subject of the song. The piano accompaniment includes some grace notes in the right hand.

B♭/D C/D B♭/D

hot _____ Ne - va - da sun. _____

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'hot' followed by a quarter rest, then a quarter note 'Ne', a quarter note 'va', a quarter note 'da', and a quarter note 'sun.' with a fermata. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand consisting of quarter and eighth notes.

B♭ C F B♭ C

Gifts piled high, _____ our moms and dads shook hands. And the

Detailed description: This system contains the next two measures. The vocal line continues with 'Gifts piled high,' followed by a quarter rest, then 'our moms and dads shook hands.' and 'And the'. The piano accompaniment continues with similar rhythmic patterns, using block chords in the right hand.

C7 F B♭ C

par - ty of Po - lar - oid friends rent-ed a pool and hired a band.

Detailed description: This system contains the next two measures. The vocal line continues with 'par - ty of Po - lar - oid friends rent-ed a pool and hired a band.'. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords in the right hand.

B♭ F A/E Dm Am/C

May - be they knew more than we knew _____ as they danced and drank while we jumped off the

Detailed description: This system contains the final two measures. The vocal line continues with 'May - be they knew more than we knew' followed by a quarter rest, then 'as they danced and drank while we jumped off the'. The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

Chorus:

B \flat B \flat m7 F F/A B \flat B \flat /F

deep end — I've — got you to

C/E C7/B \flat A7 A7/G Dm/F Dm/A Gm/B \flat B \flat /F

thank for this.

Verse 3:

C/E C/D A/C \sharp A7 B \flat C7 F

Christ-mas — came a-round. And

B \flat C6 C7 F

ev-'ry-thing was go-in' — to crap. (and) for moms and dads — not a clue — to be had. Yeah we

B \flat C B \flat F

put on a pret-ty good act. And they seemed _ to all _ be-lieve _ it. So we

A/E Dm Am/C B \flat maj7 B \flat m7

danced and smiled and pad-dled hard _ _ be-neath it. _ Oh, _ I've got

Chorus:

F F/A B \flat B \flat /F C/E C7/B \flat A7 A7/G

you to thank for

Dm/F Dm/A Gm/B \flat B \flat /F C/E C/D A/C \sharp A7

this.

Bridge:

B \flat C/B \flat B \flat C/B \flat

You _____ can't _____ say _____ you've
 (Bkgd. Aah. _____
 Vocals) _____

B \flat C A

nev - er had _____ a

B \flat C/B \flat C6/B \flat B \flat C/B \flat

doubt. _____ And smoked _____ it down. _____ but
 Aah. _____

B \flat C A A7

real - ly want _____ want - ed
 Aah. _____

Chorus:

F F/A B♭ B♭/F C/E C7/B♭ A A7/G

out.

The first system of the chorus features a vocal line in the upper staff with a fermata over a whole note. The piano accompaniment consists of a right-hand line with eighth-note chords and a left-hand line with a steady eighth-note bass line.

Dm/F Dm/A Gm/B♭ B♭/F C/E C/D A/C# A

Oh gaw!

gliss.

The second system continues the chorus with the vocal line singing "Oh gaw!". The piano accompaniment features a right-hand line with eighth-note chords and a left-hand line with a steady eighth-note bass line. A glissando mark is present at the end of the piano part.

Piano solo:

F Bbmaj7 C13 A7

(See us.)

The first system of the piano solo features a vocal line with the lyrics "(See us.)". The piano accompaniment consists of a right-hand line with chords and a left-hand line with a steady eighth-note bass line.

Dm/F Bbmaj9 C6

The second system of the piano solo features a vocal line and piano accompaniment. The piano part includes a right-hand line with chords and a left-hand line with a steady eighth-note bass line.

Musical notation for the first system, featuring a grand staff with piano accompaniment and a vocal line. The piano part consists of a rhythmic pattern in the right hand and a bass line in the left hand.

Gm11

C13

A7

N.C.

Musical notation for the second system, including piano accompaniment and a vocal line. The piano part features a triplet in the right hand and a bass line in the left hand. The vocal line includes a triplet and a *rit.* marking.

Verse 1 (reprise):

Bb

C

F

F/A

Bb

C

Musical notation for the third system, showing the start of the verse with lyrics: "By the time the buzz was wear - ing off, we were". The piano accompaniment is in the background.

C7

F

Bb

C

Musical notation for the fourth system, showing the continuation of the verse with lyrics: "stand - ing out on the side-walk with our tat - toos ___ that looked like rings, in the". The piano accompaniment is in the background.

Bb C Bb C Bb C

hot _____ Ne-va - da sun. _____ And they won't

This system contains a vocal line and a piano accompaniment. The vocal line is on a single staff with lyrics: "hot _____ Ne-va - da sun. _____ And they won't". The piano accompaniment consists of two staves (treble and bass clef) with a flowing arpeggiated pattern in the right hand and a steady bass line in the left hand. The key signature has two flats (Bb and Eb), and the time signature is 12/8.

Chorus:

F F/A Bb Bb/F C/E C7/Bb A/E A7/G

fade. I've got

This system contains the chorus, starting with a vocal line and piano accompaniment. The vocal line has the lyrics "fade. I've got". The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line. The key signature remains two flats, and the time signature is 12/8.

Dm/F Dm/A Gm/Bb Bb/F C/E C/D A/C# ♩. = ♩

you to thank. gliss.

This system contains the final part of the chorus, starting with a vocal line and piano accompaniment. The vocal line has the lyrics "you to thank." followed by a glissando. The piano accompaniment continues with the arpeggiated pattern in the right hand and a steady bass line in the left hand. The key signature changes to one flat (Bb), and the time signature changes to 4/4.

Outro:

F6

F6/A

Bbmaj7

Bbmaj7/F

C13/E

C13/Bb

A7

Dm11

Gm13

gva

A7/E

A/D

A7/C#

N.C.

TRUSTED

Words and Music by
BEN FOLDS

Moderately ♩ = 136

The piano introduction consists of two systems of music. The first system has a treble clef staff with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It features a melody of eighth notes with triplets and a bass line of eighth notes with triplets. The second system continues this pattern with similar melodic and harmonic structures. Chord symbols Eb, Bb, Eb, and Bb are placed above the treble staff. Dynamics include a forte (f) marking in the first system.

Verse:

The first system of the verse shows the vocal melody in a treble clef staff with lyrics: "It's fun-ny I know, but I'm dis-ap-point - ed in you." The piano accompaniment is in a grand staff with a key signature of two flats and a 4/4 time signature. Chord symbols Eb and Am7(b5) are placed above the vocal staff. Dynamics include a mezzo-forte (mf) marking in the piano accompaniment.

The second system of the verse shows the vocal melody in a treble clef staff with lyrics: "I thought you could read my mind." The piano accompaniment continues in a grand staff with a key signature of two flats and a 4/4 time signature. Chord symbols Abmaj7, Eb, and Bb are placed above the vocal staff.

It seems to me — you're all — a — lone — be — hind — your eyes? —

Chorus: E1 Absus2 Bb7sus Bb7 G7/B

How does — it feel — to re — all — ize —

Bridge: E1 Absus2 Bb7sus Bb7 Bb7/A1

looks like — you've — been read — ing my dia — ry in — stead.

Abmaj7 Eb B

But I came — home — car — ly — and saw that a drawe'd — been — o — pend.

E1 Am7(b5)

Cm F Bb Eb

— if you can't trust, — you can't be trust - ed. —

Verse:

Bb Eb Bb Eb

Caught in a dream;

F9 Abmaj7

(Bkgd. vcl): Ah pick-ing up as - tral sig - nals. Some of them psy-
ah. ah.

Eb Bb Eb

- chic, you'd bet-ter watch what you think. Hap-pens to be —

F9

Abmaj7

— that ev - 'ry - bod-y - els - e's - dreams are - Freu - di - an clues -

Ah

E♭/B♭

E♭sus/B♭

B♭

A♭

Bridge:
E♭

you'd bet-ter watch ————— what you dream. . . You wan - na see -

Absus2

B♭7sus

E♭

— the oth - er side; — what's go - ing on -

Absus2

B♭7sus

B♭7

G7/B

Cm

F

— be - hind the eyes. . . Still it seems if you can't —

Bbm Eb Bb

— trust, you can't be trust - ed. —

Eb Bb Am7(b5) Fm9/Ab

Oo, na na na.

Eb/G F9/A Abmaj7 Eb/G Ebadd2/G Eb/G

Na na na. Na na na.

Gb9 Gb9 Bbm

ah. Did you know that we're as close as we can

Fm7

A \flat

A \flat maj7

— be? .

E \flat

B \flat

E \flat

B \flat

E \flat

B \flat

N.C.

E \flat

B \flat

(palm-smash)

E \flat

Am7(\flat 5)

The sun's coming up, she's pulled all the blankets over.

Abmaj7

Eb

Curled in a ball, _ like she's hid-

This system features a vocal line with triplets and a piano accompaniment with chords and triplets. The key signature has two flats (Bb and Eb).

Bb

Eb

- ing from me. And _ that's when I know, _

(palm-smash)

This system continues the vocal line and piano accompaniment. The piano part includes a 'palm-smash' instruction and dense chordal textures with triplets.

Am7(b5)

Abmaj7

she's gon - na be pissed. when she wakes up. _ For ter - ri-ble things _

This system continues the vocal line and piano accompaniment. The piano part features dense chordal textures with triplets.

Eb/Bb

Ebsus/Bb

Bb

Ab

_ I did _ to her _ in her dreams.

(palm-smash)

This system concludes the vocal line and piano accompaniment. The piano part includes a 'palm-smash' instruction and dense chordal textures with triplets.

Bridge:
E♭/G

A♭sus2

B♭7sus

B♭7

You wan - na see the oth - er side;

E♭/G

A♭sus2

B♭7sus

Chorus:

B♭7

G7/B

what's go - ing on be - hind the eyes. Still it seems

Cm

F

B♭

E♭

if you can't trust, you can't be trust - ed.

B♭

F9/A

A♭maj7

E♭/G

Oo, na na na.

TIME

Steadily ♩ = 104

Words and Music by
BEN FOLDS

Intro:

D C#°7/G Bm7 A7sus D C#°7/G Bm7 A7sus

Piano accompaniment for the Intro section, featuring a steady 4/4 rhythm with chords and eighth-note patterns in both hands.

Verses 1 & 2:

D C#°7/G Bm7 A7sus D C#°7/G Bm7

1. Think of me, an - y way you want.
2. In your head move the pie - ces a - round.

Musical notation for the first two verses, including the vocal line and piano accompaniment. The piano part continues with the same steady rhythm as the intro.

Bass gtr. (2nd time)

A7sus D C#°7/G Bm7 A7sus

I can be the
Things I said

Musical notation for the third verse, including the vocal line and piano accompaniment. The piano part continues with the same steady rhythm.

D C#°7/G Bm7 A7sus

prob - lem if that's eas - side i - er.
turn the mem - 'ry up - side down.

Musical notation for the fourth verse, including the vocal line and piano accompaniment. The piano part continues with the same steady rhythm.

2 Pre-chorus 1:

D C#°7/G Bm7 A7sus D C#°7/G Bm7

And it makes it bet - ter I know, but some - times it's hard

sempre

Chorus 1:

A7sus Gmaj9 A11

to swal - low. And in time I will fade a - way.

Synth.

Gmaj9 A11 Gmaj9

In time I won't hear what you're say - ing in time. But

Red.

A11 D C#°7/G Bm7 A7sus

time takes time you know. Ah. Ah.

Elec. gr.

Piano accompaniment for the first system, featuring a right-hand melody and a left-hand accompaniment in a 4/4 time signature. The key signature has one sharp (F#).

Ah -
 a - way - fade - will And in time - I - my -

Chorus 2:
 A7sus Gmaj9 A11

Piano accompaniment for the second system, continuing the melody and accompaniment from the first system.

Start the drums, Ah -
 Band a - gainst - the en -

D C#7/G Bm7 A7sus D C#7/G Bm7

Piano accompaniment for the third system, continuing the melody and accompaniment.

Ah -
 the things they want - to hear - and sec -

A7sus D C#7/G Bm7 A7sus

Piano accompaniment for the fourth system, continuing the melody and accompaniment.

3. Tell your - friends -

D C#7/G Bm7 A7sus D C#7/G Bm7

Verse 3:

Gmaj9

All

Gmaj9

In time I won't hear what you're say - ing in time. But

Aah. Aah.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a 7-measure rest, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands.

slide

Bridge:

All

F#m

Dmaj7

time takes time you know. In your head

The second system continues the bridge with the vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

E9(no3rd)

Gmaj7

Bm/D

(and) move the pie - ces 'round.

The third system continues the bridge with the vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

E9(no3rd)

Gmaj7

D5

Things I said turn the mem -

The fourth system continues the bridge with the vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

E7

Gmaj7

5

- 'ry up - side down. _

Aah _____
Aah _____
Aah _

Pre-chorus 2:

D

It might make _ it bet - ter I _ know,

Chorus 3:

Gmaj9

but some - times _ it's hard _ to swal - low. And in time _ I

Aah. _____

A11

Gmaj9

A11

will fade _ a - way. In _ time _ I won't care _ what you're say -

Aah. _____

Interlude 2 (Piano solo):

Gmaj9/D A11/D Gmaj9/D A11/D

Vocal Ensemble 2:

Gmaj9 A11 Gmaj9

Aah. _____ Aah. _____ Aah. _____ Aah. _____ Aah. _____

A11 Gmaj9 A11

Aah. _____ Aah. _____ Aah. _____ Aah. _____

Gmaj9

A11

Gmaj9

Aah. _____ Aah. _____ Pah dah-dah-dah. Aah. _____

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef staff. The bass clef staff has a steady eighth-note accompaniment. The treble clef staff has a melody with some chords and rests. A vertical pink line is drawn through the system.

A11

Gmaj9

A11

Aah. _____

This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef staff. The bass clef staff has a steady eighth-note accompaniment. The treble clef staff has a melody with some chords and rests. A vertical pink line is drawn through the system.

Outro:

Gmaj9/D

A11/D

Gmaj9/D

Rhodes piano

Elec. gtr.

This system contains the third system of music, labeled as the 'Outro'. It features a Rhodes piano part in the treble clef and an electric guitar part in the bass clef. Both parts consist of a steady eighth-note accompaniment. A vertical pink line is drawn through the system.

A11/D

N.C.

Instruments gradually fade out

(x6)

snare drum

This system contains the fourth system of music. It features a snare drum part in the treble clef and a piano accompaniment in the bass clef. The piano part consists of a steady eighth-note accompaniment. The snare drum part has a simple rhythmic pattern. A double bar line is present at the end of the system.

SENTIMENTAL GUY

Words and Music by
BEN FOLDS

Moderato ♩ = 108

Verse

D F#7/C# Bm7 E9 A Asus

1. There's a mo - ment in my mind. I scrib - bled and e -
 2. Lit - tle things you said or did are part of me, come
 3. Peo - ple talk - ing and I'm watch - ing as flash - es of their

To Coda ☉ Play 1st time only

A Bm7 A/C# D F#7/C# Bm7 E9 A Asus

raised a thou - sand times, like a let - ter nev - er writ - ten or sent.
 out from time to time,
 fac - es go black and white.

A/C# Bm7 A/C# D F#7/C# Bm7 E9 A Asus

These con - ver - sa - tions with the dead. I used to be a

G/D Dmaj9/C# Gmaj7/B D(Add9)/A Em/G A9 D G A D.C. 1.

D(Add9) Em A9 D G A

sen - ti - men - tal guy. — Now I'm haunt - ed by the left - un - said -
 though prob - ly — no one I know now - would no -
 But I nev - er thought - so — much — could change. — tic.

A Asus A Bm7 A/C# G D(Add9)/F# Em9

A/C# Bm7 D A/C# Bm7 F#7/C# Bm7 E9

2. Bridge:

D Em G+ G A7/E

You drift-ed far a - way, far

The first system of the bridge features a vocal line with a melodic line and lyrics "You drift-ed far a - way, far". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chords D, Em, G+, G, and A7/E are indicated above the staff.

A B Bsus²/C# B/D# Em Em7 A Bm7 A/C#

a - way it seems. Time has stopped. The clock keeps go - ing.

The second system of the bridge continues the vocal line with lyrics "a - way it seems. Time has stopped. The clock keeps go - ing.". The piano accompaniment includes a *rit.* (ritardando) marking. Chords A, B, Bsus²/C#, B/D#, Em, Em7, A, and Bm7 A/C# are indicated above the staff.

G/D D(add9)/F# Em9 D(add9) Em A11 D G A

a tempo

The third system of the bridge shows the piano accompaniment with a *a tempo* marking. The right hand features a complex rhythmic pattern with grace notes and accents. Chords G/D, D(add9)/F#, Em9, D(add9), Em, A11, D, G, and A are indicated above the staff.

G/D Dmaj9/C# Gmaj7/B D(add9)/A Em/G A11 D D.C. al Coda G A

The fourth system of the bridge concludes the piano accompaniment with a *D.C. al Coda* marking. The right hand features a complex rhythmic pattern with grace notes and accents. Chords G/D, Dmaj9/C#, Gmaj7/B, D(add9)/A, Em/G, A11, D, G, and A are indicated above the staff.

A
miss an - y - onc. —
Ah
I don't miss an - y - thing. —
Ah

A Asus A Bm7 A/C# D F#7/C#

nev - er thought - so — much *bkgd.: Ah*
Ah Ah
would change. — Now I don't —
Ah

A/C# Bm7 A/C# D F#7 Bm7 E9

— and fade to — yel - low — in a box — in an at - tic. But I

D F#7/C# Bm7 E9 A Asus

Coda

Bm7 E9 A Asus A Bm7 A/C#

Ah What a shame 'cause I used to be a sen - ti - men - tal guy. -

rit.

This system contains the first musical system. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "What a shame 'cause I used to be a sentimental guy." and includes two "Ah" vocalizations. The piano accompaniment includes a "rit." (ritardando) marking. Chord symbols are placed above the vocal staff: Bm7, E9, A, Asus, A, Bm7, and A/C#.

a tempo

G D(add9)/F# Em9 Dm(add9) Em A11 D

a tempo

This system contains the second musical system, which is a piano accompaniment. It features a grand staff with treble and bass clefs. The tempo marking "a tempo" appears at the beginning and in the lower staff. Chord symbols are placed above the treble staff: G, D(add9)/F#, Em9, Dm(add9), Em, A11, and D.

G A G/D Dmaj9/C# Gmaj7/B Dadd2 Esus/G

This system contains the third musical system, which is a piano accompaniment. It features a grand staff with treble and bass clefs. Chord symbols are placed above the treble staff: G, A, G/D, Dmaj9/C#, Gmaj7/B, Dadd2, and Esus/G.

Chorus 1:

Am

G6

G

a - lone — a - gain. — A - lone, —

Am

G6

G

a - lone — a - gain. —

Interlude 1:

D6/9

Piano solo:

Gmaj7

F#m7

Em9

F#m7

A13

A trace _

Verse 3:

Gmaj7

Dmaj9

Gmaj7

Dmaj9

— of me. — that glows in my pe-riph - er - y. — And

Gmaj7

Dmaj9

Gmaj7

Dmaj9

ev-'ry time I turn to see. — it goes. — A - lone. _

Chorus 2:

Am G6 G

a - lone — a - gain. — A - lone. —

The first system of Chorus 2 features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "a - lone — a - gain. — A - lone. —". The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with a simple harmonic accompaniment. Chords are indicated as Am, G6, and G.

Am G6 G

a - lone — a - gain. — A - lone. —

The second system of Chorus 2 is identical to the first, featuring the same vocal line and piano accompaniment with lyrics "a - lone — a - gain. — A - lone. —".

Am G6 G

a - lone — a - gain. —

The third system of Chorus 2 is identical to the previous systems, featuring the same vocal line and piano accompaniment with lyrics "a - lone — a - gain. —".

Interlude 2:

D6/9

Interlude 2 consists of a piano accompaniment in treble and bass clefs. The right hand plays a continuous eighth-note pattern, while the left hand provides a simple harmonic accompaniment. The chord is indicated as D6/9.

Bridge:
Am9

Float-ing by like a sa - tel - lite, to pass the time,

you'll float by a - gain. _____

Am9

And I can tell you 'bout the lit - tle things so

Dmaj9

you don't think a - bout the big things _____ for a while. _____

Interlude III (band):

Am9

Dmaj9

Am9

Dmaj9

Gmaj7

Dmaj9

Gmaj7

Verse 1 (reprise):

Dmaj9

Gmaj7

Dmaj9

Gmaj7

We walked the earth. We talked and nev-er spoke a word.

Dmaj9 Gmaj7 Dmaj9 Gmaj7/D

— She won-ders who will be the first — to go.

Dmaj7 Gmaj7/D Dmaj7

Gmaj7/D Dmaj7 Gmaj7/D Dmaj7

A-lone —

Chorus 3:
Am G6 G

a - lone — a - gain. — A - lone. —

Am

G6

G

a - lone — a - gain. — A - lone, —

Am

G6

G

a - lone — a - gain. — A - lone, —

Am

G6

G

a - lone — a - gain. —

Outro:

Dmaj9

Aah. —

GRACIE

Words and Music by
BEN FOLDS

Moderato ♩ = 126

Intro:

A E D E A E D E

A E D E Am7/C D A

Cb. p

Verses 1 & 2:

A E D E E A E

1. You can't fool me I saw you when you came out.
2. With your cards to your chest walk-ing on your toes.

Vc. solo: (2nd time)

7

p

Cb. (2nd time)

D E A E E

You've got your ma - ma's tastes but you got my
What you got in the box on - ly Gra - cie

A E D E E D

mouth.
knows. _____

And you will al - ways have a
And I would nev - er try to

E D B

part of me. No - bod - y else is ev - er gon - na see Gra - cie
make you be, An - y thing you did - n't real - ly wan - na be Gra - cie

A E D E A E D E

— girl. —
— girl. —

Bridge:

D E/G# A Esus E E7 A

Time flies by in seconds. You're not a baby

Vc. solo:

E7 A D E7 A

Gra - cie you're my friend. You'll be a lady

E7 A D E

soon but un - til then, you got - ta do what I

A E D E A E D E

— say. —

Verse 3:

A E D E A E

You nod-ded off in my arms watch-ing T V.

L.H. pizz.

A E A E D E

I won't move you an inch ev - en though my

A E D E D

arm's a - sleep. One day you're gon - na

E D B

wan - na go, I hope we taught you ev - 'ry - thing you need to know. Gra - cie -

A E D E D E

— girl. ————— There will al-ways be a part of me,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a triplet of eighth notes (A, E, D) followed by a quarter note (E), then a quarter rest, a quarter note (D), a quarter note (E), and a quarter note (D). The piano accompaniment has a bass line with a triplet of eighth notes (A, E, D) and a treble line with a triplet of eighth notes (A, E, D). The lyrics are "— girl. ————— There will al-ways be a part of me,".

Outro:
D N.C. E A E

no - bod - y else is e - ver gon - na see but you and — me. —————

Vc. solo:

The second system is labeled "Outro:". The vocal line starts with a quarter note (D), a quarter rest, a quarter note (N.C.), a quarter note (E), a quarter note (A), a quarter note (E), and a quarter rest. The piano accompaniment has a bass line with a quarter note (D), a quarter rest, a quarter note (N.C.), a quarter note (E), a quarter note (A), and a quarter note (E). The lyrics are "no - bod - y else is e - ver gon - na see but you and — me. —————". A "Vc. solo:" section begins in the piano accompaniment.

D E A E D E A E

My lit - tle — girl, my Gra - cie — girl. —————

The third system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps. The vocal line starts with a quarter note (D), a quarter note (E), a quarter note (A), a quarter note (E), a quarter note (D), a quarter note (E), a quarter note (A), and a quarter note (E). The piano accompaniment has a bass line with a quarter note (D), a quarter note (E), a quarter note (A), a quarter note (E), a quarter note (D), a quarter note (E), a quarter note (A), and a quarter note (E). The lyrics are "My lit - tle — girl, my Gra - cie — girl. —————".

D E Am7/C D A

Vc. solo:

The fourth system of music features a piano accompaniment in grand staff. The key signature has two sharps. The piano accompaniment has a bass line with a quarter note (D), a quarter note (E), a quarter note (Am7/C), a quarter note (D), and a quarter note (A). The lyrics are "D E Am7/C D A". A "Vc. solo:" section begins in the piano accompaniment.

LANDED

Words and Music by
BEN FOLDS

Moderately ♩ = 84

Intro:

B♭ Fm(add9) E♭ B♭(add9) A♭ E♭

B♭ B♭ Fm(add9) E♭ B♭(add9)

Verse 1:

A♭ E♭ B♭ B♭ F/A

We'd hit the bot-tom . I thought it was my - fault

Gm7 E♭maj7 F

and in a way I guess - it was. - I'm just now find - ing out -

Verse 2:

F7sus/E \flat B \flat F/A

what it was all a - bout. — We moved to the West Coast, — a-way from ev-'ry-one,

Gm7 E \flat maj7 F/A

she nev-er told me that — you called, — back when I — was still —

§ Chorus:
F7/E \flat B \flat Fm(add9)

I was still in love. 'Til I o-pened my eyes — and walked out — the door, and the

Cm9 E \flat B \flat E \flat

clouds came tum-bl-ing down. — And it's bye-bye, — good-bye. — I — tried. — { And I —

B \flat Fm(add9) Cm9

twist - ed it wrong just to make . it right, had to leave my - self be - hind . . . And I've been
Tread - ing the sea _ of her trou - bled mind, had to leave my - self be - hind . . . sing - ing

To Coda \diamond

E \flat B \flat E \flat B \flat Cm Cm7/B \flat

fly - ing _ high _ all _ night . _ So come pick _ me _ up; _
bye - bye . _ good - bye I _ tried . _

F/A B \flat Fm(add9) E \flat B \flat (add9)

I've land - ed . _

A \flat E \flat B \flat B \flat F(add9)

E♭ B♭(add9) A♭ E♭ B♭ E♭

Verse 3:

B♭ F/A

The dai - ly dra - mas, _____ she made from noth - ing.

Gm7 E♭maj7 F7sus

So noth-ing ev - er made them right. _ She liked to push me, _____

D.S. al Coda

F/A Gm7 E♭ Gm7/F F

and talk me back down 'til I be-lieved. I was the cra - zy one. And in a way. I guess. I was. When I

Coda

Bridge:

Cm Cm7/Bb F/A Cm Cm7/Bb F/A

If you wrote me off, I'd understand it. 'Cause I've been on, some other plan - et.

Cm Cm7/Bb F/A Fm9/Ab Bb(add9)

So come pick me up, I've landed. And you will be

Fm9/Ab Bb(add9) Fm9/Ab Bb(add9)

so happy to know I've come alone.

Bbm Fm/Ab F

It's over.

gliss.

B \flat Fm(add9) E \flat B \flat (add9) A \flat E \flat

Chorus:

B \flat E \flat B \flat E \flat B \flat E \flat B \flat E \flat B \flat Fm(add9)

When I o-pened my eyes . and walked out _ the door, and the

Cm9 E \flat B \flat E \flat

clouds came tum-bl-ing down. . And it's bye-bye, . good-bye . I _ tried. _

B \flat Fm(add9) Cm9 E \flat B \flat

Down falls the rain on the tel-e-phon-e czar, it's O. K. _ to call, _ now . I'll an-swer . for _ my - self. _

Outro:

E♭ B♭ Fm E♭ B♭

Come pick _ me up. _____
 (Bkgd. Vcls.: Ba da ba da da ba _ ba ba da da Ba da ba da da ba _ ba ba da da)

A♭ E♭ B♭ B♭ Fm

Ba da ba da da ba _ ba ba da da Ba ba da da ba _ ba ba da da Ba da ba da ba _ ba ba da da
 Come pick _ me up.

E♭ B♭ A♭ E♭ B♭

Ba da ba da da ba _ ba ba da da Ba ba ba _ ba ba _ I've land - ed. ____
 Ba da ba da da ba _ ba ba da da.)

rall.

BASTARD

Words and Music by
BEN FOLDS

♩ = 136

Em

The introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest and a bass clef staff with a piano accompaniment of eighth-note chords. The second system continues the piano accompaniment, featuring a melodic line in the bass clef with triplets and a note that crosses between the bass and treble clefs. A dynamic marking of *mf* is present. A performance instruction reads: "Play 8vb if desired to avoid voice crossing".

Verse:

Em

D

G

D

G

D

G

C

The first two lines of the verse are shown. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "The old bas-tard left his ties and his suit. A brown box, moth-balls and bowl-ing shoes. .". The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

D

Em

D

G

The third line of the verse is shown. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "And his o-pin-ions so you'd nev-er have to ___ choose. .". The piano accompaniment continues with the same eighth-note bass line and chords.

Bridge:

D G D G C Em/B A

Pret-ty soon, you'll be an old bas-tard too. You get small-er as the world gets big.

C A Em/B

The more you know you know you don't know "TheWhizMan" will nev-er fit you like "TheWhiz Kid" -

§ Chorus:

C F C G D/F# Em D C

- did. So why you got-ta act like you know when you don't know?

A Asus4 A9/E Asus4/B C C/D G D/F#

It's O - kay - if you don't know ev-'ry-thing. Why you got-ta act like you

Em D C

To Coda I ♣
To Coda II ♣♣

A

know when you don't know. It's O - kay _____

Verse:

C

Em

D

G

— if you don't know ev-'ry-thing. — Close your eyes, close your ears young man.

D

G

D

G

C

D

Em

D

You've seen and heard, all an old man can. Spread the facts on the floor like a _

G

D

G

D

G

C

— fan. — Throw a-way, the ones that make you feel bad.

A7 C7

Kids to-day are get-ting old too fast. They can't wait to grow up so they can kiss some ~~butt~~

A Em/B C D.S. % al Coda I

They get nos-tal-gic 'bout the last ten years, be-fore the last ten years have passed. — So

Coda I

A Asus4 A9/E Asus4/B C

It's O - kay — if you don't know ev - 'ry-thing.

Interlude:

Em D Am/C C Em/B Am

C Em D Am/C C

sim.

(Bass cues)

Em/B A C

Em D/F# D Am/C C Em/B Asus4

p

(Bkgd. Vocals: Ahs and Bahs)

Cmaj7 A11(3) Cmaj7

Am7

Cmaj7

A9(♭)

Cmaj7

Am9

Cmaj7

Am11

Cmaj7

Am13

Cmaj13

Am II

Musical notation for the Am II section. It consists of two systems of treble and bass staves. The first system has a treble staff with a G_6 chord and a bass staff with a G_6 chord. The second system has a treble staff with a G_6 chord and a bass staff with a G_6 chord. The bass line includes markings for "L.H." (left hand) and "5" (fingering).

Verse:

Musical notation for the Verse section. It consists of two systems of treble and bass staves. The first system has a treble staff with a mf dynamic and a bass staff with a mf dynamic. The lyrics are: "Tears land on a hand on a ___ chest. . . The old bas-tard, had a par-a - digm ar-rest." The chords are Em , D , G , D , G , D , G , C . The bass line includes markings for "L.H." and "3" (triplets).

Bridge:

Musical notation for the Bridge section. It consists of two systems of treble and bass staves. The first system has a treble staff with a mf dynamic and a bass staff with a mf dynamic. The lyrics are: "He got small-er as the world got big. The more he knew he knew he didn't know." The chords are Em/B , A , C , Em/B , C , $Fadd9$, C . The bass line includes markings for "L.H." and "3" (triplets).

D.S. al Coda II

Musical notation for the D.S. al Coda II section. It consists of two systems of treble and bass staves. The first system has a treble staff with a mf dynamic and a bass staff with a mf dynamic. The lyrics are: "TheWhizMan" nev-er fit him like "TheWhiz Kid" ___ did. So". The chords are A , Em/B , C , $Fadd9$, C . The bass line includes markings for "L.H." and "3" (triplets).

Coda II

A Asus4 A9/E Asus4/B C *Hold back, tempo ad lib.*

It's O - kay _____ if you don't know ev - 'ry - thing.

Outro:

(2nd time ad lib.)

G C A Bdim C

G G7 C A Bdim C

G G7 C A Bdim C

G C A Bdim C Cmaj9

1. 2.

GIVE JUDY MY NOTICE

Allegro ♩ = 130

Words and Music by
BEN FOLDS

F Am Gm B♭

Ju - dy, — could an - y - one be loved an - y - more — than
I knew, — if I made it ea - sy for you, — you'd
Tears fall — but that don't mean noth - ing at all. — It's just 'cause I

C Csus C/G B♭ To Coda ♯ B♭maj7 Gm7/F F

I love you — and does it hurt you too? — But — Ju - dy, —
settle for me, — yeah, e - ven - tu - al - ly. — But — Ju - dy, —
said it first. — Yeah, that's why it hurts ya. —

Am Gm B♭ C Csus C/G

I've been feel - ing small — to — long. — I love you so — but
I won't be your — an - y - more. — and fol - low you 'round — and

B♭ B♭maj7 C Dm/G Dm/G

some - thing's wrong, — 'Cause I come run - ning when you want — here. —
hold the door. — 'Cause I can't do — this an - y long - er. —

C

Dm

Dm/G

Bb

and when you want me to I dis - ap - pear.. Give Ju - dy
The va - cuum left is so much strong-er.

1. N.C.

Bb

2. F/A

Bb

my no - tice.. my no - tice..
Bkgd. vcl. Ah, ah,

C#/G

C

F/A

Bb

C#/G

C

ah. Give Ju - dy Ah, my no - tice.. ah, ah,

Dm

Dm7/C

Gm7/Bb

Dm/A

Gm7

Ju-dy, you know I'm not mad an-y-more. at least most of the time.

Dm/A

Am/E

B \flat /D Dm7

Gm11

but that could take a while. _____ And

Dm/A

C/G

Gm

F/C

B \flat maj11

D.C. al Coda
N.C.

I've been liv - ing just to see you smile. ev-'ry once in a while..

Coda

B \flat maj7

C

Dm/C

Am7/G

C

Dm

Am/G

Dm/G

And I'm not sor - ry if you're not sor - ry, Ooo. . And

C

Am/G

C

Dm

B \flat

N.C.

F/A

you're not sor - ry un - til I make you. Give Ju - dy _____ Bkgd. vcl. Ah, _____

B \flat C \sharp /G C F/A B \flat

my no - tice.. ah, Give Ju - dy Ah, my no - tice.. ah,

C \sharp /G C F/A B \flat

ah, Give Ju - dy Ah, my no - tice.. ah,

Gm C F/A B \flat

ah, my no - tice.. Ah, no - tice.. ah,

Gm C F

ah.

rit.