

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 top staff is a treble clef with a common time signature (C). It contains a whole rest in the first measure, followed by four measures of whole notes. The bottom staff is a grand staff (treble and bass clefs) with a common time signature. The bass line starts with a 7th fret barre on the first measure, followed by a sequence of eighth notes in the bass clef across the remaining measures.

C

G/C

Fm6/C

C

The second system of the introduction consists of two staves. The top staff is a treble clef with a common time signature (C). It contains whole notes in the first, second, and fourth measures, and a whole rest in the third measure. The bottom staff is a grand staff (treble and bass clefs) with a common time signature. The bass line continues with eighth notes. The treble line features a series of chords: C major, G/C, Fm6/C, and C major, each held for a measure.

C G/C Fm6/C C

you

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line has a whole rest in the first measure, followed by a half note 'you' in the second measure. The piano accompaniment consists of a steady eighth-note bass line in the bass clef and chords in the treble clef. Chord changes are indicated above the staff: C, G/C, Fm6/C, and C.

A C G C Fm6 C C

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

The second system, labeled 'A', continues the vocal line and piano accompaniment. The vocal line has a whole rest in the first measure, followed by 'took a trip' in the second, 'and climbed a tree' in the third, 'at ro-bert sle - dge's par - ty.' in the fourth, and 'and' in the fifth. The piano accompaniment continues with the same rhythmic pattern. Chord changes are indicated above the staff: C, G C, Fm6 C, and C.

C G C Fm6 C

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

The third system continues the vocal line and piano accompaniment. The vocal line has a whole rest in the first measure, followed by 'there you stayed' in the second, '(un)til mor-ning came' in the third, and 'and you were not the same _' in the fourth. The piano accompaniment continues with the same rhythmic pattern. Chord changes are indicated above the staff: C, G C, and Fm6 C.

B C G C

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

The fourth system, labeled 'B', continues the vocal line and piano accompaniment. The vocal line has a whole rest in the first measure, followed by '— af - ter that. you gave your life to je - sus christ.' in the second, and 'took the word and made it heard' in the third. The piano accompaniment continues with the same rhythmic pattern. Chord changes are indicated above the staff: C and G C.

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 (♩♩ = $\overset{3}{\text{♩}}$)

Intro.

F F7 Bb F

Bb F F F7

B♭ F B♭m F **A** F

sa - ra, spelled.

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of a single note on a whole rest, followed by a half note 'sa', a quarter note 'ra', and a quarter note 'spelled'. The piano accompaniment is in the right hand, featuring a continuous stream of eighth notes grouped in triplets. The left hand provides a simple harmonic accompaniment with chords and single notes.

F7 B♭ F B♭m F

with - out an "h" was get - ting bored

The second system continues the musical piece. The vocal line has a whole rest, followed by a half note 'with - out', a quarter note 'an', a quarter note '"h"', a half note 'was', a quarter note 'get - ting', and a quarter note 'bored'. The piano accompaniment maintains the triplet eighth-note pattern in the right hand and a steady accompaniment in the left hand.

F F7 B♭ F

on a pea - vey amp in nine - teen eight - y -

The third system continues the musical piece. The vocal line has a whole rest, followed by a half note 'on', a quarter note 'a', a quarter note 'pea - vey', a half note 'amp', a quarter note 'in', a quarter note 'nine - teen', and a quarter note 'eight - y -'. The piano accompaniment continues with the triplet eighth-note pattern in the right hand.

B♭m F **B** Gm7

four, while zak with - out a "c" tried out

The fourth system concludes the musical piece. The vocal line has a whole rest, followed by a half note 'four,', a quarter note 'while', a quarter note 'zak', a half note 'with - out', a quarter note 'a', a quarter note '"c"', and a quarter note 'tried out'. The piano accompaniment continues with the triplet eighth-note pattern in the right hand.

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.

Gm7 C7

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

The second system continues the vocal line with the lyrics "- ra with no 'h' - s" fav - 'rite song. la da". The piano accompaniment maintains the triplet pattern in the right hand and a simple bass line in the left hand.

C F Fmaj7 Gm7 C

da da da da da da da.

The third system features a vocal line with the lyrics "da da da da da da da." and a piano accompaniment. The piano accompaniment includes a boxed 'C' time signature and a key signature change to F major. The right hand continues with the triplet pattern, while the left hand has a simple bass line.

Gm7 C F Fmaj7

la da da da da da da da

The fourth system features a vocal line with the lyrics "la da da da da da da da" and a piano accompaniment. The piano accompaniment includes a boxed 'C' time signature and a key signature change to F major. The right hand continues with the triplet pattern, while the left hand has a simple bass line.

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 the of - ten sa - 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

E♭

B♭

zak and sa - ra.

C

E♭

B♭

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 quarter note 'zak', a quarter note 'called', a quarter note 'his', and a quarter note 'dad' with a long horizontal line underneath. 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' (two eighth notes), 'lay - a - way' (two eighth notes), 'plans.' (quarter note), and 'sa - ra' (two eighth notes) followed by 'told' and a long horizontal line. The piano accompaniment continues with similar rhythmic patterns.

C F Bb

the friend - ly sales - man that _____

This system contains the next two staves. The vocal line has a whole rest, then 'the' (quarter), 'friend - ly' (two eighth notes), 'sales - man' (two eighth notes), and 'that' (quarter) with a long horizontal line. 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, then '"you'll all die in your cars."' (quarter) with a long horizontal line, followed by 'and' (quarter), '"why'sit got - ta be dark?'" (quarter) with a long horizontal line. The piano accompaniment includes some triplets in the right hand.

C A7 C#

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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a C chord above the first measure and an A7 C# chord above the third measure. The lyrics "and 'you're all work - in' in a sub -" are written below the notes. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note bass line and a more active right hand with triplets and sixteenth notes.

A7 C# J F F7

ma - rine, woo.

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef with lyrics "ma - rine, woo." and a fermata over the word "woo.". Chords A7 C#, F, and F7 are indicated above the staff. A box containing the letter 'J' is placed above the first measure of the vocal line. The piano accompaniment continues with the same bass line and right-hand patterns as the first system.

F Bbm F F

ah. ass - hole!" woo.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef with lyrics "ah. ass - hole!" and "woo.". Chords F, Bbm F, and F are indicated above the staff. The piano accompaniment continues with the same bass line and right-hand patterns.

F7 Bb F Bbm F

ah.

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in treble clef with lyrics "ah." and a fermata. Chords F7, Bb F, and Bbm F are indicated above the staff. The piano accompaniment continues with the same bass line and right-hand patterns.

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. _____

Bbm F F

woo. _____

F

la. _____
woo. _____

F

la. _____

JESUSLAND

Words and Music by
BEN FOLDS

Rubato, quasi ad lib.

Steady drive ♩ = 104

E♭ A♭ D♭maj7 B♭m

B♭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 cello part in the left hand, indicated by the marking "(cello)". Above the staff, the following chords are indicated: E♭⁶, E♭sus⁴₂, E♭⁶, and B♭m9. The tempo remains steady drive.

The third system of the musical score continues the piano accompaniment. Above the staff, the following chords are indicated: E♭⁶, E♭sus⁴₂, and E♭⁶. The tempo remains steady drive.

The fourth system of the musical score continues the piano accompaniment. Above the staff, the chord B♭m9 is indicated. The tempo remains steady drive.

Chords: Eb⁶ Eb sus⁴ 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^b6 *Bbm*

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

This system contains the first vocal line and piano accompaniment. The vocal line has two staves with lyrics. The piano accompaniment consists of a grand staff (treble and bass clefs) with a complex rhythmic pattern of eighth and sixteenth notes.

Bbm9 *Fm* *E^b6*

This system continues the vocal and piano parts. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

G^badd9 *D^b* *1. A^b* *2. A^b*

3. Town to town. .

This system includes a first ending and a second ending for the piano part. The vocal line has a measure with a fermata. The piano accompaniment has a repeat sign and first/second endings.

G^badd9 *D^b* *A^b* *B^b* *E^b*

Miles and

mp

This system continues the piano accompaniment with a dynamic marking of *mp* (mezzo-piano). The piano part features a consistent eighth-note accompaniment.

B \flat 7 D \flat A \flat

miles. And the sun's go - ing down .

B \flat Cm9 B \flat 7 D \flat

Puls - es glow from their homes .

D \flat add9 A \flat G \flat F7

You're not a-lone. Lights come on

B \flat m E \flat

as you lay your wear-y head on their .

mf

G♭add9

D♭

A♭

G♭9

D♭

lawn.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B♭ and E♭). The vocal line is mostly whole notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand. A '(cello)' marking is present in the bass clef staff.

Instrumental

A♭

(violin)

E♭

E♭add9

E♭

(cello)

The second system is an instrumental section. It features a violin line on a single staff and a piano accompaniment on a grand staff. The key signature remains two flats. The violin part has a melodic line with some slurs. The piano accompaniment continues with a similar rhythmic and melodic structure to the first system.

B♭m9

D♭

E♭7

A♭

The third system continues the piano accompaniment. The key signature is two flats. The right hand features a complex chordal texture with many beamed notes, while the left hand provides a steady bass line.

E♭

E♭add9

E♭

B♭m9

D♭

E♭7

D.S. § al Coda

4. Park - ing

The fourth system is the final system on the page. It features a piano accompaniment on a grand staff. The key signature is two flats. The right hand has a melodic line with some slurs, and the left hand has a bass line. The system concludes with a double bar line.

du

Ab Dm/F Gbadd9 Ab Dm/F Gbadd9

Eb9 Fm Bbm9

Eb9 Bbm

Fm Bbm Eb7 D#

Coda

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

B \flat B \flat add2 C F F/A B \flat

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

Gm7 C Gm7 C B \flat

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

Chorus:
B \flat add2 F C Csus4 C

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

p *mf*

Gm Gm9 B \flat 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.

Chorus:

F

C

Csus4 C

Gm

Gm9

(Ahh. It's too late. ahh.

Bb

F

C

Csus4 C

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.

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, featuring a melodic line in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, with a slight ritardando at the end of the first phrase. The second phrase is marked 'a tempo' and ends with a final ritardando. Chords are indicated above the staff: B \flat , C, F, B \flat , C, and F. A 'gva' (glissando) is indicated for the C 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 is in 12/8 time. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "By the time the buzz was wear - ing off, we were". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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 melody and accompaniment. The lyrics are: "stand - ing out on the side - walk, with our tat - toos, — that looked like rings, in the". The piano accompaniment continues with the same eighth-note bass line and chords.

B♭/D C/D B♭/D

hot _____ Ne - va - da sun. _____

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 dotted line extending to the right. 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

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 the same rhythmic pattern, using chords B♭, C, F, B♭, and C.

C7 F B♭ C

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

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 continues with the same rhythmic pattern, using chords C7, F, B♭, and C.

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

This system contains the final two measures of the page. 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 continues with the same rhythmic pattern, using chords B♭, F, A/E, Dm, and Am/C.

Chorus:

Bb Bbm7 F F/A Bb Bb/F

deep end I've got you to

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

thank for this.

Verse 3:

C/E C/D A/C# A7 Bb C7 F

Christ-mas came a-round. And

Bb 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.

Dm/F Dm/A Gm/B♭ B♭/F C/E C/D A/C# A

Oh gawd!

gliss.

Piano solo:

F B♭maj7 C13 A7

(See us.)

Dm/F B♭maj9 C6

Gm11

C13

A7

N.C.

Verse 1 (reprise):

Bb

C

F

F/A

Bb

C

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

C7

F

Bb

C

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

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 written in a single treble clef staff with lyrics. The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The system concludes with a double bar line and a repeat sign.

Chorus:

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

fade. I've got

This system contains the chorus section. The vocal line is in a single treble clef staff with lyrics. The piano accompaniment is in two staves. The key signature has two flats, and the time signature is 12/8. The system concludes with a double bar line and a repeat sign.

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

you to thank. gliss.

This system contains the final section of the music. The vocal line is in a single treble clef staff with lyrics. The piano accompaniment is in two staves. The key signature has two flats, and the time signature is 4/4. The system concludes with a double bar line and a repeat sign.

Outro:

F6

F6/A

Bbmaj7

Bbmaj7/F

Musical notation for the first system of the 'Outro' section. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of chords: F6, F6/A, Bbmaj7, and Bbmaj7/F. Each chord is accompanied by a triplet of eighth notes. The bass staff contains a simple bass line with quarter notes.

C13/E

C13/Bb

A7

Musical notation for the second system of the 'Outro' section. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of chords: C13/E, C13/Bb, and A7. Each chord is accompanied by a triplet of eighth notes. The bass staff contains a simple bass line with quarter notes.

Dm11

Gm13

gva

Musical notation for the third system of the 'Outro' section. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of chords: Dm11 and Gm13. Each chord is accompanied by a triplet of eighth notes. A dashed line labeled 'gva' spans across the first two measures. The bass staff contains a simple bass line with quarter notes.

A7/E

A/D

A7/C#

N.C.

Musical notation for the fourth system of the 'Outro' section. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff shows guitar chord diagrams for A7/E, A/D, A7/C#, and N.C. The bass staff contains a simple bass line with quarter notes.

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 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 chords in the right hand. Chord symbols Eb, Bb, Eb, and Bb are placed above the first four measures. Dynamics include a forte (f) marking in the first measure.

Verse:

The first system of the verse shows the vocal line and piano accompaniment. The vocal line has a melody of eighth notes with triplets. The piano accompaniment has a bass line of eighth notes with triplets and chords in the right hand. Chord symbols Eb and Am7(b5) are placed above the first two measures. The lyrics are: "It's fun-ny I know, but I'm dis-ap-point - ed in you." Dynamics include a mezzo-forte (mf) marking in the first measure.

The second system of the verse shows the vocal line and piano accompaniment. The vocal line has a melody of eighth notes with triplets. The piano accompaniment has a bass line of eighth notes with triplets and chords in the right hand. Chord symbols Abmaj7, Eb, and Bb are placed above the first three measures. The lyrics are: "I thought you could read my mind." Dynamics include a mezzo-forte (mf) marking in the first measure.

you're all - a - lone - be - hind - your eyes? - It seems to me -
 Eb Absus2 Bb7sus Bb7 G7/B
 Chorus:

How does - it feel - to re - al - ize -
 Eb Absus2 Bb7sus Bb7 Bb7/A1
 Bridge:

looks like - you've - been read - ing my dia - ry in - stead.
 Abmaj7 Eb Bb

But I came - home - car - ly - and saw that a draw'r'd - been - o - pened.
 Eb 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. _____

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

Bridge:

Eb

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

Absus2

Bb7sus

Eb

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

Absus2

Bb7sus

Bb7

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? .

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line has a single note with a long dash and the text "be? ." below it. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with some notes tied across measures.

E \flat

B \flat

E \flat

B \flat

The second system of music shows piano accompaniment with triplets in both the right and left hands. The right hand has a melodic line with triplets, while the left hand has a bass line with triplets. The system is divided into four measures with the following chord changes: E \flat , B \flat , E \flat , and B \flat .

E \flat

B \flat

N.C.

E \flat

B \flat

The third system of music continues the piano accompaniment with triplets. It includes a section marked "N.C." (No Chords) and a "(palm-smash)" instruction in the right hand. The system is divided into four measures with the following chord changes: E \flat , B \flat , N.C., E \flat , and B \flat .

E \flat

Am7(\flat 5)

The fourth system of music features a vocal line with lyrics and piano accompaniment. The lyrics are "The sun's coming up, she's pulled all the blankets over." The piano accompaniment has triplets in both hands. The system is divided into four measures with the following chord changes: E \flat and 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-

The first system of music 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). The vocal line contains the lyrics "Curled in a ball, _ like she's hid-". The piano accompaniment includes several triplet markings over the notes.

Bb

Eb

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

(palm-smash)

The second system continues the vocal line with the lyrics "- ing from me. And _ that's when I know, _". The piano accompaniment features a "palm-smash" instruction in the left hand and continues with triplet markings.

Am7(b5)

Abmaj7

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

The third system of music has the vocal line with lyrics "she's gon - na be pissed. when she wakes up. _ For ter - ri-ble things _". The piano accompaniment is characterized by dense triplet patterns in both hands.

Eb/Bb

Ebsus/Bb

Bb

Ab

_ I did _ to her _ in her dreams.

(palm-smash)

The fourth system concludes the vocal line with the lyrics "_ I did _ to her _ in her dreams.". The piano accompaniment includes a "palm-smash" instruction in the left hand and continues with triplet markings.

Bridge:
Ew/G

Absus2

Bb7sus

Bb7

You wan - na see the oth - er side;

Ew/G

Absus2

Bb7sus

Chorus:

Bb7

G7/B

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

Cm

F

Bb

Eb

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

Bb

F9/A

Abmaj7

Ew/G

Oo, na na na.

F9/A Abmaj7 Eb/G Ebadd2/G Eb/G Gb9

Na na _ na. _____ Na na _ na. _ ah. _____

Bbm Bbm9 Fm9

_____ Don't you know _ that we're as _ close _ as _ we _ can _____ be. _

Ab Abmaj7 Eb

Hel - lo. _____

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 eighth-note bass line and a treble line with chords and eighth notes. The key signature is D major (two sharps) and the time signature is 4/4.

Bass gtr.

Verses 1 & 2:

D C#°7/G Bm7 A7sus D C#°7/G Bm7

Musical notation for the first two verses, including vocal lines and piano accompaniment. The piano accompaniment continues with the same eighth-note bass line and treble accompaniment as the intro.

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

Bass gtr. (2nd time)

A7sus D C#°7/G Bm7 A7sus

Musical notation for the second part of the verses, including vocal lines and piano accompaniment. The piano accompaniment continues with the same eighth-note bass line and treble accompaniment.

I can be the
Things I said

D C#°7/G Bm7 A7sus

Musical notation for the final part of the verses, including vocal lines and piano accompaniment. The piano accompaniment continues with the same eighth-note bass line and treble accompaniment.

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

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.

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

A7sus Gmaj9 A11

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

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

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

A7sus D C#7/G Bm7 A7sus

3. Tell your - friends -

D C#7/G Bm7 A7sus Bm7 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 two sharps (F# and C#). 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. The vocal line has a 7-measure rest before the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

E9(no3rd)

Gmaj7

Bm/D

(and) move the pie - ces 'round.

The third system continues the bridge. The vocal line has a 7-measure rest before the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

E9(no3rd)

Gmaj7

D5

Things I said turn the mem -

The fourth system continues the bridge. The vocal line has a 7-measure rest before the lyrics. The piano accompaniment features a steady eighth-note bass line 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. _____

Gmaj9 All Gmaj9

ing in time. But time takes time you know. — And
 Aah. _____ Time take time you know. —

All Gmaj9 All

time takes time you know. _____
 Time take time you know. _____

Elec. gr.

Interlude 1:

Gmaj9/D All/D Gmaj9/D

All/D Gmaj9/D All/D

Vocal Ensemble 1:

Gmaj9

All

Gmaj9

Da - dat da - da - dat dat da - da - dat. Da - dat da - da - dat
 Aah. _____
 Pah-dah - dah. _____

All

Gmaj9

All

_____ dat da - da - dat. Da - dat da - da - dat dat da - da - dat.

 Pah-dah - dah. _____

Gmaj9

All

Da - dat da - da - dat dat da - da - dat.

 Pah - dah - dah. _____

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 line has a steady eighth-note accompaniment. The treble line has a melodic line with some chords. A vertical pink line is drawn through the system, approximately at the end of the second measure.

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 line has a steady eighth-note accompaniment. The treble line has a melodic line with some chords. A vertical pink line is drawn through the system, approximately at the end of the second measure.

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 and an electric guitar part. The Rhodes piano part is in the treble clef and consists of a simple melodic line. The electric guitar part is in the bass clef and consists of a steady eighth-note accompaniment. A vertical pink line is drawn through the system, approximately at the end of the second measure.

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. The snare drum part is in the treble clef and consists of a simple rhythmic pattern. The piano accompaniment continues in the bass clef. A vertical pink line is drawn through the system, approximately at the end of the second measure.

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

1. *D.C.*

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

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 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 continues the bridge 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 features piano accompaniment with a *a tempo* marking. 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 features piano accompaniment with a *D.C. al Coda* marking. Chords G/D, Dmaj9/C#, Gmaj7/B, D(add9)/A, Em/G, A11, D, G, and A are indicated above the staff.

Ah miss an - y - onc. — 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#

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

Ah Ah

rit.

This system contains the first musical system. It features a vocal line with lyrics and two piano accompaniment staves. The key signature has two sharps (F# and C#). The vocal line includes the lyrics "What a shame ___ 'cause I used ___ to be ___ a sen - ti - men - tal guy. -" with "Ah" written below the first two notes. The piano accompaniment includes a "rit." (ritardando) marking.

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 two staves. The key signature remains two sharps. The tempo marking "*a tempo*" is present. The system includes various chord voicings and melodic lines.

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 two staves. The key signature remains two sharps. The system includes various chord voicings and melodic lines.

Chorus 1:

Am

G6

G

a - lone — a - gain. — A - lone, —

The first system of the Chorus 1 features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a whole note chord of Am, followed by a half note G6, and ends with a quarter note G. The lyrics "a - lone — a - gain. — A - lone, —" are written below the vocal line. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Am

G6

G

a - lone — a - gain. —

The second system of the Chorus 1 continues the vocal line and piano accompaniment. The vocal line starts with a whole note Am, followed by a half note G6, and ends with a quarter note G. The lyrics "a - lone — a - gain. —" are written below the vocal line. The piano accompaniment remains consistent with the first system.

Interlude 1:

D6/9

The Interlude 1 section consists of piano accompaniment in the lower staff. The right hand plays a continuous eighth-note pattern, while the left hand plays a simple bass line. The chord D6/9 is indicated above the first measure.

Piano solo:

Gmaj7

The Piano solo section consists of piano accompaniment in the lower staff. The right hand plays a continuous eighth-note pattern, while the left hand plays a simple bass line. The chord Gmaj7 is indicated above the first measure.

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. Chords are indicated as Am, G6, and G.

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. Chords are indicated as Am, G6, and G.

Interlude 2:

D6/9

The Interlude 2 section consists of a piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The right hand plays a steady 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

Musical notation for the first system of Interlude III, featuring a treble and bass clef with a piano accompaniment and a melodic line. The bass line includes a triplet of eighth notes.

Dmaj9

Musical notation for the second system of Interlude III, featuring a treble and bass clef with a piano accompaniment and a melodic line. The bass line includes a triplet of eighth notes.

Am9

Musical notation for the third system of Interlude III, featuring a treble and bass clef with a piano accompaniment and a melodic line. The bass line includes a triplet of eighth notes.

Dmaj9

Musical notation for the fourth system of Interlude III, featuring a treble and bass clef with a piano accompaniment and a melodic line. The bass line includes a triplet of eighth notes.

Gmaj7

Dmaj9

Gmaj7

Musical notation for the fifth system of Interlude III, featuring a treble and bass clef with a piano accompaniment and a melodic line.

Verse 1 (reprise):

Dmaj9

Gmaj7

Dmaj9

Gmaj7

Musical notation for Verse 1 (reprise), including a vocal line with lyrics and a piano accompaniment.

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. $\bar{\bar{7}}$ $\bar{\bar{7}}$ $\bar{\bar{7}}$ $\bar{\bar{7}}$ $\bar{\bar{7}}$ $\bar{\bar{7}}$ $\bar{\bar{7}}$

Verses 1 & 2:

A E D E E A D 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)

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

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

A E D E D

mouth.
knows. _____

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

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with the same accompaniment style, ending with a *Vc. Ch.* marking.

E D B

part of me.
make you be,

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

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a more active accompaniment with triplets in the right hand.

A E D E A E D E

— girl. —
— girl. —

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part continues with the active accompaniment style, ending with a double bar line.

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 the musical score features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "— girl. ————— There will al-ways be a part of me,". Above the vocal line, the chords A, E, D, E, D, and E are indicated. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The right hand has a triplet of eighth notes in the first measure. The left hand has a steady eighth-note accompaniment. The system ends with a double bar line.

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 of the musical score is labeled "Outro:". It features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two sharps. The lyrics are "no - bod - y else is e - ver gon - na see but you and — me. —————". Above the vocal line, the chords D, N.C., E, A, and E are indicated. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The right hand has a steady eighth-note accompaniment. The left hand has a steady eighth-note accompaniment. The system ends with a double bar line.

D E A E D E A E

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

The third system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two sharps. The lyrics are "My lit - tle — girl, my Gra - cie — girl. —————". Above the vocal line, the chords D, E, A, E, D, E, A, and E are indicated. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The right hand has a steady eighth-note accompaniment. The left hand has a steady eighth-note accompaniment. The system ends with a double bar line.

D E Am7/C D A

Vc. solo:

The fourth system of the musical score features piano accompaniment. It starts with a treble clef and a key signature of two sharps. Above the staff, the chords D, E, Am7/C, D, and A are indicated. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The right hand has a steady eighth-note accompaniment. The left hand has a steady eighth-note accompaniment. The system ends with a double bar line.

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 1

Bb 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 ◊

Eb Bb Eb Bb Cm Cm7/Bb

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

F/A Bb Fm(add9) Eb Bb(add9)

I've land - ed. _

Ab Eb Bb Bb F(add9)

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

Verse 3:

B \flat F/A

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

Gm7 E \flat maj7 F7sus

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

D.S. $\text{\textcircled{X}}$ al Coda

F/A Gm7 E \flat 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

mf

Play 8vb if desired to avoid voice crossing

The piano introduction consists of two staves. The right staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a whole rest for the first two measures, followed by a half note G4 in the third measure, and a quarter note G4 in the fourth measure. The left staff is a bass clef with the same key signature and time signature. It features a continuous eighth-note accompaniment in the left hand, with triplets of eighth notes in the right hand. The first two measures are in the key of E minor (Em), and the last two measures transition to D major (D). The piece ends with a double bar line.

Verse:

Em

D

G

D

G

D

G

C

The old bas-tard left his ties and his suit. A brown box, moth-balls and bowl-ing shoes. .

The first line of the verse features a vocal melody in the treble clef and piano accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The melody consists of eighth notes with triplets. The piano accompaniment features a steady eighth-note bass line and triplet eighth notes in the right hand. The lyrics are: "The old bas-tard left his ties and his suit. A brown box, moth-balls and bowl-ing shoes. .".

D

Em

D

G

And his o-pin-ions so you'd nev-er have to ___ choose. .

The second line of the verse continues the vocal melody and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The melody consists of eighth notes with triplets. The piano accompaniment features a steady eighth-note bass line and triplet eighth notes in the right hand. The lyrics are: "And his o-pin-ions so you'd nev-er have to ___ choose. .".

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 _____

This system contains the first two lines of music. The vocal line starts with the lyrics "know when you don't know." and "It's O - kay" followed by a long dash. The piano accompaniment features a steady bass line with triplets in the right hand.

Verse:

C

Em

D

G

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

This system contains the third and fourth lines of music. The vocal line continues with "— if you don't know ev-'ry-thing. —" and "Close your eyes, close your ears young man." The piano accompaniment continues with the same rhythmic pattern.

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 —

This system contains the fifth and sixth lines of music. The vocal line continues with "You've seen and heard, all an old man can." and "Spread the facts on the floor like a —". The piano accompaniment continues with the same rhythmic pattern.

G

D

G

D

G C

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

This system contains the seventh and eighth lines of music. The vocal line continues with "— fan. —" and "Throw a-way, the ones that make you feel bad." The piano accompaniment continues with the same rhythmic pattern.

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(♭)

Musical notation for the first system, measures 1-5. The system includes a vocal line and a piano accompaniment. The piano part features complex textures with triplets and arpeggiated chords. The vocal line consists of a melodic line with some grace notes.

Cmaj7

Am9

Musical notation for the second system, measures 6-10. The piano accompaniment continues with intricate triplet patterns and arpeggios. The vocal line has a more active melodic line with some syncopation.

Cmaj7

Am11

Cmaj7

Musical notation for the third system, measures 11-15. The piano part features a mix of arpeggiated chords and triplet patterns. The vocal line has a melodic line with some grace notes.

Am13

Cmaj13

Musical notation for the fourth system, measures 16-20. The piano accompaniment features complex textures with triplets and arpeggiated chords. The vocal line has a melodic line with some grace notes.

Musical notation for the first system, including guitar chords G6 and G6, and left hand (L.H.) markings.

Verse:

Em *mf* D G D G D G D G C

Tears land on a hand on a chest. The old bas-tard, had a par-a - digm ar-rest.

Musical notation for the verse, including guitar chords Em, D, G, D, G, D, G, D, G, C.

Bridge:

Em/B A C

He got small-er as the world got big. The more he knew he knew he didn't know

Musical notation for the bridge, including guitar chords Em/B, A, C.

D.S. al Coda II

A Em/B C Fadd9 C

"TheWhizMan" nev-er fit him like "TheWhiz Kid" — did. So

Musical notation for the D.S. al Coda II section, including guitar chords A, Em/B, C, Fadd9, C.

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:

G C A Bdim C
(2nd time ad lib.)

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

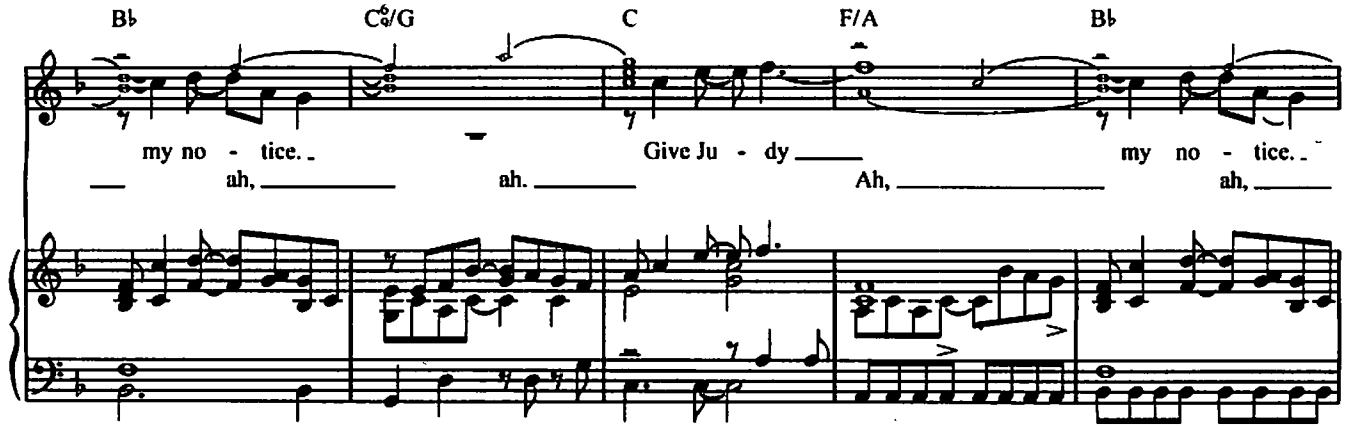
N.C.

F/A

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

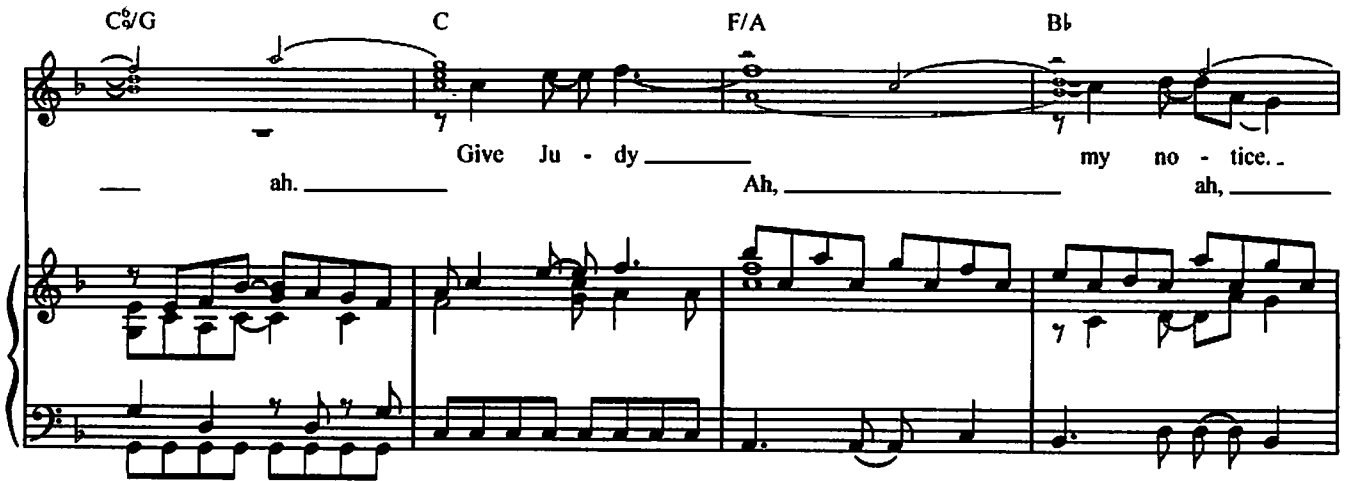
B \flat C \sharp /G C F/A B \flat

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.

