

A FINE FRENZY

ONE CELL IN THE SEA

PIANO • VOCAL • CHORDS



A FINE FRENZY ONE CELL IN THE SEA



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COME ON, COME OUT

CONTENTS

COME ON, COME OUT	6
THE MINNOW & THE TROUT	12
WHISPER	18
YOU PICKED ME	30
RANGERS	24
ALMOST LOVER	42
THINK OF YOU	35
ASHES AND WINE	48
LIAR, LIAR	58
LAST OF DAYS	66
LIFESIZE	72
NEAR TO YOU	53
HOPE FOR THE HOPELESS	80
BORROWED TIME	88



COME ON, COME OUT

Words and Music by
ALISON SUDOL, LUKAS BURTON
and HAL CRAGIN

Slowly ♩ = 60



First system of musical notation, including treble and bass staves for piano accompaniment. The piano part is marked *mf* and includes the instruction *(with pedal)*.



Second system of musical notation, including treble and bass staves for piano accompaniment.

Verse 1:



Vocal line and piano accompaniment for the first verse. The vocal line includes the lyrics: "1. Come on, come out. The weath-er is warm." The piano accompaniment features sustained chords and a melodic line.



Come on, come out, said, come on, come out. 2. A

Cmaj7

F



out in the shade, where or - an - ges fall. A

F

out in the shade, a - way from it all

Chorus:

Fmaj9



Watch-ing the sky, you're watch - ing a paint - ing com-ing to life, shift - ing and shap - ing.

C



Cmaj7



Fmaj9



Stay-ing in-side, it all goes, all goes by

Musical notation for the first system, including vocal line and piano accompaniment.



3. A

Musical notation for the second system, including vocal line and piano accompaniment.

Verse 3:



blan-ket un - folds, a blan-ket to lie The

Musical notation for the third system, including vocal line and piano accompaniment.



piec - es of gold, they light up your eyes And

Musical notation for the fourth system, including vocal line and piano accompaniment.

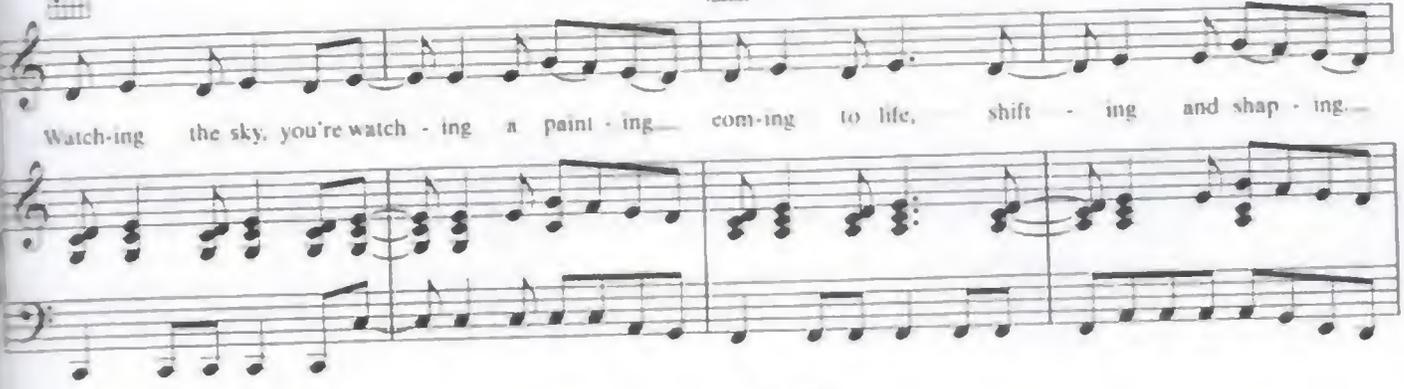
C




now we're a - lone. and now we're a - live.

Chorus:

C

Watch-ing the sky, you're watch - ing a paint - ing com-ing to life, shift - ing and shap - ing.

C



Cmaj7



Fmaj9

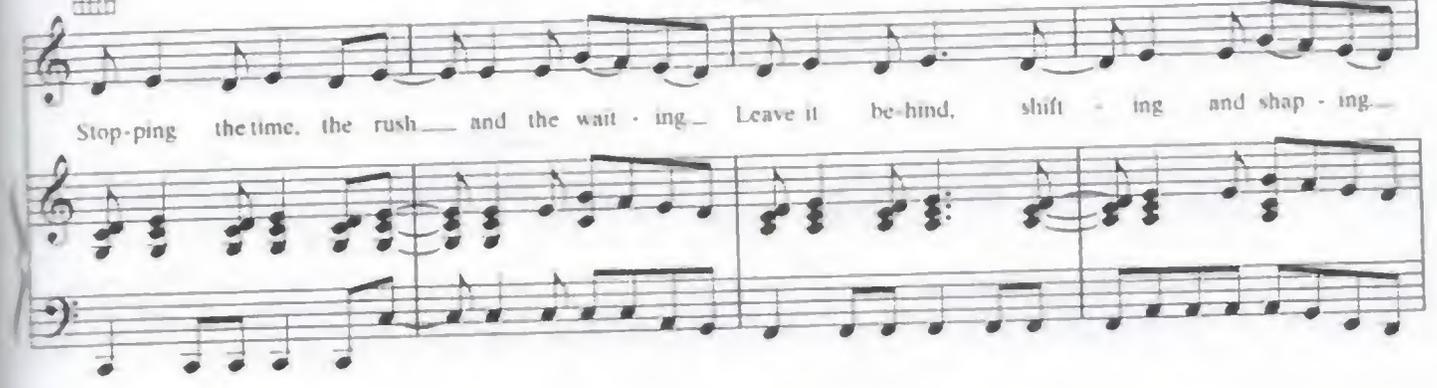



Stay-ing in-side, it all goes all goes, all goes, all goes by.

C



Fmaj9

Stop-ping the time, the rush and the wait - ing. Leave it be-hind, shift - ing and shap - ing.

To Coda



Keep it in-side, it all goes, all goes, all goes, all goes, by. It

Bridge:



all goes pass - ing by It



all goes pass - ing by



Come out



Musical notation for the first system, including treble and bass staves with chords G/C, C, Cmaj7, and Fmaj9.

Coda



Musical notation for the second system, including a vocal line with lyrics "— goes. all — goes by. —" and piano accompaniment. Dynamic marking *mp* is present.



Musical notation for the third system, including a vocal line with lyrics "Come on, come out" and piano accompaniment.



Musical notation for the fourth system, including a vocal line with lyrics "Come on, come out" and piano accompaniment.

THE MINNOW & THE TROUT

Words and Music by
ALISON SUDOL

Moderately fast $\text{♩} = 132$

E Emaj7

mf
(with pedal)

E Emaj7

Verse:

E Emaj7

1. "Help me out," — said the min-now to — the trout. — "I was
2. "Help me out," — said the ca - gle to — the duck. — "I've

E Emaj7

lost fall and found — my - self swim-ming in — your mouth — Oh,
en from — my nest, so high — a - bove. — Oh,

E

Ema⁷



help help me, chief... I got plans for you... and me... I
 help help me fly... I am too a - fraid... to try... Now

F#m

B



swear up - on... this riv - er - bed... I'll help you feel... young a - gain...
 sad - dled with... a fear... of heights... I'm praying you can set me right..."

A

E



Oh... not... your ev - 'ry - day... cir - cum - stance... The
 Oh... not... your ev - 'ry - day... cir - cum - stance... The

A

B



hum - ming - bird... tak - ing cof - fee with the ants... And I... said, }
 el - e - phant... shar - ing pea - nuts with the rats... And I... said, }

Chorus:

E A

"Please, (Bkgd. vol. 2nd (Please... and 3rd times) I know_ that we're dif- f'rent... but we_ were one_ we're I know_ that we're

(a tempo)

E A

one cell in the sea_ in_ the be- gin- in- ning the be- gin- ning And and

E B A To Coda E B A

what_ we're_ made_ of_ was_ all_ the_ same_ once_ We're_ what_ we're_ made_ of_ was_ all_ the_ same_ once_ We're

E B A 1. A2 E

not_ that_ dif- f'rent_ af- ter all."_ not_ that_ dif- f'rent_)

E^{maj}7



Musical notation system 1: Treble clef with whole rests; Grand staff with piano accompaniment.

2
A²



E



Musical notation system 2: Treble clef with lyrics 'af - ter all'; Grand staff with piano accompaniment.

A



Musical notation system 3: Treble clef with whole rests; Grand staff with piano accompaniment.

E



A



A²



Musical notation system 4: Treble clef with notes; Grand staff with piano accompaniment.

Bridge:

E Am B

We are tied in his to - ry.

E Am B

wide con - nect - ed like a fam - i - ly.

E Am B

We are tied in his to - ry.

E Am

wide con - nect - ed like a fam - i -



ly. fam - i - ly. So

Coda



all the same.) was all the
all the same.)



same. once. We're not that



dif - ferent af - ter all.

rit.

WHISPER

Words and Music by
ALISON SUDOL and LUKAS BURTON

Moderately slow ♩ = 92

Guitar Capo 1 → A

Piano → B♭



(with pedal)



Verse:



1. Run - ning the race like a mouse in a cage, get - ting no - where, but I'm
2. Ea - ger to please, try'n' to be what they need, but I'm so ver - y

D
E \flat

A
B \flat

try - ing
tured -

Forg - ing a - head, but I'm stuck in the bed that I've
And I've stopped try'n' to find an - y peace in my mind, 'cause it

E \flat /G
F \sharp /A \flat

D
E \flat

A
B \flat

made,
tan

so gles the I'm ly - ing }
wires - }

But if you keep real close...

mf

A7/G
B \flat 7/A \flat

yeah, you stay real close... I will reach...

Chorus:

D
E \flat

A
B \flat

you... I'm down to a whis - per in a day -

Gmaj9



Abmaj9

D



Eb

A



Bb

dream on a hill. Shut down... to a whis-

1. Gmaj9



Abmaj9

D



Eb

per. Can you hear me still?

A



Bb

Ah oh.

2. Gmaj9



Abmaj9

D



Eb

Bridge:

Bm



Cm

me? Can you hear me? Still... the



sound, it dies on my lips.



to fade a - way and to for - get.

Chorus:



I'm down to a whisper in a day.



dream on a hill. Shut down to a whis-

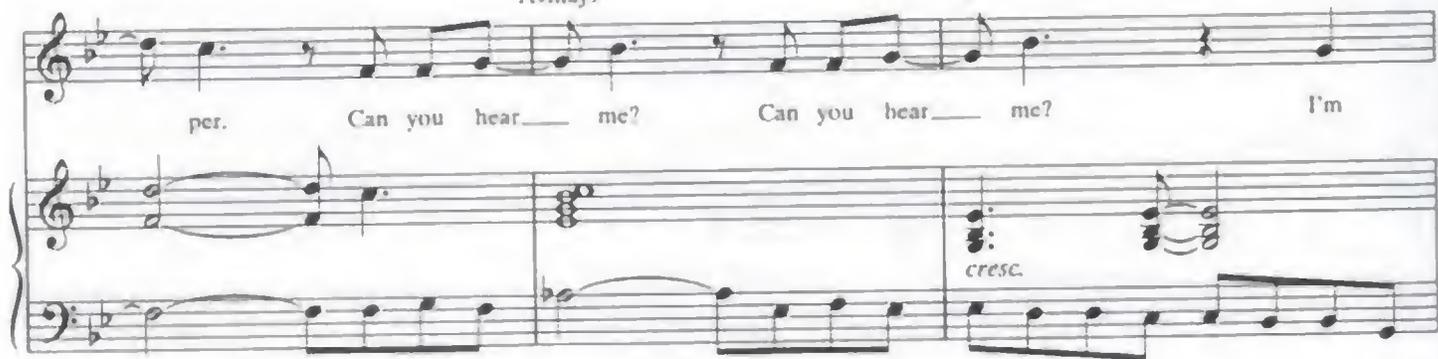
Gmaj9

 Abmaj9

D

 Eb

per. Can you hear me? Can you hear me? I'm



A

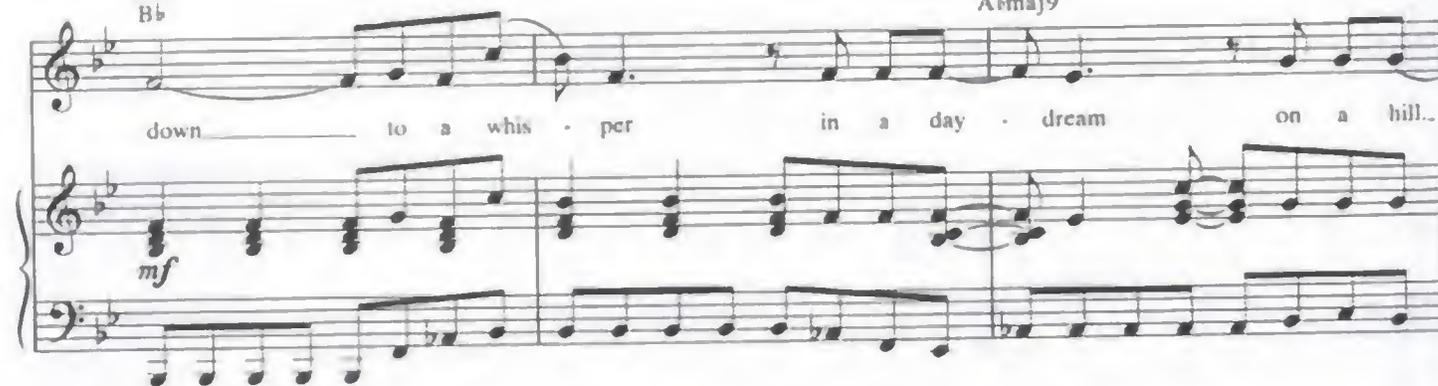
 Bb

Gmaj9

 Abmaj9

down to a whisper in a day dream on a hill..

mf



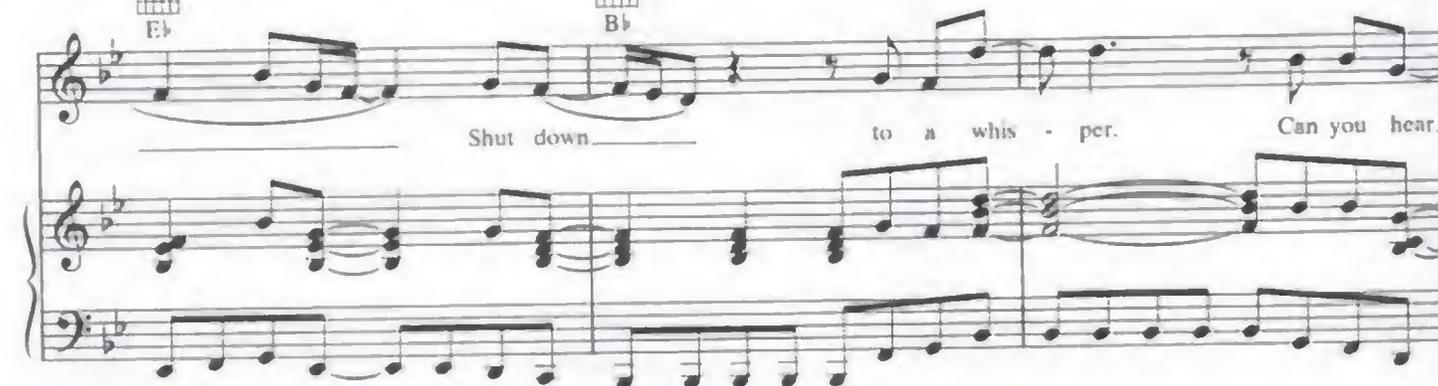
D

 Eb

A

 Bb

Shut down to a whisper. Can you hear..



Gmaj9

 Abmaj9

D

 Eb

me? Can you hear me still?



A B \flat G A \flat D E \flat

The first system of music consists of two staves. The treble clef staff contains a melody of eighth and quarter notes. The bass clef staff contains a bass line of eighth and quarter notes. Above the treble staff, three guitar chord diagrams are shown: A B \flat , G A \flat , and D E \flat .

A B \flat A7/G B \flat 7/A \flat D E \flat

The second system of music consists of two staves. The treble clef staff contains a melody of eighth and quarter notes. The bass clef staff contains a bass line of eighth and quarter notes. Above the treble staff, three guitar chord diagrams are shown: A B \flat , A7/G B \flat 7/A \flat , and D E \flat .

A B \flat

The third system of music consists of two staves. The treble clef staff contains a melody of eighth and quarter notes. The bass clef staff contains a bass line of eighth and quarter notes. Above the treble staff, one guitar chord diagram is shown: A B \flat .

The fourth system of music consists of two staves. The treble clef staff contains a melody of eighth and quarter notes. The bass clef staff contains a bass line of eighth and quarter notes.

The fifth system of music consists of two staves. The treble clef staff contains a melody of eighth and quarter notes. The bass clef staff contains a bass line of eighth and quarter notes.

RANGERS

Words and Music by
ALISON SUDOL, LUKAS BURTON
and HAL CRAGIN

Moderately fast ♩ = 126



Am C

mf

(with pedal)



Am C

1. The

Verse:



Am C

paths have been crossed. The
2. Further in and on we go.



crumbs are gone and the way, and the way is lost.
 sight - less crea - tures, tug - ging at our clothes.



Mel-an - chol - y phan - tons eye our skins
 Cut-ting through the twi - light sword in hand, and



poi-soned ap - ples fall - ing with the wind
 stran-gers once u - nit - ed a - gainst the land.



Hear the sigh of the trees,
 At the sound of the bells, they're



Those who en - ter here nev - er leave }
 pull - ing pa - per lan - terns from their shelves }

Chorus:



And the rang - ers stream out of their cab - ins. They are the hunt - ers, we



are the rab - bits, and may - be we don't want to be found,



may - be we don't want to be found

23



C



may - be we don't want you track - ing us down. The rang - ers stream out

G



of their cab - ins, rais - ing their mus - kets, flash - ing their bad - ges, but

F



G



may - be we don't want to be found, may - be we don't want to

To Coda



be found



Ah. _____ ah _____



Let's keep hid - ing. _____ all qui - et - like. _____



They'll keep seek - ing. _____ but they won't find _____ us.



Let's keep liv - ing our _____ qui - et live

D.S. al Coda

G C G C G

you and I. you and I. And the

Coda

Am

Dm

G

C

rit.

YOU PICKED ME

Words and Music by
ALISON SUDOL, LUKAS BURTON
and HAL CRAGIN

Moderately slow $\text{♩} = 80$

Dm
F
F6
F
Dm
Dm(9)

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending pattern, while the left hand plays a steady eighth-note accompaniment. The dynamics are marked *mf*. Chord diagrams for Dm, F, F6, F, Dm, and Dm(9) are provided above the staff.

Verse:

F
F6
F
Dm
F

1. One, two, three, count - ing out the signs we see. The
 2. So soft - ly, rain a - gainst the win - dows and the

The first line of the verse features a vocal melody with lyrics. The piano accompaniment continues with the same eighth-note pattern. Dynamics are marked *mp*. Chord diagrams for F, F6, F, Dm, and F are shown above the staff.

Dm
F
Dm

tall build - ings fad - ing in the dis - tance, on - ly dots on a
 strong col - fee warm - ing up my fin - gers in this fish - er - man's

The second line of the verse continues the vocal melody and piano accompaniment. Dynamics are marked *mp*. Chord diagrams for Dm, F, and Dm are shown above the staff.

F
Dm
F

map. house. Four, five, six, the two of us, a per - fect lit. You're
 You got me, searched the sand and climbed the tree and

The third line of the verse concludes the vocal melody and piano accompaniment. Dynamics are marked *mp*. Chord diagrams for F, Dm, and F are shown above the staff.



all mine. all mine. }
brought me back down.. }

And all I can

mf



say is you blow me a - way..

Chorus:



me. Like an ap - ple on the tree. hid - ing out be - hind the leaves. I was dif - fi - cult to



reach, but you picked me. Like a shell up - on a beach. just an - oth - er pret - ty



To Coda

piece. I was dif - fi - cult to see, but you picked



me, yeah, you picked me.




Bridge:



me, yeah, you picked me.



(Ba ha ba ba ba ba ba ba ba ba.) (Ba ba ba ba ba ba ba ba ba ba.)



Ooh. Ah.



Ooh (Ooh)



Ah. (Ah)



Like an ap - ple on the tree, hid - ing out be - hind the leaves, I was dif - fi - cult to

mp



reach, but you picked me. Like a shell up - on a beach, just an - oth - er pret - ty



D.S. al Coda

piece, I was dif - fi - cult to see, but you picked

cresc.

Coda



me. yeah, you picked me.

decresc. *p*

THINK OF YOU

Moderately fast (♩ = 126)

Words and Music by
ALISON SUDOL



mp

(with pedal)



I, it's

Verse 1:



one hun - dred and nine de - grees in this crowd - ed room no



room to breathe with walls as cold as a gal - ler - y



This is no place for me... Such hard fac - es set in smoke, the



smell lin - gers in my clothes. It's a bad night to

be a - lone but that's the way it goes and I

Chorus:



think of you when - ev - er life gets me down. I

D_b **G_b**

think of you when-ev - er you're not a - round_ And you

D_b **E_b** **G_b**

rest_ your_ bones_ some-where

D_b **E_b** **G_b**

far_ from my own_ yeah_ but

D_b **G_b** **D_b** **To Coda** ◆

you_ still pull_ me_ home. 2. 1

dim.

Verse 2:



B7m



thought I had it fig-ured out in a brand-new life with a great big house and

mp

G7



green ini-tials on the tow'ls I should be hap-py now Well, you've

D7



B7m



got your-self a fam-i-ly and you plant-ed roots down by the sea. I

G7



D.S. al Coda

saw you once on the street. you did-n't no-tice me. But I



(Synthesizer)

dim. mp

3



Bridge:

D>



Bm



Just to put your mind at ease, you don't owe me an - y - thing. You

mp

G



paid me well in mem - o - ries. And I

8

Chorus:



think of you when-ev-er life gets me down. 1

mf



think of you when-ev-er you're not a-round..



And you rest your bones



some-where far from my own



yeah. but you still pull me home.



Yeah. you still

dim. poco a poco



pull me home.



You still pull me home.

p *rit.*

ALMOST LOVER

Words and Music by
ALISON SUDOL

Slowly (♩ = 63)

Am F Am F

1. Your fin - ger -

p

(with pedal)

Verse 1:

Am F Am

tips a - cross my skin. the palm trees sway - ing in the wind; im - ag - es.

F Am F

You sang me Span - ish lul - la - bies, the sweet - est sad - ness in your eyes; clev - er.

Pre-chorus:

Am



F/A



G



trick... Well, I'd nev - er want to see you un -

mp

C



Dm



G



hap-py. I thought you'd want the same { for me. for me. }

p.

Chorus:

C



G



Good - bye, my al - most lov - er. Good - bye, my hope - less dream...

mf

Dm



F



I'm try - ing not to think a - bout you. Can't you just let me be? _____



So long — my luck - less ro - mance. My back — is turned on you —



To Coda ◉

Should have known — you'd bring me heart - ache. Al - most lov - ers al - ways —



Verse 2:

do. — 2. We walked a - long a crowd - ed street. — You took my

dim. *mp*



hand and danced — with me; — im - ag - es.

F

Am

And when you left, you kissed my lips. You told me you would

F

Am

nev - er, nev - er for - get these im - ag - es, oh no.

D.S. al Coda

Coda

F

C

Bdim

Well, I'd

do.

Bridge:

Am

G

I can - not go to the o - cean. I can - not drive the streets at

F

Em



night I can - not wake up in the morn - ing with - out you on my mind

Am

G



So you're gone and I'm haunt - ed, and I'll bet you are just

F

Dm



fine. Did I make it that eas - y to walk right in and out of my

mp *a tempo*

G

Chorus:

C



life? Good - bye, my al - most lov - er.

mp

G C Dm

Good-bye... my hope - less dream... I'm try - ing not to think a - bout... you.

F C

Why can't you just let me be? So long... my luck - less ro - mance.

cresc. *mf*

G Dm

My back... is turned on... you... Should have known...you'd bring me heart - ache.

F C

Al - most lov - ers al - ways... do.

mp

ASHES AND WINE

Gtr. tuned down 1/2 step.

- ⑥ = E♭ ③ = G♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ① = E♭

Words and Music by
ALISON SUDOL, LUKAS BURTON
and HAL CRAGIN

Slowly (♩ = 72)

Guitar → E
Piano → E♭

1. Don't

(with pedal)

Verse:

know what to do — an - y - more. I've lost the on - ly love worth fight - ing —

2. See additional lyrics

— for. And I'll drown in my tear - storm - ing — sea. And



that would show_ you, that would make_ you hurt like_ me_ All the same,



I don't want mud - sling - ing games_ It's just a shame_ to

Chorus:



let you walk a - way_ Is there_ a chance_ a frag - ment of light_

mf



_ at the end_ of the tun - nel, a rea - son to fight?_ Is there_ a chance_



— you may change your mind, or are we ash - es and wine?

dim.

1.



Ooo... 2. Don't

2.



Bridge:



And I'll tear my - self a - way -

cresc. *mf*



if that is what you need. There is noth - ing left.

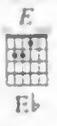
mp



to say. But

p

Chorus:



is there a chance, a frag - ment of light at the end of the tun -

f



nel, a rea - son to fight? Is there a chance you may change your mind,



or are we ash - es and wine,

dim. *mf*



re - duced to ash - es and wine.



or are we ash - es?

p *poco rit.*

Verse 2:

Don't know if our fate's already sealed.
 This day's a spinning circus on a wheel.
 And I'm ill with the thought of your kiss,
 Coffee-laced, intoxicating on her lips.
 Shut it out, I've got no claim on you now.
 I'm not allowed to wear your freedom down, no.
 (*To Chorus:*)

NEAR TO YOU

Words and Music by
ALISON SUDOL and NICKLAS SAMPLE

Moderately slow ♩ = 72

Guitar Capo 1 →

C

F/C

C

F/C

Piano → D♭

G♭D♭

D♭

G♭D♭

Verse:

C

F

D♭

G♭

Dm

C

E♭m

D♭

C
Db
 F
Gb
 Dm
Ebm

loved him so, but I let him go, 'cause I knew he'd never love me.
 bat - tle - scarred, but I am work - ing, oh, so hard to get back to who I used to

C
Db
 Dm
Ebm

back
 he.

Such pain as this should-n't have to be ex -
 He's dis - ap - pear - ing, fad - ing

C
Db
 Dm
Ebm

pe - ri - enced I'm still reel - ing from the loss, still a lit - tle bit de -
 stead - i - ly. Well, I'm so close to be - ing yours, won't you

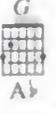
C
Db
 G
Ab

lir - i - ous, yeah.
 stay with me, please?

Chorus



Near to you, I am heal - ing, but it's tak - ing so long.



To Coda

'Cause though he's gone and you are won - der - ful, it's hard to move on. Yet, I'm



bet - ter near to you.

2. Well,



bet - ter near to you. Yet, I'm bet - ter near to

Bridge:

Dm



Ebm

A+



Bb+

Dm



Ebm

A+



Bb+

Dm



Ebm

you... I on - ly

Db+



D+

Dm



Ebm

A+



Bb+

Dm



Ebm

know that I am bet - ter where you are... I on - ly

A+



Bb+

Dm



Ebm

A+



Bb+

Dm



Ebm

know that I am bet - ter where you are... I on - ly

A+



Bb+

F/C



Gb/Db

G



Ab

D.S. § al Coda

know that I be - long... where you are...

Coda



bet - ter near _____ to you. _____ Yet. _____ I'm



bet - ter near _____ to you. _____



dim. poco a poco *pp*

Gtr. tuned down 1/2 step:

- ⑥ = E♭ ③ = G♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ① = F♭

LIAR, LIAR

Words and Music by
ALISON SUDOL

Waltz (♩ = 108)

N.C.

(Accordion)

Moderate rock (♩ = 120)

Guitar → E

Piano → E♭

A/C♯

A/C

A

A♭

E

E♭

Verse:



1. Li - ar, li - ar, you're such a great big li - ar,
 2. Sick and tir - ed of this mad de - si - re.

mp



with the tall - est tales that I have ev - er heard
 flut - ter - ing in - side me like a hawk



Fi - re, fi - re, you set my soul on
 Wi - re, wi - re, you've got my hands on



fi - re, Well, laugh - ing in the cor -
 wi - res heav - en help you when



ner as it burns Right he - tween
I get them off. Right be - tween.



the ribs it's sink ing in
the ribs you'll feel it then.

Chorus:



Oh oh the si - rens sang so sweet and watched the



sail - ors go - ing down Oh oh you

A/C#
A#C

A
A#

talk to me in si - ren song, yeah, an - y - one would drown.

1.

E
E#

an - y - one would drown.

dim.

2.

Interlude:

E
E#

B/D#
B#D

B
B#

an - y - one would drown.

mp

E
E#

B/D#
B#D

B
B#

A
A#

E/G#
EWG

B
Bb

Bridge:

A
Ab

E/G#
EWG

B
Bb

F#m
Fm

All the ships go down

A
Ab

E/G#
EWG

E
Eb

B
Bb

fol - low - ing the sound.

A
Ab

E/G#
EWG

B
Bb

All the ships go down

Chorus

E



E♭

A/C♯



A♭/C

Oh oh the si - rens sang so sweet and watched the

mp

A



A♭

E



E♭

sail - ors go - ing down. (Oh, oh) Oh oh you

A/C♯



A/C

A



A♭

talk to me in si - ren song, yeah, an - y - one would drown.

cresc.

Chorus:

E



E♭

Oh oh the si - rens sang so

mf



sweet_ and watched_ the sail - ors go - ing down_



Oh_ oh_ you talk_ to_ me_ in si - ren song, yeah,



an - y - one would_ drown_ an - y - one would_



drown_

dim. *mp*

cresc.

Cm
Cm

A
Ab

Guitar solo ad lib.

E
Eb

mf

Cm
Cm

A
Ab

mp

dim.

E
Eb

E2
Eb2

Repeat 6 times

E
Eb

E2
Eb2

E
Eb

E2
Eb2

p

Repeat and fade

LAST OF DAYS

Words and Music by
ALISON SUDOL

Moderately slow (half-time feel) (♩ = 126)

Am Cmaj7 Gm F C

The first system of music features a guitar part with five chords: Am, Cmaj7, Gm, F, and C. Below the guitar part is a piano accompaniment consisting of a treble and bass clef. The piano part begins with a piano (*p*) dynamic and includes a pedal instruction "(with pedal)".

(with pedal)

Am Cmaj7 Gm F C

The second system continues the guitar part with the same five chords: Am, Cmaj7, Gm, F, and C. The piano accompaniment continues with a treble and bass clef, maintaining the *p* dynamic.

Verse:

Am Cmaj7 Gm F C

The verse section begins with the guitar part and piano accompaniment. The lyrics are: "1. Some-thing's caus - ing feet to fly, ris - ing like a dark_ knight in si - lence. sun is in the east, ris - ing for the beasts, and the beau - ties." The piano part includes a piano (*p*) dynamic and a pedal instruction.



Traf - fic's slow with bio - ken boats head - ing for the sky and I'm an
 I wish that I could tear it down, plant it in the ground to warm...



is - land. I watched you dis - ap - pear in - to the
 your face. I built my - self a cas - tle on the



clouds _____ swept a - way in - to an - oth - er town. _____
 beach, _____ watch - ing as it slid in - to the sea. _____ }



The

Chorus:

Am G C

world car - ries on _____ with - out _____ you. But

mp

Am G C

noth - ing re - mains _____ the same.

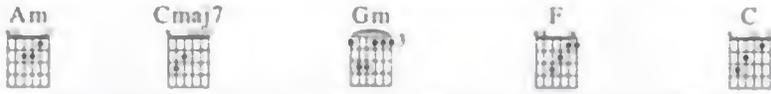
Am G C *To Coda*

I'll be lost with - out _____ you _____ un -

Am G C 1.

til the last _____ of days _____

dim.



2. The

p



Un - til the last of days.




Through

cresc.

70 Bridge:

F C G

wars and har-vest moons.

mf

Detailed description: This system contains the first two measures of the bridge. The vocal line starts with a half note 'wars' on a whole note, followed by 'and' on a quarter note, 'har-' on a quarter note, 'vest' on a quarter note, and 'moons.' on a half note. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. Chord diagrams for F, C, and G are shown above the vocal staff.

F C G

I will wait for you.

Detailed description: This system contains the next two measures. The vocal line has a half note 'I', a quarter note 'will', a quarter note 'wait', a quarter note 'for', and a half note 'you.'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for F, C, and G are shown above the vocal staff.

F C G F

Detailed description: This system contains the next two measures, which are primarily piano accompaniment. The vocal line has whole rests. The piano accompaniment features a consistent eighth-note bass line and a treble line with chords and moving lines. Chord diagrams for F, C, G, and F are shown above the vocal staff.

C G C

The

dim.

D.S. al Coda

Detailed description: This system contains the final two measures of the bridge. The vocal line has whole rests. The piano accompaniment features a consistent eighth-note bass line and a treble line with chords and moving lines. Chord diagrams for C, G, and C are shown above the vocal staff. The system ends with the instruction 'D.S. al Coda' and the word 'The' appearing at the end of the vocal line.

Coda

Am G C

til the last of days

dim.

Am G C

un - til the last of days

p

Am Cmaj7 Gm F C

pp *rit.*

LIFESIZE

Words and Music by
ALISON SUDOL, LUKAS BURTON
and HAL CRAGIN

Moderate, steady beat ♩ = 120

Guitar Capo 1 → D



Piano → E♭

The first system of music features a treble clef staff with a key signature of two flats and a 4/4 time signature. The piano accompaniment consists of a right hand playing chords and a left hand playing a steady eighth-note bass line. Dynamics markings include *mp* and *mf*.

A/D
B♭/E♭

D
E♭

The second system continues the musical notation, showing the progression of chords and the piano accompaniment. The guitar part includes a treble clef staff with rests and a bass clef staff with notes.

A/D
B♭/E♭

The third system concludes the musical notation on this page, showing the final chords and piano accompaniment for the section.

Lifesize - B - 1
29110

Verse 1:



1. We stood so tall, we caught a plane by the wing



and held it safe until we found it a place to



land. We laid a cross



the ocean wide, bridged the gap in record time.



The peo - ple trav - eled a - cross_ and kissed our_ han



All for love, we be-come:

Chorus:



Larg - er than life - size, won - der - some, great in the ey



of some - one. Larg - er than life - size we be - come.



great in the eyes of some one.



Oo.

Verse 2:



2. We smiled so bright, the sun went down, rose above.



the mad-d'ning crowd. We lit the streets with the sweet-est glow.



We held the globe.



and made it turn, wandered through the universe.



The men of science observed through telescopes.

D.S. al Coda



All for love, we become

— of some one. (1st time only, lead vocal ad lib through repeats)

Chord diagrams: G (A♭), G/B (A♭/C), G (A♭)

Detailed description: This system contains the first system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line has the lyrics "of some one." with a long note on "one." and a fermata. The piano accompaniment consists of a treble and bass line. Above the system are three guitar chord diagrams: G (A♭), G/B (A♭/C), and G (A♭).

1. 2.

Chord diagrams: D (E♭), A (B♭), D (E♭), A (B♭)

Detailed description: This system contains the second system of music, including first and second endings. The first ending is marked with a '1.' and the second with a '2.'. The piano accompaniment features a rhythmic pattern of eighth notes. Above the system are four guitar chord diagrams: D (E♭), A (B♭), D (E♭), and A (B♭).

3. 4.

Chord diagram: D (E♭)

Detailed description: This system contains the third system of music, including third and fourth endings. The piano accompaniment continues with the eighth-note pattern. Above the system are two guitar chord diagrams: D (E♭) and D (E♭).

A (B♭)

Chord diagram: A (B♭)

Detailed description: This system contains the fourth system of music, which is primarily piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes. Above the system is one guitar chord diagram: A (B♭).



Musical notation for the first system, including vocal line and piano accompaniment.



Musical notation for the second system, including vocal line and piano accompaniment. Lyrics: *Larg-er than life - size we be - come.*



Musical notation for the third system, including vocal line and piano accompaniment. Lyrics: *Larg-er than life -*



Musical notation for the fourth system, including vocal line and piano accompaniment. Lyrics: *size we be - come.*



Musical notation for the first system, including treble and bass staves for piano accompaniment and a vocal line.



Musical notation for the second system, including treble and bass staves for piano accompaniment and a vocal line with lyrics: "Great in the eyes of some one."



Musical notation for the third system, including treble and bass staves for piano accompaniment and a vocal line.



Musical notation for the fourth system, including treble and bass staves for piano accompaniment and a vocal line. The word "rit." is written below the piano accompaniment.

HOPE FOR THE HOPELESS

Words and Music by
ALISON SUDOL, LUKAS BURTON
and HAL CRAGIN

Moderately ♩ = 104



mp
(with pedal)



Verse 1:



1. Stitch in your knit - ted brow,



and you don't know how you're gon - na get it out



Crushed

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 sharps (F# and C#). The vocal line begins with a melodic phrase that is held over by a slur. The piano accompaniment consists of chords and moving lines in both hands.



un - der heav - y chest... try'n' to catch your breath...

The second system continues the vocal line with the lyrics "un - der heav - y chest... try'n' to catch your breath...". The piano accompaniment provides harmonic support with chords and moving lines.



but it al - ways beats you by a step.

The third system features the vocal line with the lyrics "but it al - ways beats you by a step.". The piano accompaniment continues with chords and moving lines.



all right, now... Mak - ing the best

The fourth system concludes the page with the vocal line lyrics "all right, now... Mak - ing the best". The piano accompaniment provides the final harmonic context.



— of it. — play-ing the hands — you get. —



you're not a - lone — in this. — There's

Chorus:



hope — for — the hope - less.



There's hope — for — the

hope - less. There's hope.

cresc.

Verse 2:

D G

2. Cold in a sum-mer breeze.

mf

D

yeah, you're shiv - er - ing on your bend - ed knee.

G D

Still.

G



though your heart is sore and the heav-ens pour...

D



G



like a wil-low bend-ing with the storm.

D



you'll make it Run-ning a-gainst

G



D



the wind, playing the cards you get.



some-thing is bound to give. There's

Chorus:

D/F#



hope for the hope less.

G



There's hope for the

D/F#



G



hope less. There's hope.



There's

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 sharps (F# and C#). The vocal line begins with a half note G4, followed by a quarter note A4, and then a quarter rest. A slur covers the first two notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a series of chords in the right hand.



hope.

The second system continues the vocal line with a half note G4, followed by quarter notes A4 and B4, and then a quarter rest. A slur covers the first three notes. The piano accompaniment continues with similar rhythmic patterns.



There's hope.

The third system shows the vocal line with a quarter rest, followed by a half note G4, and then a quarter note A4. A slur covers the last two notes. The piano accompaniment continues.



The fourth system shows the piano accompaniment continuing with eighth-note bass lines and chords in the right hand.



First system of musical notation, including a vocal line and piano accompaniment.



Second system of musical notation, including a vocal line and piano accompaniment.



Third system of musical notation, including a vocal line with lyrics and piano accompaniment.

There's hope.



Fourth system of musical notation, including a vocal line and piano accompaniment.

decresc.

mp

BORROWED TIME

Words and Music by
ALISON SUDOL and ANTHONY PENALOZA

Moderately ♩ = 120

Guitar Capo 6 → Em
Piano → Bbm



C/G
Gb/Db




mf
(with pedal)

Em
Bbm



C/G
Gb/Db




Verse 1:

Em
Bbm



C/G
Gb/Db




1. Thick as thieves_ the last_ of leaves_ in the win-ter sun.



Bbm



Gb/Db

Hold-ing fast, — this freez - ing branch — is home to us, —

Chorus:



D \flat



G \flat



F

Step, step — right o - ver the line, — and on - to bor - rowed time, —



D \flat



G \flat



F

— When it's life, — not wait - ing to die, — wait - ing to di - vide, —



Bbm



G \flat

— to di - vide. —

Verse 2:



2. Count-ing stars... and pass - ing cars... on the in - ter-state. The end.



... is near... I feel it, dear... but I am not a-fraid.

Chorus:



Step. step... right o - ver the line and



in - to bor - rowed... time... When it's life... not wait - ing to die...

C



Gb

B



F

wait - ing to di - vide, to di - vide.

Bridge:

Em



Bbm

C



Gb

But you say you're get - ting tired. You're tired, and so am I.

Em



Bbm

C



Gb

When you fall, I'll fall be - hind.

G



Db

C



Gb



First system of musical notation. The vocal line consists of whole notes on a staff with a key signature of two flats. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Chorus:



Second system of musical notation, the start of the chorus. The vocal line includes the lyrics: "Step, step right o - ver the line, and". The piano accompaniment continues with a similar rhythmic pattern.



Third system of musical notation. The vocal line includes the lyrics: "on - to bor - rowed, time. When it's life, not wait - ing to die,". The piano accompaniment features a more active right-hand melody.



Fourth system of musical notation. The vocal line includes the lyrics: "wait - ing to di - vide, to di - vide,". The piano accompaniment concludes with a sustained bass note and a final chord.



But you say—



— you're get - ting tired. You're tired. and so am I.



When you fall, I'll fall be - hind.



1.2. 3.



COME ON, COME OUT
THE MINNOW & THE TROUT
WHISPER
YOU PICKED ME
RANGERS
ALMOST LOVER
THINK OF YOU
ASHES AND WINE
LIAR, LIAR
LAST OF DAYS
LIFESIZE
NEAR TO YOU
HOPE FOR THE HOPELESS
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