

# Adelaide

Ben Folds  
Arr. Rhys Madigan

Relaxed, ♩=116

*mp*

SOPRANO  
A - de-laide, on a plane, far from the U - ni - ted States, of L. A., Drop-ping in from ou - ter space, takes

SOPRALTO  
A - de-laide, on a plane, far from the U - ni - ted States, of

ALTO  
Relaxed, ♩=116  
A - de-laide, on

Electric Bass

6

*cresc.*

S.  
a day, now I see the bo - gans at the mo - tor race. Here you know the world could turn or crash and burn, and

S.  
L. A., now I see the bo - gans at the mo - tor race. Here you know the A - de-laide, on a plane, and

A.  
a plane, far from the U - ni - ted States, of L. A., Drop-ping in from world could turn or crash and burn, and

T.  
bo - gans at the mo - tor race. Here you know the world could turn or crash and burn, and

Bar.  
A - de-laide, on a plane, and

E. Bass

11

S.  
you would ne - ver know it. Go-ing where the air is clear, there's bet - ter beer in A - de-laide.

S.  
you would ne - ver know it. Go-ing where the air is clear, there's bet - ter beer in A - de-laide.

A.  
you would ne - ver know it. Go-ing where the air clear be beer A - de-laide.

T.  
you would ne - ver know it. Go-ing where the air is clear, there's bet - ter beer in A - de-laide.

Bar.  
you would ne - ver know it. Go-ing where the air clear be beer A - de-laide.

B.  
you would ne - ver know it. Go-ing where the air clear be beer A - de-laide.

E. Bass

17 *mf*

S. Char - lie Hill - Smith's for - ty, some-one spiked my rice, the rest his - to - ry. Now I am a

A. some-one spiked my rice, the rest his - to - ry.

T. Char - lie Hill - Smith's for - ty, some-one spiked my rice, the rest his - to - ry. Now I am a

B. some-one spiked my rice, the rest his - to - ry.

E. Bass

21

S. fix - ture down Run - dle Mall, star-ing as the lo - cals pass sil - ver balls. I can see their

S. Run - dle Mall, star-ing as the lo - cals pass sil - ver balls. I can see their

A. fix - ture down Run - dle Mall, star-ing as the lo - cals pass sil - ver balls. I can see their

T. fix - ture down Run - dle Mall, star-ing as the lo - cals pass sil - ver balls. I can see their

Bar. fix - ture down Run - dle Mall, star-ing as the lo - cals pass sil - ver balls. I can see their

E. Bass

25 *cresc.* *dim.*

S. eyes a-round, they're poin - ted down, they scan the span - ning side - walk, lear-ning that their

S. eyes a-round, they're poin - ted down, they scan the span - ning side - walk, lear-ning that their

A. eyes a - round poin - ted down, they scan the span - ning side - walk, lear-ning that their *dim.*

T. eyes a-round, they're poin - ted down, they scan the span - ning side - walk, lear-ning that their

Bar. eyes a-round, they're poin - ted down, they scan the span - ning side - walk, lear-ning that their

B. eyes a - round poin - ted down, they scan the span - ning side - walk, lear-ning that their

E. Bass

29

S. is no hur - ry, fuss or wor - ry, A - de-laide.

S. ee ah \_\_\_\_\_ A - de-laide.

A. ee ah \_\_\_\_\_ A - de-laide.

T. is no hur - ry, fuss or wor - ry, A - de-laide.

Bar. ee ah \_\_\_\_\_ A - de-laide.

B. ee ah \_\_\_\_\_ A - de-laide.

E. Bass

Detailed description: This is a musical score for a vocal ensemble, page 29. It features seven staves. The vocal parts (Soprano, Alto, Tenor, Baritone, Bass) all sing the same lyrics: "is no hur - ry, fuss or wor - ry, A - de-laide." The Soprano and Tenor parts are in treble clef, while the Baritone and Bass parts are in bass clef. The Alto and Baritone parts have a vocal line with a long note on "ah" followed by a rest. The E. Bass part is a continuous eighth-note accompaniment. The music is in a key with one flat (B-flat major or D minor) and a common time signature.

33 *Busily (slightly faster)*

S. Doo... *sim.*

S. Doo...

A. Doo... *Busily (slightly faster)* *sim.*

T. Doo...

Bar. Doo...

B. Doo... *sim.*

E. Bass

37

S. ahh (aspirated)

S. ahh (aspirated)

A. ahh (aspirated)

T. ahh (aspirated)

Bar. ahh (aspirated)

B. ahh (aspirated)

E. Bass

41 *Calmly (slightly slower)*

S. It's rain - ing in A - de - laide. A face is wait - ing in a win - dow.

S. ah \_\_\_\_\_

A. Doo...

T.

Bar. ah \_\_\_\_\_

B. Bom bom ah \_\_\_\_\_

E. Bass

45

S. A voice says why A - de - laide? You could live a - ny - where and I say,

S. I say,

A. I say,

T. I say,

Bar. I say,

B. Bom bom ah \_\_\_\_\_ I say,

E. Bass

49 *Increasing intensity (Tempo I)* Single voices:  
 (1) Be - cause I want to, (2) I real - ly want to,

S. ya ya ... ya ya ...

S. ya ya ... ya ya ...

A. ya ya ... ya ya ...

T. ya ya ... ya ya ...

Bar. ya ya ... ya ya ...

B. ya ya ... ya ya ...

E. Bass

53 Voice (1) and voice (2) 8vb:  
 I real - ly real - ly want to!

S. ya ya ...

S. ya ya ...

A. ya ya ...

T. ya ya *sp* A - de-laide, on a plane, far from the U -

Bar. ya ya ...

B. ya ya ... *sp* A - de-laide, on a plane, far from the U -

E. Bass

57

A. Drop-ping in from ou - ter space, takes a day, now I see the

T. ni - ted States, of L. A., Drop-ping in from ou - ter space, takes a day, now I see the

B. ni - ted States, of L. A., Drop-ping in from ou - ter space, takes a day, now I see the

E. Bass

61 *cresc.*

S. Here you know the world could turn or crash and burn, and

S. Here you know the world could turn or crash and burn, and

A. bo - gans at the mo - tor race. Here you know the world could turn or crash and burn, and

T. bo - gans at the mo - tor race. Here you know the world could turn or crash and burn, and

Bar. Here you know the world could turn or crash and burn, and

B. bo - gans at the mo - tor race. Here you know the world could turn or crash and burn, and

E. Bass

65 *frenetically*

S. you would ne - ver know it. Real-ly got to make it to the fi - nish line,

S. you would ne - ver know it. Real-ly got to make it to the fi - nish line,

A. you would ne - ver know it. Real-ly got to make it to the fi - nish line,

T. you would ne - ver know it. Real-ly got to make it to the fi - nish line,

Bar. you would ne - ver know it. Real-ly got to make it to the fi - nish line,

B. you would ne - ver know it. Real-ly got to make it to the fi - nish line,

E. Bass

69

S. get the re - cord done on time, pack my bags and catch a flight, and

S. get the re - cord done on time, pack my bags and catch a flight, and

A. get the re - cord done on time, pack my bags and catch a flight, and

T. get the re - cord done on time, pack my bags and catch a flight, and

Bar. get the re - cord done on time, pack my bags and catch a flight, and

B. get the re - cord done on time, pack my bags and catch a flight, and

E. Bass

73 *Dying away*

S. you can kiss my ass good-bye on A - de-laide. A - de-laide.

S. you can kiss my ass good - bye on A - de-laide.

A. you can kiss my ass good-bye on A - de-laide. A - de-laide.

T. you can kiss my ass good-bye on A - de-laide. A - de-laide.

Bar. you can kiss my ass good - bye on A - de-laide.

B. you can kiss my ass good-bye on A - de-laide. A - de-laide.

E. Bass

78

S. A - de-laide.

A. A - de-laide.

B. A - de-laide.

E. Bass