

# Foundations

Words & Music by Kate Nash & Paul Epworth

$\text{♩} = 160$

Piano introduction in 4/4 time. The right hand plays chords: C, F, C, F, C, F, G, F. The left hand plays a simple bass line: - (rest), - (rest), - (rest), - (rest), G4 (quarter), - (rest), - (rest), - (rest).

Vocal and piano accompaniment for the first line of lyrics. The right hand plays a melody with lyrics: "1. Thurs-day\_\_\_ night, ev-'ry- thing's\_ fine, ex - cept you've\_ got that look in your eye; when I'm". The left hand plays a bass line. Chord diagrams for C, F, C, and F are shown above the staff.

Vocal and piano accompaniment for the second line of lyrics. The right hand plays a melody with lyrics: "tell-ing a sto-ry and you find it bor-ing, you'rethink-ing of some-thing to\_\_\_ say. You go a-". The left hand plays a bass line. Chord diagrams for C, F, G, and F are shown above the staff.

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- long with it\_\_\_ then drop\_\_\_ it and hu - mil - i - ate\_\_\_ me in front\_\_\_ of our\_\_\_






\_\_\_ friends. 2. Then






I'll use that\_\_\_ voice that you find an - noy - ing and say some - thing like Spoken: "Yeah, intelligent input, darling.  
 3. You've said, "I\_\_\_ must eat so many lem - ons, \_\_\_ 'cause I am so bit - ter."






Why don't you just have another beer, then?" Then you'll  
 Spoken: I said, "I'd rather be with your friends, mate, 'cause they are much fitter."


C F C F



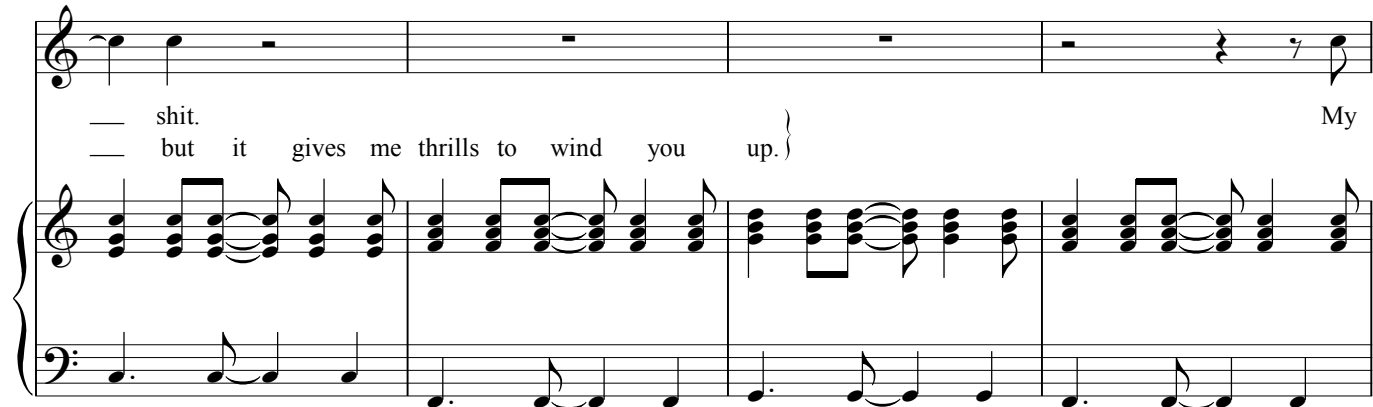
call me a\_\_\_\_ bitch, and ev-'ry-one we're\_ with will\_\_ be em - bar-rassed, and I won't\_ give a\_\_\_\_  
 Yes, it was child-ish and you got ag-gres - sive, and I must ad - mit that I was\_ a bit scared,




C F G F



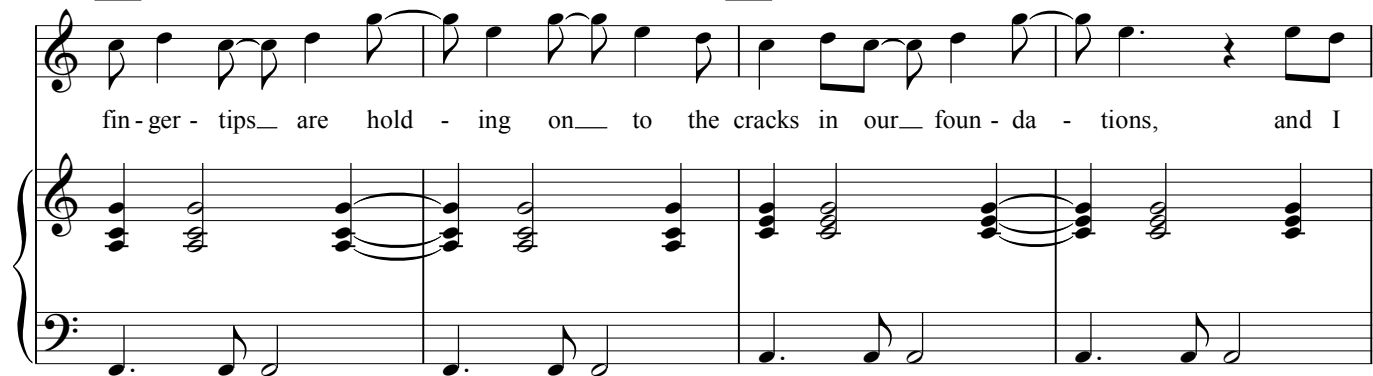
\_\_\_\_ shit.  
 \_\_\_\_ but it gives me thrills to wind you up. } My



Fadd9 Am7



fin - ger - tips\_\_ are hold - ing on\_\_ to the cracks in our\_\_ foun - da - tions, and I



G Fadd9



know that I\_\_\_\_ should let\_\_\_\_ go, but I\_\_\_\_ can't. And



Am<sup>7</sup>  G 





ev-'ry time we fight I know it's not right, ev-'ry time that you're up - set and I smile.



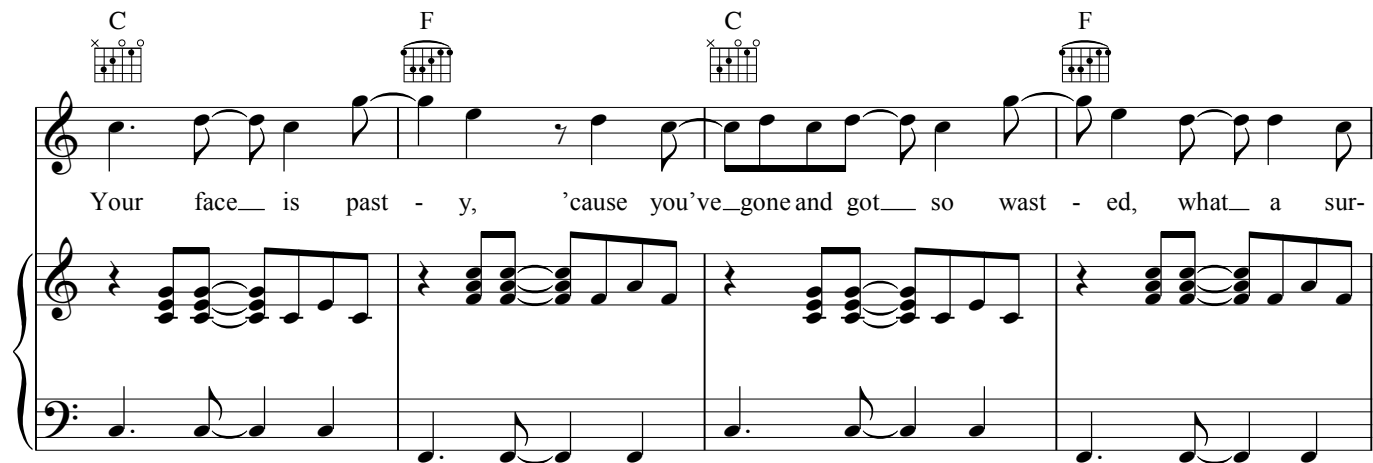
Fadd<sup>9</sup>  G  *To Coda*  $\phi$





I know I should for - get, but I can't.



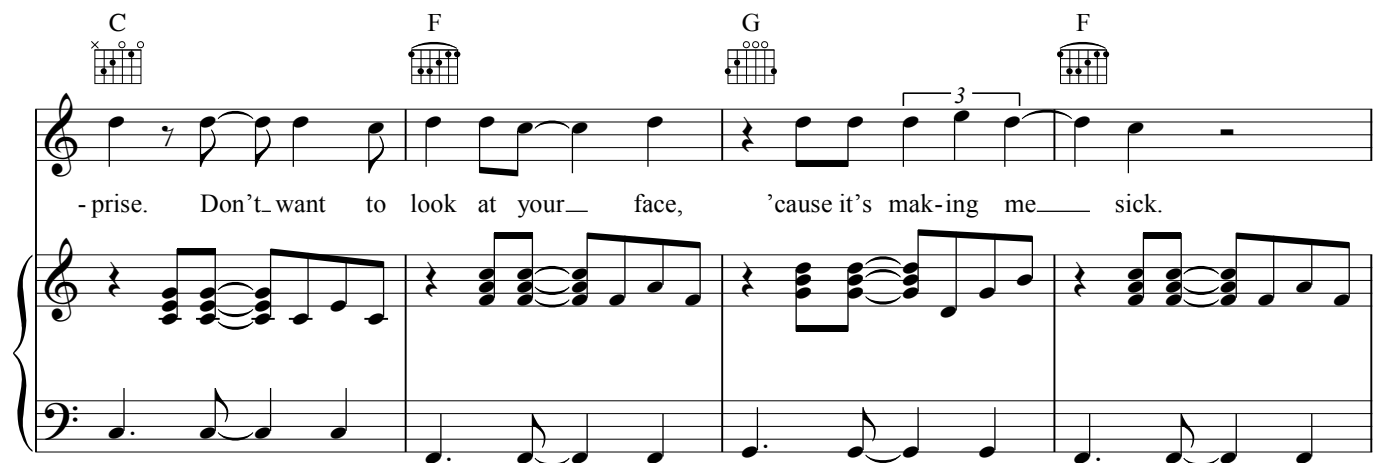
C  F  C  F 

Your face is past - y, 'cause you've gone and got so wast - ed, what a sur-



C  F  G  F 

-prise. Don't want to look at your face, 'cause it's mak-ing me sick.



C F C F

You've gone and got sick on my train - ers. I on-ly got these yes - ter

C F G F

- day, oh my gosh, *Spoken: I cannot be bothered with this.* Well

C F C F

I'll leave you there till the morn-ing, and I pur-pose-ly won't turn the heat-ing on, and dear-

C F G F *D.S. al Coda*

— God, I hope I'm not stuck with this one. My

# CODA

Fadd9



And ev - 'ry time we fight I know it's not

Am7



G



right, ev - 'ry time that you're up - set and I smile, I know I should

Fadd9



for - get, but I can't. And

Am7




G




ev - 'ry time we fight I know it's not right, ev - 'ry time that you're


Fadd9



up - set and I smile, I know I should for - get, but I




G




can't.


F




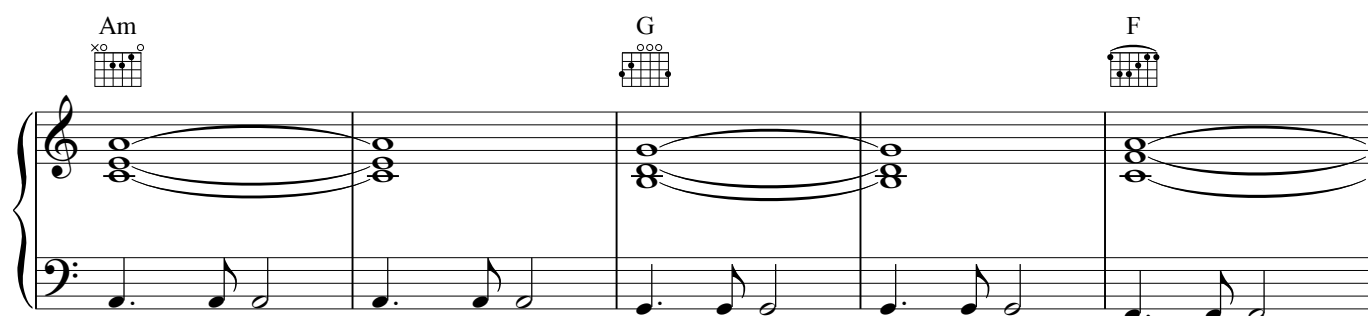

Am



G



F


Am




G




F



G



Am

