

# IT'S TOO LATE

Words and Music by CAROLE KING  
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Moderately slow

Am<sup>7</sup> D<sup>6</sup> Am<sup>7</sup> D<sup>6</sup>


*mp*

Stayed in bed all morn-in' just to pass the time. —  
used to be so eas-y, liv-in' here with you. —

There's some-thin' wrong here, there can be no de-ny-in'. One of us — is chang-in', or  
You were light and breez-y, an' I knew — just what to do. Now you look so un-hap-py, and I —

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Gm<sup>7</sup> Fmaj<sup>7</sup>



may - be we've just \_ stopped \_ try - in'. \_


feel \_ like a fool. \_

And it's too \_

*mf*


§

B♭maj<sup>7</sup> Fmaj<sup>7</sup> B♭maj<sup>7</sup>



late, ba - by, now \_ it's too \_ late, \_ though we real - ly did \_ try to make.

Fmaj<sup>7</sup> B♭maj<sup>7</sup> Fmaj<sup>7</sup>



\_ it. Some-thing in - side \_ has died, \_ and I \_ can't hide, .

1.

Dm<sup>7</sup> E<sup>sus</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>6</sup>

— and I just — can't — fake — it, oh — no, — no. —

Am<sup>7</sup> D<sup>6</sup>

It

2, 3.

F/G G<sup>7</sup> Cmaj<sup>7</sup> Fmaj<sup>7</sup>

it, oh, — no, — no, —  
it, oh, — no, — no, — no, — no. —

B♭maj<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup>

Fmaj<sup>7</sup> Dm<sup>7</sup> To Coda  $\oplus$  E<sup>7</sup>sus E<sup>7</sup>

The first system of music shows a piano accompaniment. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a steady bass line. Chord diagrams for Fmaj<sup>7</sup>, Dm<sup>7</sup>, E<sup>7</sup>sus, and E<sup>7</sup> are provided above the staff.

Am<sup>7</sup> D<sup>6</sup> Repeat ad lib. Am<sup>7</sup> D<sup>6</sup>

The second system continues the piano accompaniment. It includes a 'Repeat ad lib.' instruction. The right hand features a more complex melodic line with some grace notes. Chord diagrams for Am<sup>7</sup> and D<sup>6</sup> are shown above the staff.

Am<sup>7</sup> D<sup>6</sup> Am<sup>7</sup> D<sup>6</sup>

There'll be good times \_ a - gain for me and \_ you, \_ but we just can't stay to - geth - er; don't you

The third system introduces the vocal melody. The lyrics are: "There'll be good times \_ a - gain for me and \_ you, \_ but we just can't stay to - geth - er; don't you". The piano accompaniment continues with a steady bass line. Chord diagrams for Am<sup>7</sup> and D<sup>6</sup> are shown above the staff.

Am<sup>7</sup> Gm<sup>7</sup>

feel it too? \_ Still I'm glad for what we \_ had \_ and how I \_ once \_ loved.

The fourth system continues the vocal melody. The lyrics are: "feel it too? \_ Still I'm glad for what we \_ had \_ and how I \_ once \_ loved.". The piano accompaniment continues with a steady bass line. Chord diagrams for Am<sup>7</sup> and Gm<sup>7</sup> are shown above the staff.

**Fmaj<sup>7</sup>**

D.S. al Coda

— you. — But it's too —

**F/G** **G<sup>7</sup>**

It's too late, —

**Cmaj<sup>7</sup>** **Fmaj<sup>7</sup>** **Cmaj<sup>7</sup>** **Fmaj<sup>7</sup>**

— ba - by, it's too — late — now, — dar -

**Cmaj<sup>9</sup>**

— lin', it's too — late. —