

# you and i both

## jason wraaz

♩ = 106

A Verse

G



Gmaj7



G



Gmaj7



Em7



Ac. Gtr

Acoustic guitar notation for the first system. The staff shows a melodic line in 4/4 time. The tablature below the staff includes fret numbers and techniques like bends (marked with 'b') and palm mutes (marked with 'P.M.').

Em9



Dadd11



Am7



Acoustic guitar notation for the second system. The staff continues the melodic line. The tablature includes fret numbers and techniques like bends and palm mutes.

1 C6add9



D/F#



2 C6add9



D/F#



Acoustic guitar notation for the third system. The staff continues the melodic line. The tablature includes fret numbers and techniques like bends and palm mutes.



you and i both - 3/8

**Verse**  
**G**

[illegible]

**D** Chorus  
G

The musical score for the 'Chorus' section is written in D/F# major. It begins with a guitar chord of Δ6add9 and a bass line starting on the 29th measure. The guitar part features a series of chords and melodic lines, including a D/F# chord. The bass line is a simple, rhythmic accompaniment. The score is divided into measures, with a double bar line indicating a section change. The guitar part includes a 'Chorus' section with a D/F# chord. The bass line is a simple, rhythmic accompaniment.

**Gmaj7** **G** **Em7** **Em9** **Dadd11**

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar introduction with five chords: Gmaj7, G, Em7, Em9, and Dadd11, each with a corresponding fretboard diagram. The main score is in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the guitar accompaniment is shown as a four-line tablature below the staff. The tablature uses numbers 0-7 for frets and 'x' for natural harmonics. The piece concludes with a double bar line.

you and i both - 4/8

[illegible]

**Gmaj7** **G** **Gmaj7** **Em7** **Em9** **Dadd11**

38

P.M. ———— |

T 8 8 8 7 0  
 A 7 7 7 7 0  
 B 5 5 5 7 0  
 3 3 3 3 0

P.M. ———— |



T 0 3 4 5 6 7 8 9 10 11 12  
 A 0 1 2 3 4 5 6 7 8 9 10 11 12  
 B 0 1 2 3 4 5 6 7 8 9 10 11 12

[illegible]



you and i both - 6/8

[illegible]

Musical notation for measures 65-70. Measures 65-66 are in A major (A, C#, E, G#). Measures 67-70 are in D major (D, F#, A, C#). The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. The bass line is indicated by fret numbers on a six-line staff.

Bass line notation (fret numbers):  
 Measure 65: 0, 3, 2, 3  
 Measure 66: 0, 3, 2, 3  
 Measure 67: 0, 3, 2, 3  
 Measure 68: 0, 3, 2, 3  
 Measure 69: 0, 3, 2, 3  
 Measure 70: 0, 3, 2, 3

you and i both - 7/8

[illegible][illegible]



# you and i both

jason mraz

Was it you who spoke the words that things would happen but not to me  
All things are gonna happen naturally  
Oh I'm taking your advice and I'm looking on the bright side  
And I'm balancing the whole thing  
Oh but at often times those words get tangled up in lines  
And the bright light turns to night  
Oh until the dawn it brings another day to sing about the magic that was  
You and me

Cause you and I both loved what you and I spoke of  
And others just read of, others only dream of the love  
Of the love that I love.

See I'm all about them words  
Over numbers, unencumbered and numbered words  
The hundreds of pages, pages, pages forwards  
More words than I had ever heard and I feel so alive

Cause you and I both loved what you and I spoke of  
And others just read of and if you could see me now,  
Well I'm almost settled  
You and I, you and I, not so little you and I anymore...  
And with this silence brings a moral story  
More importantly evolving is the glory of a boy

Cause you and I both loved what you and I spoke of  
And others just read of and if you could see me now  
Well I'm almost finally out of  
I'm finally out of  
Finally dee dee dee dee dee  
Well I'm almost finally, finally  
Well I am free, oh, that's me and...

And it's okay if you had to go away  
Oh just remember the telephones, well they're workin' in both ways  
And the more you follow through  
And there's always more left over, not too much to explain and to do  
And if ever, ever, ever you find your love, I will be your lifeline  
I will never miss a phone call  
But if I never ever hear it ring  
If nothing else, I'll think the bells inside  
They finally found you someone else and that's okay  
Cause I'll remember everything you sang

Because you and I both loved what you and I spoke of  
And others just read of, and if you could see me now  
You'd see I'm almost finally out of  
Yeah I'm finally out of, finally dee dee dee dee dee  
Oh well I'm almost finally, finally, out of words.