

Everybody's Fool

(Piano/Vocal Cover)

Evanscence

Arr. by Kashala Jacobsen

♩ = 92

Vocals

Piano

mp

Vox.

Pno.

3

Vox.

Pno.

5

mf

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2

Vocals *8^{vb}* through out

Vox. 
 Pno. 

8

1.Per - fect ___ by
2.Look, here ___ she

Vox. 
 Pno. 

12

na - ture. ___ I - cons ___ of self in - dul - gence.
comes now, ___ bow down ___ and stare in won - der.

Vox. 
 Pno. 

15

Just what ___ we all need: ___ more lies ___ a -
Oh, how ___ we love you, ___ no flaws ___ when

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Vox. 18 *To Next Strain*
1. | 2.
bout a world that you're pre - tend ing. _____ But

Pno. 18

Vox. 21
now I know she nev - er was _____ and nev - er will _____ be.
nev - er was _____ and nev - er will be.

Pno. 21

Vox. 24
Have you no shame? Don't _____ you see _____ me? You know you've got ev' -
You don't know how you've _____ be - trayed _____ me. Some-how you've _____ got ev -

Pno. 24

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4

Vox. 27 1. ry - bod - y fooled. ____

Pno. 27


Vox. 30 2. ry - bod - y fooled. ____ With - out the mask, ____

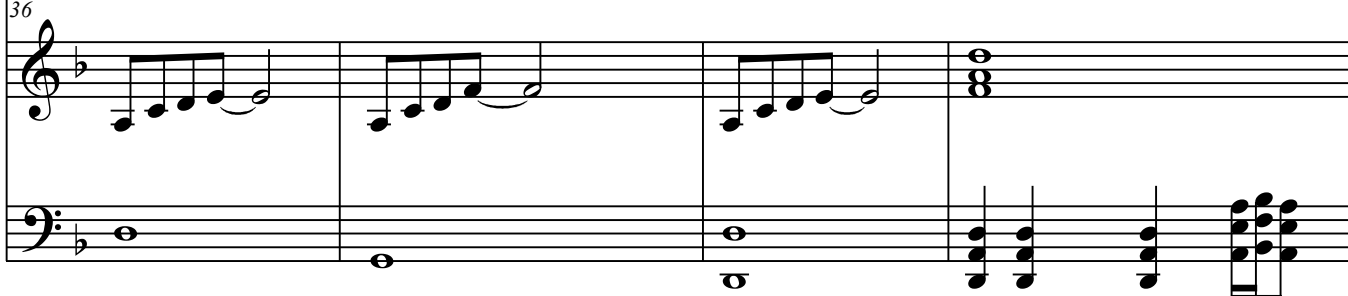
Pno. 30

Vox. 33 where will ____ you hide? ____ Can't find ____ your - self.

Pno. 33

36

Vox. 
 — Lost in your lie. I know the the

Pno. 


40

Vox. 
 truth now. I know who you are and

Pno. 

43

Vox. 
 I don't love you any more. It never was and never
nev-er was and nev-

Pno. 

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6

Vox. 46
— er will be. You don't know how you've be - trayed me and
46 er will be. You're not real and you can't save me.

Pno.

Vox. 49
some - how you've got ev' - ry - bod - y fooled. ry bod - y - 's fool.
49 Some how now you're ev' - It

Pno.

Vox. 52
Ooh... Ooh... Ooh...

Pno.

Everybody's Fool

57

Vox.



Ooh...

57

Pno.



Detailed description: This block contains the musical notation for measures 57-60. The vocal line (Vox.) is written in a single treble clef staff with a key signature of one flat (Bb). It features a melodic line with a long slur over measures 57-60. The lyrics 'Ooh...' are written below the vocal line, with a horizontal line underneath indicating the duration of the vocalization. The piano accompaniment (Pno.) is written in two staves (treble and bass clefs) with a key signature of one flat. It begins with a chord in measure 57 and continues with a rhythmic pattern of chords and arpeggios in measures 58-60. The piece concludes with a double bar line at the end of measure 60.