

piano • vocal • guitar

taylor swift
evermore



Moderately, in 2

Em D/E D Em/D Em D/E D Em/D

mf

Em D/E D Em/D C

Em D/E D Em/D Em D/E

I'm like the wa - ter when your ship rolled in that night.
 Life was a wil - low and it bent right to your wind.
 Wait for the sig - nal and I'll meet you af - ter dark.

D Em/D Em D/E D Em/D

Rough on the sur - face, but you cut through like a
 Head on the pil - low, I could feel you sneak - ing
 Show me the plac - es where the oth - ers gave you

knife. in. scars.

And if it was an
As if you are a
Now this is an

o - pen - shut case,
myth - i - cal thing,
o - pen - shut case,

I nev - er would have known from the look on your
like you were a tro - phy or a cham - pi - on
I guess I should have known from the look on your

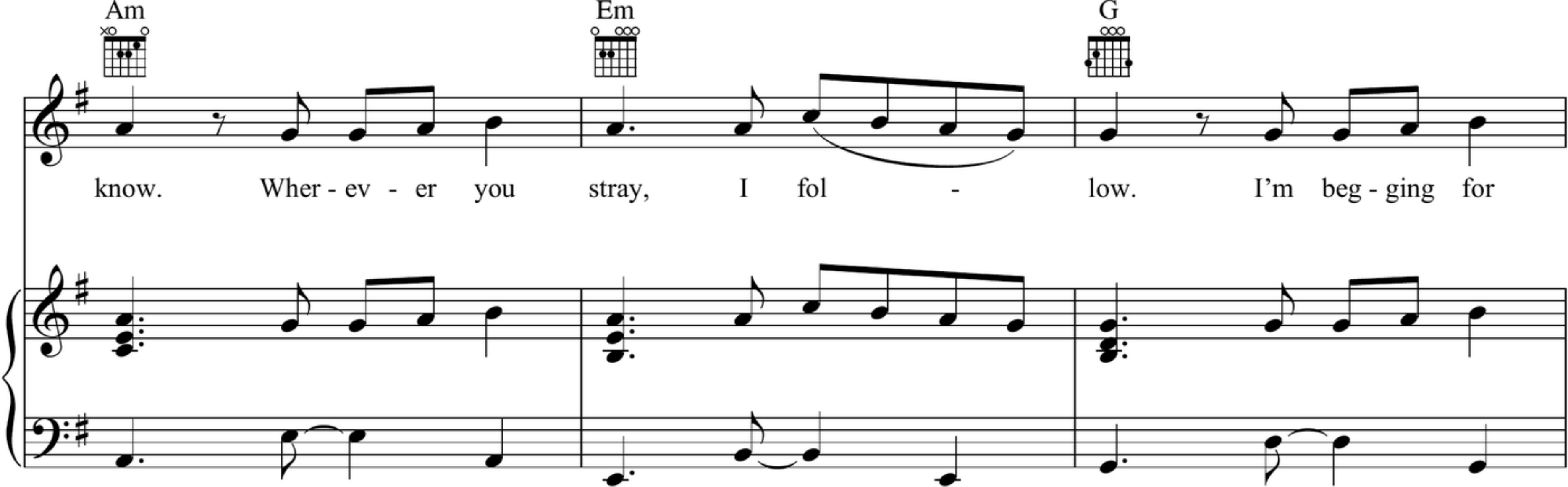
face. ring. face.

Lost in your cur - rent like a price - less wine.)
And there was one prize __ I'd __ cheat to __ win.)
Ev - 'ry bait and switch _ was a work of __ art.

The more that you say, the less I

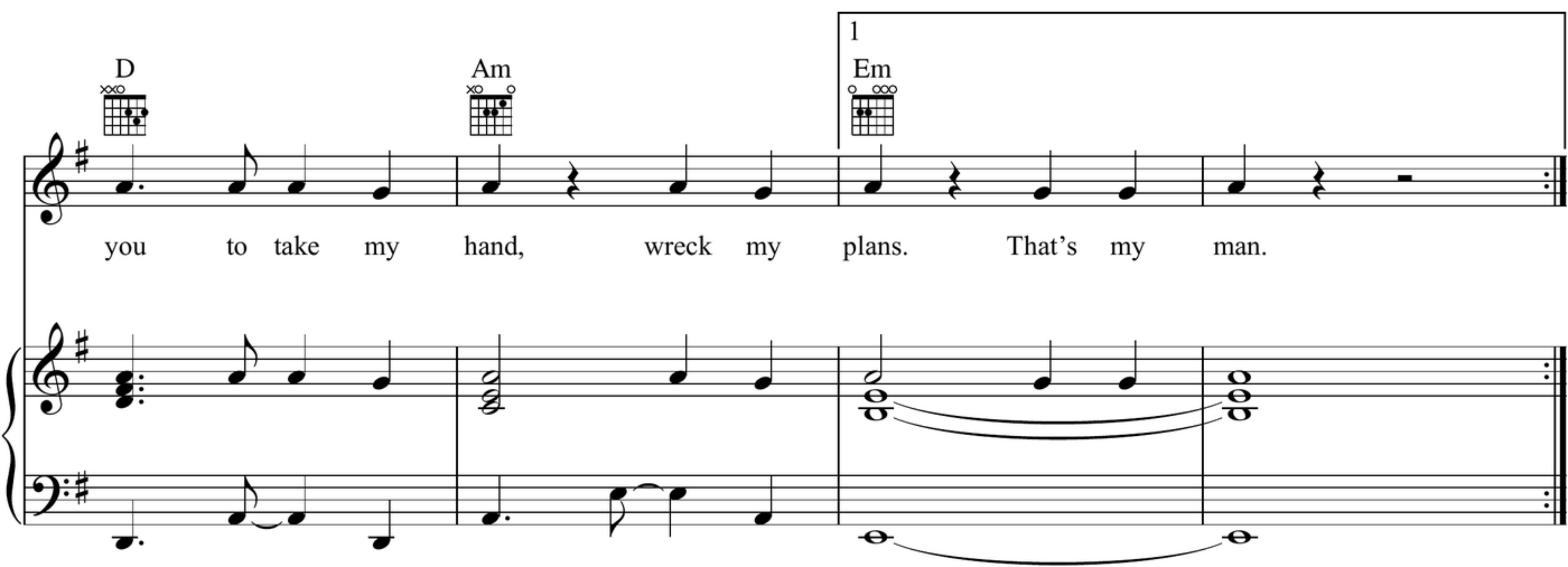
Am Em G

know. Wher - ev - er you stray, I fol - low. I'm beg - ging for



1
Em

you to take my hand, wreck my plans. That's my man.



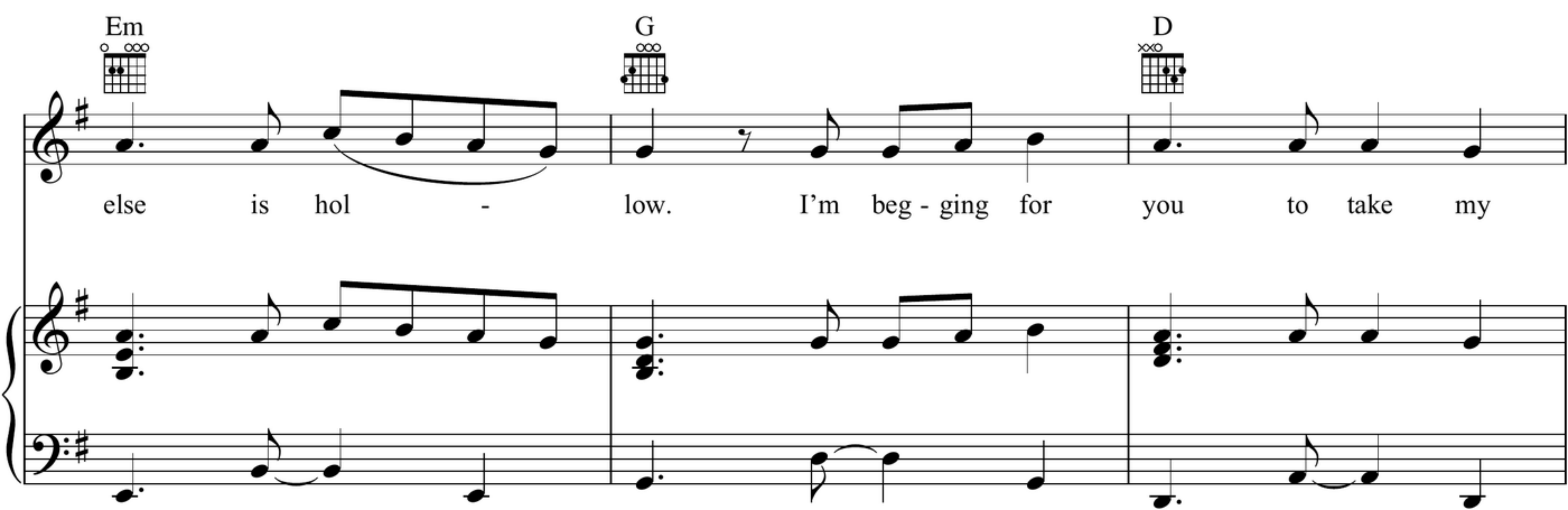
2, 3
Em G D Am

plans. That's my man. You know that my train could take you home; an - y-where



Em G D

else is hol - low. I'm beg - ging for you to take my



To Coda

Am Em Bm

hand, wreck my plans. That's my man.

Em Am G

Life was a wil - low and it bent right to your —

Bm Em

wind. — They count — me out

1 Am

G Bm Em

time and time a - gain.

G D Am

man. You know that my train could take you home; an - y - where

Em G D

else is hol - low. I'm beg - ging for you to take my

Am Em G

hand, wreck my plans, that's my man.

D Am Em

Hey, — that's my man. Yeah, that's my

man. Yeah, that's my man. Ev - 'ry bait and

switch was a work of art. That's my man.

Hey, — that's my man. I'm beg - ging for

you to take my hand, wreck my plans. That's my ——— man.

N.C.

With motion

C G Am

mp

F C

You booked the night — train for a rea —
 You told your fam — 'ly for a rea —

G Am F

— son, so you could sit there in — this hurt. —
 — son; you could-n't keep — it in. —

C G Am

Bust-ling crowds — or si - lent sleep - ers, you're not sure which — is worse. —
 Your sis - ter splashed — out on the bot - tle; now no one's cel - e - brat —

F **C**

ing. Be - cause I dropped your hand while danc - ing,
Dom Pé - rig - non, you brought it,

Gsus **Am**

left you out there stand - ing crest - fal - len on the land - ing.
no crowd of friends ap - plaud - ed. Your home - town skip - tics called it

F **C**

Cham - pagne prob - lems. Your mom's ring in your pock - et,
cham - pagne prob - lems. You had a speech; you're speech - less.

Gsus **Am**

my pic - ture in your wal - let, Your heart was glass; I dropped it.
Love slipped be - yond your reach - es, and I could - n't give a rea - son.

1

F C Gsus

Cham - pagne prob- lems.

2

Am F F

Cham - pagne prob- lems.

C Gsus Am

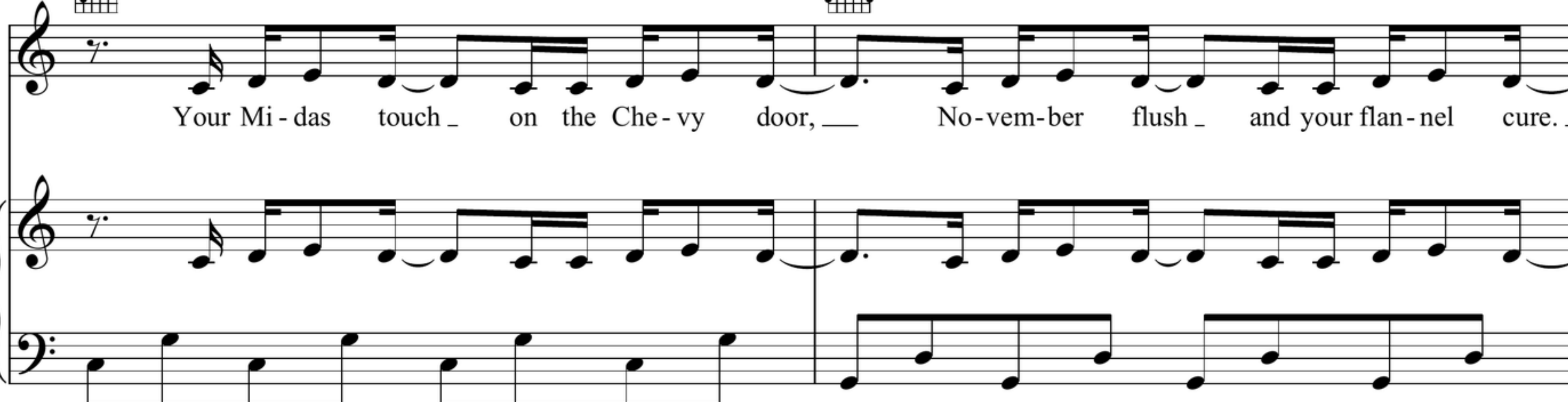
1 2

F F

C G



Your Mi - das touch _ on the Che - vy door, _ No - vem - ber flush _ and your flan - nel cure. _



Am F



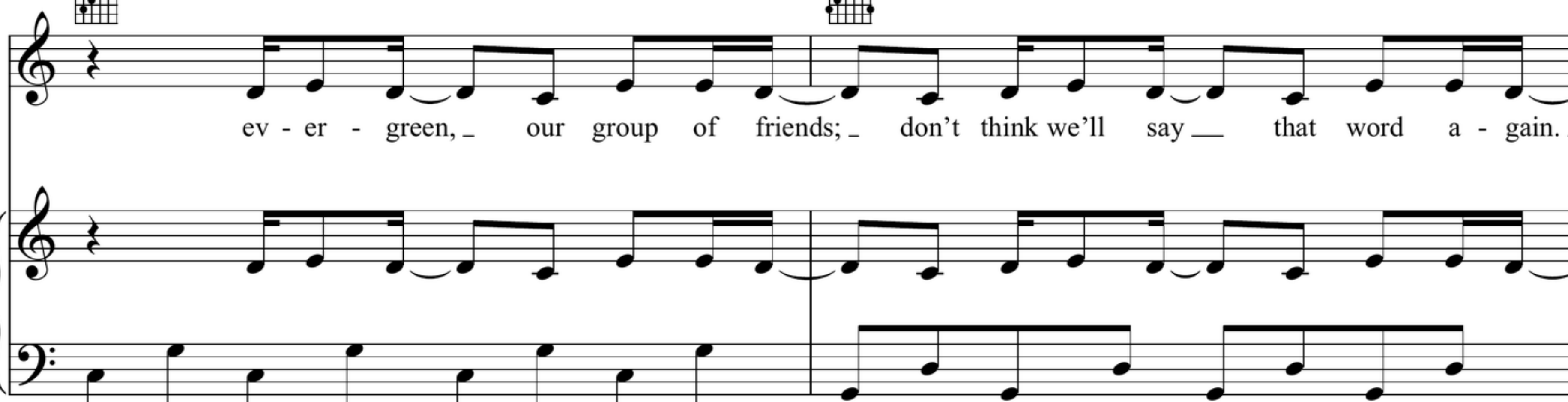
— “This dorm was once a mad - house.” I made a joke: _ “Well, it’s made for me.” _ How



C G



ev - er - green, _ our group of friends; _ don’t think we’ll say _ that word a - gain. _



Am F



— And soon they’ll have the nerve _ to deck the halls _ that once _ we walked _ through.



C G

One for the mon-ey, two for the show. I nev-er was read-y, so I watch you go. Some -

Am F

times you just don't know the an-swer till some-one's on ___ their knees _ and asks _ you. "She

C G

would-'ve made _ such a love-ly bride. _ What a shame she's fucked in the head," they said. But

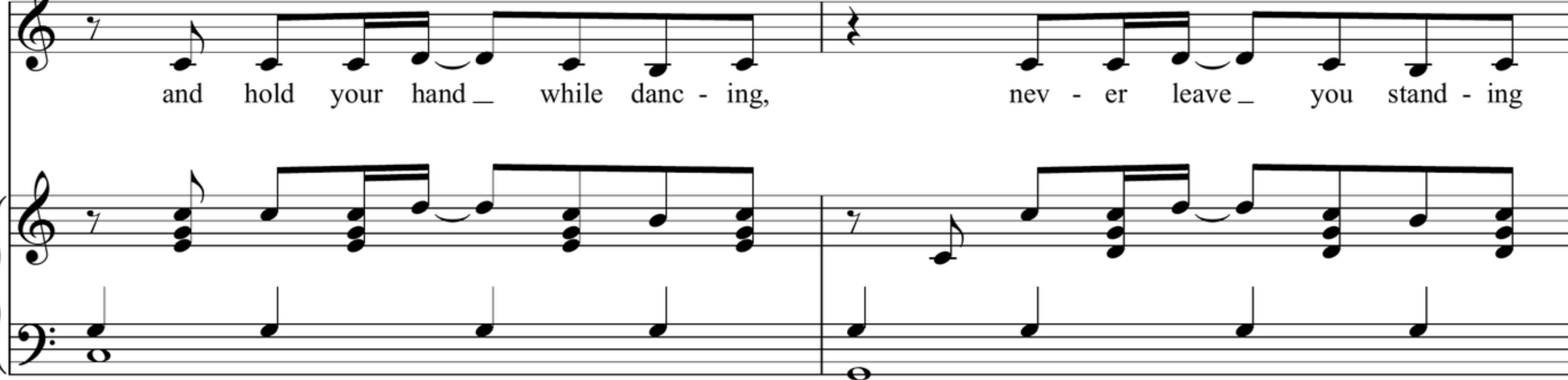
Am F

you'll find the real thing in- stead. She'll patch up your tap- es - try ___ that I shred,

C Gsus



and hold your hand _ while danc - ing, nev - er leave _ you stand - ing



Am F



crest - fal - len on _ the land - ing with cham - pagne _ prob - lems.



C Gsus



Your mom's ring in _ your pock - et, her pic - ture in _ your wal - let,



Am F



and you won't re - mem - ber all _ my cham - pagne prob - lems.



Sheet music system 1. Chords: C, Gsus. The system consists of two measures. The first measure has a C chord and the second measure has a Gsus chord. The melody is in the right hand, and the bass line is in the left hand.

Sheet music system 2. Chords: Am, F. The system consists of two measures. The first measure has an Am chord and the second measure has an F chord. The lyrics are: "You won't re - mem - ber all ____ my cham - pagne prob - lems." The melody is in the right hand, and the bass line is in the left hand.

Sheet music system 3. Chords: C, Gsus, Am. The system consists of three measures. The first measure has a C chord, the second measure has a Gsus chord, and the third measure has an Am chord. The melody is in the right hand, and the bass line is in the left hand.

Sheet music system 4. Chords: F, C. The system consists of three measures. The first measure has an F chord, the second measure has a C chord, and the third measure is empty. The tempo marking "Freely" is present. The melody is in the right hand, and the bass line is in the left hand. The word "rit." is written below the first measure.

Moderately

F#m11 A(add4) Bm7/A

mp

F#m11 D/A Amaj7 D/A Amaj7

Gleam - ing, twink - ling, eyes like sink - ing

D6/C# Amaj7/C# D6/C# Amaj7/C# E7

ships on wa - ters, so in - vit - ing, I

E/F# F#m7 C#m7/F# F#m7 C#m7/F#

al - most jump _ in. I don't like a gold rush, gold rush. I don't like an -

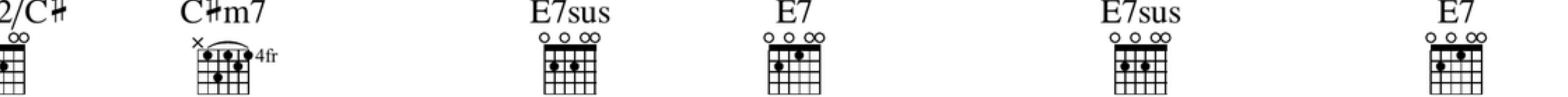
Dsus2 E/D Dsus2 E/D Asus2/C# C#m7



tic - i - pat - ing my face in a red flush. I don't like that an - y - one would die to feel



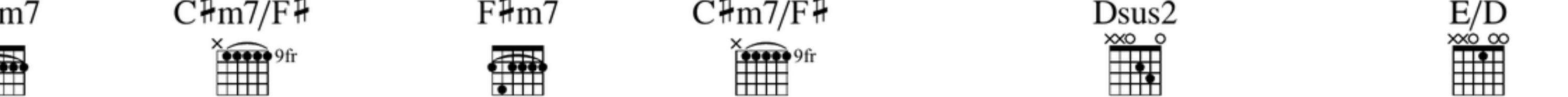
Asus2/C# C#m7 E7sus E7 E7sus E7



your touch. Ev - 'ry - bod - y wants you. Ev - 'ry - bod - y won - ders what it would be like to



F#m7 C#m7/F# F#m7 C#m7/F# Dsus2 E/D



love you. Walk past, quick brush. I don't like slow mo - tion dou - ble vi - sion in



Dsus2 E/D Asus2/C# C#m7 Asus2/C# C#m7



rose blush. I don't like that fall - ing feels like fly - ing till the bone crush. Ev - 'ry - bod - y



E7sus E7 E7sus A/E G

wants you. But I don't like a gold rush. What must it _____ be

D6 D/A A

like to grow up _____ that _____ beau - ti - ful, _____ with your

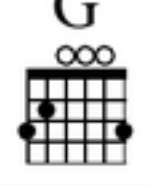
G

hair fall - ing in - to place _ like dom - i - noes? _ { I see me
My mind turns your _

D6 A

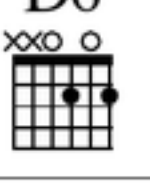
pad - ding 'cross in - to your wood - en floors, _ with my
_ life in - to folk - lore. _ I can't

G

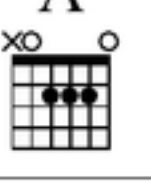


Ea - gles t - shirt hang - ing from the door. ____ At din - ner par - ties, I call you out -
 dare to dream a - bout you an - y - more. ____ At din - ner par - ties, I won't call you out -

D6

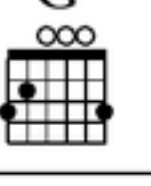


A



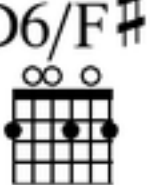
____ on your con - trar - i - an ____ shit. And the coast - al town ____ we wan - dered 'round ____
 ____ on your con - trar - i - an ____ shit. And the coast - al town ____ we nev - er found ____

G

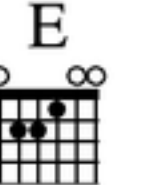


____ had nev - er seen ____ a love ____ as pure as it. And then it fades ____
 ____ will nev - er see ____ a love ____ as pure as it, 'cause it fades ____

D6/F#



E



____ in - to the gray ____ of my day - old tea, ____ 'cause you know it could
 ____ in - to the gray ____ of my day - old tea, ____ 'cause it ____ will

1

E(add4)

F#m11

nev - er be. ____ 'Cause I don't like a gold rush,

2

E(add4)

F#m11

gold rush. I don't like an - nev - er be. ____ Gleam - ing,

D/A

Amaj7

D/A

Amaj7

D/A

Amaj7

twin - kling, eyes like sink - ing ships on

D/A

Amaj7

E/B

E7

wa - ters, so in - vit - ing, I al - most jump ____ in.

Moderately slow

Sheet music for a song in D major, 5/4 time, moderately slow. The music is arranged for voice and piano.

Chords: Dmaj7, E

Lyrics:

I sit and watch you read - ing

with your head low. I wake and watch you breath - ing

with your eyes closed. I sit and watch you.

Performance Notes: The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. The tempo is marked "Moderately slow".

E Dmaj7

I no - tice ev - 'ry - thing you do or don't do. You're so much old - er

E A

and wis - er. And I, I _____ wait by the door like I'm just a kid,

D F#m

use _____ my best col-ors for your por - trait, lay the ta-ble with the fan - cy _____

E A

_____ shit, and watch you tol - er - ate _____ it. If it's all in my head, tell me

D F#m

now. Tell me I've got it wrong some-how. I know my love should be cel - e -

E Dmaj7

brat - ed, but you tol - er - ate it. — I greet you with a bat - tle

E Dmaj7 E

he-ro's wel - come. I take your in-dis-cre-tions all in good fun.

Dmaj7 E

I sit and lis - ten. I pol - ish plates un - til they gleam and

Dmaj7 **E**

glis - ten. You're so much old - er and wis - er. And I, I

A **D**

wait by the door like I'm just a kid, use my best col-ors for your por -

A **E**

trait, lay the ta - ble with the fan - cy shit, and watch you tol - er - ate

A **D**

it. If it's all in my head, tell me now. Tell me I've got it wrong some-

A E

how. I know my love should be cel - e - brat - ed, but you — tol - er - ate —

F#m

it. While you were out build - ing oth - er worlds, where

D

was I? Where's that man who'd throw blan - kets o - ver my barbed —

F#m E

— wire? I made you my tem - ple, my mu - ral, my sky. — Now I'm beg - ging for foot - notes in the

F#m D

sto-ry of your life, draw-ing hearts in the by - line, — al - ways tak-ing up too much space _ or time. _

F#m E

— You as-sume I'm fine, but what would you do — if I, — I —

A D

— break free and leave us in — ru - ins? — Took this dag - ger in me and re-moved it?

A E

Gain the weight of you, _ then lose — it? Be-lieve me, I could do _

_____ it. _____ If it's all in my head, tell me now. Tell me I've got it wrong some-



how. I know my love should be cel - e - brat - ed, but you _____ tol - er - ate _____

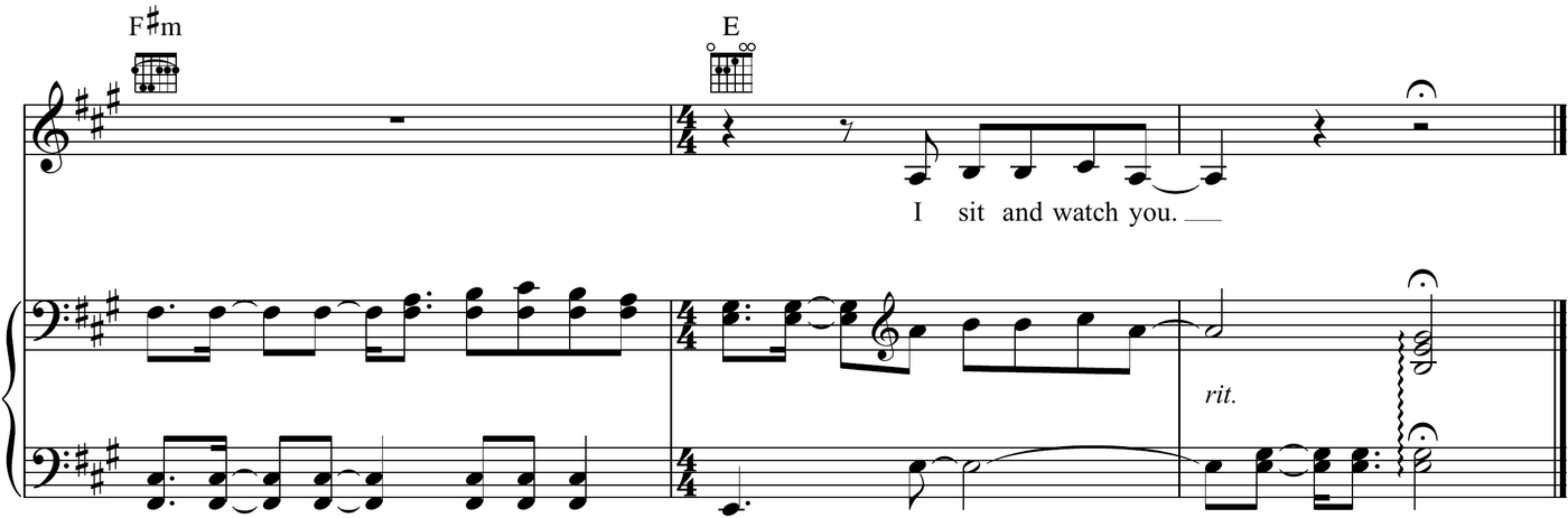


it.



I sit and watch you. _____

rit.



Moderately slow, in 2

B $\flat$ /D

F/A

Csus/G

mp

Am7

B $\flat$ /F

F/A

Csus/G

Am7

B $\flat$ /F

If I want - ed to
I parked my

F/A

Csus/G

Am7

know car who you were hang - ing with _ while I was gone, I would've asked you.
right bet-ween the Meth - o - dist _ and the school that used to be ours.

Bb/F **F/A** **Csus/G**

It's the kind of cold, fogs up wind-shield glass, _ but I
 The hol - i - days lin - ger like bad per - fume; _ you can

Am7 **Bb/F** **F/A**

felt it when I passed you. There's an ache in _ you _ put there by the
 run, but on - ly so far. I es-caped it, _ too; _ re - mem - ber how you

Csus/G **Am7** **Bb/F**

ache in _ me. _ But if it's all the
 watched me _ leave. _ But if it's o -

F/A **Csus/G** **Am7**

same to you, _ it's the same to me. _ } So, we could call it
 kay with you, _ it's o - kay with me. _ }

♩ F



e - ven, you could call me "babe" for the week - end. 'Tis the damn



F/A



sea - son. Write this down:

Dm



I'm stay - ing at my par - ents' house _ and the

Dm/A



Dm



road not tak - en looks real good now.

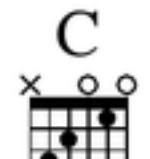
1

Dm/A

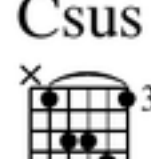


And it al - ways leads _ to you _

C

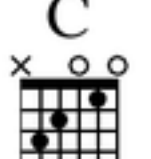


Csus

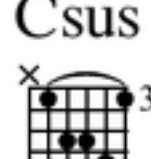


and my home - town.

C



Csus



2, 3

Dm/A

F

F/A

real good now. Time flies, mes - sy as the mud on your

F/C

F

F/A

Dm

truck tires. Now I'm miss - ing your smile. Hear me out: we could just

Dm/A

ride a - round, _ and the road not tak - en looks real good now. And it

C

Csus

C

To Coda

al - ways leads _ to you _ and my home - town.

F/C F C

Sleep in half the day,

Dm C

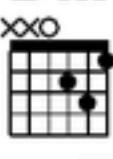
just for old times' sake. I won't

ask you to wait — if you don't ask — me — to stay. So, I'll go back to

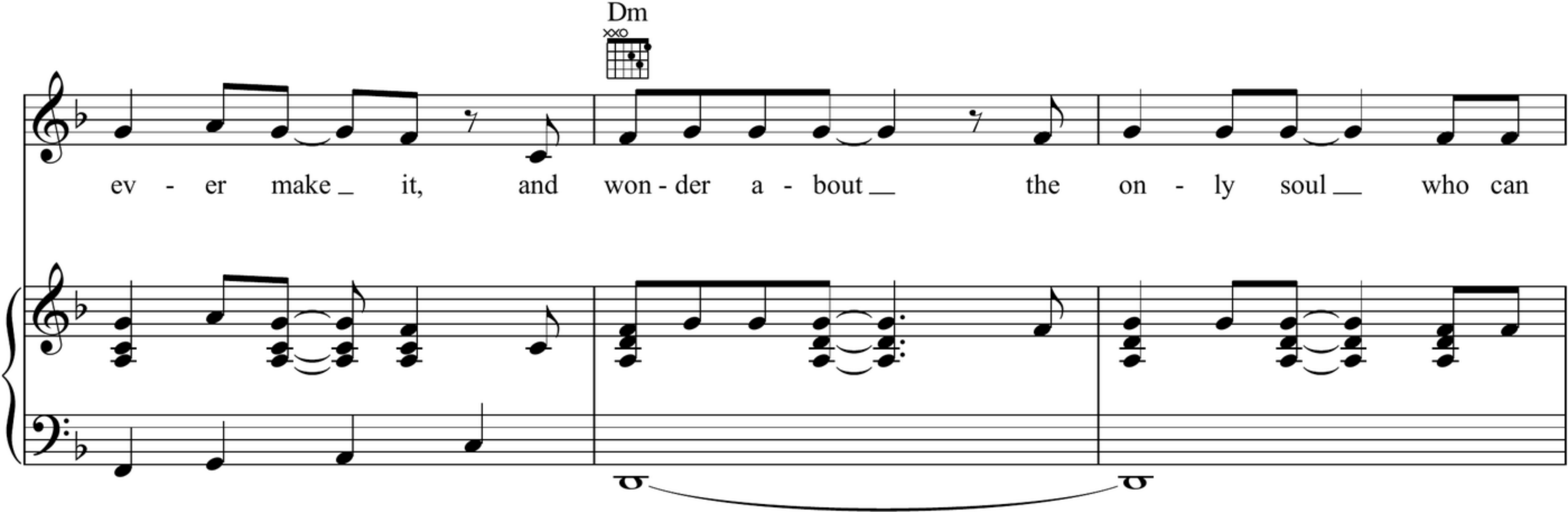
F F/A F

L. A. and the so - called — friends — who'll write books a - bout — me if I

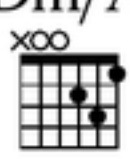
Dm



ev - er make _ it, and won - der a - bout _ the on - ly soul _ who can

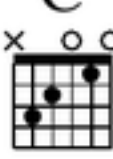


Dm/A

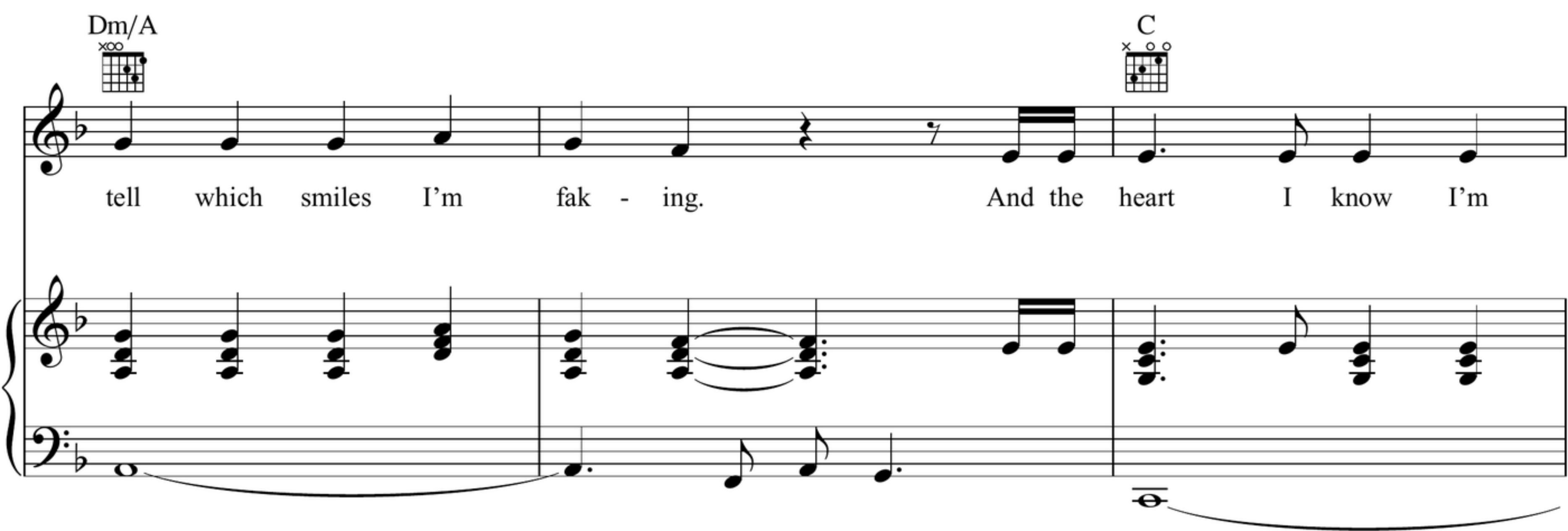


tell which smiles I'm fak - ing.

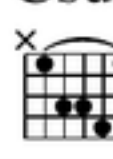
C



And the heart I know I'm

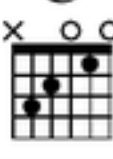


Csus

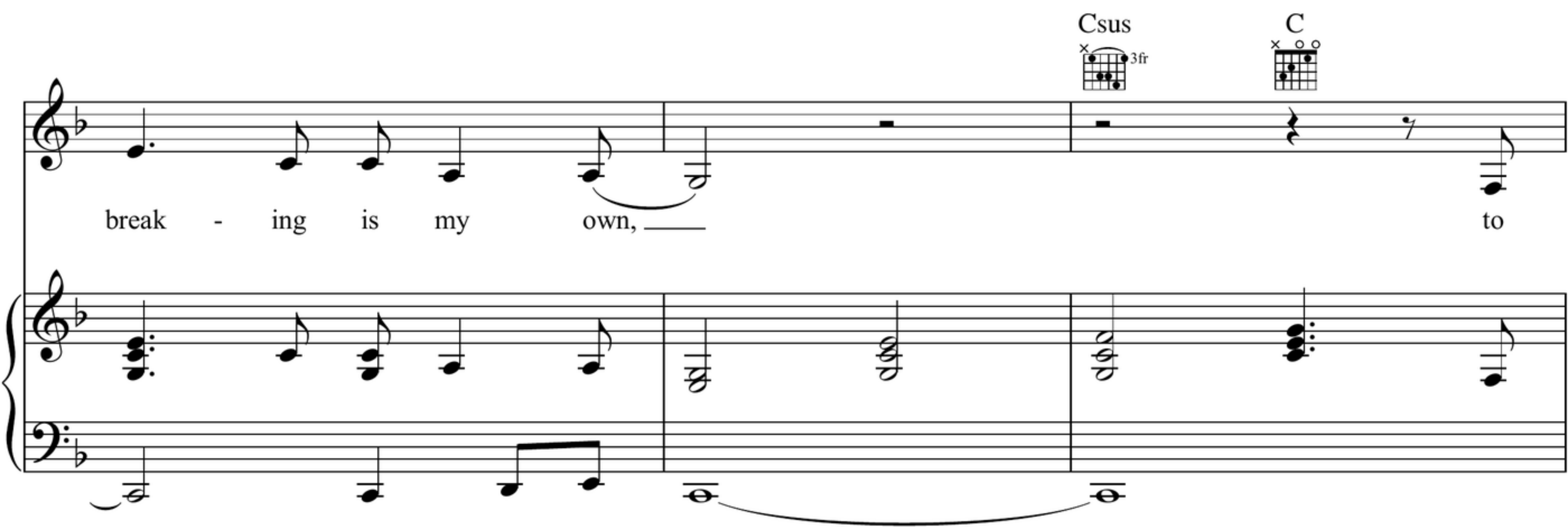


break - ing is my own, _

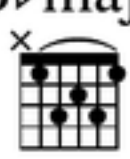
C



to

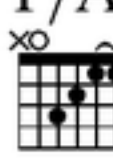


Bbmaj7



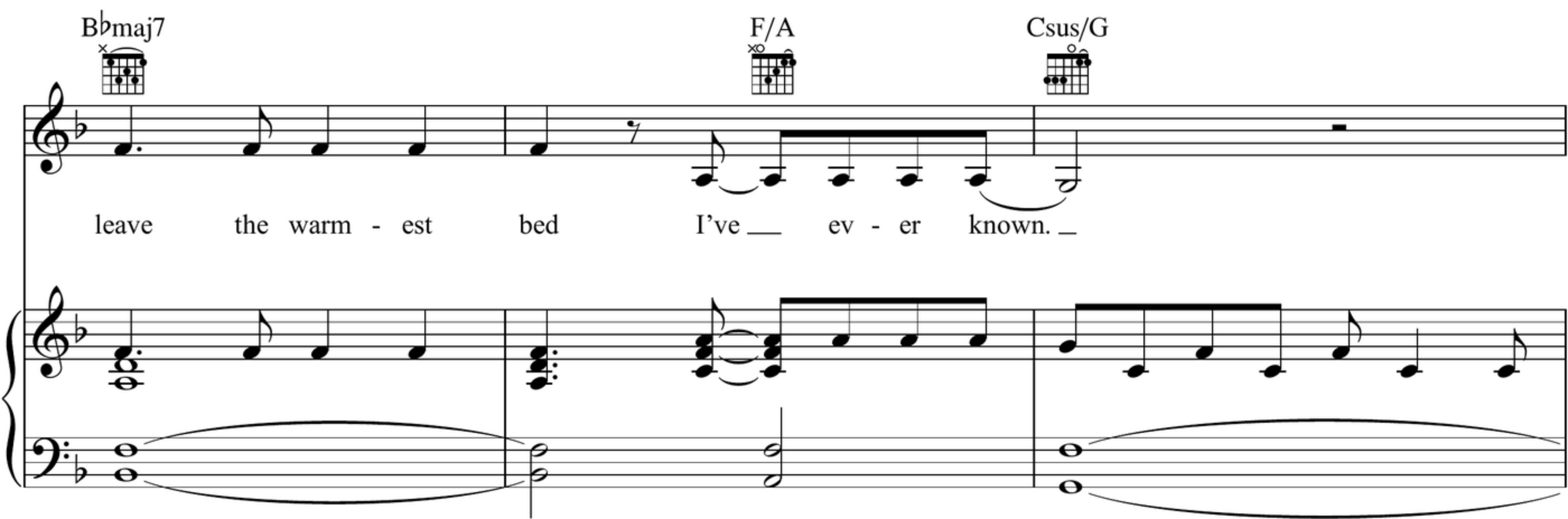
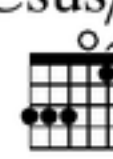
leave the warm - est bed

F/A



I've _ ev - er known. _

Csus/G



F/A Bb F/A

We could call _____ it e - ven,

Csus/G F/A Bb

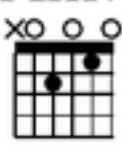
e - ven though _____ I'm leav - ing.

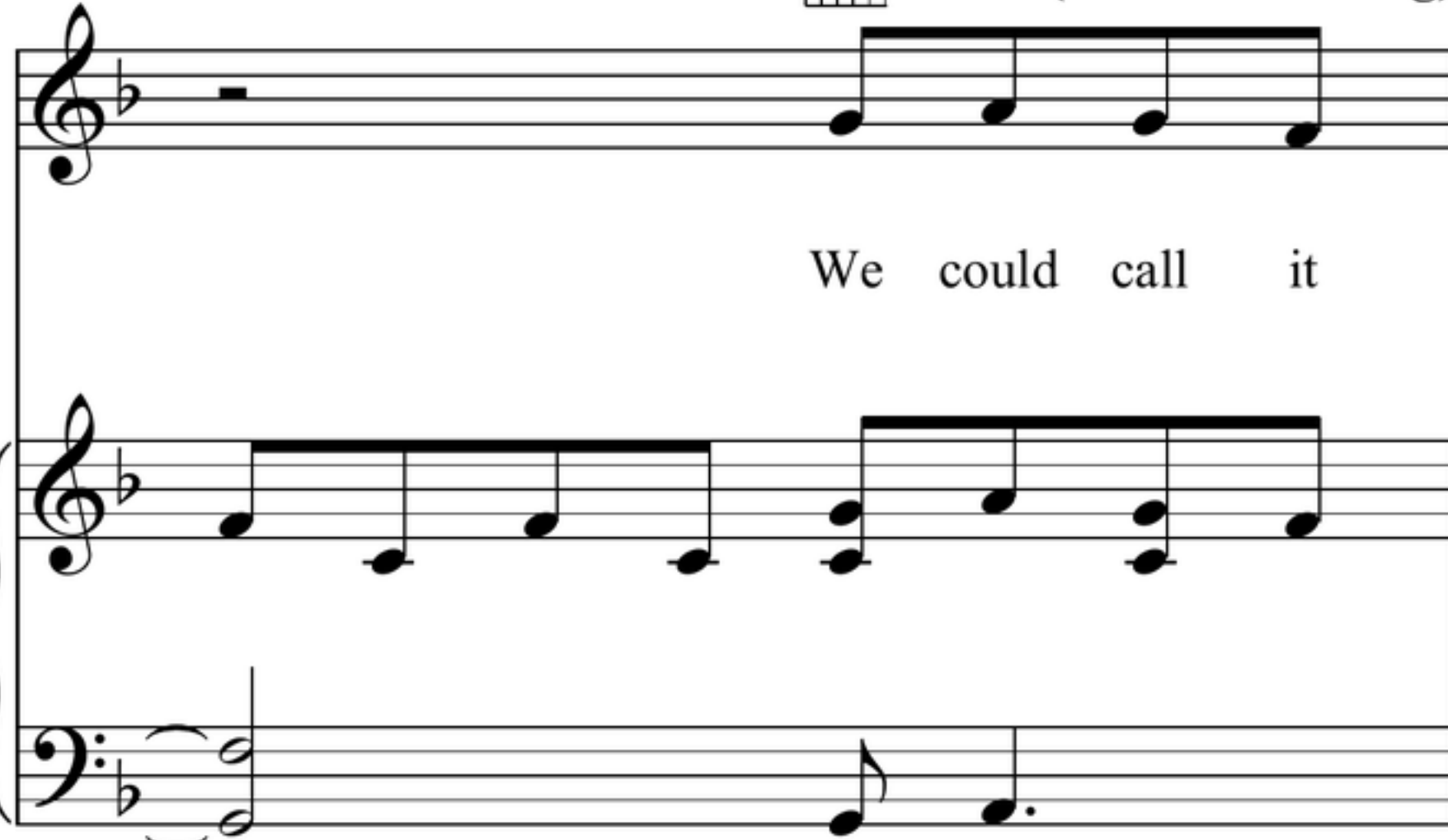
F/A Csus/G F/A

And I'll be yours _____

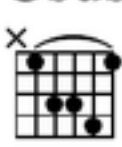
Bb F/A Csus/G

_____ for the week - end. 'Tis the damn _____ sea - son.

Am7  D.S. al Coda
(take 2nd ending)

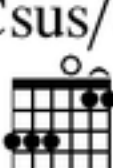


We could call it

CODA Csus 

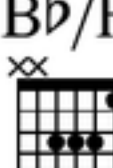
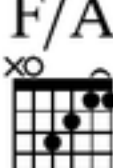


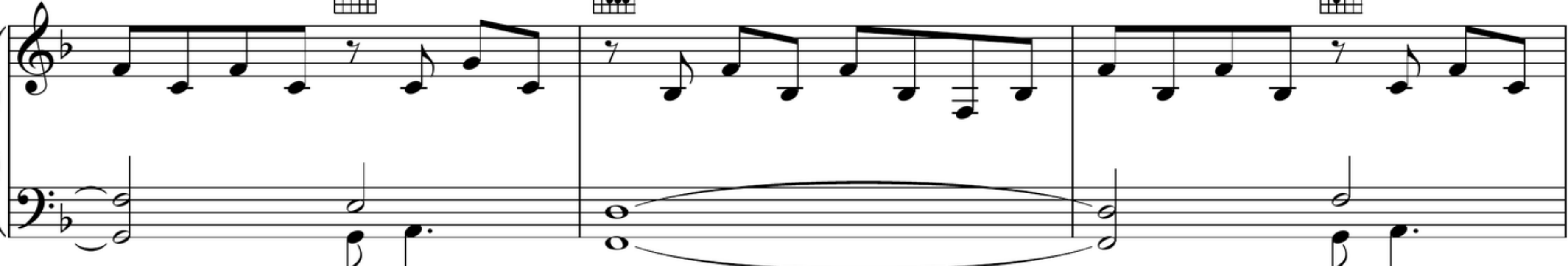
It

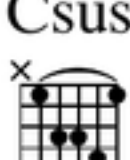
Bb/F  F/A  Csus/G 

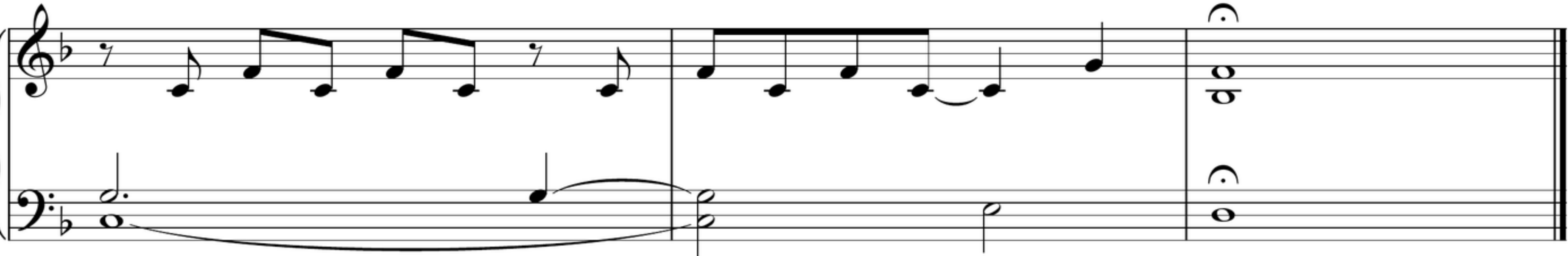


al - ways leads — to you — and my home - town.

Am7  Bb/F  F/A 



Csus  C/E  Bb/D 



Moderately, in 2 (♩♩ = $\overset{3}{\text{♩}}$)

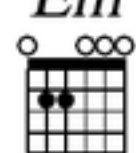
N.C.

He did it. He did it.

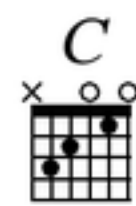
mf

This system shows the first four measures of the piece. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4, a half note F4, and a half note E4 in the second measure. The piano accompaniment (grand staff) features a mezzo-forte (*mf*) dynamic. The right hand has a whole rest in the first measure, followed by a half note G4, a half note F4, and a half note E4 in the second measure. The left hand has a whole note G3 in the first measure, followed by a whole note F3 in the second measure. The key signature is B-flat major (two flats), and the time signature is common time (C).

Guitar: *Em*
(Capo III)



Piano: Gm

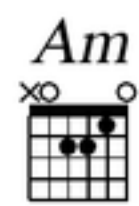


E♭

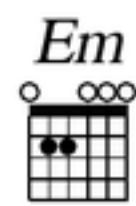


F

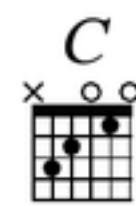
This system shows the next four measures of the piano accompaniment. The right hand has a whole rest in the first measure, followed by a half note G4, a half note F4, and a half note E4 in the second measure. The left hand has a whole note G3 in the first measure, followed by a whole note F3 in the second measure. The key signature is B-flat major (two flats), and the time signature is common time (C).



Cm



Gm



E♭

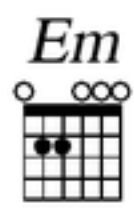


F

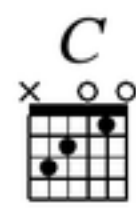


Cm

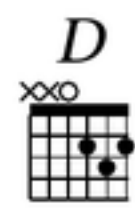
This system shows the next four measures of the piano accompaniment. The right hand has a whole rest in the first measure, followed by a half note G4, a half note F4, and a half note E4 in the second measure. The left hand has a whole note G3 in the first measure, followed by a whole note F3 in the second measure. The key signature is B-flat major (two flats), and the time signature is common time (C).



Gm



E♭



F

Es - te's a friend of mine. We meet up ev - 'ry Tues - day night for
Es - te was - n't there Tues - day night at Ol - ive Gar - den,

This system shows the final four measures of the piece. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4, a half note F4, and a half note E4 in the second measure. The piano accompaniment (grand staff) features a mezzo-forte (*mf*) dynamic. The right hand has a whole rest in the first measure, followed by a half note G4, a half note F4, and a half note E4 in the second measure. The left hand has a whole note G3 in the first measure, followed by a whole note F3 in the second measure. The key signature is B-flat major (two flats), and the time signature is common time (C).

Am *Em* *C*

Cm Gm Eb

din - ner and a glass — of — wine. Es - te's been los - in' sleep. Her
 at her job or an - y - where. He re - ports his miss - in' wife, and I

D *Am* *Em*

F Cm Gm

hus - band's act - in' dif - f'rent and it smells like in - fi - del - i - ty. She says: — That ain't my
 no - ticed when I passed his house his truck has got some brand - new — tires. And his

G *D* *Am*

Bb F Cm

mer - lot on his mouth. That ain't my jewel - ry on our joint ac -
 mis - tress moved — in, sleeps in Es - te's bed and ev - 'ry -

Em *G* *D*

Gm Bb F

count. No, there ain't no no doubt. I think I'm gon - na
 thing. No, there ain't no no doubt. Some - bod - y's got - ta

Dsus2
F#sus2

Em
Gm

Am
Cm

C
Eb

call him out. She says: } I think he did it, but I just can't
catch him out. 'Cause

D
F

Em
Gm

Am
Cm

C
Eb

prove it. I think he did it, but I just can't

D
F

Em
Gm

Am
Cm

G
Bb

prove it. I think he did it, but I just can't

D
F

Em
Gm

Am
Cm

D
F

prove it. No, no bod - y, no crime. But I ain't let - tin' up un - til the

Em Gm C Eb D F

day — I die. (No, — no, —

Am Cm Em Gm C Eb 1 D F

I think he did it. No, — no. — He

Am Cm 2 D F Am Cm

did it.) He did it. Good thing my

Em Gm

dad - dy made me get a boat - in' li - cense when I was fif - teen.

Am
Cm

Em
Gm

And I've cleaned e - nough _ hous - es to know how _ to cov - er up a scene. _

Bm
Dm

Good thing Es - te's sis - ter's gon - na swear _ _ _

Em
Gm

Am
Cm

_ she was with me. _ Good thing his

B5
D

mis - tress took out a big life in - sur - ance pol - i - cy. _

Em Gm Cm Eb

They think she did it, but they just can't

D F Em Cm C Eb

prove it. They think she did it, but they just can't

D F Em Cm Am

prove it. She thinks I did it, but she

G Bb F Em

just can't prove it. No, no

Am Cm Eb F D

bod - y, no crime. I was - n't let - tin' up un - til the day he...

Em Gm Am Cm C Eb

No, no bod - y, no crime. I was - n't let - tin' up un - til the

D Em Am

day he... No, no bod - y, no crime. I

D F

was - n't let - tin' up un - til the day he died.

Moderately

System 1: Chords: B $\flat$, E $\flat$, B $\flat$, E $\flat$. Dynamics: *mp*.

System 2: Chords: B $\flat$, E $\flat$, B $\flat$ /D, E $\flat$. Lyrics: Hon-ey, when I'm a - bove the trees, I see this for what it is.

System 3: Chords: B $\flat$ /D, Cm7, B $\flat$ /F. Lyrics: But now I'm right down in it; all the years I've giv - en is just

System 4: Chords: E $\flat$, B $\flat$, Cm7, B $\flat$. Lyrics: shit we're di - vid - ing up. — Showed you all of my hid - ing spots, I was

* Recorded a half step higher.

** Vocal written one octave higher than sung.

Chord diagrams: Eb (6fr), Bb/D, Cm7 (3fr), Bb

danc-ing when the mu - sic stopped. And in the dis - be - lief, I can't face re - in -

Chord diagrams: Eb (6fr), Bb, Eb (6fr), Bb

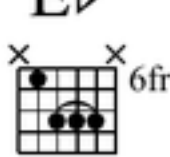
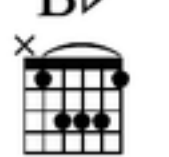
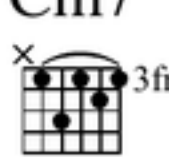
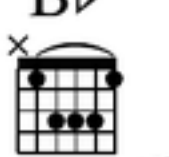
ven - tion. I have - n't met the new me _____ yet.

Chord diagrams: Eb (6fr), Bb/D, Cm7 (3fr), Bb

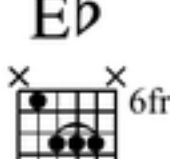
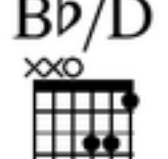
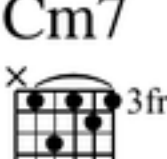
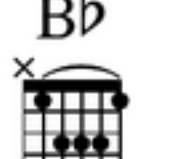
There'll be hap - pi - ness af - ter you, but there was hap - pi - ness be -

Chord diagrams: Eb (6fr), Bb/F, Gm (3fr), Bb/F

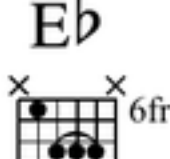
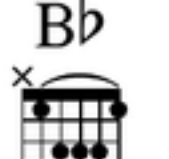
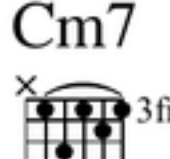
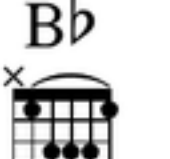
cause of you. Both of these things can be true. There is hap - pi - ness

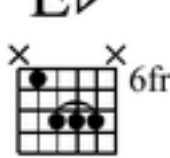
past the blood _____ and bruise, past the curs - es and cries. _____

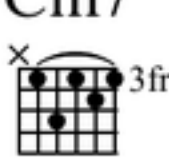
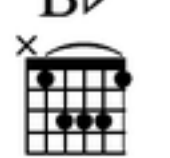





Be-yond the ter - ror in the night - fall. Haunt-ed by the look in my eyes that would-'ve

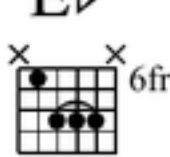
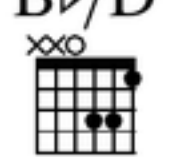
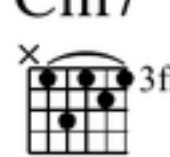
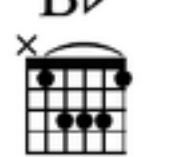





loved you for a life - time. Leave it all be-hind and there is hap - pi-ness.

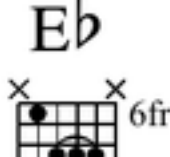


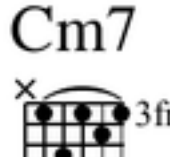
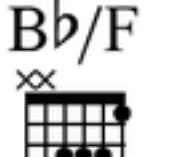



Tell me, when did your win - ning smile be - gin to look like a _____ smirk?
 Hon - ey, when I'm a - bove the trees, I see it for what it _____ is.

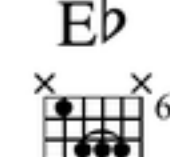





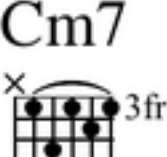
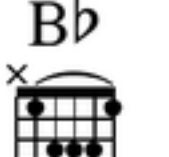
When did all our les-sons start to look like weap- ons point - ed at my _ deep - est
 But now my eyes leak ac - id _ rain _ on the pil - low where you used to _ lay your



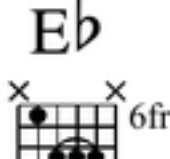



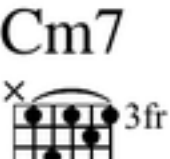
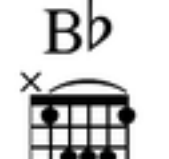
hurt? I hope she'll be your beau-ti - ful fool who takes my spot next to you. _
 head. Af - ter giv - ing you the best _ I had, tell me what to give af - ter that. _



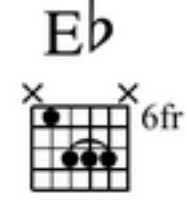



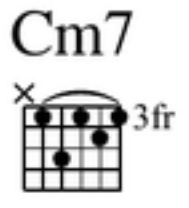
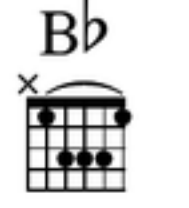
_ No, I did - n't mean that. Sor-ry, I can't see facts through all _ of my fu - ry. You
 _ All you want from me now is _ the green light of for - give - ness. _ You



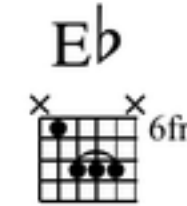



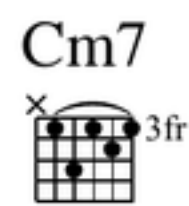
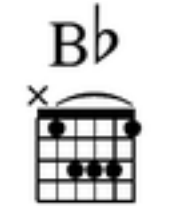
have-n't met the new me yet. _
 have-n't met the new me yet and I think she'll give you that.



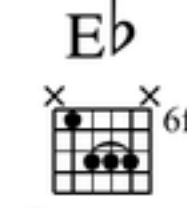
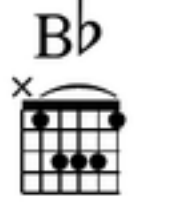



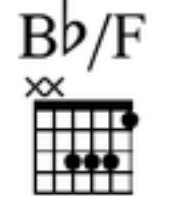
There'll be hap - pi - ness af - ter me, but there was hap - pi - ness be - cause of me.
 There'll be hap - pi - ness af - ter you, but there was hap - pi - ness be - cause of you, too. —



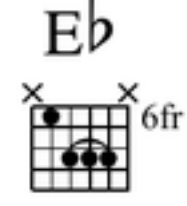



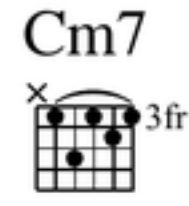
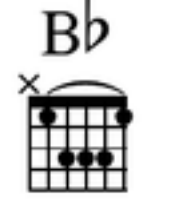
Both of these things I be - lieve, } there is hap - pi - ness in our his -
 Both of these things I can be true, }



- to - ry. A - cross our great di - vide, — there is a glo - ri - ous



sun - rise dap - pled with the flick - ers of light from the dress I wore at mid - night.

To Coda 

Chord diagrams: Eb (6fr), Bb/D, Cm7 (3fr), Bb, Fm

Leave it all be-hind and there is hap-pi - ness. — I can't

Chord diagrams: Eb (6fr), Cm (3fr), Bb, Fm, Eb (6fr)

make it go a-way by mak-ing you a vil-lain. I guess it's the

Chord diagrams: Cm (3fr), Bb, Cm (3fr), Eb (6fr)

price I paid for sev-en years in heav-en. And I pulled your bod-y in-to mine ev-'ry

Chord diagrams: Bb, Cm (3fr), Eb (6fr)

god-damn night, now I get fake ni - ce-ties. No one teach - es you what to do when a

B♭

D.S. al Coda

good man hurts you, when you know you hurt him, too.

CODA

E♭ **B♭/D** **Cm7** **B♭**

Leave it all be-hind. Oh, — leave it all be - hind. —

E♭ **B♭** **Gm** **B♭/F**

Leave it all be - hind and there is hap - pi - ness. —

E♭ **B♭/D** **Cm7**

1 **B♭** 2 **B♭**

Moderately (♩ = $\overset{\frown}{\text{♩}}\overset{\frown}{\text{♩}}\overset{\frown}{\text{♩}}$)

E B A B

mf

E B A

Hey, Dor - o - the - a, do you ev - er stop and think a - bout me

B E B

when we were young - er, down — in the park, — hon - ey, mak - ing a lark — of the mis -

A B E

er - y? You got shin - y friends since

B A B

you left town. _ A ti - ny screen's the on - ly place I see you now. _ And I got _

The first system of the musical score. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "you left town. _ A ti - ny screen's the on - ly place I see you now. _ And I got _". Above the vocal line are guitar chord diagrams for B, A, and B. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of three sharps. The piano part features a steady bass line and chords in the right hand.

E B A B

_ noth-ing but _ well wish es for _ ya. _

The second system of the musical score. The vocal line continues with the lyrics "_ noth-ing but _ well wish es for _ ya. _". Above the vocal line are guitar chord diagrams for E, B, A, and B. The piano accompaniment continues in the grand staff, maintaining the harmonic structure established in the first system.

F#m7 C#m E B

Ooh, _ this place is the same as it ev - er was. _

The third system of the musical score. The vocal line begins with "Ooh, _" followed by "this place is the same as it ev - er was. _". Above the vocal line are guitar chord diagrams for F#m7, C#m (marked 4fr), E, and B. The piano accompaniment continues in the grand staff.

F#m7 C#m E B

Ooh, _ but you won't like it that _ way. _ It's

The fourth system of the musical score. The vocal line continues with "Ooh, _ but you won't like it that _ way. _ It's". Above the vocal line are guitar chord diagrams for F#m7, C#m (marked 4fr), E, and B. The piano accompaniment concludes the system in the grand staff.

E B/D# A/C#

nev - er too late to come back to my side. The stars in your eyes shined

B E B/D#

bright-er in Tu - pe - lo. And if you're ev - er tired of be - ing known for who you know, you

A/C# B F#m7

know, you'll al - ways know _ me. Dor - o - the - a, _

C#m E B F#m7

_ uh - huh. _ Dor - o - the - a, _

C#m E B F#m7

uh - huh. Ooh,

C#m E B

you're a queen sell - ing dreams, sell - ing make - up and mag - a - zines.

F#m7 C#m E B

Ooh, from you I'd buy an - y - thing.

E B/D#

Hey, Dor - o - the - a, do you ev - er stop and think a - bout

A/C# B E

me when it was calm - er, skip - ping the prom - just to piss -

B A B

— off your mom - and her pag - eant schemes? And

E B A

dear Dor - o - the - a, they all wan - na be ya, but are you still the same soul I

B F#m7 C#m

met un - der the bleach - ers? Well, Ooh, —

E B F#m7 C#m

I guess I'll nev - er _____ know. Ooh, _____

E B F#m7

and you'll go on with the _____ show. _____ But it's nev - er too late to come

C#m E B

back to my side. The stars in your eyes shined bright - er in Tu - pe - lo. And

F#m7 C#m E

if you're ev - er tired of be - ing known for who you know, you know, you'll al - ways know _

me. Dor - o - the a, _____ uh - huh. _

Dor - o - the a, _____ uh - huh. _

Ooh, _____ ooh, _____ ooh, _____

Repeat ad lib. and Fade Optional Ending

ooh. _____ Ooh, _

Moderately

Ab/C

mp

Dbmaj7

Eb(add4)

Fm7

Dbmaj7

Abmaj7/C

* Female: Break my soul in two.

Dbmaj9

Look - ing for ____ you, but you're right ____ here.

* Vocal written one octave higher than sung.

E♭(add4)

If I can't re - late to you

Fm7

an - y - more, _ then who am I re - lat - ed to?

D♭maj9

A♭maj7/C

And if this is the long haul,

D♭maj9

how'd we get here so soon? _

E♭(add4)

Did I close my fist a - round some - thing del - i - cate? Did I

Fm7

shat - ter you?

D♭maj9

And I'm

Fm7

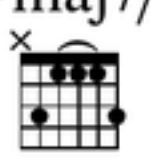
sit - ting on a bench in Co - ney Is - land, won - d'ring: Where did my ba -
we were like the mall be - fore the In - ter - net; it was the one

D♭

A♭/C

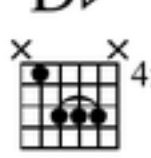
- by go? The fast times, the bright lights, the
place to be. The mis - chief, the gift - wrapped sub -

Abmaj7/C



mer - ry - go.
ur - ban dreams. _

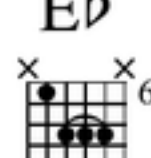
Db



Sor - ry for ___ not mak - ing you ___ my ___
Both: Sor - ry for ___ not win - ning you ___ an



Eb



ar - cen - ter - fold. ___
cade ___ ring. ___ }

O - ver and o -

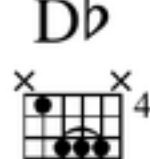


Fm7



- ver,

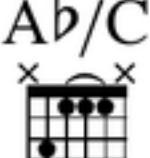
Db



lost a - gain ___ with no ___ sur - pris - es.

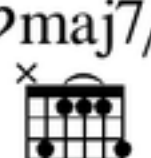


Ab/C



Dis - ap - point - ments, close your eyes ___ and it ___ gets

Abmaj7/C



cold - er and cold -



Dbmaj7 Eb To Coda

- er when the sun goes down.

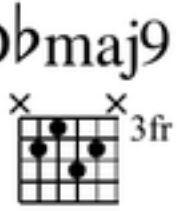
Fm7 Dbmaj7

Abmaj7/C

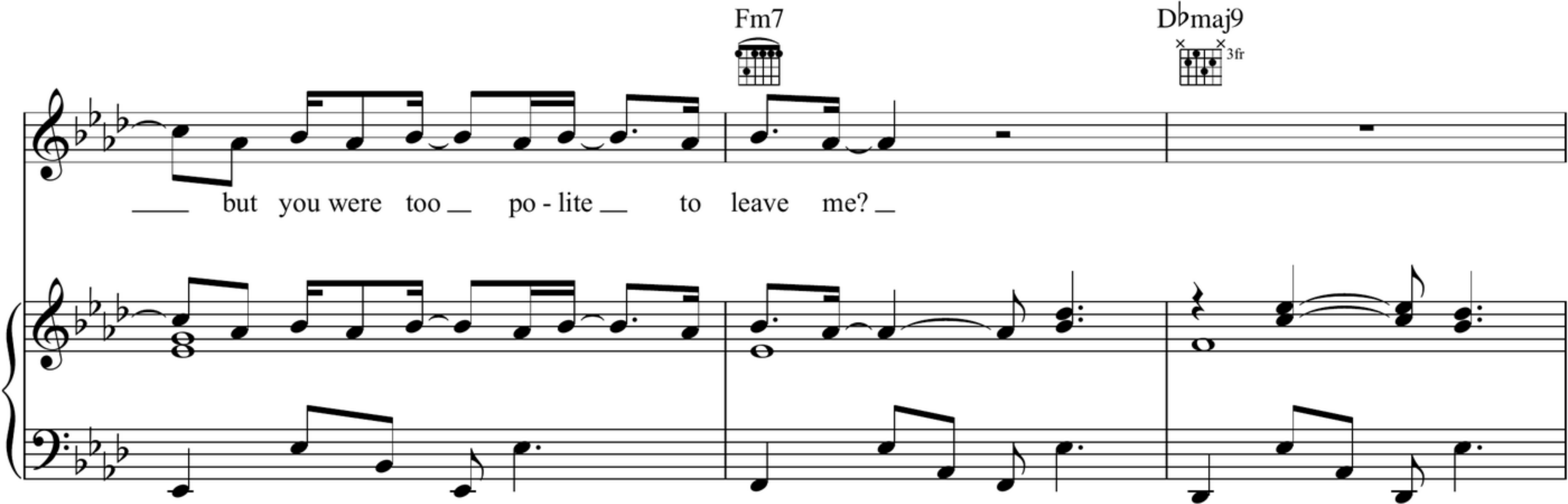
Male: The ques - tion pounds my head: What's a life - time of a - chieve-

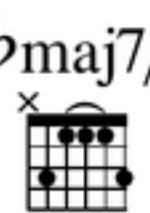
Dbmaj9 Eb(add4)

- ment if I pushed you to the edge,

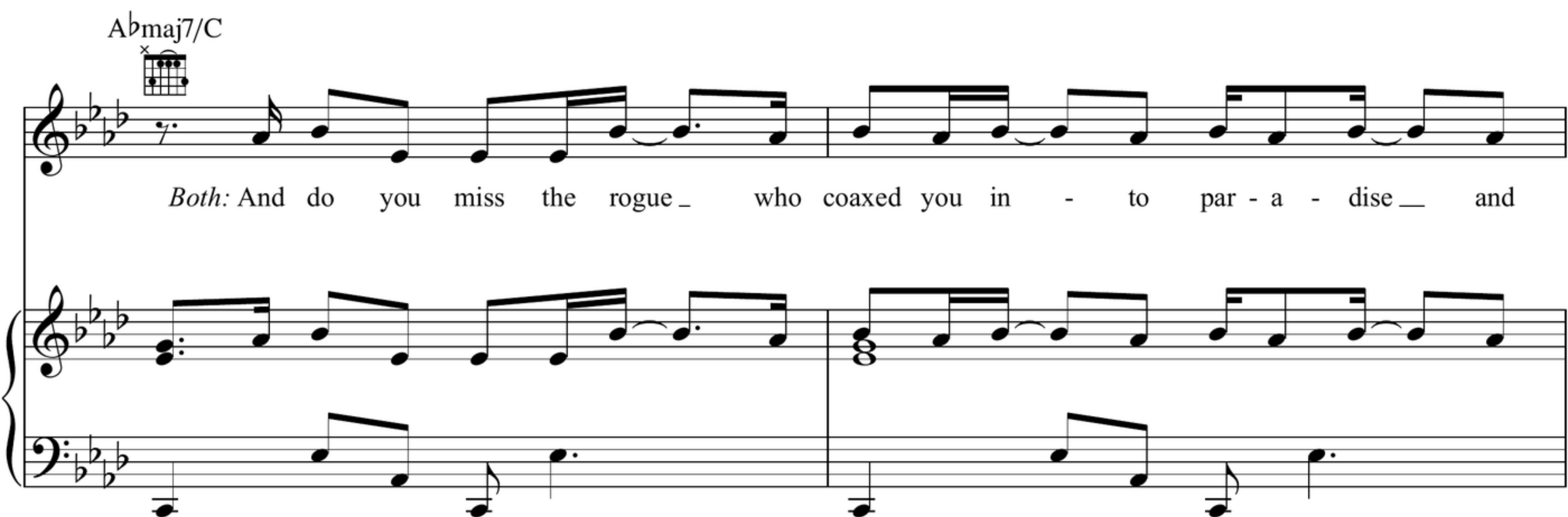



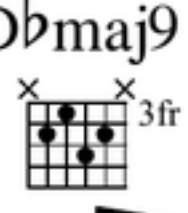
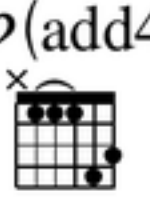
but you were too po - lite to leave me?





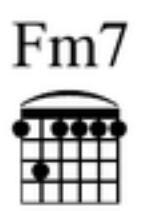
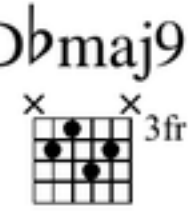
Both: And do you miss the rogue who coaxed you in - to par - a - dise and



left you there? Will you for - give my soul when

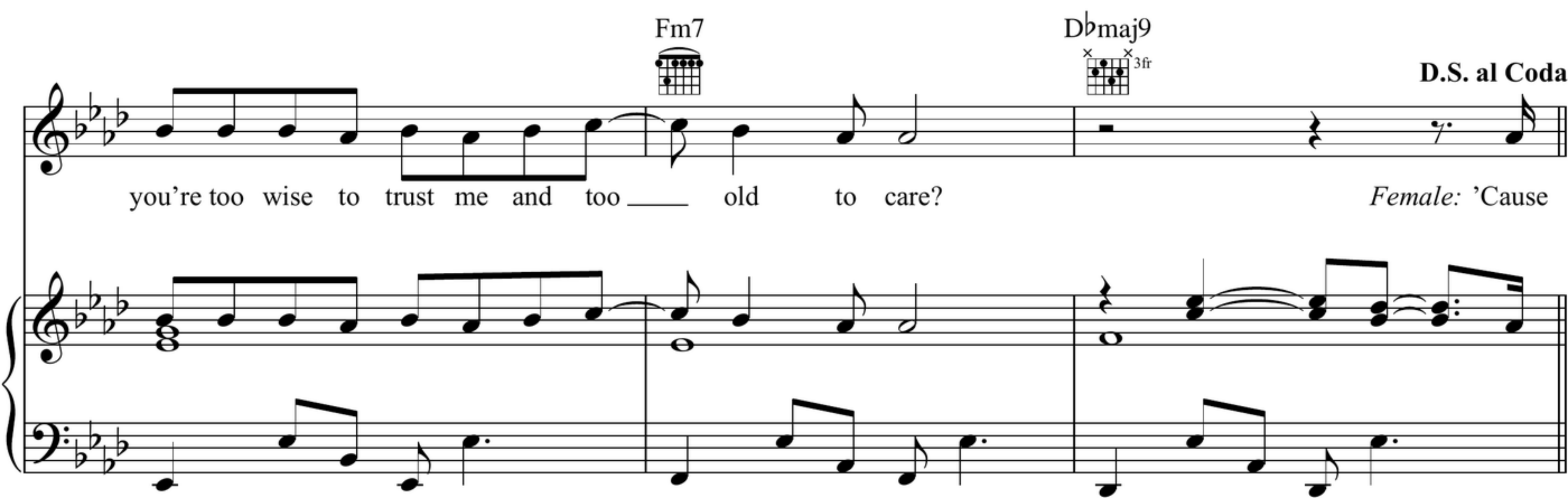


you're too wise to trust me and too old to care?

Female: 'Cause

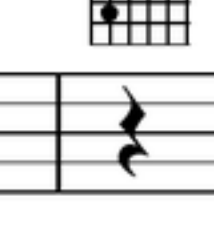
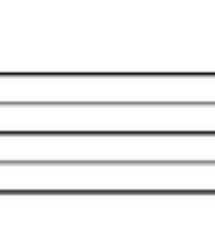
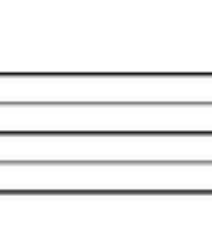
D.S. al Coda



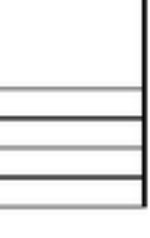
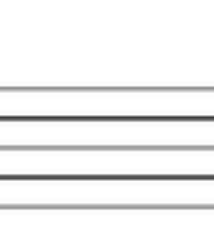
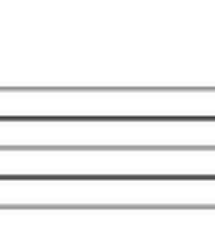
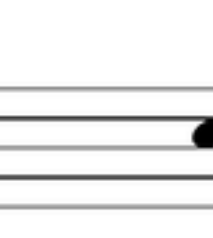
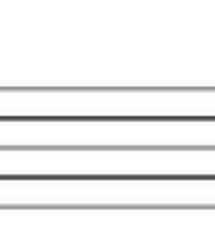
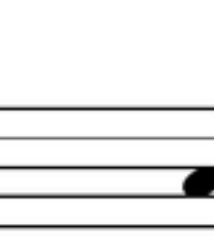
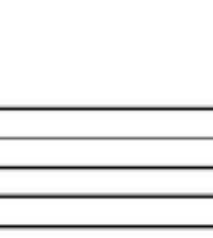
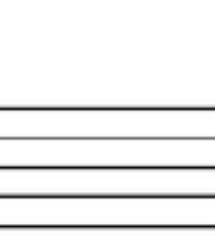
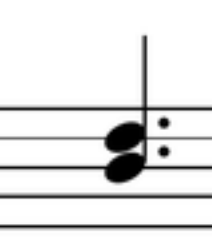
CODA



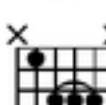
Fm7



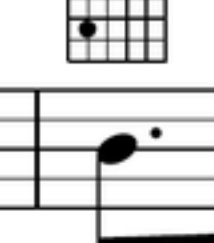
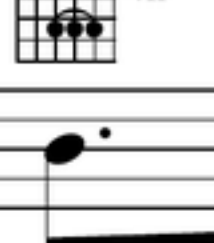
Female: Were you wait - ing _ at our



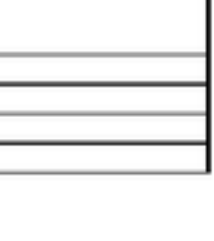
Db



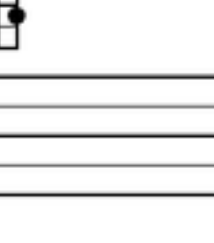
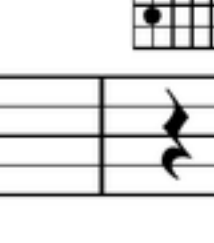
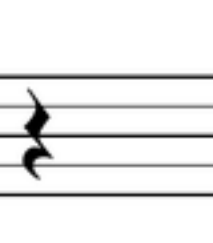
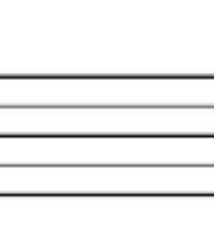
4fr



old spot _ in the tree line _ by the gold clock? _ Did I leave you hang - ing

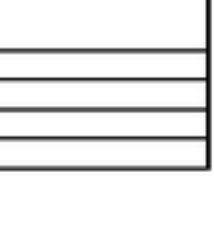
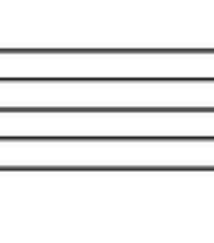
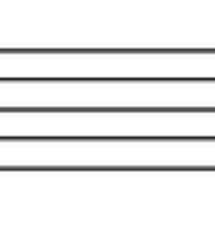
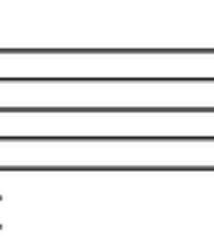
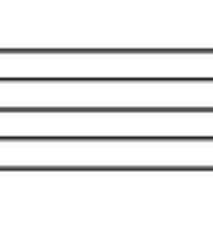
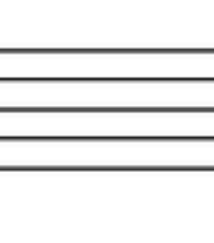
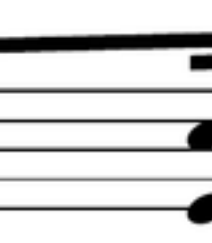
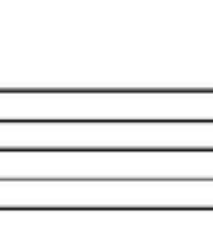
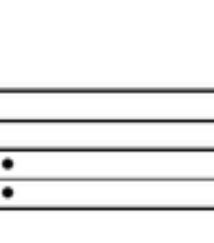
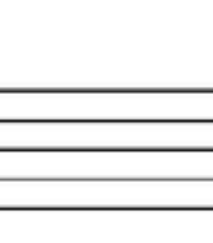
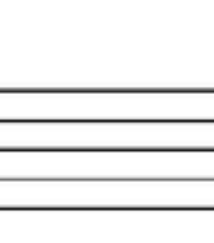


Abmaj7/C

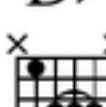


ev - 'ry sin - gle day? _

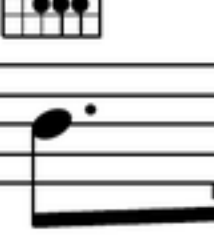
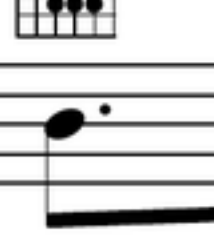
Male: Were you stand - ing _ in the



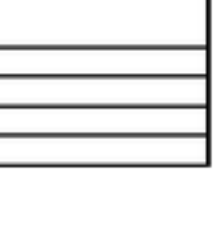
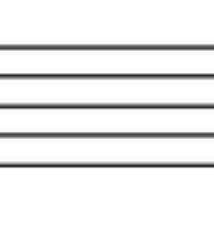
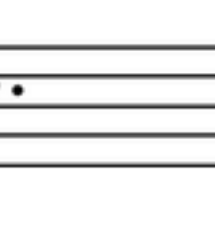
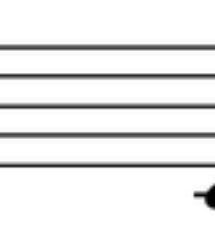
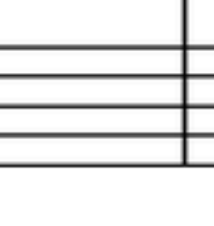
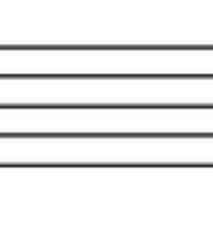
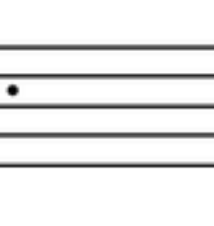
Db



4fr



hall - way _ with a big cake, _ "Hap - py Birth - day?" _ Did I paint your blue - est skies _



the dark - est gray a u - ni - verse a - way? And when I got

Fm7

in - to the ac - ci - dent, the sight that flashed be - fore me was your

Db

Ab/C

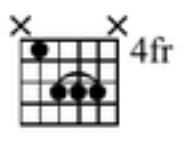
face. *Female:* But when I walked up to the po - di - um, I

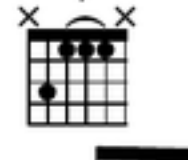
Abmaj7/C

think that I for - got to say your name. *Both:* I'm on a bench in Co - ney Is -

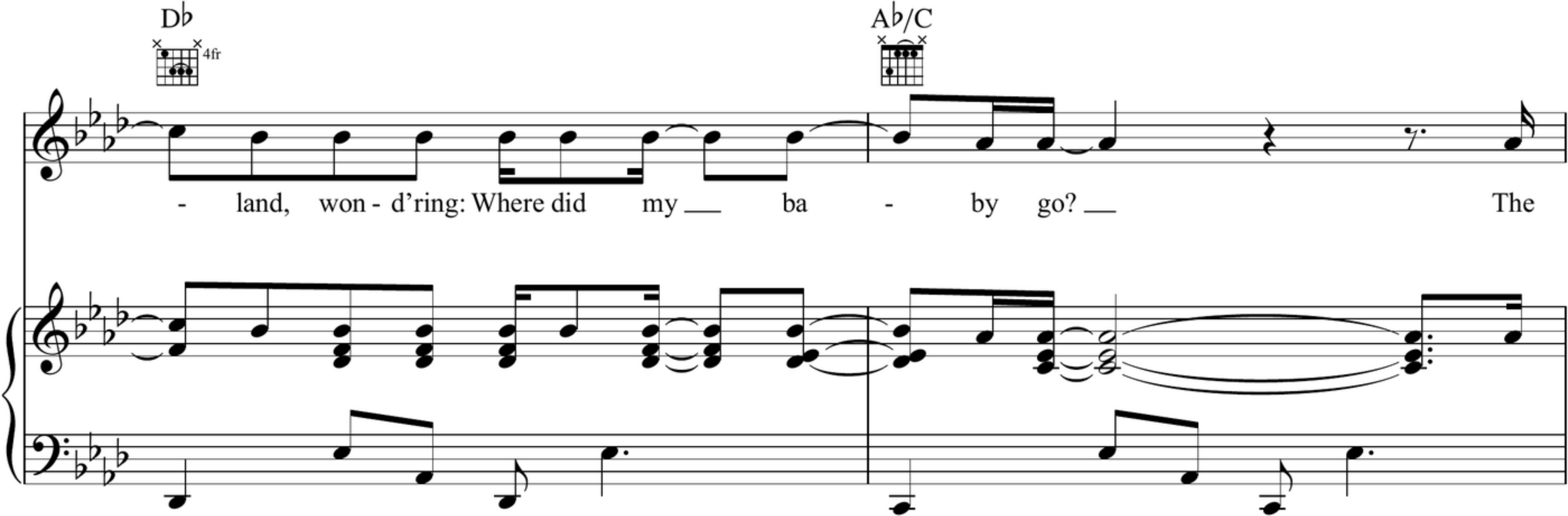
Eb

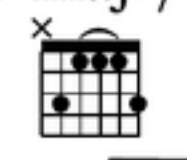
Fm7

Db  4fr

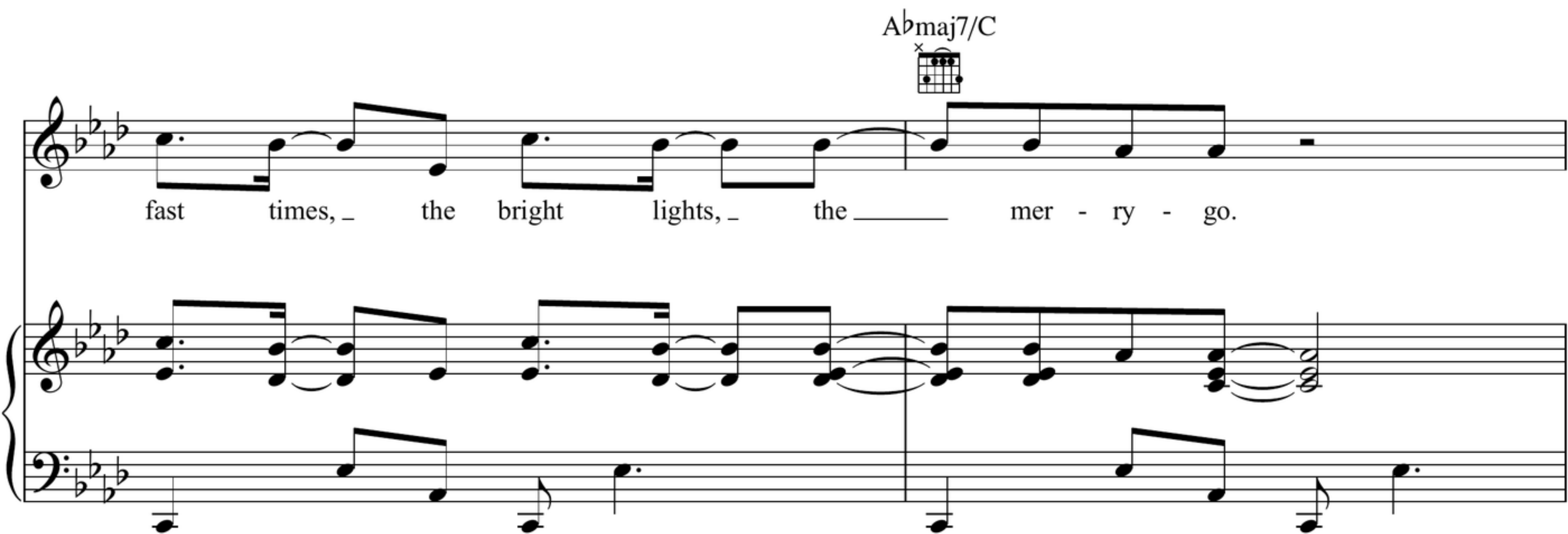
Ab/C 

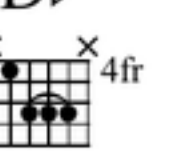
- land, won - d'ring: Where did my — ba - by go? — The

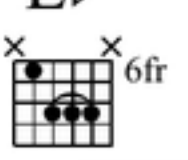


Abmaj7/C 

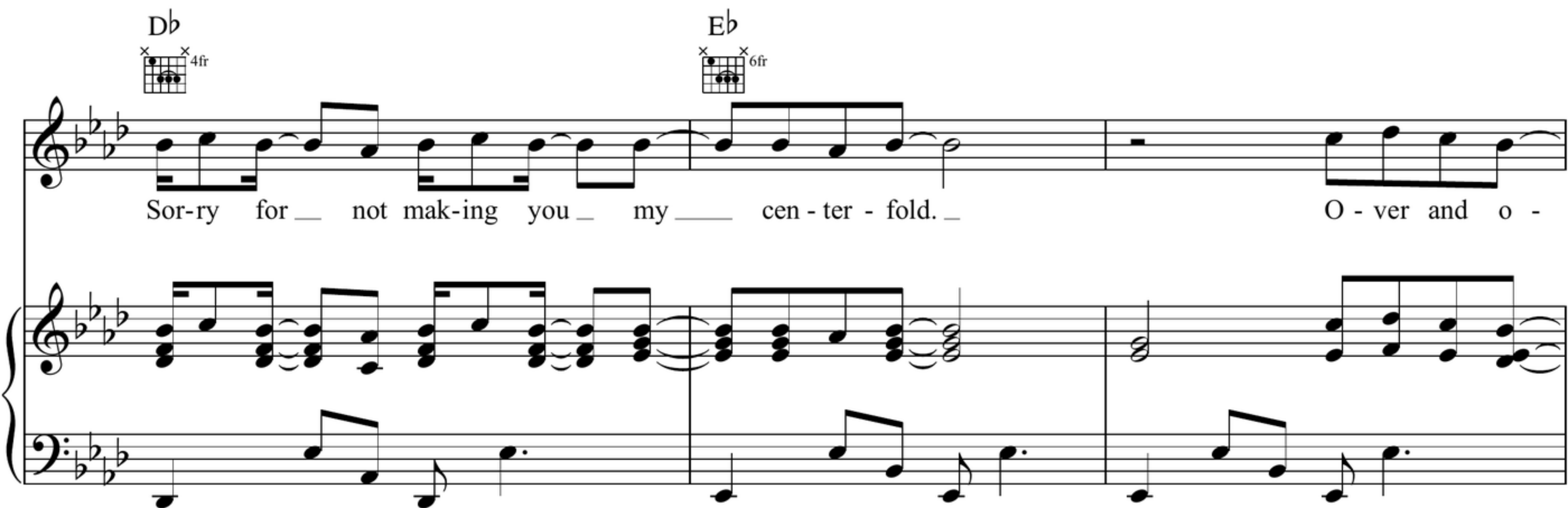
fast times, — the bright lights, — the — mer - ry - go.



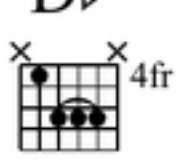
Db  4fr

Eb  6fr

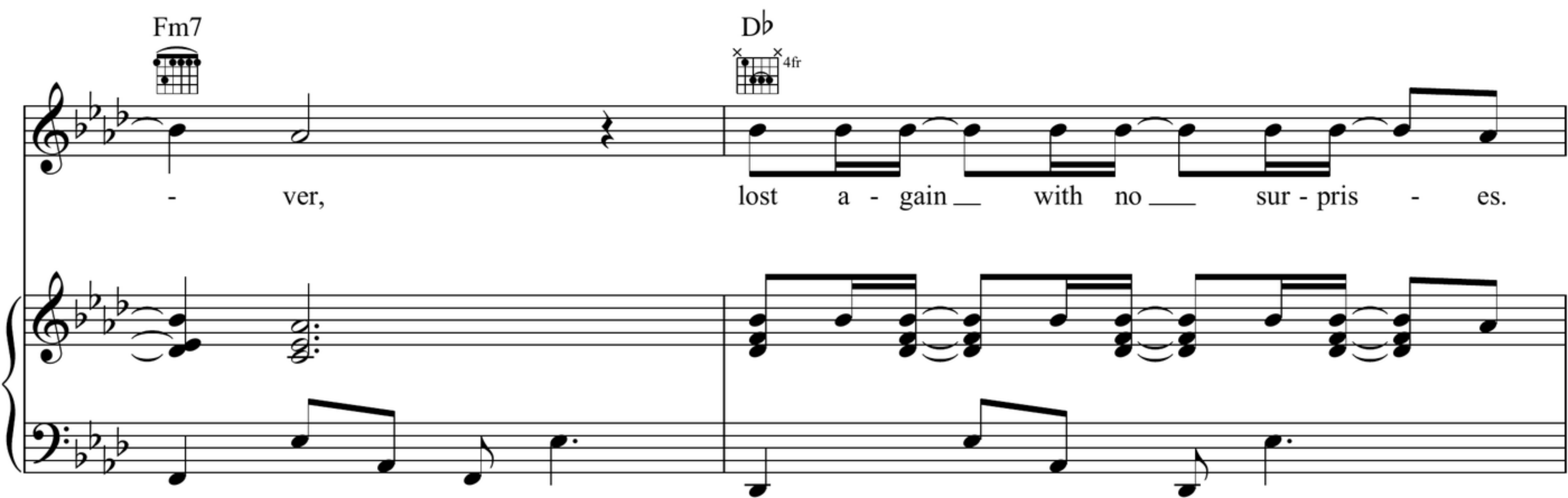
Sor-ry for — not mak-ing you — my — cen - ter - fold. — O - ver and o -



Fm7 

Db  4fr

- ver, lost a - gain — with no — sur - pris - es.



Ab/C

Abmaj7/C

Dis - ap - point - ments, close your eyes — and it — gets cold - er and cold -

Dbmaj7

Eb

- er when the sun goes — down,

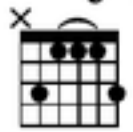
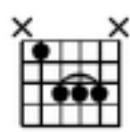
Fm7

Db

when the sun goes — down. — The

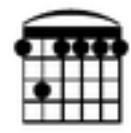
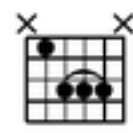
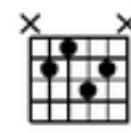
Ab/C

sight that flashed be - fore me was — your — face. When the sun goes —

A^bmaj7/C  **E^b** 

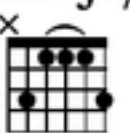
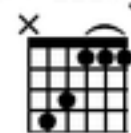
— down. But I think that I — for - got to say your —



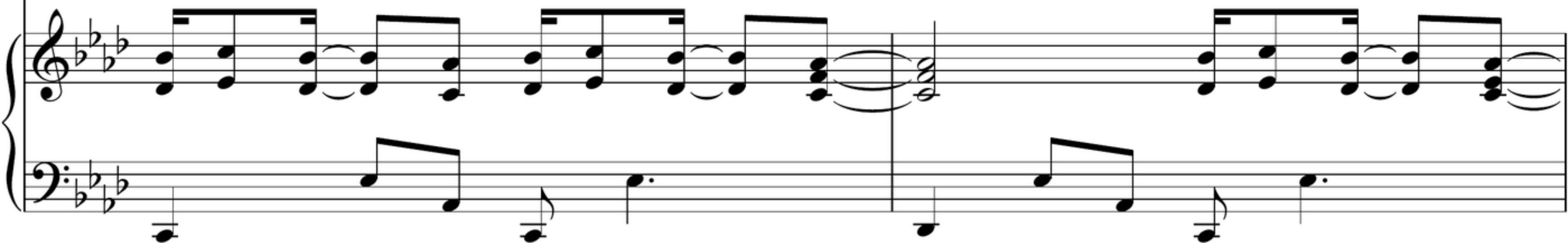
Fm7  **D^b**  **D^bmaj9** 

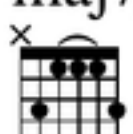
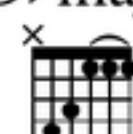
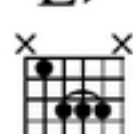
— name. O - ver and o - ver.



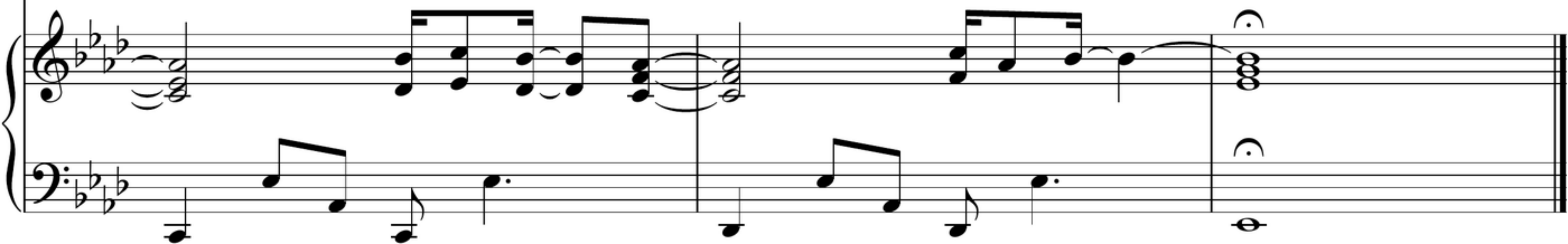
A^bmaj7/C  **D^bmaj7** 

Sor - ry for — not mak - ing you — my, — mak - ing you — my, —

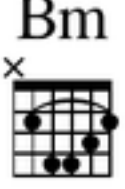
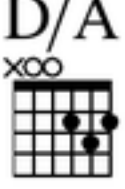
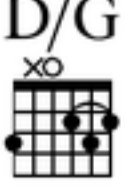


A^bmaj7/C  **D^bmaj7**  **E^b** 

— mak - ing you — my — cen - ter - fold. —

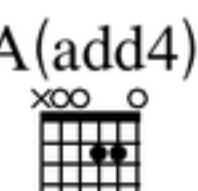


Moderately, in 2

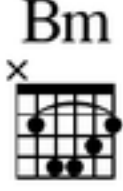
Bm  D/A  D/G 

How's one to know — I'd meet you where the
In from the snow, — your touch brought forth an

mp

D/E  D/F#  D/G  A(add4) 

spir - it meets the bones — in a faith - for - got - ten — land? —
in - can - des - cent glow, — tar - nished but so — grand. —

1 2 Bm  D/A 

And the old wid - ow goes — to the stone

* Vocal written one octave higher than sung.

D/G D/E D/F# D/G

ev - 'ry day, but I don't. I just sit here and wait, griev - ing for the liv -

A(add4) D Bm7

- ing. Oh, oh, god - damn, my

D/A Bm7 D

pain fits in the palm of your freez - ing hand

Bm7 Asus D

tak - ing mine, but it's been prom - ised to an - oth - er. Oh, I

Bm7 D/A Bm7 D

can't stop you put - ting roots in my dream - land. My house

Bm7 Asus Bm

of stone, your i - vy grows, and now I'm cov - ered in you.

Bm/A Gmaj7 Bm/E Bm/F# Gmaj7

I wish to know the

Bm/A Asus Bm D/A

How's one to know I'd

fa - tal and flaw die that makes you long to be _____
live and die for mo - ments that we stole _____ mag - nif - i - cent - ly _____
on begged and bor - rowed _____

D/G D/E D/F# D/G

_____ cursed. _____
_____ time? _____ So, He's tell in the room; _____ your
_____ or

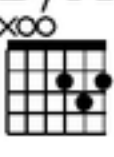
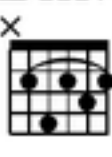
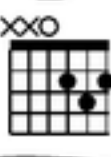
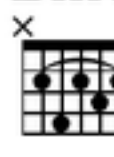
A(add4) Bm D/A

o - pal eyes are all I wish to see. _____
dare to sit and watch what we'll be - come, _____ He wants what's on - ly _____
and drink my hus - band's _____

D/G D/E D/F# D/G

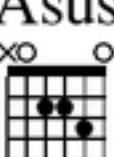
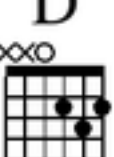
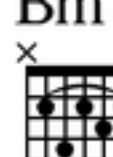
_____ yours. _____ } Oh, _____ oh, god - damn, my
_____ wine. _____ }

A(add4) D Bm7

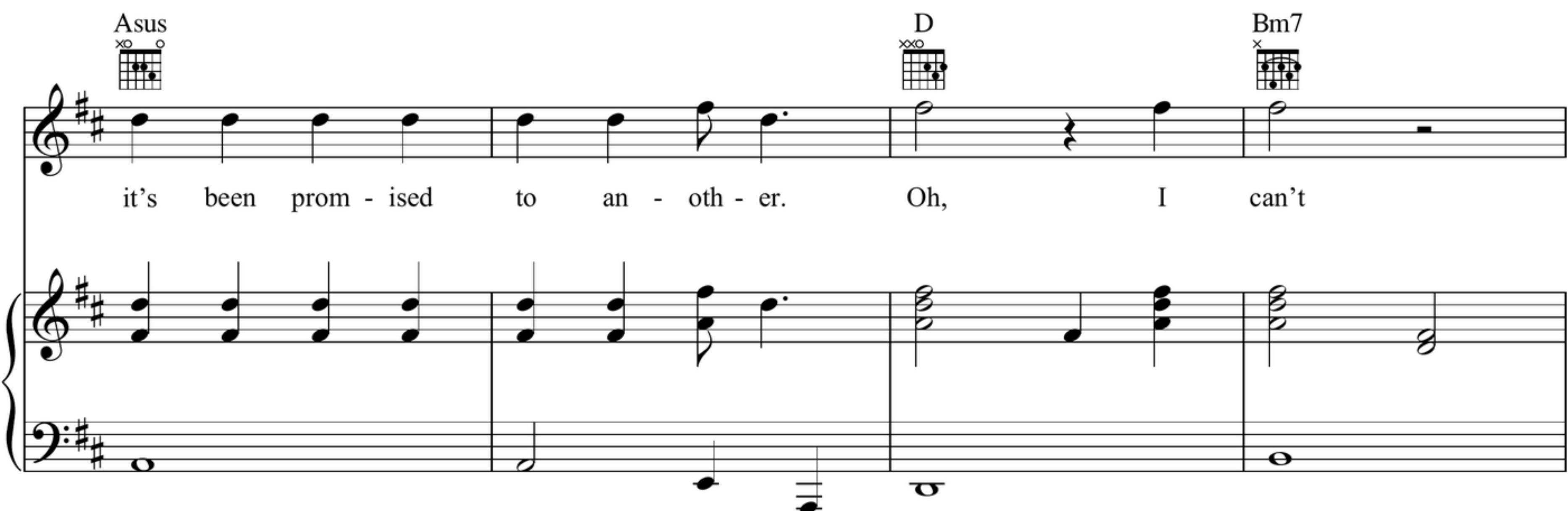
D/A

Bm7

D

Bm7


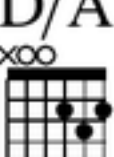
pain fits in the palm — of your freez - ing hand — tak - ing mine, — but



Asus

D

Bm7


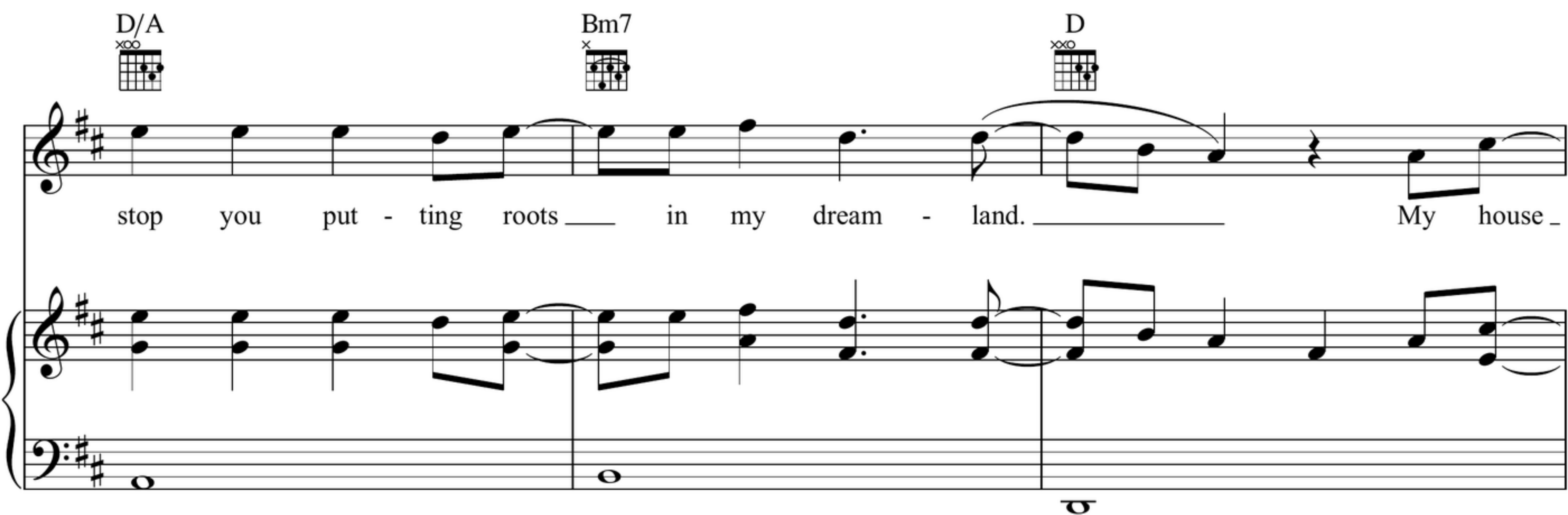
it's been prom - ised to an - oth - er. Oh, I can't



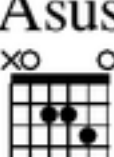
D/A

Bm7

D

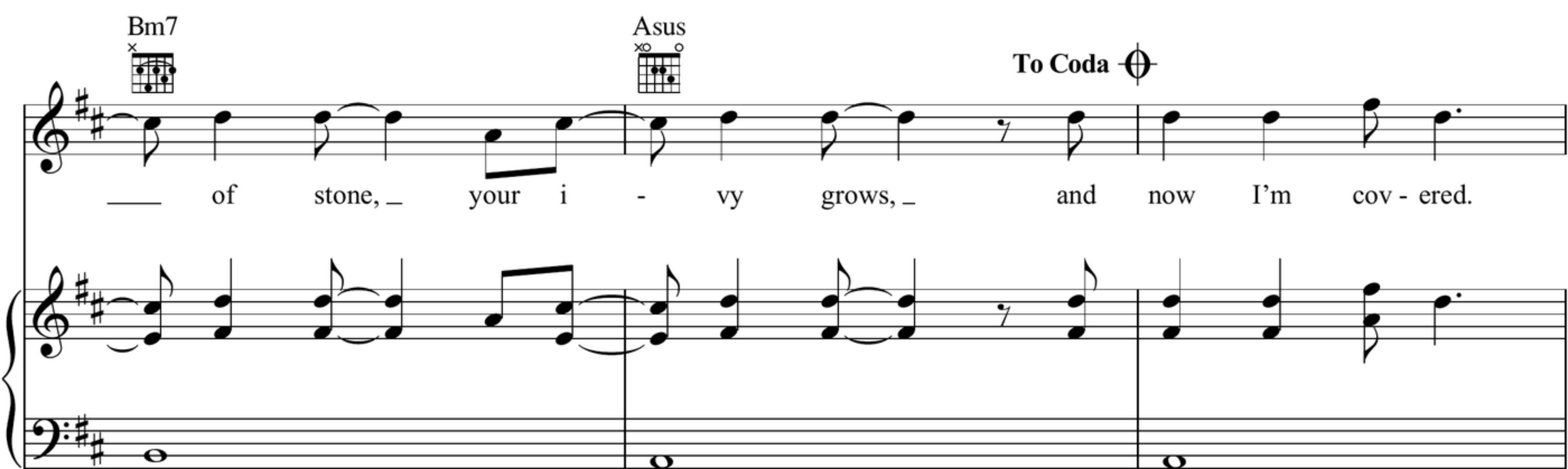

stop you put - ting roots — in my dream - land. — My house —



Bm7

Asus

To Coda 

— of stone, — your i - vy grows, — and now I'm cov - ered.



Em7 F#m11 Gmaj7 Bm/A

Clo - ver blooms in the fields. _ Spring breaks loose; the time is near. _

Bm F#m/C# D

What would he do if he found us out?

Em7 F#m11 Gmaj7 Bm/A

Cres - cent moon, coast is clear. _ Spring breaks loose, but so does fear. _

Bm F#m/C# D

He's gon - na burn this house to the ground.

D.S. al Coda

CODA

D Bm7

now I'm cov - ered _____ in you. _____

D/A Bm7 D Bm7

_____ And now I'm cov - ered _____ in you. _____

A(add4) D

_____ So, yeah, _____ it's a fire. _____ It's a god -

Gmaj9 A(add4) D

- damn blaze _____ in the dark, _____ and you start - ed it. _____

Gmaj9 A(add4) Bm7

You start - ed it. ____ So, yeah, ____ it's a war. _

Gmaj9 A(add4)

____ It's the god - damn fight of my life, ____ and you start -

D Gmaj9 A(add4)

- ed it. ____ You start - ed it. ____ Oh, ____

Bm7 D/C# D(add4) Em7

oh, I can't stop you put - ting roots ____ in my dream - land. _

Bm7 D/C# D

My house _ of stone, _ your i - vy grows, _ and now I'm cov - ered

D Bm7 Asus Bm7

in you, _

(Vocal ad lib. on repeats)

1, 2 D Bm7 Asus

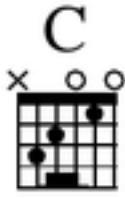
in you. _

3 D Bm7 Asus D5

in you. _

With energy

C



mp



F

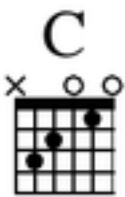


Fate - ful - ly,
Ac - tual - ly,

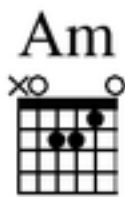
mf



C



Am



Gsus



3fr

I tried to pick my bat - tles till the bat - tle picked _ me.
I al - ways felt I must _ look _ bet - ter in the rear view.



F C Am

Mis - e - ry, like the war of words _ I shout -
 Miss - ing me at the gold - en gates _ they once _

Gsus F C

- ed in my sleep. And you passed right by.
 _ held the keys to. When I dropped my sword, I

Am Gsus F

I was in the al - ley, sur - round - ed on all sides. The knife
 threw it in the bush - es and knocked on your door. And we

C Am Gsus

cuts both ways. If the shoe fits, walk in it till your high heels break.
 live in peace, but if some - one comes at us, this time I'm read - y.

F C Am

And 'Cause I fell from the ped - es - tal, right down the rab - bit hole. Long sto - ry

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a whole rest followed by eighth notes for the lyrics 'And 'Cause I fell from the ped - es - tal, right down the rab - bit hole. Long sto - ry'. The middle staff is the piano accompaniment, and the bottom staff is the bass line. Above the vocal staff are guitar chord diagrams for F, C, and Am.

Gsus F C

short, it was a bad ti - ime. Pushed from the prec - i - pice, clung to the

The second system continues the musical score. The vocal line has lyrics 'short, it was a bad ti - ime. Pushed from the prec - i - pice, clung to the'. The piano and bass staves continue their accompaniment. Guitar chord diagrams for Gsus, F, and C are shown above the vocal staff.

Am Gsus F

near - est lips. Long sto - ry short, it was the wrong guy - uy. Now I'm

The third system of the musical score. The vocal line lyrics are 'near - est lips. Long sto - ry short, it was the wrong guy - uy. Now I'm'. The piano and bass staves continue. Guitar chord diagrams for Am, Gsus, and F are positioned above the vocal staff.

C Am Gsus

all a - bout you, I'm all a - bout you, ah.

The fourth and final system of the musical score. The vocal line lyrics are 'all a - bout you, I'm all a - bout you, ah.' with a long note on 'ah.'. The piano and bass staves conclude the piece. Guitar chord diagrams for C, Am, and Gsus are shown above the vocal staff.

Chord diagrams: C, F, Gsus (3fr)

Yeah, _____ yeah. _____ I'm

1

Chord diagrams: C, F

all a - bout you, ah. _____ Yeah, _____ yeah. _____

2

Chord diagrams: Em, C, C

all a - bout you.

Chord diagrams: Am, Em, Dm

No more keep - ing score, now _____ I just

Am

keep you warm. _____

No more tug of

Em

F

war, now _____ I just know there's more. _____

No

G

Am

Em

more keep - ing score, now _____ I just keep you warm. _____

Dm

Am

Em

And my waves meet your shore ev - er and

F

ev - er - more. _____ Past ____ me, I wan - na

tell you not ____ to get lost ____ in these pet - ty things. _ Your nem - e - ses

will de - feat them - selves _ be - fore ____ you get the chance to swing. _

____ And he's pass - ing by, rare as the glim - mer of a

Gsus 3fr F C

com - et in the sky. And he feels like home. If the

Am Gsus C

shoe fits, walk in it ev - 'ry - where you go. And I fell from the

F Gsus C

ped - es - tal, right down the rab - bit hole. Long sto - ry short, it was a bad ti -

F Em

ime. Pushed from the prec - i - pice, climbed right back up the cliff. Long sto - ry

C F

short, I sur - vi - i - ived. Now I'm all a - bout you,

Gsus C

I'm all a - bout you, ah. I'm

F Em C

all a - bout you, I'm all a - bout you, ah.

F Em

Yeah, yeah. I'm

C F

all a - bout you. _____ Yeah, _____ yeah. _____

Gsus C F

I'm all a - bout you.

C Am Gsus

Long sto - ry short, it was a bad

F C Am Gsus

time. Long sto - ry short, I sur - vi - ived.

Moderately slow, in 2

Dm7 **G**

And the ten - nis court was cov - ered up —

C **F** **Dm7**

— with some tent - like thing. And you asked me to

G **C** **F** **Dm7**

dance, but I said, "Danc-ing is a dan - g'rous game." Oh, I —

— thought “This is gon - na be one of those things.”

Chord diagrams: G, C, F

Now I — know I'm nev - er gona - na love a - gain. —

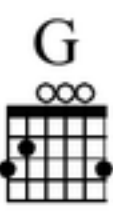
Chord diagrams: Dm7, G, C

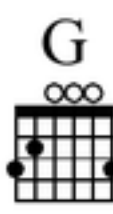
I've got some tricks up my —

Chord diagrams: F, C, F

— sleeve. — Takes one to know one.

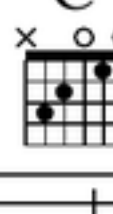
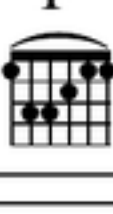
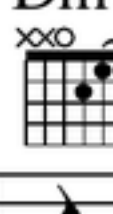
Chord diagrams: G, F, C, F





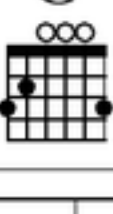
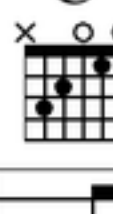
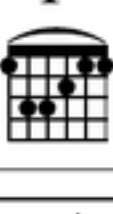
You're a cow - boy like _____ me. _____
 (D.S.) *Guitar solo - ad lib*

Nev - er want - ed love, _

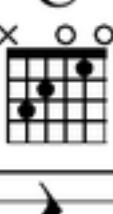
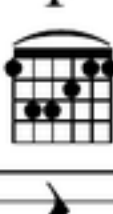
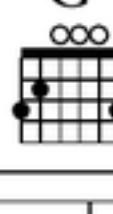
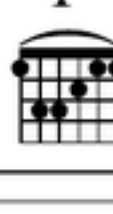
_____ just a fan - cy car. _____

Now I'm wait - ing

by the phone _ like I'm sit - ting in an air - port bar.

You had

some tricks up your _____ sleeve. _____ Takes one

to know one. *Solo ends* } You're a cow-boy like me. Perched in the

dark, tell - ing all the rich folks an - y - thing they wan - na hear, like it could be

love. I could be the way for - ward, on - ly if they pay for it.

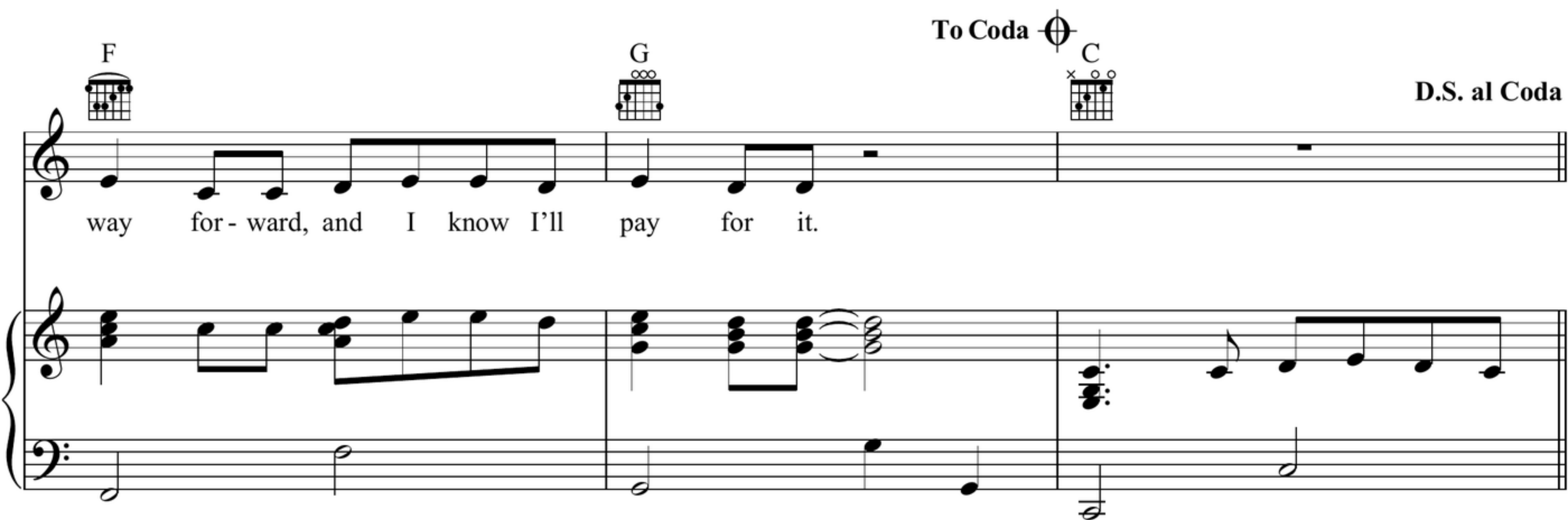
You're a ban - dit like me. Eyes full of stars, hus - tling for the

good life. Nev - er thought I'd meet you here. It could be love, we could be the

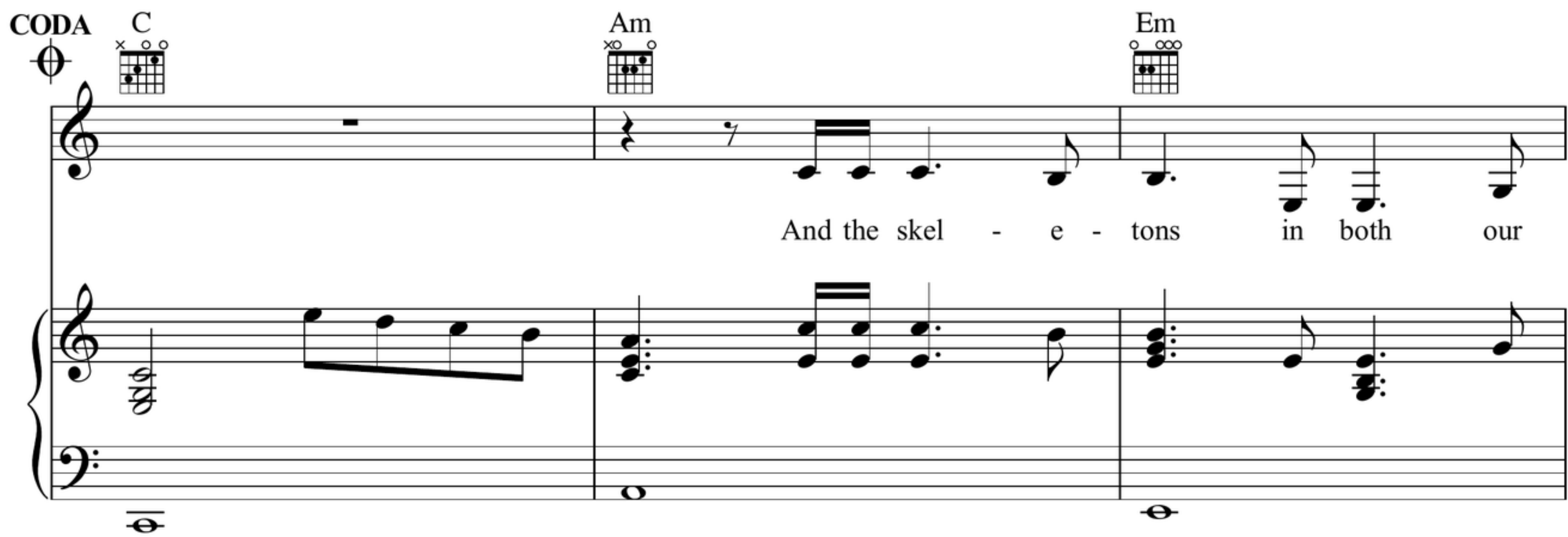


way for - ward, and I know I'll pay for it.

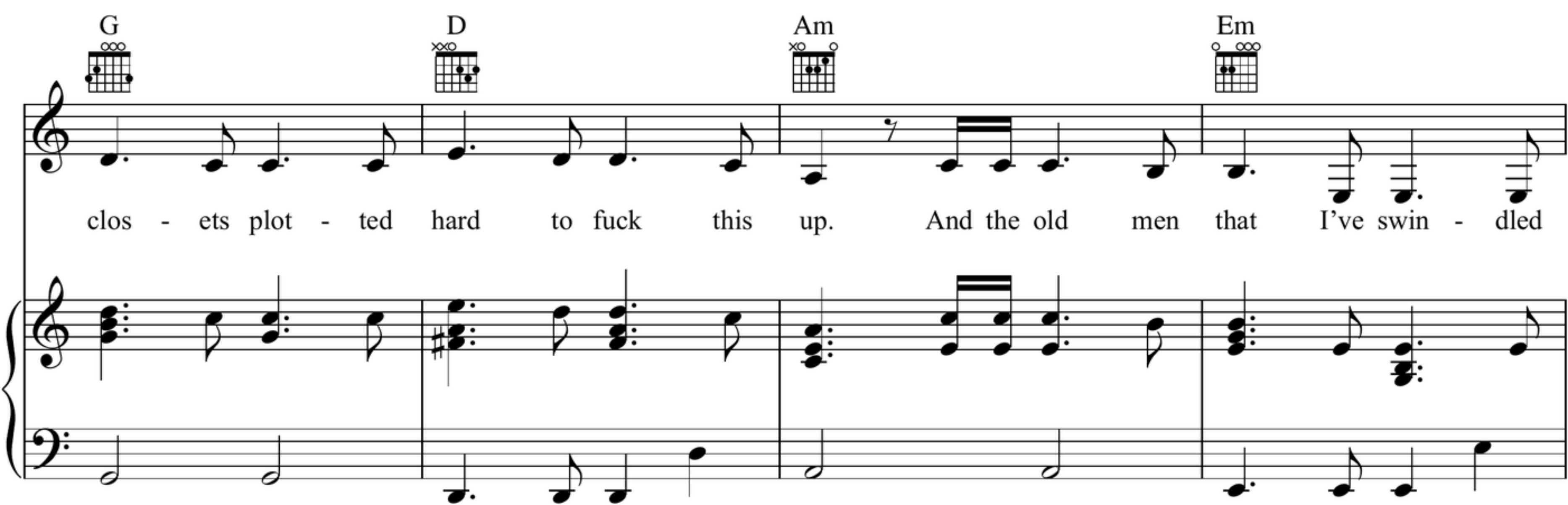
To Coda  D.S. al Coda



CODA  And the skel - e - tons in both our



clos - ets plot - ted hard to fuck this up. And the old men that I've swin - dled



G D Am Em

real - ly did be - lieve I was the one. And the la - dies lunch - ing have their

G D Am Em

sto - ries a - bout when you passed through town. Oh, but that was all be - fore I

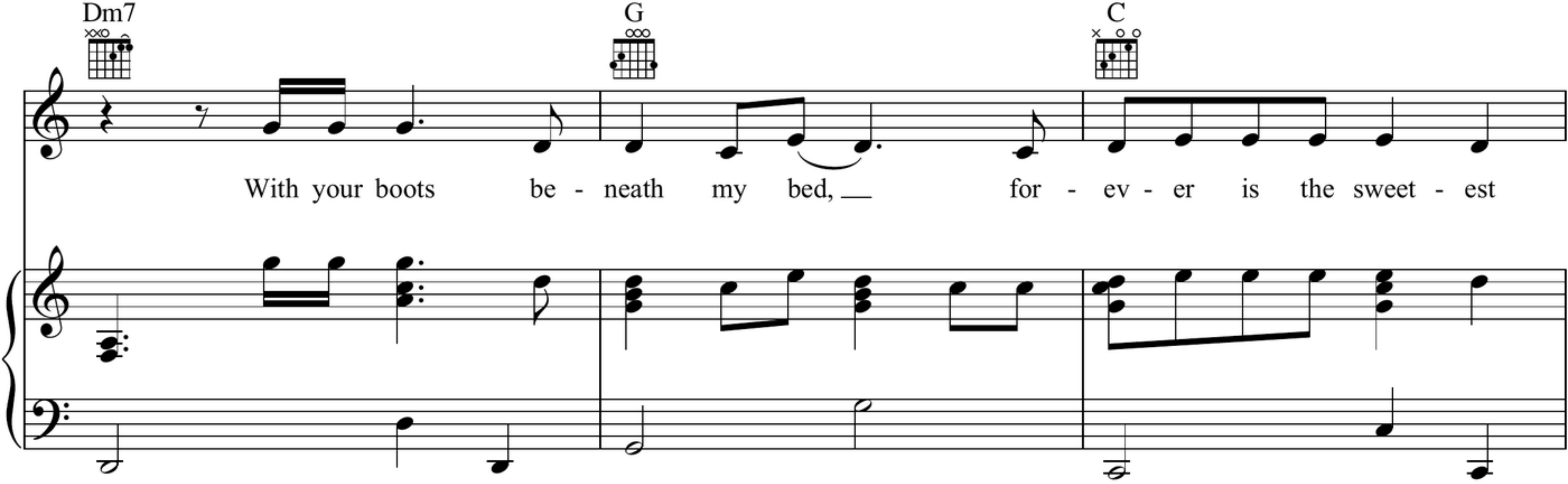
G D Dm7

locked it down. Now you hang

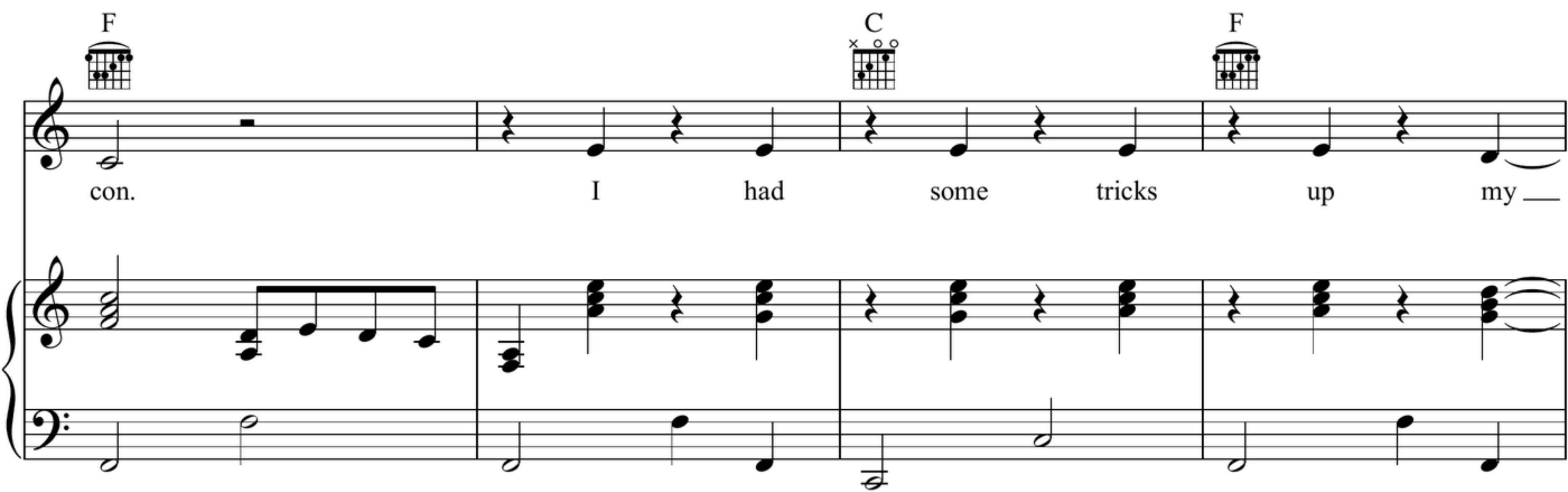
G C F

from my lips — like the Gar - dens of Bab - y - lon. —

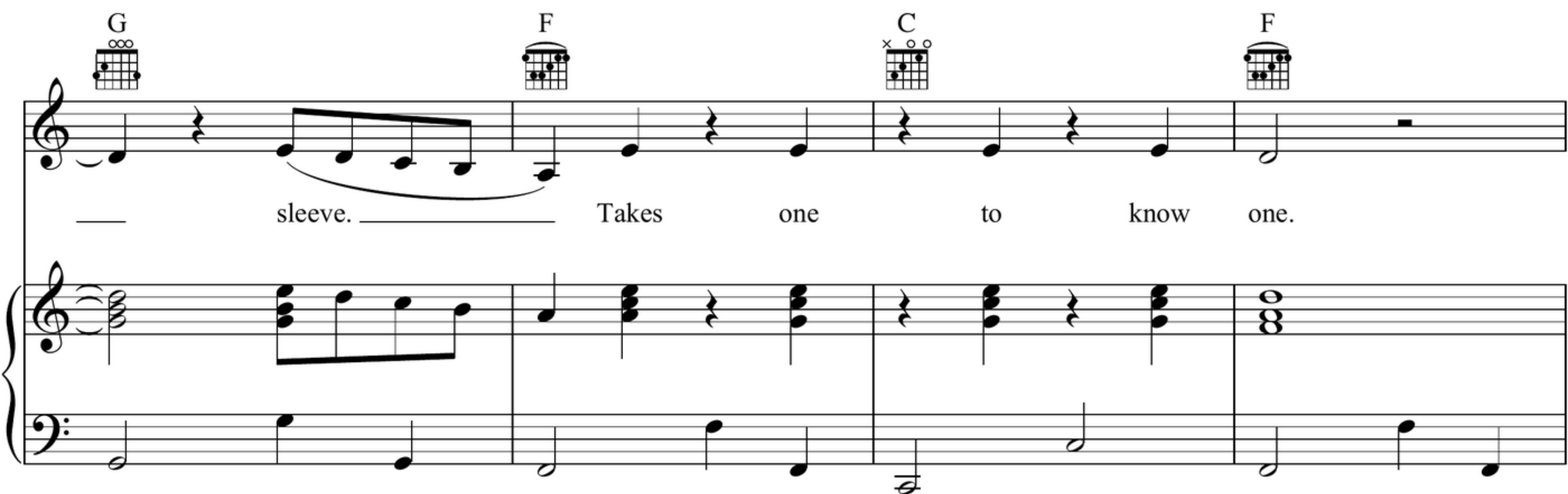
With your boots be - neath my bed, — for - ev - er is the sweet - est



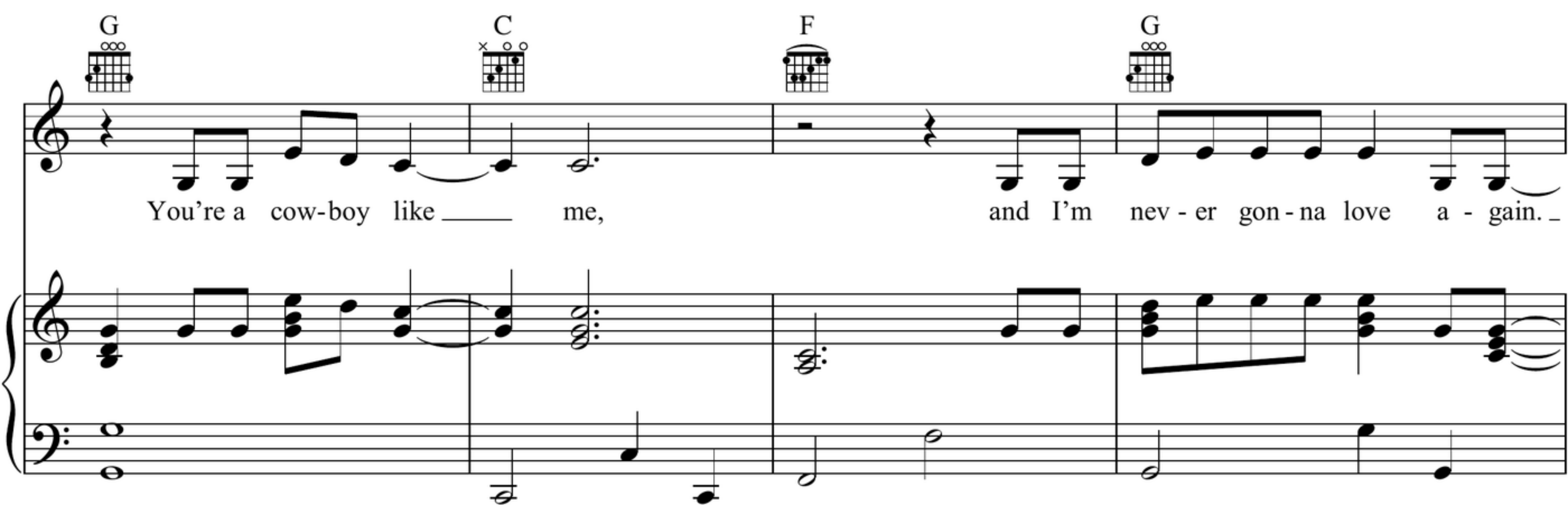
con. I had some tricks up my —



— sleeve. — Takes one to know one.



You're a cow-boy like — me, and I'm nev - er gon - na love a - gain. —



Sheet music for the first system, featuring a vocal line and piano accompaniment. The key signature is C major, and the time signature is 4/4. The vocal line includes the lyrics "I'm nev - er gon - na love a - gain. _". The piano accompaniment consists of chords and moving lines in both hands.

Chord diagrams for the first system:

- C (C major)
- F (F major)
- G (G major)

Sheet music for the second system, featuring a vocal line and piano accompaniment. The key signature is C major, and the time signature is 4/4. The vocal line includes the lyrics "Mm. _". The piano accompaniment consists of chords and moving lines in both hands.

Chord diagrams for the second system:

- C (C major)
- C/E (C major with E in the bass)
- F (F major)
- G (G major)

Sheet music for the third system, featuring a vocal line and piano accompaniment. The key signature is C major, and the time signature is 4/4. The vocal line includes the lyrics "Oh, _ no. I'm nev - er gon - na love a - gain. _". The piano accompaniment consists of chords and moving lines in both hands.

Chord diagrams for the third system:

- C (C major)
- F (F major)
- G (G major)

Sheet music for the fourth system, featuring a vocal line and piano accompaniment. The key signature is C major, and the time signature is 4/4. The vocal line includes the lyrics "Oh, _ no. I'm nev - er gon - na love a - gain. _". The piano accompaniment consists of chords and moving lines in both hands.

Chord diagrams for the fourth system:

- C (C major)
- C/E (C major with E in the bass)
- F (F major)
- G (G major)
- C (C major)

Moderate Ballad

Dm **Bb** **F**

Nev - er be so kind, _ you for - get to be _ clev - er. _

mp

C **Dm** **Bb**

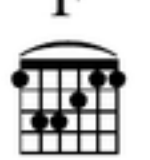
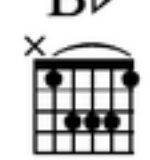
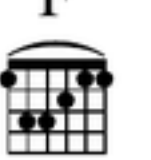
Nev - er be so clev - er, you for - get to be _ kind. _

F **C** **F**

And if I did - n't know _

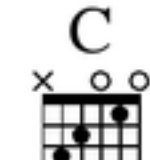
Bb **F** **C**

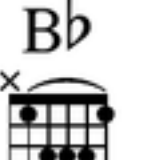
_ bet - ter, I'd think you were _ { talk - ing }
lis - t'ning to me now. _

If I did-n't know — bet- ter, I'd think you were still a - round. —

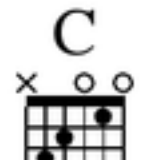






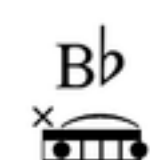
— What died did - n't stay — dead, what died did - n't stay —

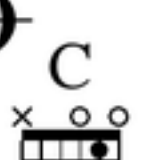



— dead. You're a - live, you're a - live — in my head. What died did - n't stay —







— dead, what died did - n't stay — dead. You're a - live, so a - live. —

To Coda 



* Gm7 2nd time.

Gm7 Bb F

Nev - er be so po - lite, you for - get your pow - er.

C Gm7 Bb

Nev - er wield such pow - er, you for - get to be po -

F C D.S. al Coda

lite.

CODA C

Dm Bb

The au - tumn chill that wakes me up, you loved the am - ber skies so much.

F C

Long limbs and fro - zen swims, you'd al - ways go past where our feet — could touch.

Dm Bb

And I com-plained the whole _ way there, the car ride back and up — the stairs. _

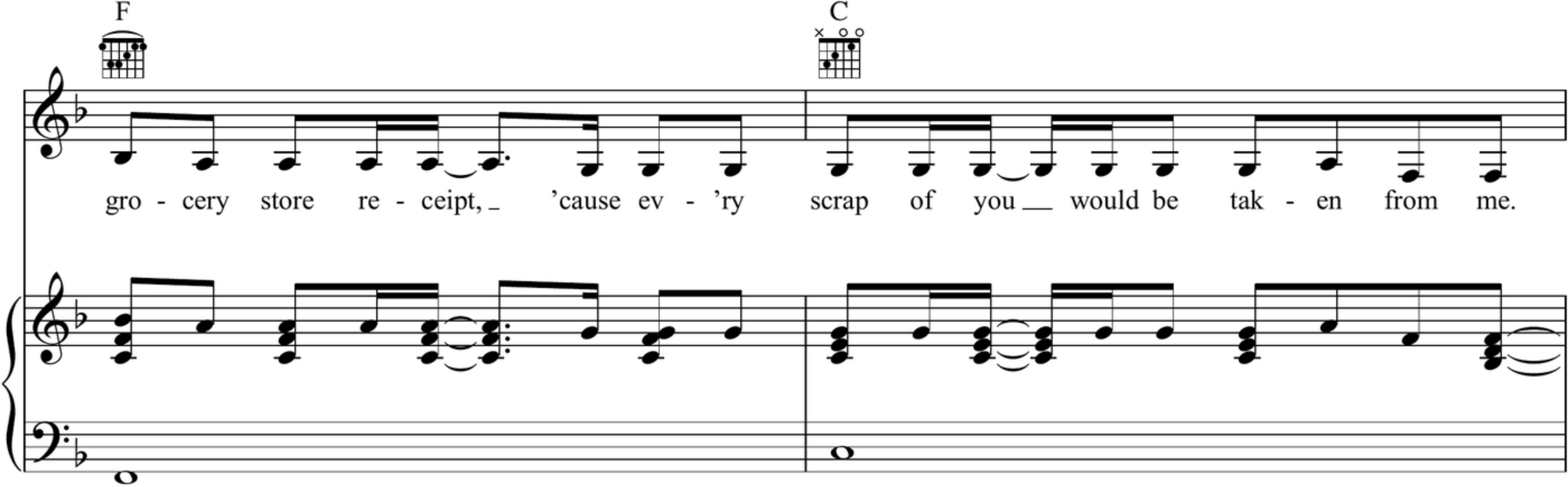
F C

— I should-'ve asked _ you ques - tions, I should-'ve asked you how _ to be, —

F Bb

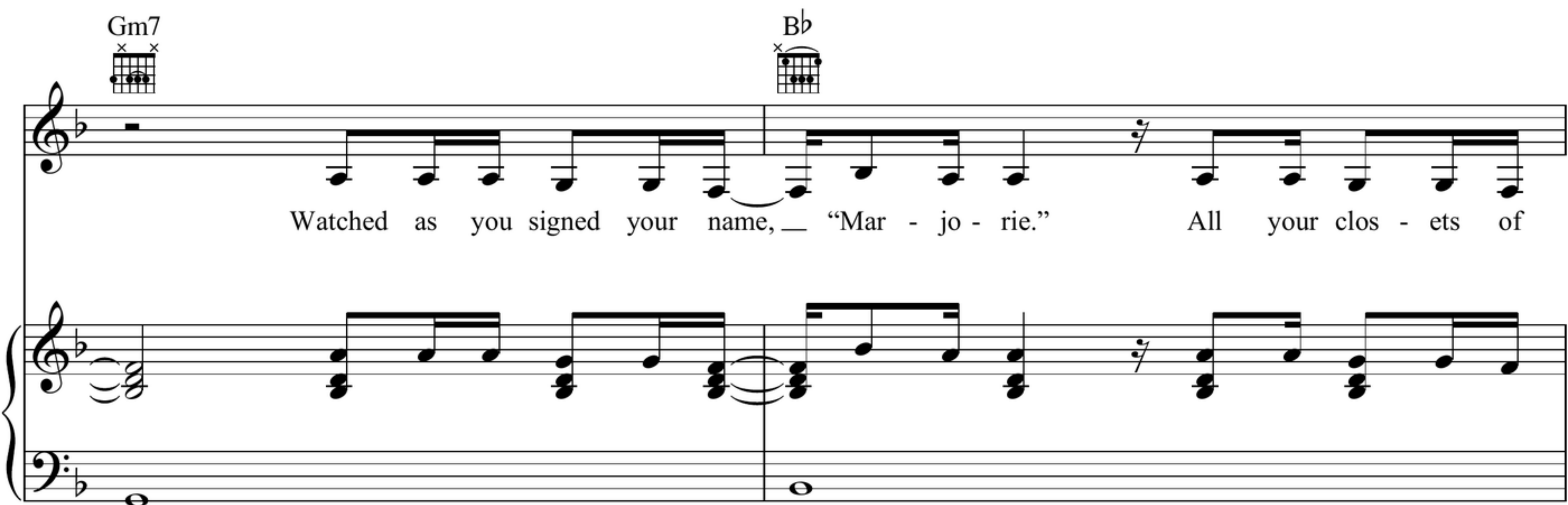
— asked you to write it down for me. Should - 've kept ev - 'ry

F C



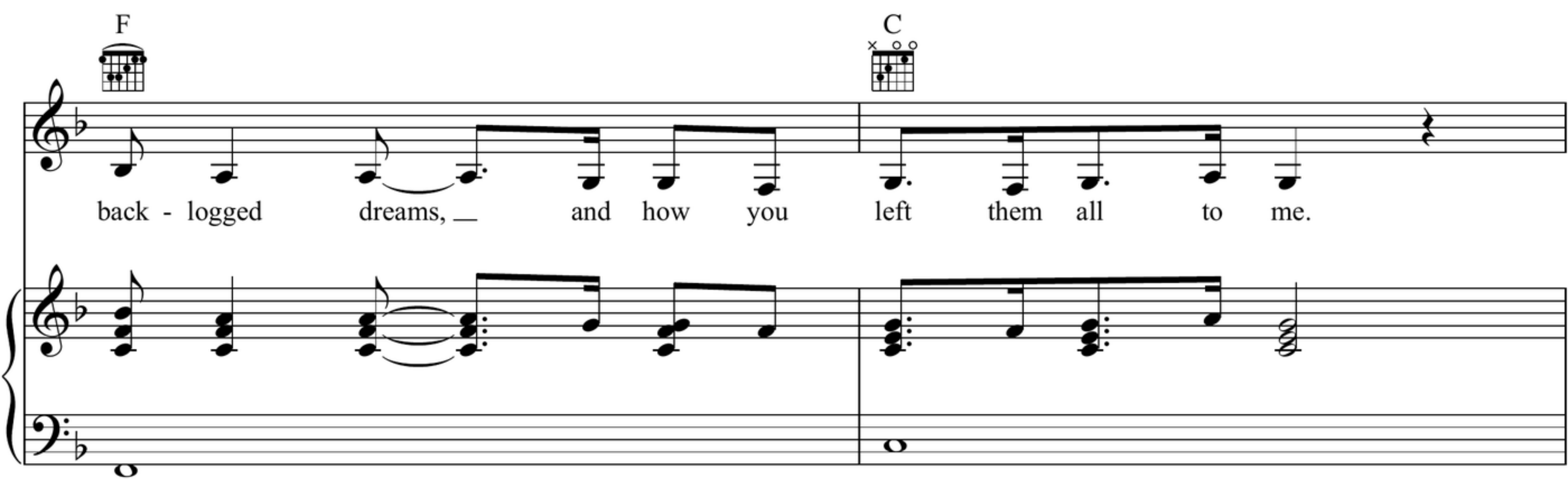
gro - cery store re - ceipt, - 'cause ev - 'ry scrap of you — would be tak - en from me.

Gm7 Bb



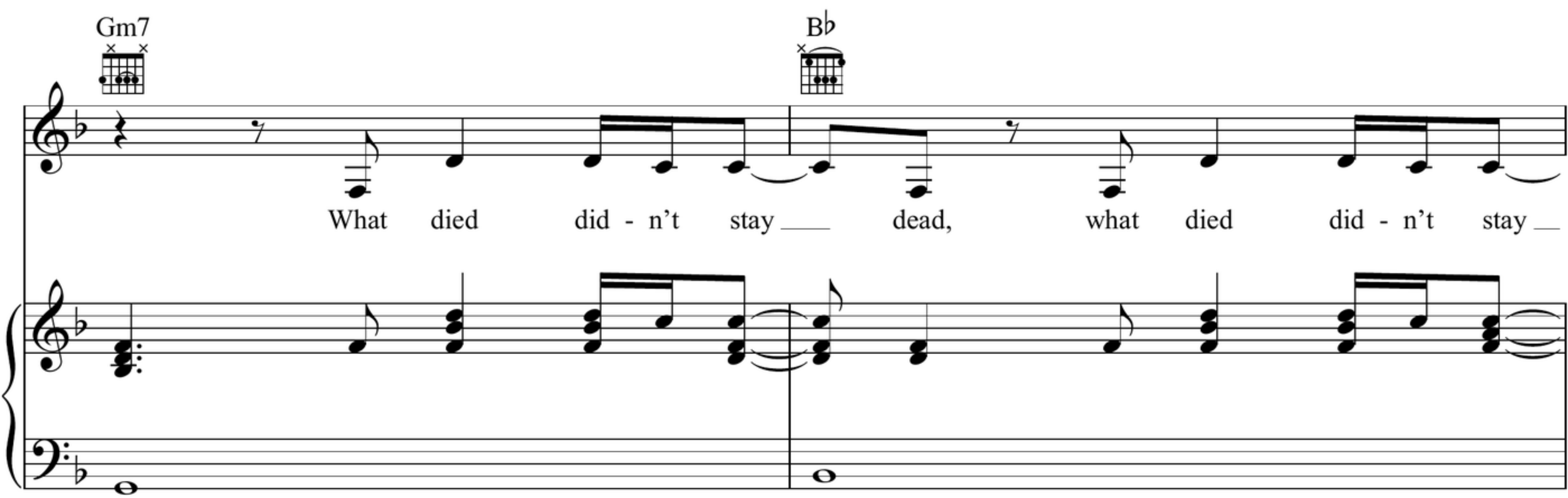
Watched as you signed your name, — "Mar - jo - rie." All your clos - ets of

F C



back - logged dreams, — and how you left them all to me.

Gm7 Bb



What died did - n't stay — dead, what died did - n't stay —

F C

dead. You're a - live, you're a - live in my head.

Gm7 Bb

What died did - n't stay dead, what died did - n't stay

F C

dead. You're a - live, so a - live.

Gm7 Bb

And if I did - n't know bet - ter, I'd think you were

Chord diagrams: F, C

sing - ing to me now. ____

Chord diagrams: F, Bb

If I did - n't know ____ bet - ter,

Chord diagrams: F, C

I'd think you were still a - round. _

Chord diagrams: F, Bb

I know ____ bet - ter, but I still feel _

First system of musical notation. The vocal line (treble clef) includes lyrics: "you all a - round. _". Chord diagrams for F and C are shown above the staff. The piano accompaniment (grand staff) features a continuous eighth-note melody in the right hand and a bass line in the left hand.

Second system of musical notation. The vocal line (treble clef) includes lyrics: "I know _ bet - ter,". Chord diagrams for F and Bb are shown above the staff. The piano accompaniment (grand staff) continues with a similar eighth-note melody in the right hand and a bass line in the left hand.

Third system of musical notation. The vocal line (treble clef) includes lyrics: "but you're still a - round. _". Chord diagrams for F and C are shown above the staff. The piano accompaniment (grand staff) continues with a similar eighth-note melody in the right hand and a bass line in the left hand.

Fourth system of musical notation, consisting of five measures. Chord diagrams for F, Bb, F, C, and F are shown above the staff. The piano accompaniment (grand staff) features sustained chords in the right hand and a steady bass line in the left hand.

Moderately fast

Sheet music for a song in D major, 5/4 time, moderately fast. The music is arranged for guitar and piano.

Chords: D/A, E/G#, A, D/F#, D/A, E/G#, A, D/F#, D, E, A, D/F#, F#m, E5, A, D/F#, F#m, E5.

Lyrics:

It's been a long time, and see-ing the shape _

_ of your name _ still spells out _ pain. _ It was-n't right,

the way it all went down. Looks like you

** Vocal written one octave higher than sung.*

A5 5fr D D(add9) 2fr Dmaj9 4fr

know that now. —

Yes, I got — your let - ter. Yes, I'm do - ing bet - ter. It cut deep — to know ya,

right to — the bone. Yes, I got — your let - ter. Yes, I'm do - ing bet - ter.

I know that — it's o - ver; I don't need — your — “clo - sure,”

To Coda

your "clo - sure." Don't treat me like

some sit - u - a - tion that needs ___ to be ___ han - dled.

I'm fine with my spite and my tears _____ and my

beers and my can - dles. I can feel you

A/C# D/F# Dmaj9/F# D.S. al Coda

smooth - ing me o - ver.

CODA A D/F# F#m E A D

your "clo - sure," your "clo - sure," _____

F#m E A D D(add9) Dmaj7

your "clo - sure."

D/A E/G# A D/F#

I know _ I'm just a wrin - kle in your new life.

Stay - ing — friends _ would i - ron it out — so nice. Guilt- y, — guilt- y,

reach - ing out a - cross the sea that you put be - tween _ you and me.

But it's fake — and it's, oh, — so un - nec - es -

sar - y. —

Yes, I got — your let - ter. Yes, I'm do - ing bet - ter. It cut deep — to know ya,

right to — the bone. Yes, I got — your let - ter. Yes, I'm do - ing bet - ter.

I know that — it's o - ver; I don't need — your — “clo - sure,” “clo - sure,”

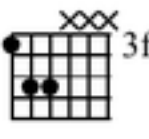
your “clo - sure,” your “clo - sure.” —

Moderately

D



G5



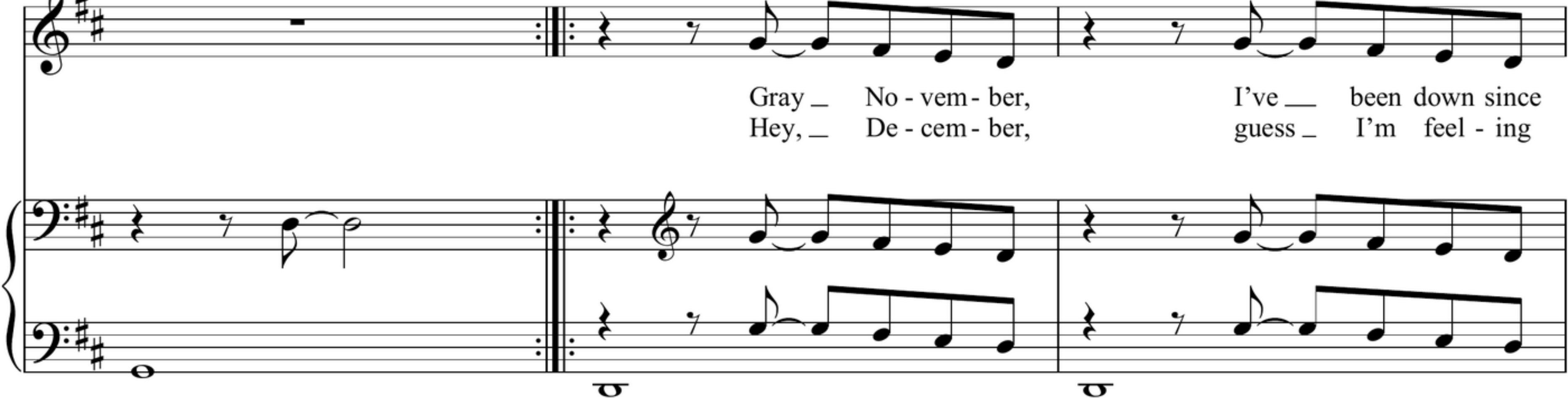
mp



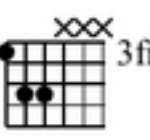
D



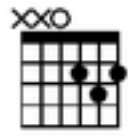
Gray _ No - vem - ber, I've _ been down since
Hey, _ De - cem - ber, guess _ I'm feel - ing



G5



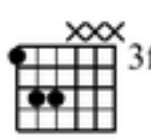
D



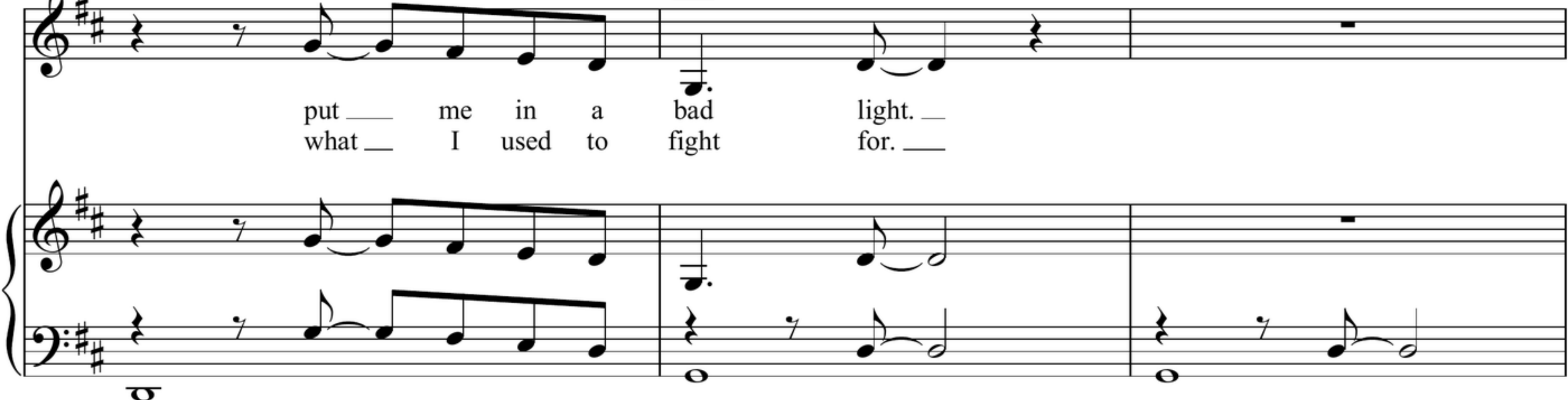
Ju - ly. _ Mo - tion cap - ture
un - moored. _ Can't _ re - mem - ber



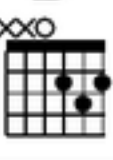
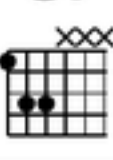
G5



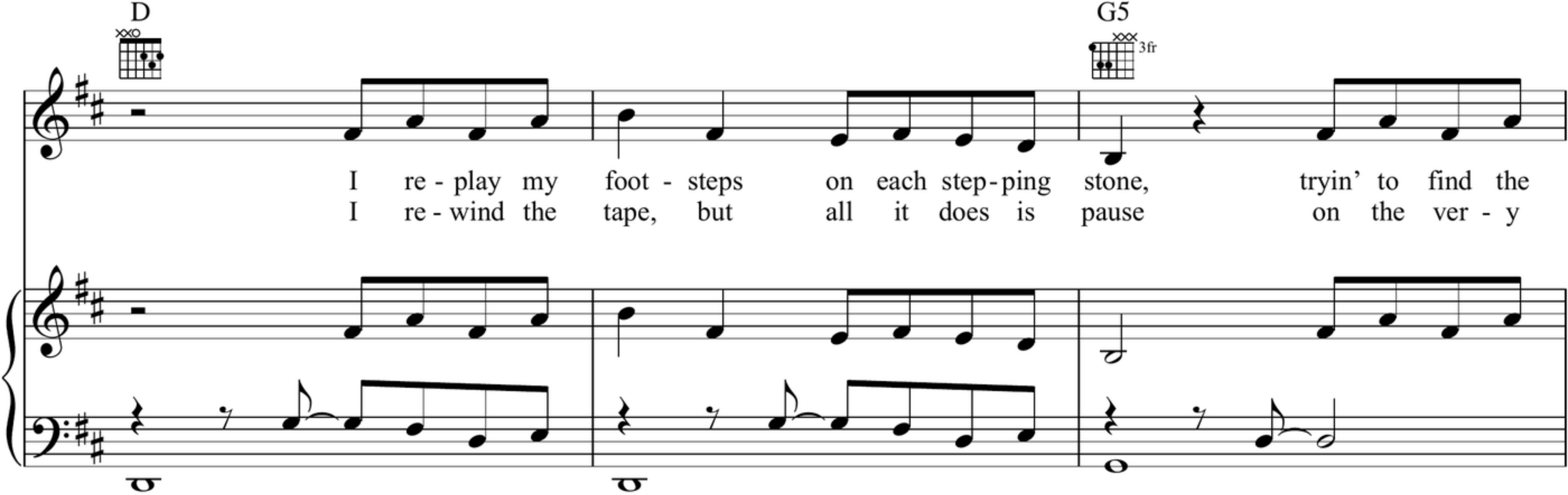
put _ me in a bad light. _
what _ I used to fight for. _

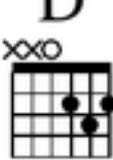


* Recorded a half step lower.

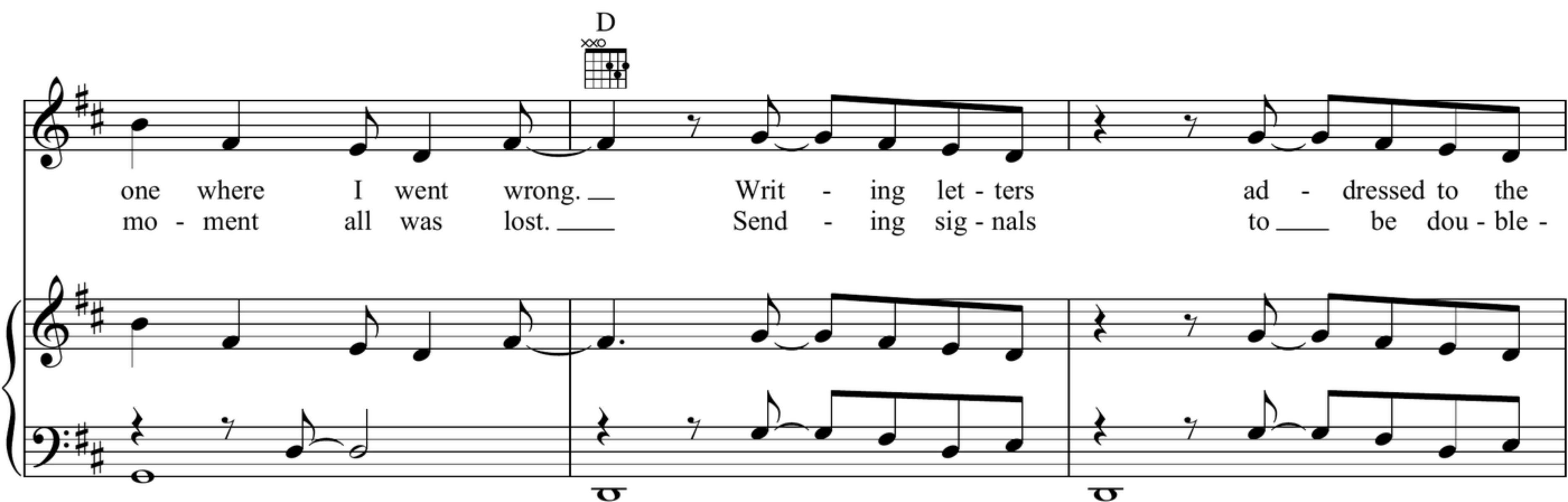
D  **G5** 

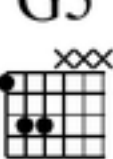
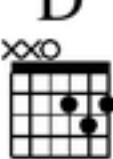
I re - play my foot - steps on each step - ping stone, tryin' to find the
 I re - wind the tape, but all it does is pause on the ver - y



D 

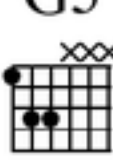
one where I went wrong. — Writ - ing let - ters ad - dressed to the
 mo - ment all was lost. — Send - ing sig - nals to — be dou - ble -



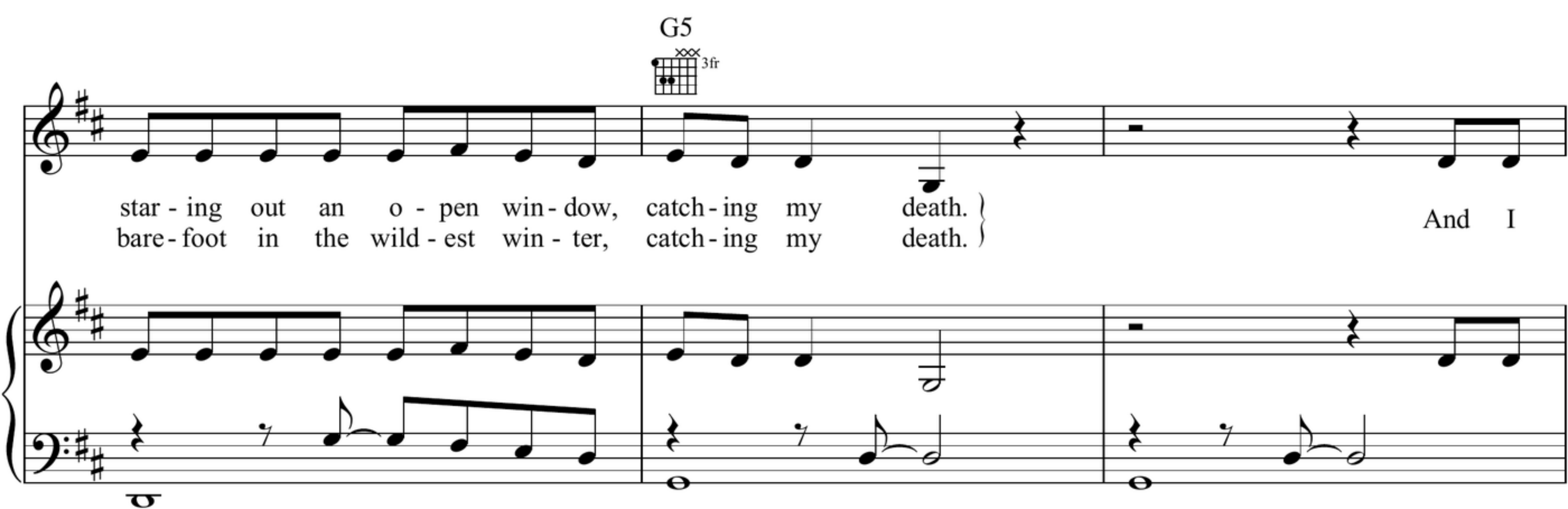
G5  **D** 

fire. And I was catch - ing my breath,
 crossed. And I was catch - ing my breath,

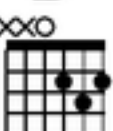


G5 

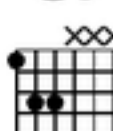
star - ing out an o - pen win - dow, catch - ing my death. } And I
 bare - foot in the wild - est win - ter, catch - ing my death. }



D



G5



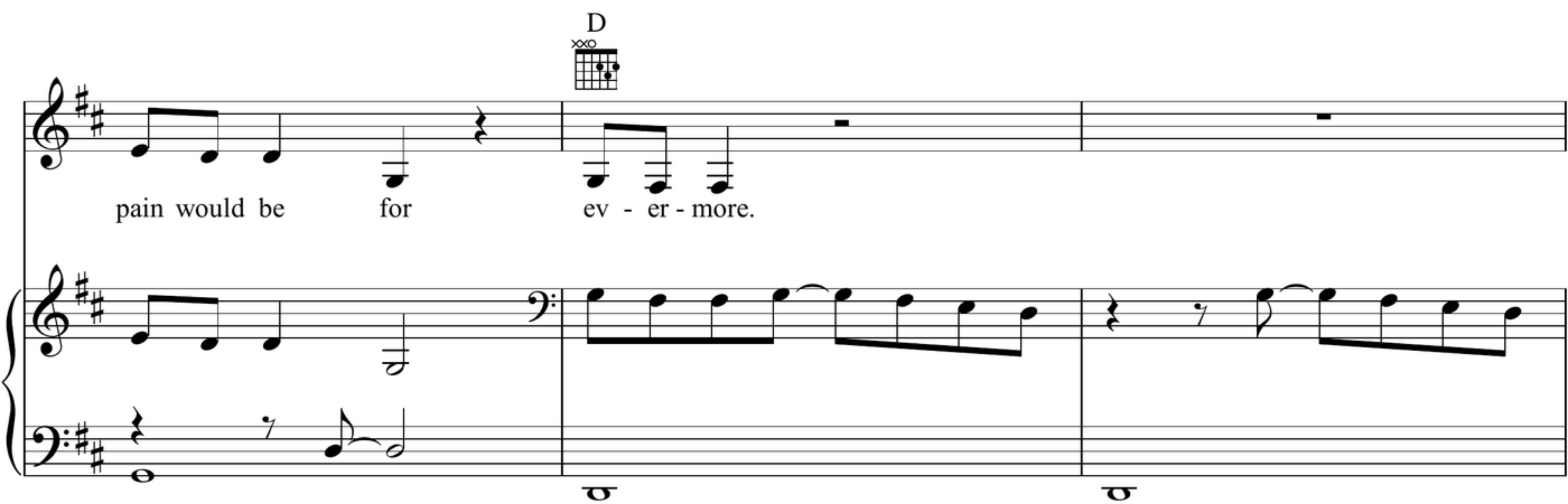
could-n't be sure; I had a feel - ing so pe - cu - li - ar — that this



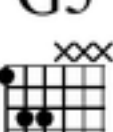
D



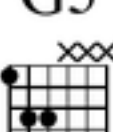
pain would be for ev - er - more.



1 **G5**



2 **G5**



(Ev - er - more.)

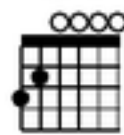


accel.

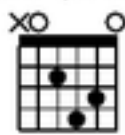


Faster

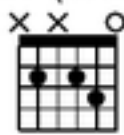
G6



Asus(add2)

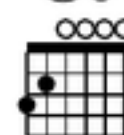


Bm7(add4)

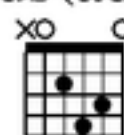


Can't not think of all the cost _____ and the

G6

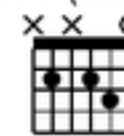


Asus(add2)

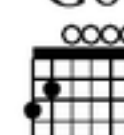


things that will be lost. _____ Oh, can we just get a pause _____

Bm7(add4)

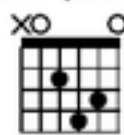


G6

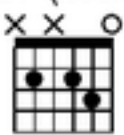


to be cer-tain we'll be tall a - gain? Wheth-er

Asus(add2)



Bm7(add4)



weath - er be the frost _____ or the vio-lence of the dog days.

G6 Asus(add2) Bm7(add4)

I'm on waves, out be - ing tossed. _____ Is there a

G6 Asus(add2)

line that I could just go 'cross? _____ And when I was ship - wrecked, I

Bm7(add4) G6

thought of you. _____ In the cracks of light,

Asus(add2) Bm7(add4)

I dreamed of you. _____

G6 Asus(add2) Bm7(add4)

It was real e - nough to get me through.

G6 Asus(add2)

Out on waves, be - ing tossed. I

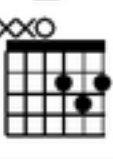
Bm7(add4) Tempo I D

swear, you were there.

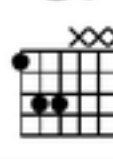
G5

G5

D



G5



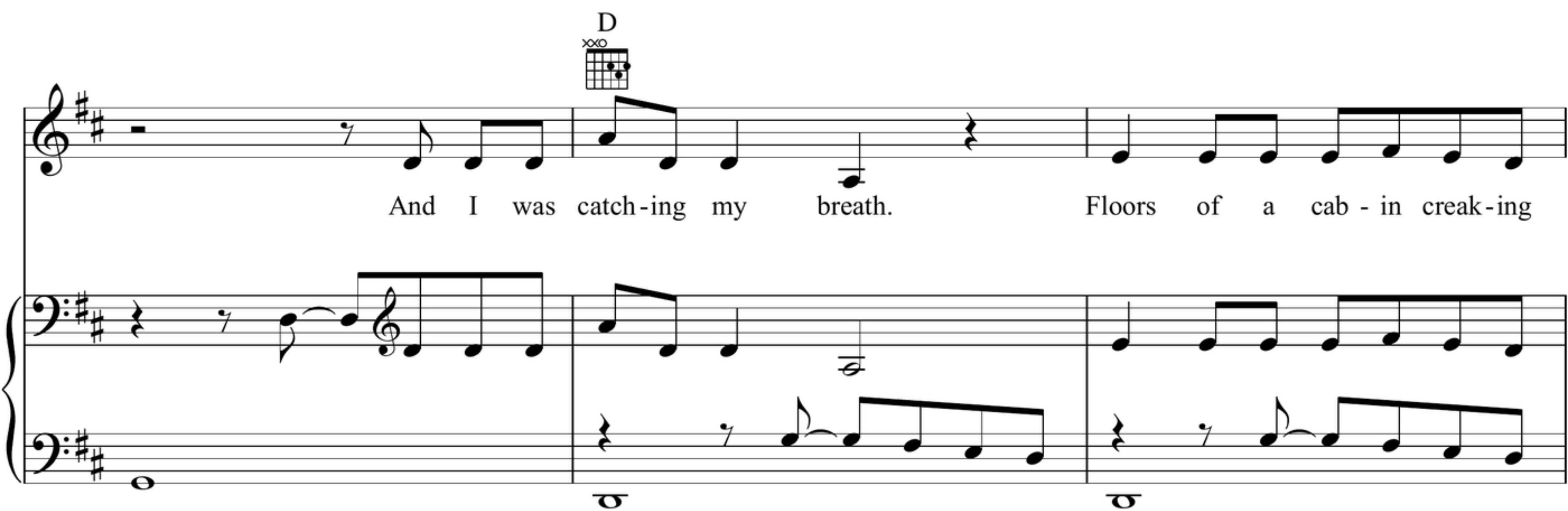
3fr



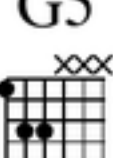
D



And I was catch-ing my breath. Floors of a cab - in creak-ing



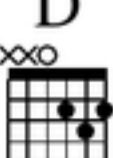
G5



3fr

un - der my step. And I could - n't be sure;

D



3fr

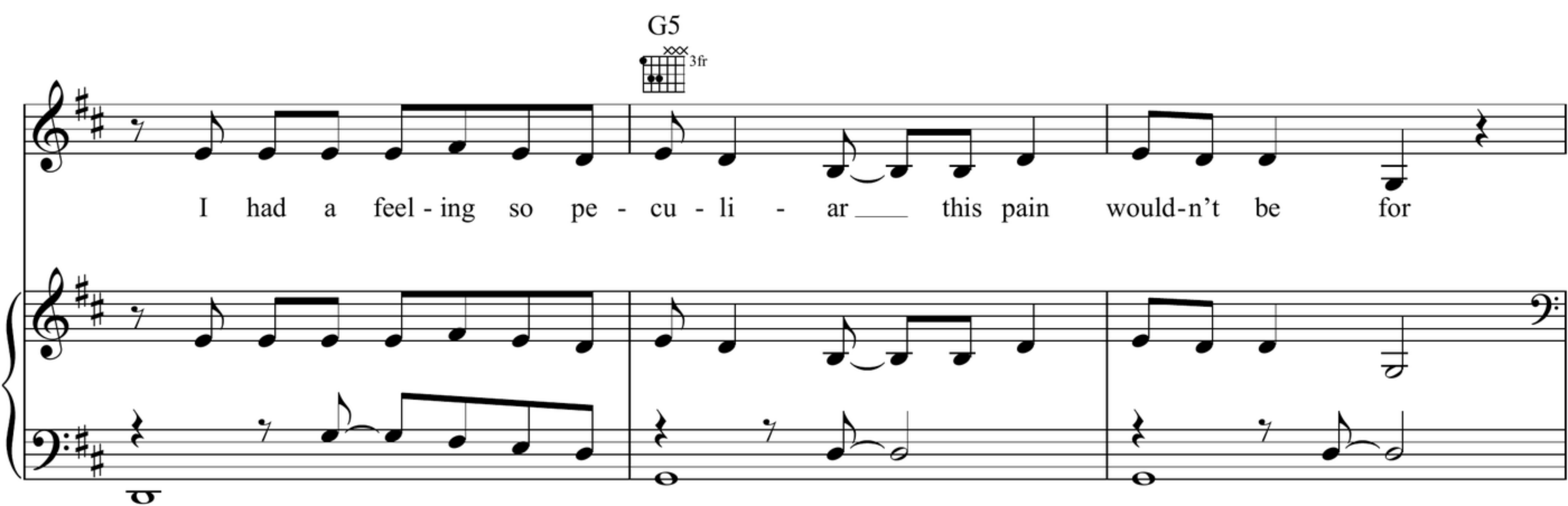


G5



3fr

I had a feel - ing so pe - cu - li - ar — this pain would-n't be for



$\frac{x}{3}$ fr

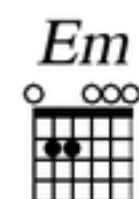
8

3fr

3fr

Moderately fast

Guitar: *D*
(Capo III)



Piano: *F*

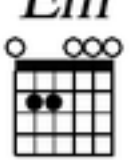
Gm

Friends break up, friends — get mar - ried. Stran - gers get born, stran -

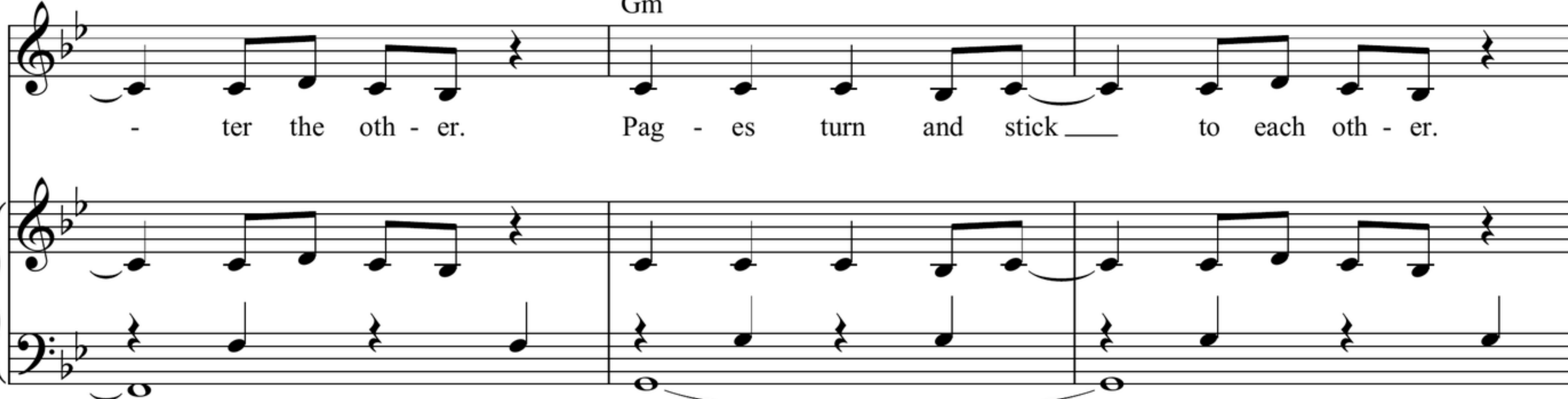
- gers get bur - ied. Trends change, ru - mors fly — through new skies, but

I'm right where you left me. Match - es burn af -

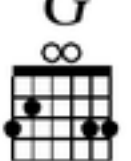
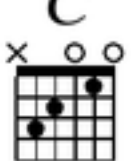
Em
Gm



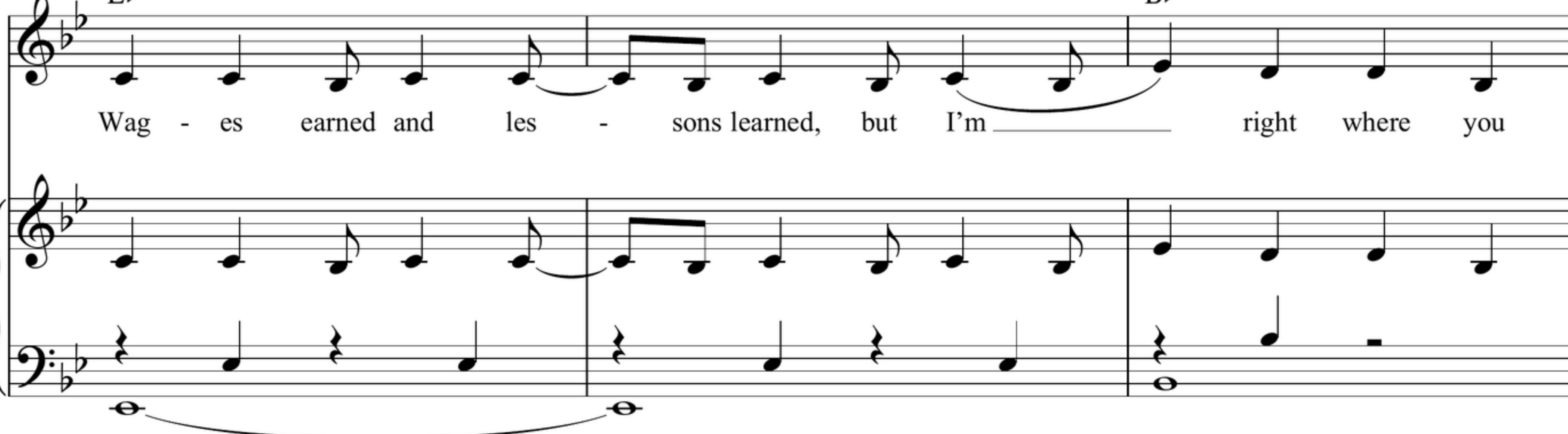
- ter the oth - er. Pag - es turn and stick ____ to each oth - er.



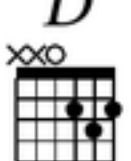
C
G
Eb Bb



Wag - es earned and les - sons learned, but I'm ____ right where you



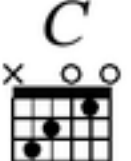
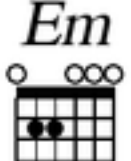
D
F



left me. Help. I'm still at the res - tau -



Em
Gm *C*
Eb



rant, still sit - ting in a cor - ner I haunt, cross -



leg - ged in the dim light. They say, "What a sad sight." I,

G
Bb

D
F

I Help; swear, I'm you could hear a hair - pin drop right still
still at the res - tau - rant, still

Em
Gm

when I felt the mo - ment stop. Glass shat - tered on the white cloth.
sit - ting in a cor - ner I haunt, cross - leg - ged in the dim light.

C
Eb

Ev - 'ry - bod - y moved on. I, I stayed there. Dust
They say, "What a sad sight." I, I stayed there. Dust

G
Bb

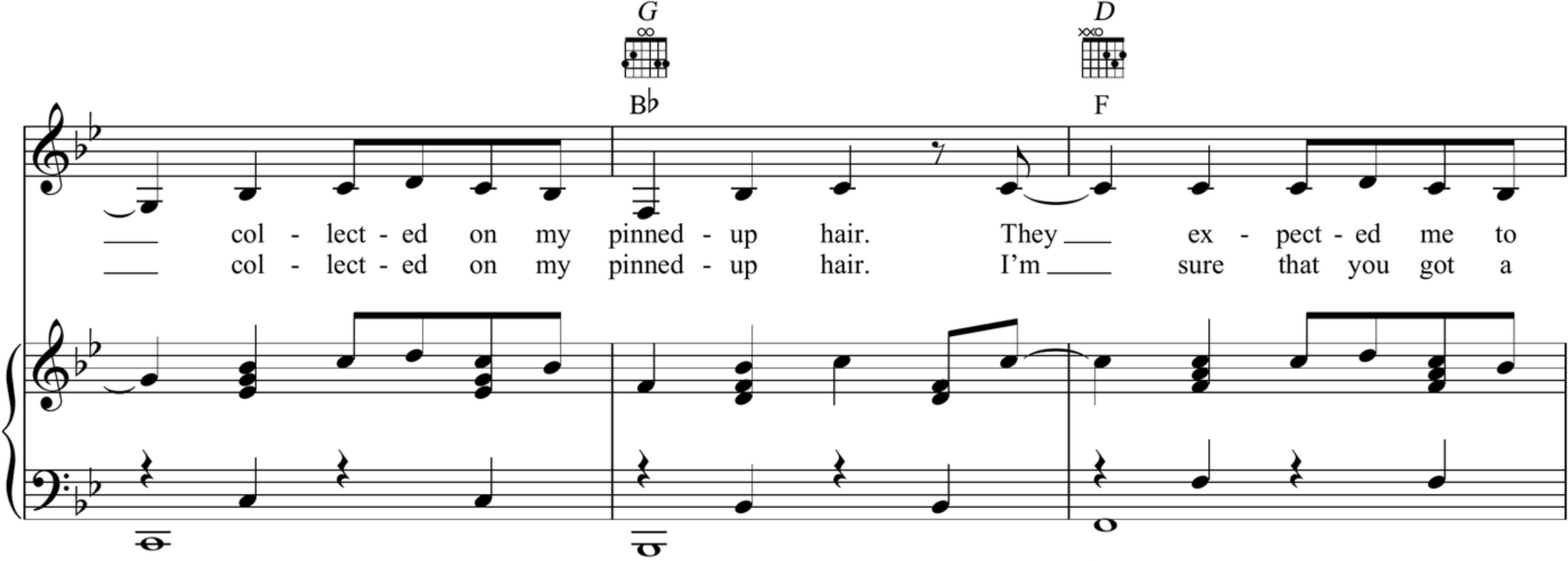
D
F

Am
Cm

G
Bb

D
F

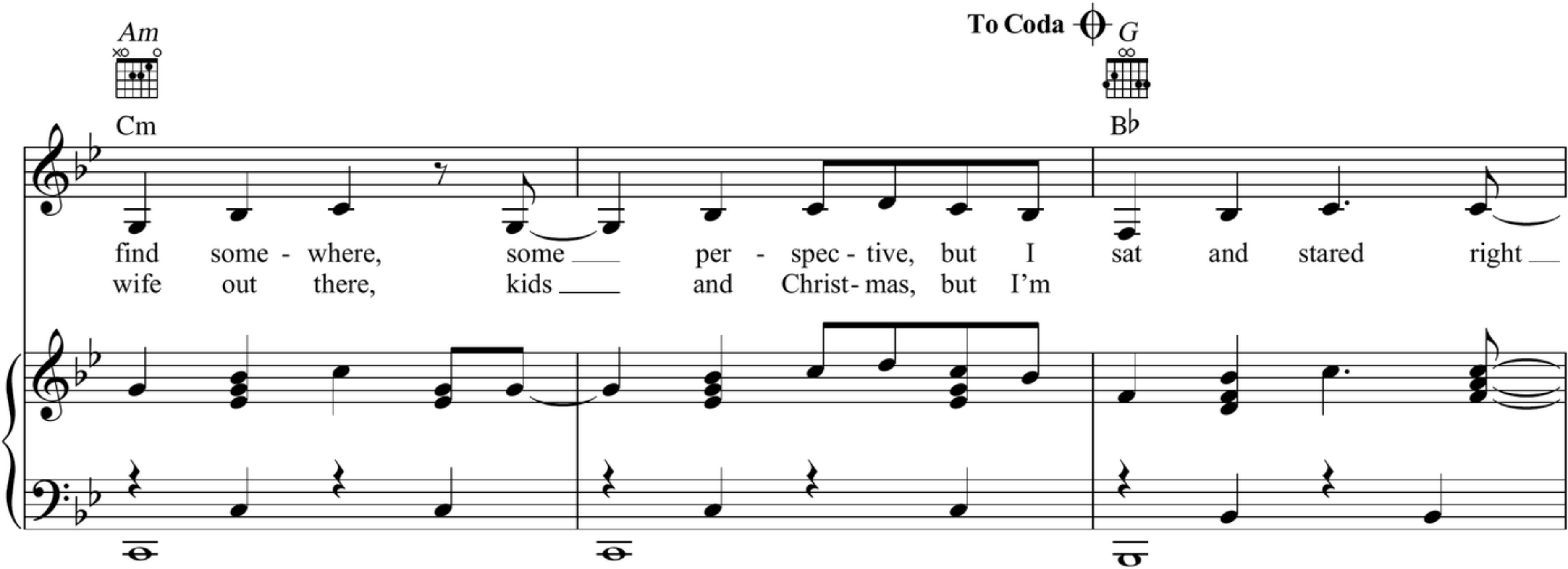
col - lect - ed on my pinned - up hair. They _____ ex - pect - ed me to
col - lect - ed on my pinned - up hair. I'm _____ sure that you got a



Am
Cm

To Coda Φ *G*
Bb

find some - where, some _____ per - spec - tive, but I sat and stared right _____
wife out there, kids _____ and Christ - mas, but I'm



D
F

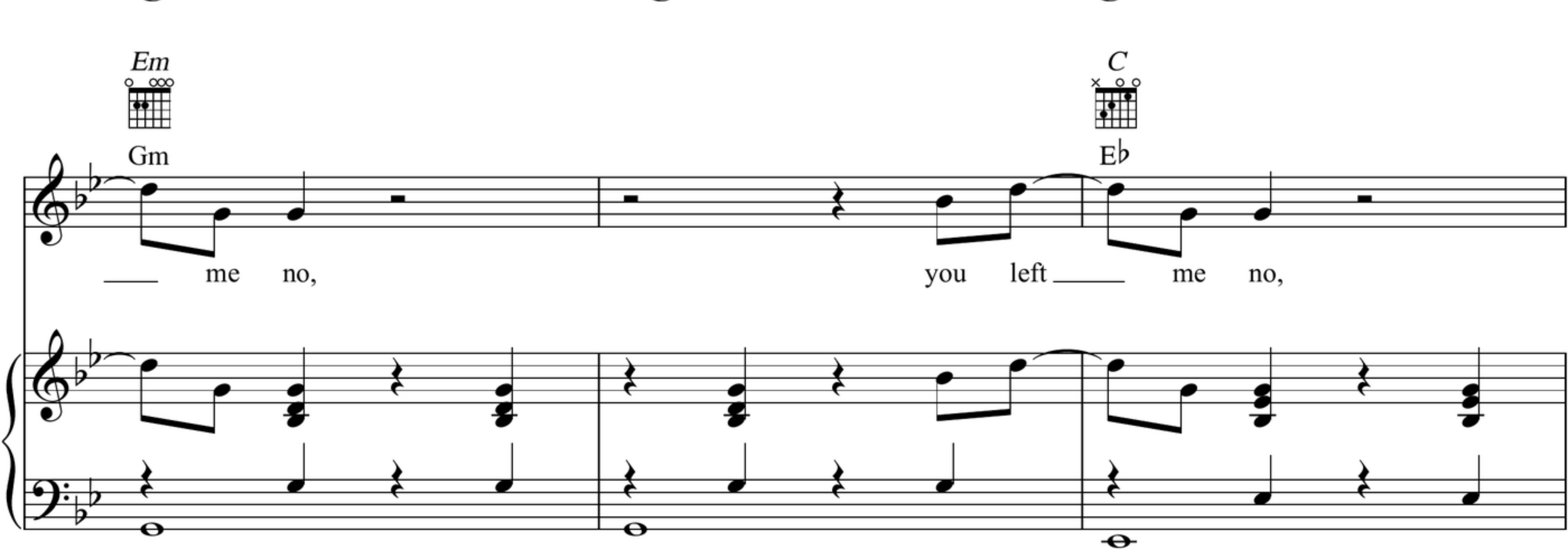
_____ where you left _____ me. You left _____



Em
Gm

C
Eb

_____ me no, you left _____ me no,



1 *G* *Bb* *D* *F*

you left _____ me no choice but to stay here for - ev - er. You

2 *D* *F* *Am* *Cm*

stay here for - ev - er.

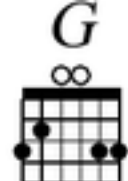
G *Bb* *D* *F* *Am* *Cm*

G *Bb* *D* *F* *Am* *Cm*

G *Bb* *D* *F* *Bm* *Dm*

Did you ev - er

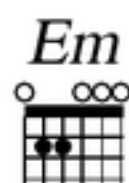

C/E

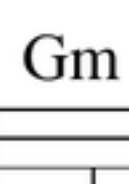

Bb

twen - ty - three in - side her fan - ta - sy. And you're — sit - ting in

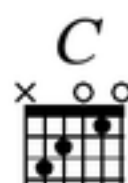

D

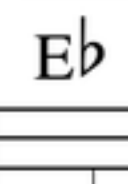

F


Em

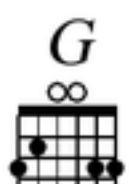

Gm

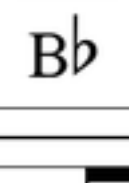
front of me at the res - tau - rant when

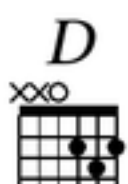

C


Eb

I was still the one — you want, cross - leg - ged in the dim light,


G


Bb


D


F

ev - 'ry - thing was just right. I, — I could

Em
Gm

feel the mas - car - a run. You told me that you met ___ some -

C
Eb *Em*
Gm

one. Glass shat - tered on the white cloth. Ev - 'ry - bod - y moved on. ___

D
F **D.S. al Coda**

CODA *G*
Bb *D*
F

un - a - ware 'cause I'm right ___ where I

Am
Cm *G*
Bb

cause no harm, mind ___ my bus' - ness. If our love died young, I can't _

D
F

Am
Cm

— bear wit - ness and it's been so long. But if — you ev - er think you

G
Bb

D
F

got it wrong, I'm right — where you left — me. You left —

Em
Gm

C
Eb

— me no, you left — me no, you left —

G
Bb

D
F

D
F

— me no choice but to stay here for - ev - er. You stay here for - ev - er.

rit.

Moderately, in 2

N.C.

mp

C

Am

F

G/B

When the din - ner is cold ____ and the chat - ter gets old, ____ you ask for the tab. _

C

Am

Or that mo - ment a - gain, ____ he's in - sist - ing that friends _

F

G/B

C

Am

____ look at each oth - er like that. When the words of a sis -

* Vocal written one octave higher than sung.

- ter come back in whis - pers that prove she was not, ____

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "- ter come back in whis - pers that prove she was not, ____". Above the vocal line, there are two guitar chord diagrams: F (first finger on 1st string, 2nd on 2nd, 3rd on 3rd) and G/B (x on 1st string, 2nd on 2nd, 3rd on 3rd, 4th on 4th). The middle staff is the piano right hand, and the bottom staff is the piano left hand. The piano accompaniment features a steady eighth-note melody in the right hand and a bass line with some sustained chords in the left hand.

in fact, what she seemed. _ Not a twin from your dreams, _ she's a crook who was caught. _

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "in fact, what she seemed. _ Not a twin from your dreams, _ she's a crook who was caught. _". Above the vocal line, there are four guitar chord diagrams: C (x on 1st string, 2nd on 2nd, 3rd on 3rd), Am (x on 1st string, 2nd on 2nd, 3rd on 3rd), F (first finger on 1st string, 2nd on 2nd, 3rd on 3rd), and G/B (x on 1st string, 2nd on 2nd, 3rd on 3rd, 4th on 4th). The middle staff is the piano right hand, and the bottom staff is the piano left hand. The piano accompaniment continues with a steady eighth-note melody in the right hand and a bass line with some sustained chords in the left hand.

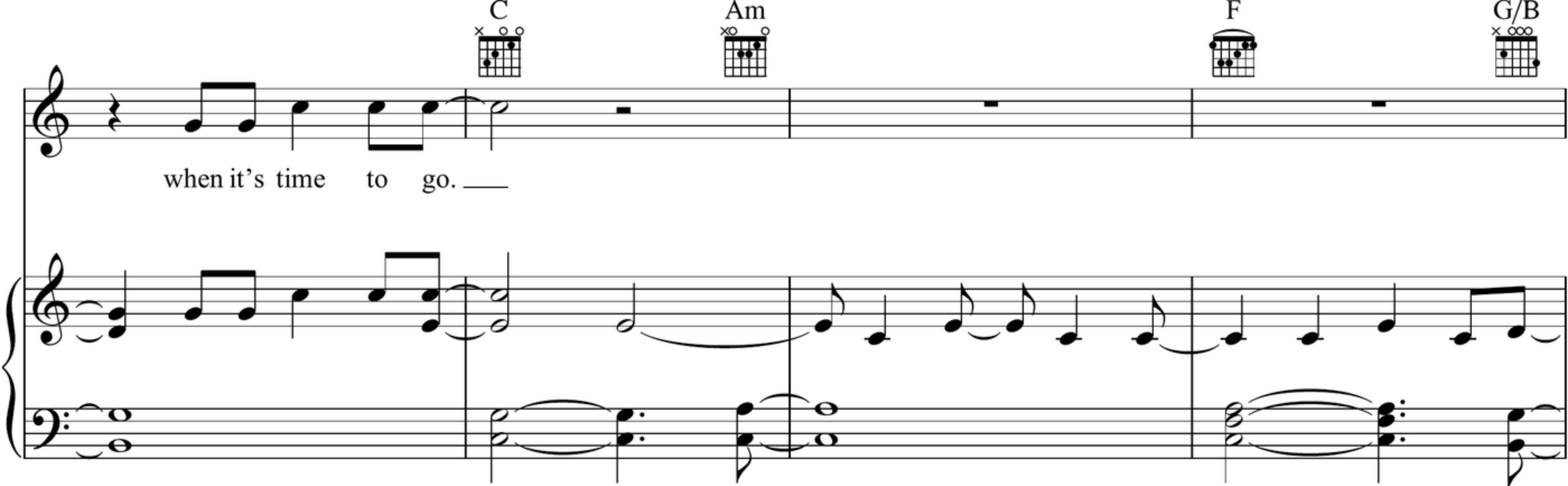
____ That old fa - mil - iar bod - y ache, the snaps from the same lit - tle

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "____ That old fa - mil - iar bod - y ache, the snaps from the same lit - tle". Above the vocal line, there are three guitar chord diagrams: Am (x on 1st string, 2nd on 2nd, 3rd on 3rd), G (2nd on 2nd, 3rd on 3rd, 4th on 4th), and F (first finger on 1st string, 2nd on 2nd, 3rd on 3rd). The middle staff is the piano right hand, and the bottom staff is the piano left hand. The piano accompaniment continues with a steady eighth-note melody in the right hand and a bass line with some sustained chords in the left hand.

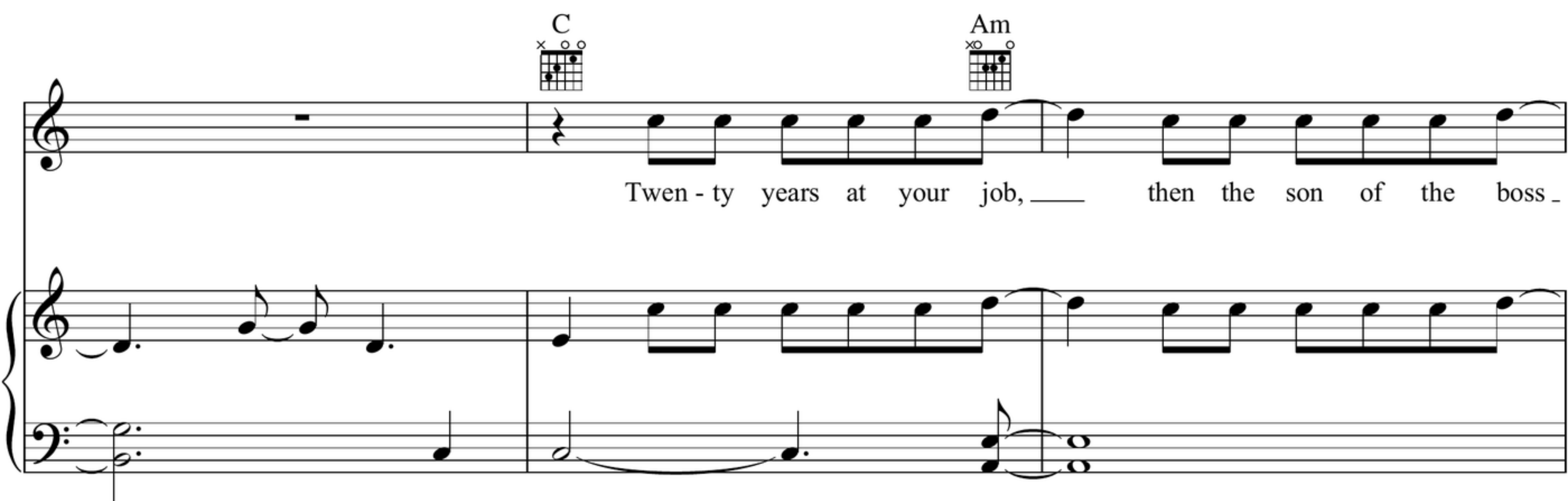
breaks in your soul. ____ You know ____

The fourth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "breaks in your soul. ____ You know ____". Above the vocal line, there are four guitar chord diagrams: C (x on 1st string, 2nd on 2nd, 3rd on 3rd), Am (x on 1st string, 2nd on 2nd, 3rd on 3rd), F (first finger on 1st string, 2nd on 2nd, 3rd on 3rd), and G/B (x on 1st string, 2nd on 2nd, 3rd on 3rd, 4th on 4th). The middle staff is the piano right hand, and the bottom staff is the piano left hand. The piano accompaniment continues with a steady eighth-note melody in the right hand and a bass line with some sustained chords in the left hand.

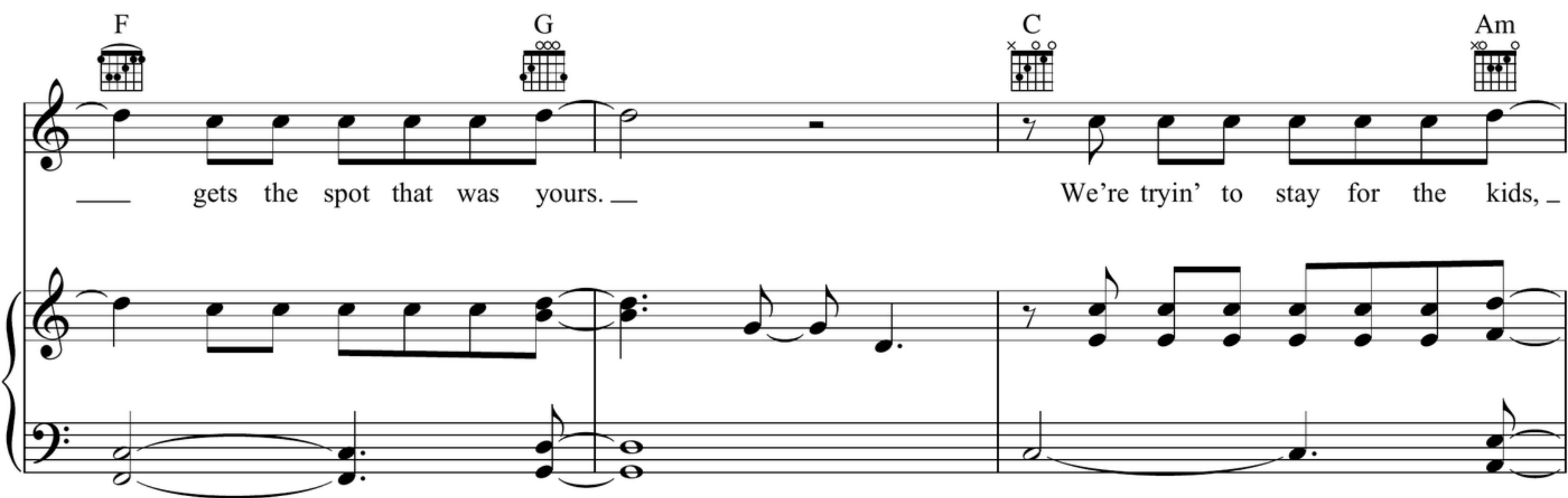
when it's time to go. —



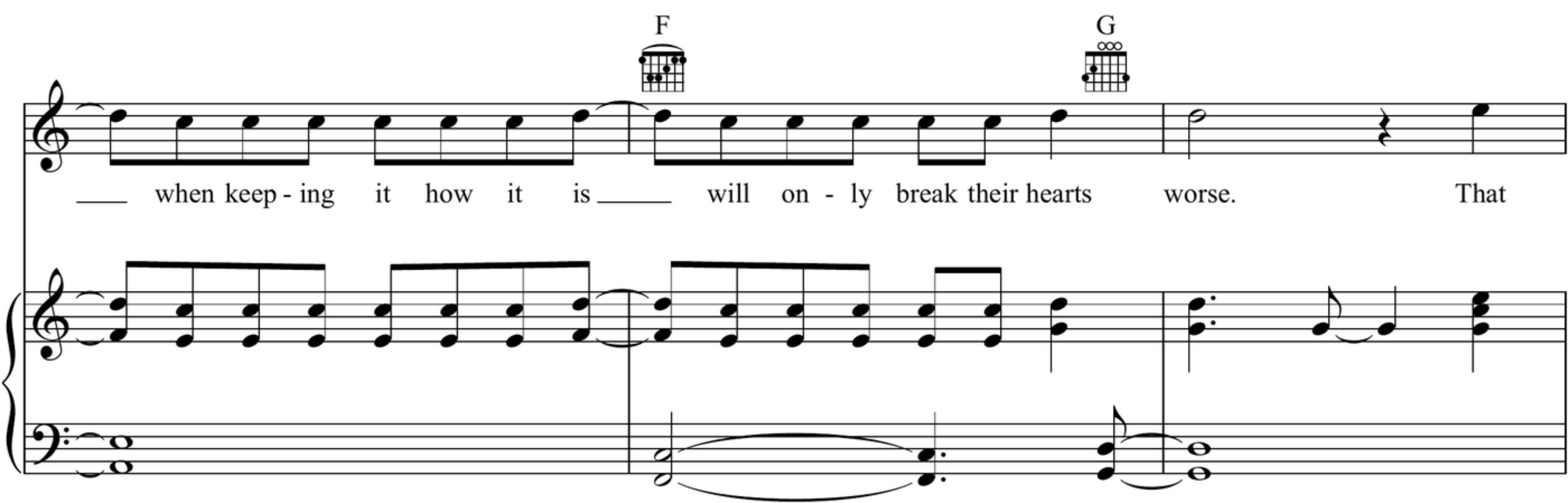
Twen - ty years at your job, — then the son of the boss —



— gets the spot that was yours. — We're tryin' to stay for the kids, —



— when keep - ing it how it is — will on - ly break their hearts worse. That



Am7 G F

old fa - mil - iar bod - y ache, the snaps from the same lit - tle breaks in your soul. _

Am G C/E F

— You know — when it's time to go. _

G C

— Some-times giv - ing up is the strong thing.

F C G C

Some-times to run is the brave thing. Some-times walk - ing

out is the one thing that will find you the right thing.

F/A C

Some-times giv - ing up is the strong thing. Some-times to

G/B C F/A C

run is the brave thing. Some-times walk - ing out is the one thing

G/B C

that will find you the right thing.

F C

C Am F G

Fif-teen years, — fif-teen mil-lion tears, — beg-ging till my knees bled.

C Am F G

I gave it my all; — he gave me noth-ing at all, — then won-dered why I left. —

C Am

— Now he sits on his throne — in his pal - ace of bones, —

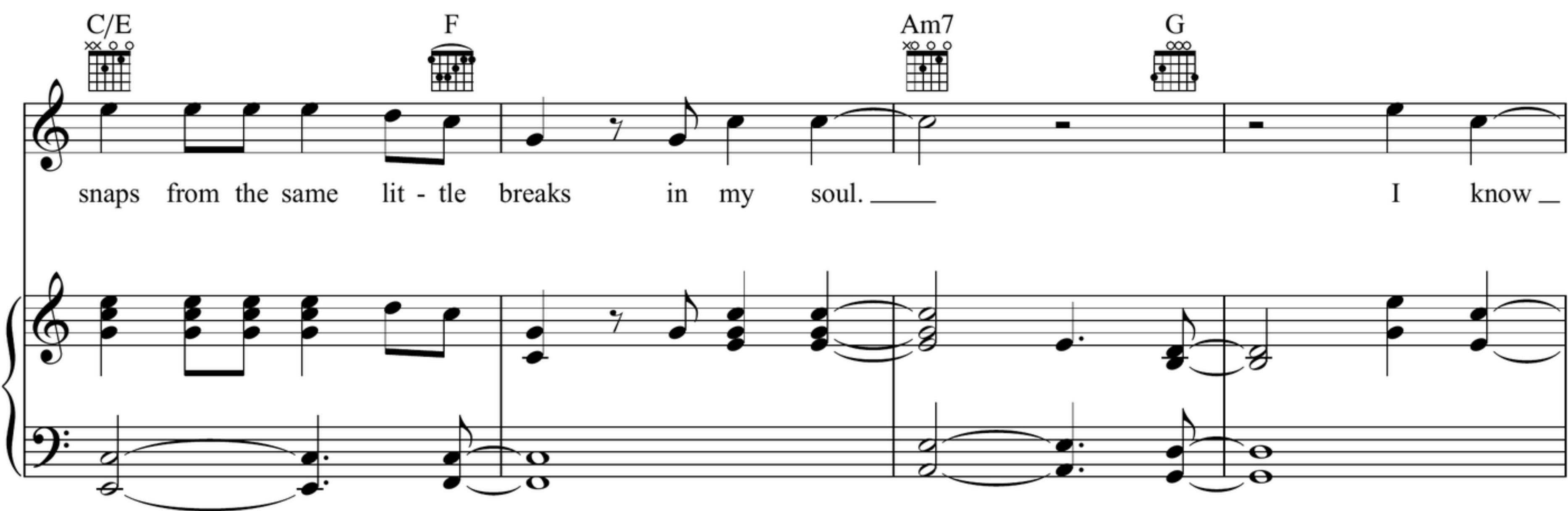
F G C Am

— pray-ing to his greed. — He's got my past — fro-zen be-hind glass, —

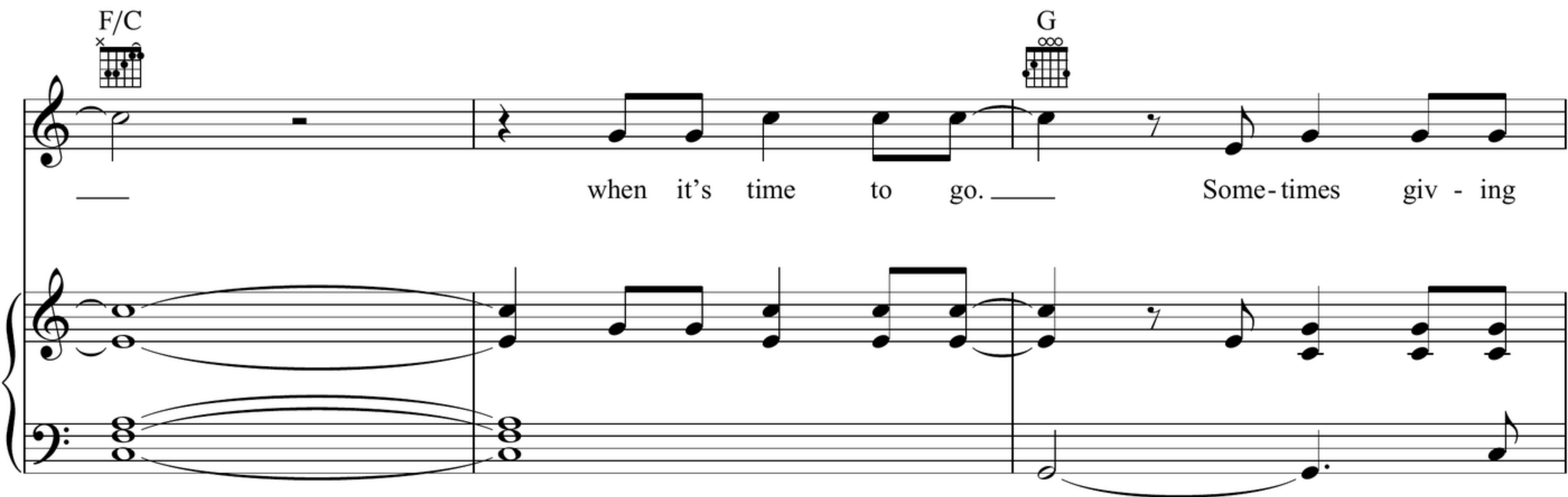
_____ but I've got me. _____ That old fa - mil - iar bod - y ache, the



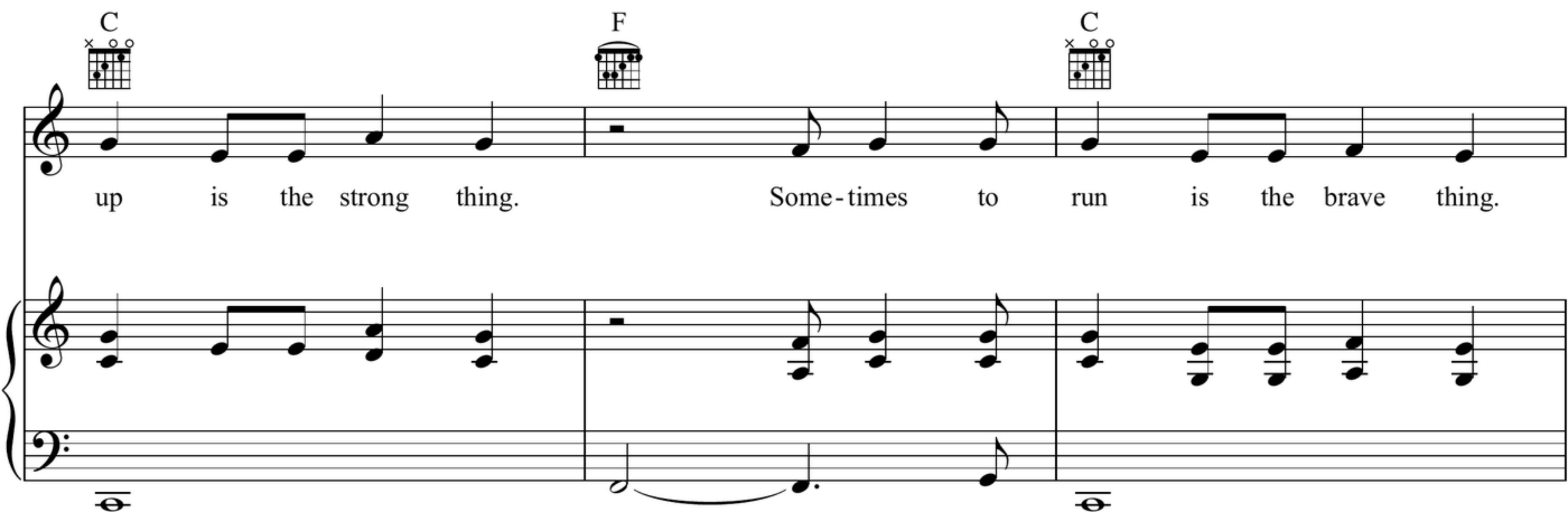
snaps from the same lit - tle breaks in my soul. _____ I know _



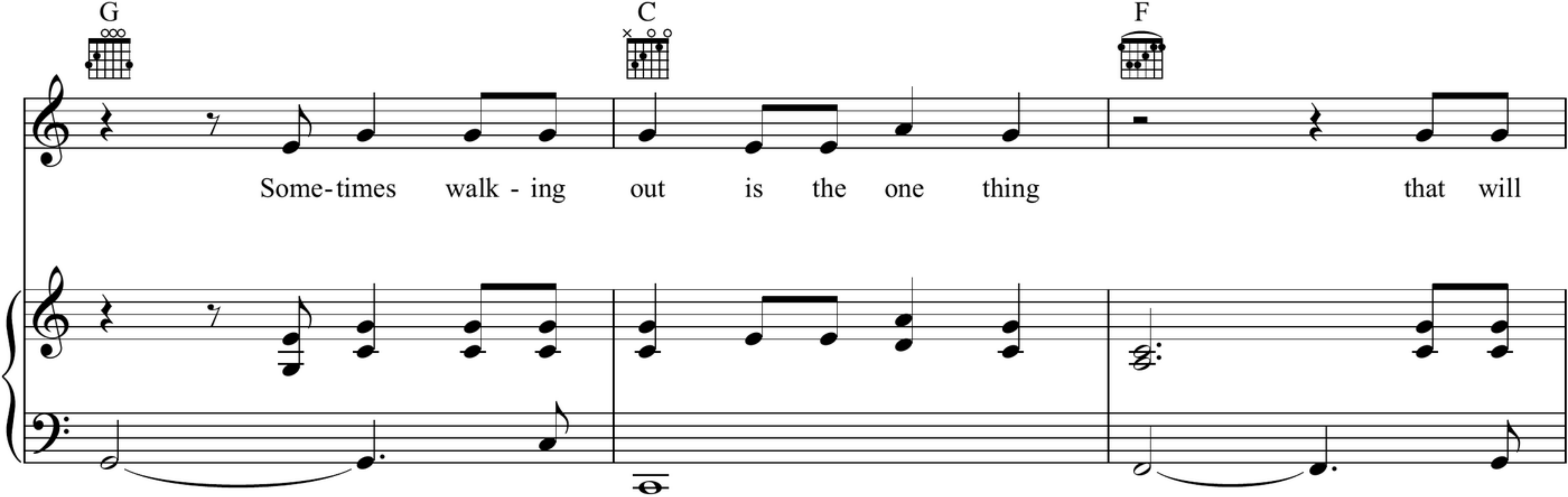
_____ when it's time to go. _____ Some-times giv - ing



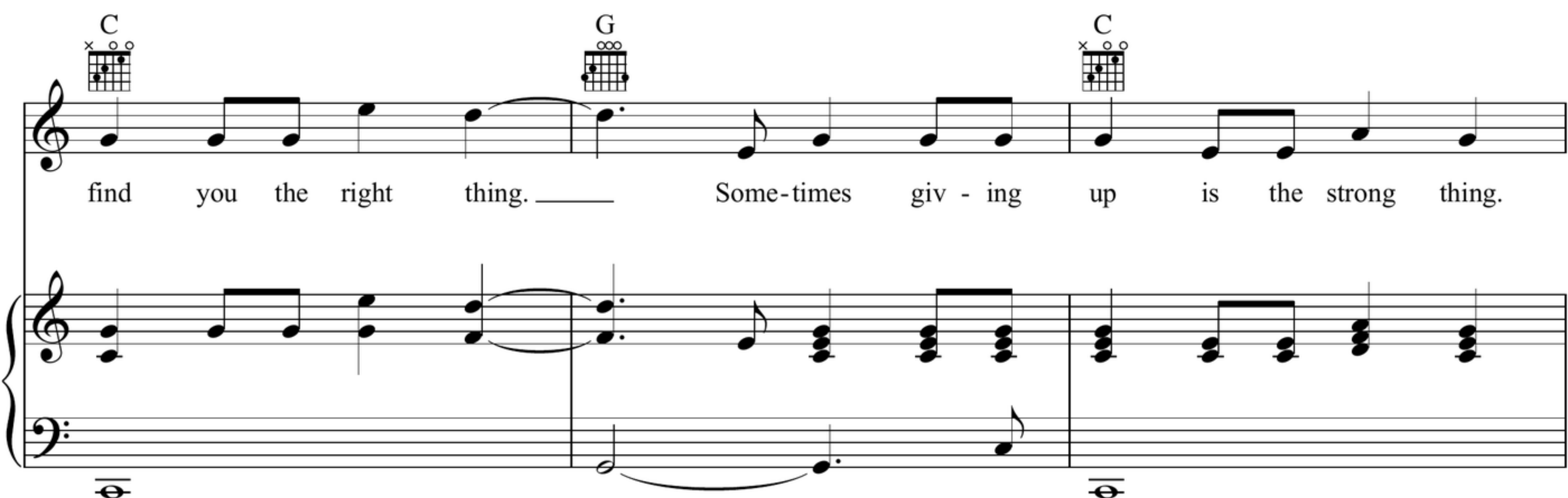
up is the strong thing. Some-times to run is the brave thing.



Some-times walk - ing out is the one thing that will



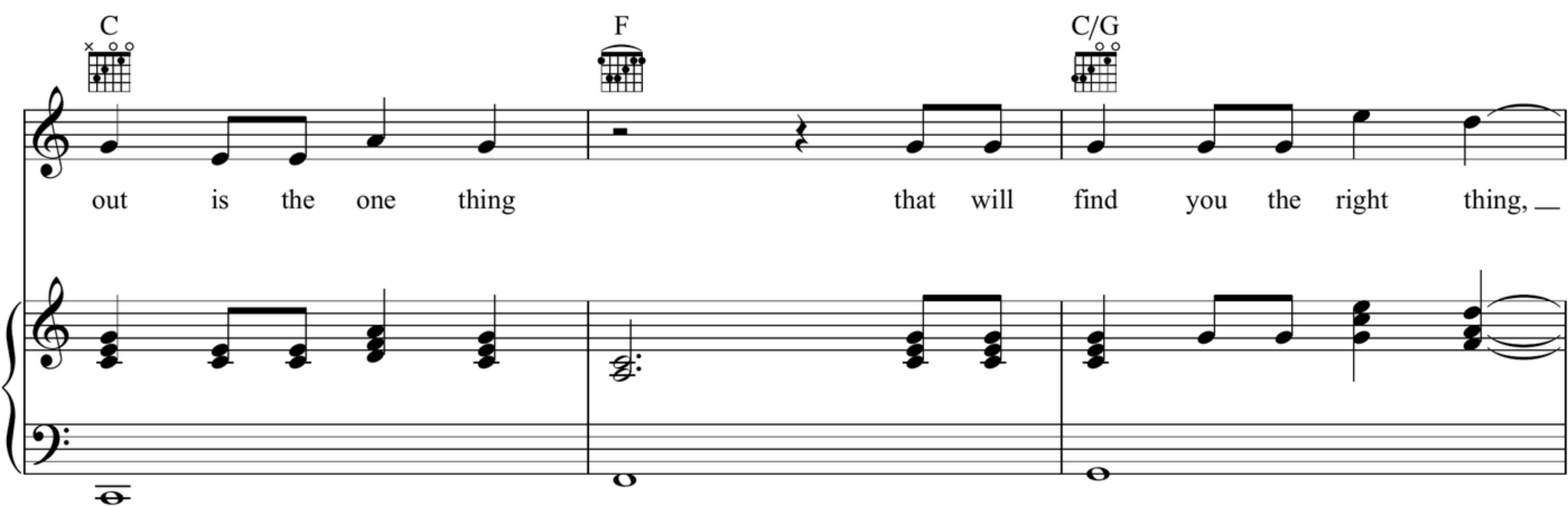
find you the right thing. _____ Some-times giv - ing up is the strong thing.



Some-times to run is the brave thing. Some - times walk - ing



out is the one thing that will find you the right thing, —



Chord diagrams: Dm, Am7, C/G, G

that will find you the right thing. —

Chord diagrams: Dm, Am7, C/G, G

And you know —

Chord diagrams: Dm, Am, C/G, G

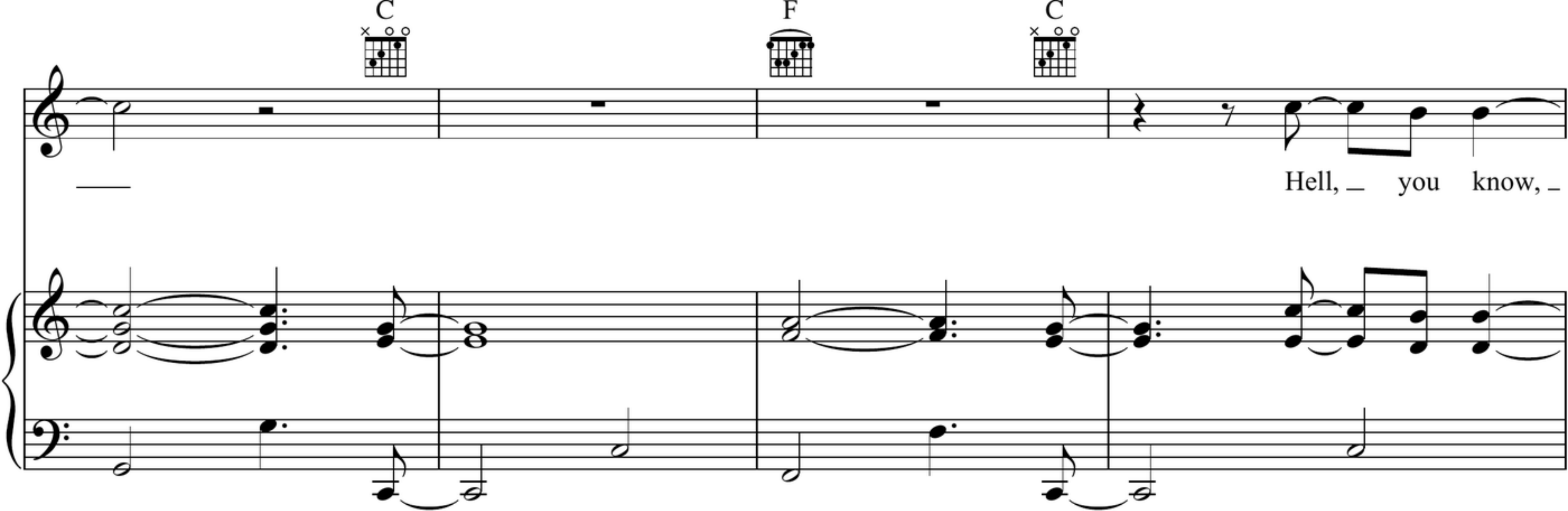
in your soul, yeah, you know —

Chord diagrams: Dm, Am, C/G, G

in your soul — when it's time to go. —

Chord diagrams: C, F, C

Hell, — you know, —



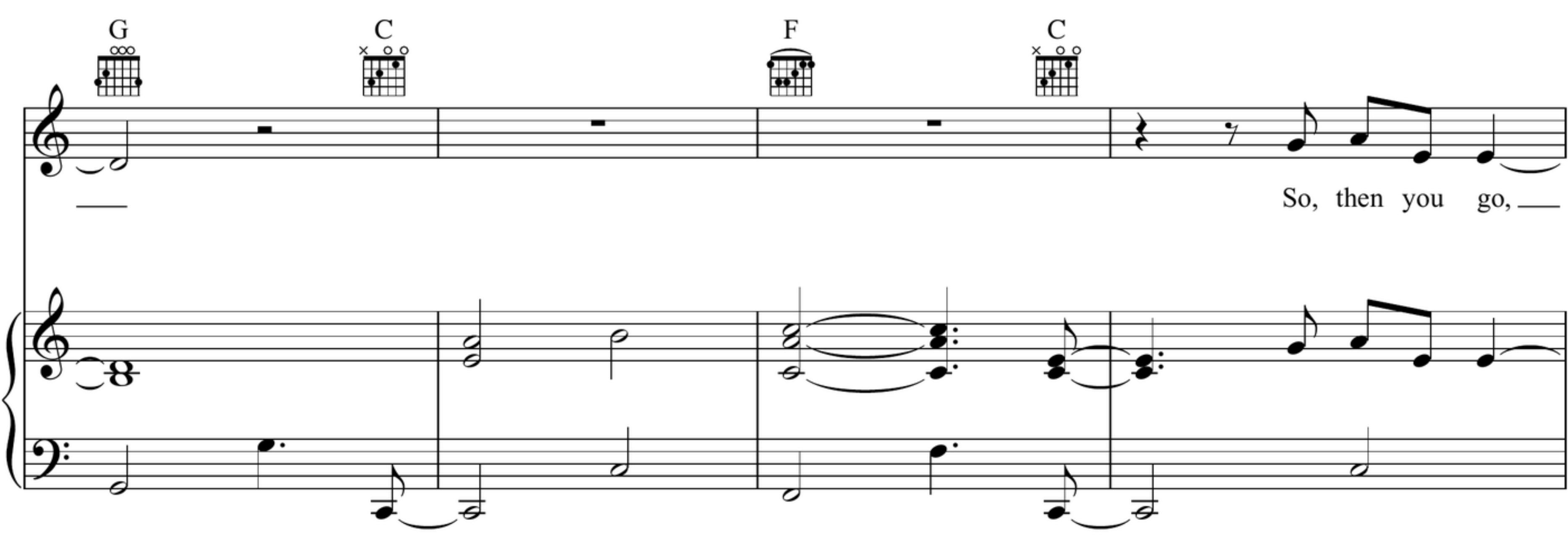
Chord diagrams: G, C, F, C

— you know, — you know, — you know — when it's time to go. —



Chord diagrams: G, C, F, C

So, then you go, —



Chord diagrams: G, C, F, C

then you go, — you just go. —



First system of musical notation. It includes a guitar part with a treble clef and a piano accompaniment with grand staff notation (treble and bass clefs). The guitar part features a single note G in the first measure, followed by rests. The piano accompaniment consists of chords and moving lines in both hands.

Chord diagrams for the guitar part:

- G
- Am7
- F
- C

Second system of musical notation, continuing the piece. It features the same guitar and piano parts as the first system.

Chord diagrams for the guitar part:

- G
- Am
- F
- C

Third system of musical notation. The guitar part continues with chords, while the piano accompaniment features a more active bass line with eighth notes.

Chord diagrams for the guitar part:

- Am
- G(add4)
- F

Repeat and Fade		Optional Ending	

evermore

willow

champagne problems

gold rush

'tis the damn season

tolerate it

no body, no crime

happiness

dorothea

coney island

ivy

cowboy like me

long story short

marjorie

closure

evermore

right where you left me

it's time to go



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