

Bigger Than My Body

Words and Music by
John Mayer

Moderately

Asus4/E

A/E

E

mf

Esus4

E

Asus4/E

A/E

E

This is a call — to the col - or blind.
Why is it not the time?

Esus4

E

This is an I - O - U. _____ I'm
What is there more to learn? _____

Asus4/E



A/E



E



strand - ed be - hind the ho - ri - zon line, tied
 Shed this skin I've been trip - ping in, nev -

E7sus4



up in some - thing true.
 er to quite re - turn.

♩ E5



Dsus2



Aadd2/C#



Yes, I'm ground - ed, got my wings - clipped. I'm sur - round - ed by

Am9



E5



Dsus2



all this pave - ment. Guess I'll cir - cle while I'm wait - ing

Am7



Play 1st and 2nd times only

for my fuse ___ to dry. ___

Play 3rd time only

(For my fuse ___ to dry.) ___ Wait ___ for my fuse to dry. ___

C#m



E



Some - day I'll fly, ___ some - day ___ I'll soar. ___

Amaj7



C#m



Some - day I'll be ___ so ___ damn ___



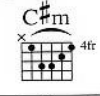
— much more, — 'cause I'm



big - ger — than — my bod - y gives — me cred - it for. —

1.

2.



'Cause I'm big - ger — than — my bod -



y now. —

C#m 4fr E Amaj9

C#m 4fr E Amaj9

Fmaj7 G C/E Fmaj7 G

May - be I'll tan - gle in _____ the pow - er lines.

C/E Fmaj7 G C/E Fmaj7

And it _____ might _____ be o - ver in _____ a sec -

G C/E Fmaj7 G

ond's time. But I'll glad - ly _____ go



down in a flame — if a flame's — what it takes — to re - mem -



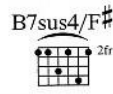
D.S. al Coda

ber my name, to re - mem - ber my name, — yeah.

Coda



big - ger — than — my bod - y. — I'm



big - ger — than — my bod - y. — I'm big - ger — than — my bod -

B7sus4



Esus4



y _____ now. _____

E



Esus4



E



B7sus4/E



E



Esus4



Oh, _____ ooh, _____ oh. _____

Repeat and fade

B7sus4/E



E



Oh, _____ ooh, _____ ooh. _____

Something's Missing

Words and Music by
John Mayer

Moderately slow

C#m7add4

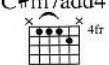


N.C.

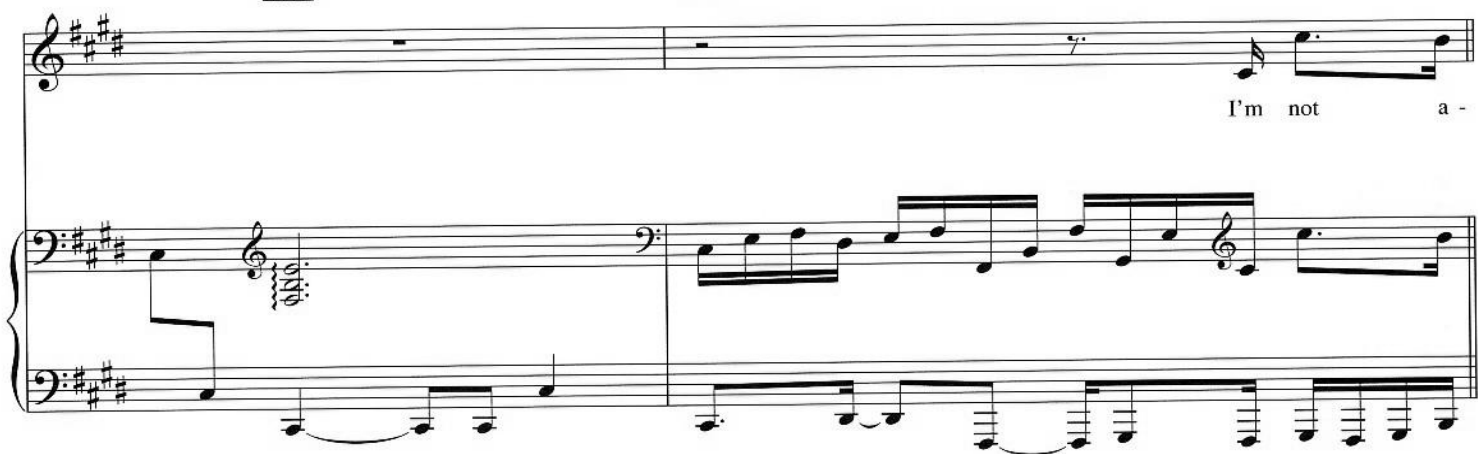


mf

C#m7add4

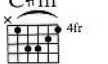


N.C.





I'm not a -

C#m



Emaj7



lone. from I wish I was. 'Cause then I'd
from the shop - ping mall. I searched for



(check), a mi - cro - phone (check), mes - sag - es



wait - ing on me when I come home (check). How come ev -



'ry - thing I think I need al - ways comes with bat - ter - ies, ah.



Repeat and fade

What do you think it means? How come ev -

Amaj7



G#m7



know ——— I was down be - cause I could - n't
 joy ——— but I bought it all. It does - n't

C#m



Emaj7



find ——— a friend a - round ——— to love me
 help ——— the hun - ger pains ——— and a thirst I'd

1.

Amaj7




G#m7

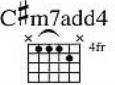


like they do right now, they do

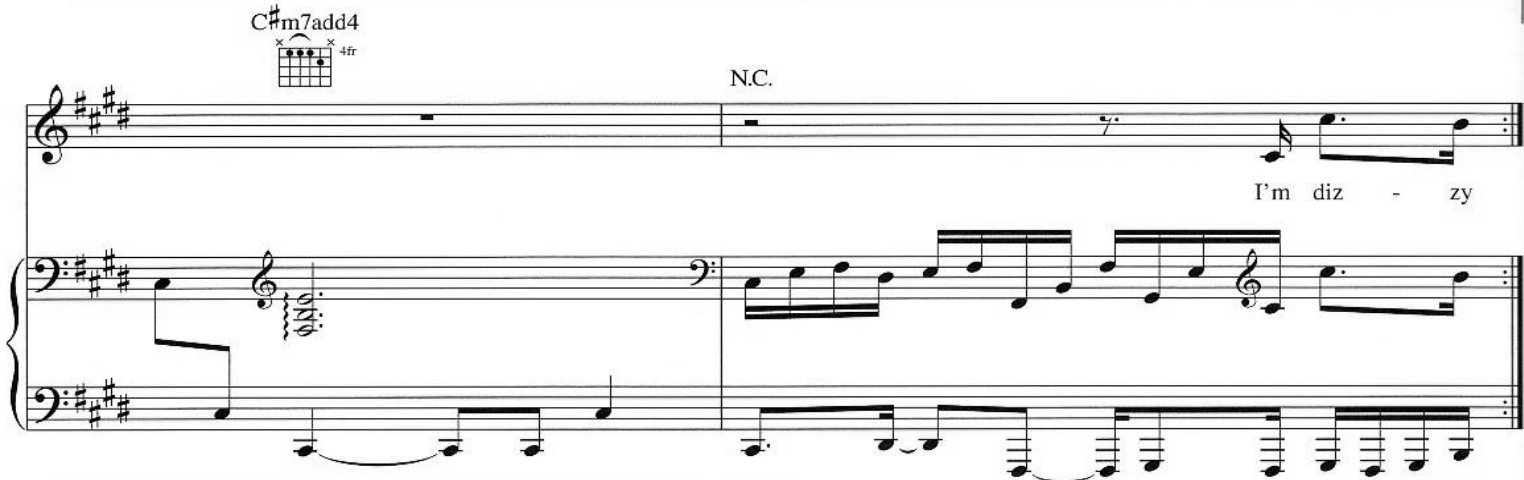
N.C.  N.C.



right now.



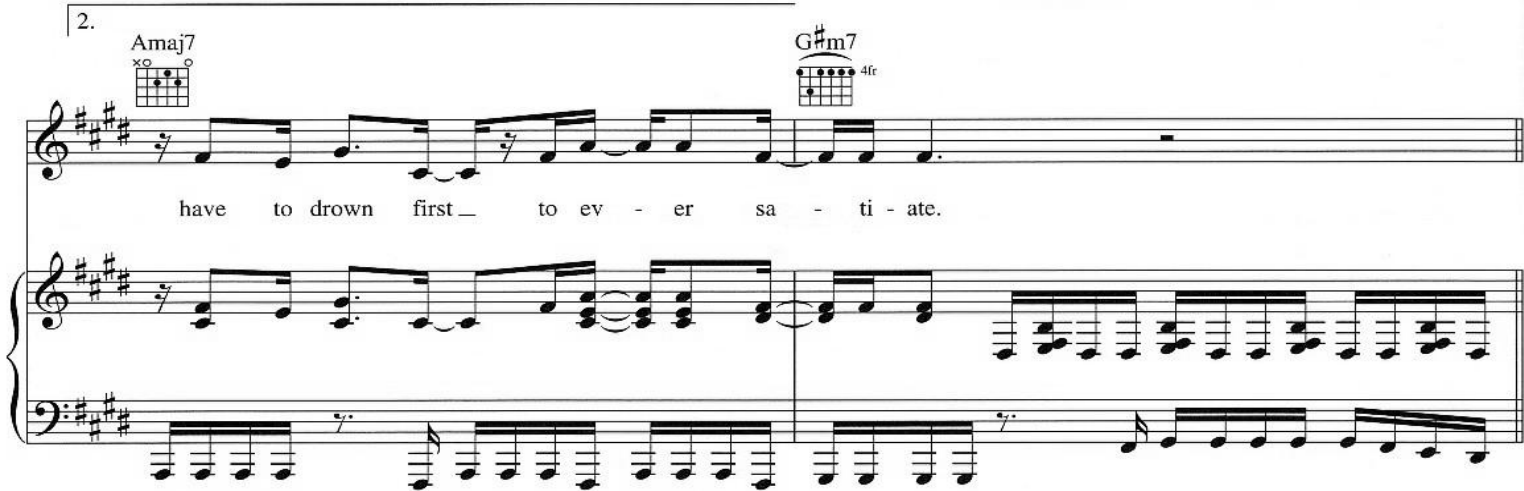
 N.C.



I'm diz - zy



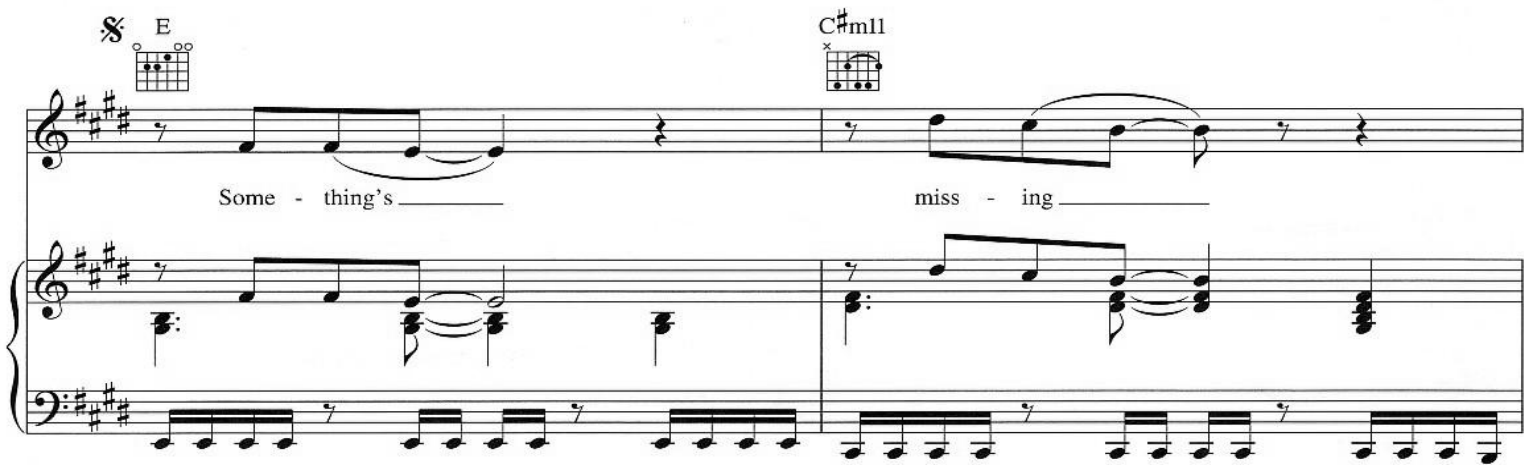
2.  

have to drown first — to ev - er sa - ti - ate.



Some - thing's — miss - ing —



Amaj9



Bsus4



and I don't know — how — to fix it. —

E



C#m11



Some - thing's — miss - ing — and I

Amaj9



Bsus4



To Coda



don't know _ what it is. — No, I don't know _ what it is — at all. —

C#m7add4



N.C.

N.C.

C#m7add4



N.C.

When au - tumn -

comes,

it does - n't

ask; -

it just walks -

in -

where it left

you - last. -

You nev - er

know -

when it

starts -

un - til there's

Amaj7



G#m7



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a melody line. A triplet of eighth notes is marked with a '3' above it.

fog in - side the glass - a - round your sum - mer heart.

Musical staff with treble clef, accompaniment for the first system. It features chords and a melodic line with a triplet of eighth notes.

Musical staff with bass clef, accompaniment for the first system, consisting of a steady eighth-note bass line.

Coda C#m7add4



Musical staff with treble clef, key signature of three sharps, and a single note followed by a rest.

Musical staff with grand staff (treble and bass clefs), accompaniment for the Coda section. It features a melodic line with a triplet of eighth notes and a bass line with eighth notes.

Amaj9



B sus4



Musical staff with treble clef, key signature of three sharps, and a melody line. A triplet of eighth notes is marked with a '3' above it.

I can't be sure that this state of mind is not of my own

Musical staff with treble clef, accompaniment for the second system. It features chords and a melodic line with a triplet of eighth notes.

Musical staff with bass clef, accompaniment for the second system, consisting of a steady eighth-note bass line.

Amaj9



B sus4



Musical staff with treble clef, key signature of three sharps, and a melody line.

de - sign.

I

Musical staff with treble clef, accompaniment for the third system. It features chords and a melodic line.

Musical staff with bass clef, accompaniment for the third system, consisting of a steady eighth-note bass line.

Amaj9



B^{sus4}_{sus2}



wish there was an o - ver - the - count - er test for lone - li

Aadd2/C#



B^{sus4}_{sus2}/D#



ness, for lone - li - ness like this.



E



Amaj7



G#m7





Some - thing's _____ miss - ing _____





and I don't know _____ how _____ to _____ fix it. _____



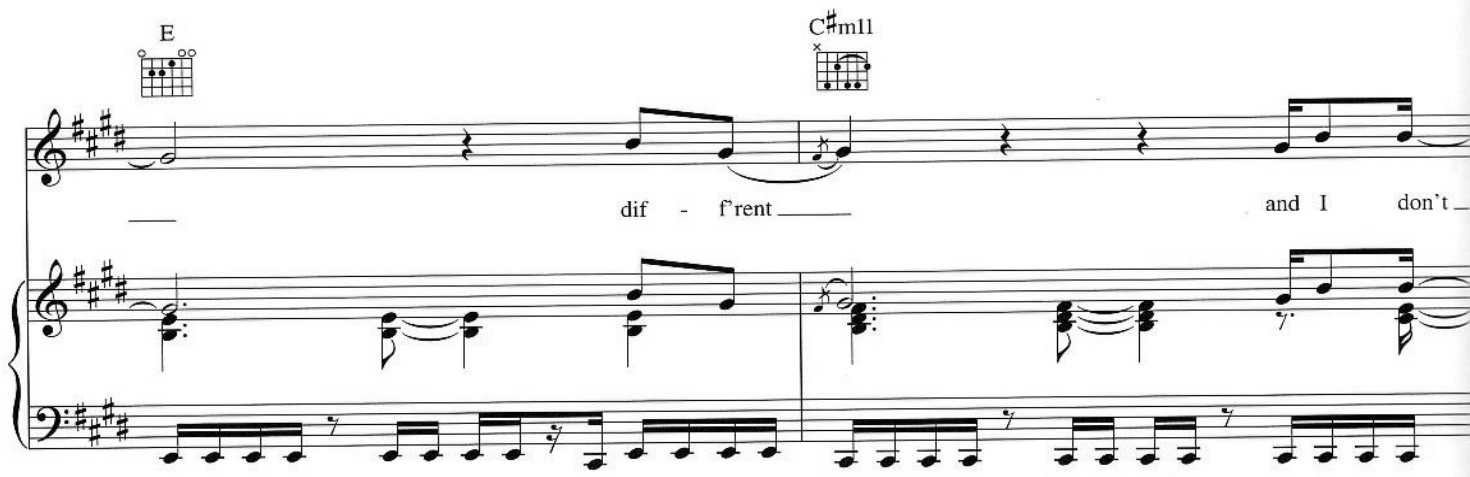
Some - thing's _____ miss - ing _____ and I





don't know what it is. _____ No, I don't know what it is. _____ Some - thing's _____


E  C#m11 



— dif - f'rent — and I don't



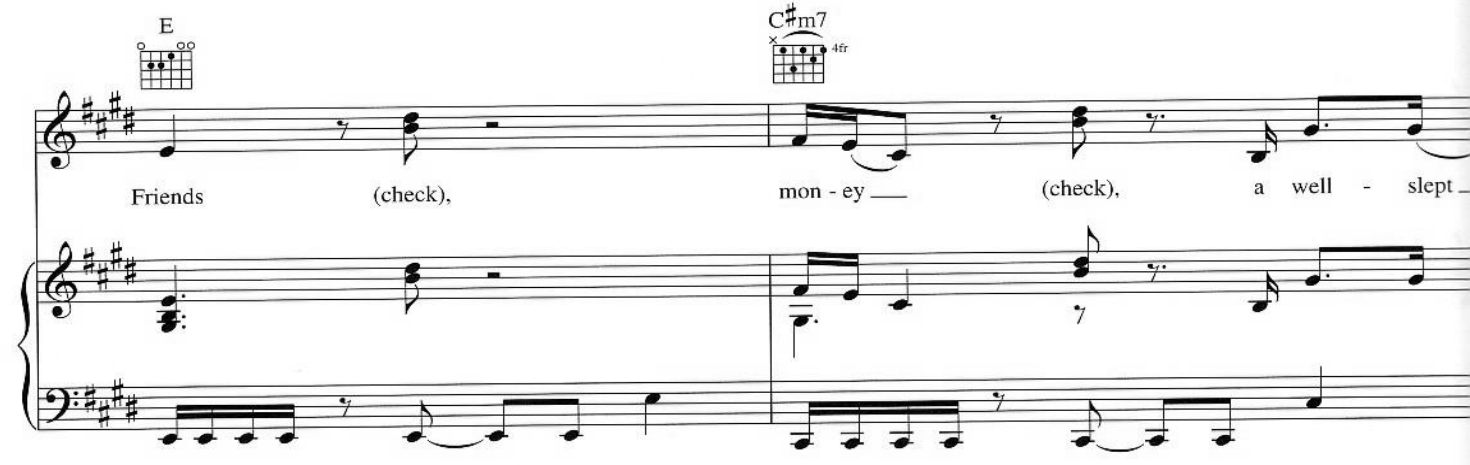
Amaj7  B sus4 sus2 



— know what it is. — No, I don't — know what it is. —



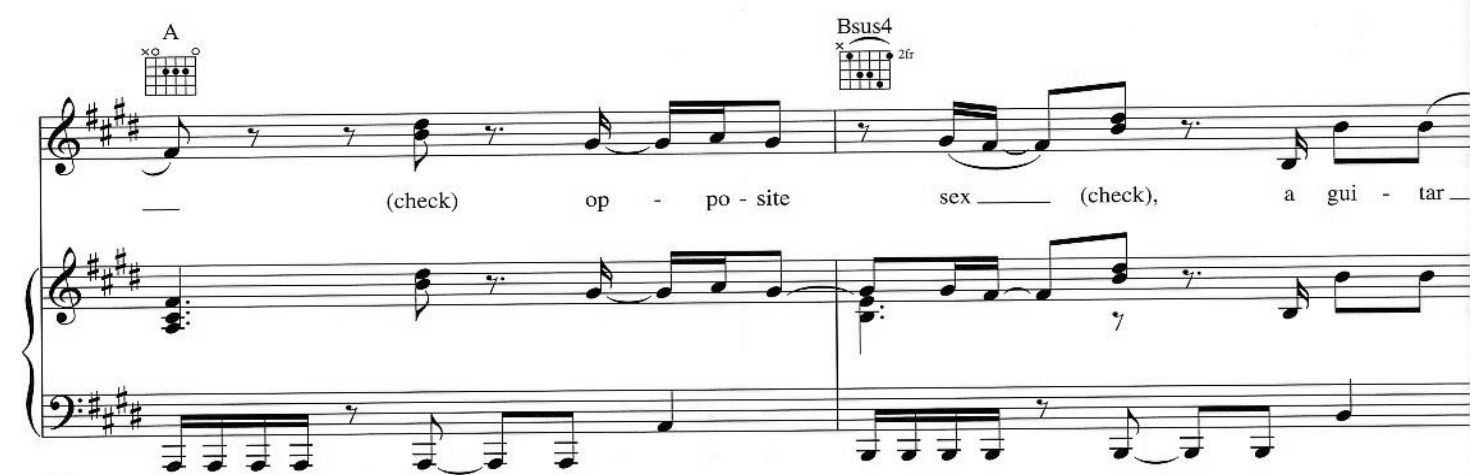
E  C#m7 

Friends (check), mon - ey — (check), a well - slept —



A  Bsus4 

— (check) op - po - site sex — (check), a gui - tar —



New Deep

Words and Music by
John Mayer

Moderately slow

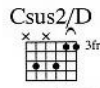
Dsus2 5fr A 5fr Csus2 3fr Bm

mf

Dsus2 5fr A 5fr Csus2 3fr G 3fr

Dsus2 3fr A/C# 4fr Csus2 3fr Gmaj7

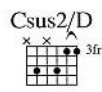
Dsus2 5fr A/C# 4fr Csus2 3fr G 3fr



I'm so a - live; I'm so en - light - ened. I can
Is there a God? Why is he wait - ing? Don't you



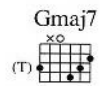
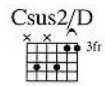
bare - ly sur - vive a night in my mind. So
think of it odd when he knows my ad - dress? And



I've got a plan. I'm gon - na find out just how
look at the stars. Don't it re - mind you just how



bor - ing I am and have a good time. } 'Cause ev - er since I
fee - ble we are? Well, it used to, I guess. }



tried try - ing not to find ev - 'ry lit - tle mean - ing in my life, it's been fine.



I've been cool with my new gold - en rule. Numb is the



new deep. Done with the old me. And talk is the



same cheap it's been.

Dsus2

A/C#

Csus2

Gmaj7

Dsus2

A/C#

Csus2

G

2.
Dadd4/A

Dmaj7/F#

Gsus2

I'm a new man.

Bm7

A

Dmaj7/F#

Gsus2

I wear a new cologne and you would-n't know me if your

Bm7



A



Dmaj7/F#



Gsus2



eyes _____ were closed. _____

I know what you'll say:

Bm7



A



Dmaj7/F#



Gsus2



"This won't last — long — er than — the rest of the day."

But you're wrong —

Bm7



A



Csus2



— this time, —

you're — wrong. _____

Numb is the

Dadd4



Dadd4/B



new deep.

Done with the old me.

I'm o - ver the

Dadd4/E



Dadd4/A



an - a - lyz - ing to - night. Oh,

Dadd4/E



Dadd4/F#



stop try'n' to fig - ure it out. (You try for it. You try fig - ur - ing out.)

Dadd4/G



Dadd4/A



Deep will on - ly bring - you down. You know, I used to be the back

Dadd4/E



Dadd4/F#



porch po - et with a book of rhymes al - ways o - pen know - ing all the time I'm prob -

Dadd4/G



Dadd4/A



'bly nev - er gon - na find the per - fect - rhyme - for "heav - i - er things." -

Dsus2



A/C#



Csus2



Gmaj7



Dsus2



A/C#



Csus2



G



Dsus2



A/C#



Csus2



Gmaj7



Dsus2



A/C#



Csus2



G



Repeat and fade

Come Back to Bed

Words and Music by
John Mayer

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

E F#m7 D E

mf

F#m7 D A G6 G

Still is the _ life

D F6(b5) A

of your room when you're not in -side. And all of your

G6

G

D

F

G7

things

tell the sweet - est sto - ry - line.

A

G

D

Your tears - on - these - sheets

and your foot - steps are

F6(b5)

A

G

down the hall.

So tell me what I did. I can't

D

E

find where the mo - ment went wrong at all.

You - can be

F#m7

D

E

F#m7

D



Musical notation for the first system, including a treble clef staff with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

mad in the morn - ing.
mad in the morn - ing.

I'll take back what I said.

Musical notation for the second system, including a treble clef staff with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

E

F#m7

C#m7

D

D/E



Musical notation for the third system, including a treble clef staff with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

Just don't leave me a - lone here. It's cold, ba - by. Come back to

Musical notation for the fourth system, including a treble clef staff with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

Asus4

A

D6

D

D/E

Asus4

A



Musical notation for the fifth system, including a treble clef staff with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

bed, come back to bed,

Musical notation for the sixth system, including a treble clef staff with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

To Coda

D6

D

D/E

Asus4

A

D6

D

D/E



Musical notation for the seventh system, including a treble clef staff with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

come back to bed, come back to

Musical notation for the eighth system, including a treble clef staff with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

Asus4

A

F6(b5)

A

bed,

come on — back to bed.

What — will — this

fix?

You know you're not a quick for - give.

And I won't — sleep through this.

I sur - vive — on the breath — you are

E

fin - ished with.

You can be

D.S. al Coda

Coda

Asus4

A

D



bed.

A

D6

D

D/E

A



D

Amaj7



Gmaj7

Dmaj7

F(b5)



A

G

D



E F#m7 D

You can be mad in the morn - ing

E F#m7 D E

or the af - ter - noon in - stead. _ But don't leave me

F#m7 C#m7 D D/E

nine - ty - eight and six de - grees of sep - a - ra - tion from _ you, ba - by. Come back to

Asus4 A D6 D/E Asus4 A D6 D D/E

bed, come back to bed, come back to

Asus4



A



D6



Asus4



A



bed.

Why don't you come _ back to bed?

D6



D



A



D



Don't hold your love o - ver my head. _

Don't

A



1.



2.



hold your love o - ver my head. _

Don't head. _

Don't

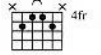
A



Amaj7



D⁹



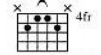
A



Amaj7



D⁹



hold your love o - ver my head. _

Don't hold your love...



Home Life

Words by John Mayer

Music by
John Mayer and David LaBruyere

Moderately bright

G7sus4




⌘ G7sus4



Think I'm gon - na stay home,
want to see the end game. I



have my - self a home - life. Sit - ting in the slow - mo,
want to learn her last name. Fin - ish on a Fri - day



and sit in lis - ten - ing to the day - light.
 traf - fic on the high - way.

See, I re - fuse _____ I am not a no - mad.
 to be - lieve _____

that my life's I am not a rock - et man.
 gon - na be

To Coda I

just _____ some I was born a house - cat
 string of _____ in - com - pletes. _____

by the slight of my moth-er's hand. _ I

§§
G7sus4



think I'm gon - na stay home. I want to live in the

cen - ter of a cir - cle. _ I want to live on the side of a square. _

{ I used to be in my "M to Z," now.
I'd love to walk to where we both can talk.

To Coda II



You'll nev - er find me 'cause my name is - n't there. Home _____
 I've got to leave you 'cause my

Bbadd2



_____ life. Been hold - ing out for the home _____ life

G7sus4



my whole _____ life.

D.S. al Coda I

Coda I

Ne - er to lead — me to an - y - thing re - mote - ly close to a home —

life. Been hold - ing out for the home —

Bbadd2

life my whole — life. —

G7sus4

I can



tell you this much. I will mar - ry just once. And if it does - n't work out, give her
go to my grave with the life that I gave, not just some mel - o - dy line on a



1.

half of my stuff. It's fine with me. We said e - ter -
ra - di - o wave. It dis - si - pates

2.



ni - ty. And I will and soon e - vap -



o - rates. But home life does -

E \flat 6



- n't change. (Home life does - n't change.)

Coda II

E \flat 6



ride is — here — in my home — life.

B \flat maj7



You take the home — life. — You keep the home —

E \flat 6



life. I'll come back for the home —

D7sus4



— life, — I prom - ise, home — life, — I prom - ise.

G7sus4



Life, — home — life, —

home — life. —

G7sus4







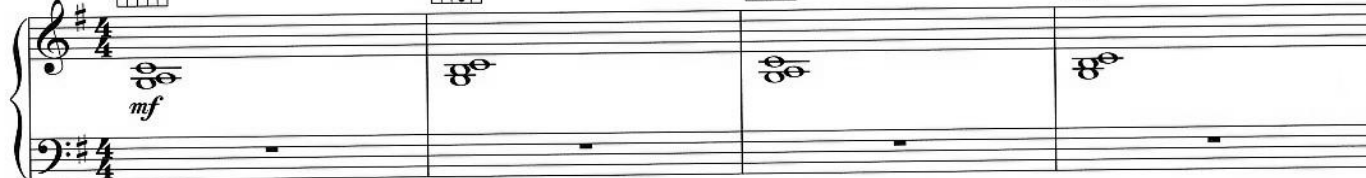
Repeat and fade





Split Screen Sadness


Words and Music by
John Mayer

Moderately fast










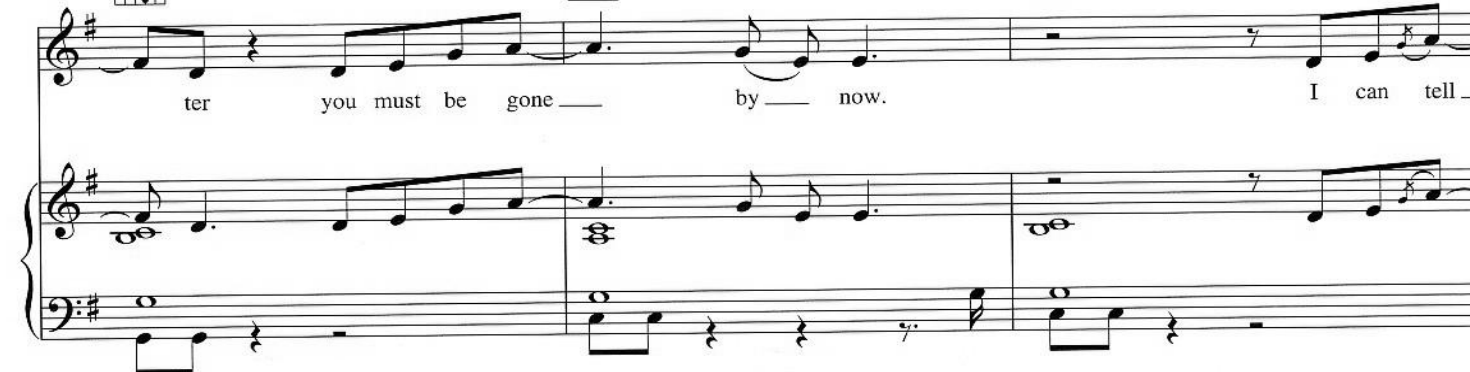


And I don't know _ where you went when you left me, but says here _ in the wa -



ter you must be gone _ by _ now. I can tell _



Don't let me get a way.

Am



'Cause I can't wait to figure out what's wrong with me

C



G



so I can say this is the way that I used to be. There's no

Cmaj9



D.S. al Coda

sub - sti - tute for time, or for the sad -

Coda

G



all al - right — Oh, in the sad - ness. It's al - right, — it's al -
 to - night.) (Two wrongs make it

right. — Oh, in the sad - ness. It's al - right, — it's al - right. — Oh, in the sad -
 all al - right — to - night. Two wrongs make it all al - right — to - night.

Cmaj9



ness. It's al - right, — it's al - right. — Oh, in the sad -
 Two wrongs make it all al - right — to - night.

Repeat and fade

ness. It's al - right, — it's al - right. — Oh, in the sad -
 Two wrongs make it all al - right — to - night.)

C6



Cmaj7



G^{sus4}_{sus2}



some - how.

One hand on the trig -

Gadd4



G^{sus4}_{sus2}



Gadd4



ger of a tel - e - phone,

won - d'ring when the call comes where you say it's al -

C6



Cmaj7



C6



right. —

You got your heart — right. —

Cmaj7



Am7



May - be I'll sleep in - side my coat and

D  

wait on the porch_ till you come — back home. — Oh, right. —



C 


I can't find — a flight. — We share the sad-



G 

ness. Split — screen sad - ness.



G 

Two wrongs make it all al - right — to - night.



Cmaj9



Two wrongs make it all al - right - to - night. Two wrongs make it

all al - right - to - night. Two wrongs make it all al - right - to - night.

G



"All you need is love" - is a lie, 'cause we had love, but we still -

Cmaj9



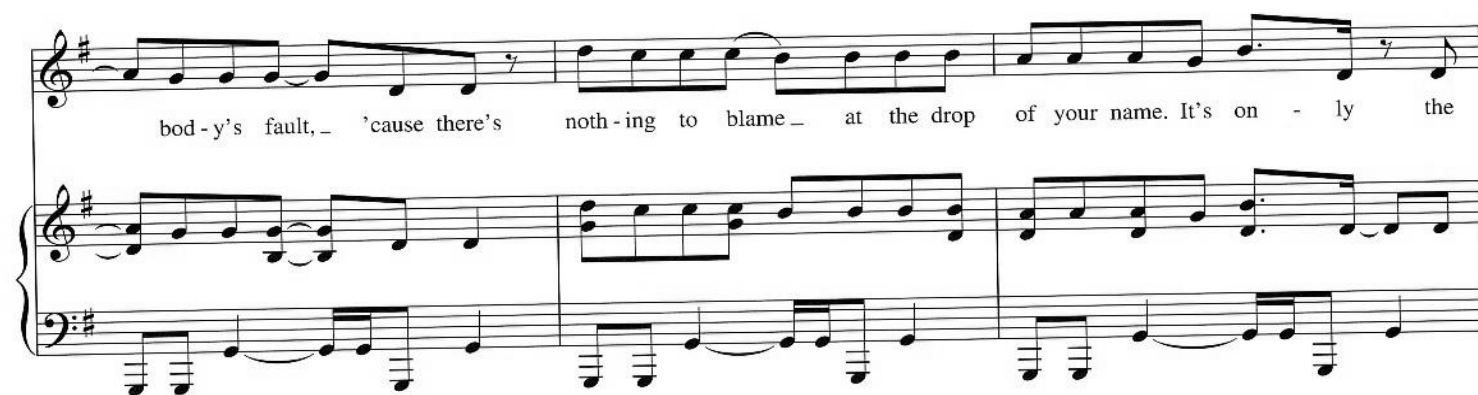
- said good - bye. Now we're ti - red, bat - tered


G


fight - ers. And it stings - when it's no -

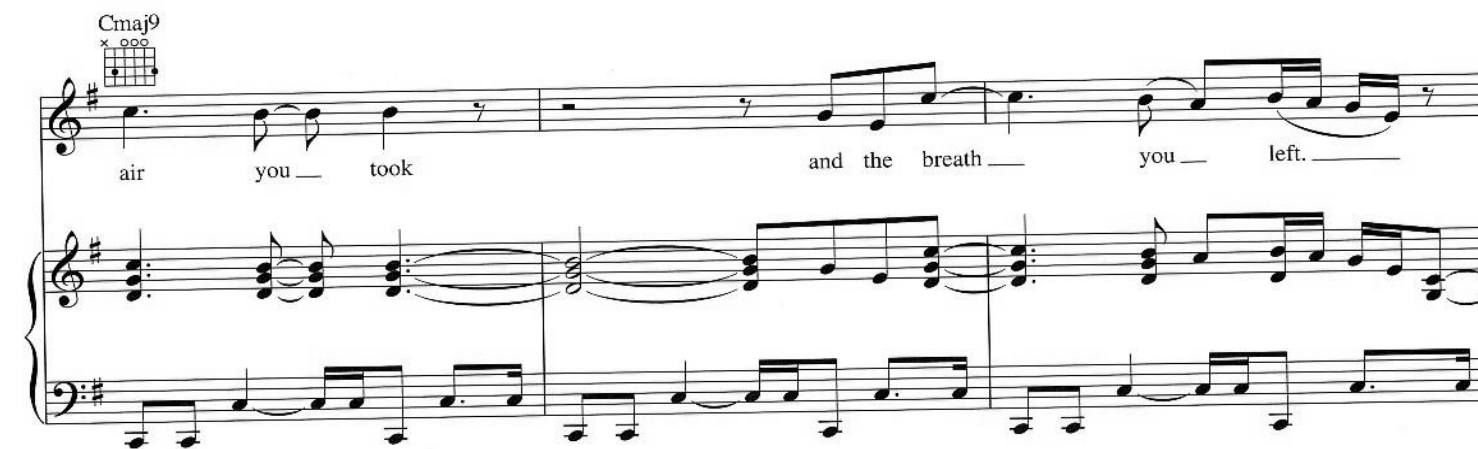


bod - y's fault, - 'cause there's noth - ing to blame - at the drop of your name. It's on - ly the



Cmaj9


air you - took and the breath - you - left. -



Am7


So may - be I'll - sleep in - side - my coat - and





wait on the porch — till you come — back home. — Oh, right. —



I can't find — a flight. — So I'll



check the weath - er wher - ev - er you are, — 'cause I



wan - na know if you can see the stars — to - night. — It might

Cmaj9



be my — on — ly — right. ————— We share the sad —

8

G



ness. (Two wrongs make it all al - Split — screen sad -
right — to - night.

ness. Two wrongs make it all al - right — We share the sad -
to - night.

Cmaj9



ness. Two wrongs make it all al - Split — screen sad -
right — to - night.

To Coda

Em7



ness.
Two wrongs make it all al - right - to - night.)

Dadd4

Cmaj9



G sus4
sus2

Gadd4

G sus4
sus2



Gadd4

G sus4
sus2

Gadd4



I called

be - cause

G^{sus4}_{sus2} Gadd4 C6

I just need to feel you on the line.

Cmaj7 C6 Cmaj7

Don't hang up this time.

G^{sus4}_{sus2} Gadd4

And I know it was me who called it over, but

G^{sus4}_{sus2} Gadd4 Cmaj9

I still wish you'd fought me until your dying day.

Daughters

Words and Music by
John Mayer

Slowly, in 2 (♩ = ♩♩)

Bm7add4



Em7



The first system of musical notation for 'Daughters' is in 2/4 time with a key signature of one sharp (F#). It consists of two measures. The first measure is marked with a mezzo-forte (*mf*) dynamic. The guitar part features a Bm7add4 chord in the first measure and an Em7 chord in the second measure. The piano part has a steady eighth-note accompaniment in the left hand and a melody of eighth notes in the right hand.

Em7/A



D6



The second system of musical notation continues the piece. It consists of two measures. The guitar part features an Em7/A chord in the first measure and a D6 chord in the second measure. The piano part continues with its eighth-note accompaniment and melody.

Bm7add4



Em7



The third system of musical notation continues the piece. It consists of two measures. The guitar part features a Bm7add4 chord in the first measure and an Em7 chord in the second measure. The piano part continues with its eighth-note accompaniment and melody.

Em7/A



D



The fourth system of musical notation concludes the piece. It consists of two measures. The guitar part features an Em7/A chord in the first measure and a D chord in the second measure. The piano part continues with its eighth-note accompaniment and melody, ending with a triplet of eighth notes in the right hand.

Bm7add4



Em7



I know a girl; she puts the col -

Em7/A



D



or in - side of my world. But

Bm7add4



Em7



she's just like a maze where all of the walls

Em7/A



D



Em7



D



all con - ti - ual - ly change. And

Bm7add4



Em7



I've done all I can to stand on her steps —

Em7/A



D6



Em7



— with my heart in my hand. ————— Now

Bm7add4



Em7



I'm start - ing to see may - be it's — got —





Em7/A




D







noth - ing to do with me. —————


 Bm7add4
  E7
  Em7/A
  D





1. Fa - thers, } be good — to your daugh - ters.
 2. 3. fa - thers, }



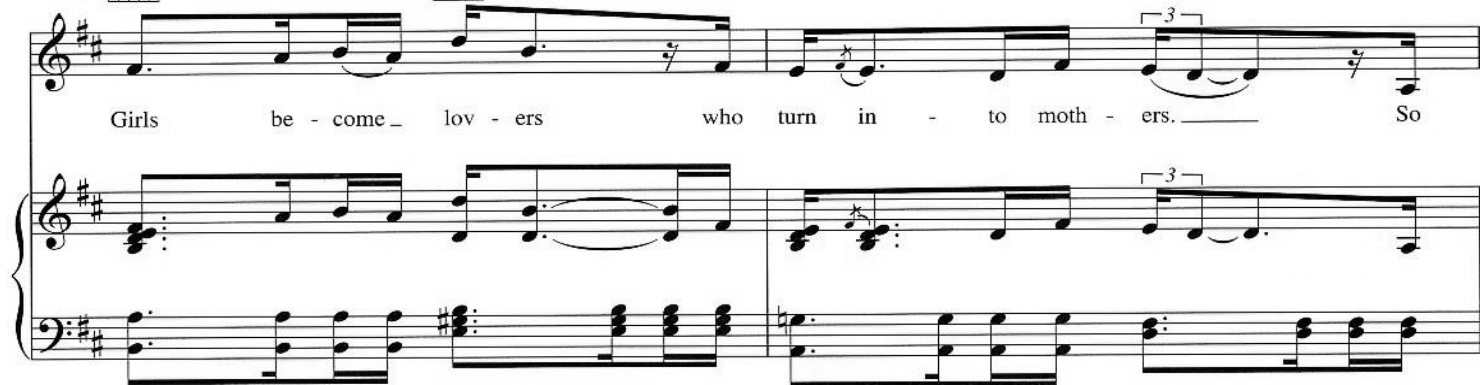
 Bm7add4
  E7
  Em7/A
  D6





Daugh - ters will love — like you do.



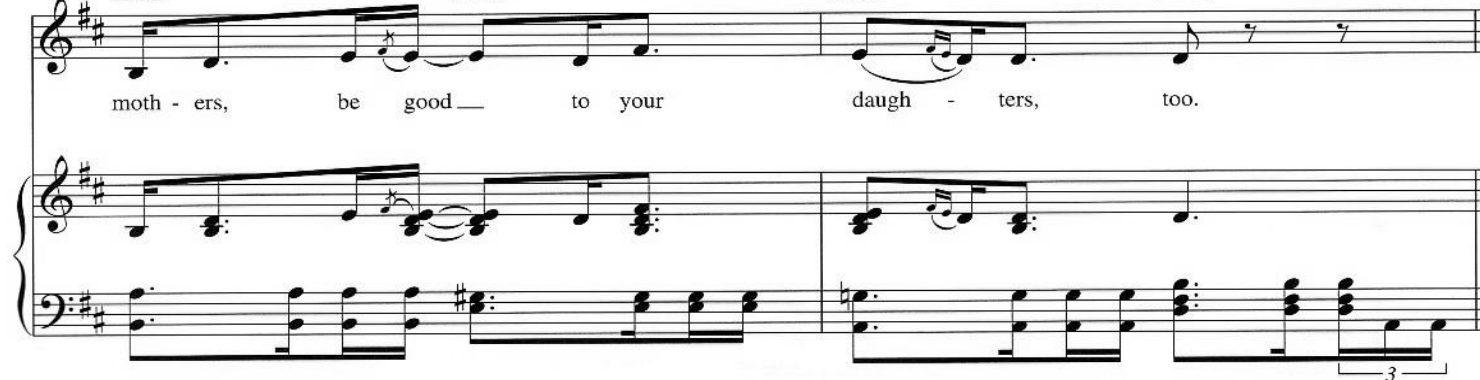
 Bm7add4
  E7
  Em7/A
  D

Girls be - come — lov - ers who turn in - to moth - ers. — So



 Bm7add4
  E7
 To Coda II  Em7/A
  D6
 To Coda I

moth - ers, be good — to your daugh - ters, too.



Bm



Em7



Em7/A



3 3 3 3 3

D



Em7



D/F#



Bm



Oh, you see that

3

Em7



Em7/A



skin? It's the same she's been stand - ing in

3 3 3

D



Em7



D/F#



Bm



since the day she saw him

3

Em7



Em7/A



walk - ing a - way. Now she's left clean - ing up the mess he

D.S. al Coda I

Coda I



made. _

So

$\text{\textcircled{D}}$ D9(no3rd)



Gm/D



Boys _____ you can break. _



_____ You'll find out how much _____ they can take. _

Bm7add4



Em7



_____ Boys will be strong, _

and boys sol - dier on, _

D/F#



Gm11



but boys would be gone with out warmth from a

A13



wom - an's good, good heart.

Bm7add4



E7



Em7/A



D



Bm7add4



E7



Em7/A



D



Bm7add4



E7



On be - half of ev - 'ry man look - ing out for

Em7/A



D



Bm7add4



E7



ev - 'ry girl,

you are the

god and the

weight_ of her

D.S. al Coda II

Em7/A



D



world. —

So

Coda II

Em7/A



D



daugh - ters,

too.

So

Bm7add4



E7



moth - ers be good — to your

daugh - ters,

too.

So

Bm7add4



E7



moth - ers be good — to your —

daugh - ters,

too. —

rit.

3

3

Only Heart

Words and Music by
John Mayer

Moderately fast

1.

Gm Cm7 Fsus4

2.

F Fsus4 F

Gm Cm7 Ebmaj7/F

Do not waste this eve - ning. Ba - by, I'm beg - ging you.
It's so hard to be so far out, liv - ing our sep - 'rate lives.

Gm Cm7

Your big i - mag - i - na - tion's play - ing its tricks -
Your phone was real - ly bro - ken. I tried your num -

Ebmaj7/F



Gm



— on you
ber twice.

if you think — my up and
And if you — need con - fir -

Cm7



Ebmaj7/F



leav - ing's some - thing I'm gon - na do.
ma - tion, ba - by, I un - der - stand.

Gm



Cm7



Feel my chest — when I look at you.
It's al - right — if you want me to

Ba - by, you, —
tell you. You, —

Bm



Em7



D/F#



A



you got my on - ly — heart.

Bm Em7 D/F#

Yeah, _____ you got my on - ly _____ heart.

A Bm Em7

Yeah, _____ you got my on -

D/F# Dm7 1. C/E Gm 3fr

ly, on - ly heart. _____

Cm7 3fr Fsus4 F 2. C/E

ly heart. _

Gm Cm7 Ebmaj7/F

This system contains the first three measures of the piece. It features guitar chord diagrams for Gm (3fr), Cm7 (3fr), and Ebmaj7/F. The piano accompaniment includes treble and bass staves with various fingerings and articulations such as accents and slurs.

Gm Cm7

This system contains the next three measures. It features guitar chord diagrams for Gm (3fr) and Cm7 (3fr). The piano accompaniment continues with complex rhythmic patterns and fingerings.

F Eb

And you love like your hand's on the horn, ba - by.


This system contains the next three measures, which include the first line of lyrics. It features guitar chord diagrams for F and Eb. The piano accompaniment supports the vocal line with chords and bass movement.

F

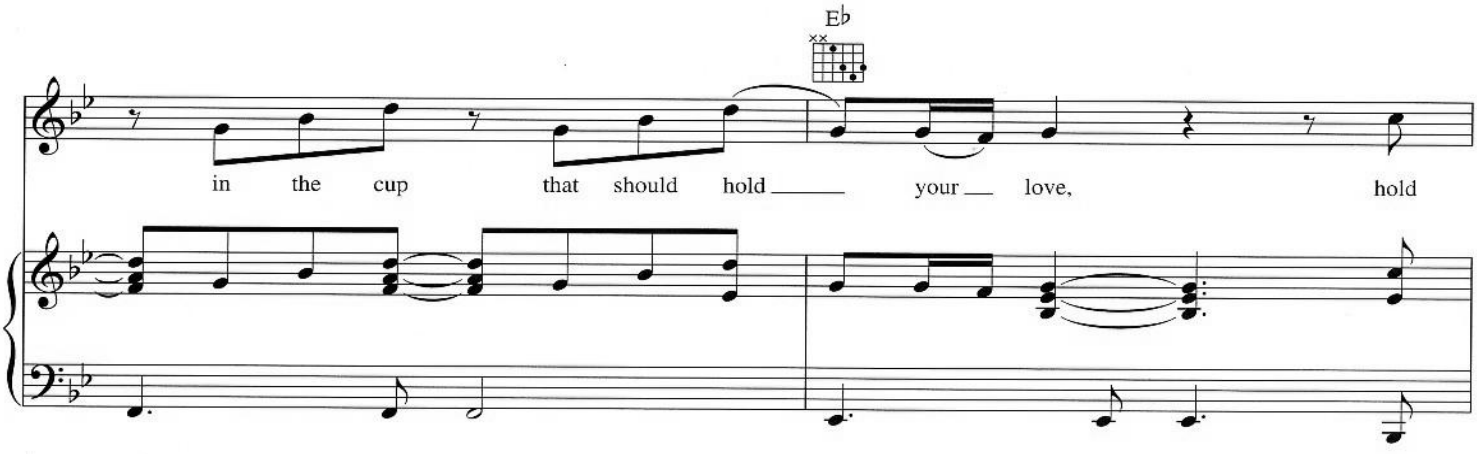
I a - dore you, but there's a hole

This system contains the final three measures of the piece, including the second line of lyrics. It features a guitar chord diagram for F. The piano accompaniment concludes the piece with sustained chords and a final bass note.

E \flat



in the cup that should hold your love, hold



F



your love. If you let, if you let, if you let



E \flat




me leave, I swear I

Gm


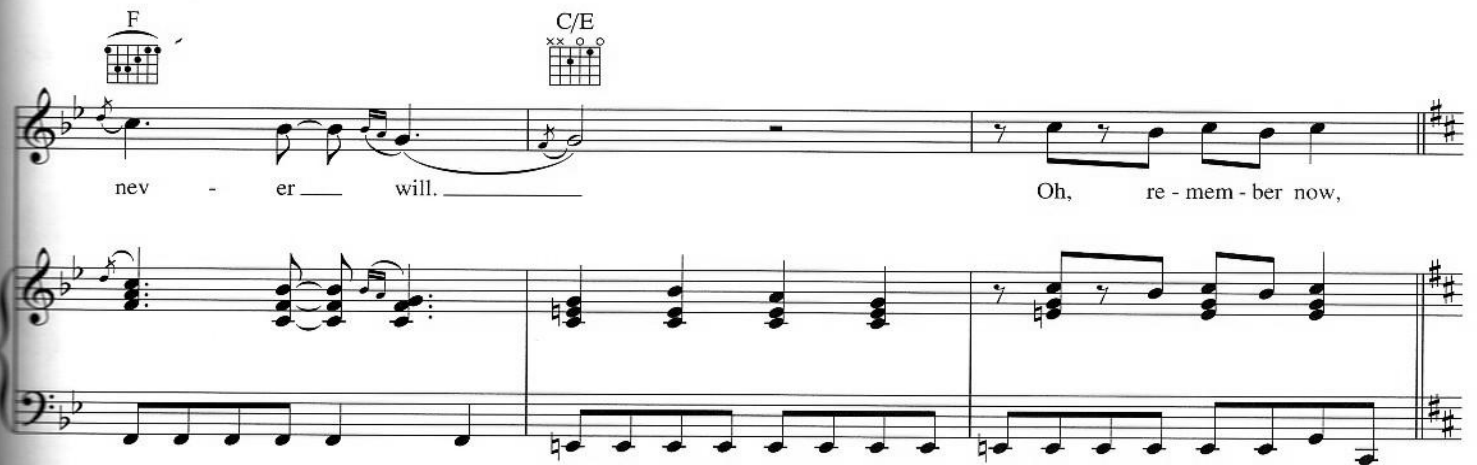



F



nev - er will. Oh, re - mem - ber now,

C/E

Bm Em7 D/F# A

you, you got my on - ly — heart.

Bm Em7 D/F#

Yeah, — you got my on - ly — heart.

A Gm

Yeah, — you got my on -

Cm7 Ebmaj7/F

ly — heart. — Yeah, —

Repeat and fade

Wheel

Words and Music by
John Mayer

Slowly, in 2 (♩ = ♩³)



mf





Peo - ple — have the right to fly, — and




will when — it gets com - pro - mised. —


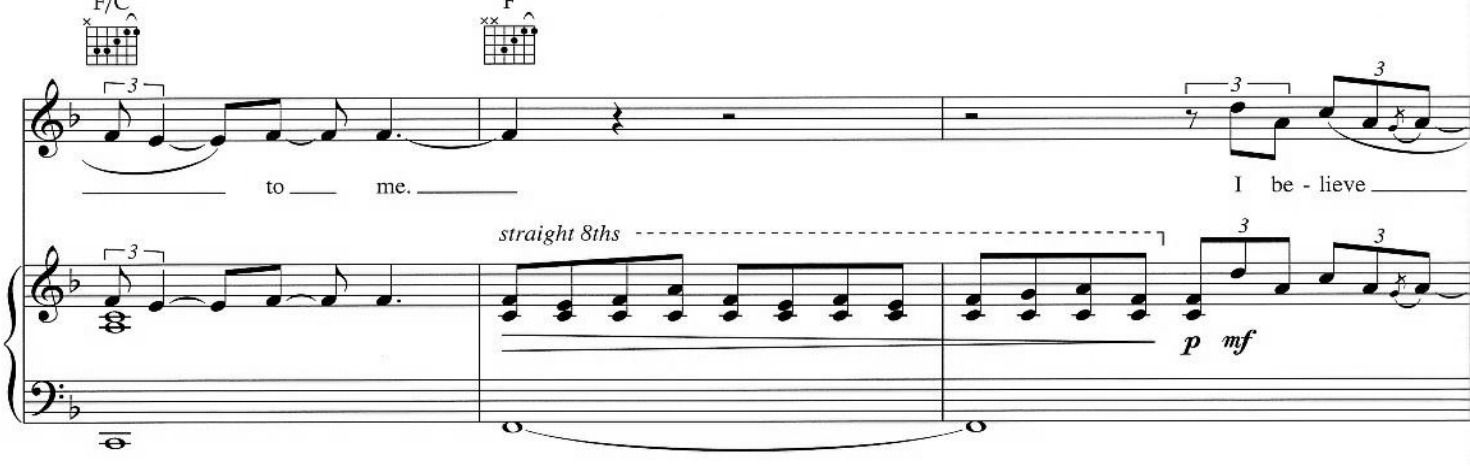


Their hearts say, "Move a - long." — Their minds say,

F



You can't love too much one part of it. I be - lieve give re - turned

2. F/Bb


F/C



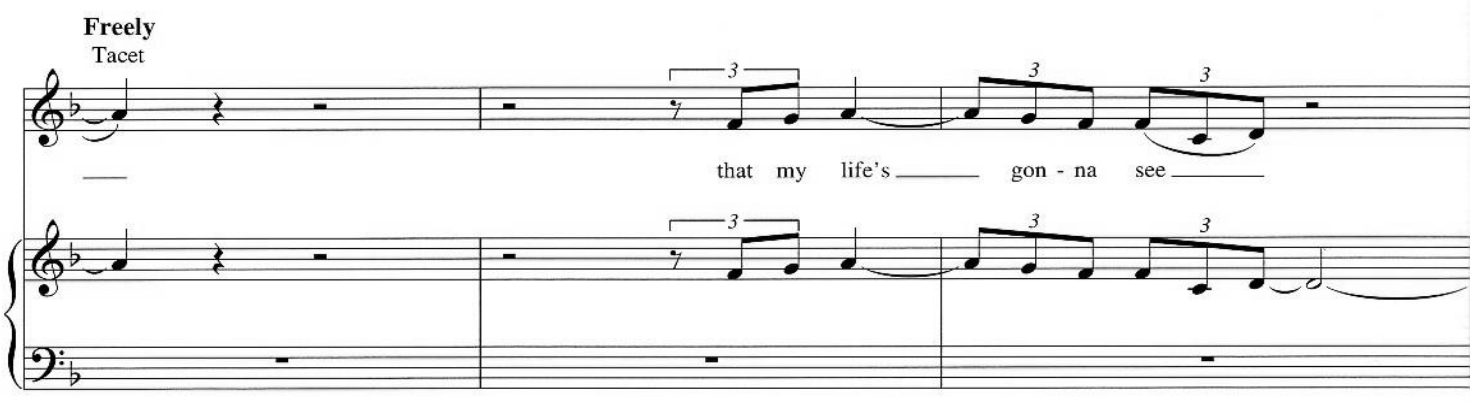
to me. I be - lieve

straight 8ths

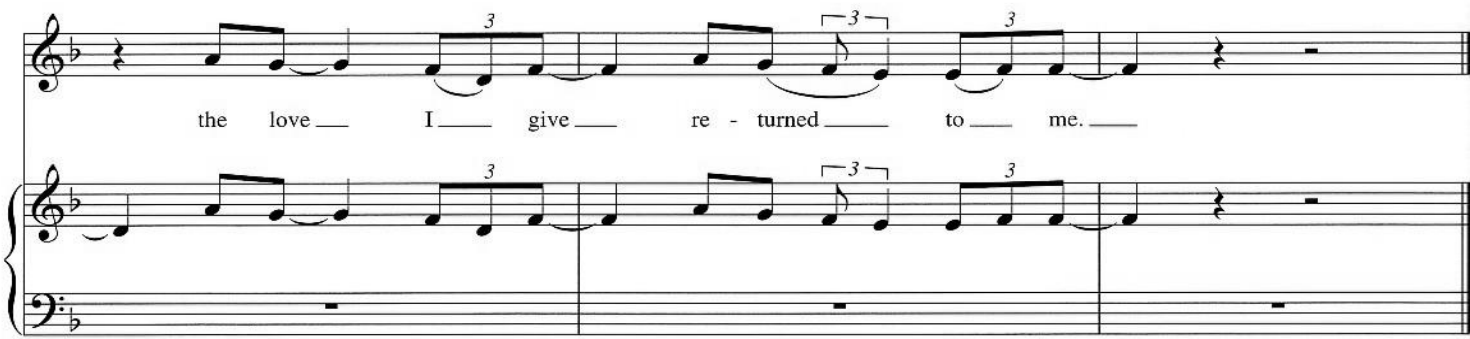
p mf

Freely Tacet

that my life's gon - na see







the love I give re - turned to me.




Gm11  C5/D  F 



"Got - cha heart. — Let's move it a - long." —




C5/D  F  C5/D  F 

And air - ports —



C5/D  F 

see it all the time, — where some - one's



C/Bb  Bb  Gm11 

last good - bye — blends in with some - one's sigh —



C/Bb Bb

'cause some-one's com - ing home, — in hand a

Gm11 F5

sin - gle rose. — And that's the way — this wheel —

F5/D Fmaj7/C F5/Bb

— keeps work - ing now. — That's the way —

F5 F5/D Fmaj7/C

— this wheel — keeps work - ing now. —

F5/C



C/Bb



Bb



{ And I won't be the last, —
And you won't be the first, —

no, I won't
no, you won't

Gm11



C5/D



F



be the last —
be the first —

to love her.
to love me.

To Coda



C5/D



F



straight 8ths

C5/D



F



C5/D



F



C5/D



F



You can't —



build a house of leaves _ and live like _



it's an ev - er - green. _ It's just a



sea - son thing. _ It's just _ this thing _ the sea - sons _ do. _

D.S. al Coda

Coda



And that's the way _

Bbsus2 Bb Bbsus2 Bb

Gm11

C5/D F Bb/D F

You can

C5/D F C5/D F

find me — if you ev - er want a - gain. — I'll be a -

Bbsus2 Gm11

round the bend. — I'll be a - round the bend. —



I'll be a - round.

I'll be a - round.



And if you



nev - er stop when you wave



good - bye,

you just might

find

if you

give it

time you will





wave hel - lo a - gain.


You just might

wave

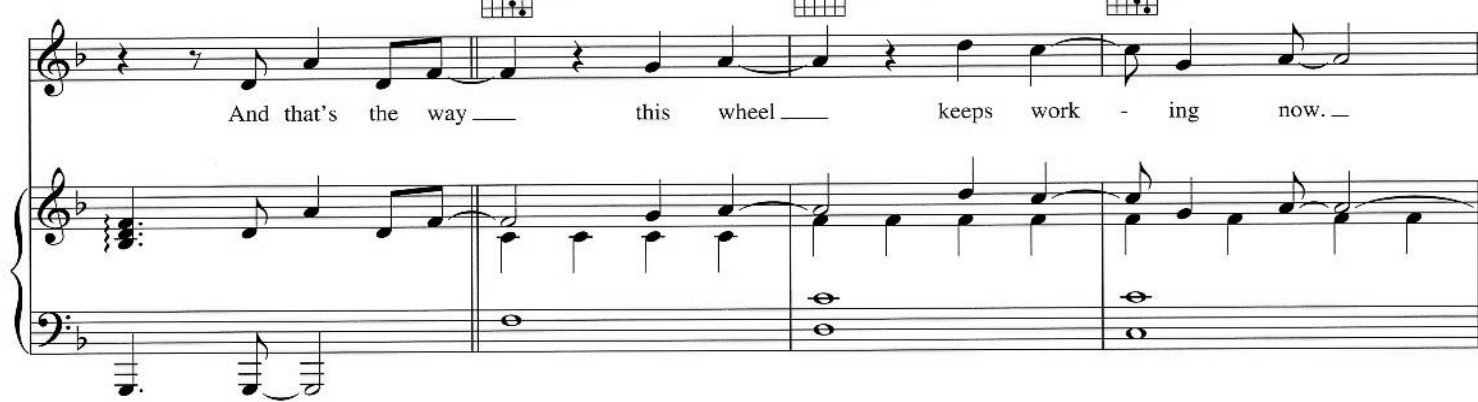
hel - lo a - gain.


F5  3fr


F5/D  5fr


F5/C  3fr

And that's the way — this wheel — keeps work - ing now. —

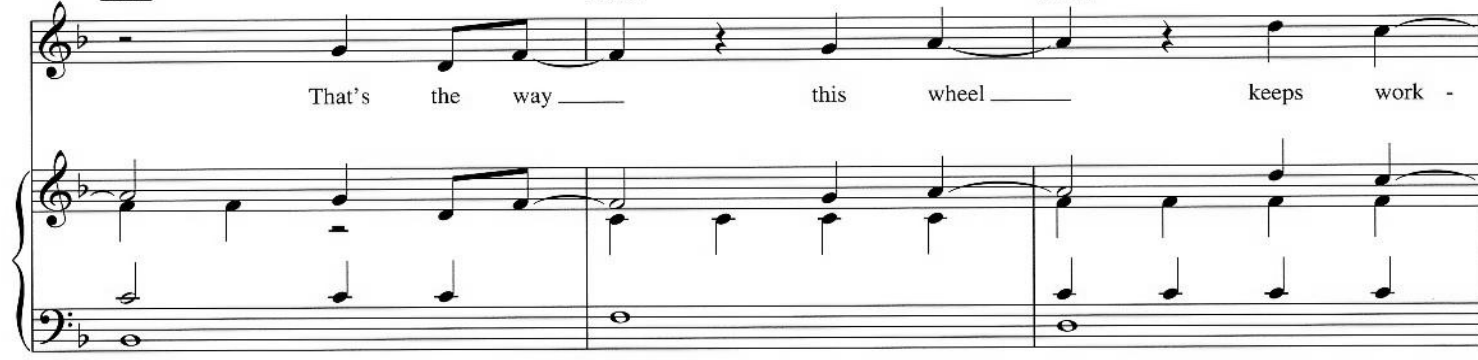



F5/Bb  5fr


F5  3fr


F5/D  5fr

That's the way — this wheel — keeps work -

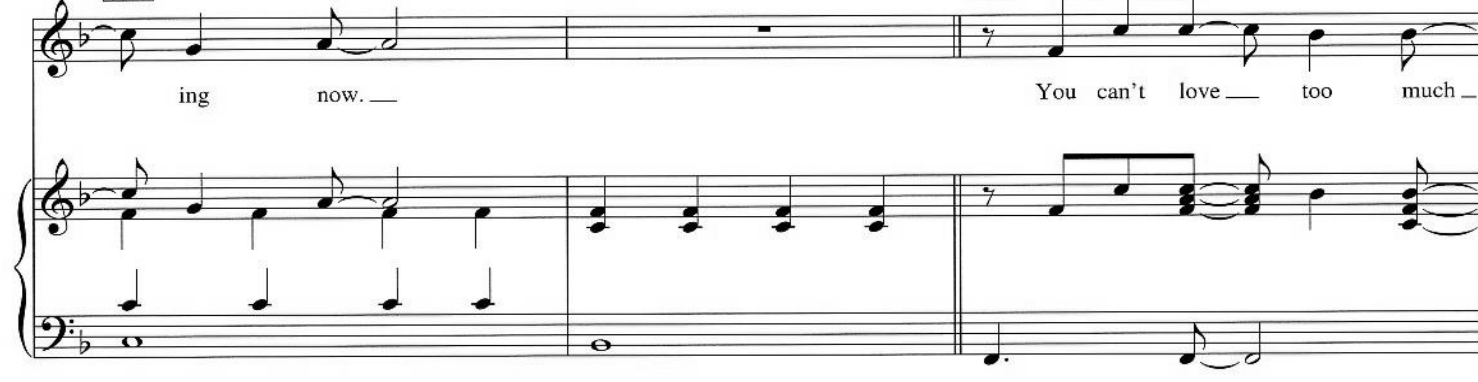



F5/C  3fr

F5/Bb  5fr

F  3fr

ing now. — You can't love — too much —



F/D  3fr

— one part — of it. You can't love — too much — one part — of it.



F/Bb

You can't love too much one part of it. You can't love too much

F

one part of it. I believe You can't love too much

F/D

one part that of my it. You can't love too much
 gon - na see

1.
F/Bb

one the part of it. I You can't love too much one part of it.
 the love of it. I give re - turned to me.