

get your hu - mor like I do.

D

10

13 Soprano I
Unis.
mp

Soprano II

I'm in the room, it's a typ - i - cal Tues-day night. I'm lis-t'nin' to the kind of

Alto
mf

A E

mf

13

mu-sic she does-n't like. And she'll nev - er know your sto - ry like

Bm7

16

mf $\frac{\text{S}}{\text{21}}$

I do. But she wears short skirts,
She wears high heels,

D $\frac{\text{S}}{\text{Bm7}}$

19

I wear t-shirts. } She's cheer cap-tain and I'm on the bleach-ers,
I wear sneak-ers. }

D A E Esus

22

dream-in' 'bout the day when you wake up and find that what you're look-in' for has been here.

Bm7 Bm11 D E

25

28 *f*

— the whole time. If you could see that I'm — the one — who un-der-stands you.

Esus E A

28

31

Been here all — a-long. So why can't you see — (h)ee —

E Esus Bm7 A/B Bm7

To Coda (p. 8) \oplus *mf* Unis.

— you be - long — with me — ee? — You be - long — with me.

mf

To Coda (p. 8) \oplus D(add9)

34

Walk - in' the streets with you_

Musical score system 1 (measures 37-39). Includes vocal lines and piano accompaniment. Chords A and Asus are indicated above the piano part. The piano part starts with a *mf* dynamic marking.

— in your worn-out jeans,— I can't help think-in' this is how it ought_ to be._

Musical score system 2 (measures 40-42). Includes vocal lines and piano accompaniment. Chord E is indicated above the piano part.

— Laugh-in' on a park bench, think-in' to my - self,— “Hey, is - n't this

Musical score system 3 (measures 43-45). Includes vocal lines and piano accompaniment. Chords Bm7 and D are indicated above the piano part.

46

mp 47

mf

eas - y?" And you've got a smile that could light up this whole town.

A

mf

49

mf

I have-n't seen it in a while since she brought you down. You say you're fine. I know you

E Bm7

52

D.S. al Coda (p. 4)

bet-ter than that. Hey, what you do - in' with a girl like that?

D D.S. al Coda (p. 4)

CODA

Unis. *mp* 57

me ee? You be - long. Can't you see that I'm the one.

CODA

D A/D D E5 A

mp

55

— who un-der-stands you? Been here all a - long. So why can't you

E/G# Esus/G#

58

mf

see ee you be - long with me ee?

mf

Bm7 D

mf

61

65 *f*

Stand - in' by — here, wait - in' at your back door.

f

A

64

Unis.

All this time how could — you not know, — ba - by — ee, —

E Esus Bm7 A/C# D(add9)

67

Unis.

— you be - long — with me — ee? — You be - long — with me.

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

70

73

You be - long_ with me. Have you

A E

73

ev - er thought just may - be ee you be - long_ with

Esus Bm7 A/B Bm7

76

me ee? You be - long_ with me. mf slight rit.

D A/D D A

79