

NO SAX

## You Belong With Me

Keyboard

First system of musical notation (measures 1-4). The key signature is one sharp (F#) and the time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. A G major chord is indicated above the first measure.

Second system of musical notation (measures 5-7). The melody continues in the treble clef. Chords G and D are indicated above the staff.

You're on the phone with your girl friend. She's up - set. — She's go-ing off a-bout

Third system of musical notation (measures 8-12). The melody continues in the treble clef. Chords Am and C are indicated above the staff.

something that you said, — 'cause she does-n't get your hu - mor like I do.

Fourth system of musical notation (measures 13-15). The melody continues in the treble clef. Chords G and D are indicated above the staff.

I'm in my room. It's a typ - i - cal Tues-day night. — I'm list-'ning to the kind of

Fifth system of musical notation (measures 16-20). The melody continues in the treble clef. Chords Am and C are indicated above the staff.

mu-sic she does-n't like, — and she'll nev-er know you're sto - ry like I do.

Sixth system of musical notation (measures 21-24). The melody continues in the treble clef. Chords Am, C, G, and D are indicated above the staff.

She wears short skirts, I wear T-shirts. She's cheer cap-tain, and I'm on the blea-chers

Seventh system of musical notation (measures 25-27). The melody continues in the treble clef. Chords Am, C, and D are indicated above the staff.

dreaming 'bout the day when you wake up and find that what you're look-ing for has been here

Eighth system of musical notation (measures 28-31). The melody continues in the treble clef. A G major chord is indicated above the first measure.

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

2  
31

D

Am

been here all a - long, so why can't you see

34

C

G

you be-long with me, you be-long with me.

39

G

D

Walk-ing the streets with you and your worn out jeans, I can't help think-ing this is

42

Am

C

how it ought to be. Laugh-ing on a park bench, think-ing to my - self,

45

G

"Hey, is - n't this ea - sy." And you've got a smile that could

48

D

light up this whole town. I have-n't seen it in a while since she brought you down.

51

Am

C

You say you're fine I know you bet-ter than that. Hey, what you do-ing with a girl like that?

55

Am

C

G

D

She wears high heels, I wear sneak-ers, She's cheer cap-tain, and I'm on the blea-chers

59

Am

C

D

dreaming 'bout the day when you wake up and find that what you're look-ing for has been here

62 *g* *D*  
\_ the whole time. If you could see that I'm the one \_ who understands you, been here all \_ a-long,

66 *Am* *C*  
\_ so why can't you see - you be-long with me. - -

71 *G* *D*  
Stand - ing by \_ and wait - ing at your back door all this time, how could

74 *Am* *C*  
\_ you not know, ba - by, \_ you be-long with me, - you be-long with me.

79 *G* *D*  
79

82 *Am* *C*  
82 Oh,

86 *Am* *C*  
\_ I re-mem-ber you driv-ing to my house in the mid-dle of the night. I'm the

89 *G* *D*  
89  
one who makes you laugh when you know you're 'bout to cry. I

4  
91



know your fav - 'rite songs, and you tell me 'bout your dreams. Think I

93



know where you be - long, think I know it's here with me. Can't you

96



see that I'm the one who un - der - stands you, been here all a - long,

99



so why can't you see you be long with me.

104



Stand - ing by and wait - ing at your back door all this time, how could

107



you not know, ba - by, you be long with me,

111



you be - long with me. you be - long with me. Have you

115



ev - er thought just may - be you be - long with me

119



you be - long with me.