

NO SAX

You Belong With Me

M
Keyboard

1 C

4/4 time signature. Treble clef. Bass clef. Measures 1-4 show a piano-style accompaniment with eighth-note patterns in the treble and bass staves.

5 C G

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

8 Dm F

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

13 C G

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

16 Dm F

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

21 Dm F C G

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

25 Dm F G

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

28 C

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

2

31 G Dm

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

34

F C

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

39

C G

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

42

Dm F

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

45

C

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

48

G

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

51

Dm F

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

55

Dm F C G

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

59

Dm F G

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

62

the whole time. If you could see that I'm the one who un-der-stands you, been here all a-long,

66

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

71

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

74

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

79

79

82

Oh,

86

I re-mem-ber you driv-ing to my house in the mid-dle of the night. I'm the

89

one who makes you laugh when you know you're 'bout to cry. I

4

91 Dm F

93 C G

96 C G

99 Dm F

104 C G

107 Dm F

III C G

115 Dm F

119 C