

From: "Johnny Cash - American V: A Hundred Highways"

If You Could Read My Mind

by

GORDON LIGHTFOOT

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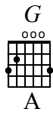
If You Could Read My Mind

Words and Music by
Gordon Lightfoot

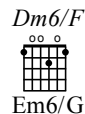
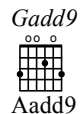
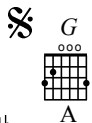
Medium rock tempo

* Guitar
(Capo 2)

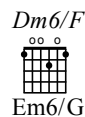
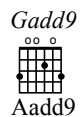
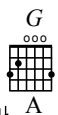
Keyboards



* Play thumb and finger style.
Medium Latin feeling as in a beguine.

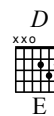
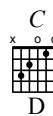
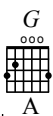


1.3. If you could read my mind, love, what a tale my thoughts could tell. _
2. If I could read your mind, love, what a tale your thoughts could tell. _



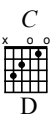
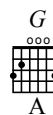
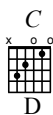
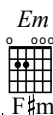
Just like an old time mov - ie, 'bout a ghost from a wish - ing well. _
Just like a pa-per-back nov - el, the kind the drug stores sell. _

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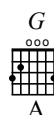
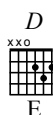
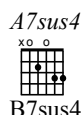
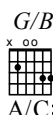


To Coda

In a cas - tle dark or a for - tress strong, - with chains up - on my
Then you reached the part where the heart-aches come, - the he - ro would be



feet. You know that ghost is me. And I will nev - er
me. But he - ros of - ten fail, and you won't read that



be set free as long as I'm a ghost that you can't see.
book a - gain be - cause the end-ing's just too hard to take.

Dm6/F
Em6/G

G
A

Dm6/F
Em6/G

G
A

Gadd9
Aadd9

C
D

I'd walk a - way _____ like a mov - ie star ____ who gets





D
E





Em
F#m

C
D





G
A





burned in a three-way script. En - ter num - ber two: a

 *C*
 *G/B*
 *A7sus4*
 *D*




 *D*
 *A/C#*
 *B7sus4*
 *E*




mov - ie queen to play the scene of bring - ing all the good things out of

 *Em*
 *C*
 *G*
 *C*

 *F#m*
 *D*
 *A*
 *D*

me. But for now, love, let's be real; I nev - er thought _ I could

 *G/B*
 *A7sus4*
 *D*





 *A/C#*
 *B7sus4*
 *E*





feel this way _ and I've got to say _ that I just don't get it.

 C
 G/B
 A7sus4
 D





 D
 A/C#
 B7sus4
 E





I don't know where we went wrong, but the feel-in's gone and I just can't get it back.

 G
 Gadd9
 G
 Gadd9





 A
 Aadd9
 A
 Aadd9





D.S. al Coda

Coda
 Em
 C
 G
 C

 F#m
 D
 A
 D

feet. But sto-ries al-ways end, and if you read be-

 G/B
 A7sus4
 D
 Em

 A/C#
 B7sus4
 E
 F#m

tween the lines, you'd know that I'm just tryin' to un-der-stand the

Chord diagrams: C (x 0 0 0), G (0 0 0), C (x 0 0 0).
 D A D

feel - in's that you lack. I nev - er thought _ I could

Chord diagrams: G/B (x 0 0), A/C# (0 0), A7sus4 (x 0 0), B7sus4 (0 0), D (x x 0), E (x x 0), C (x 0 0), D (0 0).
 A/C# B7sus4 E D

feel this way _ and I've got to say _ that I just don't get it. I don't know _ where

Chord diagrams: G/B (x 0 0), A/C# (0 0), A7sus4 (x 0 0), B7sus4 (0 0), D (x x 0), E (x x 0), G (0 0 0), A (0 0 0).
 A/C# B7sus4 E A

we went wrong, _ but the feel-in's gone _ and I just can't get it back! _

Chord diagrams: Gadd9 (0 0 0), Aadd9 (0 0 0), Dm6/F (0 0 0), Em6/G (0 0 0), G (0 0 0), A (0 0 0).
 Aadd9 Em6/G A

molto rall.