

THE MAN WHO CAN'T BE MOVED

Words & Music by Andrew Frampton,
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♩ = 100

B^b



B^b/A



E^b6



E^bmaj7



The first system of music features a guitar part with four chords: B^b, B^b/A, E^b6, and E^bmaj7. Below the guitar part is a piano accompaniment consisting of a treble and bass clef staff. The treble clef staff contains a melody of quarter and eighth notes, while the bass clef staff provides a harmonic accompaniment with chords and moving lines.

E^b6



E^bmaj7



B^b



B^b/A



The second system of music continues the piano accompaniment and introduces a vocal line. The guitar part is not present in this system. The vocal line begins with the lyrics: "1. Go - ing back to the cor - ner where I first saw you. Gon -". The piano accompaniment continues with the same harmonic structure as the first system.

E^b6



E^bmaj7



E^b6



E^bmaj7



B^b



The third system of music continues the piano accompaniment and the vocal line. The guitar part is not present in this system. The vocal line continues with the lyrics: "-na camp in my sleep-ing bag... I'm not gon-na move. Got some words on card-board, got". The piano accompaniment continues with the same harmonic structure as the previous systems.

B^b/A



E^b6



E^bmaj7



E^b6



E^bmaj7



your pic-ture in my hand say - ing, "If you see this girl_ can you tell her where I am."_ 2. Some try

B^b



B^b/A



to hand me mon - ey, but they don't un - der - stand. I'm not
3. Police - man says, "Son, you can't stay here." I said,

E^b6



E^bmaj7



E^b6



E^bmaj7



broke,_____ I'm_____ just a bro - ken - heart - ed man._____ I know
"There's some - one I'm wait - ing for, if it's a day, a month, a year." Got - ta

B^b



B^b/A



it makes no sense, but what else can I do?_____ And
stand my ground, e - ven if it rains or snows._____ If

E^b6



E^bmaj7



E^b6



E^bmaj7



how can I move on when I'm still in love with you. 'Cause if
she chang-es her mind, this is the first place she will go.

B^b



Fsus4



one day you wake up and find that you're miss - ing me, and your

Cm⁹



E^bmaj7



heart starts to won - der where on this earth I could be. Think - ing

B^b



Fsus4



may - be you'll come back here to the place that we'd meet, and you'll

Cm⁹



E^bmaj⁷



B^b



see me wait-ing for you on the corn-er of the street. So I'm not mov - ing.



1.

Fsus⁴



Cm⁹



E^bmaj⁷



I'm not mov - ing.



B^b



B^b/A



E^b6



E^bmaj⁷



E^b6



E^bmaj⁷



2.

E^bmaj⁷



B^b



Fsus⁴



Cm⁹



I'm not mov - ing. I'm not mov - ing.



E^bmaj⁷ **Gm** **E^bmaj⁷**

Peo-ple talk a - bout the guy who's wait - ing on a

F⁶ **Cm⁷** **Gm**

girl. Oh, oh. There are no holes in his

E^bmaj⁷ **F⁶** **Cm⁷**

shoes, but a big hole in his world. Mm. May -

E^bmaj⁷ **Fsus⁴**

- be I'll get fa - mous as the man who can't be moved. And may -

E^bmaj7



Fsus4



- be you_ won't mean_ to, but you'll see_ me on_ the news_ and you'll come



E^bmaj7



Fsus4



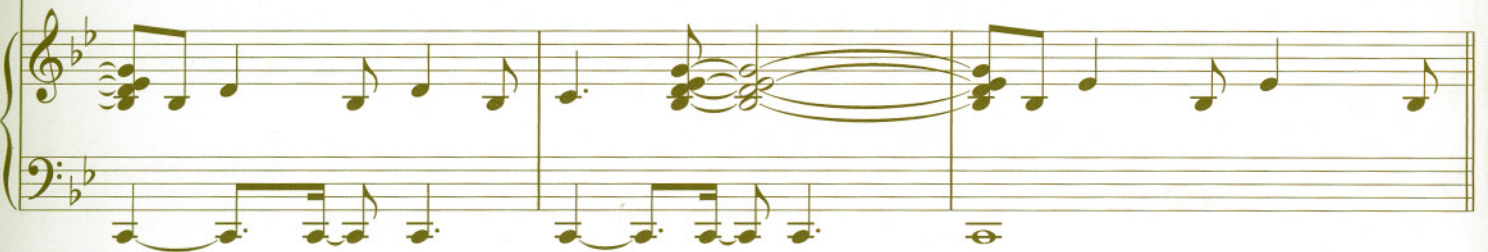
C⁹



run-ning to the corn - er_ 'cause you know_ it's just_ for_ you_ I'm the man_



_ who can't be moved. I'm the man_ who can't be moved. 'Cause if



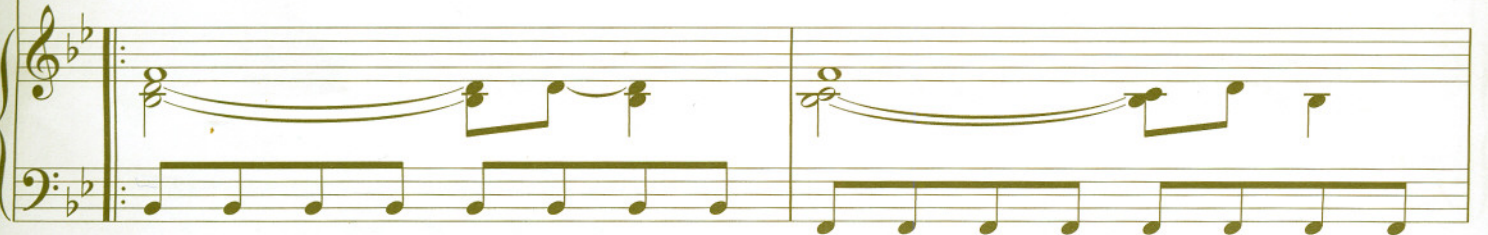
B^b



Fsus4



one day you wake up and find that you're miss - ing me, and your



Cm⁹



E^bmaj⁷



B^b



heart starts to won-der where on this earth I could be, — think-ing may-be you'll come back here to the

Fsus⁴



Cm⁹



place that we'd meet, — and you'll see me wait - ing for you — on the

1.

E^bmaj⁷



2.

E^bmaj⁷



B^b



corn-er of the street... 'Cause if corn-er of the street... Go - ing back to the cor-ner where

B^b/A



E^b6



E^bmaj⁷



E^b6



E^bmaj⁷



I first saw you, gon - na camp in my sleep-ing bag... I'm not gon-na move. —