

PIANO/VOCAL/CHORDS

# GAVIN DeGRAW

# CHARIOT



GAVIN DEGRAW

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# (NICE TO MEET YOU) ANYWAY

Words and Music by  
GAVIN DeGRAW

Moderately slow ♩ = 88

B♭ F/A Gm7 E♭ B♭/D B♭ F/A Gm7 E♭ B♭/D

The introductory piano accompaniment is in 4/4 time, marked *mf*. It features a steady eighth-note bass line and a treble line with chords and melodic fragments. The chords are: B♭, F/A, Gm7, E♭, B♭/D, B♭, F/A, Gm7, E♭, B♭/D.

Verse 1:

B♭ F/A Gm7 E♭ B♭/D B♭ F/A

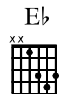
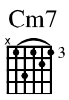
1. I don't want to get \_ too close. \_ I don't want to get \_ to close. \_

The first line of the verse features a vocal melody with lyrics and piano accompaniment. The chords are: B♭, F/A, Gm7, E♭, B♭/D, B♭, F/A.

Gm7 E♭ B♭/D Dm7 Cm7 E♭ Dm7

— You see, this is - n't where my head is. If \_ you knew \_ me, \_ I'm not like \_ this, \_ but I just \_

The second line of the verse continues the vocal melody and piano accompaniment. The chords are: Gm7, E♭, B♭/D, Dm7, Cm7, E♭, Dm7.



— found some - one spe - cial, and\_ that's real - ly some - thing spe - cial, if\_ you knew\_



N.C.



— me. Nice to meet\_ you an - y - way.



Verses 2 & 3:



2. I be - lieve you're ver - y fine. \_  
 3. I don't mean to be\_ so strange, -

B $\flat$  F Gm7

Still, I have - n't got the time. } 'Cause I just -  
but my life just took a change. }

Dm7 Cm7 Eb(9) Dm7

— found some - one spe - cial, and that's real - ly some - thing spe - cial, if you knew —

Cm7 Eb(9) F7sus B $\flat$  Eb/B $\flat$  B $\flat$  Cm7

*Chorus:*

— me. — Nice to meet you an - y - way. — And the sky —

F B $\flat$  F/A Gm7 F Eb

— o - pened up — with the soil — of the sun. — Dream - ing of —

F



A $\flat$



1. E $\flat$



my true love.

2.



Verse 4:



F



4. So, be-fore this goes too far,

Gm7



B $\flat$



F



let me tell you what you are.

Gm7



Dm7



Cm7



You're a - maz - ing. I'm at - tract - ed, but I'm ter -

E♭



Dm7



B♭



Cm7



- ri - bly dis - tract - ed. And I'm try - ing to be ver - bal, and I'm back -

E♭



Dm7



B♭



Cm7



in - to this cir - cle. 'Cause I've just found some - one spe - cial, and that's real -

E♭



Dm7



Cm7



E♭(9)



F7sus



ly some - thing spe - cial, if you knew me. Nice to meet you.

B♭



F



Cm7



E♭



Nice to meet you, nice to meet you an - y - way.



play 3x

Nice to meet\_ you an - y - way. \_



Nice to meet you,  
(Lead vocal ad lib. additional lyrics)

Repeat ad lib. and fade



nice to meet\_ you an-y-way. Nice to meet\_ you, nice to meet\_ you an-y-way.

Lyrics for ad lib.

And even if you want me to stay here,  
I'm telling you right now, I should leave  
Before I get to change my mind, dear.  
I hope you understand what I mean.



# BELIEF

Moderately ♩ = 88

Words and Music by  
GAVIN DeGRAW

Verse:

B



F#/A#



1. Be - lief makes things \_ real, makes things feel, \_  
 (2. \_ builds from \_ scratch. Does-n't have to re - lax. \_

*mf*

(Cue notes 2nd time only)

G#m



E



B



\_ feel al - right. \_ Be - lief makes things \_ true,  
 \_ It does-n't need space. \_ Long \_ live the queen, \_

F#/A#



G#m



E



things like you, \_ you and I. \_ } To - night, \_  
 and I'll be the king \_ in the col - lar of \_ grace. \_ }

2 Chorus:

C#m



B/D#



E



B



— you ar - rest - ed my mind — when you came — to my — de - fense —

E



B/D#



C#m



B/D#



E



— with a knife — in the shape of your mouth, — in the form of your bod -

B



F#/A#



1.

E



F#



- y, with the wrath of a god. — Oh, you stood — by me. — 2. Be-lief —

2.

E



F#



B



Bridge:

E



— by me, — be-lief. — I'm — gon-na yell —

B F# E E2 B F#

— it from the roof - tops. — I'll wear a sign — on — my chest. —

E F# E F# E/G# F#/A#

That's the least — I can do. — It's the — least — I can do. —

Chorus:

C#m B/D# E

— To - night, — you ar - rest - ed my mind — when you came —

B E B/D# C#m B/D#

— to my — de - fense — with a knife — in the shape of your mouth, —



— in the form of your bod - y, with the wrath of a god. — Oh, you stood —

1.



F#



2.



F#



— by — me. — To - night, — by — me. — And I'll stand —



— by — my — be - lief. (After 2nd time, lead vocal ad lib.)



Repeat ad lib. and fade

I will stand by my be -

# CHARIOT

Words and Music by  
GAVIN DeGRAW

Moderately slow ♩ = 84 (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )



*mf*

Verse:



1. Star-ing at a ma-ple leaf, lean-ing on the moth-er tree, \_ I  
2. See additional lyrics



said to my-self, we've all lost touch. \_ Your fa-v'rite fruit \_

Em7



C(9)



G



D



— is choc-'late-cov-ered cher-ries and seed-less wa-ter-mel-on. Oh, —

Em7



C(9)



G



A7



— noth-ing from \_ the ground \_ is good e - nough. Bod-y, rise,

§ Chorus:

Am7(b5)



G



Bm7



look what's o - ver me. — Oh, char - i - ot, —

Em7



C(9)



G



Bm7



Em7



C(9)



— your gold - en waves \_ are walk - ing down \_ up - on \_ this face. \_

G B7 Em7 C(9) G Bm7

Oh, char - i - ot, I'm sing-ing out loud to guide me.

1. Em7 C(9) Em7 C(9) G D

Give me your strength.

Em7 C(9) G D 2. Em7 C(9)

Give me your strength.

Bridge:

G F C

You'll be my va - ca - tion a - way from this place.

G



D



F



— You know what I want. ——— Hold-ing that cup —

*D.S. % al Coda* ☉

C



D



C(9)



D



C(9)/E



D/F#



— that's pour-ing o-ver the sides. ——— You make me want to spread my arms and fly. \_

*Coda* ☉

Em7



C(9)



G



Bm7



Em7



C(9)



Give me \_ your strength. \_ Give me \_ your strength. \_ Char-i - ot, ———

G



Bm7



Em7



C(9)



G



Bm7



give me \_ your strength. \_ Char-i - ot, ——— give me \_ your strength. \_  
*(Lead vocal ad lib.)*



Em7 C(9) G Bm7 Em7 C(9)

Char-i - ot, \_\_\_\_\_ give me \_ your strength. \_ Char-i - ot, \_\_\_\_\_

Detailed description: This system shows the first two measures of the piece. It features guitar chords (Em7, C(9), G, Bm7, Em7, C(9)) and a vocal melody line with lyrics. The piano accompaniment is shown in the lower staves.

G Bm7 Em7 C(9) G Bm7

give me \_ your strength, \_ oh, char - i - ot. \_\_\_\_\_

*rit.* *a tempo*

Detailed description: This system continues the piece with guitar chords (G, Bm7, Em7, C(9), G, Bm7) and a vocal melody line. The piano accompaniment includes a *rit.* (ritardando) section followed by a *a tempo* section.

Em7 C(9) G Bm7 Em7 C(9) G

*rit.*

Detailed description: This system shows the final part of the piece, featuring guitar chords (Em7, C(9), G, Bm7, Em7, C(9), G) and piano accompaniment. A *rit.* (ritardando) marking is present in the piano part.

Verse 2:  
 Remember seeking moon's rebirth?  
 Rains made mirrors of the earth.  
 The sun was just yellow energy.  
 There is a living promise land,  
 Even over fields of sand.  
 Seasons fill my mind and cover me.  
 Bring it back.  
 More than a memory.  
 (To Chorus:)

# CHEMICAL PARTY

Words and Music by  
GAVIN DeGRAW

Moderately ♩ = 102



Verse:

1. Here at the par -
2. I think I like \_

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano part begins with a *mf* dynamic marking. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

The second system continues the musical piece. The vocal line includes the lyrics: " - ty, ev - 'ry - one's hap - py, ev - 'ry - one's high. \_" and " - you, but you like this whole \_ room, you sex - y mach - ine. \_". Above the vocal line, a guitar chord diagram for E-flat major (three flats) is shown. The piano accompaniment continues with the same rhythmic pattern.

The third system concludes the musical piece. The vocal line includes the lyrics: " - Get struck by light - ning, who here would feel \_" and " - I'm jing - a - ling - ing from here to the ceil -". Above the vocal line, a guitar chord diagram for B-flat major (two flats) is shown. The piano accompaniment continues with the same rhythmic pattern.



— it? Who here could heal it? Who here would try? —  
 - ing. In - side I'm reel - ing, so fresh and so clean. —

Chorus:



N.C.



Chem-i - cal - par - ty - lov - er down. — It's not the walls, —



— it's not this town. — You're just too high — to see — the point. —

To Coda  $\Phi$  1.



— You think your name — is — pass - the joint. —

2. Fm Eb Bb

— is — pass — the joint. — You're

Bridge:

F Eb

still too a - maz - ing to ig - nore, but I'm in - ca - pa - ble of res - cu - ing you. You

F Eb

find it too damn eas - y to get bored that's why \_ you're al - ways try - in' some - thin' new. — And

Gm C

then when you can't hold — up, they're all o - ver you. Flies on — cake, —

E $\flat$



F



D.S.  $\text{\textcircled{D}}$  al Coda  $\text{\textcircled{D}}$

N.C.

flies on cake.

Chem - i - cal - par -

Coda  $\text{\textcircled{D}}$

Fm



E $\flat$



B $\flat$



- is pass the joint.

Chem - i - cal -

Chorus:

Fm



E $\flat$



B $\flat$



Fm



par - ty - lov - er down. It's not the walls, it's not this

A $\flat$



Fm



E $\flat$



town. I'm just too drunk to make my point,

Bb



Fm



Eb



Bb



Musical staff with vocal line and piano accompaniment.

but you think your name is pass the joint. Oh, you think your name

Musical staff with piano accompaniment.

Fm



Eb



Bb



Musical staff with vocal line and piano accompaniment.

is pass the... La la la la la, la la la la

Musical staff with piano accompaniment.

Eb



Bb



Musical staff with vocal line and piano accompaniment.

la, la la la la. La la la la la, la la la la

Musical staff with piano accompaniment.

Eb



Bb



Repeat ad lib. and fade

Musical staff with vocal line and piano accompaniment.

la, la la la la la, la la la la. La la la la

Musical staff with piano accompaniment.

# CRUSH

Moderately ♩ = 84

Words and Music by  
GAVIN DeGRAW



*mf*



Verse:



1. When my pass \_ came in, \_ you dropped \_  
2. I sup - pose \_ that I \_ could hold \_



\_\_\_ the ball. \_ It did-n't change \_ the way I feel. \_  
\_\_\_ it in, \_ but you ex - cite \_ my ev-'ry cell. \_

Cm7



And I was wish - ing I'd break down your walls.  
 Sour - ces say that sens - es are your friends.

E♭



B♭



The kiss will know if lips stay still. There is a  
 My sens - es say that I should tell you that I'm

G5



D♭5



C5



G5



D♭5



C5



line I crossed, and when you missed, I lost. I'm not a  
 not a - shamed. You might just feel the same. but you have to

G5



D♭5



C5



G5



los - er. Girl, you know that I'll be back a - gain.  
 try it if you're ev - er real - ly gon - na know.



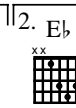
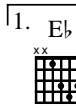
Chorus:



My dear, — I went for — the steal. — May - be it — was rushed. —



Oh, my crush; — I've got a



crush. crush, oo. —



I want to, I need to, — I have to

G5      D♭5      C5      G5      D♭5      C5      G5      D♭5      C5

have \_ you. \_\_\_\_\_ You're so much \_\_\_\_\_ to touch. \_

G5      D♭5      C5      G5

Girl, you're too much, and I can't con-trol it; you've got me all o-ver the

Chorus:

N.C.      B♭      Cm7      E♭

road. My dear, \_\_\_\_\_ I went for \_ the steal. \_ May-be it \_\_\_\_\_ was rushed. \_

B♭      Cm7

Oh, my crush, \_\_\_\_\_ dam-ag-ing \_ my soul. \_

E $\flat$



B $\flat$



— You blew me off, but I don't mind. I just get better with time, —

Cm7



E $\flat$



— and so do you, — so do you, — so do

B $\flat$



you. Oh, — oh, —

Cm7



E $\flat$



B $\flat$



— oh, — my — crush. —

# FOLLOW THROUGH

Words and Music by  
GAVIN DeGRAW

Moderately ♩ = 88 *Verse:*



1. Oh, this is the start of some - thing good. \_  
2. These reel - ing e - mo - tions, they just keep me a - live, \_



— Don't you a - gree? — I have - n't felt like \_  
— they keep me in tune. — Oh, look what I'm hold -



— this in so — man - y moons. — You know what I mean? \_  
— ing here — in my fire. — This is for you. \_

C



F



And we can build through this de - struc -  
 Am I too ob - vi - ous to preach

C



F



G



- tion as we are stand - ing on our feet.  
 it? You're so hyp - not - ic on my heart.

Chorus:

Em7



Am



So, since you want to be with me, you'll have to fol - low through

F



C



Em7



with ev-'ry word you say. And I, all I real-ly want is you,

F



C



for you to stick a-round.

I'll see you ev - 'ry day

G



C



but you have to fol - low through.

F



C



1.

F



You have to fol - low through.

*Bridge:*

F



C



F



C



Em



The words you say to me

are un-like an-y-thing

F

G

C

F



3

that's ev-er been said

Oh, and what you do \_ to me \_

3

C

Em

F

G

C



3

is un-like an-y-thing \_

that's ev-er been. \_

Am I too

3

F

C



3

ob - vi - ous \_ to preach \_ it? You're so hyp -

3

F/A

G/B



not - ic on \_ my heart. \_

Chorus:



So, since you want to be with me, — you'll have to fol - low through \_



— with ev - 'ry word \_ you say. — And





I, all I real - ly want is you — for you to stick \_ a - round.

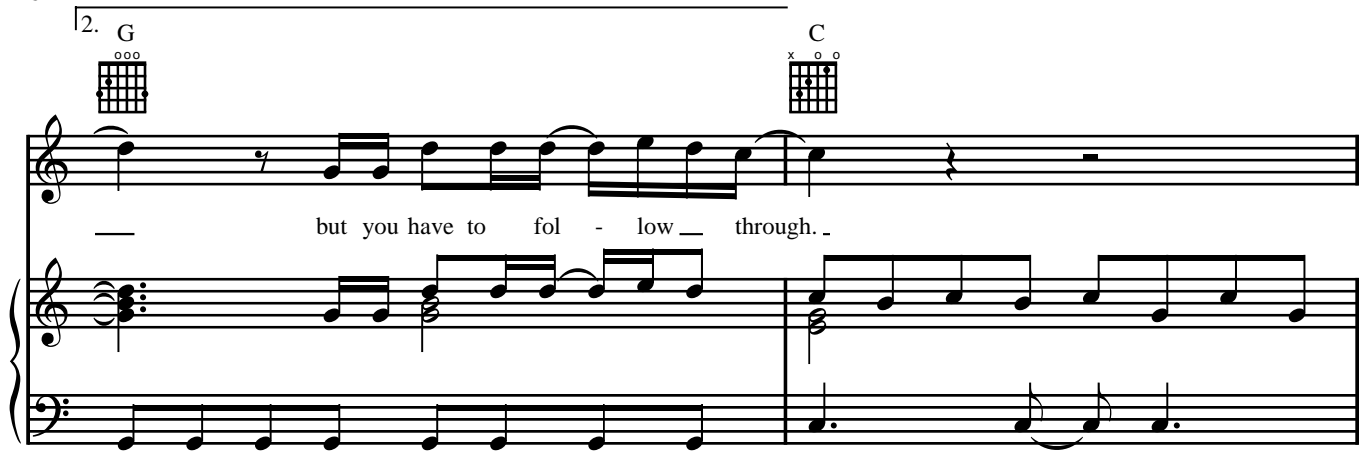




I'll see you ev - 'ry day, —



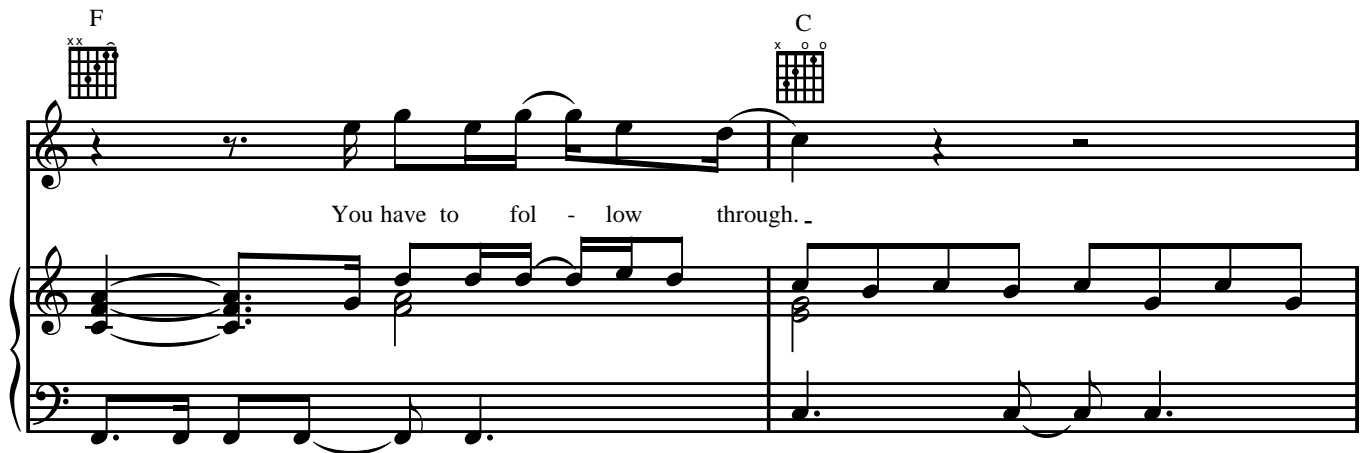
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


— but you have to fol - low — through. .



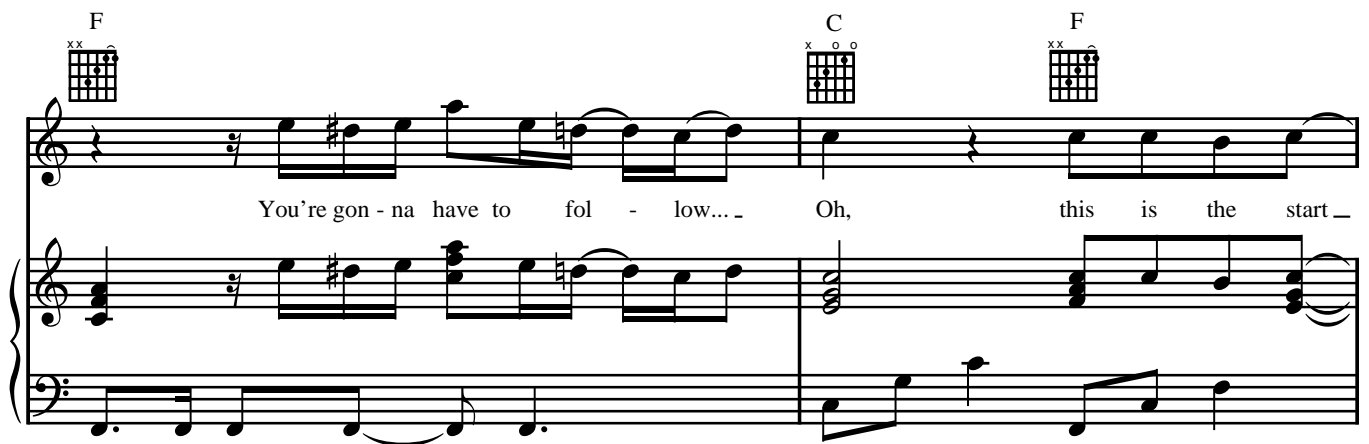
 






You have to fol - low through. .



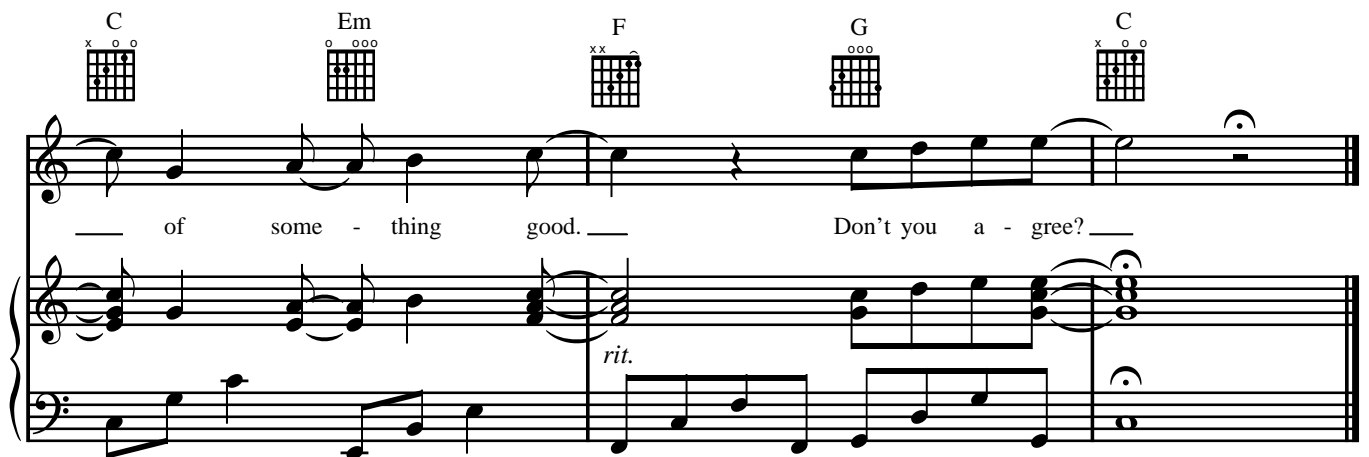
You're gon - na have to fol - low... . Oh, this is the start —



— of some - thing good. — Don't you a - gree? —

*rit.*



# I DON'T WANT TO BE

Words and Music by  
GAVIN DeGRAW

Moderately slow ♩ = 76

Guitar Capo 1 B5

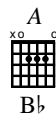
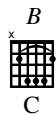


Piano C5

Verse:



1. I don't need to be an - y - thing oth - er than a pris - on guard's son.  
2. I'm sur - round - ed by li - ars, ev - 'ry - where I turn.



I don't need to be an - y - thing oth - er than a spe - cial - ist's son.  
I'm sur - round - ed by im - pos - ters ev - 'ry - where I turn.

B C A B $\flat$

I don't have to be an - y - one oth - er than the birth of two souls in one. \_  
I'm sur - round - ed by i - den - ti - ty cri - sis ev - 'ry - where I turn. \_

B C A B $\flat$

Part of where I'm go - ing is know - ing where I'm com - ing from. }  
Am I the on - ly one who no - ticed? I can't be the on - ly one who's learned. }

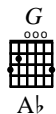
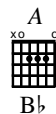
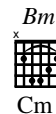
§ Chorus:

G D A Bm A  
A $\flat$  E $\flat$  B $\flat$  Cm B $\flat$

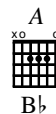
I don't want to be an - y - thing oth - er than what I've been try'n' to be late - ly. \_

G D A Bm A  
A $\flat$  E $\flat$  B $\flat$  Cm B $\flat$

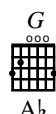
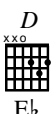
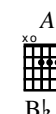
All I have to do is think of me, and I have peace of mind. \_

A $\flat$ E $\flat$ B $\flat$ 

Cm

B $\flat$ 

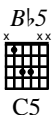
I'm tired of look-ing 'round rooms, won-d'ring what I've got to do, or who I'm sup-posed to be. \_

A $\flat$ E $\flat$ B $\flat$ 

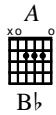
Cm

To Coda  $\oplus$  1.

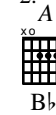
I don't want to be an - y - thing oth - er than me. \_



C5

B $\flat$ 

|| 2.

B $\flat$ 

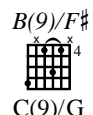
Cm

oth-er than me. \_

## Bridge:



Gm



C(9)/G

Can I have ev - 'ry-one's at - ten-tion, please? \_

F#m



Gm

B(9)/F#



C(9)/G

B



C

A



Bb

(Spoken:) If you're not like this and that, you're gonna have to leave.

E7/G#



F7/A

B



C

A



Bb

E7/G#



F7/A

B



C

A



Bb

I came from the moun-tain,

the crust of cre-a-tion.

D.S.  $\text{\%}$  al Coda

E7/G#



F7/A

A



Bb

D



Eb

E



F

D/F#



Eb/G

My whole sit-u-a-tion made from

clay to stone, and

now I'm tell-ing ev-'ry-bod-y.

$\oplus$  Coda

A



Bb

Bm



Cm

A



Bb

G



Ab









D



Eb

oth-er than me. —

I don't \_\_\_\_\_ want to be, —











A      Bm      A      G      D      A      Bm      A  
 B♭      Cm      B♭      A♭      E♭      B♭      Cm      B♭

\_\_\_\_\_ I don't \_\_\_\_\_ want to be, \_\_\_\_\_



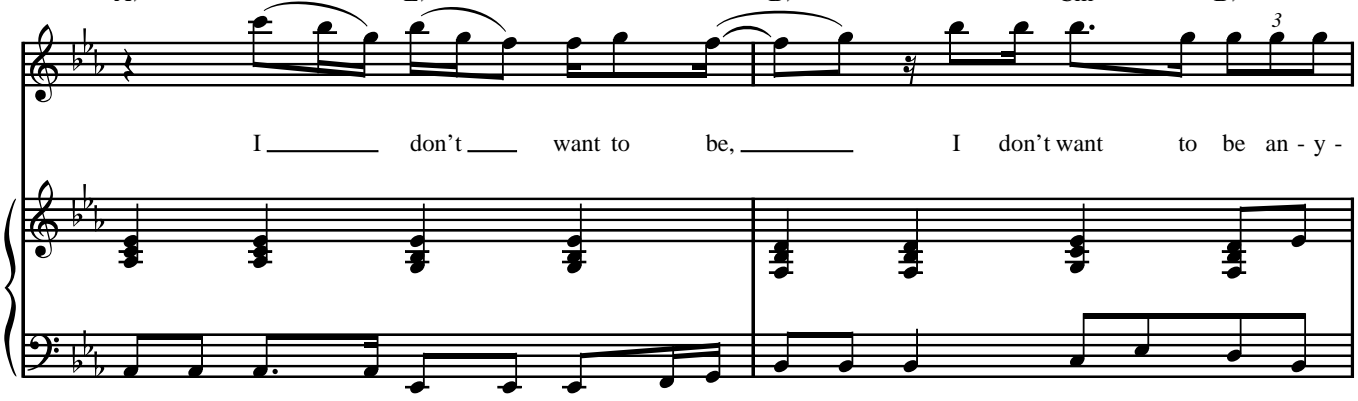






G      D      A      Bm      A  
 A♭      E♭      B♭      Cm      B♭

I \_\_\_\_\_ don't \_\_\_\_\_ want to be, \_\_\_\_\_ I don't want to be an - y -









G      D      A      Bm      A  
 A♭      E♭      B♭      Cm      B♭

*Repeat ad lib. and fade*

thing, \_\_\_\_\_ an - y - thing oth - er than me. \_\_\_\_\_



# JUST FRIENDS

Words and Music by  
GAVIN DeGRAW

Slowly ♩ = 76

F#m



A



Bm7



D



E



*mf*

(with pedal)

Verse:

D



A



D



1. I saw \_ you there \_ last night, \_  
too,

A/C#



E



A/C#



stand - ing in \_ the dark. \_  
but all I want \_ is you. \_

You were act - ing so \_ in love \_  
Girl, your bod-y fits me \_ like a

D



F#m



E



glove, with your hand up on his heart. But you were just  
and you show-er me with words of love. While you were just

Chorus:

F#m



A



Bm7



D



E



friends, } at least that's what you said. Now I know bet-ter from his fin -  
friends, }

D



A



E/G#



F#m



A



Bm7



A/C#



D



D/E



-gers in your hair. I'll for- give you for what you've done, if you say that I'm -

1.

A



Bm



C



A/C#



2. A



the one. 2. I've had oth-er op-tions the one.



Bridge:

Bm7

A

E

Bm7

A



— It's not my style to lay it on the line, but you don't

E

Bm7

A



leave me with a choice this time. Why were-n't you

E

D

Esus

A/E

F



true? Oh, oh, you know I, (You know I) I trust-ed you when you were just friends,

Chorus:

F#m

Bm7

D

E



at least that's what you said. Now I know bet-ter from his fin-

D A E/G# F#m A Bm7 D D/E

-gers in your hair. I'll for-give you for what you've done, if you say that I'm

1. A 2. A Bm7 A/C#

the one. You were just friends, the one. I'll for-give you for what you've done,

D E Bm7 A/C#

if you say that I'm the one. I'll for-give you for what you've

D Esus F#m A Bm7 D E7sus A

done, if you say I'm the one. I'll for-give you.

*a tempo* *rit.*

# MEANING

Words and Music by  
GAVIN DeGRAW

Moderately ♩ = 96



§ Verse:



1. Hail \_ to the light                      that my ba - by watch - es me. \_                      In the  
2.3. See additional lyrics

C#m



G#m



B



E



dark - ness of \_\_\_ the win - dow, I can hard - ly get \_\_\_ to sleep. \_

B



G#m



E



Wish \_ for the hour \_ that \_ the night - time soon \_ shall pass. \_ And the

C#m



G#m



B



E



morn - ing dew \_ will bring us to a day \_ our souls \_ can last. \_

*Chorus:*

Love \_ has a rea-son; there's a mean-ing to the world. \_ We're giv-ing love. \_



First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#).

1.



2.



Second system of musical notation, including a vocal line with the lyrics "We're giv-ing" and piano accompaniment. The system is divided into two measures, with a repeat sign in the second measure.

We're giv-ing



Third system of musical notation, including a vocal line with the lyrics "love, \_\_\_\_\_ giv-ing love. \_" and piano accompaniment. The system is divided into two measures.

love, \_\_\_\_\_

giv-ing love. \_



Fourth system of musical notation, including a vocal line and piano accompaniment. The system is divided into two measures.

4 *Bridge:*

G#m7



F#



B



Emaj9



Rest - less minds; \_ cur-tain calls \_\_\_\_ fol-low fan - fares. \_\_\_\_

G#m7



F#



B



Emaj9



Troub-led \_\_ hearts; \_ just a walk down the hall. \_\_\_\_

G#m7



F#



B



Emaj9



Rest - less hearts; you take a punch \_\_\_\_ just to land one. \_\_\_\_

G#m7



F#



B



Emaj9



*D.S. % al Coda* ☉

Troub-bled minds; \_\_\_\_\_ it's \_\_ on - ly fair, af - ter all. \_\_\_\_

Coda



Giv-ing love, \_\_\_\_\_



love, \_\_\_\_\_ mm. \_\_\_\_\_



It's al-ways been good to me. \_\_\_\_\_ It's al-ways been good to me. \_



\_\_\_\_\_ It's al-ways been good to me. \_\_\_\_\_



It's al-ways been good to me. \_\_\_\_\_ It's al-ways been good to me. \_

B



Love \_ has a reas-on; there's a

B



mean - ing to the world. \_ We're giv - ing love. \_\_\_\_\_

*Verse 2:*

Situation candlelight;  
 Enough to see the bits around you.  
 But, it's never very bright;  
 Stare at a memory.  
 You, through the grapevine,  
 Heard the truth.  
 It's good to learn from your mistakes,  
 But that only works in youth.  
 (To Chorus:)

*Verse 3:*

Mountain, the trail,  
 But you've got it in sight.  
 Sometimes the only way is jumping.  
 I hope you're not afraid of heights.  
 Reach in my pocket  
 For a bill that isn't there.  
 And, to face all of the undoings  
 Still isn't more than I can bear.  
 (To Chorus:)



# MORE THAN ANYONE

Words and Music by  
GAVIN DeGRAW

Slow ballad ♩ = 63

Verse:



1. You need a friend; - I'll be a - round. -  
2. Look in my eyes; - what do you see? -

*mf*

(Play cue notes second time only)



Don't let this end be - fore I see you a - gain.  
Not just the col - or; look in - side - of me.



What can I say - to con - vince - you to change your mind -  
Tell me all - you need, - and I - will try;

A/C#



Bm7



D



I \_\_\_\_\_ of me? \_\_\_\_\_ } I'm gon - na love \_  
 will try.

Chorus:

A(9)



F#m



A/E



Dmaj7



Esus



love } you more \_ than an - y - one. \_\_\_\_\_ I'm gon - na hold \_

A(9)



F#m



E/G#



A(9)



A/C#



Dmaj7



A/C#



F#m



\_\_\_\_\_ you clos - er than be - fore. \_ And when I kiss your soul, \_ your bod-y'll be

Bm7



Dmaj7



E7sus



F#m7



D





E7sus



To Coda ☺

free. \_ I'll be free \_ for you an - y - time. \_ I'm gon - na love \_ you more \_ than

1.  A9  A9 2.

an - y - one. an - y - one.







Bridge:

 G  C/G  G  A  D/A  A

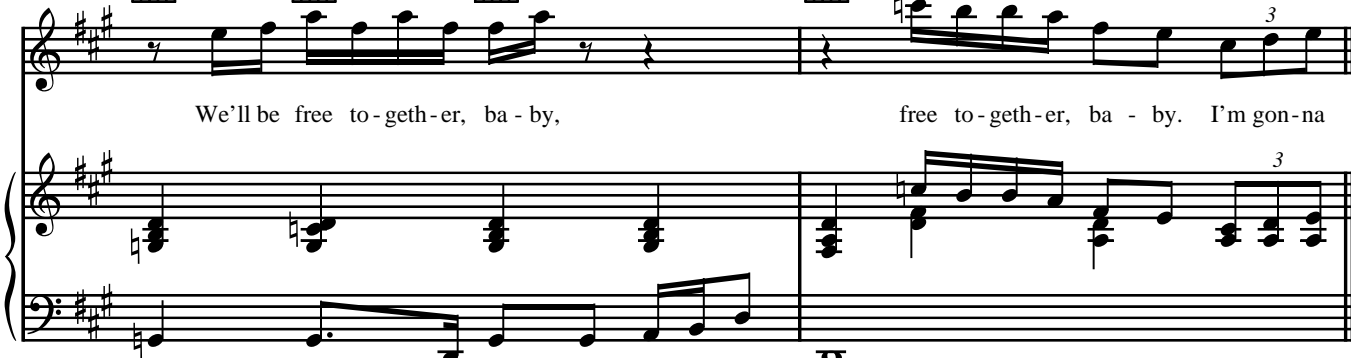
Free \_\_\_ for \_\_\_ you when-ev - er you need. \_\_\_



 G  Gsus  G  D

D.S. % al Coda %

We'll be free to-geth-er, ba - by, free to-geth-er, ba - by. I'm gon-na

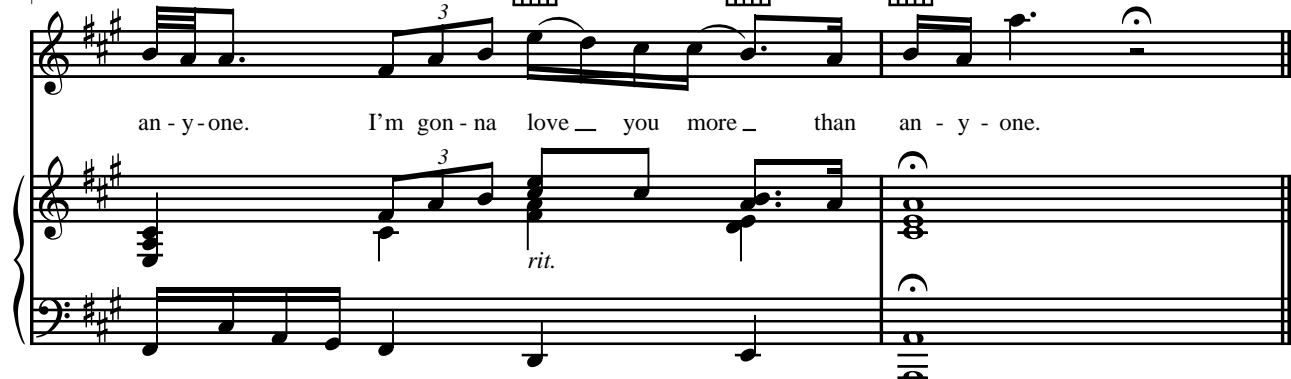


Coda

 F#m7  Dmaj7  E7sus  A

an - y - one. I'm gon - na love \_\_\_ you more \_\_\_ than an - y - one.

*rit.*



# OVERRATED

Words and Music by  
GAVIN DeGRAW

Moderately slow ♩ = 80

Verse 1:



1. Take my home; —

*mp*



take ev-'ry - thing I own. — Take it; take con -



trol. You will feel — bet-ter; you will feel — whole. —

*cresc.*

Verses 2 & 3:

D6



Ddim7



A



A7



Musical staff with treble clef, key signature of two sharps, and a 4/4 time signature. It contains the first line of the vocal melody.

you. 2. You're so good. 3. You speak kind.

(2nd time only)

Piano accompaniment for the first system, including treble and bass staves. The dynamic marking 'mf' is present.

(Cue notes 2nd time only)

D6



Ddim7



A



A7



Musical staff with treble clef, key signature of two sharps, and a 4/4 time signature. It contains the second line of the vocal melody.

You stopped me where I stood Oh, if you were mine,

Piano accompaniment for the second system, including treble and bass staves.

D6



Ddim7



A



A7



Musical staff with treble clef, key signature of two sharps, and a 4/4 time signature. It contains the third line of the vocal melody.

and let me look at love, and I feel what would we be like? We would be

Piano accompaniment for the third system, including treble and bass staves.

D6



Ddim7



A5



Musical staff with treble clef, key signature of two sharps, and a 4/4 time signature. It contains the fourth line of the vocal melody.

bet - ter. Oh, I feel good. liked. We would be... }

Piano accompaniment for the fourth system, including treble and bass staves.

§ Chorus:

D E A F#m

I just want to give it all to you. I want to share this with you;

D E A F#m

make you mine, and mine will be all yours, what-ev-er you want and more.

D E A F#m

What I'm an-tic-i-pat-ing, ev-'ry-thing else will be o-ver-rat-ed. Ba-

To Coda ☉

1. D E 2. D E

- by, it's for you; it's all for - by it's for you; it's all for

D6



Ddim7



A



A7



D6

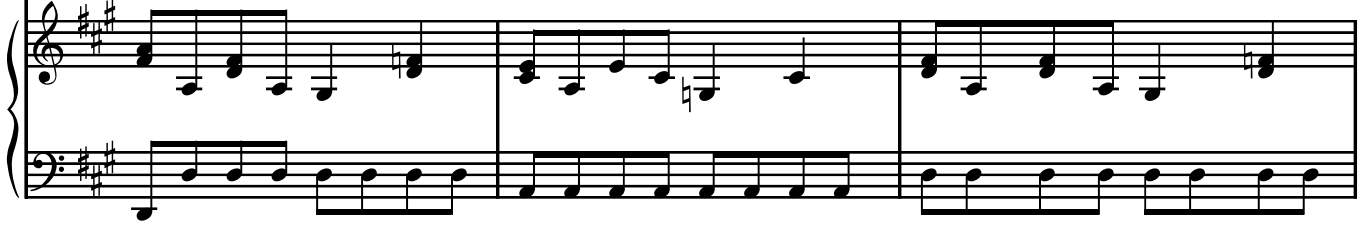


Ddim7



you.

Ev - ry-thing else will be o - ver-rat - ed. \_



A



A7



D6



Ddim7



A



A7



Ev-'ry-thing else \_ will be o - ver-rat - ed. \_\_\_\_\_



D6



Ddim7



A



A7



D6

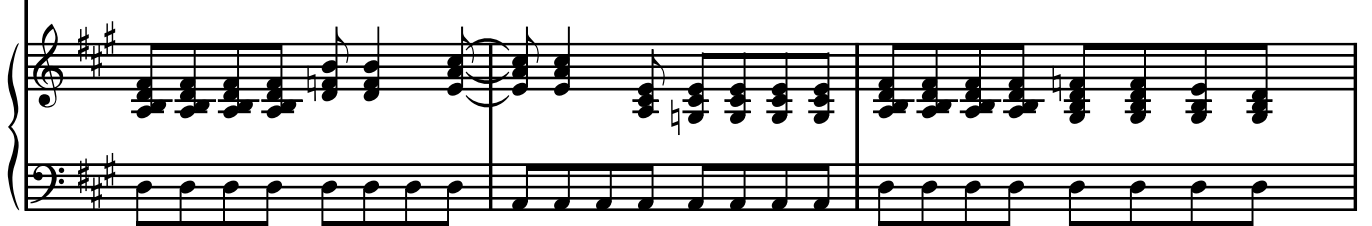


Ddim7



O - pen \_ up; \_\_\_\_\_

let \_ me fill \_ your cup. \_



A



A7



D6



Ddim7



A



A7



I can real - ly pour it out. It will \_ be \_\_\_\_\_



D6



Ddim7



A



A7



D.S.  $\text{\textcircled{S}}$  al Coda  $\text{\textcircled{C}}$

\_\_\_\_\_ like... \_ I will be \_ e - nough. \_

Coda  $\text{\textcircled{C}}$

D



E



A



F#m



- by, it's \_ for you. \_ Ba - by, it's \_ for you. \_ Ba -

D



E



D6



Ddim7



- by, it's \_ for you; \_ it's all for \_ you. \_

A



A7



D6



Ddim7



\_\_\_\_\_ Ev - 'ry - thing else \_ will be o - ver -



A



A7



D6



Ddim7



rat - ed.

Ev - 'ry-thing else \_ will be o - ver-rat - ed. \_

A



A7



D6



Ddim7



A



A7



It will be,

it will be...

D/F#



Dm/F



A7/G



(Bkgrd. voc.) What I'm \_ an - tic - i - pat - ing, ev - 'ry-thing else \_ will be o - ver - rat - ed.  
 (Lead. voc. cont. ad lib.)

Repeat ad lib. and fade

D/F#



Dm/F



A7/G



What I'm \_ an - tic - i - pat - ing, ev - 'ry-thing else \_ will be o - ver - rat - ed.