



**Verse**

Gr. 1: w/ Rhy. Fig. 1, 4 times, simile

F#m (Em7) A (G) Esus4 (Dsus4) B7sus4 (A7sus4)

2. Back - beat, the word is on the street that the fire \_\_\_ in your heart is out. \_\_\_  
 3. To - day was gon - na be the day, but they'll nev - er throw it back to you. \_\_\_

F#m7 (Em7) A (G) Esus4 (Dsus4) B7sus4 (A7sus4)

I'm sure you've heard it all be - fore, but you nev - er real - ly had a doubt. \_ }  
 By now you should have some - how re - al - ized what you're not to do. \_\_\_ }

F#m7 (Em7) A (G) Esus4 (Dsus4) B7sus4 (A7sus4)

I don't be - lieve \_\_\_ that an - y - bod - y feels the way I do \_\_\_ a - bout you now. \_\_\_

F#m7 (Em7) A (G) Esus4 (Dsus4) B7sus4 (A7sus4)

} And all \_\_\_  
 } And all \_\_\_

**Pre-Chorus**

\* D

(C) E (D) F#m7 (Em7)

\_\_\_ the roads \_\_\_ we have \_\_\_ to walk \_\_\_ are wind - ing, and all \_\_\_  
 \_\_\_ the roads \_\_\_ that lead \_\_\_ you there \_\_\_ were wind - ing, and all \_\_\_

Gr. 1 & 2 (clean)

*mf*  
 let ring throughout

\* Chord symbols reflect overall harmony.

D (C) E (D) F#m7 (Em7)

\_\_\_ the lights \_\_\_ that lead \_\_\_ us there \_\_\_ are blind - ing.  
 \_\_\_ the lights \_\_\_ that light \_\_\_ the way \_\_\_ are blind - ing.

D (C)                      E (D)                      A (G)                      E/G# (D/F#)                      F#m7 (Em7)                      A (G)

There are man - y things \_ that I \_ would like to say to you, \_ but I don't know how. \_

The first system of music features a vocal line with lyrics, a guitar line with a treble clef, and a bass line with a bass clef. The guitar line includes a capo on the first fret and various chord voicings. The bass line consists of a simple bass line with triplets and rests.

B7sus4 (A7sus4)

{ Be - cause }  
{ I said }

(cont. in slash)

The second system continues the musical piece. It features a vocal line with lyrics, a guitar line with a treble clef, and a bass line with a bass clef. The guitar line includes a capo on the first fret and various chord voicings. The bass line consists of a simple bass line with triplets and rests.

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 1/2 times, simile

(Cadd9)                      (Em7)                      (G)                      (Em7)                      Dadd9 (Cadd9)                      F#m7 (Em7)

Rhy. Fig. 2                      End Rhy. Fig. 2

may - be \_ you're gon - na be the one that saves me. \_

A (G)                      F#m7 (Em7)                      Dadd9 (Cadd9)                      F#m7 (Em7)                      A (G)                      F#m7 (Em7)                      Dadd9 (Cadd9)                      F#m7 (Em7)

\_ And af - ter all \_ you're my won - der - wall. \_

The third system of music features a vocal line with lyrics, a guitar line with a treble clef, and a bass line with a bass clef. The guitar line includes a capo on the first fret and various chord voicings. The bass line consists of a simple bass line with triplets and rests.

1. Gtr. 2 tacet 2. Gtrs. 1 & 2: w/ Rhy. Fig. 2, last meas. only

(G) (Em7/B) (Em11) A (G) F#m7 (Em7)

Gtrs. 1 & 2 Gtr. 1

I said

**Chorus**

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 8 times, simile

Dadd9 (Cadd9) F#m7 (Em7) A (G) F#m7 (Em7) Dadd9 (Cadd9) F#m7 (Em7)

may - be (I said may - be.) - you're gon - na be the one that saves me. -

A (G) F#m7 (Em7) Dadd9 (Cadd9) F#m7 (Em7) A (G) F#m7 (Em7)

And af - ter all you're my won - der - wall. -

Dadd9 (Cadd9) F#m7 (Em7) A (G) F#m7 (Em7) Dadd9 (Cadd9) F#m7 (Em7)

I said may - be (I said may - be.) -

A (G) F#m7 (Em7) Dadd9 (Cadd9) F#m7 (Em7) A (G) F#m7 (Em7)

1., 2. you're gon - na be the one that saves me. (Saves me.) - You're gon - na be the one that

3.

**Outro**

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3 1/2 times, simile

A (G) F#m7 (Em7)

Gtrs. 1 & 2 (G) (Em7)

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