

From: "Gavin DeGraw - Chariot"

Chariot

by

GAVIN DEGRAW

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CHARIOT

Words and Music by
GAVIN DeGRAW

Moderately slow $\text{♩} = 84$ ($\text{♩} = \overset{3}{\text{♩}}$)

Em7 C(9) G D Em7 C(9)

mf

Verse:

G D Em7 C(9) G D

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

Em7 C(9) G A

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

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2

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,

Am7(b5) G Bm7

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

‡ Chorus:

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

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

To Coda ☺

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.





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

D.S. § al Coda ☉



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

Coda ☉



Give me _ your strength. _ Give me _ your strength. _ Char-i - ot, _____



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, —

G Bm7 Em7 C(9) G Bm7

give me — your strength, — oh, char - i - ot. —

rit. *a tempo*

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

rit.

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:)

From: "Gavin DeGraw - Chariot Follow Through"

Follow Through

by

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FOLLOW THROUGH

Words and Music by
GAVIN DeGRAW

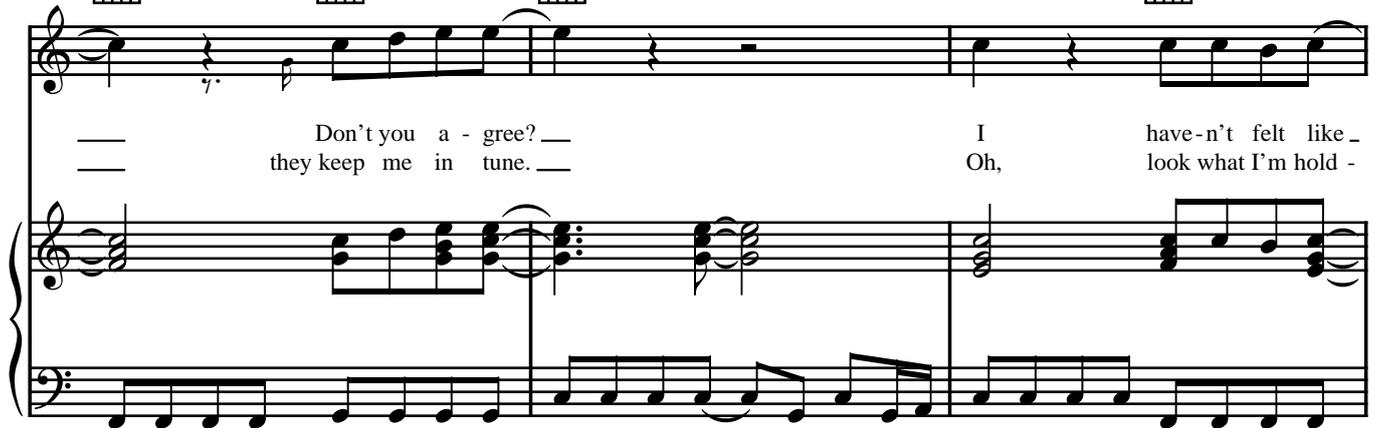
Moderately ♩ = 88 *Verse:*

C  F  C  Em 



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

F  G  C  F 



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

C  Em  F  G 

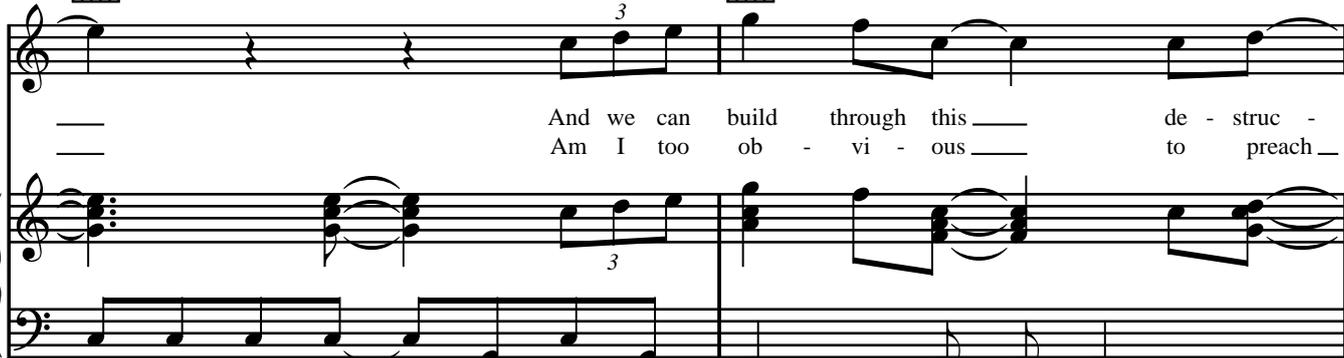


___ this in so ___ man - y moons. ___ You know what I mean? _
- ing here ___ in my fire. ___ This is for you. _

2

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

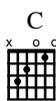
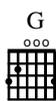
but you have to fol - low through -

F C 1. F

You have to fol - low through -

2. Bridge: F C F C Em

The words you say to me are un-like an-y-thing -



that's ev-er been said Oh, and what you do _ to me _



is un-like an-y-thing _ that's ev-er been. _ Am I too



ob-vi-ous _ to preach _ 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



— with ev - 'ry word — you say. — And

Em7



F



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

C



G

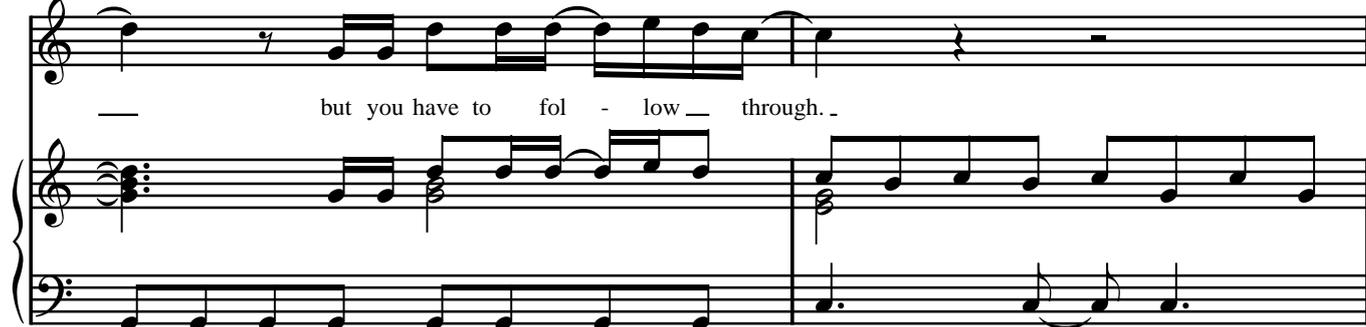


I'll see you ev - 'ry day, —

2. G C



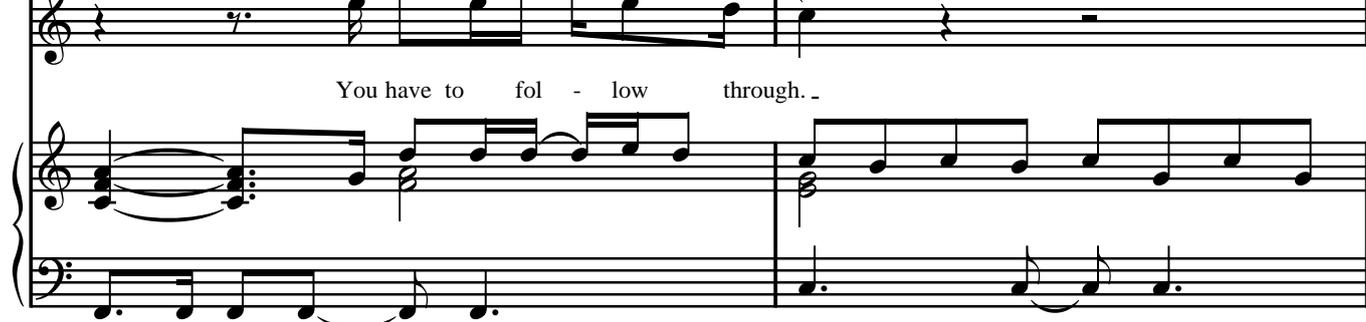
— but you have to fol - low — through. .



F C



You have to fol - low through. .



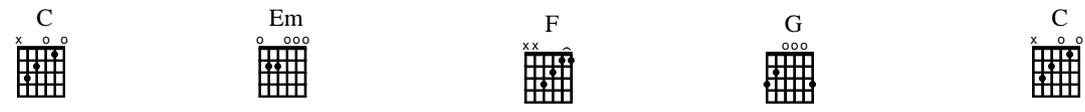
F C F



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

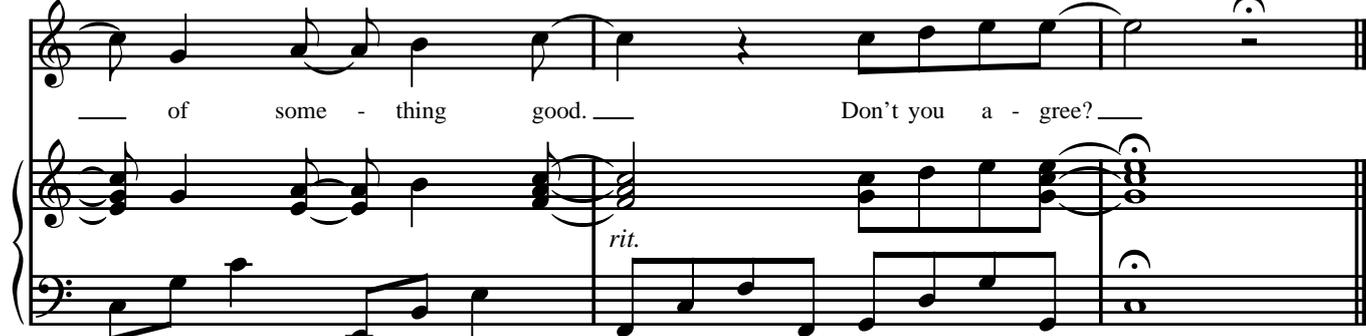


C Em F G C



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

rit.



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Moderately slow $\text{♩} = 84$ ($\text{♩} = \overset{3}{\text{♩}}$)

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mf

Verse:

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2. See additional lyrics

Em7 C(9) G A

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

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2

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,

Am7(b5) G Bm7

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

‡ Chorus:

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

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

To Coda ☺

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.



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

D.S. § al Coda ☉



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

Coda ☉



Give me _ your strength. _ Give me _ your strength. _ Char-i - ot, _____



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, —

G Bm7 Em7 C(9) G Bm7

give me — your strength, — oh, char - i - ot. —

rit. *a tempo*

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

rit.

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.
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 (To Chorus:)

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Just Friends

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JUST FRIENDS

Words and Music by
GAVIN DeGRAW

Slowly ♩ = 76

F#m



A



Bm7



D



E



The piano introduction consists of three measures in 4/4 time, marked *mf*. The right hand plays a sequence of chords: F#m, A, Bm7, D, E. The left hand plays a simple bass line with quarter notes.

(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

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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:



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



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

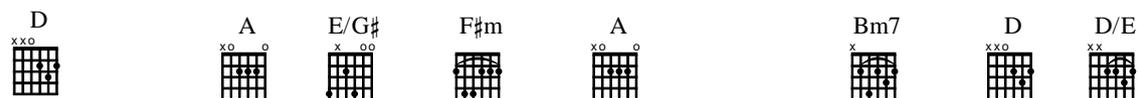


true? ————— Oh, oh, — you know I, (You know I) — I trust-ed you when you were just friends, —

Chorus:



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



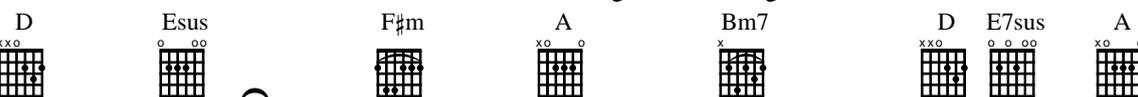
- gers in _your hair. ____ I'll for - give _ you _ for what you've done, _ if you say _ that I'm _



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



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



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

a tempo *rit.*

From: "Gavin DeGraw - Chariot"
(Nice To Meet You) Anyway

by

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 first system of music features guitar chord diagrams for B♭, F/A, Gm7, E♭, B♭/D, B♭, F/A, Gm7, E♭, and B♭/D. Below the chords is a piano accompaniment in 4/4 time, marked *mf*. The melody is in the treble clef, and the bass line is in the bass clef.

Verse 1:

B♭ F/A Gm7 E♭ B♭/D B♭ F/A

Verse 1: 1. I don't want to get too close. I don't want to get to close.

The second system of music includes guitar chord diagrams for B♭, F/A, Gm7, E♭, B♭/D, B♭, and F/A. It features the vocal line with lyrics and piano accompaniment.

Gm7 E♭ B♭/D Dm7 Cm7 E♭ Dm7

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

The third system of music includes guitar chord diagrams for Gm7, E♭, B♭/D, Dm7, Cm7, E♭, and Dm7. It continues the vocal line with lyrics and piano accompaniment.

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B \flat 

Cm7

E \flat 

Dm7



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

Cm7

E \flat 

N.C.

B \flat 

F



___ me. Nice to meet ___ you an - y - way.

Gm7

E \flat B \flat /DB \flat 

F



Gm7

E \flat B \flat /D

Verses 2 & 3:

B \flat 

F



Gm7



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

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

Chorus:

F B \flat F/A Gm7 F Eb

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

1. F Ab Eb

my true love.

Detailed description: This system contains the first musical system. It features three guitar chord diagrams at the top: F (xx0321), Ab (xx0321 with a 4 in the 4th fret), and Eb (xx0321). Below these are three staves: a vocal line with a long note followed by a melodic phrase, a piano accompaniment with chords and a bass line, and a second vocal line with the lyrics 'my true love.' The system concludes with a double bar line and repeat dots.

2. Verse 4: Eb Bb F

4. So, before this goes too far,

Detailed description: This system contains the second musical system, labeled 'Verse 4:'. It features three guitar chord diagrams: Eb (xx0321), Bb (xx0321), and F (xx0321). The system includes three staves: a vocal line with a rest followed by a melodic phrase, a piano accompaniment, and a second vocal line with the lyrics '4. So, before this goes too far,'. The system concludes with a double bar line and repeat dots.

Gm7 Bb F

let me tell you what you are.

Detailed description: This system contains the third musical system. It features three guitar chord diagrams: Gm7 (xx0321), Bb (xx0321), and F (xx0321). The system includes three staves: a vocal line with a rest followed by a melodic phrase, a piano accompaniment, and a second vocal line with the lyrics 'let me tell you what you are.' The system concludes with a double bar line and repeat dots.

Gm7 Dm7 Cm7

You're amazing. I'm attracted, but I'm ter -

Detailed description: This system contains the fourth musical system. It features three guitar chord diagrams: Gm7 (xx0321), Dm7 (xx0321), and Cm7 (xx0321 with a 3 in the 3rd fret). The system includes three staves: a vocal line with a rest followed by a melodic phrase, a piano accompaniment, and a second vocal line with the lyrics 'You're amazing. I'm attracted, but I'm ter -'. The system concludes with a double bar line and repeat dots.






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






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







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






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

B \flat F Cm7 E \flat *play 3x*

Nice to meet you an - y - way . .

B \flat F Cm7 E \flat F B \flat F

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

Repeat ad lib. and fade

Cm7 E \flat F B \flat F Cm7 E \flat F

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.

From: "Gavin DeGraw - Chariot Gavin DeGraw - Chariot"

Chemical Party

by

GAVIN DEGRAW

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CHEMICAL PARTY

Words and Music by
GAVIN DeGRAW

Moderately ♩ = 102



Verse:

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

mf

- ty, ev - 'ry - one's hap - py, ev - 'ry - one's high -
_ you, but you like this whole _ room, you sex - y mach - ine. _

_ Get struck by light - ning, who here would feel _
_ I'm jing - a - ling - ing from here to the ceil -

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

Chorus:

Bb



N.C.

Fm



Eb



Bb



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

Fm



Ab



Fm



Eb



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

Bb



To Coda

1.

Fm



Eb



Bb



— 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, —



D.S. % al Coda ⊕

N.C.

— flies on cake. — Chem - i - cal - par -

Coda
⊕

- is — pass — the joint. — Chem - i - cal -

Chorus:



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



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

B \flat Fm E \flat B \flat

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

Fm E \flat B \flat

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

E \flat B \flat

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

E \flat B \flat

Repeat ad lib. and fade

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

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Belief

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BELIEF

Moderately ♩ = 88

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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. _ }

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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.



— 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 -

From: "Gavin DeGraw - Chariot"

Crush

by

GAVIN DEGRAW

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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. —

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



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



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



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:

Bb



Cm7



Eb



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

Bb



Cm7



Oh, my crush; — I've got a

1. Eb

2. Eb

Bb

crush. crush, oo. —

G5



Db5



C5



G5



Db5



C5



G5



Db5



C5

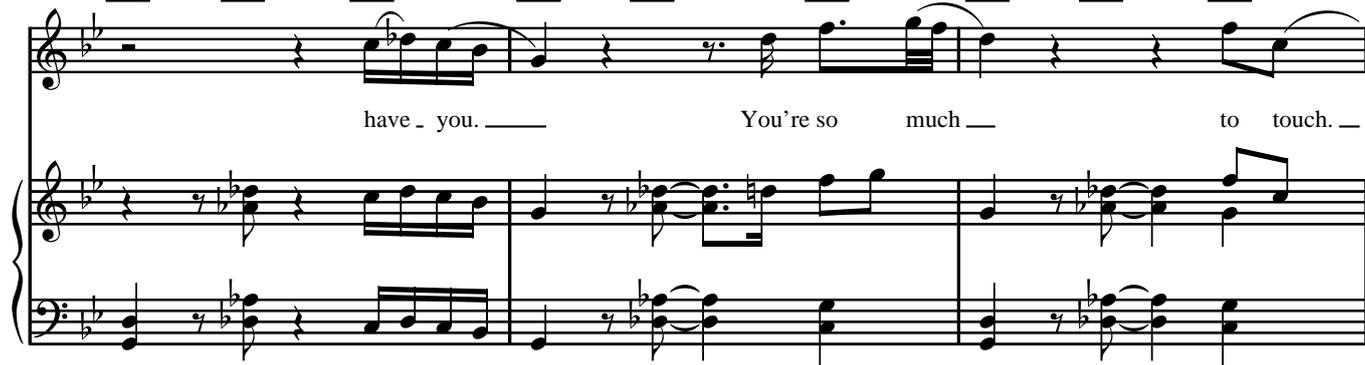


I want to, I need to, — I have to

4

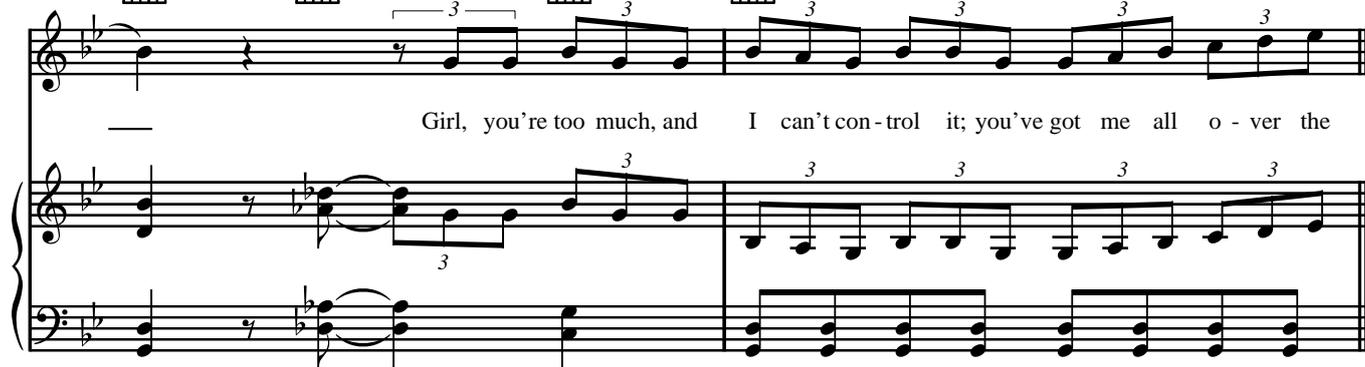
G5  D♭5  C5  G5  D♭5  C5  G5  D♭5  C5 

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



G5  D♭5  C5  G5 

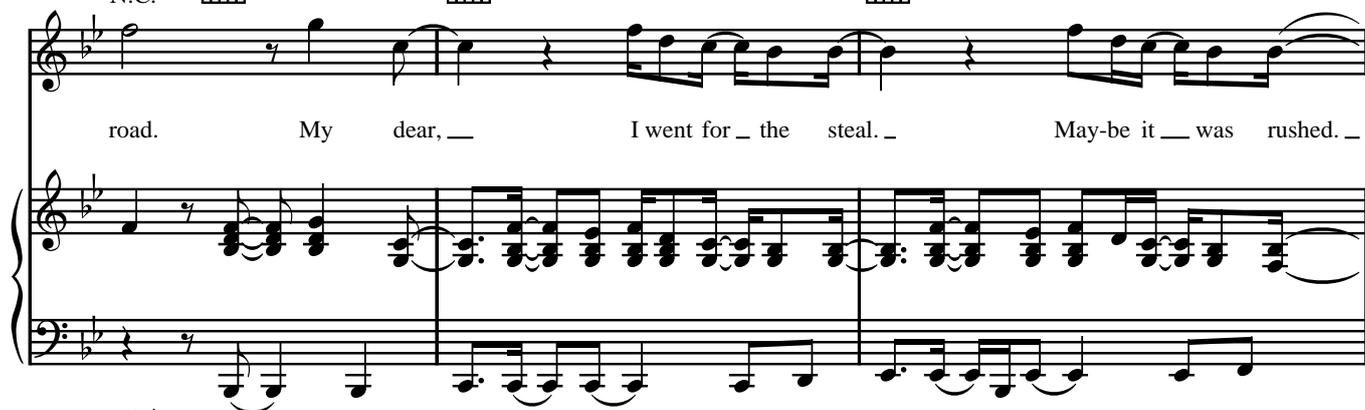
Girl, you're too much, and I can't con-trol it; you've got me all o-ver the



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. _





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



— and so do you, — so do you, — so do



you. Oh, — oh, —



— oh, — my — crush. —

From: "Gavin DeGraw - Chariot"

I Don't Want To Be

by

GAVIN DEGRAW

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I DON'T WANT TO BE

Words and Music by
GAVIN DeGRAW

Moderately slow ♩ = 76

Guitar Capo 1 **B5**
Piano **C5**



Verse:



C

B \flat

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.

B

A

C

B \flat

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.

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B
x
C
A
x o o
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
x
C
A
x o o
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**
o o o x x o x o o
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**
o o o x x o x o o
A \flat **E \flat** **B \flat** **Cm** **B \flat**

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

G Ab D Eb A Bb Bm Cm A Bb

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. _

G Ab D Eb A Bb Bm Cm

To Coda ☉ 1.

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

Bb5 C5 A Bb A Bb Bm Cm

oth-er than me. _

Bridge:

F#m Gm

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

B(9)/F# C(9)/G

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. § 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.

⊕ *Coda*

A



Bb

Bm



Cm

A



Bb

G



Ab

D



Eb

oth - er than me. —

I don't _____ want to be, —

       
 B♭ Cm B♭ A♭ E♭ B♭ Cm B♭

_____ I don't _____ want to be, _____



    
 A♭ E♭ B♭ Cm B♭

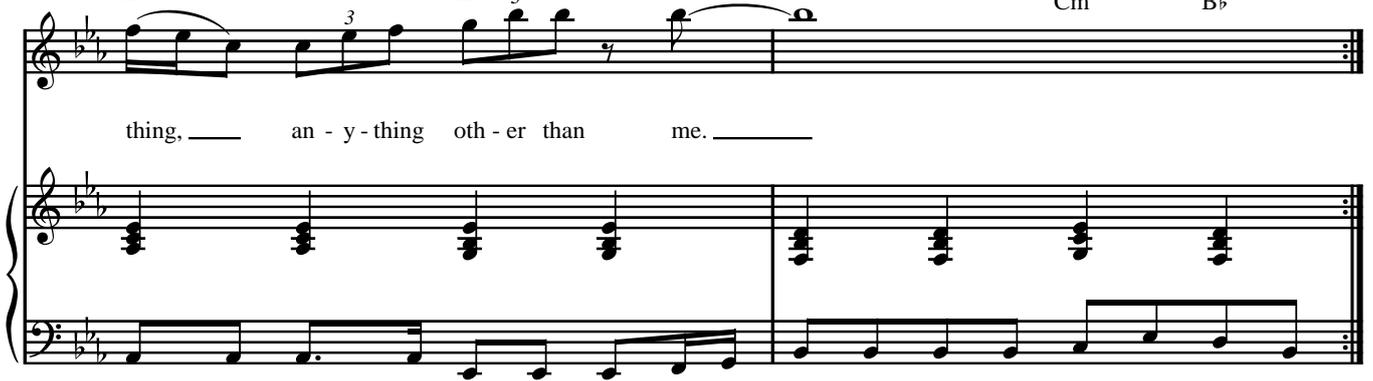
I _____ don't _____ want to be, _____ I don't want to be an - y -



    
 A♭ E♭ B♭ Cm B♭

Repeat ad lib. and fade

thing, _____ an - y - thing oth - er than me. _____



From: "Gavin DeGraw - Chariot"

Meaning

by

GAVIN DEGRAW

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MEANING

Words and Music by
GAVIN DeGRAW

Moderately ♩ = 96



mf



§ Verse:



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

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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. _

B

G#m

E

C#m

G#m

To Coda

1.

B

E

2.

B

E

We're giv-ing

B

G#m

E

love, _____ giv-ing love. _

C#m

G#m

B

E

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-led 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. _____

6

2.

G#m E C#m G#m

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

B E

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:)

From: "Gavin DeGraw - Chariot"

More Than Anyone

by

GAVIN DEGRAW

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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;

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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

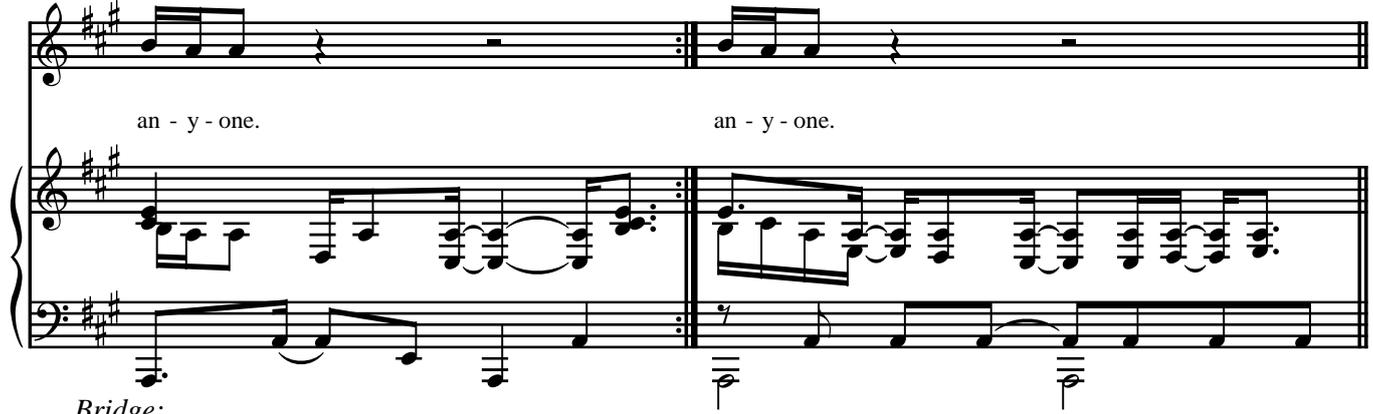


To Coda ⊕

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

1. A9  || 2. A9 

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 

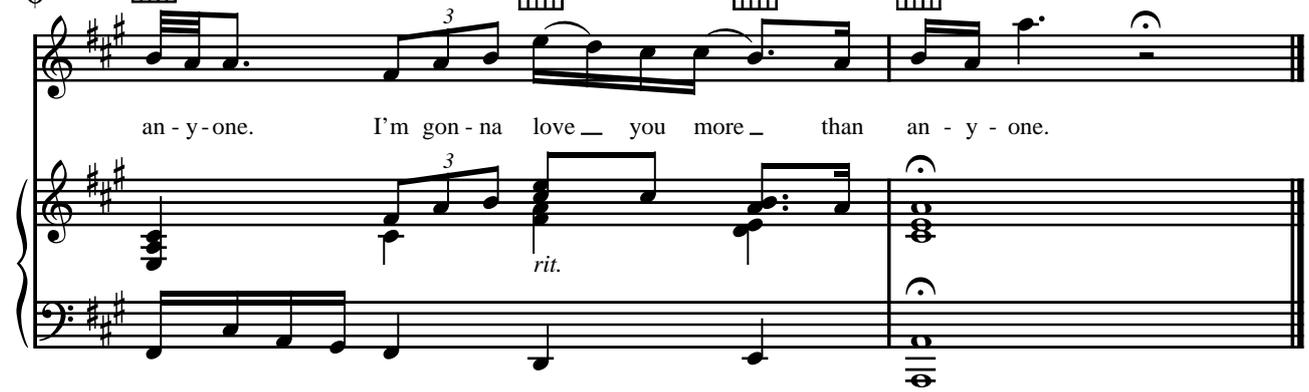
D.S. % al Coda %

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.



From: "Gavin DeGraw - Chariot"

OVERRATED

by

GAVIN DEGRAW

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OVERRATED

Words and Music by
GAVIN DeGRAW

Moderately slow ♩ = 80

Verse 1:

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'Moderately slow' with a quarter note equal to 80 beats per minute. The piano part is marked 'mp' (mezzo-piano) and 'cresc.' (crescendo) in the final system. The guitar part includes the following chords: D6, Ddim7, A, A7, D6, Ddim7, A, A7, D6, Ddim7, A, A7.

1. Take my home; —

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

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

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Verses 2 & 3:

D6  Ddim7  A  A7 

you.
 (2nd time only)
 2. You're so good.
 3. You speak kind.

D6  Ddim7  A  A7 

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

D6  Ddim7  A  A7 

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

D6  Ddim7  A5 

better. Oh, I feel good.
 liked. We would be...

(Cue notes 2nd time only)

mf



♫ 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, whatever you want and more.

D E A F#m

What I'm anticipating, ev'ry-thing else will be over-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



Musical staff with treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. It contains a vocal line with a whole note rest, followed by a quarter note G4, a quarter rest, and a triplet of eighth notes (A4, B4, C5).

you.

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

Piano accompaniment for the first system, featuring a right-hand melody of chords and a left-hand bass line.

A

A7

D6

Ddim7

A

A7



Musical staff with treble clef, key signature of two sharps, and a 3/4 time signature. It contains a vocal line with a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

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

Piano accompaniment for the second system, featuring a right-hand melody of chords and a left-hand bass line.

D6

Ddim7

A

A7

D6

Ddim7



Musical staff with treble clef, key signature of two sharps, and a 3/4 time signature. It contains a vocal line with a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

O - pen _ up; _____

let _ me fill _ your cup. _

Piano accompaniment for the third system, featuring a right-hand melody of chords and a left-hand bass line.

A

A7

D6

Ddim7

A

A7



Musical staff with treble clef, key signature of two sharps, and a 3/4 time signature. It contains a vocal line with a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

I can real - ly pour it out.

It will _ be _

Piano accompaniment for the fourth system, featuring a right-hand melody of chords and a left-hand bass line.

D.S. al Coda ☉

D6



Ddim7



A



A7



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

Coda



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. _

3

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.)

D/F# Dm/F A7/G

Repeat ad lib. and fade

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