

You Drive

Mark Malkas and Peter Dunne

♩ = 152

Em Em/D Em/C# Em/C

Voice

WHEN I

BG Vox

5 E B C#m A

CRAWLED IN YOUR WIN - DOW WITH A MOUTH FULL OF INN - U - EN - DO

BG

9 E B E B

YOU WERE SO ____ NON - CHA - LANT ____ THE

BG

13 E B C#m A

O - CEAN BLOOMED LIKE A FREE - WAY AND THE MOON WAS KEENAS A GUIL - LO - TINE GILL GAS - O -

BG

17 E B E

LINE - PEA - COCKED UP - ON A PUD - DLE OF PISS OUT - SIDE THE ____ HONK - Y - TONK

BG

20 B A E

I'LL N-VER KNOW WHAT GOT IT IN - TO ME I WAS A JOK-ER LIKE I USED TO BE

BG

24 A

JUST A - NO-THER DAY OF IN - FAM-Y THE CHE - VY SOUND-ED LIKE A

BG

27 B

SYM - PHO - NY THEN SUD-DEN-LY

BG

30 E

YOU BET-TER DRIVE I CAN'T DO NO - THIN' RIGHT

BG

33 A B

YOU DRIVE MY HEAD'S A LIT - TLE LIGHT YOU DRIVE THERE'S JUST

BG

36 A B E

SOME-THIN' 'BOUT THE NIGHT YOU DRIVE YOU DRIVE YOU DRIVE THE

BG

40

PAS-SIONS 'NEATH THE HOOD YOU DRIVE THE CAN-TI-CLES OF BLOOD

BG

43

YOU DRIVE SO MUCH IS IN THE CLUTCH-ES YOU DRIVE YOU DRIVE IT'S

BG

47

C#m A E B C#m

ALL DOWN - HILL FROM HERE IT'S ALL

BG

52

A E B

DOWN HILL FROM HERE AND YOU

BG

56

E A

DRIVE NOOK-IE BOOK-IES ON THE BOUL-E-VARD YOU DRIVE FUNK-Y FUNC-TIONS ON THE

BG

59

E A

STREET YOU DRIVE I'M FEEL-IN' NO COM-PUNC-TIONS I'D CON-SID-ER IT WISE IF YOU DRIVE

BG

63

B

C#m

IT'S ALL

BG

68

A

E

B

C#m

A

DOWN - HILL FROM HERE IT'S ALL DOWN -

BG

IT'S ALL DOWN - HILL FROM HERE IT'S ALL DOWN-

73

E

B

C#m

A

HILL FROM HERE IT'S ALL DOWN-HILL ALL DOWN HILL

BG

- HILL FROM HERE IT'S ALL DOWN -

77

E

B

C#m

A

ALL DOWN-HILL FROM HERE IT'S ALL DOWN-HILL ALL DOWN - HILL FROM HERE

BG

HILL FROM HERE ALL DOWN-HILL FROM HERE

81

E

B

3

E

BET-TER GIVE HER THE GUN, GUN

BG

BET-TER GIVE HER THE GUN

84

B

3

C#m

A

3

BET-TER GIVE HER THE GUN BET-TER GIVE HER THE

BG

BET-TER GIVE HER THE GUN

87 E B C#m

RUN FOR THE MO - NEY BET-TER GIVE HER THE GUN

BG

BET - TER GIVE HER THE GUN

90 A E B

BET-TER GIVE HER THE GUN BET-TER GIVE HER THAT

BG

BET-TER GIVE HER THE GUN

93 C#m A E

GUN BET-TER GIVE HER THE GUN SOLD THE

BG

BET - TER GIVE HER THE GUN

96 B C#m A

DEM - O BET-TER GIVE HER THE GUN

BG

BET - TER GIVE HER THE GUN

99 A E

I'LL NE - VER KNOW WHAT GOT IT IN TO ME i WOKE A JO - KER LIKE I

BG

102 A B

USED TO BE JUST A - NO-THER DAY OF IN - FA-MY THE CHE-VY SOUND ED LIKE A

BG

106

Em

SYM - PHO-NY _____ THEN SUD-DEN-LY _____ YOU BET-TER DRIVE I

BG

111

Am Em

CAN'T DO NO-THIN' RIGHT YOU DRIVE MY HEAD'S _____ A LIT-TLE LIGHT YOU DRIVE THERE'S JUST

BG

115

Am Bm Em

SOME-THIN' 'BOUT THE NIGHT YOU DRIVE YOU DRIVE YOU DRIVE NOOK-IE

BG

119

Am Em

BOOK-IES ON THE BOU-LE-VARD YOU DRIVE FUN-KY FUNC-TIONS ON THE STREET YOU DRIVE FEE-LIN'

BG

123

Am Bm

NO COM - PUNC-TIONS I'D CON - SIDER IT WISE _____ IF YOU DRIVE _____ IT'S ALL

BG

127

C#m A E B

DOWN - HILL FROM HERE _____ IT'S

BG

IT'S ALL _____ DOWN - HILL FROM HERE _____

131 C#m A E B

ALL DOWN - HILL FROM HERE IT'S

BG

IT'S ALL DOWN HILL FROM HERE

135 C#m A E B

ALL DOWN HILL ALL DOWN HILL ALL DOWN HERE FROM HERE

BG

IT'S ALL DOWN - HILL FROM HERE

139 C#m A E B

WHAT THE HELL MIGHT AS WELL TAKE YOUR FOOT OFF THE BRAKE

BG

143 E A E

OO - - - -

BG

147 A B

- - - - THE FUNK IS ON THE BOU-LE-VARD

BG

151 E A E

FUNK - Y FUNK IS ON THE

BG

8

You Drive

155

A B

BG

The image shows a musical score for a song. It consists of two staves. The top staff is for a vocal line, and the bottom staff is for a guitar line, indicated by the 'BG' label. The key signature has three sharps (F#, C#, G#), and the time signature is 4/4. The score is divided into two sections, A and B. Section A is marked with a '155' above the first measure. Section B is marked with a '155' above the first measure. The guitar line in section A consists of a single note (F#) in the first measure, followed by a whole rest in the second measure. In section B, the guitar line consists of a single note (F#) in the first measure, followed by a whole rest in the second measure. The vocal line in section A consists of a single note (F#) in the first measure, followed by a whole rest in the second measure. In section B, the vocal line consists of a single note (F#) in the first measure, followed by a whole rest in the second measure.

159

Em Em/D Em/C# Em/C E

BG