

(MED.) FIFTY WAYS TO LEAVE YOUR LOVER

- PAUL SIMON

INTRO

1. 2.

(DRUM SOLO) (GUITAR) N.C.

E-/G D^b C/maj7 B7^b9 B⁷

"The prob-lem is all in-side your head," she said to me;
She said, "It grieves me so to see you in such pain; I wish there was

E- D[#]7 G/maj9[#]5 B⁺

"the an-swer is eas-y if you take it log-i-c'lly.
some-thin' I could do to make you smile a-gain."

E- D^b C/maj7 B7^b9 B⁷

I'd like to help you in your strug-gle to be free; there must be
I said I ap-pre-ci-ate that, and would you please ex-plain a-bout the

E- A-7 E-

fif-ty ways to leave your lov-er."

E-/G D^b C/maj7 B7^b9 B⁷

She said, "It's real-ly not my hab-it to in-trude; fur-ther
She said, "Why don't we both just sleep on it to-night; and I

E- D[#]7 G/maj9[#]5 B⁺

more, I hope my mean-ing won't be lost or mis-con-strued.
be-lieve in the morn-ing you'll be-gin to see the light." And then she

E- D^b C/maj7 B7^b9 B⁷

I'll re-peat my-self at the risk of be-ing crude: there must be
kissed me and I re-al-ized she prob-ab-ly was right: there must be



fif - ty ways to leave your lov - er,
fif - ty ways to leave your lov - er,



fif - ty ways to leave your lov - er." } Just slip out the
fif - ty ways to leave your lov - er.



back, Jack; make a new plan, Stan;



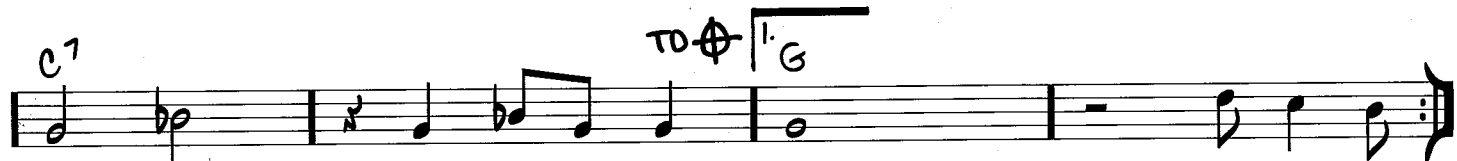
you don't need to be coy, Roy, { just get your-self
just lis - ten to



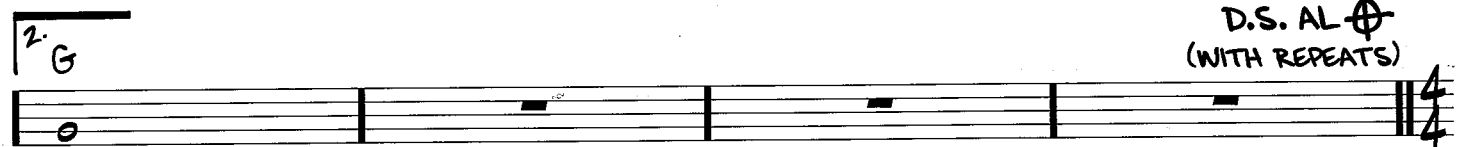
free. } Hop on the bus, Gus;
me. }



you don't need to dis - cuss much; just drop off the

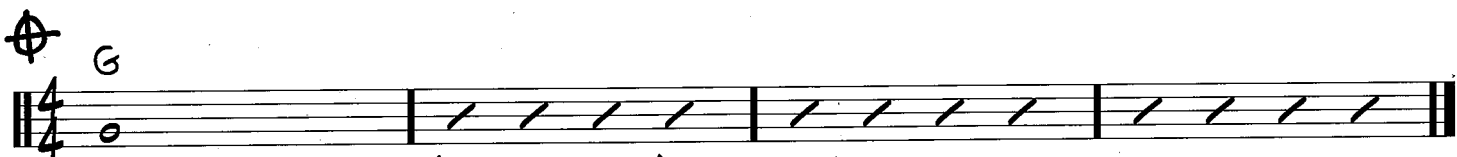


key, Lee, and get your-self free. Slip out the



D.S. AL (WITH REPEATS)

free.



free.

(DRUMS - FADE)