























# THE MIXED TAPE

Words and Music by  
**ANDREW McMAHON**

Guitar (capo 3)	Am	Cmaj7	G	Am/D	F	F/G
						
Keyboard	Bbm	Dbmaj7	Ab	Bbm/Eb	Gb	Gb/Ab
						
	Dm	Dm7	C	F/D	C/G	
						
	Ebm	Ebm7	Db	Gb/Eb	Db/Ab	
						

Bbm Dbmaj7 Ab Bbm/Eb Bbm Dbmaj7 Ab Bbm/Eb

*mf* This is

5 Bbm Dbmaj7 Ab Bbm/Eb

morn - ing That's when I spend the time

7 Gb Db Eb

Think - ing 'bout what I've giv - en up This is a

9 Bbm Dbmaj7 Ab Bbm/Eb

warn - ing When you start the day just to close the cur - tains You're

II

G<sub>7</sub> D<sub>7</sub> E<sub>7</sub>m7

think - ing a - bout what I've giv - en up Ah ah

E

B<sub>bm</sub>/E<sub>b</sub> G<sub>b</sub> B<sub>bm</sub>

— Where are you now? As I'm

E<sub>5</sub>

D<sub>b</sub> E<sub>bm</sub> G<sub>b</sub> D<sub>b</sub>

swim - ming through the ster - e - o I'm writ - ing you a sym - pho - ny of

F<sub>7</sub>

A<sub>b</sub> G<sub>b</sub> B<sub>bm</sub>

sound Where are you now? As I

19

D<sub>b</sub> E<sub>bm</sub> G<sub>b</sub> D<sub>b</sub>

re - ar - range the songs a - gain This mix could burn a hole in an - y -

21 A $\flat$  B $\flat$ m D $\flat$ maj7

one But it was you I was think - ing of

23 A $\flat$  B $\flat$ m/E $\flat$  B $\flat$ m D $\flat$ maj7

It was you I was think - ing of

25 A $\flat$  B $\flat$ m/E $\flat$  B $\flat$ m D $\flat$ maj7

I read your let - ter The

27 A $\flat$  B $\flat$ m/E $\flat$  G $\flat$  D $\flat$

one you left when you broke in - to my house I'm re-tra - cing ev - 'ry step you

29 A $\flat$  B $\flat$ m D $\flat$ maj7

made And you said you meant it And there's a

31

A7 B7m/E7 G7 D7

piece of me in ev - 'ry sin - gle sec - ond of ev - 'ry sin - gle

32

Ab Gb Db

day But if it's true then tell me how we got this

33

Ab Gb Bbm

way Where are you now? As I'm

34

D7 Ebm Gb Db

swim - ming through the ster - e - o I'm writ - ing you a sym - pho - ny of

35

A7 Gb Bbm

sound Where are you now? As I

20

41 D $\flat$  E $\flat$ m G $\flat$  D $\flat$

re - ar - range the songs a - gain This mix could burn a hole in an - y -

43 A $\flat$  E $\flat$ m7 D $\flat$ maj7

one But it was you I was think - ing of

45 A $\flat$  B $\flat$ m/E $\flat$  To Coda E $\flat$ m7 D $\flat$  A $\flat$

It was you I was think - ing of

48 E $\flat$ m7 D $\flat$  A $\flat$  E $\flat$ m7 D $\flat$ maj7

51 A $\flat$  E $\flat$ m7 D $\flat$ maj7 A $\flat$

I can't get to

54

B♭m E♭ D♭ A♭ F♯m7 D♭

you I can't get to you—

55

A♭ G♭/E♭ D♭ A♭ D.S. al Coda ⊕

I can't get to you— you— you— Where are you

Coda

60

B♭m A♭ B♭m A♭

of— Where are you now?

61

B♭m A♭ B♭m A♭

Where are you now? And this is my mixed tape for her—

62

D♭/A♭ A♭ B♭m

It's like I wrote Ev-'ry note with my own fin - gers—

*rit.*