

DRIVERS LICENSE

Words and Music by DANIEL NIGRO
and OLIVIA RODRIGO

Moderately slow

B \flat



I got my driv - ers li - cense last week, just like we al - ways talked a -

Gm



-bout. 'Cause you were so ex - cit - ed for me to fi - n'ly drive up to your

E \flat



house. But to - day I drove through the sub - urbs, cry - ing 'cause you weren't a -

Bb



-round. And you're prob - 'ly with that blond girl

Gm



who al - ways made me doubt. She's so much old - er than me; she's

Eb

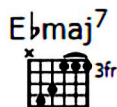
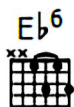
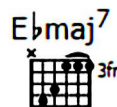


ev - 'ry - thing I'm in - se - cure a - bout. Yeah, to - day I drove through the sub - urbs,

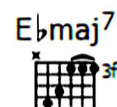
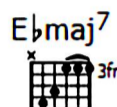
Bb



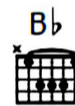
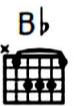
'cause how could I ev - er love some - one else? And



I know we weren't per - fect, but I've nev - er felt this way for no one. And

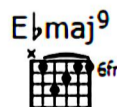


I just can't i - mag - ine how you could be so o - kay now that I'm



gone. I guess you did - n't mean what you wrote in that song a - bout

To Coda



me. 'Cause you said for - ev - er; now I drive a - lone past your

B \flat 5



B \flat



street. And all my friends are tired

Gm



of hear - ing how much I miss you; but I kind of feel sor - ry for them, 'cause

E \flat



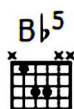
they'll nev - er know you the way that I do. Yeah, to - day I drove through the sub - urbs and

D.S. al Coda

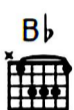
B \flat



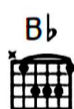
pic - tured I was driv - ing home to you. And




street. Red lights, stop signs, I still see your face__ in the
Side - walks we crossed, I still hear your voice__ in the



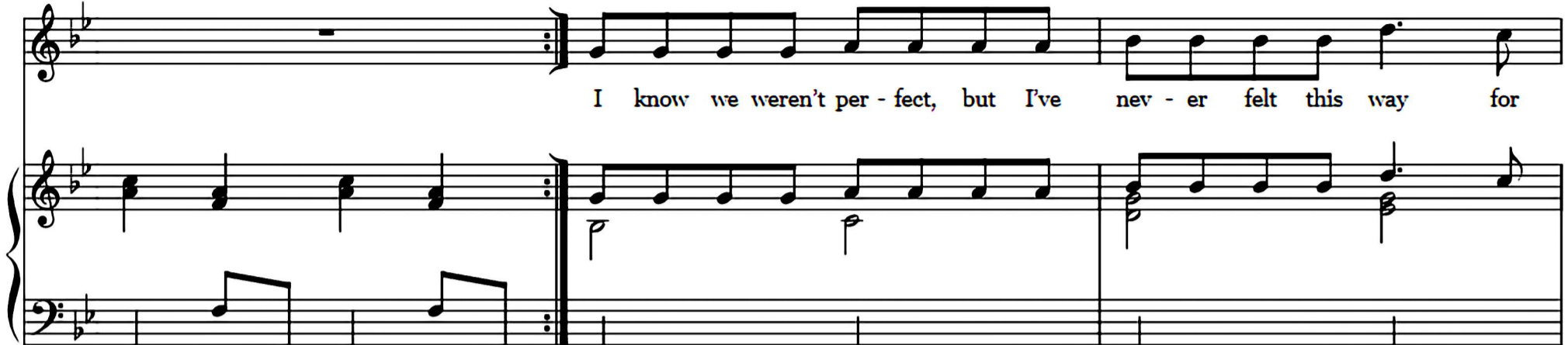
white cars, front yards. Can't drive past the plac - es we
traf - fic; we're laugh - ing o - ver all the noise. ___ God, I'm










used to go to, 'cause I still fuck - in' love you, babe. ___
so blue, know we're through, but I still fuck - in' love you babe. ___

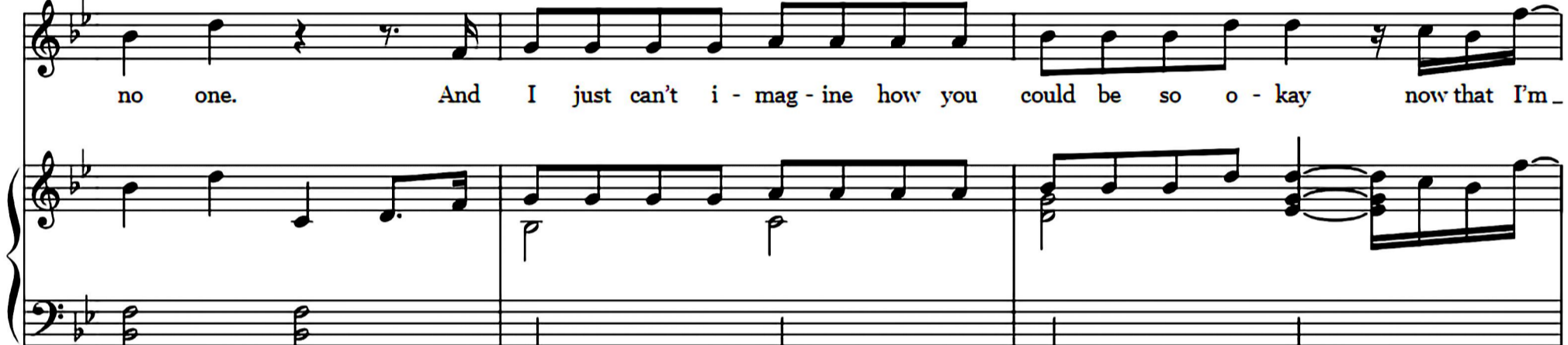
F  Eb  Eb⁶  Ebmaj⁷  Eb 








I know we weren't per - fect, but I've nev - er felt this way for



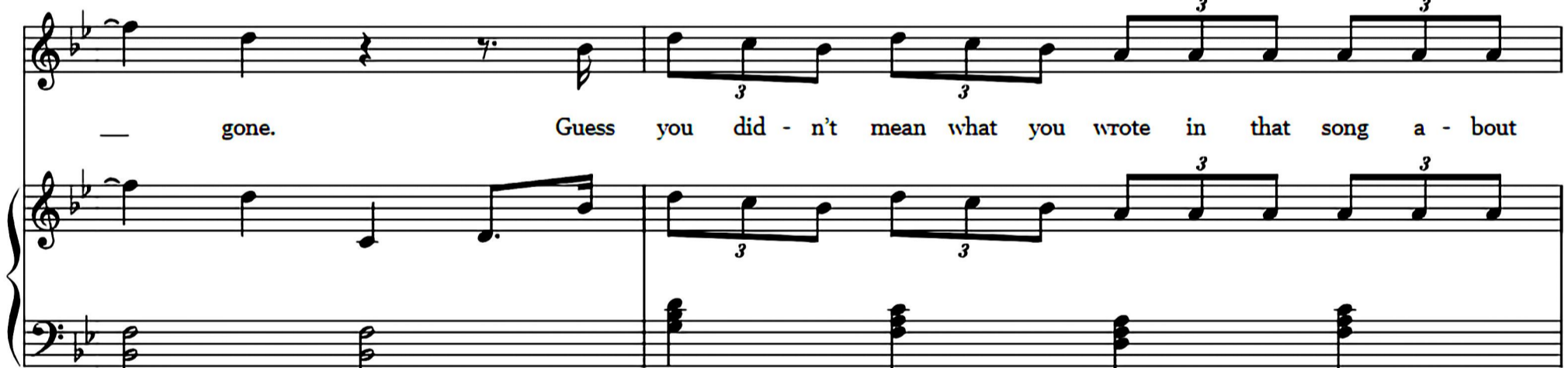
B^b5  B^bsus2  B^b  Eb  Eb⁶  Ebmaj⁷  Eb 

no one. And I just can't i - mag - ine how you could be so o - kay now that I'm




B^b5  B^bsus2  B^b  Gm  F  Dm  F 

gone. Guess you did - n't mean what you wrote in that song a - bout



me. 'Cause you said for - ev - er; now I drive a - lone past your street. Yeah,



The image shows a musical score for guitar and piano. The guitar part is written in a single staff with a treble clef and a key signature of one flat (Bb). It features a sequence of sixteenth-note triplets. Above the staff, three guitar chord diagrams are provided: Eb (6fr), F, and Gm (3fr). The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one flat. The piano part mirrors the guitar's triplet pattern. The lyrics are: "you said for - ev - er; now I drive a - lone past your street." The score concludes with a double bar line.