

CIRCLES

Words and Music by AUSTIN POST,
ADAM FEENEY, LOUIS BELL,
WILLIAM WALSH and KAAAN GUNESBERK

Moderately fast



First system of musical notation (measures 1-3). The treble clef staff contains a melodic line with a half note C4, a quarter note D4, a quarter note E4, a quarter note F4, a half note G4, and a quarter note A4. The bass clef staff contains a bass line with a half note C3, a quarter note D3, a quarter note E3, a quarter note F3, a half note G3, and a quarter note A3. The dynamic marking *mf* is present in the first measure.



Second system of musical notation (measures 4-7). The treble clef staff contains a melodic line with a half note C4, a quarter note D4, a quarter note E4, a quarter note F4, a half note G4, and a quarter note A4. The bass clef staff contains a bass line with a half note C3, a quarter note D3, a quarter note E3, a quarter note F3, a half note G3, and a quarter note A3.

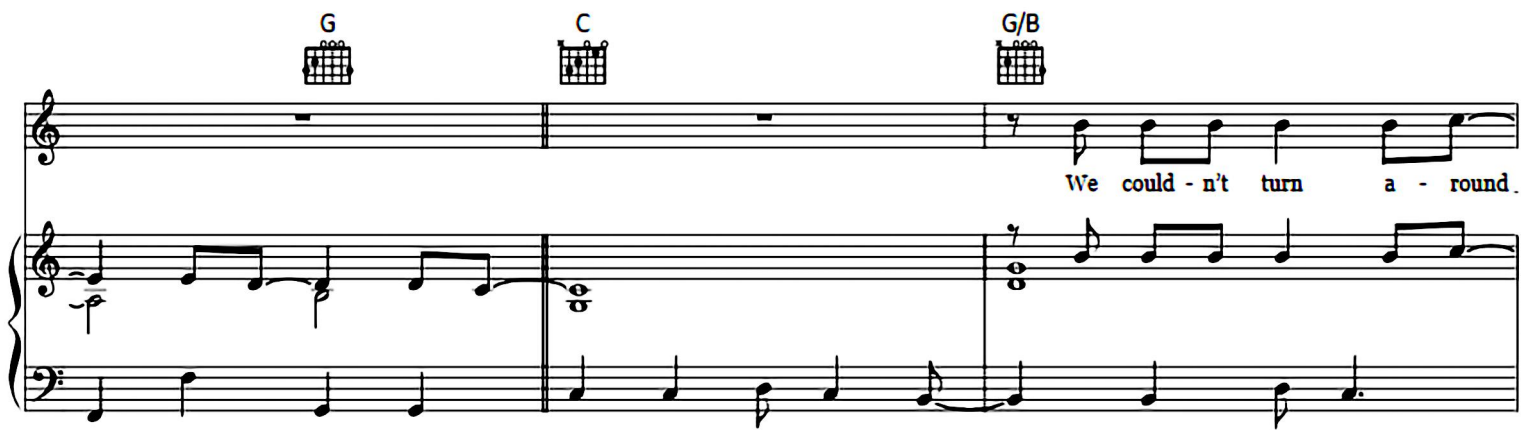


Third system of musical notation (measures 8-11). The treble clef staff contains a melodic line with a half note C4, a quarter note D4, a quarter note E4, a quarter note F4, a half note G4, and a quarter note A4. The bass clef staff contains a bass line with a half note C3, a quarter note D3, a quarter note E3, a quarter note F3, a half note G3, and a quarter note A3.



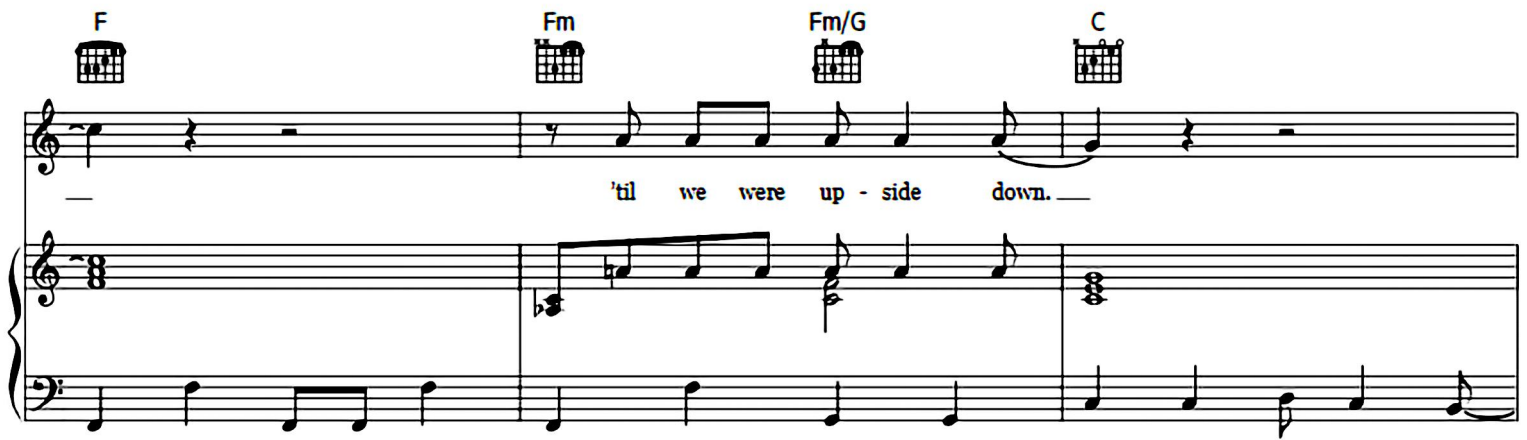
Fourth system of musical notation (measures 12-15). The treble clef staff contains a melodic line with a half note C4, a quarter note D4, a quarter note E4, a quarter note F4, a half note G4, and a quarter note A4. The bass clef staff contains a bass line with a half note C3, a quarter note D3, a quarter note E3, a quarter note F3, a half note G3, and a quarter note A3.

G C G/B



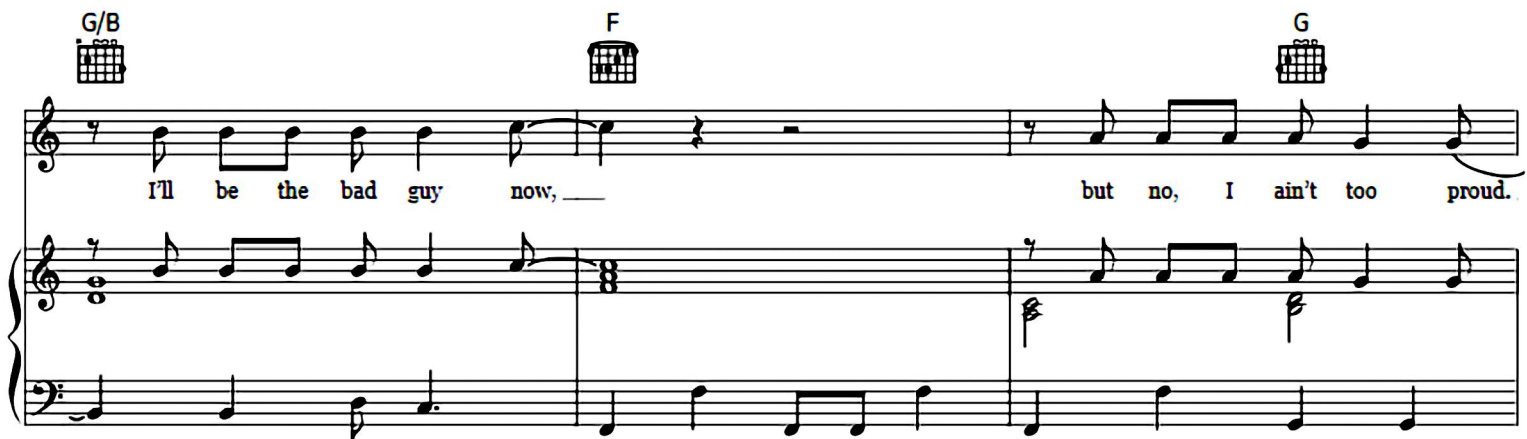
We could - n't turn a - round.

F Fm Fm/G C



'til we were up - side down.

G/B F G



I'll be the bad guy now, but no, I ain't too proud.

Cmaj7 Em7/B Fmaj7 Fm Fm/G



I could-n't be there. E - ven when I try,

Cmaj7



Em7/B



Fmaj7



you don't be - lieve it.

F5



G5



Cmaj7



Em7/B



We do this ev - 'ry time. Sea - sons changed and our love went cold.

Fmaj7



F/G



Cmaj7



Feed the flame 'cause we can't let go. Run a - way, but we're

Em7/B



Fmaj7



G



run - ning in cir - cles. Run a - way, run a - way. I dare you to do

Cmaj⁷Em⁷/BFmaj⁷

some - thing. I'm wait - ing on you a - gain

Fm



F/G

Cmaj⁷Em⁷/B

so I don't take the blame. Run a - way, but we're run - ning in cir - cles.

Fmaj⁷

G



C



Run a - way, run a - way, run a - way. Let go.

G/B




Fmaj⁷

N.C.

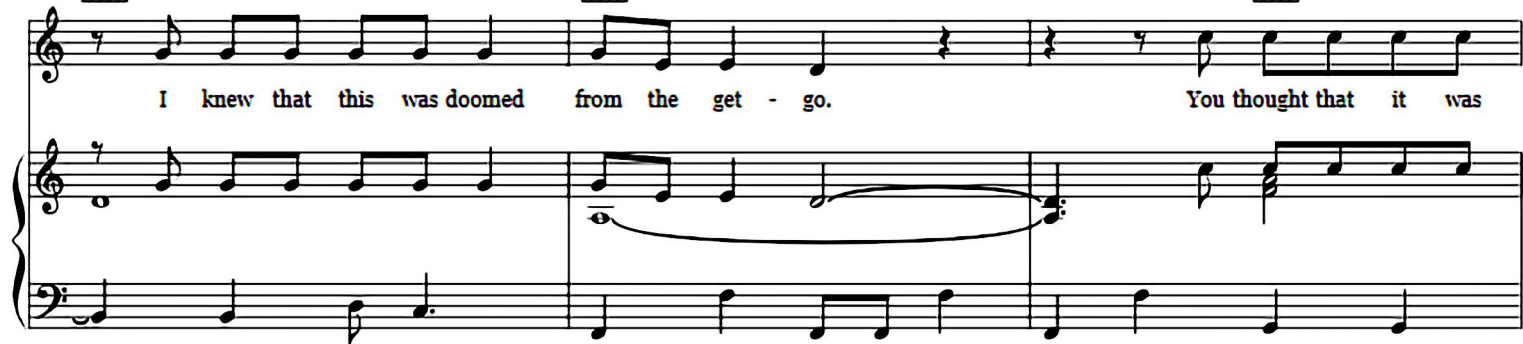
C






I got a feel - ing that it's time to let go. I say so.

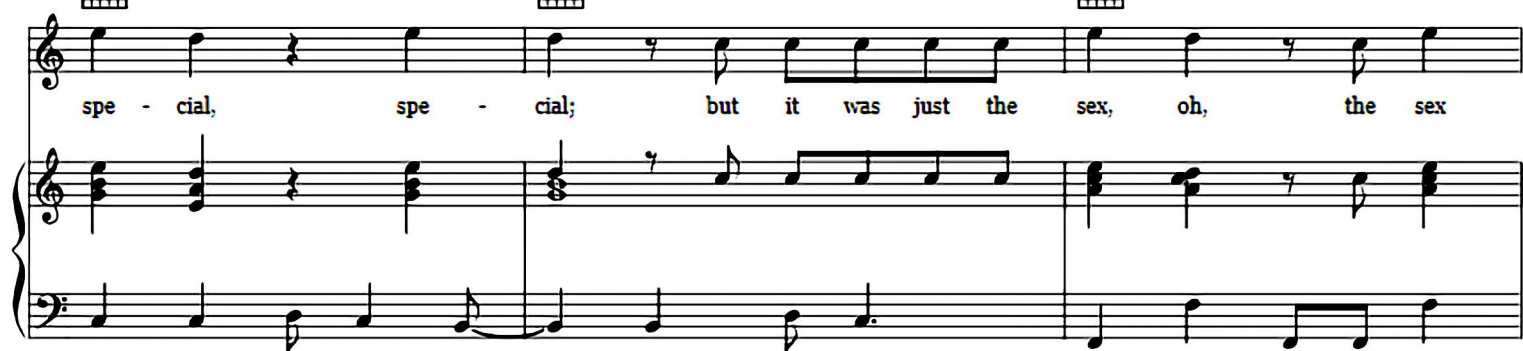
G/B  F  F/G 





I knew that this was doomed from the get - go. You thought that it was




Cmaj7  G/B  Fmaj7 





spe - cial, spe - cial; but it was just the sex, oh, the sex




Fm  Fm/G  Cmaj7  Em7/B 

though. And I still hear the ech - oes (the ech - oes). I got a feel - ing that it's



Fmaj7  N.C.  G5  Cmaj7 

time to let it go. Let it go. Sea - sons changed and our



Em⁷/BFmaj⁷

F/G



love went

cold.

Feed the flame

'cause we

can't let

go.

Cmaj⁷Em⁷/BFmaj⁷

Run a - way,

but we're

run - ning in cir

cles. —

Run a - way,

run

G

Cmaj⁷Em⁷/B

a - way.

I dare you to do

some

- thing. —

I'm wait - ing on you —

Fmaj⁷

Fm



F/G

Cmaj⁷

—

a -

gain —

so I don't take the blame. —

Run a - way,

but we're

Em7/B

Fmaj7

G



run - ning in cir - cles. — Run a - way, run a - way, run a - way. —

1.

Cmaj7

Bm

F



— May - be you don't un - der - stand what I'm go - ing through. — It's on - ly me;

Fm

Cmaj7

G/B



what you got — to lose? — Make up your mind. Tell me, what are you gon - na do? —

Fmaj7

N.C.

2.

C



It's on - ly me. Let it go. —