

# LOVE GOES

Words and Music by SAM SMITH  
and TIMOTHY LEE MCKENZIE

Very freely C G/B Am G A<sup>7</sup>/C<sup>#</sup> Dm Dm/A C<sup>#</sup>dim Dm Dm/A Dm

Musical notation for the first system, including guitar chords and piano accompaniment. The piano part is marked *mp*. The guitar chords are: C, G/B, Am, G, A<sup>7</sup>/C<sup>#</sup>, Dm, Dm/A, C<sup>#</sup>dim, Dm, Dm/A, Dm.

G<sup>7</sup>sus G C G/B Am G C<sup>#</sup>dim Dm C<sup>6</sup> Dm

Musical notation for the second system, including guitar chords and piano accompaniment. The guitar chords are: G<sup>7</sup>sus, G, C, G/B, Am, G, C<sup>#</sup>dim, Dm, C<sup>6</sup>, Dm.

Moderately slow, expressively

G<sup>7</sup>sus G<sup>7</sup> F/C C F Dm

Musical notation for the third system, including guitar chords and piano accompaniment. The guitar chords are: G<sup>7</sup>sus, G<sup>7</sup>, F/C, C, F, Dm.

C G F Dm

Musical notation for the fourth system, including guitar chords and piano accompaniment. The guitar chords are: C, G, F, Dm.

Moderately, in 2

C G F Dm

Musical notation for the fifth system, including guitar chords and piano accompaniment. The guitar chords are: C, G, F, Dm.

C G F Dm

The first system of music consists of four measures. Above the staff are guitar chord diagrams for C, G, F, and Dm. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody is composed of eighth and quarter notes, with some slurs. The bass line consists of single notes, some of which are beamed together.

C G F Dm

I hope you un - der - stand that  
I tried to change you, tried to

The second system continues the musical notation from the first system. It includes the lyrics "I hope you un - der - stand that" and "I tried to change you, tried to". The piano accompaniment continues with the same melodic and bass patterns.

C G F Dm

I have to send you a - way. You may not un - der - stand, but  
make you in - to some - one else. I guess the on - ly one I'm

The third system continues the musical notation and includes the lyrics "I have to send you a - way. You may not un - der - stand, but" and "make you in - to some - one else. I guess the on - ly one I'm". The piano accompaniment continues with the same melodic and bass patterns.

C G F Dm

I know that you will one day. You're bro - ken:  
fool - ing is my stu - pid self. You're bro - ken:

The fourth system continues the musical notation and includes the lyrics "I know that you will one day. You're bro - ken:" and "fool - ing is my stu - pid self. You're bro - ken:". The piano accompaniment continues with the same melodic and bass patterns.

C G F Dm

I know this. And if you knew it, you would  
 we know that. And if you knew it, you won't




C G F

love me a whole dif - frent way. But that's how love goes, \_\_\_\_\_  
 fight me when I say fare - well. That's how love goes, \_\_\_\_\_


N.C.





Dm C G F

\_\_\_\_\_ goes, \_\_\_\_\_ that's how love goes, - goes, goes, \_\_\_\_\_  
 \_\_\_\_\_ goes, \_\_\_\_\_ that's how love goes, - goes, goes, \_\_\_\_\_


Dm  C  G 





goes, \_\_\_\_\_ that's how love goes. \_\_\_\_\_  
 goes, \_\_\_\_\_ that's how love goes, \_\_\_\_\_




F  Dm  C  G 


goes, goes, \_\_\_\_\_ goes, \_\_\_\_\_ that's how love goes, \_






F  Dm  C  G 


To Coda 

goes, goes, \_\_\_\_\_ goes, \_\_\_\_\_ that's how love... Say



A $\flat$ maj<sup>7</sup>  Gm  C(add2) 

one day I'll \_\_\_\_\_ be back \_\_\_\_\_ don't hold your breath.



B $\flat$  E $\flat$  A $\flat$ maj<sup>7</sup> Gm

Just know I hold \_\_\_ a place \_\_\_ for you al -

D.S. al Coda

C/G G

ways. \_\_\_ 'Cause that's how

Lyric 2





love (goes).


F Dm<sup>7</sup> C




*f*


F Dm<sup>7</sup> C G<sup>6</sup> G





Fmaj<sup>9</sup> Dm<sup>11</sup> C G


F  Dm<sup>7</sup>  C  G(add4) 













F  Dm<sup>7</sup>  C 



1, 2, 3.  4.  Moderately  Dm<sup>7</sup>   
*mp*



C  Cmaj<sup>7</sup>/G  G/B  F  Dm<sup>7</sup>  1. C  G  G/B  2. C  G  G/B 