

IVY

Words and Music by TAYLOR SWIFT,
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Moderately, in 2

Bm



D/A



D/G



How's one to know ___ I'd meet you where the
In from the snow, ___ your touch brought forth an

mp

* Vocal written one octave higher than sung.

D/E



D/F#



D/G



A (add4)



spir - it meets the bones ___ in a faith - for - got - ten ___ land?
in - can - des - cent glow, ___ tar - nished but so ___ grand. ___

1.

2.





Bm




D/A






And the old wid - ow goes ___ to the stone


D/G  D/E  D/F#  D/G 




ev - 'ry day, but I don't. I just sit here and wait, griev - ing for the liv -



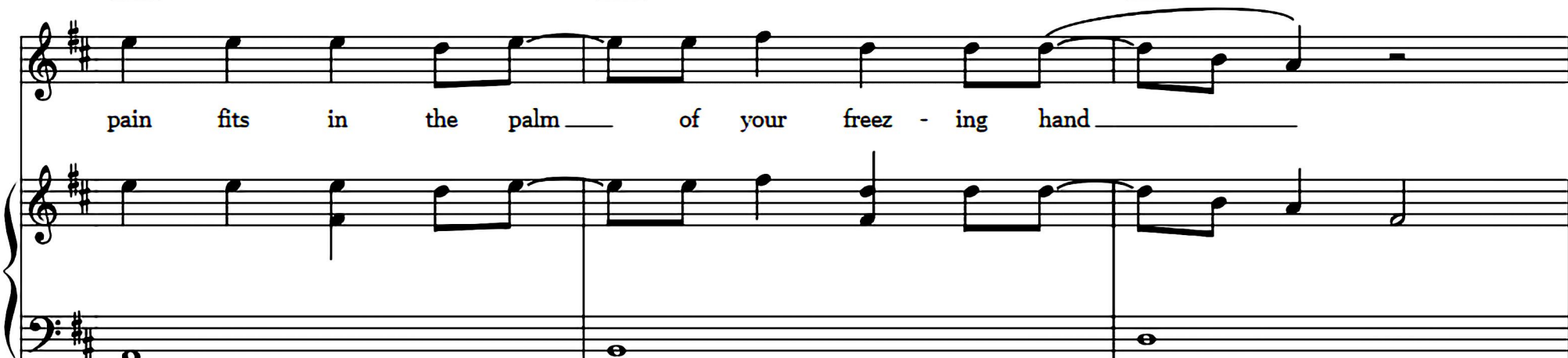
A(add4)  D  Bm⁷ 




- ing. Oh, _____ oh, god - damn, my



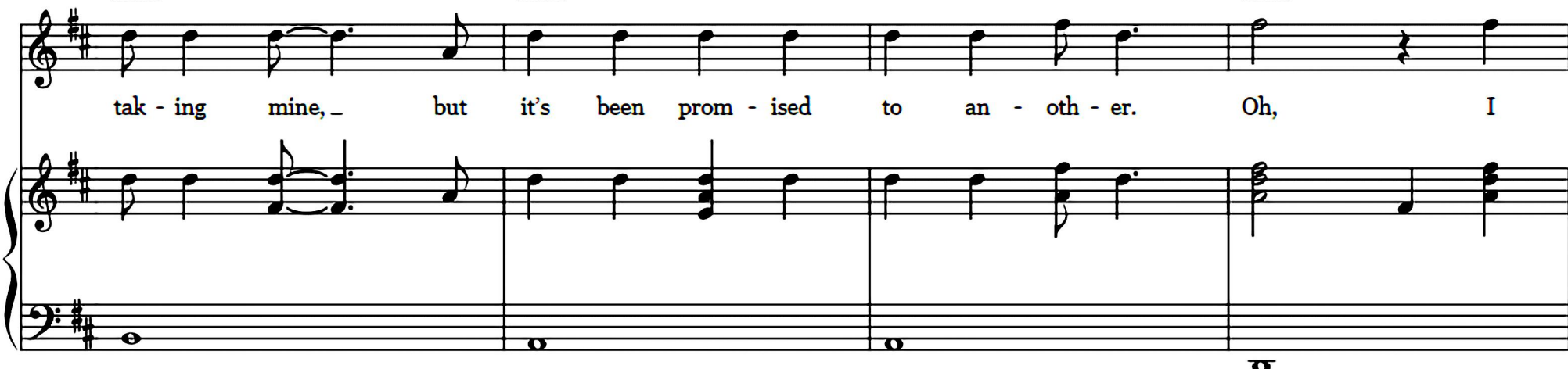
D/A  Bm⁷  D 

pain fits in the palm _____ of your freez - ing hand _____



Bm⁷  A^{sus}  D 

tak - ing mine, - but it's been prom - ised to an - oth - er. Oh, I



Bm⁷ D/A Bm⁷ D

can't stop you put - ting roots in my dream - land. My house.

Bm⁷ A^{sus} Bm

of stone, your i - vy grows, and now I'm cov - ered in you.

Bm/A Gmaj⁷ Bm/E Bm/F# Gmaj⁷




Bm/A A^{sus} Bm D/A

I wish to know the
How's one to know I'd

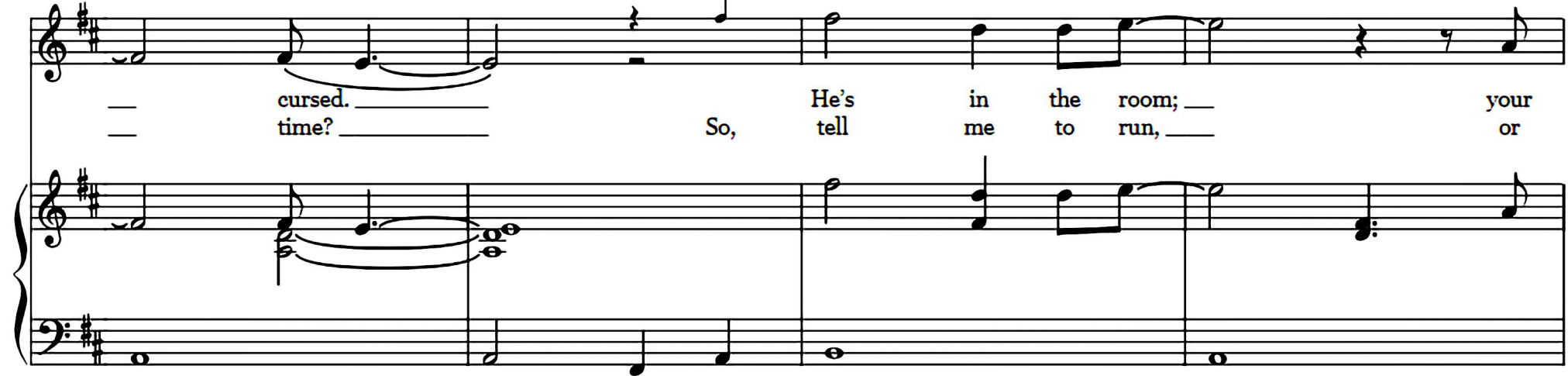
D/G  D/E  D/F#  D/G 


fa - tal and flaw die that for makes you long to be mag - nif - i - cent - ly
live and die for mo - ments that we stole on begged and bor - rowed



A(add4)  Bm  D/A 




— cursed. — He's in the room; — your
— time? — So, tell me to run, — or




D/G  D/E  D/F#  D/G 

o - pal eyes are all I wish to see. — He wants what's on - ly —
dare to sit and watch what we'll be - come, — and drink my hus - band's —



A(add4)  D  Bm7 




— yours. — Oh, — oh, god - damn, my
— wine. —




D/A  Bm⁷  D  Bm⁷ 


pain fits in the palm — of your freez - ing hand — — — — — tak - ing mine, — but




A^{sus}  D  Bm⁷ 


it's been prom - ised to an - oth - er. Oh, I can't





D/A  Bm⁷  D 

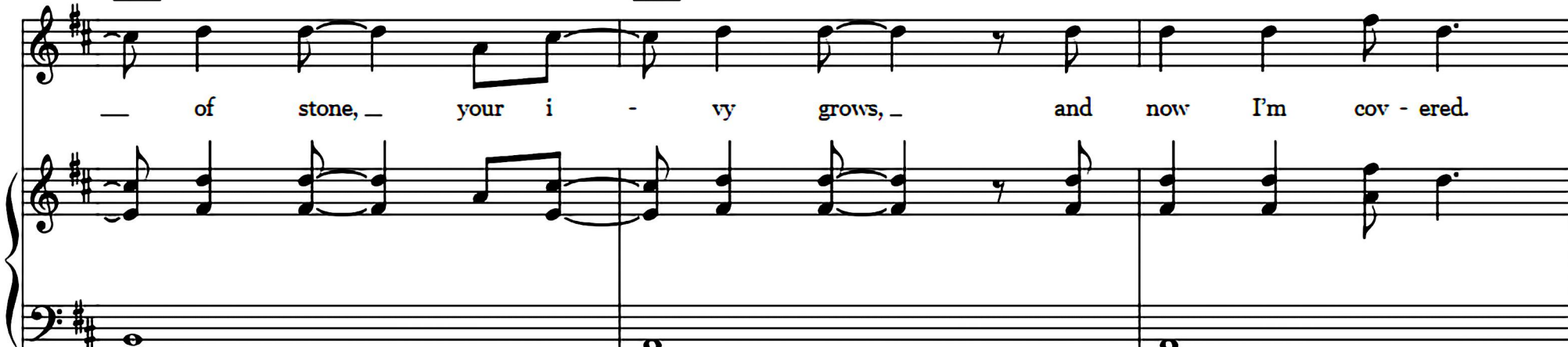
stop you put - ting roots — in my dream - land. — — — — — My house —



To Coda 

Bm⁷  A^{sus} 

— of stone, — your i - vy grows, — and now I'm cov - ered.



Em⁷ F#m¹¹ Gmaj⁷ Bm/A

Clo - ver blooms in the fields. _ Spring breaks loose; the time is near. _

Bm F#m/C# D

What would he do if he found us out?

Em⁷ F#m¹¹ Gmaj⁷ Bm/A

Cres - cent moon, coast is clear. _ Spring breaks loose, but so does fear. _

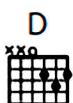
Bm F#m/C# D

He's gon - na burn this house to the ground.

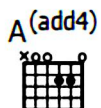
D.S. al Coda



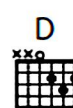
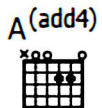
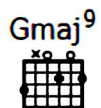
now I'm cov - ered _____ in you. _____



And now I'm cov - ered _____ in you. _____



So, yeah, _____ it's a fire. _____ It's a god -



- damn blaze _____ in the dark, _____ and you start _____ ed it. _____

Gmaj⁹

A(add4)

Bm⁷

You start - ed it. _____ So, yeah, _____ it's a war. _

Gmaj⁹

A(add4)



_____ It's the god - damn fight of my life, _____ and you start -

D

Gmaj⁹

A(add4)



- ed it. _____ You start - ed it. _____ Oh, _____

Bm⁷

D/C#



D(add4)

Em⁷

oh, I can't stop you put - ting roots _____ in my dream - land. _

Bm⁷ D/C# D

My house — of stone, — your i - vy grows, — and now I'm cov - ered

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams for Bm⁷, D/C#, and D are shown above the staff.

D Bm⁷ A^{sus} Bm⁷

in you, _____
(Vocal ad lib. on repeats)

This system contains the third and fourth lines of music. The top line is the vocal melody. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams for D, Bm⁷, A^{sus}, and Bm⁷ are shown above the staff.

1. D Bm⁷ A^{sus}

in you. _____

This system contains the fifth and sixth lines of music. The top line is the vocal melody. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams for 1. D, Bm⁷, and A^{sus} are shown above the staff.

3. D Bm⁷ A^{sus} D⁵

This system contains the seventh and eighth lines of music. The top line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams for 3. D, Bm⁷, A^{sus}, and D⁵ are shown above the staff.