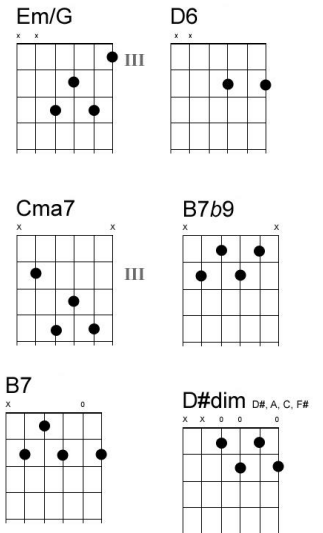


Fifty Ways to Leave Your Lover

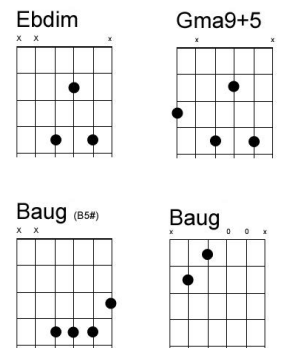
by Paul Simon
(1975)

Em/G *D6* *Cma7* *B7b9(1/2)* *B7(1/2)*
 "The problem is **all** inside your **head**," she said to **me**,
Em *D#dim7* *Ebdim* *Baug7(1/2)* *B7(1/2)*
 "the answer is **easy** if you **take** it logic'lly.
Em *D6* *Cma7* *B7b9(1/2)* *B7(1/2)*
 I'm here to **help** you in your **struggling** to be **free**, there **must** be
Em Am7 *Em Em*
 fifty **ways** to leave your **lover**."

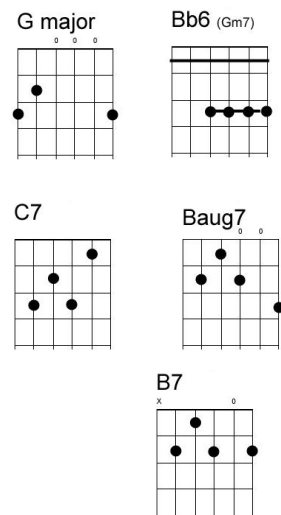


She said, "It's really not my **habit** to **intrude**, further
more I hope my **meaning** won't be **lost** or **misconstrued**. But
 I'll repeat myself at the risk of being **crude**, there **must** be
Em Am7 *Em Em Em Am7* *Em Em*
 fifty **ways** to leave your **lover**. Fifty **ways** to leave your **lover**." "You must slip out the

G *G* *Bb6* *Bb6*
 back, Jack, make a new plan, Stan, you don't need to be
C7 *C7* *G* *G*
 coy, Roy, just get yourself free. We'll hop on the
G *G* *Bb6* *Bb6*
 bus, Gus, you don't need to discuss much, just drop off the
C7 *C7* *G* *G*
 key, Lee, and get yourself free.



She said, "It **grieves** me so to **see** you in such **pain**, I **wish** there was
somethin' I could do to **make** you smile **again**."
 I said "I **appreciate** that, and **would** you please **explain** about the
 fifty ways?"



She said, "Why **don't** we both just **sleep** on it **tonight**, and I'm
sure in the **morning** you'll **begin** to see the **light**." And then she
kissed me and I **realized** she **probably** was **right**, there **must** be
 fifty **ways** to leave your **lover**. Fifty **ways** to leave your **lover**."