



Taylor Swift
FEARLESS

FEARLESS

Words and Music by TAYLOR SWIFT,
LIZ ROSE and HILLARY LINDSEY

Moderately

Chord diagrams: F, C5 (3fr), Gm7. Dynamics: *mf*. The system shows the first three measures of the piece in 4/4 time, featuring a piano introduction with a treble and bass clef.

Chord diagrams: B \flat sus2, F, C5 (3fr). The system shows measures 4-6, continuing the piano introduction.

Chord diagrams: Gm7, B \flat sus2, F. Lyrics: There's some- thin' 'bout the way. The system shows measures 7-9, with the vocal line starting in measure 8.

Chord diagrams: C5 (3fr), Gm7, B \flat sus2. Lyrics: the street looks when it's just rained. There's a glow off the pave - ment. You walk me to the. The system shows measures 10-12, with the vocal line continuing.

F C5 Gm7

car and you know I wan - na ask you to dance_ right there ___ in the mid - dle of the

Bb7sus2 F C5

park - in' lot. Yeah.

Gm7 Bb7sus2 F

We're driv - in' down the road.

C5 Gm7 Bb7sus2

I won - der if you know ___ I'm try - in' so hard not to get caught up now. ___

F C Gm7

But you're just so cool, run your hands through your hair, absent-mindedly

Bb C F C

mak-in' me want you. And I don't know how it gets better than

Gm7 Bbsus2 C F

this. You take my hand and drag me head first, fear-less. And I don't know why,

C Gm7 Bbsus2 C To Coda

but with you I'll dance in a storm in my best dress, fear-less.

F C Gm7

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a 7-measure rest, followed by a melody. The piano accompaniment provides a steady bass line. Chord diagrams for F, C, and Gm7 are shown above the staff.

B \flat sus2 C F C

So, ba - by, drive slow till we run out of road

Second system of musical notation. The vocal line begins with a 7-measure rest, then continues with the lyrics "So, ba - by, drive slow till we run out of road". The piano accompaniment continues with a similar bass line. Chord diagrams for B \flat sus2, C, F, and C are shown above the staff.

Gm7 B \flat sus2 C F

in this one horse town. I wan - na stay right here in this pas - sen - ger seat.

Third system of musical notation. The vocal line continues with the lyrics "in this one horse town. I wan - na stay right here in this pas - sen - ger seat.". The piano accompaniment features some chordal textures in the right hand. Chord diagrams for Gm7, B \flat sus2, C, and F are shown above the staff.

C Gm7 B \flat sus2 C D.S. al Cod. N.C. N.C.

You put your eyes on me in this mo - ment. Now cap - ture it, re - mem - ber it.

Fourth system of musical notation. The vocal line concludes with the lyrics "You put your eyes on me in this mo - ment. Now cap - ture it, re - mem - ber it.". The piano accompaniment ends with a final chord. Chord diagrams for C, Gm7, B \flat sus2, and C are shown above the staff. The instruction "D.S. al Cod. N.C. N.C." is written at the end of the system.

CODA

C5

Gm7

Bbsus2

F

C

Dm

Eb

F

Well, you stood — there with me — in the door - way, my hands —

Gm7 F/A Bb C

shake, I'm not usual - ly this way, but

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor with lyrics 'shake, I'm not usual - ly this way, but'. Above the staff are four guitar chord diagrams: Gm7, F/A, Bb, and C. The bottom two staves show a piano accompaniment with chords and a bass line.

Eb F

you pull me in and I'm a lit - tle more brave. It's a first -

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics 'you pull me in and I'm a lit - tle more brave. It's a first -'. Above the staff are two guitar chord diagrams: Eb (marked with '3fr') and F. The bottom two staves show a piano accompaniment.

Gm7 F/A Bb sus2 Csus

— kiss, it's flaw - less, real-ly some - thin'. It's fear - less.

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with lyrics '— kiss, it's flaw - less, real-ly some - thin'. It's fear - less.'. Above the staff are four guitar chord diagrams: Gm7, F/A, Bb sus2, and Csus (marked with '3fr'). The bottom two staves show a piano accompaniment.

F C5 Gm7

Detailed description: This system contains the final two lines of music. The top line is a vocal melody. Above the staff are three guitar chord diagrams: F, C5 (marked with '3fr'), and Gm7. The bottom two staves show a piano accompaniment.

F C

And I don't know how it gets bet - ter than this. -

Gm7 Bb7sus2 C F

— You take my hand and drag me head first, fear - less. And I don't know why,

C Gm7 Bb7sus2 C

but with _ you I'd dance _ in a storm in my best dress, fear - less.

F C Gm7 F/A Bb7sus2

rit.

FIFTEEN

Words and Music by
TAYLOR SWIFT

Moderately

Gsus2



Csus2



Em



Csus2



Gsus2



Csus2



You take a deep breath and you walk through the doors. It's the morn -

Em7



Csus2



in' of your ver - y first day. You say

Gsus2 Csus2 Em7

hi to your friends you ain't seen in a while, — try and stay out of ev - 'ry - bod - y's way

Detailed description: This system contains the first three measures of the song. The treble clef staff has a key signature of one sharp (F#) and a common time signature. The lyrics are written below the treble staff. Above the treble staff, guitar chord diagrams for Gsus2, Csus2, and Em7 are provided. The bass clef staff shows the bass line accompaniment.

Csus2 G

It's your fresh - man year and you're

Detailed description: This system contains the fourth and fifth measures. The treble clef staff continues the melody. The lyrics are written below the treble staff. Above the treble staff, guitar chord diagrams for Csus2 and G are provided. The bass clef staff continues the bass line.

Csus2 Em7

gon - na be — here — for the next — four years in this

Detailed description: This system contains the sixth and seventh measures. The treble clef staff continues the melody. The lyrics are written below the treble staff. Above the treble staff, guitar chord diagrams for Csus2 and Em7 are provided. The bass clef staff continues the bass line.

Csus2 G

town. Hop - in' one of those sen - ior boys — will

Detailed description: This system contains the eighth and ninth measures. The treble clef staff continues the melody. The lyrics are written below the treble staff. Above the treble staff, guitar chord diagrams for Csus2 and G are provided. The bass clef staff continues the bass line.

Csus2

Em7



wink at you and say, "You know, I have - n't seen you a - round

Csus2

G



be - fore." 'Cause when you're fif - teen

Em7

D



and some - bod - y tells you they love you, you're gon - na be - lieve -

C

G

D/F#



them. { And when you're fif - teen, feel - in' like there's noth -
 And when you're fif - teen, and your first kiss makes -

in' to fig - ure out. well, count to ten, — take it in. —
 your — head — spin 'round, but, in your life — you'll do things —

D G D/F# To Coda

— This is life — be - fore you know who you're gon - na be. —
 — great - er than — dat - in' the boy on the foot - ball team, —

C D Gsus2

Fif - teen.

Csus2 Em7 Csus2

G C

You sit in class — next to a red — head named A — bi — gail and soon

Em7 C

e — nough you're best — friends,

G C

laugh — in' at — the oth — er girls who think they're so — cool. — We'll be out

Em7 Csus2

of here as soon as we can. And

G C

then you're on — your ver - y first date — and he's got — a car —

Em7 Csus2 G

— and you're feel - in' like fly - in'. — And your ma - ma's wait - in' up — and you're

Csus2 Em7

think - in' he's — the one — and you're danc - in' 'round your room — when the night —

C D/C C

— ends, when the night — ends. 'Cause when you're

D.S. al Coda

CODA



but I did - n't know it at fif - teen.



When all you want - ed was to be want - ed, wish you could go back - an



tell your - self what you know now. —

G Em7

fif - teen and some - bod - y tells you they love —

D C

— you, you're gon - na be - lieve — them. And when you're

N.C. G D/F# Em7

fif - teen, don't — for - get — to look — be - fore — you fall. —

Csus2 Em7

I've found time — can heal most —

D **G**

an - y - thing — and you just might find who you're sup - posed to be.

C **Em7** **D/F#** **C** **Csus2**

I did - n't know who I was s'posed to be

D **G** **Csus2**

at fif - teen.

Em7 **C**

La la la la la la la la la la,

G C

la la la la la la la la la la.

Em7 C

La la la la la your ver - y first.

G C

day. Take a deep breath, girl.

Em7 C Csus2

Take a deep breath as you walk through the doors.

Bm Gadd2

there on a bal - co - ny in sum - mer air.

This system contains the first two lines of music. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a block-chord pattern in the left hand.

Dadd2

See the lights, — see the par - ty, the ball — gowns.
I sneak out — to the gar - den to see — you.

This system contains the third and fourth lines of music. The vocal line has a repeat sign at the beginning. The notes are: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same rhythmic pattern as the first system.

Gadd2

See you make — your way through the crowd — and say hel -
We keep quiet — 'cause we're dead if they knew. So, close your

This system contains the fifth and sixth lines of music. The vocal line notes are: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same rhythmic pattern.

Bm A

lo. Lit - tle did I — know
eyes, es - cape this town for a lit - tle while.

This system contains the seventh and eighth lines of music. The vocal line notes are: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same rhythmic pattern.

Gadd2

that you were Ro - me - o. You were
'Cause you were Ro - me - o, I was the

A

Bm

throw - ing peb - bles, and my dad - dy said, "Stay a - way from
Scar - let let - ter, and my dad - dy said, "Stay a - way from

D

G

Ju - li - et." — But you were ev - 'ry - thing to me. I was }
Ju - l - et." — And I was cry - in' on the stair - case,

A

Bm

G

A

beg - gin' you, "Please - don't go." — And I — said,

D A

"Ro - me - o, take me some-where we can be a - lone. I'll be wait - ing.

This system contains the first two measures of the song. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The first measure is marked with a forte 'f' dynamic. The lyrics are: "Ro - me - o, take me some-where we can be a - lone. I'll be wait - ing."

Bm

All there's left to do is run. You'll be the prince and I'll be the prin - cess.

This system contains the next two measures. The piano accompaniment continues with a consistent rhythmic pattern. The lyrics are: "All there's left to do is run. You'll be the prince and I'll be the prin - cess."

1. G A Dadd2

It's a love sto - ry. — Ba - by, just say — yes?"

This system contains the first ending of the song. It starts with a first ending bracket labeled '1.'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics are: "It's a love sto - ry. — Ba - by, just say — yes?"

2. A D

So. Ba - by, just say — yes?" Ro - me - o, save me. They're try'n'to tell me how to feel.

This system contains the second ending of the song, marked with a first ending bracket labeled '2.'. The piano accompaniment continues. The lyrics are: "So. Ba - by, just say — yes?" Ro - me - o, save me. They're try'n'to tell me how to feel."

A Bm

This love is dif - fi - cult, but it's real. Don't be a - fraid. We'll

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. The lyrics are: "This love is dif - fi - cult, but it's real. Don't be a - fraid. We'll". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

G A

make it out of this mess. It's a love sto - ry. Ba - by, just say yes.

The second system continues the vocal line with lyrics: "make it out of this mess. It's a love sto - ry. Ba - by, just say yes.". The piano accompaniment continues with similar chordal textures.

D A

The third system is primarily piano accompaniment. It features a right hand with a melodic line and a left hand with a steady bass line. The key signature remains two sharps.

Bm7

The fourth system continues the piano accompaniment with a Bm7 chord indicated above the staff. The right hand has a melodic line, and the left hand has a bass line.

G A Bm

I got tired of wait - ing, —

mf

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest in the first measure, followed by a half note G4 in the second measure. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *mf* is placed at the end of the system.

G D A

won - der - in' if you were ev - er com - ing a - round. — My faith in you was

Detailed description: This system contains the next three measures. The vocal line continues with quarter notes G4, A4, B4, and C5. The piano accompaniment provides harmonic support with chords and moving lines. The system concludes with a whole rest in the vocal line.

Bm7 G D

fad - ing — when I met you on the out - skirts of

Detailed description: This system contains the next three measures. The vocal line begins with a quarter rest, followed by quarter notes G4, A4, and B4. The piano accompaniment includes a triplet of eighth notes in the right hand. The system ends with a whole rest in the vocal line.

A D

town. And I said, "Ro - me - o, save — me. I've been feel - in' so a - lone.

Detailed description: This system contains the final four measures. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with eighth-note patterns. The system ends with a whole rest in the vocal line.

A Bm7

I keep wait - ing for you, but you nev - er come. Is this in my head? I don't

This system contains the first three measures of the song. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The first measure is marked with a chord symbol 'A'. The second measure is marked with 'Bm7'. The lyrics are: 'I keep wait - ing for you, but you nev - er come. Is this in my head? I don't'.

G2 Asus N.C.

know what to think?' He knelt to the ground and pulled out a ring and said,

This system contains the next three measures. The vocal line continues. The piano accompaniment features a change in texture. The first measure is marked with 'G2', the second with 'Asus', and the third with 'N.C.' (No Chords). The lyrics are: 'know what to think?' He knelt to the ground and pulled out a ring and said,'.

E

“Mar - ry me. Ju - li - et, you nev - er have to be a - lone.

This system contains the next three measures. The piano accompaniment is marked with a forte dynamic 'f'. The lyrics are: '“Mar - ry me. Ju - li - et, you nev - er have to be a - lone.'.

B C#m7

I love you — and that's all I real - ly know. I talked to your dad. Go

This system contains the final three measures of the page. The piano accompaniment features a change in texture. The first measure is marked with a chord symbol 'B', and the second with 'C#m7'. The lyrics are: 'I love you — and that's all I real - ly know. I talked to your dad. Go'.

A B

pick out a white dress. It's a love sto - ry. — Ba - by, just say —

Detailed description: This system contains the first three measures of the song. The vocal line starts with a quarter note on G4, followed by eighth notes on A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols 'A' and 'B' are placed above the vocal line.

E B

yes?" — Oh, oh, oh, —

Detailed description: This system contains measures 4-6. The vocal line has a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment continues with eighth-note patterns. Chord symbols 'E' and 'B' are placed above the vocal line.

C#m7

oh, oh, oh, — oh. 'Cause

Detailed description: This system contains measures 7-9. The vocal line has quarter notes on G4, A4, B4, and C5. The piano accompaniment features a consistent eighth-note bass line. A chord symbol 'C#m7' is placed above the vocal line.

A E

we were both young when I first saw — you. —

Detailed description: This system contains the final three measures of the page. The vocal line has quarter notes on G4, A4, B4, and C5. The piano accompaniment concludes with a final chord in the right hand. Chord symbols 'A' and 'E' are placed above the vocal line.

HEY STEPHEN

Words and Music by
TAYLOR SWIFT

Moderately

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately'. The score includes guitar chord diagrams for G, Csus2, and G, and piano dynamics such as *mf*, *Mm.*, and *mm.*. The lyrics 'Hey, Steph-en, I know Hey, Steph-en, I've been' are written under the vocal line in the third system.

System 1: The vocal line begins with a G chord diagram. The piano accompaniment starts with a *mf* dynamic. The first measure of the piano part has a *Mm.* dynamic marking.

System 2: The vocal line continues with Csus2 and G chord diagrams. The piano accompaniment has a *Mm.* dynamic marking.

System 3: The vocal line concludes with G and Csus2 chord diagrams. The piano accompaniment has a *mm.* dynamic marking. The lyrics are: Hey, Steph-en, I know Hey, Steph-en, I've been.

* Recorded a half step lower.

Csus2  3fr

G 

Csus2  3fr

looks can be de - ceiv - in', but I know I saw a light in you.
 hold - in' back this feel - in', so I've got somethings to say to you.



G 

Csus2  3fr

G 

And as we walked we were talk - in', I did - n't say half the things I want - ed to.
 I seen it all, so I thought, but I nev - er seen no - bod - y shine the way you do.



Csus2  3fr

G 

Csus2  3fr

Of all the girls toss - in' rocks at your win - dow,
 The way you walk, way you talk, way you say my name,



G 

Csus2  3fr

G 

I'll be the one wait - in' there e - ven when it's cold. Hey, Steph - en, boy, you
 it's beau - ti - ful, won - der - ful, don't you ev - er change. Hey, Steph - en, why are



ght have me be - liev - in' I don't al - ways have to be a - lone.
so - ple al - ways leav - in'? I think you and I should stay the same.

'Cause I can't help it if you look like an an - gel. Can't help it if I wan - na

s you in the rain. So, come feel this mag - ic I've been feel - in' since I met you. Can't

p it if there's no one - else. Mm, I can't help my - self,

Csus2



G



Em7



D



Csus2



To Coda

D



N.C.

G Csus2 G

mm, mm. Mm.

1 2

Csus2 Csus2 Em7

They're dim-min' the street

G/D G C

lights, you're per-fect for me. Why aren't you here to - night?

Em7 G/D G

I'm wait-in' a - lone now, so come on and come out and pull me

near. Shine. shine. shine.

Chord diagrams: C, D, G5

Hey, Steph-en, I could give you fif - ty rea - sons why I _____ should be the one you choose.

Chord diagrams: G, Csus2

All those oth - er girls, _____ well, they're beau - ti - ful, but

Chord diagrams: Csus2, G

would they write a song for you?

D.S. al Coda

Chord diagrams: G, Csus2

CODA

Csus2

D

Mm, I can't help my - self

G

Csus2

G

if you look like an an - gel. Can't help it if I wan - na

Csus2

Em7

kiss you in the rain. So, come feel this mag - ic I've been

D

G

feel - in' since I met you. Can't help it if there's no one - else.

Csus2

NC

Mm. I can't help my - self. mm. mm.

Csus2

G

Csus2

my - self.

G

Csus2

G

Mm.

mm.

1

2

Csus2

Csus2

mm. mm.

WHITE HORSE

Words and Music by TAYLOR SWIFT
and LIZ ROSE

Moderately

C5
Fsus2
Am7

mp

Fsus2
C5
Fsus2/A

Am7
Fsus2
C5

Say you're sor - ry, that face -

Fsus2
Am7
Fsus2

— of an an - gel comes out — just when you need it to

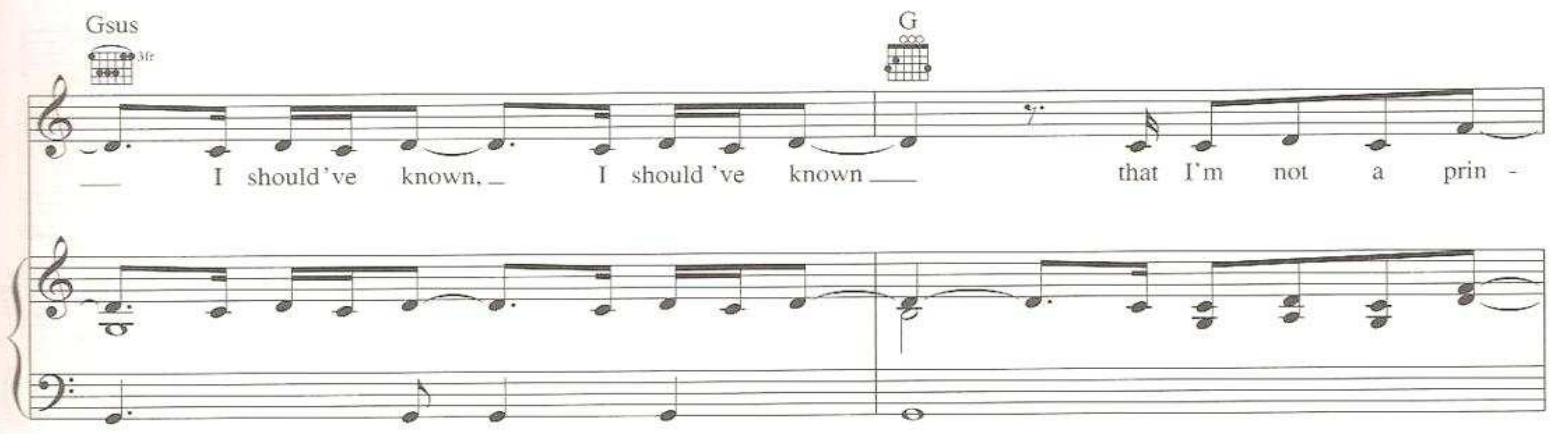
as I paced back and forth — all this time — 'cause I honestly be-lieved in



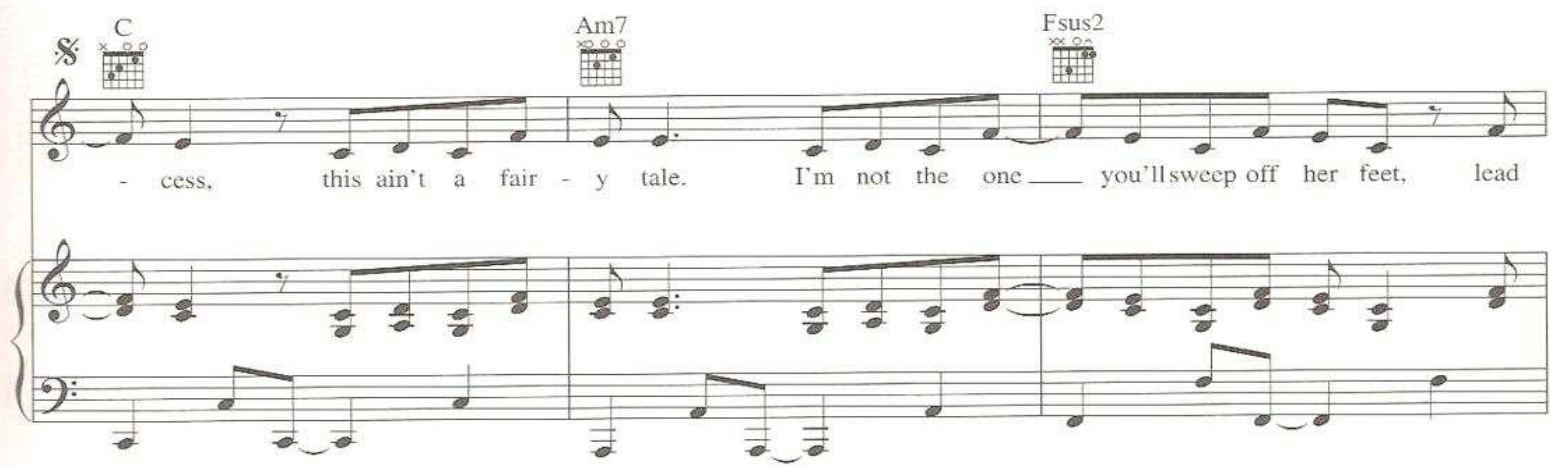
you. Hold - ing on, the days — drag on. Stu-pid girl,



I should've known, — I should've known — that I'm not a prin -



- cess, this ain't a fair - y tale. I'm not the one — you'll sweep off her feet, lead



Gsus



C



her up the stair - well. This ain't hol - ly - wood, _ this is a small

Musical notation for the first system, including treble and bass staves.

Am7



Fsus2



G



town. I was a dream - er be - fore you went and let me down. _ Now it's too

Musical notation for the second system, including treble and bass staves.

Am7



G/B



F



To Coda

late for you and your white horse to come a - round.

Musical notation for the third system, including treble and bass staves.

C5



May-be I was na - ive,

Musical notation for the fourth system, including treble and bass staves.

Fsus2



— got lost in your eyes and nev - er real - ly had a chance.

C



My mis - take, — I did - n't know to be in love — you had to

Am7



fight to have the up - per hand. I had so man - y dreams a - bout you —

Fsus2



D.S. al Coda

— and me; — hap - py end - ings, now — I know — that I'm not a prin -

CODA

C

Am

F

Gsus

Am7

G/B

And there you are on your

F

C

G/B

F

knees, beg - gin' for for-give- ness, beg - gin' for me,

C

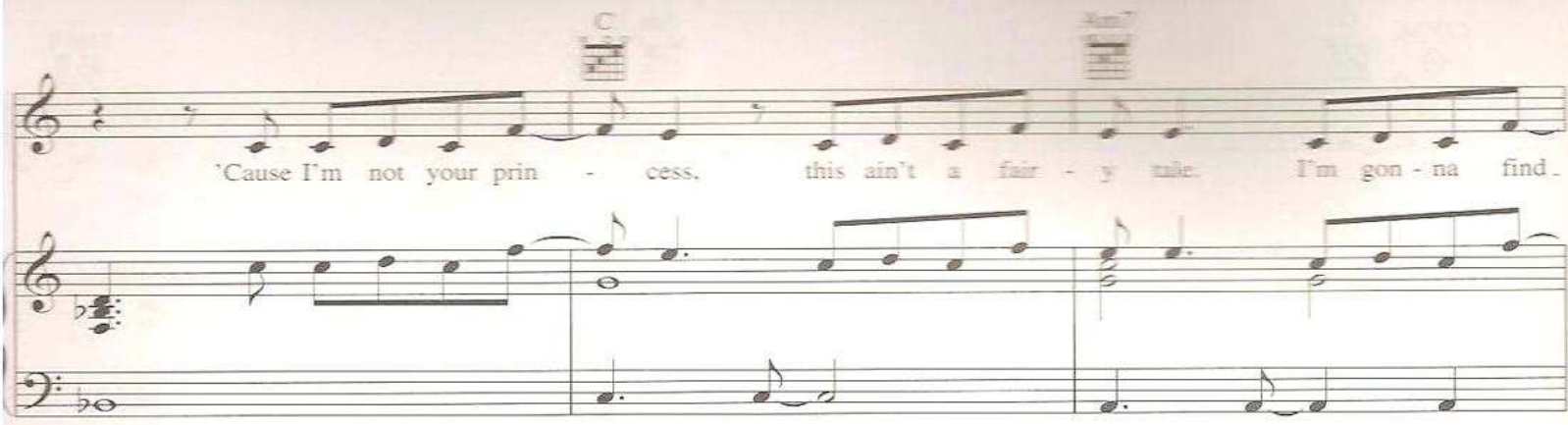
G/B

F

Bb

just like I al - ways want - ed, but I'm so sor - ry.

'Cause I'm not your prin - cess, this ain't a fair - y tale. I'm gon - na find.




some - one some - day who might ac - tu - 'ly treat me well. This is a



big world, that was a small town there in my rear view mir - ror dis - ap - pear -



in' now. And it's too late for you and your white horse, now it's too





late for you and your white horse to catch me



now. Oh,



try and catch me now. oh.



It's too late to catch me now.

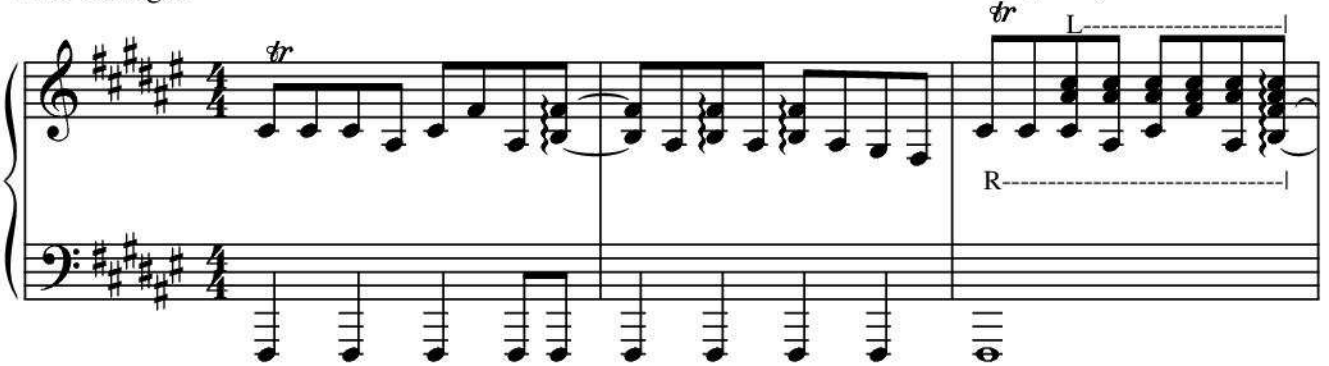
rit.

You Belong With Me, by Taylor Swift

With Strength

Arranged by Care-free Ellis

Piano



The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It begins with a trill (tr) on the G#5 note, followed by a series of eighth notes: G#5, A6, B7, C#8, D9, E10, F#11, G#12, A13, B14, C#15, D16, E17, F#18, G#19, A20, B21, C#22, D23, E24, F#25, G#26, A27, B28, C#29, D30, E31, F#32, G#33, A34, B35, C#36, D37, E38, F#39, G#40, A41, B42, C#43, D44, E45, F#46, G#47, A48, B49, C#50, D51, E52, F#53, G#54, A55, B56, C#57, D58, E59, F#60, G#61, A62, B63, C#64, D65, E66, F#67, G#68, A69, B70, C#71, D72, E73, F#74, G#75, A76, B77, C#78, D79, E80, F#81, G#82, A83, B84, C#85, D86, E87, F#88, G#89, A90, B91, C#92, D93, E94, F#95, G#96, A97, B98, C#99, D100, E101, F#102, G#103, A104, B105, C#106, D107, E108, F#109, G#110, A111, B112, C#113, D114, E115, F#116, G#117, A118, B119, C#120, D121, E122, F#123, G#124, A125, B126, C#127, D128, E129, F#130, G#131, A132, B133, C#134, D135, E136, F#137, G#138, A139, B140, C#141, D142, E143, F#144, G#145, A146, B147, C#148, D149, E150, F#151, G#152, A153, B154, C#155, D156, E157, F#158, G#159, A160, B161, C#162, D163, E164, F#165, G#166, A167, B168, C#169, D170, E171, F#172, G#173, A174, B175, C#176, D177, E178, F#179, G#180, A181, B182, C#183, D184, E185, F#186, G#187, A188, B189, C#190, D191, E192, F#193, G#194, A195, B196, C#197, D198, E199, F#200, G#201, A202, B203, C#204, D205, E206, F#207, G#208, A209, B210, C#211, D212, E213, F#214, G#215, A216, B217, C#218, D219, E220, F#221, G#222, A223, B224, C#225, D226, E227, F#228, G#229, A230, B231, C#232, D233, E234, F#235, G#236, A237, B238, C#239, D240, E241, F#242, G#243, A244, B245, C#246, D247, E248, F#249, G#250, A251, B252, C#253, D254, E255, F#256, G#257, A258, B259, C#260, D261, E262, F#263, G#264, A265, B266, C#267, D268, E269, F#270, G#271, A272, B273, C#274, D275, E276, F#277, G#278, A279, B280, C#281, D282, E283, F#284, G#285, A286, B287, C#288, D289, E290, F#291, G#292, A293, B294, C#295, D296, E297, F#298, G#299, A300, B301, C#302, D303, E304, F#305, G#306, A307, B308, C#309, D310, E311, F#312, G#313, A314, B315, C#316, D317, E318, F#319, G#320, A321, B322, C#323, D324, E325, F#326, G#327, A328, B329, C#330, D331, E332, F#333, G#334, A335, B336, C#337, D338, E339, F#340, G#341, A342, B343, C#344, D345, E346, F#347, G#348, A349, B350, C#351, D352, E353, F#354, G#355, A356, B357, C#358, D359, E360, F#361, G#362, A363, B364, C#365, D366, E367, F#368, G#369, A370, B371, C#372, D373, E374, F#375, G#376, A377, B378, C#379, D380, E381, F#382, G#383, A384, B385, C#386, D387, E388, F#389, G#390, A391, B392, C#393, D394, E395, F#396, G#397, A398, B399, C#400, D401, E402, F#403, G#404, A405, B406, C#407, D408, E409, F#410, G#411, A412, B413, C#414, D415, E416, F#417, G#418, A419, B420, C#421, D422, E423, F#424, G#425, A426, B427, C#428, D429, E430, F#431, G#432, A433, B434, C#435, D436, E437, F#438, G#439, A440, B441, C#442, D443, E444, F#445, G#446, A447, B448, C#449, D450, E451, F#452, G#453, A454, B455, C#456, D457, E458, F#459, G#460, A461, B462, C#463, D464, E465, F#466, G#467, A468, B469, C#470, D471, E472, 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G#628, A629, B630, C#631, D632, E633, F#634, G#635, A636, B637, C#638, D639, E640, F#641, G#642, A643, B644, C#645, D646, E647, F#648, G#649, A650, B651, C#652, D653, E654, F#655, G#656, A657, B658, C#659, D660, E661, F#662, G#663, A664, B665, C#666, D667, E668, F#669, G#670, A671, B672, C#673, D674, E675, F#676, G#677, A678, B679, C#680, D681, E682, F#683, G#684, A685, B686, C#687, D688, E689, F#690, G#691, A692, B693, C#694, D695, E696, F#697, G#698, A699, B700, C#701, D702, E703, F#704, G#705, A706, B707, C#708, D709, E710, F#711, G#712, A713, B714, C#715, D716, E717, F#718, G#719, A720, B721, C#722, D723, E724, F#725, G#726, A727, B728, C#729, D730, E731, F#732, G#733, A734, B735, C#736, D737, E738, F#739, G#740, A741, B742, C#743, D744, E745, F#746, G#747, A748, B749, C#750, D751, E752, F#753, G#754, A755, B756, C#757, D758, E759, F#760, G#761, A762, B763, C#764, D765, E766, F#767, G#768, A769, B770, C#771, D772, E773, F#774, G#775, A776, B777, C#778, D779, E780, F#781, G#782, 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B938, C#939, D940, E941, F#942, G#943, A944, B945, C#946, D947, E948, F#949, G#950, A951, B952, C#953, D954, E955, F#956, G#957, A958, B959, C#960, D961, E962, F#963, G#964, A965, B966, C#967, D968, E969, F#970, G#971, A972, B973, C#974, D975, E976, F#977, G#978, A979, B980, C#981, D982, E983, F#984, G#985, A986, B987, C#988, D989, E990, F#991, G#992, A993, B994, C#995, D996, E997, F#998, G#999, A1000, B1001, C#1002, D1003, E1004, F#1005, G#1006, A1007, B1008, C#1009, D1010, E1011, F#1012, G#1013, A1014, B1015, C#1016, D1017, E1018, F#1019, G#1020, A1021, B1022, C#1023, D1024, E1025, F#1026, G#1027, A1028, B1029, C#1030, D1031, E1032, F#1033, G#1034, A1035, B1036, C#1037, D1038, E1039, F#1040, G#1041, A1042, B1043, C#1044, D1045, E1046, F#1047, G#1048, A1049, B1050, C#1051, D1052, E1053, F#1054, G#1055, A1056, B1057, C#1058, D1059, E1060, F#1061, G#1062, A1063, B1064, C#1065, D1066, E1067, F#1068, G#1069, A1070, B1071, C#1072, D1073, E1074, F#1075, G#1076, A1077, B1078, C#1079, D1080, 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A1483, B1484, C#1485, D1486, E1487, F#1488, G#1489, A1490, B1491, C#1492, D1493, E1494, F#1495, G#1496, A1497, B1498, C#1499, D1500, E1501, F#1502, G#1503, A1504, B1505, C#1506, D1507, E1508, F#1509, G#1510, A1511, B1512, C#1513, D1514, E1515, F#1516, G#1517, A1518, B1519, C#1520, D1521, E1522, F#1523, G#1524, A1525, B1526, C#1527, D1528, E1529, F#1530, G#1531, A1532, B1533, C#1534, D1535, E1536, F#1537, G#1538, A1539, B1540, C#1541, D1542, E1543, F#1544, G#1545, A1546, B1547, C#1548, D1549, E1550, F#1551, G#1552, A1553, B1554, C#1555, D1556, E1557, F#1558, G#1559, A1560, B1561, C#1562, D1563, E1564, F#1565, G#1566, A1567, B1568, C#1569, D1570, E1571, F#1572, G#1573, A1574, B1575, C#1576, D1577, E1578, F#1579, G#1580, A1581, B1582, C#1583, D1584, E1585, F#1586, G#1587, A1588, B1589, C#1590, D1591, E1592, F#1593, G#1594, A1595, B1596, C#1597, D1598, E1599, F#1600, G#1601, A1602, B1603, C#1604, D1605, E1606, F#1607, G#1608, A1609, B1610, C#1611, D1612, E1613, F#1614, G#1615, A1616, B1617, C#1618, D1619, E1620, F#1621, G#1622, A1623, B1624, C#1625, D1626, E1627, F#1628, G#1629, A1630, B1631, C#1632, D1633, E1634, F#1635, G#1636, A1637, B1638, C#1639, D1640, E1641, F#1642, G#1643, A1644, B1645, C#1646, D1647, E1648, F#1649, G#1650, A1651, B1652, C#1653, D1654, E1655, F#1656, G#1657, A1658, B1659, C#1660, D1661, E1662, F#1663, G#1664, A1665, B1666, C#1667, D1668, E1669, F#1670, G#1671, A1672, B1673, C#1674, D1675, E1676, F#1677, G#1678, A1679, B1680, C#1681, D1682, E1683, F#1684, G#1685, A1686, B1687, C#1688, D1689, E1690, F#1691, G#1692, A1693, B1694, C#1695, D1696, E1697, F#1698, G#1699, A1700, B1701, C#1702, D1703, E1704, F#1705, G#1706, A1707, B1708, C#1709, D1710, E1711, F#1712, G#1713, A1714, B1715, C#1716, D1717, E1718, F#1719, G#1720, A1721, B1722, C#1723, D1724, E1725, F#1726, G#1727, A1728, B1729, C#1730, D1731, E1732, F#1733, G#1734, A1735, B1736, C#1737, D1738, E1739, F#1740, G#1741, A1742, B1743, C#1744, D1745, E1746, F#1747, G#1748, A1749, B1750, C#1751, D1752, E1753, F#1754, G#1755, A1756, B1757, C#1758, D1759, E1760, F#1761, G#1762, A1763, B1764, C#1765, D1766, E1767, F#1768, G#1769, A1770, B1771, C#1772, D1773, E1774, F#1775, G#1776, A1777, B1778, C#1779, D1780, E1781, F#1782, G#1783, A1784, B1785, C#1786, D1787, E1788, F#1789, G#1790, A1791, B1792, C#1793, D1794, E1795, F#1796, G#1797, A1798, B1799, C#1800, D1801, E1802, F#1803, G#1804, A1805, B1806, C#1807, D1808, E1809, F#1810, G#1811, A1812, B1813, C#1814, D1815, E1816, F#1817, G#1818, A1819, B1820, C#1821, D1822, E1823, F#1824, G#1825, A1826, B1827, C#1828, D1829, E1830, F#1831, G#1832, A1833, B1834, C#1835, D1836, E1837, F#1838, G#1839, A1840, B1841, C#1842, D1843, E1844, F#1845, G#1846, A1847, B1848, C#1849, D1850, E1851, F#1852, G#1853, A1854, B1855, C#1856, D1857, E1858, F#1859, G#1860, A1861, B1862, C#1863, D1864, E1865, F#1866, G#1867, A1868, B1869, C#1870, D1871, E1872, F#1873, G#1874, A1875, B1876, C#1877, D1878, E1879, F#1880, G#1881, A1882, B1883, C#1884, D1885, E1886, F#1887, G#1888, A1889, B1890, C#1891, D1892, E1893, F#1894, G#1895, A1896, B1897, C#1898, D1899, E1900, F#1901, G#1902, A1903, B1904, C#1905, D1906, E1907, F#1908, G#1909, A1910, B1911, C#1912, D1913, E1914, F#1915, G#1916, A1917, B1918, C#1919, D1920, E1921, F#1922, G#1923, A1924, B1925, C#1926, D1927, E1928, F#1929, G#1930, A1931, B1932, C#1933, D1934, E1935, F#1936, G#1937, A1938, B1939, C#1940, D1941, E1942, F#1943, G#1944, A1945, B1946, C#1947, D1948, E1949, F#1950, G#1951, A1952, B1953, C#1954, D1955, E1956, F#1957, G#1958, A1959, B1960, C#1961, D1962, E1963, F#1964, G#1965, A1966, B1967, C#1968, D1969, E1970, F#1971, G#1972, A1973, B1974, C#1975, D1976, E1977, F#1978, G#1979, A1980, B1981, C#1982, D1983, E1984, F#1985, G#1986, A1987, B1988, C#1989, D1990, E1991, F#1992, G#1993, A1994, B1995, C#1996, D1997, E1998, F#1999, G#2000, A2001, B2002, C#2003, D2004, E2005, F#2006, G#2007, A2008, B2009, C#2010, D2011, E2012, F#2013, G#2014, A2015, B2016, C#2017, D2018, E2019, F#2020, G#2021, A2022, B2023, C#2024, D2025, E2026, F#2027, G#2028, A2029, B2030, C#2031, D2032, E2033, F#2034, G#2035, A2036, B2037, C#2038, D2039, E2040, F#2041, G#2042, A2043, B2044, C#2045, D2046, E2047, F#2048, G#2049, A2050, B2051, C#2052, D2053, E2054, F#2055, G#2056, A2057, B2058, C#2059, D2060, E2061, F#2062, G

— and she'll ne ver know you're sto ry like I do.

She wears short skirts, I wear T-shirts. She's cheer captain, and I'm on the blea chers

drea ming bout the day when you wake up and find that what you're

loo king for has been here — the whole time if you could see that I'm the one

— who un der stands you, been here all a long — so why can't you

see ee ee you be lo-ng with me ee ee you be long with me.

Walk ing the streets with you

— and your worn out jeans I can't help think ing this is how it ought to be

— laugh ing on a park bench think ing to my self — hey is n't this

ee ee ea sy yy, and you've got a smile that could light up this whole town

— I have n't seen it in a while since she brought you down

you say your fine I know you bet ter than that Hey what you do ing with a

gi rl like that? She wears high heels, I wear snea kers, she's cheer cap tain and

I'm on the blea chers dream ing bout the day when you wake up and find that what you're

look ing for has been here the whole time if you could see that I'm the one

— who un der stands you been here all a long — so why can't you

see ee ee — you be lo ng with me ee ee — ee —

Stan ding by and wait — ing at your back door all this time how could

— you not know ba by yy yy — you be lo ng with

me ee ee — you be long with me

oh I re mem ber you dri ving to my house in.the

mid dle of the night I'm.the one who makes you laugh when you

know you're bout to cry. I know your fav' rite songs and you

tell me bout your dreams think I know where you be long think I

know it's here with me ee. Can't you see that I'm the one

— who un der stands you, been here all a long — so why can't you see ee ee

— you be lo ng with me ee ee ee Stan ding by and wait

— ing at your back door, all this time how could — you not know ba

by yy yy you be lo ng with me ee ee.

you be long with me You be long with

me ee. Have you ever thought just may be ee ee.

you be lo ng with me ee ee you be long with me

Musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of three sharps (F#, C#, G#). The top staff contains a chord symbol (F# C# G#) and the bottom staff contains a chord symbol (a || b). The rest of the staves are empty.

BREATHE

Words and Music by TAYLOR SWIFT
and COLBIE CAILLAT

Moderately

D5



A



G



mf

D5



A



G



Gsus2



D5



I see your face in my

A



G



mind as I drive a - way 'cause

* Recorded a half step lower.

none of us thought it was gon - na end that way.

Peo - ple are peo - ple and some - times we change our

D A

minds. But it's kill - in' me to see you go

G D

af - ter all this time.

A G G(add9)

D A G

Mm. mm.

D A

Mm. mm.

G D

Mu - sic starts play - in' like the
Nev - er want - ed this, — nev - er

A G

end of a sad mov - ie. It's —
want - ed to see you hurt.

— the kind of end - ing you don't real - ly wan - na see.
 Ev - 'ry lit - tle bump in the road, I tried to swerve.

'Cause it's trag - e - dy and it 'll on - ly bring you
 Peo - ple are peo - ple and some - times it does - n't work

— down.
 out. Now I don't know what to be
 And noth - in' we say is gon - na

— with - out you a - round.
 save us from the fall - out.

G D A

And we know it's nev - er sim - ple, nev - er eas - y, nev - er a clean break,

Bm G D

no one here to save me. You're the on - ly thing I know — like the back of my —

A G

— hand. And I — can't breathe

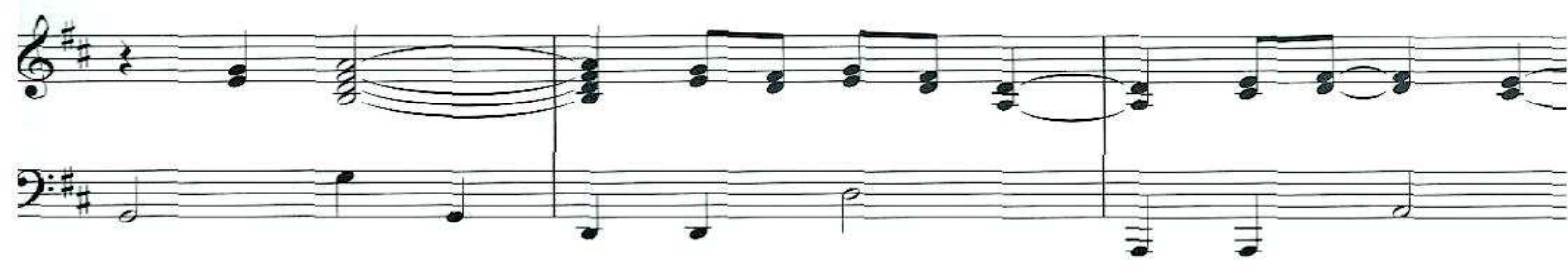
D A Bm

with - out — you, — but I have to

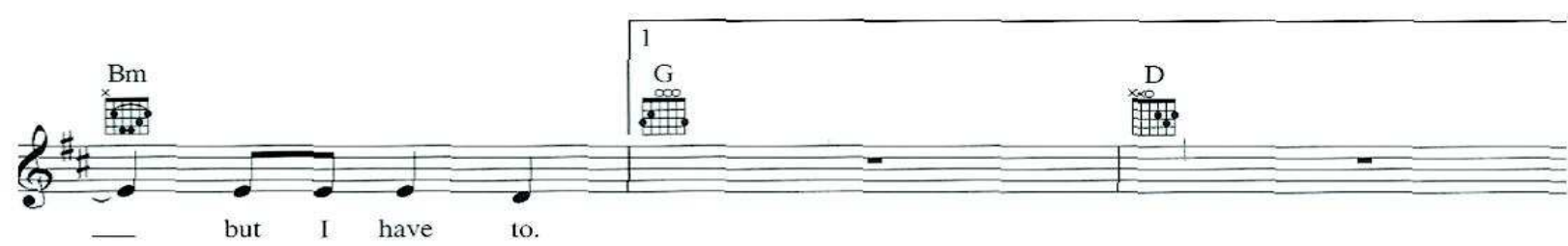
Chord diagrams for G, D, and A are shown above the first staff. The lyrics "breathe" and "with - out you." are written below the staff.



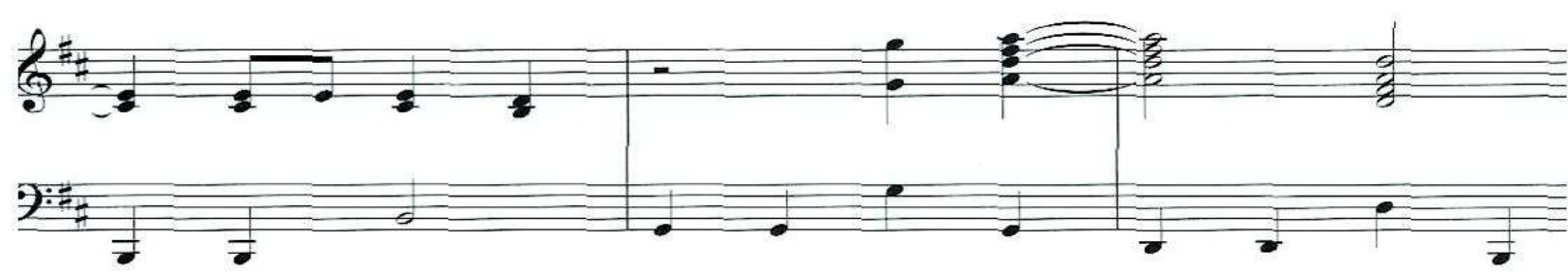
Two musical staves showing guitar accompaniment for the first system.



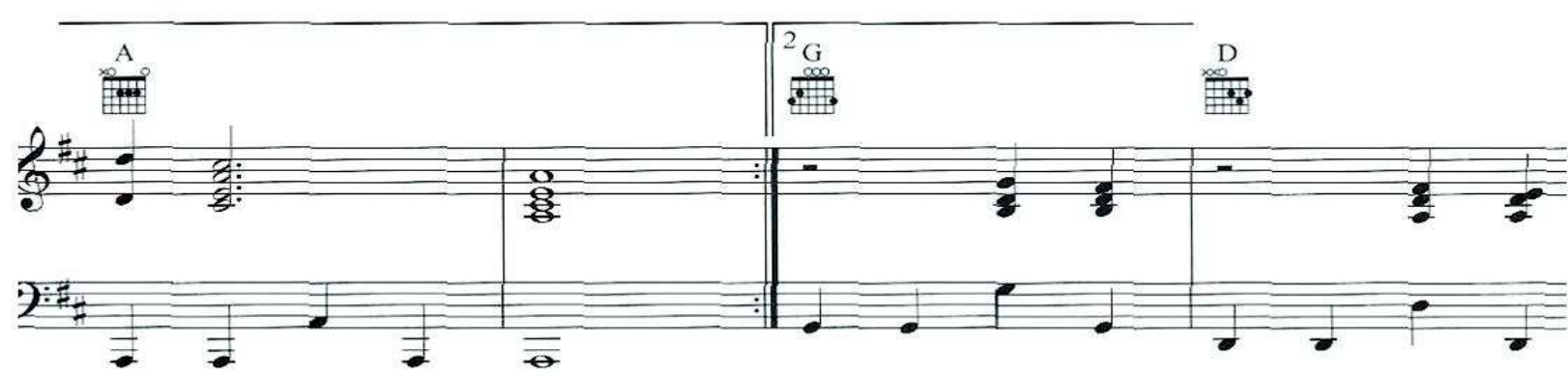
Chord diagrams for Bm, G, and D are shown above the second staff. The lyrics "but I have to." are written below the staff.



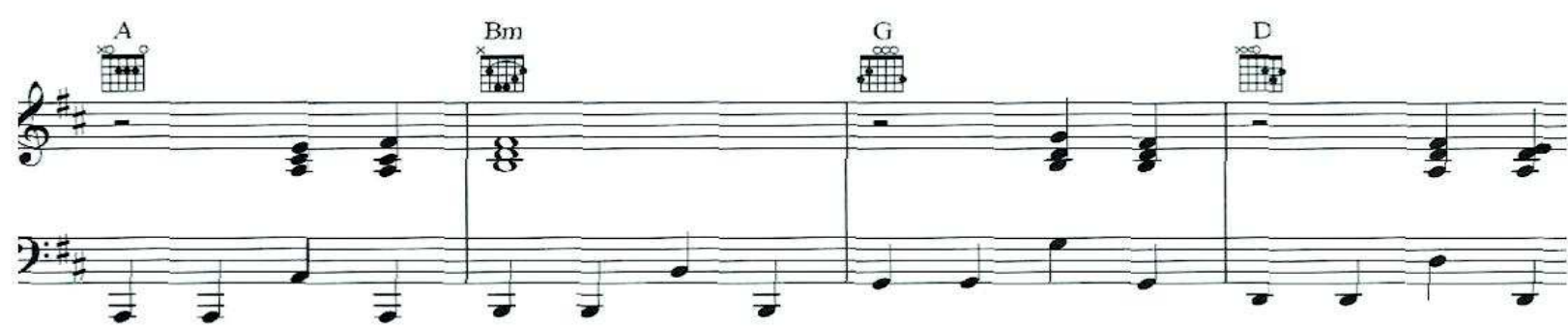
Two musical staves showing guitar accompaniment for the second system.



Chord diagrams for A, G, and D are shown above the third staff. A double bar line with a '2' above it indicates a second ending.





Chord diagrams for A, Bm, G, and D are shown above the fourth staff.



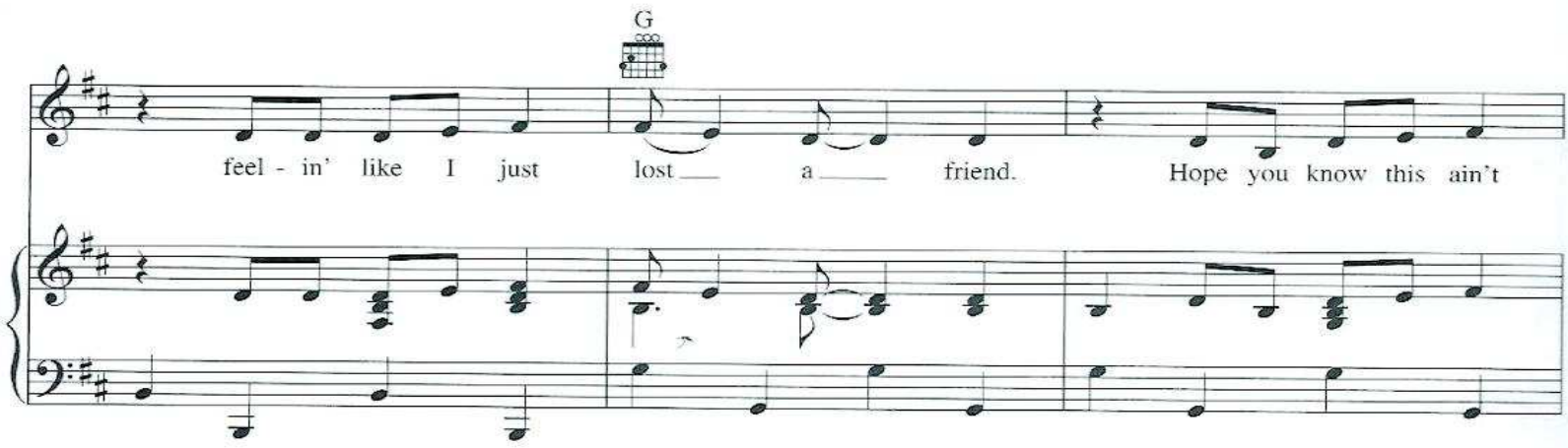
A  Bm 



It's two A. M.,



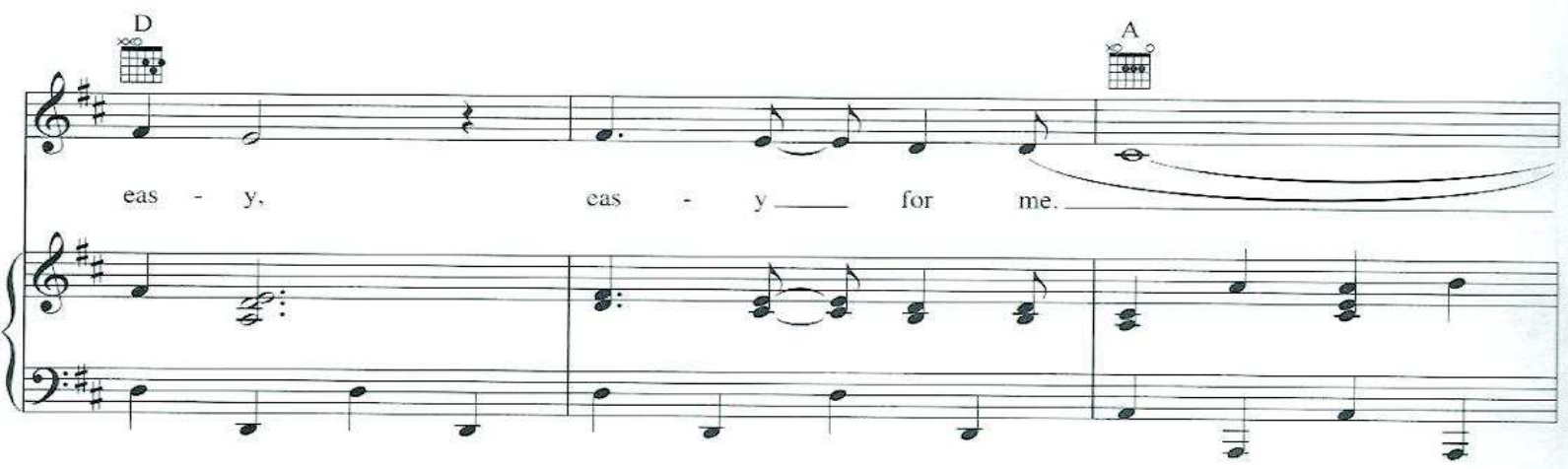
G 

feel - in' like I just lost a friend. Hope you know this ain't



D  A 

eas - y, eas - y for me.



Bm 

It's two A. M., feel - in' like I just



G

lost a friend. Hope you know this ain't eas - y.

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in G major, with lyrics 'lost a friend. Hope you know this ain't eas - y.' A guitar chord diagram for G is shown above the first measure. The bottom staff is the piano accompaniment, featuring a bass line and a treble line with chords.

A

eas - y for me.

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with lyrics 'eas - y for me.' A guitar chord diagram for A is shown above the fourth measure. The bottom staff continues the piano accompaniment.

G D A

And we know it's nev - er sim - ple, nev - er eas - y, nev - er a clean break.

Detailed description: This system contains the third and fourth staves of music. The top staff has lyrics 'And we know it's nev - er sim - ple, nev - er eas - y, nev - er a clean break.' and includes guitar chord diagrams for G, D, and A. The bottom staff continues the piano accompaniment.

Bm G D

no one here to save me. Oh,

Detailed description: This system contains the final two staves of music. The top staff has lyrics 'no one here to save me. Oh,' and includes guitar chord diagrams for Bm, G, and D. The bottom staff continues the piano accompaniment.

A G

I can't breathe

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of two sharps (F# and C#). It starts with a whole note chord 'A' (x02232) and a half note 'I'. The second measure has a quarter rest followed by a quarter note 'can't'. The third measure has a quarter note 'breath' followed by a long slur over a half note 'e' and a quarter note 'e'. The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of two sharps. The piano part features chords and moving lines that support the vocal melody.

D A Bm

with - out you, but I have to

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a long slur over a half note 'with - out' and a quarter note 'you,'. The second measure has a quarter rest followed by a quarter note 'but'. The third measure has a quarter note 'I' followed by a long slur over a half note 'have' and a quarter note 'to'. The piano accompaniment continues with chords and moving lines, including a Bm chord (x21232) in the third measure.

G D A

breathe, with - out you,

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a long slur over a half note 'breathe,' and a quarter note 'with - out'. The second measure has a quarter rest followed by a quarter note 'you,'. The piano accompaniment continues with chords and moving lines, including a G chord (x02320) in the first measure and a D chord (x02023) in the second measure.

Bm G D

but I have to breathe,

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a long slur over a half note 'but' and a quarter note 'I'. The second measure has a quarter rest followed by a quarter note 'have'. The third measure has a quarter note 'to' followed by a long slur over a half note 'breathe,' and a quarter note 'e'. The piano accompaniment continues with chords and moving lines, including a Bm chord (x21232) in the first measure, a G chord (x02320) in the second measure, and a D chord (x02023) in the third measure.

A Bm

with - out you, but I have to.

D A G

Sor - ry,

D A Bm G

sor - ry. Sor - ry, sor - ry,

D A A/G

sor - ry.

TELL ME WHY

Words and Music by TAYLOR SWIFT
and LIZ ROSE

Moderately fast

N.C.

mf

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It features a melodic line in the right hand consisting of eighth notes, while the left hand plays a simple bass line. The dynamic is marked *mf* (mezzo-forte).

Csus2

G5

I took a chance, — I took a shot. —

This system contains the first two lines of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The first line of lyrics is "I took a chance, — I took a shot. —". Chord diagrams for Csus2 and G5 are provided above the vocal line. The piano accompaniment features a consistent eighth-note pattern in the right hand and a bass line in the left hand.

Dsus

Em7

And you might think — I'm bul - let - proof, — but I'm not. —

This system contains the second two lines of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The second line of lyrics is "And you might think — I'm bul - let - proof, — but I'm not. —". Chord diagrams for Dsus and Em7 are provided above the vocal line. The piano accompaniment continues with the same rhythmic pattern.

Csus2

G5

— You took a swing, — I took it hard. —

This system contains the final two lines of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The third line of lyrics is "— You took a swing, — I took it hard. —". Chord diagrams for Csus2 and G5 are provided above the vocal line. The piano accompaniment concludes with the same rhythmic pattern.

And down here from the ground I see who you are.

Csus2 3fr

G5 3fr

I'm sick and tired of your at-ti-tude. I'm feel-in' like I don't
 I'm sick and tired of your rea-sons. I got no one to be-

D 3fr



Em7 3fr

know you. You tell me that you love me, then cut me down.
 lieve in. You tell me that you want me, then push me a

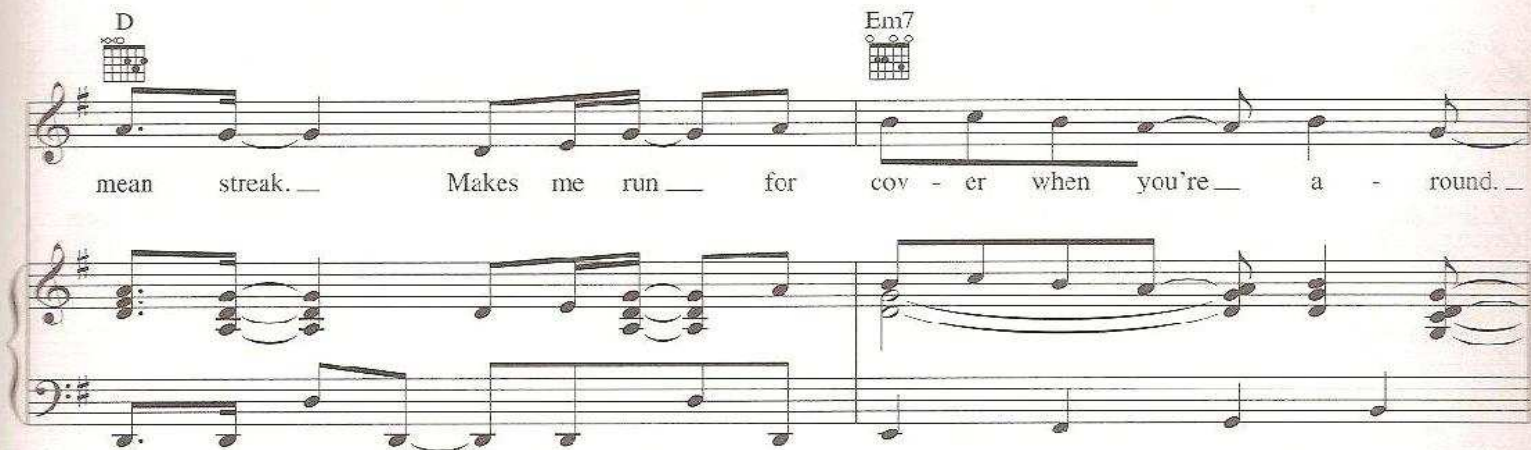
Csus2 3fr



G5 3fr

round. } And I need you like a heart-beat, but you know you got a

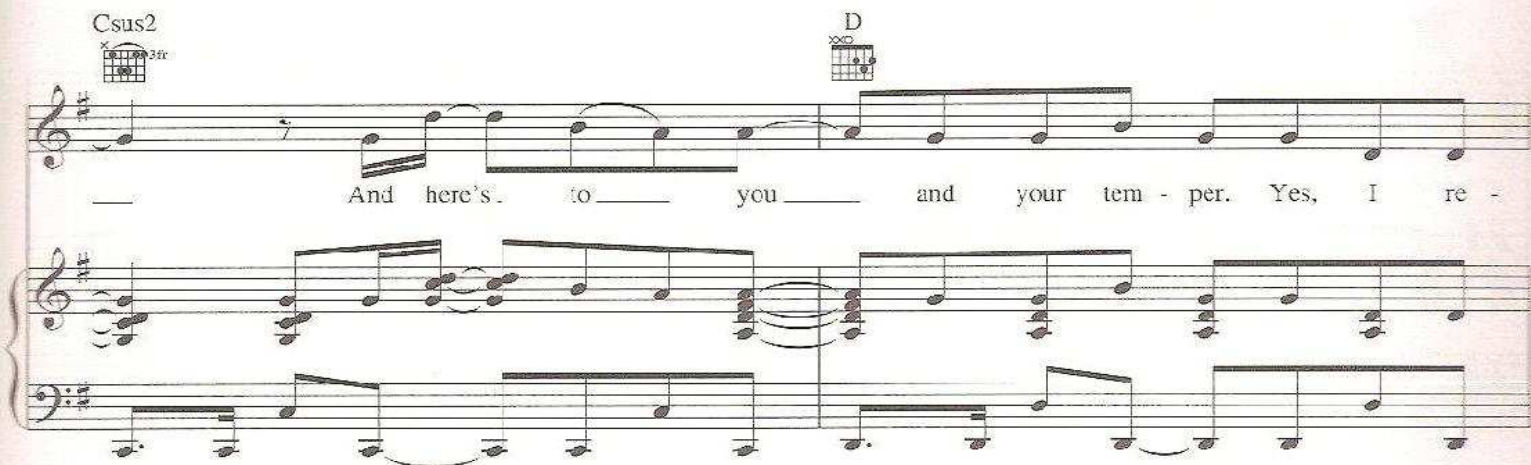
D  Em7 




mean streak. — Makes me run — for cov - er when you're — a - round. —



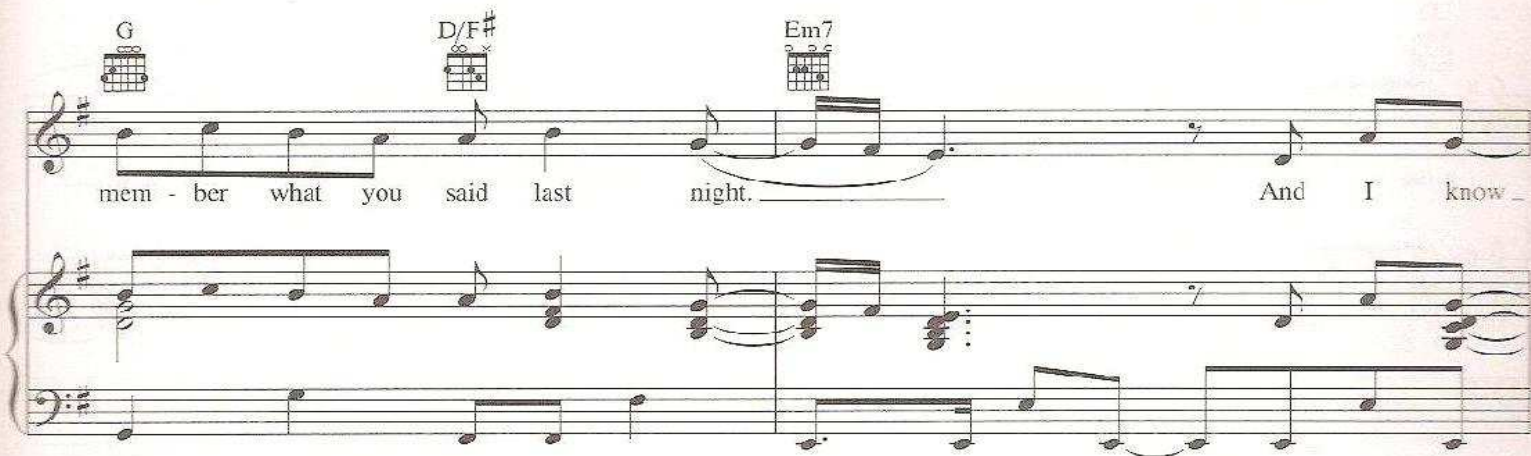
Csus2  D 




— And here's. — to — you — and your tem - per. Yes, I re -



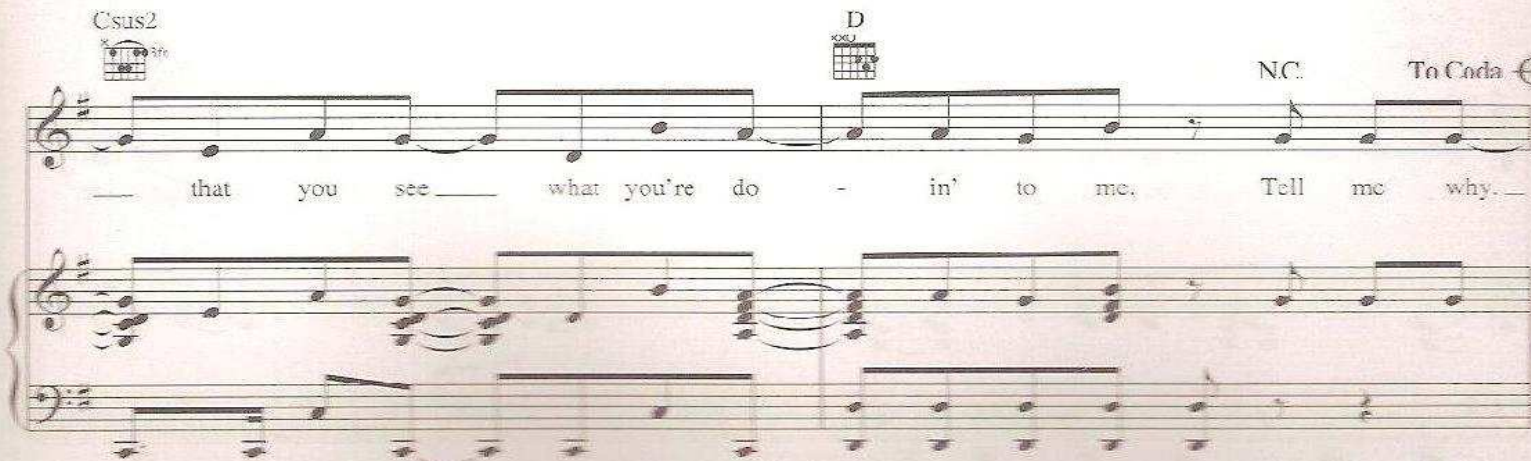
G  D/F#  Em7 

mem - ber what you said last night. — And I know —



Csus2  D  NC. To Coda 

— that you see — what you're do - in' to me. Tell me why. —



First system of musical notation, featuring a vocal line and piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines.

Csus2 N.C. G5 N.C.

You could write a book on how to ruin

Second system of musical notation, including a vocal line with lyrics and piano accompaniment. The piano part continues with chords and moving lines.

D N.C. Em7

some one's perfect day

Third system of musical notation, including a vocal line with lyrics and piano accompaniment. The piano part continues with chords and moving lines.

Csus2 G5

Well, I get so confused and frustrated, for

Fourth system of musical notation, including a vocal line with lyrics and piano accompaniment. The piano part continues with chords and moving lines.

D Em7 D.S. al Coda

get what I'm try'n' to say. Oh.

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first staff has a 'D' chord symbol above the first measure and an 'Em7' chord symbol above the fifth measure. The lyrics 'get what I'm try'n' to say. Oh.' are written below the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

CODA G D/T# Em7

Why do you have to

This system contains the third and fourth staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first staff has a 'CODA' symbol at the beginning, followed by a 'G' chord symbol above the second measure, a 'D/T#' chord symbol above the fifth measure, and an 'Em7' chord symbol above the sixth measure. The lyrics 'Why do you have to' are written below the vocal line. The piano accompaniment continues with a similar rhythmic pattern.

C G D

make me feel small so you can feel whole inside?

This system contains the fifth and sixth staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first staff has a 'C' chord symbol above the first measure, a 'G' chord symbol above the fourth measure, and a 'D' chord symbol above the seventh measure. The lyrics 'make me feel small so you can feel whole inside?' are written below the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Em7 C

Why do you have to put down my dreams so

This system contains the seventh and eighth staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first staff has an 'Em7' chord symbol above the first measure and a 'C' chord symbol above the fifth measure. The lyrics 'Why do you have to put down my dreams so' are written below the vocal line. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

D Em7

lieve in. — You ask me for — my love, then you push me a - round. —

C D

Here's — to — you — and your tem - per. Yes, I re -

G D/F# Em7

mem - ber what you said last night. — And I know —

Csus2 D

— that you see — what you're do - in' to me. Tell me

D Em7

lieve in. — You ask me for — my love, then you push me a - round. —

C D

Here's — to — you — and your tem - per. Yes, I re -

G D/F# Em7

mem - ber what you said last night. — And I know —

Csus2 D

— that you see — what you're do - in' to me. Tell me

G Em7

why. Why, tell me why. —

C Dsus G/B

Csus2 G5

I take a step — back, let you go. —

D Em7 G

I told you I'm — not bul - let - proof. — Now you know. —

YOU'RE NOT SORRY

Words and Music by
TAYLOR SWIFT

Moderately slow (♩ = $\frac{3}{4}$)

Em C/E G D

mf

The first system of the piano accompaniment features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter notes: E4, G4, A4, B4, A4, G4, F#4, E4. The bass line consists of half notes: E3, G2, A2, B2, A2, G2, F#2, E2. Chord diagrams for Em, C/E, G, and D are shown above the staff. A dynamic marking of *mf* is present.

Em C G D

The second system of the piano accompaniment continues the melody and bass line from the first system. Chord diagrams for Em, C, G, and D are shown above the staff.

Em C G

All look - in' this time I was wast - in', hop - in' you would come a - round,
in' so in - no - cent I might be - lieve you if I did - n't know.

The third system includes the first line of lyrics. The melody and bass line continue. Chord diagrams for Em, C, and G are shown above the staff.

D Em7 C

I've been giv - in' out chanc - es ev - 'ry time and all you do is let -
Could - 've loved you all my life - if you had - n't left me wait - in' in -

The fourth system includes the second line of lyrics. The melody and bass line continue. Chord diagrams for D, Em7, and C are shown above the staff.

* Recorded a half step lower.

G D Em

me down. And it's tak - en me this long.
 the cold. And you got your share of se - crets and I'm

C G D

ba - by, but I fig - ured you _____ out. And you'r
 tired of be - in' last _____ to _____ know. And now you

Em7 C G

think - in' we'll be fine a - gain, but not this time _____ a - round.
 ask - in' me to lis - ten 'cause it's worked each time _____ be - fore. But

D Em7 Csus2

You don't have to } call _____ an - y - more. I won't
 you don't have to }

G D Em7

pick up the phone. — This is the last —

Csus2 G D

straw. Don't wan - na hurt an - y - more. — And you can

Em7 C G

tell me that you're sor - ry, but I don't be - lieve you, ba - by, like I did be - fore. —

D Em Csus2 G

To Coda You're not sor - ry, no, — no, — no, —

no.

D Em C

2
You're sor - ry, no, no.

D Em C G

You're not sor - ry, no, no.

D Em C

G D Em

no.

This system contains the first four measures of the piece. The guitar part features chords D, Em, C, and G. The vocal line begins with the word "no." and a melodic phrase. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

2
You're sor - ry, no, no.

This system contains the next four measures. It begins with a double bar line and a "2" above it, indicating a second ending. The guitar chords are D, Em, C, and G. The vocal line continues with "You're sor - ry, no, no." and features a long melodic line with a slur. The piano accompaniment continues with chords and a bass line.

You're not sor - ry, no, no.

This system contains the next four measures. The guitar chords are D, Em, and C. The vocal line continues with "You're not sor - ry, no, no." and features a long melodic line with a slur. The piano accompaniment continues with chords and a bass line.

G D Em

This system contains the final four measures. The guitar chords are G, D, and Em. The vocal line continues with a melodic phrase. The piano accompaniment continues with chords and a bass line.

First system of musical notation. The guitar part is shown above the vocal line. Chords are indicated as C, G, D, and Em. The vocal line begins with a melodic phrase.

Second system of musical notation. Chords are indicated as C, G, and D. The vocal line continues with the lyrics "You had me".

Third system of musical notation. Chords are indicated as Em, C, and G. The vocal line continues with the lyrics "crawl - in' for you, hon - ey, and it nev - er would 've gone a - way, — no. —".

Fourth system of musical notation. Chords are indicated as D, Em, and C. The vocal line continues with the lyrics "You used to shine so bright, but I watched all of it fade. —".

G/D D D.S. al Coda

So, you don't have to

Coda

sor - ry, no,

C G D

no. You're not

Em C G D

sor - ry, no, no.

Em C G D G5

THE WAY I LOVED YOU

Words and Music by TAYLOR SWIFT
and JOHN RICH

Moderately slow

System 1: F5, C5, G5

System 2: Bb5, F5, C5

System 3: G5, Bb5, C5, F5

System 4: C5, G5

mf

He is sens-i-ble and

so in-cred-i-ble and all my sin-gle friends are jeal-

ous. He says ev - 'ry - thing - I

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line starts with a whole note 'ous.' followed by a half note rest, then a quarter note 'He', a quarter note 'says', a quarter note 'ev -', a quarter note 'ry -', a quarter note 'thing -', and a quarter note 'I'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

C5 G5
need to hear and it's — like I could - n't ask for an - y - thing

The second system includes guitar chord diagrams for C5 and G5. The vocal line continues with a quarter note 'need', a quarter note 'to', a quarter note 'hear', a quarter note 'and', a quarter note 'it's —', a quarter note 'like', a quarter note 'I', a quarter note 'could - n't', a quarter note 'ask', a quarter note 'for an -', a quarter note 'y -', and a quarter note 'thing'. The piano accompaniment continues with similar rhythmic patterns.

Bb5 F
bet - ter. He o - pens up my door — and

The third system includes guitar chord diagrams for Bb5 and F. The vocal line has a quarter note 'bet -', a quarter note 'ter.', a quarter note 'He', a quarter note 'o -', a quarter note 'pens up', a quarter note 'my door —', and a quarter note 'and'. The piano accompaniment continues.

Csus C Gm7
I get in - to his car — and he — says, "You look beau - ti - ful — to - night." —

The fourth system includes guitar chord diagrams for Csus, C, and Gm7. The vocal line starts with a quarter note 'I', a quarter note 'get in -', a quarter note 'to his car —', a quarter note 'and he —', a quarter note 'says,', a quarter note 'You look', a quarter note 'beau -', a quarter note 'ti -', a quarter note 'ful —', and a quarter note 'to - night.' followed by a quarter note rest. The piano accompaniment continues.

Bbm



And I — feel per - fect - ly fine. — But I — miss

F



C



scream - in' and fight - in' and kiss - in' in the rain. And it's 2 A. M. — and I'm curs - in' your name. You're

Gm7



Bb



Csus



C



so in love — that you act in - sane. — And that's the way I loved you. —

F



C



And break - in' down and com - in' un - done, it's a a rol - ler coast - er kind of rush. — And I

Gm7 **Gm7** **Gm7** **To Coda**

nev - er knew I could feel that much and that's the way I loved you.

This system contains the first line of music. The vocal line is on a single treble clef staff with a 7/8 time signature. The lyrics are "nev - er knew I could feel that much and that's the way I loved you." The piano accompaniment consists of two staves (treble and bass clef). Above the vocal line, there are three guitar chord diagrams for Gm7. A "To Coda" symbol is at the end of the system.

F **C** **Gm7**

This system contains the second line of music. The vocal line has a long note followed by a rest. The piano accompaniment continues. Above the vocal line, there are three guitar chord diagrams for F, C, and Gm7.

Bb **C** **F**

He re - spects my space_ and

This system contains the third line of music. The vocal line has a rest followed by the lyrics "He re - spects my space_ and". The piano accompaniment continues. Above the vocal line, there are three guitar chord diagrams for Bb, C, and F.

Csus **Gm7**

nev - er makes me wait_ and he calls ex - act - ly when he

This system contains the fourth line of music. The vocal line has the lyrics "nev - er makes me wait_ and he calls ex - act - ly when he". The piano accompaniment continues. Above the vocal line, there are two guitar chord diagrams for Csus and Gm7.

Bbsus2

says he will. He's close to my moth - er,

Csus

Gm7

talks bus - 'ness with my fa - ther. He's charm - ing and en - dear - ing and I'm

Bbm

D.S. al Coda

CODA

F

com - f'ta-ble. But I — miss

C

Gm7

He can't see the smile I'm

fak - in'. And my heart's not break - in' 'cause I'm not feel - in'

an - y - thing at all. And you were wild and cra - zy,

just so frus - tr - at - ing, in - tox - i - cat - ing, com - pli - cat - ed.

C B7

Got a - way — by some — mis - take — and now I miss

F C

scream - in' and fight - in' and kiss - in' in the rain. It's 2 A. M. — and I'm curs - in' your name. I'm

Gm7 Bb Csus C

so in love — that I act - ed in - sane and that's the way I loved you. —

F C

And break - in' down and com - in' wa - done, it's a a rol - ler coast - er kind of rush. — And I

Gm7

nev - er knew I could feel that much. And that's the way I loved you.

F

C

Gm7

And

Bb

Csus

C

F

C

that's the way I loved you.

Gm7

Bb

Bbm

F

I nev - er knew I could feel that much and that's the way I loved you.

rit.

FOREVER AND ALWAYS

Words and Music by
TAYLOR SWIFT

Moderately fast









Once up - on a time, I be - lieve it was a Tues - day, when I
 out of line? Did I say some - thin' way too hon - est? Made you

mf





caught your eye, we caught on to some - thin'. I hold on -
 run and hide like a scared lit - tle boy. I looked in -

to the night, you looked me in the eye and told me you loved me...
 to your eyes. Thought I knew you for a min - ute. Now I'm not so sure

Were you just kid-ding? 'Cause it seems to me this thing is break-in' down. We al-most
 So, here's to ev-'ry-thing com-ing down to noth-in'. Here's to

nev-er speak. I don't feel that wel-come an-y-more. Ba-by, what
 si-lence I don't feel that cuts me to the core. Where is this

E \flat B \flat F

hap-pened? Please tell me, 'cause one sec-ond it was per-fect, now you're
 go-ing? Thought I knew for a min-ute, but I

E \flat B \flat F

half way out the door. } And I starc at the phone. He still
 don't an-y-more. }

E \flat F E \flat

Bb F Gm

has - n't called — and then you feel so low you can't feel — noth - in' at all. — And you

Eb Bb/D F

flash back to — when he — said, "for - ev - er and al - ways." — Oh. —

§ Eb Bb


oh, — and it rains in your bed - room, ev - 'ry - thing is wrong. It

F Gm Eb

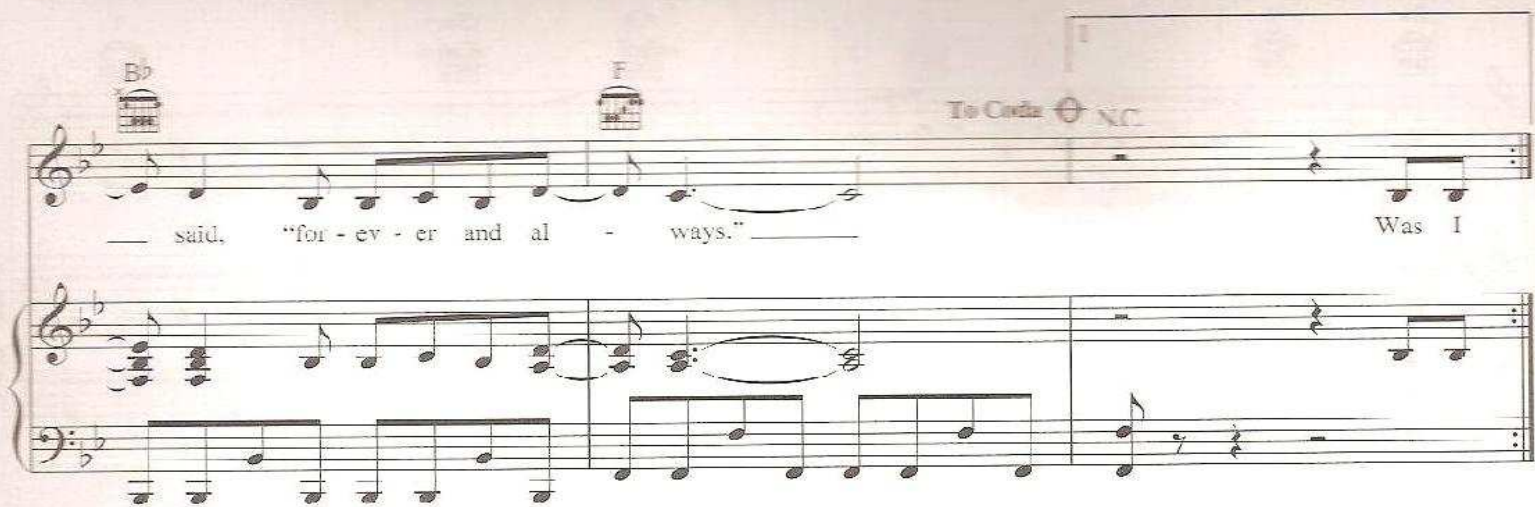
rains when you're here and it rains — when you're gone. 'Cause I was there — when you —

58

Bb F



To Coda  N.C.

said. "for - ev - er and al - ways." Was I



2





Gm F Eb

 3fr N.C.  N.C.  3fr

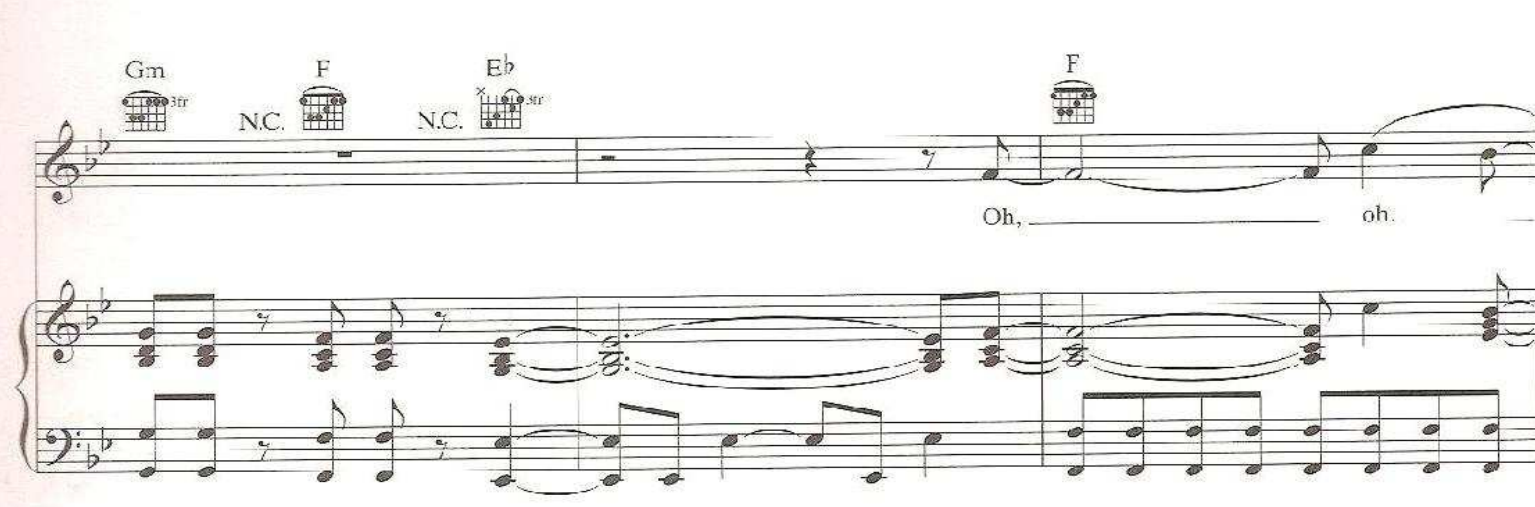
You did - n't mean it, ba - by. I don't think so.






Gm F Eb F

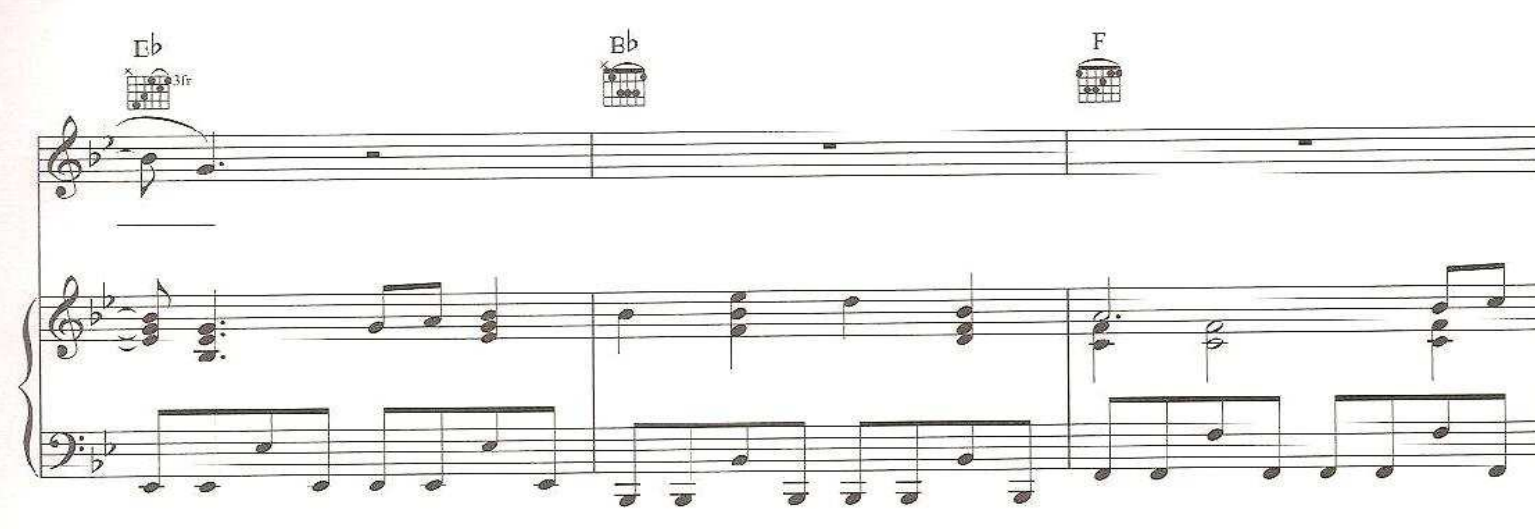
 3fr N.C.  N.C.  3fr 

Oh, oh.



Eb Bb F

 3fr  



Gm Eb Bb

The first system of music features a treble clef with a key signature of one flat. It contains three measures of music. Above the staff, guitar chord diagrams are provided for Gm, Eb, and Bb. The bass line consists of a steady eighth-note accompaniment.

F Gm7

Oh, back up, ba-by, back

The second system continues the melody. The treble clef staff has a whole rest in the first measure, followed by the lyrics "Oh, back up, ba-by, back". Above the staff, guitar chord diagrams for F and Gm7 are shown. The bass line continues with eighth notes.

F

up. Did you for-get ev-'ry-thing?

The third system features the lyrics "up. Did you for-get ev-'ry-thing?". A guitar chord diagram for F is positioned above the staff. The melody is written in a higher register with a slur over the final notes. The bass line continues with eighth notes.

Gm7 Eb F

Back up, ba-by, back up. Did you for-get ev-'ry-thing?

The fourth system repeats the lyrics "Back up, ba-by, back up. Did you for-get ev-'ry-thing?". Above the staff, guitar chord diagrams for Gm7, Eb, and F are provided. The melody is written in a higher register with a slur over the final notes. The bass line continues with eighth notes.

'Cause it

CODA




Oh, I sit at the phone. He still has-n't called me. Then you





feel so low, you can't feel noth-in' at all. And you flashback to when we




said, "for - ev - er and al - ways." And it


E \flat  3fr


E \flat 


F 

rains in your bed-room, ev - 'ry-thing is wrong. It rains when you're here and it rains -




Gm  3fr

E \flat  3fr

B \flat 

- when you're gone. 'Cause I was there - when you - said, "for - ev - er and al -



F 

Gm  3fr


F 


E \flat  3fr


N.C. N.C. N.C.

ways." - You did - n't mean it, ba - by. -



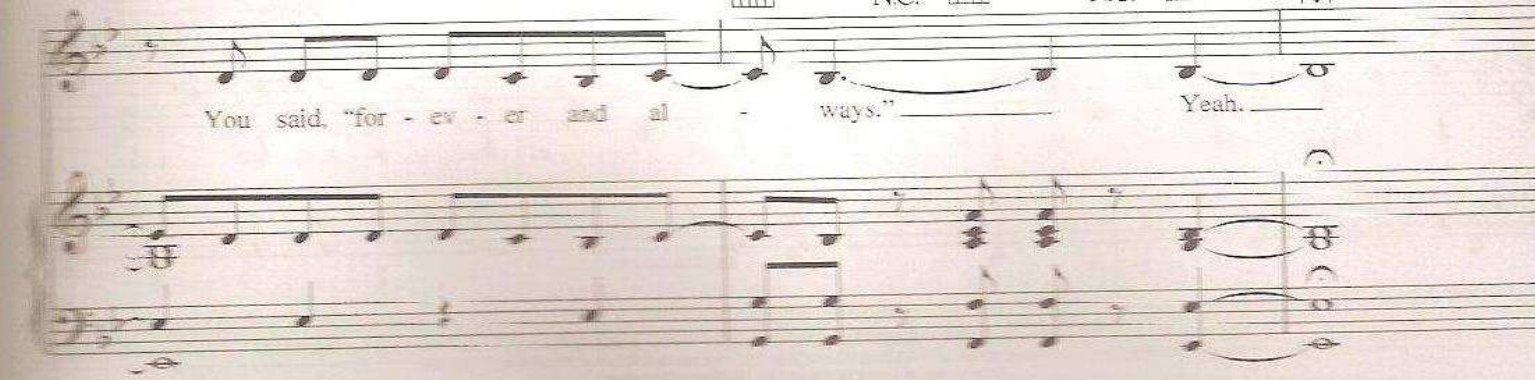
Gm  3fr

F 

E \flat  3fr

N.C. N.C.

You said, "for - ev - er and al - ways." - Yeah. -



THE BEST DAY

Words and Music by
TAYLOR SWIFT

Moderately

mf

D

Bm

G

A

D

I'm five years old, —
I'm thir - teen now —
There is — a vid -

Bm

G

A

— it's get - ting cold, — I've got — my big coat on. —
— and don't — know how — my friends could be so mean. —
— e - o — I found — from back — when I was three. —

*Recorded a half step lower.

D **Bm** **G**

I hear your laugh and look up, smile in' at you. I
 I come home cry in' and you hold me tight and
 You set up a paint set in the kitch en and you're

A **D** **Bm**

run and run past the pump - kin patch and the trac - tor rides.
 grab the keys. And we drive and drive un - til we found
 talk - in' to me. It's the age of prin - cess - es and pi -

G **A** **D**

Look now, the sky is gold. I hug your legs
 a town far e - nough a - way. And we talk and win -
 rate ships and the sev - en dwarfs. And dad - dy's smart and you're

Bm **G** **A**

and fall a - sleep on the way home.
 dow shop till I've for - got - ten all their names.
 the pret - ti - est la - dy in the whole wide world.

G A D A/C#

I don't know why all the trees change in the fall.
 I don't know who I'm gon-na talk to now at school.
 Now I know why all the trees change in the fall.

Bm G A

I know you're not scared of the
 But I know I'm laugh-in' on
 I know you were on my side.

D A/C# Bm G

To Coda

an-y-thing at all. Don't know if Snow
 car ride home with you. Don't know how long
 e-ven when I was wrong.

A D A/C# Bm

White's house is near or far a-way.
 it's gon-na take to feel o k. } But I know I had the best.

G A D

day with you to - day.

This system contains the first three measures of the piece. The guitar part features chords G, A, and D. The vocal line has lyrics 'day with you to - day.' The piano accompaniment is in the right and left hands.

Bm G A

This system contains measures 4 through 6. The guitar part features chords Bm, G, and A. The piano accompaniment continues in the right and left hands.

2 D G

I have an ex -

This system contains measures 7 through 9. The guitar part features chords D and G. The vocal line has lyrics 'I have an ex -'. The piano accompaniment continues in the right and left hands.

Bm

- cel - lent fa - ther, his strength is mak - in' me strong - er.

This system contains measures 10 through 12. The guitar part features chord Bm. The vocal line has lyrics '- cel - lent fa - ther, his strength is mak - in' me strong - er.' The piano accompaniment continues in the right and left hands.

God smiles on my lit - tle broth - er. In - side and out he's bet -

ter than I am. I grew up in a pret - ty house -

and I had space to run. And I

had the best days with you.

D.S. al Coda

CODA

Bm G A

And I love you for giv - in' me your eyes, -

D A/C# Bm G

stay - in' back and watch - in' me shine. And I did - n't know if you -

A D A/C# Bm

- knew, so I'm tak - in' this chance to say - that I had the best -

G A D

- day with you - to - day. -

CHANGE

Words and Music by
TAYLOR SWIFT

Moderately

Chord diagrams: F, Am/E, Dm

mf

Chord diagrams: Bb, F, Am/E

Chord diagrams: Dm, Bb, F

And it's a sad pic - ture;
So, we've been cut - num - bered,

Chord diagrams: Am/E, Dm

the fi - nal blow hits you. Some - bod - y else gets what you
raid - ed and now cor - nered. It's hard to fight when the

B \flat F

want fight - ed a - gain. You know it's all the same,
 ain't fair. We're get - tin' strong - er now

Am/E Dm

an - oth - er time and place; re - peat ing his - to - ry, and
 from things they nev - er found. They might be big - ger, but we're

B \flat Dm B \flat

you're get - tin' sick of it. But I be - lieve in what - ev - er you do.
 fast - er and nev - er scared. You can walk a - way, say we don't need

C B \flat

this. And I'll do an - y - thing to see it through
 But there's some - thin' in your eyes says we can

C NC



— be - cause these things will change. — }
 beat this 'cause these things will change. — } Can you feel it — now? —



C/E Dm Bb



— These walls that they put — up to hold us back will fall — down. It's a rev - o - lu -




F Am/E Dm



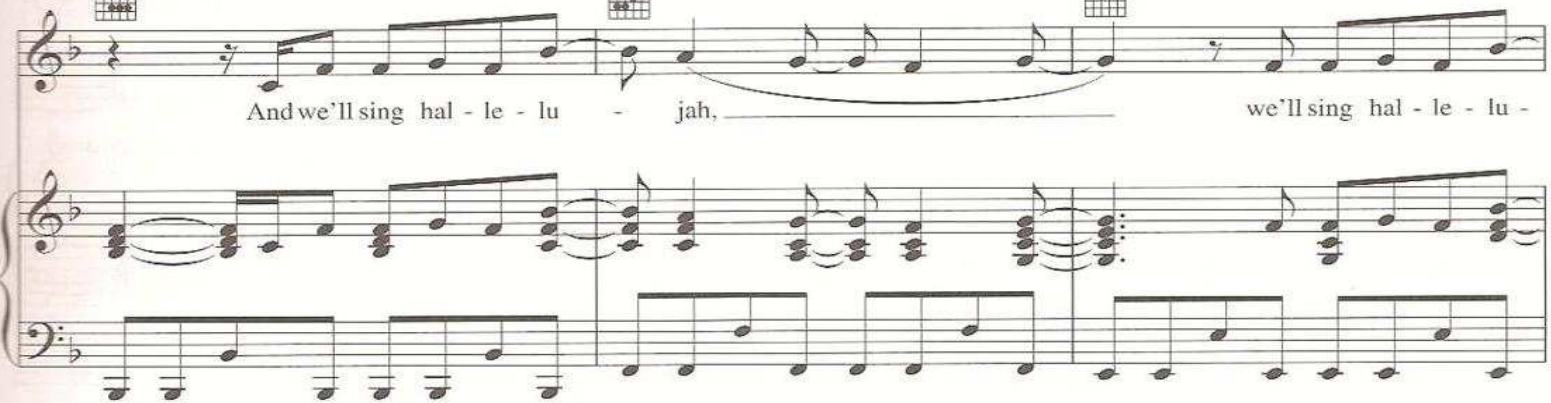
tion. { (1.,2.) The time will — come — for us to fi - nal - ly win. — }
 { (D.S.) Throw your hands — up, — 'cause we nev - er gave in. — }



Bb F C/E



And we'll sing hal - le - lu - jah, — we'll sing hal - le - lu -



1

Dm To Coda Bb F

jah. oh. oh.

2

Bb Dm Bb

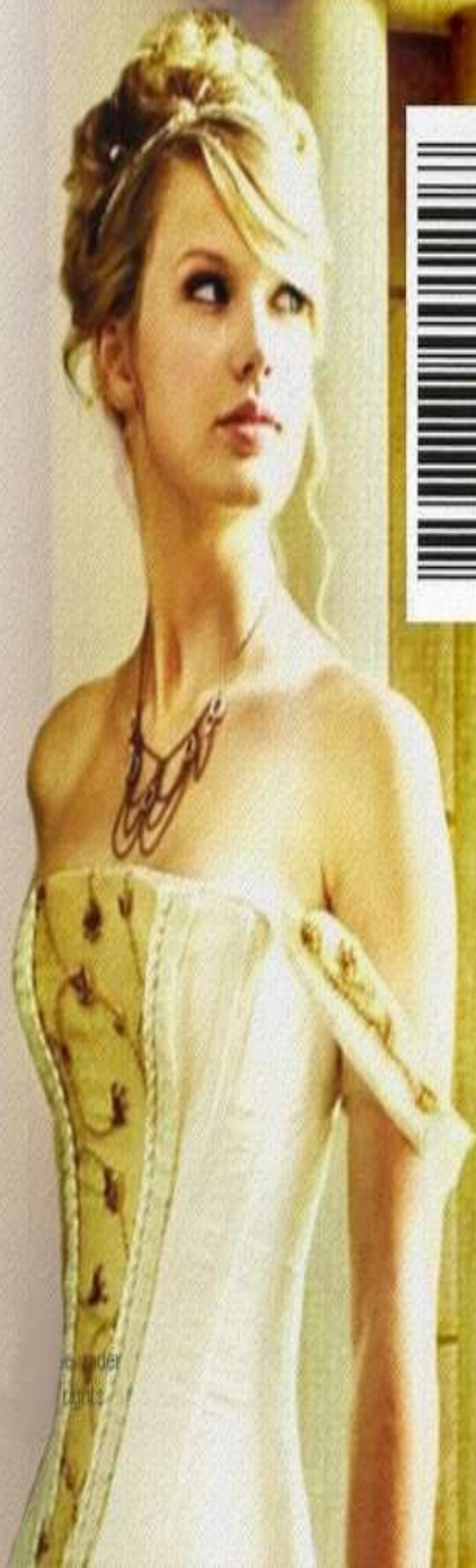
oh.

F C Dm

Bb C C

Taylor Swift

1. Fearless
2. Fifteen
3. Love Story
4. Hey Stephen
5. White Horse
6. You Belong With Me
7. Breathe
8. Tell Me Why
9. You're Not Sorry
10. The Way I Loved You
11. Forever And Always
12. The Best Day
13. Change



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