

# IT'S NOT OVER

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Moderate Rock

Bm9

A6/9

Gmaj7

I was blown a - way, \_\_\_\_\_ What could I \_\_\_\_\_ say? \_\_\_\_\_ It

*mf*

A6/9

Bm9

A6/9

all seemed to \_\_\_\_\_ make sense. \_\_\_\_\_ You're tak - in' a - way \_\_\_\_\_ ev - 'ry -

Gmaj7

A6/9

Bm9

- thing \_\_\_\_\_ and I can't do \_\_\_\_\_ with - out. \_\_\_\_\_ I try to see \_\_\_\_\_

\* Recorded a half step lower.

Bm/A Gmaj7 Bm/A

the good in life but good things in life are hard to find.

Bm9 Bm/A Gmaj7

We're blow-in' a-way, blow-in' a-way. Can we make

Bm/A Bm7 D

this some-thin' good?

G5 E5 G5

Well, I'll try to do it right this time a-round. Let's start o-

A5 5fr      B5 7fr      A5 5fr

ver. \_\_\_\_\_ I'll try to do it right this time \_\_\_\_\_ a - round.

G5 3fr      A5 5fr      B5 7fr

It's not o - ver \_\_\_\_\_ 'cause a part of me is

D5 5fr      E5 5fr      F#5 5fr      G5 5fr      A5 5fr

dead and in \_\_\_\_\_ the ground. \_\_\_\_\_ This love \_\_\_\_\_ is kill -



B5 7fr      A5 5fr      To Coda      G5 5fr

- ing me \_\_\_\_\_ but you're the on - ly one. \_\_\_\_\_ It's not o -


F#5  Bm9  A6/9 




ver. \_\_\_\_\_




Gmaj7  A6/9  Bm9 




Tak - en all I could take —



A6/9  Gmaj7  A6/9 

— and I can - not — wait. Wast - in' too — much time. —



Bm9  A6/9  Gmaj7 

— be - in' strong. — hold - in' on. — Can't let —



A6/9      Bm9      A6/9

— it bring — us down. My life with you — means ev - 'ry - thing

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 A6/9, Bm9, and A6/9 are shown above the vocal line.

Gmaj7      A6/9      Bm9

so I won't give up — that eas - i - ly. I'll blow it a - way, —

This system contains the third and fourth 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 Gmaj7, A6/9, and Bm9 are shown above the vocal line.

A6/9      Gmaj7      A6/9

— blow it a - way. — Can we make — this some - thin' good? —

This system contains the fifth and sixth 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 A6/9, Gmaj7, and A6/9 are shown above the vocal line.

B5      D5      G5

'Cause it's all —

This system contains the seventh and eighth 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 B5, D5, and G5 are shown above the vocal line.

E5 B5 D5

mis - un - der - stood.

This system contains the first three measures of the piece. The vocal line features a melodic phrase starting on a half note, followed by a quarter note, and ending with a long note that spans across the second and third measures. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active melody in the right hand. Chord diagrams for E5, B5, and D5 are provided above the staff.

G5 E5 D.S. al Coda

Well, I'll try to do it right this time a - round.

This system contains the next three measures. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the eighth-note bass line. Chord diagrams for G5 and E5 are shown above the staff. The instruction "D.S. al Coda" is placed above the final measure.

CODA G5

It's not o -

This section is the Coda, consisting of two measures. The vocal line has a simple melodic phrase. The piano accompaniment provides harmonic support with chords. A chord diagram for G5 is shown above the staff.

F#5 G5

ver.

This system contains the next three measures. The vocal line has a long note that spans across the first two measures. The piano accompaniment features a steady eighth-note bass line and a melodic line in the right hand. Chord diagrams for F#5 and G5 are shown above the staff.

A5 B5 A5

This system contains the final three measures of the piece. The vocal line has a melodic phrase. The piano accompaniment continues with the eighth-note bass line and a melodic line. Chord diagrams for A5, B5, and A5 are shown above the staff.

G5 A5 B5

You can't let \_

D5 G5 A5

\_ this get a - way. Let it out. Let it out. \_

B5 A5 G5

\_ Don't get caught up in your - self. Let it out. \_

F#5 G5




Let's start o -



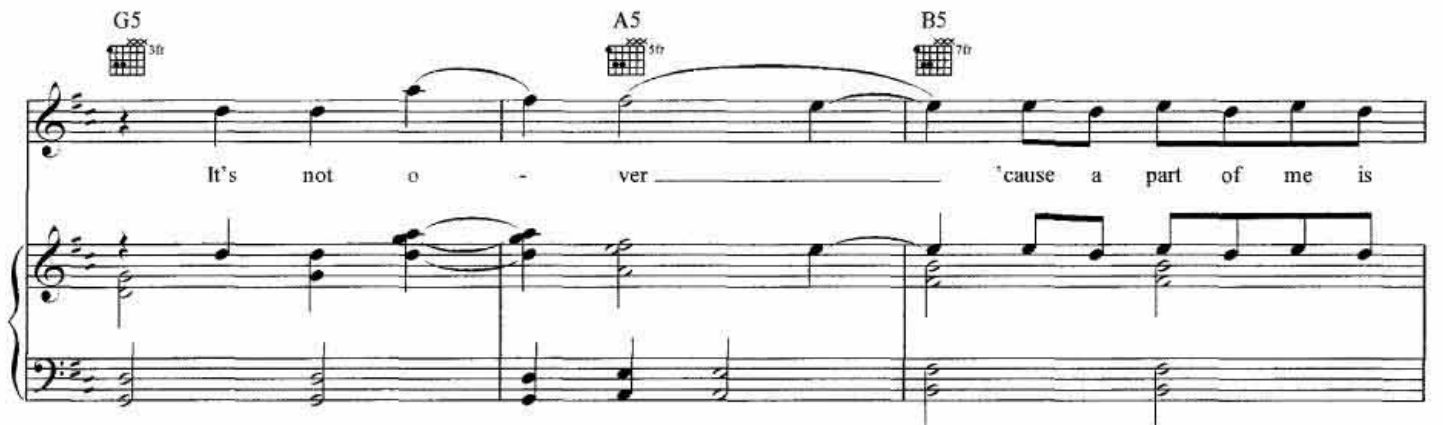
A5  5fr B5  7fr A5  5fr




ver. \_\_\_\_\_ I'll try to do it right this time \_\_\_\_\_ a - round.



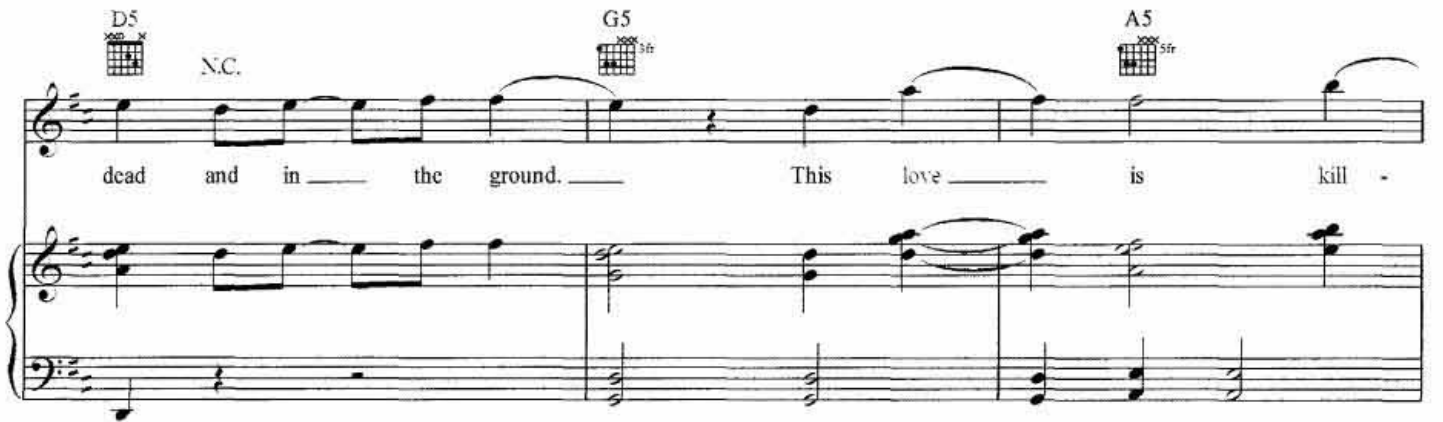
G5  5fr A5  5fr B5  7fr

It's not o - ver \_\_\_\_\_ 'cause a part of me is



D5  5fr N.C. G5  5fr A5  5fr

dead and in \_\_\_\_\_ the ground. \_\_\_\_\_ This love \_\_\_\_\_ is kill -



B5  7fr A5  5fr G5  5fr

- ing me \_\_\_\_\_ but you're the on - ly one. \_\_\_\_\_ It's not o -





F#5 G5 A5 B5

ver. \_\_\_\_\_ Let's start o - ver. \_\_\_\_\_

A5 G5 A5 B5

\_\_\_\_\_ It's not o - ver. \_\_\_\_\_ yeah. \_\_\_\_\_

D5 E5 F#5 G5 A5 B5

\_\_\_\_\_ yeah. This love \_\_\_\_\_ is kill - ing me \_\_\_\_\_

A5 G5 F#5 B5

\_\_\_\_\_ but you're the on - ly one. \_\_\_\_\_ It's not o - ver. \_\_\_\_\_