

BIG-NOTE PIANO

Best of  
Taylor Swift



# Best of Taylor Swift

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# FEARLESS

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

Moderately

G 1 D5 Am7

*mf*

5  
With pedal

Csus2 G D5

1 1

There's some - thin' 'bout the way the street looks when it's just

Am7 Csus2 G

2 1 3

rained. There's a glow off the pave - ment. You walk me to the car and you know I wan-na

D5 Am7 Csus2

5

ask you to dance — right there in the mid - dle of the park - in' lot. Yeah.



G D5 Am7

Csus2 G D5

We're driv - in' down the road. I won - der if you

Am7 Csus2 G

know I'm try - in' so hard not to get caught up now. But you're just so cool

D5 Am7 C D

run your hands through your hair, ab - sent - mind - ed - ly mak - in' me want you.

G D Am7

And I don't know how it gets bet - ter than this. You take my hand and drag me

Csus2 D G D

head - first, fear - less. And I don't know why, but with \_ you I'll

Am7 Csus2 D To Coda ⊕ G

dance in a storm \_ in my best dress, fear - less.

D5 Am7 Csus2

G D5 Am7

So ba - by, drive slow till we run out of road in this one-horse town. -

1 2

Csus2 C G D5

I wan - na stay right here in this pas - sen - ger seat. You put your eyes on

3 4

Am7 C D D.S. al Coda

me in this mo - ment. Now cap - ture it, re - mem - ber it.

CODA

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

F G

5 5

Am7 G/B C D

— shake, I'm not — u - sual - ly — this way, — but

F G

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

Am7 G/B C D

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

G D5 Am7

Csus2 G D

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

Am7 Csus2 D G

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

D Am7 Csus2 D

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

G D5 Am7 G/B Csus2

*rit.*







Chorus

Csus2

1

G

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

Em7

D

C

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

G

D/F#

5

{ fif - teen, feel - in' like there's  
fif - teen, and your first kiss  
fif - teen, don't for - get to

Em7

1

Csus2

1

noth - in' to fig - ure spin out, well,  
makes your head spin 'round, but  
look be - fore you fall.

Em7 D 2

count to ten, — take it in. — This is life — be - fore you  
in your life — you'll do things — great - er than — dat - in' the  
I've found time — can heal most — an - y - thing and you just might

To Coda  $\oplus$  1. G D/F# C D

know who you're gon - na be. Fif - teen.  
boy on the foot - ball  
find who you're sup - posed to

2. C 1 D G 3

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

Cmaj7 Em7 1 C D C 1

When all you want -

Em7 D 1

- ed was to be want - ed, wish you could go back and

G D/F# C Dsus D

tell your - self what you know now.

Gsus2 Csus2

Back then I swore I was gon - na mar - ry him some - day, but I

Em7 Csus2

re - al - ized some big - ger dreams of mine. And



G Csus2

Ab - i - gail gave \_\_\_ ev - 'ry - thing she had \_\_\_ to a

Em7 Csus2 C D.S. al Coda

boy who changed his mind. And we both cried. 'Cause when you're

CODA C Em7 D/F#

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

Csus2 D G

be at fif - teen. \_\_\_

Csus2 Em7 C 3

La la la — la la la — your ver - y first

G C 4

day. Take a deep breath, girl.

Em7 Csus2

Take a deep breath as you walk through the doors. —

*Additional Lyrics*

2. You sit in class next to a redhead named Abigail  
 And soon enough you're best friends,  
 Laughin' at the other girls who think they're so cool.  
 We'll be out of here as soon as we can.  
 And then you're on your very first date  
 And he's got a car and you feel like flyin'.  
 And you're mama's waitin' up and you're thinkin' he's the one  
 And you're dancin' 'round your room when the night ends.  
*Chorus*

# LOVE STORY

Words and Music by  
TAYLOR SWIFT

Moderately

N.C. 1

*mf*

2  
With pedal

F 3

We were both young when

2

B<sup>7</sup>sus2

I first saw — you. I close my eyes and the flash-back starts. — I'm stand - in'

Dm Bb

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

2  
5

F  
3

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

Bbsus2 Dm

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

C

es - cape this Lit - tle did I know — that  
town for a lit - tle while. — 'Cause

B $\flat$  C

you were Ro - me - o. You were throw - ing peb - bles, and my  
 you were Ro - me - o, I was the scar - let let - ter, and my

Dm F

dad - dy said, "Stay a - way from Ju - li - et." — And I was  
 dad - dy said, "Stay a - way from Ju - li - et." — But you were

B $\flat$  C

cry - in' on the stair - case. I was } beg - gin' you, "Please — don't go." —  
 ev - 'ry - thing to me.

2  
4

Dm B $\flat$  Csus F

And I said, "Ro - me - o, take me



some - where we can be a - lone. I'll be wait - ing. All there's left to do is run.

C  
2

You'll be the prince and I'll be the prin - cess. It's a love sto - ry. —

Dm7 Bb

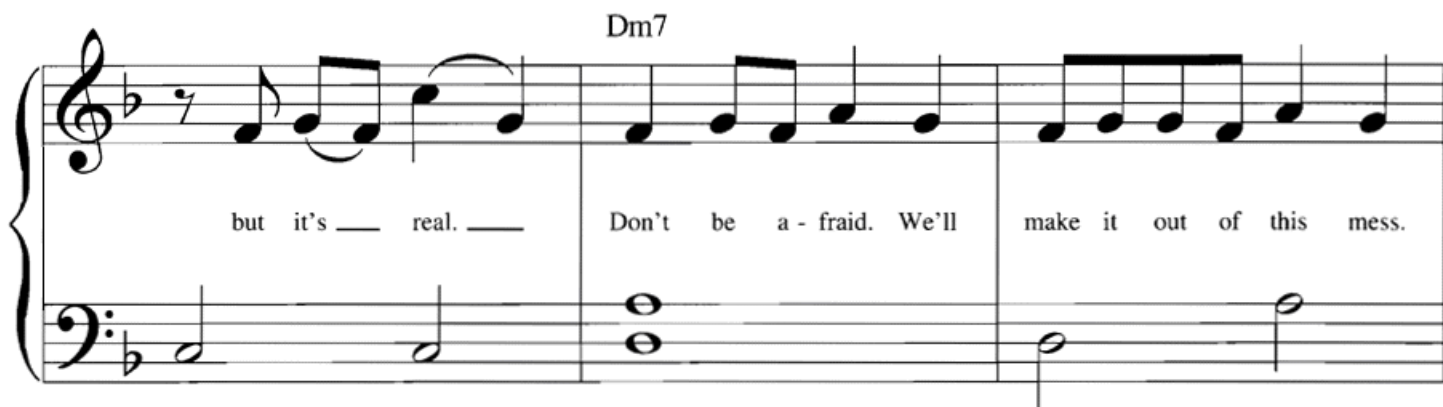
Ba - by, just say — yes." So

1.  
C F(add9) 5

"Ro - me - o, save me. They're try'n' to tell me how to feel. This love is dif - fi - cult,

2.  
F 1 C

Dm7



but it's — real. — Don't be a - fraid. We'll make it out of this mess.

Bb C



It's a love sto - ry. — Ba - by, just say — yes." — I got tired of

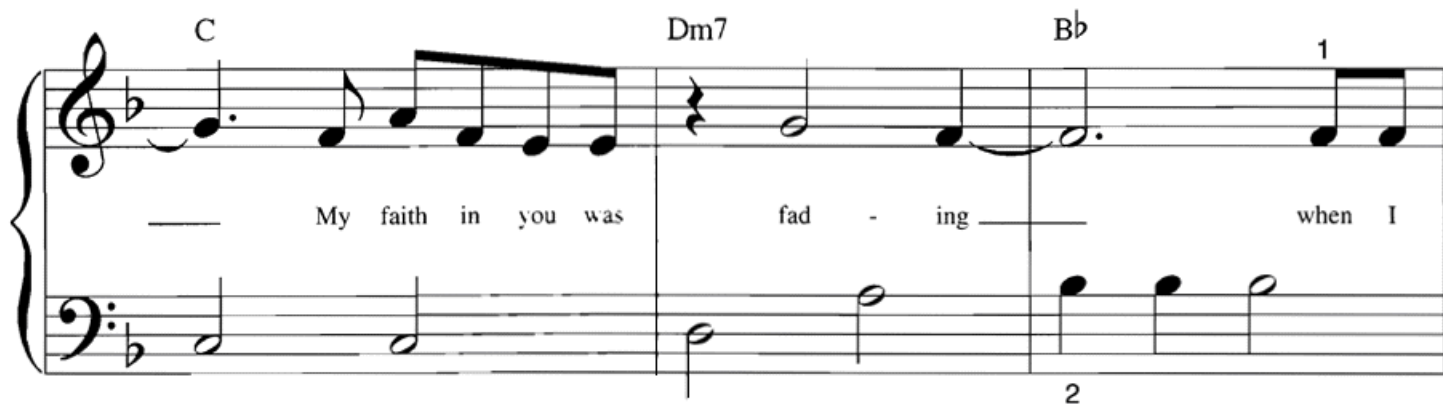
$\frac{2}{4}$

Dm7 Bb 1 2 F



wait - ing, — won - der - in' if you were ev - er com - ing a - round. —

C Dm7 Bb 1



— My faith in you was fad - ing — when I

2

F C F

met you on the out - skirts of town. And I said, "Ro - me - o, save — me.

Detailed description: This system contains the first three measures of the piece. The treble clef staff has a key signature of one flat (Bb) and a 2/4 time signature. The first measure (chord F) contains a quarter-note melody: Bb4, C5, D5, E5, F5. The second measure (chord C) contains a quarter note G4, a quarter note A4 with a '2' above it, and a quarter note Bb4. The third measure (chord F) contains a quarter-note melody: Bb4, C5, D5, E5, F5. The bass clef staff has a whole rest in the first measure, and single notes G2 and F2 in the second and third measures respectively.

C

I've been feel - in' so a - lone. I keep wait - ing for you, but you nev - er come. Is

Detailed description: This system contains the next three measures. The treble clef staff continues the melody. The first measure (chord C) contains a quarter-note melody: G4, A4, Bb4, C5. The second measure (chord C) contains a quarter-note melody: D5, E5, F5, G5. The third measure (chord C) contains a quarter-note melody: A5, Bb5, C6, Bb5, A5, G5. The bass clef staff has single notes G2 and F2 in the first two measures, and a whole note G2 in the third measure.

Dm7 Bb

this in my head? I don't know what to think." He knelt to the ground and

Detailed description: This system contains the next three measures. The treble clef staff continues the melody. The first measure (chord Dm7) contains a quarter-note melody: G4, A4, Bb4, C5. The second measure (chord Dm7) contains a quarter-note melody: D5, E5, F5, G5. The third measure (chord Bb) contains a quarter-note melody: A5, Bb5, C6, Bb5, A5, G5. The bass clef staff has a whole note chord Dm7 in the first measure, single notes G2 and F2 in the second measure, and a whole note chord Bb in the third measure.

C G

pulled out a ring and said, "Mar - ry me, Ju - li - et, you nev - er have to be a - lone.

Detailed description: This system contains the final three measures. The treble clef staff continues the melody. The first measure (chord C) contains a quarter-note melody: G4, A4, Bb4, C5. The second measure (chord G) contains a quarter-note melody: D5, E5, F5, G5. The third measure (chord G) contains a quarter-note melody: A5, Bb5, C6, Bb5, A5, G5. The bass clef staff has single notes G2 and F2 in the first measure, and a whole note chord G in the second and third measures.

D Em7

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

C D G

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

D Em7

— Oh, oh, oh, — oh, oh, oh, oh.

C G

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

# FOREVER & ALWAYS

Words and Music by  
TAYLOR SWIFT

Moderately fast

1

F C G

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

5

F C G

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

F C G/B 2

to the night you looked me in the eye and told me  
to your eyes. Thought I knew you for a min - ute. Now I'm



F G

you not loved so me. Were you just kid - ding? 'Cause it So, here's to

F C G

seems to me this thing is break - in' down. We al - most ev - 'ry - thing com - ing down to noth - in'. Here's to

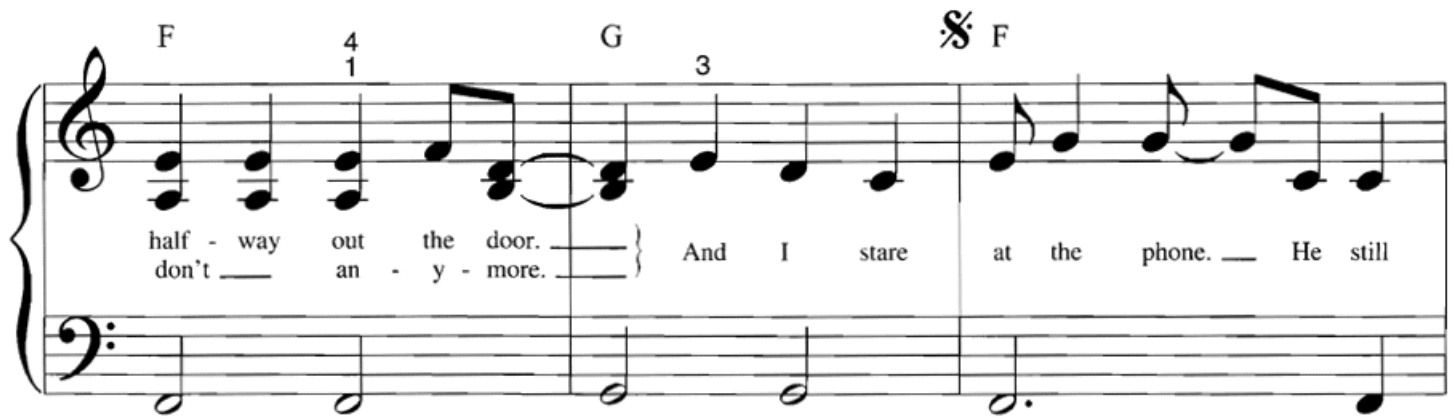
F C G

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

F C G/B

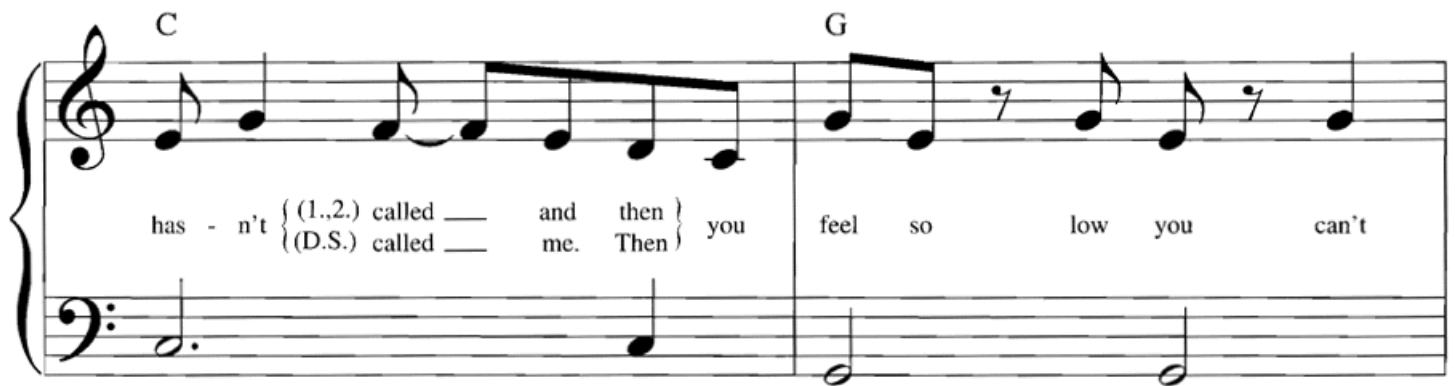
hap - pened? Please tell me. 'cause one go - ing? Thought I sec - ond it was per - fect, now you're knew for a min - ute, but I

F 4 1 G 3  $\text{\textcircled{F}}$  F



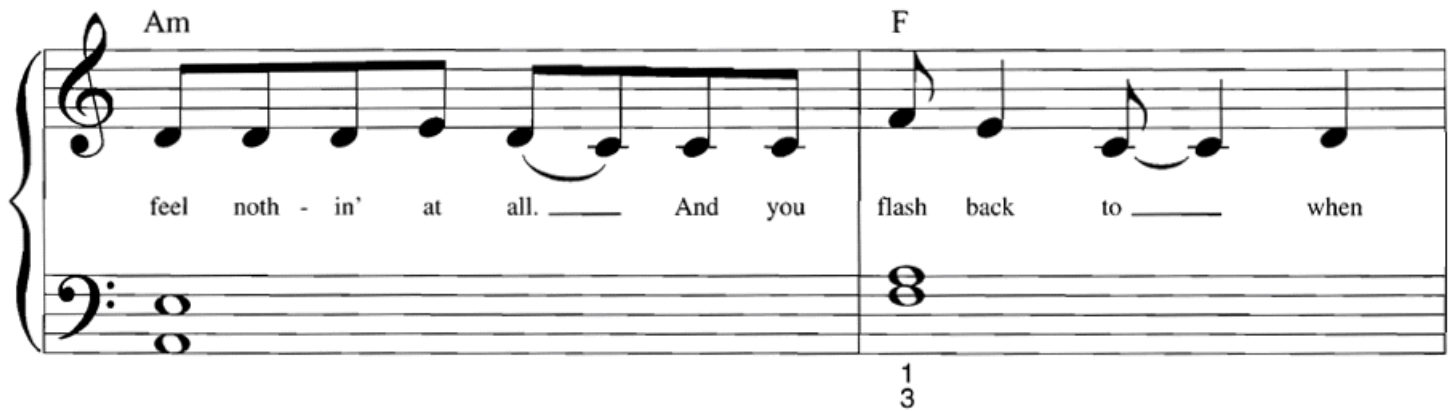
half - way out the door. And I stare at the phone. He still  
don't an - y - more.

C G



has - n't  $\left\{ \begin{array}{l} (1.,2.) \text{ called} \\ (D.S.) \text{ called} \end{array} \right.$  and then } you feel so low you can't  
me. Then

Am F



feel noth - in' at all. And you flash back to when

1  
3

C/E G 2 1



$\left\{ \begin{array}{l} \text{he} \\ \text{we} \end{array} \right.$  said, "for - ev - er and al - ways." Oh, oh and it

F C G

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

Am 4 F C

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

To Coda ⊕ 1. 2.

G

al - ways." Was I You did - n't mean it. ba - by.

4

Am G 5 F Am G F

I don't think so.

2

Am Fmaj7 G

Oh, back up, ba-by, back up. Did you for-get ev-'ry-

Am 4/2 Fmaj7 3

thing? Back up, ba-by, back up. Did you for-

G 1 F

get ev-'ry-thing?

G F C

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

G Am F

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

4 4 1 3

C G D.S. al Coda

you said "for - ev - er and al - ways." Oh, I sit

3 4

CODA

You did - n't mean it. ba - by.

Am G F

5 2

Am G F

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



# HEY STEPHEN

Words and Music by  
TAYLOR SWIFT

Moderately

The first system of musical notation is in G major, 4/4 time, and moderately. The treble clef staff contains a melodic line starting on G4, moving up stepwise to D5, with a slur over the first four notes. The bass clef staff contains a bass line starting on G2, moving up stepwise to D3. The first measure is marked with a '4' above the treble staff and 'mf' in the piano section. The second measure is marked with 'Csus2' above the treble staff. The piano section includes a 'Mm,' dynamic marking and a 'With pedal' instruction below the bass staff.

1  
5  
With pedal

The second system of musical notation continues the piece. The treble clef staff has a slur over the first four notes of the first measure, marked with '4' above. The piano section includes 'mm.' and 'Mm,' dynamic markings. The bass clef staff continues the bass line with a 'G' chord marked above the first measure and 'Csus2' above the second measure.

The third system of musical notation continues the piece. The treble clef staff has a slur over the first four notes of the first measure, marked with '4' above. The piano section includes 'mm.' and 'Mm,' dynamic markings. The bass clef staff continues the bass line with a 'G' chord marked above the first measure and 'Csus2' above the second measure.

G Csus2

Hey, Steph - en, I know looks can be de - ceiv - in', but I  
Hey, Steph - en, I've been hold - in' back this feel - in', so I've

G Csus2 G 1

know I saw a light in you. And as we walked we were  
got some things to say to you. I seen it all, so I

Csus2 G Csus2

talk - in', I did - n't say half the things I want - ed to.  
thought, but I nev - er seen no - bod - y shine the way you do.

G Csus2 G 3

Of all the girls toss - in' rocks at your win - dow, I'll be the one wait - in'  
The way you walk. way you talk. way you say my name, it's beau - ti - ful, won - der -

Csus2 G

there e - ven when it's cold. Hey, Steph - en, boy, you  
ful, don't you ev - er change. Hey, Steph - en, why are

Csus2 G

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

Csus2  $\text{\textcircled{G}}$  Csus2

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

G Csus2 Em7 4

Can't help it if I wan - na kiss you in the rain. So, come feel this mag - ic I've been

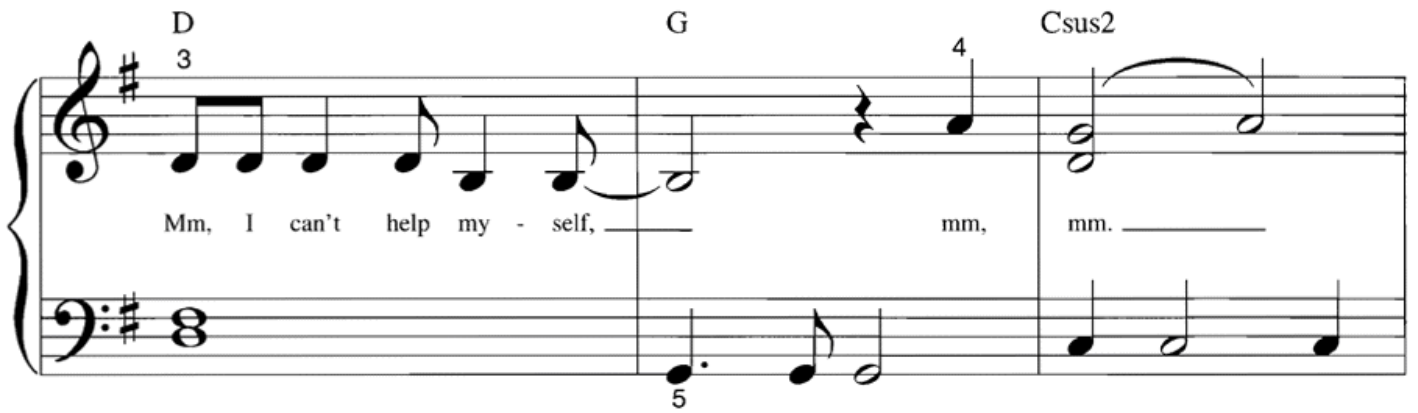
2  
4

D G Csus2 To Coda



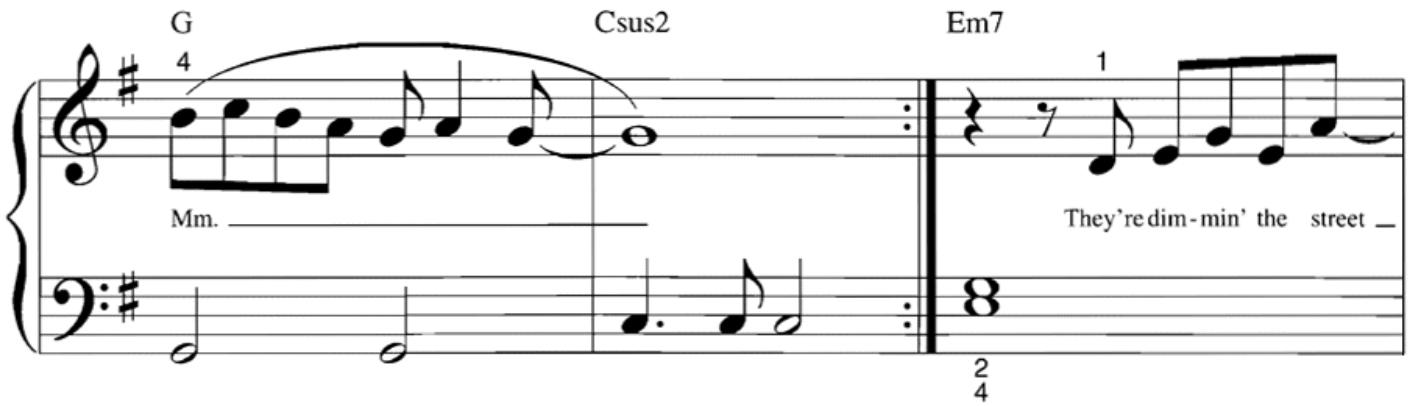
feel - in' since I met you. Can't help it if there's no one else.

D G Csus2



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

G Csus2 Em7



Mm. They're dim-min' the street

D G C



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

Em7 D G 3

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

C D 1 3

near. Shine, shine, shine.

G 5 Csus2 G

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

Csus2 G 2 Csus2

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

G C D.S. al Coda

would they write a song for you?

CODA

Mm, I can't help my - self. \_

G 4 Csus2 5 G

mm, mm, my - self.

Csus2 G Csus2

Mm.

G Csus2

mm.



# PICTURE TO BURN

Words and Music by TAYLOR SWIFT  
and LIZ ROSE

With a strong beat

*mf*

G Am7 C D G Am7

C D G Am7

State the ob - vi - ous, I

C D G Am7

did - n't get my per - fect fan - ta - sy, I re - al - ize you love your -

C D G Am7

self more than you could ev - er love me. So, go and tell your friends —

C 2 D G 1 Am7 C

— that I'm ob - ses - sive and cra - zy. That's fine, you won't \_ mind if I

Detailed description: This system contains the first two measures of the piece. The first measure is in 2/4 time with a C chord and a melody of quarter notes. The second measure is in 4/4 time with a D chord and a melody of quarter notes. The bass line consists of simple chords. Chord symbols C, D, G, Am7, and C are placed above the staff.

D C G 4 Am7

say, by the way, I hate that stu - pid old pick - up truck you

Detailed description: This system contains the next two measures. The first measure is in 4/4 time with a D chord and a melody of quarter notes. The second measure is in 4/4 time with a C chord and a melody of quarter notes. The bass line consists of simple chords. Chord symbols D, C, G, and Am7 are placed above the staff.

C D G Am7 C D

nev - er let me drive. You're a red - neck heart - break who's real - ly bad at ly - in'.

Detailed description: This system contains the next two measures. The first measure is in 4/4 time with a C chord and a melody of quarter notes. The second measure is in 4/4 time with a D chord and a melody of quarter notes. The bass line consists of simple chords. Chord symbols C, D, G, Am7, C, and D are placed above the staff.

G 1 5 Am7 C 2 D 1 C

So, watch me strike a match — on all my wast - ed time. As far as I'm con - cerned, you're

Detailed description: This system contains the final two measures. The first measure is in 4/4 time with a G chord and a melody of quarter notes. The second measure is in 4/4 time with an Am7 chord and a melody of quarter notes. The bass line consists of simple chords. Chord symbols G, Am7, C, D, and C are placed above the staff.

D G Am7 C D 1

just an - oth - er pic - ture to burn.

G Am7 C D

There's no time for tears, I'm just sit - tin' here plan - nin' my re -

G Am7 C D7 1 2

venge. There's noth - in' stop - pin' me, I'm go - in' out with all of your best

G Am7 C D 3 2 1 2

friends. And if you come a - round say - in' "sor - ry" to me, my



C D G Am7 C D

And

C D C G/B 3

if you're miss-in' me, you bet-ter keep it to your-self, 'cause com-in' back a-round here would be

G/D D 3 G Am7

bad for your health, 'cause I hate that stu-pid old pick-up truck you

C D G Am7 C D

nev-er let me drive. You're a red-neck heart-break who's real-ly bad at ly-in'.

G Am7 C D

1. C

So, watch me strike a match on all my wast-ed time. { In  
As case you have-n't heard, I

2. C D

real-ly, real-ly hate — that far as I'm con-cerned, you're just an-oth-er pic-ture to burn. —

G Am7 C D G Am7

Burn. burn, burn, ba-by, burn. You're

C D G Am7 C D G

just an-oth-er pic-ture to burn. Let it burn.



# SHOULD'VE SAID NO

Words and Music by  
TAYLOR SWIFT

Moderately fast

*mf* It's strange to think the songs we used to sing, the smiles, — the

flow - ers, ev - 'ry - thing is gone.

Yes - ter - day I found

out a - bout — you. E - ven now I'm just look - in' at you, feels

G/B Am F

wrong.

Am F

You say that you'd take it all back  
 You say that the past is the past.

1  
3

C G

giv - en one chance. /  
 You need one chance. /  
 It was a mo - ment of weak - ness

1  
3

F G

and you said yes.

Am 2 F

You should - 've said no, you should - 've gone home, you should - 've thought

G C G/B Am

twice 'fore you let it all go. You should - 've known that word 'bout what you did with

F 5 G 4 Am

her'd get back to me. And I should've been there in the back of your

F 2 G C G/B

mind. I should - n't be ask - in' my - self why. You should - n't be

Am F D

beg - gin' for \_\_\_ for - give - ness at my feet. \_\_\_

F G To Coda

You should -'ve said no, ba - by, and you might still have me. \_\_\_

Am F G

\_\_\_

C G/B Am F

You can see that I've \_\_\_ been cry - in'. Ba - by, you know all the right things

C G/B Am

to say.

F C G/B Am

But do you hon - est - ly ex - pect me

F C 1 G/B Am

to be - lieve we could ev - er be the same?

F D.S. al Coda

CODA C G/B Am

F Am 5 F

I can't re - sist. Be - fore you

D F

go, tell me this: was it worth it?

G F

Was she worth this?

Am7 F G

No, no,



C G/B Am F G

no, no, no, no.

Am F

You should-'ve said no, you should-'ve gone home, you should-'ve thought

G C G/B Am

twice 'fore you let it all go. You should-'ve known that word 'bout what you did with

F G

her'd get back to me. And I should-'ve been

Am F G

there in the back of your mind. I should-n't be ask - in' my - self

C G/B Am F

why. You should-n't be beg - gin' for \_\_\_ for - give - ness at my

D F

feet. \_\_\_ You should-'ve said no, ba - by, and you

G Am

might still have me. \_\_\_

# TEARDROPS ON MY GUITAR

Moderately fast

Words and Music by TAYLOR SWIFT  
and LIZ ROSE

F 5 Dm

*mp*

1 3

Bb C/E 4

1 3

**§**

F

Drew  
Drew  
Drew

1 3

Dm Bb C/E

5 4 2 1

looks at me. I fake a smile so he won't  
talks to me. I laugh 'cause it's so damn fun -  
walks by me. I Can he tell that I can't

F 4 Dm Bb

see that I want and I'm need - in'  
ny and I can't e - ven see  
breathe? And there he goes, so per - fect - ly, the kind of

C7/E Dm

5 4 2 1 1

ev - 'ry - thing that we should be. I'll bet she's beau - ti - ful,  
an - y - one when he's with me. He says he's so in love;  
flaw - less I wish I could be. She bet - ter hold him tight,

Bb F

3 1 4

that girl he talks a - bout. And she's got ev - 'ry - thing that  
he's fi - n'ly got it right. I won - der if he knows he's  
give him all her love, look in those beau - ti - ful eyes

1. C/E 2. 3. C/E

2 2

I have to live with - out. all I think a - bout at night.  
and know she's luck - y. 'Cause

F C E

He's the rea - son for the tear - drops on my gui - tar,  
he's the rea - son for the tear - drops on my gui - tar,

Dm B $\flat$ <sub>4</sub>

the on - ly thing that keeps me wish - in' on a wish - in' star.

F C/E

He's the song — in the car — I keep sing - in'. Don't know

Dm To Coda  $\oplus$  B $\flat$  D.S. al Coda (take 2nd ending)

why I do.

CODA  $\oplus$  B $\flat$





C/E Dm

tear - drops on my gui - tar, the on - ly one who's got e -

Bb<sub>4</sub> F

nough of me to break my heart. He's the song \_\_\_ in the car. \_\_\_

C/E Dm

\_\_\_ I keep sing - in'. Don't know why I do.

Bb F

He's the time \_\_\_ tak - en up, \_\_\_ but there's nev -

1

2

C/E Dm

- er e - nough and he's all that I need to fall

4

Bb F

in - to. Drew

3

Dm Bb

looks at me. I

1

C/E F

fake a smile so he won't see. \_\_\_\_\_

# WHITE HORSE

Words and Music by TAYLOR SWIFT  
and LIZ ROSE

Moderately

C5 1                      F#sus2                      C 1  
 1  
*mp*  
 Say you're sor - ry, that face —  
 5                      1  
 With pedal

F#sus2                      Am7                      F#sus2  
 — of an an - gel comes out — just when you need it to —

C                      F#sus2                      Am7  
 7  
 as I paced — back and forth — all this time — 'cause I hon - est - ly be - lieved in

F#sus2                      Am7                      F#sus2  
 5 1  
 you. Hold - ing on, the days — drag on. Stu - pid girl, —

Gsus G

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

C Am Fsus2

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

Gsus C Am7

her up the stair - well. This ain't Hol - ly - wood, this is a small town. I was a dream -

Fsus2 G 4 3 Am7 G/B

- er be - fore you went and let me down. Now it's too late for you and your white -

To Coda  $\text{\textcircled{C}}$ 

F C5 F

4

— horse to come a - round. —

Fsus2

3

May - be I was na - ïve, — got lost in your eyes and

Am7 Fsus2 C

nev - er real - ly had a chance. — My mis - take, — I did - n't know

Fsus2 Am7 Fsus2

1

to be in love — you had to fight to have the up - per hand. — I had

Am7 F#sus2 5 G 2

so man - y dreams a - bout you and me; hap - py end - ings, now I know —

D.S. al Coda

— that I'm not a prin -

CODA

C 5 Am7<sub>4</sub> G/B

— And there you are on your

F C 2 G/B F

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

C 3 G/B F B $\flat$

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

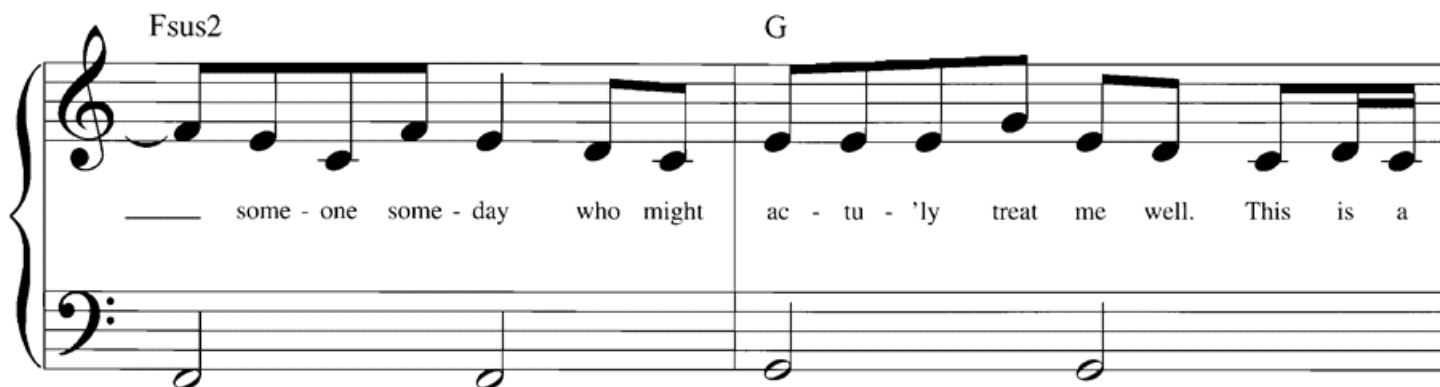


1 C Am7




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

Fsus2 G



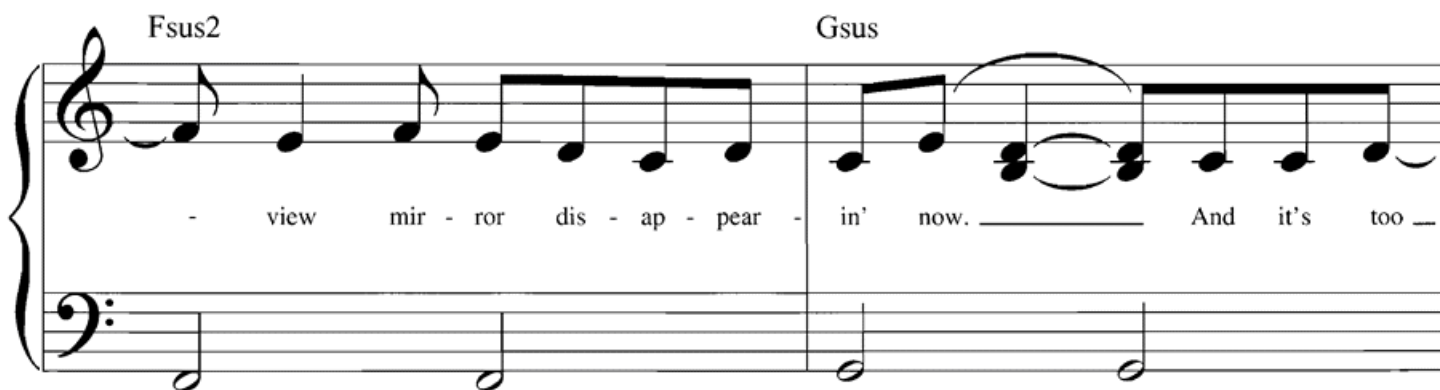
some - one some - day who might ac - tu - 'ly treat me well. This is a

C Am7



big world, that was a small town there in my rear -

Fsus2 Gsus



- view mir - ror dis - ap - pear - in' now. And it's too

Am7 G/B F Am7 G/B

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

F C5 Fsus2

horse to catch me now. Oh,

Am7 F Csus2

try and catch me now, oh,

Fsus2 Am F C

It's too late to catch me now.

# YOU BELONG WITH ME

Moderately fast

Words and Music by TAYLOR SWIFT  
and LIZ ROSE

G  
5

*mf*

1  
5

*With pedal*

5

1. You're on the phone with your girl - friend. She's up - set. —  
2. (See additional lyrics)

D

Am7

— She's go - in' off a - bout some - thin' that you said, — 'cause she does - n't

C

G

get your hu - mor like I do. I'm in the room, it's a

D

typ - i - cal Tues-day night. I'm list-'nin' to the kind of mu - sic she does - n't like. —

Am7 C

— And she'll nev - er know your sto - ry like I do. But

1

**Chorus**  
Am7 C G D

she wears short skirts, I wear T - shirts, she's cheer cap-tain and I'm on the bleach - ers,  
She wears high heels, I wear sneak - ers, }

3

Am7 C

dream - in' 'bout the day when you wake up and find — that what you're

D

look - in' for has been here all the time. If you could

G D

see that I'm the one who un - der - stands you. Been here all a - long.

Am7 To Coda

So why can't you see you be - long with

1. C G

me? You be - long with me.

2. C

me? \_\_\_\_\_

G 4

Stand-ing by \_\_\_\_\_ and wait - ing at your back door.

D

All this time \_\_\_\_\_ how could \_\_\_\_\_ you not know, ba - by, \_\_\_\_\_

Am7

4

\_\_\_\_\_ you be - long \_\_\_\_\_ with

C

me? \_\_\_\_\_

Oh, I re - mem - ber you

Am7 3

driv - in' to my house in the

C

mid - dle of the night. I'm the

3 5



G D

one who makes you laugh when you know you're 'bout to cry. I

Am7 C

know your fav - 'rite songs and you tell me 'bout your dreams. Think I

G D D.S. al Coda

know where you be - long. Think I know it's with me. Can't you

CODA

C G

me? Stand - in' by here wait -

D

- in' at your back door. All this time — how could — you not know, ba -

Am7

by, — you be - long — with

C

me? — You be - long — with me.

*Additional Lyrics*

2. Walkin' the streets with you in your worn-out jeans,  
 I can't help thinkin' this is how it ought to be.  
 Laughin' on a park bench, thinkin' to myself,  
 "Hey, isn't this easy?"  
 And you've got a smile that could light up this whole town.  
 I haven't seen it in a while since she brought you down.  
 You say you're fine. I know better than that.  
 Hey, what you doin' with a girl like that?  
*Chorus*

# YOU'RE NOT SORRY

Moderately (♩ =  $\overset{\frown}{\text{3}}$ )

Words and Music by  
TAYLOR SWIFT

Em C/E G D

*mf*

3  
With pedal

Em C G D

Em C G

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

1  
3

D/F# Em7 C

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

1  
2

G D/F# Em7

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

1

C G D

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

1 2

Em7 C G

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

D 5 Em Csus2

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

1

G 3 D 5 Em

pick up the phone. This is the last

Csus2 3 1 G D 4

straw. Don't want to hurt any more. And you can

Em C G

tell me that you're sorry, but I don't believe you, baby, like I did before.

To Coda  $\text{Coda symbol}$  1. D 5 B/D# Em Csus2 5 G

You're not sorry, no, no,

D Em C G

no, no.

D Em C

3 2. Em 1 3

You're sorry, no, no.

G D Em

1

You're not sorry, no,

C G D

3 1

no. You had me



Em C

crawl - in' for you, hon - ey, and it nev - er would - 've gone a -

G D Em

way, no. You used to shine so bright, but I

C G/D D D.S. al Coda

watched all of it fade. So, you don't have to

CODA

Em C

sor - ry, no, no.

G D

You're not

Em C G

1 3

sor - ry. no, no.

D Em C

G D Em

# OUR SONG

Words and Music by  
TAYLOR SWIFT

Quickly (♩ =  $\overset{\frown}{\text{3}}\text{♩}$ )

4 F Gm7

*mf*

I was rid - in' shot - gun with my hair un - done in the

5

Bb C F

front seat of his car. He's got a one - hand feel on the

Gm Bb C

steer - ing wheel, the oth - er on my heart.

F 2 Gm7 Bb

I look a - round, turn the ra - di - o down. He says, "Ba - by, is some thin' wrong?"

C 1 F 3 Gm7

I say, "Noth - in", I was just think - in' how —

Bb C

we don't have a song." And he — says,

F 4 Gm7 Bb 1 3

"Our song is a slam - min' screen door, sneak - in' out late, tap - pin'

C F Gm7

on your win - dow, when we're on the phone and you talk real —

B $\flat$  C F

1 4

— slow 'cause it's late and your ma - ma don't know. Our song is the

Gm7 B $\flat$  C

1 4

way you laugh, — the first date, 'Man, I did - n't kiss her and I should have.'"

B $\flat$  C

3

And when I — got home, 'fore I

Gm7 B $\flat$  To Coda

3

said, — "A - men," ask - in' God — if He — could

2 F 3 Gm7

play it a - gain.

Bb C7 F 4

I was walk - in' up the

Gm7 Bb C

front porch steps af - ter ev - 'ry - thing that day had

F Gm7 Bb

1 2 1 4

gone all wrong, — had been tram - pled on — and a - lost and thrown a -



C F Gm7

4 3

way. Got to the hall - way, well on my way

Bb C F

4 3

to my lov - in' bed. I al - most did - n't no - tice

Gm7 Bb C D.S. al Coda

all the ros - es and the note that said,

## CODA

Bb C C F

2 4

play it a - gain. Da, da, da, da. I've

Gm Bb

heard ev - 'ry al - bum, lis - tened to the ra - di -

F C

o, wait - ed for some - thin' to come

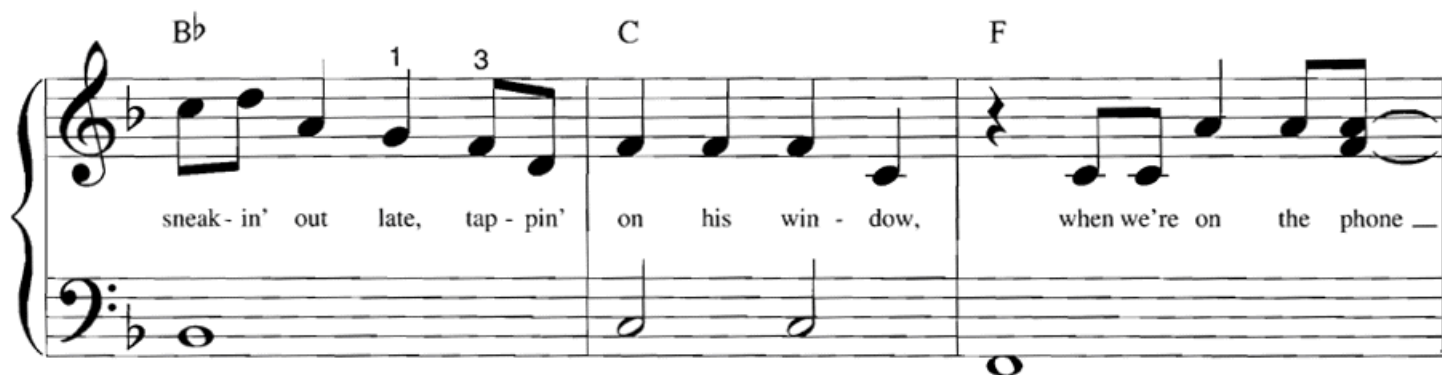
Gm7 Bb

a - long that was as good as our \_\_\_\_ song. -

F Gm7

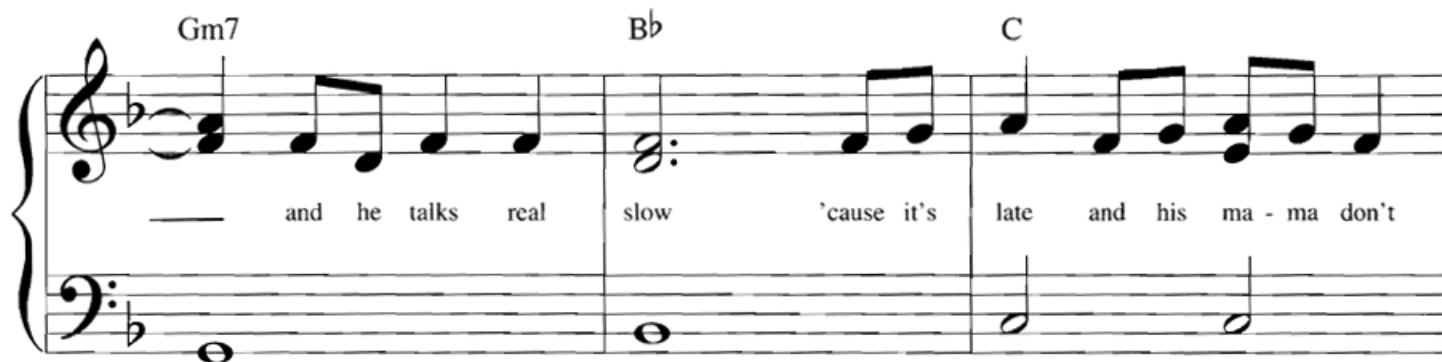
'Cause our song is a slam - min' screen door,

B $\flat$  C F



sneak-in' out late, tap-pin' on his win-dow, when we're on the phone —

Gm7 B $\flat$  C



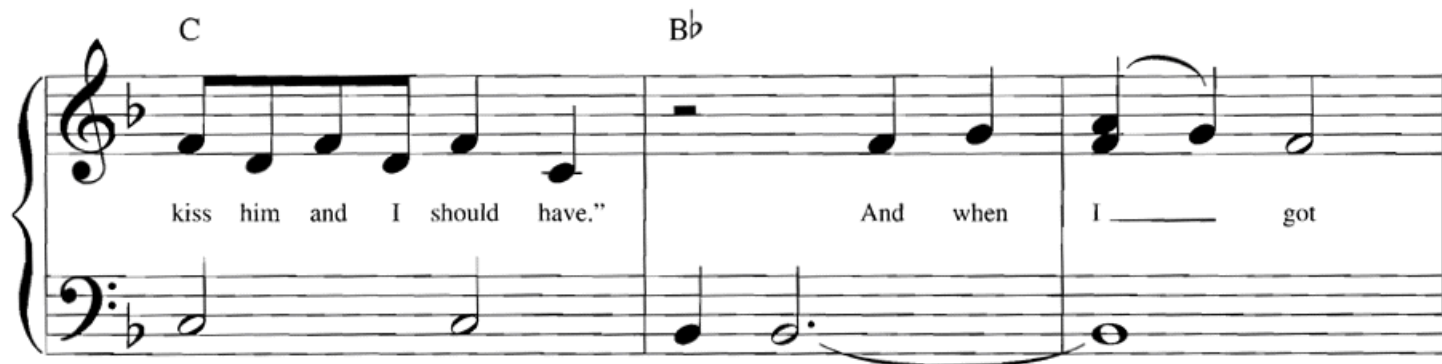
— and he talks real slow 'cause it's late and his ma-ma don't

F Gm7 B $\flat$



know. Our song is the way he laughs, — the first date, "Man, I did-n't

C B $\flat$



kiss him and I should have." And when I — got

C Gm7

home, 'fore I said, "A - men," ask - in'

Bb

God if he could play it a - gain.

F Gm7 Bb C

Play it a -

F Gm7 Bb C

gain. Oh, yeah.

F Gm7 Bb

Oh, oh, yeah.

C F Gm7

I was rid - in' shot - gun with my hair un - done in the

Bb C F

front seat of his car. I grabbed a pen and an

Gm7 Bb

old nap - kin and I wrote down our song.

*Fearless.*

*Fifteen*

*Forever & Always.*

*Hey Stephen*

*Love Story.*

*Our Song*

*Picture to Burn*

*Should've Said No*

*Teardrops on My Guitar*

*White Horse*

*You Belong with Me*

*You're Not Sorry*

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