

From: "Waitress: The Musical"
She Used to Be Mine
from Waitress the Musical

by

SARA BAREILLES

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SHE USED TO BE MINE

from *WAITRESS THE MUSICAL*

Words and Music by
SARA BAREILLES

Moderately slow, with a pulse (♩ = ♩³)

F#

mp

With pedal

The piano introduction is in F# major, 3/4 time. It consists of four measures of music. The right hand plays a series of chords: F# major, F# major, F# major, and F# major. The left hand plays a steady bass line of quarter notes: F#, C#, G#, F#, C#, G#, F#, C#.

F# C#

It's not sim-ple to say; — most — days — I don't

The first line of the song features a vocal melody in F# major. The lyrics are: "It's not sim-ple to say; — most — days — I don't". The piano accompaniment continues with chords: F# major, F# major, F# major, F# major, C# major, and C# major. The bass line remains consistent with the introduction.

D#m

rec - og - nize me with these shoes and this a - pron. That place and its pa -

The second line of the song features a vocal melody in D#m. The lyrics are: "rec - og - nize me with these shoes and this a - pron. That place and its pa -". The piano accompaniment continues with chords: D#m, D#m, D#m, D#m, D#m, and D#m. The bass line remains consistent.

B F#/A#

- trons have tak - en more — than I gave — them. —

The third line of the song features a vocal melody in B major. The lyrics are: "- trons have tak - en more — than I gave — them. —". The piano accompaniment continues with chords: B major, B major, B major, B major, F#/A# major, and F#/A# major. The bass line remains consistent.

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F# C#

It's not eas - y to know; _ I'm not an - y - thing like I

D#m

used to be, _ al - though it's true, _ I was nev - er at - ten - tion's sweet _

B F#/A# F#

cen - ter. I still re - mem - ber that _ girl: _ She's im - per - fect, _

C#

_____ but she tries. She is _____ good, but she lies. _____

D#m B

She is ___ hard ___ on her - self. ___ She is bro - ken and

Detailed description: This system contains the first two lines of music. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The first line of music corresponds to the lyrics 'She is ___ hard ___ on her - self. ___' and the second line to 'She is bro - ken and'. The piano accompaniment features a steady bass line and chords in the right hand.

F#/A# F#

won't ask for help. ___ She is mess - y, ___ but she's

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'won't ask for help. ___' and 'She is mess - y, ___ but she's'. The piano accompaniment continues with similar accompaniment. There are triplets marked with a '3' above the notes in both the vocal and piano parts.

C#

kind. She is ___ lone - ly ___ most of the time. ___

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with 'kind. She is ___ lone - ly ___ most of the time. ___'. The piano accompaniment continues with similar accompaniment.

D#m

___ She is all of this, _ mixed up and baked in a beau - ti - ful _ pie. _

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with '___ She is all of this, _ mixed up and baked in a beau - ti - ful _ pie. _'. The piano accompaniment continues with similar accompaniment.

B

She is gone, but she used to be mine.

F#

F#

And it's not what I asked for.

C#

Some-times life just slips in through a back door and

D#m

carves out a person and makes you believe it's all true,

B

F#

and now I've got you. — And you're not — what I asked —

A#7

— for. — If I'm — hon - est, I — know — I would give it all

D#m

back — for a chance — to start o - ver and re - write — an end - ing or — two —

B F#

— for the girl that I knew, — who'd be — reck - less, —

mf

C#

_____ just e - nough; who'd get _ hurt, _ but who learns how to tough -

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has four sharps (F#, C#, G#, D#).

D#m

D#m/C#

en up _ when she's bruised and _ gets used _ by a man who can't .

Detailed description: This system contains the next two measures. The vocal line continues with a triplet. The piano accompaniment follows a similar pattern. The key signature remains four sharps.

B

F#

love. _____ And then she'll get _ stuck, _ and be scared _____

Detailed description: This system contains two measures. The vocal line has a long note for 'love.' followed by a rest, then 'And then she'll get stuck, and be scared'. The piano accompaniment continues with chords and a bass line. The key signature remains four sharps.

A#7

_____ of the life that's in - side _ her, grow - ing strong - er each _ day, _ till it

Detailed description: This system contains the final two measures of the piece. The vocal line features two triplets. The piano accompaniment ends with two chords marked with an 'x' in the right hand. The key signature remains four sharps.

D#m

fi - n'ly _ re - minds _ her to fight just _ a lit - tle to bring back the fire _

D#m/C# B

in her eyes — that's been gone, — but used _ to be

F# A#7

mine, —

D#m

used _ to be mine. —

B

F#

She is mess - y, _

mp

C#

_____ but she's kind. She is _____ lone - ly _____ most of the time. _____

D#m

D#m/C#

_____ She is all of this, _ mixed up and baked in a beau - ti - ful _ pie. _

Freely

B

F#

She is gone, _ but she used _ to be mine. _