

# THE BEST YOU NEVER HAD

Words & Music by Billy Steinberg & Joshua Berman

$\text{♩} = 84$

C5



Fadd9/A



The first system of music features a guitar part with a treble clef and a piano accompaniment with grand staff notation. The guitar part consists of four measures of whole notes, corresponding to the C5 and Fadd9/A chords. The piano accompaniment features a steady bass line in the left hand and chords in the right hand, with some notes beamed together.

C/F



G



The second system continues the musical notation. The guitar part has a treble clef and includes the lyrics "1. I was" under the final two measures. The piano accompaniment continues with grand staff notation, maintaining the harmonic structure.

Csus4



The third system continues the musical notation. The guitar part has a treble clef and includes the lyrics "so in love with you, there was noth - ing I could do. Would - n't". The piano accompaniment continues with grand staff notation. A drum part is shown at the bottom of the system with a bass clef and includes the label "Drums".

Drums



give me the time of day. Now you wan - na be with me.



You say you wan - na be with me. You



said I was the best, gave your love out to the rest. There was  
(2.) saw me as a friend. Ba - by, I don't want re - venge but if



noth - ing I could say. But now it's go - ing  
you must know the truth. what you did - n't

C/F



C/E



G



good see for in me. \_\_\_\_\_ You say you wan - na be with me  
 re - flects what you will nev er be

F



Am



now. \_\_\_\_\_  
 now. \_\_\_\_\_

G



Dm7



And you're tell - ing me that I am where it's at, \_\_\_\_\_  
 When you're tell - ing me I al - ways was the one \_\_\_\_\_

Am



Em



N.C.

but I ain't hav - ing none of that. \_\_\_\_\_ }  
 I feel your des - per - a - tion. \_\_\_\_\_ } Be - cause I



told you you'd live to re - gret it and now I don't wan - na make you feel



bad, — but when it comes to me just for - get it. I'll be the



best you nev - er had, — You put me through so man - y e -



-mo - tions. Now ba - by, it's your turn — for that, — 'Cause in your

Dm7



Am



G



To Coda

Fmaj7



G



emp - ty heart\_ I have left \_\_\_ a mark. The best you nev - er had. \_

1. C



F



C



F



No, no, no. 2. You

2. C



F



C/G



Bb7



*Vocal ad lib.*

F



C



Am



Back rubs, good love, my stuff, that's what

Drums



— you missed out on. My touch, — so much, —



we could - 've had. — You miss, — my kiss, —

Drums



my lips, — the love — I had for you. Our song, —



*D.S. al Coda*

so long. — Ba - by, don't it make — you sad? — Be - cause I

Coda  Fmaj7

 G

 F



best you nev - er had. you you'd live to re -  
Be - cause I told

 C

 Am

 Em7

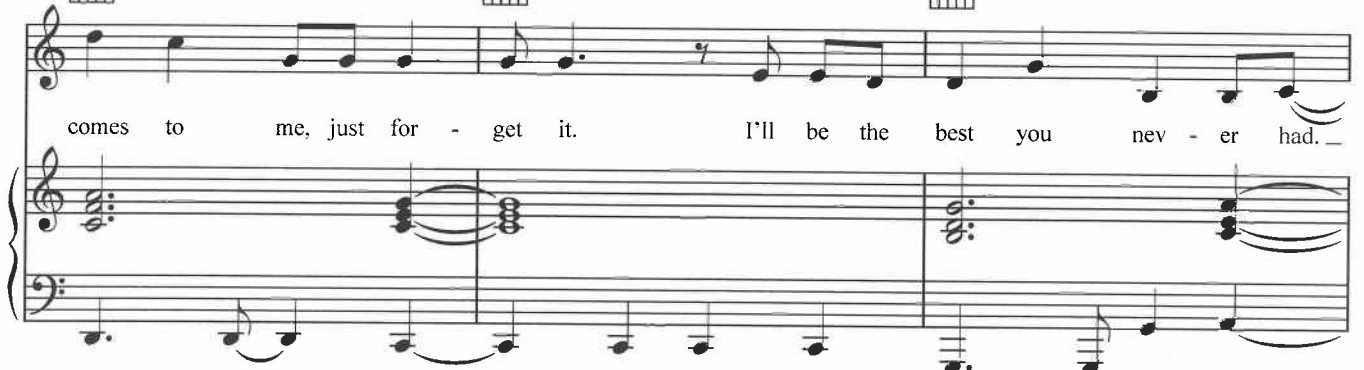


get it and now I don't wan - na make you feel bad, — but when it

 Dm7

 C

 G



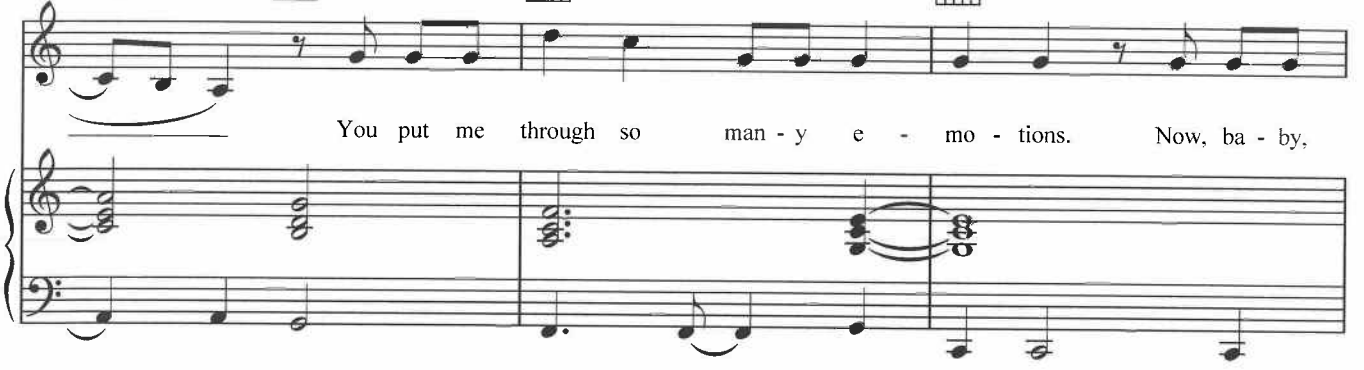
comes to me, just for - get it. I'll be the best you nev - er had. —

 Am

 G

 F

 C



You put me through so man - y e - mo - tions. Now, ba - by,

8



it's your turn \_ for that. \_ 'Cause in your emp - ty heart \_ I have left \_ a mark. The



best you nev - er had. \_



Well, I will al - ways be the best you nev - er had. \_



The best you nev - er had. \_