

# Best for last

Words & Music by Adele Adkins

$\text{♩} = 92$   
N.C.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment consists of a steady bass line and chords in the right hand.

Free time  
N.C.

The second system continues the vocal line and piano accompaniment. The lyrics are: "1. Wait, do you see my heart on my sleeve? It's been there for days on end. (2.) talk - ing these chances and get - ting no - where. And though I'm".

The third system continues the vocal line and piano accompaniment. The lyrics are: "try - and it's been wait - ing for you to go back to yours too, ba - by. Come And I".

on now, I'm try - ing to tell you just how I'd like to hear the words roll out  
 think that I know things may nev - er change. But I'm still

hop - ing of your mouth fi - nal - ly. Say that it's al - ways been me that's made you  
 one day I might hear you say... I make you }

*♩ = 80 a tempo*

feel a way you've nev - er felt be - fore. And I'm

*1<sup>o</sup> R.H. tacet till\**

all you need and that you'd nev - er want more. Then

you'd say all of the right things with - out a clue.

D Em D/F# G

But you'd save the best for last like, I'm the one for you. You should





D Em7 D/F# G

know that you're just a tern - po - rar - y fix. This is not

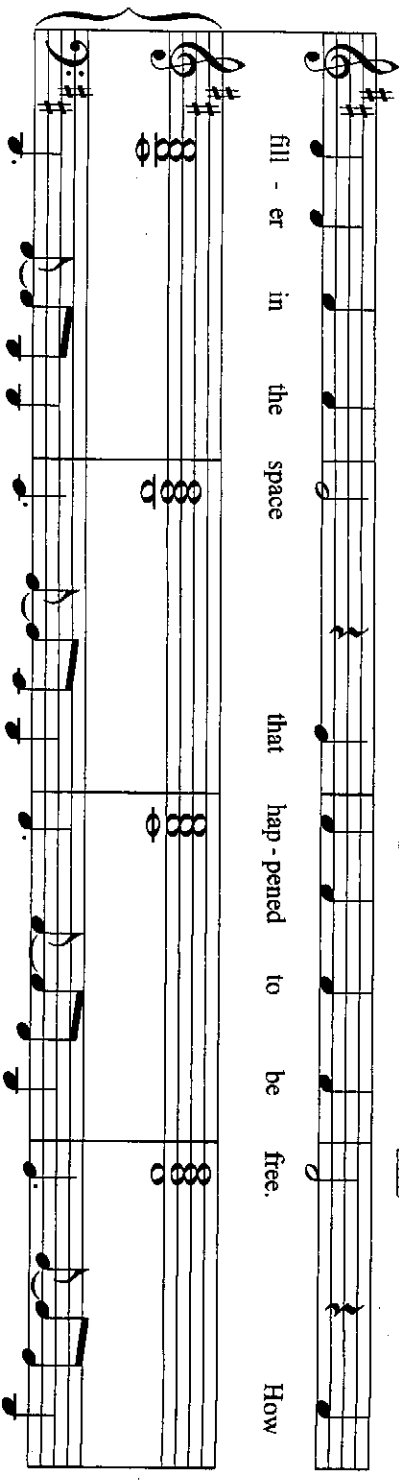
D Em F#m G





root - ed with you, it don't mean that much to me. You're just a

D Em F#m G

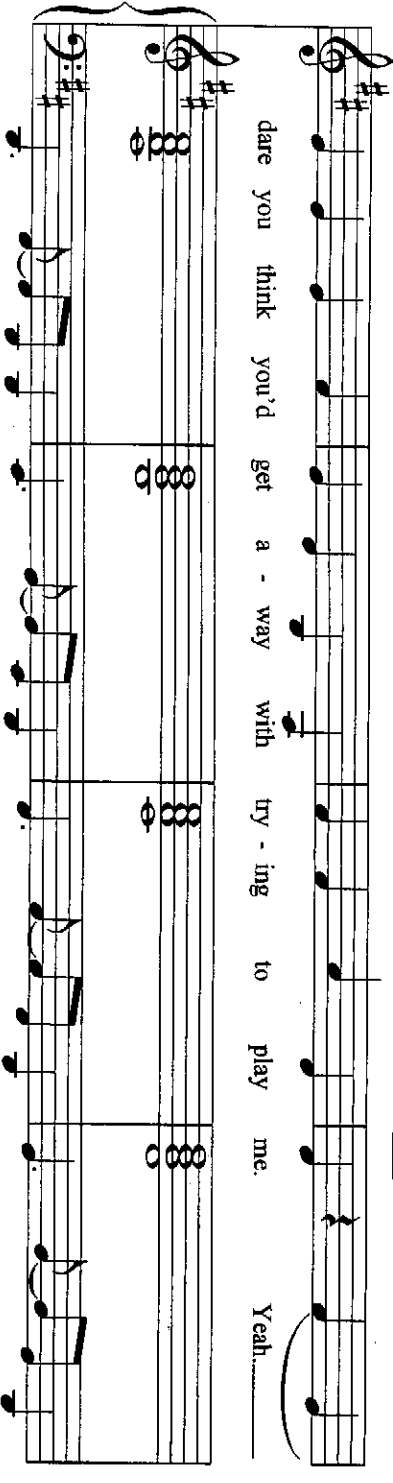
D  Em  F#m  G 





fill - er in the space that hap - pened to be free. How



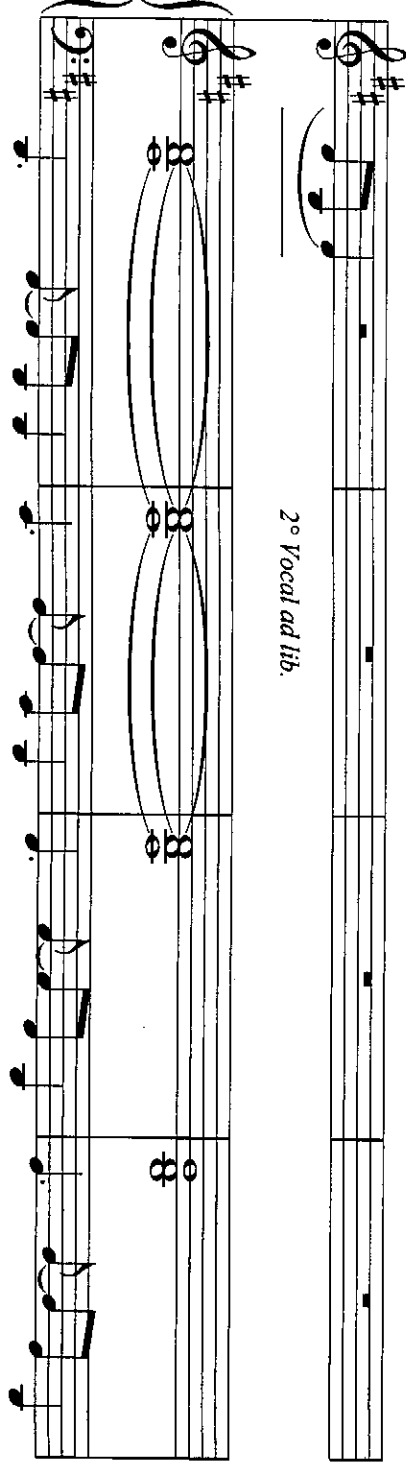
D  Em  F#m  G 





dare you think you'd get a - way with try - ing to play me. Yeah.....

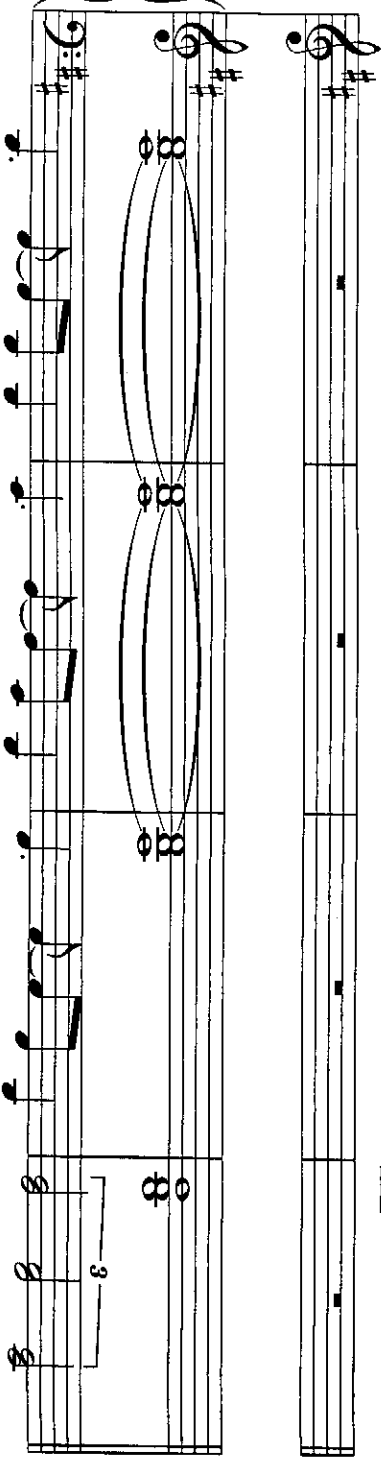


D  D/E  D/F#  G 

*2° Vocal ad lib.*



D  D/E  D/F#  G rit. 



1.  
Free time  
N.C.

2. Why \_\_\_\_\_ is it ev - 'ry-time I think I've tried \_\_\_\_\_ my hard - est

3

it turns out it ain't e-nough? You're still not men - tion - ing \_\_\_\_\_ love. What am

I sup - posed\_ to do to make\_ you want\_ me prop - 'y? I'm

2.  
Free time  
N.C.

But \_\_\_\_\_ de - spite \_\_\_\_\_ the truth that I know, I find \_\_\_\_\_ it hard to

let go and give up on you. Seems I love the things you do, like the

The first system of music features a vocal line in the upper staff and a guitar accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is 8/8. The vocal line begins with the lyrics 'let go and give up on you. Seems I love the things you do, like the'. The guitar accompaniment consists of a series of eighth notes in the bass line and rests in the treble line.

*a tempo*  
D

Em

D

N.C.

mean - er — you treat me, — more ea - ger — I am to per -

The second system continues the musical piece. The vocal line has the lyrics 'mean - er — you treat me, — more ea - ger — I am to per -'. The guitar accompaniment continues with eighth notes in the bass line and rests in the treble line.

D

Em

D

N.C.

- sist with this heart - break of run - ning a - round. — And I

The third system continues the musical piece. The vocal line has the lyrics '- sist with this heart - break of run - ning a - round. — And I'. The guitar accompaniment continues with eighth notes in the bass line and rests in the treble line.

D

Em

D

N.C.

will do — un - til I — find — my - self with you and make you

The fourth and final system of music. The vocal line has the lyrics 'will do — un - til I — find — my - self with you and make you'. The guitar accompaniment continues with eighth notes in the bass line and rests in the treble line.

Free time  
N.C.

feel a way you've nev-er felt be-fore. And be all you need so that you

3

nev-er want more... Then you'd say all of the right things with-out a clue.

a tempo  
D

And you'll be the one for me and me the one for you.

3

Yeah

1-3. G  
4. G F#m Em D

D/E D/F#

Repeat ad lib.

Yeah