

ALWAYS STARTING OVER

Music by TOM KITT
Lyrics by BRIAN YORKEY

Moderately slow
C(add2)/E

D(add2)/F#

mp

The piano introduction consists of two measures. The first measure is in the key of D major and features a C(add2)/E chord. The melody is a series of eighth notes: D4, E4, F#4, G4, A4, B4, C5. The bass line consists of a half note D3. The second measure features a D(add2)/F# chord. The melody continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5. The bass line consists of a half note D3.

4

LIZ:

Colla voce
G5

In my life I nev - er thought I'd get a

mf *p*

The vocal line begins at measure 4 with a rest, then enters with the lyrics 'In my life I nev - er thought I'd get a'. The melody is a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. The piano accompaniment features a half note D3 in the bass and a half note G4 in the treble. The dynamic is *mf*. The second measure of this system features a *p* dynamic.

7

G5/F#

sec - ond chance I thought I was done — then I met you. And though

The vocal line continues with the lyrics 'sec - ond chance I thought I was done — then I met you. And though'. The melody is a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. The piano accompaniment features a half note D3 in the bass and a half note G4 in the treble. The dynamic is *mf*.

10

G5/F F G/F

I nev - er dreamed I could learn how to love a - gain, I placed my

The vocal line continues with the lyrics 'I nev - er dreamed I could learn how to love a - gain, I placed my'. The melody is a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. The piano accompaniment features a half note D3 in the bass and a half note G4 in the treble. The dynamic is *mf*.

13 C(add2)/E Cm(add2)/Eb Cm6/Eb

bet and you came through I

mp *p*

17 D7sus G/D C#m7(b5)

some - how still lost. I some - how al - ways do

mf

20 Em(add2)/C# Csus2

Steady pulse (♩. = 64)

This time feels new.

mp

25 C Csus

Thank you for find - ing me— and thank you for the care— and

27 Csus2 C Csus Gm Gsus2 Gsus Gm

fuck you for mak - ing me think that this life might be — fair. You

30 C Csus2,4 C Csus2,4

prom - ised to love — me — a prom - ise you — kept — and

32 C Csus2,4 C Csus2,4

I won't be sor - ry that you said to leap and I

34 Gm Gsus2 Gsus Gm Bb(add2) Bbsus2,#4 Bb(add2) Bbsus2,#4

leapt. I won't re - gret what I did then, though it

37 $Gm7(\text{add}4)$ $Gm7(\text{add}4,6)$ $Gm7(\text{add}4)$ $Gm7(\text{add}4,6)$

hurts more than I _____ could i - mag - ine back when, all the

39 $E\flat$ $E\flat\text{sus}2,\#4$ $E\flat$ $E\flat\text{sus}2,\#4$ $G\text{sus}$

same, e - ven so I would love you all o - ver a - gain. _____

42 G $A\text{m}$ $E\text{m}$

_____ $A\text{m}$ I al - ways start - ing — o - ver? In a

p sub. *mf*

45 $F(\text{add}2)$ F C $C\text{sus}2/B$ $A\text{m}$

brand new sto - ry am I al - ways back at _____

48

Em F(add2) F Gsus G

one af - ter all I've done? 'Cause I've

51

C Dm7 C/E

burned all of my bridg-es — and learned ev-'ry last

54

F F(add2) Gm Gm(add2) F

les - son too. So how can I start

57

C5

new?

Driving
D Dsus2,4

I'll love our chil-dren, both

60

D Dsus2,4 D Dsus2,4

fierce - ly and well. — When they ask a - bout — you, oh

62

D Dsus2,4 D Am Asus2 Asus Am

Lord - y, the sto - ries I'll — tell. And

64

D Dsus2,4 D Dsus2,4

I won't re - gret — the lives I did - n't lead. I

66

D Dsus2,4 D Dsus2,4 D

knew you, I loved you, and let that be all that I

68 Am Asus2 Am G/B C Csus2,#4

need. _____ Say that it's fate.

70 C Csus2,#4 Am7 D7/A

Say it's fore - told. I'm through with fight - ing it—

72 Am7 D7/A F Fsus2,#4

I'm much too old. What the gods have to give — I'll

74 F Fsus2,#4 F Asus A

take, and I'll live, and be bold. _____

mf *cresc.*

77 Asus A Bm

If we're al - ways start - ing _

80 F#m G(add2) G D Dsus2/C#

o - ver ev - 'ry brand - new morn - ing, then we're

83 Bm F#m G(add2) G

al - ways start - ing _ out with the end in

86 Asus A D Em7(add4)

doubt. We can leave life for to - mor - row or

89 *D/F#* *Gsus2*

grieve all that we thought we'd

cresc.

91 *Am* *Asus2* *Am* *G*

do, or make each mo - ment

mf

93 *Csus2* *Gsus2* *G*

new. All that has hap - pened is hap - pen - ing

p

96 *C(add2)* *Gsus2* *G/F*

now. All that might hap - pen is here, some -

99 Eb(add2)

Bbsus2

Bb/A

how. All of the choic - es that made me,

mp *cresc.*

102

G

Cm(add2)

Csus2,4 Cm

me. All of the ac - ci - dents yet to

mf

105

G

Gsus2

G

C(add2)

be. All that's a - head and all that's be -

mp *cresc. poco a poco*

108

Cm

Csus2,4

Cm

hind. It's all in the mo - ment I make up my mind and o - pen my

cresc.

111 Eb sus2, #4 Eb Eb sus2, #4 Eb Eb maj7 Eb6

heart _____ and

114 F7(add4) Eb/F F7(add4) Eb/F F7(add4)

start _____ and

117 G5

start. _____ 'Cause we're

p sub. cresc.

120 N.C. Cm Gm Ab(add2) Ab

al - ways start - ing o - ver ev - 'ry life we're

f

123 Eb Ebmaj7/D Cm Gm

liv - ing, and we're al - ways just a - wake ev - 'ry

126 Ab(add2) Ab Bbsus Bb Eb

step we take. And, my - love, our life is o -

129 Fm7(add4) Eb/G Absus2

- ver. But, love, I'll make you one last

132 Bbm7(add4) Ab/Bb Cb6/9

vow, to start o - ver and o - ver and

mp *cresc. poco a poco*

135 Cb6/9(#4)

o - ver some - how. My new life starts right

poco rit. 8va

f

138 Ab(add2)/C Bb7(add4)/D

now!

p a tempo *cresc. poco a poco*

141 Ab(add2)/C

mf

144 Bb7sus Bb9 Bb7sus Bb7 Eb

mf *ff*