

ALL TOO WELL

(10 Minute Version)

Words and Music by TAYLOR SWIFT
and LIZ ROSE

Moderately

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams for C, G, Am7, and F(add2). The first system shows the piano introduction with a *mf* dynamic. The second system contains the first two lines of the vocal melody with lyrics: "I walked through the door with you. The air was cold, but sweet dis-po-si-tion and my wide-eyed gaze, we're". The third system contains the final two lines of the vocal melody with lyrics: "some-thing 'bout it felt like home some-how. And I left my scarf there at your sing-ing in the car, get-ting lost up-state. Au-tumn leaves fall-ing down like".

C

G

mf

1.

F(add2)

2.

F(add2)

C

G




I walked through the door with you. The air was cold, but
sweet dis-po-si-tion and my wide-eyed gaze, we're

some-thing 'bout it felt like home some-how. And I left my scarf there at your
sing-ing in the car, get-ting lost up-state. Au-tumn leaves fall-ing down like

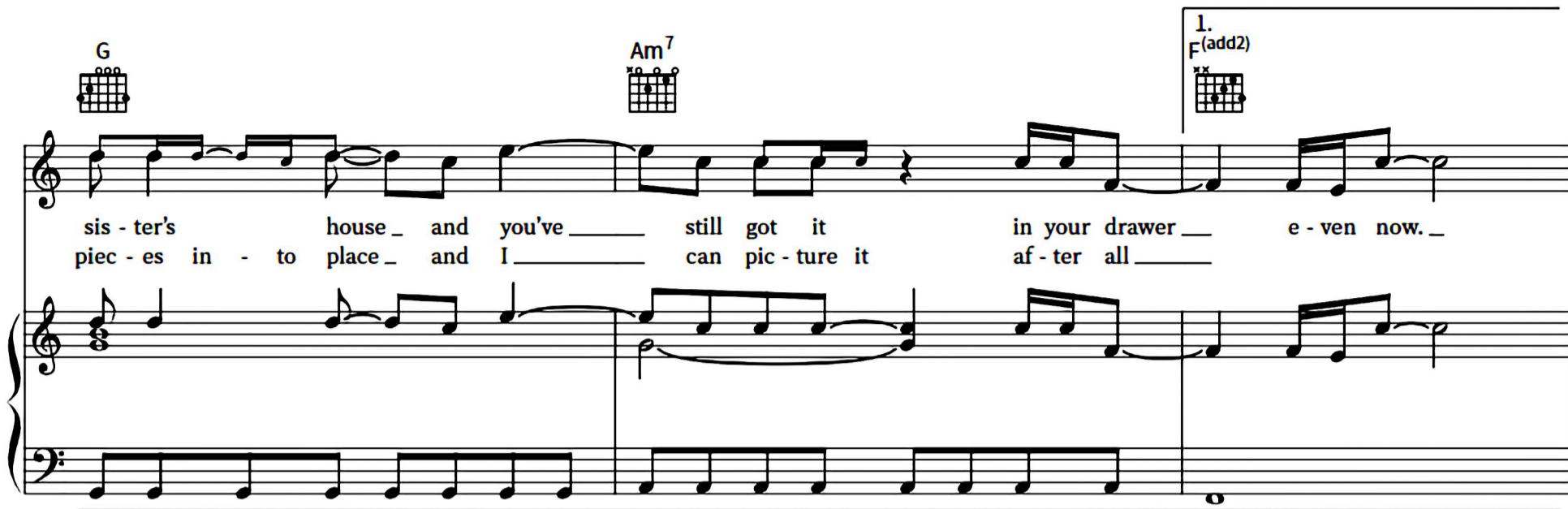
Am7




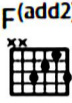
F(add2)

C

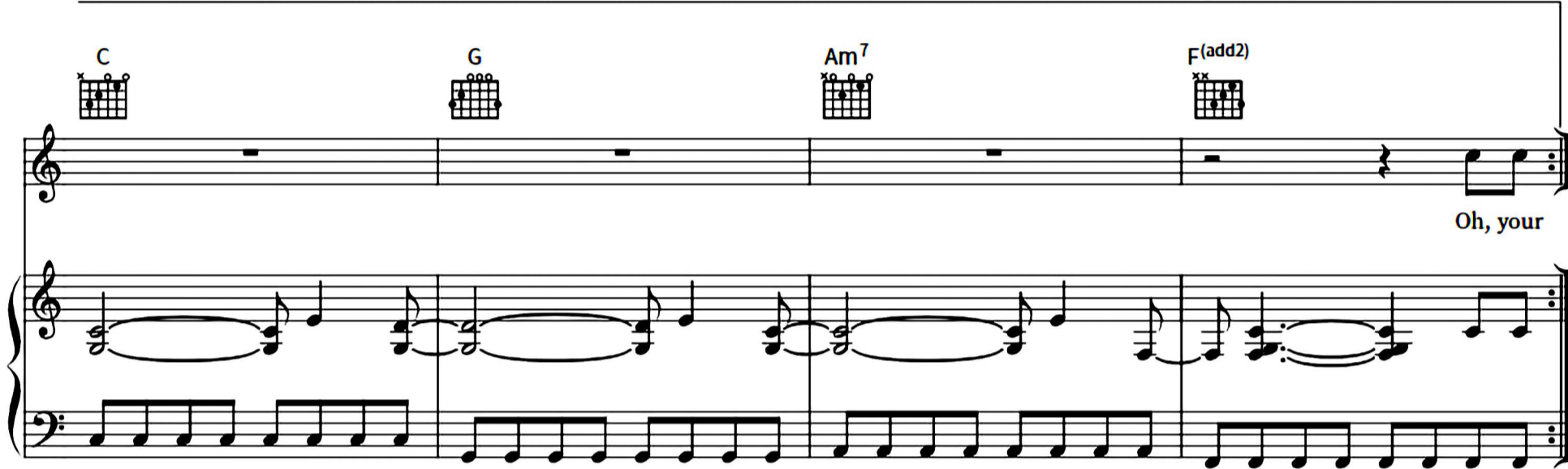
G  Am⁷  1. F(add2) 

sis - ter's house _ and you've _____ still got it in your drawer _ e - ven now. _
 piec - es in - to place _ and I _____ can pic - ture it af - ter all _____



C  G  Am⁷  F(add2) 





Oh, your



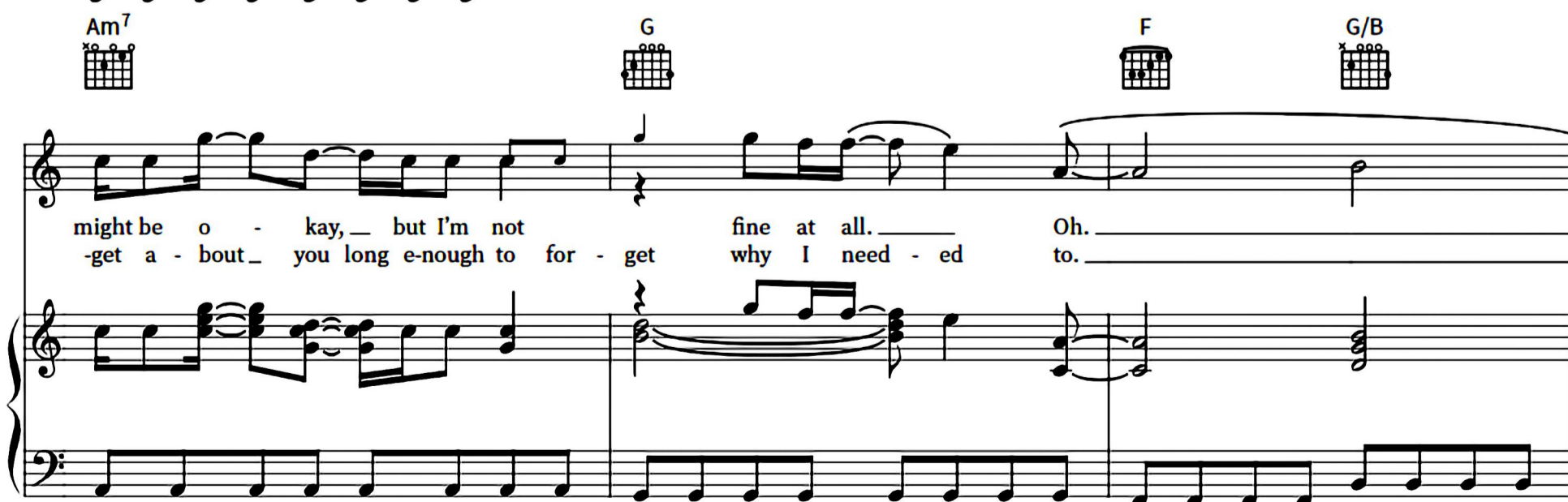
2. F(add2)  C  G 

these days. _ And I know it's long gone _ and that mag - ic's not here _ no more and I
 know it's long gone _ and there was noth - ing else I could do. And I for -




Am⁷  G  F  G/B 


might be o - kay, _ but I'm not fine at all. _____ Oh. _____
 - get a - bout _ you long e - nough to for - get why I need - ed to. _____



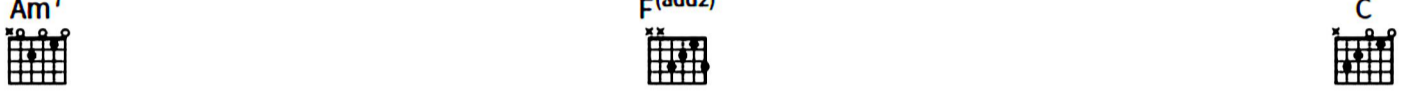
C G C G



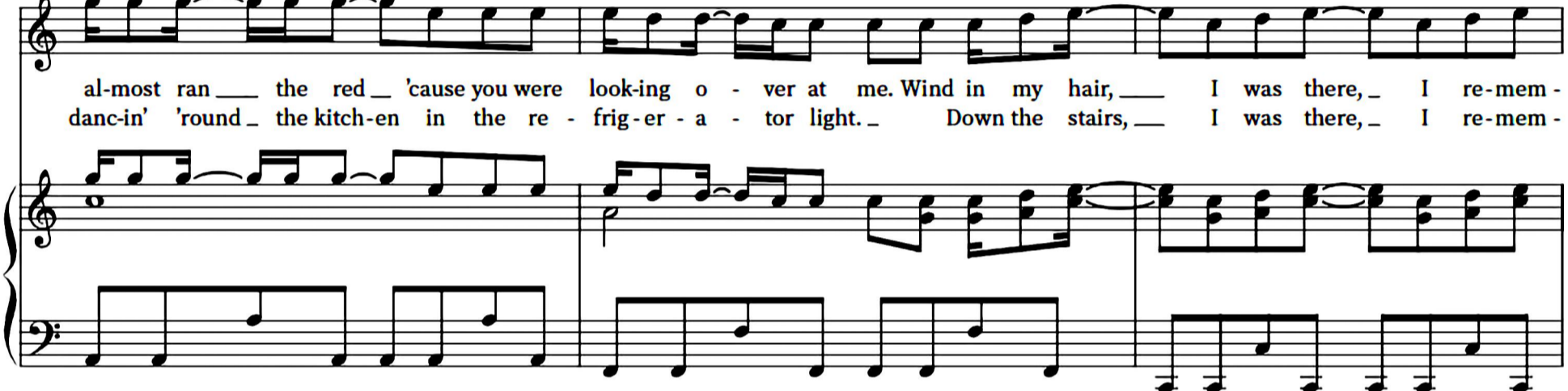

'Cause there we are a - gain on that lit - tle town street. You
'Cause there we are a - gain in the mid - dle of the night. We're




Am⁷ F(add2) C




al-most ran the red 'cause you were look - ing o - ver at me. Wind in my hair, I was there, I re - mem -
danc - in' 'round the kitch - en in the re - frig - er - a - tor light. Down the stairs, I was there, I re - mem -


To Coda 


G Am⁷ F(add2)



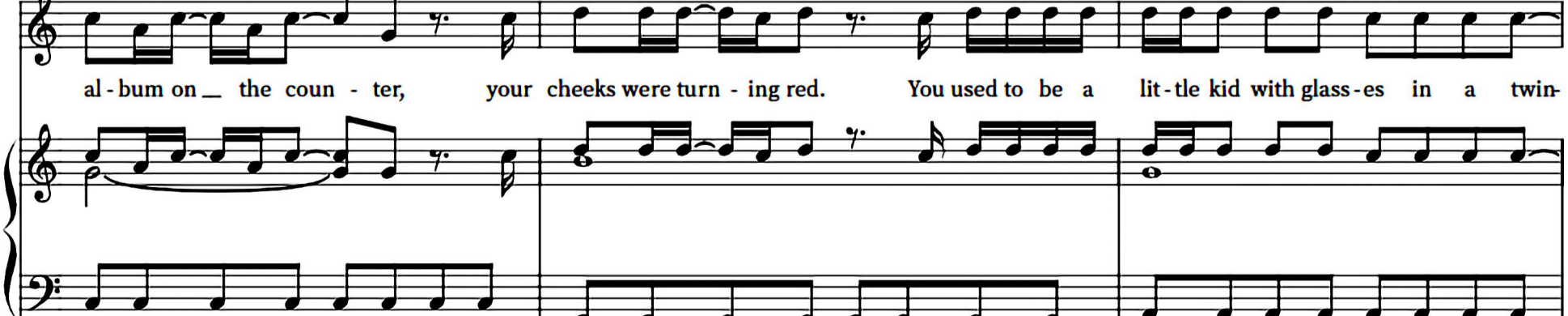
-ber it all too well. Pho - to
-ber it



C G Am⁷



al - bum on the coun - ter, your cheeks were turn - ing red. You used to be a lit - tle kid with glass - es in a twin -



F(add2) C G

- sized bed. _ And your moth-er's tell-ing sto-ries _ 'bout you on the tee ball team. _ You

Am⁷ F(add2) C

taught me 'bout your past, _ think-ing _ your fu-ture was me. And you were toss-ing me the car _ keys, "Fuck the Pa-

G Am⁷ F(add2)

- tri - ar - chy" key-chain on the ground. We were al - ways skip-ping town. And I was

C G Am⁷

think-ing on the drive _ down, "An - y time _ now he's gon-na say _ it's love." You nev-er called it what it

F(add2) C G

was till we were dead and gone and bur - ied. Check the pulse _ and come _ back swear-ing it's the same.

Am⁷ F(add2) C

af-ter three months in the grave. _ And then you won-dered where it went _ to as I reached.

G Am⁷ F(add2) D.S. al Coda

_ for you; _ but all _ I felt _ was shame. _ and you held my life - less _ frame. _ And I _

Am⁷ F(add2) C

And there we are _ a - gain _ when no -

G Am⁷ F(add2)

-bod-y had_ to know._ You kept me like a se - cret, but_ I kept you like an oath, sa - cred prayer,

C G Am⁷ F(add2)

and we'd swear to re-mem - ber it all_ too well.

G^{sus} C

Well may-be we got lost in_ trans - la - tion; may-be I call me up a - gain_ just_ to

G Am⁷ F(add2)

asked for_ too much. But may-be this thing was a mas - ter-piece till you tore it all_ up. Run-ning scared, break me like a prom - ise, so cas - ual - ly cru - el in the name of be-ing hon - est. I'm a crum -

1.    


— I was there, — I re-mem - ber it all — too — well. — — — — — And you
 -pled up — piece of pa-per ly



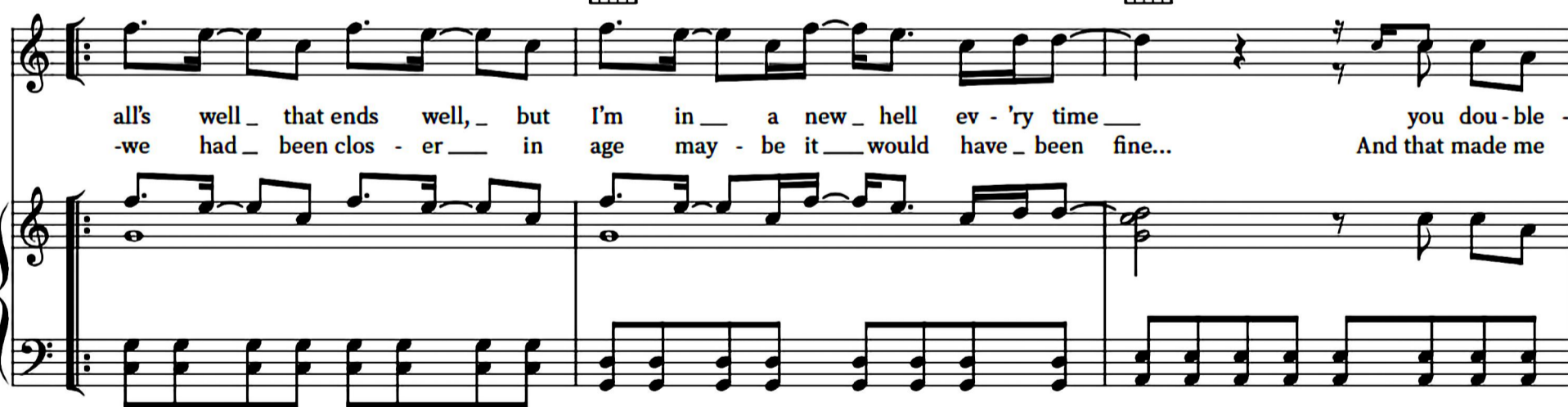
2.   

ing here 'cause I re-mem - ber it. all, — — — — — all, — — — — — all. — — — — — They say



all's well — that ends well, — but I'm in — a new — hell ev - 'ry time — — — — — you dou - ble -
 -we had — been clos - er — in age may - be it — would have — been fine... — — — — — And that made me



1.   2. 

-cross my mind. _ You said if want to die. _ The i - de - a you had of me, _ who was _ she? A weep - ing in a par - ty bath - room, some

  1. 

nev - er - need - y, ev - er - love - ly jew - el, whose shine re - flects _ on you. _____ Not
ac - tress ask - ing me _ what hap - pened. _____ You. That's what hap - pened:

2.   

you. _____ You who charmed my dad _ with self - ef - fac - ing jokes, _

sip - ping cof - fee like you were on a late _ night show. _ But then he watched me watch the front _ door all _ night,

G Am⁷ F(add2)

will-ing you _ to come, and he said, "It's s'posed to be fun, _ turn - ing twen-ty - one." _

C G Am⁷

Time won't _ fly. _ It's like I'm par - a-lyzed by it. I'd like to be my old self a-gain, but I'm

With pedal

F(add2) C G

still try-ing to find _ it. Af - ter plaid shirt _ days, and nights _ when you made me your own, _ now you

Am⁷ F(add2) C

mail back my things _ and I walk home a - lone. _ But you keep my old scarf _ from that there we are a - gain when I

G Am⁷ F(add2)

ver - y first_ week, _ 'cause it re - minds you of in - no - cence and it smells like _ me. _ You can't get rid.
 loved_ you _ so, _ back be - fore you lost the one _ real thing you've ev - er known. It was rare, _

C G 1. Am⁷

_ of it, 'cause you re - mem - ber it all _ too _ well. _
 _ I was there, I re - mem - ber it all _ too

F(add2) 2. Am⁷ F(add2)

'Cause well. _ Wind in my hair.

C G Am⁷

You were there. You re - mem - ber it all. _ Down the stairs, _ you were there. You _ re -

F(add2) C G Am⁷

-mem-ber it all. It was rare, I was there, I re-mem - ber it all too well.

With pedal

F(add2) C Am⁷

And I was nev - er good at tell - ing jokes, but the punch - line goes, "I'll get old -
 Brook - lyn broke my skin and bones, I'm a sol -

F(add2) 1. G 2. G C

- er but your lov - ers stay my age." From when your twin flame bruise paint
 - dier who's re - turn - ing, half her weight. And did the

Am⁷ F(add2) G F

you blue? Just be - tween us, did the love af - fair - maim - you, too? 'Cause in this cit - y's bar - ren cold.

G F

— I still re - mem - ber the first — fall of snow and how it glis - tened as it fell. — I re -

C Am⁷ F(add2)

- mem - ber it all — too — well. Just be - tween us, did the love af - fair - maim.

G C Am⁷ F(add2)

— you all — too — well? — Just be - tween us, do you — re - mem -

G C Am⁷ F(add2)

-ber it all too well. Just be - tween us, I re - mem -

This system contains the first four measures of music. The guitar part is written above the vocal line, with chords G, C, Am⁷, and F(add2) indicated. The piano accompaniment is shown in two staves below the vocal line.

G C Am⁷ F(add2)

-ber it all too well.
(Wind in my hair, I was there, I was there.) (Down the stairs, I was there,


This system contains the next four measures of music. It includes the continuation of the guitar chords and piano accompaniment from the first system, along with the vocal line.

G C Am⁷


I was there.) (Sa - cred prayer, I was there, I was there.)

This system contains the final four measures of music on the page. It includes the continuation of the guitar chords and piano accompaniment, and the vocal line.


F(add2)




1. G



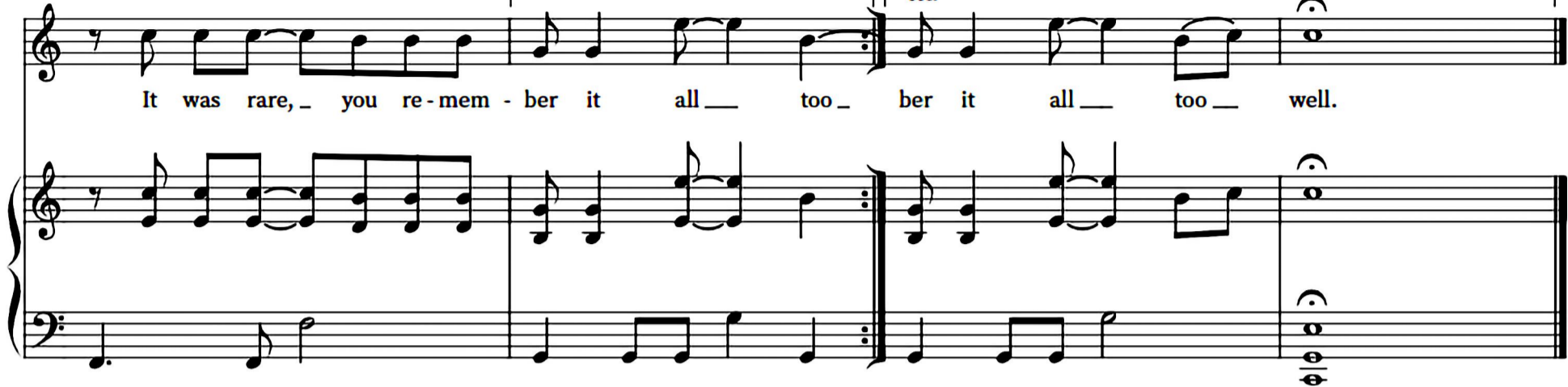
2. G rit.



C



It was rare, _ you re-mem - ber it all _ too _ ber it all _ too _ well.



The musical score consists of three staves. The top staff is for the vocal line, the middle for the piano right hand, and the bottom for the piano left hand. The guitar part is indicated by chord diagrams and a first ending bracket. The lyrics are: "It was rare, _ you re-mem - ber it all _ too _ ber it all _ too _ well." The score includes a first ending bracket over the first two measures of the vocal line, and a second ending bracket over the last two measures. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.