

ALL TOO WELL

Words and Music by TAYLOR SWIFT
and LIZ ROSE

Moderately

C⁵



G⁵



Am



F⁵



C⁵



G⁵



Am



F⁵



C⁵



I walked through the door with you,

G⁵



Am



F⁵



the air was cold, Some-thin' 'bout it felt like home some-how. And I

C⁵ **G⁵** **Am**

left my scarf_ there at your sis - ter's house_ and you've _____ still got it in your drawer

F⁵ **C⁵** **G⁵**



e - ven now.

Am **F⁵** **C**

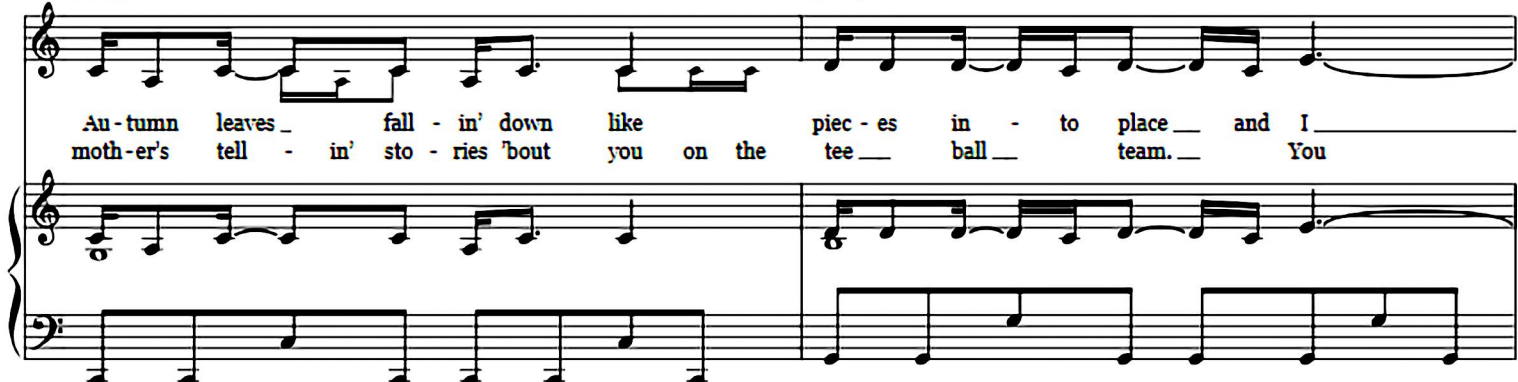
Oh, your sweet dis - po - si - tion and my
al - bum on the coun - ter, your



G **Am** **F**

wide - eyed_ gaze, _ we're sing-in' in the car, _ get-tin' lost_ up - state. _
cheeks were turn - in' red. You used to be a lit - tle kid with glass - es in a twin size bed. _ Your


C  G 



Au-tumn leaves_ fall - in' down like piec - es in - to place__ and I__
 moth-er's tell - in' sto - ries 'bout you on the tee__ ball__ team.__ You



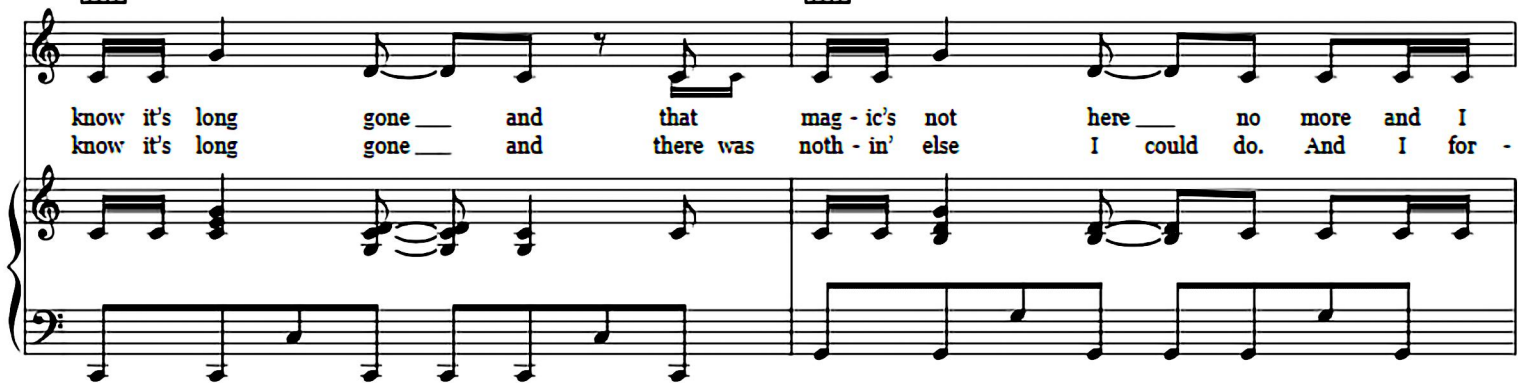
Am  F 

__ can pic - ture it af - ter all__ these days.__ And I
 tell me 'bout your past, think - in' your fu - ture was me. And I



C  G 

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 - in' else I could do. And I for -



Am  G  F  G7 

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



F/A F 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

Am F

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

C G 1. Am

(Both times)

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

F 2. Am F

Pho - to yeah.

C G Am

The first system of music features a vocal line with a whole note rest in the first measure, followed by a half note rest in the second measure, and a whole note rest in the third measure. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a series of chords in the right hand. The chords are C major in the first measure, G major in the second, and Am (A minor) in the third.

F G

May-be we got

The second system continues the piano accompaniment. The vocal line has a whole note rest in the first measure, a half note rest in the second, and a quarter note followed by an eighth note in the third measure. The lyrics "May-be we got" are written below the vocal line. The piano accompaniment remains consistent with the first system.

C G Am

lost in trans - la - tion, may-be I asked for too much. But may-be this thing was a mas - ter-piece till you

The third system features a vocal line with lyrics: "lost in trans - la - tion, may-be I asked for too much. But may-be this thing was a mas - ter-piece till you". The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment. The chords are C major, G major, and Am (A minor).

F C G

tore it all up, run - nin' scared, I was there, I re - mem - ber it all too

The fourth system features a vocal line with lyrics: "tore it all up, run - nin' scared, I was there, I re - mem - ber it all too". The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment. The chords are F major, C major, and G major.

Am F C

well. And you call me up a - gain just to

G Am F

break me like a pro-mise. So cas - ual - ly: cruel in the name of be - in' hon - est. I'm a crum -

C G Am

-pled up piece of pa - per ly - in' here 'cause I re-mem-ber it all, all, all

F C

too well.

G⁵ Am F⁵

The first system of music features a guitar part with three measures. The first measure has a G⁵ chord diagram (x02333) with a trill (tr) symbol. The second measure has an Am chord diagram (x02210). The third measure has an F⁵ chord diagram (x13321). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

C G Am

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

The second system continues the music with three measures. The first measure has a C chord diagram (x32010). The second measure has a G chord diagram (x23200). The third measure has an Am chord diagram (x02210). The lyrics are: "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".

F C G

still try'n' to find it af - ter plaid shirt days and nights when you made me your own. Now you

The third system continues with three measures. The first measure has an F chord diagram (x23210). The second measure has a C chord diagram (x32010). The third measure has a G chord diagram (x23200). The lyrics are: "still try'n' to find it af - ter plaid shirt days and nights when you made me your own. Now you".

Am F C

mail back my things and I walk home a - lone. But you keep my old scarf from that

The fourth system concludes with three measures. The first measure has an Am chord diagram (x02210). The second measure has an F chord diagram (x23210). The third measure has a C chord diagram (x32010). The lyrics are: "mail back my things and I walk home a - lone. But you keep my old scarf from that".

G Am F

ver - y first _ week _ 'cause it re - minds you of in - nocence and smells like me. _ You can't get

C G Am

rid of it 'cause you re - mem - ber it all _ too _ well, _

F C G

yeah. _ 'Cause there we are _ a - gain _ when I loved you so _

Am F C

back be - fore _ you lost _ the one real thing you've ev - er known. _ It was rare, _ I was there, _ I re - mem -

G Am F

-ber it all too well. Wind in my hair,

C G Am

— you were there, — you re - mem - ber it all. — Down the stairs, — you were there, — 'cause you re -

F C G

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

Am N.C.

well.