

# SHE USED TO BE MINE

from WAITRESS THE MUSICAL

Words and Music by  
SARA BAREILLES

Moderately slow swing, with a pulse

F

$\text{♩} = 130$

*mp*

With pedal

F C

It's not sim-ple to say; — most\_ days — I don't

Dm

rec-og-nize me that these shoes and this a - pron, that place and its pa - trons have

B $\flat$  F/A F

tak-en more — than I gave — them. — It's not eas-y to know;

C

I'm not an - y - thing like I used to be, — although it's true,

Dm

I was nev - er at - ten - tion's sweet — cen - ter. I still re - mem - ber that — girl:

Bb

F

She's im - per - fect, — but she tries. She is — good,

C

Dm

but she lies. — She is — hard — on her - self. — She is

B $\flat$  F/A F

bro - ken and won't ask for help. — She is mess - y, — but she's

C

kind. She is — lone - ly — most of the time. — She is

Dm B $\flat$

all of this, — mixed up and baked in a beau - ti - ful — pie. — She is


F

gone, — but — she used — to be mine. —

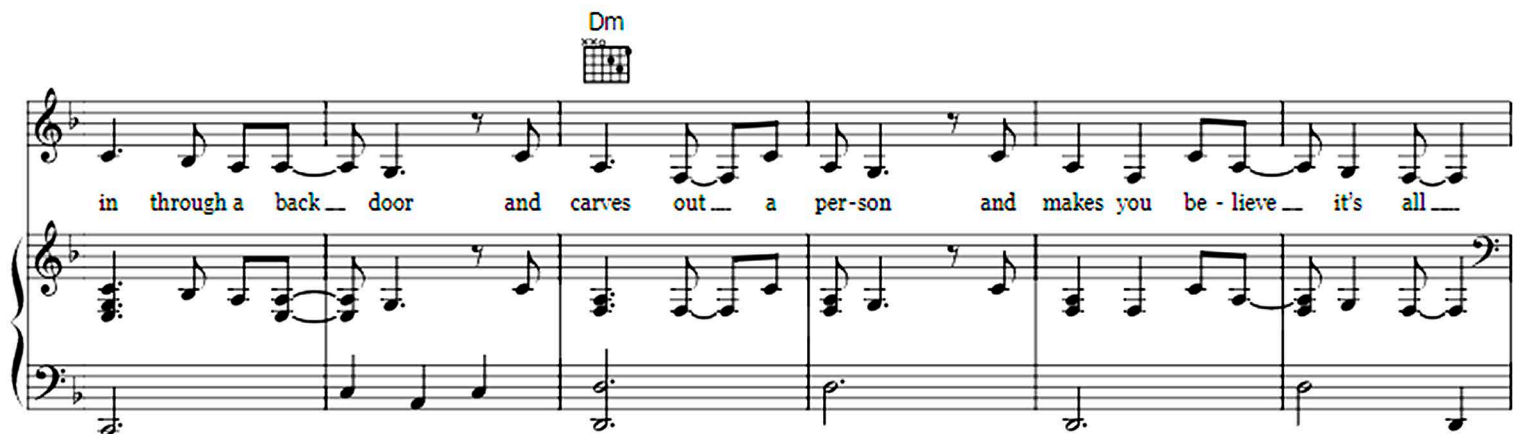
F  C 

And It's not what I asked for. Some-times life just slips



Dm 

in through a back door and carves out a per-son and makes you be-lieve it's all



Bb  F 

true, and now I've got you. And you're not what I asked



A7 


for. If I'm hon-est, I know I would give it all back for a chance.



Dm  

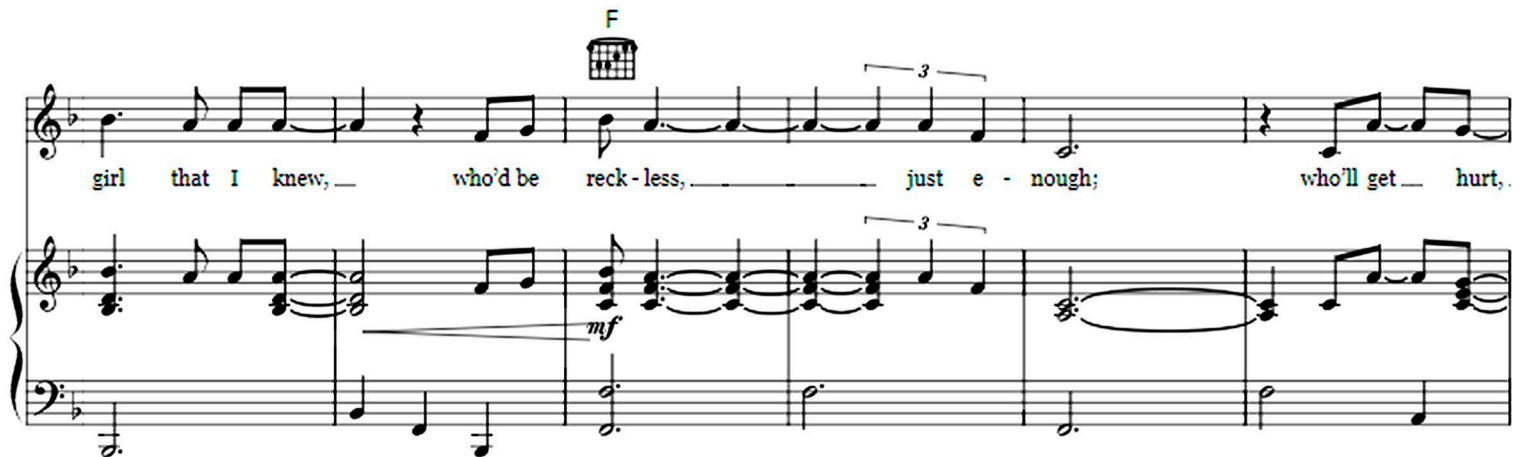
\_\_\_\_\_ to start o - ver and re - write \_\_\_\_\_ an end - ing or \_\_\_\_\_ two \_\_\_\_\_ for the





F 

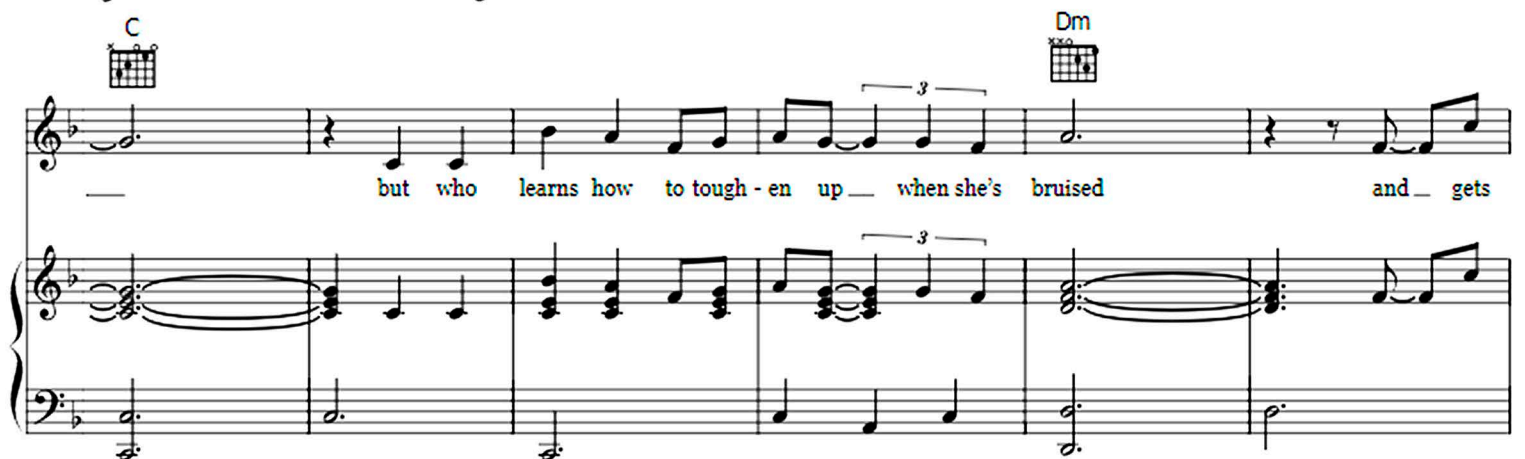
girl that I knew, \_\_\_\_\_ who'd be reck - less, \_\_\_\_\_ just e - nough; \_\_\_\_\_ who'll get \_\_\_\_\_ hurt,



*mf*



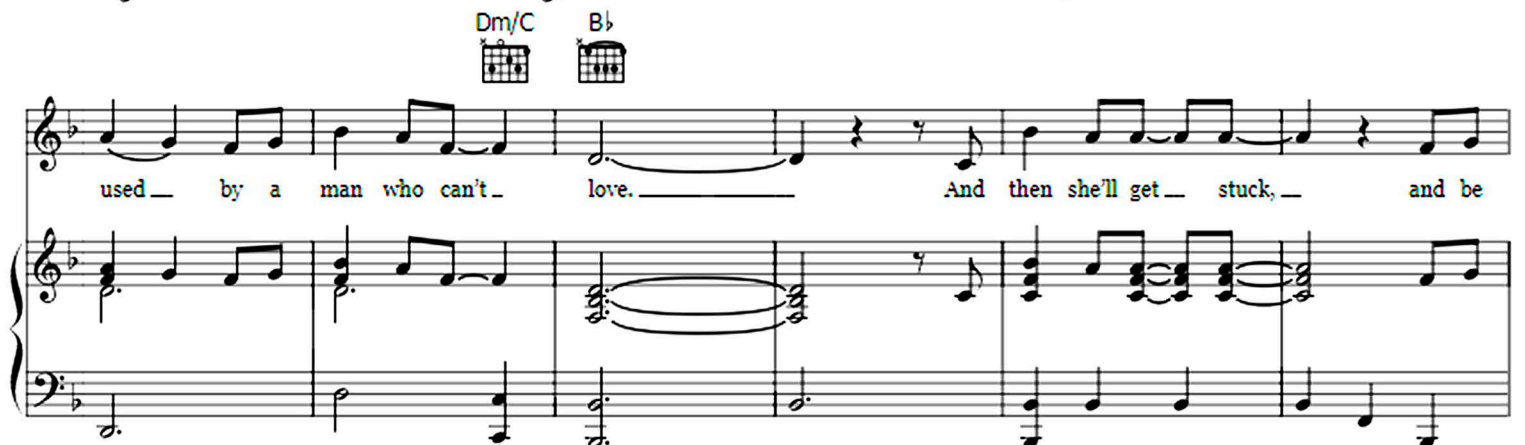
C  Dm 



\_\_\_\_\_ but who learns how to tough - en up \_\_\_\_\_ when she's bruised \_\_\_\_\_ and \_\_\_\_\_ gets



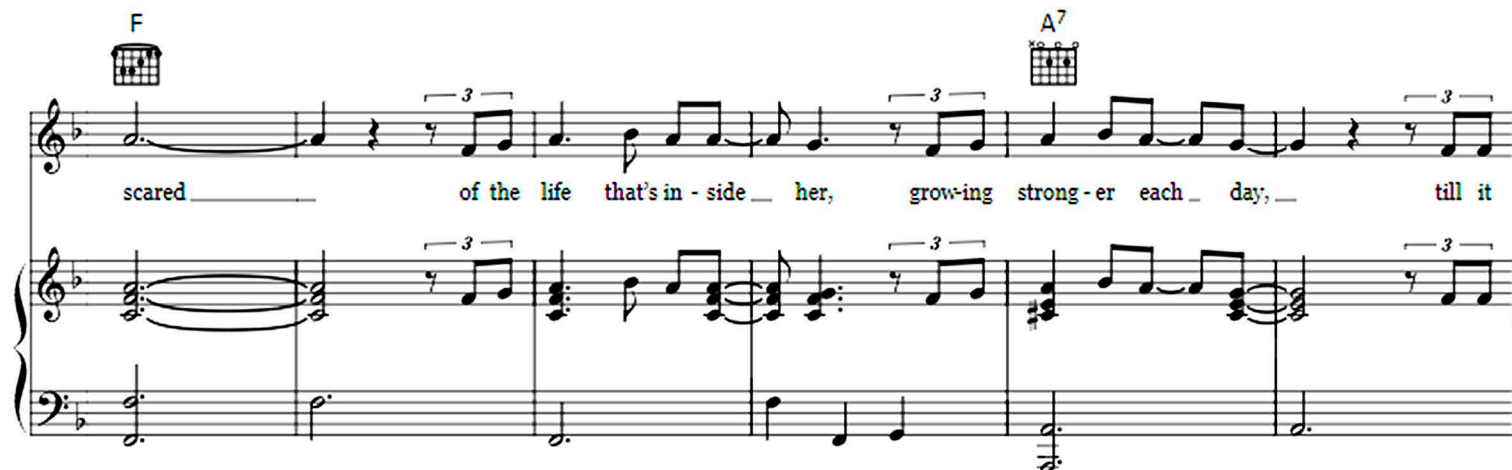
Dm/C  Bb 


used \_\_\_\_\_ by a man who can't \_\_\_\_\_ love. \_\_\_\_\_ And then she'll get \_\_\_\_\_ stuck, \_\_\_\_\_ and be



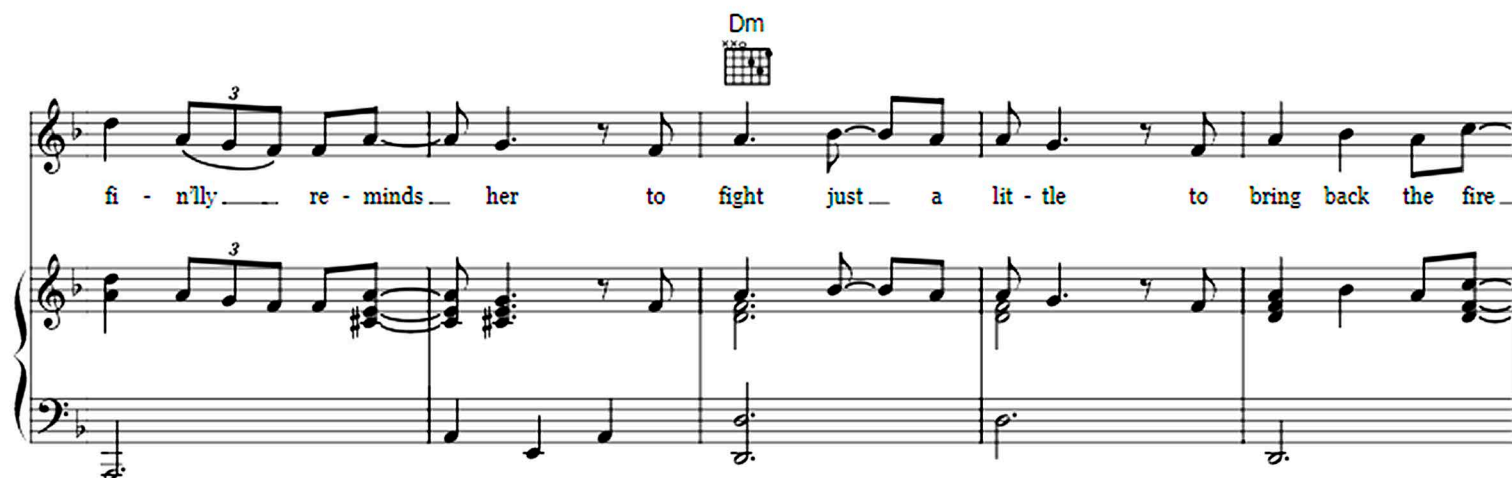
F  A7 




scared \_\_\_\_\_ of the life that's in - side\_\_ her, grow-ing strong - er each\_ day, \_\_\_\_\_ till it



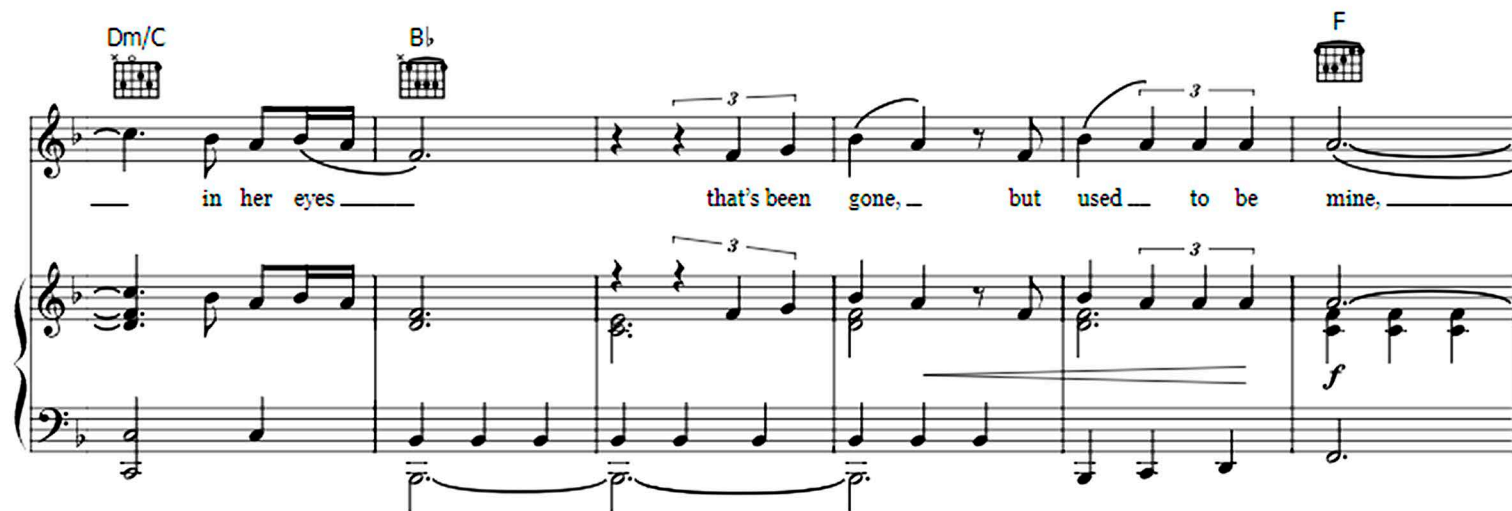
Dm 

fi - nally \_\_\_\_\_ re - minds\_\_ her to fight just\_ a lit - tle to bring back the fire\_



Dm/C  Bb  F 

\_\_\_\_\_ in her eyes \_\_\_\_\_ that's been gone, \_\_\_\_\_ but used\_ to be mine, \_\_\_\_\_



A7



Musical notation for the first system, including vocal line and piano accompaniment.

A7/C#



Dm



Bb



Musical notation for the second system, including vocal line with lyrics "used to be mine." and piano accompaniment.

F



Musical notation for the third system, including vocal line with lyrics "She is mess-y, but she's kind. She is" and piano accompaniment.

C



Dm



Musical notation for the fourth system, including vocal line with lyrics "lone - ly most of the time. She is all of this, mixed up and" and piano accompaniment.

Freely  
B $\flat$



baked in a beau - ti - ful pie. She is

gone, but she used to be mine.

F



Sheet music for a song, page 8. The page features two systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The first system covers the lyrics 'baked in a beautiful pie. She is' and 'gone, but she used to be mine.'. The piano accompaniment includes a bass line and a right-hand line. Above the first system, there is a guitar chord diagram for Bb and the instruction 'Freely Bb'. Above the second system, there is a guitar chord diagram for F and the instruction 'F'. The music is in a key with one flat (Bb) and a common time signature.