

# BACK TO DECEMBER

Words and Music by  
TAYLOR SWIFT

Moderately

D Bm G

D Bm G

D

I'm so glad you made time to see me.

Bm G

How's life? Tell me, how's your fam - ly? I have - n't seen \_

D/A A

them in a while.

This system contains the first two measures of the piece. The vocal line starts with a half note 'them', followed by a quarter note 'in', a quarter note 'a', and a half note 'while'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

D Bm

You've been good, bus - i - er than ev - er. Small talk,

This system contains the next two measures. The vocal line continues with 'You've been good, bus - i - er than ev - er. Small talk,'. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords.

G

work and the weath - er. Your guard is up and I know why.

This system contains the next two measures. The vocal line continues with 'work and the weath - er. Your guard is up and I know why.' The piano accompaniment continues with the same rhythmic pattern.

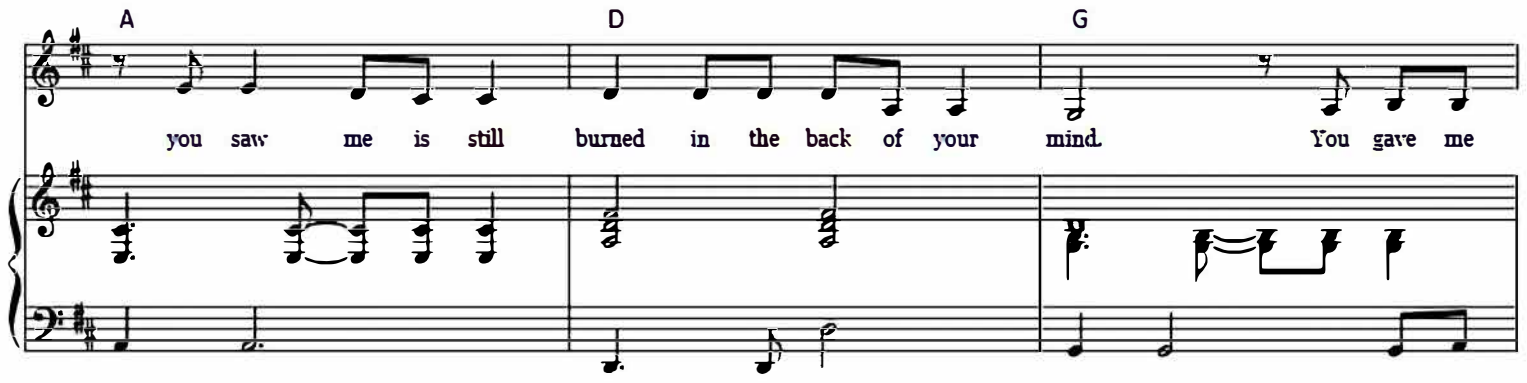
D A Bm

Be - cause the last time

This system contains the final two measures. The vocal line concludes with 'Be - cause the last time'. The piano accompaniment ends with a final chord in the right hand.

A D G

you saw me is still burned in the back of your mind. You gave me




Bm A G

ros - es and I left them there to die.



N.C. D

So, this is me swal - low - in' my pride stand - in' in



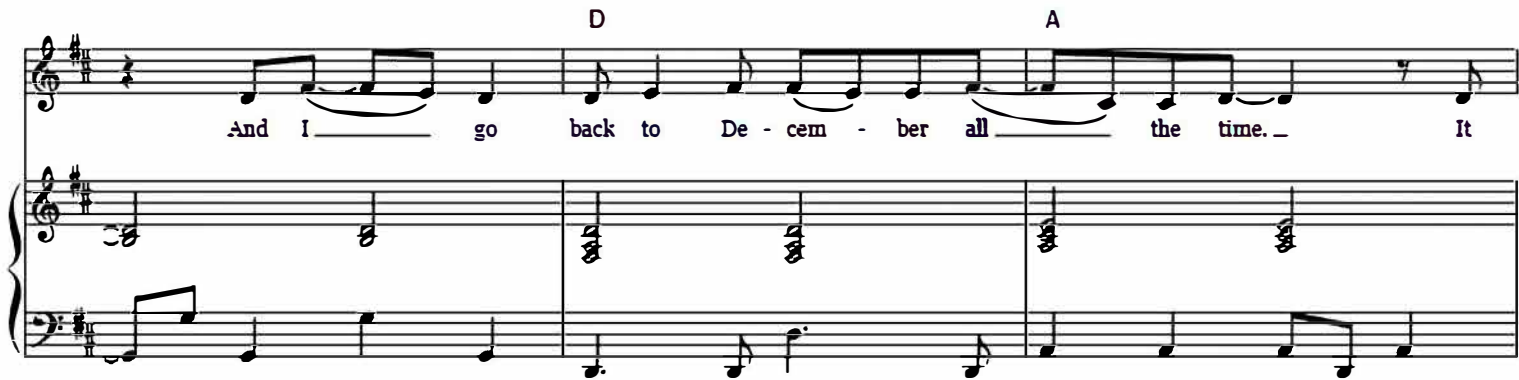
F#m G

front of you, say - in' I'm sor - ry for that night.



D A

And I go back to De - cem - ber all the time. \_ It



D F#m

turns out free - dom ain't noth - in' but miss - in' you, wish - in' that I re - al - ized



G

what I had \_ when you \_ were mine. \_ I go



D A G

back to De - cem - ber, turn \_ a - round and make it al right. change my own \_ mind.



To Coda 

**Bm<sup>7</sup>** **A**

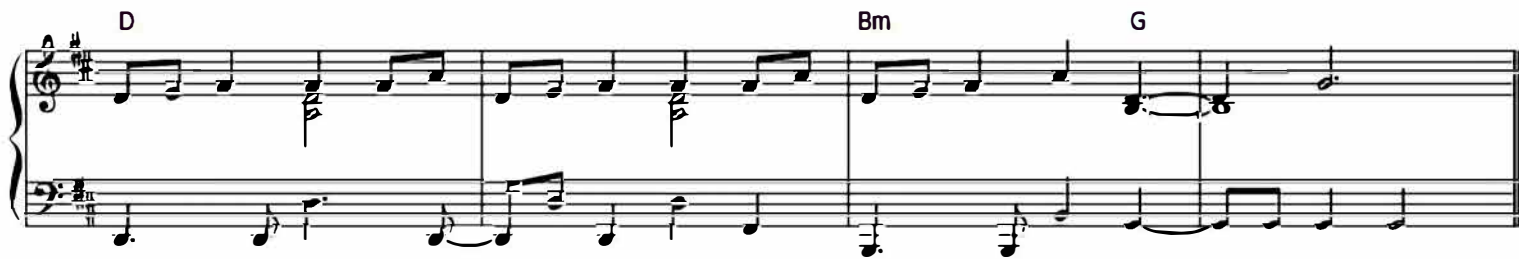
I go back to De - cem - ber all the time. \_



**D** **Bm** **G**

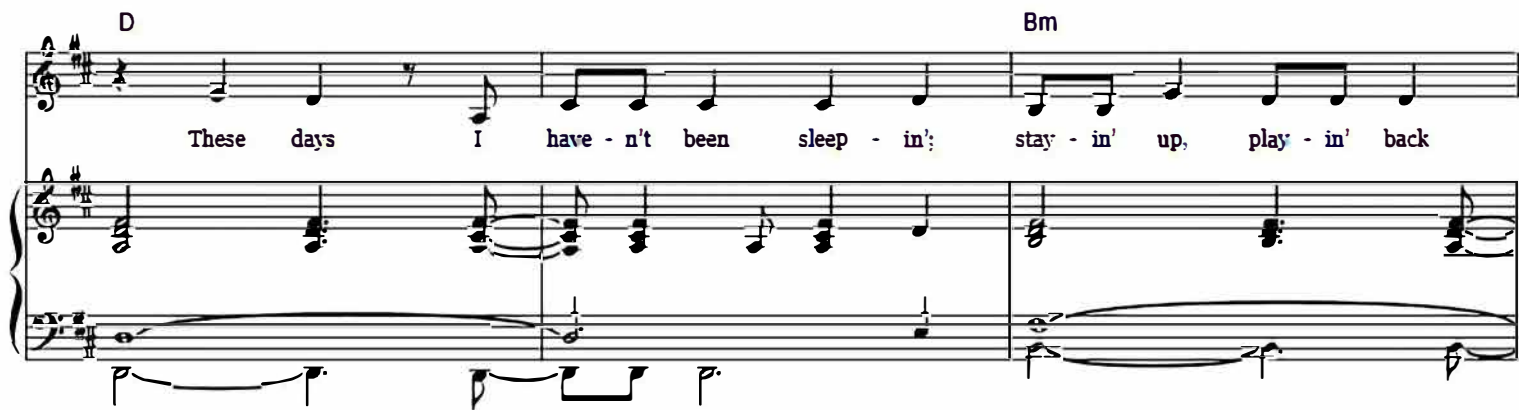


**D** **Bm** **G**



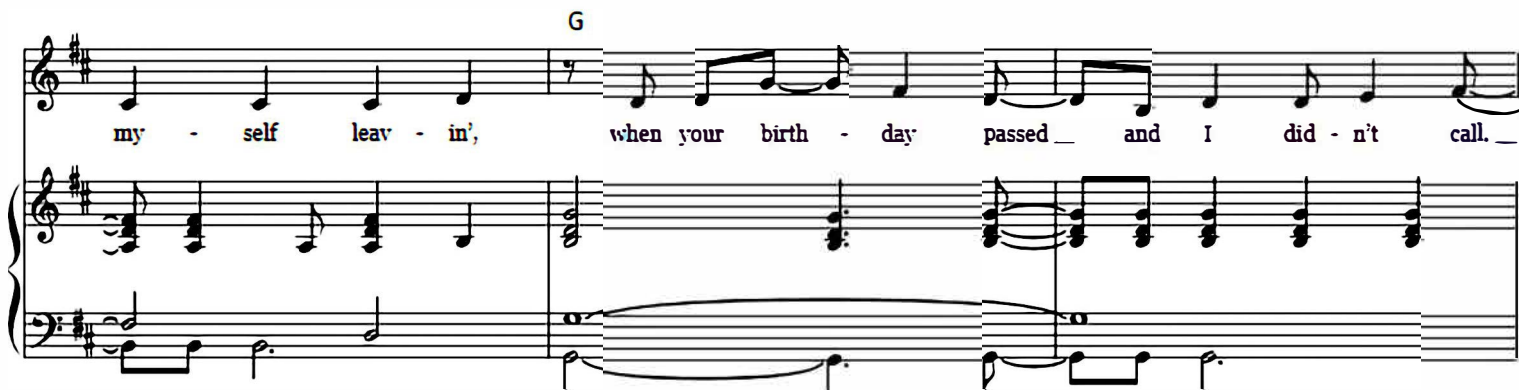
**D** **Bm**

These days I have - n't been sleep - in'; stay - in' up, play - in' back



**G**

my - self leav - in', when your birth - day passed \_ and I did - n't call. \_



D A D

Then I think a - bout sum - mer, all the

This system contains the first three measures of the piece. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes from D to A and back to D are indicated above the staff.

Bm

beau - ti - ful times I watched you laugh - in' from the pas - sen - ger side and

This system contains the next three measures. The vocal line continues with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords. A Bm chord change is indicated above the staff.

G D/A

re - al - ized I loved you in the fall.

This system contains the next three measures. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note bass line and chords. Chord changes from G to D/A are indicated above the staff.

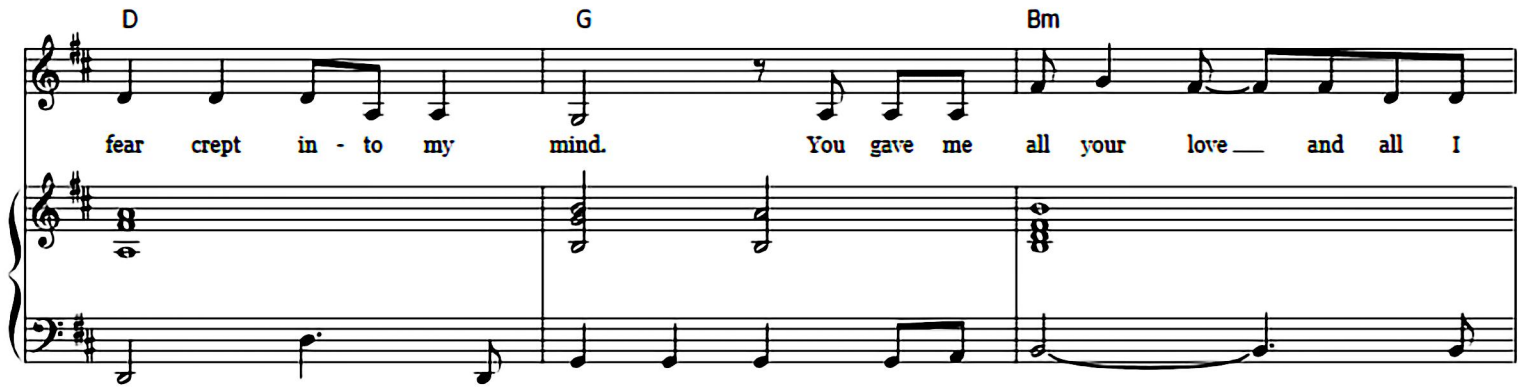
A Bm A

And then the cold came, the dark days when

This system contains the final three measures. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment concludes with the eighth-note bass line and chords. Chord changes from A to Bm and back to A are indicated above the staff.

D G Bm

fear crept in - to my mind. You gave me all your love — and all I



A G D.S. al Coda

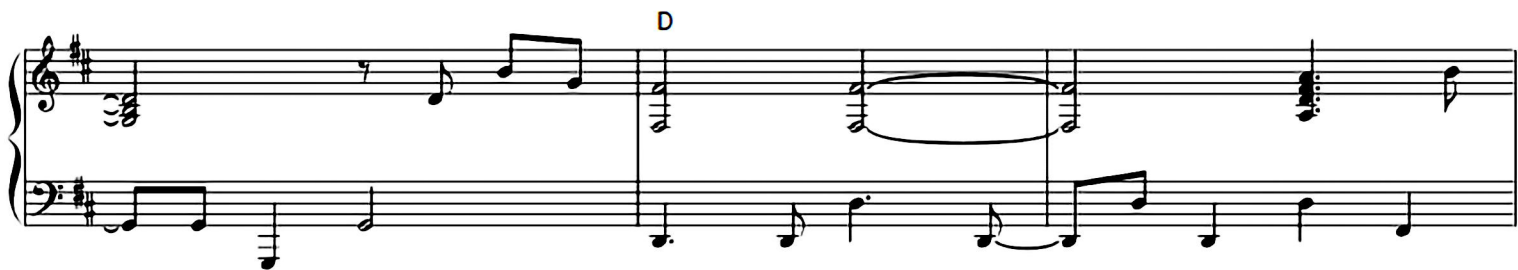
gave you was good - bye. So,



D Bm G



D



Bm G Bm

I miss — your tan skin, — your



G D A

sweet smile, — so good to me, — so right; and how you held —

Bm G D

— me in — your arms — that Sep - tem - ber night, — the first time you

A Bm N.C.

ev - er saw — me cry. — May - be this is wish - ful think - in',

G N.C. D

prob - a - bly mind - less dream - in'. If we loved a - gain, —



A

I swear I'd love you right. I'd go

Bm A G

back in time and change it, but I can't

Bm A/C#

So, if the chain is on your door, I un-der

G<sup>5</sup> D

stand. But this is me swal-low-in'

F#m

my pride, stand-in' in front of you, say-in' I'm sor-ry for that night

G D

And I go back to De-cem-ber.

A D

It turns out free-dom ain't noth-in' but miss-in' you,

F#m G

wish-in' that I re-al-ized what I had when you were mine.

D A

I go back to De - cem - ber, turn a - round and make it al

G Bm

right. I go back to De - cem - ber, turn

A G

a - round and change my own mind. I go

Bm A D

back to De - cem - ber all the time.

Bm G

all the time.

D<sup>sus</sup> D Bm G

D<sup>sus</sup> D Bm G