

BETTER THAN YOURSELF

(Criminal Mind Pt. 2)

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Slow ballad

The musical score is written for guitar and piano. It features a slow ballad tempo. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score includes guitar chords (C#m, G#, G#sus, D/F#, C#m/B) and piano accompaniment. The lyrics are: "I got the let - ter back say - ing I can come and see you. I real - ly don't have time, but prom-ised that I'd come and see you. You're sit - ting far a - way, but do you know I some - times need you. I know that you de - serve the time you got of all the peo - ple. I know you nev - er bent,"

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C[♯]m/B

e - ven in the strong - est wind. I real - ly wish to ev - 'ry god that you were in - no - cent. _

A

D/F[♯]G[♯]sus

I'm hap - py and I'm proud that I can still call you my _ friend. I hope you read the let - ters

G[♯]C[♯]m

and the mag - a - zines I send. You got your head up, but I don't have my

C[♯]m/B

A

hopes high. I know that you're a good man _

D/F# **G#**

and that's what brings a tear _____ to my eye. — I'm like,

C#m **C#m/B**

oh, _____ I hope you know you're not a - lone in — that

A **D/F#**

hell. _____ And there ain't, no, _____

G# **G#sus** **G#** **To Coda** **C#m(add2)/G#**



no one can change it, no one can do it bet - ter {than but} your - self.

N.C.

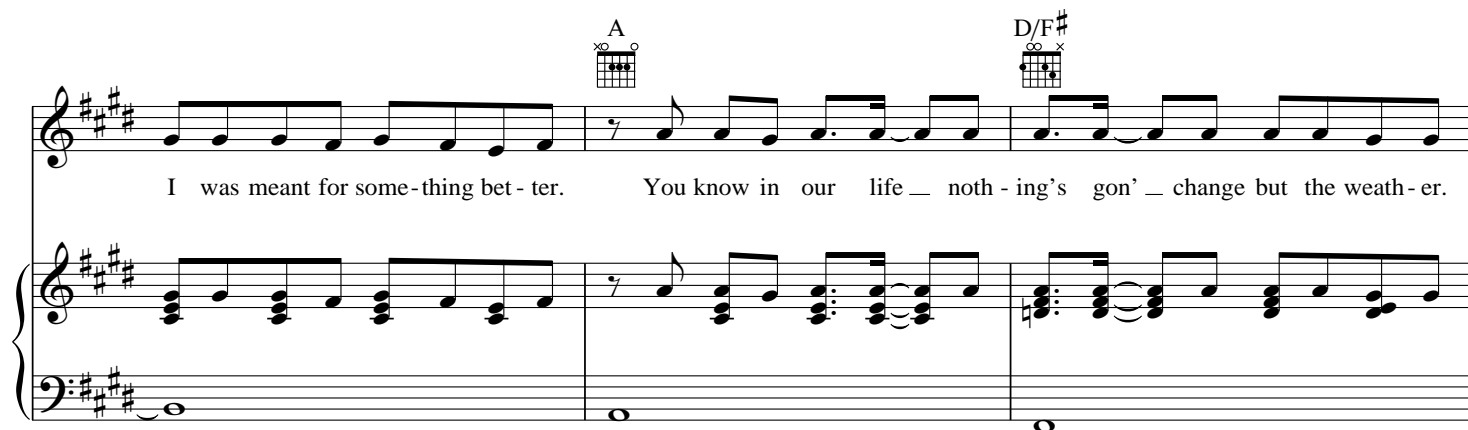
C#m  **C#m/B** 



I was six - teen and we used to roll to - geth - er. You told me back then _ that



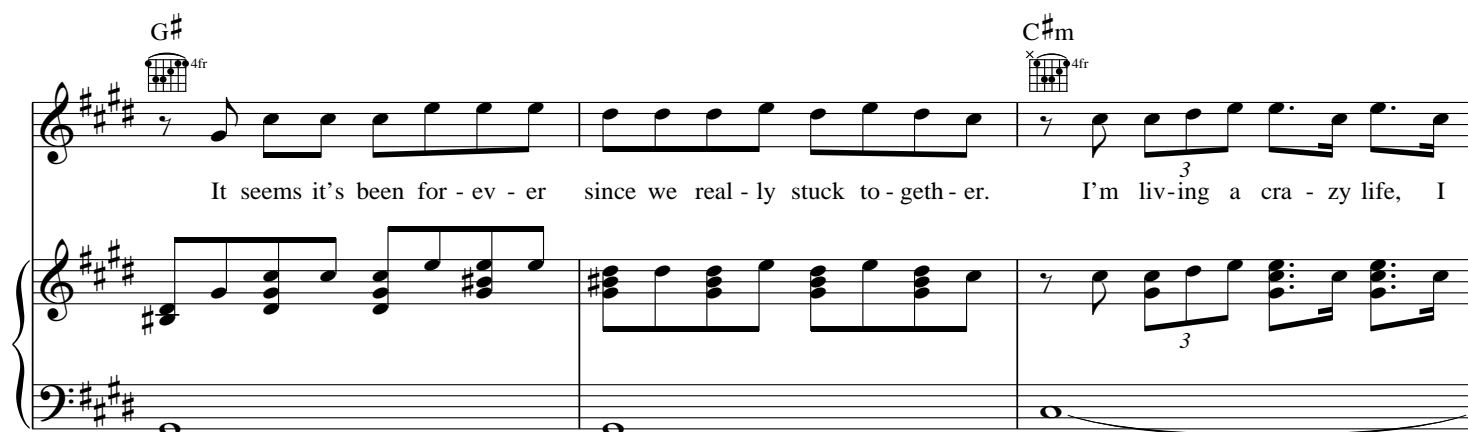
A  **D/F#** 


I was meant for some-thing bet - ter. You know in our life _ noth - ing's gon' _ change but the weath - er.



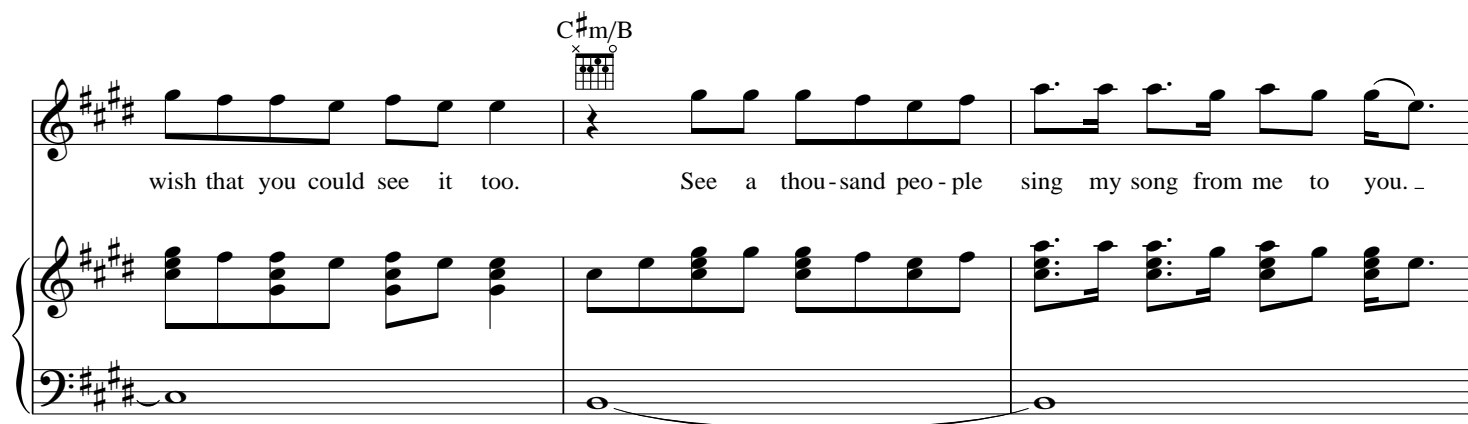
G#  **C#m** 




It seems it's been for - ev - er since we real - ly stuck to - geth - er. I'm liv - ing a cra - zy life, I



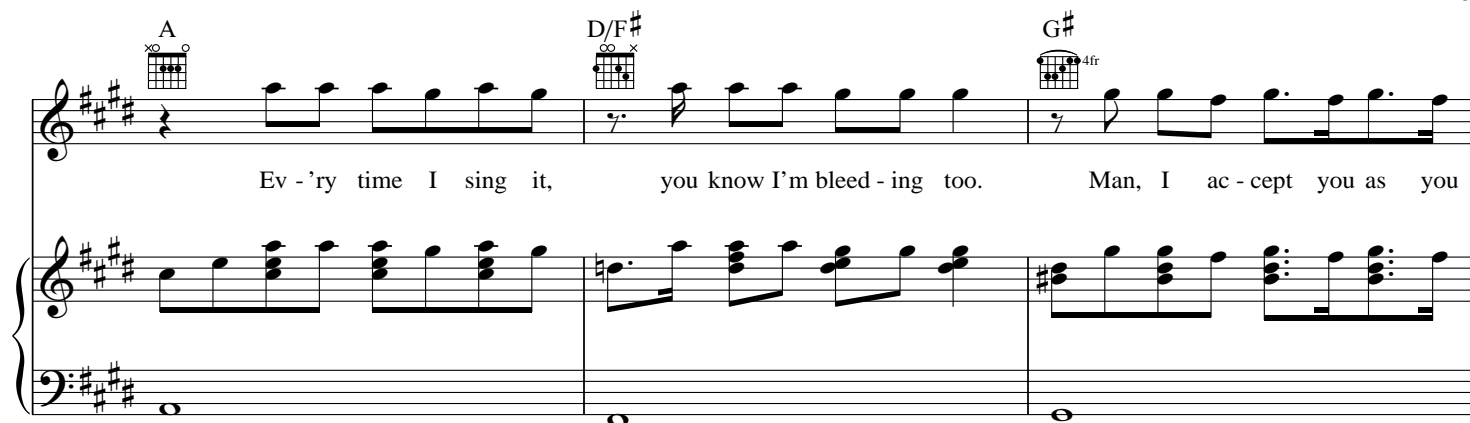
C#m/B 


wish that you could see it too. See a thou - sand peo - ple sing my song from me to you. _



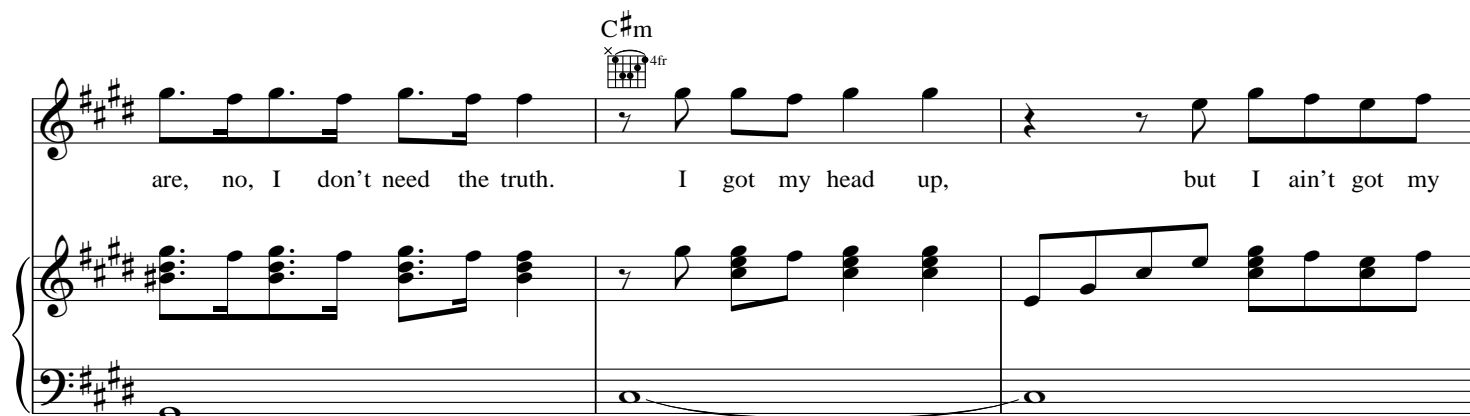
A  D/F#  G# 


Ev - 'ry time I sing it, you know I'm bleed - ing too. Man, I ac - cept you as you



C#m 



are, no, I don't need the truth. I got my head up, but I ain't got my



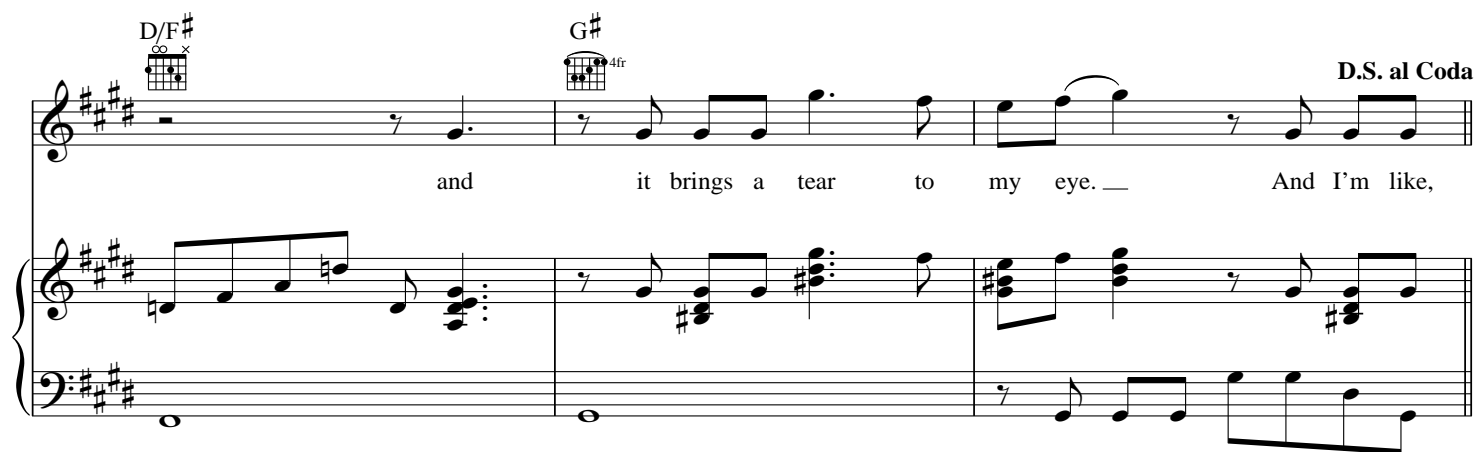
C#m/B  A 

hopes high. _ See, I know you're a good man ____



D/F#  G#  **D.S. al Coda**

and it brings a tear to my eye. _ And I'm like,



CODA

self. I rem - i - nisce to back

C#m 4fr

C#m/B

then when it was you and I smok - ing big fat blunts, drive - in mo - vie night.

A

D/F#


They tried to get you down but you re - fused to die.

G# 4fr


G#sus 4fr

G# 4fr



They tried to give you an - gel wings, but you re - fused to fly.

C#m


You'd ra - ther stay in hell and take your time in jail,

C#m/B#


they're on - ly pun - ish - ing a soul that you will nev - er sell. —

A

D/F#


We both know that we owe noth - ing to each oth - er,

G#sus

G#


but can you blame me for lov - ing and miss - ing my bro - ther.

C#m



Oh, _____ I hope you



C#m/B




know you're not a - lone in _____ that hell. _____ And there ain't, no, _____


A





D/F#




G#sus




G#




_____ no one can change it, no one can do it bet - ter than your -




F#m7




C#m/G#



A



self. Oh, _____ I hope you know you're not a - lone in _____ that



G#m7 F#m7 D/F#

hell. And there ain't, no, _____

G#sus G# G#+ G#7 C#m

no one can change it, no one can do it bet - ter than your - self.

C#m/B A

D/F# G#7 G# G#sus G# C#m

rit.