

BETTER THAN YOURSELF

(Criminal Mind Pt. 2)

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 RASMUS HEDEGARD and SEBASTIAN FOGH

Slow ballad

C#m
 x 0 2 3 4 5

mp

C#m
 x 0 2 3 4 5

C#m/B
 x 0 2 3 4 5

A
 x 0 2 3 4 5

D/F#
 x 0 2 3 4 5

G#
 x 0 2 3 4 5

G#sus
 x 0 2 3 4 5

G#
 x 0 2 3 4 5

C#m
 x 0 2 3 4 5

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 N.C. C#m(add2)/G#


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


C#m  4fr

C#m/B 

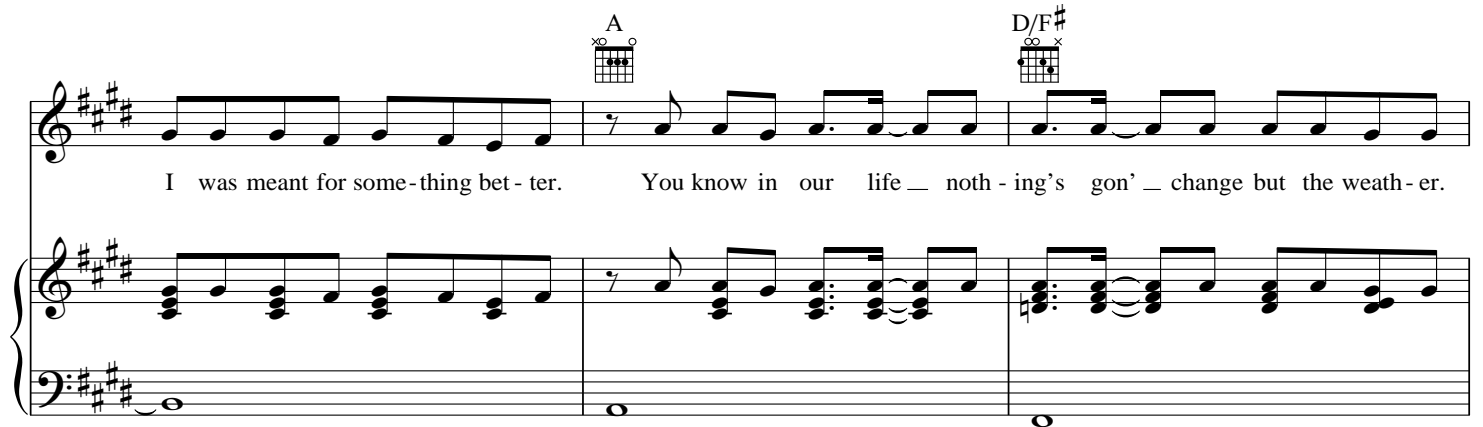
I was six - teen and we used to roll to - geth - er. You told me back then _ that





A  4fr

D/F# 

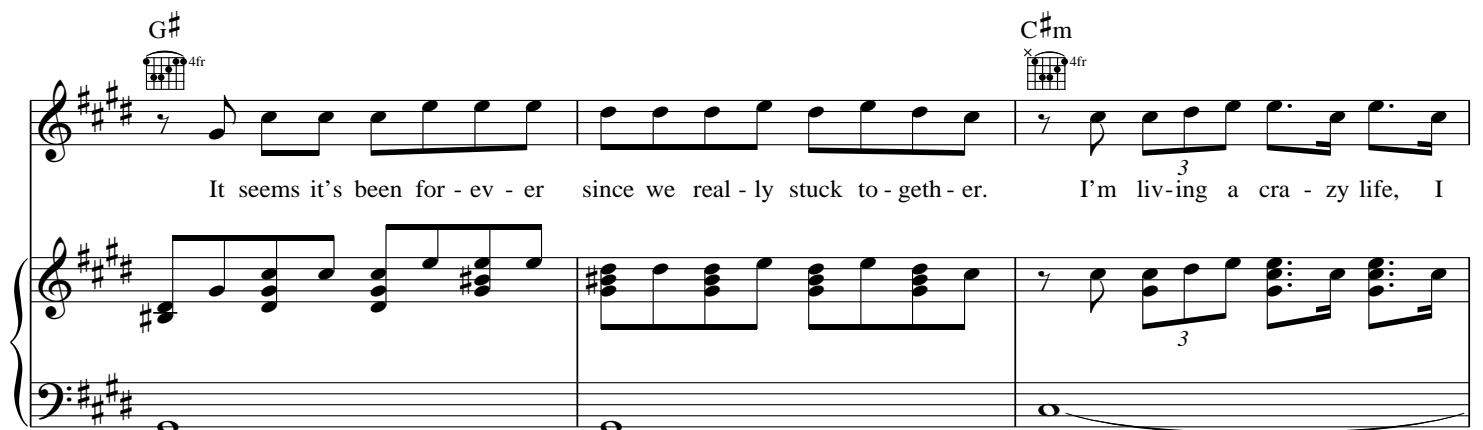
I was meant for some - thing bet - ter. You know in our life _ noth - ing's gon' _ change but the weath - er.




G#  4fr

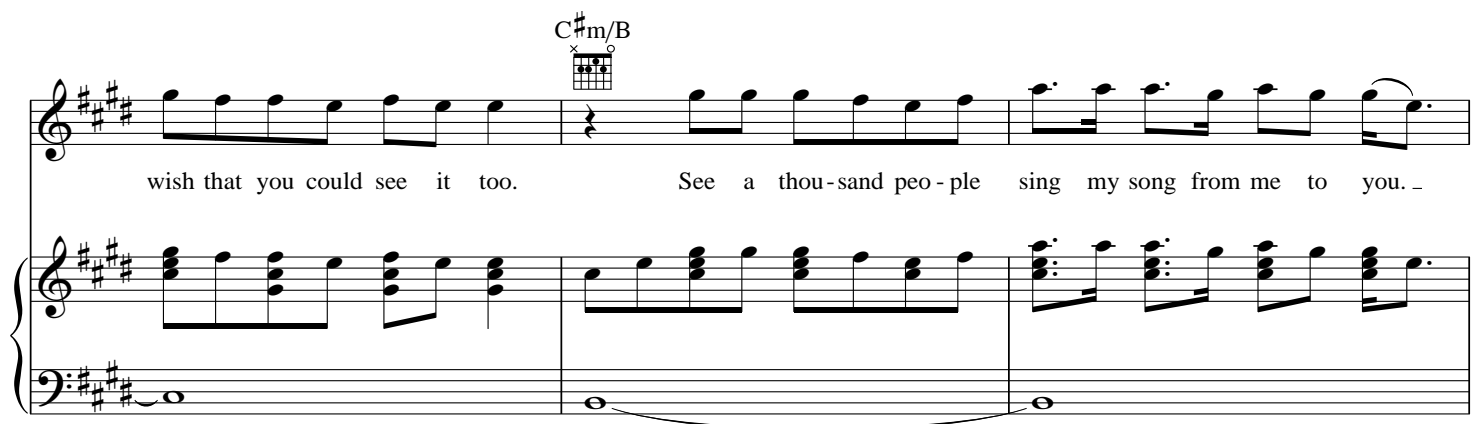
C#m  4fr




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



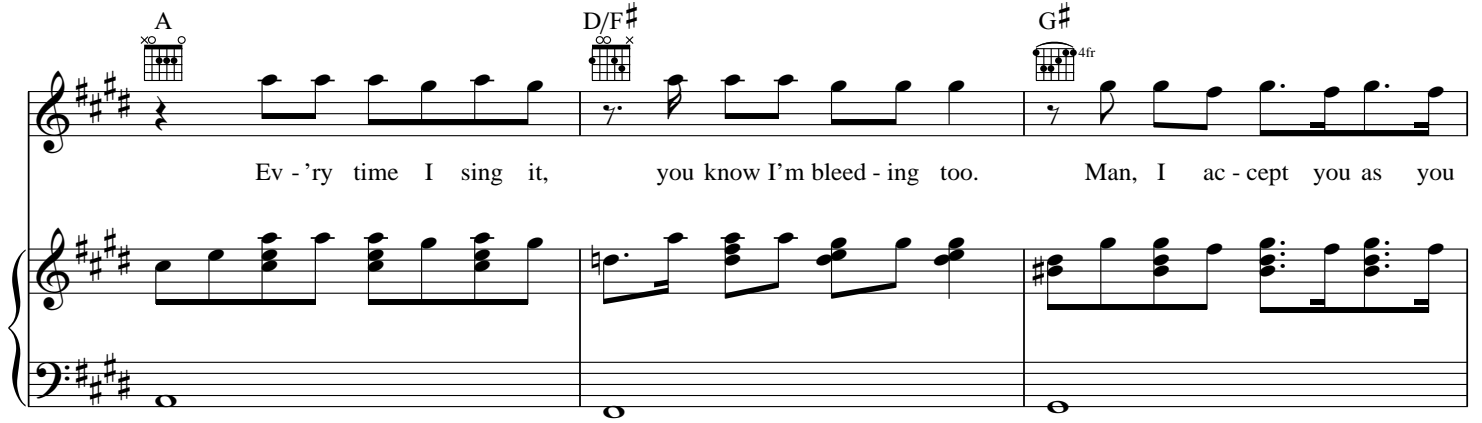
C#m/B 


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



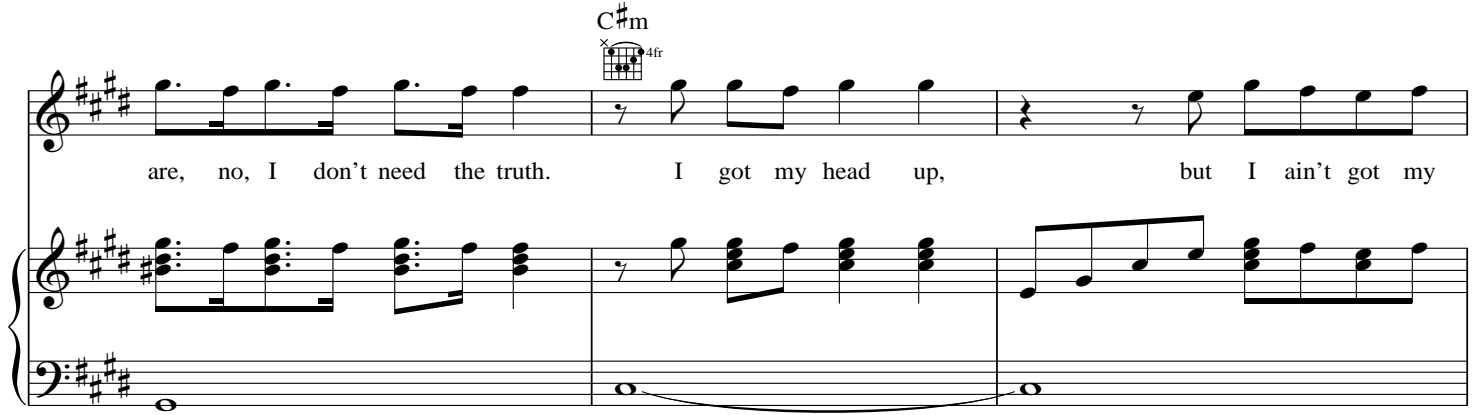
A  D/F#  G# 

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



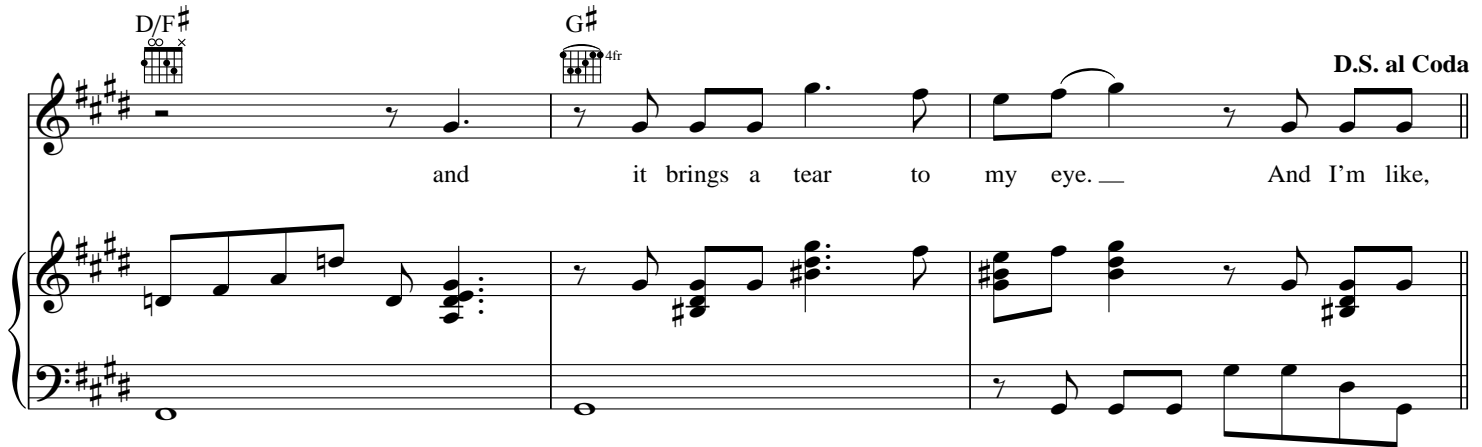
C#m/B  A 

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

C#m

self. I rem - i - nisce to back

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#

G#sus


G#

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


C#m



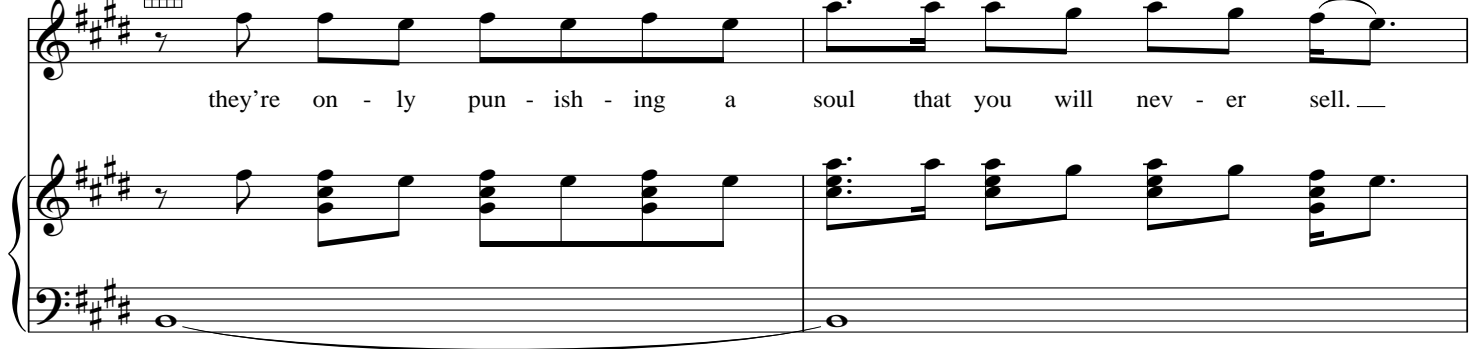
You'd ra - ther stay in hell and take your time in jail,




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#



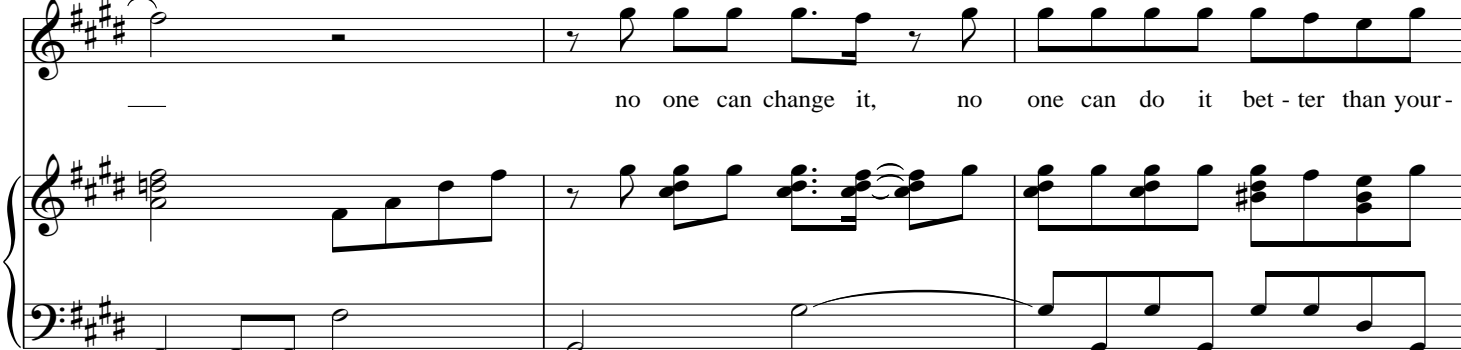
G#sus




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, _____

This system contains the first three measures of the piece. The guitar part features chords G#m7, F#m7, and D/F#. The vocal line begins with the lyrics "hell. And there ain't, no," followed by a long horizontal line indicating a sustained note. The piano accompaniment consists of a rhythmic pattern in the right hand and a bass line in the left hand.

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

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

This system contains measures 4 through 8. The guitar part features chords G#sus, G#, G#+, G#7, and C#m. The vocal line continues with the lyrics "no one can change it, no one can do it bet - ter than your - self." The piano accompaniment continues with the established rhythmic pattern.

C#m/B A

This system contains measures 9 through 12. The guitar part features chords C#m/B and A. The piano accompaniment continues with the established rhythmic pattern.

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

rit.

This system contains the final measures of the piece, from measure 13 to the end. The guitar part features chords D/F#, G#7, G#, G#sus, G#, and C#m. The piano accompaniment concludes with a final chord and a sustained note in the bass line. A *rit.* (ritardando) marking is present above the piano part in the final measure.