

ALMOST IS NEVER ENOUGH

Words and Music by
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Slowly, in 2 $\text{♩} = 44$ ($\text{♪} = \overset{\frown}{\text{♪}} \overset{\frown}{\text{♪}}$)

Dmaj7 D7 G6/D Gm6/D

mf

with pedal

The piano introduction consists of four measures. The first measure has a Dmaj7 chord, the second a D7 chord, the third a G6/D chord, and the fourth a Gm6/D chord. The melody is played in the right hand, and the bass line is in the left hand. The tempo is marked 'Slowly, in 2' with a quarter note equal to 44 beats per minute. A dynamic marking of *mf* is present, and the instruction 'with pedal' is written below the first measure.

Dmaj7/A D7 G6/D

I'd like to say we gave it a try. I'd like to blame it

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The chords are Dmaj7/A, D7, and G6/D. The lyrics are 'I'd like to say we gave it a try. I'd like to blame it'.

Gm6/D N.C. Dmaj7 D7

all on — life. ————— May - be we just were'nt right, — but

The second line of the song continues the vocal melody and piano accompaniment. The chords are Gm6/D, N.C. (No Chord), Dmaj7, and D7. The lyrics are 'all on — life. ————— May - be we just were'nt right, — but'.

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Gmaj7/D

Gm6/D

N.C.

Bm

that's a lie, — that's a lie. And we can de - ny — it — as

Bm(maj7)

Bm7

Eadd2

much as we want, but in time our feel-ings _ will show. _____ 'Cause

Gadd2

D

Bbmaj7

soon - er or — lat - er we'll won - der why we gave up. The truth is ev - 'ry - one

G/A

N.C.

§

3 Dmaj7/A

Dmaj7

D7

knows, _____ oh. _____ Al - most, al - most is nev - er e - nough. _

G Gm(maj7) Dmaj7

So close to be - ing in love. _____ If

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has two sharps (F# and C#).

D7 G Gm(maj7)

I would have known that you want-ed me _____ the way I want-ed you, _____ then

Detailed description: This system contains the next three measures. The vocal line continues with a half note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment maintains the eighth-note bass line and chord accompaniment. The key signature remains two sharps.

Bm A/C# Bm7 F/Bb Am7 D9

may - be we would - n't be two worlds a - part, _ but right here in each oth - er's

Detailed description: This system contains the next three measures. The vocal line starts with a half note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note bass line and chord accompaniment. The key signature remains two sharps.

Gmaj7 N.C. Dmaj7/A D7/A

arms. Here we al - most, we al - most knew what love

Detailed description: This system contains the final three measures. The vocal line starts with a half note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment concludes with the eighth-note bass line and chord accompaniment. The key signature remains two sharps.

To Coda ☉

G Gm6 N.C. Dmaj7/A

was, — but al - most is nev - er e - nough. — If I could change the

D7 G6/D Gm6/D N.C.

world o - ver - night, — there'd be no such thing as good - bye. —

Dmaj7 D7 Gmaj7/D

You'll be stand - ing right - where you - were, — and we'd get the chance - we de - serve, —

Gm6/D N.C. Bm

oh. — Try to de - ny — it as

Bm(maj7) Bm7 Eadd2

much as you want, — but in time our feel - ing will show. — 'Cause

Gadd2 D

soon - er or — lat - er we'll won - der why we gave up. The
 Soon - er or — lat - er, won - der why we gave up.

B♭maj7 G/A N.C. *D.S. § al Coda*

truth is, ev - 'ry - one know - ows, — oh. —
 There would be, — girl. —

⊕ *Coda* Gm6 N.C. Dmaj7 D7

al - most is nev - er e - nough. —