

BETTER

ZAYN

arr. Verona

♩ = 170

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature is one sharp (F#).

9

Hope I only leave good vibes on your living room floor. It

The vocal line begins at measure 9. The melody is simple, using quarter and eighth notes. The piano accompaniment continues with chords and single notes.

13

hurts so bad that I didn't when you asked for more. Your

The vocal line continues at measure 13. The melody is simple, using quarter and eighth notes. The piano accompaniment continues with chords and single notes.

17

dad probably loves me more than he ever did now

The vocal line continues at measure 17. The melody is simple, using quarter and eighth notes. The piano accompaniment continues with chords and single notes.

20

'Cause I finally got up. Yeah, we're finally knocked down. Yeah,

The vocal line continues at measure 20. The melody is simple, using quarter and eighth notes. The piano accompaniment continues with chords and single notes.

25

some-times it's bet-ter that way Got-ta let it go so—your heart don't break 'Cause I

29

love— you Yeah, ba-by I love— you Just this

33

one time hear what I'm try - na say Know you might not feel quite the same way But I

37

— love— you— I tell you, I — love— you—

41

Why? Why wait to fight? — Give it a try — Or I'll — say good - bye—

47

while it's right Can we save tears in your eyes? I'm

52

ma-king you cry Why wait to hate can we save love? I fell in, I'm

57

fal - ling, I'm for you I can't let you fall through the floor too It's a gam - ble to

61

take a - ny more of you It's a gam - ble to take a - ny more of you

64

Still in my mind some - times I must ad - mit it Like it's a crime

67

— on trial_ I got ac - quit - ted Me and_ you_ wasn't meant. we was - n't

70

fit - ted Like it's a glove_ I_ ha - ted to ad - mit it 'Cause

73

ob - vi - ous - ly we_ go back_ So why would_ we_ ru - in that?

77

In too deep. we're re - ar - ranged. Now you wan - na_ ask_ for names.

81

We can't let_ this_ fruit_ go_ bad. Say - in' things. we_ can't_ take back.

85

In too deep we're re - ar - ranged. Say you feel the same

This system contains measures 85 through 88. The melody in the right hand features eighth-note runs and quarter notes. The bass line consists of chords and simple eighth-note accompaniment.

89

Why? Why wait to fight? Give it a try Or I'll say good - bye

This system contains measures 89 through 94. The melody continues with quarter and eighth notes. The bass line features a steady eighth-note accompaniment.

95

while it's right Can we save tears in your eyes? I'm

This system contains measures 95 through 100. The melody includes a half note and quarter notes. The bass line continues with eighth-note accompaniment.

100

watch - ing you cry Why wait to hate can we save love?

This system contains measures 100 through 104. The melody features a half note and quarter notes. The bass line includes a change in accompaniment style.

105

This system contains measures 105 through 112. It features a complex piano accompaniment with dense chords and sixteenth-note patterns in both hands.

113

This system contains measures 113 through 118. It continues the complex piano accompaniment with dense chords and sixteenth-note patterns.