

# NEVER SAY NEVER

Words and Music by  
JOE KING, DAVID WELSH  
and ISAAC SLADE

Moderately ♩ = 76

A♭

E♭

Fm

The first system of music features a piano accompaniment in the bass clef and a treble clef staff with rests. The piano part consists of a steady eighth-note bass line in the left hand and a simple harmonic accompaniment in the right hand. The tempo is marked 'Moderately' with a quarter note equal to 76 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The first two measures are marked with the chord A♭, the next two with E♭, and the final two with Fm. The piano part is marked with a mezzo-piano (*mp*) dynamic.

D♭maj7

A♭

E♭

The second system of music continues the piano accompaniment. The treble clef staff has rests for the first two measures, followed by a whole note chord in the third measure, and rests for the final two measures. The piano accompaniment remains consistent with the first system. The key signature and time signature are the same. The first measure is marked with D♭maj7, the third with A♭, and the fifth with E♭.

A♭

E♭

Fm

The third system of music introduces a vocal line in the treble clef. The piano accompaniment continues in the bass clef. The lyrics are: "Some things — we don't talk — a - bout, — rath - er do —". The vocal line consists of a series of eighth and quarter notes. The piano accompaniment is consistent with the previous systems. The key signature and time signature are the same. The first measure is marked with A♭, the second with E♭, and the third with Fm.

*D*♭maj7 *A*♭ *E*♭

— with-out — and just hold the smile. —

*A*♭ *E*♭ *F*m

Fall - ing — in and out — of love, a-shamed and proud —

*D*♭maj7 *A*♭ *E*♭

— of, — to - geth - er all the while. — You can

♩ *A*♭ *A*/C *F*m7 *E*♭sus

nev - er say "nev - er" — while — we don't know — when — But time and

*mf* more motion 2nd time

$D\flat\text{maj}9$   $A\flat$   $E\flat\text{sus}$

time a - gain, \_ young - er now than we were \_ be - fore.

$A\flat$   $A\flat\text{sus}_2^4$   $A\flat$   $A\flat/C$   $A\flat\text{sus}_2^4/C$   $A\flat/C$

Don't \_ let me go, don't \_ let me go,

$Fm7$   $B\flat m/F$   $Fm7$   $D\flat$

don't \_ let me go. \_

$A\flat$   $A\flat\text{sus}_2^4$   $A\flat$   $A\flat/C$   $A\flat\text{sus}_2^4/C$   $A\flat/C$

Don't \_ let me go, don't \_ let me go,

## To Coda ♠

Fm7 Bbm/F Fm7 Dbsus2

don't let me go.

A $\flat$  E $\flat$  Fm

Pic - ture: you're the queen of ev - 'ry - thing. Far as the eye

D $\flat$ maj7 A $\flat$  E $\flat$

can see, un - der your com - mand.

A $\flat$  E $\flat$  Fm

I will be your guard - i - an. When all is crum -

*D.S.  $\text{\textcircled{R}}$  al Coda*

*D $\flat$ maj7* *A $\flat$*  *E $\flat$*

- bl - ing, I'll stead-y your hand. You can

*Coda*

*D $\flat$ 2* *B $\flat$ m7*

We're pull - ing a - part -

*Fm7* *E $\flat$*  *A $\flat$*

and com - ing to - geth - er a - gain and a - gain.

*B $\flat$ m7* *Fm7*

We're grow - ing a - part, but we pull it to - geth -

E $\flat$  A $\flat$  E $\flat$ 7

- er, — pull it to - geth - er, to - geth - er a - gain. —

B $\flat$ m7 Fm7

E $\flat$  E $\flat$ 7

Oo. —

A $\flat$  A $\flat$ /C Fm7

D $\flat$  A $\flat$

A/C Fm7

D $\flat$  A $\flat$  A $\flat$ sus $\frac{4}{2}$  A $\flat$

Oh, \_\_\_\_\_ don't let me go,

A/C A $\flat$ sus $\frac{4}{2}$ /C A/C Fm7 B $\flat$ m/F Fm7

don't let me go, don't let me go. \_\_\_\_\_

$D\flat$   $A\flat$   $A\flat\text{sus}_2^4$   $A\flat$   
 Don't \_\_\_ let me go,

$A\flat/C$   $A\flat\text{sus}_2^4/C$   $A\flat/C$   $Fm7$   $B\flat m/F$   $Fm7$   
 don't \_\_\_ let me go, don't \_\_\_ let me go. \_\_\_

$D\flat$   $A\flat$   
 Don't let me go, \_\_\_

$C7$   $Fm$   
 \_\_\_ don't let me go, \_\_\_ don't let \_\_\_ me go. \_\_\_



D $\flat$  A $\flat$

Don't let me go, —

C7 Fm

— don't let me go, — don't let me go. —

D $\flat$  A $\flat$

A/C Fm7 D $\flat$

*rit.*