

# LOST

Words and Music by JANN ARDEN RICHARDS,  
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Slowly

C G6 F Am7 Gsus C G6

*mp*  
*With pedal*

F Am7 G C

I can't be - lieve it's o - ver; I

Em/B Gm

watched the whole \_ thing fall, \_ and I nev - er saw \_ the writ - ing that was on the wall. \_

Asus A7/C# Dm

\_ If I on - ly \_ knew \_ the days were slip - ping past,

*\*Recorded a half step lower.*

A5/C# A5 A5/G Dm/F Dm Dm/C G/B G/A G

that the good things nev - er last, — that you were cry - in'.

C Em/B

Sum-mer turned to win - ter, — and the snow, it turned — to rain; — then the

Gm Asus A7/C#

rain turned in - to tears — up - on — your face. — I hard - ly rec - og - nize —

Dm G

— the girl you are — to - day; — and God, — I hope — it's not — too — late. —



C G Am7 C6

Mm, it's not too late. 'Cause you are not a - lone; -

Dm G G/B

{ I'm al - ways there with you, } and we'll get lost to - geth -  
 { and I am there with you, }

C Em/B Am Am/C Am/E

- er, till the light comes - pour-ing through. - 'Cause when you feel like you're done, -

Dm G7

and the dark - ness has won, babe, you're not lost.

C C/B Am Am/G To Coda

When your world's crash-ing down —

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a long note on 'When' that spans across the first two measures, marked with a slur. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord changes are indicated above the staff: C, C/B, Am, and Am/G. The system concludes with a 'To Coda' symbol.

Dm C G

— and you can't bear — the thought, — I said, babe, you're not lost.

The second system continues the piece. The vocal line has a rest for the first measure, then sings 'and you can't bear the thought, I said, babe, you're not lost.' The piano accompaniment continues with similar rhythmic patterns. Chord changes are marked as Dm, C, and G. The piano part includes some chordal textures in the right hand.

C G6 F Am7 G

The third system shows the piano accompaniment for two measures. The right hand plays a sequence of chords: C, G6, F, Am7, and G. The left hand provides a simple bass line. There is no vocal line in this system.

C Em/B

Life can show no mer - cy; — it can tear your soul — a - part. — It can

The fourth system features the vocal line and piano accompaniment. The vocal line starts with 'Life can show no mercy; it can tear your soul apart. It can'. The piano accompaniment has a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chord changes are marked as C and Em/B. The system ends with a 'sim.' (simile) marking in the piano part.



Gm

Asus

A7/C#

make you feel like you've gone cra-zy, but — you're — not. — — — — — Though things have seemed to change, —

Dm

A/C#

A7

— — — — — there's one thing that's still the same: — — — — — in my heart — — — — — you have re - mained, —

Dm/C

G/B

F/A

Em/G

F(add2)

— — — — — and we can fly, — — — — — fly, — — — — — fly — — — — — a - way. —

Em7

G

N.C.

Am

C

D.S. al Coda

— — — — — 'Cause you are not a - lone; —

CODA

and you can't bear to crawl, I said, ba - by, you're not

*Dm* *F* *G*

lost. I said, ba - by, you're not

*C* *G6* *F* *Am7* *Gsus*

lost. I said, ba - by, you're not

*C* *G6* *F* *Am7* *G*

lost. I said, ba - by, you're not lost.

*C* *G6* *F* *Am7* *G* *C*

*rit.*