

# Every Mile Mattered

Words and Music by  
 NICHOLE NORDEMAN BEN GLOVER  
 and DAVID GARCIA

Pop ballad ♩ = 82

E B E F# G#m E B E F#

*mp*

VERSE 1

5 E B E F# E B E

*mp*

Spread the map on the ta - ble with the cof - fee stain. Put your fin - ger on the plac - es,

8 D#m E B E F# G#m

show me where you've been. Is that Cal - i - forn - ia where your tear - drops dried?—

CHANNEL

11 E B E F# D#m E B E

You drew a cir-cle around Georg-ia, can you tell me why? I see should have beens. could have beens

14 F# G#m E B E B F#

writ-ten all o-ver your face. Wrong turns and bri, things you want to change.

CHORUS

17 B D# E2 G#m7 F#sus

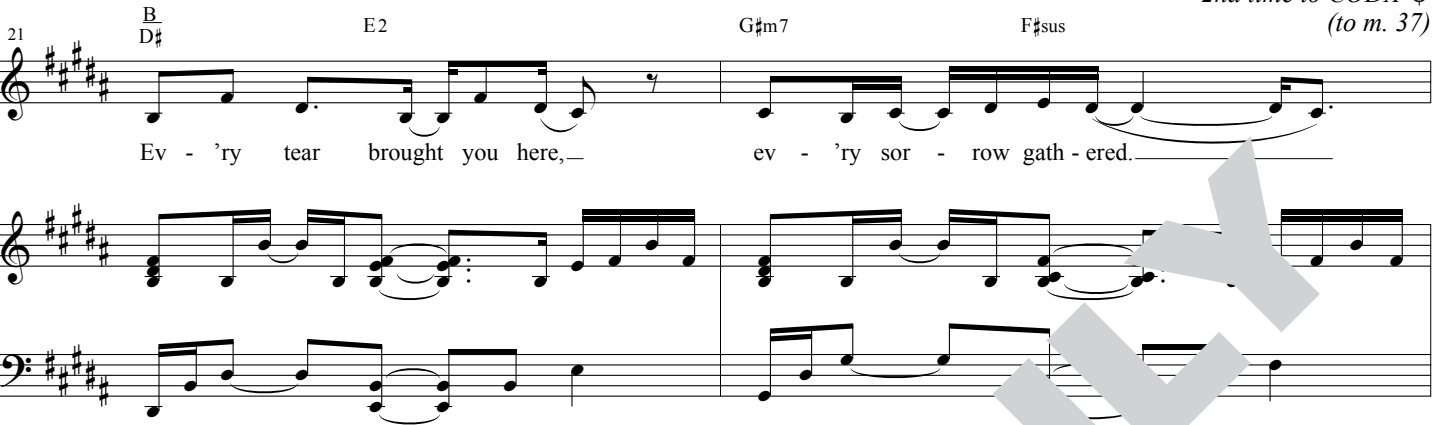
- to-ry. You can't re - write it.

19 B D# E2 G#m7 F#sus

You're not meant to be trapped in - side it.

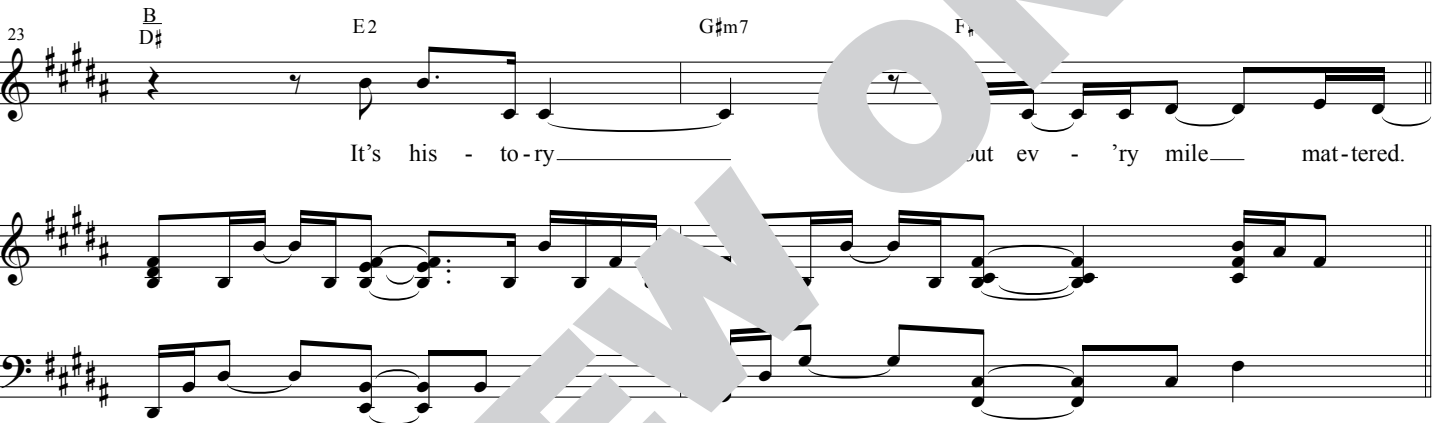
21  $\frac{B}{D\#}$  E2 G#m7 F#sus

Ev - 'ry tear brought you here,— ev - 'ry sor - row gath - ered.



23  $\frac{B}{D\#}$  E2 G#m7 F#

It's his - to - ry — but ev - 'ry mile — mat - tered.



TURNAROUND

25 E B E F# G#m E B E

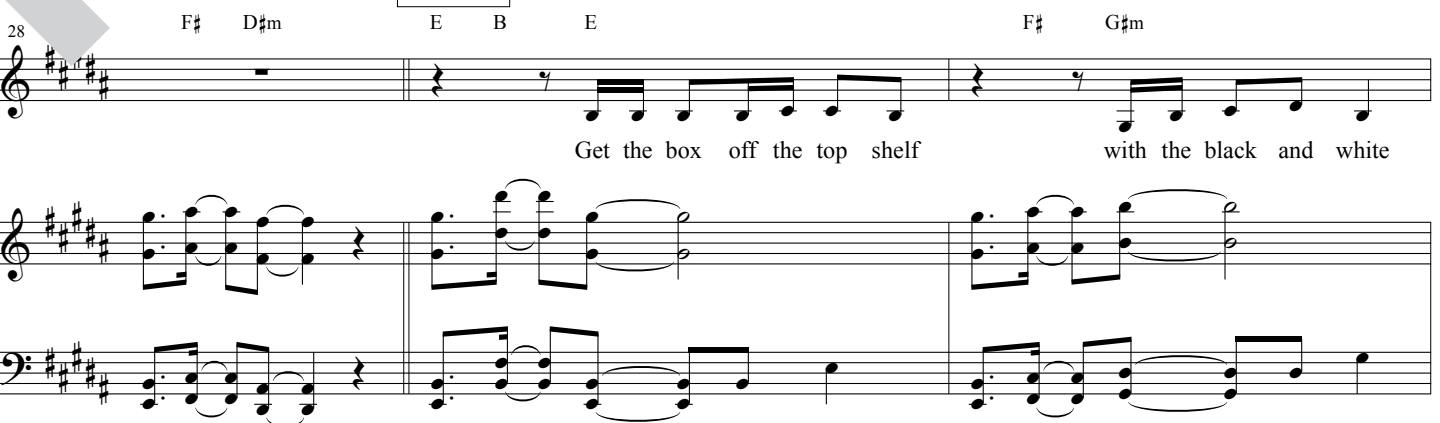
*p*



VERSE 2

28 F# D#m E B E F# G#m

Get the box off the top shelf with the black and white



31

E B E

F# D#m

E B E

snap-shots of your old self

in a bet-ter light.— Ghosts and re-grets back a-gain,

34

F# G#m

E B E

G#m

F#

*D.S. al CODA* %  
(Back to m. 17)

I can see it in your eyes.

Send them home, let 'em go. Don't you think it's time? — Yeah.

⊕ CODA

37

B

D#

G#m7

F#sus

his - to-ry.

Ev - 'ry mile and

39

B

D#

E2

G#m7

F#sus

ev - 'ry road and ev - 'ry bend,

ev - 'ry bruise and bit - ter end, —

41 **B** **E2** **G#m7** **F#sus**  
 D#

all you squan - dered, all — you spent, it mat - tered, — it mat-tered.

43 **B** **E2** **G#m7** **F#sus**  
 D#

Mer - cy al - ways finds a way to vic - tims - ters up in grace. —

45 **B** **G#m7** **F#sus** *mp*  
 D#

And ev - high u'd e - rase, it mat - tered, — it mat - tered. But

**CHORUS**

47 **B** **E2** **G#m7** **F#sus** **B** **E2** **G#m7** **F#sus**  
 D#

it's his - to - ry. It don't de - fine ya. You're free to leave it all — be - hind ya.

*subito mp*

51  $\frac{B}{D\#}$  *mf* E2 G#m7 F#sus

Ev - 'ry tear brought you here, ev - 'ry sor - row gath - ered.

*subito mf*

53  $\frac{B}{D\#}$  E2 G#m7 F#sus **OUTRO**  $\frac{B}{D\#}$  E2

It's his - to-ry but ev mat-tered.

56 G#m7 F#sus  $\frac{B}{D\#}$  E2 G#m7 F#sus

mile mat-tered.

59  $\frac{B}{D\#}$  E2 G#m7 F#sus  $\frac{B}{D\#}$  E2 G#m7 F#sus

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Pop ballad ♩ = 82

Chords: F C F G Am F C F G

The piano introduction consists of two staves (treble and bass clef) in 4/4 time. The melody is a simple, flowing line of eighth and quarter notes. The accompaniment features a steady eighth-note bass line. The dynamics are marked *mp* (mezzo-piano).

**VERSE 1**

Chords: F C F G Am F C F

*mp* 5

Spread the map on the ta - ble      the coffee stain.      Put your fin - ger on the plac - es,

The first line of music shows the vocal melody with lyrics. The piano accompaniment continues from the introduction. The dynamics are marked *mp*.

Chords: F C F G Am

8

show me where you've been.      Is that Cal - i - form - ia      where your tear - drops dried? —

The second line of music shows the vocal melody with lyrics. The piano accompaniment continues. The dynamics are marked *mp*.

11 F C F G Em F C F

— You drew a cir-cle around Georg-ia, can you tell me why? I see should have beens, could have beens

14 G Am F C F C G

writ-ten all o-ver your face. Wrong turns andbridg-es. things you want to change.

CHORUS

*mf*

17 C E F2 Am7 Gsus

it's to - ry. You can't re - write it.

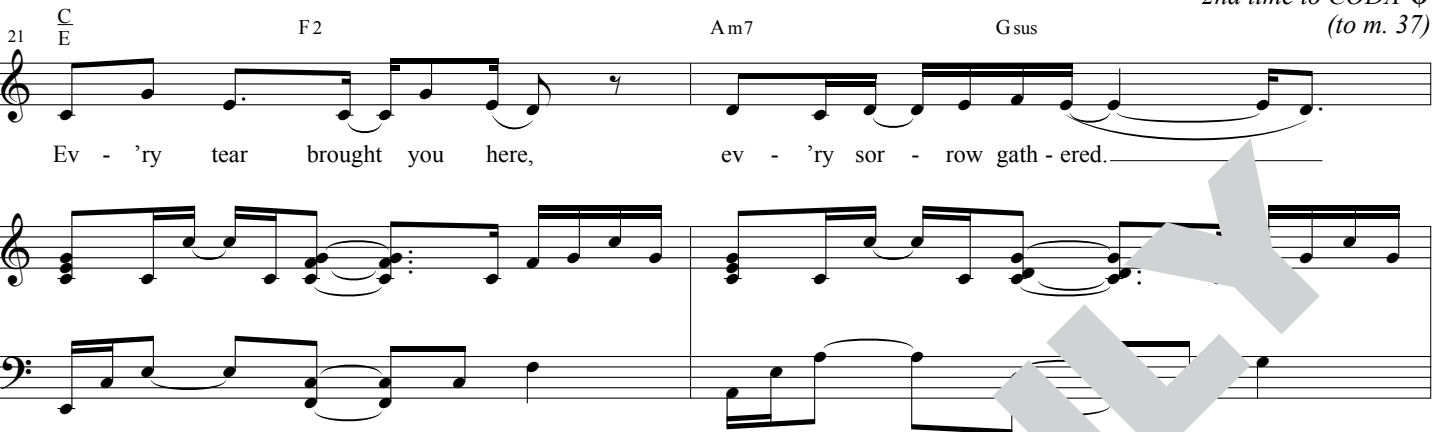
19 F2 Am7 Gsus

You're not meant to be trapped in - side it.



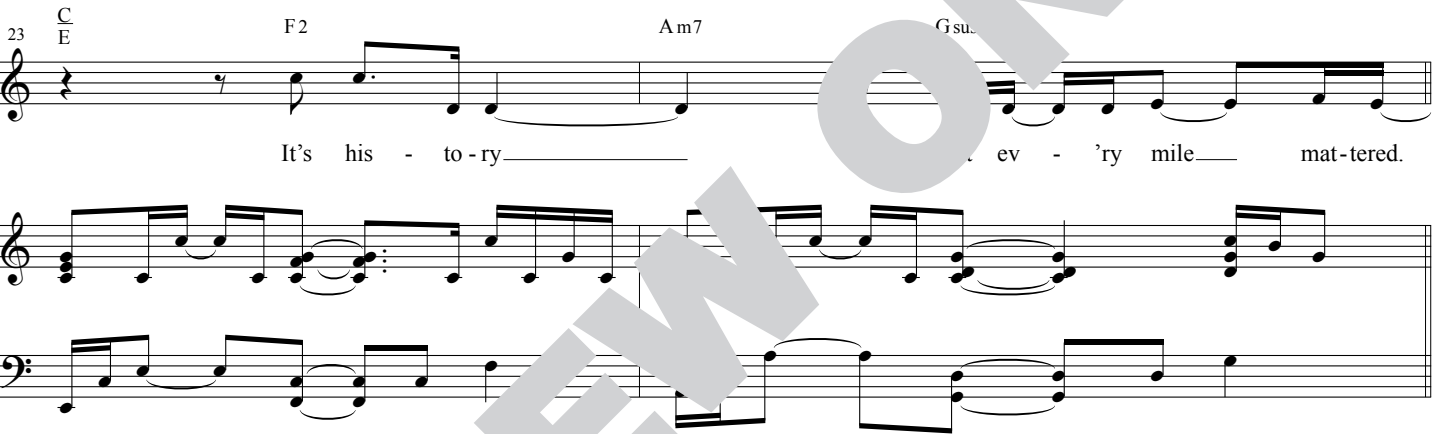
21  $\frac{C}{E}$  F2 Am7 Gsus

Ev - 'ry tear brought you here, ev - 'ry sor - row gath - ered.



23  $\frac{C}{E}$  F2 Am7 Gsus

It's his - to - ry ev - 'ry mile mat - tered.



TURNAROUND

25 F C F Am F C F

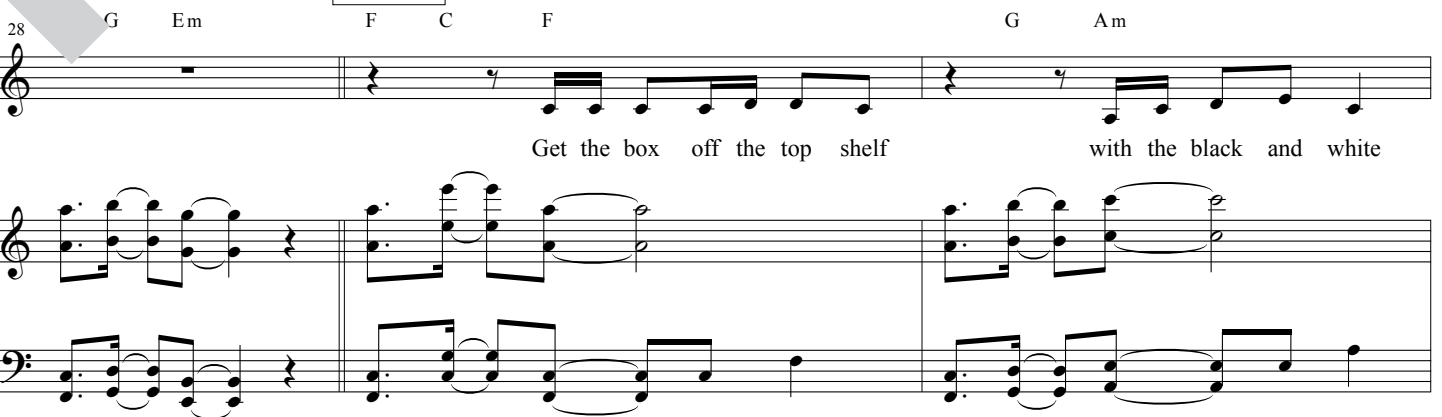
*mp*



VERSE 2

28 G Em F C F G Am

Get the box off the top shelf with the black and white



31 F C F G Em F C F

snap-shots of you old self in a bet-ter light.— Ghosts and re-grets back a-gain,

34 G Am F C F Am G

I can see it in your eyes. Send them home, let 'em go. 't you think it's time? Yeah.

*D.S. al CODA %  
(Back to m. 17)*

Ø CODA

37 C E Am7 G sus

to - ry. Ev - 'ry mile and

39 F2 Am7 G sus

ev - 'ry road and ev - 'ry bend, ev - 'ry bruise and bit - ter end, —

41  $\frac{C}{E}$  F2 Am7 Gsus

all you squan - dered, all — you spent, it mat - tered, — it mat - tered.

43  $\frac{C}{E}$  F2 Am7

Mer - cy al - ways finds a way to wrap - ters up in grace. —

45  $\frac{C}{E}$  F2 Am7 Gsus *mp*

And ev - 'ry his - tory way — e - rise, it mat - tered, — it mat - tered. But

CHORUS

47 F2 Am7 Gsus  $\frac{C}{E}$  F2 Am7 Gsus

it's his - to - ry. It don't de - fine ya. You're free to leave it all — be - hind ya.

*subito mp*

*mf*  $\frac{C}{E}$  F2 Am7 Gsus

51 Ev - 'ry tear brought you here, ev - 'ry sor - row gath - ered.

*subito mf*

$\frac{C}{E}$  F2 Am7 Gsus  $\frac{C}{E}$  F2

53 It's his - to-ry but ev - mat-tered.

INTRO

56 Am7 Gsus  $\frac{C}{E}$  F2 Am7 Gsus

Ev - 'ry - one mat-tered.

59 F2 Am7 Gsus  $\frac{C}{E}$  F2 Am7 Gsus

# Every Mile Mattered

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Pop ballad ♩ = 82

G D G A Bm G D G A

*mp*

This block contains the piano introduction for the song. It is written in G major and 4/4 time. The melody is simple and repetitive, using chords G, D, and G in the first measure, and A, Bm, G, D, G in the second measure, and A in the third measure. The dynamics are marked *mp* (mezzo-piano).

VERSE 1

*mp* G D G A Bm G D G

Spread the map on the ta - ble the cof - fee stain. Put your fin - ger on the plac - es,

This block contains the first line of the verse. It includes the vocal melody with lyrics and the piano accompaniment. The chords are G, D, G, A, Bm, G, D, G. The dynamics are marked *mp*.

8 A G D G A Bm

show me where you've been. Is that Cal - i - forn - ia where your tear - drops dried? —

This block contains the second line of the verse. It includes the vocal melody with lyrics and the piano accompaniment. The chords are A, G, D, G, A, Bm. The dynamics are marked *mp*.

11 G D G A F#m G D G

— You drew a cir-cle around Georgia, can you tell me why? I see should have beens, could have beens

14 A Bm G D G D A

writ-ten all o-ver your face. Wrong turns and bridg things you want to change.

**CHORUS**

17 *mf* D F# G2 Bm7 A sus

It's to-ry. You can't re - write it.

19 D F# G2 Bm7 A sus

You're not meant to be trapped in - side it.

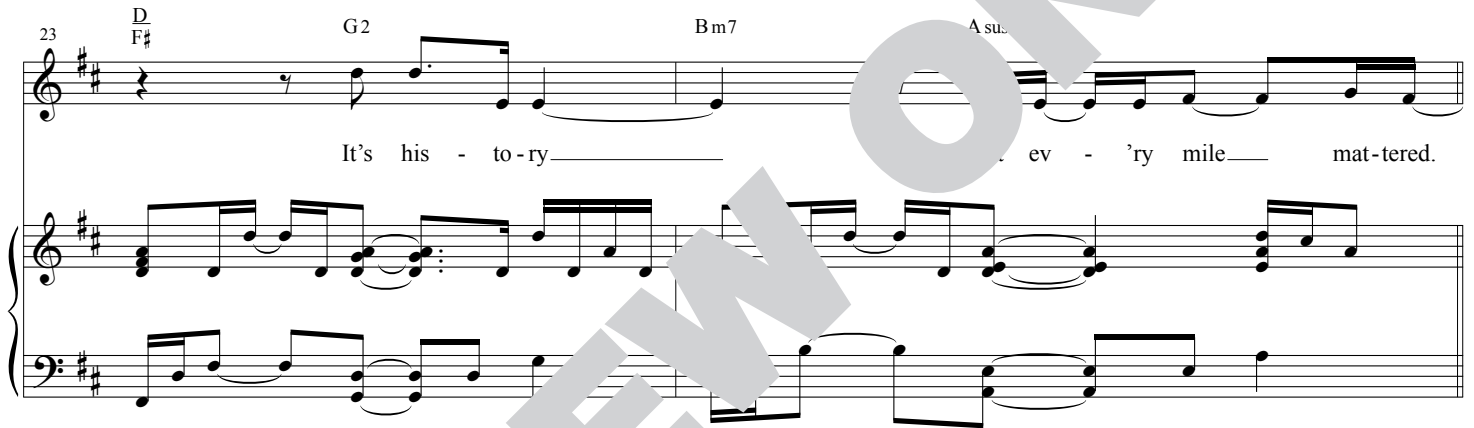
21  $\frac{D}{F\#}$  G2 Bm7 A sus

Ev - 'ry tear brought you here, ev - 'ry sor - row gath - ered.



23  $\frac{D}{F\#}$  G2 Bm7 A sus

It's his - to - ry ev - 'ry mile mat - tered.



TURNAROUND

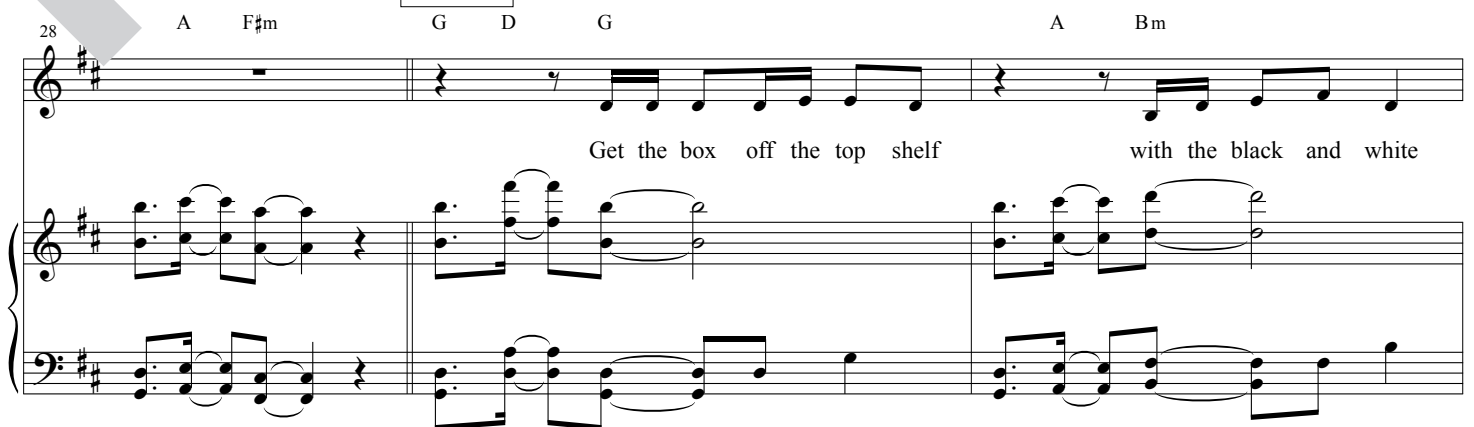
25 G D G A Bm G D G



VERSE 2

28 A F#m G D G A Bm

Get the box off the top shelf with the black and white



31

G D G

A F#m

G D G

snap-shots of your old self in a bet-ter light.— Ghosts and re-grets back a-gain,

34

A Bm

G D G

Bm A

*D.S. al CODA* %  
(Back to m. 17)

I can see it in your eyes. Send them home, let 'em go. Don't you think it's time?— Yeah.

Ø CODA

37

D  
F#

G2

Bm7

A sus

his - to-ry. Ev - 'ry mile and

39

D  
F#

G2

Bm7

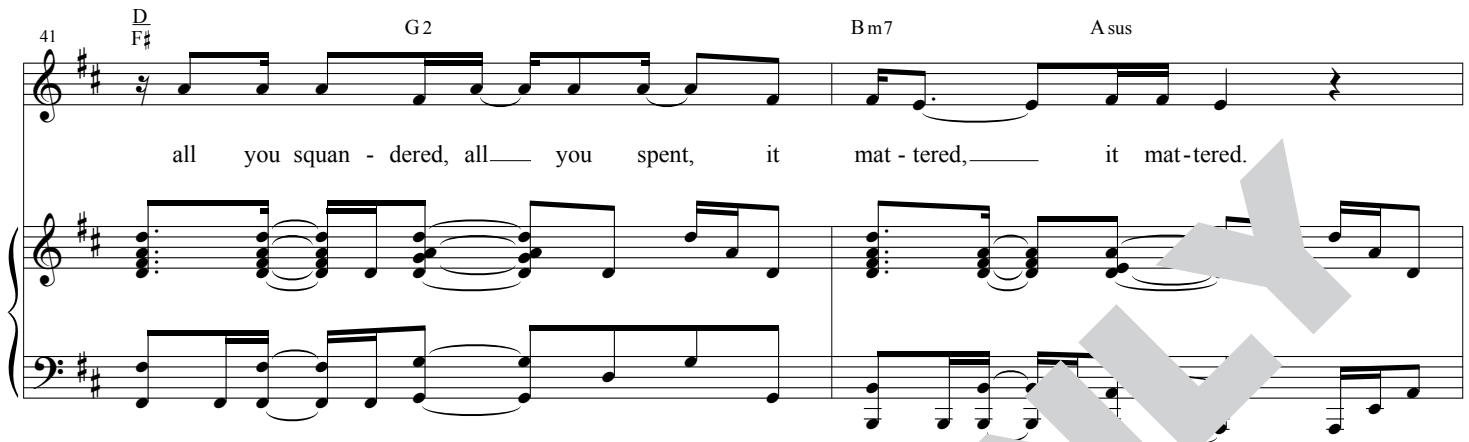
A sus

ev - 'ry road and ev - 'ry bend, ev - 'ry bruise and bit - ter end, —



41 *D* *F#* *G2* *Bm7* *Asus*

all you squan - dered, all — you spent, it mat - tered, — it mat-tered.



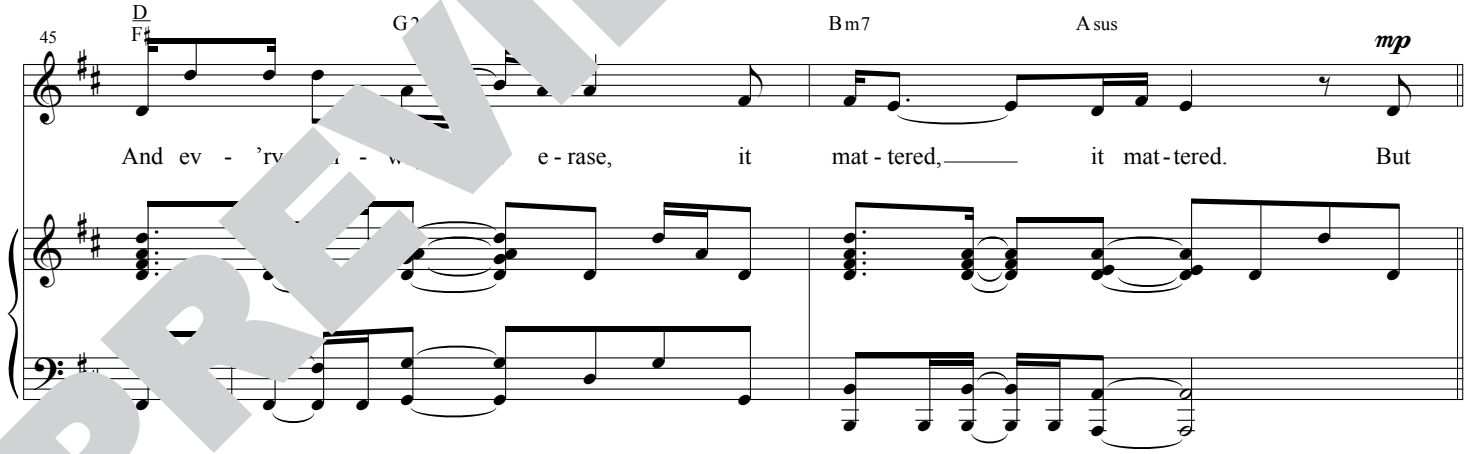
43 *D* *F#* *G2* *Bm7* *Asus*

Mer - cy al - ways finds a way to wrap - ters up in grace. —



45 *D* *F#* *G2* *Bm7* *Asus* *mp*

And ev - 'ry - thing e - rise, it mat - tered, — it mat-tered. But



CHORUS

47 *D* *F#* *G2* *Bm7* *Asus* *D* *F#* *G2* *Bm7* *Asus*

it's his - to - ry. It don't de - fine ya. You're free to leave it all — be - hind ya.

*subito mp*



51 *mf* D F# G2 Bm7 Asus

Ev - 'ry tear brought you here, ev - 'ry sor - row gath - ered.

*subito mf*

53 D F# G2 Bm7 Asus D F# G2

It's his - to-ry but ev - mat-tered.

INTRO

56 Bm7 Asus D F# G2 Bm7 Asus

mile mat-tered.

59 D F# G2 Bm7 Asus D F# G2 Bm7 Asus