

MAROON 5

SONGS ABOUT JANE

ARRANGED FOR
PIANO, VOICE
& GUITAR



MAROON 5

SONGS ABOUT JANE

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HARDER TO BREATHE

WORDS & MUSIC BY ADAM LEVINE, JAMES VALENTINE,
JESSE CARMICHAEL, MICKEY MADDEN & RYAN DUSICK

♩ = 144



How dare you say that my be - ha - viour's un - ac - cep - ta - ble.

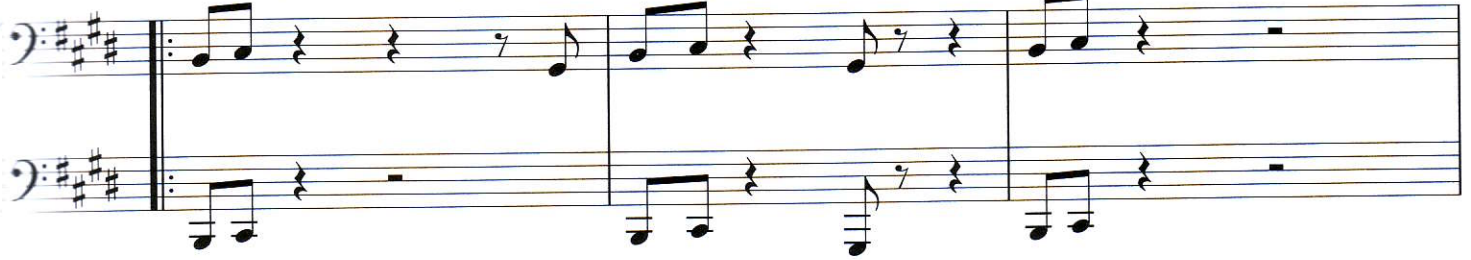
Drums

So con - de - scend - ing un - ne - ces - sa - ri - ly cri - ti - cal. I have the ten - dan - cy of

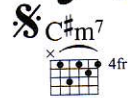
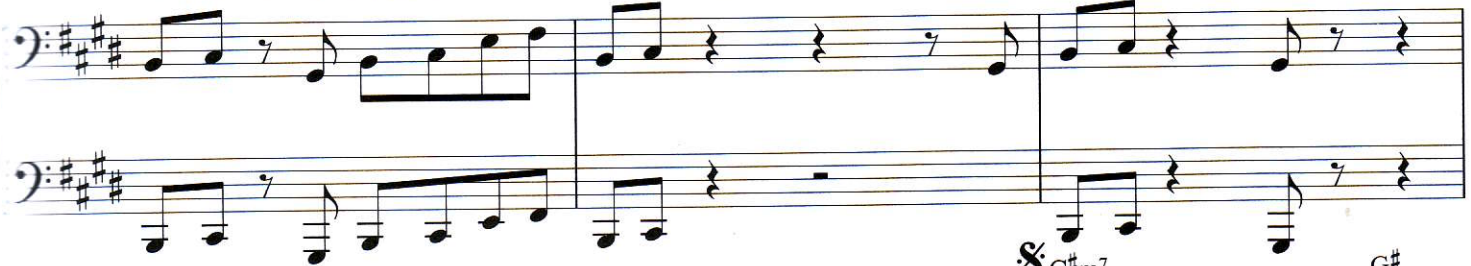
get - ting ve - ry phy - si - cal. So watch your step 'cause if I do you'll need a mi - ra - cle.



You drain me dry and make me won - der why I'm ev - en here. The dou - ble vi - sion I was
 What you are do - ing is screw - ing things up in - side my head. You should know bet - ter you nev -



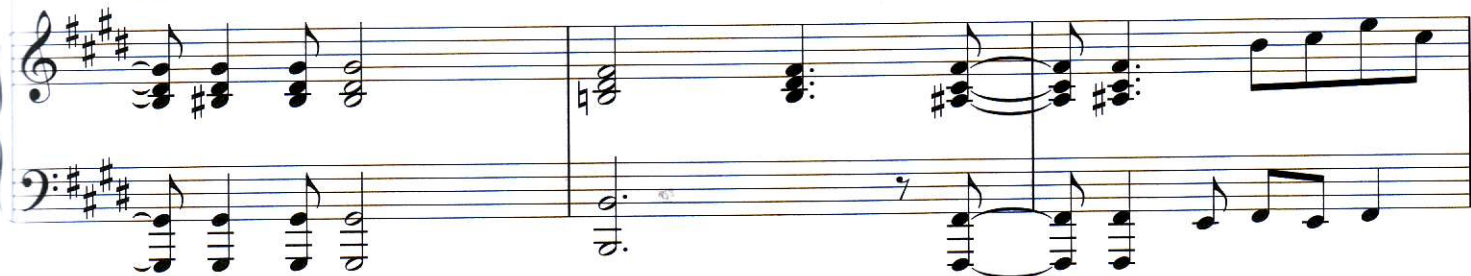
see - ing is fi - nal - ly clear. You want to stay but you know ve - ry well I want you gone.
 - er lis - ten to a word I say. Clutch - ing your pil - low and writ - ing in a na - ked sweat.



Not fit to funk - in' tread the ground that I am walk - ing on. } And when it gets cold
 Hop - ing some - bo - dy some - day would do you like I did. }



— out - side — and you got — no - bo - dy to love, —






you'll un - der - stand what I mean _____ when I say _____ there's no way _____






_____ we're gon - na give up. _____ And like a lit - tle girl cries _____




_____ in the face _____ of a mon - ster that lives _____ in her dreams. _____




Is there a - ny - one out _____ there 'cause it's get - ting hard -



Drums

To Coda ⊕

C#m
x . . . x . . .
4fr

D5
x . . . x . . .
5fr

C#5
x . . . x . . .
4fr

N.C.

- er and hard - er to breathe.

Is there a - ny - one out -

— there, 'cause it's get - ting hard - er and hard - er to breathe.

C#m
x . . . x . . .
4fr

A/C#
x . . . x . . .
o

Guitar

Bbdim/C#
x . . . x . . .
o

A/C#
x . . . x . . .
o

C#m
x . . . x . . .
4fr

A/C#
x . . . x . . .
o

3

3 3 3

B^bdim/C[#] A/C[#]

And does it kill_

C[#]m 4fr A/C[#]

— does it burn_ is it pain - ful to learn_ that it's me_

B^bdim/C[#] A/C[#] C[#]m 4fr A/C[#]

— that has all_ the con- trol._ Does it thrill_ does it sting_ when you feel

B^bdim/C[#] A/C[#]

— what I bring, and you wish_ that you had_ me to hold._

D.S. al Coda

⊖ Coda



Is there a - ny - one out there 'cause it's get - ting hard -

Drums



- er and hard - er to breathe.

N.C.

Is there a - ny - one out there 'cause it's get - ting hard -

- er and hard - er to breathe.

THIS LOVE

WORDS & MUSIC BY ADAM LEVINE, JAMES VALENTINE,
JESSE CARMICHAEL, MICKEY MADDEN & RYAN DUSICK

♩ = 92

G/B



Cm



sim.

Fm7



Ddim7



G/B



Cm



Fm7



Ddim7



G/B



Cm



1. I was so high I did not re-cog-nise the fire burn-ing
2. I tried my best to feed her ap-pe-tite, to keep her com-ing

Fm7

Ddim7

in her eyes. The cha - os that con - trolled my mind.
 ev - 'ry night, so hard to keep her sa - tis - fied.

G/B

Cm

Whis - pered good - bye as she got on a plane, nev - er to re -
 Kept play - ing love like it was just a game, pre - tend - ing to

Fm7

Ddim7

-turn a - gain but al - ways in my heart. Oh.
 feel the same, then turn a - round and leave a - gain.

Cm7

Fm7

Bb

Eb6

Cm7

Fm7

This love has ta - ken it's toll on me. She said good - bye too

B^b 6fr N.C. Cm⁷ 8fr Fm⁷ 8fr

ma - ny times be - fore. And her heart is

B^b 6fr E^b6 8fr Cm⁷ 8fr Fm⁷ 8fr

break - ing in front of me and I have no choice 'cause

A^b 8fr G⁷ 7fr G/B 7fr Cm 8fr

I won't say good-bye a - ny - more. Whoa, whoa,

Fm⁷ 8fr 1. Ddim⁷ 6fr Ddim⁷ 6fr

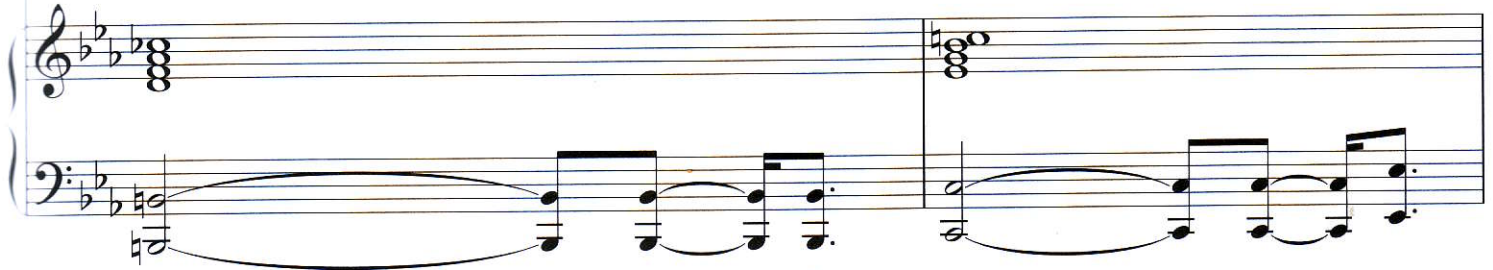
whoa.



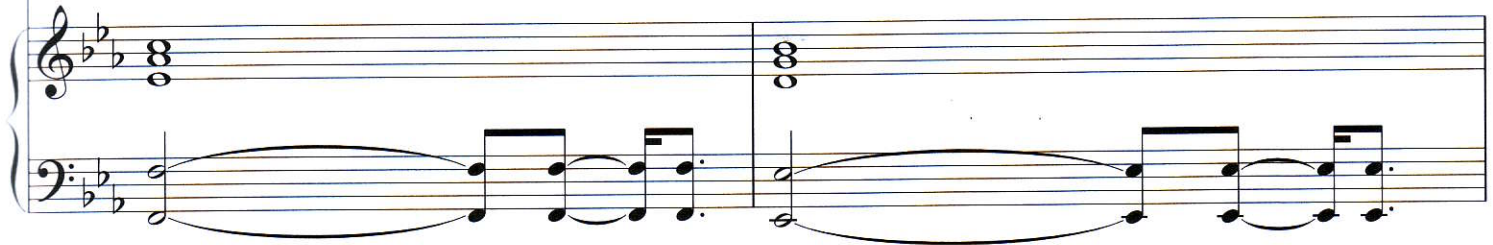
I'll fix these bro - ken things, re - pair your bro - ken wings



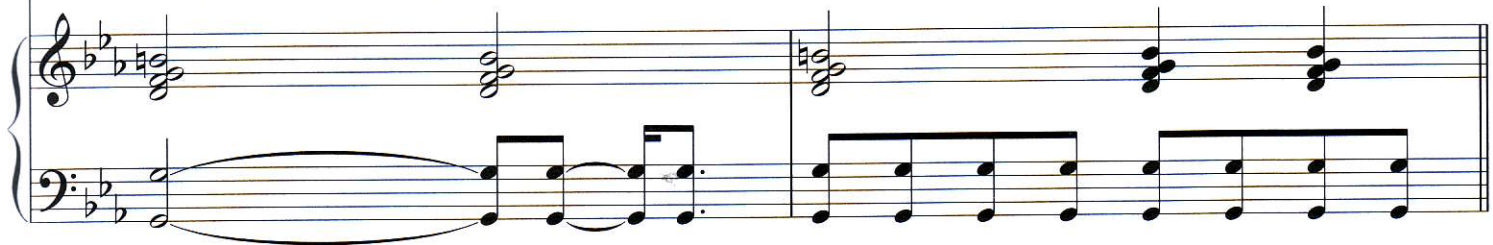
and make sure ev - 'ry - thing's al - right.



My pres - sure on your hips, oh, sink - ing my fing - er tips, in - to



ev - 'ry inch of you be - cause I know that's what you want me to do.



Cm7 Fm7 B^b E^b6

This love has ta - ken it's toll on me.

Cm7 Fm7 B^b N.C.

She said good - bye too ma - ny times be - fore.

Cm7 Fm7 B^b E^b6

Her heart is break - ing in front of me and

Cm7 Fm7 A^b G7

I have no choice 'cause I won't say good - bye a - ny - more.

Repeat ad lib. to fade

SHIVER

WORDS & MUSIC BY ADAM LEVINE, JAMES VALENTINE,
JESSE CARMICHAEL, MICKEY MADDEN & RYAN DUSICK

♩ = 84

N.C.

Am



N.C.

Guitar

Drums

cont. sim.

Em7



N.C.

Em7b5/Bb



N.C.

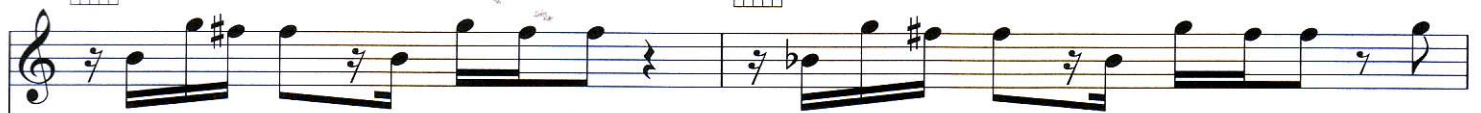
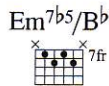
B7



Am

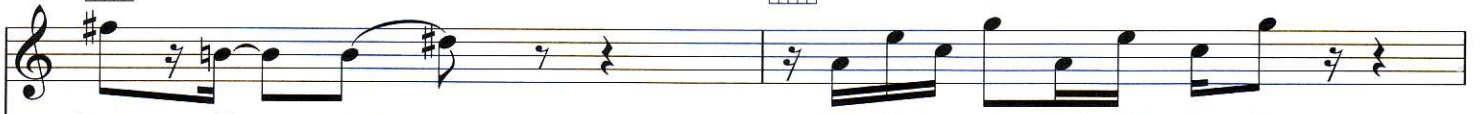
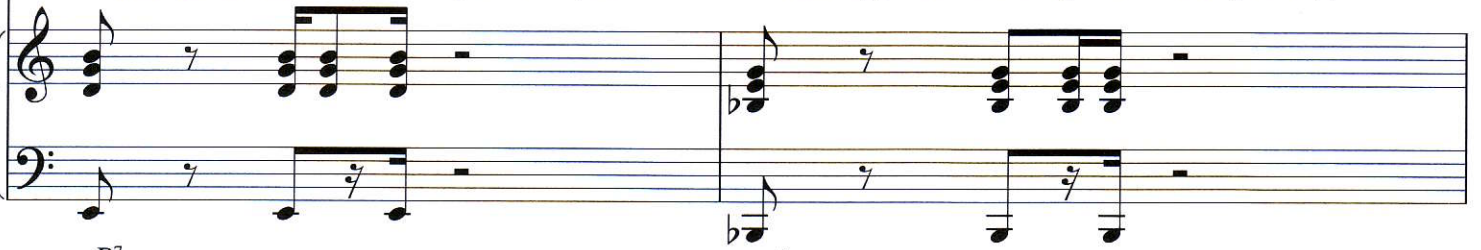


1. You build me up, you knock me down,
2. Im - mo - bil - ized by the thought of you.



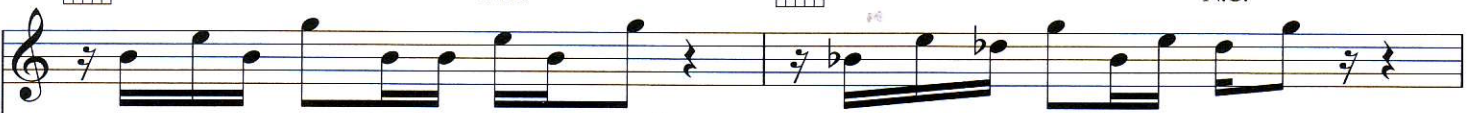
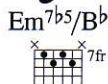
pro-voke a smile and make me frown.
I'm pa-ra-lized by the sight of you.

You are the queen of run - a-round. You
And hyp - no - tized by the words you say,



know it's true.
not true, but I be - lieve them a-nyway.

You chew me up and spit me out.
So come to bed, it's get - ting late.



En - joy the taste I leave in your mouth.
There's no more time for us to waste.

You look at me, I look at you.
Re - mem - ber how my bo - dy tastes?



Nei-ther of us know what to do. }
You feel your heart be - gin to race. }


And there may not be a - no - ther way



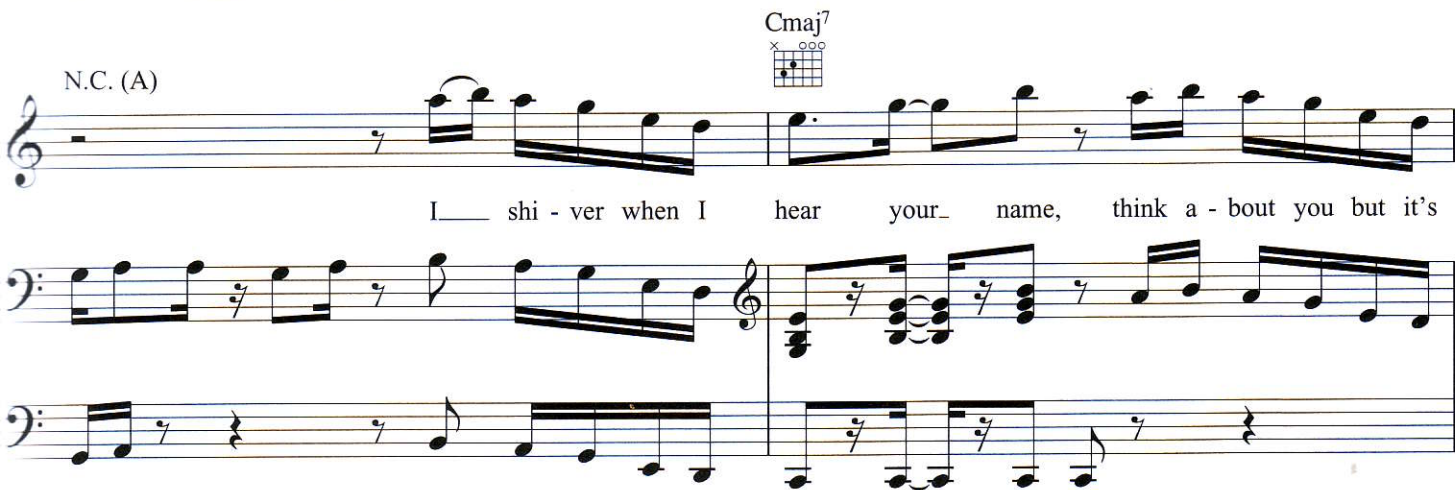
Cmaj7  Em 



to your heart, so I guess I'd bet - ter find a new way in.



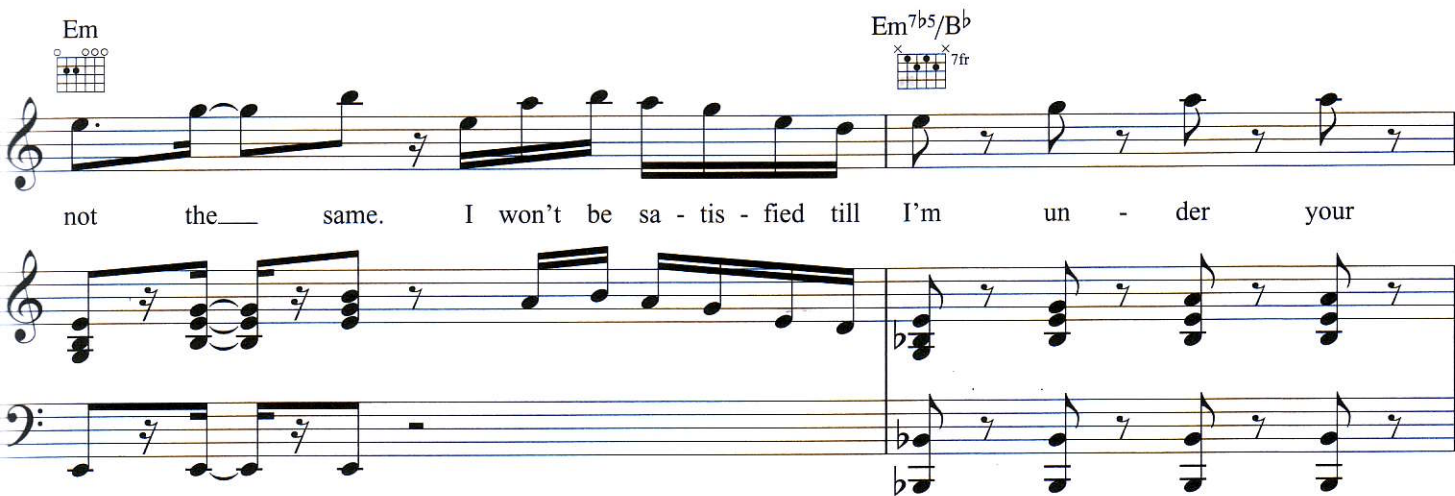
N.C. (A) 



I shi - ver when I hear your name, think a - bout you but it's




Em  Em7b5/Bb 

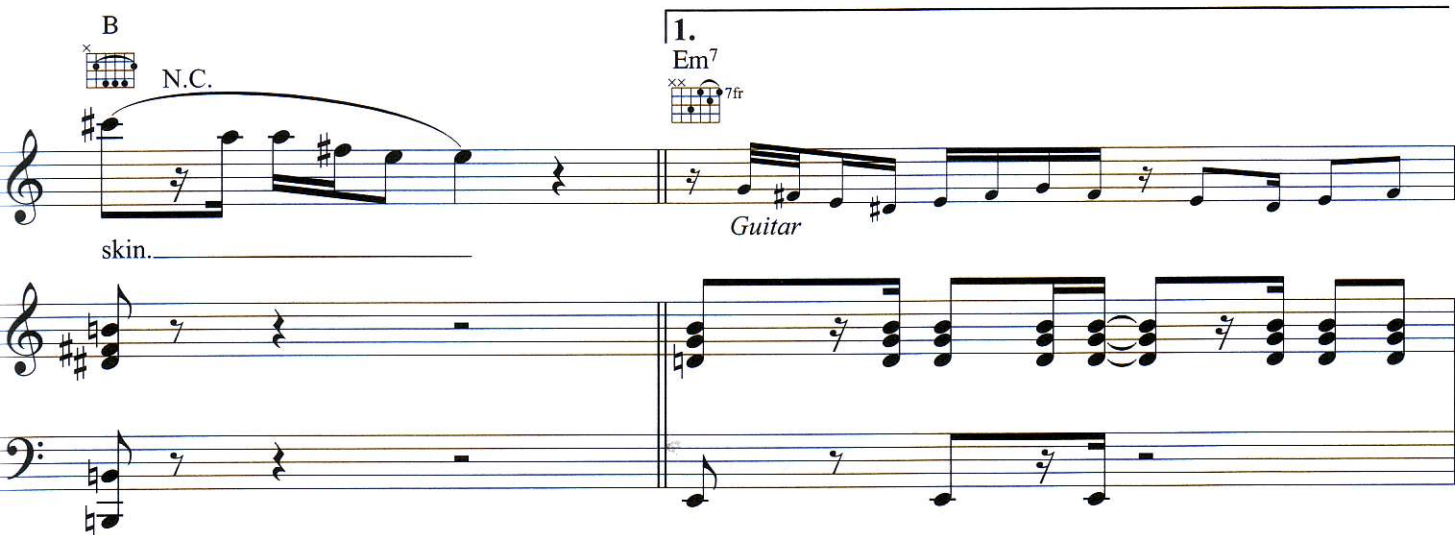
not the same. I won't be sa - tis - fied till I'm un - der your



B  N.C. 

1.  7fr

skin. *Guitar*



N.C.



N.C.

Guitar

The first system of music features a guitar part on a single staff and a piano accompaniment on two staves. The guitar part begins with a treble clef and a 7/8 time signature. It contains a melodic line with a triplet of eighth notes, followed by a quarter note, and then a half note. A double bar line with repeat dots follows. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, mirroring the guitar's rhythm.

Em



N.C.

B^b



The second system continues the musical piece. The guitar part features a triplet of eighth notes followed by a quarter note. The piano accompaniment maintains a consistent rhythmic pattern with chords and a bass line.

B⁷



Em



Yeah! There may_ not be a - no - ther way

The third system includes the vocal line with the lyrics "Yeah! There may_ not be a - no - ther way". The guitar part has a triplet of eighth notes. The piano accompaniment provides harmonic support for the vocal line.

Cmaj⁷



to your_ heart, so I guess I'd bet - ter

The fourth system continues the vocal line with the lyrics "to your_ heart, so I guess I'd bet - ter". The guitar part features a triplet of eighth notes. The piano accompaniment continues with chords and a bass line.

Em



N.C. (A)

find a new way in. I shi - ver when I

Cmaj7



hear your name, think a - bout you but it's

Em



Em7^{b5}/B^b



not the same. I won't be sa - tis - fied till I'm un - der your

1.

B



skin. Yeah, yeah, yeah!

2.

B



skin. Yeah, yeah, yeah!_

SHE WILL BE LOVED

WORDS & MUSIC BY ADAM LEVINE, JAMES VALENTINE,
JESSE CARMICHAEL, MICKEY MADDEN & RYAN DUSICK

$\text{♩} = 100$



Musical notation for the first system, including guitar chords and piano accompaniment.



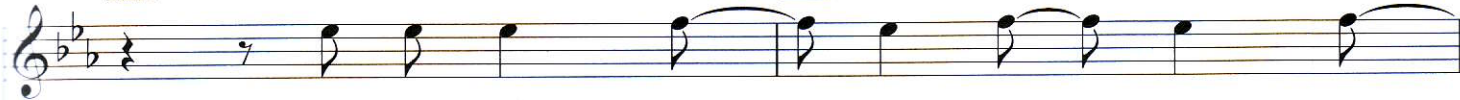
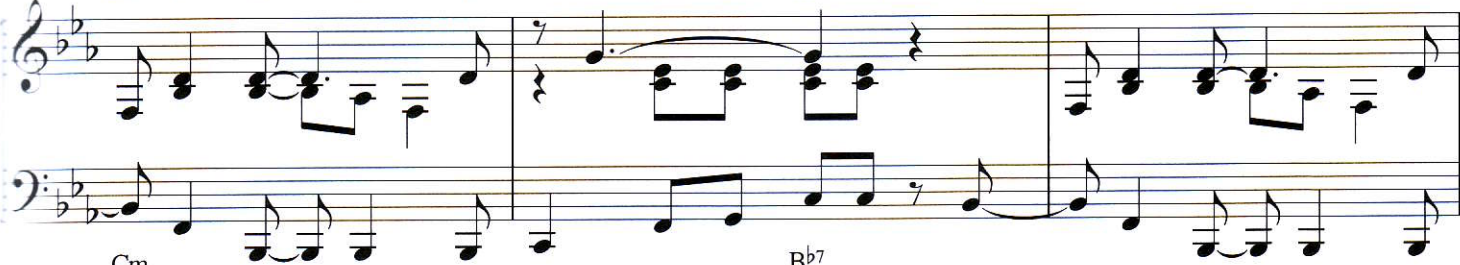
1. Beau - ty queen of on - ly eight - een, she_
2. Tap on my win - dow, knock on my door, I



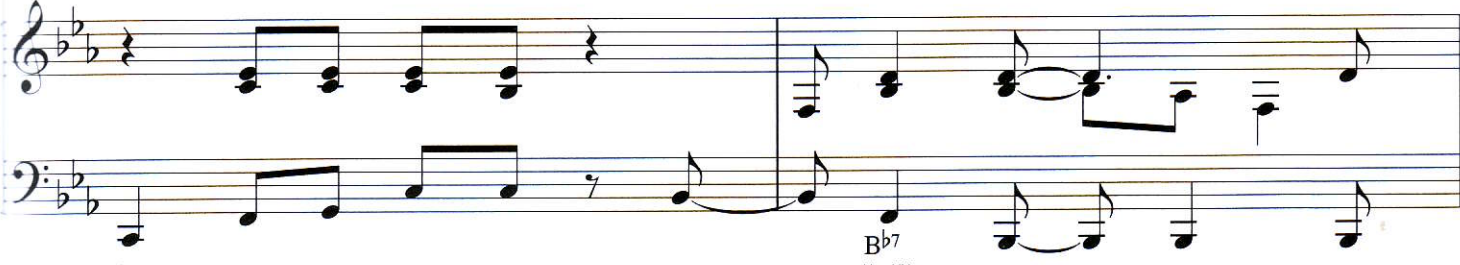
— had some trou - ble with her - self. He was al - ways there_
— want to make you feel beau - ti - ful. I know I tend to get_



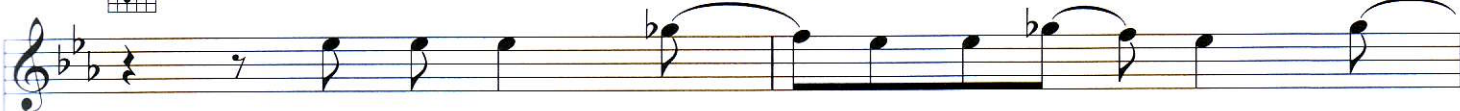
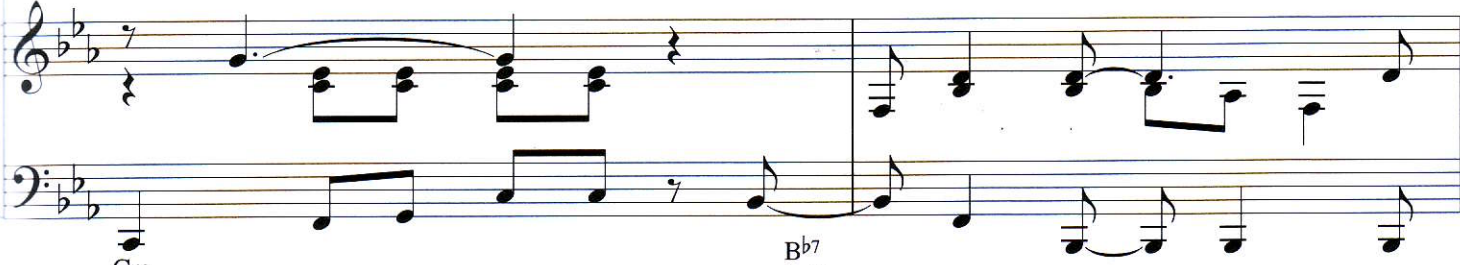
to help her, she always be - longed to some - one else.
so in - se - cure, does - n't mat - ter a - ny - more.



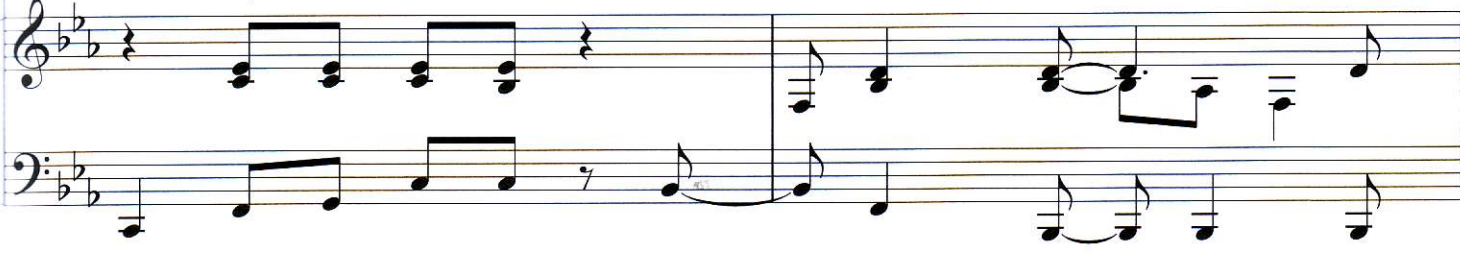
I drove for miles and miles and wound
It's not al - ways rain - bows and but - ter - flies it's

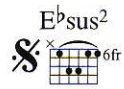


up at your door.
com - pro - mise that moves us a - long.



I've had you so ma - ny times but some -
My heart is full and my door's al - ways op - en, you come





- how I want more. I don't mind spend - ing
 a - ny - time you want.



ev - e - ry day out on your cor - ner in the pour - ing rain.



Look for the girl with the bro - ken smile, ask her if she wants to



stay a - while. And she will be loved, and she will.

1.

A^badd9



Cm¹¹



be loved.

2, 3.

A^badd9 (3° B^bsus4)



E^bsus²



B^bsus⁴



And she will

be loved,

and she will

Cm¹¹



A^badd9



To Coda

Cm



be loved.

I know where you hide

B^b



Cm⁷






B^b






a-lone in your car,

know all of the things that make you who you are.


Cm  Bb  Cm 



I know that good- bye _____ means no - thing at all, _____ comes back and begs me, catch



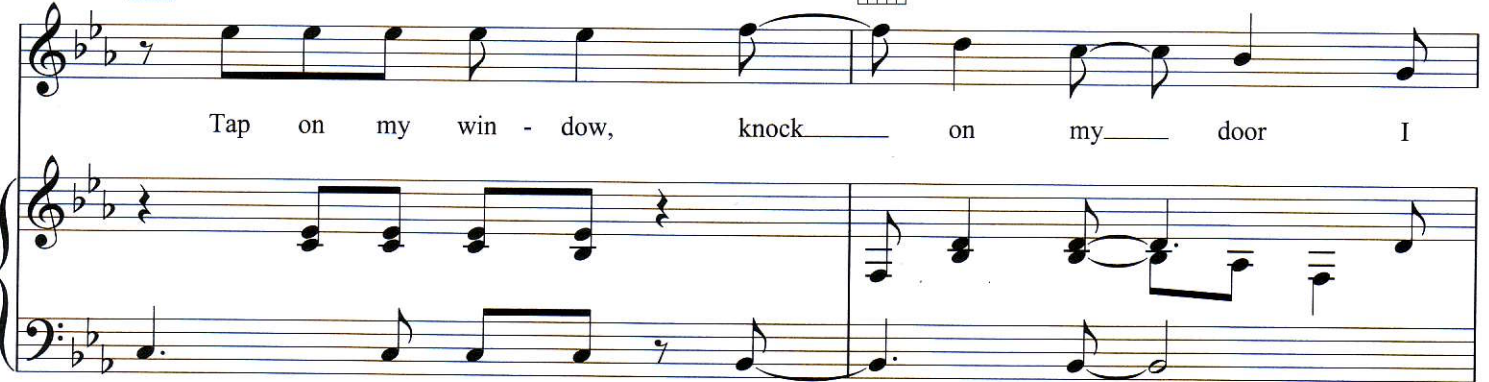
Bb  Ab 



her ev - 'ry time _____ she falls. _____ Yeah. _____



Cm  Bb7 


Tap on my win - dow, knock _____ on my _____ door I



Cm  Bb7 

want to make you feel beau - ti - ful. _____

D.S. al Coda



E^bsus⁻ 6fr

B^bsus⁴ 6fr

Cm¹¹

Please don't try so hard to

Vocal ad lib.

B^bsus⁴ 6fr

E^bsus² 6fr

B^bsus⁴ 6fr

say good - bye. Please don't try so

Cm¹¹

A^badd⁹ 4fr

hard to say good - bye. Please don't

A^b 4fr

try so hard to say good - bye.

TANGLED

WORDS & MUSIC BY ADAM LEVINE, JAMES VALENTINE,
JESSE CARMICHAEL, MICKEY MADDEN & RYAN DUSICK

♩ = 148

Am



F



E⁵



Am



Yeah.

F



E⁵



N.C.

I'm full

of re - grets for all the things that I have done and said. And

I don't know if it - 'll ev - er be O.
You're just an in - no - cent, a help - less vic - tim of a

K. to show my face a - round here.
spi - ders web and I'm an in - sect,

Some - times I won - der if I dis - ap - pear, would you _____ ev - er turn_
go - ing af - ter a - ny - thing that I can get. So you _____ bet - ter turn_

E7 Am

your head and look, see if I'm gone. 'Cause I
 your head and run, and don't look back.

Fmaj7 E7 Am

fear there is no - thing left to say to you

E(b6) C6/G F#m7b5

that you wan - na hear, that you wan - na know, I think I should go.

Fmaj7 E7 Am

The things I've done are way too shame - ful. Oh.

1.

The first system consists of three staves. The top staff is a vocal line with a whole rest followed by a quarter rest. The middle staff is the piano accompaniment, starting with a G major chord and moving through several chords. The bottom staff is for drums, showing a simple rhythmic pattern of eighth notes.

Drums

2, 3.

The second system includes guitar chord diagrams for Am (5fr) and E(b6) (3fr). The vocal line has the lyrics: "And I've done you so wrong, treat - ed you bad,". The piano accompaniment features a steady chordal accompaniment.

C6/G

F#m7b5

Fmaj7

The third system includes guitar chord diagrams for C6/G (5fr), F#m7b5 (4fr), and Fmaj7 (3fr). The vocal line has the lyrics: "strung you a - long. Oh, shame_ on my - self I_ don't_ know how_". The piano accompaniment continues with a consistent harmonic support.

E7

Am

To Coda ⊕

The fourth system includes guitar chord diagrams for E7 and Am (5fr). The vocal line has the lyrics: "I got_ so tang - led. Oh.". The piano accompaniment concludes the section with a final chord.

E7

C6/G

D6/F#



Musical staff with notes and rests for the first system.

Oh,

oh,

oh,

yeah,

Piano accompaniment for the first system, including grand staff and bass line.

Fmaj7

E7

Am



Musical staff with notes and rests for the second system.

yeah,

yeah, _____

yeah, ..

yeah, _____

yeah, _____ oh. _____

Piano accompaniment for the second system, including grand staff and bass line.

Fmaj7

E7

Am



Musical staff with rests for the third system.

Piano accompaniment for the third system, including grand staff and bass line.

Fmaj7

E7

Am



Musical staff with notes and rests for the fourth system.

You _____

bet - ter turn _____

your head _____

and look, _____

see if I'm

Piano accompaniment for the fourth system, including grand staff and bass line.

Fmaj7

E7

D.S. al Coda

gone. 'Cause I fear there is no - thing left to say.

♩ Coda

Am

E(b6)

C6/G

1° Instrumental ad lib.

I've done you so wrong, treat-ed you bad, strung you a - long.

F#m7b5

Fmaj7

E7

Oh, shame on my - self I don't know how I got so tang -

Am

1.

2.

- led. Oh.

THE SUN

WORDS & MUSIC BY ADAM LEVINE, JAMES VALENTINE,
JESSE CARMICHAEL, MICKEY MADDEN & RYAN DUSICK

$\text{♩} = 80$ $\text{♪} = \text{♪} = \text{♪}$ $\text{♩} = \text{♪} = \text{♪}$
N.C.

Drums cont. sim.

Am⁷ C D(add4)

Con pedale

Am⁷ C D(add4)

Am C D⁷

1. Aft - er school, _____ walk - ing home, fresh dirt un - der my fing -
2. Mov - ing on _____ down my street, I see peo - ple I won't ev -

*1° tacet till **



- er - nails__ and I can__ smell__ hot as - phalt.
 -er meet. I think of her__ and take a__ breath,



Cars screech to a halt to let me pass. } And I can - not_
 feel the beat in the rhy - thm of my steps. }



__ re - mem - ber what__ life was__ like through__ pho - to - graphs.



And try - ing to__ re - cre - ate im - a - ges__ life gives__ us from our past.__

Am7 C D(add4)

And some - times it's a sad song.. But I

Fmaj7 C Am7 G

can - not for - get, re - fuse to re - gret, so glad I met you and

Fmaj7 C Am7

take my breath a - way, make ev - e - ry day worth all of the

G Fmaj7 C

pain that I have gone through. And Ma - ma, I've been cry - ing 'cause

Am⁷

G

Fmaj⁷

things ain't how they used to be. She said the bat - tle's al - most won

Bm^{7b5}

To Coda

1. E⁷

Am⁷

and we're on - ly sev - en miles from the sun.

C

D(add4)
4fr

Am⁷




Oh, yeah.

C

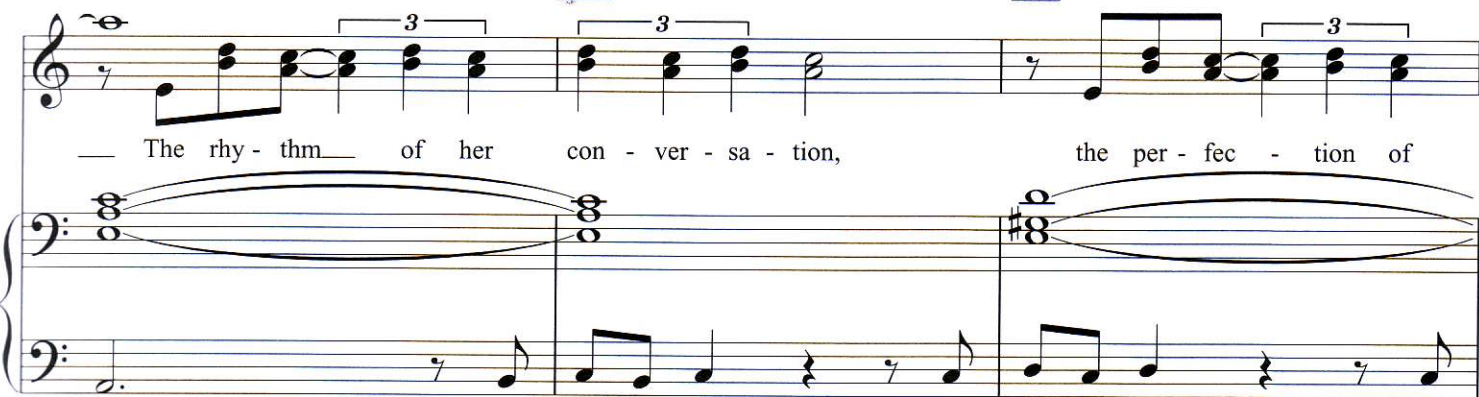
D(add4)
4fr



2. E⁷

from the sun.


Am  C⁶  E⁷/D 

The rhy - thm of her con - ver - sa - tion, the per - fec - tion of



Am⁷  C 


her cre - a - tion. The sex she slipped in - to my cof - fee.



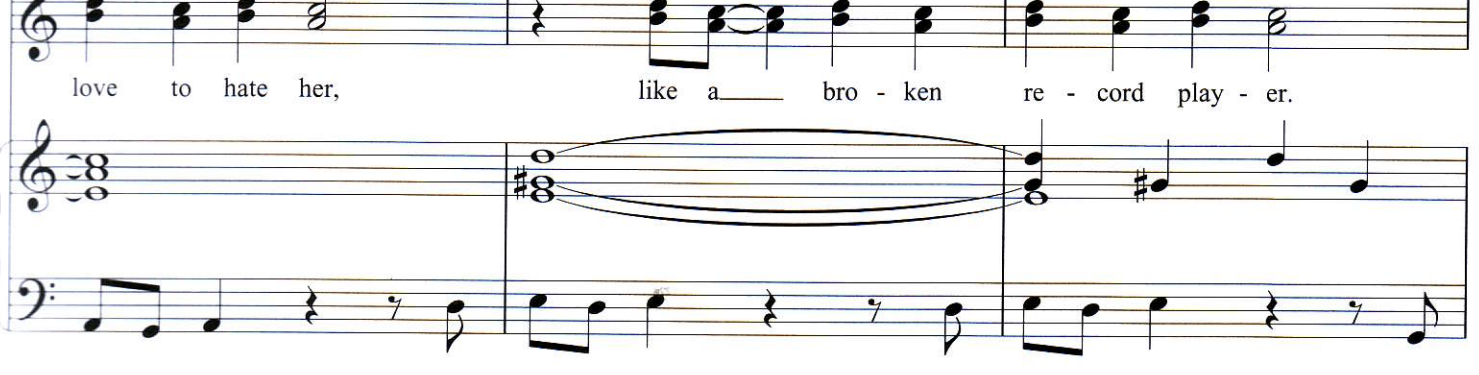
E⁷/D  Am 

The way she felt when she first saw me. Hate to love and



E⁷ 

love to hate her, like a bro - ken re - cord play - er.



Am7

E7

Back and forth and here and gone and on and on and on

Coda

D.S. al Coda

and on said the bat-tle's al-most won

Bm7b5

E7

and we're on-ly sev-en miles from the sun

Am7

C6

D7

Repeat ad lib. to fade

MUST GET OUT

WORDS & MUSIC BY ADAM LEVINE, JAMES VALENTINE,
JESSE CARMICHAEL, MICKEY MADDEN & RYAN DUSICK

♩ = 96

N.C.

The first system of music features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass clef staff contains a piano accompaniment consisting of a steady eighth-note pattern. The word *sim.* is written below the bass staff.

Gadd9



Gadd9/F#



The second system continues the piano accompaniment. The word *sim.* is written below the bass staff.

Gadd9/F



Gadd9/E



Gadd9/C



Gadd9



The third system includes the vocal melody in the treble clef staff and the piano accompaniment in the bass clef staff. The lyrics are written below the vocal staff.

1. I've been the nee - dle and
2. "This is not good - bye"

Gadd9/F#

Gadd9/F

— the thread, — weav - ing fig - ure eights_ and cir - cles 'round_ your_

— she said, — “It is just_ time for_ me to_ rest my_ head.”

sim.

Gadd9/E

Gadd9/C

Gadd9

— head.

I try to laugh_ but cry_
She does not walk, — she runs_

Gadd9/F#

Gadd9/F

Gadd9/E

Gadd9/C

— in - stead, — pa - tient - ly wait_ to hear_ the words_ you've nev - er_ said.

— in - stead, — down these jag - ged streets and in - to my_ bed. When I was }

Gadd9

Gadd9/F#

Fum - bling through_ your dress - er drawer, — for - got what I_ was look - ing for_

Gadd9/F



Gadd9/E



Gadd9/C



Try to guide me in the right di - rec - tion.

Gadd9



Gadd9/F#



Mak - ing use of all this time, keep - ing ev - 'ry - thing in - side,

Gadd9/F



Gadd9/E



Gadd9/C



close my eyes and lis - ten to you cry.

G



F6



Em7



I'm lift - ing you up, I'm let - ting you down, I'm dan - cing till dawn.

C Cmaj7 G D/F#

I'm fool - ing a - round. I'm not giv - ing up, I'm mak - ing your love..

Am7 C Cmaj7 1. Gadd9

This ci - ty's made us cra - zy and we must get out. Oh,

Gadd9/F# Gadd9/F# Gadd9/E Gadd9/C

yeah, oh.

2. D Em7 Am7

There's on - ly so much I can do for you.

C Cmaj7 D Em7

Oh, af - ter all of the things you've put

F9 F7 G

me through. Oh, I'm lift - ing you up,

F6 Em C

I'm let - ting you down, I'm dan - cing till dawn, I'm fool - ing a - round,

G D/F# Am7

I'm not giv - ing up, I'm mak - ing your love. This ci - ty's made us cra -

C Cmaj7 G

- zy and we must get out. I'm lift - ing you up,

F6 Em7 C Cmaj7

I'm let - ting you down, I'm dan - cing till dawn I'm fool - ing a - round.

G D/F#

I'm not giv - ing up, I'm mak - ing your love.

Am7 C Cmaj7 G

Repeat ad lib.

This ci - ty's made us cra - zy and we must get out.

SUNDAY MORNING

WORDS & MUSIC BY ADAM LEVINE, JAMES VALENTINE,
JESSE CARMICHAEL, MICKEY MADDEN & RYAN DUSICK

$\text{♩} = 88$ $\text{♪} = \overset{3}{\text{♪}}$
N.C.

Dm⁹
xx0010

The first system of music features a guitar part with a treble clef and a 2/3 time signature. The piano part consists of a grand staff with treble and bass clefs. The drums part is shown in the bass clef of the grand staff, with 'x' marks indicating drum hits. The system concludes with the instruction 'cont. sim.'.

G¹³
xx0019

Cmaj⁹
xx008

Dm⁷
xx0010

The second system includes a guitar part with a treble clef and a 2/3 time signature. The piano part is a grand staff. A vocal line is present with the lyrics 'Yeah...'. The system concludes with a fermata over the final notes.

G⁷
xx009

Cmaj⁷
xx008

Dm⁹
xx0010

The third system continues the guitar, piano, and vocal parts from the previous system. It features similar harmonic structures and concludes with a fermata.

G13



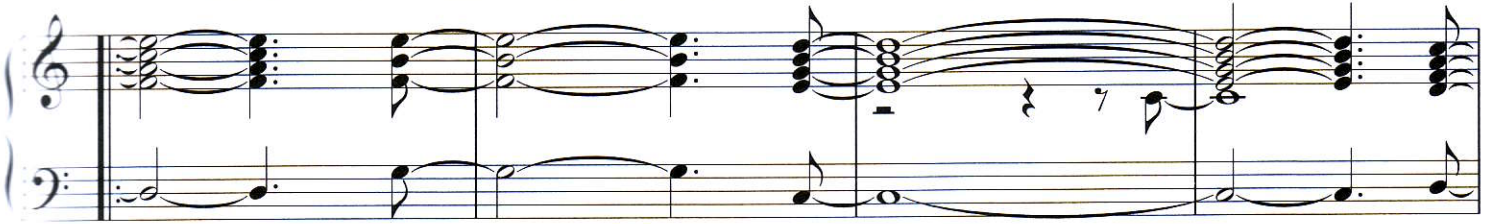
Cmaj9



Dm7



1. Sun - day morn - ing, rain is fall - ing.
2. Fing - ers trace your ev - 'ry out - line.



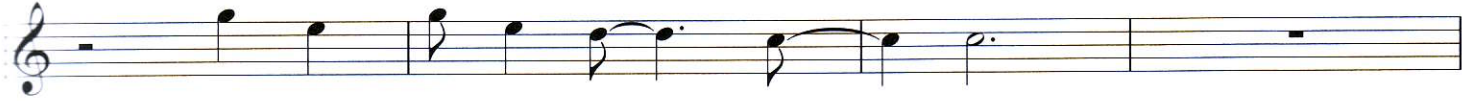
G7



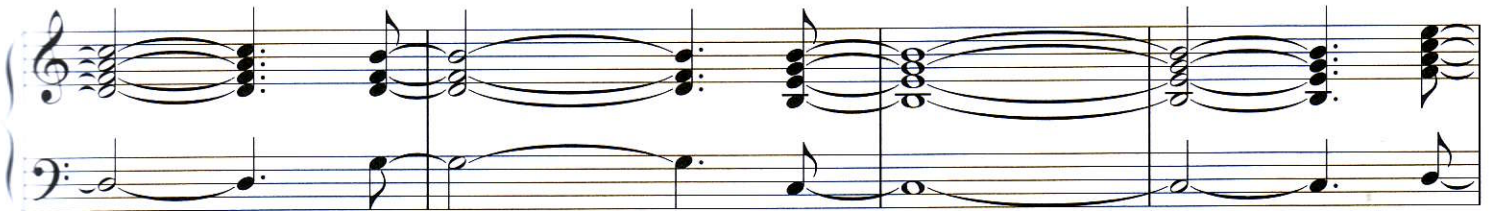
Cmaj7



Dm9



Steal some cov - ers, share some skin.
Paint a pic - ture with my hands.



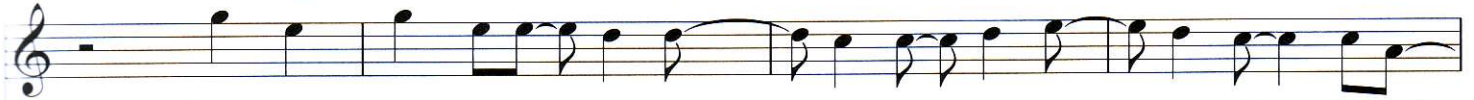
G13



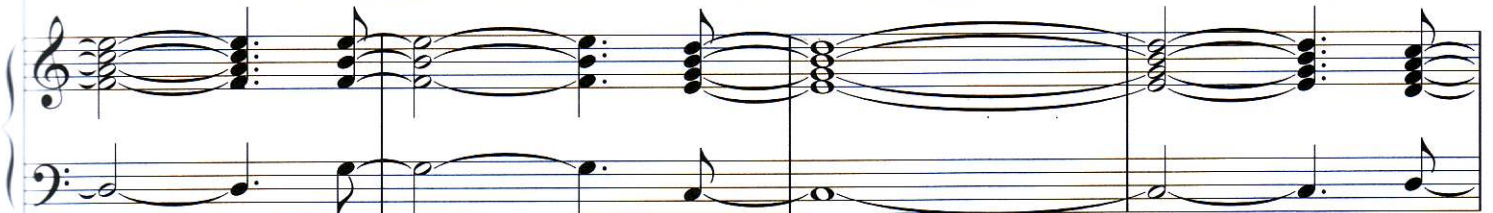
Cmaj9



Dm7



Clouds are shroud - ing us in mo - ments un - for - get - ta - ble. You twist -
Back and forth we sway like branch - es in a storm. Change the wea -



G7



Cmaj7

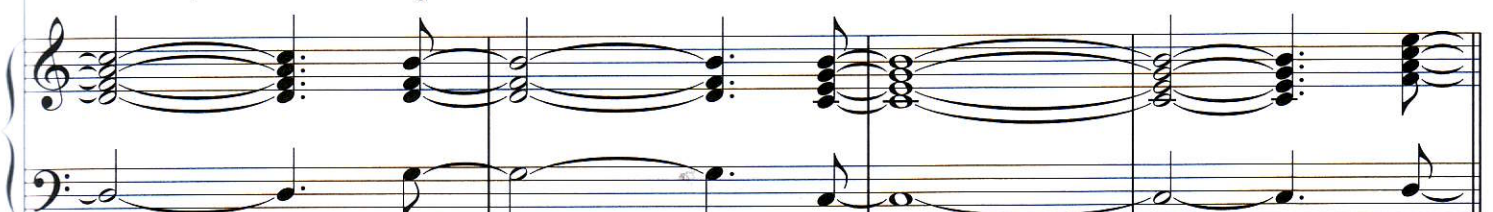


1° only

Dm9



to fit the mould that I am in. But things -
- ther, still to - ge - ther when it ends.



G **G13** **Cmaj9** **Dm7**

— just get so cra - zy, liv - ing life gets hard to do. And I would glad -
 § just get so cra - zy, liv - ing life gets hard to do. Sun - day morn -

G7 **Cmaj7** **Dm7**

- ly hit the road, get up and go if I knew that some -
 - ing rain is fall - ing and I'm call - ing out to you, sing - ing some -

G7 **Cmaj9** **C** **Dm7**

- day it would lead me back to you, that some -
 - day it will bring me back to you, find a way -

G7 **Cmaj7** **To Coda** **Dm9**

- day it would lead me back to you. } That may be all -
 to bring my - self back home to you. You may not know... }

G¹³



Cmaj⁹



Dm⁷



I need in dark - ness she is all

I see. Come and rest your bones

with me. Driv - ing slow on Sun - day morn -

G⁷



1.

Cmaj⁷



Dm⁹



- ing and I nev - er want to leave.

2.

N.C.

nev - er want__ to leave.

The first system features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a quarter note 'nev', followed by a quarter rest, then 'er' on a quarter note, a quarter rest, 'want__' on a quarter note, a quarter rest, 'to' on a quarter note, a quarter rest, and 'leave.' on a quarter note. The piano accompaniment consists of chords and moving lines in both hands.

1.

The second system continues the piano accompaniment from the first system, showing a series of chords and melodic lines in both hands.

D.S. al Coda

2.

C

C#dim7

Dm9

Oh, _____ yeah! _____ But if things

The third system features a vocal line with lyrics 'Oh, _____ yeah! _____ But if things'. The piano accompaniment includes chords and a drum part indicated by 'x' marks on the bass line.

Drums

⊕ Coda

G13

Cmaj9

I _____ need _____ in dark -

The fourth system features a vocal line with lyrics 'I _____ need _____ in dark -'. The piano accompaniment continues with chords and moving lines in both hands.

ness she is all I see.

Dm⁷ 10fr **G⁷** 9fr **Cmaj⁷** 8fr

Come and rest your bones with

Dm⁹ 10fr **G¹³** 9fr

me. Driv - ing slow on Sun - day morn -

Cmaj⁹ 8fr **Dm⁷** 10fr

- ing. Driv - ing slow. Yeah, yeah. Oh, yeah, yeah. Oh, yeah.

Repeat ad lib. to fade

G⁷ 9fr **Cmaj⁷** 8fr **Dm⁹** 10fr

SECRET

WORDS & MUSIC BY ADAM LEVINE, JAMES VALENTINE,
JESSE CARMICHAEL, MICKEY MADDEN & RYAN DUSICK

♩ = 80

Am Em F#dim E^bdim⁷

Dm⁷ Ddim⁷ Cmaj⁷#⁵ Am/C

Fmaj⁷ Bm⁷^b₅/F Em⁷ Am⁷/E

Dm⁷ Ddim⁷ Cmaj⁷#⁵ Am

♩ = 88



Musical notation for the first system, including piano accompaniment and guitar accompaniment.



Piano

Musical notation for the second system, including piano accompaniment and guitar accompaniment.



Guitar

Musical notation for the third system, including piano accompaniment and guitar accompaniment.



Musical notation for the fourth system, including piano accompaniment and guitar accompaniment.

Watch the sun - rise, _____ say your good - byes, _____ off

Musical notation for the fifth system, including piano accompaniment and guitar accompaniment.


Am/E  5fr


Am⁷  5fr


Am⁶/F[#]  2fr


we go. — Some con - ver - sa - tion, — no con - tem - pla -



F  x


Am/E  5fr


Am⁷  5fr


Am⁶/F[#]  2fr


- tion, — hit the road. — Car ov - er - heats, jump out of my

%% vocal ad lib.

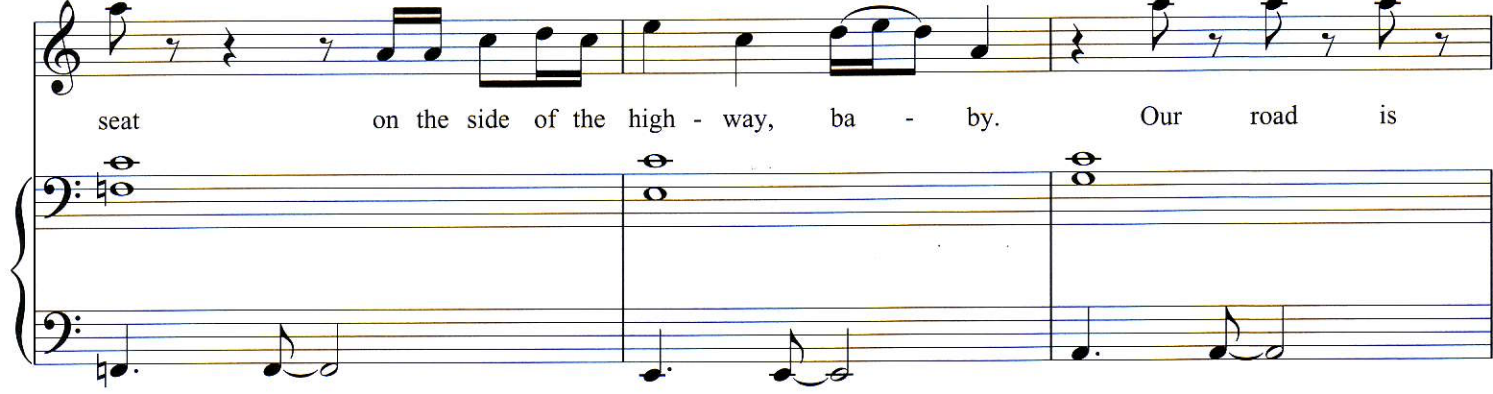



F  x


Am/E  5fr


Am⁷  5fr

seat on the side of the high - way, ba - by. Our road is

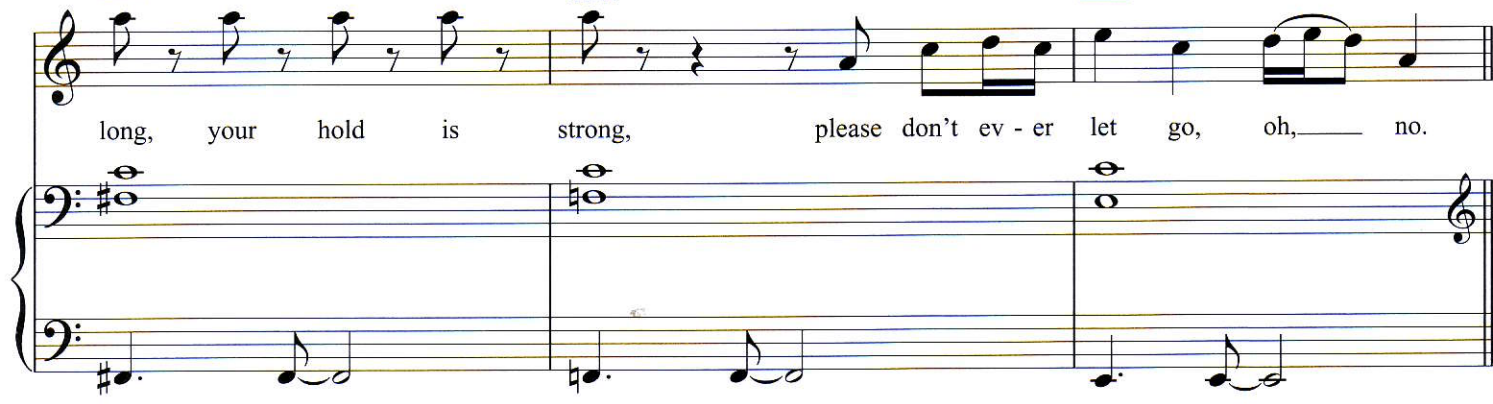


Am⁶/F[#]  2fr

F  x

Am/E  5fr

long, your hold is strong, please don't ev - er let go, oh, — no.



Am/C

B7

Gm/B^b

I know I don't know you but I want you so

Am

Am/C

B7

bad. Ev - 'ry - one has a sec - ret, oh, can they

Gm⁶/B^b

To Coda ⊕ E

Am⁷

keep it? Oh, no they can't. I'm driv - ing

Am⁶

F

Am/E

Am⁶/E

fast now, don't think I know how to go slow.

Am⁷ 5fr Am⁶/F[#] 2fr F

Oh, where you at now I feel a - round, there

Am/E 5fr Am⁷ 5fr

you are. Cool these en - gines, calm these jets. I ask you how

Am⁶/F[#] 2fr F

hot can it get? And as you wipe off beads of sweat, slow - ly you say




Am/E 5fr

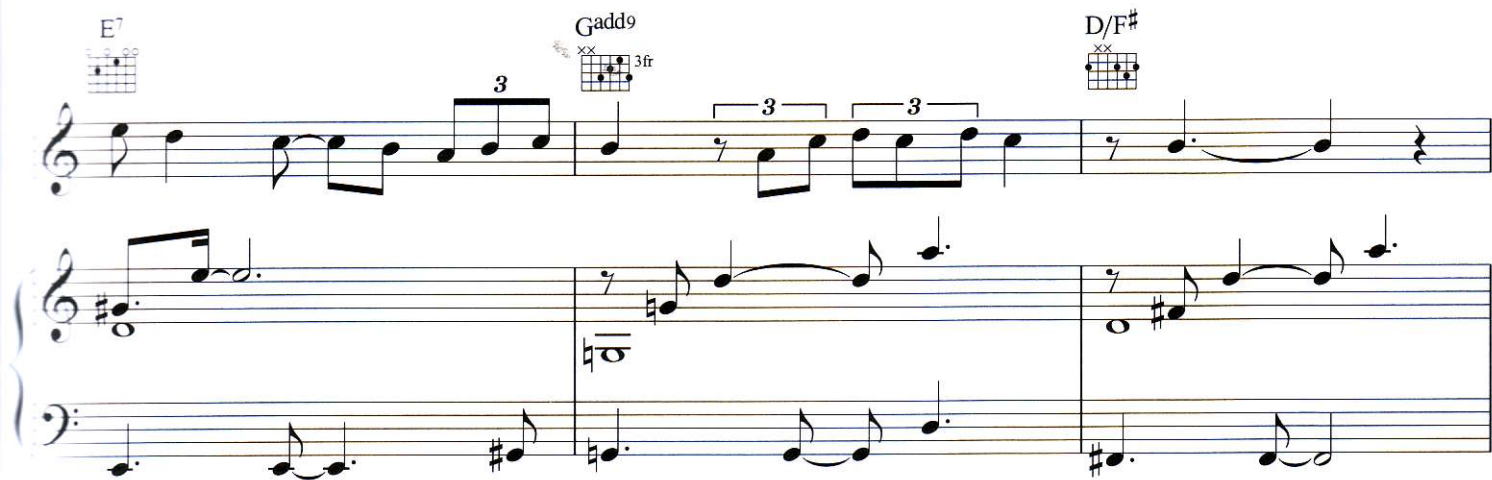
D.S. al Coda




"I'm not there yet."

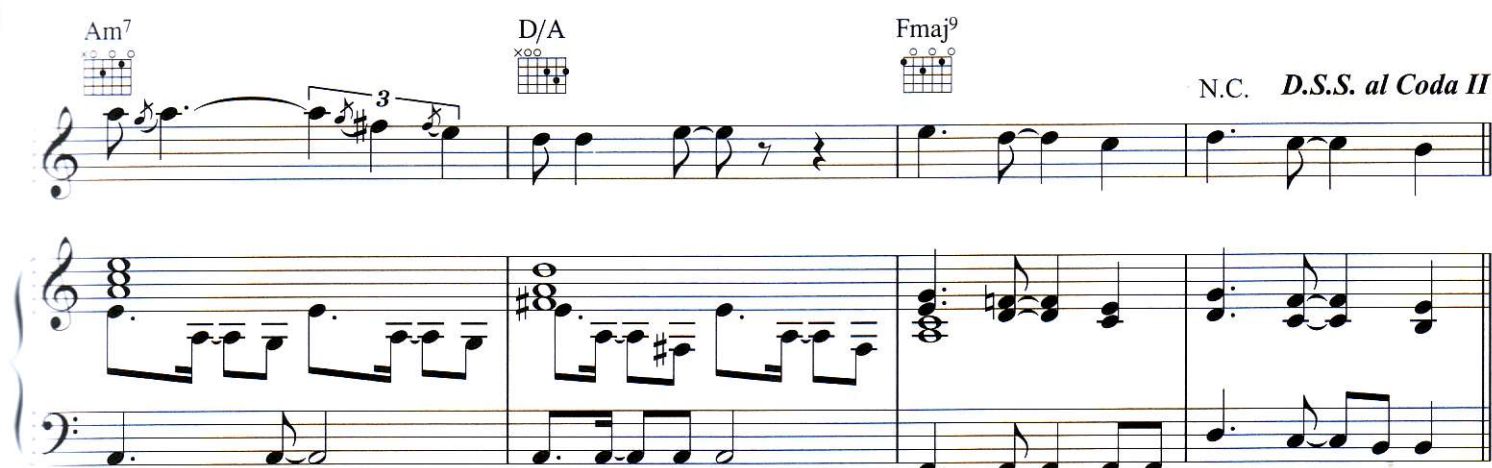
⊕ *Coda* E Am

they can't. *Vocal ad lib.*

E7  Gadd9  3fr D/F# 



Am7  D/A  Fmaj9  N.C. *D.S.S. al Coda II*



♢ *Coda II*

E  Am 

— they can't — Oh, oh, — oh. —



Am(maj7)  Am 

oh, oh, — oh. — Yeah, — yeah. — Yeah.



NOT COMING HOME

WORDS & MUSIC BY ADAM LEVINE, JAMES VALENTINE,
JESSE CARMICHAEL, MICKEY MADDEN & RYAN DUSICK

Free time



a tempo ♩ = 120

N.C.

N.C.

1. When you re - fuse me you con - fuse me.
2. You do not know how much this hurts me,

What makes you think I'll let you in a - gain?
to say these things that I want to say but have to say them a - ny - way.

Think a - gain my friend.

Go on, mis - use me and a -
I would do a - ny - thing to end

-buse me.
your suf - fer - ing.

I'll come out
But you would

strong - er in the end. }
 ra - ther walk a - way. }

A
 C#m/B
 C#m/C

Does it make you sad to find your - self a - lone

C#m
 A
 C#m/B

Does it make you mad

C#m/C
 C#m
 A

find that I have grown? Bet it

C[♯]m/B

C[♯]m/C

C[♯]m



— so bad to see the strength that I have shown. — When you

A

N.C.

G[♯]7

4fr N.C.

To Coda ⊕

an - swer the door pick up — the phone, — you won't find me 'cause I'm not com - ing home.

N.C.

Wah wah guitar

F#m7



B/C#



Does it make__ you sad__ to

Cdim



C#m



find your - self a - lone?__

F#m7



B/C#



Cdim



And does it make__ you mad to find that I have grown?__

C#m




D.S. al Coda

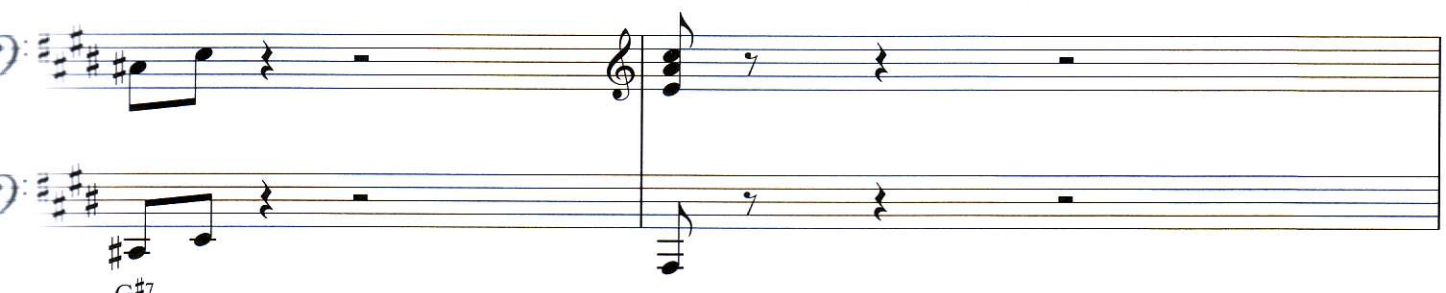
Coda


N.C.

Yeah!

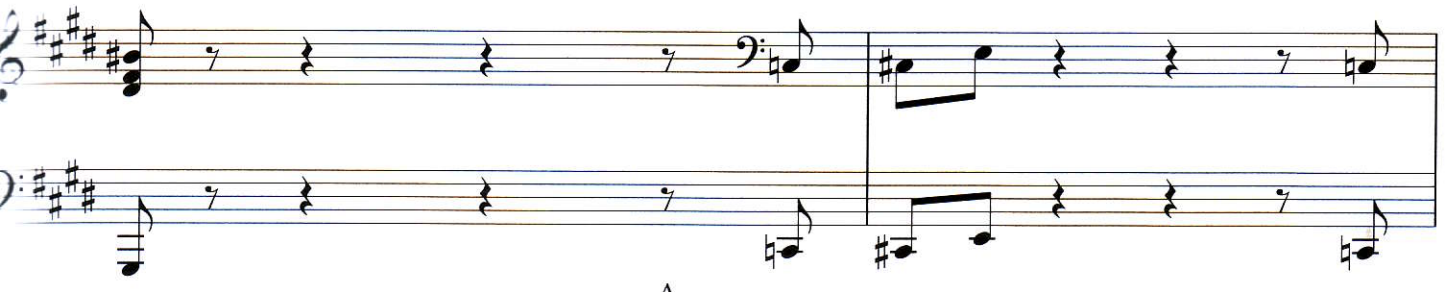
A
 N.C.


Yeah! When you an - swer the door pick up the phone, you won't



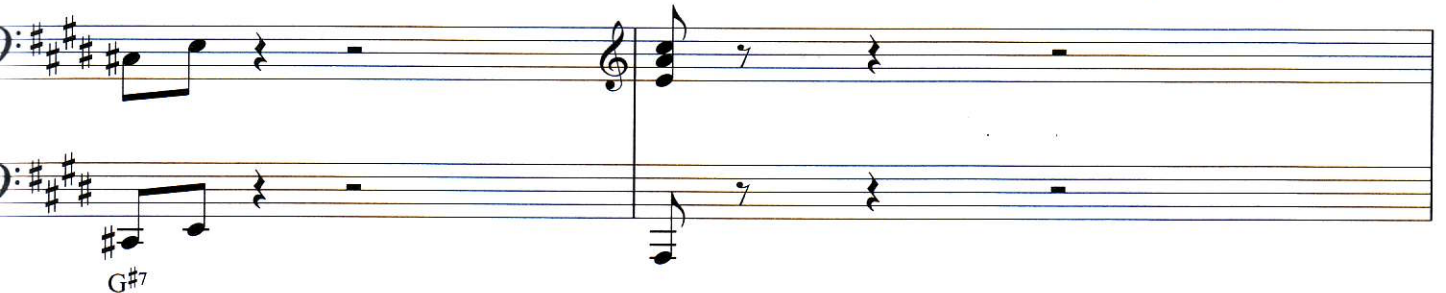
G#7
 N.C.


find me 'cause I'm not com - ing home. Yeah!



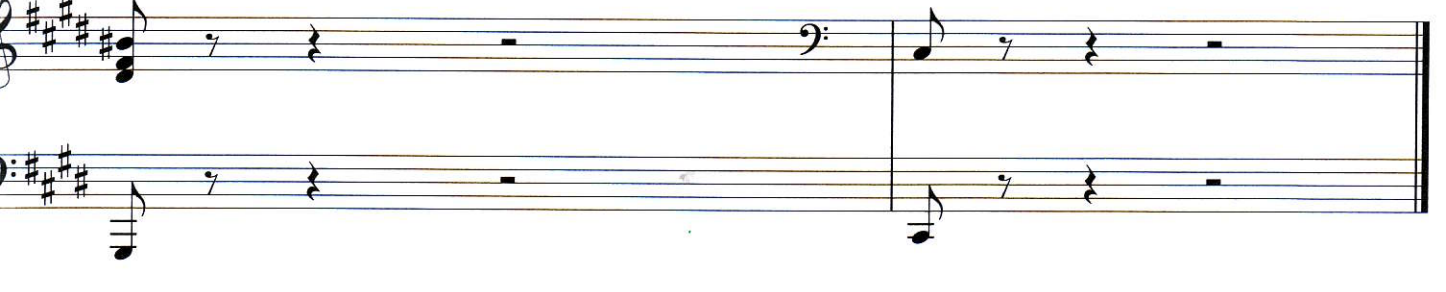
A
 N.C.

Yeah! When you an - swer the door pick up the phone, you won't



G#7
 N.C.

find me 'cause I'm not com - ing home.



THROUGH WITH YOU

WORDS & MUSIC BY ADAM LEVINE, JAMES VALENTINE,
JESSE CARMICHAEL, MICKEY MADDEN & RYAN DUSICK

$\text{♩} = 72$



Guitar 2^o only

Con pedale



1.



2.



Can you

N.C.

see me float - ing a - bove your head as you lay in bed think - ing

Drums



a - bout ev - 'ry - thing that you did not do 'cause say - ing "I love you" - has



N.C.

no - thing to do with mean - ing it. Oh, -



oh, oh, oh. And I don't

N.C.

trust you 'cause ev - 'ry - time you're here_ your in - ten - tions are un - clear. I spend

Drums

B^bm

ev - 'ry hour_ wait - ing for a phone call that I know will nev - er come. I used to

N.C.

think you were the one, now I'm sick of think - ing a - ny - thing at

B^bm

all. You ain't ev - er com - ing back to me

D^b



and that's not how things were sup - posed to be.

E^bm



F



You take my hand just to give it back, — no oth - er lov - er has

F7^b5



N.C.

B^bm



ev - er done that. Do you re - mem - ber the way we used to melt, do you re -

E^bm



B^bm



-mem - ber how it felt when I touched you? Oh, 'cause I re - mem - ber ve - ry

E^bm 6fr B^bm 6fr N.C.

well._____ Oh._____ And how long_____ has it been_ since some - one_

D^b 4fr N.C. E^bm 6fr N.C. F 8fr N.C.

— you let in_____ has giv - en_____ what I gave_ to you?_____ And at night_

B^bm 6fr N.C. D^b 4fr N.C. E^bm 6fr

— when you sleep_ do you dream_____ I would be_____ there just for a min - ute or_____

F⁷ 8fr B^bm 6fr

two, do you?_____ You ain't ev - er com - ing
Heart - ache, heart - ache I just

D^b
4fr

back to me, and that's not how things were sup -
 have so much, a sim - ple love with a

E^bm
6fr

-posed to be. You take my hand just to
 com - plex touch. And there is no - thing you can

1, 3.

F
8fr

give it back, no oth - er lov - er has ev - er done that.
 say or do. I

2, 4.

N.C.

To Coda ⊕

B^bm
6fr

N.C.

called to let you know I'm through with you. Oh.

Drums

N.C.

2° only

F7

N.C.

D.S. al Coda

Drums

⊕ *Coda*

N.C.

know I'm through. I called to let you know I'm through. I called to let you

know I'm through with you. (I ain't ev - er com - ing back to you.)—

SWEETEST GOODBYE

WORDS & MUSIC BY ADAM LEVINE, JAMES VALENTINE,
JESSE CARMICHAEL, MICKEY MADDEN & RYAN DUSICK

Gtr. tuning

6 = E^b 3 = G^b
5 = A^b 2 = B^b
4 = D^b 1 = E^b

♩ = 82



Oh, uh - huh.

ad lib.



Yeah, yeah. Oh.



1. Where you are seems to be as far as an e - ter - ni - ty. Out -
2. dream a - way ev - 'ry day tried so hard to dis - re - gard the



- stretched arms, op - en hearts. And if it nev - er ends then when do we start?
 rhy - thm of the rain that drops and co - in - cides with the beat - ing of my



heart. } I'll nev - er leave you be - hind or treat you un - kind.



I know you un - der - stand. Oh, oh.



And with a tear in my eye give me the sweet - est good - bye.

F#



Cm7b5



Musical notation for the first system, including a treble clef staff with a melodic line and a bass clef staff with accompaniment. A fermata is placed over the first measure of the treble staff.

that I ev - er did re - ceive.

Musical notation for the second system, including a treble clef staff with a melodic line and a bass clef staff with accompaniment.

B



Bb7



Musical notation for the third system, including a treble clef staff with a melodic line and a bass clef staff with accompaniment.

Push - ing for - ward_ and arch - ing back.

** Instrumental to fade*

Musical notation for the fourth system, including a treble clef staff with a melodic line and a bass clef staff with accompaniment.

D#m



Cm7b5



Musical notation for the fifth system, including a treble clef staff with a melodic line and a bass clef staff with accompaniment.

Bring_ me clo - ser_ to heart_ at - tack.

Musical notation for the sixth system, including a treble clef staff with a melodic line and a bass clef staff with accompaniment.

B



Bb7



Musical notation for the seventh system, including a treble clef staff with a melodic line and a bass clef staff with accompaniment.

Say_ good - bye and_ just fly_ a - way_.

Musical notation for the eighth system, including a treble clef staff with a melodic line and a bass clef staff with accompaniment.



When you_ come back I have some - thing_ to say.____



How does it feel to know you'll nev - er have to be a - lone_



when you get home.____ (Home.)____



There must be some - place here that on - ly you and I could go.____

D#m



1.

Cm7b5



So I can show you how I

2.

Cm7b5



you how I feel,

B



Bb7



feel, feel,

D#m



Cm7b5



D.S. Repeat Chorus ad lib. to fade

feel.

ALL THE SONGS FROM THE HIT ALBUM
ARRANGED FOR PIANO, VOICE & GUITAR

ONE HARDER TO BREATHE TWO THIS LOVE
THREE SHIVER FOUR SHE WILL BE LOVED
FIVE TANGLED SIX THE SUN SEVEN MUST GET OUT
EIGHT SUNDAY MORNING NINE SECRET
TEN THROUGH WITH YOU ELEVEN NOT COMING HOME
TWELVE SWEETEST GOODBYE

