

CONTINUUM

MUSIC BY JOHN MAYER

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JOHN MAYER CONTINUUM

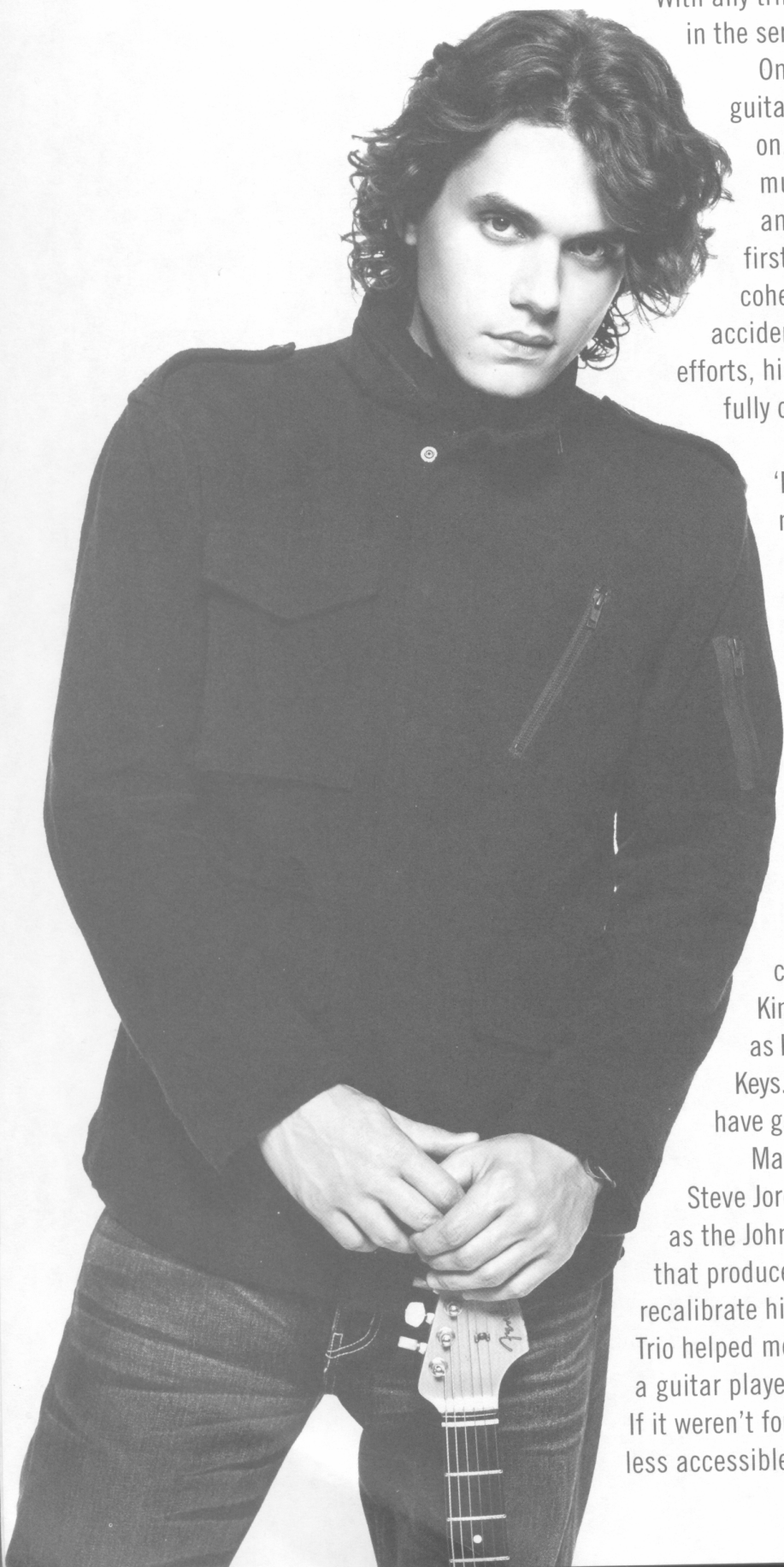
“With any trilogy,” says John Mayer, “the third in the series blows it open.”

On *Continuum* the singer/songwriter/guitar slinger meets that challenge head-on. Mayer’s third studio album follows the multi-platinum *Room for Squares* (2001) and *Heavier Things* (2003) and marks his first turn as producer. It is his most soulful, cohesive collection yet and he says it’s no accident that this project is where all of his efforts, his potential, and his disparate influences fully come together.

“The night I was recognized for ‘Daughters’ at the Grammys was the night this record started,” he says. “I knew I had bought the time to learn everything I needed before I started this one. *Continuum* is not a shot in the dark, it’s not a guesstimation. This is the first endeavor in my entire life, music or otherwise, that I did not cop out on for a second.”

The last few years have seen Mayer maintaining a frantic pace. In addition to his own writing, recording, and touring, he has collaborated with icons and contemporaries alike—Eric Clapton, B.B. King, Buddy Guy, and Herbie Hancock, as well as Kanye West, the Dixie Chicks, and Alicia Keys. In doing so, Mayer says his own interests have grown and his perspectives have expanded.

Mayer also credits his collaboration with Steve Jordan and Pino Palladino (collectively known as the John Mayer Trio) and the intimate-venue tour that produced the 2005 live album *Try!* with helping to recalibrate his musical priorities. “As a songwriter, the Trio helped me focus on being more raw,” he says. “As a guitar player, it helped me get a lot out of my system. If it weren’t for the Trio, *Continuum* would have been less accessible. It let me settle up with my needs as a



musician, and get to a point somewhere between the Trio record and *Room for Squares*—and that's a really good place to be."

While the Trio tour showcased Mayer's blazing fretwork, he says he learned lessons from those shows about restraint. "When I made my first record, there was no trust in space because it was all me; everything was just on those six strings," he says. "With Steve and Pino it was all about space, using a whole different palette. When your tone is good on the guitar, you need, like, four notes. The more concise and right you have it, the less you need around it." One listen to such spare, carefully crafted songs as "Slow Dancing in a Burning Room" or "I Don't Trust Myself (With Loving You)" instantly reveals this new approach.

Mayer points to one song in particular as the turning point for *Continuum*. "I wrote 'Gravity' last summer, and it changed everything," he says. "You talk less when you trust that people understand you. 'Gravity' had to be sparse. And when I listened to it for the first time, holding back, it was a whole new game. That might be the most important song I ever wrote."

Armed with this outlook, Mayer knew *Continuum* would tackle larger ideas than those that defined his previous albums. "A big challenge was writing about big themes," he says. "I'm not a better writer in terms of sitting down in front of a pad, but I'm better in terms of receiving inspiration and converting it into something 'real' quicker. I'm better equipped to deal with those moments."

The hard-hitting "Belief" tackles an infinitely complex subject. Over a slinky, hypnotic guitar groove, he sings, "We're never gonna win the world, we're never gonna stop the war/We're never gonna beat this if belief is what we're fighting for," questioning the power and the limitations of faith and convictions. "It's an intellectual landmine—how do you write a song about what people believe without impugning their beliefs?" he asks. "I wanted

to get right next to people's beliefs and look at them without threatening them. It's tricky. You only get x number of syllables and you have to write something you can defend."

With "Waiting on the World to Change," Mayer shot for something even more ambitious—something like an attempt to explain his generation's attitudes about politics. "It's meant to shed a little light on inactivity and inaction," he says, "because I don't believe that inaction is a lack of interest. I think inaction is preservation—nobody wants to get involved in a debate in which the rules and facts will change so that they'll lose. So we end up with this other option, which is, I guess we'll just have to wait for things to get better.

Continuum also includes the first cover Mayer has put on an album, his version of "Bold As Love" by the incomparable Jimi Hendrix. "To me, it's the quintessential Jimi Hendrix song," says Mayer. "The sensitivity, the imagery, the power. I also think the third record is the time when you challenge everybody. It's your throw-down. I like inviting the challenge of, Should this guy even touch Hendrix's music? To which I answer, Well, everybody should. Why not?"

Ultimately, *Continuum* represents maturity, both musically and thematically, for John Mayer—a concept that he wasn't comfortable with until now. "A lot of these songs are about coming to terms with getting older," he says. "My generation was never told we were going to get older. We thought we were going to hear our names on *Romper Room* for the rest of our lives. For a long time, I was really upset about getting older, worried that things were just going to level out. But then I realized that everyone around me was getting older at the same time. We're all fighting it together, and we're always going to be those kids, the first really emotionally aware generation. When I realized that, I could relax about it a little bit. And I thought that maybe I can be the guy to sing about it."

Waiting on the World to Change

Words and Music by
John Mayer

Moderately (♩ = $\frac{3}{4}$)



mf




Me and all my friends, — we're all — mis - un - der - stood. — They
if we had the pow - er to bring our neigh - bors home — from war, — they would have



say we stand for noth - ing and — there's no way we ev - er could. Now we see
nev - er missed a Christ - mas; — no more rib - bns on their door. And when you

Bm G D

ev - 'ry - thing that's go - ing wrong -
 trust your tel - e - vi - sion, with the world and those - who lead it. We just
 what you get is what - you got. 'Cause when they

To Coda I

A Bm G D

feel like we don't have - the means -
 own the in - for - ma - tion, oh, - they can to rise a - bove - and beat it. So we keep

D Bm G D

wait - ing (wait - ing), - wait - ing on the world - to change. We keep on

A

Bm

G

D



wait - ing (wait - ing), — wait - ing on the world _ to change.

{ It's
One

D

Em7

Bm

Em7



hard to beat _ the sys - tem
day our gen - er - a - tion

when we're stand - ing at _ a dis - tance. So we keep }
is gon - na rule the pop - u - la - tion. So we keep on }

To Coda II

D.S. al Coda I

A

Bm

G

D



wait - ing (wait - ing), — wait - ing on the world _ to change.

Now,

Coda I

G



D



D



Bm



bend it all — they want. That's why we're wait - ing (wait - ing), — wait-ing on the

G



D



A



Bm



world — to change. We keep on wait - ing (wait - ing), — wait-ing on the

G



D



D



Em7



world — to change. It's not that we don't care; — we just know —

Bm



Em7



A



Bm



— that the fight ain't fair. — So we keep on wait - ing (wait - ing), — wait-ing on the



world — to change.

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

Musical notation for the second system, including piano accompaniment.



Musical notation for the third system, including piano accompaniment.



D.S.S. al Coda II

And we're still

Musical notation for the fourth system, including piano accompaniment.

Coda II

G D A Bm

world _ to change. I know we keep on wait - ing (wait - ing), wait - ing on the

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

G D A Bm

world _ to change. We keep on wait - ing (wait - ing), we're wait - ing on the

The second system continues the vocal line with a quarter rest, a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment includes a triplet of eighth notes in the vocal line and corresponding chords in the piano part.

G D G D

world _ to change, wait - ing on the world _ to change, wait - ing on the

The third system features a vocal line with a quarter rest, a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment continues with eighth-note patterns and chords.

G D G D

world _ to change, wait - ing on the world _ to change.

The fourth system concludes the vocal line with a quarter rest, a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment ends with a final chord and a fermata over the last note.

I Don't Trust Myself

(With Loving You)

Words and Music by
John Mayer

Moderately

Am7add4 C F Am7add4 C F

Am7add4 C F Am7add4 C F

Am7add4 C F Am7add4 C F

Am7add4 C F

No, I'm

Am7add4



C



F



not the man — I used to be — late — ly. See, you
beg my way — in — to your — gar — den, and then I'll

Am7add4



C



F



met me at an in - t'rest - ing time. And if my
break my way out — when it rains, just to

Am7add4



C



F



past is an - y sign — of your fu - ture, you should be warned —
get back to — the place — where I start - ed, so I can want —

Am7add4



C



F



— be - fore — I let you in - side. ————
 — you back — all o - ver a - gain. ———— (I don't real - ly un - der - stand.) }

Am7add4



C



F



Hold on to what - ev - er you find, ba - by.

Am7add4



C



F



Hold on to what - ev - er will get you ———— through.

Am7add4



C



F



Hold on to what - ev - er you find, ba - by. I don't trust ...

Am7add4



C



F



To Coda 1.

— my - self — with lov - ing — you. —

Am7add4



C



F



Am7add4



C



F



Fsus2



I will

2.

Dm7

Am7

Who

do — you love? —

G

Dm7

Am7

Girl, I see through, —

through — your love. —

G

Dm7

Am7

Who

do — you love, — me —

G

C/E

F⁶

— or the thought — of me?

Me — or the thought of me? —

Am7add4



C



F



Am7add4



C



F



Dm7



Am7



G



Dm7



Am7



G



Dm7



Am7





hoo. Yeah, yeah.

D.S. al Coda

Coda

I don't trust

Am7add4



my - self with lov - ing you. I don't trust

Am7add4



Repeat and fade

my - self with lov - ing you. I don't trust

Belief

Words and Music by
John Mayer

Moderately

Dm



Gm7



Bb/C



1.

Dm



Gm



2.

Dm



Gm



Dm



Gm7



Is there an - y - one who — ev - er re - mem - bers —

Bb/C



Dm



Gm



chang - ing their mind from _____ the paint on a sign.

Dm



Gm7



Is there an - y - one who _____ real - ly _____ re - calls _____ ev - er break -

Bb/C



Dm



Gm



ing rank _____ at all _____ for some - thing some - one yelled _____ real loud _____ one _____ time. _____

Gm7



C7



Oh, ev - 'ry - one _____ be - lieves _____

F



Bbmaj7



in how they think it ought to be.

Gm7



C7



Oh, ev - 'ry - one be - lieves,

F



Bbmaj7



Am



and they're not go - ing eas - i - ly.

Dm



Gm7



Bb/C



Dm



Gm



First system of musical notation. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Dm



Gm7



Be - lief — is a beau - ti - ful ar - mor, but makes — for the heav - i - est sword. —

Second system of musical notation. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern as the first system.

Bb/C



Dm



Gm



Like punch - ing un - der wa - ter, you nev - er can hit who you're try - ing for. —

Third system of musical notation. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

Dm



Gm7



Some need the ex - hi - bi - tion, some have to know — they tried. —

Fourth system of musical notation. The vocal line concludes with the lyrics. The piano accompaniment concludes with the same rhythmic pattern.

Bb/C



Dm



Gm



It's the chem-i - cal weap - on for the war — that's rag - ing on — in - side. —

Gm7



C7



Instrumental...

Oh, ev - 'ry - one — be - lieves, —

F



Bbmaj7



from emp - ti - ness — to ev - 'ry - thing.

Gm7



C7



Oh, ev - 'ry - one — be - lieves, —

F B♭maj7

and no one's go - ing qui - et - ly. }
...Instrumental ends }




Dm Gm7 Gm6 Gm/C


We're nev - er gon - na win the world. _ We're nev - er gon - na stop the war. _

Dm Gm7 Gm6 Gm/C To Coda

We're nev - er gon - na beat this if _ be - lief _ is what _ we're fight - ing for. _

Dm Gm7




Bb/C  Dm  Gm 



Dm  Gm7 


Is there an - y - one who can re - mem - ber,








Bb/C  Dm  Gm 


ev - er sur - ren - der, with their life on the line?

D.S. (with repeat) al Coda



Coda  Dm  Gm7  Gm6  Gm/C 

Da da da da da da da da da da





da da da da da da da da.



What puts a hun - dred thou - sand chil - dren in the sand? } Be - lief can, —
 What puts the fold - ed flag in - side his moth - er's hand? }



be - lief can. —



Repeat and fade

Gravity

Words and Music by
John Mayer

Slowly, in 2 (♩ = ♪)

The musical score is written in G major and 2/4 time. It consists of four systems of piano accompaniment and one system of vocal melody. The piano accompaniment is in the left hand, and the vocal melody is in the right hand. The tempo is 'Slowly, in 2' with a note equal to a half note. The dynamics are marked 'mf' (mezzo-forte). The score includes several guitar chord diagrams: G (x000), C# (x00x), and G (x000). The vocal line includes the lyrics: 'Grav-i - ty is work - ing a - gainst me,'. The piano accompaniment features a steady bass line and a treble line with triplets and arpeggiated chords.



and grav - i - ty — wants to bring me



down. { Oh, I'll nev - er know what
Oh, twice as much ain't



makes this man, with all the love that his
twice as good and can't sus - tain like



heart can stand, dream of ways — to
one - half could. It's want - ing more — that's gon - na

E♭maj7



D7



To Coda

1.



throw it all a - way. —
send me to my knees. —

Woh, woh. —

2.

G



C♯



G



D.S. (lyric 2) al Coda

Oh, —

Coda

G

Woh, woh. — Grav - i - ty, —

The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a Coda symbol. The lyrics are "Woh, woh. — Grav - i - ty, —". The piano accompaniment is in G major, with a G chord diagram shown above the staff. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

C6

stay the hell a - way from me. —

The second system continues the vocal line with the lyrics "stay the hell a - way from me. —". The piano accompaniment features a C6 chord diagram above the staff. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

G

Woh, woh. — Grav - i - ty —

The third system continues the vocal line with the lyrics "Woh, woh. — Grav - i - ty —". The piano accompaniment features a G chord diagram above the staff. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

C6

has tak - en bet - ter men — than me. —

The fourth system concludes the vocal line with the lyrics "has tak - en bet - ter men — than me. —". The piano accompaniment features a C6 chord diagram above the staff. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.



How could that be? Just keep me where the light is.



Just keep me where the light is. Just keep me where the



light is. Just keep me where the





light is. Just keep me where the

Repeat and fade

The Heart of Life

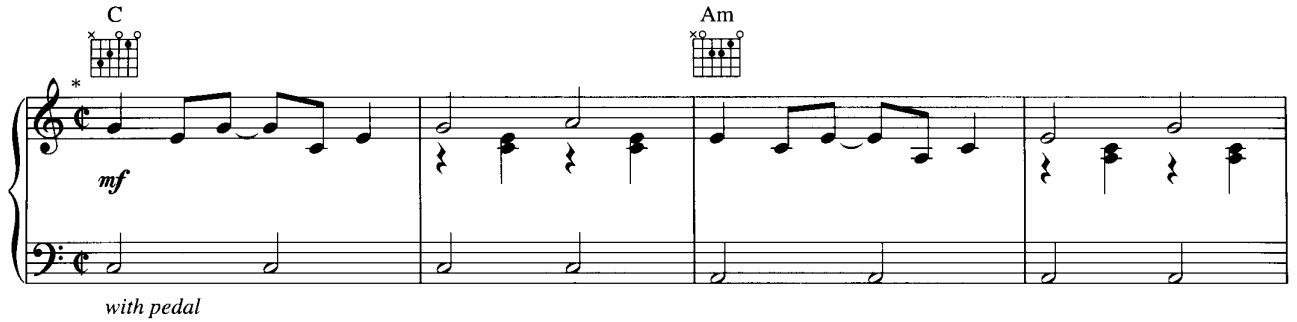
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



Moderately, in 2

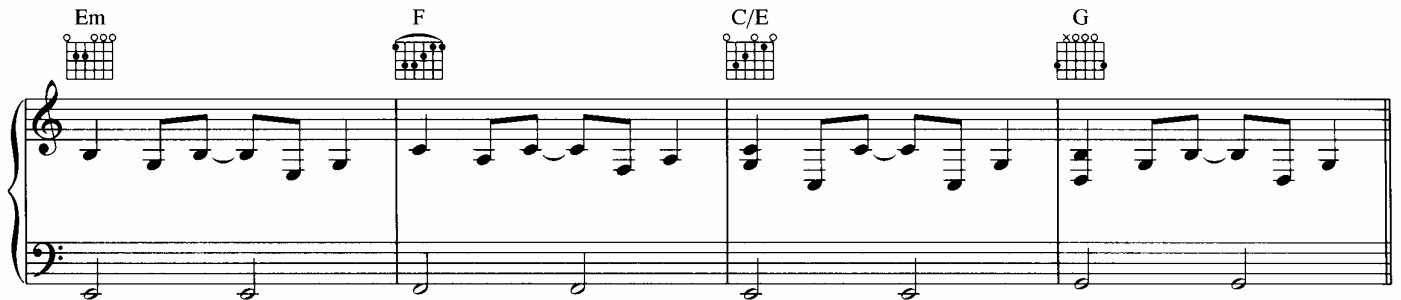
C  Am 



mf

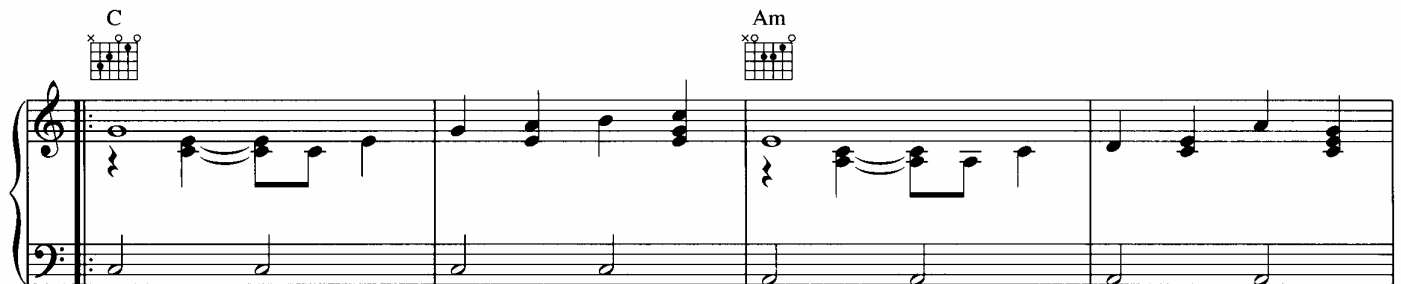
with pedal







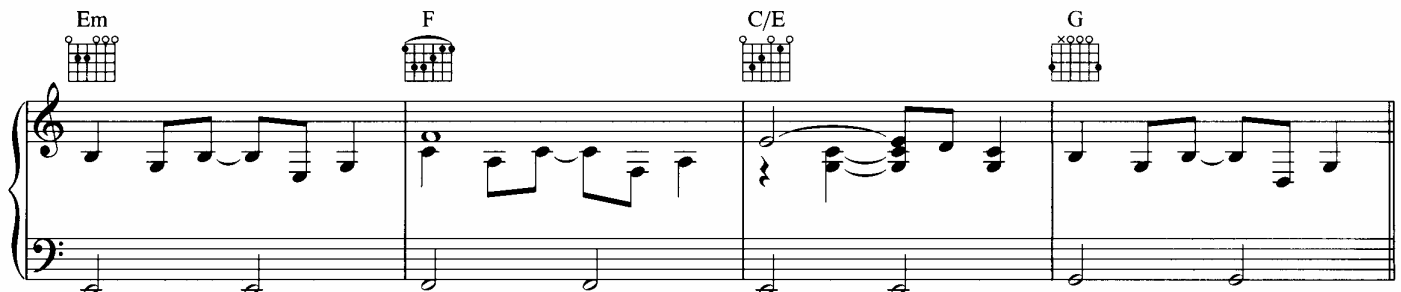
Em  F  C/E  G 





C  Am 



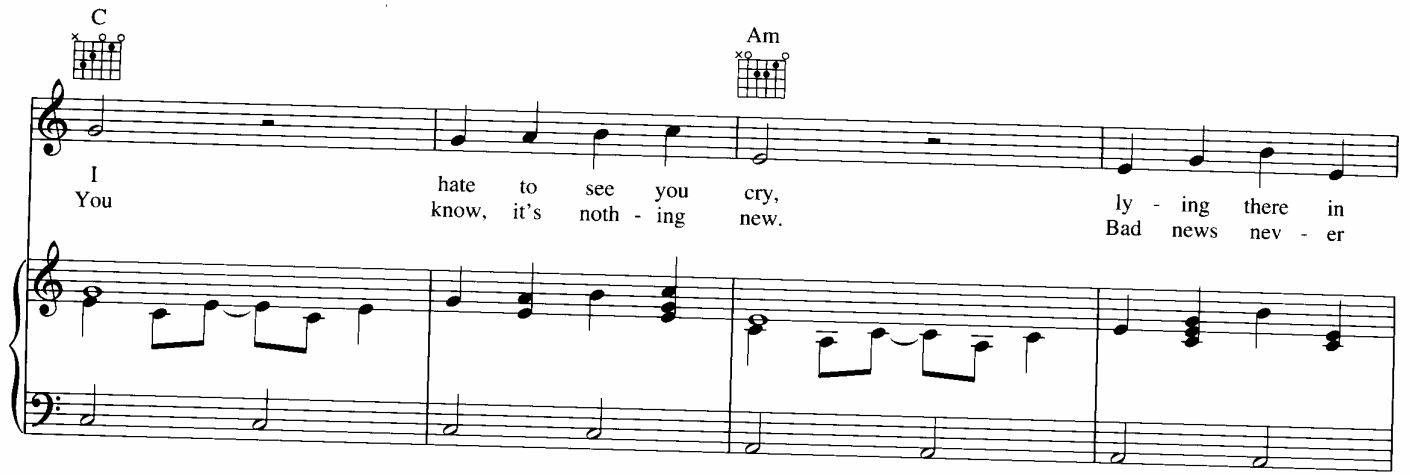
Em  F  C/E  G 







*Recorded a half step higher.

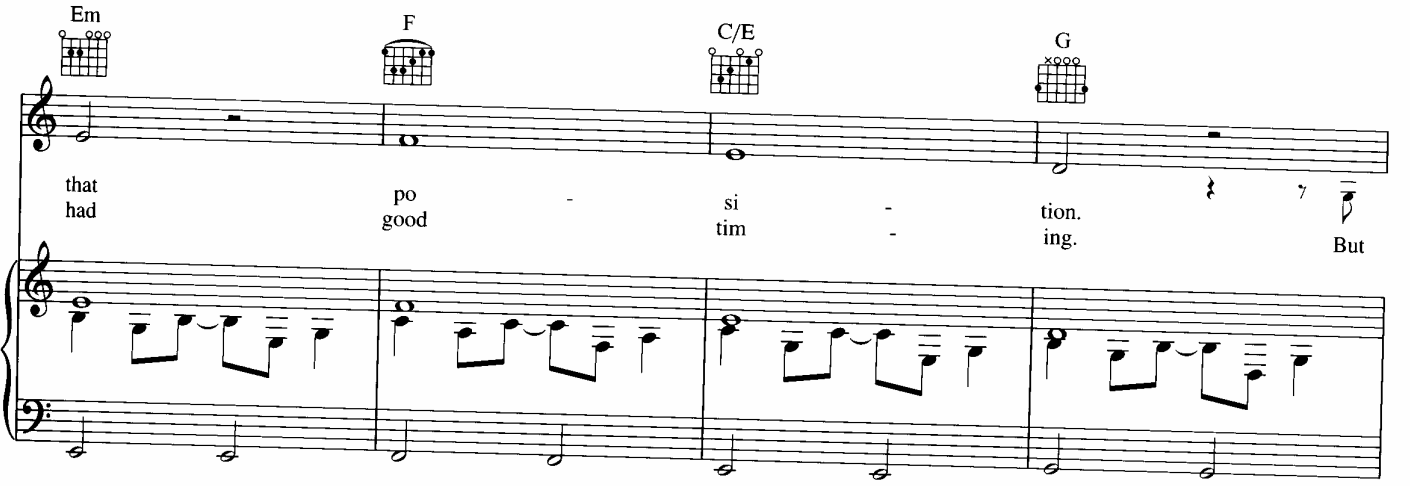
C  Am 

I hate to see you cry,
You know, it's noth - ing new.
ly - ing there in
Bad news nev - er



Em  F  C/E  G 





that had po good - si - tion.
had good tim - ing. But



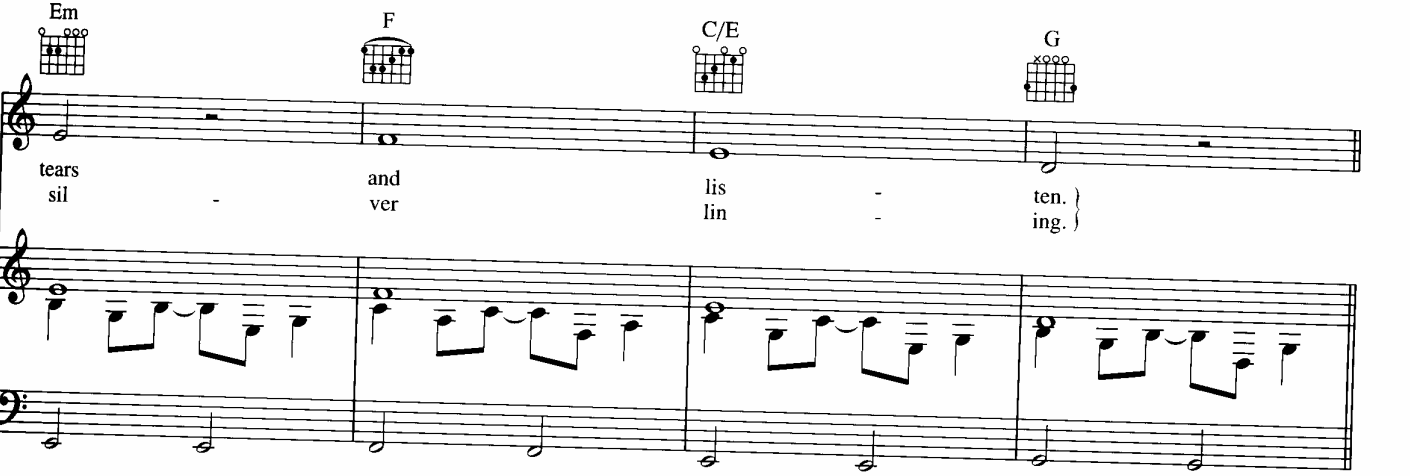
C  Am 

There's then, the things you need to hear,
the cir - cle of your friends so turn off your
will de - fend the



Em  F  C/E  G 

tears and lis - ten.
sil - ver lin - ing.





Pain throws _ your heart to _ the ground.





Love turns _ the whole thing _ a - round.








No, it _ won't all go _ the way it should, but I

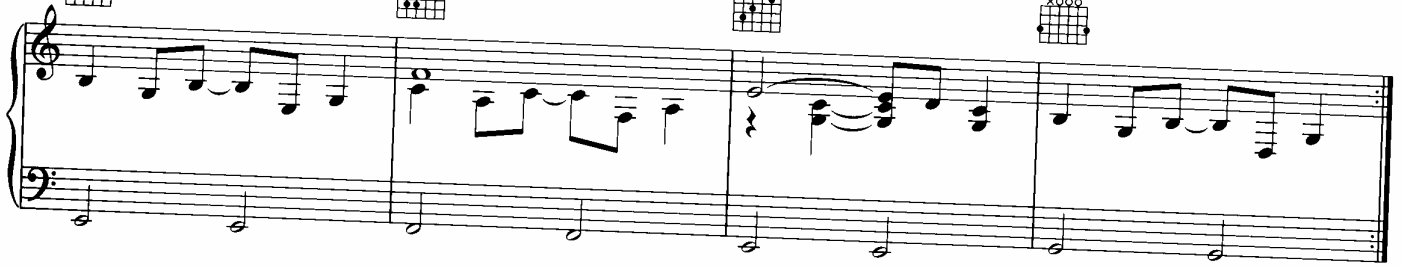





know _ the heart of life _ is good.

C  Am 






Em  F  C/E  G 




G  C  F 

Pain throws — your heart — to the ground. —



G  C 

Love turns — the whole — thing a - round. —



F G C

Fear is a friend who's mis-

F C/E F C/E

un-der-stood, but I know the heart of

F C/E G

life is good. I know it's good.

G

Repeat and fade

Vultures

Words and Music by
John Mayer, Pino Paladino
and Steven Jordan

Moderately

F#m11



mf

1. 2.

F#m11



Some of us, we're hard - ly ev - er here. _____ The rest of us, we're

born to dis - ap - pear. _____ How do I stop my - self from be - ing just a num - ber?

Amaj9



How will I hold my head to keep from go - ing un - der? Down to the wi - re.

B⁶sus4



I want - ed wa - ter but I'll walk through the fi - re. If this is what it takes to

Amaj9



B⁶sus4



To Coda II



take me e - ven high - er, then I'll come through like I do when the world keeps

F#m11



test - ing me, test - ing me, test - ing _____ me.

To Coda I



F#m11



How did they find me here? — What do they want from me?

All of these vul - tures hid - ing right out - side my door, —

I hear them whis - per - ing. — They try'n' to ride it out. —

They've nev - er gone — this long — with - out a kill — be - fore. —

This system contains a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Coda I

Amaj9

This system begins with a Coda I section, indicated by a circled cross symbol. It features a piano accompaniment with a bass line and chords. A guitar chord diagram for Amaj9 is provided above the staff. The Amaj9 chord diagram shows the following fret positions: 2 on the 1st string, 4 on the 2nd string, 4 on the 3rd string, 2 on the 4th string, 2 on the 5th string, and 4 on the 6th string.

F#m11

F#m11

This system continues the piano accompaniment with a bass line and chords. A guitar chord diagram for F#m11 is provided above the staff. The F#m11 chord diagram shows the following fret positions: 2 on the 1st string, 2 on the 2nd string, 2 on the 3rd string, 2 on the 4th string, 2 on the 5th string, and 2 on the 6th string.

F#m11

F#m11

Wheels up, I got to leave this eve - ning.

This system features a vocal line with lyrics and a piano accompaniment. A guitar chord diagram for F#m11 is provided above the staff. The F#m11 chord diagram shows the following fret positions: 2 on the 1st string, 2 on the 2nd string, 2 on the 3rd string, 2 on the 4th string, 2 on the 5th string, and 2 on the 6th string.

I can't seem to shake these vul - tures off of my — trail.

Pow - er is — made — by pow - er be - ing tak - en.

So I keep on run - ning to pro - tect my sit - u - a - tion.

D.S. al Coda II

Coda II

Amaj9



test - ing me, test - ing me. Whooh, —

B^b6sus4



1.

2.

whooh. _____

F#m11



What ___ you gon - na do a - bout ___ it? What ___ you gon - na do a - bout ___ it?

What ___ you gon - na do a - bout ___ it?

F#m11



Repeat and fade

Stop This Train

Words and Music by
John Mayer and Pino Palladino

Moderately, in 2



mf
with pedal



No, I'm not col - or - blind. I know the world -
Don't know how else to say it. Don't want to see -



is black and white.
my par - ents go.



Try to keep an o -
One gen - er - a -

G(#4)
 (T)

Gsus 4
 (T)

G6sus2
 (T)

pen mind, but I just can't sleep on this to - night.
 tion's length a - way from fight - ing life out on my own.

Dsus2

D6(maj7)

Dmaj7

Dsus2

Gm(maj7)
 (T)

Gm6
 (T)

Gm(maj7)
 (T)

Gm6
 (T)

Stop this train. I want to get off and go

D/F#
 (T)

home a - gain. I can't take the speed it's

E7



To Coda



mov - ing in. — I know — I can't, — but

A9sus4



A9



C/A



G/A



hon - est - ly, — won't some - one stop this — train? —

Dsus2



D6(maj7)



Dmaj7



Dsus2



D6(maj7)



Dmaj7



Dsus2



Gmaj7 (T) G(#4) (T) Gsus $\frac{4}{2}$ (T) G6sus2 (T)

Dsus2 D6(maj7) Dmaj7 Dsus2

Gmaj7 (T) G(#4) (T) Gsus $\frac{4}{2}$ (T) G6sus2 (T)

So scared of get - ting old - er; I'm on - ly good — at be - ing young. —

Dsus2 D6(maj7) Dmaj7 Dsus2

Gmaj7 (T) G(#4) (T) Gsus $\frac{4}{2}$ (T) G6sus2 (T)

So I play the num - bers game — to find a way — to say — that life has

Dsus2



D6(maj7)



Dmaj7



Dsus2



just be - gun.

Gmaj7



Gm7



Had a talk with my old man.

Said, "Help me un - der - stand."

D/F#



E7



He said, "Turn six - ty - eight,

you'll re - ne - go - ti - ate. Don't

Gm(maj7)



Gm6



Gm(maj7)



Gm6



stop this train.

Don't for a min - ute change the

D/F#



place you're in. And don't think I could - n't ev - er

E7



un - der - stand. I tried my hand. John,

A9sus4



A9



C/A



G/A



hon - est - ly, we'll nev - er stop this train."

Dsus2



D6(maj7)







Dmaj7




Dsus2



G  A  G/B 

(T) 

Once _____ in a while, _____ when it's good, it - 'll







A/C#  G  A 

(T) 

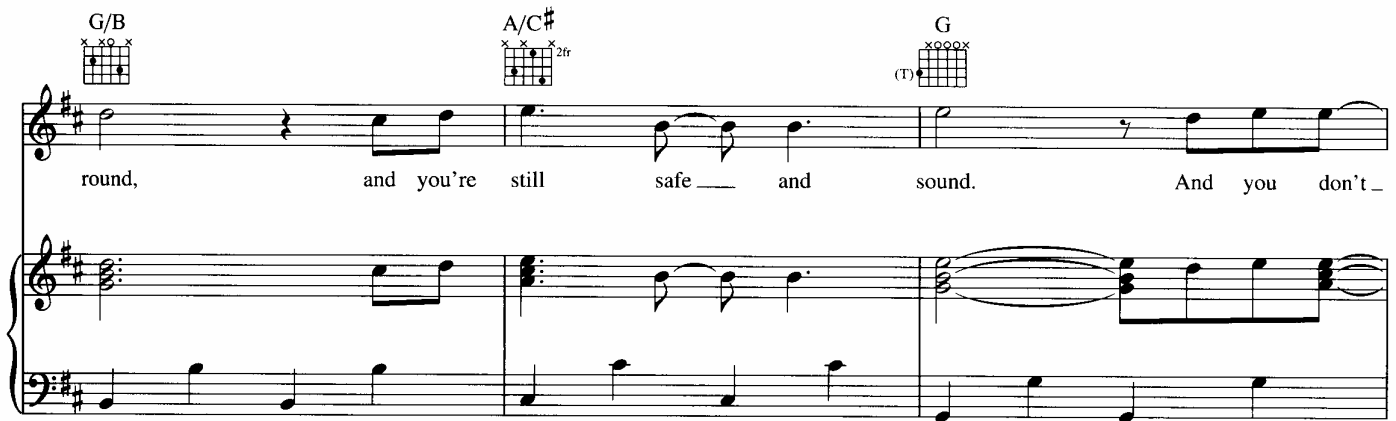
feel _____ like _____ it should, _____ and they're all _____ still a -




G/B  A/C#  G 

(T) 

round, _____ and you're still safe _____ and sound. _____ And you don't -



A  G/B  A/C# 

(T) 

_____ miss a thing _____ till you cry when _____ you're



D



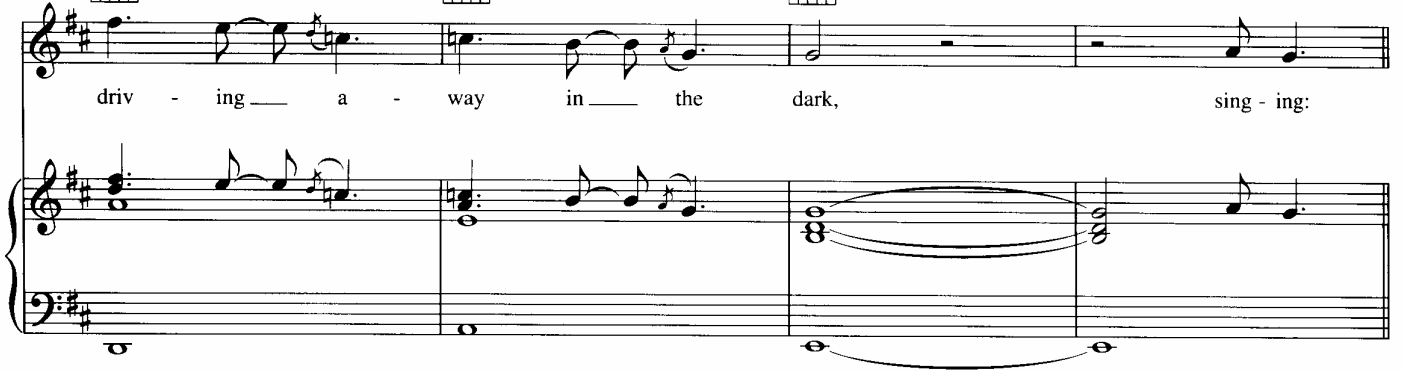
Am



Em7



driv - ing — a - way in — the dark, sing - ing:



Coda

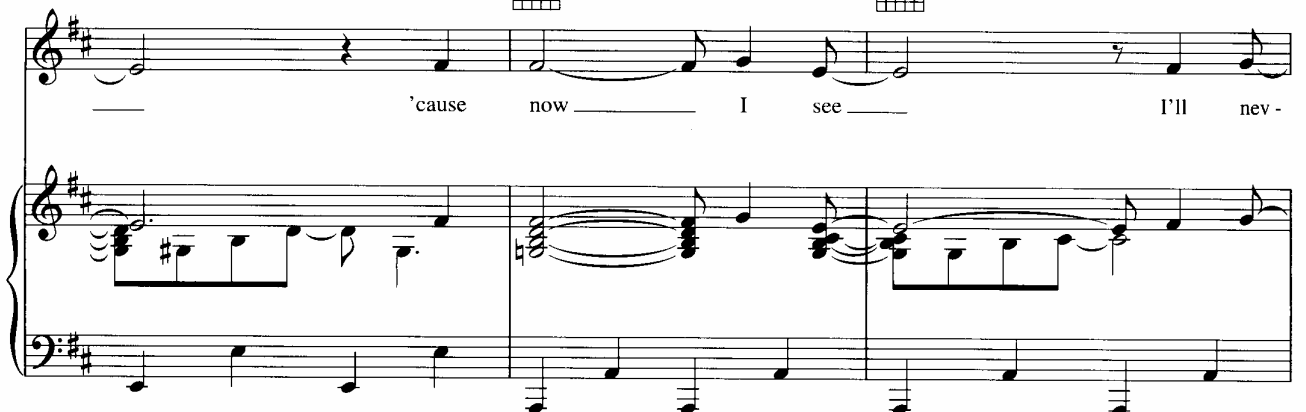
A9sus4



A9



'cause now — I see — I'll nev -



C/A



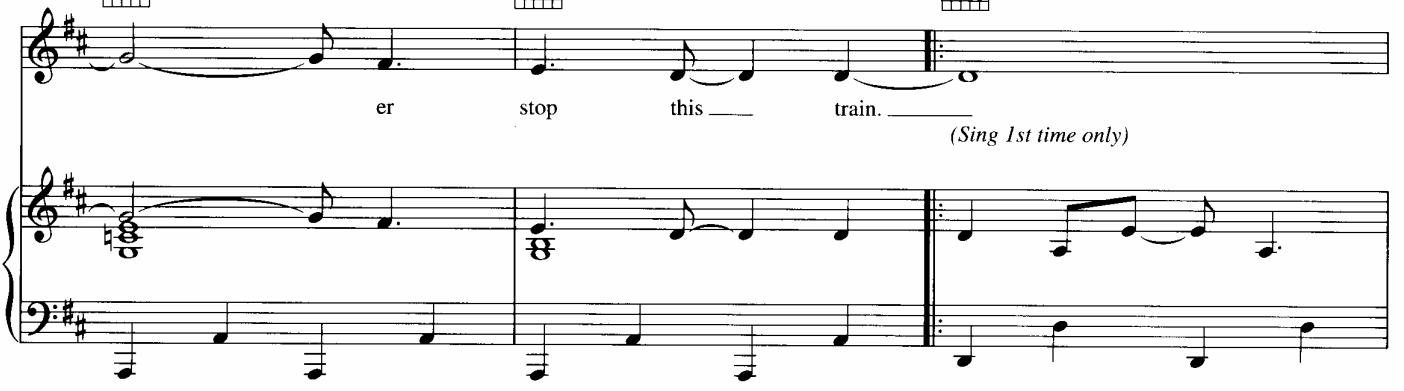
G/A



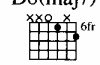
Dsus2



er stop this — train. — (Sing 1st time only)



D6(maj7)



Dmaj7



Dsus2



Repeat and fade



Slow Dancing in a Burning Room

Words and Music by
John Mayer

Slowly

C#m A E

The first system of music features a piano introduction in 4/4 time. The key signature has three sharps (F#, C#, G#). The melody in the treble clef begins with a half note chord of C#m (x24432) marked *mf*, followed by a series of eighth and quarter notes. The bass line consists of a steady eighth-note accompaniment. Chord diagrams for C#m, A (x02220), and E (02210) are provided above the staff.

C#m Amaj9 E

The second system continues the piano introduction. The treble clef features a half-note chord of C#m (x24432) and a melodic line of eighth notes. The bass line continues with eighth notes. Chord diagrams for C#m, Amaj9 (x02220), and E (02210) are shown above the staff.

C#m A E

The third system continues the piano introduction. The treble clef features a half-note chord of C#m (x24432) and a melodic line of eighth notes. The bass line continues with eighth notes. Chord diagrams for C#m, A (x02220), and E (02210) are shown above the staff.

C#m A E

The fourth system continues the piano introduction. The treble clef features a half-note chord of C#m (x24432) and a melodic line of eighth notes. The bass line continues with eighth notes. Chord diagrams for C#m, A (x02220), and E (02210) are shown above the staff. The system concludes with the lyrics "It's not a" written below the treble clef staff.

C#m A E

sil - ly lit - tle mo - ment. It's not the storm be - fore - the calm. - This is the
 one you al - ways dreamed of. You were the one I tried - to draw. - How dare you

C#m A E

deep and dy - ing breath of this love that we've been work - ing on. - Can't seem to
 say it's noth - ing to me? Ba - by, you're the on - ly light - I ev - er saw. - I'll make the

C#m A E

Play 1st time only

hold you like I want to so I can feel you in - my arms. - No bod - y's
 most of all the sad - ness. You'll be a

C#m A E

gon - na come and save you. We pulled too man - y false - a - larms. We're go - ing -

Play 2nd time only

A



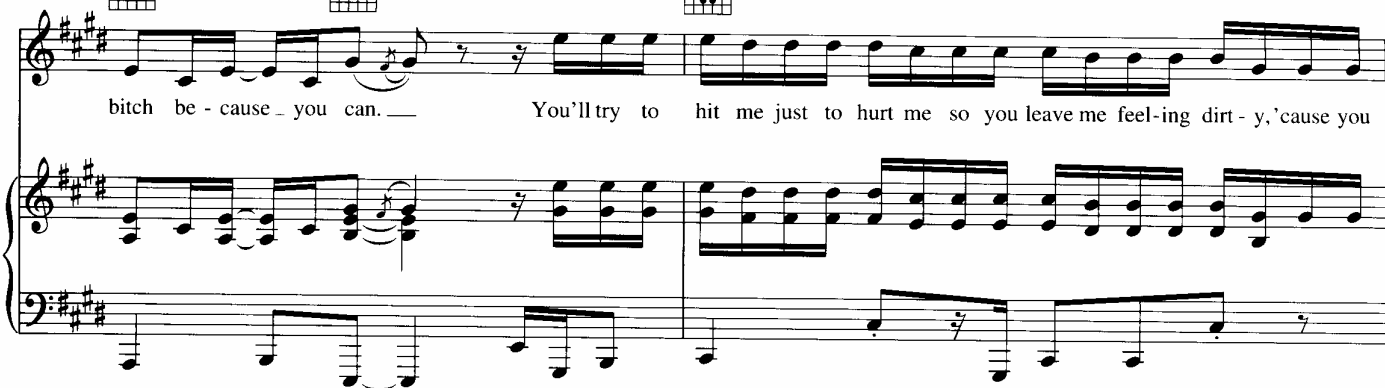
E



C#m



bitch be - cause - you can. — You'll try to hit me just to hurt me so you leave me feel - ing dirt - y, 'cause you



A



E



B



can't un - der - stand. We're go - ing — down, — and you can



C#m



A



B



see it, too. — We're go - ing — down, — and you



C#m



F#m7



C#m



know that we're doomed. — My dear, — we're slow danc - ing in a



A E C#m A E

burn - ing room. -

C#m 1. A E 2. A E

I was the Go

F#m7 C#m 1.2. B C#m F#m7

cry a - bout _ it, why don't you? Go

3. B A C#m A E

My dear, _ we're slow danc-ing in a burn - ing room. -



First system of musical notation, including guitar chord diagrams for C#m, A, E, and C#m, and piano accompaniment.

1.



2.

Second system of musical notation, including guitar chord diagrams for A and E, and piano accompaniment. Lyrics: Don't you think we ought - a



Third system of musical notation, including guitar chord diagrams for C#m, A, and E, and piano accompaniment. Lyrics: know by now? — Don't you think we should have learned some - how? Don't you think we ought - a



Repeat and fade

Fourth system of musical notation, including guitar chord diagrams for C#m, A, and E, and piano accompaniment. Lyrics: know by now? — Don't you think we should have learned some - how? Don't you think we ought - a

Bold As Love

Words and Music by
Jimi Hendrix

Fast 4, with a half-time feel (♩ = $\frac{1}{2}$ ♩)

*Guitar → A



E



F#m



Piano → Ab

Eb

Fm

An - ger, — he smiles — tow - 'ring in — shin - y me - tal - lic pur - ple

D



Db

A



Ab

E



Eb

ar - mor. — Queen Jeal - ous - y, en - vy waits — be - hind him. — Her

F#m



Fm

D



Db

A/C#



Ab/C

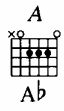
D



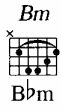
Db

fi - er - y green gown sneers at the grass - y ground. — Blue are the life -

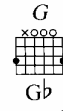
*Guitarists: Tune down a half step.



A



Bm



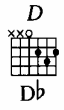
G

Ab

Bbm

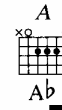
Gb

giv - ing wa - ters _ tak - en for grant - ed. They quiet - ly un - der - stand. _ The



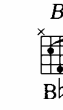
D

Db



A

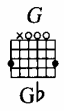
Ab



Bm

Bbm

once hap - py tur - quise ar - mies lay op - po - site, read - y, _____ but won - der why the



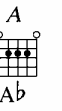
G

Gb



G#

G



A

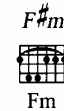
Ab



E7

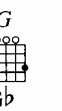
Eb7

fight is on. _____ But they're all, _____ they're bold as love. _



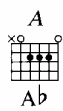
F#m

Fm



G

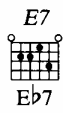
Gb



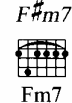
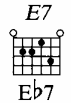
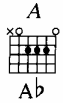
A

Ab

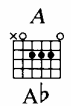
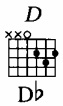
Yeah, they're all, _____



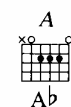
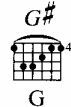
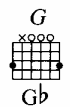
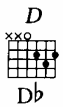
they're bold as love.



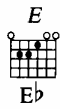
They're all, they're bold as love.



Just ask the axis.



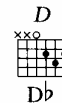
My red's so



Eb

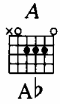


Fm



Db

con - fi - dent that he flash - es tro - phies of war and rib - bons of eu - pho - ri - a.



Ab

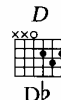


Eb

Or - ange is - a young, full of dar - ing, but



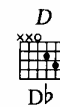
Fm



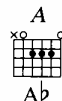
Db

N.C.

it's ver - y un - stead - y for the first go - round.



Db



Ab

My yel - low in this case is not so mel - low. In

Bm



Bbm

G



Gb

fact I'm try'n' to say _____ it's fright - ened like _____ me. _____

D



Db

A



Ab

And all these e - mo - tions of mine _____ keep hold - ing me from _____

Bm



Bbm

G



Gb

G#



G

A



Ab

giv - ing my life _____ to a rain - bow like you. _____ But I, _____ I'm bold, _____

E7



Eb7

F#m



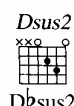
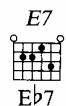
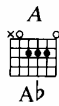
Fm

G

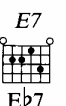
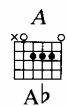


Gb

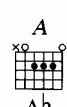
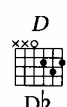
I'm bold as love. _____



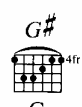
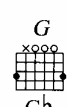
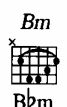
Yeah, I'm bold, — I'm bold as love, —














— yeah. I'm bold, — I'm bold as love. —

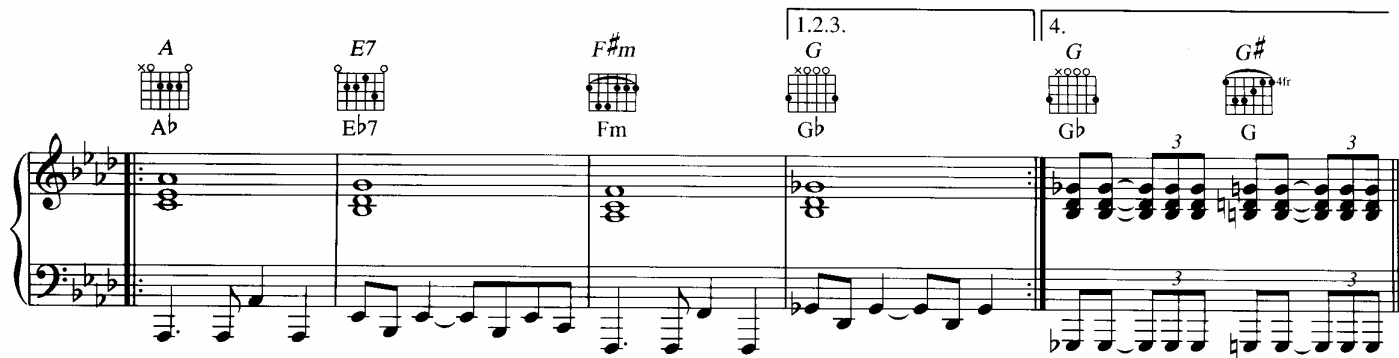












Just ask the ax - is. He knows, —

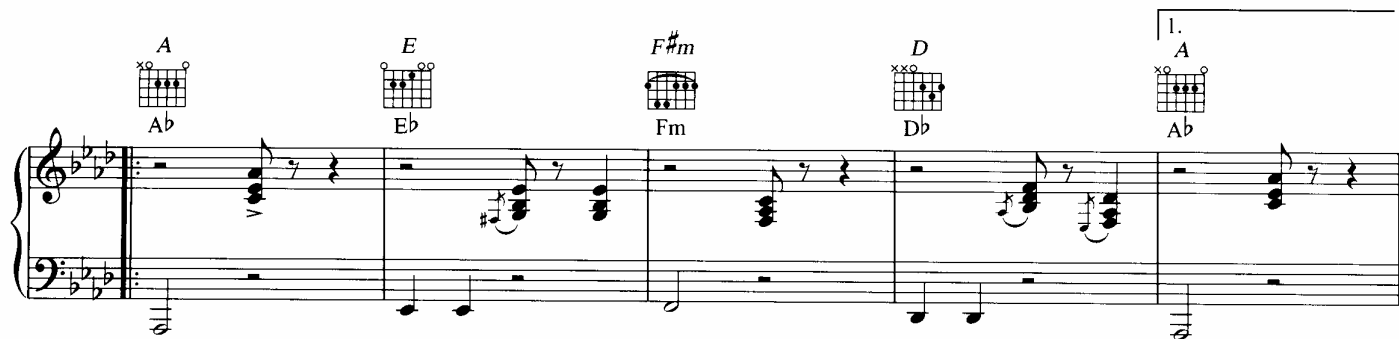










he knows, — he know, — he knows — ev - 'ry - thing. —

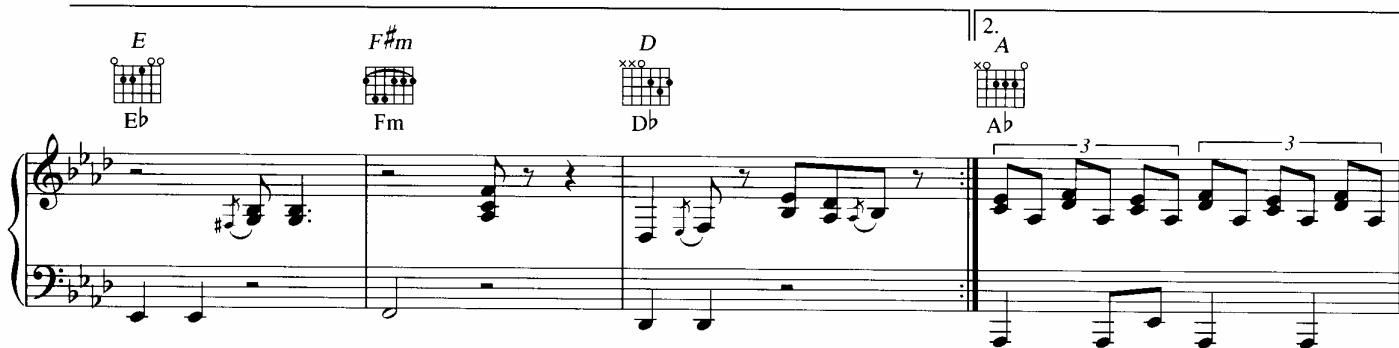
A       | 1.2.3.   | 4.   











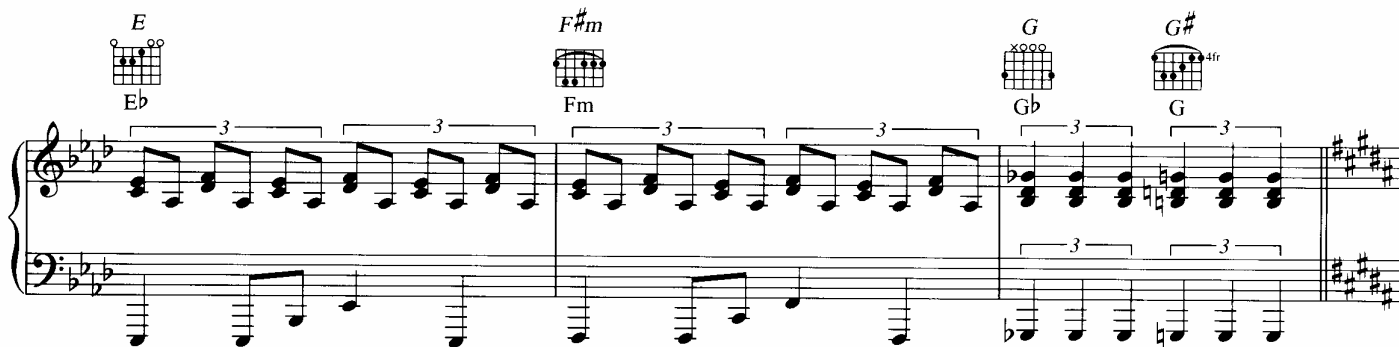
A         | 1.  









      || 2.  

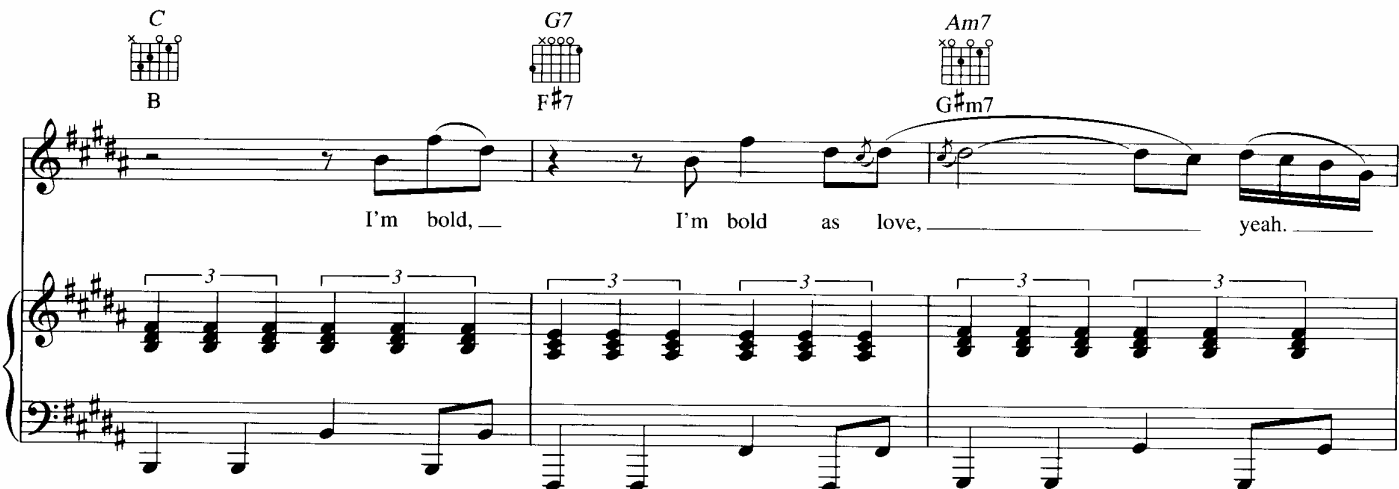




I'm bold, — I'm bold as love, — — — — — yeah. — — — — —



Bb



A

C



B

G7



F#7

I'm bold, _

I'm bold as love. _

Am7



G#m7

Bb



A

C



B

Oh, ba - by, talk - in' to you. _

I'm bold, _

G7



F#7

Am7



G#m7

F



E

C



B

I'm bold as love, _ yeah. _

F



E

C



B

F



E

C



B

Dreaming with a Broken Heart

Words and Music by
John Mayer

Moderately slow

G **C#°/G** **C**

mp

with pedal

G **A7** **C**

When you're dream - ing with a bro - ken heart,

G **A7** **C**

the wak - ing up is the hard - est part.

G **A7** **C**

You roll out of bed and down on your knees,

G



A7



C



Musical staff with notes and rests.

and for a mo-ment, you _____ can hard - ly breathe, _____ won - der - ing,

Piano accompaniment for the first system.

Em7

D/F#

G

G/B

C



Em7

D/F#

G

G/B

C



Musical staff with notes and rests.

was she _____ real - ly here? _____ Is she stand - ing _____ in my room? _____

Piano accompaniment for the second system.

Gadd2/B



Cadd2



G/B



Gm/Bb



Am7



Musical staff with notes and rests.

_____ No, she's not, _____ 'cause she's gone, gone, gone, gone,

Piano accompaniment for the third system.

G

C#°/G

C/G

G

C#°/G

C/G



Musical staff with notes and rests.

gone.

Piano accompaniment for the fourth system.

G A7 C

When you're dream - ing with — a bro - ken heart, —

mf

G A7 C

the giv - ing up — is the hard - est part. —

G A7 C

She takes you in — with her cry - ing eyes, —

G A7 C

then all at once — you have to say good - bye, — won - der - ing,

Em7 D/F# G G/B C

could you stay, my love? And will you

Em7 D/F# G G/B C

wake up by my side? No, she

Gadd2/B Cadd2 G/B Gm/Bb Am7 G Dm

can't, 'cause she's gone, gone, gone, gone, gone.

Csus2 C G Dm7 Csus4 C G

G C#°/G C/G G C#°/G

Musical notation for the first system, featuring a treble and bass clef. The treble clef contains a melody with eighth and quarter notes, and the bass clef contains a steady eighth-note accompaniment. Chord diagrams are placed above the staff: G (x000), C#°/G (x000), C/G (x000), G (x000), and C#°/G (x000).

C/G G C#°/G C/G

Musical notation for the second system, continuing the melody and accompaniment. Chord diagrams are placed above the staff: C/G (x000), G (x000), C#°/G (x000), and C/G (x000).

G C#°/G C/G

Musical notation for the third system. The treble clef has a whole rest for the first two measures, followed by a quarter note. The lyrics "Now, do I have to" are written below the treble clef. Chord diagrams are placed above the staff: G (x000), C#°/G (x000), and C/G (x000).

G A7 C

Musical notation for the fourth system. The treble clef contains a melody with a slur over the first two measures. The lyrics "fall a - sleep_ with ros - es in my hand? ___ Do I have to" are written below the treble clef. Chord diagrams are placed above the staff: G (x000), A7 (x000), and C (x000).



fall a - sleep - with ros - es in my hand? _____ And do I have to



fall a - sleep with ros - es in my hand? _____ Do I have to



fall a - sleep with ros - es in my, ros - es in my hands? — And would you



get them _____ if I did? _____ No, you

Gadd2/B



Cadd2



G/B



Gm/Bb



Am7



G



C#°/G



won't, — 'cause you're gone, gone, gone, gone, gone.

mp
with pedal

C/G



G



C#°/G



C/G



G



A7



C



When you're dream - ing with — a bro - ken heart, —

G



A7



C



the wak - ing up is the hard - est part. —

In Repair

Words and Music by
John Mayer and Charlie Hunter

Moderately slow (♩ - ♩)

The first system of music features a piano accompaniment in 4/4 time. The right hand plays chords for A, G, and D. The left hand plays a bass line. The tempo is marked 'Moderately slow' with a note value of a quarter note. The dynamic is marked 'mf'.

The second system of music continues the piano accompaniment with the same chord progression (A, G, D) and bass line.

The third system of music includes the vocal melody and lyrics. The lyrics are: "Too man - y shad - ows in — my room. / Stood on the cor - ner for — a while / And now I'm walk - ing in — the park,". The piano accompaniment continues with the same chord progression and bass line.

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Too man - y ho - urs in this mid - night.
 to wait for the wind to blow down on _____ me,
 and all of the birds, they dance be - low _____ me.



Too man - y cor - ners in my ___ mind.
 hop - ing it takes with it ___ my old ways
 May - be when things turn green a - gain,



So much to do to set my heart _____ right.)
 and brings some brand - new luck up - on _____ me.)
 it will be good to say you know _____ me.)

Bm



Bm/A



E7



Oh, it's tak - ing so long. I could be wrong;

A



G



D



I could be read - y.

Bm



Bm/A



E7



To Coda



Oh, but if I take my heart's ad - vice, I should as - sume

A



G



D



F#m7



Bm7



it's still un - stead - y. I am in re - pair.

E7 F#m7 Bm7 E7

I am in re - pair.

F Bb A D C

R.H.

G F#m7 Bm7 E7

Play 3 times

D.S. al Coda

Coda A G D

it's still un - stead - y. Oh, yeah.

A G D

I'm nev - er real - ly read - y, — yeah. Oh, yeah.

A G D

I'm nev - er real - ly read - y. — I'm

A G D

in re - pair. I'm not to - geth - er, but I'm

A G D

get - ting there. I'm

Repeat and fade

I'm Gonna Find Another You

Words and Music by
John Mayer

Slow 4 (♩ = ♩♩)

A D A F#m E+ A

It's real-ly o - ver. You made your

A7

D/F#

stand. You got me cry - ing, — as was —

D#°7

A

F#m

— your plan. — But when my lone - li - ness is through,

Bm

E7

A

D

Dm6



I'm gon-na find _____ an-oth-er you. _



A

E7

A



You take your sweat - ers.

You take _____



A9

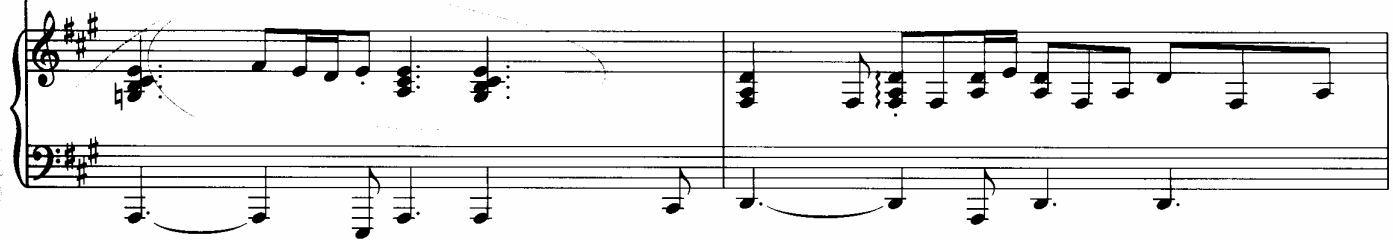
D



_____ your time. _

You might have your rea - sons, _

but you will nev-er



D#°7

Aadd2

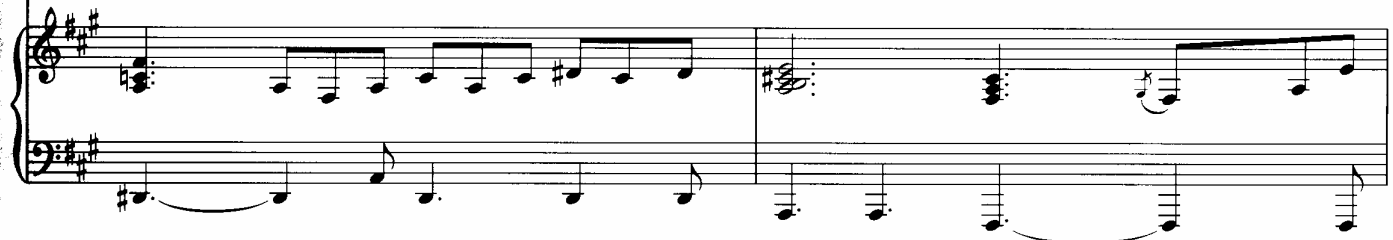
F#m7



have my rhyme. _

I'm gon-na

sing _____ my way a - way _ from blue.



Bm E7 A D Dm6

I'm gon-na find _____ an-oth - er you. _

A Bm F#m

When I was your lov - er,

Bm F#m Bm F#m7

no one else _ would do. _____ If I'm forced to find _____ an-oth - er, I hope she

B7 E7

looks like you, _____ yeah, and she's nic - er, too. _ Yeah, so go on,

Bluesy

A



ba - by, _____ make your lit - tle

A9



get - a - way. _____ My pride _____ will keep me

D



com - pa - ny. _____ And you just gave

D#°7



A9



F#7



yours all a - way. _ Oh, _ now _ I'm gon - na dress my-self for two.

Bm7

E7



Once for me and once for some - one new. —

I'm gon - na

C#m7

F#7



do some things —

you would - n't let me do. —

Oh, —

Bm9

E7



I'm — gon - na find —

an - oth - er you. —

A

D

A

F#m

E+

Aadd2

