

from John Mayer - *Heavier Things*

# CLARITY

Fmaj7 Bbmaj7 Ebmaj9 Eb6 Dbmaj7

214 214 2141 2141 214

Words and Music by  
John Mayer

## Intro

Moderately slow ♩ = 100 (♩ =  $\frac{3}{4}$ )

(Piano) **4**

Rhy. Fig. 1  
Gtr. 1 (acous.)

Dmaj7

End Rhy. Fig. 1

*mf* w/ fingers

T A B

	4	4		6	6
	2	2		4	4
	3	3	X	5	5

## Verse

Gtr. 1: w/ Rhy. Fig. 1

Gmaj7

Dmaj7

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

Gmaj7

I wor - ry I weigh - three times - my

bod - y. I wor - ry I throw - my fear - a - round. But this

morn - ing there's a calm - I can't - ex - plain. - The rock can - dy's melt - ed, on - ly dia -

- monds now - re - main. - Ooh, - ooh, -

Gtr. 2 (elec.)

*mf* w/ clean tone  
let ring

Ooh, - ooh, -

	5	7		0		12	14
--	---	---	--	---	--	----	----

Gtr. 1  
Rhy. Fig. 2

	4	4	X	4	4	X	4
	2	2	X	2	2	X	2
	3	3	X	3	3	X	3

Gtr. 1: w/ Rhy. Fig. 2  
Gmaj7

Dmaj7

Dmaj7

ooh. \_\_\_\_\_ ooh. \_\_\_\_\_ 2. By the

let ring-----

Harm.

(14) 0 5 7 0 14 12

End Rhy. Fig. 2

6 6 X 6 6 X 6  
4 4 X 4 4 X 4  
5 5 X 5 4 5 4 X 5

Verse

Gtr. 1: w/ Rhy. Fig. 2 (6 times)  
Gtr. 2 tacet

Gmaj7

Dmaj7

time I rec - og - nize \_\_\_\_\_ this \_\_\_\_\_ mo - ment, \_\_\_\_\_ this

Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 3 (acous.)

*mf* w/ fingers T T let ring-----

\*T  
let ring-----

4 4 4 3 2 2 2 2 0 2 4  
4 4 4 4 4 4 4 4 4 4 4  
3 3 3 0 5 4 5 4

\*T=Thumb on 6th string

Gtr. 3: w/ Rhy. Fig. 3 (5 times)

Gmaj7

Dmaj7

mo - ment \_\_\_\_\_ will \_\_\_\_\_ be gone. \_\_\_\_\_ But I will

Gmaj7 Dmaj7

bend the \_\_\_\_\_ light \_\_\_\_\_ pre - tend - ing \_\_\_\_\_ that it





Gr. 2: w/ Riff A (5 times)  
 Gr. 3: w/ Rhy. Fig. 4 (5 times)

G F#m Bm7(addb6) G F#m Bm7(addb6)

if this \_\_\_ will last \_\_\_ for - ev - er. \_\_\_

G F#m Bm7(addb6) G F#m Bm7(addb6)

And I \_\_\_ will wait \_\_\_ to find \_\_\_ if this \_\_\_ will last \_\_\_ for - ev - er. \_\_\_

G F#m Bm7(addb6)

And I \_\_\_ will pay \_\_\_ no \_\_\_ mind \_\_\_ when it won't, and it won't be - cause it

Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 3 (2 times)

Gmaj7 Dmaj7 Gmaj7 Dmaj7

can't, \_\_\_ it just \_\_\_ can't. It's not \_\_\_ sup - posed \_\_\_ to. 3. Was there a

**Verse**

Gr. 1: w/ Rhy. Fig. 2 (8 times)

Gmaj7 Dmaj7 Gmaj7 Dmaj7

sec - ond of time I looked \_ a - round? \_ Did I sail through or drop my an - chor down? \_ Was

Rhy. Fig. 5

End Rhy. Fig. 5

Gr. 3

let ring --- | let ring --- | let ring --- | let ring --- | let ring --- | let ring ---

Gr. 3: w/ Rhy. Fig. 5 (3 times)

Gmaj7 Dmaj7 Gmaj7

an - y - thing \_\_\_ e - nough to kiss the ground and say I'm here now? \_\_\_ And \_\_\_ she is here

Dmaj7 Gmaj7 Dmaj7

now. \_\_\_ Ooh, \_\_\_ ooh, \_\_\_ ooh, \_\_\_

Gr. 2

let ring ---

5 7 | 0 | 12 14 | 0 | 5 7

Gmaj7 Dmaj7 Gmaj7

ooh, ooh, ooh,

let ring

Harm.

(7) 0 14 12 5 7 0 12 14

Dmaj7 Gmaj7 Dmaj7

ooh, ooh,

let ring

Harm.

(14) 0 5 7 0 14 12

**Interlude**

Gr. 2 tacet

Fmaj7 Bbmaj7

Rhy. Fig. 6

Gr. 1 w/ pick

Gr. 3 Riff B w/ fingers

let ring

3 0 1 3 0 1 0 10 0 10 10 0 8 0

Ebmaj9 Eb6 Ebmaj9 Eb6

let ring

End Rhy. Fig. 6

End Riff B

8 0 6 0 8 0 6 0 8 0 6 0 6 0 8 0 6 0 8 0 6

**Bridge**

Gr. 1: w/ Rhy. Fig. 6 (2 times)  
 Gr. 3: w/ Riff B (2 times)

Fmaj7 Bbmaj7 Ebmaj9 Eb9

So much wast - ed in \_\_\_\_\_ the af - ter - noon. \_\_\_\_\_

Ebmaj9 Eb9 Fmaj7 Bbmaj7

So much sa - cred in \_\_\_\_\_ the month \_\_\_\_\_

Ebmaj9 Eb9 Ebmaj9 Eb9 Dbmaj7

\_\_\_\_\_ of June. \_\_\_\_\_ How \_\_\_\_\_ 'bout you? \_\_\_\_\_

Gr. 1

Gr. 3

let ring -----

3 0 1 3 0 1 3 0 1

(cont. in notation) Dmaj7 Gmaj7

Uh. \_\_\_\_\_

Gtrs. 1 & 3

let ring -----

(1) 3 0 1 3 0 1 0 3

11 9 10

**Outro-Chorus**


Gr. 2: w/ Riff A (till end)  
 Gr. 3: w/ Rhy. Fig. 4 (till end)

G F#m Bm7(addb6) G F#m Bm7(addb6)

And I \_\_\_\_\_ will wait \_\_\_\_\_ to find \_\_\_\_\_



G F#m Bm7(addb6)



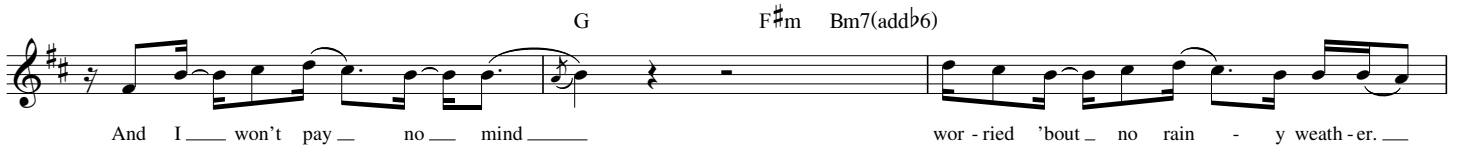
if this will last for - ev - er. And I will wait to find

G F#m Bm7(addb6) G F#m Bm7(addb6)



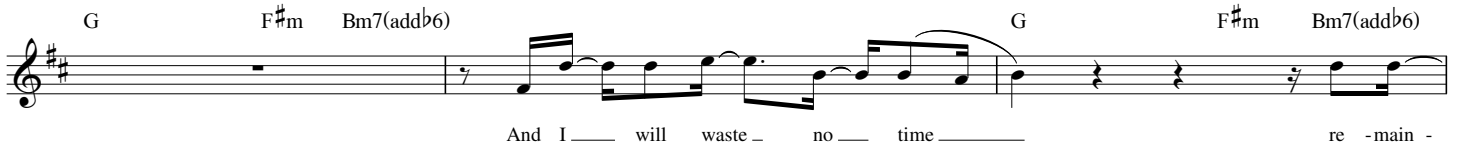
that it won't and it won't, and it won't.

G F#m Bm7(addb6)



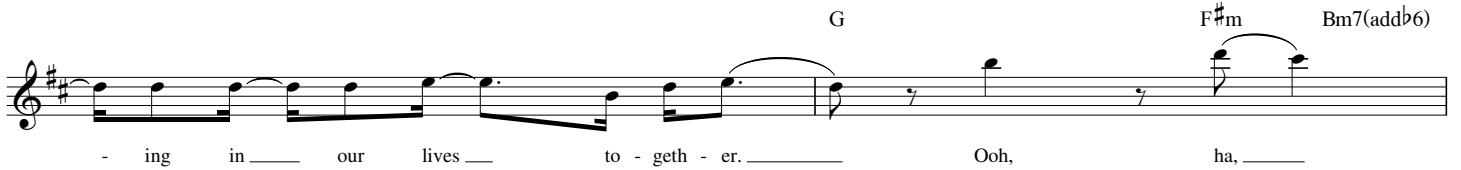
And I won't pay no mind wor - ried 'bout no rain - y weath - er.

G F#m Bm7(addb6) G F#m Bm7(addb6)



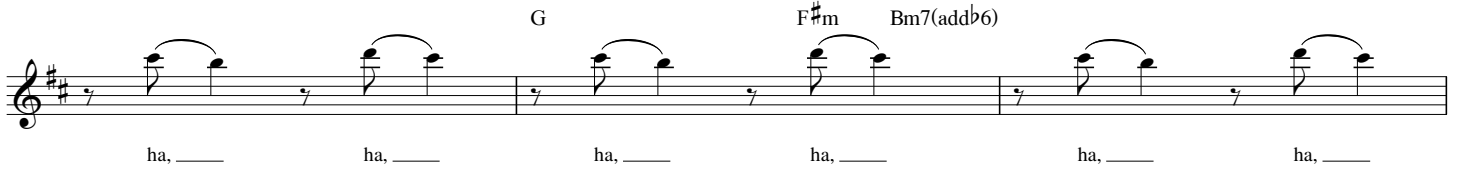
And I will waste no time re - main -

G F#m Bm7(addb6)



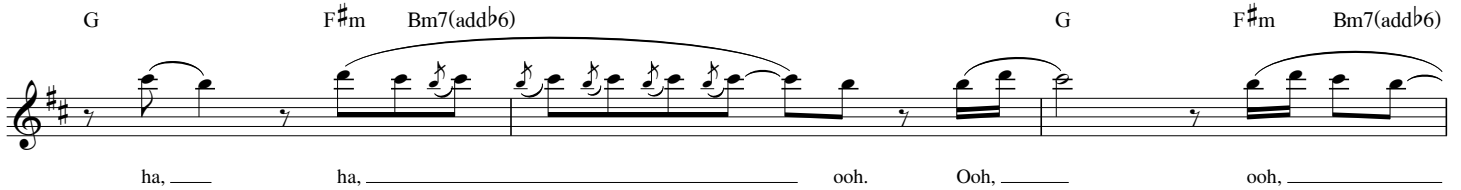
- ing in our lives to - geth - er. Ooh, ha,

G F#m Bm7(addb6)



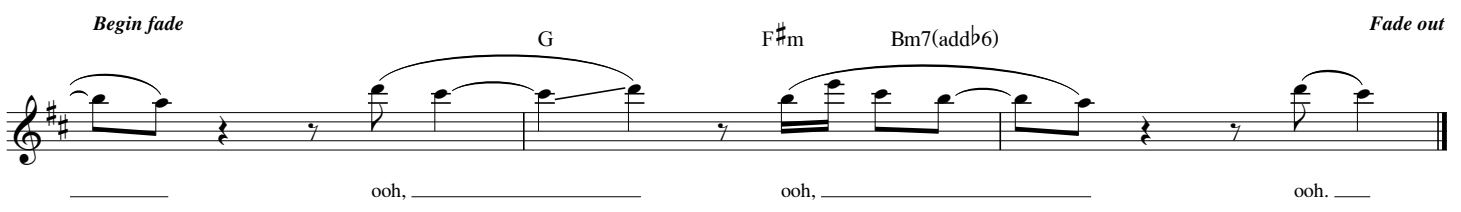
ha, ha, ha, ha, ha, ha,

G F#m Bm7(addb6) G F#m Bm7(addb6)



ha, ha, ooh. Ooh, ooh,

*Begin fade* G F#m Bm7(addb6) *Fade out*



ooh, ooh, ooh.

from John Mayer - *Heavier Things*  
**BIGGER THAN MY BODY**

Words and Music by  
 John Mayer

E: 3 1 1  
 Dadd9: 2 1 4 1  
 C#m7: T 3 1 1  
 Am9: 2 1 3 4  
 C#m7 IV: 1 3 1 2 4  
 E open: 2 3 1  
 Asus2: 2 3  
 Dsus2: 1 3  
 F5: 1 4  
 G5: 1 4  
 C/E: 1 4  
 F#m7: 3 1 4  
 B7sus4: T 3 1 4

**Intro**

Moderately ♩ = 124

\*Asus4/E      A/E      E      Esus4      E

Gr. 2: w/ Fill 1      Gr. 2: w/ Fill 1

\*Gr. 1 (dist.)      Riff A      End Riff A

*mf* w/ pick & middle finger  
 let ring

TAB: 7 7 7 6 4 | 1 1 1 1 | 2 2 2 2 | 2 1 1 1 1

\*Processed w/ Roger Linn Adrenalin Pedal. The notes indicated are John Mayer's actual parts; see Fill 1 below for notes created by pedal.  
 \*\*Chord symbols reflect overall harmony.

Asus4/E      A/E      E      Esus4      E

Gr. 2: w/ Fill 1      Gr. 2: w/ Fill 1

*sim.*

TAB: 7 7 7 6 4 | 1 1 1 1 | 2 2 4 2 2 | 2 2 2 2

**Verse**

Asus4/E      A/E      Esus4      E      Esus2      E

Gr. 2: w/ Fill 1

1. This is a call \_\_\_ to the col - or blind.  
 2. Why is it not the time?      This is an I - O - U. \_\_\_\_\_  
 What is there more to learn? \_\_\_\_\_

TAB: 7 7 7 6 4 | 2 2 1 1 | 4 4 4 2 4 1 2

**\*\*Fill 1**  
 \*\*\*Gr. 2

TAB: 2 4 | 4 2 | 4 2

\*\*The notes indicated in Fill 1 are not actually played, but are created by Adrenalin Pedal.  
 \*\*\*Adrenalin Pedal arr. for gtr.



Gtr. 2: w/ Fill 1

2nd time, Gtr. 1: w/ Rhy. Fill 1  
Asus4/E

A/E

I'm strand - ed be - hind the ho - ri -  
Shed this skin I've been

0 0 0 0 0 0 7 7 7 6 4

Gtr. 2: w/ Fill 1

E

Esus4

E

Gtr. 2: w/ Fill 1

zon line, tied up in some - thing true.  
trip - ping in, nev - er to quite re - turn.

0 0 0 0 0 0 0 0 0 0 0 0 (cont. in slashes)  
1 1 1 1 2 2 4 2 1 1 1 1 1

### Pre-Chorus

3rd time, Gtr. 5 tacet

E

Dadd9

C#m7

\*Gtrs. 1 & 3

w/ pick

Yes, I'm ground - ed, got my wings clipped. I'm sur - round - ed by

\*Composite arrangement; Gtr. 3 (dist.) played *mf*.

Am9

E

Dadd9

all this pave - ment. Guess I'll cir - cle while I'm wait - ing

Rhy. Fill 1  
Gtr. 1

7 7 7 6 4 4 1 1 1 1



Am9 Play 1st and 2nd times only Play 3rd time only

for my fuse \_\_\_ to dry. \_\_\_ (For my fuse \_\_\_ to dry.) \_\_\_ Wait \_\_\_

**Chorus**  
 Gr. 4 tacet  
 C#m7 IV  
 Rhy. Fig. 1A  
 Gr. 5 (dist.)  
 (cont. in notation) *f*

\_\_\_ for my fuse to dry. \_\_\_ Some - day I'll fly, \_\_\_ some - day \_\_\_

Gr. 4 (dist.)  
*mf* w/ slide *f*  
 Rhy. Fig. 1  
 Gr. 3

Riff B  
 Gr. 1  
 let ring -----

1st & 2nd times, Gr. 2: w/ Fill 1  
 E open Asus2 End Rhy. Fig. 1A

I'll soar. \_\_\_ Some - day I'll be \_\_\_  
 End Rhy. Fig. 1

End Riff B  
 let ring ----- let ring -----

Gr. 1: w/ Riff B (2 times)  
 Grs. 3 & 5: w/ Rhy. Figs. 1 & 1A (2 times)  
 C#m7 E  
 1st & 3rd times, Gr. 2: w/ Fill 1  
 Asus2

\_\_\_ so \_\_\_ damn \_\_\_ much more, \_\_\_ 'cause I'm

To Coda

1st & 3rd times, Gtr. 2: w/ Fill 1  
Asus2

C#m7 E

big - ger than my bod - y gives me cred - it for.

1. | 2.

Gtr. 1: w/ Riff B (1st 2 meas.)  
Gtrs. 3 & 5: w/ Rhy. Figs. 1 & 1A (1st 2 meas.)

C#m7

E Dsus2

Gtrs. 3 & 5

'Cause I'm big - ger than my bod -

y now.

Gtr. 1

let ring

0 3 0 0 3 0 0 3 0 0 3 0

0 2 3 0 2 3 0

**Interlude**

Gtrs. 1 & 5 tacet  
\*Gtr. 3: w/ Rhy. Fig. 1 (2 times)

C#m7 E Asus2

Gtr. 6 (clean)

mf

11 11 13 14 13 11 14 11 14 11

\*mf; w/ clean tone

C#m7 E Asus2

(11) 11 13 14 13 11 14 11 13 13 14 11 13 13

**Bridge**

Gtr. 6 tacet  
F5 G5 C/E F5 G5  
Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 3

Gtr. 7 (clean) Riff C End Riff C

May be I'll tan - gle in the pow - er lines.

mf

5 3 0 1 5 3 0 1 2 0 5 3 0 1 2 0

5 4 0 2 3 0 5 4 0 2 3 0 5 4 2 0



C/E F5 G5 C/E F5 G5

And it — might — be o - ver in — a sec - ond's time.

C/E F5 G5 C/E F5

But I'll glad - ly — go down in a flame — if a flame's —

F#m7 Rhy. Fill 2 B7sus4 End Rhy. Fill 2 D.S. al Coda

Gtrs. 3 & 5

— what it takes — to re - mem - ber my name, to re - mem - ber my name, — yeah.

**⊕ Coda**

C#m7 E Asus2

big - ger — than — my bod - y. — I'm big - ger — than — my bod -

Gtrs. 3 & 5: w/ Rhy. Fill 2 F#m7 B7sus4

- y. — I'm big - ger — than — my bod - y — now. —

Gtr. 1: w/ Riff A Gtr. 2: w/ Fill 1 Asus4/E A/E E Gtr. 2: w/ Fill 1 Esus4 E

**Outro**

Gtr. 2: w/ Fill 1 B7sus4/E Gtr. 2: w/ Fill 1 E Esus4

Gtr. 1

Oh, — ooh, — oh. —

4 4 7 7 | 11 11 13 13 | 9 9 9 7 6 7 | 7 9 7

**Begin fade**

**Fade out**

Gtr. 2: w/ Fill 1 B7sus4/E Gtr. 2: w/ Fill 1 E

Oh, — ooh, — ooh. —

4 4 7 7 | 11 11 9 14 | 18 18 18 18 | 14 14 14 14

from John Mayer - *Heavier Things*  
**SOMETHING'S MISSING**

Esus2 C#m9 Asus2 Bsus2 Bsus4 Asus2 type2 A Bsus2 B

T 23 T 23 T 23 T 2 T 111 T 131 T 111 T 131

Words and Music by  
 John Mayer

Gtrs. 1 & 3: Tuning:  
 (low to high) E-B-E-F#-B-E

**Intro**

Moderately slow ♩ = 80

Gtr. 1 (clean) C#m7add4 N.C. C#m7add4

*mf* let ring -----|

T 0 0 0 0 0 0 0 0 0 0 2 0 4 0 2 2 2  
 A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 B 2 0 0 4 0 0 2 0 4 0 0 0 2 0 4 0 2 2 2

Gtr. 2 (clean) N.C. Rhy. Fig. 1A N.C.

*mp* let ring -----|

0 4 0 4 0 4 0

Gtr. 1 Rhy. Fig. 1

let ring -----| \*---| let ring -----|

2 0 0 4 0 0 2 0 4 0 0 0 2 0 4 0 2 2 2

\*Substitute 1/4 rest for beat 1 when Rhy. Fig. 1 is recalled (throughout).  
 \*\*Chord symbols reflect combined harmony.

C#m11 N.C. 1. I'm not a -

let ring -----| let ring -----|

(0) 0 4 0 4 0 4 0 4 0 4 4

End Rhy. Fig. 1A

End Rhy. Fig. 1

let ring -----|

2 0 0 4 0 0 2 0 4 0 0 2 0 4 0

Verse

Gtr. 2 tacet

C#m

Emaj7

lone. I wish I was. 'Cause then I'd

Gtr. 1

Rhy. Fig. 2

slight P.M.

0 2 2 2 2 2 2 2 0 2 2 2 2 0 0 2 | 0 0 0 9 9 9 9 9 9 0 9 9 9 9

Asus2

\*\* G#m7(addb6)

know I was down be - cause I could - n't

End Rhy. Fig. 2

\*T - slight P.M.

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 | 4 0 4 4 0 4 4 0 4 4 4 0 4 0

\*T = Thumb on 6th string

\*\*Bass plays G#.

Gtr. 1: w/ Rhy. Fig. 2

C#m

Emaj7

Asus2

find a friend a - round to love me like they do

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

G#m7(addb6)

N.C.

C#m11

N.C.

C#m11

right now, they do right now.

Verse

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

N.C.

C#m

Emaj7

2. I'm diz - zy from the shop - ping mall. I searched for

Gtr. 2

let ring

4 0 4 4 0 4



Asus2 G#m7(addb6)

joy but I bought it all. It does - n't

let ring

4 0 4 | 4 0 4 2 0 4 0

C#m Emaj7

help the hun - ger pains and a thirst I'd

let ring

4 0 4 | 4 0 4

Asus2 G#m7(addb6)

have to drown first to ev - er sa - ti - ate.

let ring

4 0 2 | 4 0 4 2 0 4 0 4 4 4 4 2 0



**Chorus**  
Esus2

C#m9

Rhy. Fig. 3A

Gtr. 4  
(clean)

mf

Some - thing's \_\_\_\_\_ miss - ing \_\_\_\_\_

Riff A

Gtr. 3 (clean)

mf

12	9			12	9			12	12	X	X	12	9			12	12	X	X			
12	9			12	9			12	12	X	X	12	9			12	12	X	X			
12	9	12	9	X	X	12	9	12	9	X	X	12	9	12	9	9	X	X	12	12	X	X
9	9	12	9	X	X	9	9	12	9	X	X	9	9	12	9	9	X	X	9	9	X	X

Rhy. Fig. 3

Gtr. 2

let ring ----- | let ring ----- |

9	0	0	0	0	6	0	0	0	0
9					6				
5					4				

Asus2

Bsus2

Bsus4

End Rhy. Fig. 3A

and I don't know \_\_\_\_\_ how \_\_\_\_\_ to fix it. \_\_\_\_\_

12	9			12	9			12	12	X	X	12	9			12	12	X	X			
12	9			12	9			12	12	X	X	12	9			12	12	X	X			
12	9	9	X	X	12	9	9	X	X	12	12	X	X	12	9	9	X	X	12	12	X	X
9	9	12	9	X	X	9	9	12	9	X	X	9	9	12	9	9	X	X	9	9	X	X

End Rhy. Fig. 3

let ring ----- | let ring ----- |

7	0	0	0	0	7	0	0	0	0
7					7				
5					5				

Gtrs. 2 & 4: w/ Rhy. Figs. 3 & 3A

Gtr. 3: w/ Riff A

Esus2

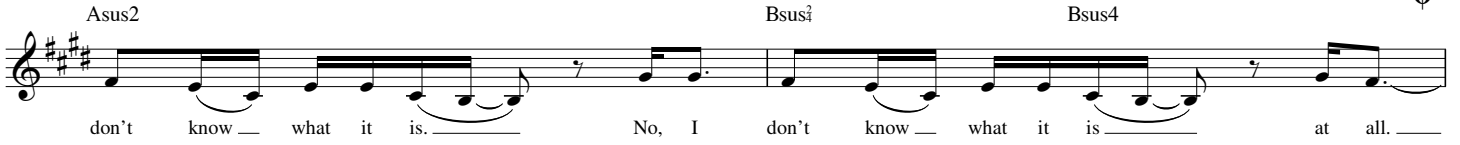
C#m9

Some - thing's \_\_\_\_\_ miss - ing \_\_\_\_\_ and I



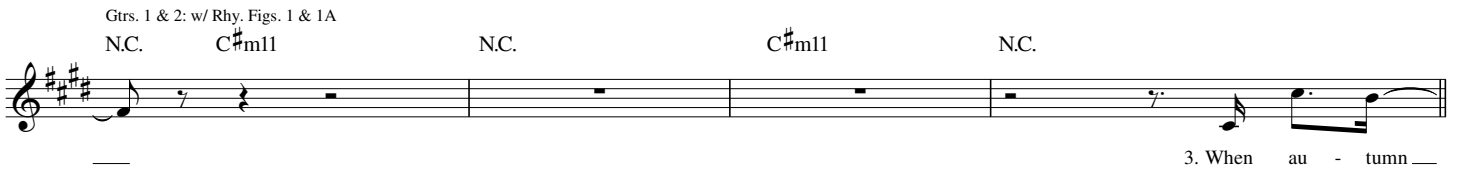
Asus2 Bsus2 Bsus4

don't know what it is. No, I don't know what it is at all.



Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A  
N.C. C#m11 N.C. C#m11 N.C.

3. When au - tumn



Verse

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

C#m Emaj7 Asus2

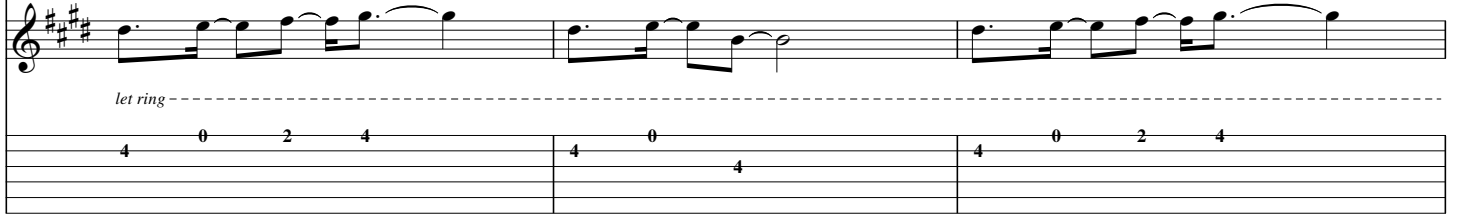
comes, it does - n't ask; it just walks in where it left you



Gtr. 2

let ring

4 0 2 4 4 0 4 4 0 2 4



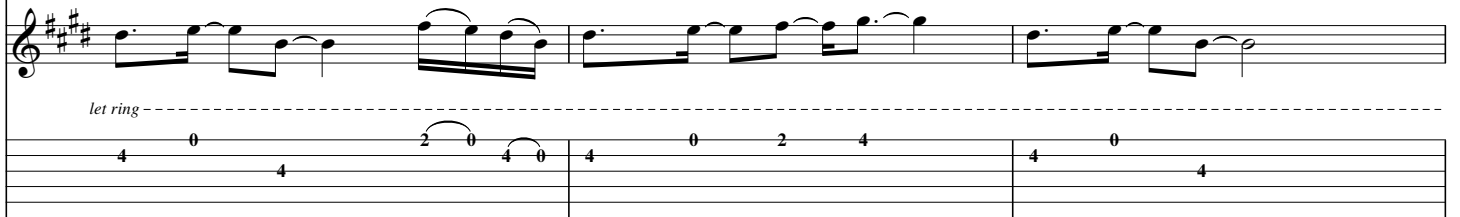
G#m7(addb6) C#m Emaj7

last. You nev - er know when it starts un - til there's



let ring

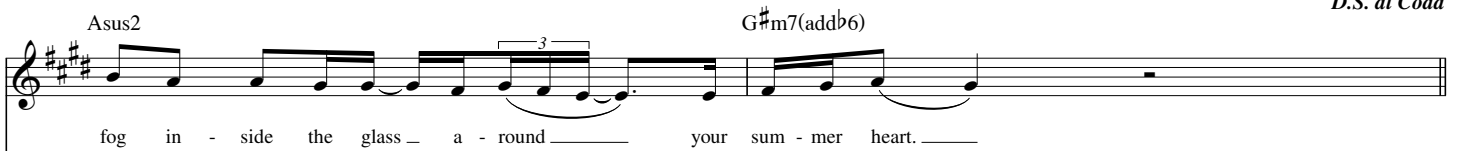
4 0 4 2 0 4 0 4 0 2 4 4 0 4



D.S. al Coda

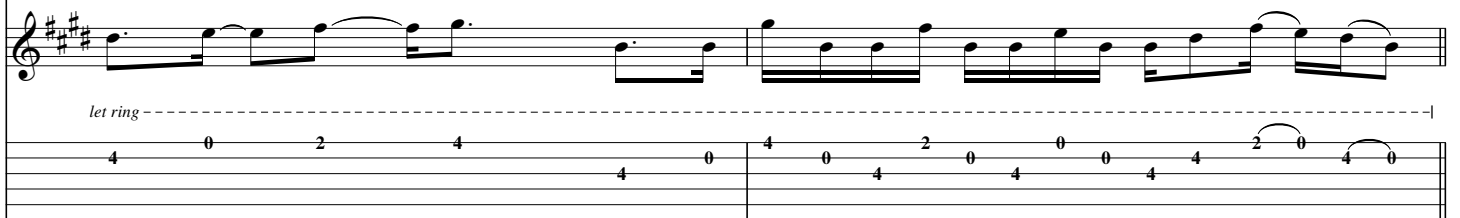
Asus2 G#m7(addb6)

fog in - side the glass a - round your sum - mer heart.



let ring

4 0 2 4 4 0 4 0 4 2 0 4 0 4 4 2 0 4 0



**Coda**

\*C#m7add4

The Coda section features a vocal line starting with a whole note rest, followed by a melodic phrase. Guitar 2 provides a rhythmic accompaniment of eighth notes. Guitar 3 plays a complex chordal pattern with a triplet of eighth notes and a final slash indicating continuation.

\*Bass plays C#.

**Bridge**

Gr. 2: w/ Rhy. Fig. 3 (last 2 meas.) (4 times)

Asus2 type2

The Bridge section consists of four measures of guitar accompaniment for Gtr. 3, alternating between Asus2 type2 (labeled A) and Bsus2 (labeled B) chords. The vocal line includes the lyrics: "I can't be sure that this state of mind is not of my own design." The guitar part continues with "I" and "End Voc. Fig. 1".

\*Voc. Fig. 1

The vocal line continues with the lyrics: "wish there was an over-the-counter test for loneliness." The notation includes a slur over the phrase "over-the-counter test" and a final note with a fermata.

\*Refers to upstemmed notes only.

Bkgd. Voc.: w/ Voc. Fig. 1

Aadd2/C#

Badd2/D#

The background vocal part (Bkgd. Voc.) features a melodic line with the lyrics: "ness, for loneliness like this." The guitar 3 part (Gtr. 3) provides a rhythmic accompaniment of eighth notes, with the instruction "let ring" and a dashed line indicating a sustained sound. The bottom of the page shows guitar tablature for the accompaniment.

Gtr. 3 tacet  
C#m9

Emaj7

Gtr. 1

*p*

T

Gtr. 2

let ring

let ring

Asus2

G#m7(addb6)

T

P.M.

let ring

let ring

Chorus

C#m(add9)

Emaj7

Some - thing's

miss - ing

*mp*

T

*mp*

P.M.



Asus2

B

don't know what it is. \_\_\_\_\_ No, I don't know what it is. \_\_\_\_\_ Some - thing's \_\_\_\_\_

T  
let ring -----| let ring -----|

P.M. -----|

**Chorus**

Gtr. 1 tacet  
 Gtrs. 2 & 4: w/ Rhy. Figs. 3 & 3A  
 Gtr. 3: w/ Riff A  
 Esus2

C#m9

*mf*

\_\_\_\_\_ dif - f'rent \_\_\_\_\_ and I don't \_\_\_\_\_

Asus2 Bsus4 Bsus4

\_\_\_\_\_ know what it is. \_\_\_\_\_ No, I don't \_\_\_\_\_ know what it is. \_\_\_\_\_

**Outro**

E5

C#m7

Friends, (Check. mon - ey, \_\_\_\_\_ Check. a well - slept \_\_\_\_\_

Gtr. 3

Gtr. 2  
w/ dist. -----| *mp* P.M. -----|

Asus2 B5

Check. op - po - site sex, Check. a gui - tar,

P.M. -----

9 12 9 12 | 9 9 12 | 9 12 9 12

E5 C#m7

Check. a mi - cro - phone, Check. mes - sag - es

Riff B1

Riff B

P.M. -----

12 14 12 12 14 12 | 12 14 12 12 12 | 12 12 12 12 12 | 12 12 12 12 12 | 12 12 12 12 12 | 12 14 12 12 12

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

7 9 9 9 9 | 4 6 6 6 6



Asus2 B5

wait - ing on me when I \_\_\_ come home. \_\_\_ Check.) How come ev -

End Riff B1

12 12 12	12 12 12	12 12 12	12 12 12
12 12 12	12 12 12	12 12 12	12 12 12
12 14 12	12 14 12	12 14 12	12 14 12
14 16	14 16	14 16	14 16

End Riff B

P.M. -----|

0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0
5 5 5 5 5 5 5 5	7 7 7 7 7 7 7 7
5	7

*Begin fade*

Gtrs. 2 & 3: w/ Riffs B & B1 (1 1/2 times)

E5 C#m7

- 'ry - thing \_ I think I need al - ways comes \_ with bat - ter - ies? Ah. \_\_\_

Asus2 B5

\_ What do you think \_ it means? \_ How come ev -

*Fade out*

E5 C#m7

- 'ry - thing \_ I think I need al - ways comes \_ with bat - ter - ies?

from John Mayer - *Heavier Things*  
**NEW DEEP**

Words and Music by  
 John Mayer

Dadd<sup>2</sup><sub>4</sub> 5fr Gmaj13/B Em(add4) 7fr A13 7fr A7 5fr Cadd9 Dadd4/E D/F# Gmaj7 Asus4 Em7

**Intro**  
 Slowly ♩ = 76

\* Dsus2                      A/C#                      Csus2                      Bm

Gtr. 1 (elec.) Rhy. Fig. 1

*mf* w/ clean tone  
 w/ fingers

T	10	10	10	10	10	10	10	10	8	8	8	3	3	3	3	3
A	9	9	9	9	9	9	9	9	7	7	7	4	4	4	4	4
B	12	12	12	11	11	11	11	11	10	10	10					

\*Chord symbols reflect overall harmony.

Dsus2                      A/C#                      Csus2                      G                      End Rhy. Fig. 1

T	10	10	10	10	10	10	10	10	8	8	8	8	8	8	8	8
A	9	9	9	9	9	9	9	9	7	7	7	7	7	7	7	7
B	12	12	12	11	11	11	11	11	10	10	10	9	9	9	9	9

Gtr. 1: w/ Rhy. Fig. 1  
 2nd time, Gtrs. 3 & 4 tacet

Dsus2                      A/C#                      Csus2                      Bm/G

Riff A

Gtr. 2 (elec.)

*mf* w/ clean tone

T	9	11	9	7	11	9	12	11	9	7	11	7/9	(9)	7	(9)	9
A	X	9	7	5	9	X	X	10	9	7	5	9	5/7	(7)	5	(7)
B	7	9	7	5	9	7										

Dsus2                      A/C#                      Csus2                      G                      End Riff A

T	9	11	9	7	14	9	12	11	9	7	7	X	(7)			
A	X	9	7	5	12	X	X	10	9	7	5	X	(5)			
B	7	9	7	5	12	7										



**Verse**

Gr. 1: w/ Rhy. Fig. 1 (2 3/4 times)

Gr. 2 tacet

2nd time, Gr. 5: w/ Rhy. Fig. 2 (4 times)

Chords: Dsus2, A/C#, Csus2/D, Bm/G

1. I'm so a - live. I'm so en - light - ened. I can  
 2. Is there a God? Why is he wait - ing? Don't you

Chords: Dsus2, A/C#, Csus2, G/B

bare - ly sur - vive when a night in my mind. So  
 think of it odd when he knows my ad - dress? And

Chords: Dsus2, A/C#, Csus2/D, Bm/G

I've got a plan. I'm gon - na find out just how  
 look at the stars. Don't it re - mind you just how

Chords: Dsus2, A/C#, Csus2, G/B

bor - ing I am and have a good time. 'Cause ev - er since I  
 fee - ble we are? Well, it used to, I guess.

Chords: Dsus2, A/C#, Csus2, Bm/G

tried try - ing not to find ev - 'ry lit - tle mean - ing in my life, it's been fine.

Chords: Dsus2, A/C#, Csus2, G

I've been cool with my new gold - en rule. Numb is the

Gr. 1

**Rhy. Fig. 2**  
 Gr. 5 (acous.)

*mf* w/ fingers  
 let ring -----| let ring -----| let ring -----| let ring -----|



**Chorus**

Gtr. 1 tacet

Dadd $\sharp$

Gmaj13/B

Gtr. 3  
(acous.)

*mp*

new deep. Done with the old me. And talk is the

Gtr. 4 (elec.)

*mf* w/ clean tone  
w/ fingers  
let ring

\*T = Thumb on 6th string

Em(add4)

1.

A13

A7

Cadd9

same cheap it's been.

let ring

2.

**Bridge**

Gtr. 3 tacet  
Dmaj7/F $\sharp$

Gsus2

I'm a new man.

Gtr. 1

Rhy. Fig. 3

*mf*

Gtr. 4

let ring

Gr. 1: w/ Rhy. Fig. 3 (2 1/2 times)

Bm7 A Dmaj7/F# Gsus2

I wear a new co - logne and you would - n't know me if your

End Rhy. Fig. 3

Bm7 A Dmaj7/F# Gsus2

eyes were closed. I know what you'll say:

Gr. 4

Bm7 A Dmaj7/F# Gsus2

"This won't last long - er than the rest of the day." But you're wrong -



Bm7 A Csus2 G/C

— this time, — you're — wrong. — Numb is the

Gtr. 1

3 3 3 2 2 2 2 2 2 | 8 8 8 8 8 8 8 8

2 2 2 2 2 2 2 2 | 7 7 7 7 7 7 7 7

4 4 4 2 2 2 2 2 | 10 10 10 9 9 9 9 9

Gtr. 4

3 3 3 2 2 2 2 2

2 2 2 2 2 2 2 2

2 2 2 0 0 0 0 0

**Chorus**

Gtr. 1 tacet Dadd4 Gmaj13/B

Gtr. 3

new deep. Done with the old me. I'm o - ver the

Gtr. 4

5 7 0 7 0 7 0 0 7 | 7 0 7 0 7 0 0 7

7 7 7 7

Em(add4) A13 A7

an - a - lyz - ing to - night. — Oh,

let ring

7 0 7 0 7 0 7 | 0 7 0 7 0 7 0 0 7

0 0

Dadd4/E

D/F#

stop try'n to fig - ure it out. \_\_\_\_\_  
 (You try \_\_\_\_\_ for it. You try \_\_\_\_\_ fig - ur - ing out.) \_\_\_\_\_

Riff B

let ring -----

Gmaj7

Asus4

Deep will on - ly bring - you down. \_\_\_\_\_ You know I used to be \_\_\_\_\_ the back

End Riff B

let ring -----

Gr. 4: w/ Riff B  
Em7

D/F#

porch po - et with a book of rhymes \_\_\_\_\_ al - ways o - pen know - ing all the time \_\_\_\_\_ I'm prob -

Gr. 5 (elec.)

*mp* w/clean tone  
w/ fingers  
let ring -----



Gmaj7

Asus4

- 'bly nev - er gon - na find the per - fect — rhyme — for "heav - i - er things." —

let ring

Outro

Gr. 1: w/ Rhy. Fig. 1  
 Gr. 2: w/ Riff A  
 Gr. 5 tacet

Dsus2 A/C# Csus2 Bm/G Dsus2 A/C# Csus2 G

Gr. 1: w/ Rhy. Fig. 1

Dadd4

A7/C#

Gsus4/C

G

Gr. 2

7	7	7	7	X	X	14	14	14	14	X	X	X	X	X	X	X	13	13	13	13	X	X	12	12	12	12	X	X	X	X	X	X
0	0	0	0	X	X	0	0	0	0	X	X	X	X	X	X	X	0	0	0	0	X	X	0	0	0	0	X	X	X	X	X	X
7	7	7	7	X	X	14	14	14	14	X	X	X	X	X	X	X	12	12	12	12	X	X	12	12	12	12	X	X	X	X	X	X
5	5	5	5	X	X	12	12	12	12	X	X	X	X	X	X	X	10	10	10	10	X	X	10	10	10	10	X	X	X	X	X	X

Repeat and fade

Dadd4

A7/C#

Gsus4/C

G

7	7	7	7	X	X	14	14	14	14	X	X	X	X	X	X	X	13	13	13	13	X	X	12	12	12	12	X	X	X	X	X	X
0	0	0	0	X	X	0	0	0	0	X	X	X	X	X	X	X	0	0	0	0	X	X	0	0	0	0	X	X	X	X	X	X
7	7	7	7	X	X	14	14	14	14	X	X	X	X	X	X	X	12	12	12	12	X	X	12	12	12	12	X	X	X	X	X	X
5	5	5	5	X	X	12	12	12	12	X	X	X	X	X	X	X	10	10	10	10	X	X	10	10	10	10	X	X	X	X	X	X

from John Mayer - *Heavier Things*

# COME BACK TO BED

Words and Music by  
John Mayer

E: 231  
 F#m7: 13121 (9fr)  
 D: 1333 (5fr)  
 A: T 3211 (5fr)  
 C#m7: 13121 (4fr)  
 D/E: T 321 (10fr)  
 Asus4: T 311 (5fr)  
 A type2: T 211 (5fr)  
 Dmaj9: TT132 (4fr)  
 D6: TT112 (4fr)  
 G13: T 213  
 G: T 3211  
 Amaj7: T 3 2 (5fr)

**Intro**

Slowly, in 2  $\text{♩} = 40$  ( $\text{♩} = \overset{\sim}{3}$ )

**E** **Rhy. Fill 1A** **End Rhy. Fill 1A** **F#m7 Rhy. Fig. 1** **D**  
 Gtr. 3 (acous.) *mp*  
**E** **Rhy. Fill 1** **End Rhy. Fill 1** **Riff A**  
 Gtr. 2 (elec.) *mf* w/ clean tone  
**T** **A** **B**  
 Gtr. 1 (elec.) *mf* w/ clean tone  
**T** **A** **B**  
**E** **End Rhy. Fig. 1** **F#m7** **D**  
**End Riff A**  
**T** **A** **B**  
**T** **A** **B**

Verse

Gtrs. 2 & 3 tacet

G6 G D

A

1. Still is the life of your room when you're

\*T w/ fingers  
let ring ----- | let ring ----- | let ring ----- |

6 7 5 6 6 7 5 4 4 5 4 5 3 4 10 11 11 12 10 11 12

\*T = Thumb on 6th string

\*\*G9/F

A G6 G

not in - side. And all of your things

Gr. 1  
let ring ----- | sim.

3 2 0 6 5 6 7 5 6 5 3 3 3 3 5 5 3 3 3 4

\*\*Bass plays F.

D

G9/F G9 A

tell the sweet - est sto - ry - line. Your tears \_ on \_ these \_

T T T T T T

10 11 10 9 11 9 12 3 2 3 2 0 3 2 0 3 5 5 4 6 5 4 7



Gsus2 G D G9/F

sheets and your foot - steps are down the hall.

3  
2 3 2 5 10 9 11 7 7 2 3 2 0 2 3  
3 3 10 7 7 10 3 3 3 2 2 3

A Asus4 A G D

So tell me what I \_\_\_\_\_ did. I can't find where the mo - ment went

5 6 5 7 6 7 3 4 3 3 3 4 7 7 9 9 7 7

**Pre-Chorus**

Gtr. 2: w/ Riff A (2 times)  
Gtr. 3: w/ Rhy. Fig. 1 (2 times)

Gtrs. 2 & 3: w/ Rhy. Fills 1 & 1A

E F#m7 D

wrong at all. You \_\_\_\_\_ can be mad in the morn - ing.

w/ pick

Rhy. Fig. 2

9 9 12 10 9 10 7 9 9 7 6  
9 11 9 11 9 9 11 9 9 11 7 7 7 6

E F#m7 D E A/E E

I'll take back what I said. Just don't leave \_\_\_\_\_

End Rhy. Fig. 2

9 10 7 9 10 9  
9 9 7 9 9 9  
9 11 7 11 9 9 11 7 6 9 10 9  
7 7 9 11 9 9 9 5 5 7 6 7 11 9

**Chorus**

Gr. 2 tacet

Asus4

A type2

F#m7                      C#m7                      D                      D/E                      Rhy. Fig. 3A                      End Rhy. Fig. 3A                      Rhy. Fig. 4A

me a - lone here. \_ It's cold, ba - by. Come back to bed,

Rhy. Fig. 3                      End Rhy. Fig. 3                      Rhy. Fig. 4

\*Gtrs. 1 & 2                      Gtr. 1

\*Composite arrangement

1st time, Gr. 3: w/ Rhy. Fig. 4A (2 1/2 times)  
2nd time, Gr. 3: w/ Rhy. Fig. 4A (3 times)

Dmaj9                      D9                      End Rhy. Fig. 4A                      Asus4                      A                      D

come back to bed,                      come back to

End Rhy. Fig. 4

*To Coda* ⊕

Asus4                      A                      D                      Asus4                      A

bed,                      come back to bed,                      come on \_ back to



Verse

\*G13

A  
Rhy. Fill 2

End Rhy. Fill 2

Gr. 3 tacet  
G6

G

Gr. 3

bed. 2. What \_ will \_ this fix?

Gr. 1

T let ring -----

T T w/ fingers let ring -----

Gr. 2

P.M.-----

\*Bass plays F.

D

Gr. 2 tacet  
\*\*G13/F

A

Asus4 A

You know you're not a quick for - give. And I won't \_ sleep through

T let ring -----

T let ring -----

P.M. --|

\*\*Bass plays F.

G Dadd2 A/D E

this. I sur-vive — on the breath — you are fin-ish-ed with.

Gr. 1

T let ring ----- | T let ring ----- | w/pick 3

*D.S. al Coda*

Gtrs. 2 & 3: w/ Rhy. Fills 1 & 1A

You can be

Gr. 1

**Coda**

Asus4 A D

bed.

Gr. 4 (elec.)

*mf* w/ clean tone & fingers

Gr. 1

**Guitar Solo**

Gr. 3: w/ Rhy. Fig. 4A (4 times)

A Asus4 D A Asus4

w/ dist.

D A Asus4 D

A \*A/D

\*Bass plays D.

A G

Gtrs. 1 & 3

Gtr. 4

let ring

D \*G13

(Gtr. 1, cont. in notation)

*let ring*

3/2 0 3/2 0 3/2 0 3/2 0 3/2 0 3/2

2/3 4 4 2 2/3 4 /11 10

\*Bass plays F.

A G

Gtr. 3 G

Gtr. 4

1 12 11 10 13 11 10

Gtr. 1

T

5	5	5	5	5	5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
5	5	5	5	5	5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

D E

1 12 10 12 10 11 10 12 12 10 12 12 10 12 10 12 10 12 (12) 10

T

10	10	10	10	10	10	10	10	10	10	10	10	10	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
10	10	10	10	10	10	10	10	10	10	10	10	10	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12



**Pre-Chorus**

Gr. 1: w/ Rhy. Fig. 2  
Gr. 3: w/ Rhy. Fig. 1 (1 1/2 times)  
Gr. 4 tacet

F#m7

D

You can be mad in the morn - ing

Gr. 2

10 12

T - - |  
12  
12  
13  
X  
X  
12

E

F#m7

D

E

or the af - ter - noon in - stead. \_ But don't leave me

Gr. 2

4 6

2 4 6 7 9 6 7 1/2 1/2

Gtrs. 1 & 2: w/ Rhy. Fig. 3  
Gr. 3: w/ Rhy. Fig. 3A

F#m7

C#m7

D

D/E

nine - ty - eight and six de - grees of sep - a - ra - tion from \_ you, ba - by. Come back to

Gr. 4

12 (12) 9 7 10

**Chorus**

Gtrs. 1 & 3: w/ Rhy. Figs. 4 & 4A (4 times)

Asus4 A Dmaj9 D<sup>9</sup> Asus4 A

bed, come back to bed,

Dmaj9 D<sup>9</sup> Asus4 A Dmaj9 D<sup>9</sup>

come back to bed. Why don't you come — back to

**Outro**

Gtrs. 1 & 3: w/ Rhy. Figs. 4 & 4A (4 times)

Asus4 A Dmaj9 D<sup>9</sup> Asus4 A

bed? Don't hold your love o - ver my

Dmaj9 D<sup>9</sup> Asus4 A

head. — Don't hold your love o - ver my





Dmaj9                      D<sup>9</sup>                      Asus4                      A

head. \_                      Don't    hold    your    love            o - ver    my

Fretboard diagrams for the first system: 16 19 19 16 19, 19 16 19 16 18 17, 17, 19 16 19 17 18 17 19 18.

Dmaj9                      D<sup>9</sup>                      Asus4                      A

head. \_                      Don't    hold    your    love            o - ver    my

Fretboard diagrams for the second system: 19 (19), 19 16 19 16 18 17 19 18 19, 19 (19), 19 (19) 17.

Dmaj9                      D<sup>9</sup>                      A                      Amaj7

head. \_                      Don't    hold    your    love            o - ver    my

Gr. 3: w/ Rhy. Fill 2  
Gr. 1

*mp* w/ fingers

Fretboard diagrams for the third system: 20, 19 (19), 16, 17.

D<sup>9</sup>                      A                      Amaj7                      D<sup>9</sup>

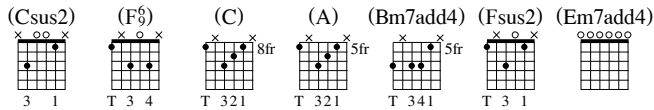
head. \_                      Don't    hold    your    love...

Fretboard diagrams for the fourth system: 17.

from John Mayer - *Heavier Things*

# HOME LIFE

Words by John Mayer  
Music by John Mayer  
and David LaBreyure



Gtrs. 1, 4 & 7: Tune down 1 step:  
(low to high) D-G-C-F-A-D

**Intro**  
Moderately slow ♩ = 108

G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4)

\*Gtr. 3 Riff A1

\*Gtr. 2 *divisi* Riff A *mf*

Gtr. 1 (acous.) Rhy. Fig. 1 *mp* End Rhy. Fig. 1

\*\*\*T P.M.

\*Kybd. arr. for gtr.

\*\*Symbols in parentheses represent chord names respective to detuned gtr.  
Symbols above reflect actual sounding chords.  
\*\*\*T = Thumb on 6th string

Gtr. 1: w/ Rhy. Fig. 1

G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4)

Gtr. 3 End Riff A1

Gtr. 2 End Riff A

**Verse**

Gtr. 1: w/ Rhy. Fig. 1 (8 times)  
Gtrs. 2 & 3: w/ Riffs A & A1 (4 1/2 times)

G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4)

1. Think I'm gon - na stay home, have my - self a home - life.

G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4)

Sit - ting in the slow - mo, lis - ten - ing to the day - light.

G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4) Gr. 4: w/ Rhy. Fig. 2 (3 times) G5 (A5) Cadd4 (Dadd4)

I am not a no - mad. I am not a rock - et man.

Gr. 4 (acous.)  
Rhy. Fig. 2 End Rhy. Fig. 2

*mf*  
T  
P.M.-----|

5 7 7 4 0 4 | 5 7 7 4 0

G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4)

I was born a house - cat by the

G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4) N.C.

slight of my moth - er's hand. I think I'm gon - na stay home.

**Pre-Chorus**  
Gtrs. 1 & 4: w/ Rhy. Figs. 1 & 2 (4 times)  
Gtrs. 2 & 3: w/ Riffs A & A1 (2 times)  
2nd time, Gr. 6 tacet

G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4)

Gr. 4 -

I want to live in the cen - ter of a cir - cle.

Riff B End Riff B

Gr. 5 (elec.)

*mf*  
w/ clean tone let ring -----|

15 15 15 15 13 12 15 12 12 13 15 12  
X X X X X X X X X X X X  
12 12 12 12 12 12 12 12 12 12 12 12

Gr. 5: w/ Riff B (3 times) G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4)

I want to live on the side of a square. { I used to be in my  
I'd love to walk to where we

To Coda ⊕ G5 (A5) Cadd4 (Dadd4)

G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4)

"M to Z," now. You'll nev - er find me 'cause my name is - n't there. Home —  
both can talk. I've got to leave you 'cause my



**Chorus**  
(Csus2)  
Rhy. Fig. 3

Gtr. 1 

life. Been hold - ing out for the home \_\_\_\_\_ life

Gtr. 6 (elec.) **Riff C**  
*mf*  
w/ clean tone  
let ring-----



3 0 3 3 0 1 3 0 | 3 0 1 3 0 1 0 | 3 0 3 3 0 1 3 0

Gtrs. 1 & 4: w/ Rhy. Figs. 1 & 2 (2 times)

Gtrs. 2 & 3: w/ Riffs A & A1

Gtr. 6 tacet

G5 (A5)


Cadd4 (Dadd4)

G5 (A5)

Cadd4 (Dadd4)


G5 (A5)

Cadd4 (Dadd4)



my whole \_\_\_\_\_ life.

**End Riff C**  
*mf*  
let ring-----



3 3 0 1 3 0 1 0

**Verse**

Gtrs. 1 & 4: w/ Rhy. Figs. 1 & 2 (8 times)

Gtrs. 2 & 3: w/ Riffs A & A1 (4 times)

G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4)

2. I want to see the end game. I want to learn her last name.

G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4)

Fin - ish on a Fri - day and sit in traf - fic on the high - way. \_\_\_\_\_

G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4)

See, I re - fuse \_\_\_\_\_ to be - lieve \_\_\_\_\_ that my life's \_\_\_\_\_

G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4)

\_\_\_\_\_ gon - na be just \_\_\_\_\_ some string of \_\_\_\_\_ in - com - pletes. \_\_\_\_\_

G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4)

Ne - er to lead me to an - y - thing re - mote - ly close to a home

**Chorus**

Gtr. 1: w/ Rhy. Fig. 3  
Gtr. 6: w/ Riff C

Bbsus2 (Csus2)

life. Been hold - ing out for the home life

Gtrs. 1 & 4: w/ Rhy. Figs. 1 & 2 (2 times)

G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4)

my whole life. I can

**Bridge**

(F<sup>9</sup>)

(C)

Gtrs. 1 & 4

tell you this much. I will mar - ry just once. And if it does - n't work out, give her  
go to my grave with the life that I gave, not just some mel - o - dy line on a

Gtr. 6

let ring----- let ring-----

3 0 3 3 0 3 3 0 3 0 3 0 3 0 3 0 8 5 6 8 5 6 8 5

1.

(A)

half of my stuff. It's fine with me. We said e - ter -  
ra - di - o wave. It dis -

let ring----- sim.

8 5 6 8 5 6 8 5 4 5 3 4 5 3 5 3 4 5 3 4 5 3 5 3

(Bm7add4) |2. (A)

- ni - ty. And I will si - pates

*sim.*

5 7 5 5 7 5 5 5 | 5 7 5 5 7 7 5 7 | 3 0 3 3 0 3 3

(Bm7add4)

and soon e - vap - o - rates. But home life does -

3 0 3 3 0 3 3 | 5 5 3 5 5 5 3 | 5 5 3 5 5 5 3

*D.S. al Coda*

(F6)

- n't change. (Home life does - n't change.)

5 3 5 3 5 3 5 3 | 5 3 5 3 5 3 5 3 5

⊕ Coda

G5 (A5) Cadd4 (Dadd4) (Fsus2)

Gtrs. 1 & 4

Gtr. 4

ride is here in my home life. You take the home -

*let ring -*

3 0 3 3 0 3 3 0 | 3 0 3 3 0 3 3 0

(C) (Fsus2)

life. You keep the home life.

let ring

8 7 6 8 7 6 8 7 | 8 7 6 8 7 6 8 7 | 3 0 3 3 0 1 3 0

(Em7add4)

I'll come back for the home life, I promise, home life, I promise.

let ring

3 3 0 1 3 0 1 0 | 1/2 1/2 1/2 1/2 | 1/2 1/2 1/2 1/2

**Outro**

Gtrs. 1 & 4: w/ Rhy. Figs. 1 & 2 (6 times)  
Gtrs. 2 & 3: w/ Riffs A & A1 (last 2 meas.)

Gtrs. 2 & 3: w/ Riffs A & A1 (2 1/2 times)  
Gtr. 3: w/ Riff D (5 times)

G5 (A5) Cadd4 (Dadd4)

G5 (A5) Cadd4 (Dadd4)

G5 (A5) Cadd4 (Dadd4)

G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4) **Begin fade** G5 (A5) Cadd4 (Dadd4)

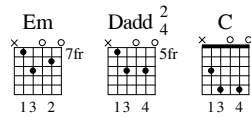
home life.

G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4) G5 (A5) Cadd4 (Dadd4) **Fade out**



from John Mayer - *Heavier Things*  
**SPLIT SCREEN SADNESS**

Words and Music by  
 John Mayer



**Intro**

Moderately ♩ = 112

\*Gtr. 1 Gsus<sup>2</sup> Rhy. Fig. 1 Gadd4 Gsus<sup>2</sup> Gadd4 End Rhy. Fig. 1

*mf* w/ fingers

TAB: 1/2 1/4 1/2 1/4

3 3 3 3

\*Kybds. arr. for gtr.

**Verse**

Gtr. 1: w/ Rhy. Fig. 1

Gsus<sup>2</sup> Gadd4 Gsus<sup>2</sup>

1. And I don't know — where you went when you left me, but says here — in the wa -

Gadd4 C6 Cmaj7

- ter you must be gone — by — now. I can tell —

Gtr. 1 Rhy. Fig. 2

TAB: 1/2 1/4 1/2 1/4

3 3 3 3

C6 Cmaj7 Gtr. 1: w/ Rhy. Fig. 1 Gsus<sup>2</sup> Gadd4

— some - how. One hand — on the trig - ger of a tel - e - phone,

End Rhy. Fig. 2

TAB: 1/2 1/4 1/2 1/4

3 3 3 3



Gsus<sup>2</sup> Gadd4 Gtr. 1: w/ Rhy. Fig. 2 C6

won - d'ring when the call comes where you say it's al - right.

Cmaj7 C6 Cmaj7

You got your heart right.

**Pre-Chorus**  
\*Am7add4 Dsus4

May - be I'll sleep in - side my coat and wait on the porch till you come.

**Riff A**  
Gtr. 2 (elec.)  
*mf* w/ clean tone  
let ring -

5 3 5 3 5 3 5 3 | 5 3 5 3 5 3 5 3 | 12 10 12 10 12 10 12 10

\*Chord symbols reflect overall harmony.

D Gadd9

back home. Oh, right. I can't find a flight.

Gtr. 3 (elec.) **Riff A1**  
*mf* w/ clean tone  
let ring -

12 10 12 10 12 10 12 10 | 12 10 12 10 12 10 12 10

Gtr. 2

11 10 11 10 11 10 11 10 | 4 3 4 3 4 3 4 3 | 4 3 4 3 4 3 4 3



Cadd2

Gtr. 3 tacet

G

We share the sad - ness.

End Riff A1

let ring -----

9 8 9 8 9 8 9 8 | 9 8 9 8 9 8 9 8

End Riff A

let ring -----

5 3 5 3 5 3 5 3 | 5 3 5 3 5 3 5 3 | 4 3 4 3 4 3 4 3

Split - screen sad - ness.

Gtr. 2

let ring -----

4 3 4 3 4 3 4 3 | 4 3 4 3 4 3 4 3 | 4 3 4 3 4 3 4 3

**Chorus**

Gtr. 2 tacet

\*G5

Gmaj7

Two wrongs make it all al - right \_\_\_\_ to - night.

Rhy. Fig. 3

Gtr. 4 (acous.)

*mp*

8 8 8 8 8 8 8 8 8 8 8 | 7 7 7 7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 5

Riff B

Gtr. 5 (elec.)

*mf* w/ clean tone

let ring -----

0 0 | 0 0

3 3

\*Chord symbols reflect combined harmony.

G5 Gmaj7 Csus#4 Cadd2 Csus2

Two wrongs make it all al - right \_ to - night. Two wrongs make it

let ring -

Csus#4 Cadd2 Csus2

all al - right \_ to - night. Two wrongs make it all al - right \_ to - night.

End Rhy. Fig. 3

let ring -

End Riff B

**Verse**

Gr. 4: w/ Rhy. Fig. 3 (2 times)

Gr. 5: w/ Riff B (2 times)

G5

Gmaj7 G5

2. "All you need is love" \_ is a lie, \_ 'cause we had \_ love, \_ but we still \_

**Riff C**

Gr. 6 (acous.)

*mf*



Gtr. 6: w/ Riff C (3 times)  
 Gmaj7 Csus#4 Cadd2 Csus2

— said — good - bye. Now — we're tir - ed, bat - tered

End Riff C

Csus#4 Cadd2 Csus2 G5

fight - ers. And it stings — when it's no -

Gmaj7 G5 Gmaj7

- bod - y's fault, — 'cause there's noth - ing to blame — at the drop of your name. It's on - ly the

Csus#4 Cadd2 Csus2 Csus#4 Cadd2 Csus2

air you — took and the breath — you — left. — So,

**Pre-Chorus**

Gtr. 2: w/ Riff A  
 Am7add4

Dsus4

may - be I'll — sleep in - side — my coat — and wait on the porch — till you come —

Gtr. 3: w/ Riff A1  
 Gadd9

D

— back home. — Oh, right. — I can't find — a flight. —

Cadd2

Am7add4

So I'll check the weath - er wher -

Gtr. 2  
 Riff D

let ring -----

5 3 5 3 5 3 5 3

C6

ev - er you are, 'cause I wan - na know if you can see the stars to - night.

let ring ----- | let ring ----- |

5 3 5 3 5 3 5 3 | /12 10 12 10 12 10 12 10 | 12 10 12 10 12 10 12 10

Gtr. 3: w/ Riff A1  
G

Csus2

It might be my on - ly right.

let ring ----- | let ring ----- |

4 3 4 3 4 3 4 3 | 4 3 4 3 4 3 4 3 | 5 3 5 3 5 3 5 3

### Chorus

Gtr. 4: w/ Rhy. Fig. 3  
Gtr. 5: w/ Riff B  
2nd time, Gtr. 2 tacet (next 7 meas.)

G

We share the sad - ness. Split - screen sad -  
(Two wrongs make it all al - right to - night.

End Riff D

let ring ----- | let ring ----- |

5 3 5 3 5 3 5 3 || 4 3 4 3 4 3 4 3 | 4 3 4 3 5 3 5 3


Cmaj9

ness. We share the sad - ness. Two wrongs make it  
Two wrongs make it all al - right to - night. Two wrongs make it

let ring ----- | let ring ----- |

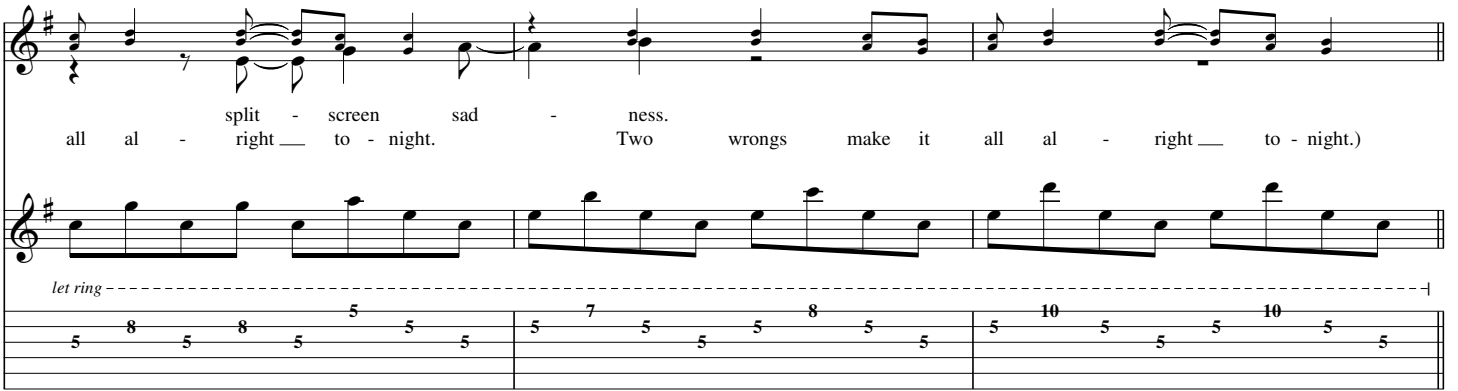
4 3 4 3 4 3 4 3 | 4 3 4 3 5 3 5 3 | 5 5 5 5 5 7 5 5



To Coda 

all al - split - screen sad - ness.  
 right - to - night. Two wrongs make it all al - right - to - night.)

let ring -----|



Interlude

Em

Dadd<sup>2</sup>

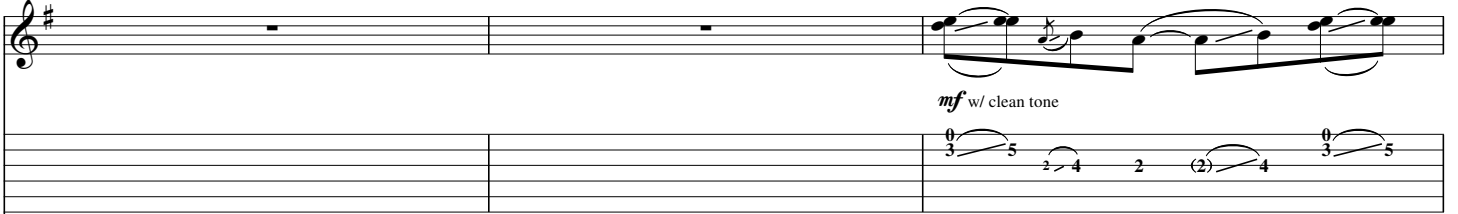
C

Rhy. Fig. 4A

Gtr. 4

Gtr. 7 (elec.)

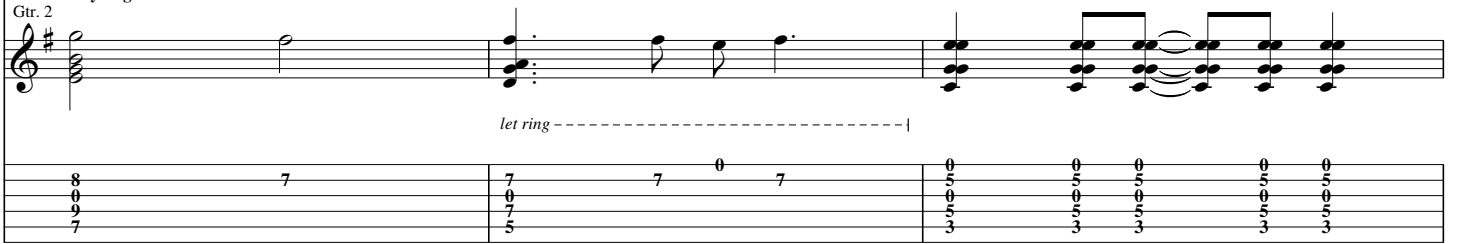
*mf* w/ clean tone



Rhy. Fig. 4

Gtr. 2

let ring -----|



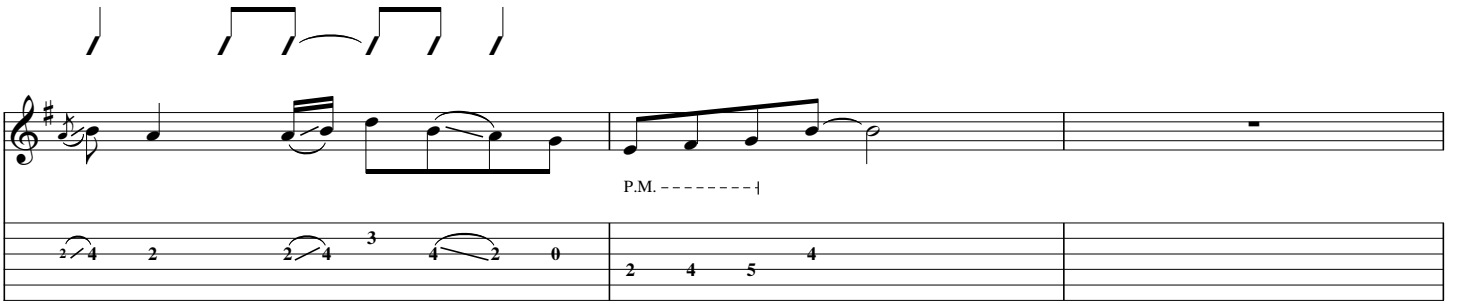
Gtrs. 2 & 4: w/ Rhy. Figs. 4 & 4A

Em

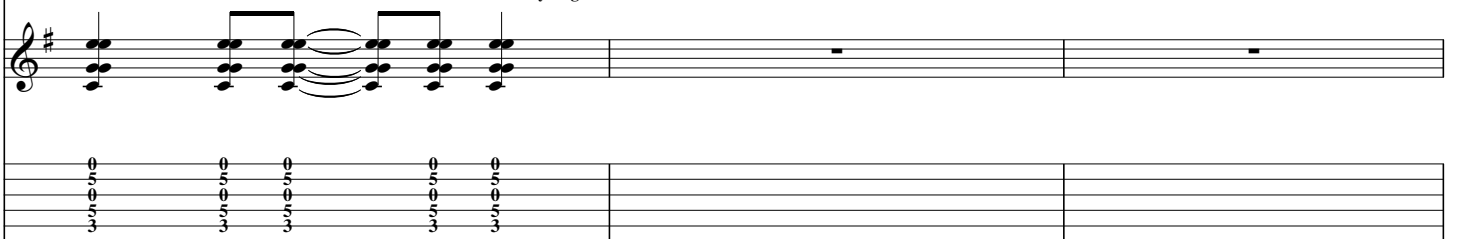
Dadd<sup>2</sup>

End Rhy. Fig. 4A

P.M. -----|



End Rhy. Fig. 4



Gtr. 1: w/ Rhy. Fig. 1  
G5

Gtr. 7 C

0 3 5 2 4 2 (2) 4 0 3 5 2 4 2 2 4 3 4 2 0 2 4

Gtr. 2

\*T  
let ring

3 0 0 3

\*T=Thumb on 6th string

Gtr. 7 tacet

Gtr. 2

let ring

(3) 0 0 0 0 0 3 0 0 0 3

**Verse**

Gtr. 1: w/ Rhy. Fig. 1  
Gsus $\frac{2}{4}$

Gadd4 Gsus $\frac{2}{4}$

3. I called be - cause I just

Gadd4

Gtr. 1: w/ Rhy. Fig. 2  
C6

Cmaj7

need to feel you on the line. Don't hang up

C6

Cmaj7

Gtr. 1: w/ Rhy. Fig. 1  
Gsus $\frac{2}{4}$

this time. And I know it was me

Gadd4

Gsus $\frac{2}{4}$

Gadd4

who called it o - ver, but I still wish you'd fought me un - til your

Gtr. 4: w/ Rhy. Fig. 3 (last 4 meas.)  
Gtr. 5: w/ Riff B (last 4 meas.)

Csus $\frac{2}{4}$

Cadd2

Csus2

Csus $\frac{2}{4}$

Cadd2

Csus2

dy - ing day. Don't let me get a - way.



**Pre-Chorus**

Gtr. 2: w/ Riff D  
Am7add4



'Cause I can't wait to fig - ure out what's \_ wrong \_ with me

C6

G



so I can say this is the way that I used \_ to be. There's no

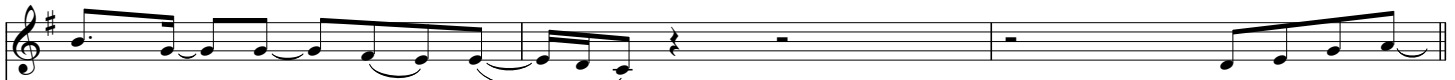


let ring -----

12 12 12 13 12 15 12 12

*D.S. al Coda*

G/C



sub - sti - tute \_ for \_ time, \_ or for the sad -



let ring -----

12 12 12 13 12 15 12 12 | 12 12 12 13 12 15 12 12 | 12 12 12 13 12 15 12 12

**⊕ Coda**

Gtr. 4: w/ Rhy. Fig. 3  
Gtr. 5: w/ Riff B

G



all al - right \_ Oh, in the sad - ness. It's al - right, \_ it's al - right, \_ Oh, in the sad -  
to - night.) (Two wrongs make it all al - right \_ to - night.

Cmaj9



- ness. It's al - right, \_ it's al - right, \_ Oh, in the sad - ness. It's al - right, \_ it's al -  
Two wrongs make it all al - right \_ to - night. Two wrongs make it

*Repeat and fade*



right. \_ Oh, in the sad - ness. It's al - right, \_ it's al - right, \_ Oh, in the sad -  
all al - right \_ to - night. Two wrongs make it all al - right \_ to - night.)



from John Mayer - *Heavier Things*  
**DAUGHTERS**

Words and Music by John Mayer

**Bm7add4** (T 3 4) 7fr  
**Em7** (1 4) 5fr  
**Em7/A** (1 4) 5fr  
**D** (2 1 4) 4fr  
**Em7 type2** (3 1 4) 5fr  
**D** (2 1 4) 4fr  
**E7** (2 4) 6fr  
**Am/D** (T 2 1 3) 9fr  
**Gm** (2 1 4) 7fr  
**D** (1 1 1) 7fr  
**A13** (1 3 4) 5fr  
**A7** (1 3 2) 5fr  
**Bm11** (T 3 4 1) 5fr  
**Em7<sup>open</sup>** (1 1 1) 5fr  
**Dadd9/F#** (1 1 1) 5fr  
**Gm9** (1 1 1) 5fr

**Intro**

Slowly, in 2  $\text{♩} = 44$  ( $\text{♩} = \overset{\sim}{\text{♩}} \overset{\sim}{\text{♩}}$ )

**Bm7add4** **Em7** **Em7/A** **D**  
 Rhy. Fig. 1 End Rhy. Fig. 1  
 Gtr. 1 (acous.) \* *mf*  
 Gtr. 2 (acous.) *mf*  
 T A B  
 9 8 7 9 7 8 8 7 7 7

\*Omit when Rhy. Fig. 1 is recalled (throughout).

Gtr. 1: w/ Rhy. Fig. 1

**Bm7add4** **Em7** **Em7/A** **D**  
 9 6 7 9 6 7 9 7 1/2 7

**Verse**

Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)

Gtr. 2 tacet

**Bm7add4** **Em7** **Em7/A**  
 1. I \_\_\_\_\_ know a girl; \_\_\_\_\_ she puts the col - or in - side of my world. \_\_\_\_\_  
**D** **Bm7add4** **Em7**  
 \_\_\_\_\_ But she's just like a maze \_\_\_\_\_ where all of the walls \_\_\_\_\_

Em7/A

D Em7 type2 D Bm7add4



Musical staff with lyrics: all con - tin - ual - ly change. And I've done all I

Em7

Em7/A

D

Em7 type2



Musical staff with lyrics: can to stand on her steps with my heart in my hand. Now

Bm7add4

Em7

Em7/A



Musical staff with lyrics: I'm start - ing to see may - be it's got noth - ing to do with me.

Chorus

2nd & 3rd times, Bkgd. Voc.: w/ Voc. Fig. 1 (4 times)

D

Bm7add4 Rhy. Fig. 2

E7

Em7/A

D

End Rhy. Fig. 2



Musical staff with lyrics: Fa - thers, be good to your daugh - ters.

1st time, Gtr. 1: w/ Rhy. Fig. 2 (2 1/2 times)  
2nd & 3rd times, Gtr. 1: w/ Rhy. Fig. 2 (3 times)

Bm7add4

E7

Em7/A

D

Bm7add4

E7



Musical staff with lyrics: Daugh - ters will love like you do. Girls be - came lov - ers who

Voc. Fig. 1



(Ah.)

To Coda 1 ⊕

To Coda 2 ⊕

Em7/A

D

Bm7add4

E7

Em7/A

D

A

⑤

open

Gtr. 1

turn in - to moth - ers. So moth - ers, be good - to your daugh - ters, too.

Interlude

Gtr. 2 Bm Em7

Gtr. 1 Rhy. Fig. 3

\*T = Thumb on 6th string

Asus4

D

Em7

F#m7

End Rhy. Fig. 3

Verse

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

Gtr. 2 tacet

Bm Em7 Asus4

2. Oh, you see that skin? It's the same she's been stand - ing in -

D Em7 F#m7 Bm Em7

since the day she saw him walk - ing a - way. Now she's

Asus4 D Em7 F#m7

left clean - ing up the mess he made. \_\_\_ So

⊕ Coda 1

Em7/A

D

Bridge

Am/D

\*Gm

D VII

Gr. 1

daugh - ters, too. Boys, \_\_\_ you can break. \_\_\_ You'll

\*Bass plays D.

A13

A7

Bm11

find out how much \_\_\_ they can take. \_\_\_ Boys will be strong, \_\_\_

Em7 open

Dadd9/F#

\_\_\_ and boys sol - dier on, \_\_\_ but boys would be gone \_\_\_

Gr. 2

let ring - - - - -

7 8 10 8 7 8 7 8 10 8 7 8 7 8 10 8 7 8

Gm9

A7

Dadd4/A

\_\_\_ with - out \_\_\_ warmth \_\_\_ from a wom - an's

(cont. in notation)

Gr. 2

let ring - - - - -

5 6 8 6 5 6 5 6 5 7 5 7 5 7 5 7 5 7

Gr. 1

let ring - - - - -

0 2 0 2 0 2 0 4 0 3 0 4



**Interlude**

Gr. 1: w/ Rhy. Fig. 2 (4 times)

Gr. 2 tacet

Bm7add4

E7

A7(no3rd)                      A13(no3rd)

good,                              good                              heart. \_\_\_\_\_

*Riff A*  
\*Gr. 3  
*mf*

*Piano arr. for gtr.*

let ring -----

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)

Em7/A                      D                      Bm7add4                      E7                      Em7/A                      D

On be - half of

Gr. 3

*End Riff A*

Gr. 3: w/ Riff A

Bm7add4                      E7                      Em7/A                      D                      Bm7add4                      E7

ev - 'ry man                      look - ing out for ev - 'ry girl,                      you are the god and the weight \_ of her

*D.S. al Coda 2*

**⊕ Coda 2**

Bkgd. Voc.: w/ Voc. Fig. 1

Gr. 1: w/ Rhy. Fig. 2 (1 1/2 times)

Em7/A                      D                      Em7/A                      D                      Bm7add4                      E7

world. \_\_\_\_\_                      So                      daugh - ters, too.                      So moth - ers be good \_ to your

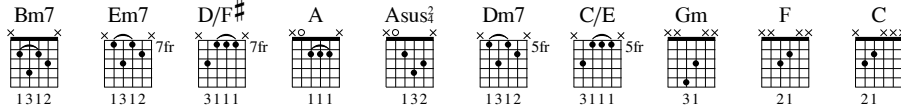
Em7/A                      D                      Bm7add4                      E7                      Em7/A                      D

Gr. 1

daugh - ters, too.                      So moth - ers be good \_ to your \_                      daugh - ters,                      too. \_\_\_\_\_

from John Mayer - *Heavier Things*  
**ONLY HEART**

Words and Music by  
 John Mayer



**Intro**  
 Moderately ♩ = 124

Intro section featuring three guitar parts:

- Part 1:** Gtr. 3 (elec.), Gm, Cm7. Includes a drum part. Dynamics: *f* w/ dist. w/ fingers, let ring.
- Part 2:** Gtr. 2 (elec.), Riff A. Dynamics: *mf* w/ clean tone.
- Part 3:** Gtr. 1 (elec.), Rhy. Fig. 1. Dynamics: *mf* w/ clean tone. Includes a thumb-on-6th-string instruction (\*T).

Second section of the intro featuring three guitar parts:

- Part 1:** Ebmaj7/F, Gm. Includes a drum part. Dynamics: *mf* w/ clean tone. Includes a thumb-on-6th-string instruction (\*T).
- Part 2:** Riff A (continued).
- Part 3:** Rhy. Fig. 1 (continued).

Cm7 Ebmaj7/F F7

let ring -----

8 6 8 8 6 8 8 10 6 8 10 6

End Riff A

(3) 3 1 3 3/5 3 3 3 1 1 3

End Rhy. Fig. 1

4 4 4 4 1 2 3 3 3 3 3 3 1 2 1 2 1

**Verse**

Gtr. 3 tacet  
 2nd time, Gtr. 5: w/ Riff D (3 1/2 times)  
 Gm Cm7

2.It's 1. Do not waste this eve ning. Ba by, I'm beg -  
 so hard to be this so far out, liv - ing our sep -

Gtr. 2 Riff B

3 3 1 3 1 1 3 3 1 3 1 3/5

Gtrs. 1 & \*4 Rhy. Fig. 2

3 3 3 3 4 3 3 3 3 3 3 3 1 2 1 1

\*Gtr. 4 (acous.) played *mf*

**Riff D**  
 Gtr. 5

P.M. -----

3 3 3 3 5 3 3 3 3 5 3 3 3 3 5 3 3 3 3 5 3

E♭maj7/F

ging you.  
'rate lives.

End Riff B

End Rhy. Fig. 2

Gtrs. 1 & 4: w/ Rhy. Fig. 2 (2 times)  
Gtr. 2: w/ Riff B (2 1/2 times)

Gm Cm7

You big i - mag - i - na - tion's play - ing its tricks  
Your phone was real - ly bro - ken. I tried your num -

E♭maj7/F Gm

— on you if you think — my up and  
- ber twice. And if you — need con - fir -

Cm7 E♭maj7/F

leav - ing's some - thing I'm gon - na do.  
ma - tion, ba - by, I un - der - stand.

Gm Cm7

Feel my chest — when I look at you. Ba - by, you, —  
It's al - right — if you want at me to. Tell you. You, —

Gtrs. 1 & 4

(cont. in slashes)



**Chorus**

Bm7

Rhy. Fig. 3

Em7

D/F#

A

Asus2

A

Asus2

End Rhy. Fig. 3

Gtrs. 1 & 4

you got my on - ly heart. Yeah, -

Gtr. 2

Riff C

End Riff C

P.M. -----|

2 4 2 3 2 | 5 2 2 3 5 2 2 3 | 2 2 4 2 3 2 | 4 2 2 2 3

Gtrs. 1 & 4; w/ Rhy. Fig. 3

Gtr. 2: w/ Riff C

Bm7

Em7

D/F#

A

Asus2

A

Asus2

you got my on - ly heart. Yeah, -

Bm7

Em7

D/F#

Dm7

C/E

Gtrs. 1 & 4

you got my on - ly, on - ly heart. 1.

Gtr. 2

P.M. -----|

let ring -----|

let ring -----|

4 2 3 2 | 3 3 2 2 | 1 0 0

Gtrs. 1 & 4; w/ Rhy. Fig. 1 (last 4 meas.)

Gtr. 2: w/ Riff A (last 4 meas.)

Gm

Cm7

Ebmaj7/F

F7

Gtr. 3

let ring -----|

6 8 7 6 8 7 8 8 8 8 10 6 8 10 6 8 5 5

2.

### Guitar Solo

Gtrs. 1 & 4: w/ Rhy. Fig. 1 (1 1/2 times)  
Gtr. 2: w/ Riff A (1 1/2 times)  
Gm

Cm7

C/E

ly heart.

let ring -----

Gtr. 3

w/ fingers

1/4

Ebmaj7/F

Gm

Cm7

Ebmaj7/F

F7

Gm

Cm7

Ebmaj7/F

**Bridge**  
\*Fadd2

Gm Cm7

And you

Gtr. 3

Gtr. 2

Riff E1

Gtrs. 1 & 4

Riff E

\*Chord symbols reflect combined harmony.

Fsus4 Ebmaj13

live like your hand's on the horn, ba - by. I a - dore

*mf*

End Riff E1

End Riff E



Gtrs. 1, 2 & 4: w/ Riffs E & E1 (2 times)

Fadd2

Fsus2

Ebmaj13

— you, but there's a hole in the cup that should hold — my — love, hold

Gtr. 3

5 4 3

Fadd2

Fsus4

my love. — If you let, if you let, if you let

Gtr. 3

5 3 5 3 2

Ebmaj13

Gm

Gtrs. 1 & 4

me leave, — I swear I —

Gtr. 3

5 2 3 3 3 5 6 3 5 3

Gtr. 2

11 10 12

F \*C

nev - er will. Oh, re - mem - ber now,

11 10 12 11 10 12 11 11 10 12

\*Bass plays E.

**Chorus**

Gtrs. 1 & 4: w/ Rhy. Fig. 3 (2 times)  
 Gtr. 2: w/ Riff C (2 times)  
 Gtr. 3: tacet

Bm7 Em7 D/F# A Asus2 A Asus2

you, you got my on - ly heart. Yeah, \_

Bm7 Em7 D/F# A Asus2 A Asus2

you got my on - ly heart. Yeah, \_

Gtr. 2: w/ Riff A (1st 4 meas.)

Gm Cm7 Bb/D Ebmaj7/F F7 Ebmaj7/F F7

*Repeat and fade*

you got my on - ly heart. Yeah, \_

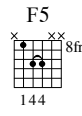
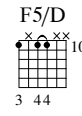
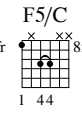
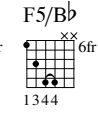
Gtrs. 1 & 3

T-----| T-----|

3 3 3 3 3 4 4 3 3 3 3 3 3 1 1 3 3 3 3 3 1 1  
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 2 2 3 3 3 3 2 2  
 X  
 3

from John Mayer - *Heavier Things*

# WHEEL

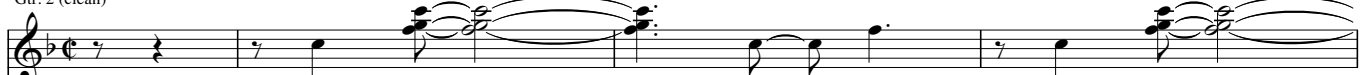
F5  8fr 1 4 4  
 F5/D  10fr 3 4 4  
 F5/C  8fr 1 4 4  
 F5/Bb  6fr 1 3 4 4

Words and Music by  
John Mayer

**Intro**

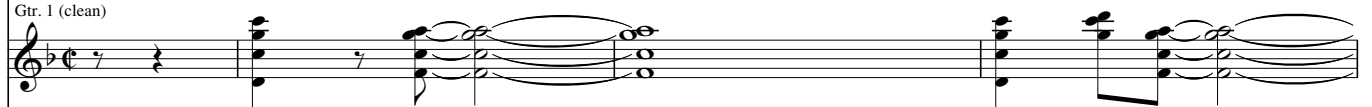
Slowly, in 2  $\downarrow = 64$  (♩ =  $\overset{\frown}{\text{J}} \overset{\frown}{\text{J}}$ )

C5/D Rhy. Fig. 1 Fadd2 C5/D Fadd2  
 Gr. 2 (clean) *mp* w/ fingers  
 let ring -----



T									
A									
B	10	8	10	10	10	10	8	10	8


Gr. 1 (clean) *mf* w/ fingers T  
 \*T let ring -----



T	13	10		13	10	10		
A	12	12		12	13	12		
B	10	10		10	12	10		
		13				13		

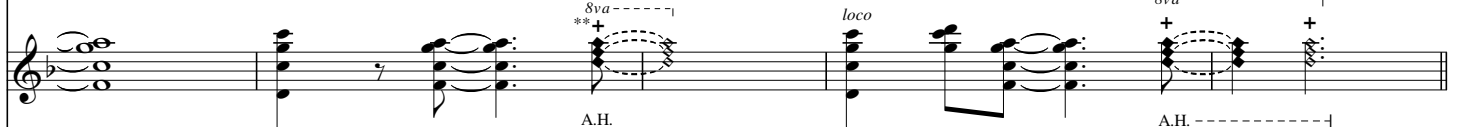
\*T = Thumb on 6th string (except when indicated with harmonics).

C5/D Fadd2 Dm/F C5/D Fadd2 Dm/F End Rhy. Fig. 1  
 let ring -----



	10	10	8	10	10	8		

T T A.H. loco 8va A.H.  
 let ring -----



	10	10	22	10	10	22	22	22
	13	10	22	13	12	22	22	22
	10	10	24	10	10	24	24	24
		13		10	13			

\*\*Throughout song, all harmonics tapped (at frets indicated) w/ flat of R.H. index, angled across strings. L.H. fingers notes 12 frets below numbers indicated in tab.

**Verse**

Gtr. 2: w/ Rhy. Fig. 1

C5/D

Fadd2

C5/D

Fadd2

1. Peo - ple \_\_\_\_\_ have the right to fly, \_\_\_\_\_ and

Rhy. Fig. 2

Gtr. 1  
*loco*

T T T T

let ring -----

13	10		13	10	
12	12	12	13	12	10
10	10		10	12	10
10	13		10	13	

C5/D

Fadd2

C5/D

Fadd2

will when \_\_\_\_\_ it gets com - pro - mised. \_\_\_\_\_ Their hearts say,

End Rhy. Fig. 2

T T T T

let ring -----

13	10		13	10		10
12	12	12	13	12	10	
10	10		10	12	10	10
10	13	13	10	13		13

Bb

Gm

F/G

Gm

"Move a - long." \_\_\_\_\_ Their minds say, "Got - cha heart. \_\_\_\_\_

Gtr. 2  
Riff A

5	7		5	7	6
	8			8	8

Rhy. Fig. 3

Gtr. 1

T T T

let ring -----

6	6	6		3	3	3
5	7	5	8	5	5	5
6		6		3	3	3

F/G Gm C5/D Fadd2

Let's move it a - long. — Let's move

End Riff A

10  
10  
10

End Rhy. Fig. 3

T T T T T  
let ring -----|

3 3 2 3 13 10 12 10 12 10 12 10  
3 3 3 10 13

**Verse**

Gr. 2: w/ Rhy. Fig. 1 (1st 4 meas.)

C5/D Fadd2 C5/D Fadd2

it a - long. — 2. And air - ports —

let ring -----|

8 10 10  
10 10 10

T T T T T

let ring -----| let ring -----| T let ring -----|

10 10 11 13 13 10 12 12 10 10 10 10  
10 13 13 13 10 13



C5/D                      Fadd2

see it all the time, — where some - one's

Gtr. 1

let ring ———— | ———— | ———— | ———— |

10 12 10 | 13 10 10 | 10 10 10 | 13

Gtr. 2: w/ Riff A (2 times)

Bb    Gm

last good - bye — blends in with some - one's sigh — 'cause some - one's

let ring ———— | ———— | ———— |

6 7 5 8 5 7 | 3 2 5 2 3 3 |

Gtr. 1: w/Rhy. Fig. 3

Bb    Gm                      F/G                      Gm

com - ing home, — in hand a sin - gle rose. —

**Chorus**

F/G                      Gm    F5    F5/D

Rhy. Fig. 4

Gtr. 1

And that's the way — this wheel — keeps work -

F5/C    F5/Bb    Gtrs. 1 & 2                      F5

- ing now. — That's the way — this wheel —

F5/D    F5/C    End Rhy. Fig. 4

(cont. in notation)

— keeps work - ing now. — And I won't

Bb Gm F/G Gm

be the last, — no, I won't be the last —

Gtr. 2 Riff B

5 7 7 5 7 5

Gtr. 1 Rhy. Fig. 5

T T T T T T T

let ring -----

6 6 6 6 6 3 2 3 3

Interlude

F6 Gm C5/D Fadd2

to love her.

End Riff B Riff C

let ring -----

(5) 8 10 10 8 10 10

End Rhy. Fig. 5

T T T T T

let ring -----

(3) 3 3 3 13 10 12 10 12 10 12 10

Gr. 2: w/ Riff C (last 2 meas.) (2 times)

C5/D Fadd2 C5/D Fadd2

let ring - - - - -

8 10 10 8 10 10 8 10 10 10 10

10 13 13 10 12 12 10 10 10 13

T

let ring - - - - -

10 13

\*Played as even eight notes.

C5/D Fadd2 Dm/F

Gtr. 1

12 10 13 10 10 11 13 10 10 22 22 24

12 10 12 10

10 11 13 10

22 22 24

T

let ring - - - - -

8va - - - - -

A.H.

**Verse**

Gtr. 1: w/ Rhy. Fig. 2  
 Gtr. 2: w/ Riff C (last 2 meas.) (4 times)

C5/D Fadd2 C5/D Fadd2 C5/D Fadd2

3. You can't build a house of leaves and  
 live like it's an ever-green.

let ring - - - - -

Gr. 2: w/ Riff A  
 Bbsus2

It's just a sea-son thing. It's just this thing

Gtr. 1

Rhy. Fig. 6

let ring - - - - -

10 12 10 13 11 12 10 10 22 22 24

5 6 8 7 8 5 6 8 7 8 5 6 5

6 6 6

Chorus

Gtr. 1: w/ Rhy. Fig. 4  
Fsus2

Gm F/G Gm F/G Gm

the sea - sons do. And that's the way this wheel

End Rhy. Fig. 6 Gtr. 2

Fretboard diagrams for the first system:   
 Bass: 3 3 3 | 3 3 3 | 8 8 8 | 10 10 10 | 10 8

F5/D C F5/Bb F5

keeps work - ing now. That's the way this wheel

let ring -----

Fretboard diagrams for the second system:   
 Bass: 10 10 10 | 9 10 8 | 10 10 6 | 10 10 10 | 8

F5/D F5/C

keeps work - ing now. And you won't

let ring ----- let ring -----

Fretboard diagrams for the third system:   
 Bass: 10 10 10 | 10 10 10 | 10 10 8

Gtr. 1: w/ Rhy. Fig. 5  
Gtr. 2: w/ Riff B

Bb

Gm F/G Gm F/G Gm

be the first, no, you won't be the first to love me.

Gr. 2: w/ Riff C

C5/D

Fadd2

C5/D

Fadd2

Dm/F

Gr. 1

T

let ring

loco

T

let ring

T

let ring

8va

A.H.

T

13	10			10	10	22
12	12	12	10	13	13	22
10	10			10	12	22
10	13	13		10	10	24

### Guitar Solo

Gr. 2: w/ Riff A (2 times)

\*Bb

Gr. 3 (clean)

mf

loco

A.H.

T

(22)	18		
(22)	19		
(24)	20		

\*Chord symbols reflect overall harmony.

C/G

Bb/G

loco

A.H.

T

18	17	18	18
19	17	19	19
20	17	20	20



C/G      B $\flat$ /G

A.H. -----

(18) 19 20	T 17 17 17	T 18 19 20
------------------	---------------------	---------------------

Gr. 2: w/ Riff C (last 2 meas.) (2 times)

F/D      Dm/F      F/D      Dm/F

A.H. -----

22 22 22	22 22 24	22 22 22
----------------	----------------	----------------

Gr. 2: w/ Riff A

C/B $\flat$       B $\flat$

A.H. -----

(22) 22 24	T 17 17 17	T 18 19 20
------------------	---------------------	---------------------

Gr. 3 C/G Bb/G C7/D F

Gr. 1

A.H. ----- |  
T T

Gr. 2

Gr. 3 tacet Bb/D F

4. You can

Gr. 1

A.H. ----- |  
T

Gr. 2



Verse

Gr. 2 tacet

C5/D

Fadd2

C5/D

Fadd2

find me \_\_\_\_\_ if you ev - er want a - gain. \_\_\_\_\_ I'll be a -

Gr. 1

13 10 12 10 10 13

Gr. 1: w/ Rhy. Fig. 6 (3 times)

Bb7sus2

Gm

F/G

Gm

F/G

Gm

round the bend. \_\_\_\_\_ I'll be a - round the bend. \_\_\_\_\_ I'll be a -

Gr. 2 Riff D

let ring -----

End Riff D

9 10 10 10 9 10 10 10 9 10 9 10 10 10 10

Gr. 2: w/ Riff D (2 times)

Bb7sus2

Gm

F/G

Gm

F/G

Gm

round. \_\_\_\_\_ I'll be a - round. \_\_\_\_\_ And if you

Bb7sus2

nev - er stop \_\_\_\_\_ when you wave \_\_\_\_\_ good - bye, \_\_\_\_\_ you just might find \_\_\_\_\_ if you give it time \_\_\_\_\_ you will

Bb7sus2

wave hel - lo a - gain. \_\_\_\_\_ You just might wave \_\_\_\_\_ hel - lo a - gain. \_\_\_\_\_ And that's the way \_\_\_\_\_

Gr. 2

let ring -----

9 10 10 10 9 10 10 10 9 10 9 10 10 10 10

Gr. 1

6 7 5 8 7 5 8 5 6 7 5 8 7 5 8 7 3 3 3 3



**Chorus**

Gr. 1: w/ Rhy. Fig. 4 (1st 4 meas.) (2 times)

F5 F5/D F5/C F5/Bb

— this wheel — keeps work - ing now. — That's the way —

Gr. 2

*p*

10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

F5 F5/D F5/C F5/Bb

— this wheel — keeps work - ing now. —

*mp*

10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

**Outro**

F F/D

You can't love — too much — one part — of it. You can't love — too much —

Gr. 2

*let ring* ————— | *let ring* —————

8				10								8	10	10
10				10										

Gr. 1 Rhy. Fig. 7

*let ring* ————— | *let ring* ————— | *sim.*

10				10				10				10		
10				10				10				10		
8		8		8		8						10		10



F/Bb

— one part — of it. You can't love — too much — one part — of it.

let ring ----- | let ring ----- |

(10)	10	10	8	10	8	10	10
------	----	----	---	----	---	----	----

10	10	10	10	10	10	10	10
10	10	10	6	6	6	6	6

Gtr. 1: w/ Rhy. Fig. 7

F

You can't love — too much — one part — of it. You can't love — too much —  
I be - lieve -----

let ring ----- | let ring ----- |

8	10	10	10	10	10	8	10	8	10
---	----	----	----	----	----	---	----	---	----

End Rhy. Fig. 7

10	10	10	10	10	10	8	8
10	10	10	10	10	10	8	8



F/D

— one part — of it. You can't love — too much — one part — of it.  
 that my life's — gon - na see — the love — I —

Gr. 2

let ring -----

(10)	8	10	8	10	8	10	8	10	9	10
10	10	10	10	10	10	10	10	10	10	10

F/Bb

F

You can't love — too much — one part — of it. You can't love — too much —  
 give — re - turned — to — me. —

let ring -----

(10)	8	10	8	10	8	10	9	10	10	8	10	10
10	10	10	10	10	10	10	10	10	10	10	10	10

— one part — of it. You can't love — too much — one part — of it.  
 I be - lieve — that my life's —

Gr. 2

let ring -----

10	10	8	10	9	10	8	10	10	10	8	10	10
10	10	10	10	10	10	10	10	10	10	10	10	10

Gr. 1

let ring -----

10	10	10	10	10	10	10	10	10	10	10	10	10
10	10	10	10	10	10	10	10	10	10	10	10	10
8	8	8	8	8	8	8	8	8	8	8	8	8



F/D

F/Bb

7  
3

You can't love too much one part of it.  
gon - na see the love I give re - turned

let ring-----

10 9 10 8 10 10 9 10 10 10 10 10 10 9 10 8 10 10 9 10

let ring-----

let ring-----

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 6 6 6

F/C

F

3 3 3

to me. I be - lieve

let ring-----

10 8 10 10 10 10 10 9 10 10 10 9 10 8 10

let ring-----

let ring-----

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 8 8 8 8 8 8 8 8

Freely

Gtrs. 1 & 2 tacet

N.C.

3 3 3 3

that my life's gon - na see

3 3 3

the love I give re - turned to me.