

MAROON 5

SONGS ABOUT JANE

ARRANGED FOR
PIANO, VOICE
& GUITAR



MAROON 5

SONGS ABOUT JANE

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HARDER TO BREATHE

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

$\text{♩} = 144$



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

Drums

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

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



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a 7/8 time signature. The staff contains a melodic line with eighth and quarter notes.

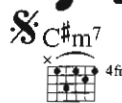
You drain me dry and make me won - der why I'm ev - en here. The dou - ble vi - sion I was
What you are do - ing is screw - ing things up in - side my head. You should know bet - ter you nev -

Musical staff with bass clef, containing a bass line with eighth and quarter notes.

Musical staff with treble clef, continuing the melodic line from the first system.

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

Musical staff with bass clef, continuing the bass line from the first system.



Musical staff with treble clef, containing a melodic line with eighth and quarter notes.

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

Musical staff with bass clef, containing a bass line with eighth and quarter notes.



Musical staff with treble clef, containing a melodic line with eighth and quarter notes.

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

Musical staff with bass clef, containing a bass line with eighth and quarter notes.

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

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

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

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

Drums

To Coda ⊕

C[♯]m



D⁵



C[♯]5



N.C.

- er and hard - er to breathe.

Is there a - ny - one out.

— there, 'cause it's get - ting hard

- er and hard - er to breathe.

C[♯]m



A/C[♯]



Guitar

B^bdim/C[♯]



A/C[♯]



C[♯]m



A/C[♯]



3

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

3 3 3

And does it kill_

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

4fr

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

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

4fr

— that has all_ the con- trol_ Does it thrill_ does it sting_ when you feel

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

D.S. al Coda

— what I bring, and you wish_ that you had_ me to hold_

⊖ Coda



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

Drums



- er and hard - er to breathe.

N.C.

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

- er and hard - er to breathe.

THIS LOVE

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

♩ = 92

G/B



Cm



Fm7



Ddim7



G/B



Cm



Fm7



Ddim7



G/B



Cm



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

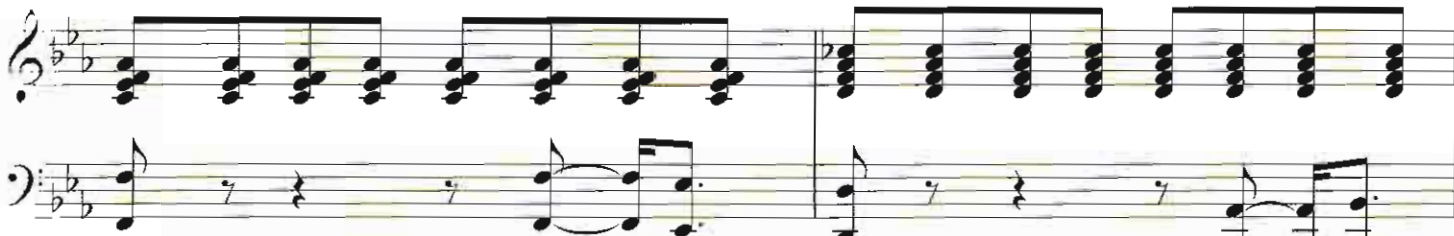
Fm7



Ddim7



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



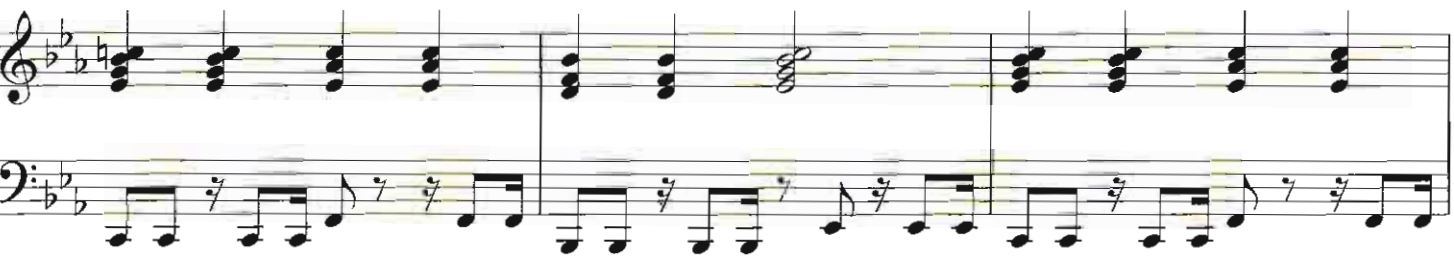
Whis - pered good - bye as she got on a plane, nev - er to re -
Kept play - ing love like it was just a game, pre - tend - ing to



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



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



B^b 6fr N.C. Cm⁷ 8fr Fm⁷ 8fr

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

B^b 6fr E^b6 8fr Cm⁷ 8fr Fm⁷ 8fr

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

A^b 8fr G⁷ 7fr G/B 7fr Cm 8fr

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

1. Fm⁷ 8fr Ddim⁷ 6fr Ddim⁷ 6fr

whoa.

Fm7 8fr E^bmaj7 6fr

I'll fix___ these bro - ken things,___ re - pair___ your bro - ken wings

Bdim7 6fr Cm7 8fr

and make___ sure ev - 'ry - thing's___ al - right.

Fm7 8fr E^bmaj7 6fr

My pres - sure on___ your hips,___ oh, sink - ing___ my fing - er tips,___ in - to

G7 7fr

ev - 'ry inch___ of you___ be - cause I know___ that's what___ you want___ me to___ do.

Cm7 Fm7 B^b E^b6

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

Cm7 Fm7 B^b N.C.

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

Cm7 Fm7 B^b E^b6

Her heart is break - ing in front of me and

Cm7 Fm7 A^b G⁷ Repeat ad lib. to fade

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

SHIVER

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

♩ = 84

N.C.

Am



N.C.

Guitar

Drums

cont. sim.

Em7



N.C.

Em7^{b5}/B^b



N.C.

B7



Am



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

Em⁷

Em^{7b5/Bb}

pro-voke a smile and make me frown. You are the queen of run - a - round. You
 I'm pa - ra - lized by the sight of you. And hyp - no - tized by the words you say,

B⁷

Am

know it's true. You chew me up and spit me out.
 not true, but I be - lieve them a - nyway. So come to bed, it's get - ting late.

Em⁷

Em^{7b5/Bb}

N.C.

N.C.

En - joy the taste I leave in your mouth. You look at me, I look at you.
 There's no more time for us to waste. Re - mem - ber how my bo - dy tastes?

B⁷

Em

Nei - ther of us know what to do. }
 You feel your heart be - gin to race. } And there may not be a - no - ther way

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

Em

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

N.C. (A) Cmaj7

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

Em Em7b5/Bb

skin.

1. Em7

Guitar

N.C.



N.C.

Guitar

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

Em



N.C.

Bb



The second system continues the musical piece. The guitar part features a triplet of eighth notes followed by a quarter note, then a half note. The piano accompaniment provides harmonic support with chords and a bass line. The system concludes with a double bar line and repeat dots.

B7



Em



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

The third system includes the vocal line with the lyrics "Yeah! There may not be a - no - ther way". The guitar part has a triplet of eighth notes followed by a quarter note, then a half note. The piano accompaniment continues with chords and a bass line. The system ends with a double bar line and repeat dots.

Cmaj7



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

The fourth system contains the final vocal line with the lyrics "to your heart, so I guess I'd bet - ter". The guitar part features a triplet of eighth notes followed by a quarter note, then a half note. The piano accompaniment provides harmonic support with chords and a bass line. The system concludes with a double bar line and repeat dots.

Em

N.C. (A)

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

Cmaj7

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

Em

Em^{7b5}/B^b

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

1.

2.

B

B

skin. Yeah, yeah, yeah! skin. Yeah, yeah, yeah!

SHE WILL BE LOVED

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

♩ = 100




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



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

B \flat 7

Cm

B \flat 7

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

Cm

B \flat 7

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

Cm

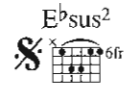
B \flat 7

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

Cm

B \flat 7

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



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



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

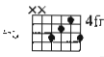


Look for the girl with the bro - ken smile, ask her if she wants to




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

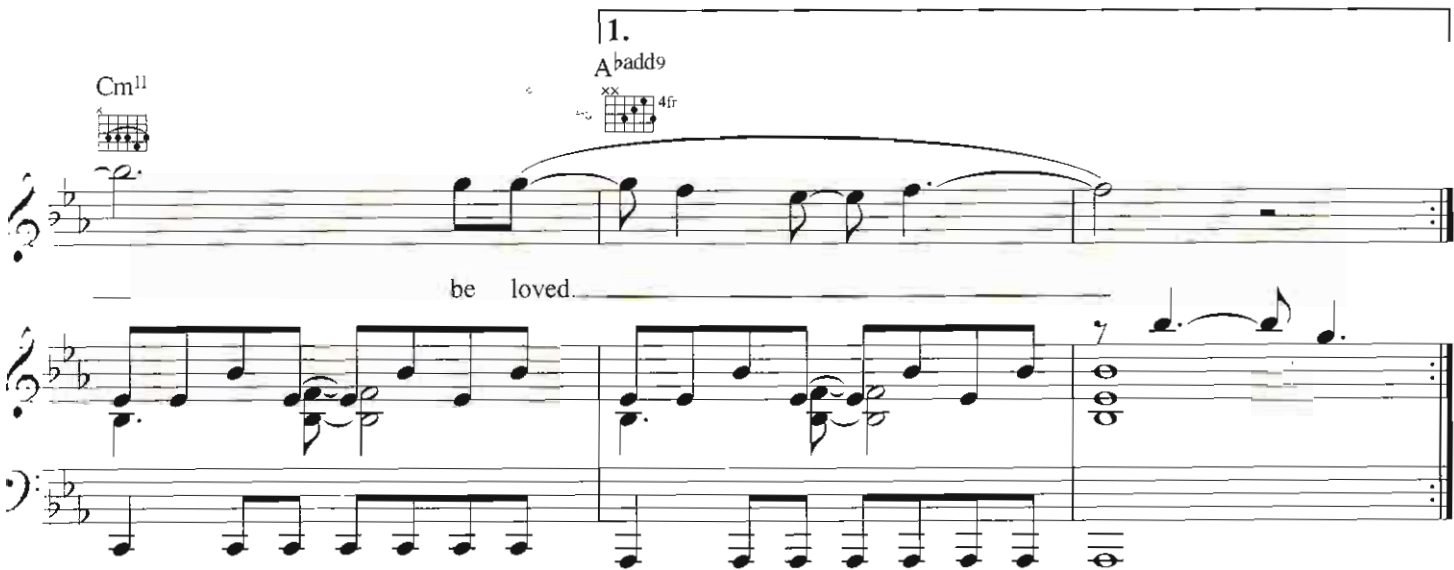
1.
A^badd9



Cm¹¹



be loved.



2, 3.
A^badd9 (3° B^bsus4)



E^bsus²




B^bsus⁴




And she will be loved, and she will



Cm¹¹




A^badd9

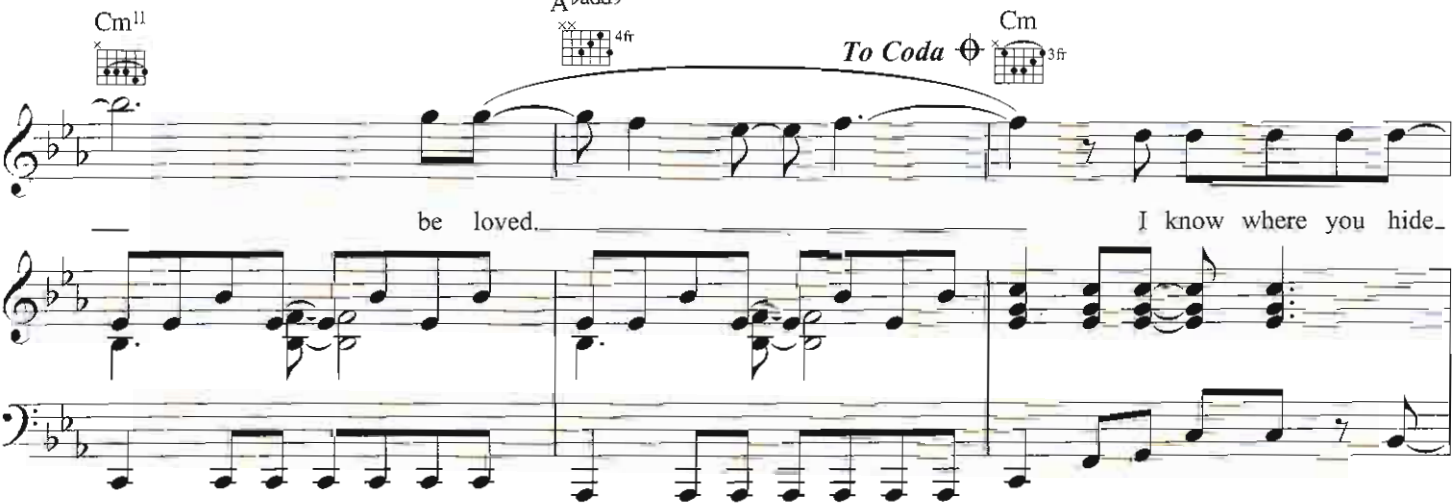


To Coda


Cm




be loved. I know where you hide.




B^b



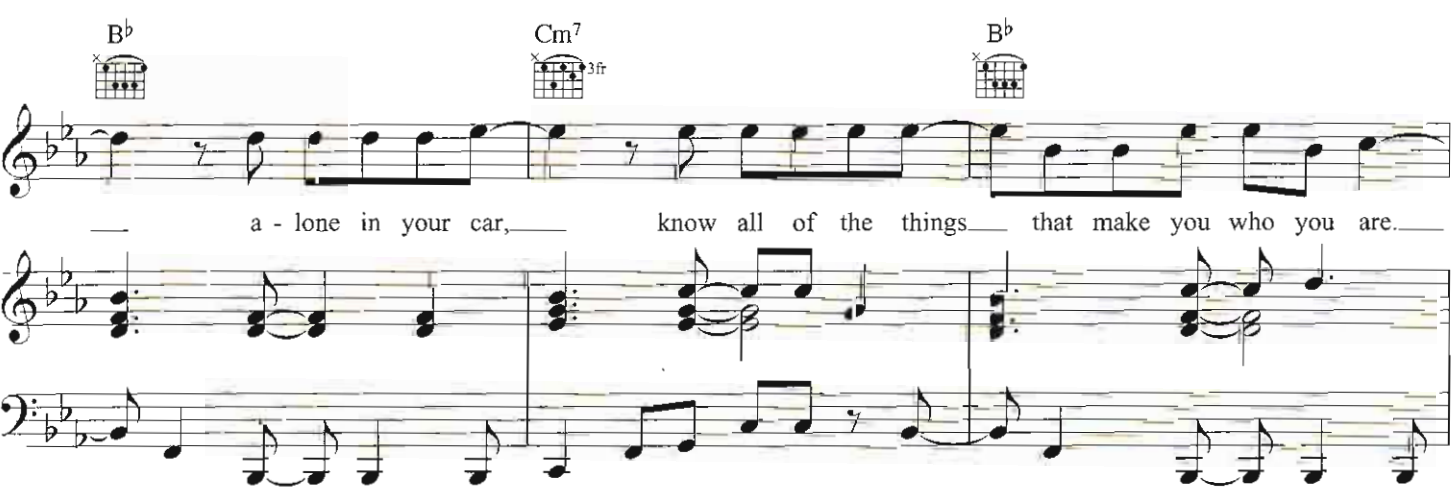
Cm⁷






B^b

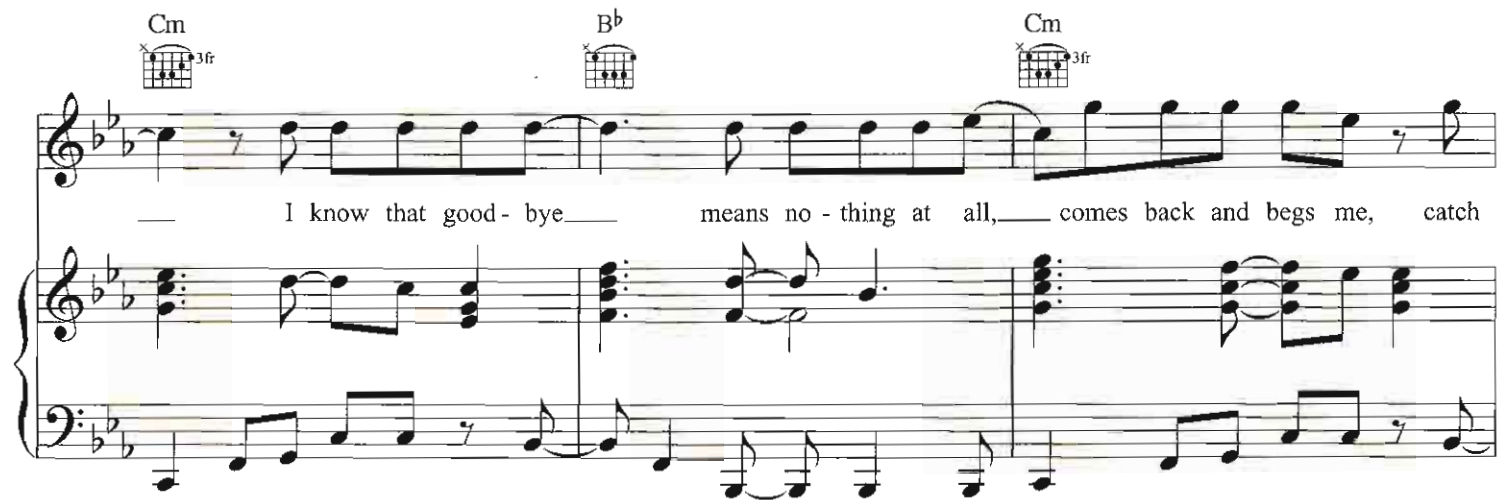


a - lone in your car, know all of the things that make you who you are.



Cm  B^b  Cm 



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



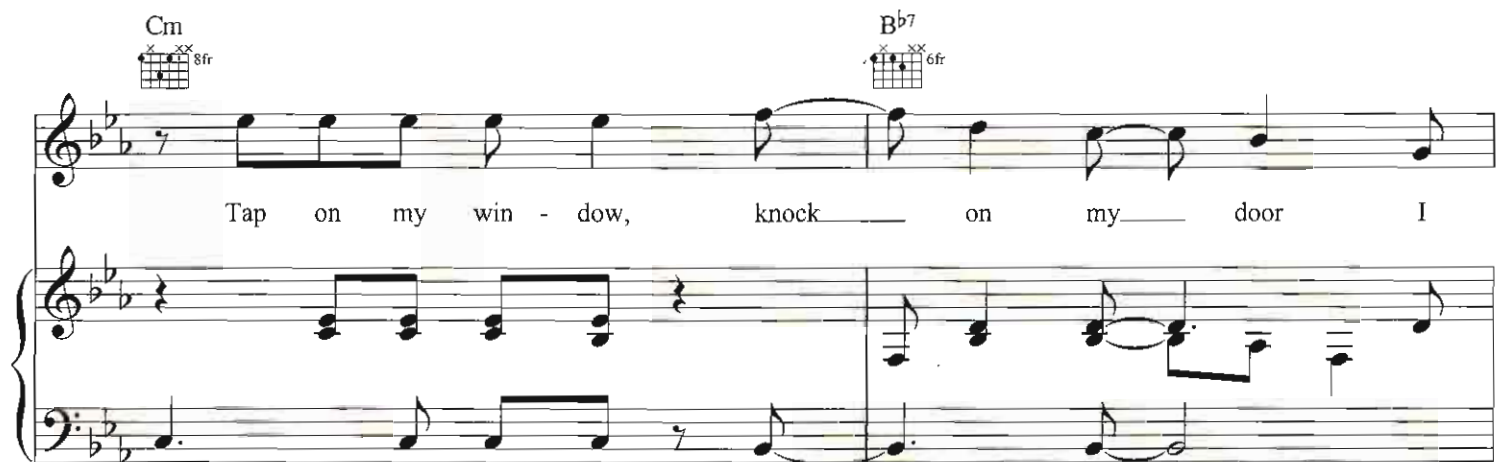
B^b  A^b 



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



Cm  B^b7 

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



Cm  B^b7 

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

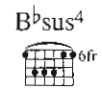
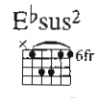
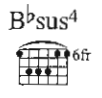
D.S. al Coda





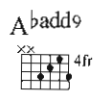
Please don't try so hard to

Vocal ad lib.



say good - bye.

Please don't try so



hard to say good - bye.

Please don't



try so hard to say good - bye.

TANGLED

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

♩ = 148

Am



F



E⁵



Am



Yeah.

F



E⁵



N.C.

I'm full

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

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

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

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

E7 Am

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

Fmaj7 E7 Am

fear there is no - thing left to say to you

E(b6) C6/G F#m7b5

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

Fmaj7 E7 Am

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

1.

Drums

2, 3.

Am



E(b6)



And I've done you so wrong, treat - ed you bad,

C6/G



F#m7b5



Fmaj7



strung you a - long. Oh, shame on my - self I don't know how

E7



Am



To Coda ⊕

I got so tang - led. Oh.

E7 C6/G D6/F#

Oh, oh, oh, yeah,

Fmaj7 E7 Am

yeah, yeah, yeah, yeah, yeah, oh.

Fmaj7 E7 Am

Fmaj7 E7 Am

You bet - ter turn your head and look, see if I'm

D.S. al Coda

Fmaj7

E7

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

⊕ *Coda*

Am

E(b6)

C6/G

1° Instrumental ad lib.

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

F#m7b5

Fmaj7

E7

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

Am

1.

2.

- led. Oh.

THE SUN

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

$\text{♩} = 80$ $\text{♪} = \text{♪} \text{ (triple)}$

N.C.

Drums cont. sim.

Am7



C



D(add4)



Con pedale

Am7



C



D(add4)



Am



C



D7



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

1° tacet till *

Am



C



- er - nails and
- er meet.

I can smell hot asphalt.
I think of her and take a breath,



D7



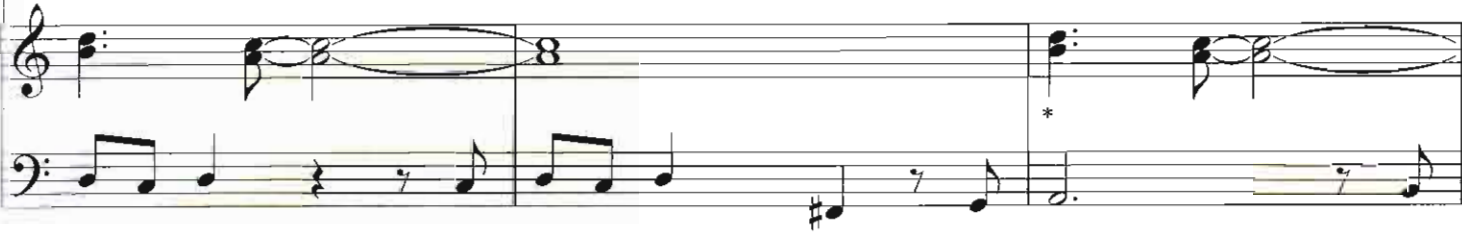
1° only

Am



Cars screech to a halt to let me pass.
feel the beat in the rhy - thm of my steps.

And I can - not



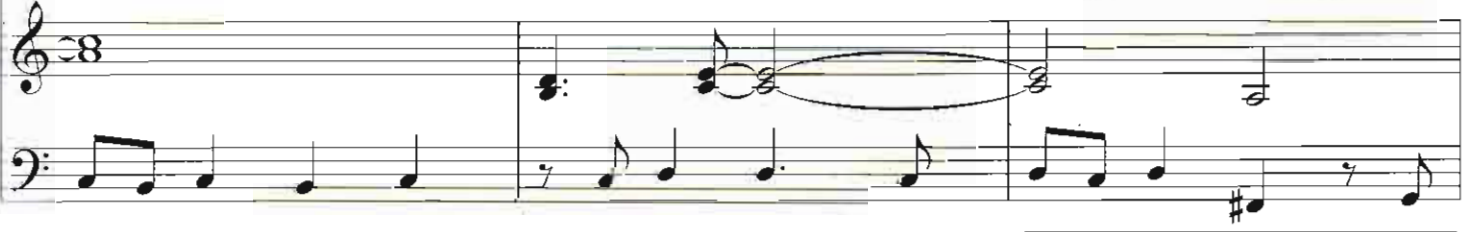
C6



D7



re - mem - ber what life was like through pho - to - graphs.



Am



C6



D7



And try - ing to re - cre - ate im - a - ges life gives us from our past.



Am7



C



D(add4)



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

Fmaj7



C



Am7



G



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

Fmaj7



C



Am7



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

G



Fmaj7



C



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

Am⁷



G



Fmaj⁷



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

Bm⁷_{b5}



To Coda

1. E⁷



Am⁷



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

D(add4)



Am⁷



Oh, yeah.

D(add4)



2. E⁷



from the sun.

Am



C6



E7/D



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

Am7



C



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

E7/D



Am



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

E7



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

Am⁷

E⁷

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

and on

⊕ Coda

E⁷

Fmaj⁷

D.S. al Coda

and on

said the bat-tle's al-most won

Bm^{7b5}

E⁷

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

Am⁷

C⁶

D⁷

Repeat ad lib. to fade

and on

MUST GET OUT

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

♩ = 96

N.C.

sim.

Gadd9



Gadd9/F#



sim.

Gadd9/F



Gadd9/E



Gadd9/C



Gadd9



1. I've been the nee - dle and__
2. "This is not_ good- bye"__

Gadd9/F#

Gadd9/F

— the thread, — weav - ing fig - ure eights — and cir - cles 'round — your —
— she said, — "It is just — time for — me to — rest my — head."

Gadd9/E

Gadd9/C

Gadd9

— head. I try to laugh — but cry —
— She does not walk, — she runs —

Gadd9/F#

Gadd9/F

Gadd9/E

Gadd9/C

— in - stead, — pa - tient - ly wait — to hear — the words — you've nev - er — said.
— in - stead, — down these jag - ged streets and in - to my — bed. When I was }

Gadd9

Gadd9/F#

Fum - bling through — your dress - er drawer, — for - got what I — was look - ing for —

Gadd9/F

Gadd9/E

Gadd9/C

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

Gadd9

Gadd9/F#

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

Gadd9/F

Gadd9/E

Gadd9/C

close my eyes and lis - ten to you cry.

G

F6

Em7

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

C Cmaj7 G D/F#

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

Am7 C Cmaj7 1. Gadd9

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

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

yeah, oh.

2. D Em7 Am7

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

C Cmaj7 D Em7

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

P F7 G

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

F6 Em C

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

G D/F# Am7

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

C Cmaj7 G

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

F6 Em7 C Cmaj7

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

G D/F#

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

Am7 C Cmaj7 G

Repeat ad lib.

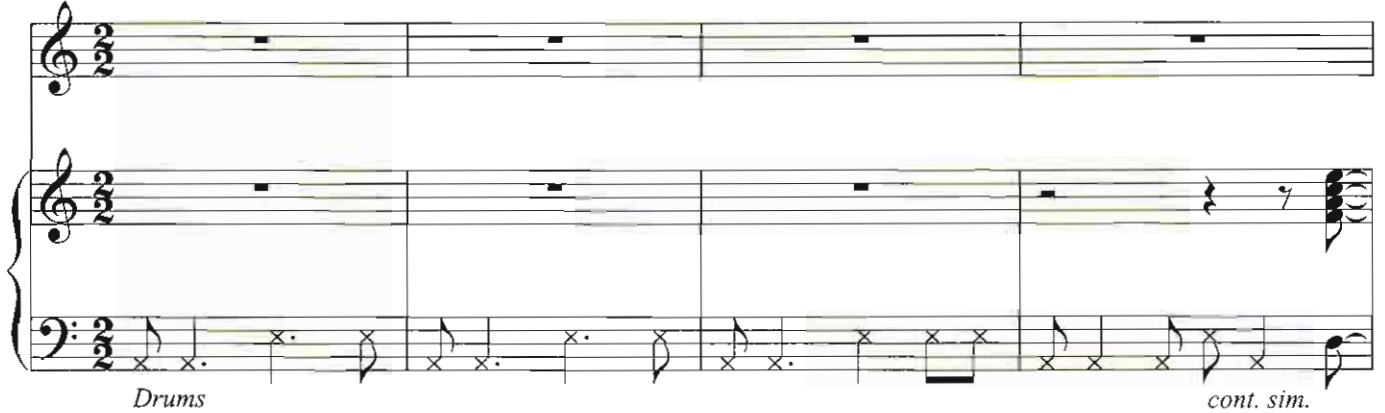
This ci - ty's made us cra - zy and we must get out.

SUNDAY MORNING

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

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

Dm⁹

Drums *cont. sim.*

G¹³


Cmaj⁹


Dm⁷


Yeah.

G⁷


Cmaj⁷


Dm⁹


G¹³ Cmaj⁹ Dm⁷

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

G⁷ Cmaj⁷ Dm⁹

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

G¹³ Cmaj⁹ Dm⁷

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

G⁷ Cmaj⁷ Dm⁹ *1° only*

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

S

G¹³ 9fr Cmaj⁹ 8fr Dm⁷ 10fr

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

G⁷ 9fr Cmaj⁷ 8fr Dm⁷ 10fr

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

G⁷ 9fr Cmaj⁹ 8fr C 8fr Dm⁷ 10fr

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

G⁷ 9fr Cmaj⁷ 8fr To Coda Dm⁹ 10fr

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

G¹³



Cmaj⁹



Dm⁷



I need in dark - ness she is all

G⁷



Cmaj⁷



Dm⁹



I see. Come and rest your bones

G¹³



Cmaj⁹



Dm⁷



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

G⁷



1.

Cmaj⁷



Dm⁹



- ing and I nev - er want to leave.

2.

N.C.

nev - er want to leave.

1.

D.S. al Coda

2.

C



C#dim7



Dm9



Oh, yeah! But if things

Drums

♩ Coda

G13



Cmaj9



I need in dark -

ness she is all I see.

Dm⁷ 10fr **G⁷** 9fr **Cmaj⁷** 8fr

Come and rest your bones with

Dm⁹ 10fr **G¹³** 9fr

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

Cmaj⁹ 8fr **Dm⁷** 10fr

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

Repeat ad lib. to fade

G⁷ 9fr **Cmaj⁷** 8fr **Dm⁹** 10fr

SECRET

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

♩ = 80



Dm⁷



Ddim⁷



Cmaj⁷#5



Am/C



Fmaj⁷



Bm⁷b5/F



Em⁷



Am⁷/E



Dm⁷



Ddim⁷



Cmaj⁷#5



Am



Am⁶

F/A

Am

Am⁶

Am

Am⁶

F/A

Am

Am⁶

Piano

Am⁷

Am⁶/F[#]

F

Am/E

Am⁶/E

Guitar

Am⁷

Am⁶/F[#]

F

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


Am/E  5fr

Am⁷  5fr ...


Am⁶/F[#]  2fr


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



F 

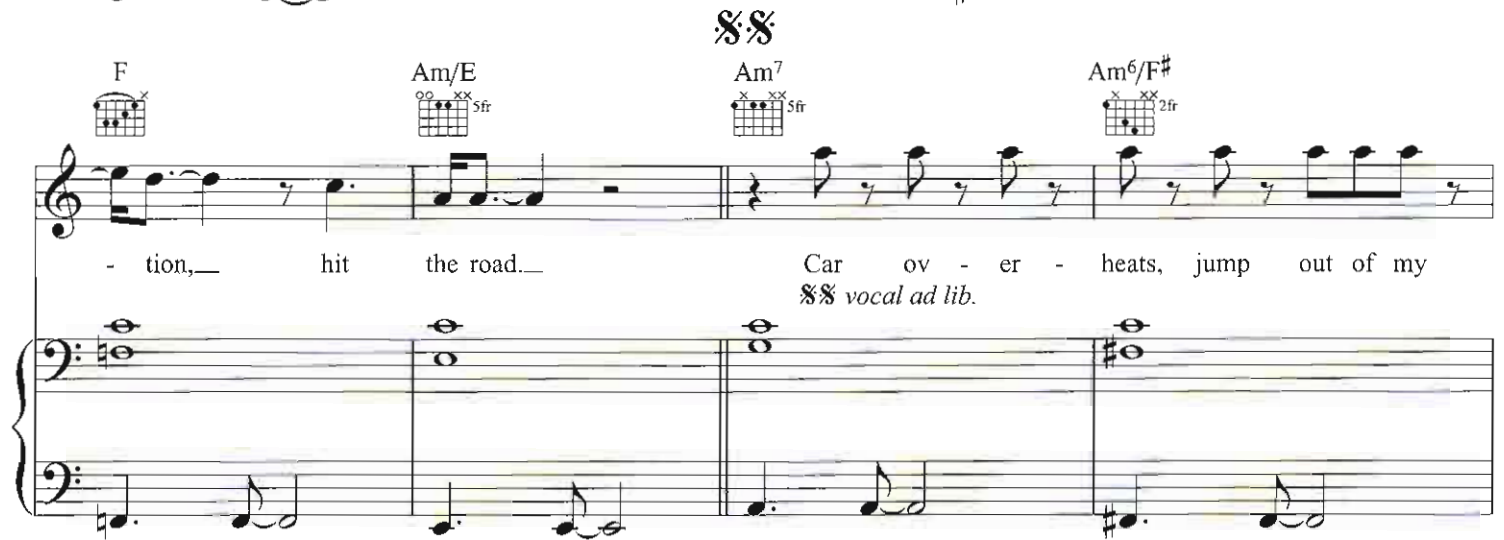
Am/E  5fr


Am⁷  5fr


Am⁶/F[#]  2fr


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


%% vocal ad lib.



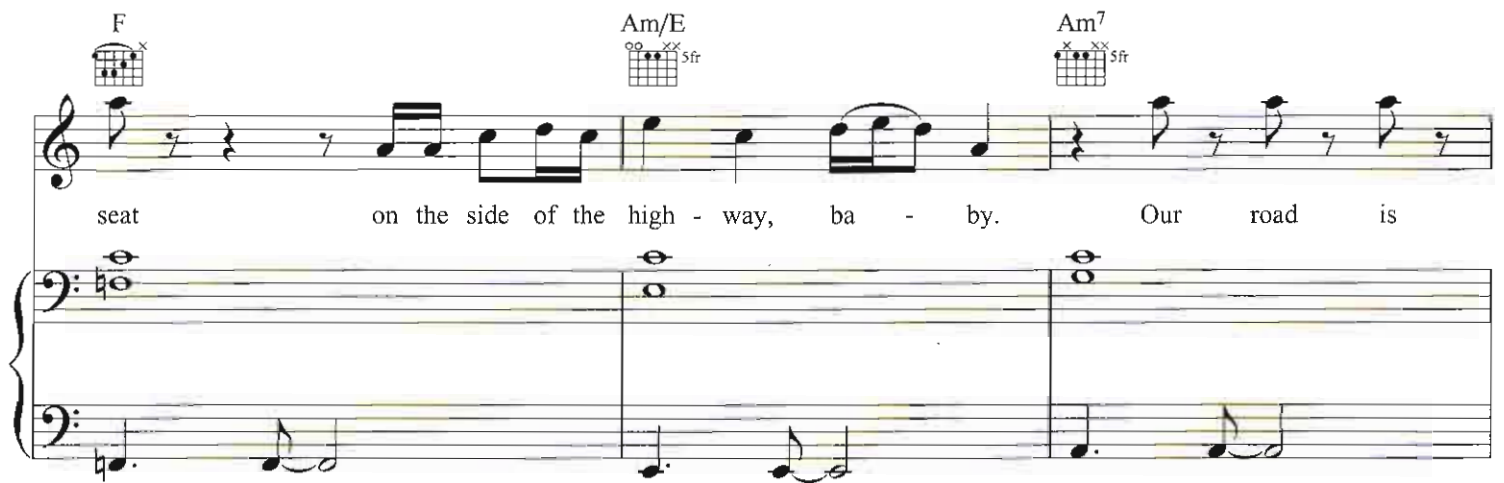
F 

Am/E  5fr

Am⁷  5fr

Am/E  5fr

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



Am⁶/F[#]  2fr

F 

Am/E  5fr

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



Am C B7 Gm/B^b

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

Am Am/C B7

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

Gm⁶/B^b To Coda E Am⁷

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

Am⁶ F Am/E Am⁶/E

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

Am⁷ 5fr Am⁶/F[#] 2fr F

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

Am/E 5fr Am⁷ 5fr

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

Am⁶/F[#] 2fr F

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

Am/E 5fr *D.S. al Coda*

"I'm not there yet."

⊕ *Coda* E Am

they can't. *Vocal ad lib.*

E⁻ Gadd9 D/F#

3 3 3

3fr

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

3

♠ *Coda II*

E Am

— they can't — Oh, oh, — oh. —

Am(maj⁷) Am

oh, oh, — oh. — Yeah, — yeah. — Yeah.

NOT COMING HOME

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

Free time



a tempo ♩ = 120

N.C.

N.C.

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

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

Think a - gain my friend.

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

-buse me.
your suf - fer - ing.

I'll come out
But you would

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

A
 C#m/B
 C#m/C

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

C#m
 A
 C#m/B

Does it make you mad

C#m/C
 C#m
 A

find that I have grown? Bet it

C[♯]m/B

C[♯]m/C

C[♯]m

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

A
N.C.

G[♯]7
N.C.

To Coda

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

N.C.

Wah wah guitar

F#m7



B/C#



Does it make you sad to

Cdim



C#m



find your - self a - lone?

F#m7



B/C#



Cdim



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

C#m



D.S. al Coda

Coda

N.C.

Yeah!



N.C.

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

G#7



N.C.

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



N.C.

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

G#7



N.C.

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

THROUGH WITH YOU

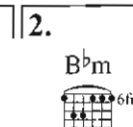
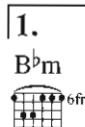
WORDS & MUSIC BY ADAM LEVINE, JAMES VALENTINE,
JESSE CARMICHAEL, MICKEY MADDEN & RYAN DUSICK

$\text{♩} = 72$



Guitar 2° only

Con pedale



Can you

N.C.

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

Drums



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



N.C.

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



oh, oh, oh. And I don't

N.C.

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

Drums

B^bm



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

N.C.

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

B^bm



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

D⁷

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

E^bm

F

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

F7^{b5}

N.C.

B^bm

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

E^bm

B^bm

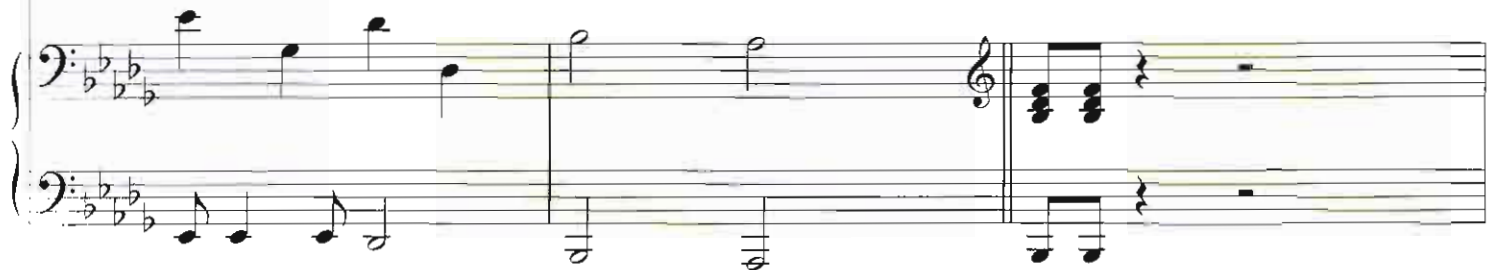
-mem - ber how it felt when I touched you? Oh, 'cause I re - mem - ber ve - ry



N.C.



well. Oh. And how long has it been since some - one.



N.C.



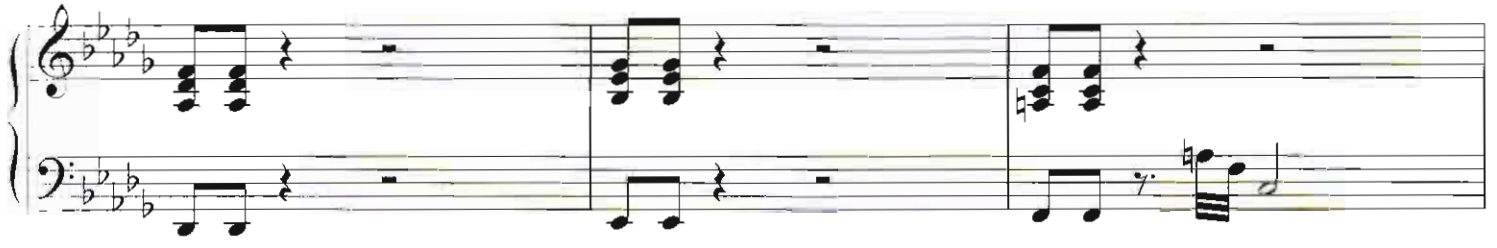
N.C.



N.C.



you let in has giv - en what I gave to you? And at night.



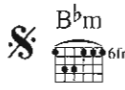
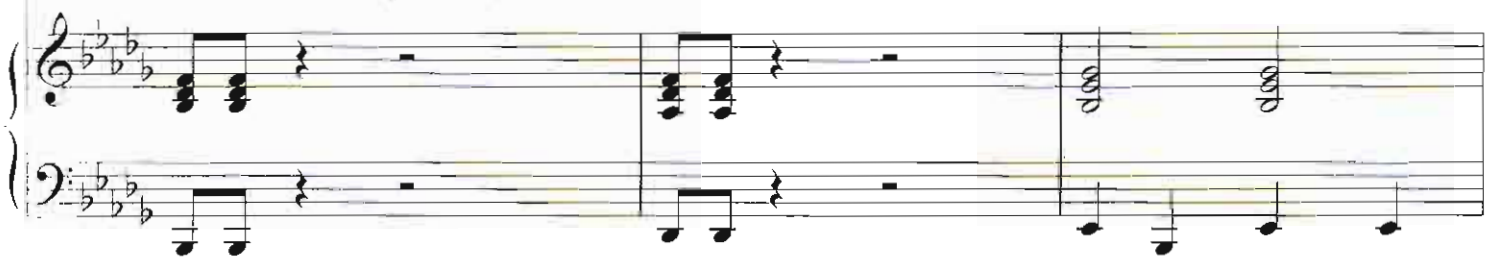
N.C.



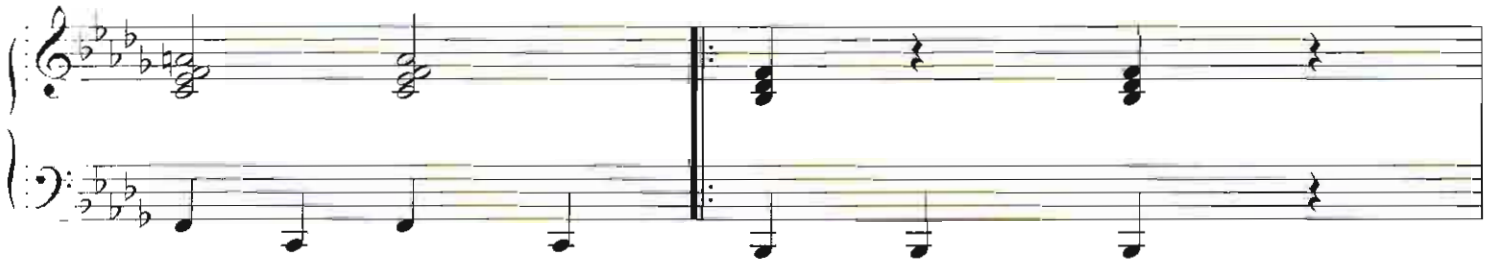
N.C.



when you sleep do you dream I would be there just for a min - ute or



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





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



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

1, 3.



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

2, 4.

N.C.

To Coda ⊕



N.C.

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

Drums

N.C.

2° only

F7

N.C.

D.S. al Coda

Drums

♠ Coda

N.C.

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

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

SWEETEST GOODBYE

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

Gtr. tuning

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

♩ = 82



Oh, uh - huh.

ad lib.



Yeah, yeah. Oh.



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



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



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



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



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

F#



Cm7b5



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a 7/8 time signature. The melody includes a five-fingered scale run.

that I ev - er did re - ceive.

Piano accompaniment for the first system, featuring a steady eighth-note bass line in the left hand and a more active melody in the right hand.

B



Bb7



Musical staff with treble clef, key signature of three sharps, and a 7/8 time signature. The melody continues with a melodic phrase.

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

** Instrumental to fade*

Piano accompaniment for the second system, including a section marked as instrumental to fade.

D#m



Cm7b5



Musical staff with treble clef, key signature of three sharps, and a 7/8 time signature. The melody features a melodic phrase.

Bring me clo - ser to heart at - tack.

Piano accompaniment for the third system, featuring a steady eighth-note bass line.

B



Bb7



Musical staff with treble clef, key signature of three sharps, and a 7/8 time signature. The melody continues with a melodic phrase.

Say good - bye and just fly a - way.

Piano accompaniment for the fourth system, featuring a steady eighth-note bass line.

D#m



Cm7b5



When you_ come back I have some - thing_ to say_

B



Bb7



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

D#m



Cm7b5



when you get home_ (Home.)

B



Bb7



There must be some - place here that on - ly you and I could go_

D#m
x x x x x 7fr

1.
Cm7b5
x x x x x 4fr

So I can show you how I

2.
Cm7b5
x x x x x 4fr

you how I feel,

B
x x x x x 8fr

Bb7
x x x x x 7fr

feel, feel,

D#m
x x x x x 7fr

Cm7b5
x x x x x 4fr

feel.

D.S. Repeat Chorus ad lib. to fade

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

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

