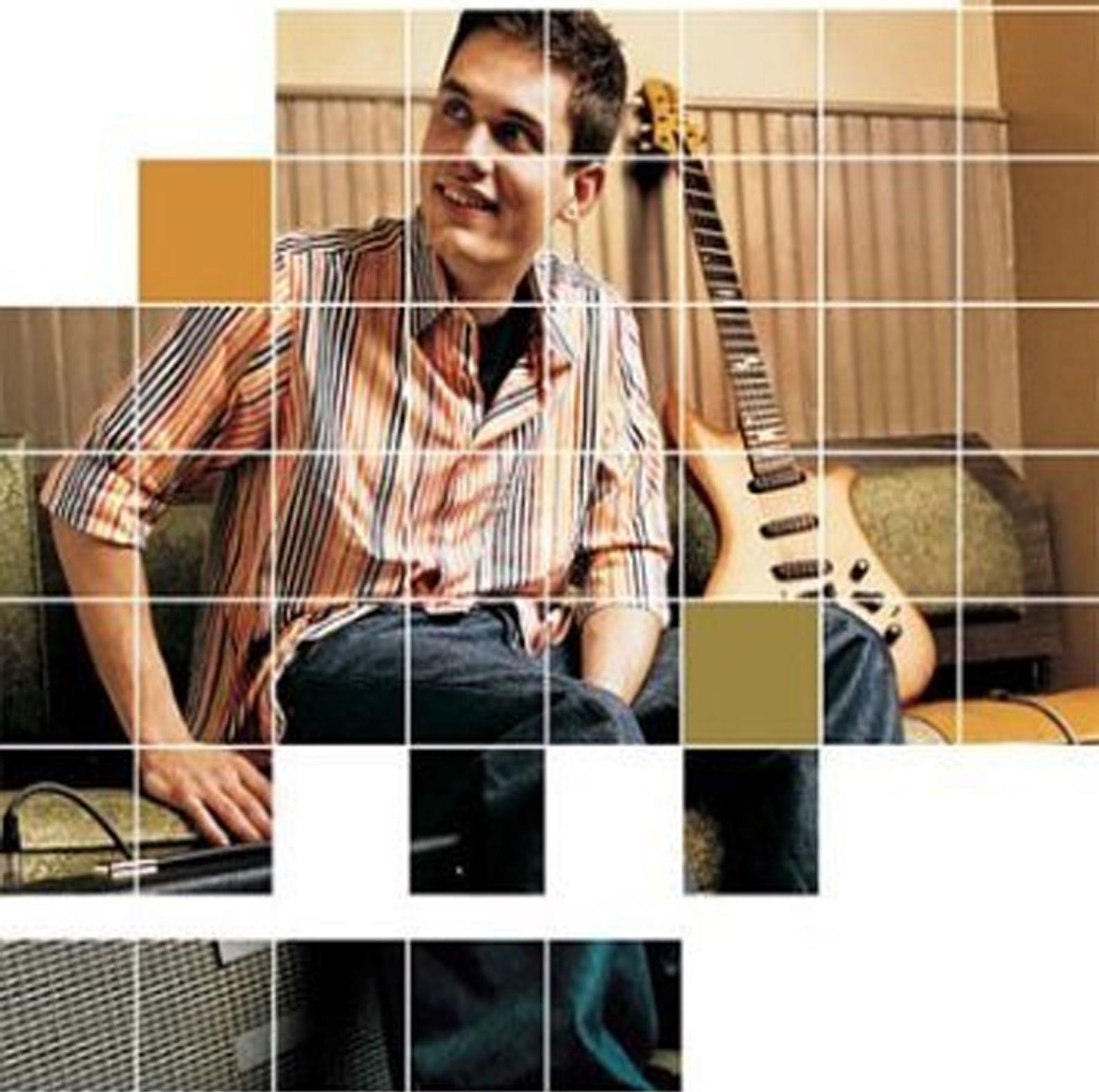


PLAY IT
LIKE IT IS
GUITAR
NOTES FROM THE
MUSICIANS

GUITAR + VOCAL

JOHN MAYER

ROOM FOR SQUARES

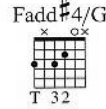
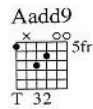
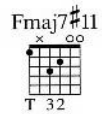


Transcriptions Supervised by John Mayer

Guitar 

NO SUCH THING

Words by John Mayer
Music by John Mayer and Clay Cook



Intro

Moderately fast Rock ♩ = 132

Gtr. 1 (acous.)

Emaj9

f P.M.----- P.M.----- P.M. P.M.----- P.M.-----

TAB

Emaj9

P.M.----- P.M.----- P.M. P.M.----- P.M.-----

Verse

Amaj9

1. "Wel - come to the real__ world," she said to me con - de - scend -
2. So the good__ boys and girls__ take the so - called right track,

P.M.--- P.M.--- P.M. P.M.----- P.M.--- P.M.--- P.M.

C#m7

ing - ly. fad - ed white hats, grab - bing cred - its and "Take a seat, take__ your life. They may - be trans - fers.

P.M.--- P.M.--- P.M. *T T sim. P.M.--- P.M. P.M.----- P.M.---

*T = Thumb on 6th string

Em7add11 Em7 Em9 Emaj7

Plot it out in black and white. Well, I
 read all the books but they can't find the answers. And all of our par-

let ring --- P.M. --- P.M. --- P.M.

12 14 0 12 11 0 11 11 11 0 11 11 13 11 11
 10 12 0 12 12 0 12 12 12 10 12 13 11 13 11
 0 10 0 10 10 0 10 10 10 10 0 0 0 0 0

Amaj9

nev - er lived the dreams of the prom - kings and the dra - ma queens. I'd like to think the
- ents, they're get - ting old - er. I won - der if they've wished for an - y - thing

P.M. --- P.M. --- P.M. P.M. --- P.M. --- P.M. P.M. --- P.M. --- P.M.

11 13 14 11 13 14 0 0 13 11 0 0 13 11 0 0 13 11 0 0 13 11

best of me while in their mem-ries is still hid-ing up my sleeve.
bet-ter than any trag-e-dies.

P.M. P.M. P.M. P.M. P.M. T

[illegible]

Asus2 A9 Asus2 Amaj9 Emaj9

"Stay in side the lines."

P.M. --- P.M. --- P.M.

F#7(add11)

But some thing's bet ter

P.M. --- T T sim.

Asus2 E/G# Emaj9

on the oth er side.

End Rhy. Fig. 1

Chorus

Am7add11 D7sus4 Emaj9

I wan - na run through the halls of my high school, I wan - na scream

Rhy. Fig. 2 End Rhy. Fig. 2

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

Asus2

A\$

Asus2

Amaj9

Asus2

A1

Gtr. 2 (elec.)

w/ clean tone

Asus2

Amaj9

Emaj9

F#7(add11)

Asus2

E/G#

I wan - na run —

Chorus

Gtr. 1: w/ Rhy. Fig. 2 (7 times)

Am7add11

D7sus4

Emaj9

Am7add11

D7sus4

Emaj9

— through the halls — of my high — school, I wan - na scream — at the top of my lungs. —

Am7add11

D7sus4

Emaj9

— I just found out — there's no such thing as the real — world, just a lie —

Am7add11

D7sus4

Emaj9

Am7add11

D7sus4

Emaj9

— you've got to rise a - bove. — I just can't wait — till my ten — year re - un -

Am7add11

D7sus4

Emaj9

- ion, — I'm gon - na bust — down the dou - ble doors. And when I stand —

Am7add11 D7sus4 Emaj9 Am7add11 D7sus4

— on — these ta - bles be - fore you, you will know — what all this time was

Gtr. 1

12 12 12 12
10 10 10 10
8 8 8 8
10 10 10 10

Outro

Emaj7

for.

Gtr. 2

let ring —

11 12 11 12 12 13 14 12 14 12 14 13 12 12 12 13 14

Gtr. 1

0 7 8 6 X 0
0 7 8 6 X 0
0 7 8 6 X 0
0 7 8 6 X 0

let ring —

13 14 12 12 12 12 12 12 12 11 11 11 12 11 13 12 13

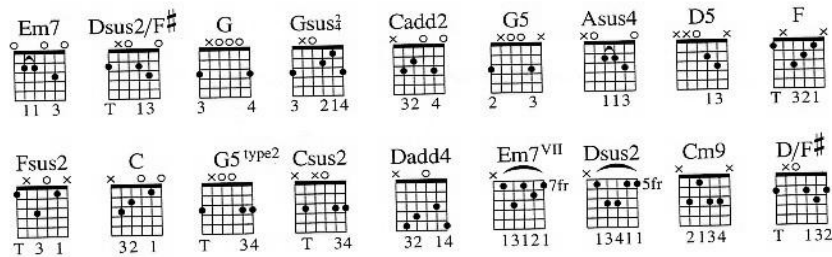
let ring —

let ring —

0 7 8 6 X 0
0 7 8 6 X 0
0 7 8 6 X 0
0 7 8 6 X 0

WHY GEORGIA

Words and Music by
John Mayer



Intro

Moderate Rock ♩ = 96

Gsus2

Dadd4

Play 4 times

Verse

Gsus2

Dadd4

1. I am driv - ing up

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

mf *T w/ fingers let ring throughout

End Rhy. Fig. 1

T

TAB

*T = Thumb on 6th string

Gsus2 Dadd4 Gsus2 Dadd4

Eight - y - five in the kind of morn - ing that

T

TAB

Gsus2 D6add4 C6

lasts all af - ter - noon.

Rhy. Fig. 2

T

TAB

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

Gsus2

Dadd4

I'm just stuck in - side the gloom.

End Rhy. Fig. 2

3 2 4 2 5 2 3 5 3 2 4

Gsus2 Dadd4 Gsus2 Dadd4 Gsus2 Dadd4

Four more ex - its to my a - part - ment, but

Gsus2 Dadd4 Gsus2 D6add4

I am tempt - ed to keep the car in drive,

Gtr. 1: w/ Rhy. Fig. 2
C#

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gsus2 Dadd4 Gsus2 Dadd4

and leave it all be - hind. 'Cause I

Pre-Chorus
Em7 Dsus2/F#

Gtr. 1

won - der some - times

G Gsus2 G Cadd2

a - bout the out - come of a still

Em7 Dsus2/F# G5 Asus4

ver - dict - less life.

Am I

Chorus

D5

Rhy. Fig. 3



Asus4



G5



D5

Asus4

Gtr. 1

liv - ing it right? _____ Am I liv - ing it right? _____

Em7

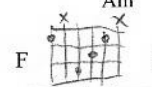
D5

Asus4

Am I liv - ing it right? _____

G5

End Rhy. Fig. 3



F



Fsus2

F



C

To Coda

Why, _____ why, _____ Geor - gia, why? -

Gsus2

Dadd4

Verse

Play 4 times

G

Dadd4

(Sing 1st time only)

2. I rent _____ a room and _____ I

Gtr. 1

Rhy. Fig. 4

End Rhy. Fig. 4

T w/ fingers

let ring -

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

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

G

Dadd4

G

Dadd4

G

Dadd4

fill _____ the spac - es _____ with wood _____ in plac - es _____ to make _____ it feel like _____ home. _____

Gtr. 1: w/ Rhy. Fig. 2

C

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

G

Dadd4

But all _____ I feel's _____ a - lone. _____

Gtr. 1: w/ Rhy. Fig. 2

C

G

Dadd4

It might be a quar - ter life _____ cri - sis, _____ or just the stir - ring in _____ my _____

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

G

Dadd4

G

Dadd4

D.S. al Coda

soul. _____ Ei - ther way, _____ I _____

⊕ Coda

G5 Gmaj7(no3rd) G5

Bridge F B♭sus2

So what, so I've

Gtr. 1

mf P.M.----- P.M.-----

Csus2 B♭sus2 F B♭sus2 Csus2 B♭sus2

got a smile on, but it's hid - ing the qui - et su - per - sti - tions in my head.

P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M. (cont. in slashes)

G5 type2 Csus2 Dadd4 Csus2 G5 type2 Csus2

Don't be-lieve me.

Dadd4 Csus2 Em7^{VII} Dsus2 Cm9 Fsus2

when I say I've got it down.

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

Gsus2 Dadd4 Gsus2 Dadd4 Gsus2 Dadd4 Gsus2 Dadd4

Verse

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

Gsus2 Dadd4 Gsus2 Dadd4

3. Ev - 'ry - bod - y is just a stran - ger, but

Gsus2 Dadd4 Gsus2 D6add4 C⁹ Gr. 1: w/ Rhy. Fig. 2

that's the dan - ger in go - ing my own way.

Gr. 1: w/ Rhy. Fig. 1 (2 times) Gsus2 Dadd4 Gsus2 Dadd4

I guess it's the price I have to pay, yeah, yeah. Still,

Em7 D/F# G5 type2

“ev - 'ry - thing hap - pens for a rea - son,” is no rea -

Asus4

- son not to ask my - self if I'm

Chorus
Gr. 1: w/ Rhy. Fig. 3 D5 Asus4 G5 D5 Asus4

liv - ing it right. Am I liv - ing it right?

Em7 D5 Asus4 G5

Am I liv - ing it right? Why,

F Fsus2 F Fsus2

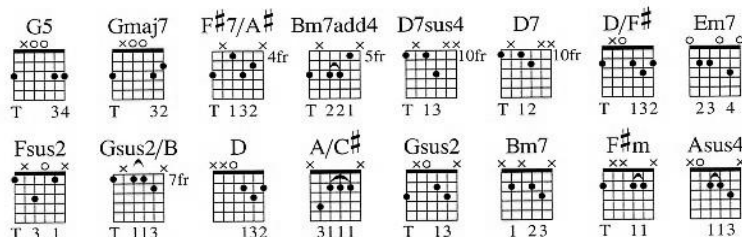
tell me why, why,

F Fsus2 F C G5 type2

why, Geor - gia, why?

MY STUPID MOUTH

Words and Music by
John Mayer



Intro

Moderately ♩ = 88 (♩ = $\frac{3}{4}$)

Gtr. 1 (acous.) Rhy. Fig. 1 Dmaj7 A/C# D/F# Gsus2 End Rhy. Fig. 1

mf
let ring throughout

*T = Thumb on 6th string

Bm7 F#m Gsus2

1. My stu - pid _____

Rhy. Fig. 2 End Rhy. Fig. 2

Verse

Gtr. 1: w/ Rhy. Fig. 1

Dmaj7 A/C# D/F# Gsus2

_____ mouth has got me in trou - ble. _____ I _____ said too much a - gain _____
lips. She looked out the win - dow, _____ roll - ing ti - ny balls of nap - kin pa - per.

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

Bm7 F#m Gsus2

to a date _____ o - ver din - ner yes - ter - day. And I could _____
I played a quick game of chess with the salt and pep - per shak - er. _____

Bm7 F#m Gsus2

_____ see she was of - fend - ed. She said, "Well, an - y - way." _____
And I could see clear - ly an in - del - i - ble line was _____ drawn

Bm7 F#m Gsus2

I'm just dy - ing for a sub - ject change.
 be - tween what was good, what just slipped out and what went wrong.

Pre-Chorus
 G5 Gmaj7 F#7/A#

Gr. 1

Oh, it's an - oth - er so - cial cas - ual - ty.
 Oh, the way she feels a - bout me has changed.

Bm7add4 D7sus4 D7

Score one more for me.
 Thanks for play - ing, try a - gain.

G5 D/F# Em7

How could I for - get? Ma - ma said, "Think be - fore speak - ing."

G5 D/F# F#sus2

No fil - ter in my head. Oh, what's a boy to do? I

1. Gsus2/B A/C#

guess he bet - ter find one soon, yeah.

Gr. 2 (elec.)
 w/ clean tone

2 4 4 (4) 2

D/F# Gsus2 Gtr. 1: w/ Rhy. Fig. 2 Bm7 F#m

let ring - - - - -

2. Gsus2 Gsus2/B Gtr. 1

2. We bit our guess he bet - ter find one.

Chorus D Rhy. Fig. 3 A/C# D/F# Gsus2 Gtr. 1

I'm nev - er speak - ing up a - gain.

Gtr. 2 Riff A

Bm7 F#m Gsus2

It on - ly hurts me.

Bm7 F#m Gsus2 Asus4

I'd rath - er be a mys - ter - y,

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

Bm7 F#m Gsus2 End Rhy. Fig. 3
(cont. in notation)

than she de - sert me.

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

End Riff A

Gm

Oh, I'm nev - er speak - ing up a - gain start - ing

Gtr. 2

Gtr. 1

Interlude

Dmaj7 A/C# D/F# Gsus2

now, start ing

Bm7 F#m Gm7add9 N.C.

now. 3. One more

Verse

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

Dmaj7 A/C# D/F# Gsus2

thing. Why is it my fault? So may - be I try too hard.

Gtr. 1: w/ Rhy. Fig. 2 (3 times)
Bm7 F#m Gsus2

But it's all be - cause of this de - sire. I just wan - na be

Bm7 F#m Gsus2

liked, (Ah.) just wan - na be fun - ny. Looks like the joke's on me.

Bm7 F#m Gsus2

So call me Cap - tain Back - fire.

Chorus

Gtr. 1: w/ Rhy. Fig. 3

Gtr. 2: w/ Riff A

D

Gr. 2: w/ RH A

D A/C# D/F# Gsus2

I'm nev - er speak - ing up a - gain.

D/F# Gsus2 Bm7 F#m Gsus2
 — a mys - ter - y, than she — de - sert — me.

Oh, I'm nev - er speak - ing up a - gain, I'm nev - er speak - ing up a - gain,

Gtr. 2

10	10
8	10
0	9

Gm

I'm nev - er speak - ing up a - gain start - ing

dim.

(10)
10
9

15
15
14

5
3
0
3

0

Outro
Gtr. 2 tacet
Dmaj7

A/C#

D/F#

Gsus2

now, start - ing

Gtr. 1

0 2 0 0 0 0 X 0 4 4 0 0

2 2 3 0 0 0 2 3 0 0 2 0

Bm7

F#m

G Gsus2

now, ah.

2 2 3 2 2 2 2 2 0 0 3 3 0

YOUR BODY IS A WONDERLAND

Words and Music by
John Mayer

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderate Rock ♩ = 94

Gtr. 2: w/ Riff A (4 times)

F5 Csus4 B♭sus2 Csus4 F5 Csus4 B♭sus2 Csus4

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1 (acous.)

mf
w/ fingers

TAB

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

Verse

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

F5 Csus4 B♭sus2 Csus4 F5 Csus4

1. We got ____ the af - ter - noon. _ You got ____ this room _

B♭sus2 Csus4 F5 Csus4 B♭sus2 Csus4

____ for two. One thing ____ I've ____ left to do: Dis -

Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtr. 2: w/ Riff A (8 times)

F5 Csus4 B♭sus2 Csus4 F5 Csus4

cov - er me ____ dis - cov - er - ing you. ____

2. One mile ____ to ev -
3. Some - thing 'bout the way ____ the hair

Riff A

*Gtr. 2 (elec.)

mp w/ clean tone

P.M. -----

TAB

10	12	10	10	12	10	10	11	10	11	13
10	12	10	10	12	10	10	11	10	11	14

*Two gtrs. arr. for one.

B $\flat$ sus2 Csus4 F5 Csus4 B $\flat$ sus2 Csus4

- 'ry inch ____ of your skin ____ like por - ce - lain. ____
falls in - your face. ____ I love ____ the shape ____ you take when crawl - ing towards ____ the pil - low case.

F5 Csus4 B $\flat$ sus2 Csus4 F5 Csus4

One pair ____ of can - dy lips ____ and your bub - ble - gum tongue.
You tell ____ me where ____ to go, ____ and though I might leave ____ to find ____ it, I'll nev - er let ____ your head ____ hit the bed

Pre-Chorus

Gr. 2: w/ Riff A (8 times)

B $\flat$ sus2 Csus4 B $\flat$ maj7 B $\flat$ 6 C7add6 C7

with - out my hand ____ be - hind ____ it. And if you want ____ love, ____ we'll make ____ it } swim - ming a deep -
You want love? We'll make ____ it }

Rhy. Fig. 2

Gr. 1

*T = Thumb on 6th string

End Rhy. Fig. 2

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

B $\flat$ maj7 B $\flat$ 6 C7add6 C7 B $\flat$ maj7 B $\flat$ 6

____ sea ____ of blan - kets. Take all your big ____ plans ____ and break ____

C7add6 C7 Gm Am B $\flat$ C

____ 'em. This is bound ____ to be a - while. Your bod - y is a won -
(Ah.)

Gr. 1

T sim.

Chorus

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

F5 Csus4 B $\flat$ sus2 Csus4 F5 Csus4

der - land. ____ Your bod - y is a won - der. I'll ____ use ____ my ____ hands. ____

1. 2.

Bbsus2 Csus4 F5 Csus4 Bbsus2 Csus4 F5 Csus4

Your bod - y is a won - der - land. ____ der - land. ____
(I'm nev - er speak -

Voc. Fig. 1

Bridge
Gtr. 2: w/ Riff A (8 times)
Dm7sus2

Bbsus2 Csus4

- ing up ____ a - gain. ____ I'll ____ use ____ my ____ head.) ____ Damn, ba - by. ____

End Voc. Fig. 1

Gtr. 1 Rhy. Fig. 3

let ring - - - - -

0 6 7 10 6 7 10

You frus - trate ____ me. ____ I know you're

End Rhy. Fig. 3

let ring - - - - -

0 6 7 10 6 7 10 0 6 7 10 0 6 7 10

mine all ____ mine, all ____ mine, ____ but you look ____ so good ____ it hurts ____ some - times.

let ring - - - - -

0 6 7 10 6 7 10 0 6 7 10 0 6 7 10

Guitar Solo

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

Gtr. 2: w/ Riff A (8 times)

Dm7sus2

Gtr. 3 (elec.)

w/ clean tone
w/ fingers

12 13 9 10 8 6 6 8 10 8 6 12 13 10 10 12

12 14 9 10 9 7 7 9 10 9 7 12 14 10 10 12

slight vib.

12 13 9 10 8 6 6 8 10 8 6 12 13 10 15 12

12 14 9 10 9 7 7 9 10 9 7 12 14 10 16 12

slight vib.

Interlude

Gtr. 3 tacet

*N.C.(Dm7)

1. 2.

Chorus

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

Gtr. 2: w/ Riff A (8 times)

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

F5 Csus4

Your bod - y is a won - der - land.

Gtr. 1

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

*Chord implied by gtr. and bass.

Bbsus2 Csus4 F5 Csus4 Bbsus2 Csus4

Your bod - y is a won - der. I'll use my hands. Your bod - y is a won -

F5 Csus4 Bbsus2 Csus4 F5 Csus4

der - land. Your bod - y is a won - der - land.

Outro

Gtr. 1: w/ Rhy. Fig. 1

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

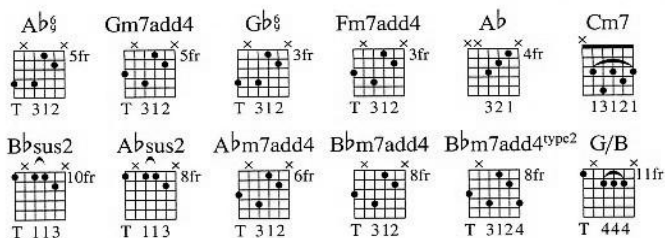
Repeat and fade

Bbsus2 Csus4 F5 Csus4 Bbsus2 Csus4

Da da da da da da da da da da da da da da.

NEON

Words by John Mayer
Music by John Mayer
and Clay Cook



Gtr. 1: Drop C tuning:
(low to high) C-A-D-G-B-E

Intro

Moderately ♩ = 102 (♩ = ♩)

Gtr. 1 (clean)

Rhy. Fig. 1

mf

***T

rake

End Rhy. Fig. 1

T A B

0 3 4 5 6 5 6 3 4 3 8 8 9 0 10 7 8

*Chords implied by gtr. & bass throughout.
**Fingering pattern: Alternate between R.H. thumb and index finger throughout.
***T = Thumb on 6th string

Verse

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

Csus4 Ebadd2 Fm7add4 Absus2 Bb major

1. When sky blue gets dark enough

Csus4 Ebadd2 Fm7add4 Absus2 Bb major

to see the colors of the city lights,

Csus4 Ebadd2 Fm7add4 Absus2 Bb major

a trail of ruby red and diamond white

Csus4 Ebadd2 Fm7add4 Absus2 Bb major

hits her like a sunrise.

Pre-Chorus

Ab major Gm7add4

Gtr. 1

She comes and goes and comes

Gb major

and goes like no one can.

Interlude

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

Csus4

E♭sus2

Fm7add4

A♭sus2

B♭♯

End Rhy. Fig. 2

*Gtr. 2 (clean)

Rhy. Fig. 2

mp
P.M.

The Interlude section consists of two staves. The top staff is a guitar part in E-flat major, featuring a melody with eighth and quarter notes, and some rests. The bottom staff is a bass line with a simple harmonic accompaniment using open strings and fretted notes. The notation includes various guitar-specific markings like 'P.M.' and 'P.M.' with a dashed line.

*Standard tuning

Verse

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

Gtr. 2: w/ Rhy. Fig. 2 (4 times)

Csus4

E♭add2

Gtr. 2: w/ Rhy. Fig. 2

Csus4

E♭sus2

Fm7add4

A♭sus2

B♭♯

The first line of the Verse shows the guitar part and the beginning of the vocal melody. The lyrics "2. To - night she's out ___ to lose ___ her - self" are written below the staff.

Fm7add4 A♭sus2 B♭♯ Csus4 E♭add2 Fm7add4 A♭sus2 B♭♯

The second line of the Verse continues the guitar and vocal parts. The lyrics "and find a high ___ on Peach - tree Street." are written below the staff.

Csus4 E♭add2 Fm7add4 A♭sus2 B♭♯

The third line of the Verse continues the guitar and vocal parts. The lyrics "From mixed drinks to tech - no beats ___ it's al - ways ___" are written below the staff.

Csus4 E♭add2 Fm7add4 A♭sus2 B♭♯

The fourth line of the Verse continues the guitar and vocal parts. The lyrics "heav - y in - to ev - 'ry - thing. ___ She comes ___" are written below the staff.

Pre-Chorus

A♭♯

Rhy. Fig. 3

Gm7add4

G♭♯

Gtr. 1

The first line of the Pre-Chorus shows the guitar part and the beginning of the vocal melody. The lyrics "___ and goes ___ and comes ___ and goes ___ like no ___ one can. ___" are written below the staff.

A♭♯ Gm7add4

The second line of the Pre-Chorus continues the guitar and vocal parts. The lyrics "She comes ___ and goes ___ and no ___ one knows ___ she's slip -" are written below the staff.

Fm7add4

Gm7add4

End Rhy. Fig. 3

A♭

N.C.

The third line of the Pre-Chorus continues the guitar and vocal parts. The lyrics "ping through ___ my hands. ___ She's al - ways buzz - ing just ___ like" are written below the staff.

Chorus

Fm7add4
Rhy. Fig. 4

Gm7add4

Cm7

Gtr. 1

ne - on, _____ ne - on, _____

Fm7add4

Gm7add4

Cm7

Ne - on, _____ ne - on, _____

Fm7add4

Gm7add4

Cm7

Bbsus2

Who knows _____ how long, _____ how long, _____ how long _____

Absus2

Ab

End Rhy. Fig. 4

she can go be - fore she burns a - way. _____

Interlude

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

Csus4

Ebadd2

Fm7add4

Absus2

Bb%

Csus4

Ebadd2

Fm7add4

Absus2

Bb%

Verse

Gtr. 2: w/ Rhy. Fig. 2 (4 times)

Csus4

Ebadd2

Fm7add4

Absus2

Bb%

3. I can't be _____ her an - gel now. _____ You know it's _____

Rhy. Fig. 5

End Rhy. Fig. 5

_____ not my place to hold _____ her down. _____ And it's _____

Gtr. 1: w/ Rhy. Fig. 5

Csus4

Ebadd2

Fm7add4

Absus2

Bb%

_____ not my place to hold _____ her down. _____ And it's _____

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

Csus4 Ebadd2 Fm7add4 Ab sus2 Bb

hard for me to take a stand _____ when I _____ would _____

Csus4 Ebadd2 Fm7add4 Ab sus2 Bb

take her an - y way I _____ can. _____ She comes _____

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 3

Ab Gm7add4 Gb

_____ and _____ she goes _____ like no _____ one _____ can. _____

Ab Gm7add4

She comes _____ and _____ she goes, _____ she's slip -

Fm7add4 Gm7add4 Gtr. 1: w/ Rhy. Fill 1 Ab Bb

- ping through _____ my hands. _____ She's al - ways _____ buzz - ing just like _____

Chorus

Gtr. 1: w/ Rhy. Fig. 4

Fm7add4 Gm7add4 Cm7 Fm7add4 Gm7add4 Cm7

_____ ne - on, _____ ne - on, _____ Ne - on, _____ ne - on, _____

Fm7add4 Gm7add4 Cm7 Bb

Who knows _____ how long, _____ how long, _____ how long _____

Rhy. Fill 1

Gtr. 1

The diagram shows a guitar fretboard with the first three frets highlighted. The corresponding tablature below is: 4, 5, 6, 5, 4, 3, 2, 1, 0, 1, 2, 3, 4, 5, 6, 5, 4, 3, 2, 1, 0.

To Coda ⊕

Ab

she can go be - fore she burns a - way, ___

Bridge

Fm7add4 Gm7add4 Abm7add4 Bbm7add4 Fm7add4 Gm7add4 Abm7add4

Gtr. 1

a - way, ___

Bbm7add4 Bbm7add4^{type2} Fm7add4 Gm7add4 Abm7add4 Bbm7add4 G/B

(cont. in notation)

Interlude

Gtr. 1 C7#9

D.S. al Coda

She comes ___

⊕ Coda

Outro

Gtr. 1: w/ Rhy. Fig. 1 (till end)

Gtr. 2: w/ Rhy. Fig. 2 (till end)

Csus4

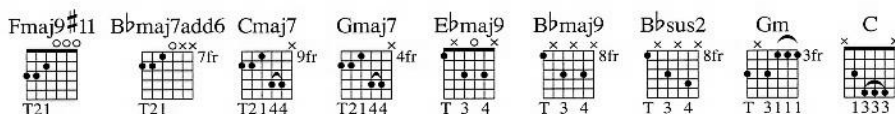
Ebadd2

go be - fore she burns a - way, ___

Repeat and fade

Fm7add4 Ab^{sus2} Bb⁹ C^{sus4} Ebadd2 Fm7add4 Ab^{sus2} Bb⁹

Words and Music by
John Mayer



Drop D tuning:
(low to high) D-A-D-G-B-E

Moderately slow ♩ = 68 (♩ = $\overbrace{\text{♩} \text{♩}}^3$)

N.C.

Gmaj7

N.C.

G(maj7)

1. I nev - er liked this ap - ple _____ much,
2. She keeps a tooth - brush at my _____ place,

Gtr. I (clean)

mf

TAB

N.C. D N.C.

it al - ways seemed too big to touch. _
as if I had the ex - tra space. _

I can't re - mem - ber how I _
She steals my clothes to wear to

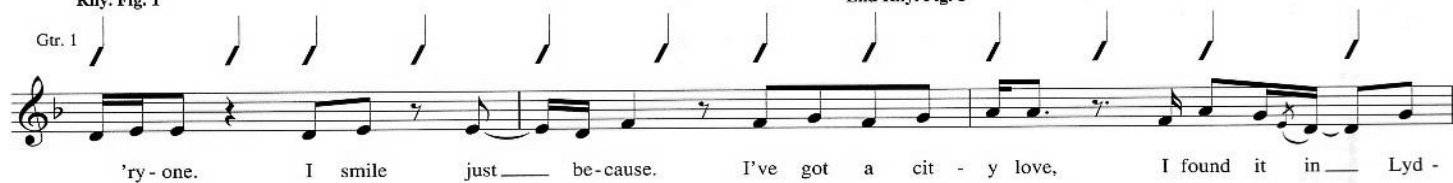
Gmaj7 N.C. D
 I found my way before she came a round. I know, her hairs are on my shirts. I tell ev -

Chorus
Fmaj9#11
Rhy. Fig. 1

Bbmaj7add6

Fmaj9#11
End Rhy. Fig. 1

Gtr. 1



1.

Gtr. 1: w/ Rhy. Fill 1
N.C.(D)

Bbmaj7add6

Cmaj7

Gmaj7

Cmaj7

Gmaj7



2.

Bridge

Cmaj7

Gmaj7

Cmaj7

Gmaj7

Ebmaj9



Bbmaj9

Bbsus2

Ebmaj9



Bbmaj9

Bbsus2

Bbmaj9

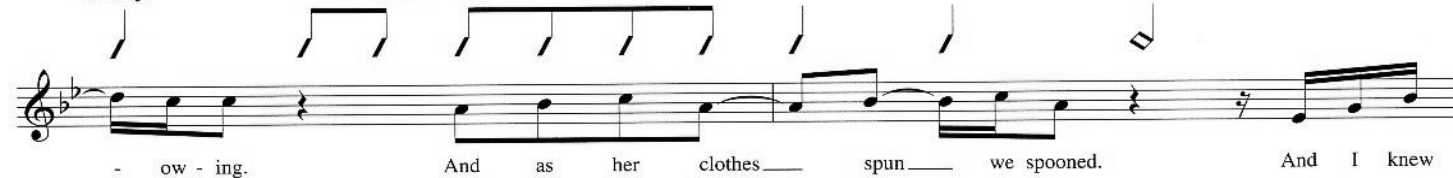
Bbsus2

Bbmaj9

Bbsus2

Gm

C



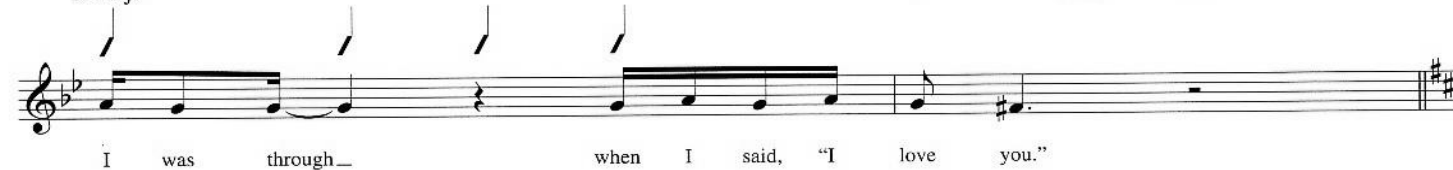
Gtr. 1: w/ Rhy. Fill 2

D

Dsus4

D

Ebmaj9



Rhy. Fill 1

Gtr. 1



Rhy. Fill 2

Gtr. 1



Guitar Solo

Gtr. 1 N.C.(D)

Gmaj7

D

Gmaj7

Fmaj7

Asus4

A

*T = Thumb on 6th string

Verse

Gmaj7

3. Fri - day eve - ning, we've been drink - ing. Two a. m., I swear I might pro - pose.

D

But we close

Gmaj7

the tab, split a cab and call each oth - er up when we get home.

N.C.(D) Gmaj7

Fall - ing a - sleep to the sound of si - rens.

Outro-Chorus

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

Fmaj9#11 Bbmaj7add6 Fmaj9#11

I've got a cit - y love,

Bbmaj7add6 Fmaj9#11 Bbmaj7add6

I found it in Lyd - i - a. From the bat -

Fmaj9#11 Bbmaj7add6 Fmaj9#11

ter - y to the gal - ler - y, it's the kind of thing you on - ly see in

Bbmaj7add6 Fmaj9#11 Bbmaj7add6

scent - ed, gloss - y mag - a - zines. And I

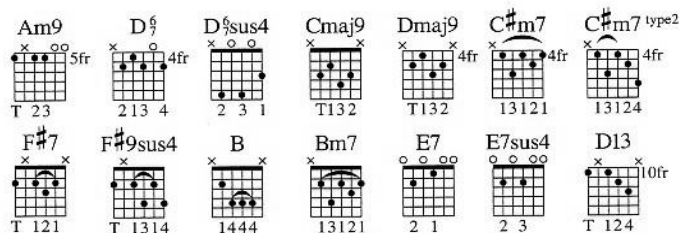
Cmaj7 Gmaj7 Cmaj7 Gmaj7 D D5

can't re - mem - ber life be - fore her name.

Gtr. 1

can't re - mem - ber life be - fore her name.

Words and Music by
John Mayer



Intro

Moderately ♩ = 122

Amaj9

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

mf
w/ fingers

Em9

1. I've

End Rhy. Fig. 1

Verse

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

Amaj9

Em9

these dreams I'm walk - ing home, home where it used to be,
ing 'bout my broth - er Ben, I miss him ev - 'ry day.

Amaj9

Em9

and ev - 'ry - thing is as it was, fro - zen in front of me.
He looks just like his broth - er John, but on an eight - een month de - lay.

Amaj9

Here I stand six feet small, ro -
Here I stand six feet small, and

Em9 Amaj9

man - ti - ciz - ing years a - go, but it's a bit - ter - sweet feel - ing hear - ing "Wrapped
smil - ing 'cause I'm scared as hell. Kind of like my life is like a se -

Em9

A - round Your Fin - ger" on the ac - ra - di - o. And these -
quel to a mov - ie where the ac - tors' names have changed. Oh, well. Well, these -

Pre-Chorus

Dmaj9 Amaj9

these days - days - I

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

*T = Thumb on 6th string

Gtr. 1: w/ Rhy. Fig. 2 (3 times) Dmaj9 Amaj9 Dmaj9 Amaj9

wish I was six a - gain. Oh, make me a red cape,

Dmaj9 Amaj9

I wan - na be Su - per - man. Oh, if on - ly my life -

Rhy. Fill 1
Gtr. 1

Chorus

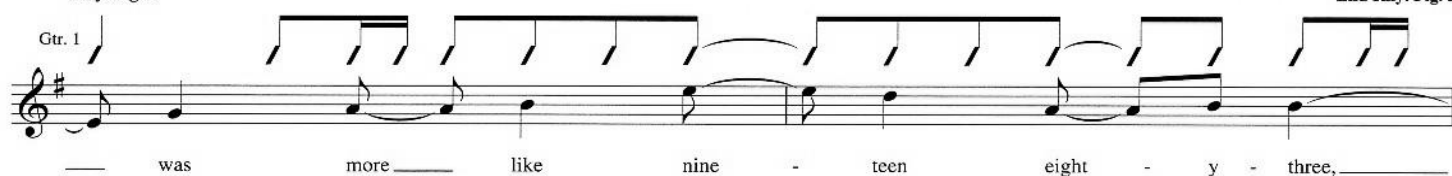
Am9
Rhy. Fig. 3

D⁹

D⁹sus4

End Rhy. Fig. 3

Gtr. 1



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

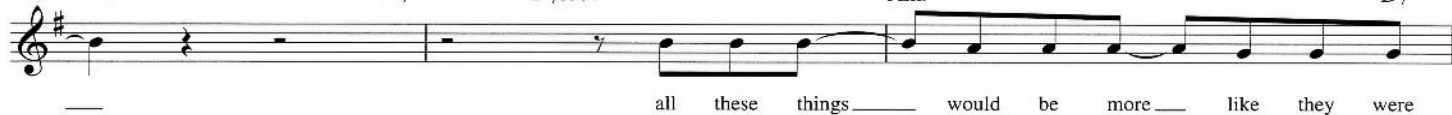
Am9

D⁹

D⁹sus4

Am9

D⁹



1.

D⁹sus4

Am9

Cmaj9

Dmaj9

Gtr. 1

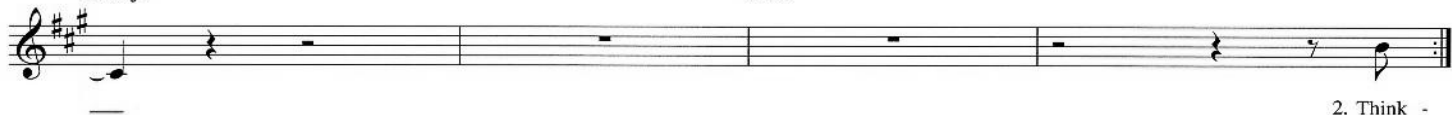


Interlude

Gtr. 1: w/ Rhy. Fig. 1

Amaj9

Em9



2.

Gtr. 1: w/ Rhy. Fig. 3 (5 times)

Am9

D⁹

D⁹sus4

Am9

D⁹

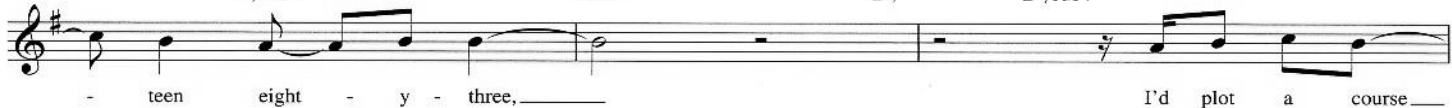


D⁹sus4

Am9

D⁹

D⁹sus4



Am9

D⁹

D⁹sus4

Am9

D⁹



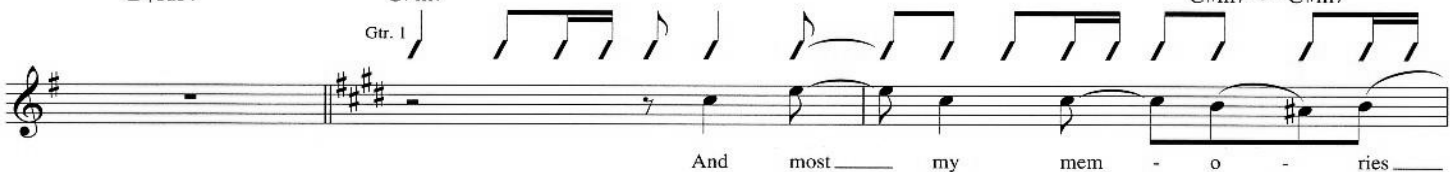
Bridge

D⁹sus4

C[#]m7

Gtr. 1

C[#]m7 type2 C[#]m7



F#7 F#9sus4 F#7 F#9sus4 F#7 C#m7

have es - caped me or con - fused

C#m7 type2 C#m7 F#7 F#9sus4 F#7 F#9sus4 F#7

(cont. in notation)

them - selves with dreams.

Half-time feel

B Bm7 E7 E7sus4 E7

If heav - en's all we want it to be,

send your prayers to me care of

Cmaj9

(cont. in notation)

nine - teen eight - y - three.

Gtr. 1

Dmaj9 Amaj9 N.C.

(cont. in slashes)

7	9	12
7	9	12

Interlude

D13

1., 2., 3.

4.

End Rhy. Fig. 4

You can paint—

Outro

Gtr. 1: w/ Rhy. Fig. 4 (till end)

Am9

D13

Am9

D13

— that house— a rain - bow of col - ors, rip — out — the floor - boards, re -

Am9

D13

- place the shut - ters, but — that's — my plas - tic in the dirt. —

Am9

D13

Am9

D13

What - ev - er hap - pened to my,

Am9

D13

what - ev - er hap - pened to my, what - ev - er hap - pened to my lunch - box? —

Am9

D13

Am9

D13

When came the day — that it — got — thrown — a - way —

Am9

D13

— and don't — you think — I should have had some say — in that — de - ci -

Am9

D13

Am9

D13

sion?

If on - ly my life...

(Ba

ba —

Repeat and fade

Am9

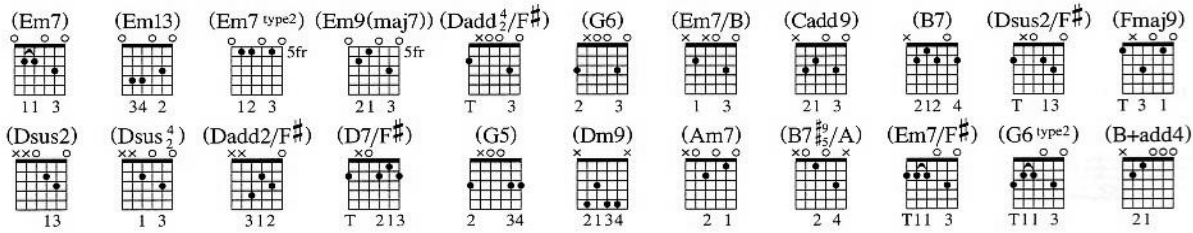
D13

If on - ly my life... Ba ba.)

If on - ly my life...

3X5

Words and Music by
John Mayer



Capo VIII

Intro

Fast ♩ = 194

* (Em7)

(Em13)

Rhy. Fig. 1

Gtr. 1
(acous.)

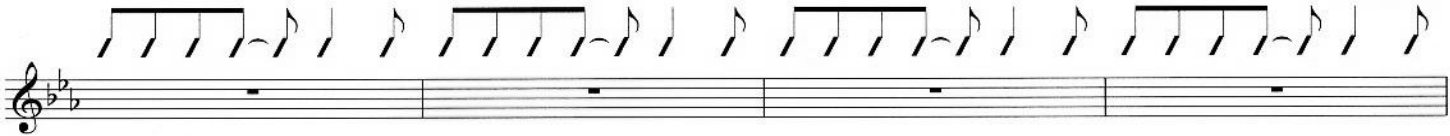


*Symbols in parentheses represent chord names respective to capoed gtr. and do not reflect actual sounding chords.

(Em7 type2)

(Em9(maj7))

End Rhy. Fig. 1



Gtr. 1: w/ Rhy. Fig. 1

Cm7
**(Em7)

Cm13
(Em13)



**Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

Cm7
(Em7 type2)

Cm9(maj7)
(Em9(maj7))



Verse

(Em7)

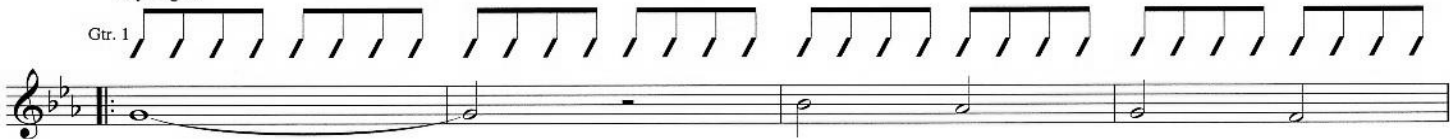
(Dadd2/F#)

(G6)

(Em7/B)

Rhy. Fig. 2

Gtr. 1



I. I'm _____
day _____

writ - ing
skies are

you paint - to
ed

(Cadd9) (B7) (Em7) End Rhy. Fig. 2

catch you up on plac - es I've been. And
col - ors of a cow - boy's cli - ché. And

Gr. 1: w/ Rhy. Fig. 2

you strange how held clouds this that let ter, like

Abadd9 (Cadd9) G7 (B7) (Em7) (Dadd4/F#) (G6) (Em7/B)

prob - 'ly got ex - cit - ed, but there's noth - ing else in - side it. Did - n't have a
moun - tains in the sky are next to moun - tains an - y - way.

Pre-Chorus (Cadd9) (G6) (Dsus2/F#) (Cadd9) (Fmaj9) Rhy. Fig. 3 End Rhy. Fig. 3

cam - 'ra by my side this time, hop - ing I would

Gr. 1: w/ Rhy. Fig. 3 (2 times) Abadd9 (Cadd9) Eb6 (G6) Bbsus2/D (Dsus2/F#) Abadd9 (Cadd9) Dbmaj9 (Fmaj9)

see the world through both my eyes.

Abadd9 (Cadd9) Eb6/G (G6/B) Bbsus2/D (Dsus2/F#) Abadd9 (Cadd9)

May - be I will tell you all a

Dbmaj9 (Fmaj9) (Em7) Rhy. Fill 1 End Rhy. Fill 1

bout it when I'm in the mood to

1.

(Dsus2) (Dsus $\frac{4}{2}$) (Dadd2/F#)






lose my way with _____ words. _____

Gtr. 1: w/ Rhy. Fig. 1

Cm7 (Em7) Cm13 (Em13)




Cm7 (Em7 type2) Cm9(maj7) (Em9(maj7))




2. To -

2.

(Fmaj9) Rhy. Fill 2 (D7/F#) End Rhy. Fill 2




lose my way, but let me say you

Chorus (G5) Rhy. Fig. 4 (Dm9)




should have seen that sun -

(Am7) (B7 $\frac{9}{5}$ /A) End Rhy. Fig. 4




- rise with your own _____ eyes. It

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

E $\flat$ 5 (G5) B $\flat$ m9 (Dm9) Fm7 (Am7)





brought me back to life. _____

G7 $\frac{9}{5}$ /F (B7 $\frac{9}{5}$ /A) E $\flat$ 5 (G5)




You'll be

Bbm9 (Dm9) Fm7 (Am7) G7^{#9}/F (B7^{#9}/A)

with me next time I go out side.

To Coda

Ebm5 (G5) Bbm9 (Dm9)

No more three by five's.

Fm7 (Am7) G7^{#9}/F (B7^{#9}/A)

Bridge

* Cm (Em)

Gtr. 1

mp

*Chord name represents overall harmony.

cresc. (cont. in slashes)

(Em7)

(Em7/F#)

(G6 type2)

Rhy. Fig. 5

Gtr. 1

mf

(Cadd9) (B+add4) End Rhy. Fig. 5

I

Gtr. 1: w/ Rhy. Fig. 5 (2 times)

Cm7 (Em7) Cm7/D (Em7/F#) Eb6 (G6) Abadd9 (Cadd9) G+add4 (B+add4)

guess you had to be there.

Cm7 (Em7) Cm7/D (Em7/F#) Eb6 (G6)

I guess you had to

Pre-Chorus

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

Abadd9 (Cadd9) G+add4 (B+add4) Abadd9 (Cadd9) Eb6 (G6) Bbsus2/D (Dsus2/F#) Abadd9 (Cadd9)

be with me. Oh, to - day I fi - n'ly

Dbmaj9 (Fmaj9) Abadd9 (Cadd9) Eb6 (G6) Bbsus2/D (Dsus2/F#) Abadd9 (Cadd9)

o - ver - came try'n to fit the world in - side a pic -

Dbmaj9 (Fmaj9) Abadd9 (Cadd9) Eb6 (G6) Bbsus2/D (Dsus2/F#) Abadd9 (Cadd9)

- ture frame. May - be I will tell you all a -

Gtr. 1: w/ Rhy. Fill 1

Dbmaj9 (Fmaj9) Cm7 (Em7)

bout it when I'm in the mood to

Dbmaj9
(Fmaj9)



B $\flat$ 7/D
(D7/F $\sharp$)



lose my way, but let me say you

⊕ Coda

Fm7
(Am7)



G7^{#9}/F
(B7^{#9}/A)



The first staff of music is in treble clef with a key signature of one flat (B-flat). It contains four measures: the first measure has a half note G4; the second and third measures each contain a whole rest; the fourth measure contains a quarter note G4 followed by a quarter rest. The word "Just" is written below the final note.

Gtr. 1: w/ Rhy. Fig. 4

E♭5
(G5)



B $\flat$ m9
(Dm9)



no more three by five's.

Fm7
(Am7)

G7^{#9}/₅F
(B7^{#9}/₅A)

Outro

Fm7
(Am7)

Gtr. 1

$$\frac{G+/F}{(B+/A)}$$
$$\frac{E_b}{(G)}$$

Gtr. 1

w/ fingers

*T

*T = Thumb on 6th string

$$\mathbf{F}_{(A)}$$

Fm7
(Am7)

$$\begin{array}{c} \text{Eb/G} \\ (\text{G/B}) \end{array}$$
$$\begin{matrix} Ab \\ (C) \end{matrix}$$

G7
(B7)

$$\frac{Cm(add9)}{(Em(add9))}$$

Play 3 times

rit.

Play 3 times

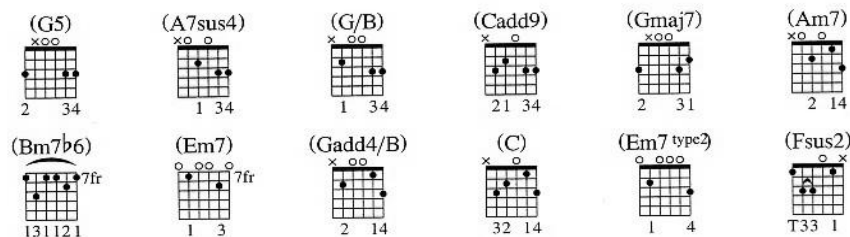
rit.

2 0 1 0 0 0 0 2 2 1

0 0 0 2 3 2 2 1

LOVE SONG FOR NO ONE

Words by John Mayer
Music by John Mayer
and Clay Cook



Both gtrs.: Capo II

Intro

Moderately fast Rock ♩ = 144

Gtr. 1 (clean) 7 7 *f* *f*

Gtr. 2 (dist.)

* (G5) (A7sus4)

*Symbols in parentheses represent chord names respective to capoed gtr. and do not reflect actual sounding chords.

(G/B) (Cadd9) (G5) (Gmaj7) (Am7)

(G/B) (Cadd9)

(cont. in notation)

Gtr. 2 tacet
Amaj7
* (Gmaj7)

*Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

*T = Thumb on 6th string

End Rhy. Fig. 1

crush - es are fad - ed _____
hide in my bed - room, _____

Gadd9 (Fadd9) D6sus4 (C6sus4) D6 (C6)

jad - ed. I hate it. love song for no one.

Chorus (G5) (Bm7b6) (Em7)

Rhy. Fig. 2

Gtrs. 1 & 2

f

I'm ti - red of be - ing a - lone, so hur - ry up and

(Cadd9) Gtrs. 1 & 2: w/ Rhy. Fig. 2 A5 (G5) C#m7b6 (Bm7b6)

End Rhy. Fig. 2

get here. I'm so ti - red of be - ing a - lone,

F#m7 (Em7) *To Coda* 1. Dadd9 (Cadd9) (G5) (A7sus4)

Gtr. 1

so hur - ry up and get here, get here.

Gtr. 2

0 2 4

(G/B) (Cadd9)

(cont. in notation)

(4) 0 4 2 0 0 0 2 4 2

2.

Bridge

Dadd9
(Cadd9)

(Am7) (Gadd4/B)

(C)

Rhy. Fig. 3

Gtrs. 1 & 2



(Am7) (Gadd4/B)

(Em7 type2)

(Am7)

(Gadd4/B)

(C)



End Rhy. Fig. 3

(Gadd4/B)

(Fsus2)

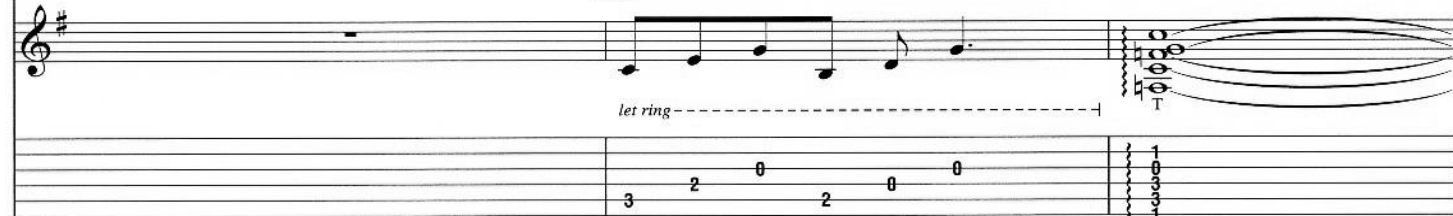
Gtr. 1

(Gtr. 2 cont. in notation)



Gtr. 2

let ring - - - - -



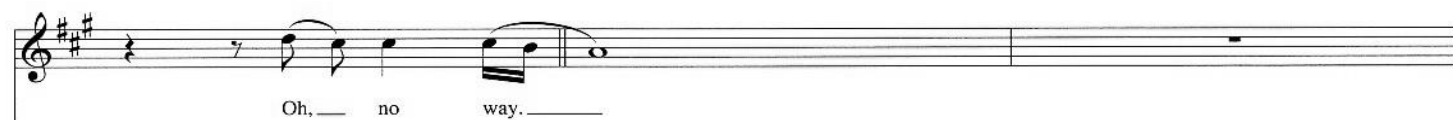
Guitar Solo

(G5)

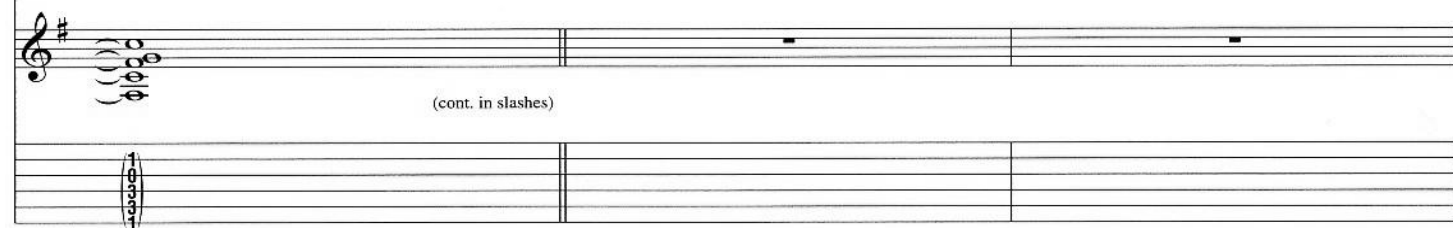
(A7sus4)

(G/B)

Gtrs. 1 & 2



(cont. in slashes)



(Cadd9)

(G5)



(Am7) (G/B) (Cadd9)

Bridge

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

Bm7 (Am7) Aadd4/C# (Gadd4/B) D (C) Bm7 (Am7) Aadd4/C# (Gadd4/B) F#m7 (Em7)

I could have met you in a sand - box. I could have

Bm7 (Am7) Aadd4/C# (Gadd4/B) D (C)

passed you on the side - walk. Could I have missed my chance, and

(C) (Gadd4/B) (Fsus2) Chorus

Gtr. 1

watched you walk a - way? I'm ti - red of

Gtr. 2

let ring-----

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

(Bm7b6) (Em7) (Cadd9) Gtr. 2 tacet (G5)

mf

be - ing a - lone, so hur - ry up and get here. I'm so ti - red of

dim.

(0)

(Bm7b6) (Em7) (Cadd9)

be - ing a - lone, so hur - ry up and get here, oh yeah.

⊕ Coda

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

Dadd9
(Cadd9)

A5
(G5)

C#m7b6
(Bm7b6)

F#m7
(Em7)

Dadd9
(Cadd9)

A5
(G5)

— get here. You'll be so good. You'll

C#m7b6
(Bm7b6)

F#m7
(Em7)

Dadd9
(Cadd9)

(G5)

Gtr. 1

be so good for me.

Gtr. 2

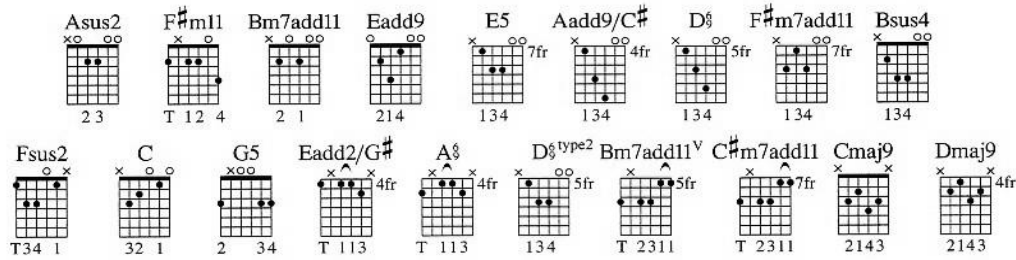
3 3 2 3 3 2 3

(3) 3 2 3 3 3 2 3 3 2 3 3 2 3 3 2 3

(3) 3 2 3 3 2 3 3 2 3 3 2 3 3 2 3 3 2 3

BACK TO YOU

Words and Music by
John Mayer



Intro

Moderate Rock ♩ = 104

Asus2

Rhy. Fig. 1

Gtr. 1 (acous.)

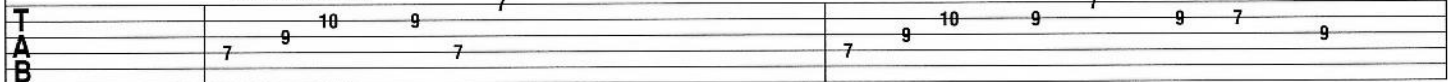
mf

Riff A

End Riff A

Gtr. 2 (elec.)

mf w/ clean tone
let ring throughout

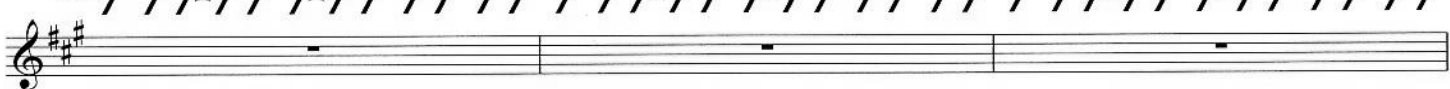


Gtr. 2: w/ Riff A (3 times)

F#m11

Bm7add11

Gtr. 1

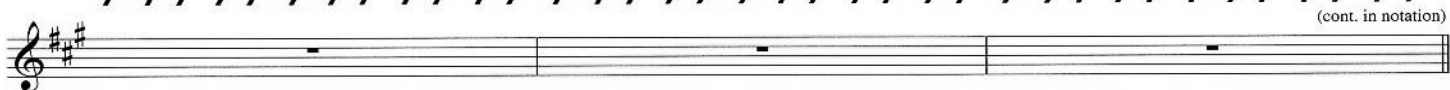


Eadd9

F#m11

End Rhy. Fig. 1

(cont. in notation)



Verse

A

F#m7

1. Back_ to you.

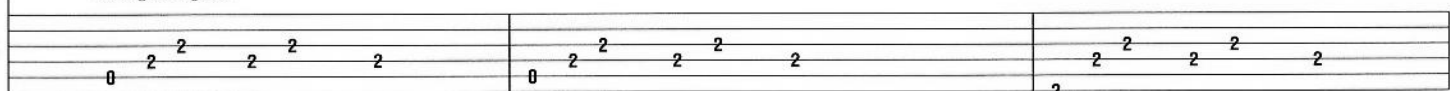
It al - ways comes_ a - round.____

Back_ to you.

Gtr. 1

Rhy. Fig. 2

let ring throughout



Bm7 Eadd9

I tried to for - get — you, I tried to stay — a - way, — but it's

2 2 2 2 2 2 0 2 0 2 0 1 4 1 4 2

F#7sus2 F#m7 Gtr. 1: w/ Rhy. Fig. 2 A

too — late. — O - ver you,

End Rhy. Fig. 2

*T = Thumb on 6th string

2 1 2 1 2 2 2 2 2 2 2 2

F#m7

I'm nev - er o - ver, — o - ver you.

Bm7

There's some - thing a - bout — you, it's just the way — you move, —

Eadd9 F#7sus2 F#m7

— the way you — move — me. —

Chorus

E5 Rhy. Fig. 3 Aadd9/C# D#

Gtr. 1

Yeah, I'm so good — at — for - get - ting, —

E5 Aadd9/C# D#

and I quit ev - er - y game I play,

E5 F#m7add11 Aadd9/C# D#

but for - give me, love,

Bsus4 E5 End Rhy. Fig. 3

I can't turn and walk a - way this way.

Interlude

Gtr. 1: w/ Rhy. Fig. 1
Asus2

F#m11 Bm7add11 Eadd9 F#m11

Verse

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

2. Back to you. It al - ways comes a - round.

F#m7

Back to you. I walk with your shad -

Bm7 Eadd9

ow, I'm sleep - ing in my bed with your

Chorus

Gtr. 1: w/ Rhy. Fig. 3

F#7sus2 F#m7 E5

sil - hou - ette. Yeah, should have

Aadd9/C# D# E5

smiled in that pic - ture, if it's the

Aadd9/C# D# E5

last thing I'll see of you. It's the

F#m7add11 Aadd9/C# D# Bsus4 E5

least that you could not do.

Bridge

E5 Fsus2 C

Gtr. 1

Ah.

G5 Eadd2/G# A#

Leave the light

D# type2 Eadd2/G# A#

on. on. I'll nev - er give up it on you.

D# type2 Eadd2/G# A#

Leave the light

D# type2 Bm7add11 v

light on for me too,

C#m7add11

for me too,

Cmaj9

for me too.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1
Asus2

Dmaj9

Yeah.

Gtr. 2

f w/ dist. & delay

12 14 14 14 14 (14) 12 14 12 14 12

F#m11

10 12 (12) 10 10 10 7 12 14 14

Verse

Eadd9 F#m11 Asus2

3. Back to me.

slight vib.

9 14 9 7 14 7 5 14 (14)

Gtr. 1

9 14 9 7 14 7 5 14 (14)

Gtr. 2 tacet

F#m9

I know_ that it_ comes_ back_ to me_ Does - n't it scare_

(14)

0 0 2 4 0 2 2

Bm7 Esus4 E F#m7

_ you?_ Your will is not_ as strong_ as_ it_ used_ to be_

2 0 2 0 2 1 2 2

Outro

F#m11

Gtr. 1

mf

Repeat and fade

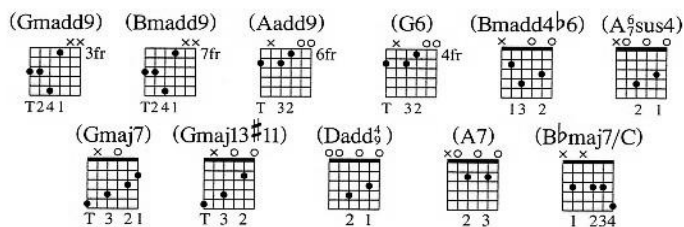
Gtr. 2

(cont. in slashes) *mf*

2 2 7 9 9 7 7 9 9 7 7

GREAT INDOORS

Words and Music by
John Mayer



Both gtrs.: Capo V
Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderate Rock ♩ = 110

Gadd9
*(Dadd9)

Gtr. 1 (clean)

*Symbols in parentheses represent chord names respective to capoed gtrs.
Symbols above represent actual sounding chords. Capoed fret is "0" in tab.

D7 (A7) D⁹sus4 (A⁹sus4) D7 (A7)

— that you're not lis - ten - ing to the call — your life's — been is -

Emadd11b6 (Bmadd11b6) E^bmaj7/F (B^bmaj7/C)

su - ing you, the rhy - thm — of — a line — of i - dle days. —

Chorus

G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D)

Scared of a world — out - side — you should go — ex - plore. —

End Rhy. Fig. 1 Rhy. Fig. 2

Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2) Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2) G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D)

Pull — all the shades — and — wan - der the great — in - doors. —

End Rhy. Fig. 2

Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2) Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2) Gadd $\sharp$ (Dadd $\sharp$) G (D)

the great in doors. 2. Lamp-

Verse

Gtr. 1: w/ Rhy. Fig. 1

Gadd $\sharp$ (Dadd $\sharp$) D7 (A7)

- light makes the shad - ows play and post - ers take the walls

D $\sharp$ sus4 (A $\sharp$ sus4) D7 (A7) Emadd11 $\flat$ 6 (Bmadd11 $\flat$ 6)

a - way. The T - V is your win - dow - pane, the view

E $\flat$ maj7/F (B $\flat$ maj7/C) Gadd $\sharp$ (Dadd $\sharp$)

won't let you down. So put your faith in a late night show, I bet

Gtr. 1

D7 (A7) Emadd11 $\flat$ 6 (Bmadd11 $\flat$ 6)

you did - n't e - ven know. De - pends on how far out

E $\flat$ maj7/F
(B $\flat$ maj7/C)

you go, the chan - nel num - bers change.

Chorus

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

G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D) Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2)

Scared of a world out - side you should go ex - plore.

Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2) G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D)

Pull all the shades and wan - der the great in - doors.

Bridge

Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2) Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2) (Gmadd9)

Gtr. 1

Though late - ly I can't

(Bmadd9) (Aadd9)

blame you. I have seen the world

(G6) (Aadd9)

and some - times wish your room had room for two.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2

G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D) Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2)

Da da da da da

Gtr. 2 (dist.)

mf

Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2) (Bmadd4b6) (A7sus4)

Gtr. 1

(Gmaj7) (Gmaj13#11) Pre-Chorus (Bmadd4b6)

So go un -

(A7sus4) (Gmaj7) (Gmaj13#11) (Bmadd4b6)

lock the door and find what

(A7sus4) (Gmaj7)

you are here for. Leave the great in - doors,

Chorus

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

G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D) Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2)



Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2) G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D) G (D) D/G (A/D)



Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2) Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2) G (D) D/G (A/D) G (D) D/G (A/D)



G (D) D/G (A/D) G (D) D/G (A/D) Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2) Cmaj13sus2 (Gmaj13sus2) C6sus2 (G6sus2)

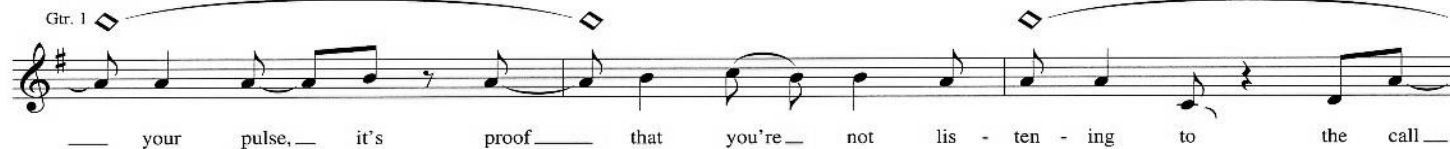


Outro

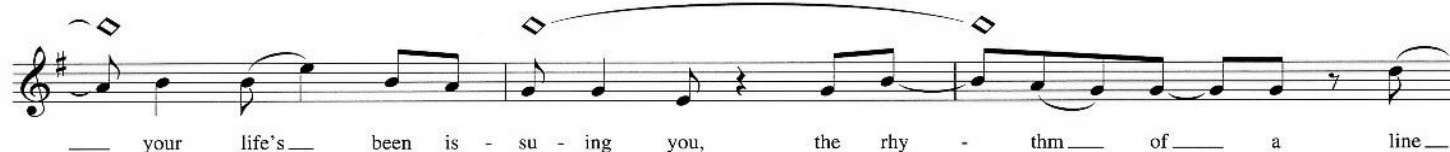
(Dadd4)

Gr. 1

(A7)



(Bmadd4b6)

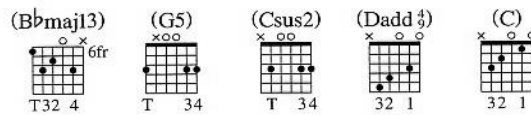


(Bbmaj7/C)



NOT MYSELF

Words and Music by
John Mayer



Both gtrs.: Capo I

Intro

Moderately slow Rock ♩ = 90

A^b5
*(G5)

A^bmaj7/G
(Gmaj7/F#)

Rhy. Fig. 1

Gtr. 1 (acous.)

Tablature for the Intro section, showing fret numbers and string numbers (1-6).

*Symbols in parentheses represent chord names respective to capoed gtrs.
 Symbols above represent actual sounding chords. Capoe fret is "0" in tab.
 **T = Thumb on 6th string

G^badd2
(Fadd2)

D^b
(C)

End Rhy. Fig. 1

Tablature for the verse section, showing fret numbers and string numbers (1-6).

Verse

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

A^b5
(G5)

A^bmaj7/G
(Gmaj7/F#)

G^badd2
(Fadd2)

Tablature for the verse section, showing fret numbers and string numbers (1-6).

1. Sup - pose I ____ said ____
 2. Sup - pose I ____ said ____

I ____ am on my best ____
 col - ors change ____ for no ____

D^b
(C)

A^b5
(G5)

A^bmaj7/G
(Gmaj7/F#)

Tablature for the verse section, showing fret numbers and string numbers (1-6).

____ be - hav - ior,
 ____ good rea - son, ____

and there are ____ times ____
 and words will ____ go ____

I lose ____
 from po -

G $\flat$ add2
(Fadd2)

(B $\flat$ maj13)

Rhy. Fill 2

End Rhy. Fill 2

Chorus

(G5)

Rhy. Fig. 2

Gtr. 1

— my — wor — ried to mind? — }
et — ry — to prose? — }

Would — you want — me when —

Gtr. 2 (elec.) Riff A

w/ clean tone & tremolo effect

let ring —

3 3 2 3 3 3 2 3

(Csus2)

(Dadd $\sharp$)

(Csus2)

End Rhy. Fig. 2

— I'm not — my — self? —

Wait —

End Riff A

let ring —

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

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 2: w/ Riff A

A $\flat$ 5
(G5)

D $\flat$ sus2
(Csus2)

E $\flat$ add $\sharp$
(Dadd $\sharp$)

1.
D $\flat$ sus2
(Csus2)

— it out — while I — am some — one else? —

2.

D $\flat$ sus2
(Csus2)

Bridge

Fm7
(Em7)

E $\flat$
(D)

D $\flat$ $\sharp$
(C $\sharp$)

And I in

Gtr. 1

T T T

12 14 12 15 11 10 12 10 9 8

The musical score is for the song "The Christmas Song" (also known as "Chestnuts Roasting on an Open Fire"). It is written for guitar and voice. The key signature is B-flat major (two flats: B-flat and E-flat), and the time signature is 4/4. The guitar part is written on a single staff, and the voice part is written on a single staff. The lyrics are: "time will come a - round." The guitar part includes a melodic line and a bass line with fingerings indicated by numbers 1-4. The voice part includes a vocal line with lyrics and a bass line with fingerings indicated by numbers 1-4. The guitar part includes a melodic line and a bass line with fingerings indicated by numbers 1-4. The voice part includes a vocal line with lyrics and a bass line with fingerings indicated by numbers 1-4.

The musical score consists of three staves. The top staff is the vocal melody in G major (one sharp), with lyrics "I al - ways do for you,". Above the staff are four sets of guitar chords: A^badd9/C (Gadd9/B), Fadd9/A, B^badd9/D (Aadd9/C#), and D^badd2 (Cadd2). The middle staff shows guitar accompaniment, starting with a treble clef and key signature of one sharp. It includes various chord voicings and melodic fragments. The bottom staff displays guitar fingerings as numbers 1-4 on strings.

Guitar Solo

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

Ab5 (G5) Abmaj7/G (Gmaj7/F#) Gbadd2 (Fadd2) Db (C)

ah. _____

$A\flat 5$
 (G5)

$A\flat \text{maj} 7/G$
 (Gmaj7/F $\sharp$)

$G\flat \text{add} 2$
 (Fadd2)

(C)

(A $\flat$) (C) (E $\flat$) (F)
 ⑥ ⑤ ⑤ ④
 4fr 3fr 6fr 3fr

Gtr. 1

Gtr. 1: w/ Rhy. Fig. 1

Ab5
(G5)

A♭maj7/G
(Gmaj7/F♯)

G♭add2
(Fadd2)

D♭
(C)

Ab5
(G5)

A♭maj7/G
(Gmaj7/F♯)

G♭add2
(Fadd2)

D♭
(C)

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1st 3 meas.)

Ab5 (G5) Abmaj7/G (Gmaj7/F#) Gadd2 (Fadd2)

3. Sup - pose I said you're my sav - ing grace? -

Chorus

Gtr. 1: w/ Rhy. Fill 2

Gtr. 1: w/ Rhy. Fig. 2 (till end)
Gtr. 2: w/ Riff A (till end)

Cbmaj13 (Bbmaj13) Ab5 (G5) Db sus2 (Csus2)

Would you want me My grace. when I'm not my My - self, self? -

Ebadd# (Dadd#) Db sus2 (Csus2) Ab5 (G5)

not my - self. When I'm some - one else. Wait it out while I

Db sus2 (Csus2) Ebadd# (Dadd#) Db sus2 (Csus2)

am some - one else? When I'm some - one else. When I'm not my - Would

Ab5 (G5) Db sus2 (Csus2) Ebadd# (Dadd#)

self. you want me when I'm not my - self? -

Db sus2 (Csus2) Ab5 (G5) Db sus2 (Csus2)

Wait it out while I am some - one else? -

Begin fade

Fade out

Ebadd# (Dadd#) Db sus2 (Csus2) Ab5 (G5) Db sus2 (Csus2) Ebadd# (Dadd#) Db sus2 (Csus2)

ST. PATRICK'S DAY

Words and Music by
John Mayer

Emaj9  1 3 2	G#7/B#  T 1 3 2	C#m7add4  T 2 2 1	Bb7#11  T 1 3 2	Amaj7  T 2 2 1	Amaj9  T 2 2 1 4	Am9  T 1 1 1 4	Eadd2/G#  T 1 1 3	Gmaj13  T 1 1 3 3	E7/G#  T 1 3 2
Dmaj7/F#  T 1 2	Gadd9  T 1 2	Gadd9  T 1	Esus2  1 3 2	Eadd9  1 3 1	B/D#  T 1 3 4	D6  T 1 3 2	C#7  T 1 2 1	B6/D#  T 1 3 1	C#/E#  T 1 3
F#m7  1 3 1 2 1	E/G#  3 1 1 1	Em7  1 3 1 2 1	D/F#  3 1 1 1	Asus2  2 3	F#m7add4  T 2 3	Aadd9  T 3 2	B7add4  T 3 4	D9  2 1 3 3 3	Gmaj7  T 2 2 1
F#maj7  T 2 2 1	Fmaj7  T 2 2 1	Em11  2 1 4	A7add4  T 3 4 1	Csus2  T 4 1 2	D7add4  T 3 4 1				

Intro

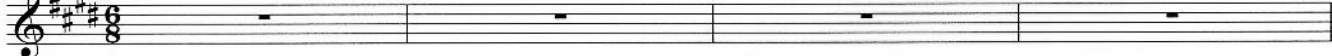
6 Moderately ♩ = 126 (♩ = 3/4)



Emaj9

*Gr. 1 (acous.)

mf



*Two acoustic gtrs. arr. for one.

Verse

Emaj9

Rhy. Fig. 1



G#7/B#

C#m7add4

Bb7#11



1. Here



out the win-ter clothes ____

and find

a love ____

to call your own. ____

Gr. 1: w/ Rhy. Fig. 1 (1st 7 meas.)

Emaj9

G#7/B#

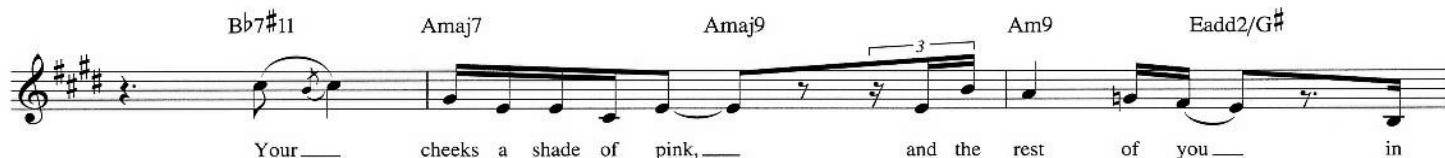
C#m7add4

End Rhy. Fig. 1



You, ____

en - ter you. ____



Your ____

cheeks a shade of pink, ____

and the rest

of you ____

in

Gmaj13 **Gtr. 1** **E7/G#** **Pre-chorus** ***Freely** **Amaj7** **Dmaj7/F#** **G^{sus#4}add9** **Gadd9**

pow - der blue. _____ Who knows what _____ will be?

**Next 5 meas.*

E7/G# **Amaj7** **Dmaj7/F#** **G^{sus#4}add9** **Gadd9**

But I'll make you this guar - an - tee, see.

Chorus **Esus₄** **Eadd9** **B/D#** **D6**

Rhy. Fig. 2

No way No - vem - ber will see our good - bye. _____ When it comes _____ to De - cem - ber it's

C#7 **B6/D#** **C#/E#** **F#m7** **E/G#** **Em7** **D/F#** **End Rhy. Fig. 2**

ob - vi - ous why. _____ No one wants to be a - lone at _____

Asus2 **Eadd2/G#** **F#m7add4** **Emaj9**

Christ - mas time. 2. In the

Verse **Gtr. 1: w/ Rhy. Fig. 1 (2 times)** **Emaj9** **G#7/B#** **C#m7add4** **Bb7#11**

dark, _____ on the phone _____ you tell me the names _____

Amaj7 **Amaj9** **Am9** **Eadd2/G#** **Gmaj13**

_____ of your broth - ers and your fa - vor - ite col - ors. _____ I'm learn - ing you. _____

Emaj9 G#7/B# C#m7add4

And when___ it snows a - gain___

Bb7#11 Amaj7 Amaj9 Am9 Eadd2/G#

we'll___ take a walk out - side___ and search the sky___ like

Chorus
Gtr. 1: w/ Rhy. Fig. 2
Esus2 Eadd9

Gmaj13

chil - dren do. ___ I'll say to you: ___ No way No - vem - ber will

B/D# D6 C#7 B6/D# C#/E#

see our good - bye. ___ When it comes___ to De - cem - ber it's ob - vi - ous why. ___

F#m7 E/G# Em7 D/F# Asus2

Gtr. 1

No one wants to be a - lone at___ Christ - mas time. And

Gtr. 1: w/ Rhy. Fig. 2
Esus2 Eadd9 B/D# D6

come Jan - u - ar - y we're fro - zen in - side,___ mak - ing new___ res - o - lu - tions a

C#7 B6/D# C#/E# F#m7 E/G# Em7 D/F#

hun - dred times. Feb - ru - ar - y, won't you be my___

Asus2 F#m7 E/G# Aadd9 B7add4

Gtr. 1

val - en - tine? — And we'll both be safe till St. Pat - rick's Day. —

Emaj9 F#m7add4 Eadd2/G#

Bridge

Am9 D9

We should take a ride to - night a - round the town and look a - round at all the beau - ti - ful

Gmaj7 E7/G# Am9

hous - es. Some-thing in the way that blue — lights on a

D9 Gmaj7 F#maj7 Fmaj7 Em11

black night can make you feel more. — Ev - er - y - bod - y, it

A7add4 Csus2 D7add4

seems to me, just wants to be — just like you and

Chorus

Gtr. 1: w/ Rhy. Fig. 2

Esus₄ Eadd9 B/D# D6 C#7 B6/D# C#/E#

me, — ah, — ah. —

F#m7 E/G# Em7 D/F# Asus2

Gr. 1

No one wants to be a - lone at Christ - mas time.

Gr. 1: w/ Rhy. Fig. 2

Esus2 Eadd9 B/D#

And come Jan - u - ar - y we're fro - zen in - side, mak - ing new

D6 C#7 B6/D# C#/E# F#m7 E/G#

res - o - lu - tions a hun - dred times. Feb - ru - ar - y.

Em7 D/F# Asus2

Gr. 1

won't you be my val - en - tine? And if our

Outro

F#m7 E/G# Aadd9 B7add4 F#m7 E/G#

mp

al - ways is all that we gave and we some - day

Aadd9 B7add4 F#m7 E/G# Aadd9 B7add4

take that a - way, I'll be al - right if it was just till St. Pat - rick's Day.

Emaj9 Aadd9 B7add4 Emaj9 Aadd9 B7add4 Emaj9