CONTENTS

2 HARDER TO BREATHE
12 THIS LOVE
20 SHIVER
29 SHE WILL BE LOVED
36 TANGLED
48 THE SUN
59 MUST GET OUT
65 SUNDAY MORNING
70 SECRET
76 THROUGH WITH YOU
83 NOT COMING HOME
90 SWEETEST GOODBYE

96 Guitar Notation Legend

Music transcriptions by Jeff Jacobson and David Stocker

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Intro
Moderately \( \text{\textit{N.C.}} \)
(Sampled Jensen)

Verse
** C\(^{#7}\)

1. How dare you say that my behavior is unacceptable...

\[ \text{C\(^{#7}\)} \quad \text{F\(^{#7}\)} \quad \text{C\(^{#7}\)} \quad \text{E}\]

So condescending, unnecessarily critical.
I have the tendency of getting very physical...

\[ \text{2} \quad \text{4} \quad \text{2} \quad \text{4} \quad \text{2} \quad \text{4} \quad \text{2} \quad \text{4} \]

\[ \text{C\(^{#7}\)} \quad \text{F\(^{#7}\)} \quad \text{C\(^{#7}\)} \quad \text{E}\]

so watch your step, 'cause if I do you'll need a miracle.
You drain me dry and make me wonder why I'm even here...

\[ \text{2} \quad \text{4} \quad \text{2} \quad \text{4} \quad \text{2} \quad \text{4} \quad \text{2} \quad \text{4} \]

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This double vision I was seeing is finally clear.
You want to stay, but you know very well I want you gone.

Not fit to walk in' tready the ground that I am walking on.

Um, when it gets cold outside and ya got...

nobody to love,

Yeah, yeah, yeah.

And like a little girl cries in the face of a mon-
Verse

(C#m) G C#5 N.C.(C#m) (G#)

-der and hard-er to breathe?

(C#m) G C#m7 E5

-der and hard-er to breathe?

2. What you are doi-ng is screw-ing thin-gs up in-side my head.

You should know bet-ter, you nev-er lis-tened to a word I said, clutch-ing your pil-low and whin-king in a nak-ed sweat,
Chorus

C#m7

N.C.(C#m)

C#5

G#5

Um, when it gets cold, outside and ya get

(Gtr. 1 w/ Rhy. Fig. 1)

(Gtr. 1 w/ Rhy. Fig. 1)

no body to love,

you'll understand what I mean... when I say... there's no way...

(Bksd Voc./Voc. Fig. 1)

(Bksd Voc./Voc. Fig. 1)

we're gonna give up, babe.

And, like a little girl cries, in the face of a mon-
- ster that lives in her dreams, hey.

Is there any one out there, 'cause it's getting harder and harder to breathe?

Is there any one out there, 'cause it's getting harder...
Guitar Solo

or and hard or to breathe?

Or.

C#m F#5 C#5

C#m

C#m

A6al#4

Let ring 4

A6al#4
And, does it kill,

Bridge

does it burn, is it painful to learn that it's me.
Chorus

C#m7

that you had me to hold?

Yeah.

C#m7

G#5

Uh, when it gets cold outside and you got nobody to love.
you'll understand what I mean when I say there's no way we're gonna give up.

And, like a little girl cries in the face of a monster that lives in her dreams, hey.

Is there anyone out there, cause it's getting harder and harder to breathe.

Is there anyone out there, cause it's getting harder and harder to breathe.
This Love
Words and Music by Adam Levine and Jesse Carmichael

Intro
Moderately  = 95

G/B

Rhy. Fig. 1

Cm

Fm7/C

B7

End Rhy. Fig. 1

**Riff A**

End Riff A

---

Ch. 1 w/ Rhy. Fig. 1
Ch. 2 w/ Ch. 1
Ch. 3 w/ B7
Ch. 4 w/ Ch. 3
Ch. 5 w/ G

Verse

G

Cm

Fm7

1. I was so high... I did not recognize the fire burning in her eyes... the chains that controlled...
my mind.
Whispered, "Good-bye," as she got on.

a plane, never to return again, but always in my heart, ho.

This love has taken its toll on me.

Set for eighth-note rhythm section w/ I repeat.

Set for eighth-note rhythm section w/ I repeat.
Cm  Fm7  Bb  Eb6

She said, "Goodbye," too many times before.

And her heart is breaking in front of me, and
Verse

Cm

F

Fm7/C

G/B

I have no choice — 'cause I won't say, "Good-bye," any more.

Chorus

Cm

Fm7

G7

Whoa, Whoa, Whoa.

Chorus

G/B

Cm

Fm7

2. I tried my best to feed her appetite, to keep her coming every night, so hard to keep her sat-

Chorus
G7

Cm

is fed. Oh, keep playing love like it was just a game, pretending to feel

Fm7

G7/B

D.S. al Coda

the same, then turn around and leave a gain. A, but, oh

Ω Coda

Bridge

G7

Ebmaj7

whom, I'll fix these broken things, repair your broken wings,

G7/B

Cm

and make sure everything's all right. Female: (it's all right, it's all

right.)

16
My pressure on your hips, ah, sinking my fingertips into

every inch of you because I know that's what you want me to do.

This love has taken its toll on me.

She said, "Good-bye," too many times before. Her heart is breaking in front of me, and I have no choice because
I won't say, "Good-bye," any more. This love has taken its toll on me.

She said, "Good-bye," too many times before.

And my heart is breaking in front of me, and she said, "Good-bye," too many times before.
Begin fade

Cm Fm7 Bb Eb6 Cm Fm7

This love has taken its toll on me. She said, "Good-bye," too

Oh, yeah, yeah, yeah...

Bb Eb6 Cm Fm7 Bb Eb6

many times before. And her heart is breaking in front of me... and

Her, her, her, yeah, when...

Cm F Fm7/C G Cm Fm7

I have no choice, 'cause I won't say, "Good-bye," any more. This love has...

yeah, yeah...

Fade out
Shiver
Words and Music by Adam Levine and Jesse Carmichael

Intro
Moderately \( \times = 86 \)

N.C.
*Voc. Fig. 1

Whispered: (Uh, ah, oh, sh, oh, sh, oh, ah)

Chorus

End Voc. Fig. 1

Bridge, Voc., w/Voc. Fig. 1 (12 times)

Am  NC. Em7 D6 Em7 N.C. Em7b5  NC.

Uhh

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1. You build me up, you knock me down, 
   You're the one who makes me laugh and make me frown.

You are the queen of run-around, you know it's true, 
You chew me up and spit me out.

enjoy the taste I leave in your mouth. 
You look at me, I look at you, 
neither of us know what to do.
Verse
Gtrs. 2 & 3: w/ Rhy. Fig 1 & 1 A
Gtrs. 4 & 5 later
*Am7

2. I'm mo-bi-lized by the thought of you, par-a-lyzed by the sight of you.

and hyp-no-tized by the words you say, not true but I be-lieve 'em any way.

Gtrs. 2 & 3: w/ Rhy. Fig. 2
Am7

So, come to bed, it's get-ting late, there's no more time for us to waste.
B  Bn4  B  Am

Em7/B  D6/B  Em7/B  Em7/B

Outro-Chorus
Blad: Voc. of Voc. Fig. 2 (2 times)
Ch. 7, x 2, 10, 7
Gtr. 7/16 Riff A (2 times)
Am

Feel your heart begin to race.
There may not be another way
C

in your heart, so I guess I better find a new way in.

A (D)

yeah.

C (F)

And I shiver when I hear your name.

Em

Not the same. I won't be satisfied till I'm under your skin.

B5

There may not be another way.
to your heart, so I guess I better find a new way in.

yeah. And I shiver when I hear your name, I think about you, but it's not the same. I won't be satisfied 'til I'm under your skin, yeah.
She Will Be Loved
Words and Music by Adam Levine and James Valentine

Cm

Intro
Moderately fast 1 = 102

*Cm7  Bb7

Verse

Cm7  Bb7

1. Beauty queen of only eighteen... she had some trouble with herself.

Cm7  Bb7

He was always there to help her, she always belonged to someone else.

Cm7  Bb7

I drove for miles and miles and wound up at your door.

Cm7  Bb7

I've had you so many times but somehow I want more.

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Chorus

I don't mind spending every day out on your corner in the pouring rain.

Look for the girl with the broken smile, ask her if she wants to stay awhile. And she will.
Verse

Cm7 Bb7 Cm Bb7

2. Tap on my window, knock on my door. I want to make you feel beautiful.

Cm7 Bb7 Cm Bb7

I know I tend to get so insecure, doesn’t matter anymore.

Cm7 Bb7 Cm Bb7

It’s not always rainbows and butterflies, it’s compromise that moves us along. Yeah.

Cm7 Bb7 Cm Bb7

My heart is full and my door’s always open, you come anytime you want, yeah.
Chorus

I don't mind spending every day out on your corner in the pouring rain.

Look for the girl with the broken smile, ask her if she wants to stay a while. And she will be loved, and she will be loved, and she will be loved.

Chord symbols in parentheses represent chord names respective to capoed guitar. Symbols above represent actual sounding chords. Capoed fret is "0" in tab.
I don’t mind spending every day out on your corner in the pouring rain—oh

Look for the girl with the broken smile, ask her if she wants to stay a while. And she will

be loved, and she will be loved. And she will

(Please don’t try so hard to say good)
Intro
Moderately slow  \( \text{= 73} \)

\(^4\text{Am} \quad \text{F} \quad \text{E5} \quad \text{G5} \)

Yeah...
Verse
Gtrs. 2 & 3 tacet
A5

1. I'm full of regret for all the things that I've done and said. And I don't know

Gr. 1

Gr. 4
F  E5  G5

if it'll ever be okay to show my face

(Face, round here, round here.)

F  E5  G5  Amin7

PM

Pre-Chorus

F  E5  G5  E7

Sometimes I wonder if I disappear, would you ever turn your head and look...

Rhy. Fig. 1

(Repeat)
Am7

\[ \text{see if I'm gone?} \]
\[ \text{'Cause I fear} \]
\[ \text{there is nothing left to say} \]

Chorus
\[ \text{to you} \]
\[ \text{that you wanna hear} \]
\[ \text{that you wanna know} \]
\[ \text{I think I should go} \]
Fmaj7       E7       Am7
the things I have done are way too shameful, oh.

Verse
Gr. 2 & 4: w/ Riff A & A1
Gr. 3: w/ Riff B (2 times)
Am7              F              E5              G5
2. You're just innocent, a helpless victim of a spider's web, and

mf

Gr. 1
I'm a worker, I'm goin' after anything that I can get. So,

Pre-Chorus
One 4, D7sus1
G7, B7 of Bm7 C
Gm 2nd Rhy. Fig. 1
Fmaj7
you better turn your head and run, said don't look back. 'Cause I

Chorus
Fear there is nothing left to say to you that you wanna hear.

Female: (Say) to you that you wanna hear.

Gm 6

Rhy. Fig. 2

Gr. 8 (chat)

Riff D

mp

7

6
C6\n\nthat you wan-na know. I think I should go. the things I have done are way too shame-

that you wan-na know.

Am\n\nfull. \(\text{Shameful, shameful.}\) And I've done you so wrong, treated you bad.

E(96)\nI've done you so wrong, treated you bad.

End Rhy. Fig. 2

End Riff D

---

42
Outro-Chorus

Outro to Ref. Fig. 2 (3/4 times)

Gtrs. 9 & 10 tacet

Fmaj7

fear there is nothing left to say to you that you wanna hear.

Gtr. 9

C6

that you wanna know. I think I should go, the things I have done are way too shame-

Gtr. 8

Fmaj7b5

E7

ful, shameful, shameful. And I've done you so wrong, treated you bad.

Gtr. 11 (ch)

Female: (Shameful, shameful,)

mf w/ delay

Gtr. 8

End RHY G

45
strung you a-long... Oh, shame... on my-self. I don't know how I got so tan...
Yeah, I've done you so wrong, treated you bad.

strung you along. Oh, shame on myself. I don't know how I get so tangled.

(Guitar solo)
The Sun
Words and Music by Adam Levine

Intro
Moderate Rock  \( \frac{J = 80}{\text{beat}} \) (\( \frac{\text{quarter notes}}{\text{beat}} \))

N.C.

\[ \text{(Unison)} \]

**Glos. 1 & 2**

AS

\[ \text{mf} \]

**w/ delay & wah-wah**

\[ \text{mf} \]

**Wah-wah as filter.**

\[ \text{mf} \]

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Verse
Guitar 2 & 3 (arr. A5)

C5       D5
1. After school, walking home, fresh dirt under my fingernails. And

Guitar 4 (arr. C5)

D5
I can smell but asphault, ears screech to a halt to let me pass.

*Heads throughout
And I cannot remember what life was like through photographs.

And trying to recreate images life gives us from the past.

And sometimes it's a sad song. But I cannot forget, refuse to re-
Am   G5   Fmaj7   C   Am   G5

Grab so glad I met you. And take my breath away, make every day worth all of the pain that I have gone through.

Fmaj7   C   Am   G5

And ma-ma, I've been cryin' 'cause things ain't how they used to be. She said the

Fmaj7

Rhy. Fig. 3

but she's almost worn... and we're only several miles from the sun.

Bm7b5   E

End Rhy. Fig. 2

(Gr. 7, cent. in motion)

**Clear tone & delay

**Delay up for eighth note regeneration before repeat.

End Rhy. Fig. 2A

***Sing at even sixteenth notes.
Interlude
Cm7  C  Dadd4
Gr. 1
Am7  C  Dadd4
Gr. 7
Verse
Gr. 7 count
Am  C  D5
Gr. 4 w/ Riff B
Am7  C  Dadd4
Gr. 1
Gr. 3

movin' on down the street. I see people I won't ever meet. I think of her, take a breath.
Chorus
C  Am  G5  Fmaj7  C

Can't forget, refuse to regret, so glad I met you.
And take my breath away, make every day

Am  G5  Fmaj7  C

Day worth all of the pain that I have gone through.
And mama, I've been crying 'cause

**Note: staccato symbol.**

**Song in 16th notes.**
things ain't how they used to be. She said the battle's almost won and we're

Bridge

*Am

Am

G7

Bm7b5

E

E7

E7

Am

Am7

E7

like a broken record player, (Yeah)

back and forth and here and gone and on and on and on and on

the sun

the rhythm of her conversation, the perfection of her creation.

**Chord symbols reflect implied harmony.

****Gos. 9 & 16

Fender Rhodes piano; for complete arrangement.

54
Outro-Guitar Solo

Sev'ral miles from the sun, oh...

Ch. 2

Ch. 3

Am7

Yeah, yeah.

Ch. 4

P.M.

Ch. 5

End RIFF
**Must Get Out**

Words and Music by Adam Levine and Jesse Carmichael

Intro
Moderately slow $= 100$

*Gadd2

**Gadd2/D

Chord 1 (oct)

Riff A

**Chord symbols reflect overall harmony.

Chord 2 (oct)

Riff A1

**Verse

Chord 1 & 2 w/ Riffs A & A1 (4 times)

Chord 3 (oct)

2nd verse, Chord 1 w/ Fill 1

Gadd2

1. I've been the needle and the thread, weaving figure eights and circles round your

2. "This is not good-bye", she said, "It is just time for me to rest my head."

--==< mp

Gadd2/F

16

--==< mp

Gadd2/C

"Vol. swell


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Gadd2/F

close my eyes and listen to you crying.

Gadd2/E

Gadd2/C

G5/F

Em7

I'm lifting you up.
I'm letting you down.
I'm dancing till dawn.

C Cmaj7 G5

I'm feeling somehow.
I'm not giving up.
I'm making your love.
This city's made us crazy and we must get out.

Interlude

Oh, yeah, now.

Bridge

There's only so much I can do.
Am7  C  Cmaj7  D

for you,  oh.  after all of

let ring  let ring  let ring

0 2 1 0 2 0 0 2 0 3

Em7  F7

(cool in measure)

the things you put me through.  Oh.

let ring  let ring

8 9 3 0 10 8 10 10

Chorus

G5  G5/F  Gm7  C

I'm lifting you up,  I'm letting you down,  I'm dancing till dawn,  I'm fooling around.

Gm7  C

64
I'm not giving up, I'm making your love
This city's made us crazy and we must get out

Coda

Whoa, oh, whoa, oh
(I'm lifting you up, I'm letting you down)

Whoa, oh, whoa, oh

I'm dancing till dawn, I'm fooling around
I'm not giving up, I'm making your love

Begin fade Fade out

This city's made us crazy and we must get out

Sunday Morning

Words and Music by Adam Levine and Jesse Carmichael

Intro
Moderately slow \( \frac{d}{2} = 92 \)

(Beat)

** Dm9

G13

Cmaj9

Dm7

Yeah.

*Drum arr. for 7th.

** Chord symbols reflect overall harmony.

Verse

G7

Cmaj7

Dm9

G13

Cmaj9

1. Sunday morning, rain is fall -

Gr. 2 (accomp.)

End Rhy. Fill 1

Gr. 1

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Steal some covers, share some skin.
(Mm, like that.)

Clouds are showering us in moments unforgettable; you twist...

But things just got so crazy, living life...

Life is hard.)

That may be all I need. In darkness she is all.
(You're all I see.) Come and rest your bones with me.

Driving slow on Sunday morning, and I never want to leave. Yeah.

Verse

2. Finger trace every outline, oh, yeah, yeah, just get so easy. Living life gets hard to do. Sunday morning, rain is falling and I'm call—

Riff B

67
Oh, whooo. Back and forth we sway like branches in a storm. Change the way.

Chorus

G7 Cmaj7 Dm7 G7 Cmaj7

er, still together when it ends. oh. To bring myself back home to you. (And you may not know.) That may be all I need.

In darkness she is all I see. Come and rest your bones.

(All I need.)

To Coda

G7 Cmaj7 Dm7 G7 Cmaj7

with me. Driving slow on Sunday morning, and I never want to leave. (And I never want to leave.)

Interlude

N.C.

Yeah.

Oh.
Oh, yeah! 3. But things...

(Driving slow on Sunday morning. Driving slow. Oh, yeah.)

Yeah... Oh, yeah, yeah. Oh, yeah.

All I need...

(Driving home on Sunday morning.)

Play 3 times and fade
Verse

1. Watch the sunrise, say your good-byes; off we go.

some conversation, no contemplation; hit the road.

car overheat, jump out of my seat on the side of the highway, baby.

our road is long, your hold is strong. please don't ever let go, oh no.

Chorus

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

End Rhy. Fig. 2
Verse

Ch 1: w/ Rhy, Fig. 1 (1st 6 meas.)
Ch 2: w/ Rhy A (3 times)

E  N.C.
Am 7
Am 6

they can't.

End Rhy. Fig. 3

Ch 3 (coda)

which

F/A  Am  Am 6  Am 7

how to go slow.

Ch 3

F/A

Am

Pre-Chorus

Ch 1

there you are.

Cool these engines, calm these jets. I ask you, "How

F/Bb

Am/C  B7  Gm6/Bb

Every one has a secret. Oh, (but) can they keep it? Oh, no,

let ring

let ring

let ring
Through With You

Words and Music by Adam Levine and Jesse Carmichael

Intro
Slowly \( \frac{j}{74} \)

Cgr. 2 & 3 use N.C.

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Verse

Gr. 1 twice
N.C.

Did not do? 'Cause saying I love you has nothing to do with meaning it.

Gr. 4

End Riff B

Gr. 4, w/ Riff A

Bm

N.C.

Oh, oh, oh, oh, oh...

2. And I don't trust you 'cause ev'ry time you're here, your intentions are unclear. I spend ev'ry hour waiting for a
phone call that I know will never come. I used to think you were the one, now I'm sick of thinking anything at all.

Chorus

Em7

You take my hand just to give it back. No other lover has ever done that. Do you re-

End Riff C

F#
Verse
Gr. 3 treble
Bass:
Gr. 1

remember the way we used to melt? Do you remember how it felt when I touched you? Oh, 'cause

Gr. 4

I remember very well. Who. And how long

Gr. 1 treble
N.C.

Pre-Chorus
Bass
D
Em7
F#

has it been since someone you let in has given what I gave to you? And at night

Gr. 5

let ring

Gr. 4


when you sleep, do you dream I would be there just for a minute or two? Do you?

**Chorus**

Ctts. 1 & 5 w/ Riff C \(1/2\text{rds} \\times \text{2 times}\)

\[\text{Bm} \quad \text{D}\]

You ain't nev' er com- in' back to me. Oh, oh, oh. That's not how things were sup-pose to be. Oh, oh, oh.

Ctts. 2 & 4

\[\text{Ctts. 2 & 4}\]

*Refers to unpictured notes only.*

\[\text{F\#} \quad \text{Em7}\]

You take my hand just to give it back. Oh, No oth- er lover has ever done that.
Heart-ache, heart-ache, I just have so much. A simple love with a complex touch.

To Coda

And there is nothing you can say or do. I called to let you know I'm through with you. Oh, ho:

Interlude
Coda

NC.

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

called to let you know I'm through with you. I ain't never coming back to you.
Not Coming Home
Words and Music by Adam Levine, Jesse Carmichael and Ryan Dusick

Intro
Free time
Moderate Rock \( \text{\textit{d} = 124} \)

\( \text{C}_7 \text{m} \)
Riff A1
Gr. 3 (guitar)

\( \text{G} \)
Gr. 1 & 2 (vocals)
Riff A

\( \text{Amaj7} \)
Gr. 1 & 2: w/ Riff A (3x) (times)

Gr. 3

Amaj7

\( \text{G}_7 \)
End Riff A1

Verse

Gr. 3

Amaj7

\( \text{C}_7 \text{m} \)

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

Gr. 3

End Riff B

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What makes you think I'll let you in again?

to say these things that I don't want to say, but have to say them any way.

Think again, my friend.

Go on, misuse me and abuse me.

Oh, I would do anything to end your suffering.

I'll come out stronger or in the

To Coda

Chorus

Does it make you sad to find yourself alone?
Cm/A       Cm/B       Cm/B#

Does it make____ you mad____ to find that I have grown?

Cm       Cm/A       Cm/B       Cm/B#

(I'll) bet it hurts so bad to see the strength that I have shown.

Cm       Amaj7

When you answer the door, pick up the phone, you won't

Interlude                  D.S. al Coda

G#7       Cm       Amaj7       G#7

find me 'cause I'm not coming home.
Coda

Chorus

Ge: 3 w/ RYIC
C\textsuperscript{#1}/A

\textsuperscript{a} Voc. Fig. 1

\begin{align*}
\text{C}\textsuperscript{#1}/B & \text{ C}\textsuperscript{#1}/B^\#} \\
& \text{(Yeah, you)} \\
& \text{C}\textsuperscript{#1}/B & \text{ C}\textsuperscript{#1}/B^\#} \\
\end{align*}

\begin{align*}
\text{Does it... make you sad to find yourself alone?} \\
\text{Yeah, you} \\
\text{And does it... make you mad to find that I have grown?} \\
\text{Yeah, you} \\
\text{I'll bet it hurts so bad to see the strength that I have shown.} \\
\end{align*}

\textsuperscript{a}Refers to down-stemmed notes only.
When you answer the door, pick up the phone, you won't find me 'cause I'm not coming home.

Interlude

Gus 1 & 2: w/ Riff A (1½ times)
Gus 3: w/ Riff A1 (3 times)

Cmaj7

Amaj7

G#7

Cmaj7

G#7

C#m

Oh.

Yeah.

Breakdown-Chorus

Bk-up Voc. w/ Voc. Fig. 1 (2 times)
Gus 2 twice

Amaj7

G#7

F#m

C#5

Does it make you sad to

\* = open note up; + = closed (tie down) Gradually close pedal.

find yourself alone?

(Find yourself alone.)

And does it make
C#5

you mad to find that I have grown?

C#m/A

Does it make you sad to find yourself alone?

C#m

Yeah...

Voc. Fig. 2

(Make you sad, make you mad.)

C#m/B

w slide

w slide

C#m/B#

And does it make you mad to see how I have grown?

88
(I'll) but it hurts so bad to see the strength that I have shown.

When you answer the door, pick up the phone, you won't

find me 'cause I'm not coming home. Yeah. When you

answer the door, pick up the phone, you won't find me 'cause I'm not coming home. Thank you! Good night! Wise!
Sweetest Goodbye

Words and Music by Adam Levine

Intro
Slowly J = 84
(Kybcls. 6 sec.)

| Gm7 | D5 |
--- | --- |
| Am7 | D5 |


Verse

| G | Em7 |
--- | --- |

1. Where you are seems to be as far as an eternity. Out-

2. Dream away every day, try so hard to disregard the

wretched Arms open hearts and if it never ends, then when do we start?
In the rhythm of the rain that drops and coincides with the beating of my heart.

| Am7 | D5 |
--- | --- |

I'll never leave you behind or treat you unkind. I know you understand.
And I know you'll understand.
Em7  Am7  D5  G

Yeah, yeah, yeah.}  Oh, whoo.  And with a tear in my eye, give me the sweetest goodbye that I

ever did receive.

Pushing forward and

Car 1: fig. 1

C

Car 1: fig. 3

Em7b5

Car 2: 3x fig. 1

C

Car 2: 3x fig. 1

C

End fig. 1

B7  Em

Arching back bring me closer to

Say goodbye and just

fly away.

When you come back, I
Cm7b5

have some things to say, yeah.

How does it feel to know you'll never have to be alone

Em

Cm7b5

when you get home?

Home. There must be some place here that

B7

Em

Cm7b5

only you and I could go, so I can show you how I

2.

Cm7b5

C

B7

Home. There must be some place here that only you and I could go.

Em

Cm7b5

(Cto. 2 w/ Rhy. Fig. 1)

C

--- so I can show you how I feel. ---
How does it feel to know you'll never have to be alone.

when you get home?

There must be some place here that only you and I could go.

so I can show you how I feel.
C

There must be some-place here that only you and I could go, so I can show you how I...

Cmaj7b5

Fade out

*Both bends executed w/ R.H. ring finger.