

PIANO | VOCAL | GUITAR

MAROON 5

IT WON'T BE SOON BEFORE LONG.



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YOUR FACE AGAIN

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MAKES ME WONDER

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IF I NEVER SEE YOUR FACE AGAIN

Words and Music by ADAM LEVINE
and JAMES VALENTINE

Funk Rock

* N.C.
mf

G7(no3) C/Bb G7(no3)

C/Bb Gm7

Now as the sum - mer fades, I
Some - times you move so well, it's

Gm7/Bb Gm7

let you slip a - way.
hard not to give in. You say I'm not your type, but
I'm lost, I can't tell where you

Gm7 Bb

Gm7

I can make you sway. It makes you burn to learn — you're
 end and I be - gin. It makes me burn to learn — you're

Gm7/Bb

Gm7

not the on - ly one. I'd let you be if you'd put
 with an - oth - er man. I won - der if he's half the

Gm7/Bb

Gm7

down your blaz - ing gun. } Now you've gone some - where else, far a -
 lov - er that I am. }

Gm/E

Gm/D

Gm7

Gm/E

G/D

way, I don't know if I will find you. But

Guitar chord diagrams: Gm/E, Gm/D, Gm7

you feel my breath on your neck, can't be - lieve I'm right be - hind you.

Guitar chord diagrams: C/E, Gm/D, G7(no3), Bbsus2

'Cause you (1.,2.) keep me com - ing back _____ for more _ } and I
(D.S.) Keep me com - ing back _____ for more _ }

Guitar chord diagrams: G7(no3), Bbsus2, G7(no3)

feel a lit - tle bet - ter than I did be - fore. _ If I nev - er see your face a - gain,

Guitar chord diagrams: Bbsus2, F, Csus, F#m7b5

I don't mind _ 'cause we got much fur - ther than I thought we'd get to - night. _

G7(no3)



To Coda

1	F/A	F
---	-----	---

2	Gm7
---	-----

Ba - by, ba - by, please _ be - lieve _ me,

Gm7/Bb



Gm7



F(add2)



find it in _ your heart _ to reach _ me, prom - ise not to leave me be - hind. _

Gm7



Take me down, _ but take _ it eas - y,

Gm7/Bb



Gm7



F(add2)



make me think _ but don't _ de - ceive _ me, tor - ture me by tak - ing your time. _

5

Gm7 C7

'Cause you keep me com - ing back — for more — and I

Gm7 C7 Gm7

feel a lit - tle bet - ter than I did be - fore. — If I nev - er see your face a - gain,

C7 F Csus F#m7b5

I don't mind — 'cause we got much fur - ther than I thought we'd get to - night.

D.S. al Coda

CODA

F/A F G7(no3) F/A F

MAKES ME WONDER

Words by ADAM LEVINE
Music by ADAM LEVINE,
JESSE CARMICHAEL and MICKEY MADDEN

Moderately fast

Bm7

f

Bm7/A

Bm7/G#

Bm7/A#

Bm7

Bm7/A

Bm7/G#

I wake up with blood-shot eyes, struggle to memorize the
 God-damn, my spin-nin' head decisions that made my bed. Now

Bm7/A#



way it felt be - tween your thighs, the pleas - ure that made you cry.
I ___ must ___ lay in it, deal with things I've left un - said.

Bm7



Bm7/A



Bm7/G#



It feels so good to be bad. Not worth the af - ter - math. Af -
I want to dive in - to you, for - get what we're go - in' through. I

Bm7/A#



Bm



A



- ter that, af - ter that, try ___ to get you back. } I
get be - hind; make ___ your move. For - get a - bout the truth. }

Gmaj9



A



still don't have the rea - son and

Gmaj9

A

Bm

A

you don't have the time. _____ And it

Gmaj9

A

A#dim

real - ly makes me won - der if I ev - er gave a fuck a - bout

Bm

Bm7/A



you. Give me some - thing to be - lieve in, 'cause I

Bm7/E

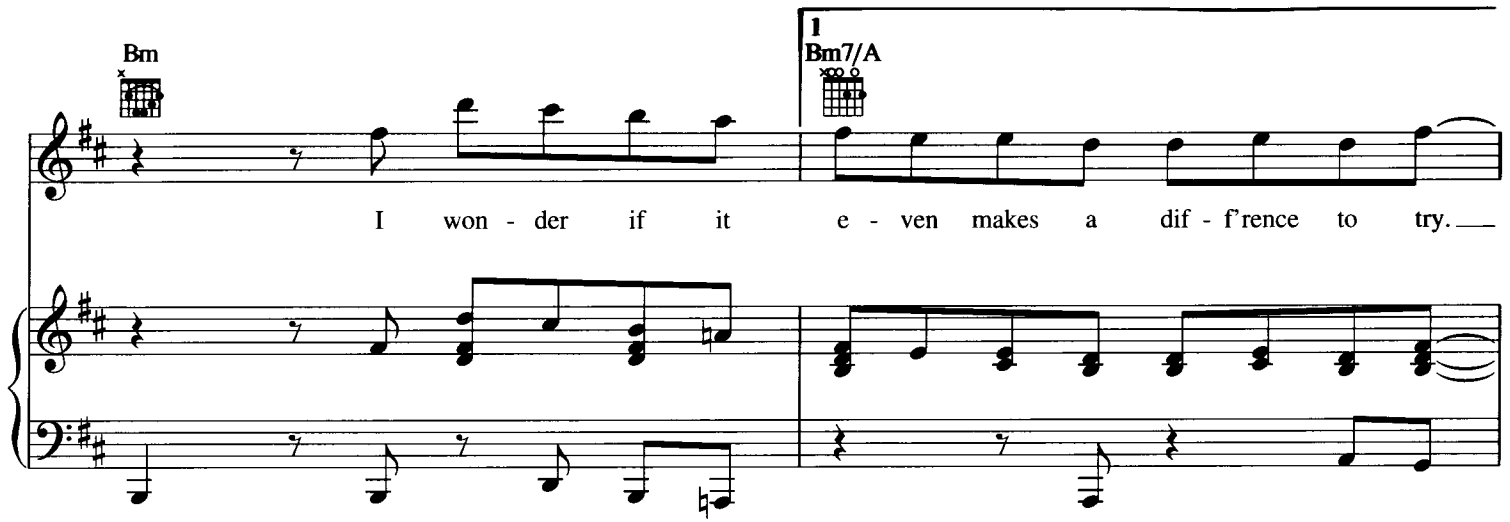
F#7

F#7/A#

don't be - lieve in you an - y - more, an - y - more. _____

Bm  **Bm7/A** 



I won - der if it e - ven makes a dif - f'rence to try. —



Gmaj7  **F#7#9** 

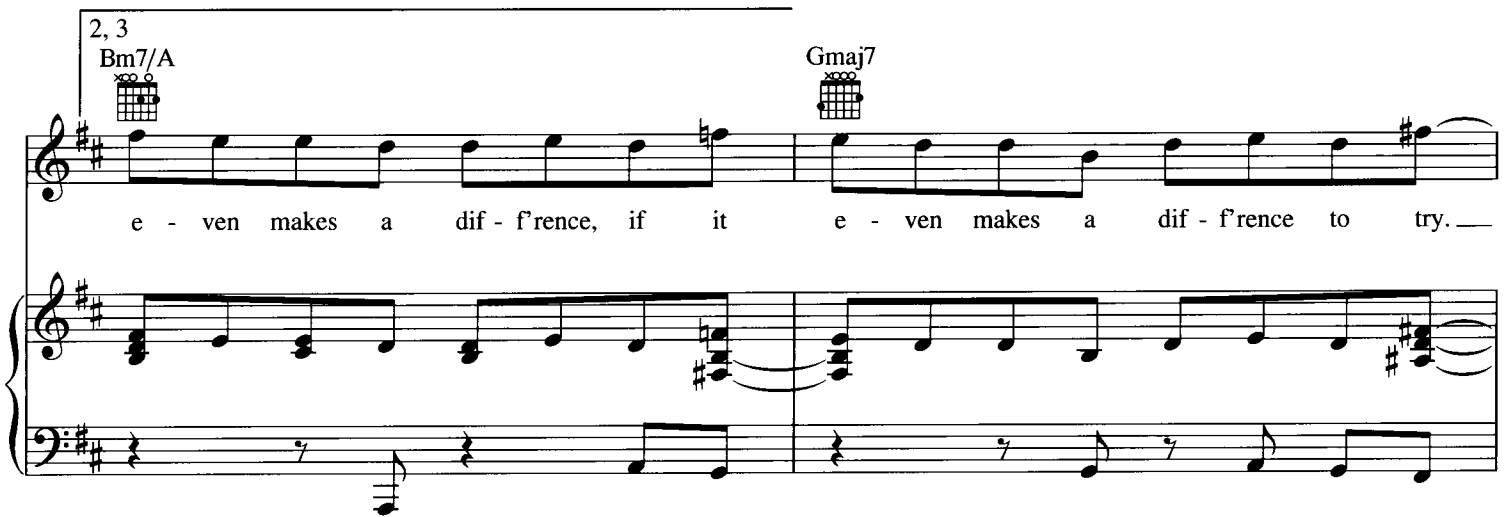
Yeah, so this is good - bye.






Bm7/A  **Gmaj7** 

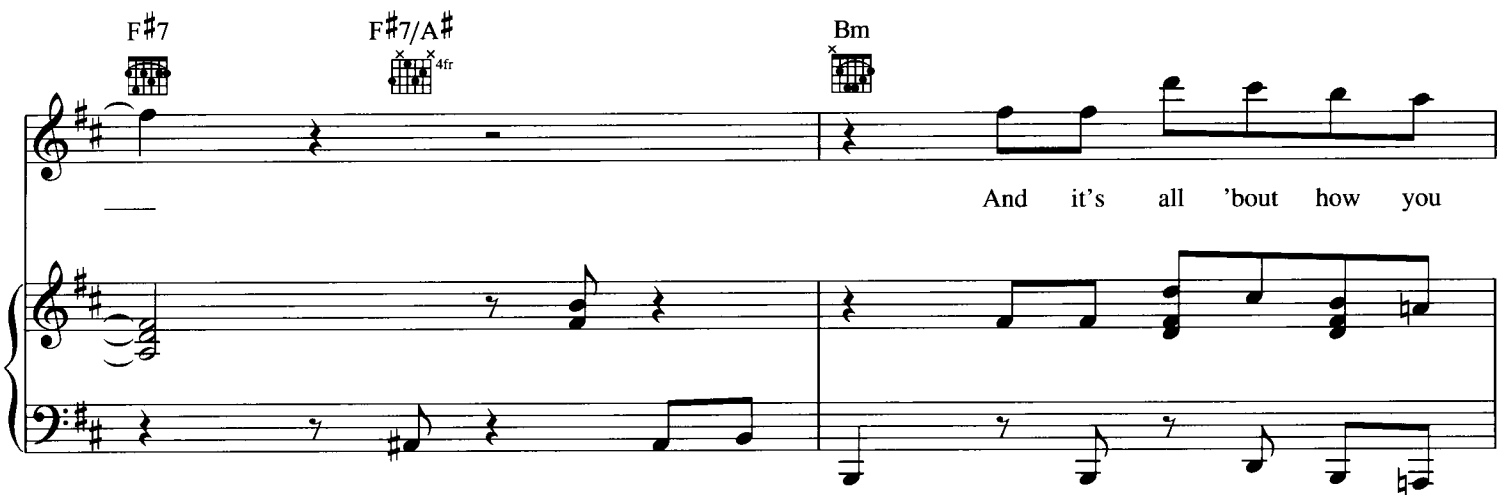
e - ven makes a dif - f'rence, if it e - ven makes a dif - f'rence to try. —

2, 3



F#7  **F#7/A#**  **Bm** 

And it's all 'bout how you



Bm7/A

Bm7/E

feel it, but I don't be - lieve it's true an - y -

F#7/A#

Bm

more, an - y - more. I won - der if it

Bm7/A

Gmaj7

To Coda

e - ven makes a dif - frence to cry. Oh no,

F#7

Gmaj7

F#m7

so this is good - bye. And I've been here be - fore.

F#7/A#



One day I'll wake up and it won't hurt an - y - more. -

Bm



A/C#



D6



F#m7



Gmaj7



F#m7



You caught me in a lie;

F#7/A#



I have no al - i - bi. The words you say don't have a

Bm



Gmaj9



mean - ing, - 'cause I still don't have - the rea -

A Gmaj9

son and you don't have the time. —

A Bm A Gmaj9

And it real - ly makes me won - der if I

A F7

ev - er gave a fuck a - bout you and I. And

Bm

so this is good - bye. — Give me some - thing to be -

Bm7/A

D.S. al Coda
(take 2nd ending)

CODA

F#7

lieve in, 'cause I

so this is good - bye. _____

Bm7

A

So this is good - bye. _____

Bm7/G#

F#7/A#

Yeah, so this is good - bye. _____

Bm7

A6

Bm7/G#

Yeah, so this is good - bye. _____

LITTLE OF YOUR TIME

Words and Music by
ADAM LEVINE

Pop Rock

Chords: F# F A G F# F E Bb A G F# F E A G F# F E Bb A G F# F E Bb A G

Lyrics:
 I'm sick of pick - ing up piec -
 Well, I got noth - ing to hide, -
 es and sec - ond - guess - ing my rea - sons why you don't trust me, why must
 dip down, come for a ride, - em - brace a dev - il so sly, -
 we do this to one an - oth - er. We are just pas - sion - ate lov -
 you can - not hear him com - ing. 'Cause my de - fens - es are weak, -

F F E Bb A G

ers with trou - ble un - der the cov - ers. Noth - ing worse than when you
 I have no breath left to speak, so take the ev - i - dence and

F# F Em7 D

know that it's o - ver. } I just need a lit - tle of your time, a
 bur - y it some - where. }

Bm7 A Em7

lit - tle of your time to say — the words I — nev - er said. — Just need — a

D Bm7 A

lit - tle of your time, a lit - tle of your time to show — you that I — am not dead. —

— Please don't leave, stay in bed, touch my bod - y in - stead, — gon-na make you feel it, —

— can you still feel it? Gon-na make you feel it, — can you still feel it?

1 A G F# F E Bb 2 N.C.

(Drums)

Oh, — my, I don't mind be-ing the oth - er guy, nice try for these



games I do not have the time. If you want me, call me, come and take a risk, kiss



N.C.

D.S. al Coda

me some - where deep be - low the sur - face. I just need a

CODA



Gon-na make you feel it, — do you still feel it? Gon-na make you feel it, —



— do you still feel it?

WAKE UP CALL

Words and Music by ADAM LEVINE
and JAMES VALENTINE

Moderate groove

Em

mp

Em/B

Em

Em/B

I did-n't hear what you — were say - ing, I live on raw e - mo - tion, ba - by.

Am7

Em

Em/B

I an-swer ques-tions nev - er, may - be. And I'm not kind if you — be-tray me,

Em

Em/B

Am7

so who the hell are you — to say we nev-er would have made — it, babe. — If you need -

Em



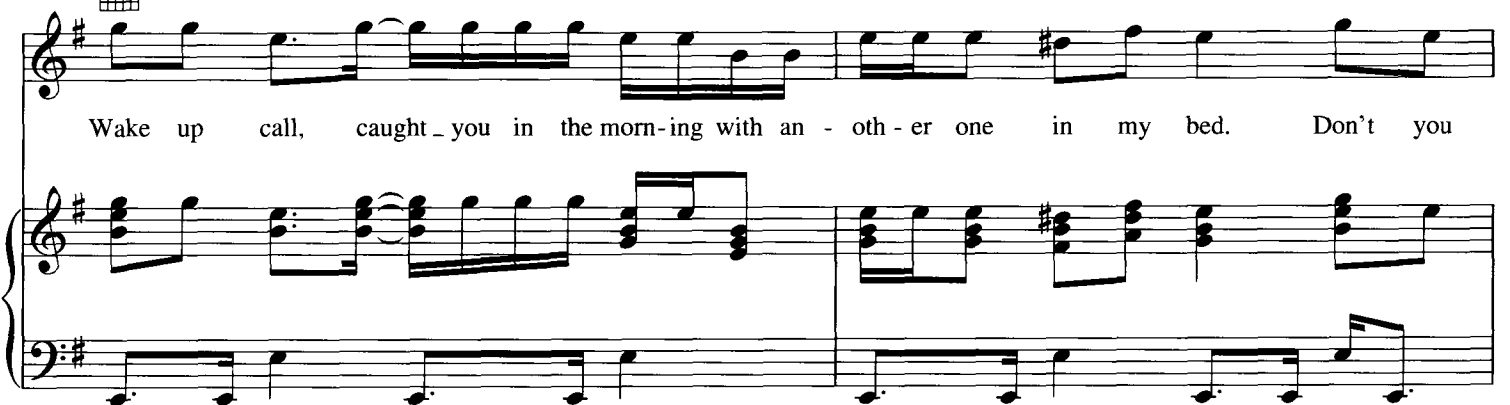

- ed love, - well, then ask - for love, - could have giv - en love, - now I'm tak - ing love. - And it's not -

B7




- my fault - 'cause you both - de - serve - what is com - ing now, - so don't say - a word.

Em

Wake up call, caught - you in the morn - ing with an - oth - er one in my bed. Don't you

B7




care a - bout me an - y - more, don't you care a - bout me? I - don't think - so.

Six foot tall. came with-out a warn-ing so I had to shoot him dead. He won't

B7

To Coda \oplus

come a-round here an - y - more, come a-round here. I don't think so.

Em

Bm7

Em

Bm7

I would have bled to make you hap - py, you did - n't need to treat me that way.

Am7

Bm7

Em

Bm7

And now you beat me at my own game. And now I find you sleep - ing sound - ly

Em Bm7 Am7 Bm7

and your lov - er's scream - ing loud - ly, and hear a sound and hit the ground. If you need -

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in G major, starting with a 7/8 time signature. The lyrics are "and your lov - er's scream - ing loud - ly, and hear a sound and hit the ground. If you need -". The bottom staff is the piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand. Chord diagrams for Em, Bm7, Am7, and Bm7 are provided above the vocal staff.

CODA

Em B/F# G A

come a-round here. I don't feel so bad, I don't feel so bad.

Detailed description: This system contains the third and fourth staves of music. The top staff is the vocal line, with lyrics "come a-round here. I don't feel so bad, I don't feel so bad.". The bottom staff is the piano accompaniment. Chord diagrams for Em, B/F#, G, and A are provided above the vocal staff. The section is marked "CODA" with a circled cross symbol.

Em B/F# G A B

I don't feel so bad. I'm so sor - ry, dar - ling, did I do the wrong thing?

Detailed description: This system contains the fifth and sixth staves of music. The top staff is the vocal line, with lyrics "I don't feel so bad. I'm so sor - ry, dar - ling, did I do the wrong thing?". The bottom staff is the piano accompaniment. Chord diagrams for Em, B/F#, G, A, and B are provided above the vocal staff.

N.C.

Oh, what was I think - ing, is his heart still beat - ing? Oh.

Detailed description: This system contains the seventh and eighth staves of music. The top staff is the vocal line, with lyrics "Oh, what was I think - ing, is his heart still beat - ing? Oh.". The bottom staff is the piano accompaniment. The section is marked "N.C." (No Chords) above the vocal staff.

Wake up call. Caught you in the morn-ing with an - oth - er one in my bed. Don't you

B7

care a - bout me an - y - more, don't you care a - bout me? I ___ don't think ___ so.

Em

Six foot tall, came _ with - out a warn - ing so I had to shoot him dead, and he won't

B7

come a - round here _ an - y - more, come a - round here. I ___ don't feel ___ so bad. _



Wake up call, caught_ you in the morn-ing with an - oth - er one in my bed. Don't you



B7



care a - bout me an - y - more, care a - bout me? I ___ don't think ___ so.



Em



Six foot tall, came_ with-out a warn-ing so I had to shoot him dead and he won't



B7



come a - round here an - y - more, no he won't come a - round here. I ___ don't feel ___ so bad. ___



Optional Ending



Repeat and Fade

WON'T GO HOME WITHOUT YOU

Words and Music by
ADAM LEVINE

Moderate Rock

E \flat 5



I asked her to stay — but she would - n't lis -

mf

F5



B \flat 5



ten, and she left — be - fore — I had —
ver, and the nois - es that — you made —

E \flat 5

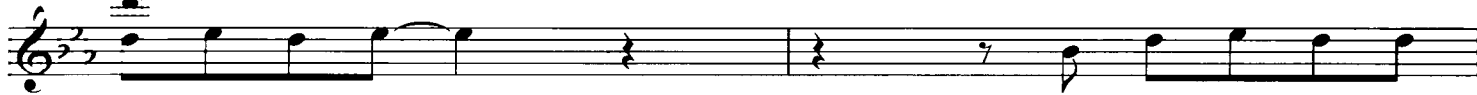


B \flat /D



— the chance _ to say, — oh, — the
— kept me _ a - wake, — oh. — The

Cm



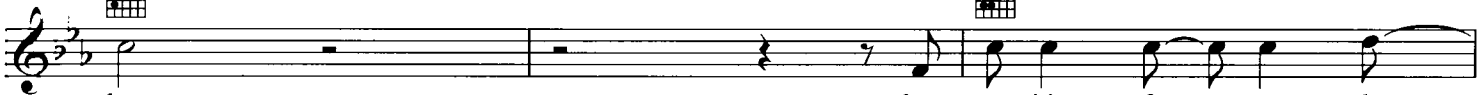
words that would mend
weight of the things

the things that were bro -
that re - mained un - spo -



Fm7

Ab5



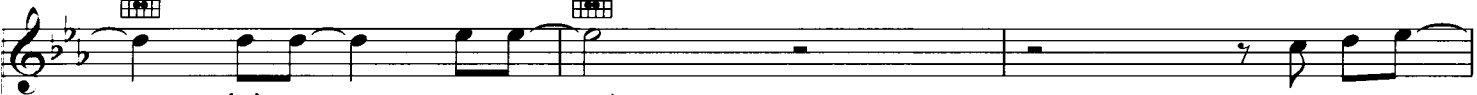
ken,
ken

but now it's far too late,
built up so much it crushed



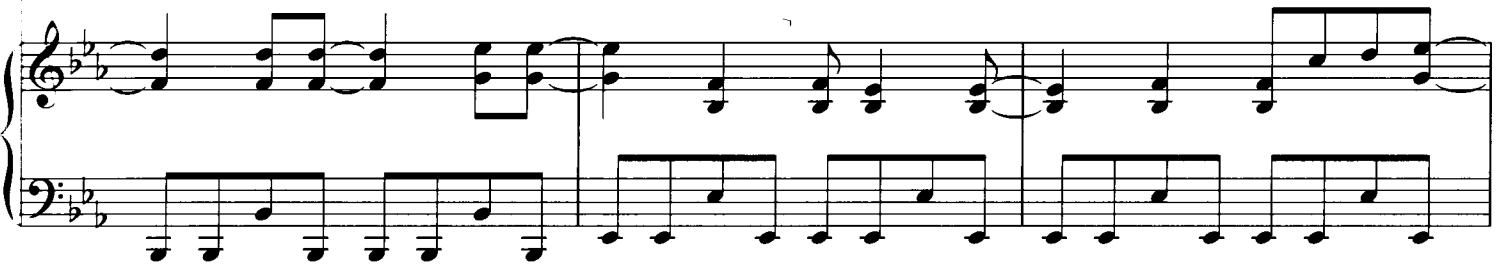
Bb5

Eb5



she's gone a - way.
us ev - 'ry day.

Ev - 'ry night

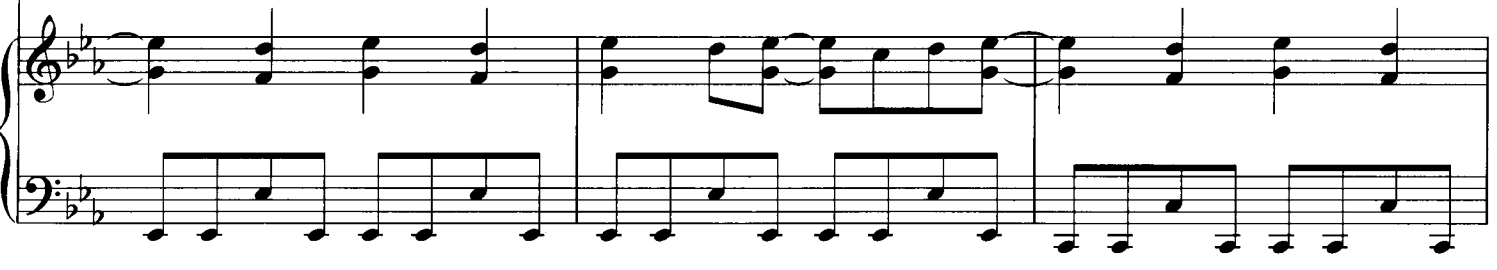


Eb

Cm



you cry your - self to sleep, think - ing why does this hap -



pen to me, — why does ev - 'ry mo - ment have to be — so hard? —



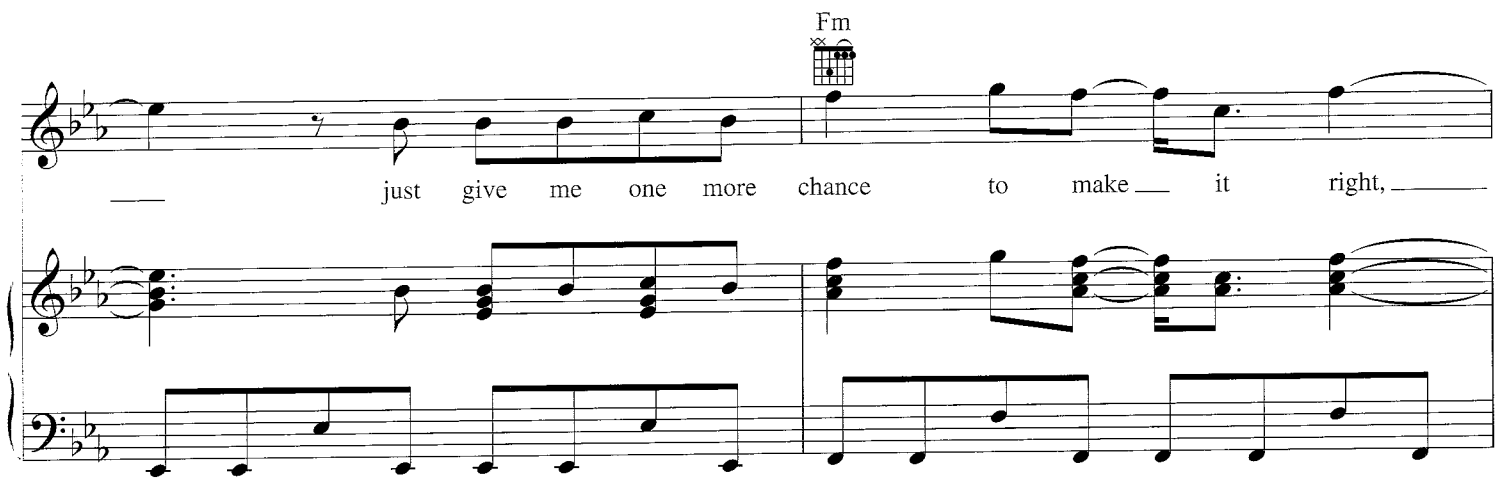
Ab(add2) 4fr Ab/Bb 4fr Eb 3fr

Hard to be-lieve that: It's not o - ver to - night, —



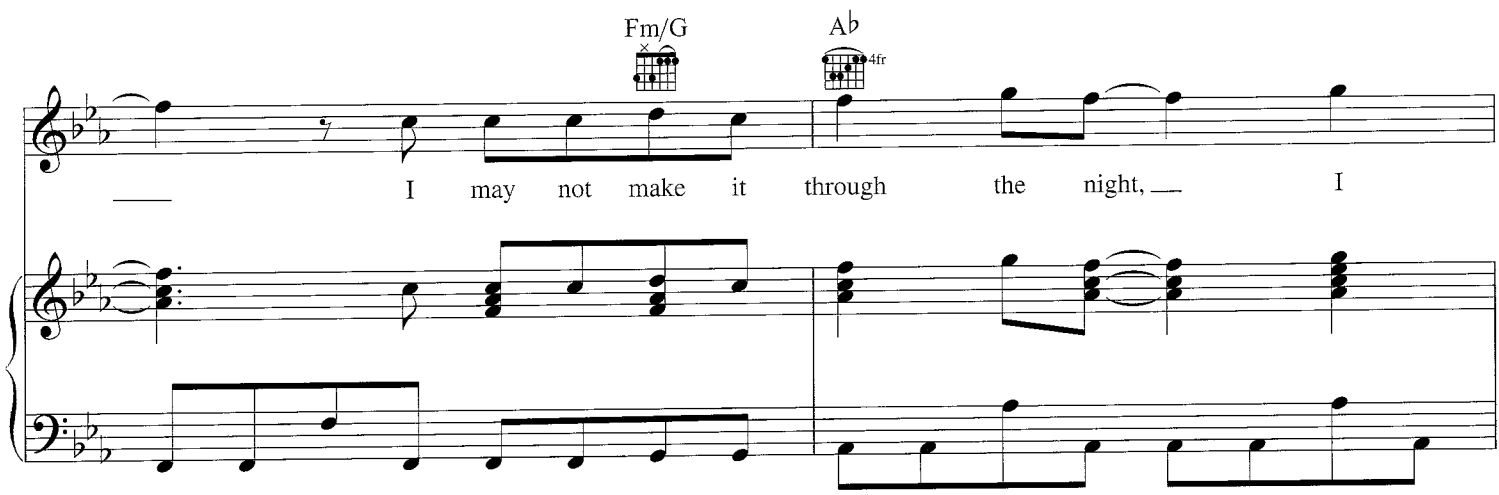
Fm

just give me one more chance to make — it right, —



Fm/G Ab 4fr

I may not make it through the night, — I



Bb

1 Eb

won't go home with - out _____ you. The

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G-flat major (two flats). It starts with a B-flat chord diagram (x21233) and a first fret E-flat chord diagram (x1113fr). The lyrics are "won't go home with - out _____ you. The". The piano accompaniment consists of a treble and bass clef with chords and a steady eighth-note bass line.

Cm

2, 3 Eb

taste of your breath _____ I'll nev - er get o - _____ you, oh. _____

Detailed description: This system contains the next two lines of music. The top line is a vocal melody. It starts with a C minor chord diagram (x3333fr) and a second and third fret E-flat chord diagram (x1113fr). The lyrics are "taste of your breath _____ I'll nev - er get o - _____ you, oh. _____". The piano accompaniment continues with chords and a steady eighth-note bass line.

It's not o - ver to - night, _____

Detailed description: This system contains the third line of music. The top line is a vocal melody with a long note. The lyrics are "It's not o - ver to - night, _____". The piano accompaniment continues with chords and a steady eighth-note bass line.

Ebsus

Eb

Fm

_____ just give me one more chance to make _____ it right, _____

Detailed description: This system contains the final two lines of music. The top line is a vocal melody. It starts with an E-flat suspended chord diagram (x21233fr), an E-flat chord diagram (x1113fr), and an F minor chord diagram (x3333). The lyrics are "_____ just give me one more chance to make _____ it right, _____". The piano accompaniment continues with chords and a steady eighth-note bass line.

Fm C

I may not make it through the night, I

Bb **To Coda** **Eb**

won't go home with - out you, oh.

Db **Ab** **Eb**

Of all the things I've felt but nev - er real - ly shown,

Bb **Gbmaj7** **Db**

per - haps the worst is that I ev -



D.S. al Coda
N.C. (take 2nd ending)

- er let you go, I should not ever let you go.

CODA



you. And I won't go home with - out

you, and I won't go home with - out





you, and I won't go home with - out you.


NOTHING LASTS FOREVER

Words and Music by
ADAM LEVINE


Moderate Rock


D5  5fr


Dmaj7(no3)  2fr




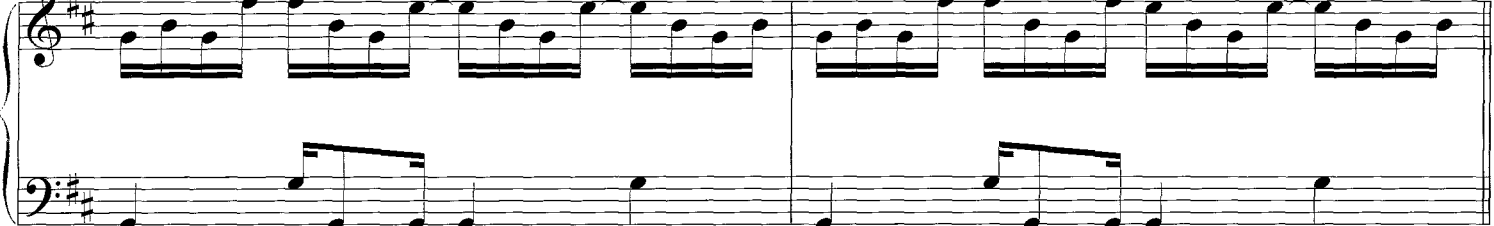
mf


Gmaj7 


G6 

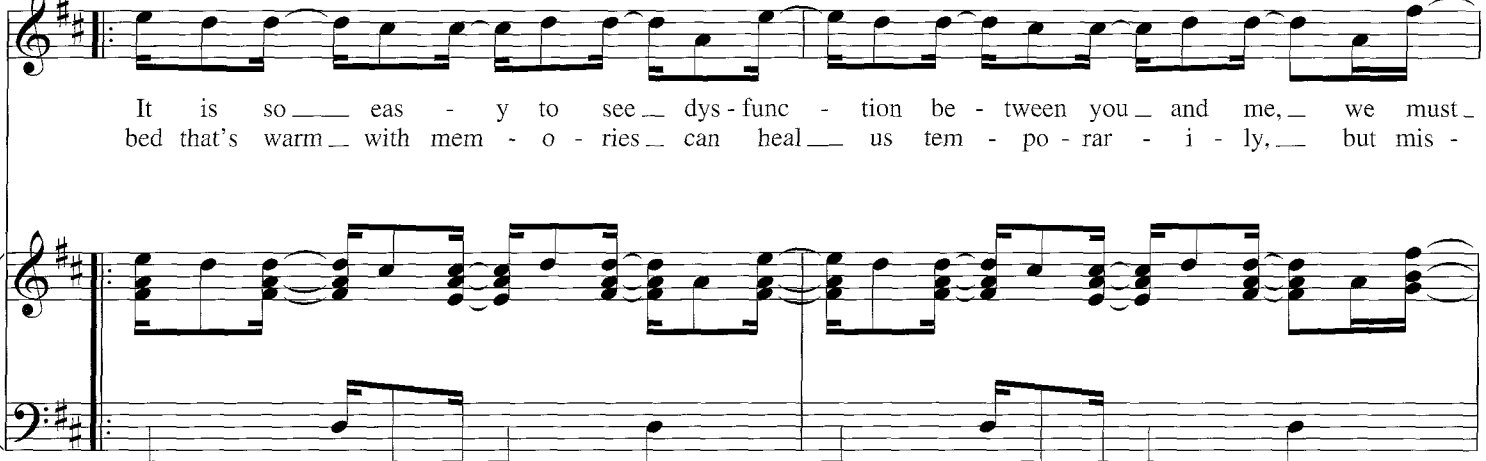
Gmaj7 

G6 



D 

Dmaj7 



It is so — eas - y to see — dys - func - tion be - tween you — and me, — we must —
bed that's warm — with mem - o - ries — can heal — us tem - po - rar - i - ly, — but mis -

Gmaj7



G6



Gmaj7



G6



— free up — these tir - ed souls — be - fore — the sad - ness kills — us both. — I
 - be - hav - ing on - ly makes — the ditch — be - tween — us so — damn deep. — I

D



Dmaj7



tried and tried — to let — you — know, — I love — you but — I'm let - ting go, — it may —
 built a wall — a - round — my — heart, — I'll nev - er let — it fall — a - part, — but strange -

Gmaj7



G6



Gmaj7



G6



— not last — but I — don't know, — I just — don't know. —
 - ly, I — wish se - cret - ly — it would — fall down — while I'm — a - sleep. } If you don't —

D



Dmaj7



— know then you can't — care, and you show — up but you're not — there, but I'm wait -

ing and you want to, still a - fraid that I will de - sert you.

Chord diagrams: G6, Gmaj7, G6

Ev - 'ry day, with ev - 'ry worth - less word, we get more

Chord diagrams: Em/D, D, A/D

far a - way; the dis - tance be - tween us makes it so

Chord diagrams: Em/D, D, A/D

hard to stay. Well, noth - ing lasts for - ev - er, but be

Chord diagram: Gmaj7

Bb#5



Gm(maj7)

To Coda


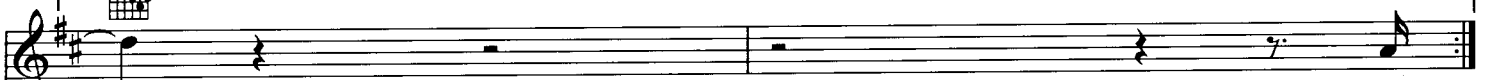


hon - est, babe, - it hurts but it might be the on - ly way. -

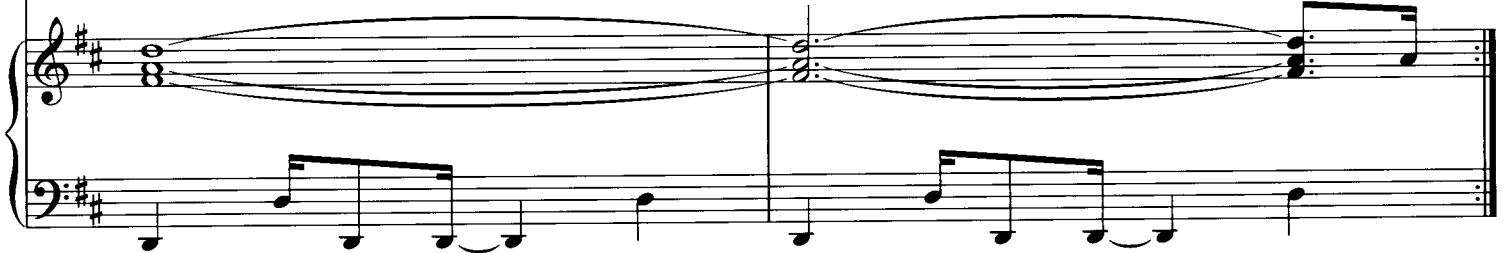


1

D






A




2



Em7

Though we have not hit the ground, it does - n't mean we're not still fall -



D

- ing. Oh, I



Em7 Gm

want so bad_ to pick_ you up, _ but you're_ still too _ re-luc - tant to _ ac - cept _

D Bm7

_ my help. _ And what a shame, _ I hope _ you find _ some-where to place _




A A7

_ the blame. _ But un - til then _ the fact _ re- mains:

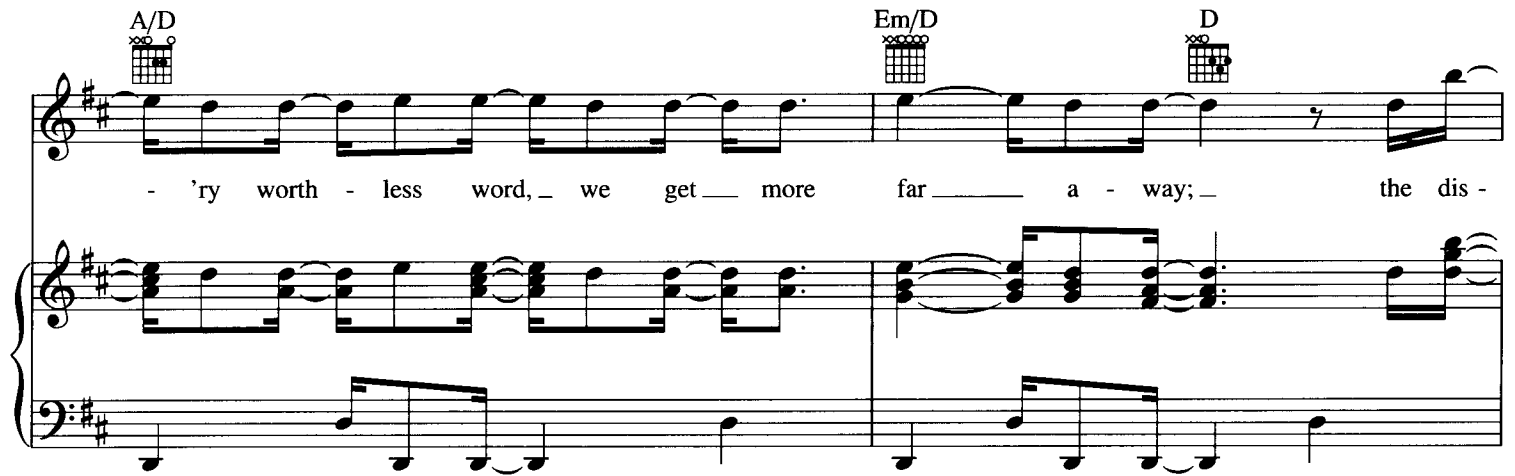
D.S. al Coda



CODA Gm(maj7) Em/D D

hurts but it _ might be _ the on - ly way. Ev - 'ry day _ with ev -

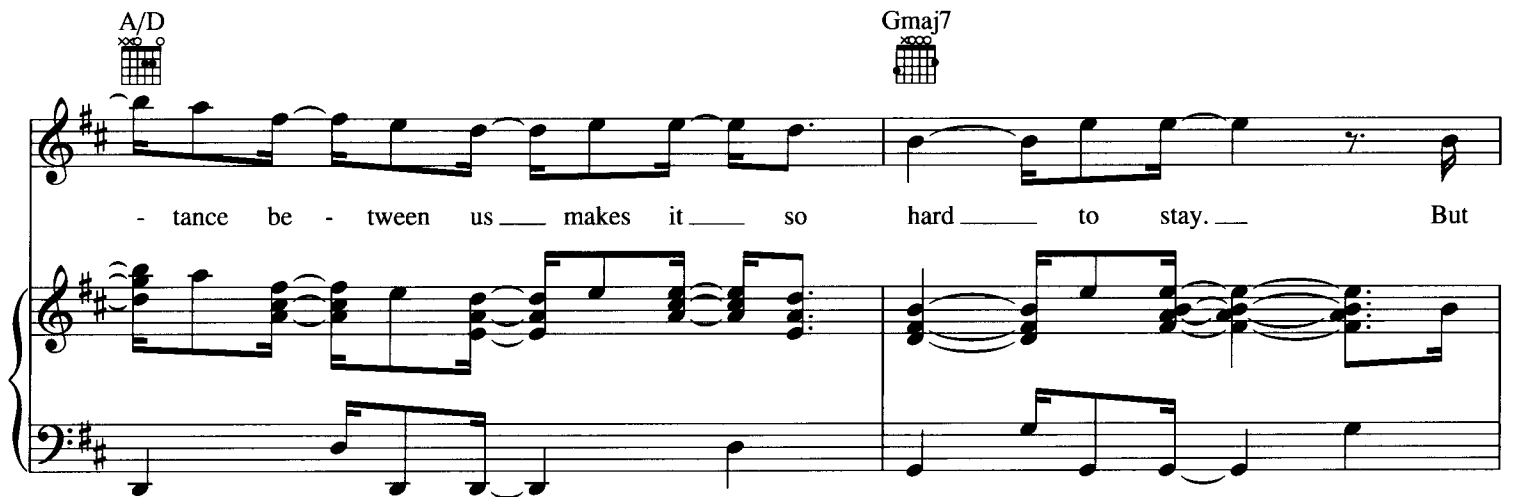
A/D  Em/D  D 


- 'ry worth - less word, we get more far a - way; the dis -



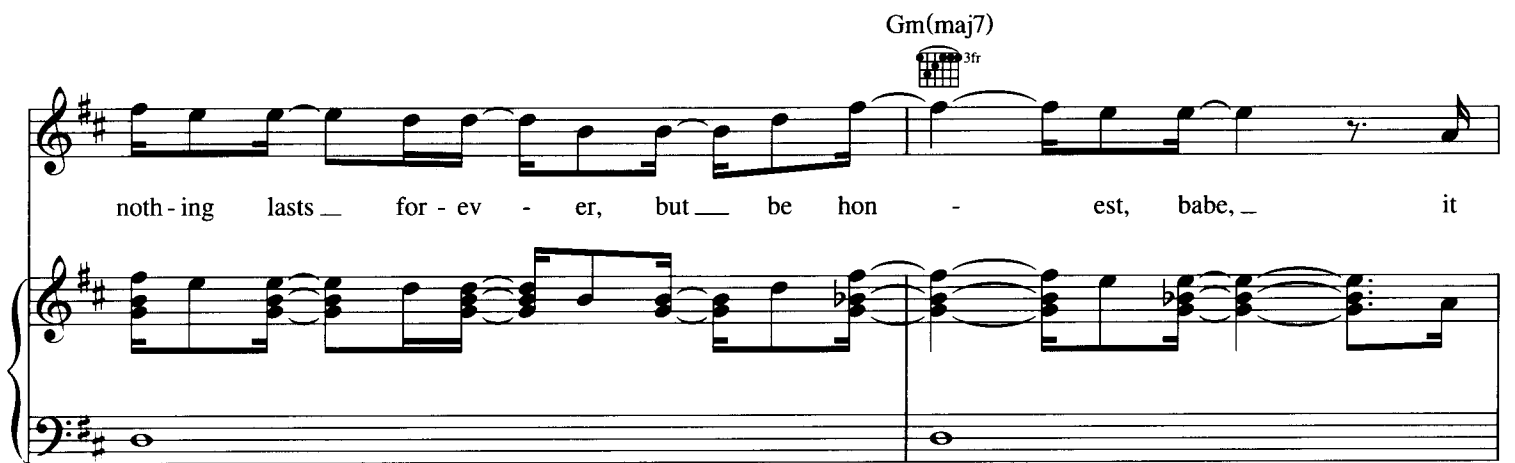
A/D  Gmaj7 


- tance be - tween us makes it so hard to stay. But



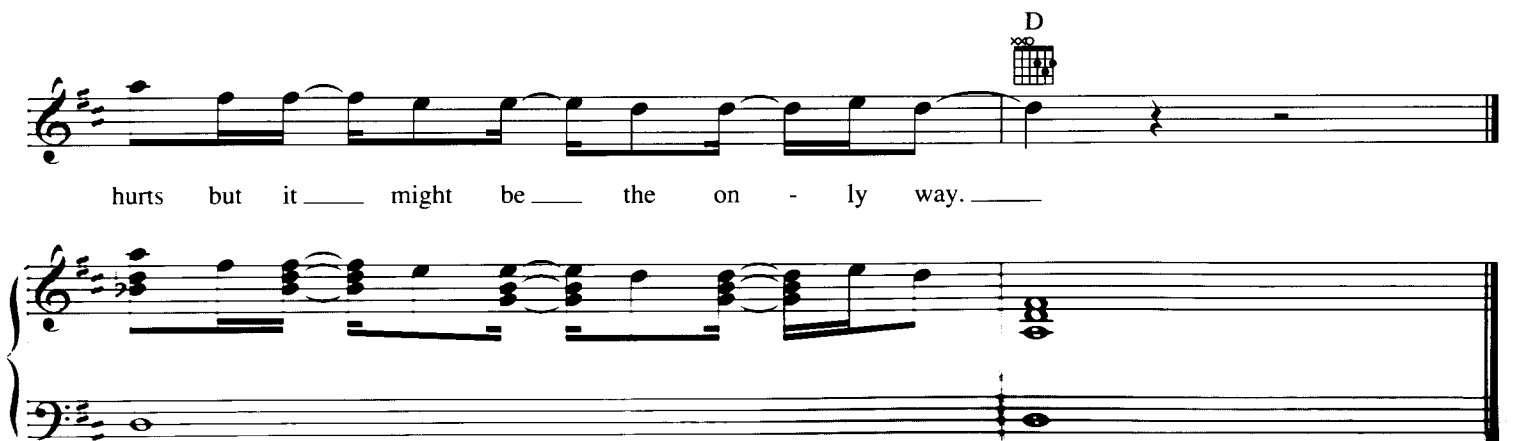
Gm(maj7) 

noth - ing lasts for - ev - er, but be hon - est, babe, it



D 

hurts but it might be the on - ly way.



CAN'T STOP

Words and Music by ADAM LEVINE
and JAMES VALENTINE

With energy

Am Am/C Am/B Am Am/C Am/B Am/G

Am Am/C Am/B Am Am/C Am/B Am6/B Am7

Am Am/C Am/B

All a - lone in my room, think of you at a rate
Can't be - lieve I could think that she would just fol -

Am Am/C Am/B

that is tru - ly a - larm - ing.
- low me ev - 'ry - where I go.

Am Am/C Am/B

I keep loop - ing my mem - 'ries of you ___ in my head, -
I just wres - tle with you ___ in my dreams - and wake up ___

Am Am/C Am/B Am7

___ I pre - tend ___ that you want me. }
___ mak - ing love ___ to a pil - low. }

Am Am/C Am/B Am Am/C

And I fall ___ a - sleep ___ and dream - of al - ter - nate ___ re - al -

Am/B Am Am/C Am/B

- i - ties. ___ And I put ___ my - self ___ at ease ___ by pre -

Am Am/C Am/B N.C. Bdim Am/C E7/G#

- tend - ing ___ that she ___ still loves _ me. And I can't stop

Am Am/C Fmaj7 Gdim7 Am Bdim

think - ing a - bout ___ you, I can't stop think - ing a - bout ___ you.

Am/C E7/G# Am Am/C 1 Fmaj7

You nev - er call, what do I ___ do? And I can't stop

Am Am/C Am/B

think - ing a - bout ___ you, love.

Am Am/C Am/B Am6/B Am7 2 Fmaj7 E7

And I can't stop,

Detailed description: This system contains the first two lines of music. The top line shows guitar chords: Am, Am/C, Am/B, Am6/B, Am7, a double bar line with a '2' indicating a second ending, Fmaj7, and E7. Below the chords is a vocal melody line starting with a rest, followed by the lyrics 'And I can't stop,'. The bottom two staves show piano accompaniment with chords and a melodic line.

Dm7 Em7

and I can't stop. What I would give to have you

Detailed description: This system contains the third and fourth lines of music. The top line shows guitar chords: Dm7 and Em7. Below the chords is a vocal melody line with the lyrics 'and I can't stop. What I would give to have you'. The bottom two staves show piano accompaniment.

Am7 Dm7

look in my di - rec - tion, and I'd give my

Detailed description: This system contains the fifth and sixth lines of music. The top line shows guitar chords: Am7 and Dm7. Below the chords is a vocal melody line with the lyrics 'look in my di - rec - tion, and I'd give my'. The bottom two staves show piano accompaniment.

Em7 Am7

life to some - how at - tract your at - ten - tion.

Detailed description: This system contains the seventh and eighth lines of music. The top line shows guitar chords: Em7 and Am7. Below the chords is a vocal melody line with the lyrics 'life to some - how at - tract your at - ten - tion.'. The bottom two staves show piano accompaniment.

Dm7 Em7 Am7

And I touch my - self like it's some - bod - y else.

This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by the lyrics 'And I touch my - self like it's some - bod - y else.' The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that includes some grace notes.

Dm7 Em7

Thoughts of you are tat - tooed on my mind.

This system contains the next two measures. The vocal line continues with the lyrics 'Thoughts of you are tat - tooed on my mind.' The piano accompaniment continues with the same rhythmic pattern, featuring a consistent bass line and a melodic line in the right hand.

Fmaj7 G N.C.

let me show you.

This system contains the final two measures of the piece. The vocal line concludes with the lyrics 'let me show you.' The piano accompaniment ends with a final chord in the right hand and a melodic flourish in the left hand. The system concludes with a double bar line and a key signature change to D major.

This system shows the final piano accompaniment, including a key signature change to D major and a final cadence.

Bdim Am/C E7/G# Am Am/C

And I can't stop think - ing a - bout ___ you,

Fmaj7 E7/G# Am G/B

I can't stop think - ing a - bout ___ you.

Am/C E7/G# Am Am/C

You nev - er call, what do I ___ do?

Fmaj7 E7/G# Am Am

1 2

And I can't stop think - ing a - bout ___ you. think - ing a - bout ___ you.

GOODNIGHT GOODNIGHT

Words and Music by
ADAM LEVINE

With emotion

Bm

G

mp

The first system of the piano introduction, featuring a bass clef staff with a 4/4 time signature and a key signature of two sharps (F# and C#). The music begins with a Bm chord (x224432) and a G chord (023200). The melody consists of eighth and quarter notes, while the bass line is mostly whole notes.

Bm

You left me hang - ing from the thread we once swung from to - geth - er.
The room was si - lent as we all tried so hard to re - mem - ber

The second system includes the vocal line and piano accompaniment. The vocal line is in a soprano clef, and the piano accompaniment is in a grand staff. The lyrics are written below the vocal line.

G

I've licked my wounds, but I can't ev - er see them get - ting bet - ter.
the way it feels to be a - live, the day that he first met her.

The third system continues the vocal and piano accompaniment. The vocal line and piano accompaniment are in the same clefs and key signature as the previous system. The lyrics are written below the vocal line.

D

A

Some - thing's got to change, things can - not stay the same.
Some - thing's got to change, things can - not stay the same.

The fourth system concludes the piece. The vocal line and piano accompaniment are in the same clefs and key signature. The lyrics are written below the vocal line.

Bm



Her hair was pressed a - gainst her face, her eyes were red with an - ger,
 You make me think of some - one won - der - ful, but I can't place her.

G



en - raged by things un - said and emp - ty beds and bad be - ha - vior.
 I wake up ev - 'ry morn - ing wish - ing one more time to face her.

D



A



Some - thing's got to change, it must be re - ar - ranged, oh.
 Some - thing's got to change, it must be re - ar - ranged, oh.

Asus



D



I'm sor - ry, I did not mean to



hurt my lit - tle girl. — It's be - yond — me, — I



can - not — car - ry the weight of the heav - y world. — So good - night. —





To Coda ⊕

— good - night, — good - night, — good - night, — good - night, — good - night, — good - night. —

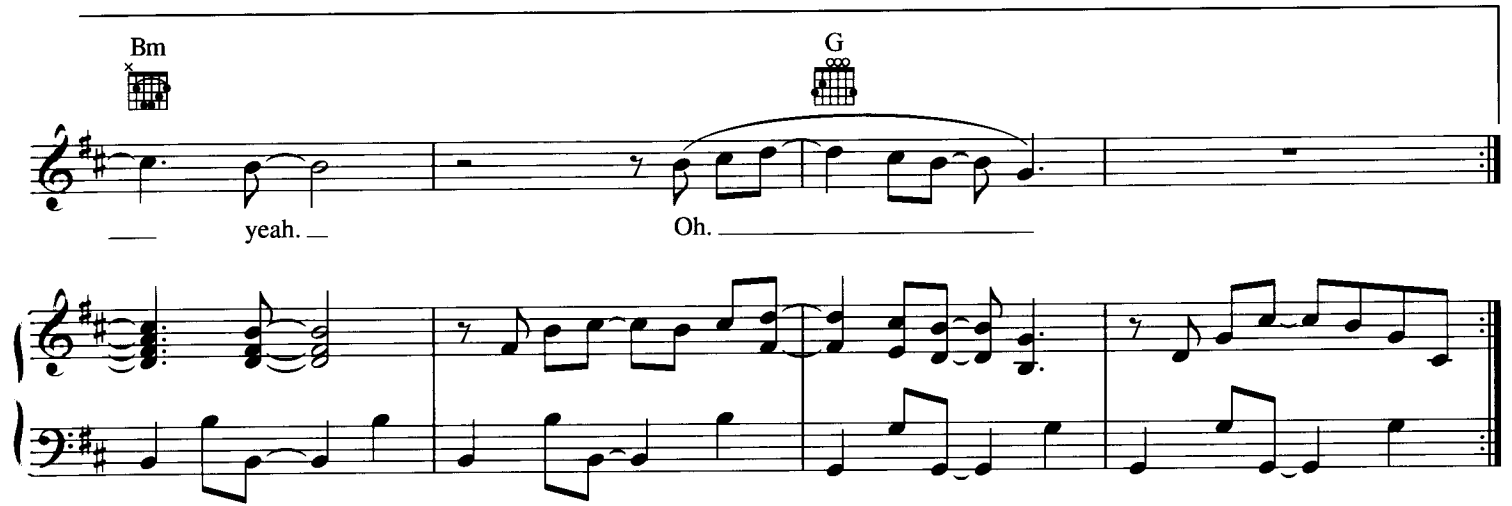


1



— good - night, — good - night. — Hope — that things — work out — al - right, —

Bm  G 

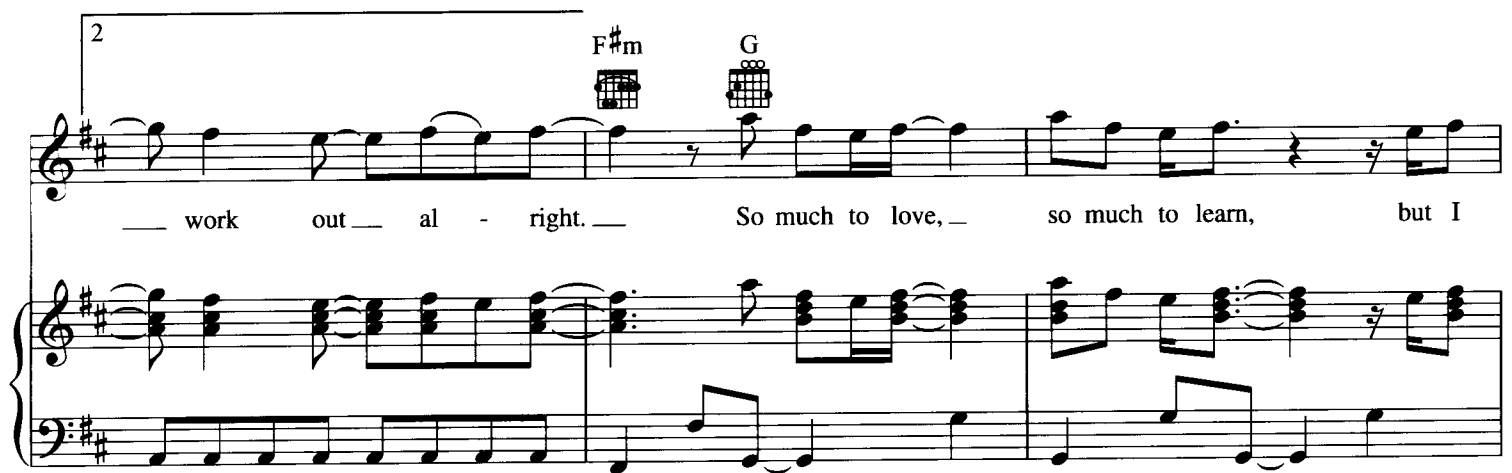
yeah. — Oh. —



2

F#m  G 



— work out — al - right. — So much to love, — so much to learn, but I



A/C#  D  F#m  Em 

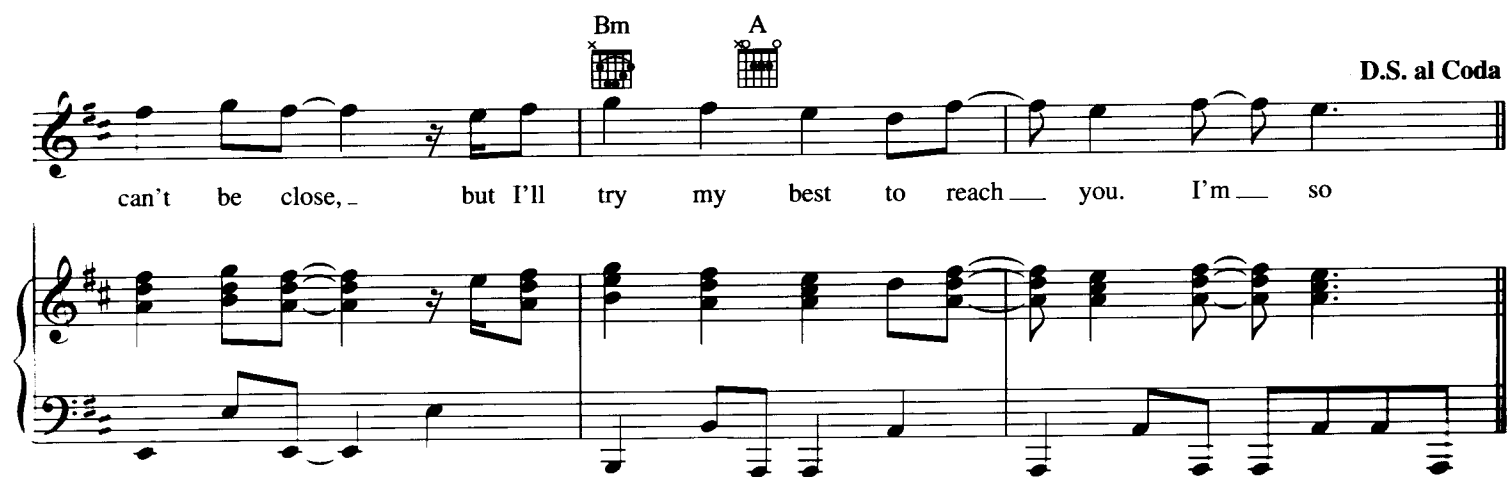
won't be there to teach — you, — no. I — know I



Bm  A 

can't be close, — but I'll try my best to reach — you. I'm — so

D.S. al Coda



CODA

Em D G D/F#

good - night, good - night, good - night, good - night.

Em D A

good - night, good - night. Hope that things work out all - right.

D

yeah. Oh.

A/D D

NOT FALLING APART

Words and Music by
ADAM LEVINE

Pop Rock



Ooh. _____




I




danced all night, slept all day, care - less with my heart
 Weath - er on a sun - ny day, time slows down, I wish

G



— a - gain, — fear - less when — it comes — to play - ing games. —
— you'd stay, — pass me by — in crowd - ed, dark — hall - ways. —



Em G




— You don't cry, you — don't care, — a -
— I try my hard - est not — to scream. — I



Em G




fraid to have a love — af - fair. — Is that your ghost — or are —
find my heart is grow - ing weak, — so leave your rea - sons on —



Em D




— you real - ly there? — }
— the bath - room sink. — } Now,



C Am7

I can't walk, I _____ can't talk — an - y - more since you walked —

G

— out the door, — and now I'm stuck liv - ing out — that night —

D/F# 1 D G

— a - gain. — I'm not fall - ing a - part. —

D/F# Em D/F# 2, 3 D

Ooh, _____ oh. — I'm not fall - ing a - part. —
I



heard you say you need - ed me, — now. What's the prob - lem I —



— can't see? — You de - stroyed me, I — won't fall — a - part —



To Coda



— a - gain. — I'm not fall - ing a - part. —



Take what you want - ed, I will be just — fine.

C  G5 

You will be bet - ter off a - lone at night.



G5/F# 

Wait - ing and fall - ing, con - stant - ly call - ing



G5/F  C 

out your name, will it ev - er change?






D.S. al Coda
(take 2nd ending)

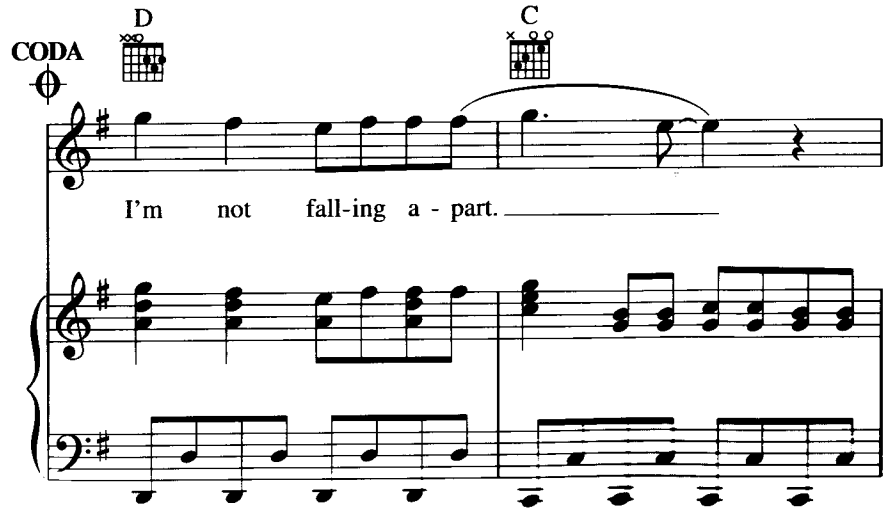
C/E  C 

Now,



CODA  D  C 

I'm not fall - ing a - part.





Ooh. _____ Whoa, —



whoa. _____



Ooh. _____

Repeat and Fade

Optional Ending



KIWI

Words and Music by ADAM LEVINE
and JESSE CARMICHAEL

Funk Rock

Em7



You're such a flirt, I know you hurt and so do I, I

f

em - pa - thize. I see you out, you nev - er cared,

a con - ver - sa - tion we nev - er shared. But it's so strange, it's

some-thing new, a - maz - ing feel - ings that I have for you.

I close my eyes when I'm a - lone, won - der what it be like to

§
N.C.

make you moan. I want to give you some-thing bet - ter — than

an - y - thing you've ev - er had, — a strong - er and a fast - er lov - er. —

The world, it dis - ap - pears so fast.

Em7

Sweet _____ Ki - wi, _____ your juic - es drip - ping down my chin.

Em/D

So please _____ let _____ me, _____ don't

To Coda ⊕

Em7 A6/E E

stop it be - fore it be - gins. So give it up and

don't pre - tend and spread your arms and legs

cross the bed. And when you shake, you won't re - gret

D.S. al Coda

the things I whis - pered in your ear. I said: I

CODA



I can't wait to take you home, fin -

C G

- gers through your hair, kiss - es on your back, scratch -

B Em C

me with your nails. Save me from my - self, show me how to care, get -

G B Em

ev - 'ry - thing out, drip - ping ev - 'ry - where. Lip - stick smeared all

C G B

o - ver your face, how much long - er must we wait?

N.C.



Don't think that I can wait. Sweet _____ Ki - wi, _____ your



juic - es drip - ping down my chin. So please _____ let _____



1

_____ me, _____ don't stop it be - fore it be - gins. Yeah.

2



Play 3 times

Don't stop it be - fore it be - gins. Don't



stop it be - fore it be - gins. *Guitar solo*

BETTER THAT WE BREAK


Words and Music by
ADAM LEVINE


Moderate Ballad


The first system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a C major chord (x000) and a C/E chord (xx00). The lyrics are: "I nev-er knew — per-fec-tion 'til — I heard you speak, — and now it kills me". The piano accompaniment is marked *mp* and consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a Dm11 chord (xx011) and a 3rd fret instruction (3fr). The lyrics are: "just to hear you — say — the sim-ple things. — Now". The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.


The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a C major chord (x000) and a C/E chord (xx00). The lyrics are: "break-ing up — is hard — to do, sleep-ing's im-pos-si-ble too, — and". The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.


Dm11  3fr


Bb9(#4) 


Bb9 


ev - 'ry - thing's re - mind - ing me of you. What can I do?




C 


C/B 


Am7 

C/G 


It's not right, not o - kay, say the words that you say,



D9  4fr

Dm9  3fr

may - be we're bet - ter off this way.



C 


C/B 


Am7 

C/G 


I'm not fine, I'm in pain, it's hard - er ev - e - ry day.




D9  4fr


Dm9  3fr


may - be we're bet - ter off ___ this way, ___ it's




C 


bet - ter that ___ we break. ___ A fool to let ___ you slip ___ a - way, I




C/E 

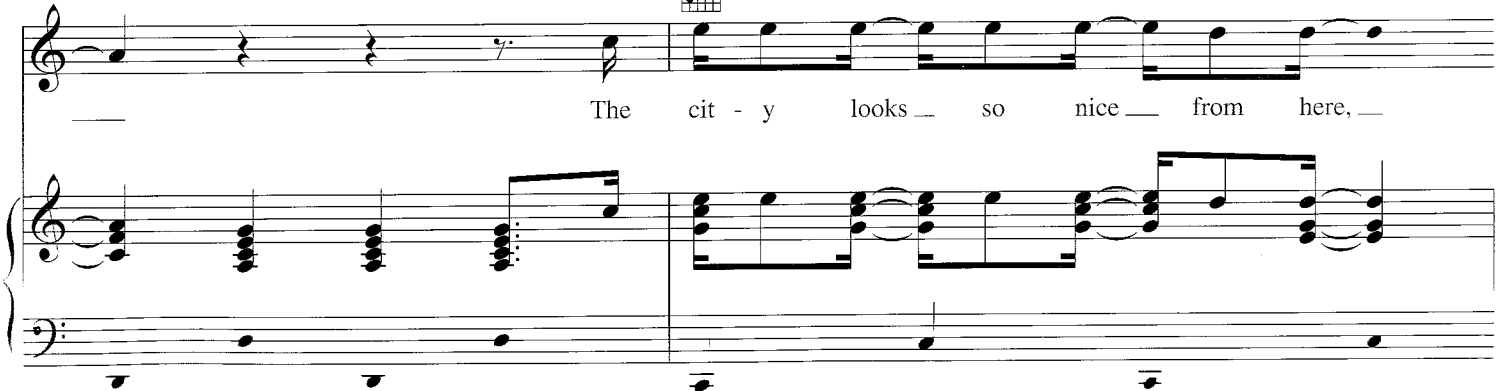
Dm11  3fr

chase you just ___ to hear you say you're scared and that ___ you think ___ that I'm ___ in -



C 

The cit - y looks ___ so nice ___ from here, ___



C/E Dm11

pit - y I can't see it clear - ly, while you're stand - ing there, - it dis - ap - pears, -

Bb9(#4) Bb9 C C/B

it dis - ap - pears. It's not right, not o - kay,

Am7 C/G D9

say the words that you say, may - be we're

Dm9 C C/B

bet - ter off this way. I'm not fine, I'm in pain,

Am7

C/G

D9

D9/F#

To Coda

it's hard - er ev - e - ry day, _____ may - be we're

Dm9

3fr

bet - ter off _____ this way, - it's bet - ter that _____ we break, - oh.

Fmaj7

Gsus

G

G(add2)

G

Saw you sit - ting all _____ a - lone, _____

Fmaj7

G

fra - gile and _____ you're cold, _____ but that's al - right. _____

Fmaj7 G

Life these days — is get-ting rough, they've knocked you down — and beat — you up, but it's

F/A G/B D.S. al Coda

just a roll - er-coast - er an - y - way, — oh. —

CODA Dm9 C C/B

bet - ter off — this way. — It's not — right, not o - kay,

Am7 C/G D9

say the words — that you say, — may - be we're

Dm9



C



C/B



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

bet - ter off — this way. — I'm not — fine, and I'm in — pain, —

Piano accompaniment for the first system, including treble and bass staves.

Am7



C/G



D9



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

it's hard - er ev - e - ry day, — may - be we're

Piano accompaniment for the second system, including treble and bass staves.

Dm9



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

bet - ter off — this way, — it's bet - ter that — we break, — ba - by.

Piano accompaniment for the third system, including treble and bass staves.

BACK AT YOUR DOOR

Words and Music by ADAM LEVINE
and JESSE CARMICHAEL

Upbeat Swing

mf

G \flat dim7 4fr Fm7 E7 E \flat

Cm 3fr A \flat 4fr E \flat 3fr B \flat

Cm 3fr A \flat 4fr E \flat 3fr B \flat





Cm 3fr A \flat 4fr E \flat 3fr B \flat

From the mo-ment the lights went off, — ev - 'ry - thing had changed. —


Lie a - wake in an emp - ty room, — in my head it all feels the same. —





Like the taste of the day you left — that still lin - gers on my breath —
Three more days 'til I see your face, — I'm a - fraid it's far to much. —

The musical score is written for guitar and piano. It begins with a piano introduction in the key of B-flat major (two flats), 12/8 time signature, and a tempo/style of 'Upbeat Swing'. The introduction features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The guitar part consists of four chords: G \flat dim7 (4-fingered), Fm7, E7, and E \flat . The first vocal line starts with the lyrics 'From the moment the lights went off, — ev - 'ry - thing had changed. —' and is accompanied by piano chords in the right hand and bass line in the left hand. The second vocal line has the lyrics 'Lie a - wake in an emp - ty room, — in my head it all feels the same. —'. The third and final vocal line contains the lyrics 'Like the taste of the day you left — that still lin - gers on my breath — Three more days 'til I see your face, — I'm a - fraid it's far to much. —'. The piano accompaniment continues throughout, providing harmonic support for the vocal lines.

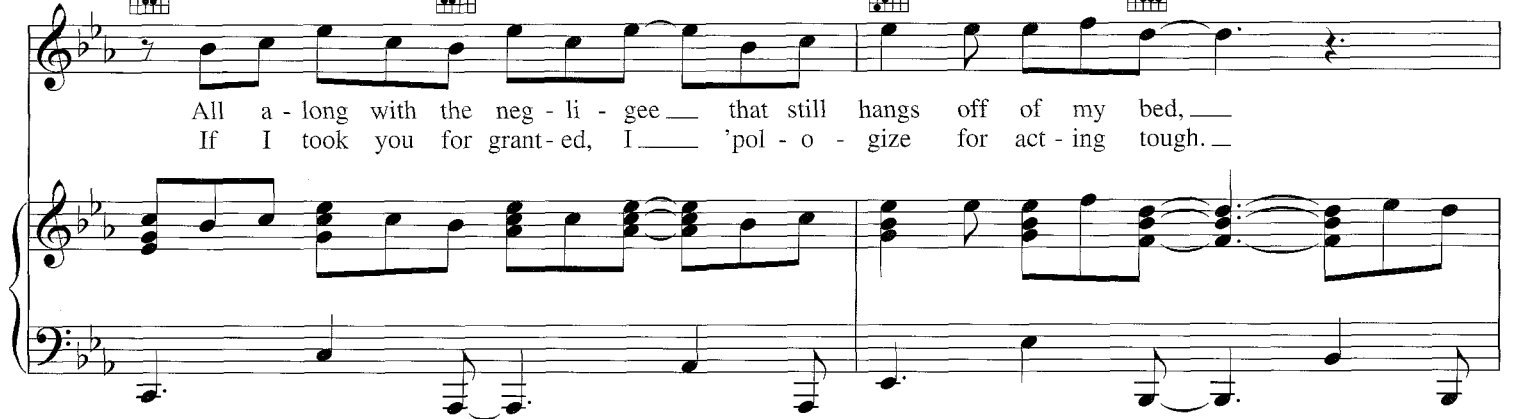
Cm  Ab  Eb  Bb 





and the damp-ness of tears that left — a stain where you had wept. —
Cook a meal, — fix up the place, — dial your num - ber, hang it up. —




Cm  Ab  Eb  Bb 






All a - long with the neg - li - gee — that still hangs off of my bed, —
If I took you for grant-ed, I — 'pol - o - gize for act - ing tough. —



Cm  Ab  Eb  Bb/D 

I keep mean-ing to give it a - way but it just leave it there in - stead. —
You're my rea - son for liv - ing and — there's no way — I'm giv - ing up. —



Cm  Cm/Bb  Abmaj7  Eb  Gbdim7  Fm7 

No need to cry a-bout it, I can - not live with - out it, ev - 'ry time I wind — up



E7 Eb Cm Cm/Bb

back at your door. Why do you do this to me,

A^bmaj7 Eb G^bdim7 Fm7

you pen - e - trate right through me, ev - 'ry time I wind up

1 E7 Eb 2 E7 Eb Gm7 Fm7

back at your door. back at your door. Now, ev - 'ry eve - ning is a

A^b Eb Gm7 Fm7

bit - ter fight. and I'm eat - ing home a - lone on a

Ab Cm7 Gm7 Fm7

Fri - day night. And I know what your friends say, you're just

Ab Eb Ab Ab6 Abmaj7 Ab

wast-ing your love and time. I will nev - er let you change your

Cm7 N.C. Cm/Bb Abmaj7 Eb Ab Eb/G

mind. No need to cry a-bout it, I can - not live with - out it, ev - 'ry time I wind up

Fm7 Eb Cm Cm/Bb

back at your door. Why do you do this to me,

Abmaj7



Eb



Gbdim7



Fm7



you pen - e - trate right through me, ev - 'ry time I wind up



E7



Eb



1

Cm



Cm/Bb



back at your door.

No need to cry a - bout it,



2

Gbdim7



Fm7



E7



Eb



Ev - 'ry time I wind up back at your door.



Gbdim7



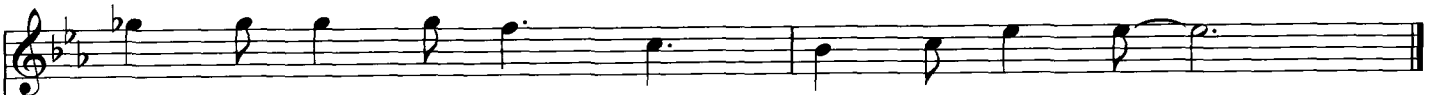
Fm7



E7



Eb



Ev - 'ry time I wind up back at your door.



IF I NEVER SEE YOUR FACE AGAIN

MAKES ME WONDER

LITTLE OF YOUR TIME

WAKE UP CALL

WON'T GO HOME WITHOUT YOU

NOTHING LASTS FOREVER

CAN'T STOP

GOODNIGHT GOODNIGHT

NOT FALLING APART

• KIWI

BETTER THAT WE BREAK

BACK AT YOUR DOOR



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