

GUITAR • VOCAL

**PLAY IT  
LIKE IT IS  
GUITAR**  
WITH TABLATURE  
NOTE-FOR-NOTE  
TRANSCRIPTIONS

# Jack Johnson

## In Between Dreams



CHERRY LANE  
MUSIC COMPANY

**ARTIST  
APPROVED**



# Jack Johnson

## In Between Dreams

### C O N T E N T S

- 3 Better Together
- 8 Never Know
- 12 Banana Pancakes
- 18 Good People
- 24 No Other Way
- 30 Sitting, Waiting, Wishing
- 34 Staple It Together
- 40 Situations
- 42 If I Could
- 44 Crying Shame
- 49 Breakdown
- 53 Belle
- 57 Do You Remember
- 61 Constellations

Transcribed by Jeff Jacobson

Cherry Lane Music Company  
Director of Publications/Project Editor: Mark Phillips

ISBN 1-57560-830-8

Copyright © 2005 Cherry Lane Music Company  
International Copyright Secured All Rights Reserved

The music, text, design and graphics in this publication are protected by copyright law. Any duplication or transmission, by any means, electronic, mechanical, photocopying, recording or otherwise, is an infringement of copyright.

Visit our website at [www.cherrylane.com](http://www.cherrylane.com)







## Jack Johnson — In Between Dreams

In the past five years, Jack Johnson has gone from filmmaker, shooting and scoring his 16mm surf films, to well-known singer/songwriter. After spending 2003 on the road in support of *On and On*, and slowing down in 2004 to welcome his new baby boy, Johnson has released his third and most musically upbeat release to date, *In Between Dreams*.

Raised on the Hawaiian island of Oahu, Johnson practically began to surf as he began to walk. As the youngest of three wave-riding brothers and a long-boarding father, most of Johnson's life lessons were learned in the water. With Pipeline in his front yard, Johnson started surfing the legendary wave at age 12. At 17 he was invited to surf in the Pipe Masters competition, and one month later he suffered a surfing accident that kept him out of the water for three months. Although Johnson had begun playing guitar as a young teen, it was those land-locked months that allowed Johnson to hone his guitar skills and find influences in a wide range of musicians, from Cat Stevens to Fugazi.

At 18 Johnson left the Islands to study filmmaking at the University of California at Santa Barbara. After graduating in 1997, he began a year-long adventure around the world with old surfing friends Chris and Emmett Malloy. The result was the acclaimed 16mm surf film *Thicker Than Water*, which was hailed as a return to the purist beauty of early surf cinema and which Johnson co-directed and shot. It was during the scoring of the film that Johnson found his musical voice. Before its release in 1999, Johnson's soulful folk tunes, inflected with blues and hip-hop flavorings, soon began circulating as bootlegs in all corners of the global surf community.

At this time Johnson met fellow surfer Garrett Dutton (aka G. Love), who recorded Johnson's "Rodeo Clowns" for the G. Love & Special Sauce disc *Philadelphonic*, also released in 1999. The recording quickly gained radio airplay and Johnson's reputation as a musician began to grow beyond the surf community. Despite offers to sign a record deal, Johnson chose to escape to the South Pacific to film his second surf film, *The September Sessions*. By the time *Thicker Than Water* was named *Surfer* magazine's Film of the Year and its follow-up, *The September Sessions*, nabbed the Adobe Highlight Award at the ESPN Film Festival, Johnson's bootleg tape fell into the hands of musician Ben Harper and his manager/producer J.P. Plunier, who helped Johnson make a record.

In January 2001 Johnson's full-length debut, *Brushfire Fairytales*, was released on Enjoy Records, an upstart indie label founded by veteran A&R man Andy Factor and Plunier, who produced the recording. *Brushfire Fairytales* was an impressive debut on numerous levels: From the opening "Inaudible Melodies"—which seemed to boil down Jack's personal philosophy to a chorus of "Slow down everyone/You're moving too fast"—to the anthemic "Flake," *Brushfire Fairytales* turned on many people across the nation to Jack Johnson. While opening for Ben Harper's four-month U.S./Australian tour in 2001, *Brushfire Fairytales* started to build momentum and spread like wildfire among the enthusiastic, music-minded Harper crowd. By the fall, Johnson, drummer Adam Topol, and bassist Merlo Podlewski were selling out their own club shows. Within a year of the album's release it had sold 100,000

copies; in January 2003 it went platinum.

In May 2003, Johnson released his sophomore album, *On and On*, which was produced by Mario Caldato, Jr., best known for his work with the Beastie Boys, and which featured the same lineup as *Brushfire Fairytales*: Jack on vocals/guitar, Adam Topol on drums, and Merlo Podlewski on bass. *On and On* mixed heartfelt ballads of love and simple joys with more serious subjects of materialism, industrialization, school shootings, offshore oil drilling, and war. The inner truth and social commentary that was evident in Johnson's early songwriting on *Brushfire Fairytales* matured with *On and On*.

*On and On*'s release launched Johnson's newly formed Brushfire Records label and garnered sales of one million within its first year. Also during that year Brushfire Records welcomed Jack's old friends G. Love and Donavon Frankenreiter, a professional surfer/musician, and released the soundtracks for Johnson's surf films, *Thicker Than Water* and *The September Sessions*.

In March 2005 Johnson released his third full-length recording, *In Between Dreams*. Acoustic sing-a-longs full of smartly embellished strumming and solid bass lines create a hypnotic, blues- and funk-inflected groove that flows through the album. *In Between Dreams* was recorded in Hawaii and Los Angeles and was produced by Mario Caldato, Jr., and engineered by Robert Carranza—the same duo at the controls for 2003's *On and On*. *In Between Dreams* also features contributions from Jack's friend Zach Gill (Animal Liberation Orchestra) on piano and accordion.

The songs on *In Between Dreams* are nostalgic and romantic. "Better Together," with its boxes of photographs awash in "sepia-toned lovin'," is a love song Johnson penned for his wife, Kim: "It's not always easy and sometimes life can be deceiving/But I'll tell you one thing: it's always better when we're together." The upbeat "Staple It Together" reminds us to roll with life's punches, while "If I Could," quietly laced with melodica and hand drums, is a heartfelt goodbye to a friend: "I heard some words from a friend on the phone that didn't sound so good/The doctor gave him two weeks to live/I'd give him more, if I could." Some tracks, like the accordion-filled "Bella," predate *Brushfire Fairytales*, while others, like "Crying Shame," were written just as the album was being finished. The first single track, "Sitting, Waiting, Wishing," is about a friend's amusing pursuit of a girl.

Having started playing music at his family barbecues and atop boats on far-off surf trips, it must be a touch surreal when Johnson finds himself traveling the world with his band, performing on television shows, and playing to sold-out amphitheatres. But the reality is that Jack Johnson has accomplished an impressive amount over the last few years as an artist, filmmaker, musician, and now as a father. His third full-length release, *In Between Dreams*, delivers his signature sound that fans around the world have grown to love in an upbeat collection of songs that will get everyone to sing along.



# BETTER TOGETHER

Words and Music by  
Jack Johnson

**Intro**  
Moderately ♩ = 112 (♩ =  $\overset{\frown}{\text{3}}$ )

N.C.

Gr. 1 (acous.)

**Verse**

2nd time, Gr. 2: w/ Fill 1

F

F/E

Dm

C

1. There's no com - bi - na - tion of words I could put on the back of a post - card,  
mo - ments just might find their way in - to my dreams to - night, but I

Rhy. Fig. 1

**Fill 1**  
Gr. 2



B $\flat$  B $\flat$ /A Gm C

no song that I could sing but I could try for your heart and  
 know that they'll be gone when the morn - ing light sings or brings new

End Rhy. Fig. 1

6 5 3 8

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

F F/E Dm C

things. our dreams, and they are made out of real things like a  
 For to - mor - row night you see like that

B $\flat$  B $\flat$ /A Gm C

they'll shoe - box of pho - to - graphs with se - pi - a - tone lov - ing.  
 be gone too, too man - y things I have to do. But if all of these

F F/E Dm C

dreams Love is the an - swer, at least for most of the ques - tions in my heart, like,  
 might find their way in - to my day - to - day scene, I'd be

B $\flat$  B $\flat$ /A Gm C

"Why are we here?" and "Where do we go?" and "How come it's so hard?" And  
 un - der the im - pres - sion I was some - where in be - tween with on - ly

F F/E Dm C B $\flat$  B $\flat$ /A

it's not al - ways eas - y and some - times life can be de - ceiv - ing. I'll tell you one thing, it's al - ways  
 two, just me and you, not so man - y things we got to do or plac - es we got to be. We'll sit be -

**Chorus**

Gm C B B $\flat$  C B

bet - ter when we're to - geth - er. Mm, it's al - ways bet - ter when we're to - geth - er.  
 neath the man - go tree now. Yeah, it's al - ways bet - ter when we're to - geth - er.

3 8 10 6 8 8 8 8 10 10 10 10



B $\flat$  C B B $\flat$

{ Yeah, — we'll look at the stars when we're to - geth - er. }  
 { Mm, — we're some - where in be - tween to - geth - er. } Well, — it's al - ways

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

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

8 8 X 8 8 X  
 9 9 X 9 9 X  
 10 10 X 10 10 X

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

C B B $\flat$  C

bet - ter when we're to - geth - er. Yeah, — it's al - ways bet - ter when we're to - geth - er.

8 8 X 8 8 X  
 9 9 X 9 9 X  
 10 10 X 10 10 X

8 8 X 8 8 X  
 9 9 X 9 9 X  
 10 10 X 10 10 X

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

8 8 X 8 8 X  
 9 9 X 9 9 X  
 10 10 X 10 10 X

**Interlude**

Gr. 1: w/ Rhy. Fig. 1 (2 times)  
 2nd time, w/ voc. ad lib (next 4 meas.)

F F/E Dm C B $\flat$  B $\flat$ /A Gm C

\*Gr. 2  
*mf*

10 10 8 9 10 8 12 10 10 10 9 8 8 7 6 7 5 5 5 3 3 10 9 8

\*Piano arr. for gr.

F F/E Dm C B $\flat$  B $\flat$ /A 1. Gm C

2. And all of these

(8) 10 10 8 9 10 8 12 10 10 10 9 8 8 7 6 7 5 5 5 3 3 10 9 8



2.

Bridge

Gtr. 2 tacet  
Gm

Gm C Gm C

I be-lieve in mem-o - ries; they look so,

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

(5) 5 3 3 10 9 8

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

Gm C Gm C Gm C

so pret - ty when I sleep. Hey, now and, and when I wake up, you look so pret - ty, sleep - ing next to me. But there is not e - nough time. And there is no, no song I could sing.

Gtr. 1

C Bb

And there is no com - bi - na - tion of words

Gtr. 1



C B $\flat$  C

I could say, but I will still tell you one thing: We're bet - ter to - geth - er.

**Outro**

\*F F/E Dm C B $\flat$  B $\flat$ /A

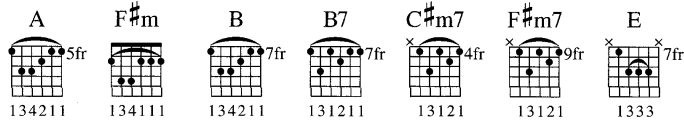
\*Chord symbols reflect implied harmony.

Gm C F F/E Dm C

B $\flat$  B $\flat$ /A Gm C F6

# NEVER KNOW

Words and Music by Jack Johnson



**Intro**  
Moderately slow ♩ = 108

Gr. 1 (acous.) C#m7 Rhy. Fig. 1 F#m7 B7 E End Rhy. Fig. 1

C#m7 Rhy. Fig. 2 F#m7 B7 E E/D# End Rhy. Fig. 2

**Verse**  
Gr. 1: w/ Rhy. Fig. 2 (2 times)  
2nd time, Gr. 2: w/ Rhy. Fill 1

C#m7 F#m7 B7 E E/D# C#m7 F#m7

1. I heard this old sto - ry be - fore where the peo - ple keep on kill - ing for their met - a - phors, — but  
fast - er then you could say “dis - as - ter.” Wan - na take a time lapse and look at it back - wards, find the

don't leave much up to the i - mag - i - na - tion. — So I  
last word and may - be that's just the an - swer that we're af - ter. But af - ter all, —

wan - na give this im - age - ry back but I know it just ain't so eas - y like that. So  
— we're just a bub - ble in a boil - ing pot, — just one breath in a chain of thought. — We're

**Rhy. Fill 1**  
Gr. 2



B7 E E/D#

I turn the page — and read the sto - ry a - gain — and a - gain and a -  
 mo - ments just com - bust - ing, feel cer - tain but we'll nev - er nev - er

Pre-Chorus

A F#m

Gr. 1

gain. Sure seems the same — with a dif - f'rent name. — We're  
 know. Sure seems the same. — Give it a dif - f'rent name. — We're  
 gain. Sure seems the same. — So man - y dif - f'rent names. — Our

B B7

break - ing and re - build - ing and we're grow - ing, al - ways guess - ing. } Nev - er  
 beg - ging and we're need - ing and we're try - ing and we're breath - ing. }  
 hearts are strong, our heads are weak, we'll al - ways be com - pet - ing. }

Chorus

C#m7 F#m7 B7 E

Rhy. Fig. 3 End Rhy. Fig. 3

know - ing; shock - ing, but we're noth - ing. We're just

\*Gtrs. 2 & 3 Rhy. Fig. 3A End Rhy. Fig. 3A

*mf*

4	9	7	7
5	10	7	7
4	9	7	7
6	11	7	7
4	9	7	7

\*Acous. gtrs.

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

C#m7 F#m7 B7 E

mo - ments; we're clev - er but we're clue - less. We're just hu -

C#m7 F#m7 B7 E

- man, a - mus - ing and con - fus - ing. { We're try -  
 We're help -  
 But the truth -

1.

C#m7 F#m7 B7 E

ing, but where is this all lead - ing? We'll nev - er know.  
 ing, we're build -  
 is, all

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

C#m7 F#m7

Gr. 2

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

11 9 9 9 9 11 9 9 9 2 2 2 5 5 5 5 2 2

B7 E

2. It all hap - pened so much

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

4/6 4 6 4 6 4 7 7 7 9 10 9 11 11

2.

B7 E C#m7

Gr. 1 & 2: w/ Rhy. Fig. 1  
 Gr. 3: w/ Rhy. Fig. 1 (1st meas.)

ing and we're grow - ing. Nev - er know.  
 we got is ques - tions. We'll nev - er know. } You can nev - er know.



F#m7 B7 3 E

Nev - er know. Nev - er know.

Verse

Gtr. 1: w/ Rhy. Fig. 1

C#m7 F#m7

3. Knock, knock, com - in' door to door; tell ya that their met - a - phor's bet - ter than yours. And

B7 E

you can ei - ther sink or swim, things are look - ing pret - ty grim. If

Gtr. 1: w/ Rhy. Fig. 2

C#m7 F#m7

you don't be - lieve in what they're spoon - feed - ing, it's got no

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

B7 E E/D#

feel - ing, so I read it a - gain and a - gain and a -

Coda

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

C#m7 F#m7

\*Gtr. 4

*mp*

9 7 7 5 9 | 7 7 5

\*Piano arr. for gtr.

B7 E C#m7

Gtrs. 1 & 2

9 7 7 5 9 | 7 7 5 | 9

# BANANA PANCAKES

Words and Music by Jack Johnson

Intro  
Moderately  $\text{♩} = 116$  ( $\text{♪} = \text{♩}^{\text{3}}$ )

N.C. Am7 N.C.

*mf*

TAB 5/7 5 7 5-3 0 3/5 X X X X X X 7 5/7 5 7 5-3 0

G7 N.C. Am7 3

Well, can't you see that it's just rain - ing? \_\_\_

3

5/7 5 7 5 7 0 5

N.C. G7 D7

There ain't no need to go out - side. 1. But, ba - by, you

5/7 5 7 5-3 0 3 X X X X X X 5/7 5 7 5-3 0 3 X X X X X X 5/7 5 7 5-3 0 3 X X X X X X 5/7 5 7 5-3 0 3 X X X X X X



Verse

G7 D7 Am7 C7

hard - ly e - ven no - tice when I try to show you this  
 la ka u - ku - le - le, ma - ma made a ba - by. (I)

G7 D7 Am7 C7

song, it's meant to keep you from do - ing what you're s'posed to.  
 real - ly don't mind the prac - tice 'cause you're my lit - tle la - dy.

G7 D7 Am7 C7

Wak - ing up too ear - ly, may - be we could sleep in.  
 La - dy, la - dy, love me 'cause I love to lay here, la - zy.

G7 D7 Am7 C7

Make you ba - nan - a pan - cakes, pre - tend like it's the week - end  
 We could close the cur - tains, pre - tend like there's no world out -

Chorus

Am7

now. side. —

And we could pre - tend it all the

And we could pre - tend it all the

G7

time, time, yeah. — } no. — }

Can't you see that it's just rain - ing? —

time, time, yeah. — } no. — }

N.C.

G7

To Coda ☉ 1.

D7

There ain't no need to go out - side.

2. But just may - be ha -

2.

Ain't no need, ain't no need.

Mm, mm, mm, mm. —



G7

Am7

Can't you see, can't you see?

This system contains the first line of music. The vocal line starts with a whole note G4, followed by a quarter rest, then a triplet of eighth notes (A4, B4, C5), another quarter rest, and a final triplet of eighth notes (B4, A4, G4) tied to the next system. The guitar accompaniment features a consistent rhythmic pattern of eighth notes with chords G7 and Am7. The bass line consists of a steady eighth-note pattern.

Rain all day and I don't mind. But the

This system contains the second line of music. The vocal line begins with a triplet of eighth notes (A4, B4, C5), followed by a quarter note D5, a quarter rest, and a final triplet of eighth notes (C5, B4, A4) tied to the next system. The guitar accompaniment continues with the G7 and Am7 chords. The bass line maintains the eighth-note pattern.

Bridge

Am7

tel - e - phone's sing - ing, ring - ing; it's too ear - ly, don't pick it up.

This system contains the bridge section. The vocal line consists of a series of chords: G4, A4, B4, C5, B4, A4, G4, followed by a whole note G4. The guitar accompaniment uses Am7 chords with a rhythmic pattern of eighth notes. The bass line features a pattern of eighth notes with chords 5 and 7.

D

Am7

We don't need to; we got ev - 'ry - thing we need right here and

This system contains the final line of music. The vocal line starts with a quarter rest, followed by a quarter note D5, a quarter rest, and a series of chords: G4, A4, B4, C5, B4, A4, G4. The guitar accompaniment uses D and Am7 chords with a rhythmic pattern of eighth notes. The bass line features a pattern of eighth notes with chords 5 and 7.

D

ev - 'ry - thing we need is e - nough. — (It's) just so eas - y when the

Bm7 Em Em/D#

whole world fits in - side of your arms. — Do we real - ly need to pay at - ten - tion  
(Oo. —)

Gtr. 1

C G

to the a - larm? Wake up slow. (Oo.) Mm, mm. —



D7 G D7

Wake up slow. 3. But, ba - by, you

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The first measure has a D7 chord and contains a triplet of eighth notes. The second measure has a G chord and contains a triplet of eighth notes, with the word 'slow.' written below. The third measure has a D7 chord and contains a quarter note. The guitar part consists of two staves: a standard six-string guitar staff with chord diagrams and an 'X' for muted strings, and a bass staff with fret numbers and an 'X' for muted strings.

⊕ Coda

Am7

Ain't no need, ain't no need.

Detailed description: This system contains the Coda section, which is four measures long. The vocal line starts with a treble clef and a key signature of one sharp (F#). The first two measures have a 3-measure triplet of eighth notes. The third measure has an Am7 chord and contains a quarter note. The fourth measure has an Am7 chord and contains a quarter note. The guitar part consists of two staves: a standard six-string guitar staff with chord diagrams and an 'X' for muted strings, and a bass staff with fret numbers and an 'X' for muted strings.

G7

Rain all day and I \_\_\_ real - ly, real - ly, real - ly don't \_\_\_ mind. Can't you see, can't you

Detailed description: This system contains the next three measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The first measure has a G7 chord and contains a triplet of eighth notes. The second measure has a G7 chord and contains a triplet of eighth notes. The third measure has a G7 chord and contains a triplet of eighth notes. The fourth measure has a G7 chord and contains a triplet of eighth notes. The guitar part consists of two staves: a standard six-string guitar staff with chord diagrams and an 'X' for muted strings, and a bass staff with fret numbers and an 'X' for muted strings.

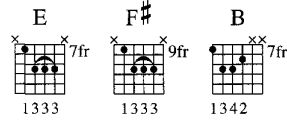
Am7 G

see? We've got to wake up slow.

Detailed description: This system contains the final two measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The first measure has an Am7 chord and contains a quarter note. The second measure has a G chord and contains a triplet of eighth notes. The guitar part consists of two staves: a standard six-string guitar staff with chord diagrams and an 'X' for muted strings, and a bass staff with fret numbers and an 'X' for muted strings.

# GOOD PEOPLE

Words and Music by  
Jack Johnson



**Intro**  
Moderately slow ♩ = 92 (♩ - ♩)

1.

Gtr. 1 (acous.) N.C. 1.

*mf* Harm. ----- | Harm. P.M. - - | grad. bend P.M. - - |

TAB 7 7 7 7 7 0 7 7 9 9 (9) 7 9 7 X X 9 9 10 9 7 7 9 X

Gtr. 2 (acous.) Riff A End Riff A

*mf*

TAB 7 7 9 9

2.

Verse

B E

1. Well, you win, \_\_\_\_\_ it's your show \_\_\_\_\_

Rhy. Fig. 1

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

TAB 9 9 11 11 9 11 9 11 7 7 7 7 9 9 9 9 7 7 7 7 9 9 9 9

Rhy. Fig. 1A

TAB 7 7 7 7 9 9 9 9 7 7 7 7 9 9 9 9

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

C#m F# B E

— now, so what's it gon - na be? 'Cause peo - ple will tune in.

End Rhy. Fig. 1

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

End Rhy. Fig. 1A

C#m F# B E

— How man - y train wrecks do we need — to see — be - fore — we lose touch? —

C#m F# B E C#m F#

— Oh, and we thought this — was low. — Well, it's bad, — get - tin' worse, — oh. Where'd all the good peo - ple

**Chorus**

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

B C#m F#

go? — I've been chang - ing chan - nels; I don't —

Gr. 3 (acous.) Riff B End Riff B

*mf*

Gtr. 3: w/ Riff B (3 times)

B E C#m F# B E

— see them on the T - V shows. Where'd all the good peo - ple go? —



C#m F# B E C#m F#

We got heaps and heaps\_ of what\_ we sow. 2. They got

**Verse**

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (4 times)  
 Gtr. 3: w/ Riff B (4 times)

B E C#m F#

this and that with a rat - tle a tat. Test - ing, one, two. Man, what - cha gon - na do? Bad

B E C#m F#

news, mis - used, got too much to lose. Gim - me some truth, now who's\_ side are we on? What -

B E C#m F#

ev - er you say. Turn on the boob tube; I'm in the mood to o - bey. So

B E C#m F#

lead me a - stray. And by the way\_ now... Where'd all the good peo - ple

**Chorus**

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (4 times)  
 Gtr. 3: w/ Riff B (4 times)

B E C#m F#

go? I've been chang - ing chan - nels; I don't\_

B E C#m F# B E

\_ see them on the T - V shows. Where'd all the good peo - ple go?

C#m F# B E C#m F#

We got heaps and heaps\_ of what\_ we sow.

**Interlude**

Gtr. 2: w/ Riff A (2 times)  
 1st time, Gtr. 3: w/ Riff A (1st meas.)  
 N.C.

1. || 2.

Gr. 1

P.M. -1 grad. bend 1/2 P.M. -1 rake -1 P.M. -1

9 9 (9) 7 7 X X 9 9 x 7 10 7 9 9 X X 11 9 11 9 11 10 10

Bridge

E Gtr. 1 tacet  
B7 C7

Sit - ting 'round, - feel - ing far a - way. - - - Yeah. - - -

Gtr. 1

\*Gtrs. 2 & 3 Rhy. Fig. 2

\*Composite arrangement

C#7 F# F

So far a - way, - but I can feel the de - bris. Can you feel - - - it?

Gtrs. 2 & 3 End Rhy. Fig. 2

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

E B7 C7

You in - ter - rupt me from a friend - ly con - ver - sa - tion

Gtr. 1

w/ slide - - - - -

4 ----- 5

Gtr. 1 tacet  
F# F

C#7

to tell me how great — it's all — gon - na be. —

w/ slide - -1

6

E B7 C7

You might no - tice some hes - i - ta - tion 'cause

C#7 F# F

it's im - por - tant to you; — it's not im - por - tant to me. — Mm, mm, mm, mm. —

E B7 C7

Way down by the edge of your — rea - son, —

C#7 E F#

Gtrs. 2 & 3

well, it's be - gin - ning to show, — and all I real - ly wan - na know is where'd all the good peo - ple

**Outro-Chorus**

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (8 times)  
Gtr. 3: w/ Riff B (8 times)

B E C#m F#

go? — I've been chang - ing chan - nels; I don't —

B E C#m F#

Voc. Fig. 1

— see them on the T - V shows. Where'd all the good peo - ple



B E C#m F# B E

End Voc. Fig. 1

go? We got heaps and heaps of what we sow.

w/ Voc. Fig. 1

C#m F# B E

They got this and that with a rat-tle a tat. Test-ing,

C#m F# B E

one, two. Man, what-cha gon-na do? Bad news, mis-used, give me some truth. You got

w/ Voc. Fig. 1

C#m F# B E

too much to lose. Who's side are we on to-day, an-y-way? O-kay, what-ev-er you say.

C#m F# B E

Wrong or res-o-lute but in the mood to o-bey. Sta-tion to sta-tion, de-sen-si-

w/ Voc. Fig. 1

C#m F# B

Gtrs. 1 & 2

tiz-ing the na-tion. Go-ing, go-ing, gone.

Gtr. 3

7

# NO OTHER WAY

Words and Music by  
Jack Johnson

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

## Intro

Moderately ♩ = 120 (♩ =  $\overset{\frown}{\text{3}}$ )

\*\*N.C.

Gtr. 1 (acous.)

\*All music sounds a minor 3rd higher than indicated due to capo.

\*\*Chord symbols reflect implied harmony.

Gr. 2 tacet  
Gtr. 1  
G5

D5 E5

5 5 5 5 5 5 | 5 5 5 5 0 0 | 2 2 2 2 2 2

G5

End Rhy. Fig. 1

2 2 2 2 2 2 | 5 5 5 5 5 5 | 5 5 5 5 5 0

Verse

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

D

G5

1. When your mind — is a mess, — so is mine. — I can't sleep — 'cause it hurts — when I think. —

D5

E5

— My thoughts aren't at peace — with the plans — that we make, — chanc - es we take. —

G5

D

— They're not yours; — they're not mine. — There's waves — that can break. — All the words — that we said —

G5

D5

— and the words — that we mean. — Words — can fall short, — can't see — the un - seen. —

E5

G5

— 'cause the world — is a - wake. — For some - bod - y's sake — now, please — close your eyes: —

# Chorus

— wom - an, please - get some sleep. — } And know - that if I knew all of the an - swers I would —  
sleep. }

Gr. 2

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

4 | 3 7 5 | 7 5 3 | 4

Gr. 1

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

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

D A7 G5 D  
— not hold — them from you. Know all of the things that I know, — { cause we } told — each oth - er

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

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

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



A7 G5 D5 E5

there is no oth - er way. — Mm, — mm, —

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

(3) 4 5 5 7 7 9 9 11 12

0 7 5 0 5 5 0 0 2 2 2 2 2 2 2 2 2 2 2 2

To Coda ⊕

Interlude  
G/D D

G5

mm. —

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

12 10 8 7 7 3  
11 9 7 5 7 7 4

5 5 5 5 5 5 5 5 0 7 9 0 9 0 0 7 9 7 4 5 0 0

Gtr. 2 tacet  
G/D D G6/D D

Gtr. 1

7 9 7 9 0 0 7 9 7 4 5 0 0 7 9 9 7 7 0 0 7 9 7 4 5 0 0

Verse

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

D

G/D

D

Gtr. 2

Gtr. 1

2. Well, too much si - lence can be —

let ring —

G5

D5

— mis - lead - ing. You're drift - ing, I can hear it in the way that you're breath - ing. We

Gtr. 2

let ring —

E5

G5

don't real - ly need — to find rea - son 'cause out the same door — that it came, — well, it's leav -

D

— ing, it's leav - ing. Leav - ing like a day that's done and part of a sea - son. Re -

let ring —

G5 D5 E5

solve is just a con - cept that's as dead as the leaves, — but at least — we can sleep. — It's

let ring -----

G5

all that we need. — When we wake — we would find — our minds would be free — to go to

let ring ----- let ring --

*D.S. al Coda*

⊕ Coda

Outro

2nd time, Gtr. 2 tacet

G/D

D

Gtr. 2

let ring --- |

Gtr. 1

Gtr. 2 tacet

G/D

1. D 2. D

# SITTING, WAITING, WISHING

Words and Music by  
Jack Johnson

**Intro**  
Moderately slow ♩ = 106

Gr. 1 (acous.)  
mf

A5 Rhy. Fig. 1 Am7 G5 G7

F5 F7 C5 C7

1. Well,  
End Rhy. Fig. 1

The Intro section consists of two systems of guitar notation. The first system features a treble clef staff with a 4/4 time signature and a dynamic marking of *mf*. It includes a guitar staff with rhythmic figures and a corresponding tablature staff. The second system continues the guitar notation with a different rhythmic pattern and tablature. Chord changes are indicated above the staff: A5, Am7, G5, G7, F5, F7, C5, and C7. The section concludes with a '1. Well,' and 'End Rhy. Fig. 1'.

## Verse

Gr. 1: w/ Rhy. Fig. 1 (2 times)  
3rd time, Gr. 2 tacet

A5 Am7 G5 G7

I was sit - ting, wait - ing, wish - ing you be - lieved — in su - per - sti - tions;  
sang your songs, I danced your dance; I gave your friends — all a chance.  
if I was in your po - si - tion I'd put down all my am - mu - ni - tion, I'd

F5 F7 C5 C7

then may - be you'd see the signs. — But Lord —  
Put - ting up with them was - n't worth nev - er hav - ing you. Oh, may -  
won - der why it had tak - en me so long. — But Lord —

A5 Am7 G5 G7

— knows that this world is cruel and I ain't the Lord, — no, I'm just a fool, — learn - ing  
be you've been through this be - fore, but it's my first time, — so please ig - nore — the next —  
— knows that I'm not you, and if — I was, — I would - n't be so cruel, — 'cause

F5 F7 C5 C7

lov - ing some - bod - y don't make them love — you. } 1., 3. Must I  
— few lines — 'cause they're di - rect - ed at you. } 2. I can't  
wait - ing on love ain't so eas - y to do.

The Verse section is set in 4/4 time and features a vocal melody line with lyrics and a guitar accompaniment line. The guitar part uses the same rhythmic figures as the Intro, with chord changes indicated above the staff: A5, Am7, G5, G7, F5, F7, C5, and C7. The lyrics are: 'I was sitting, waiting, wishing you believed — in superstitions; sang your songs, I danced your dance; I gave your friends — all a chance. if I was in your position I'd put down all my ammunition, I'd then maybe you'd see the signs. — But Lord — Put - ting up with them was - n't worth never having you. Oh, maybe won - der why it had taken me so long. — But Lord — — knows that this world is cruel and I ain't the Lord, — no, I'm just a fool, — learning be you've been through this before, but it's my first time, — so please ignore — the next — — knows that I'm not you, and if — I was, — I would - n't be so cruel, — 'cause lov - ing some - bod - y don't make them love — you. } 1., 3. Must I — few lines — 'cause they're di - rect - ed at you. } 2. I can't wait - ing on love ain't so eas - y to do.'

Copyright © 2005 by Bubble Toes Publishing (ASCAP)  
All Rights Administered by Universal Music Corp.  
All Rights Reserved Used by Permission



Chorus

E E7 E E7

al - ways \_\_\_\_\_ be wait - ing, wait - ing on you? \_\_\_\_\_  
 al - ways \_\_\_\_\_ be wait - ing, wait - ing on you. \_\_\_\_\_

Gr. 1 Rhy. Fig. 2

Am Am7 Am Am7

Must I I can't

End Rhy. Fig. 2

Gr. 1: w/ Rhy. Fig. 2

E E7 E E7

al - ways \_\_\_\_\_ be play - ing, play - ing your fool? \_\_\_\_\_  
 al - ways \_\_\_\_\_ be play - ing, play - ing your fool. \_\_\_\_\_

To Coda

1. Am Am7 2. Am Am7

2. I

Bridge

C E

I keep play - ing your part, \_\_\_\_\_ but it's not my scene. \_\_\_\_\_

Gr. 1

F G F

Won't this plot not twist? I've had enough mys - ter - y.

C E

Keep build - ing it up, but then you're shoot - ing me down.

F G

But I'm al - read - y down; just wait a min - ute.

**Interlude**

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

A5 Am7 G5 G7 F5 F7

Just sit - ting, wait - ing.

\*Gtr. 2

*mf*

5 8 5 5 5 7 5

\*Piano arr. for gtr.

C C7 A5 Am7

Just wait a min - ute.

G5 G7 F5 F7 C5 C7 *D.S. al Coda*

Just sit - ting, wait - ing. 3. Well,

**Coda**

Am Am7 E E7 E E7

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

No, I can't al - ways be wait - ing, wait - ing on you. I can't al - ways be play - ing, play - ing your fool, fool. Mm, mm.

Gr. 1

# STAPLE IT TOGETHER

Lyrics by  
Jack Johnson  
Music by  
Jack Johnson  
and Merlo Podlewski

## Intro

Moderately slow  $\text{♩} = 100$

N.C. Am D Am

Gr. 1 (clean)

*mf*

D Am Rhy. Fig. 1 D Am

D Am D Am

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

Play 3 times

End Rhy. Fig. 1 Riff A

Gr. 2 (clean)

*mf*

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

1. D Am 2. D Am

1. It's real - ly

End Riff A

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

**Verse**

1st & 2nd times, Gtr. 2: w/ Riff A (4 times)

2nd time, Gtr. 1: w/ Fill 1

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

N.C.

too bad. He be - came a pris - 'ner of his own past. — He stabbed a mo -  
 guess you could say that he don't e - ven know where to be - gin. — 'Cause he looked —

— ment in the back with a round thumb - tack that held — up the list of things — he got to do. It's real - ly  
 — both ways — but he was so a - fraid, dig - gin' deep in - to the ditch ev - 'ry chance he missed and the mess

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

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

no good. He's mov - ing on — be - fore he un - der - stood. — He shot the fu -  
 he made. 'Cause hate is such a strong word. — And ev - 'ry brick —

**To Coda**  $\oplus$

— ture in the foot with ev - 'ry step he took, — ah, from the plac - es that he'd been 'cause he for - got to look.  
 — he laid, — a mis - take, — they say — that his walls — are get - tin' tall - er, this world — is get - ting small - er. } Bet - ter

**Chorus**

sta - ple it to - geth - er and call — it bad weath - er. Sta - ple it to - geth - er and call — it bad weath - er.

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

Gtr. 2 Riff B End Riff B  
 P.M. P.M. P.M.

**Fill 1**  
 Gtr. 2

P.M.

5

Gr. 1: w/ Rhy. Fig. 2  
Gr. 2: w/ Riff B  
Am

1.

Sta - ple it to - geth - er and call \_ it bad weath - er. Sta - ple it to - geth - er and call \_ it bad weath - er. Mm,

Chords: D, G, Am/C

Gr. 1 & 2: w/ Riff A (2 times)  
N.C.

mm. \_\_\_\_\_ 2. Well, I

2. **Interlude**

Gr. 2: w/ Riff 1  
Am

Sta - ple it to - geth - er and call \_ it bad weath - er. Mm, mm. \_\_\_\_\_

Chords: G, Am/C, D

Gr. 1

5 5 5 X X 5 X X 7 7 5 7 7 (7) 5 7 5

Am N.C. Am D Am

5 5 5 X X 5 X X 5 5 7 7 7 7 7 7 5 5

N.C.

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

N.C.

Mm, \_\_\_\_\_ mm,

5 5 5 X X 5 5 X X 7 7 5 5 5 0 X 5 5 0 X X



mm. \_\_\_\_\_ Mm, \_\_\_\_\_ mm,

5 5 5 X X 5 X X X 5 7 7 5 7 5 X X 5 5 7 9 9 9 0

*D.S. al Coda*  
(take 1st lyrics)

Am N.C.

mm. 3. It's real-ly

5 X X 5 X X 7 7 7 1/2 7

⊕ Coda

D Am

plac-es that he'd been 'cause he for-got to look. He bet-ter

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

Am D G Am/C

sta-ple it to-ge-th-er and call\_\_ it bad weath-er. Sta-ple it to-ge-th-er and call\_\_ it bad weath-er.

Gtr. 2 **Riff D** End Riff D

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

7 7 7 9 7 5 5 5 5 5 7 5

Gr. 2: w/ Riff D (3 times)

Am D G Am/C

Sta - ple it to - geth - er and call \_\_\_ it bad weath - er. Sta - ple it to - geth - er and call \_\_\_ it bad weath - er. If the

Am D G Am/C

weath - er gets bet - ter we should get to - geth - er. Spend a lit - tle time or we could do what - ev - er. And

Am D G Am/C

if we get to - geth - er we'd be twice as clew - er. So sta - ple it to - geth - er and call \_\_\_ it bad weath - er. Mm,

**Outro**

N.C.

mm. \_\_\_\_\_

Gr. 2

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

7 7 7 5 7 | 7 7 7 7 7 5 7 7 7 (7) 5 7

Gr. 1

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

7 7 7 5 7 | 7 7 7 7 7 5 7

Musical notation system 1: Treble clef, P.M. (Palm Mute) markings, and guitar fretboard diagrams. The first diagram shows frets 7, 7, 7, 5, 7. The second diagram shows frets 7, 7, 7, 7, 7, 5, 7, with a 1/2 note bend on the 7th fret.

Musical notation system 2: Treble clef, P.M. markings, and guitar fretboard diagrams. The first diagram shows frets 7, 7, 7, 5, 7. The second diagram shows frets 7, 7, 7, 7, 7, 5, 7.

Musical notation system 3: Treble clef, P.M. markings, and guitar fretboard diagrams. The first diagram shows frets 7, 7, 7, 9, 7. The second diagram shows frets 5, 5, 5, 5, 5, 7, 5, 7, 9, 8, 8, 8, 8.

Musical notation system 4: Treble clef, P.M. markings, and guitar fretboard diagrams. The first diagram shows frets 7, 7, 7, 9, 7. The second diagram shows frets 5, 5, 5, 5, 5, 7, 5, 5.

Musical notation system 5: Treble clef, P.M. markings, and guitar fretboard diagrams. The first diagram shows frets 7, 7, 7, 9, 7, 7, 7, with a triplet of 7s and a 5. The second diagram shows frets 5, 5, 5, 5, 5, 7, 5, 5, with a 1/2 note bend on the 7th fret. A circled 7 is also present.

Musical notation system 6: Treble clef, P.M. markings, and guitar fretboard diagrams. The first diagram shows frets 7, 7, 7, 9, 7, 7, 7. The second diagram shows frets 5, 5, 5, 5, 5, 7, 5, 5. A circled 7 is present at the end of the system.

Am7

# SITUATIONS

Words and Music by  
Jack Johnson

Capo II

## Intro

Moderately slow ♩ = 100

A

F#m

Gtr. 1 (acous.)

Rhy. Fig. 1

*pp*  
fade in  
P.M.

T  
A  
B

4 4 4 4 X 0 0 4 4 4 4 X 0 0 0 4 4 4 4 X 0 0 4 4 4 4 4 4

\*All music sounds a whole step higher than indicated due to capo.

D

E

D

End Rhy. Fig. 1

*mp*  
P.M.

4 4 4 4 X 0 0 4 4 4 4 4 4 4 4 4 4 6 6 6 6 X 0 0 4 4 4 4 4 4 0 0 0

## Verse

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

A

F#m

Sit - u - a - tion num - ber one, it's the one — that's just — be - gun; — but

D

E

D

ev - i - dent - ly it's — too late.

A

F#m

Sit - u - a - tion num - ber two, it's the on - ly chance — for you; — it's

D

E

D

con - trolled by den - i - zens — of hate. —

A

F#m

Sit - u - a - tion num - ber three, it's the one — that no — one sees; — it's

D E D

all too of - ten dis - missed as fate.

A F#m

Sit - u - a - tion num - ber four, the one that left you want - ing more; - it,

D E D

it tan - ta - lized you with its bait. Oh.

**Outro**

2nd time, voc. tacet

A D C#m Bm

Gtr. 2 (acous.)

*mp*  
w/ fingers

6 11 9 7

Gtr. 1

2nd time, *decresc.*  
P.M.

4 4 4 X 0 0 4 4 4 9 9 9 0 7 7 7 X 0 0 7 7 7 7 5 5 0 0

G F#m E5 E6 A

4 2 4 6 6 7

P.M.

2 2 2 X 0 0 2 2 0 0 0 0 0 2 2 2 2 2 4 4 4 4 4 7 7

# IF I COULD

Words and Music by  
Jack Johnson

## Intro

Moderately ♩ = 120 (♩ =  $\overset{\frown}{\text{3}}$ )

(Melodica) 4 sec.

**\*A Riff A**  
Gtr. 1 (acous.)

E5 F#5 Bm7

*mf*  
let ring ----- | let ring ----- | let ring ----- | let ring ----- |

T  
A  
B

5 4 5 4 7 7 0 0 | 2 4 2 4 9 7 9 0

\*Chord symbols reflect implied harmony.

A E5 F#5 B5 End Riff A

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

5 4 5 4 7 7 0 0 | 2 4 2 4 9 9 7 0

## Verse

Gtr. 1: w/ Riff A (3 1/2 times)  
2nd time, Gtr. 2 tacet

A E5 F#5 Bm7 A E5

1. A brand - new ba - by was born yes - ter - day just in time. \_\_\_  
2. Down the mid - dle drops one more grain of sand. \_\_\_

F#5 B5 A E5 F#5 Bm7

They say that Pa - pa cried, \_\_\_ ba - by cried, \_\_\_ said, "Your tears \_\_\_ are like  
new life makes los - ing life eas - i - er to un - der -

A E5 F#5 B5 A E5

mine." I heard some words from a friend  
stand. Words are kind; \_\_\_ they help ease \_\_\_

F#5 Bm7 A E5 F#5 B5

on the phone; did - n't sound \_\_\_ so good. And though you've  
the mind. I'll miss my \_\_\_ old friend.

A E5 F#5 Bm7

The doc - tor gave him two weeks to live; \_\_\_ I'd give him more \_\_\_  
got - ta go, \_\_\_ we'll keep a piece of your soul. \_\_\_ One goes out, \_\_\_



**Chorus**

E A D5 B5 E

if I could. —  
one comes in. — } You know that I would —

Gr. 1

Riff B

let ring

A D5 B5 E A D5

now, if on - ly I could. —

Gr. 1: w/ Riff B

End Riff B

let ring

*To Coda* ⊕

B5 E A D5 B5 E

You know that I would — now, if on - ly I could. —

**Interlude**

Gr. 1: w/ Riff A (2 times)

A E5 F#5 Bm7 A E5 F#5 B5 A E5

\*Gr. 2

*mp*

\*Melodica arr. for gtr.

*D.S. al Coda*

F#5 Bm7 A E5 F#5 B5

⊕ **Coda**

B5 E A

if on - ly I could. —

Gr. 1

# CRYING SHAME

Lyrics by  
Jack Johnson  
Music by  
Jack Johnson  
and Adam Topol

Em F#m F#m11 Bm A G/A Em7 F#m7 G

23 134111 111111 13421 111 x0000x x0000x 2 131111 134211

Capo II

## Intro

Moderately slow ♩ = 96 (♩ = ♩)

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

Em Rhy. Fig. 1 F#m End Rhy. Fig. 1

Gtr. 1 (acous.) *mp*

*\*All music sounds a whole step higher than indicated due to capo.*

It's such a ti - red game. Will it ev - er

F#m Em F#m

stop? How will this all play out of sight, out of mind, now.

## Verse

F#m Rhy. Fig. 2

F#m11 F#m

F#m11 End Rhy. Fig. 2

Gtr. 1 *mf*

1. By — now — we should know — how to com - mu - ni - cate — in - stead of com - ing to blows. — We're on a

Rhy. Fig. 2A

End Rhy. Fig. 2A

Gtr. 2 (elec.) *mf*

w/ clean tone & phase shifter

TAB

Gtr. 2 tacet

Bm

A

G/A

Bm

A

G/A

Rhy. Fig. 3

End Rhy. Fig. 3

roll and there ain't no stop - ping us now. We're burn - ing un - der con -

Gtr. 1: w/ Rhy. Fig. 3

Bm

A

G/A

Bm

A

G/A

trol. — Is - n't it strange how we're all burn - ing un - der the same

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

F#m

F#m11

F#m

F#m11

sun? Buy now and save; — it's a war for peace. — It's the same old game, — but do we real - ly want to

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

Bm A G/A Bm A G/A

play? We could close our eyes, — it's still there. We could say it's us — a - gainst

Bm A G/A Bm A G/A

them. We could try but no - bod - y wins. — Grav - i - ty has got a hold on us

Pre-Chorus

Em7 F#m7 Em7

Rhy. Fig. 4

*mp*

all. — Could try to put it out, — but it's a grow - ing flame. Us - ing fear as

Gtr. 3 (elec.)

*mf*

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

F#m7 Em7 F#m7

fuel, — burn - ing down our name. And it won't take too long — 'cause words all burn the

let ring -----|

Em7 F#m7

End Rhy. Fig. 4

same. And who we gon - na blame — now? And oh, — it's such a cry -

let ring -----|

**Chorus**

Gtr. 3 tacet  
Bm  
Rhy. Fig. 5

\*Gtrs. 1 & 2  
*mf*

A G F#m End Rhy. Fig. 5

- ing, cry - ing, cry - ing shame. — It's such a cry -

\*Composite arrangement

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

Bm A G F#m Bm A

- ing, cry - ing, cry - ing shame. — It's such a cry - ing, cry - ing, cry -

G F#m Em *To Coda* ⊕

Gtrs. 1 & 2

- ing shame, — shame, — shame. —

**Guitar Solo**

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

Bm A G/A Bm A G/A

grad. bend 1/2 1

let ring -----

Bm A G/A Bm A G/A

hold bend

**Verse**

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

F#m F#m11 F#m F#m11

2. By — now it's be - gin - ning to show; — a num - ber of peo - ple are num - bers that ain't com - ing

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

Bm A Bm A

home. I could close my eyes, it's still there; close my mind, be a - lone.

Bm A Bm A

I could close my heart and not care, but grav - i - ty has got a hold on us

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

F#m F#m7

all. It's a ter - rif - ic price to pay. But in the true sense of the word,

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

Bm A Bm A

are we us - ing what we've learned? In the true sense of the word,

Bm A Bm A

are we los - ing what we were? It's such a ti - red

7 7 5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7

**Pre-Chorus**

Gr. 1: w/ Rhy. Fig. 4

Em7 F#m7 Em7

game. Will it ev - er stop? It's not for me to say. And is it in our

*let ring* *let ring* *sim.*

7 7 9 9 12/14 12/14 7 7 10 11 10 9

F#m7 Em7 F#m7

blood or is it just our fate? And how will this all play out of sight, out of

*let ring*

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

*D.S. al Coda*

Em7 F#m7

mind, now. Who we gon - na blame, all in all? It's just a cry -

7 7 10 7 7 7 7 10 10 10

**Coda**

Gr. 2 tacet

Bm

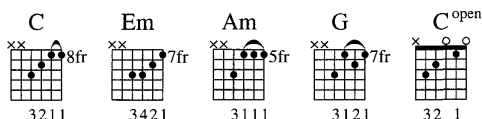
Gr. 1



# BREAKDOWN

Words and Music by  
Jack Johnson, Dan Nakamura  
and Paul Huston

Gtr. 4 tuning:  
(low to high) E-A-D-G-C-E



## Intro

Moderately fast ♩ = 156 (♩ =  $\frac{3}{4}$ )

C Rhy. Fig. 1 Em Am G End Rhy. Fig. 1

\*Gtr. 1 *mp* Rhy. Fig. 1A End Rhy. Fig. 1A

\*Gtr. 2 *mp* Rhy. Fig. 1A End Rhy. Fig. 1A

*mp* let ring ----- let ring ----- let ring ----- let ring -----

TAB: 10 9 8 8 9 10 | 9 8 8 7 8 9 | 5 5 5 5 5 5 | 7 8 8 7 8 7

\*Ukulele arr. for gtr.

## Verse

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

C Em Am G

1. I hope this old train breaks down. Then I could take a walk a - round\_\_ and  
2. Well, this en - gine screams out loud, cen - ti - pede gon - na crawl west - bound. \_

C Em Am

see what there is to see. \_\_\_\_ Time is just a  
So I don't e - ven make a sound \_\_\_\_ 'cause it's gon - na sting me when I

## Half-time feel

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

G C Em

mel - o - dy. \_\_\_\_ With all the peo - ple in the street walk - ing fast as their feet can take them,  
leave this town. And all the peo - ple in the street that I'll nev - er get to meet (if) these \_

Am G C

I just roll \_\_\_\_ through town. \_\_\_\_ And though my win - dow's got a view, well, the  
\_ tracks don't bend some - how. \_\_\_\_ And I got no time that I \_\_\_\_

Em Am G

frame I'm look - ing through seems to have no con - cern \_\_\_\_ for now. \_\_\_\_ So for now I... }  
\_ got to get to where \_\_\_\_ I don't need to be. \_\_\_\_ So I... }

Fill 1  
Gtr. 4 (elec.)

*mp*  
w/ clean tone & slide

8 3

**Chorus**

3rd time, Gtr. 4: w/ Fill 3  
G

C Cadd2/B Am G

I need this here old train to break - down.

Rhy. Fig. 2  
Gtrs. 1, 2 & \*3

mp  
let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3  
1 1 1 1 1 1 1 1 1 1 1 1 6 6 6 6  
2 2 2 2 2 2 2 2 2 2 2 2 8 8 8 8  
3 2 2 2 2 2 0 2 2 2 2 2 3 3 3 3

\*Gtr. 3 (acous.)

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

C Cadd2/B Am G

Oh, please just let me please break - down.

1.  
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times) Gtr. 3 tacet  
C<sup>open</sup> Em Am G  
Rhy. Fill 1 End Rhy. Fill 1

Gtr. 3

C Em Am G


2.  
C Cadd2/B Am G

I need this here old train to break - down.

Gtr. 4

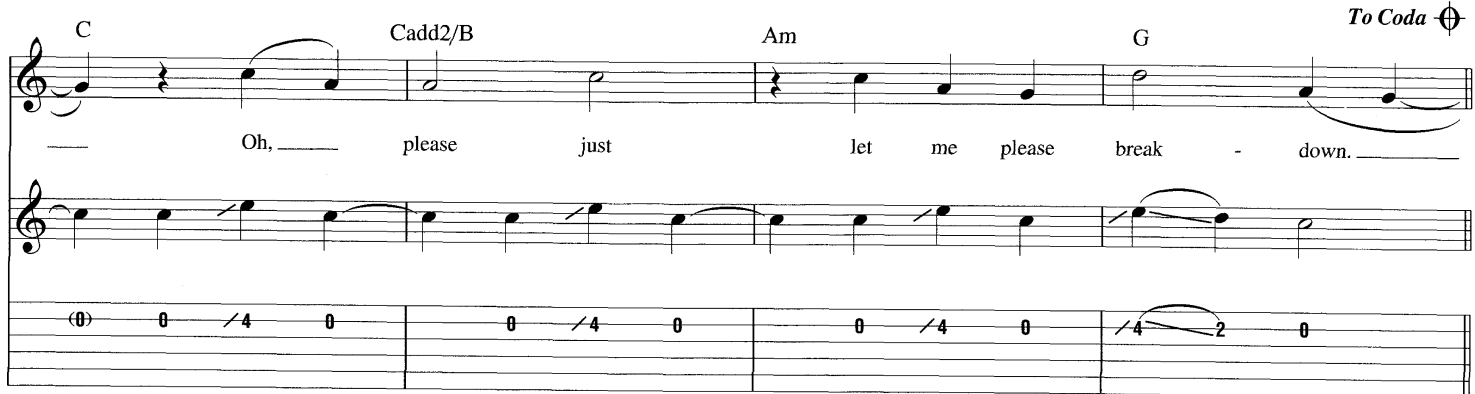
0 /4 0 0 /4 0 0 /4 0 /4 2 0

**Fill 3**  
Gtr. 4

To Coda 

C Cadd2/B Am G

Oh, please just let me please break - down.



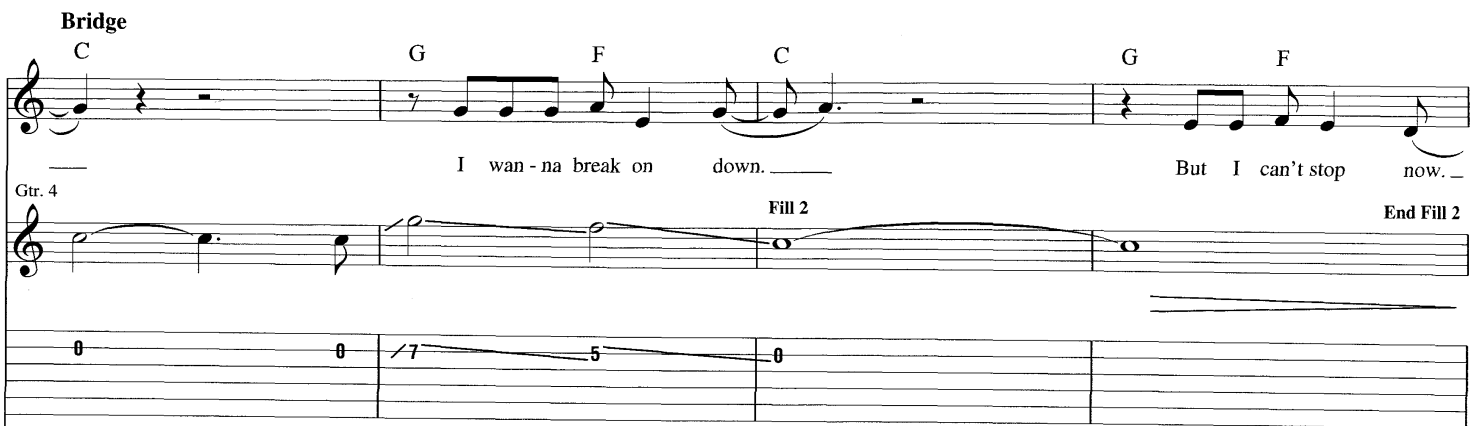
**Bridge**

C G F C G F

I wan - na break on down. But I can't stop now.

Gr. 4

Fill 2 End Fill 2




**Rhy. Fig. 3**

Gtrs. 1 & 3

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

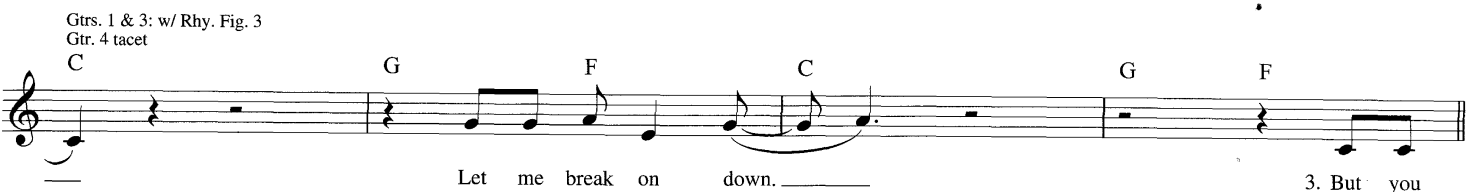
End Rhy. Fig. 3



Gtrs. 1 & 3: w/ Rhy. Fig. 3  
Gr. 4 tacet

C G F C G F

Let me break on down. 3. But you



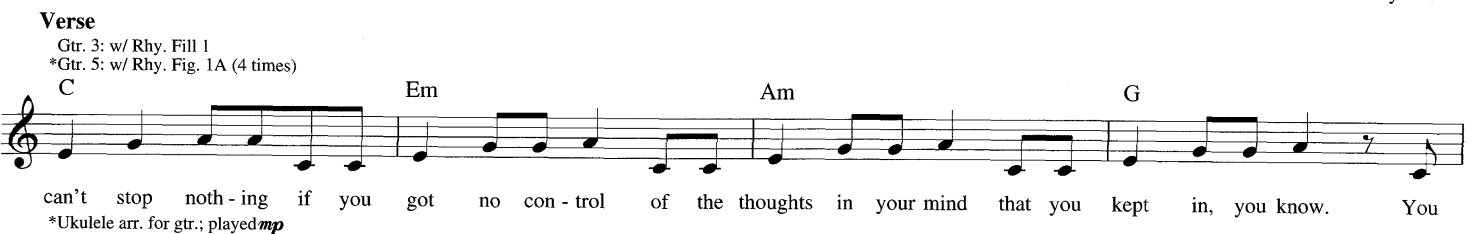
**Verse**

Gr. 3: w/ Rhy. Fill 1  
\*Gr. 5: w/ Rhy. Fig. 1A (4 times)

C Em Am G

can't stop noth - ing if you got no con - trol of the thoughts in your mind that you kept in, you know. You

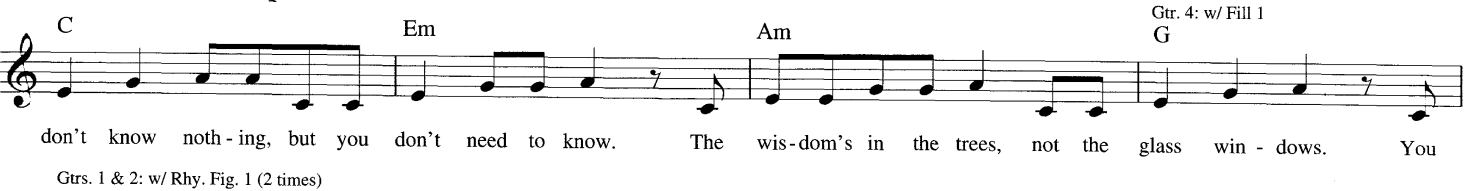
\*Ukulele arr. for gtr.; played *mp*



C Em Am G

don't know noth - ing, but you don't need to know. The wis - dom's in the trees, not the glass win - dows. You

Gr. 4: w/ Fill 1



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

C Em Am G

can't stop wish - ing if you don't let go the things that you find and you lose and you know. You

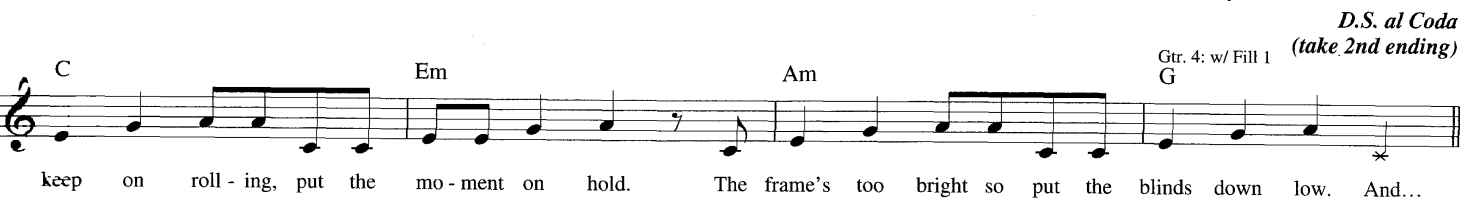


C Em Am G

keep on roll - ing, put the mo - ment on hold. The frame's too bright so put the blinds down low. And...

Gr. 4: w/ Fill 1

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



⊕ Coda

Outro

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

C Em/B Am Gadd4

I wan-na break on down. \_

Gtr. 2

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

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

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

C Em/B Am Gadd4

But I can't stop now. \_

Gtr. 2

C Em/B Am Gadd4

C Em/B Am Gadd4

Gtr. 3 open

Gtrs. 1 & 2

# BELLE

Words and Music by  
Jack Johnson

Intro  
Freely

G6

Gtr. 1 (acous.)

strum w/ thumb

*mp* w/ fingers

TAB

Moderate Bossa Nova ♩ = 132

Gmaj7

Rhy. Fig. 1

G6

\*Lightly hit strings w/ R.H. fingers.

Gm7

Gm6

let ring

(3)

Gmaj7

G6

Bm7

Cm6

let ring

Am7

Am6

let ring

let ring

Am7

Ab7

Gmaj7

Cm6

let ring

Am7

Ab7

End Rhy. Fig. 1

Gtr. 1

\*Gtr. 2

\*Accordion arr. for gtr.

Gtr. 1: w/ Rhy. Fig. 1  
 Gmaj7      G6      Gm7      Gm6      Gmaj7      G6

Gtr. 2

Bm7      Cm6      Am7      Am6

Am7      Ab7      Gmaj7      Cm6      Am7      Ab7

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)

Gmaj7 G6 Gm7 Gm6

1. Oi, Li - en - da. \_\_\_\_\_ Bel - la che fa? \_\_\_\_\_

(10) 8 7 6

Gmaj7 G6

Bo - ni - ta, \_\_\_\_\_ bo - ni - ta, que

(6) 2 3 4 4

Bm7 Cm6

tal? But,

Gtr. 2

7 7 7 8 8 8

Gtr. 1

let ring -----|

7 7 7 7 7 7 8 8 8 7 7 8 8 0 8



Gr. 1: w/ Rhy. Fig. 1 (last 8 meas.)

Am7

Am6

Am7

Ab7

belle, je ne com - prends pas

Gr. 2

Gmaj7

Cm6

fran - çais. So you'll have to

Am7

Ab7

Gmaj7

speak to me some oth - er way.

Gr. 2

Gr. 1

# DO YOU REMEMBER

Words and Music by  
Jack Johnson

Capo II

## Intro

Moderately slow, in 2  $\text{♩} = 96$  ( $\text{♩} = \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

Gtr. 1 (acous.)

\*\* C

G

*mf* *let ring throughout*

\*All music sounds a whole step higher than indicated due to capo.

\*\*Chord symbols reflect basic harmony.

F C G N.C.

1. Do you re -

## Verse

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

C G

mem - ber when we first met; I sure to do. It was some -  
mem - ber when we first moved in to - geth - er? The pi -

## Rhy. Fill 1

Gtr. 1

F C G N.C.

time in ear - ly Sep - tem - ber. Well, you were  
 an - o took up the liv - ing room. You'd play me

C G

la - zy a - bout it; you made me wait a - round. I was so  
 boog - ie - woog - ie; I'd play you love songs. You'd say we're

Rhy. Fig. 1

F C G N.C.

cra - zy a - bout you I did - n't mind. So I was  
 play - ing a house; now you still say we are. We built our

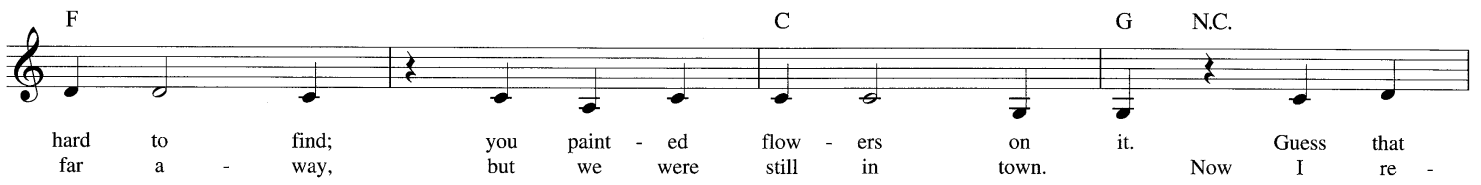
End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1 (1 7/8 times)

C G

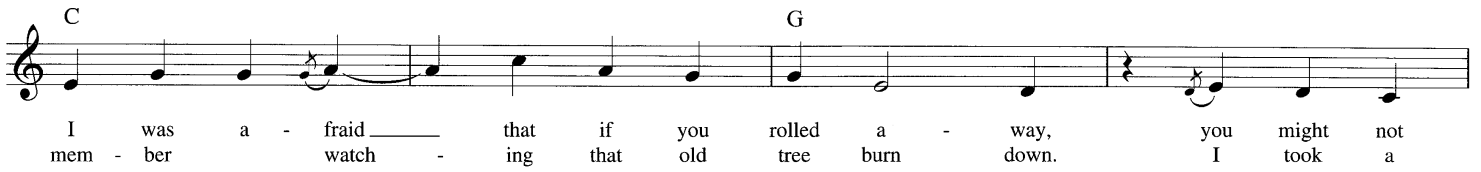
late for class; I locked my bike to yours. It was - n't  
 get - a way up in a tree we found. We felt so

F C G N.C.



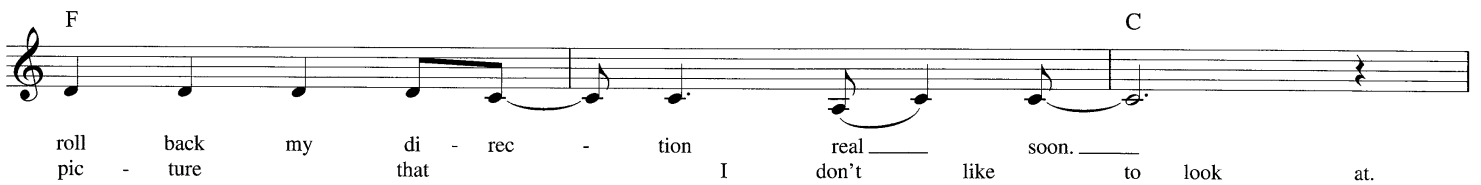
hard to find; you paint - ed flow - ers in on town. it. Guess that  
far a - way, but we were still in town. Now I re -

C G



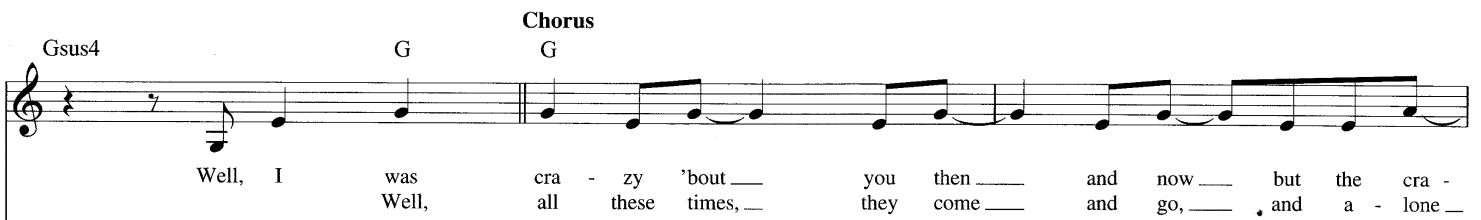
I was a - fraid that if you old rolled a - way, you might not  
mem - ber watch - ing that old tree burn down. I took a

F C



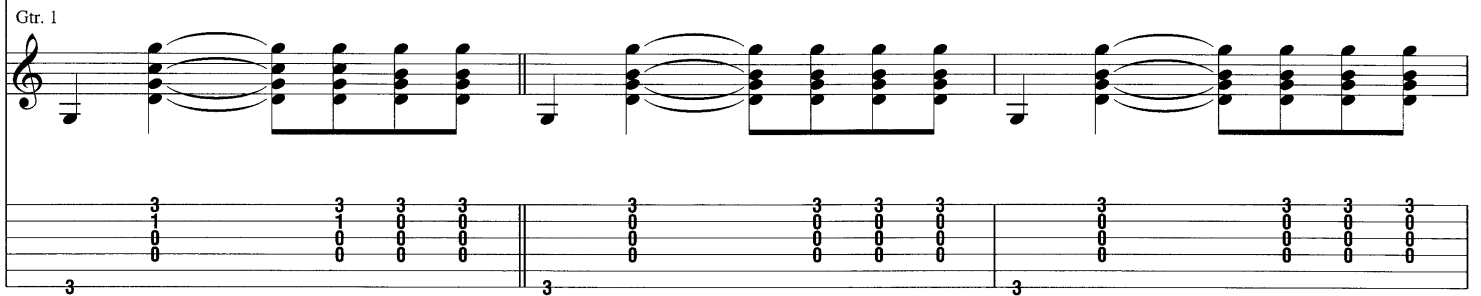
roll back my di - rec - tion I real - like soon. to look at.

Gsus4 G Chorus G




Well, I was cra - zy 'bout you then and now but the cra -  
Well, all these times, they come and go, and a - lone

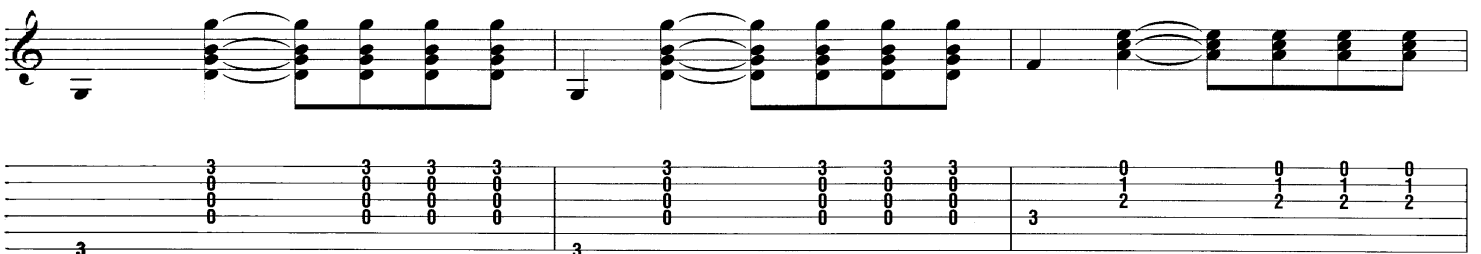
Gr. 1



Fmaj7



- zi - est thing of all, o - ver ten years -  
don't seem so long, o - ver ten years



C/E Dm

have gone by and you're still  
 have gone by. We can't re

0 0 0 0 1 1 1 1 1 1 1 1 1 1 1 1  
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

mine. We're locked in time.  
 wind. We're locked in time.

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

G F Em

Let's re wind. But you're still mine.

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

1. Dm NC. 2. Dm NC. C

2. Do you re - Do you re - mem - ber?

1 0 3 5 1 0 3 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 3/5 3 5 3/5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5

# CONSTELLATIONS

CGDGBD tuning, capo I:  
(low to high) C-G-D-G-B-D

Words and Music by  
Jack Johnson

**Intro**  
Moderately ♩ = 128 (♩ =  $\overset{\frown}{\text{3}}$ )

**\*\*G** **Rhy. Fig. 1** **Fadd9** **Cadd9**

Gr. 1 (acous.)  
*mp*  
w/ fingers  
let ring throughout

\*All music sounds a half-step higher than indicated due to capo.  
\*\*Chord symbols reflect basic harmony.

\*\*\*Strum w/ index finger.

1. **Dadd9** **End Rhy. Fig. 1** **Dadd9** **Half-time feel** **G** **Rhy. Fig. 2**

†All upstemmed notes strummed w/ index finger, till Interlude.

**C** **C(b5)sus2** **Csus2** **C<sup>6</sup>** **End Rhy. Fig. 2**

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

**G** **C** **C(b5)sus2** **Csus2** **C<sup>6</sup>**

1. The light was leav - ing; in the west it was blue. — The chil - dren's laugh - ter — sang, —

**G** **C** **C(b5)sus2** **Csus2** **C<sup>6</sup>**

— skip - ping just like the stones they threw. — Their voic - es ech - oed a - cross the waves. —

C Dadd9

It's get - ting late.

Gtr. 1

**Chorus**

G Fadd2

It was just an - oth - er night -

Rhy. Fig. 3

C Dadd2 Gtr. 1: w/ Rhy. Fig. 3 (3 times)

with the sun - set and a moon - rise

End Rhy. Fig. 3

Fadd2 C Dadd2

not so far be - hind to give us just e - nough light to

G Fadd2 C Dadd2

lay down un - der - neath the stars, lis - ten to { Pa - pa's } trans - la - tions  
 all the

G Fadd2 C Dadd2

of the sto - ries a - cross the sky. We drew our own con - stel - la - tions.

Interlude

G C

Gtr. 1

5 7 0 9 7 0 2 0 1 0 0 5 0 3 0 0  
4 5 5 4 7 5 5 4 0 2 /4 0 4 /7

G C

Harm.

(0) 5 7 0 5 9 7 8 9 /10 8 9 8 9 /4 3 5 2 2 0 4 0

\*Applies to upstemmed note only.

Verse

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

G C C(b5)sus2

2. The west winds of - ten last too long, and when they calm down,

Csus2 C9 G

noth - ing ev - er feels the same. Shel - tered un - der the Ka - ma - ni tree,

C C(b5)sus2 Csus2 C9 G

wait - ing for the pass - ing rain. Clouds keep mov - ing to un -

C C(b5)sus2 Csus2 C9

cov - er the sea of stars a - bove us, chas - ing the day a - way



G C C(b5)sus2

to find the sto - ries that we some - times need. Lis - ten close e - nough,

Csus2 C# Cadd9

all else fades, fades a -

Gr. 1

\*Upstemmed notes strummed w/ index finger, till Outro.

*D.S. al Coda*

Dadd9

way.

⊕ Coda

Outro

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

G Fadd9 Cadd9

Dadd9 G Fadd9

Cadd9 Dadd9 G

Gr. 1

\*\*Strum w/ index finger.

# Guitar Notation Legend

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

D

A

D

E

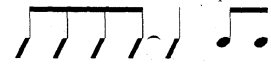
G

⑥

⑥

open

3fr



Notes:

Strings:

high E B G D A E

low T A B

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

**WHOLE-STEP BEND:** Strike the note and bend up one step.

**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**PRE-BEND:** Bend the note as indicated, then strike it.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

**PICK SCRAPER:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

**RAKE:** Drag the pick across the strings indicated with a single motion.

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.

**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Better Together  
Never Know  
Banana Pancakes  
Good People  
No Other Way  
Sitting, Waiting, Wishing  
Staple It Together  
Situations  
Crying Shame  
IF I Could  
Breakdown  
Belle  
Do You Remember  
Constellations



U.S. \$19.95



02500831

 **CHERRY LANE  
MUSIC COMPANY**  
6 East 32nd Street, New York, NY 10016

*Quality in Printed Music*

EXCLUSIVELY DISTRIBUTED BY  
**HAL•LEONARD®  
CORPORATION**

7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

ISBN 1-57560-830-8



9 781575 608303