Jack Johnson
In Between Dreams
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Jack Johnson — In Between Dreams

In the past five years, Jack Johnson has gone from filmmaker, shooting and scoring 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 longboarding father, most of Johnson’s life lessons were learned in the water. With Pipeline in front yard, Johnson started surfing the legendary waves at age 12. At 18 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 been 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, ineflected with blues and hip-hop flourishes, 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 Philadelphia, 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 “Rake,” 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 washed in “sepia-toned lovin’,” is a love song Johnson penned for his wife, Kori, “a girl who always says to me that sometimes life can be deceptive. 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 very good. The doctor gave him two weeks to live. I’d give him more, if I could.” Some tracks, like the accordion-filled “Bella,” predict 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 fall-off surf trips, it must be a tough resolution when Johnson finds himself traveling the world with his band, performing on television shows, and playing to sold-out amphitheaters. 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 \( \frac{2}{3} = 112 \) (\( \frac{5}{4} = \frac{3}{2} \))

N.C.
Gr. 1 (acous.)

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

F
F/E
Dm
C

1. There’s no combination of words I could put on the back of a postcard, but I

moments just might find their way into my dreams tonight,

Gr. 2
Fill 1

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

things. For tomorrow night you see...

they'll be gone too, too many things I have to do. But if all of these dreams might find their way into my day-to-day scene, I'd be

under the impression I was somewhere in between with only it's not always easy and sometimes life can be deceiving. I'll tell you one thing, it's always two, just me and you, not so many things we got to do or places we got to be. We'll sit be-

Chorus

bet-ter when we're to-geth-er. Mm,...) it's always better when we're together.

Yeah,...}
Yeah, we'll look at the stars when we're together.
(Mm, we're someplace in between together.)
Well, it's always better when we're together.

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

*Ger. 2

*Piano arr. for gtr.

1. And all of these
Gm  C

I believe in memories; they look so,

Rhy. Fig. 2

(5)  3  3  10  9  8

5  6  5  6  8

Gm  C  Gm

so pretty when I sleep. Hey, now and, and when I wake

C  Gm  C

up, you look so pretty, sleeping next to me. But there is

Bb  C  Bb

not enough time. And there is no, no song I could sing.

C  Bb

And there is no combination of words.
C

I could say, but I will still
tell you one thing: We're better to-get-her

Outro

*F
F/E
Dm
C
Bb
Bb/A

Gm
C
F
F/E
Dm
C

Bb
Bb/A
Gm
C
F6

*Chord symbols reflect implied harmony.
NEVER KNOW

Words and Music by
Jack Johnson

Intro
Moderately slow \( \frac{j}{4} = 108 \)

C\#m7  \( \text{Gr. 1 (acous.) Rhy. Fig. 1} \)
F\#m7  \( \text{Rhy. Fig. 2} \)
B7  \( \text{E} \)
End Rhy. Fig. 1

C\#m7  \( \text{End Rhy. Fig. 2} \)
F\#m7
B7  \( \text{E} \)
E/D\#  

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\#

1. I heard this old story before where the people keep on killing for their metaphors but faster then you could say "disaster." Wan-na take a time lapse and look at it back-wards, find the

last word and maybe that's just the answer that we're after. But after all,

wanna give this imagery back but I know it just ain't so easy like that. So we're just a bubble in a boiling pot, just one breath in a chain of thought. We're
I turn the page... and read the story again and again and again.
I feel certain but we'll never never never again.

Pre-Chorus

A
Sure seems the same gain.
Sure seems the same gain.
Sure seems the same gain.

F♯m
with a different name. We're
G♯m
Give it a different name. We're

B
So many different names. Our

B7
breaking and rebuilding and we're growing, always guessing.
begging and we're needing and we're trying and we're breathing.

Chorus

C♯m7
knowing; shocking, but we're nothing. We're just

B7
End Rhy. Fig. 3

E
End Rhy. Fig. 3A

F♯m7

*Acous. grs.

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

C♯m7
moments; we're clever but we're clueless. We're just human

F♯m7

B7
man, amusing and confusing.

E

{ We're the try-
{ We're the help-
{ But the truth...
1. where is this all leading? We'll never know.

2. It all happened so much

- ing and we're growing. Never know. You can never know.
Verse

Gr. 1: w/ Rhy. Fig. 1

C#m7

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

B7

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

Gr. 1: w/ Rhy. Fig. 2

C#m7

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

B7

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

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

Coda

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

C#m7

*Grn. 4

*Piano arr. for gtr.

B7

E

C#m7

Grns. 1 & 2

9 7 7 5 9
7 7 5
9 7 7 5 9
BANANA PANCAKES

Words and Music by
Jack Johnson

Intro
Moderately \( \frac{3}{4} \) \( \frac{3}{4} \)

\( \text{Chords: } N.C. \quad Am7 \quad N.C. \)

\( \text{TAB: } 6/7 \ 5 \ 7 \ 5 \ 3 \ 0 \ 6/5 \)

\( \text{TAB: } 5/7 \ 5 \ 7 \ 5 \ 3 \ 0 \)

G7

\( \text{Chords: } N.C. \quad Am7 \)

Well, can't you see that it's just raining?

\( \text{TAB: } 6/7 \ 5 \ 7 \ 5 \ 7 \ 0 \ 5 \)

\( \text{TAB: } 3 \ 3 \ 3 \ 3 \ 3 \ 3 \ 3 \)

N.C. G7 D7

There ain't no need to go outside.

1. But, baby, you
Verse

G7

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

G7

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

G7

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

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

And we could pretend it all the side...

G7

Can’t you see that it’s just raining?

N.C.

To Coda

There ain’t no need to go outside.

1.

D7

2. But just maybe ha...

2.

Am7

Ain’t no need, ain’t no need.

Mm, mm, mm, mm...

14
Can't you see, can't you see?

Rain all day and I don't mind.

But the

telephone's singing, ringing; it's too early, don't pick it up.

We don't need to; we got every thing we need right here and
everything we need is enough. (It's) just so easy when the

whole world fits inside of your arms. Do we really need to pay attention

Do you want to hear the alarm? Wake up slow. (Oo.)

Mm, mm.
D7
Wake up slow.

3. But, baby, you

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

Rain all day and I really, really, really don't mind. Can't you see, can't you

Am7
We've got to wake up slow.
GOOD PEOPLE

Intro
Moderately slow \( \frac{3}{4} \) = 92 (\( \frac{3}{4} \) 3\( \frac{1}{4} \))

Gr. 1 (acous.)

Gr. 2 (acous.)

Verse

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

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now, so what’s it gonna be? 'Cause people will tune in.

End Rhy. Fig. 1A

P.M.----4

9 9

End Rhy. Fig. 1A

4 2

How many train wrecks do we need to see before we lose touch?

Oh, and we thought this was low. Well, it’s bad, gettin’ worse, oh. Where’d all the good people go?

Chorus

I’ve been chang-ing chan-nels; I don’t...

End Riff B

see them on the T - V shows. Where’d all the good peo-ple go?
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-tie a tat.
Test-ing, one, two. Man, what-cha gonn-a 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#
ever you say.
Turn on the boob tube; I'm in the mood to obey.
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#
see them on the T-V shows.
Where'd all the good peo-ple go?
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.)

Gtr. 1
N.C.

P.M. - grad. bend
P.M. - rake -
P.M. -
Bridge

E

B7
c7

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

Gtrs. 1 tacet

Rhy. Fig. 2

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
C#7

F#

to tell me how great it's all gonna be.

E B7 C7

You might notice some hesitation 'cause

C#7 F#

F

it's important to you; it's not important to me. Mm, mm, mm, mm.

E B7 C7

Way down by the edge of your reason.

C#7

E

F#

Gtrs. 2 & 3

well, it's beginning to show, and all I really wanna know is where'd all the good people go?

Outro-Chorus

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

B E C#m F#

I've been changing channels; I don't

B E C#m

see them on the TV shows. Where'd all the good people
We got heaps and heaps of what we sow.

They got this and that with a rattle a tat. Testing.

one, two. Man, what cha gonna do? Bad news, mis-used, give me some truth. You got too much to lose. Who's side are we on today, anyway? Okay, whatever you say.

Wrong or resolute but in the mood to obey. Station to station, desensitizing the nation. Going, going, gone.
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 \( \text{\textit{\textbf{J}} = 120} \) \( \text{\textbf{\textit{J}}} = \frac{3}{4} \)

**N.C.

Gtr. 1 (acous.)

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

**Chord symbols reflect implied harmony.

Gtr. 2 (acous.)

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Verse

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

D

G5

I. 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__, chances 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 unseen__. 

E5

G5

_'cause the world__ is awake__. For somebody's sake__ now__, please close your eyes;__
Chorus

D

-woman, please get some sleep.

And know that if I knew all of the answers I would

let ring

3 7 5

4

Gtr. 1

not hold them from you. Know all of the things that I know,

(cause we) told each other

let ring

3 7 5

3 7 5

Gtr. 2

let ring

0 5 0 0 0 7 5 0 5 5 0

D

A7

G5

D

let ring

0 5 0 0 0 7 5 0 5 5 0

26
Verse

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

2. Well, too much silence can be

misleading. You're drifting, I can hear it in the way that you're breathing. We

don't really need to find reason 'cause out the same door that it came, well, it's leaving.

ing, it's leaving. Leaving like a day that's done and part of a season. Re-

let ring --

(7)
solve is just a concept that's as dead as the leaves, but at least we can sleep. It's

D.S. al Coda

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

Coda

Outro
2nd time, Gtr. 2 tacet
G/D

Gtr. 2 tacet
G/D

Gtr. 1
SITTING, WAITING, WISHING

Words and Music by
Jack Johnson

Intro
Moderately slow \( \frac{3}{4} = 106 \)

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

A5
Am7
G5
G7

F5
F7
C5
C7

1. Well,

Verse

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

A5
Am7
G5
G7

I was sitting, waiting, wishing you believed in superstitions;
if I was in your position I'd put down all my ammunition, I'd

F5
F7
C5
C7

then may be you'd see the signs.
Put ting up with them was n't worth never hav ing you.

But Lord

A5
Am7
G5
G7

knows that this world is cruel and I ain't the Lord, no, I'm just a
knows that I'm not you, and if I was, I wouldn't be so cruel, 'cause

F5
F7
C5
C7

loving some bod y don't make them love you.
waiting on love ain't so easy to do.

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Chorus

E E7 E E7
always ways wait ing, wait ing on you?
always ways wait ing, wait ing on you.

Am Am7 Am Am7

[Music notation]

Gr. 1: Rhy. Fig. 2

End Rhy. Fig. 2

To Coda [1.

Am Am7]

Bridge

C

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

Gr. 1
Won't this plot not twist? I've had enough mystery.

Keep building it up, but then you're shooting me down.

But I'm already down; just wait a minute.

Interlude
Gr. 1: w/ Rhy. Fig. 1 (2 times)
A5 Am7

Just sitting, waiting.

*Chor. 2

mf

*Piano arr. for gtr.
Just wait a minute.

Just sitting, waiting.

No, I can't always be waiting, waiting on you.

I can't always be playing, playing your fool.

Mm, mm.
STAPLE IT TOGETHER

Intro
Moderately slow \( \frac{4}{4} \) = 100

N.C.

Gr. 1 (clean)

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

Gr. 2 (clean)

1.

2.

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Ves -

He be - came a pris - ner of his own too bad. He stabbed a mo -
ment in the back with a round thumb -
tack that held up the list of things he got to do. It's really
- both ways, but he was so afraid, diggin' deep in - to the ditch ev - ry chance he missed and the mess

Am D Am D Am

no good. He's mov - ing on be - fore he un - der - stood. He shot the fu -

D Am D Am

d - ture in the foot with ev - ry step he took, ah, from the places that he'd been 'cause he for - got to look.

Better

Chorus

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.

End Rhy. Fig. 2

Rhy. Fig. 2

End Riff B

Fill 1

Grt. 2

P.M. 1

P.M. 1

P.M.
D.S. at Coda
(take 1st lyrics)

Am N.C.

3. It's really

Coda

D Am

places that he'd been 'cause he forgot to look. He better

Chorus

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

Am D G Am/C

Staple it together and call it bad weather. Staple it together and call it bad weather.

End Riff D

P.M. ———— P.M. ————

7 7 9 7 5 5 5 5 7 5
Staple it together and call it bad weather. Staple it together and call it bad weather. If the weather gets better we should get together. Spend a little time or we could do whatever. And

if we get together we’d be twice as clever. So staple it together and call it bad weather. Mm,

Outro

N.C.

mm.
SITUATIONS

Words and Music by Jack Johnson

Capo II

Intro
Moderately slow \( \_ = 100 \)

A

Gtr. 1 (acous.)

Rhy. Fig. 1

*p* fade in
P.M.

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

D

E

D

End Rhy. Fig. 1

P.M.

Verse

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

A

F\#\m

Situation number one, it's the one that's just begun; but

D

E

D
evidently it's too late.

A

F\#\m

Situation number two, it's the only chance for you; it's

D

E

D

tcontrolled by denizens of hate.

A

F\#\m

Situation number three, it's the one that no one sees; it's
all too often dismissed as fate.

Situation number four, the one that left you wanting more; it, it tantalized you with its bait.

Outro
2nd time, voc. tacet

Gtr. 2 (acous.)
IF I COULD

Words and Music by Jack Johnson

Intro
Moderately \( \text{\textcopyright $120 (\frac{3}{4} = \frac{3}{4})$} \)

(Melodica) 4 sec.

\[ \text{A}\]  
\[ \text{E5}\]  
\[ \text{F#5}\]  
\[ \text{Bm7}\]

*Chord symbols reflect implied harmony.

A  E5  F#5  B5

End Riff A

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 baby was born yesterday just in time.
2. Down the middle drops one more grain of sand.

F#5  B5  A  E5  F#5  Bm7

They say that Papa cried, baby cried, said, "Your tears are like new life makes losing life easier to understand."

A  E5  F#5  B5  A  E5

I heard some words from a friend Words are kind; they help ease

F#5  Bm7

on the phone; didn't sound so good.

A  E5  F#5  B5

The doctor gave him two weeks to live; I'd give him more

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Intro
Moderately slow \( \frac{4}{4} \) \( \frac{\dot{4}}{\dot{4}} \)

<table>
<thead>
<tr>
<th>Em</th>
<th>F#m</th>
<th>F#m11</th>
<th>Bm</th>
<th>A</th>
<th>G/A</th>
<th>Em7</th>
<th>F#m7</th>
<th>G</th>
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Capo II

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

Em

**Verse**

F#m

Rhy. Fig. 2

Gtr. 1

mf

1. By now we should know how to communicate instead of coming to blows. We're on a

End Rhy. Fig. 2A

Gtr. 2 (elec.)

w/ clean tone & phase shifter

Gtr. 2 tacet

Bm

Rhy. Fig. 3

mf

roll and there ain't no stopping us now. We're burning under con-

Gtr. 1; w/ Rhy. Fig. 3

Bm

A     | G/A   | Bm   | A     | G/A   |
|-------|-------|------|-------|-------|

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

F#m

F#m11 | F#m   | F#m11|
|-------|-------|-------|

It's such a tired game. Will it ever stop? How will this all play out of sight, out of mind, now.

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Bm  A      G/A      Bm  A      G/A
play?  We could close our eyes, it's still there. We could say it's us again.

Bm  A      G/A      Bm  A      G/A
them. We could try but nobody wins. Gravity has got a hold on us.

Pre-Chorus
Em7    F#m7    Em7
all. Could try to put it out, but it's a growing flame. Using fear as

Gr. 3 (elec.)
w/clean tone
let ring

F#m7    Em7    F#m7
fuel, burning 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 gonna blame now? And oh, it's such a cry.

let ring

45
Chorus
Gtr. 3 tacet
Bm
Rhy. Fig. 5

*Grs. 1 & 2:

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

To Coda

Em

G
F#m

-ing

Guitar Solo
Gtr. 1: w/ Rhy. Fig. 3 (2 times)
Gtr. 2 tacet
Bm
G
A
G/A
Bm
A
G/A

grad. bend 1/2
let ring

Verse
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
F#m
F#m11
F#m
F#m11

2. By now it's beginning to show; a number of people are numbers that ain't com-ing
home. I could close my eyes, it's still there; close my mind, be alone.

I could close my heart and not care, but gravity has got a hold on us all. It's a terrific price to pay. But in the true sense of the word.

are we using what we've learned? In the true sense of the word.
are we losing what we were?
It's such a tired game.
Will it ever stop?
It's not for me to say.
And is it in our 
let ring

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

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

D.S. al Coda

Coda

Ogr. 2 tacet
Bm
Gr. 1
**BREAKDOWN**

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

**Intro**

Moderately fast $= 156$ (Rhy. Fig. 1)

- **C**
- **Em**
- **Am**
- **G**

End Rhy. Fig. 1

**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)

1. I hope this old train breaks down.
   Then I could take a walk around and

C

2. Well, this engine screams out loud,
   centipede gonna crawl west-bound.

Em

So I don’t even make a sound ’cause it’s gonna sting me when I

Am

**Half-time feel**

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

G

me - lo - dy. With all the people in the street walking fast as their feet can take them,

C

leaves this town. And all the people in the street that I’ll never get to meet (if) these

Am

I just roll through town.

G

tracks don’t bend somehow.

C

And though my window’s got a view, well, the

Em

I got no time that I

Am

frame I’m looking through seems to have no concern for now.

G

got to get to where I don’t need to be. So for now I...

**Fill 1**

Gtr. 4 (elec.)

w/ clean tone & slide

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Chorus

C  Cadd2/B  Am  G

I need this here old train to break down.

Rhy. Fig. 2

Gtrs. 1, 2 & 3

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)

C open

Gtrs. 3

Rhy. Fill 1

Em  Am  G

End Rhy. Fill 1

C  Em  Am  G

2.

C  Cadd2/B  Am  G

I need this here old train to break down.

Gtr. 4

Fill 3

Gtr. 4
To Coda

Bridge

\( \text{C} \) \( \text{G} \) \( \text{F} \) \( \text{C} \) \( \text{G} \) \( \text{F} \)

I wanna break on down...

But I can’t stop now...

Rhy. Fig. 3

Gtrs. 1 & 3: w/ Rhy. Fill 3
Gtr. 4 tacet

\( \text{G} \) \( \text{F} \)

let ring...

Verse

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

\( \text{C} \) \( \text{Em} \) \( \text{Am} \) \( \text{G} \)

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

\( \text{C} \) \( \text{Em} \) \( \text{Am} \) \( \text{G} \)

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

\( \text{C} \) \( \text{Em} \) \( \text{Am} \) \( \text{G} \)

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

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

\( \text{C} \) \( \text{Em} \) \( \text{Am} \) \( \text{G} \)

keep on roll-ing, put the mo-ment on hold. The frame’s too bright so put the blinds down low. And...
Coda
Outro
Gr. 1: w/ Rhy. Fig. 1 (4 times)
Gr. 4: w/ Fill 2

C Em/B Am Gadd4

I wanna break on down...

Gr. 2

Rhy. Fig. 4
End Rhy. Fig. 4

let ring

3 0 1 2 0 0 3 0 2

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

C Em/B Am Gadd4

But I can’t stop now...

Gr. 2

C Em/B Am Gadd4

Gr. 3

C open

52
Verse

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

Gmaj7        G6        Gm7        Gm6

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

Gmaj7        G6

Bo-ni-ta, bo-ni-ta, que

Bm7          Cm6

tal?

But,
belle,

je ne comprends pas

français.

So you'll have to

speak to me some other way.
DO YOU REMEMBER

Words and Music by Jack Johnson

Capo II

Intro
Moderately slow, in 2 \( \frac{4}{4} \) (\( \frac{4}{4} \) = \( \frac{4}{4} \))

Gr. 1 (acous.)

\[ \text{let ring throughout} \]

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

**Chord symbols reflect basic harmony.

Verse

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

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time in early September.
Well, you were

an o took up the living room.
You'd play me

C lazy about it; you made me wait around.
I was so

boogie woogie; I'd play you love songs.
You'd say we're

G

Rhy. Fig. I

F
crazy about you I didn't mind.
So I was

playing house; now you still say we are.
We built our

End Rhy. Fig. I

G

C late for class; I locked my bike to yours.
It was n't

G get a way up in a tree we found.
We felt so
hard to find; you painted flowers on it. Guess that far away, but we were still in town. Now I re-

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

roll pic - ture that direction I don't like soon. to look at.

Well, I was cra - zy 'bout you then and now but the cra -

Well, all these times, they come and go, and a - lone

ziest thing of all, don't seem so long, over ten years

over ten years
have gone by and you're still

mine. wind.

We're locked in time.

But you're still mine.

G F Em

1.

Dm N.C. Dm N.C. C

2. Do you re- Do you re- mem- ber?
CGDGBD tuning, capo I:
(low to high) C-G-D-G-B-D

**Intro**

Moderately $\frac{j}{j} = 128$ (RHYTHM)

**G**

Rhy. Fig. 1

Gr. 2 (acous.)

Fadd9

Cadd9

w/ fingers

let ring throughout

TAB

5 4 5 7 5 4 0

6 5 7 5 6 0

1 0 2 1 0

*All music sounds a half-step higher than indicated due to capo.

**Chord symbols reflect basic harmony.

***Strum w/ index finger.

1. Dadd9

2. Dadd9

Half-time feel

G

Rhy. Fig. 2

C  C(b5)sus2  Csus2  C$lat$

End Rhy. Fig. 2

Verse

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

G

C  C(b5)sus2  Csus2  C$lat$

C

C(b5)sus2  Csus2  C$lat$

C

1. The light was leaving; in the west it was blue. The children’s laughter sang.

C

skip- ping just like the stones they threw. Their voices echoed across the waves.
It's getting late.

It was just another night.

with the sunset and a moon rise

not so far behind to give us just enough light to

lay down underneath the stars, listen to (Pa pa's) translations
of the stories across the sky. We drew our own constellations.

Interlude

Verse

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

2. The west winds often last too long, and when they calm down,

nothing ever feels the same. Sheltered under the Kaman tree,

waiting for the passing rain. Clouds keep moving to uncover the sea of stars above us, chasing the day away.
G

____ to find the stories that we sometimes need.____

C C(♭5)sus2

____ Listen close enough.____

Csus2 C♭ Cadd9

____ all else fades.____ fades a-

Gr. 1

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

D.S. al Coda

Dadd9

____ way.____

G

Φ Coda

Outro

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

Fadd9 Cadd9

Dadd9

G Fadd9

Dadd9

Cadd9

**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.

- **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 white 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 Scrape**: 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 Mutting**: 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